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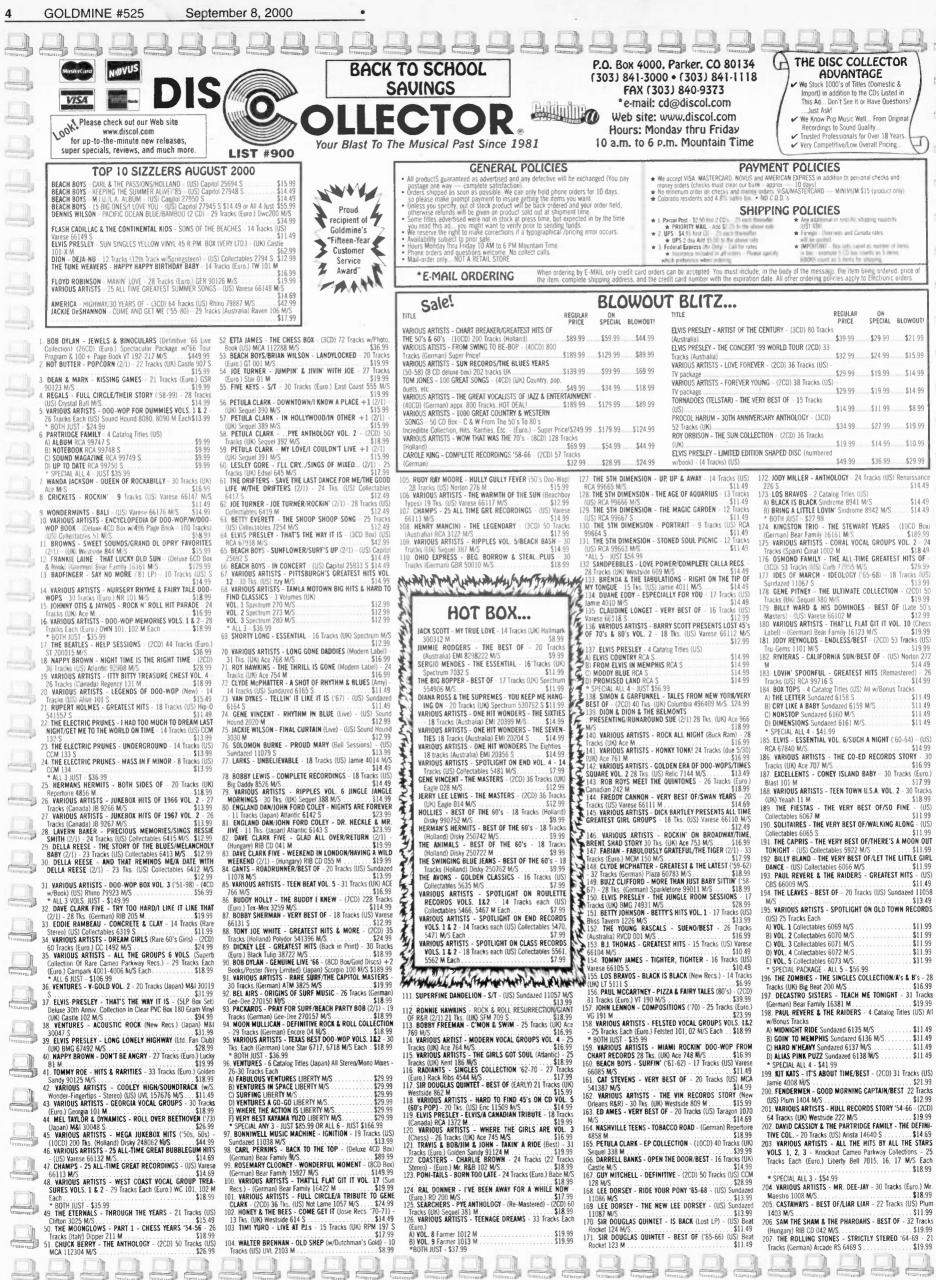


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Editorial submissions: All editorial submissions as we as press releases and review copies should be sent to Greg Loescher at the Iola office. While we invite authors to submit cannot guarantee that items sent on spec will be returned or acknowledged.

Advertising should be addressed to Goldmine's main office in Iola or call 715-445-2214.

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Goldmine (ISSN 1055-2685) is published bi-weekly by Krause Publications, 700 E. State St., Iola, WI 54990. Clif-ford Mishler, president, Iola, WI 54945. The *Goldmine* logd is protected through trademark registration in the United States. Periodical postage paid at Iola, WI 54945 and addi-tional mailing offices. POSTMASTER: Send address changes to *Goldmine*, 700 E. State Street, Iola, WI 54945.

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Please Mr. Postman

Dan Fogelberg in Goldmine?

Just a quick note to let you know how much I enjoy reading your magazine every two weeks. I have been a devoted fan for about 10 years now. I had a couple of questions. When are we going to see that Dan Fogelberg article we've been promised? Aside from being one of the top (and ignored) hit machines of the '70s and '80s, he was also one of the great multiinstrumentalists of all time. His story would make a great one for these pages. Also it was mentioned in these pages about a year ago that Badfinger would be a subject on the Behind The Music series on VH-1. Does anyone have any information on this subject? Anyway, thanks for the wonderful reading. RIP, Cub Koda. We'll miss ya.

 A fellow rekkid collector, Dean Davenport
 Plymouth NC

{Thanks for your message, Dean. Fogelberg is a deserving artist for a Goldmine cover I love his Souvenirs album. Right now we are on an assignment hiatus to allow us to catch up on the stories we already have in-house, which will probably bring us through the first quarter of 2001. But after that... you never know. Regarding Badfinger's Behind The Music episode, a VH-1 spokesperson said it is currently still in production and there are plans to air it this fall, but there is no confirmed date as of yct. Yeah, Cub will be missed. See the next letter for more on Cub. — Ed.]

Remembering Cub Koda

I saw my first Brownsville Station concert in 1970 at East Detroit High School, where they opened up for MC5. I mainly went to check out MC5, but when I left I became an instant fan of Brownsville Station. There was Cub Koda with his oversized horn-rimmed glasses prancing and rolling around on stage. His high-level, energized stage precence kept the audience on their feet all throughout the show, and Cub was quite the showman with his Pete Townshend-like leaps and constant banter with the audience. I saw Cub quite a few times during his lifetime, and no matter what band he was fronting, whether it was Brownsville Station, The Points, The Houserockers or whoever, you always knew you were going to see a fantastic show. Cub was always down to earth, easy to talk to, and his musical knowledge was unbeatable.

I got a call a while ago from my friend, Joey Gaydos, lead guitarist for The Points. He wanted to know if I would like to do a photo session with Cub and the band in support of their CD on J-Bird Records called Noise Monkeys. I said, "Great. It's been a couple of years since I last saw Cub" and that I would look forward to it. In May of this year I went down to their recording studio to do the photo shoot. When Cub finally arrived dressed in his Howling Wolf T-shirt, black leather jacket and jeans, we hugged each other - it was just like old times. After the photo session we sat down and started reminiscing about the old days, and I asked him how he was feeling. He told me he was on a strict healthy diet and had lost quite a few pounds and was feeling well. He had been

LETTER FROM THE EDITOR 2000 — a hall of fame year

This year is shaping up to be a very active year for music museums and halls of fame. By the time most of you receive this issue, our tribute to Jimi Hendrix, who passed away 30 years ago, we'll be cohosting The National Record Show (Sept. 9-10) at The Rock And Roll Hall Of Fame And Museum in Cleveland, which celebrates its fifth year this September.

The Experience Music Project, highlighted in this issue, just opened up in Seattle, Wash. The ARChive Of Contemporary Music in New York, N.Y., announced at the beginning of the year that it had received its one millionth recording for its collection.

On Oct. 20, The Vocal Group Hall Of Fame And Museum in Sharon, Pa., will be hosting inductions for its 1999 and 2000 class of star-studded vocal group inductees. Museum attendance has steadily grown through the summer. The museum officially opened in 1998.

We've also seen groundbreakings this year for two new rockabilly halls of fame, one in Nashville, the other in Jackson, Tenn., a jazz/Big Band hall in Palm Springs, Calif., and a new building to replace the old

sick for a while due to complications from his diabetes, yet everything looked like it was falling into place. He was extremely excited about the new CD — it was getting rave reviews, and he was getting ready to tour in support of it. I went on vacation for a couple of weeks, and when I got back I heard that Cub had passed. I was in total shock and disbelief. I had just seen Cub a couple of months ago. I keep saying to myself, tell me this was a bad nightmare and wasn't true.

I offer my condolances to Jeanie, his eversupporting wife, his family and friends. And to you Cub, my friend, thank you for touching us with your wonderful music, your warm and witty writings and for being a model to all of us rock 'n' roll junkies. Your place has been reserved in God's Rock And Roll Hall Of Fame. We'll all miss you, Cubmaster.

— Frank Pettis Detroit MI

In defense of Pop Memories

Like me, many Goldmine readers must have been taken aback by the vituperative tone of Tim Brooks' letter concerning Joel Whitburn's book Pop Memories. After reading it, they are not likely to be surprised to hear that Brooks, one of Whitburns less successful competitors, has carried on a vendetta against him for many years, denouncing his work to anyone who would listen. The most eloquent testimony to his obsessive professional jealousy, however, is contained in his own words, which contain so many terms of ridicule you'd think he must have consulted a thesaurus.

As to Pop Memories, it may be helpful to recall the review Goldmine published of it upon its publication. "In attempting to compile chart information for the pre-rock years of 1890-1954, a period in which Bill-

in Nashville. And if there are any new music museums 1 missed, forgive me — and send us phone numbers and addresses for them! Whatever you may think about the various

Country Music Hall Of Fame And Museum

music halls of fame and museums, you have to give the people behind these efforts credit for wanting to preserve the history and memories associated with the artists, eras and genres represented. Museums cost a lot to maintain. Most require continual fund-raising efforts both locally and among their music-loving constituents. No one is getting rich building them. When traveling for business or pleasure, make a point to visit these repositories of music history, and deposit a little cash to keep them going for future generations.

Many of us have large collections of recordings and memorabilia, but who really gets to see this stuff? A positive thing to do would be to donate some of your items to museums — either permanently or for temporary exhibit. You just never know whose day you may make when a museum patron sees your piece of history on display. — Greg Loescher

board had not yet established its charts as we now know them, Whitburn virtually had to create charts by relying on information from other, long-defunct periodicals," wrote Jeff Tamarkin in the Dec. 10, 1986, issue. "Among those he used were Hobbies magazine, Talking Machine World, the Your Hit Parade radio charts, and Billboard's Best Selling Records chart which was initiated in 1940." Tamarkin added, "Whitburn used numerous sources for this monumental work, including sheet music sales, jukebox charts, disc jockey charts, etc., so there's no reason to doubt its accuracy."

Brooks is correct about one thing: There is a truth that needs to get out. It just isn't the one he claims.

> - William Ruhlmann New York NY

[In talking briefly to Joel Whitburn about the Pop Memories book, he said he paid a researcher for five years to dig into the Library Of Congress archives for background material. — Ed.]

Goldmine on CD-ROM?

I was wondering if *Goldmine* has ever been released on CD-ROM or if there are any plans on getting *Goldmine* put on to CD-ROM. I love *Goldmine* and have been a subscriber for several years. I have kept every issue I've ever gotten. The problem is that they take up a lot of space and I was hoping that there was a CD-ROM available so I could recycle my magazines. Please let me know.

— Dan Wiechelman via Goldmine Online

{At this point, we have not had enough interest in placing back issues on CD-ROM. Coupled with this is the massive amount of work

involved in getting all the back issues electronically archived and the minimal payback for us to do so. We do have about the last four years worth of issues stored electronically, but that's it. Maybe some day we'll do this, but 1 don't see it happening in the next year or so. Keep your eyes peeled in Goldmine for any further developments. And if it does happen, don't recycle your Goldmines; sell them. There are a lot of people who collect back issues. — Ed.]

Looking for rock concert poster price guide

Recently you did an article on collecting rock concert posters (Goldmine #521, July 14, 2000). In this article a reference was made to a collectors guide written by Eric King (The Collectors Guide To Psychedelic Rock Concert Posters, Postcards And Handbills). I am interested in obtaining a copy of this guide but have had no luck in finding it through any major book store. Any help would be greatly appreciated. Thanks for your time!

– C. Marsilii via e-mail

[Dennis Hickey, the author of the article on posters, said the book was privately published but is easily available on eBay listed under rock 'n' roll memorabilia and also said that some of the big poster stores probably carry it. Check this issues Retailer Directory and dealer ads as well. — Ed.]

The Beach Boys' "Kokomo" not retro?

Oh, how romantic it would be to imagin that The Beach Boys had a #1 hit because i was retro ("Letter From The Editor," Gold mine #522, July 28, 2000). "Kokomo" hit # because it was in the Tom Cruise movie Cock tail. During the age of Ronald Reagan and George Bush, that was the easiest way to get CHR hit - plant a song in a movie. That how James Brown got his only Top 10 hit o the '80s. That's how Stevie Wonder had hi biggest solo hit of the '80s. That's how ancien oldies by The Contours and Ben E. Kin made it back into the Top 10. That's how Righteous Brothers oldie was bigger th second time around - damn near hit #1 That's how Queen put one of its hits in th Top 10 for the second time after Freddi Mercury died. That's how (yes) The Beatle re-entered the charts in the '80s. By the wa "Kokomo" is a typical Big '80s hit: drur machine, keyboard, and vocals, heavil produced, with a sax break thrown in. Perfec for CHR, the successor format to Top 40.

— Charles Evere Bridgewater N

[Still, there is a big difference between writing a new hit song for a movie ("Kokomo") an retreading an old one that re-charts. — Ed.]

Submitting letters to Goldmine... Letters to Please Mr. Postman are encouraged but cannot be responded to individually. Please keep your letter brief; it has a greater chance of being published. Send your letter to: Please Mr. Postman/Goldmine 700 E. State Street Iola, WI 54990 FAX: 715-445-4087

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September 8, 2000

GOLDMINE #525



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September 8, 2000

Grapevine

Benny Doro is the proud owner of the original artwork for Kiss' Love Gun album.

Fans push Kiss auction totals to \$1.6 million

Butterfields and Greg Manning Auctions got together June 24-25, 2000, to present the Kiss auction at Hollywood's Paramount Studios. The event, though quite significant in the memorabilia category of the auction world, was really an oversized garage sale for Gene Simmons and Paul Stanley.

"We had over 850 items, and we sold about 80 percent for a total of \$1.6 million dollars," said Michael Schwartz, Director Of Entertainment Memorabilia at Butterfields. The remaining items were either sold after the auction or placed on eBay. The items that sold at the auction included authentic early '70s costumes, '80s reproductions and ice coolers that gain value simply because the Kiss logo was stenciled on them. The Hollywood auction was patterned like a Kiss extravaganza with the red carpet rolled out and a media-covered "premiere" party.

"The only thing that compares to this," noted auctioneer Viveca Paulin, "is the Elvis sale we did a while ago. But as far as rock 'n' roll there has never been anything like this. This is so comprehensive. It's huge!"

Other than the fact that it is rare for a memorabilia auction to be presented by one group, the auction is unique because there were all types of Kiss fans - even some rock stars themselves - bidding from the heart and not necessarily for the inherent value of the items. For instance, a Gene Simmons "dolphin sketch," sold for more money (\$8,625, estimated to sell for \$500-\$700) than one of his original Hotter Than Hell costumes (\$8,000). According to Schwartz, "It shows that with this type of collectable it is next to impossible to predict how much the items will go for, because the collection is not a commodity, and collectors are very passionate about these items.

Auctioneer Paulin played off that emotion and found that it makes for a much more exciting event. "It's fun to think that some of the fans have gone on countless tours and

listened to the music for countless hours, so it's nicer that it's not just decorators and dealers who are buying stuff they don't care about. These people are here and want to be a part of history."

One such successful bidder was Kiss cover-band leader Benny Doro, whose final bid of \$25,875 for the original *Love Gun* album painting far exceeded the original \$10,000-\$15,000 estimate. "The painting reminds me of my childhood," he stated. "It's the first album 1 ever laid my eyes-on, so it has special meaning to me. I'll keep it in my house, but I'll probably lend it to the Hard Rock Café."

Another interesting element to the auction was the fact that the Auction Channel was covering it, and bidders on the floor had competition from all over the world via the Internet, thus driving up prices on some of the items. Aside from instruments and costumes worn by Simmons and Stanley, many of the band's revolving members had their items sold — though they wouldn't be receiving any of the proceeds.

"When the auction has the opening statement," mused pre-reunion Kiss guitarist Bruce Kulick, "from the personal collection of Paul Stanley and Gene Simmons,' that's kind of like saying, 'We own this stuff.' So obviously anything that was in the 'warehouse' is their property."

Likening it to wearing wardrobe from a movie set or a uniform, Kulick doesn't mind that he's not making money off costumes provided for him on a video shoot, but he isn't surprised that Simmons and Stanley are cashing in on his personal items.

"If I knew them to be different I would be surprised, but this stuff is clearly their possessions, they 'own it,' and I doubt that Ace [Frehley] and Peter [Criss] know it to be any different than me."

— Daniel Siwek

World Radio Histor

GRAPELEAVES

Upcoming new releases: Sept. 26 is the street date for Riders On The Storm: The Doors Concerto (Decca) by arranger Jaz Coleman, violinist Nigel Kennedy, and The Prague Symphony Orchestra. The set features adaptations and new arrangements of classic Doors songs including "Light My Fire," "The End" and "Riders On The Storm." Coleman previously released similar best-selling adaptations such as Symphonic Pink Floyd and Symphonic Led Zeppelin... Award-winning jazz pianist David Grusin and guitarist Lee Ritenour have teamed up again with the Sept. 26 release of Two Worlds (Decca US) ... Vanguard has just released The Ballad Of Ramblin' Jack soundtrack, a 20-track set that includes previously unreleased duets between Ramblin' Jack Elliot and fellow artists such as Bob Dylan, Johnny Cash, Woody Guthrie, and Odetta, among others. The movie was directed by Aiyana Elliott, Elliott's daughter, and is expected to go into wider distribution in September, after debuting in August in New York City and Los Angeles... Sept. 12 is the street date for Eddy "The Chief' Clearwater's new Reservation Blues album (Bullseye Blues & Jazz) ... Alligator Records has signed Texas pianist/vocalist Marcia Ball, who will be releasing her first album on her new label in early 2001. Alligator also announced a partnership with RadioWave.com to create Alligator Radio Online, which can be accessed at Alligator's relaunched web site, www.aligator.com... For Tex Mex with a twist, check out Billy Bacon & The Forgotten Pigs' Pig Latin (Triple X Records), which pays tribute to Tex Mex's favorite son, Doug Sahm ... Sept. 12 is the due date for gritty blues-rockers Omar And The Howlers' newest, The Screamin' Cat, the group's 14th album and first on Provogue Records.

Reissues: On Sept. 12, Varèse Sarabande is releasing Patsy Cline's 25 All-Time Greatest Recordings: The 4-Star Years, Merle Haggard's 20 Number One Hits, and two various-artists compilations, Street Corner Harmony, Vols. One and Two... Also due on Sept. 12 is Jack Ruby Presents The Black Foundation (Heartbeat), a various-artists compilation of reggae music produced by Ruby, including artists such as Burning Spear, The Heptones, Jack Ruby And The Black Disciples, and Justin Hind And The Dominoes. Black Foundation On Dub (Heartbeat), the instrumental companion to the previous album featuring many of the same artists, will be released at the same time ... Billy Idol's The Greatest Hits is due out Sept. 26 on EMI ... Guitarist Steve Morse has secured the rights for the 1982 Dregs record, Industry Standard. Once available only as a Japanese import, the CD (DRG 0397) is now part of the Dregs Records catalog ... Due out Sept. 26 is Bowie At The Beeb, a two-CD set featuring David Bowie's BBC sessions from 1968 to 1972 plus a bonus CD of live songs from his June 27, 2000, BBC show. The first two CDs include rare performances of Bowie classics such as "Ziggy Stardust," "Space Oddity" and "Starman." Tracks from the 1968 BBC "Top Gear" session have not been heard or even bootlegged since the day they were first broadcast, and one track never even aired. The tape of that session came from Bowie's personal collection, as the BBC lost their version. The set's album cover artwork was produced by Guy Peellaert, who produced Bowie's infamous and highly collectible Diamond Dogs cover in 1974 (The original copies showing the dogs' genitals are worth \$4,000 in near mint.) Later this year, the three-CD set will be broken back down to a two-CD set, minus the bonus 2000 show. It will also be made available in a limited-

edition four-vinyl LP set with two bonus tracks not included on any of the CDs. For more information, visit Bowie's web site at www.davidbowie.com.

On the bookshelves: Dark Midnight When I Rise by Andrew Ward (Farrar • Straus • Giroux) is the story of The Jubilee Singers, a troupe of exslaves who introduced black gospel music to post-Civil War America and Europe. The book is based on letters, memoirs and diaries of the singers that tell the uplifting - and many times tragic - tale of the group's struggles to bring African-American music to an endearing public ... Songs In The Key Of Z: The Curious Universe Of Outsider Music by Irwin Chusad (A Cappella) chronicles the weirdness of way-out musicians such as Tiny Tim, Captain Beefheart, Joe Meek, Syd Barrett, The Shaggs, The Cherry Sisters and other fringe characters singing twisted pop... The Rolling Stone Book Of The Beats: The Beat Generation And American Culture, edited by Holly George-Warren (Hyperion Press), is a fascinating words-and-pictures look at the movement that started 50 years ago by Beat luminaries Jack Kerouac. Allen Ginsberg, and William Burroughs, who met in New York City and picked up the word "Beat" from Herbert Huncke. The book covers all aspects of beat culture - literature, music, film, art and photography, and includes essays by women of the Beat movement such as Carolyn Cassady and Hettie Jones, classic pieces by Hunter S. Thompson and Burroughs, whose "Beat Godfather Meets Glitter Madman" essay features dialogue with him and Bowie ... Billboard chart guru Joel Whitburn recently released Billboard Hot 100 Charts: The Nineties, featuring week-byweek chart listing reproductions of all the Top 100 charts from that decade, and 1999 Billboard Music Yearbook, a handy book for modern music buffs which analyzes and lists Billboard chart action from last year. (Both books are published by Record Research.)

Smithereens' DiNizio running for U.S. Senate: Following in the footsteps of a famous actor (Ronald Reagan), basketball player (Bill Bradley) and pro wrestler (Jesse Ventura) who also had political careers, Pat DiNizio has tossed his guitar into the political arena. He recently announced his candidacy as the Reform Party U.S. Senate candidate in New Jersey. Coming out rockin' against his Democrat and Republicar opponents, the musician-turned-politician used a quote from Grateful Dead's Jerry Garcia to gain support as an alternative candidate: "Votin for the lesser of two evils is still voting for evil. The 44-year-old DiNizio, a founding member vocalist and guitarist in The Smithereens, who began playing in New Jersey in 1980, plans to continue his current tour with the band. He i also hoping to put together a candidates' debate with his two mainstream party opponents Democrat Jon Corzine and Republican Rober Franks. He put his guitar and singing voice to good use during his July 25, 2000, press confer ence announcing his candidacy by singing ' Believe" from 1999's God Save The Smithercens.

Vocal Group Hall inductions shaping up: A press time, confirmed acts playing at the free outdoor concerts after the Oct. 20 Vocal Group Hall Of Fame inductions in Sharon, Pa., include Jr. Walker's All Stars, Johnny Angel And The Halos, Soul Stirrers, The Marvelettes, and the current Ink Spots tribute band. According to hall director Tiffany Frank a total of 12 voca groups will be performing, along with individua performances by several other inductees, such a The Drifters' Bill Pinkney. For more information on the free evening concerts in downtown Sharon or for the induction ceremonies, which has limited seating available, call 1-724-983 2025 or visit www.vocalgrouphall.com.

- Greg Loesche

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For almost 75 years, the First Christian Church was home to hundreds of congregationalists in Salina, Kan., as their prayers and hymns and joyous noises were offered up to God.

Today, the First Christian Church is making more joyous noise — this time as Blue Heaven Studios, a recording facility dedicated to preserving the sounds of legendary blues artists.

The driving force behind Blue Heaven Studios and its sister record label, Analogue Productions Originals (APO) is Chad Kassem, whose dream has now blossomed into a successful recording studio and archive facility. Stories on Blue Heaven and APO have been featured on National Public Radio's All Things Considered, CBS' 60 Minutes II and on CNN's The World Today, bringing new awareness to one of America's homegrown musical styles.

Originally born and raised in south Louisiana, Kassem moved to Kansas as a teenager to exorcize personal substance abuse demons. While in Kansas, Kassem channeled his energy into a successful used record mail-order business.

"I started by selling rare audiophile albums as a hobby. Some of my first ads were in *Goldmine* 15 years ago. The ads just kept getting bigger, and then I was busier doing that than my normal cooking job. Then I started reissuing stuff, then the next step was to get my own mastering facility. And then the next step was, 'Let's just go ahead and record our own records.""

Kassem purchased a 75-year-old church in Salina, Kan., and with a team of engineers and designers, converted the church from a house of worship to a house of blues. The building already possessed exemplary acoustics, which Kassem augmented by using analog equipment to record the artists' performances.

"The acoustics of the church are incredible," said Kassem. "It was built before there were microphones and amplifiers. They didn't need sound reinforcement. So the acoustics are awesome, and it's just so fitting for the music that's being played to be in a great acoustic setting. The emotions come through. It's a very warm, rich, smooth, natural sound. Most of these blues recordings we're doing are all-acoustic recordings, and so the beauty of the music is well-conveyed through the recording because the acoustics



Left: Chad Kassem with bluesman Henry Townsend. Right: Blue Heaven Studios, formerly the First Christian Church, in Salina, Kan.

were as pure as the music and the instruments that they're playing."

APO's first church recording, from November 1993, was the album *Blue Bird* by Jimmy Rogers, one of Muddy Waters' legendary sidemen. Rogers' son, Jimmy D. Lane, currently works with Kassem on new albums. "Jimmy D. Lane knows these guys," said Kassem. "So when he calls them, it's not like we have to start from ground zero and explain who we are and what we're doing, they already kinda know. They've heard about us, so when we call, we have to do less explaining as to who we are."

All of APO's recordings are available in both CD and vinyl formats, and Kassem has filmed many of the recording sessions for DVD release. "You can actually watch the recording being made. If you have a DVD player, you can hear it in 24/96 audio, which is way better than the standard CD. And the audio guys didn't work around the video guys, the video guys worked around the audio guys, meaning you're seeing exactly what went down and the way it looked, not like we got some TV studio props and lipsynched it or nothing. It's very much exactly what happened. We really are into vintage gear and tubes and analog and natural, but we're also into the latest digital thing too. But it still hasn't surpassed analog, although the DSD is very close, and so is 24/96 audio."

Kassem and APO also organize blues festivals in the Salina area, bringing together the legends of blues, jazz and zydeco for memorable concerts that last until the sun rises. Previous performers at these "Masters Of Blues" concerts include Henry Townsend, Jimmie Lee Robinson, and Detroit Junior. Whether the artists are performing in these legendary concerts or recording for APO, Kassem makes sure they are treated like legends, both on stage and off. "They always can't believe how well they're treated. They're very surprised at the food we serve them. You're at home, it's very low-key and very intimate and personal. They don't feel pressured, they feel relaxed to perform their art, their music - they haven't been always

catered to in the way they should have been, and we want them to be as comfortable as possible. Henry Townsend, we just recorded him, he's 90 years old. He gets around, he sings and he can play the guitar and piano like a 20-year-old, but we still want to make sure he's very comfortable and everything that he needs is there for him. He forgot his water pills, so we went to the pharmacy to get them for him. We go that extra mile to make the guys feel comfortable, and they always see and like it and appreciate it. And then we get the old guys together, a lot of them haven't seen each other for a while, but they've known each other for their whole lives. It's a very intimate setting."

For more information about Blue Heaven Studios and APO Records, visit their web site at www.acousticsounds.com.

Chuck Miller

Obituaries

Bobby Forte, saxophonist

Saxophonist Bobby Forte died on June 11, 2000, at the Highland Hospital in Oakland, Calif. Bobbie Leon Hunt was born on May 18, 1943, Paris, Texas, and moved to Oakland in 1955. By 1958, he was a member of The Bobby Blue Bland band. In 1964 he joined B.B. King, recording on albums such as Blues Is King, Lucille, Live At The Regal, Back In The Alley, Guess Who, Lucille Talks Back, and the B.B. King/Bobby Blue Bland album Together For The First Time. Forte also recorded with Buddy Ace, Lowell Fulson, Dorothy Lou Hunt (his mother), Percy Mayfield, Jimmy McCracklin, Charlie Musselwhite, Johnny Tolbert and others. He is survived by a daughter, Cassandra, and two sons, Juan and Bobby Wade, and is burned next to his mother at Sunset View Cemetary in El Cerrito, Calif.

- Eric S. LeBlanc

James Hill, singer with The Fairfield Four

James Hill, baritone singer, songwriter and manager of the Grammy-winning a cappella gospel group The Fairfield Four, died on July 6, 2000, at Nashville's Baptist Hospital, Tenn. James Samuel Hill was born on July 25, 1916, Bessemer, Ala., and first joined The Fairfield Four in 1946 as a replacement for Harold L. Carrethers (1914-1998). He is present on their Bullet, Delta, and Dot recordings, which mostly feature the outstanding lead singing of Samuel H. McCrary (1913-1991)

In 1950, when The Fairfield Four broke up (they would re-form in 1980), he and their bass singer Isaac "Dickie" Freeman formed The Skylarks, recording extensively for the Nashboro label between 1951 and 1967. In 1992 and 1997, Warner Brothers released two albums on The Fairfield Four, which include appearances by Elvis Costello, Garrison Keillor, Nashville Bluesgrass Band, and Pam Tillis. In 1998, the NEA presented them with a National Heritage Award, and an exceptional live 1989 church concert was released on the Dead Reckoning label. The Fairfield Four also recorded with Johnny Cash, Charlie Daniels Band, Steve Earle, John Fogerty,

Mick Fleetwood launches auction web site

The latest celebrity launching a web site is Mick Fleetwood, founding member and drummer of the legendary Fleetwood Mac. The site, www.fleetwoodowen.com, which opens in September, focuses on rock and pop memorabilia of the high-end nature. Fleetwood's partner in the venture, Ted Owen, is a longtime purveyor of online memorabilia auctions. Their company, E-nourmous Entertainment, has hired a number of experts to authenticate items, including Jimmy "6 Strings" Westbrook, an authority on guitars and fine-fretted instruments; Kathy Etchingham, who is extremely knowledgeable on the life and work of Jimi Hendrix; Gary Gilles, a professional in the field of movie props; Tommy Hanely, a photographer of The Beatles and photo archive expert; and Bert Muirhead, a music industry completist and publisher of the defunct Hot Wax magazine.

The site will feature online displays of some of the best treasures in rock, pop, film

and entertainment memorabilia, which anyone can examine and bid on. Inventories of upcoming auctions read like a Who's Who of rock and pop collectibles unearthed by the contacts of Fleetwood and Owen. Future landmark live auctions include the sale of an extraordinary collection of Beatles memorabilia; props, costumes and associated items from the *Alien* movie series; and the auction of the Noel Redding (Hendrix's bassist) collection.

"It's been a bit like forming a new band," explained Fleetwood. "We're a new team with specialists in different areas, surrounding ourselves with the things we love most — guitars, pianos, photos, all kinds of amazing memorabilia. The site is our stage for people to come and see us, whether they're buying, selling, researching or just looking. All these items have incredible stories to tell, and that's what fleetwoodowen.com is all about, and we can't wait to share them."

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 GUINS W R0555 'Usa 'bur illustions 2.4.2" USA CD in promo-only custom Bible

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 GUINS W R0555 'Usa 'bur illustions 2.4.2" World Premier" USA album network of
 GUNS N* ROSES 'Use four Microsoft #1.46.
 music & interview radio show no cue sheet
 GUNS N* ROSES 'Weicome To he lungie'' UK imitted 4-track i cover NM/M (127)
 MANSIM *10 nhy 'USA 2-track promo CD could se dit & videt #1503
 MANSIM *10 nhy 'USA 2-track promo CD inget en #860
 MANSIM *163 'This Time Around' 'USA 8-track promo CD inget en #861
 MANSIM *163 'This Time Around' 'USA 8-track promo CD inget en #863
 MANSIM *163 'All 'Sale's and interview snippets this insert #15033
 MANSIM *163 'All 'Sale's 1935' 'USA advance promo for hull sale 'Sale's 2015' 'USA advance promo for hull sale 'All 'Greatest His's (Autographed)' 'USA commercial CD, from Wilson which market and 'USA advance promo the 'MUSA' 'USA' 'USA radio show no cue sheet me To The Jungle" UK limited 4-track 12"

\$15 \$80 \$80

HENORIK, JIMI "Can You Please Cr.nwl Out You Window" viny 7" in custom sleeve #12189 NM/NM. HENORIK, JIMI "Lifelines" USA out-of-pmt 4-CD set in cu HENORIK, JIMI "Stepping Store CUsA 1-track tor CO in o HENIEK, DOM "in The Studio" USA music & interview CD #596

#566 HENLEY, DON "Inside Job" USA music & interview CD for "Building The Pertect HENLEY, DON "Inside Job" USA advance promo for fuil CD //insert #2.47003 HENLEY, DON "Inside Job" Morth Permiere" USA album network 2-CD music & inte show with 3-tive tracks. HENLEY, DON "The Gray CD Summer" USA double A-sided promo 12" with edit in #2212 VC+ /M HENLEY, DON "They ra Not Here, They're Not Coming" USA 2-track promo CD with INDEG GIRLS "Research 14" "Ital" Interview. \$15 \$80 ser \$8

\$85 \$85 374 INDIGO GIRLS "Reverse 1 Live" UGA very rare proi INDIGO GIRLS "Reverse 1 Live" UGA very rare proi INDIGO GIRLS "Shed Your Skin" USA 4-track prom IRON MAIDEN "Fear Of The Dark" Japan limited edition CD with

slip cover. IRON MAIDEN "The Wicker Man" USA 2-track promo CD singt JAMES GANG "In The Studio for Rodes Again" USA 30th an show with Joe Walsh #623 with 0-sheet (CD). Show mining JAYHAWKS "I'm

with Joe Walsh #623 with ursues. "I'm Gona Majke tho Love Me" USA 7-track retrospective LU min-"I'm Gona Majke tho Love Me" USA 7-track retrospective LU min-"Ibm serts #12592. "Baby's Coming Bach" USA 5-track promo-only live CD 7b inserts #084 "New Mistake" USA 6-track promo-Obly With Ibm Setter Mice Mistake" USA 6-track promo-CD with edit Johnsert ILL "Gends Like A Will, w" USA 1-track promo CD with edit Johnsert ILL "Gends Like A Will, w" USA 1-track promo CD with edit Johnsert ILL "Gends Like A Will, w" USA 1-track promo CD with edit Johnsert ILL "Gends Like A Will, w" USA 1-track promo CD with edit Johnsert ILL "Joil ID Com" USA 32 avance promo for full CD with custom inser With Josef USA 2-CD Ibm redio show with 0-sheet. On "King Bissut" USA 2-CD live dio with 4-audio bracks color insert #1 Smile JELLYFISH JELLYFISH JELLYFISH JELLYFISH JELITISH The Gross At Number On JETIRO TULL "Bends Like A Will w" JETHRO TULL "J-Tull Dot Com" USA ac JOHN, ELTON "Autograph" USA B5/87 JOHN, ELTON "Ming Biscuri "USA 2-CI JOHN, ELTON "Minuta" UK very rate CC \$75

(plays pal) JOHN, ELTON "Sad Songs" UK II mited edition 2-track #phpic7 NM JOHN, ELTON Simple Life" France 1-track promo CD singl # 1624 JOHN, ELTON "The Etton/Bernie Collection" USA Pol

JOHN, ELTON JOHN. he Sones of Ett a & Remie" USA W from 74 to 93 f/b inserts JOHN, ELTON & ERIC CLAPTON "Runaway Train" USA 1-track

JUDAS PRIEST "Judulator" Gerr" an advance promo for full CD in color pc #18782-P JUDAS PRIEST "Priest Live" USA rare copper promo-only 5-track sampler CD KING, B.B. & IRACT CHAPMAN "The Thrill is Gone" USA 2-track promo CD single with

\$45 \$8 \$15

KING, B.B. & TRACY CHAPMAN "The Thrill Is Gone" USA 2-track promo CD brinset #90117 KING, B.B. "Bad Case Of Love: USA 2-track promo CD with edit f/b inse AING, B.B. "Love in New York" USA album network 1-CD live concert no IBIG CORMSON "Construction" Of Ught" USA promo edition of Itali CD in KINKS, IHE "Xing Biscuit" USA 1-CD live concert at the Rhvera in Chicago KORN "Somebod' Someone" USA 2-track promo CD with clean version LANG, K.D. "Ingenue" USA prcmo-only version of full CD in custom outer LANG, K.D. "Invincible Summer" USA 4-track pro

iss Chatelaine' Japan 6-track CD-EP (new sei immerfing USA 1 track oromo sizele et al. LANG, N.D. "M

LED ZEPPELIN "25th Anniversary Of Led Zep #1" USA very nice 2 show with Page & Plant "rom 1994

\$7

Boom with rage & Hant from 1998. IED ZEPPELIN Factorium Special Sempler" Japan promo-disc of orginal Zap versions. # ASCD-94-95 LED ZEPPELIN The Grit Low" USA promo-only pic disc CD b/mitorit #8376-2 LED ZEPPELIN (PAGE 21 Joint 22 Joint 22

#CDP 832 LENKON, JOHN "Imagine" USA advance promo for remastered CD in custom pc #2485 LENKON, JOHN "Imagine Sampler" EU 4-hanck promo-only CD from reissue in color pc. LENKON, JOHN "Imagine Sampler" EU 4-hanck promo-only CD from reissue in color pc. LENKON, JOHN "Mick Honey" IV full LP pic disk (1st pressing) NM-POLH PS UVE "The Dolphin's Cry" Minaco 2-track promo CD with edit + call out hook p ok \$8

2 MADONNA "American Pie (Maxi)" USA 5-track promo single with C recordable CD f/insert # 44825

recordable CD t/insert # 44825 MADDMA "Beautiful Stranger" USA 2-version CD promo single with Orbit radio edit t/o i with Austin Powers arthout & 49760 MADDMA "Beautiful Stranger" Mexico 3-track CD single with Calderone mix f/o inserts. MADDMA "Beautiful Stranger" Mexico 3-track KD single with Calderone mix f/o inserts. MADDMA "Beautiful Stranger" Mexico 3-track KD single with Calderone mix f/o inserts. MADDMA "Don't Cry For Me Agentina" Mexico 4-version CD single #438302 sealed. MADDMA "TI Remember" USA 1-track promo CD single (with honors) b/insert #5353 MADDMA "Ti Alemember" USA 1-track promo CD single (with honors) b/insert #5353 MADDMA "Ti Alemember" USA 1-track promo CD single (with honors) b/insert #5353 MADDMA "A "A Vigan" USA promo-only white viny LP MKM. MADDMA "Area V USA" USA 1-track protoco single with Single Alemember (Single T) Control (Single MADDMA "Alemember" USA 1-track to Contin 12" extended in oinsert # 3791 MADDMA "Che A Vigan" USA promo-only white viny LP MKM. MADDMA "Ray O' Light" "USA limited edition package for full CD w/promo sticker under s (sealed) # 46884.2

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277 McCARTNEY, PAUL "My Brive Face" USA incr #15458-2

#1546 PAUL "Off The Ground" lance lim W/obi & Autor and inserts PAUL 'Droce Upon A Long Ago (Era Hace Mucho i 'in label serve # 507 PAUL 'Franc Evert Run' UK limited edition vinyl LP PAUL 'France The Live Fantasic' USA original cicker #94773

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WELLENCAMP, JOHN "King Biscut" USA 1-CD live cor O-sheet show #98-01 \$10 METALLICA "15 Pieces \$10 METALLICA "And \$50 METALLICA "Ente usic finsert #476-2 Insert #476-2 Insert #476-2 Insert #9783 Insert #7383 Insert #7 HIGHT Might BUSINGS 50 340 to 349 USA L-tack promo CU + Can our neon diginal #15041-2.
HIGHT MIGHT BOSTONES "Imong Theg Apply Then" USA 1-track promo CD frinsert MITCHELL, 10N1 "Both Stores Now 'USA immedia dedition of full CD in custom box with 4 graphs 2-47540 (new sealed).
HITCHELL, 10N1 "Both Stores Now Yorks & Music" USA promo-only music & interview four date Stoker binsert #100153.
MOOD BUILS "English Sunsert" "USA "Litack promo-only retrospective sampler with form new 1160. \$8 MOODY BLUES "English Sunset" VIO153 from new CD (/b inset" USA 7-trac from new CD (/b insets # 1581 MOODY BLUES "On The Threshold Of A Drea # WR21 sealed MMK (small tear in shru MOTLEY CRUE "Smokin In the Boys Boom" m" HSA lim NICKS, STEVIE & LINDSEY BUCKINGHAM "Torssted" USA 1-track promo CD s

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HULS, STETE & URBAT DOUATIONAL INJECT ON TOTACK PO CD single no art #A
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PARTERA "Cal Scratch Fever" USA 1-track promo CD from movie # 1037.
 PANTERA "Cal Scratch Fever" USA 1-track promo CD from movie # 1037.
 PANTERA "Caddamn Electric" USA 2-track Promo CD with edit + call out hook

PARSONS, GRAM "Return Of The Grievous Anger" USA limited numbered 2-CD p

Advance promo for full CD plus another disc with original versions in very nice pak (sealed)
PARL I.M. "Elterly Woman Behind the Counter" Spain 1 track promo CD from live great pic sleeve # SAMPCS 643;
PERL I.M. "Elterly Woman Behind the Counter" Spain 1 track promo CD plain disc no inserts.
PEARL I.M. "Last Kiss: 'US 1-track dvonce promo CD plain disc no inserts.
PEARL I.M. "Last Kiss: 'US 1-track dvonce promo CD plain disc no inserts.
PEARL I.M. "Last Kiss: 'US 1-track dvonce promo CD plain disc no inserts.
PEARL I.M. "The 'USA 1 track promo single in color diginal w 12963 (CD).
PEARL I.M. "The' USA advance promo single in color diginal w 12963 (CD).
PEARL I.M. "The' USA advance promo single in color diginal w 12963 (CD).
PEARL I.M. "The' USA advance promo single in color diginal w 12963 (CD).
PEARL I.M. "Concert Broadcast" USA 1-CD live concert radio show for bord 7000. \$30 \$15 \$20 #97713

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PINK FLOYD "/s There Anybody Out There? World Pre radio show with O-sheet PINK FLOYD "Shine On" USA 9-track promo-only smu OLA YER AZIL " PINK FLOYD (SYD BARRETT) "Crazy Diamond" USA US 4-track PRESLEY, ELVIS "20th Anniversary Sam #67537-2 PRESLEY, FLVIS "Blue Suede Shoes" USA blue y PRESI FY FLUIS "Cultar Man" ISE promo only PRESLEY, ELVIS "Leiber & Stoller" USA promo-only 6-CD p PRESLEY, ELVIS PRESLEY, ELVIS "V Vegas '&' Rou \$2:

2 (small promo hole on back) PRETENDERS "Autoproph" UK 2000 Miles 12" fully autographed nice! + M PRETENDERS "Autoproph" UK 2000 Miles 12" fully autographed nice! + M PRETENDERS & PHOEBE AND INE LARPBALLS "Smelly Cat' USA 1-track promo CD from the Frends Again "album b/insert #4243R PRIMUS & QZT "ALB." USA 1-track promo CD leaturing QZY Osbourne no inserts #08724 PRIMCE "Arms of Orion (With Sheena Easton)" USA 2-track promo CD with edit b/insert #3

PRINCE "Gett Off" USA 6-mix promo CD no inserts 34977. PRINCE "J Wish fou Heaven" USA 1-track promo CD single no art PRINCE "J Wish fou Heaven" USA 1-track promo CD single no art PRINCE "Serv M.F" USA promo-only gold vinyl 12" in plan cover PRINCE "The One" Mexico 1-track promo CD no inserts #1955. OUEEN "in The Studio For The Game" USA interview & music radu (CD) PRINCE Dne Year of Love/We Ave The Cha back insert # 10100 QUEEN with back insert # 10196-2 QUEEN "Stone Cold Cray" USA 3-track pro CD w/Trent Reznor mix sticker on QUEEN "The Game" USA organial Master recording out of print gold CD #61C QUEEN "The invisitive Man" UK immited eddition 3-track clear vinyl 12" with ba # 12queer12 M/M. QUEEN 6 DAVID BOWIE "Under Pressure" USA 2-track limited edition picture i prop. \$30 PD28 QUEEN & DAVID BOWIE "Under Pressure" UK Club 2000 Mix UK v Rah ma, generic silver stickered cover #OUEEDW128 M/M QUEEN (MERCURY, FREDDIE) "Living On My Own" USA 1-track pr
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 Low All three Universal</three Universal</th>
 <thLow All three Universal</th QUEEN (MERCURY, FREDDIE) "Love Kills" USA 1-track promo CD single QUEENSRYCHE "Empire" USA gromo version of full CD in custom mult QUEENSRYCHE "Evolution Califier" USA 8-track promo-only great bits CD in QUEENSRYCHE "Evolution Calling" USA 9-track pr (digipak is mint-). QUEENSRYCHE "Operation Mindcrime" Japan full vinyt LP insert NM/M # 5618 Coustie net) #47714-A
 Coustie net) #47714-A
 YOAAM, WIGHT Trackin 'USA promo-only CD single from 'Deadicated b/ 395 YOUKS, NEL 'VIA long the Watchtower' USA 1-track promo CD single to 1000KK, NEL 'Freedom' USA promo-only Picture Disc CD (/b inserts #100152
 YOUKK, NEL 'Razor Love' USA 1-track to tho inserts #100152
 YOUKK, NEL 'Razor Love' USA 1-track to tho inserts #100152 INSERT NM/M #5618. QUEENSRYCHE "Revolution Calling" USA very rare 1-track QUEENSRYCHE "The Story So Far." UK 6-track promo hits

QUEENSRYCHE "The Warning" Japan original LP with poster, obi & inser REM "The Atternative Parks Sampler" IN 7-track poster, obi & inser R.E.M. "The Atternative Radio Sampler" UK 7-track promo-only sampler sive to this disc t/b inserts #92.
 RAGE AGAINST THE MACKINE "Testifty" USA 2-track promo CD with Testifty clu-5200 ZAPPA, FRANK "200 Motels" USA 22 ZAPPA, FRANK "Broadway The Ha RED HOT CHILI PEPPERS "Taste The Pain" USA 4-track pro CD sin b/insert #045 310 sin ZAPPA, FRANK "Onnes & Beer" UK promo-only 15-track sampler CD with great art #ZAP2 \$8 \$25 ZUPPA, FRANK "FZ 25" USA very rare 15-track promo sampler in custom black disional (this n't Sell OL Buy, It's Crap" USA 5-track p cover #4632 (sealed) Custom promo cover #45 840 RICHARD ASHCROFT 'A Song Ec s" lik 2-track or Standard Standard And Standard Stan

\$18 sin-\$60 XAPPA, FRANK "Sleep Dirt" USA original Barlung Pumpki
 Sao ZAPPA, FRANK "Strictly Genteel" USA advance promo ve \$15 ZAPPA, FRANK "The Lost Episodes" USA adv \$15 ZAPPA, FRANK "The Lost Episo # 40573."
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 \$40 ZAPPA, FRANK "Nou Can't Do T wrood box sealed (not a cu ROLLING STONES "Stee/ W

onk live concert on cassette recarded 6/97 no 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA promo pic disc CD single f/b inserts 20 ROLLING STORES (CHARLED Long Age & Far Away" USA advance promo version or 20 ROLLING STORES (CHARLED Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES ("FIABLED" Long Age & Far Away" USA advance promo version or 20 ROLLING STORES

S60 RUST Bravado" USA 1-track promo pic disc CD single b/insert #4580-2 \$95 SAVATAGE (TRANS-SIBERIAN ORC.) "Requeem (Frith)" USA 2-track promo CD video 1/b inserts # 300198
 \$25 SCORPIONS "Humcane 2000" USA 1-track promo CD with the Ber inserts # 13931

13931 L "Concert In The Park Sampler" USA 4-track HAZARD & MACHINE HEAD "Your CD" USA CD 9

#14998 SMASHING PUMPKINS "I Of The Moun SMASHING PUMPKINS "Live At Much

 show no cue sheet
 SMASHING PUMPKINS "Machina Plus Boo 5-track disc including Hope, Blisser in and Eye (new sealed).
 SMASHING PUMPKINS "Stand Inside Your Gaze' plus call out ho \$30 SMASHING PUMPKINS "Up-

\$75 SMITH, PATTI "A Gung Ho Conversation" USA promo-only seve SPANDAU BALLET "Chant No 1" USA 2-track promo CD w #001 STATIC-X "The Death Trip Continues" USA 7-track proi t/b inserts #100240 (CD)

\$18 STATIC-X/TYPE 0 NEGATIV 6/00 with Q-sheet STEELY DAN "Citizen Steely Dan" USA in the sti sheet (CD) STEELY DAN "Jack Of S STEELY DAN "Jack Of S STEELY DAN "Reelin 'h

#01 STEELY DAN "Sampler" USA 7-track promo STEELY DAN "Two Against Nature" USA c STING "Concert Broadcast" USA Album Network 2-CD II

figi-\$60 STYX "Everything Is Cool" USA 2-track pro STYX "Number One" USA 1-track promo CD t/b inserts #87313-2 STYX "Paradise" USA 2-track pro CD single with remix t/insert #8 SYSTEM OF A DOWN "Sugar EP" USA 7-track promo sampler CD with

#41991 TAJ MAHAL "Best Of" USA adv #65856 (CD) TAJ MAHAL "Natch"I Blues" US \$75 \$25 \$8

 IN IMAL "Self Titled" USA advance promo tor #65638 (CD)
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Van HALEN "Best of Vol. 1" USA un-cut proof sheet for abum flats v VAN HALEN "Best of Vol. 1" USA un-cut proof sheet for abum flats v VAN HALEN "Organal Dance Concert Piper" USA from '76 great shet guaranteed authenticit VAN HALEN "Van Halen 3 Camera" USA promo-only disposable cam forcements.

design. VARIOUS "A & M Vision" USA very rare 10-track promo-only DVD Come Soundaarden & others 1/h inserts #001 Crow, Soundgarden & others f/b VARIOUS "Respect" USA 26-track Rh Ross, Joplin, Sara Mc, Blondi & r VAUGHAN BROS. "Riviera Paradise" U #1930 VAUGHAN, STEVIE RAY "Bug Songwriter" USA very rare 14-tr.

VAUGHAN, STEVIE RAY "Dct 54/Aug 90" USA promo-only 14 track #2221 VAUGHAN, STEVIE RAY "Taxman" USA 1-track pro CD single f/b ins VAUGHAN, STEVIE RAY "Wall of Denial" USA 4-track promo CD sing

VAUGHAN, STEVIE RAY & DOUBLE TROUBLE "Inter Crying' album VERVE, THE "Urbai VERVE, THE "Urbai WATERS, ROGER "A album f/b inserts # 4418 "Urban Hymns" USA promo version of full CD in e "Urban Hymns" USA promo reusable promo windo GER "Another Brick In The Wall" USA promo-only f waters, ROGER "The Wall Berlin 90" actual piece of th

sughtly bent) WENDY & LISA Yie You My Baby "USA 10" acetate for 7" single WENDY & LISA "Yee You My Baby" USA 10" acetate for 7" single WENDY & LISA "The Closing Of The Year" USA promo CD single WHITESNARE "Shp Of The longue" USA promo version of full CD

WHITESNAKE "Snake Rdos" USA 11-track or WHO. THE "BBC Sessions" USA limited edition 2-CD

'Musicland WILCO "Tn-Sta #8787 WOOD, RON "Ai

"ISA 14-track on in store play CO bill

n the name 'You Can't Do That On Radio Anymore') this is is YG++) (CD). "I 'USA 17-track promo-only Ryko sampler CD (/b inserts. USA advance promo for the 35-track ramites CD b/insert. al Potential" UK promo-only 15 track sampler CD with grea

Argentina 18-track

o CD 1/b inserts #11289-2

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1151 .\$9! .\$4! .\$4!

sver

\$25 CD

\$85

\$95 \$10

WOOD, RON "Josephine" USA 2-track pro CD single w/in your face mix f/

WOOD, RON "Show Me/Breathe On Me" USA 2-track promo pic disc CD b/n WOOD, RON "Stay With Me" USA 2-track promo CO with edit b/insert #123 WOOD, RON "Stay With Me-Lne" USA out of print 3-track CD single with 2 r

YES

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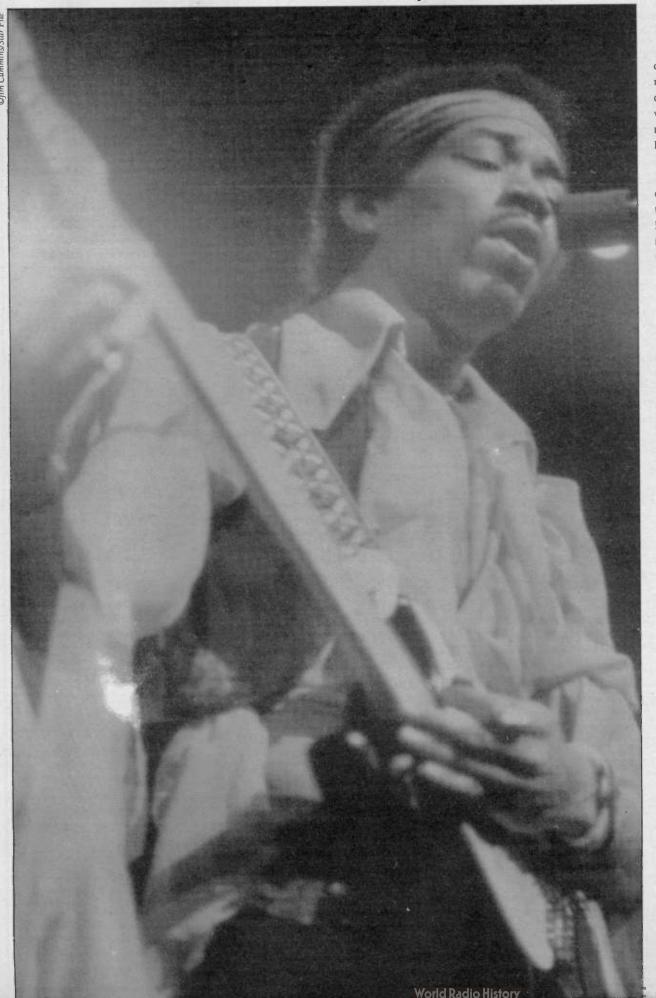
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Black Gold The lost archives of Jimi Hendrix

Buried audio and video treasures slowly seeing the light of day

by Steven Roby



The following article is an excerpt from my upcoming biography on Jimi Hendrix. It represents more than eight years of research 1 conducted as editor of Straight Ahead: The International Jimi Hendrix Fanzine. It is my intention with this article to shed new light on these classic recordings and film footage. Perhaps some of them will be finally recovered from the "lost" column, and old records and master tapes that no one realized involved Hendrix may be brought to the forefront. Starting with Hendrix's first known recording session in

Starting with Hendrix's first known recording session in 1963 to the last note he played on stage only days before his death, I have cataloged background information regarding the session or concert appearance and listed its availability. Many resources were sought out to get the best possible information on recordings or footage that is missing or has not surfaced.

Before The Fame: 1963-1966

LONNIE YOUNGBLOOD

Jimi Hendrix: "We had a band in Nashville, Tenn., and I got tired of playing that 'cause they didn't want to move anywhere. They just wanted to stay there. So I started traveling and went to New York."

After being honorably discharged from the Army in 1962, Hendrix was intrigued by a tour promoter who encouraged him to go to New York for an opportunity to make bigger money. Good gigs were hard to find, so Hendrix left Nashville and headed north. On his way to New York City, he stopped in Philadelphia, where he met Lonnie (Thomas) Youngblood.

Youngblood, born Aug. 3, 1941, in southern Georgia, began an early musical career before being drafted into the service. He inspired and supported some of the biggest names of R&B including James Brown, Sam & Dave, Baby Washington, Buster Brown, Ben E. King, Chuck Jackson, Joe Tex, Jackie Wilson, and Chuck Berry. Youngblood was nicknamed "The Prince Of Harlem" for working every club in Harlem (there were 35 at the time), and it was to Harlem that he returned in 1963 after serving in the Army.

In the winter of 1963, Youngblood was looking for musical work in Philadelphia. On a friend's suggestion he joined The Love Lights, a band that featured Hendrix, Dino (surname unknown) on drums, Ace (full name unknown) on tambourine and bass, Harry (Henderson?) on lead guitar and bass, and Curtis Knight, the leader, on vocals.

The Love Lights were having problems and considering breaking up, so when Youngblood joined them, his reputation helped them to find gigs. They played New York's Cheetah and Philadelphia's Uptown Theater and the R&B club circuit in between. Knight eventually left the group, but he and Hendrix would cross paths again in 1965 and 1967.

The fate of The Love Lights is undocumented, but Youngblood went on to sign a record deal with Fairmont Records, a subsidiary of Philadelphia's Cameo-Parkway label. Youngblood hired Hendrix, bought him a prized Fender amplifier and the pair entered New York City's Abtone Studios. They worked together on 13 tracks over numerous sessions. In addition to the Fairmont single "Go Go Shoes" b/w "Go Go Place," Hendrix also played on "Soul Food (That's What I Like)," "Goodbye, Bessie Mae," "Sweet Thang," "Groove-

OJim Cummins/Star File

maker" and "Fox" and three takes each of "Wipe The Sweat" and "Under The Table." As a session player for Youngblood, Hendrix was paid about \$25 for his efforts.

Hendrix left Youngblood in 1964 on good terms. Youngblood continued playing his sax for many R&B acts, such as Sam & Dave, Jackie Wilson, and Ben E. King. In 1965, Youngblood said that he did some session work for Knight at New York's Studio 76, part of Ed Chalpin's PPX Enterprises.

In 1969, after Hendrix became one of the world's highest-paid performers, he visited Youngblood at Small's Paradise, a Harlem club, for an impromptu reunion. The two jammed on stage and, in Youngblood's words, "tore the joint completely out." A photograph of the jam graced the cover of the 1971 LP *Two Great Experiences Together* (Maple, LPM 6004), which contained the 1963 Hendrix-Youngblood sessions. In addition to the jam at Small's Paradise, Youngblood said that he and Hendrix spent three days at New York's Record Plant, never leaving the studio and recording enough material for "at least two albums."

After Hendrix died, many records were released worldwide exploiting his fame, including several of the 1963 Hendrix/ Youngblood sessions, which sold more than two million copies.

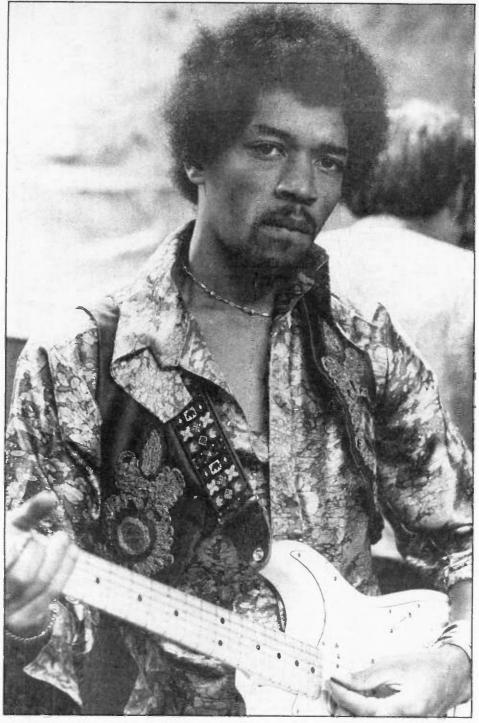
"The [record] companies wanted to say they had a little more activity by Hendrix," explained Youngblood, "so they found some Hendrix wannabes and put them on the tracks. And what they really did was they messed the tracks up with the overdubs."

In 1986, Audio Fidelity Enterprises was sued for distributing and marketing eight different "patently fraudulent" albums that allegedly featured Hendrix but which did not. Youngblood had no part in any of the releases and at one time tried suing the various parties involved. In an interview with CBS Television about the rip-off recordings, Youngblood said, "You're not buying Hendrix — that's not Hendrix singing, that's not Hendrix playing."

Status: Jimi Hendrix: The Early Years (Charly Records CDCD 1189, U.K.), 1994, is the best release on CD for authentic Hendrix-Youngblood recordings. In addition to the two Fairmont singles, Hendrix can also be found playing guitar on the following Youngblood tracks: "Under The Table (Parts I, II, III)," "Wipe The Sweat (Parts I, II, III)," "She's A Fox (a.k.a. "Fox")," "Groove Maker" and "Sweet Thang." Hendrix additionally sings the lead vocal on "Wipe The Sweat (Part III)."

On top of the fake recordings previously mentioned, the original Youngblood/Hendrix sessions have also been altered. With the exception of Jimi Hendrix: The Early Years, many releases contain a stereo remix, a mono remix or other audio enhancements. For example, the original release of "Soul Food (That's What I Like)" clocked in at 2:48. However, when released on the Italian label Dog 'N' Roll (DNR 001, 1993) under the title of "Cherokee," the original track was stretched to an unimaginable 6:13 and included an overdubbed clapping track to insinuate it was a live recording.

No audio from the 1969 performances of Hendrix and Youngblood have surfaced. They include the impromptu jam at Small's



Paradise in Harlem and the three-day jam session at New York's Record Plant studios.

Still active in the music scene, Youngblood often performs at New York supper clubs, parties and a regular Saturday gig at Sylvia's, a well-known soul food establishment at 126th and Lennox Avenue in Harlem. He has released 12 albums and performed in Germany and Italy.

THE ISLEY BROTHERS

The Isley Brothers — Rudolph, Ronald, and O'Kelly — have had four decades of Top 10 R&B records. Starting out in Cincinnati. Ohio, they recorded a few doo-wop singles before hitting it big with the call-andresponse rewrite of "Shout" in 1959, followed by "Twist & Shout" in 1962.

Hendrix began his tenure with The Isleys in March 1964 (some reports also state January) as their lead guitarist while keeping his options open for other R&B acts. Tony Rice, a former associate of soul singer Joe Tex, recommended Hendrix to Ronald. After passing the audition, Hendrix became one of the I.B. Specials, the group's touring band.

Isley Brothers singles featuring Jimi Hendrix include "Testify (Part 1) (Version 1)" b/w "Testify (Part 2) (Version 1)" (T-Neck 45-501) which was recorded in March 1964 and released in June 1964; "The Last Girl" b/w "Looking For A Love" (Atlantic 45-2263), which also features Dionne Warwick. The single was released in November 1964 and recorded at Atlantic Studios on Sept. 23, 1964; "Love Is A Wonderful Thing" b/w "Open Her Eyes" (United Artists 798). The single was recorded on Jan. 14, 1964, but the release month of December 1964 was canceled. The single was finally released two years later (Veep 1230, June 1966); "Move Over And Let Me Dance" b/w "Have You Ever Been Disappointed?" (Atlantic 45-2303) was recorded Aug. 5, 1965, and released in September 1965.

Status: Shortly after Hendrix's death, The Isley Brothers released In The Beginning (T-Neck, 1971). The LP was intentionally remixed so that Hendrix was more up front. Although the LP never made it on to CD, The Isley Brothers Story, Vol. 1 Rockin' Soul: 1959-68 (Rhino, 1991) contains "Testify (Parts 1 and 2)," "The Last Girl" and "Move Over And Let Me Dance."

In 1994, singer Michael Bolton was accused of lifting portions of the melody from the 1964 Isley Brothers hit "Love Is A Wonderful Thing" for his song with the same title. In a television interview, Ronald Isley commented: "We wrote the song years ago, and it was one of the early songs we did when Jimi Hendrix was in the band." Bolton lost the case and was ordered to pay millions of dollars.

In 1991, United Artists released *The Isley Brothers: The Complete UA Sessions* (CDP-7-95203-2). According to the liner notes, of eight songs from the Jan. 14, 1964, recording session, three of them are previously unreleased.

DON COVAY

While publishing and editing Straight Ahead, I had a suspicion that Hendrix played with Don Covay on the 1964 hit "Mercy, Mercy." I first attempted to contact Covay, but he had just suffered a stroke and was recuperating. Eventually I managed to speak to Jon Tiven, Covay's producer for Back To The Streets: Celebrating The Music Of Don Covay (Shanchie, 1993).

In our conversation, Tiven reported that Covay told him Hendrix did play on the single "Mercy, Mercy." Tiven also mentioned that Hendrix performed with Covay on a few other tracks that are included on the very obscure Covay album titled Funky Yo-Yo. Tiven said "Three-Time Loser" from that LP sounded like a precursor to many of the tunes Hendrix later performed. He wasn't sure, but Tivens thought the record might have been released on the Stax label.

Hendrix had a reputation around New York City as a flamboyant guitar player, the guy that would do flip-flops and "eat" his guitar. With this notoriety, Covay probably invited him to do a session with him, as Jimi was always eager to record or play at a moment's notice.

Billy Vera's liner notes for *The Definitive Don Covay* (Razor & Tie RE 2053) state that Don Covay & The Goodtimers recorded the classic "Mercy, Mercy" at A-1 studios in New York on May 18, 1964. However, other than Ronald Miller on bass, the other musicians are classified as "unknown."

"Mercy, Mercy" climbed to #35 on Billboard magazine's pop record chart in 1964 (Billboard discontinued its R&B chart until the following year). My research shows that Hendrix continued to play "Mercy, Mercy," while he was a member of Curtis Knight And The Squires in 1965 and twice in early 1967 as part of Jimi Hendrix Experience's set list (Jan. 14th, Beachcombers Club and Feb. 2, Flamingo Club).

Status: "Mercy, Mercy" is available on The Definitive Don Covay (Razor & Tie RE 2053).

ROSA LEE BROOKS

Discovered by fans in the early 1970s, the "My Diary" single was once thought to be the earliest known Hendrix recording. The opening Curtis Mayfield–like guitar riff is undeniably Hendrix. However, not much was known about the singer, Rosa Lee Brooks, or the recording session until 1 spoke with her in May 1992. The article titled "Rosa Lee Brooks Speaks" in the June '92 issue of *Straight Ahead* further explained some of the details behind this obscure single.

For 29 years, Brooks remained silent about the time she and Hendrix met, never revealing her story for any magazine or biography on Hendrix. After checking out *Straight Ahead*, she came forward and granted me an interview. The single was pressed at Goldstar Studios in Los Angeles, which later burned down, including the entire master tape archive. "My Diary" never charted; however, it received some minor airplay in the Los Angeles area.

In our interview, Brooks revealed her story of the recording session. She reported that she first met Hendrix in a Los Angeles nightclub. They were there as non-performers, enjoying the New Year's Eve festivities of 1964, watching the lke & Tina Turner Revue, and they became very well acquainted.

Brooks said that the next morning, after they spent the night together, Hendrix awoke and began composing the tune that later became "My Diary." "He played that great opening," said Brooks, "and then sang the first verse, 'I know that I will never love again, I know that I will be my only friend." Brooks said that she wrote the rest of the lyrics and several weeks later the single was recorded.

On the way to the studio, which was actually just a converted garage behind producer Billy Revis' home, Brooks picked up Arthur Lee to help with background vocals. This was also the first day, according to Brooks, that Hendrix and Lee met. (The two would later record again in 1970.) Also present at the session was "Big Francis" (surname unknown) on drums, and Alvin (surname unknown) on bass. Both these musicians were recruited from Major Lance's band (who had the hit "Monkey Time" in 1965). The horn section consisted of session players provided by Revis and, according to Brooks, the female background singers were The Pointer Sisters.

This new information from her filled in several gaps. However, one item didn't match. On the original label of the 45, Lee is clearly credited as composer, and he emphatically states to this day that he was the only composer for "My Diary."

Lee made his claim to fame with the rock group Love in the mid-60s. The band had a string of hits including "My Little Red Book" and "7 And 7 Is." In addition to Lee's statements below, the verse in "My Diary," "Even our birthday is on the same old day" further supports his claim as composer. Brooks' claim as composer is not confirmed by the song's lyrics. She was born on Oct. 16, 1943, and Hendrix was born on Nov. 27, 1942.

Arthur Lee: "The first time I met Jimi Hendrix was at Revis Records, which was on Western Avenue in Los Angeles. 1 only played keyboards at the time, but I told Jimi I wanted a Curtis Mayfield feel to the song, like "Gypsy Woman" [a 1961 hit by The Impressions]. Billy Revis said he knew a guitar player that could play like Curtis Mayfield, and that's what I wanted because I didn't play guitar at the time. Jimi was working with Little Richard at the time. The reason 1 wrote the song ["My Diary"] was that my girlfriend's mother had found her diary. That's what the song is about. I had to break up with my girlfriend because of this whole deal. We were born on the same day. I was born on the seventh and so was she. Love later had a hit with '7 And 7 Is.' That's the same chick. I was hung up on her! Her name was Anita.'

After cutting "My Diary," producer Revis said he needed a B-side to complete the single. "U-tee" (pronounced you-tee) has a very



Jimi Hendrix Experience in 1967.

distinct Dobie Gray "In Crowd" feel to it. "The U-tee was supposed to be a dance," said Brooks. She further stated that Hendrix composed the music and she wrote the lyrics: "Just listen to the solo, with its high-frequency rock sound — he was the father of rock!"

Hendrix rejoined the Little Richard tour sometime in mid-March, according to Brooks, and she never saw him again. His last contact was a postcard sent later, asking for \$60 to get his guitar out of a pawn shop.

Status: The limited release single is long out of print. However, "My Diary" has been featured in several Hendrix syndicated radio documentaries.

JAYNE MANSFIELD

During the peak of Marilyn Monroe's career, it seemed that every Hollywood studio wanted to find their own Marilyn. Twentieth Century Fox quickly signed up Jayne Mansfield and had her in a string of B movies that cast her as the "sexy dumb blonde" (in reality, she was credited with a high 1.Q. of 163). These films never amounted to much, but her shapely figure drew attention around the world.

When her acting career started to fade, Mansfield attempted singing pop singles. Sometime between October and November 1965, record producer Ed Chalpin used Hendrix for a session with Mansfield. Hendrix played bass and then added guitar to Mansfield's vocal tracks.

Recorded in the fall of 1965 at New York City's Dimensional Studios (a.k.a. Studio 76 Inc.), "As The Clouds Drift By" featured a string section, piano, over-echoed drums and backing female vocals. Chalpin told *Straight Ahead* that Hendrix is featured on both "As The Clouds Drift By" and the B-side "Suey," however, he can be heard more prominently on the latter.

@1967 Gunter Zint/K&K/Star File

"Suey" was probably written in all of 10 minutes or less. With silly lyrics such as "It makes my knees freeze" and "I'm givin' it all I got," no doubt this bump 'n' grind tune was a quick filler for the flip side. Chalpin said that Hendrix was present in the studio while Mansfield sang, which conjures up some wild images of the two exchanging glances.

In addition to Hendrix's walking bass line and guitar work on "Sney," there is also a drummer, organist and what sounds like two trumpets. The only clue Chalpin would give regarding who played what was that Philadelphia DJ "Jocko" Henderson was one of the session players. This is truly the most bizarre tune that featured Hendrix.

While traveling to fill in for the stage version of *Gentlemen Prefer Blondes*, Mansfield died in a car accident on June 29, 1967. "As The Clouds Drift By" b/w "Suey" was released a few weeks later on July 7.

Status: In 1994, the Legend label officially released Jayne Mansfield: Too Hot To Handle (CD 6008). This CD contained the obscure "As The Clouds Drift By" b/w "Suey" single along with much of Mansfield's other vocal works. The nifty package included a 3-D pop-up of Mansfield, a picture disc and a 24page booklet. However, in his liner notes, Alan Eichler made no mention of Hendrix's involvement.

1967: The Experience Begins

The Chas Chandler Tapes

In 1992, Chas Chandler (Hendrix's former producer/manager) approached Alan Douglas (producer of Hendrix's recordings 1974-1994) about master tapes he discov-

ered, and negotiations began. These "lost" tapes were recorded at Olympic Studios and contain sessions from Hendrix's first two LPs. Chandler stated that there were 41 songs spread out over 64 boxes of original master tapes, nine songs of which had never been heard by the public.

Douglas first took the position that the tapes were stolen and the Hendrix estate owned them. After a war of words, Douglas passed on them, stating that they were probably just demos by Hendrix bassist Noel Redding and more Jimi Hendrix Experience outtakes. Douglas hated outtakes and once openly threatened to burn all the tapes that were not commercially releasable.

After the negotiations halted, Hendrix fans became privy to a few of these nine "rare" cuts. Bootlegs such as *Studio Haze* and *Out Of The Studio*, with stunning sound quality, revealed a fascinating look at Hendrix's studio work. However, there was some post-production overdubbing done by Hendrix's drummer Mitch Mitchell and Redding between 1988 and 1989 on a few previously unreleased titles.

An instrumental titled "Little One" was originally recorded at Olympic Studios on Jan. 28, 1968, but in 1988 Redding and Mitchell returned to the studios and added new bass, drums and a vocal track by Redding, with new lyrics. The result is a song titled "There Ain't Nothing Wrong With That." Additionally, the same thing happened to a Redding song originally called "Dance." Mitchell added a vocal track and the song is now called "Cat Talkin' To You."

"Takin' Care Of No Business," a song dating back to Hendrix's Curtis Knight period, worked very well with a few enhancements. Originally recorded during May 1967, with Hendrix singing and playing rhythm guitar, the tune adapted a Salvation Army feel to it with the addition of tuba (yes tuba), saxophone and tambourine. Other rarities included here are "Crying Blue Rain," "Shame, Shame, Shame" and an instrumental version a French hit. These are all great (formerly "lost") recordings that show Hendrix at his best.

Status: Experience Hendrix recently purchased the "lost" Olympic Studio tapes from the estate of Chandler. The Jimi Hendrix Experience is a four-disc collection that will be released in September. The box set will feature 56 songs and more than four hours of rare and mostly never-before-heard Hendrix music. Starting with a live recording from the Experience's fourth public appearance in Paris 1966 and concluding with music from the final studio session at Electric Lady Studios in 1970, Hendrix fans should be delighted with this release.

1968

Outtakes: Bold As Love

1968 was a very successful year for Hendrix and the Experience. The band's first three LPs rode high in the charts during that year. For creativity, electricity and "balls beyond the call of duty," *Rolling Stone* awarded Hendrix its Performer Of The Year title.

Despite rumors that the band would break up, as Cream and many others had, the Experience explored their talents with other musicians and brought back new ideas.

September 8, 2000

Redding developed a new side group, Fat Mattress, and Mitchell jammed with John Lennon and Keith Richards during the taping of *Rock And Roll Circus*. Hendrix, meanwhile, delved into side projects and musical experiments.

One less successful experiment that occurred involved a taxi driver who recognized Hendrix while dropping him off at the studio. Hendrix nonchalantly invited him down one evening to jam, and the cab driver turned up a half hour later and completed a six-hour session that had to be scrapped. Hendrix apparently did not have the heart to ask him to leave.

Experience Hendrix has just announced that they will be releasing a mono version of the Hendrix's second LP, Axis: Bold As Love. Fans have searched high and low for an original mono release of this LP because it features discrete mixes that differ from its stereo companion. The new edition will be pressed on 180-gram premium vinyl to ensure the best possible quality.

The McGough & McGear Sessions

By suggestion of Paul McCartney, Hendrix was invited to make a guest appearance on Paul's brother Mike's LP. McGough & McGear. According to Mike McCartney, "Hendrix turned up at London's De Lane Lee Recording Studios, on his own, carrying a small guitar case. After a half-dozen takes, it was decided that the first take was the best. Unfortunately, a careless tape operator had erased every take but the last." Hendrix appeared on two of the LP's tracks, "So Much" and "Ex-Art Student." Hendrix also joined Graham Nash, John Mayall, Jane Asher and Dave Mason by banging on toy instruments, walking up and down the corridors and acting like big kids for a track that did not make the album, titled, "Oh To Be A Child" (a.k.a. "Toy Symphony").

Status: McGough & McGear (EMI CDP 7 98177 2) contains the recordings made in January 1968.

1969

The Black Gold Tapes

Sometime between mid-1969 and the spring of 1970, Hendrix drafted and later recorded (in his New York apartment), a fantasy biography titled *Black Gold* (a character that was basically Hendrix). The songs were linked into a story much like the Who's rock opera *Tommy*.

On Feb. 4, 1970, Hendrix hinted to Rolling Stone about the material he had been writing: "It's mostly cartoon material. There's one cat who's funny, who goes through all these strange scenes. I can't talk about it now. You could put it to music I guess."

The silence about these tapes was finally broken when producer Alan Douglas made the following statement to the press in March 1975: "Jimi did a suite of. I think, eight tunes called *Black Gold*, kind of a phantasmic autobiography about a super stud that goes out on the road, becomes lamous and goes up in the sky. One night we sat down and did the entire thing on a cassette setup — it was magnificent! We overdubbed another guitar part, we had the tape, and we were going to do an album from it and a movie and so on. Somebody copped that, I can't even find the lyrics." Another 10 years of silence occurred before Douglas spoke about the Black Gold recordings and how they disappeared shortly after Hendrix's death. "He wrote the songs and they were beautiful. 'Astro Man' is a takeoff of one of them. Two people who worked in [Mike] Jeffrey's [Hendrix's manager] office, broke into Jimi's apartment and stole legal pads that he used to write lyrics, all his cassettes including Black Gold to hold it as ransom against money Jeffery owed them."

One year later, Sotheby's auction house sold both the first and the final drafts for Black Gold. They soon surfaced in the book Cherokee Mist: The Lost Writings Of Jimi Hendrix by Bill Nitopi. Oddly, that same year, former Experience drummer Mitchell contacted Douglas and said he was the owner of the Black Gold tapes. However, his story of possession differed dramatically than Douglas'.

By some reports, in 1970 when production began on the film *Rainbow Bridge*, Hendrix was the first to arrive on the island of Maui. When Mitchell arrived later, Hendrix took him aside, gave him a bunch of tapes wrapped in a headband, and asked him to take good care of them. Mitchell thought this was unusual. Hendrix often gave him the odd tape to listen to for ideas on new songs, but Hendrix had never given him tapes with such expressed details.

Status: No agreement was ever reached between Douglas and Mitchell over the recordings. Hendrix archivist Tony Brown (*The Final Days Of Jimi Hendrix*), heard the *Black Gold* tapes in 1992 while researching information with Mitchell. Brown states that Hendrix used a Martin acoustic guitar and that the music was incredible. At present, it is unknown if these tapes will be purchased and eventually released by Experience Hendrix.

Black Gold track listing: "Suddenly November Morning," "Drifting," "Captain Midnight (1201)," "Local Commotion," "Here Comes Black Gold," "Stepping Stone," "Little Red Velvet Room," "The Jungle Is Waiting," "Send My Love To Joan Of Arc," "God Bless The Day," "Black Gold," "Machine Gun," "Here Comes Black Gold (Part 2)," "Astro Man (Parts 1 & 2)," "I've Got A Place To Go."

1970

The "Scorpio Woman" Tape

Dagger Records (the Hendrix family's official bootleg company) recently released its third CD titled *Scorpio Woman (Morning Symphony Ideas)*. Designed for serious Hendrix fans, the CD features a 21-minute suite that Hendrix made while staying on the island of Maui during the filming of Warner Bros.' *Rainbow Bridge*.

The "Scorpio Woman," for whom Hendrix made this tape exclusively, is Melinda Merryweather. Merryweather, a Scorpio, was the art director for the film and can be scen in several scenes, including the opening segment.

On Aug. 1, 1970. Hendrix completed the final date on his U.S. tour in Honolulu. From Aug. 2-15, all of the recent biographies on Hendrix have a gap of time for Hendrix's whereabouts. In 1995. Merryweather

Jimi Hendrix U.S. Discography by Tim Neely

45s

The values listed are for stock (commercial) copies unless noted. In most cases, promotional (white label) versions go for less than the price indicated, as only one of his singles made the Top 40.

| Label /# | A-Side/B-Side | Year | |
|---|--|--------------|------|
| Reprise 0572 | Hey Joe/51st Anniversary | 1967 | |
| Reprise 0572 | Hey Joe/51st Anniversary (picture sleeve) | 1967 | |
| Reprise 0597 | Purple Haze/The Wind Cries Mary | 1967 | 2 |
| Reprise 0641 | Foxey Lady/Hey Joe | 1967 | 2 |
| Reprise 0665 | Up From The Skies/One Rainy Wish | 1968 | 3 |
| Reprise 0728 | Purple Haze/Foxey Lady | 1968 | 1 |
| | " series — originals have both "r:" and "W7" logos | | |
| Reprise 0767 | All Along The Watchtower/Burning Of The Midnight Lamp | 1968 | 3 |
| Reprise 0792 | Crosstown Traffic/Gypsy Eyes | 1968 | 3 |
| Reprise 0853 | If 6 Was 9/Stone Free | 1969 | 4 |
| Reprise 0905 | Stepping Stone/Izabella | 1970 | 10 |
| Audio Fidelity 167 | No Such Animal (Part 1)/No Such Animal (Part 2) | 1970 |] |
| Audio Fidelity 167 | No Such Animal (Part 1)/No Such Animal (Part 2) (pic sto) | 1970 | 4 |
| Reprise 0742 | All Along The Watchtower/Crosstown Traffic | 1971 | |
| "Back To Back Hits" | " series | | |
| Reprise 1000 | Freedom/Angel | 1971 | 1 |
| Reprise 1044 | Star Spangled Banner/Dolly Dagger | 1971 | 1 |
| Reprise 1082 | Johnny B. Goode/Lover Man | 1972 | 1 |
| Reprise 1118 | The Wind Cries Mary/Little Wing | 1972 | 1 |
| Ala 1175 | Goodnight Irene/Why Don't You Love Me (w/Little Richard) | 1972 | |
| Trip 3002 | Hot Trigger/Suspicious | 1972 | |
| Reprise PRO 595 | Medley: The Little Drummer Boy-Silent Night/ Auld Lang Syne (promo only) | 1974 | 15 |
| Reprise PRO 595 | And A Happy New Year (picture sleeve for above) | 1974 | 8 |
| Reprise EP 2239 | Gloria (B-side blank) | 1979 | |
| Reprise EP 2239 | Gloria (picture sleeve) | 1979 | |
| | (bonus record in The Essential Jimi Hendrix, Volume 2) | | |
| Reprise 29845 | Fire/Little Wing | 1982 | |
| Exp. Hendrix 55336 | Dolly Dagger/Night Bird Flying (Experience Hendrix | | |
| | Magazine promo, purple vinyl) | 1997 | 1 |
| Exp. Hendrix 55336 | Dolly Dagger/Night Bird Flying (cardboard picture sleeve) | 1997 | 1 |
| | 77The Jimi Hendrix Classic Singles Collection | 1998 | 6 |
| Contraction (1991) | (Boxed set of 10 45s, each with picture sleeves and white innerslee | ve, with | |
| Exp. Hendrix 55454 | Can You Please Crawl Out Your Window?/Burning Of The Midnight Lamp (Best Buy promo, orange vinyl) | 1998 | |
| Exp. Hendrix 55454 | Can You Please Crawl Out Your Window?/Burning | 1998 | |
| | Of The Midnight Lamp (cardboard picture sleeve) | 1770 | |
| Exp. Hendrix 13487 | C C 115 M 1 | 1999 | 1 |
| Exp. Hendrix 5651 | Little Drummer Boy-Auld Lang Syne/Three Little Pigs | 1999 | 1 |
| Exp. Hendrix 5651 | (red vinyl) Little Drummer Boy-Auld Lang Syne/Three Little Pigs (picture sleeve) | 1999 | 1 |
| Vinyl Albums | | | |
| Driginal Issues | | | |
| Reprise R 6261 | Are You Experienced? (pink/gold/green label, mono) | 1967 | 20 |
| Reprise RS 6261 | Are You Experienced? (pink/gold/green label, stereo) | 1967 | 5 |
| Capitol T 2856 | Get That Feeling (with Curtis Knight; black colorband label; mono) | 1967 | 8 |
| Capitol ST 2856 | Get That Feeling (with Curtis Knight; black colorband label; stereo) | 1967 | 4 |
| leprise R 6281 | Axis: Bold As Love (pink/gold/green label, mono) | 1968 | 2,50 |
| leprise RS 6281 | Axis: Bold As Love (pink/gold/green label, stereo) | 1968 | 8 |
| leprise 2R 6307 | Electric Ladyland (no LPs, white label promo, mono) | 1968 | 1,00 |
| leprise 2RS 6307 | | 1968 | 10 |
| Capitol T 2894 | with both "r:" and "W7" logos, stereo) | 1000 | 10 |
| Capitol ST 2894 | | 1968 | 10 |
| Reprise MS 2025 | | 1968 | 4 |
| reprise Mio 2023 | | 1969 | 4 |
| Capitol STAO-472 | "r:" and "W7" logos; add \$40 if poster is enclosed) | 1070 | - |
| Reprise MS 2029 | Historic Performances As Recorded At The Monterey | 1970 1970 | 20 |
| | International Pop Festival (with Otis Redding) | | |
| | | | |
| | | 1000 | |
| Reissues During Henn Reprise RS 6261 | Are You Experienced? (two-tone orange label with | 1968 | 2 |
| Reprise RS 6261 | Are You Experienced? (two-tone orange label with both "r:" and "W7" logos; stereo) | | |
| | Are You Experienced? (two-tone orange label with both "r:" and "W7" logos; stereo) Axis: Bold As Love (two-tone orange label with | 1968 1968 | 2. |
| leprise RS 6261 Leprise RS 6281 | Are You Experienced? (two-tone orange label with both "r:" and "W7" logos; stereo) Axis: Bold As Love (two-tone orange label with both "r:" and "W7" logos; stereo) | | |

(Please see Discography page 19)

revealed in an exclusive interview with this writer that Hendrix returned to Maui to a house he rented outside of the town of Lahaina. "He played guitar every day for hours — he just couldn't get enough," explained Merryweather.

To stall his prior commitments, a note was sent back to his management saying he cut his foot on some coral while surfing and needed time to heal. This excuse bought Hendrix more time to relax, record — and be with Merryweather.

Hendrix left Maui and returned to New York to record at his new studio Electric Lady. Prior to his departure for a European tour in late August, Hendrix gave specific instructions that Merryweather receive his privately recorded tape titled *Scorpio Woman*. She held onto the tape for 28 years and finally sold it to Experience Hendrix in 1998.

The Final Jam

On Sept. 16, 1970, two days before Hendrix passed away, he sat in with Eric Burdon's new group War at a small nightclub in England. "Mother Earth" and "Tobacco Road" were the last two songs Hendrix performed before an audience. A few years after his death, a fair-quality audience tape of the show surfaced. Recently, there's been talk of a soundboard tape hiding in the wings.

In 1994, Jerry Goldstein, War's producer, had this to say: "I built a remote truck with a remote system to record every show — that would mean there are hundreds of hours of live material from 1970 alone."

Several years ago, the music web site Launch.com reported that a firm called Genesis Media Group acquired the exclusive worldwide rights to Hendrix's last performance. According to Genesis Media Group's statement, War leader Howard Scott held onto the tapes of the show for nearly 30 years. Genesis planned to release an album of the recordings in the summer of 1998, but nothing ever came of it.

Status: A 40-minute audience tape is in circulation. Hendrix is featured on the last two songs, "Mother Earth" and "Tobacco Road." This was Hendrix's final performance.

HENDRIX ON FILM AND VIDEO

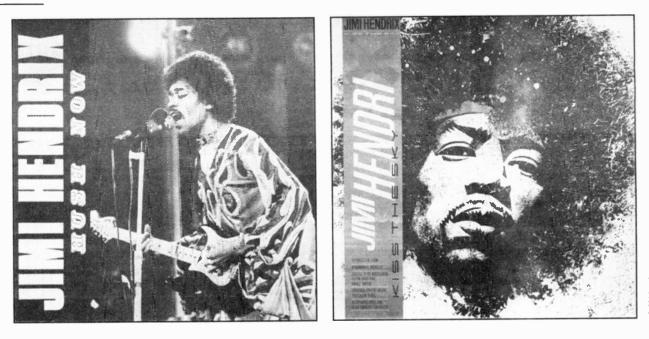
Before the 1970s, there were virtually no restrictions on bringing in 8mm home movie cameras or audio recording equipment into a concert performance. Consequently, there are a few interesting amateur films of incredible Hendrix concerts. On the other hand, for many of Hendrix's shows that were professionally shot, their contents and whereabouts remain a mystery.

The following is a partial chronological catalog of known filmed and videotaped performances by Hendrix (Note: The full reference can be found in my forthcoming book). It has taken 30 years to uncover, sort and determine the correct locations and dates for these visual episodes in Hendrix's alltoo-brief career. A growing network of fans worldwide continues to expand this list.

February (?) 1965 Night Train TV show, Filmed in Dallas, Texas "Shotgun" performed live

This is the earliest known footage of Hendrix performing. Through a stroke of luck, devoted Hendrix collector David Pearcy discovered this gem sitting in a Nashville television station's vaults. It features Hendrix with Little Richard's band The Upsetters performing the Jr. Walker hit "Shotgun." Out front are singers/dancers Buddy and Stacey with the band behind them. Although the camera is focused on Buddy and Stacey, Hendrix can be seen often. Usually he is fanning the neck of the guitar with his hand or elbowing it. The sound on the video is clean enough to distinguish Hendrix's subtle guitar licks.

Hendrix was quickly tossed out of The Upsetters for not conforming to Little Richard's strict rules. In a 1968 interview, Hendrix explained some of the problems: "Me and another guy got fancy shirts, 'cause we were tired of wearing the uniform. Richard called a meeting. 'I am Little Richard, I am Little Richard,' he said, 'I am the King Of Rock And Rhythm. I am the only one allowed to be pretty. Take off



Left: A fake Hendrix album from the mid-80s on the Aston label. (It's not even Jimi playing <u>on it!) Right: A special edition Japanese release on 150-gram vinyl with obi strip.</u>

those shirts.' It was all like that — bad pay, lousy living and getting burned."

Status: In circulation. Portions of this video have turned up in the Southbank's Hendrix documentary and the BBC's special *The Man They Made God*. The complete three-minute version, along with host Noble Blackwell's introduction, is available in collectors' circles.

May 3-May 18

The lost 1968 ABC-TV documentary

Starting on May 3, 1968, ABC-TV began a 16-day shoot for a documentary on Hendrix. According to several sources, Hendrix was filmed in concert, in the recording studio and in his hotel room leisurely watching TV. Jeffery, Hendrix's manager, originally conceived the project and then hired a film crew from ABC.

One of the true highlights of this visual documentary could be the inclusion of the "Voodoo Child" sessions. The original session tapes reveal that Hendrix, Redding, and Mitchell ran through eight takes of "Voodoo Child (Slight Return)" at the Record Plant on May 3. Take #8 was selected for the master and appeared on the double LP *Electric Ladyland*.

Hendrix's complete performances of both May 10 Fillmore East concerts could also have been filmed. This was the historic show that Sly And The Family Stone opened for the Experience. Sly reportedly danced in the aisles with the audience during "Try A Little Tenderness," which he dedicated to the late Otis Redding.

Despite some serious problems with his amps that evening, Hendrix kept his cool and quickly squelched a heckler in the crowd When the guy called out, "Take off your hat," Hendrix smiled and answered back, "I'll take off my hat if you take off your pants." The packed house also witnessed the Experience playing a cover of Bob Dylan's "Please Come Crawl Out Your Window" and the longest documented version of "Red House" (17 minutes).

May 18, 1968 Miami Pop

The Jimi Hendrix Experience were originally booked to perform on both Saturday and Sunday at the Miami Pop Festival, but torrential rains washed out the second day's events. Engineer Eddie Kramer was flown in to Miami to record the group's performance.

Recordings were made, but the second-day cancellation forced the promoters into bankruptcy. Both the audio tape and film footage were seized. To date, only a single quarterinch audiotape has surfaced, and the whereabouts of the remaining tapes and film reels remain a mystery.

One short clip from Hendrix at Miami Pop surfaced on the ABC-TV news coverage of Hendrix's obituary on Sept. 18,

1970. If further film footage does exist, it could be some of the best, since there is very little film documentation for 1968, the Experience's best year. There was possibly a total of 25 to 30 hours of raw footage on Hendrix documented by ABC-TV. Unfortunately, it all mysteric usly disappeared off the ABC shelves about a year after Heidrix died.

Status: In 1998, BBC/VH-1 produced a special on the making of the *Electric Ladyland* LP (later released on Rhino Home Video). This documentary fettures 1968 footage of Hendrix working in the studio. The video implies that the footage was shot during the making of the LP, when in fact, it was shot in a Los Angeles studio months after the LP was finished. The ABC-TV documentary footage is still missing.

Feb. 24, 1969 Royal Albert Hall London, England

The Experience's magnificent concert at the Royal Albert Hall represented the band at the peak of their creative powers. A film was commissioned for the event, capturing the spirited pre-concert soundcheck as well. Unfortunately, legal difficulties have prevented either the film or an authorized soundtrack album from being released. However, poor quality and highly edited LPs and CDs. If this recording have been around for years.

The good news is most Hendrix collectors have had a 70minute video version of this movie totomore than five years now. The film also features a segner with Hendrix and friends at home as he breaks into an acoustic version of "Hound Dog"/"Two Old Maids." One ne downside, the original producers superimposed low come special effects such as burning sparklers and shots of way is crashing on a beach to "enhance" the Experience's conclusion of tage.

Status: In circulation. Concert ice ge, all from *The Last* Experience film (Producers: Steve hand Jerry Goldstein): "Lover Man," "I Don't Live Today," — xy Lady," "Bleeding Heart," "Fire," "Little Wing," — oodoo Child (Slight Return)," "Room Full Of Mirrors, "Purple Haze" and "Wild Thing," Total running time: 70 minutes.

1970

Sept. 6 Love And Peace Festival Isle Of Fehmarn, Germany

There is footage of Hendrix arrivin by car and climbing up the stairs to the festival stage (two minutes) and scenes of Hendrix on and off stage (three minutes). This was Jimi Hendrix's final official concert performance.

Status: In circulation.

Hendrix Discography (continued from page 17)

| | Label /# | Title | Year | NM\$ |
|---|--|---|--------------|------------|
| | Reprise RS 6261 | Are You Experienced? (one-tone orange [tan] label with | 1970 | |
| | | only "r:" logo, stereo) | | |
| | Reprise RS 6281 | Axis: Bold As Love (me-time mange [tan] label with only """ logo, stereo) | 1970 | 12 |
| | Reprise 2RS 6307 | Electric Ladyland (two LPs; one-tone orange [tan] tabel with | 1970 | 15 |
| | | only "r:" logo; stereo) | | |
| | Reprise MS 2025 | Smash Hits (one-tone orange [tan] label with only "r:" logo; stereo) | 1970 | 12 |
| | | | | |
| | Posthumous Issues: 1 | | | |
| | Reprise MS 2034 | The Cry Of Love (two-tone orange label with both "r:" and "W7" logos, | | 500 |
| | Reprise MS 2034 | The Cry Of Love (one-tone orange [tan] label) | 1971 | 15 |
| | Capitol SWBB-659 Reprise MS 2040 | Get That Feeling/Flashing (two LPs, red labels) Rainbow Bridge | 1971 | 25 |
| | Reprise SMAS-93972 | •• | 1971 1971 | 20 50 |
| | Reprise MS 2049 | Hendrix In The West | 1971 | |
| | Reprise MS 2103 | War Heroes | 1972 | |
| | Reprise 2RS 6481 | Soundtrack Recordings From The Film Jimi Hendrix | 1973 | |
| | Reprise MS 2204 | Crash Landing | 1975 | |
| | Reprise MS 2229 | Midnight Lightning | 1975 | |
| | Reprise MSK 2276 | Smash Hits (reissue: orange [tan] label; new number) | 1977 | 10 |
| | Reprise 2RS 2245 | The Essential Jimi Hendrix (two LPs; orange [tan] labels) | 1978 | 20 |
| | Reprise HS 2293 | The Essential Jimi Hendrix Volume Two came with a | 1979 | 15 |
| | | bonus single "Gloria," listed separately in the 45s section) | | |
| | Reprise HS 2299 | Nine To The Universe | 1980 | 10 |
| | Warner Bros. HS 2299 | Nine To The Universe (Reprise cover with Warner Bros. | 1980 | 12 |
| | | tan "pinstripe" label; possibly a Columbia House edition) | | |
| | Reprise 22306 | The Jimi Hendrix Concerts (two LPs) | 1982 | 12 |
| | Rhino RNDF-254 | The Jimi Hendrix Interview (picture disc) | 1982 | 25 |
| | Reprise 25119 | Kiss The Sky | 1984 | 10 |
| | Capitol SN-16319 | Band Of Gypsys (hudget reissue) | 1985 | 10 |
| | Capitol MLP-15022 Capitol SJ-12416 | Johnny B. Goode (EP) Band Of Compute 2 (with free liter lands) | 1986 | 8 |
| | Capitol SJ-12416 | Band Of Gypsys 2 (with four unlisted songs on side two) Band Of Gypsys 2 (with three listed songs on side two) | 1986 1986 | 150 10 |
| | Reprise 25358 | Jimi Plays Monterey | 1986 | 10 |
| | Reprise RS 6261 | | 1986 | 8 |
| | Reprise RS 6281 | Axis: Bold As Love (1980s black/red or gold/light blue label) | 1986 | 8 |
| | Reprise 2RS 6307 | Electric Ladyland (two LPs; 1980s black/red or gold/light blue label) | | 12 |
| | Reprise MSK 2276 | Smash Hits (1980s black/red or gold/light blue label) | 1986 | 8 |
| | Ryko Analogue RALP-C | 038 Live At Winterland (two LPs) | 1988 | 15 |
| | Ryko Analogue RALP-C | 0078 Radio One (two LPs, clear vinyl) | 1988 | 15 |
| | Capitol C1-96414 | Band Of Gypsys (numbered reissue) | 1995 | 15 |
| | | | | |
| | | Iostly Pre-Experience Material | 1071 | 50 |
| | Maple 6004 Trip TLP-9500 | Two Great Experiences Together (with Lonnie Youngblood) Rare Hendrix | 1971 | 50 |
| | Trip TLP-9501 | Roots Of Hendrix | 1972 | 15 12 |
| | Trip 3509 (2) | Superpak | 197? | 15 |
| | Trip TLP-9512 | Moods | 1973 | 12 |
| • | Trip TLP-9523 | The Genius Of Jimi Hendrix | 1973 | 12 |
| | Pickwick SPC-3347 | Jimi Hendrix And Little Richard Together | 1973 | 12 |
| | Pickwick SPC-3528 | Jimi | 197? | 10 |
| | Archive Of Folk And Jaz | | 1974 | 12 |
| | | 05-E The Very Best Of Jimi Hendrix | 1975 | 12 |
| | Nutmeg 1001 | High, Live 'N' Dirty (black vinyl) | 1978 | 25 |
| | Nutmeg 1001 | High, Live 'N' Dirty (red vinyl) | 1978 | 25 |
| | Nutmeg 1002 | Cosmic Turnaround | 1981 | 12 |
| | Accord SN-7101 | | 1981 | 10 |
| | Accord SN-7112 | | 1981 | 10 |
| | Accord SN-7139 | Cosmic Feeling | 1981 | 10 |
| | Hendrix Family Autho | rized Reissues | | |
| | | First Rays Of The New Rising Sun (ruo LPs) | 1997 | 50 |
| | Exp. Hendrix 11600 | | 1997 | 40 |
| | Exp. Hendrix 11601 | | 1997 | 50 |
| | Exp. Hendrix 11602 | Are You Experienced? (two LPs; U.S. cover) | 1997 | 50 |
| | Exp. Hendrix 11607 | Band Of Gypsys (pressed in U.S. for export) | 1997 | 25 |
| | Exp. Hendrix 11608 | Are You Experienced? (pressed in U.S. for export; U.K. cover) | 1997 | 40 |
| | Exp. Hendrix ST-472 | Band Of Gypsys (Capitol fucsimile label; made from | 1997 | 25 |
| | | analog masters; distributed by Classic Records) | | |
| | Exp. Hendrix 11684 | | 1997 | 25 |
| | Exp. Hendrix 11671 | Experience Hendrix: The Best Of Jimi Hendrix (two LPs) | | 25 |
| | Exp. Hendrix 11742 Label /# | | 1998 Vear | 30 NM\$ |
| | and the first state of the stat | | Year | TATATO |

| Exp. Hendrix 11931 | Live At The Fillmore East (three LPs) | 1999 | 30 |
|------------------------|--|--------------|----------|
| | Live At Woodstock (three LPs) | 1999 | 30 |
| Exp. Hendrix 612003 | Axis: Bold As Love (Track facsimile label, made from mono analog masters, distributed by Classic Records) | 2000 | 25 |
| Exp. Hendrix 112 316- | 1 The Jimi Hendrix Experience (eight LPs) | 2000 | 60 |
| Compact Discs | | | |
| Mostly Pre-Experience | e Material And Miscellaneous | | |
| Pair PCD2-1155 | Historic Hendrix | 1987 | 15 |
| Special Music 4926 | Early Classics | 1988 | 15 |
| Timeless Treasures 101 | The Last Experience: His Final Live Performance | 1994 | 8 |
| Big Ear 4026 | The Early Years | 1998 | 8 |
| Jerden 7027 | An Audio Biography: In His Own Words | 2000 | 8 |
| 1967-70 Round One: | : Early Reissues | | |
| Reprise 6261-2 | Are You Experienced? (add \$15 for longbox) | 1986 | 20 |
| Reprise 6281-2 | Axis: Bold As Love (add \$15 for longbox) | 1986 | 20 |
| Reprise 6307-2 | Electric Ladyland (two CDs; add \$25 for longbox) | 1986 | 30 |
| Reprise 2034-2 | The Cry Of Love (add \$15 for longbox) | 1986 | 20 |
| Reprise 25119-2 | Kiss The Sky (add \$12 for longbox) | 1986 | 15 |
| Reprise 25358-2 | Jimi Plays Monterey (add \$12 for longbox) | 1986 | 15 |
| - | B Live At Winterland (gold-plated CD; add \$15 for longbox) | 1987 | 40 |
| | B Live At Winterland (aluminum CD; and \$15 for longbox) | 1987 | |
| | B Radio One (picture disc; add \$15 for longbox) | | 20 |
| Reprise 2204-2 | | 1988 | 20 |
| | Crash Landing (add \$15 for longbox) | 1989 | 20 |
| Reprise 2276-2 | Smash Hits (add \$15 for longbox) | 1989 | 20 |
| Reprise 2306-2 | The Jimi Hendrix Concerts (two CDs; add \$20 for longbox) | 1989 | 25 |
| Reprise 26035-2 | The Essential Jimi Hendrix Volumes One And Two (two CDs; add \$20 for longbox) | 1989 | 25 |
| Rhino R2 70771 | Hendrix Speaks (add \$10 for longbox) | 1990 | 12 |
| Reprise 6307-2 | Electric Ladyland (one CD; add \$15 for longbox) | | 20 |
| Reprise 26435-2 | Lifelines (four CDs) | 1990 | |
| Reprise 26732-2 | | 1990 | 60 |
| | Stages (four CDs) Live At Winterland + 3 (with bonus CD and T-shirt in box) | 1992 1993 | 60 30 |
| | | | |
| | Alan Douglas Reissues | | |
| MCA 10829 | The Ultimate Experience | 1993 | 10 |
| MCA 10893 | Are You Experienced? | 1993 | 12 |
| MCA 10894 | Axis: Bold As Love | 1993 | 12 |
| MCA 10895 | Electric Ladyland | 1993 | 12 |
| MCA 10936 | The Experience Collection (above four CDs in slipcase) | 1993 | 60 |
| MCA 11060 | Blues | 1994 | 12 |
| MCA 11063 | Woodstock | 1994 | 12 |
| Capitol C2-96414 | Band Of Gypsys | 1995 | 10 |
| MCA 11236 | Voodoo Soup | 1995 | 10 |
| 1967-70 Round Thre | e: Hendrix Family Authorized Reissues | | |
| | First Rays Of The New Rising Sun | 1997 | 8 |
| Exp. Hendrix 11600 | | 1997 | 8 |
| Exp. Hendrix 11601 | Axis: Bold As Love | 1997 | 8 |
| Exp. Hendrix 11602 | Are You Experienced? | 1997 | 8 |
| Exp. Hendrix 11684 | South Saturn Delta | 1997 | 8 |
| Capitol 93446 | Band Of Gypsys | 1998 | 8 |
| Exp. Hendrix 11671 | Experience Hendrix: The Best Of Jimi Hendrix | 1998 | 8 |
| | BBC Sessions (two CDs) | 1998 | 12 |
| Dagger 11743 | Live At The Oakland Coliseum (two CDs) | 1998 | 12 |
| | Live At The Fillmore East (two CDs) | 1999 | 12 |
| | Live At Woodstock (two CDs) | 1999 | 12 |
| Dagger 12033 | Live At Clark University | 1999 | 10 |
| | Merry Christmas And A Happy New Year (EP) | 1999 | 6 |
| Dagger 112 352-2 | Morning Symphony Ideas | 2000 | 10 |
| | The Jimi Hendrix Experience (four CDs) | 2000 | 50 |
| Promo-Only Singles A | nd Samplers | | |
| Rykodisc PRO 0078 | | 1988 | 50 |
| Reprise PRO-CD-4541 | | 1990 | 30 |
| Reprise PRO-CD-5194 | | 1990 | 20 |
| | Stone Free: A Tribute To Jimi Hendrix (interviews) | | |
| Capitol DPRO-79534 | | 1993 | 25 |
| MCA 3357 | | 1995 | 30 |
| | Stepping Stone (single) | 1995 | 15 |
| Exp. Hendrix 4167 BBC | | 1998 | 20 |
| Exp. Hendrix 4319 | Live At The Fillmore East Sampler | 1999 | 12 |

The long-awaited Experience Music Project museum opens in Seattle

by Gillian G. Gaar

Eight years after it was first announced, Paul Allen's Experience Music Project (EMP) museum opened June 23, 2000, in Seattle. Over the course of the opening weekend, nearly 150,000 people thronged the Seattle Center, where EMP is situated, to explore the museum, sign up for workshops, catch a free lecture, and pick from a smorgasbord of 70-plus acts who were on hand to keep the beat going.

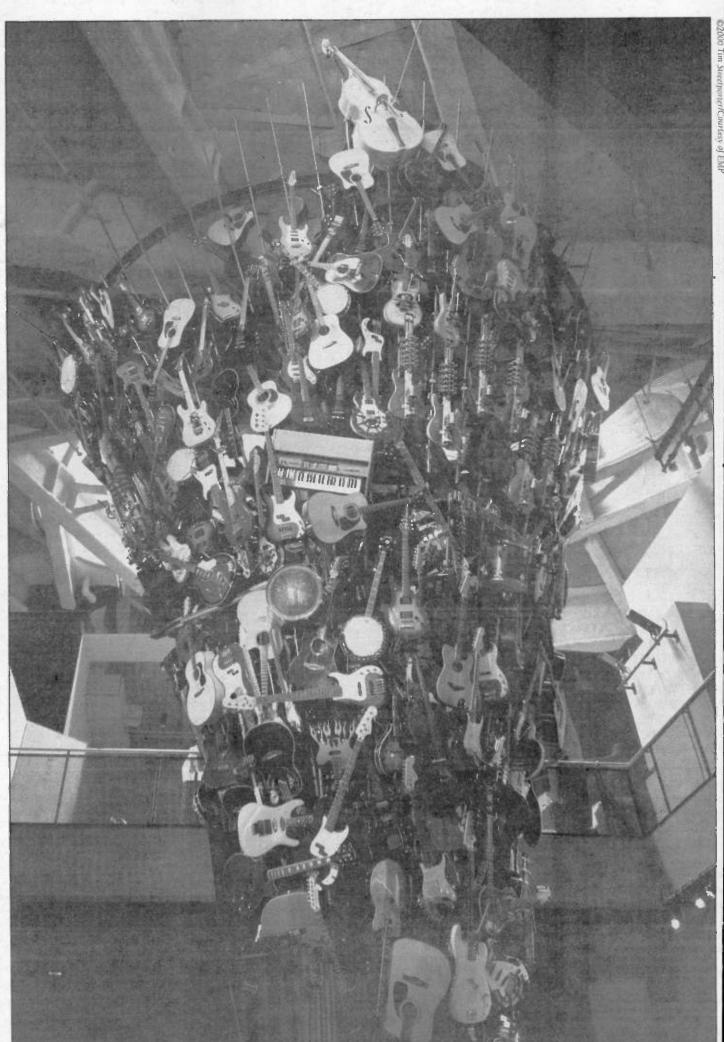
When Allen first made public his plans for building a Seattle music museum in 1992, the scope of the project was quite different. The Microsoft cofounder, who's also a huge fan of guitar legend Jimi Hendrix, dreamed of building a museum to display his collection of Hendrix memorabilia. But over time, that original concept changed from a Hendrix museum to a Northwest rock museum and finally to a museum celebrating all American rock music; at present, EMP's archive contains more than 80,000 artifacts.

EMP's colorful, "swoopy" (in Allen's words) building, designed by acclaimed architect Frank Gehry, has three floors. The ground level contains a 200-seat theater, The Learning Lab, where workshops are held, The Compaq Digital Lab, which allows visitors computer access to EMP's archives, a gift shop, and The Turntable restaurant (the latter two areas, along with the second floor Liquid Lounge — where a Purple Haze cocktail will set you back \$7.50 — and EMP Quick Serve, are free to the public).

The real fun begins on the first floor, beginning with the immense Sky Church. The Sky Church area, inspired by Hendrix's vision of a place where all people could gather to celebrate music, is a vast hall featuring the world's largest indoor video screen. A dazzling light show fills the screen as photos of rock performers are flashed on the ceiling above, making the room a nice place to relax.

Just off Sky Church is Artist's Journey, EMP's version of a flight simulator ride, along the lines of Disneyland's "Star Tours." Two pre-ride films define the meaning of funk and introduce a storyline about two young men who dream of being musicians. On the ride itself, riders follow the men as they cruise through a multicolored universe, taking in performances by James Brown, Chaka Khan, and George Clinton.

Hendrix gets a gallery of his own, with an exhibit that contains such artifacts as Hendrix's personal diary from March 19-Aug. 17, 1968, and a Japanese robe he wore during his performances. The Northwest Passage gallery spotlights Northwest music history, while the evolution of the guitar is revealed in the Guitar Gallery. The Special Exhibits Gallery is reserved for frequently changing exhibits; the current display looks



Roots And Branches sculpture.

(Please see Opening page 30)

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NAZZ "Open My Eyes" (DT-1076) Ultra-Rare Original w/Nice PSI

249. IRON MAIDEN "Fear Of The Dark" (TOCP-3173)

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Promo Sealed 255 LED ZEPPELIN "Manmeim 1980" (Tarantura)

Organal 2 CDs \$2(256 LED ZEPPELIN "Smikestack Lightning" (BS-0 1/2) Rare Organal 2 CDs \$ 257 LED ZEPPELIN "Vahalla I Am Coming" (MA-21) 1/2) Organal 2 CDs \$ 258 LEWIS, GARY & THE PLAYBOYS "The Best 0 CTOCP-R507 Bare Out Of Print Scaled \$

(TUCP-6307) Rare Out Of Print Sealed \$20 259 MADONNA "Drowned World Remixes (WPCR

Alchemy (PCCY-01409) Rare Promo Lmtd. Spi Slip in Case w/Mini Poster & Bonus Tracks 261. MCCARTNEY, PAUL & WINGS "Learning To

(VOX 0001-01) Original CD \$ 262 MCLAGAN, IAN (& THE BUMP BAND) "Best

British" (YDCD-0026) Sealed 263. MELLENCAMP, JOHIL COUGAR "Big Daddy" (PPD-1001) Rare Out Of Privit Promo \$30 264. MENDES, SERGIO "Pele" (AMCY-1247) Sealed32 265. METALLICA "S&M" (SRCS-2144/5) Rare Promo 2

265. MICALLICA "S&M" (SRCS-2144/5) Rare Promo 2 CDs \$100 266 MIDLER, BETTE "Some People's Lives" (AMCY-157) Promo Scaled \$20 267. MILANO, ALYSSA "To You See Me?" (PCCY-00368) Nice Japan Only Initid. Special Silp In Case w/Bookiet! Promo Out Of Print!!! \$39 Promo\$20 268. MICOLEL, JONI "Feloads" (WPCR-379) Promo\$20 269. MONTROSE. RONNIE "The Speed Of Sound" (PCCY-00241) Promin Rare Out Of Print. (PCCY-00241) Promin Rare Out Of Print. 270. MOTORNEAD "Taty Invister" (Motor-5-28-97) Onginal CD. 271. MILSSON *1 Little Twick Of Shmilsson In The Night"

270. MOTORHEAD "Tatty Twister" (Motor-5-28-97) Original CD. \$20 271. MILSSON "A Little buch Of Shmilsson In The Night' (B20D-41032) Rare Promo Out Of Print. \$30 272. NSTNC "No Strings Attached" (AVCA-95146) Special Lintd. Package w/Silp In Cover & 3 Japan Only Bonus Track. \$25 273. OSBOURNE, 0227 "Bark AI The Moon" (SRCS-7931) Rare Prome Sealed Out Of Print 22 Bit Mastering CD. \$30 274. PAGE, TOMMY "From The Heart" (MPCP-4276) Promo. \$15

Promo. \$15 275 PRESLEY ELVIS 50,000,000 Elvis Fans Can't he Wrong (BVCP.750ii) Promo. \$33 276. QUEEN (FREDDIE MERCURY) The Freddie Mercury Album" (TOCP.7420 Promo Sealed. \$35 277. R.E.M. "New Adventures in Hi-Fi" (WPCR-801) Bare Promo

0f Print. S3C 279. ROLLING STONES, TWE "Imperial Heartbreakers" (DOCD-034-2) Rate Original 2 CDs. S5C 280. ROLLING STONES, THE "Oakland Sixty-Nine" (RS 692) Rare Out 0f Print Original CD In Box w/Inset 552

281_ROSS, DIANA "The Force Behind The Por

Sealed Andrew Fure Instituct" (AMCE-950) Sealed Promo w/Japan Olily Borus Track.
 SCORPIONS "Fure Instituct" (AMCE-950) Sealed Promo w/Japan Olily Borus Track.
 SPARS SPARS "Interim Design" (VDP-1346) Rare Promo Out Of Print.
 SOPINAL TAP "Greak Like The Wind" (MVCM-176) Promo Saled
 Sopinal Carlos Saled

Promo Sealed 286. SPRINGSTEEN. BRUCE "Greatest Hits" (SR

Statistics and the second secon

79) Original CD STOOGES, THE "Fun House" (WMC5-379) Rare

Of Print. \$50 291. SYKES, JOHN "Please Don't Leave Me" (MYCM 309) Rare Out Of Print. \$292. I. REX "Bolan" Zip Gun" (TECX-18824) Rare Out O

Promo 294. TOTO "Drag Him To The Root" (XDCS-93204) Rare Promo Only Picture CD Single w/PS1 \$20 295 VAN HaLEN "D.O.A. Dreamer" (Elements-023) Original CD \$50

Viginal CD VAN HALEN "I'm So Glad" (Elements-026) I

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Williams, PAUL "Someday Man" (WPCR-1

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260

MALMSTEEN, YNGWIE (RISING FORCES) MALMSTEEN, YNGWIE (RISING FORCES)

Hello again! This issue is especially exciting for us since it's paying trib-ute to one of the greatest artists of all time, Jimi Hendrix. His music still lives on today! If you are a serious Jimi collector, please check our Web site for additional items or give us a call for more high end things. Even if you're not a fan, please visit our Web site. We have something for everybody!

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HENDRIX, JIMI "Are You Experiented" (MP-1391) Ultra-Rare 3rd Issue Birt Released in 1969 on Ninnon Crammonhan, M-/M-

150

151

. (**1** -

HENDRIX, JIMI "Smash

HEART "Straight On" (06-5P-4)-M-/M-HENDRIX, JIMI "Purple Haze" (DP-1555

VG+/VG+ 153. JAM, THE "The Bitterest Pill" #7DM-0064) M-/M

154. KING, ALBERT "As The Years Go Passing By" (DT-110*) Very Rare WLP Promo Original PSI VG+/M

155. KLAKS, THE "Tired Of Waiting For You" (LL-733-Y Ultre-Rare ORiginal M-/M-

Uttra-Rare ORiginal M-/M- \$200 156. #ISS "Turn On The Night" (D07R-2010) M-/M-\$30 157. LED ZEPPELIN "Trampled Urderfoot" (P-1361N

 137
 LED 2EP 2EI M.7M.
 \$33

 158
 MADONNA "True Blue" (P-2159) M.7M.
 \$35

 158
 MADONNA "True Blue" (P-2159) M.7M.
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 159
 MAMAS AND PARAS. "Meditation Mama" (HR-2660) Rare WLP Promo wGreat PSI M.7M.
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 MARAS AND PARAS. "Meditation Mama" (HR-2660) Rare WLP Promo wGreat PSI M.7M.
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 160
 MRSYALL TUCKER BAND, THE "This Of Cowboy" (EF-2314) Rare WLP Promo M.-IM.
 \$50

 161.
 MCCARTNEY PAUL "Once Lipon A Long Ago."
 \$76

 163.
 MERCURY FREDDIE "Love Kills" (07SP-837) M.7M.
 \$27

/M. 255 164. MOODY BLUES, THE "I'm Just A Singer" (TH-7) WLP Promo W/Geat PSW M-AM. 50 165. MORRISON, VAN "Gioria" (P-1301W) Rare WLP Primo "Live Version" 1974 w/Nice PSI (stoc) M./M.

WDP Yomo Wicker PS IM JUST A Singler (Hr-7) WDP Yomo Wicker PS IM JUST A Singler (Hr-7) WDP Yomo Wicker PS IM JUST A Wilker PS (1960) M-/M. Primm "Live Version" 1974 wilkine PS (1960) M-/M. Global Context A Singler A Singler A Singler A Singler A Singler Organal wNice PSI M-/M. Global Singler A Singler A Singler A Singler A Singler Pomo Only M-/YG- 330 BR RARE EARTH "Get Ready" (UT-1990) Rare Omgonal M-/M-M-2000 (1970) Singler A Singler A Singler A Singler A Singler Pomo Only M-/YG- 330 Her All M-Get A Singler A Singler A Singler A Singler M-/M-Singler A Singler A Singler A Singler A Singler A Singler M-/M-Singler A Singler A Singler A Singler A Singler A Singler A Singler M-/M-Singler A Singler A Sin

 M.M.
 \$20

 M.M.
 S20

 169
 RASCALS, THE "Gloy, Gloy" (DT-1175) Rare

 Original WLP Fromo write PS M./M.
 \$50

 170. RICHARD, CLIFF "Lucky Lips" (CM-1020) Rare
 \$30

 171. POLLING STORES, THE "Foet to Cry" (P-155) Rare
 \$33

174 SEATRAIN 13 Ocustions (CR-2778) Rare VG + NG+ 550 174 SEATRAIN 13 Ocustions (CR-2778) Rare WLP Fromc wr/Nice PSI M-M-50 175 SETZER, BRIAN The Knile Feels Like Justice EYS-17523) Rare WLP Promo wr/Nice PSI M-M-

176 SHOCKING BLUE, THE "Golden Stelet Best 6" (KP-2020) Rare 6 Song EP M-M 310 177. STEELY DAN "Rinki Don't Lose That Number" (IPR-10543) Very Rare WLP Promo w/Great PSY M-M-

SECTION 3: RARE AND COLLECTIBLE

185. BEACH BOYS, THE "Good Vibrations" (TOCP-

Josephanika (1997)
 Josephanika (1997

Original 2 CDs 189. BECK, JEFF "Freeway Days" (Scarecrow

190. BOETTCHER, CURT "Misty Mirage" (YDCD-0) 190. BOETTCHER, CUKI misty times \$30 Sealed \$31. 191. BOWIE, DAVID "Absolutely Fabulous" (DB-006 \$20

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\$30

Hits" (SMP-1413) Ultra-Rare Original Awesome Cover! M-/M- w/OBI (price

197. CALDWELL, BOBBY "Anthology" (POCP-7345)

Promo Sealed 330 198 CAPITOLS, THE "Dance The Cool Jerk" (ADC) 6063) Sealed 1st Time Out On DD (1966 LP)...\$20 199. CANTER, VALENE "The Way It Is" (PCCY-0088) Promo w/Different Front Cover Than The U.S & Bonus Track. \$30

Bonus Tracks. 201 CHARLES, BOBBY "Wish You Were Here Right N (PICP-1035) Rare Japan Only Out Of Print Pi

Sealed 202 CLAPTON, ERIC "Backless" (POCP-9124) Rare Of Print Japan Only Lmtd Remastered in Mini

Gatehold Cover 203 CLAPTON, ERIC "Blues Night London 2/5/90" (MI 002-1/2) Rare Original 2 Clas Limited Gold Dis Sti

002-1/2) Kare Unginal 2 Uns Limiteo Guerra 204, CLAPTON, ERIC "Down To "he Crossroads" (Zigzag Records) Rare Lintd. Original 5 CD Box Set. \$200 205, CLAPTON, ERIC "Cle Plugged In" (Mid Valley 044/5/6) Rare Original 3 CDs 206, CLAPTON, ERIC "Live In Great Smoke" (Tarantura) Pare Original 2 CDs. \$200

 211. CRÓCE, JIM. "The Final "Jour" (TECW-18679)

 Sealed Promo.
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 212. DELANEY & BONNIE "On Tour Again With Eric Clapton" (Mil Valley 033) Rare Original CD.
 S50

 213. DEREK & THE DOMINOS "Derek IS Enc" (96-1070) Original CD in Mini LP Gateloid Cover.
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 214. DEREK & THE DOMINOS "Derek IS Enc" (96-1070) Original CD in Mini LP Gateloid Cover.
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 214. DEREK & THE DOMINOS "The Majestic Stand" (Empress Valley) Super Rare 4 CD Box Set (200 Made) w/Bonus Trackis Original !!
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 215. DOCS D'AMOUR, TNE "Dog Hits And Bootteg Album" (PCC*-00294) Promo Uti Of Print.
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 215. DOCS D'AMOUR, TNE "Dog Hits And Bootteg Promo Sealed
 S20

 218. DR. JOHN "Television" (MVCR-1781) Promo Sealed S20
 S20

 219. DREAM THEATRE "Another Uncovered" (B0N085) Original CD
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Original CD 220. DYLAN, BOB "Highland Of Worcester" (1 11.14.99) Original CD 221. DYLAN, BOB "Thin Wild Mercury Music" (SP-

221. DTLAN, BOB Things Have Changed" (SRCS-2306) 222. DTLAN, BOB "Things Have Changed" (SRCS-2306) \$30

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 Sold (SNC3-2

Promo Out Of Print 226 ESTEFAN, GLORA "You'll Be Mine" (ESCA-6523) Promo Sealed 5 Track EP 27. FELTEN, BUZZ "Whities" (YDCD-0026) Great New Project by Legendary Guitar Virtuoso! Japan Only Sealed 228. FULL MOON "Full Moon" (YDCD-0033) Incredies 1972, LP Finally Out On CD w/Unreleased Bonus

1972 LP Finally Out Un CU w/Unreleased bonus Track! A Must! \$30 229. GEDRGIA SATELLITES, THE "In The Land On Salvation And Sin" (22PZ-3045) Promo Sealed. \$20 230. GOO GOO DOLLS, THE "Dizzy EP" (WPCR-10062) Social EP Second EP Secon

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 239. HENDRIK, JIMI "Tirst Rays-The Sessions" (WKP-002) Rare Original 1986 Adhesev OBI, Way
 500

 0002 Rare Original CD.
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 550

 244. HENDRIK, JIMI "Tirst Private Resis Vol. 2" (DL-130) Rare Original CD.
 530

 245. HENDRIK, JIMI "Badi One" (VOP-1454) Rare Original Victor Pressing Out Of Print. CD has 5%
 550

 246. HENDRIK, JIMI "Tirst Earger Morid Of Jimi Hendrift" (UICA-38329) Promo Sealed of Allah" (MVCC-13027) Rare Japan endy Promo Sealed of Allah" (MVCC-13027) Rare Japan endy Promo Sealed of Allah" (MVCC-13027) Rare Japan endy Promo Sealed (D Jimi Hendrift" (MVCC-13027) Rare Japan endy Promo Sealed (D Jimi Hendrift" (MVCC-13027) Rare Japan endy Promo Sealed (D Jimi Hendrift" (MVCC-13027) Rare Japan endy Promo Sealed (D Jimi

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Promo M-"M- w/OBI 7 AXIS "It's A Circus World" (RVP-6344) M-/M- w

BAND, THE "Islands" (ECS-80780) M-/M- w/08120 BEACH BOYS, THE "Summer Cruisin" Hit Rod With The Beach Boys" (ECS-81581) Rare Blue Vinyl M

The Beach Boys" (ECS-81581) Nare plue thin w/OBI /M. w/OBI IO BECK, IEFF "Gold Disc", ECPN-23) Rare Japan Only Nice Gold Tinted Gatefold Covert M.-M.-w/OBI \$100 IN BEC GEES, The 'Idea' (MR-1414) Very face Original II. BEE GEES, The 'Idea' (MR-1414) Very face Original Memory Grammoohon w/Japan Only Gatefold (P. in Control Con Nippon Grammophon w/Japan Only Gutefold LP in Superb Conditioni M-/M- w/OBI. \$200 12 BISHOP_STEPHEN "Cab To Manhattan " (P 10915W M-/M- w/OBI. \$20 13 BLACK SABBATH "Live At Last" (SP25-5009) M-/M-

13 BLACK SABBATH "Live At Last" (Sr25-20007) M-rm-W/0BL SABBATH "Live At Last" (Sr25-20007) M-rm-W/0BL Action Market Market

BLUE OYSTER CULT "Agents Of Fortune" (25AP-109).
 M-M. w/08I
 SZ5
 BOWIE, DAVID "Maddin Sane" (RCA 6100) Utta-Rare Organia Pink "Gian-Rock" M-M. w/08I S200
 BOXER "Absolutely" (25AP-743) Rare Organal Promo M-M. w/08II Avesome!
 SLOTUS "Ot. N" Sweaty" (P-8267A) Rare Organal WLP Promo M-M. w/08II Avesome!
 CADTUS "Ot. N" Sweaty" (P-8267A) Rare Organal WLP Promo M-M. w/08II Avesome!
 CADTUS "Ot. N" Sweaty" (P-8267A) Rare Organal WLP Promo M-M. w/08II Avesome!
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 CADTUS Tot. N" Sweaty" (P-8267A) Rare Organal WLP Promo M-M. WOBII Avesome!
 CADTUS Tot. No. Sweaty" (P-8267A) Rare Organal WLP Promo M-M. WOBII Avesome!
 CADTUS REVIND "Captain Beyond" (128M-1054) Rare 1388 Reissue Final Vinyl! M-M. w/08I. Sso 21 CAPTANE RETO' Enc. Camea" (F-13360) Rare Promo M-M-w/08I: Camea" (AMF-3001/3) Rare Janan Only Gorgeous Cover 3LP Set w/Nice Booklet w/105 of photos. M- ail around w/great unique 08I M Copernet C is subwrtep Douwurd.

24. CREEDENCE CLEARWATER REVIVAL "Mardi Gras

25. CROCE, JIM "I Got A Name" (RJ-5120) Rare Original \$50 \$50

6 DEEP PURPLE "Shades Of Deep Purple" (P-8367W

 6. DEEP PURPLE
 States of Deep Purple
 Y=0-307 mg/s

 Reissue M-7M - w/OBI
 Stol
 Stol

 27. DEF LEPPARD "High "N' Dry" (25PP-132) WLP
 Proma M./M- w/OBI
 33

 38. DEWKER, JOHN "Greatest Hits Valume 3" (RPL-8284) WLP Promo M-/M- w/OBI
 Stol
 Stol

 9. DEPECHE MODE "A Broken Frame" (P-11294) M.
 Stol
 Stol
 Stol

M- w/0BI Stary fale (PS-1321-Y) Ultra-Rare Opmoral 1966 VG-H/G+ (No 0BI) 100 DORS, THE "The Doors" (P-10334E) Rare 1973 Reissue of Classic 1st LPT M-/M- w/0BI Stary Pat Carrett & Stilly The Kid (SOPM-70) Very Rare Original Japan Only Wrag Around Cover & Pot M at 2000

Very Rare Original Japan Univ Wrap Alound Cover, S200 OBI M-/M-_______\$200 FELDER, DON (EAGLES) "Airborne" (P-11433) M

M-w/OBI GEAESIS And Then There Were Three" (RJ-7348

M-/M- w/OBI GRAND FUNK RAILROAD "We're An American Ba

(ECS-40140 Reissile M-/M- w/OBI GUNS N' ROSES "EP" (P-6270) Fare "Rape" (

M.-M.-w/OBI M.-M.-w/OBI M.-M.-w/OBI M.-M.-w/OBI 8 Hall & OATES "Whole Oats" (P-11276) M-/

W/OBI HARDY, FRANCOISE "En Anglas," (ECPO-83) R

" (P-

Premo M.-/M- w/OBI HARRISON, GEORGE "Thirty Three & 1/3" 10285D) Rare Original Gatefold M-/M- w/OBI HEART "Special D.J. Copy" (PRF-8312) Rare Pr Dnlv M-/M-HEART

MI HEART "Special DJ. Copy" (PRF-8312) Rate Promo Only M-/M. (2000) Copy" (PRF-8312) Rate Promo Store (2000) Copy (2000) Co

1083) Ultra-Rare 1969 Proroto-chorus Covy with 3 songs). Cream, Deep Purole...etc. on Nippon Grammophon M-/M-Store With Statemann (BT-5031) Rare Unique Cover VG +- M-w/OBI HENDRIX, JIMI 'Attention'' (BT-5031) Rare Unique Store VG +- M-w/OBI 1977 Reissue Gateloid L'* M-/M-w/OBI & 12 Store Statemann (BT-502) Rare 1977 Reissue Gateloid L'* M-/M-w/OBI & 12 Store

92.

 UGGUNS & MESSINA SIMA SIM (SUPL-30) Rate Original Silin Shnink A-M-wrO8I.
 S200
 MARCEAU, SOPHIE "Dream In Blue-Special DJ. Logy" (PR-2213) Rate Promo Only 12" wrOreat Japan Only Covert M-rM-Rate Original Red Wart M-rM- wrO8I.
 MCARTINEY PAUL & WHORS Wings At The Speed Of Sound" (EPS-80510) M-rM-wrO8I.
 METALLICA "Kill Em All" (K25P-438) Rate Original Theurs M-M-wrO8I.
 MORE, GARY "Lve" (ZSAP-2677) Rate Still In Shnink M-M-wrO8I.
 S00 sorry, no obi) **HENDRIX, JIMI** "Art Rock Promotional Copy" 1083) Ultra-Rare 1969 Promo Unity LP feat. H. 3 Songs) Cream Deep Purela

Shrink M-/M-w/OBI MOTHERS OF INVENTION, THE "Freak Out!" (SMV-9045/6) Ultra-Rare Original Nippon Grammophon with Japan Only Insert Pages w/Avesome Full Color Shots. Insanety Rare! M- All Around. Unfortunately

84 LITTLE FEAT "Dixie Chicken" (P-8545W)

w/OBI OSBOURNE, OZZY & RANDY RHOADS "Tri ((35AP-3344/5) Rare 2 LPs booklet & sticker, M WOBI (complete leasts)

 Link Ard Let nile music up ine laiking (25AP-1855) Promo M:/M - WOBL
 Sag
 PET SHOP BOTS "West End Grids" (S14-133) Rare L2" Dance Mix M:/K0++ w/08L
 Sag
 PINK FLOYD "The Dark Side OF The Moan" (EOP-80778) Rare Ongmai w/complete inserts (2 posters), booklet postcard & insert) M:-M-w w/08L
 2007 PRESLEY ELVIS "Guitar Man" (RPL-8457) WLP Promo M--M- w/08L M.-/M. 143. DENVER, JOHN "Sunshine On My Shoulders" 2346) WLP Promo M.-/M. 144. DOORS, THE "Light My Fire" (JET-1778) Onginal M.-/VG + Doubles, Title, Ugin, my Trie OE-17767 Acid Original M-VG-+, EBAND *Most Likely You Go Youn Wari (P-13307) Rate M-M.
 Stold FARLOWE, CHRIS: Ride on Baily EP" (SF-4244) Very Rate Cirginal 4 Song Fe winner SPI M-M-M-S50 147, FOGERTY TOM *Faces, Places, Places, People" (LFR 1026): Rate M-M Stare M-M Stare M-M Stare M-M-/G+
 Stare Grignal M-VG+
 Stare Cirginal M-VG+
 Stare Cirginal M-VG+
 Stare Stare M-M Stare Stare M-M Stare Cirginal M-VG+
 Stare Cirginal M-VG+
 Stare Stare Stare M-VG+ Indicate Terrary Guine main (PT-0327) (WI) Promo M--W-w/081
 PRESLEY ELVIS Return Of the Rocker' (PE-1258 WIP Promo M--M-w/081
 S50
 PRINCE "Controversy" (P-11125W) Rare WII Promo M--M-w/081
 S100
 PROCOL HARUM "Grand Hotel" (CHR 1037) M - M-w/081 Band" (ECR-10405) M-/M-GUESS WHO, TEH "Share The Land" (SS-1984)

100 PROCOL HARUM Grand Hotel (Chr. 1037) M /M w/OBI 331 101 QUEEN "Lve Magic" (EMS-91203) Very Rare On Yinyi Promo M-/M w/OBI 102 QUEENSRYCHE "Operation: Mindcrime" (RP2a-5618) Very Rare On Vinyi Promo M./M w/OBI \$100 103. ROLLING STONES, THE "Emotional Rescue" (ESS-81285) Ultra-Rare WLP Promo w/Poster & Rare Booklet in Original Plastic w/Sticker M-/M w/OBI \$300
 19/7
 Reissue VG + /VG + w/UBI & 12 Pg. Booklet
 \$50

 56
 HENDRIX, JIMI "Jimi Plays Monterey" (28MM-0488)
 Rate On Vinyl Promo LP M.-/M.-w/OBI
 \$50

 57
 HENDRIX, JIMI "Niss The Sky" (28MM-0407)
 Rate
 \$50

 58
 HENDRIX, JIMI "Niss The Sky" (28MM-0407)
 Rate

 58.
 HENDRIX, JIMI "Legacy" (MPZ-8113/4) Japan ONIV
 \$50

 VG + vv OBI
 \$50
 \$50
 104. SAXON "Wheels Of Steel" (P-10870G Pro

93. PARKER, GRAHAM & THE RUMOUR "High Times (RJ-7633) Rare Original WLP Promo M-/M- w/OB

94. PERRY JOE "Let The Music Do The Talking" (25AP

AXIS T

HENDRIX, JIMI "Battle Of the Who & Jimi Hendrix" (MP-9365/6) Rare Japan Only 2 LPs in Can feat, the Who on one LP & Hendrix on the other LP. Can (VG) Records are in M- condi-

\$100

HENDRIX, JIMI "I'm A Man" (BT-5022) Rare Me LP w/Linque Cover M-/M- w/OBI
 HENDRIX, JIMI "Isle Of Wight" (MP-2217) Original Japan Only Gatefold Cover M-,M- w

55 HENDRIX, JIMI "Isle Of Wight" (MPF 1080) 1977 Reissue VG + /VG + w/OBI & 12 Pe Bo

VG+A/G+ w/D6L HENDRIX, JIMI 'Live At Winterland' (33MM-05 HENDRIX, JIMI 'Smash Hits' (SMP-1413) UI Are Ongnai Mippon Grammophon Avesome Co M-/M- w/0BI (price card still intact behind the shinch is M-3

which is M-). \$1,000 61. HENDRIX, JIMI "The Essential" (MPZ-8109/10) Rard WLP Promo 2 LPs 1977 M-/M- w/12 pg. Booklet NC ORI

Original 2 LPs M-/M- w/0BI feat. Hendrix & Orhers \$200 56. HENDRUS, JIMI & OTHERS (Mountain, Procol Harum, Miles Davis, The Aliman Brothers Band, Cactus, Leonard Cohen...etc.) "The First Great Rock Festival" (SDPP-5504/6) Ultra-Rare 3 LPs St Feat. 2 Leg-endary concerts w/such acts as Hendrix, Aliman Bros, Cactus, Ten Years After, Sy & The Family Stone...etc. M-/M-w/0BI CH UDEWORTH, ALAN "1.0.0" (P.13091) Rare Promo M-/M-w/0BI Rare WLP Promo M-/M-w/0BI Stol 69. I POOH "Roby Riccardo Dody Stefano" (ECPM-73) 59. I POOH "Roby Riccardo Dody Stefano" (ECPM-73) 50. Rare Italian Progressive Rock M-/M-w/0BI 50. INST The Very Best Of" (PS-242) Rare Promo Driy M-/M-50.

M /M-IRON MAIDEN "Iron Maiden" (EMS-81327) M

72 JEFFERSON AIRPLANE "Bark" (RCA-6140) Rar

Original M-/M- w/Outer Bag Cover \$50 73. JEREMY SPENCER BAND, THE "Flee" (P:10721A) WLP Promo VG + -/M- w/OBI. \$25 74. JETHRO TULL "Warchild" (WWS-40049) M-/M-

W/081 Terrinia (WWS-40049) M.-M. \$50 75. 10 10 GUNNE Jumpin' The Gunne" (P-84119) Very Rate & Awesome Sound WLP Promo M.-M. W/081 76. JOEL, BILLY "Pressure" (XDAP-93063) Rate Discovery

 Add & Avwesoline Sound WLP Fromb M-JW- WOBI
 \$100

 76. JOEL BILLY "Pressure" (JDAP-93063) Rare Promo Only 12" Single Disco Sampler M-JW- \$50
 \$100

 77. JOHK ELTON "Ice On Fire" (28PP-1014) WLP Promo M-M. WOBI
 \$33

 78. JOURNEY "Live Energy DJ Copy" (XDAP-93035) Rare Promo Only VG+ - A-M.
 \$100

 79. JUDAS PRIEST "The Best Of" (RPL-2132) M-JM.
 \$100

59

60

71

M-/M- w/OBI 106. SHAW, TOMMY "What If" (AMP-28'34) M w/OBI 107. SHEENA EASTON "Hungry Eyes-Special D.J. Copy (PRP-8266) Rare Promo Only 12° w/Promo Obi \$55

(PRP-8266) Rare Promo Only 12^e w/Promo Gely Covert M-/M. 108 SPRIMSSTEN, BRUCE & OTHERS 'No Nulkes' (P. 5186/87) Rare Original 3 LP WLP Promo in M. Condition WOBI & Booklet. 2000 STARR, RINGO 'Stop And Smell The Roses'' (RPL 8109) Rare WLP Promo M./M. w/OBI. 101 STELY DAN 'The Royal Scam'' (KTX-8028-A8) Rare Original Great Sound Quality M./M. w/OBI 111. STEVE MILLER BAND, THE "Brave New (ECS-80889) Rare Reissue WLP Promo M-/M-

113 MILL DOB IN SUP 10 The Hond (F-3530 m / \$20 114 TRAPE2E "You Are The Music. We're Just The Band" (LAX-1033) M./M. w/081 135 TRAVERS, PAT "Putting th Straight" (MPF-1125 Rare WLP Promo M./M. w/081 115 TROWER, ROBIN "For Earth Below" (CHR-10/3) M./M. w/081 116 TRGERS OF PAN TANG "The Cage" (VIM-6285) M./M. M. w/081

M- W/USI 521 117. U.K. "U.K." (MPF-1169) M-/M- w/OSI 530 118. VA. (THE ASTRONAUTS, DUANE EDDY..ETC. "Swim! Surfin'! Twist! Tamoure!" (SHP-5 Rare Original 60's Compilation w/Nice Con-VOBI \$100 V.A. (THEM, SMALL FACES, THE MOJOS, RLAN RICE FTC.) "The Roots of British Rock" (DV.

JAPANESE CDS 174 K. Co C "The Razor's Edge" (AMCY-138. 180. ADAMS, BRTAN "Livel Livel" (PCCY-10 Rare Out Of Print Promo. 181. ALLMAN BROTHER'S GAND, THE "Last Seren. (SS-99001) Rare Original CD of One of Duane's Schweid /M- w/OBI \$30 126. WRIGHT GARY "The Light Of Smiles" (P-19294W)
 WLP M-/M- w/081
 \$30

 127. XTC "White Music" (VIP-6904) Very Rare Origina WLP Promo M-/M- w/081
 \$200

 128. YES "Big Generator" (P-13429) Rare On Vinyl M-/M- w/081
 \$50

/M-132 BLUE RIDGE RANGERS, THE Jambalaya' (LFR 10215) M-/M-133 BOWIE, DAVID "The Jean Genia" (SS-2235) Rard Organia M- AN

Orginal M-/M-134. BOXER "All The Time In The World" (YK-56-Promo M (M)

Promo M-/M-135. BROWN, JAMES "Oh Baby Don't You Weep" (337) Ultra-Rare Original 1964 w/PS! VG+/V \$

136. BROWNE, JACKSON "Redneck Friend" (P-1267 Rare Original WLP Promo M-/M-

Rare Original WLP Promo M-/M-137. CANNED HEAT "Going Up The Country + 3 (LP-4593) Rare Original 4 Song EP w?Nice

79. JUDAS FMLESI "The Best Of" (RPL-2132) M.-M. w/OBI. ING CRIMSON "Fearless And Bible Black" (P-10341A) Rare Original M.-M. w/OBI. Sto 81. KINKS, THE "Golden Hour Of The Kinks" (UPS-529-Y) Rare Japan Only Nice Gatefold Cover! M.-M. \$100 82. KISS" Double Platnum: (VIP-534950 Rare Original 2 UPS w/Complete Inserts Including Rare Poster, Record Award & Japanese Insert M.-M.-w/OBI \$200 83. LED ZEPPELIM "In Through The Out Door" (P-10726N) Rare Original w/Outer Bag M.-/M.- w/OBI \$100 M. w/081 SECTION 2: RARE AND COLLECTIBLE JAPANESE SINGLES 123. ABBA. Gimme! Gimma!" (DSS-8) Re Promo Only M.-M. 130. ANGEL "lelephone Exchange" (VIP-2547) Great M.-M. M-/M-131. BEE GEES, THE "In The Morning (Golden Stele Best) EP" (KP-2013) Rare 5 Song EP w/Great PS! M. September 8, 2000

Jazz Sides

s the bombastic drummer on Don't Be Scared Anymore the same guy whose light rhythm-keeping holds up the Pat Metheny Group's romantic signature piece, "Are You Going With Me?" Yup. The Chicago-bred Paul Wertico, who has drummed with Metheny for nearly 20 years, shares with the guitarist an equal love for both melody and mayhem.

In 1977, Sign Of 4, a three-CD set of possibly the most outrageous jazz ever recorded, presented Metheny and Wertico as half of a two-guitarist/two-drummer quartet of tornado-intense thrashing. Wertico, though, can play the middle just as easily: He has worked with Nelson Riddle, Ramsey Lewis, Paul Winter, Special EFX, and Ken Nordine. Guitarist John Moulder and bassist Eric Hochberg are touring with Wertico in support of Don't Be Scared Anymore. For complete itinerary info, check out the drummer's extensive web site located at www.paulwertico.com.

How did you come to play so many different kinds of music?

I'm known for playing with Pat [Metheny], but I've played with everyone from Jay McShann to Derek Bailey, both the Joffrey Ballet and the avant-garde Earwax Control. Next week I'm playing with Buddy DeFranco. That's one reason 1 continue to live in Chicago — here, I've got the opportunities to do everything.

Does such diversity have to do with your schooling?

I'm basically self-taught. Mostly it has to



by Dave McElfresh

do with listening a lot. I approach drumming not to cop the drummer's licks, but to find a way of affecting the music. When Pat was doing the Brazilian stuff, a lot of people would compliment me on knowing Brazilian rhythms — well, I do, but I don't. If someone asked me to play a specific groove, I wouldn't know what they were talking about. It's basically just playing from the heart and understanding the language of what you're doing.

On your own you seem to gravitate toward a harder-edged style than you generally play with Metheny.

That's the way I am. I love music that's really in your face. It's never an angry thing, where people feel affronted by the music. I'm not really an angry person. I've been with Pat for 18 years, I've been with my wife for 23 years, I've got a beautiful daughter who's four



Paul Wertico Trio are: Eric Hochberg, Paul Wertico, and John Moulder.

and a half, so I don't really have anything to be angry about.

John Moulder's definitely on the hot seat as the guitarist you chose. How did you first encounter him?

John's a Catholic priest in Oak Park, Ill. He's one of the busiest guitar players in Chicago. He's amazing both as a musician and a human being. He's got something. Yeah. In spite of all that intensity in his playing, he's such a mild-mannered guy. Then when he plays he spits out these notes with so much command. Eric I've probably known for 25, 30 years — as long as I've known [Metheny Group bassist] Steve Rodby. We've been best friends and we've played on millions of albums together.

The music on Don't Be Scared Anymore is some pretty raw stuff, wouldn't you agree?

Yes. It seems like there's an audience ready for people to really play again. Pop in the '80s and '90s was dominated by drum machines and if there was any soloing at all, it was a guitar solo for about eight bars. All the playing got choked out of

the music. Now it seems like more involved music is cycling back. So maybe our music comes at the right time.

I read elsewhere about how pleased you were to have this album find a label home. Does a high-profile drummer like yourself really have to worry about getting a recording contract?

It's funny, in the music business if you're not a young lion 25 or younger or a legend 70 or older, if you're in that middle age group, people tend to pass you by. To me, it's goofy. You're in your prime. You still have all your chops, you're not arthritic, you've had the life experiences that make you a better player. Right now, I'm playing better than ever. I feel great. I made this record just to record it. I was hoping I would get some kind of deal, but you never know when you're this age.

World Radio History

Could you talk a bit about recording The Sign Of 4?

Well, 1 remember being on stage and remembering how loud it was. People were holding their ears. I was watching the clock and the piece turned out to be an hour long, which turned out to be the first of the three-CD set. My wife won't let me play the album in the house. The only time I've ever played the record at home was when we were trying to get rid of some squirrels in the attic. I put a boom box up there and whenever we'd leave the house, I'd put one of the CDs on repeat. We got rid of the squirrels.

What do you think about the fact that you and Metheny regularly confuse your audience by switching from accessible jazz to such outside stuff?

Sometimes people think they know musicians better than they do. Pat and I can play mellow or we can play totally out. It's not like we're trying to do either, though. All people are complex individuals, and as musicians we find both those sides in us. I love playing a ballad on brushes, but I love to bash, too. The same with Pat. He loves a good melody, but he can also play some ferocious guitar.

There's a tremendous amount of passion in your playing. How does a player develop that kind of inner fire?

I remember being about 15 going to a small club and paying maybe three bucks to see The Who. The power blew out seven times. And there were seven Keith Moon drum solos. And in spite of the small audience and it being probably a Tuesday night, at the end they still knocked over their equipment. They played from the heart the whole time. I learned that that's what you have to do.

With much of the Pat Metheny Group's music so structured, do you ever feel thwarted when it comes to having enough space to improvise?

Well, it just requires a different head space. It's almost like playing in a Big Band when you play with the Metheny Group. But, no, I never feel thwarted. You can constantly develop subtle changes, things that help you

NEWS & NOTES

Jazz has long been synonymous with cool, stylishness and an easy sense of rhythm. In the '60s and '70s, it was associated with Kool cigarettes, those killer menthols smoked by cats in shades, a Beatnik puff for hipster dudes. In the last decade, jazz was all too often identified with adult contemporary radio programming, the kind of music purveyed by the likes of Kenny G., Richard Elliot, and Gerald Albright, saxophonists who specialize in saccharine accessibility.

Associated, yes. A brand, not yet. But jazz is coming close to being a brand this summer, in the first stateside tour of the Montreux Jazz Festival — 33 years after it launched its career in Switzerland as a jamming jazz mainstay. What makes jazz a brand in this 21-date tour is its sponsorship: The Montreux Jazz Festival, hot on the heels of Eric Clapton's Lexusblessed tour, is sponsored by the Oldsmobile Aurora, recently redesigned and snazzed-up for 2001 (you can never be too early introducing a new model these days).

Sponsorships have been common in rock for years. But in jazz, they're fairly new. And there's nothing particularly reprehensible about the Aurora, a beautifully appointed car I, for one, would love to own. What's striking about this tour isn't the music, which features the dependable performers Al Jarreau, Roberta Flack, Joe Sample, David Sanborn, and George Duke. What's striking about it is that the Jazz Obsessed Oldsmobile Aurora will be on display at each stop. Billed as "the world's first fuelinjected jazz instrument," this car actually plays music.

Although it's unlikely that people will be able to take a test drive (I expect the car will be parked in the lobby of the venue; some are intimate theaters, others sheds), they will be able to take what one might call a test sample — courtesy of Duke, the gifted keyboardist who is the glue of the Montreux Jazz Festival.

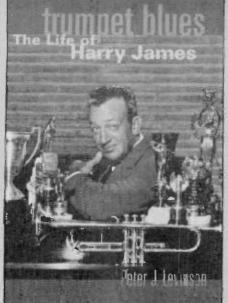
"To give the vehicle a true Montreux feel, tour Musical Director George Duke welcomes the 'performer' into the car and shares a few words of wisdom as the background heat begins," crows the publicity for the festival.

Open the car door, and you're applauded. Sit in the driver's seat, a rhythm track — Latin, swing or contemporary — begins. Turn the steering wheel and Chicago jazzman Kurt Elling bursts into song. Manipulate the side mirror back and forth for a long alto sax solo. And so on.

Duke says the Aurora "feels like jazz." Programming the car was probably interesting for him, too. He also notes Oldsmobile didn't give him one as partial payment for his Montreux festival work. I just hope people hankering for the Aurora don't lose sight of jazz, the reason they're going to the Montreux show in the first place.

- Carlo Wolff

grow. The audience might not know what going on, but the musicians do. Even if I'n playing a polka at a wedding, I'm going to tr to groove that polka and get the dance floo packed. That's my job. If I don't think so, should be somewhere el



TRUMPET BLUES: THE LIFE OF HARRY JAMES

by Peter Levinson

Oxford University Press (334 pages, hard-cover, \$30)

Pity poor Harry James. Vilified for his commercialism, broke from gambling, the compulsive womanizer died of cancer on July 5, 1983, the 40th anniversary of his marriage to Betty Grable, his soulmate in celebrity, sexuality and style. Celebrate Harry James, too, as does this affectionate, excellent biography. For more than five decades, James led great bands, redefined jazz trumpet, played obsessive, pretty good baseball and left a curious, noteworthy legacy. A natural trumpeter who used a special mouthpiece to give his horn an amazingly full tone, James was said to lead the best white jazz bands of the '40s and '50s but hasn't been given his due.

That's largely because James has been overshadowed by white trumpet legends such as Bix Beiderbecke and Bunny Berigan and 'black ones such as Louis Armstrong, Roy Eldridge, and Rex Stewart. It's also because James made his greatest mark in the '30s and '40s, a period that was rapidly receding, when swing hadn't yet mutated into bebop and rock 'n' roll was still far in the future. It also may be due to his changeable nature, which, while it made him a fascinating and powerful bandleader, also kept him from stability.

But what bands James led. Not only did he give Frank Sinatra his first crack at stardom (and persuaded him to keep the Sinatra name and not switch to "Frankie Satin"), his group was the greatest showcase for thrushes Helen Forrest, Kitty Kallen, and Connie Haines as well as crooner Dick Haymes. The bands also featured players such as the deeply soulful alto saxman Willie Smith, planist Jack Perciful, and tenor saxophonist Corky Corcoran.

Veteran publicist Peter Levinson, who wrote this exceptionally detailed biography, knew James for more than two decades. He was his publicist for some time and, as such, came to know his ups and his downs. As james' health declined in the '70s, following the '50s and '60s when swing itself died numerous deaths, Levinson clearly became James' friend. He also is deeply in love with Big Band swing, James' specialty and America's soundtrack from 1935 to 1946: "The spirited music of the Big Bands provided a welcome respite during a dire period in American history, at a time when the country was undergoing a debilitating economic crisis and subsequently fighting a foreign war for its very survival," Levinson writes in his introduction.

"Harry James was one of the most celebrated personalities of this era. His melodic, sometimes syrupy-sounding trumpet during the 1940s immediately followed the two years when he was arguably the most daring and inventive trumpet soloist in any of the major Big Bands. This was during the years 1937 and 1938, when he was a major force with Benny Goodman's most formidable orchestra."

Packed with anecdotes steinming from nearly 200 interviews with James alumni and friends, *Trumpet Blues* chronicles a native Georgian who grew up in Texas and in the circus, began his musical career as a drummer, found his way to trumpet and came of age under the stern, likely abusive, eye of his father, Everette James. Everette's discipline made James a professional early on; one of the subtexts of Levinson's book is that James never had a chance to grow up and so couldn't resist temptation. He was a candyman in more ways than one.

Although the stories of James' sexual exploits are legion (as are the anecdotes about his cruelty, both emotional and physical), what may be the key to his character and appeal comes from Pete Candoli, a West Coast trumpeter who played in Woody Herman's and Stan Kenton's bands. Here is Candoli on the James of the '40s, the decade in which he enjoyed his greatest fame: "Candoli made the keen observation that, although Harry James was very masculine, the sound of his trumpet playing was actually quite feminine. 'Bobby Hackett played pretty ballads. James admired Hackett's playing.] They weren't feminine enough, however. In those days Harry was in the midst of the romantic aspect of his playing. All the tunes that the publishers gave him, they were tailored to him."

That romanticism had a dark side, however, a side James fed by gambling — and losing more often than not. As sidekick Art Depew said, James "used to play keno at \$110 a crack. He was afraid not to play, afraid to go to bed because he might miss something. He served all his appetites and all his desires."

What's so fascinating about this biography is that its subject is a man who craved, then won, fame, presaging the obsession with celebrity that continues to fuel popular culture. Although he mistakenly dismissed Elvis Presley as a no-talent, James was keen on promoting his own. And what a talent it was: On *Trumpet Blues: The Best Of Harry James* (Capitol 7243 5 21224 2 4), a 16-track companion CD to the Levinson biography, James' originality and style are blazingly clear. Not only did James play beautifully, he played big, his lines packed with Southwestern, bluesy swagger on tracks such as "Moten Swing" and "Willow Weep For Me." Some of James' best later work is available on *The Complete Capitol Recordings Of The Gene Krupa And Harry James Orchestras* (Mosaic Records 192, available by mail order only from Mosaic Records, 35 Melrose Place, Stamford CT 06902).

Through its accretion of detail, Levinson's biography paints a picture of a man who, at least musically, considered himself larger than life. James also was a man irrevocably in love with music, which is why the epitaph he wrote for himself is so appropriate: "May it simply be said and written of me, 'He's gone on the road to do one-nighters with Gabriel."

--- Carlo Wolff

On the Racks

ORNETTE COLEMAN The Complete Science Fiction Sessions Columbia/Legacy (CK 63569)

ORNETTE COLEMAN Skies Of America Columbia/Legacy (CK 63568)

Is Ornette Coleman suicidal, career-wise? His angular approach to improvising has irritated followers of every jazz era since Something Else! was first released in 1958. Dexter Gordon once kicked him off stage during a jam session, and Miles Davis thought his music was garbage. But there was a particularly radical mindset behind his philosophy of improvising, eventually defined as harmolodics on the Skies Of America album, that still infuriates, or at the least confuses, more jazz listeners than not.

Fourteen years into his already questionable career, Coleman made even his staunch supporters wonder if he hadn't gone too far. Science Fiction dropped pop R&E vocalists on top of his angular improvising, followed by a poet reciting nearly unintelligible lyrics (interspersed with the cries of a baby) over some of Coleman's most frantic ranting. On the other hand, half of what was recorded during this September 1971 session resulted in some of Coleman's most intense work with trumpeter Don Cherry, saxophonist Dewey Redman, bassist Charlie Haden, and drummers Billy Higgins and Ed Blackwell. The radical change of direction was damn near Jekyll and Hyde.

Coleman entertained an entirely different

angle on the orchestrated *Skies Of America*, where the London Symphony Orchestra's take on his compositions brought to mind Charles lves or Aaron Copeland bouncing between episodes of mania and depression. A unioninitiated clause in the contract kept Coleman's band from playing with the orchestra, as had been planned. Coleman's saxophone appears halfway through the recording, and while it would be interesting to hear his band interact with strings, he holds his own against a barrage of violins and percussion.

These reissues feature an already outside Coleman moving further outside, and while the nonsense on the first disc of *The Complete Science Fiction Sessions* bares moments of tastelessness, the remainder of both reissues revive some interesting layering of odd-ontop-of-offbeat meanderings in some of his partially successful, lesser-known work.

- Dave McElfresh

THE JAZZ MANDOLIN PROJECT Xenoblast Blue Note (7243 5 25251 2 6)

2110 11010 (1213 3 23231 2 0)

Only occasionally has the mandolin strayed from bluegrass into jazz terrain: primarily through the impressive crossbreeding of Dave Apollon back in the '30s, Jethro Burns in the '60s, and David Grisman from the '70s through today.

On this release, Jazz Mandolin Project leader Jamie Masefield cuts a path unlike his predecessors — seldom settling into singlenote soloing, preferring unpredictable grooves fueled by his chunky rhythm playing. It's no easy feat wrangling jazz out of the mandolin's four short, doubled sets of strings and a fretboard not much longer than one's hand. Masefield can create in cramped spaces with the Superman fingers needed to manipulate this unwieldy instrument. He's also got the chops to play straightahead bop, proven during those occasional deviations from his locomotive-paced, chord-driven vehicles that sound like nothing in either bluegrass or jazz. "Igor," a quirky paean to Igor Stravinsky and prefaced with the scratchy sound of a worn 78, will be found either extremely inspirational or equally irritating. Like it or not, Masefield embodies the instrument's future in jazz.

- Dave McElfresh

JIMMY SCOTT Mood Indigo Milestone (MCD-9305)

When it comes to jazz vocalists, Jimmy Scott heads the list of acquired tastes: his near-falsetto singing (the contralto range resulting from Kallman's Syndrome, which

(Obituaries from page 10)

World Radio History

Colin Linden, Kate MacKenzie, Lee Roy Parnell, and Kevin Welsh.

Hill is survived by four sons — Wayne, Anthony, Lawrence, and Riley, and one daughter, Margie. He was buried at the Woodlawn Memorial Park.

- Eric S. LeBlanc

Jerome Smith, guitarist for KC And The Sunshine Band

Jerome Smith, a founding member and original rhythm guitarist for the disco group KC And The Sunshine Band, was crushed to death in a construction accident July 28, 2000. Smith had been employed as a heavy equipment operator in West Palm Beach, Fla. He fell of a bulldozer he was operating and was crushed by the

also inhibited his sexual development), and turtle-paced delivery has been found offsetting to many. Scott's been making albums since the '40s, though a number of personal setbacks have kept him from consistently pursuing a singing career. Now, at 75 years old, he's reestablished himself through a handful of highly promoted recent releases. Mood Indigo is one of the best, featuring fine interpretations of Charlie Chaplin's "Smile," where his intentionally fragmented, 25 mph phrasing makes Tony Bennett sound like an auctioneer. "Imagination" is a fine choice, the under-recorded song featuring the saxophone of Hank Crawford who recorded a stellar version of it years ago on the defunct KUDU label. Two versions of "Mood Indigo" are offered, the preferable being a Joe Beck guitar/vocal duet where Scott's intimate vocal style is damn near embarrassing.

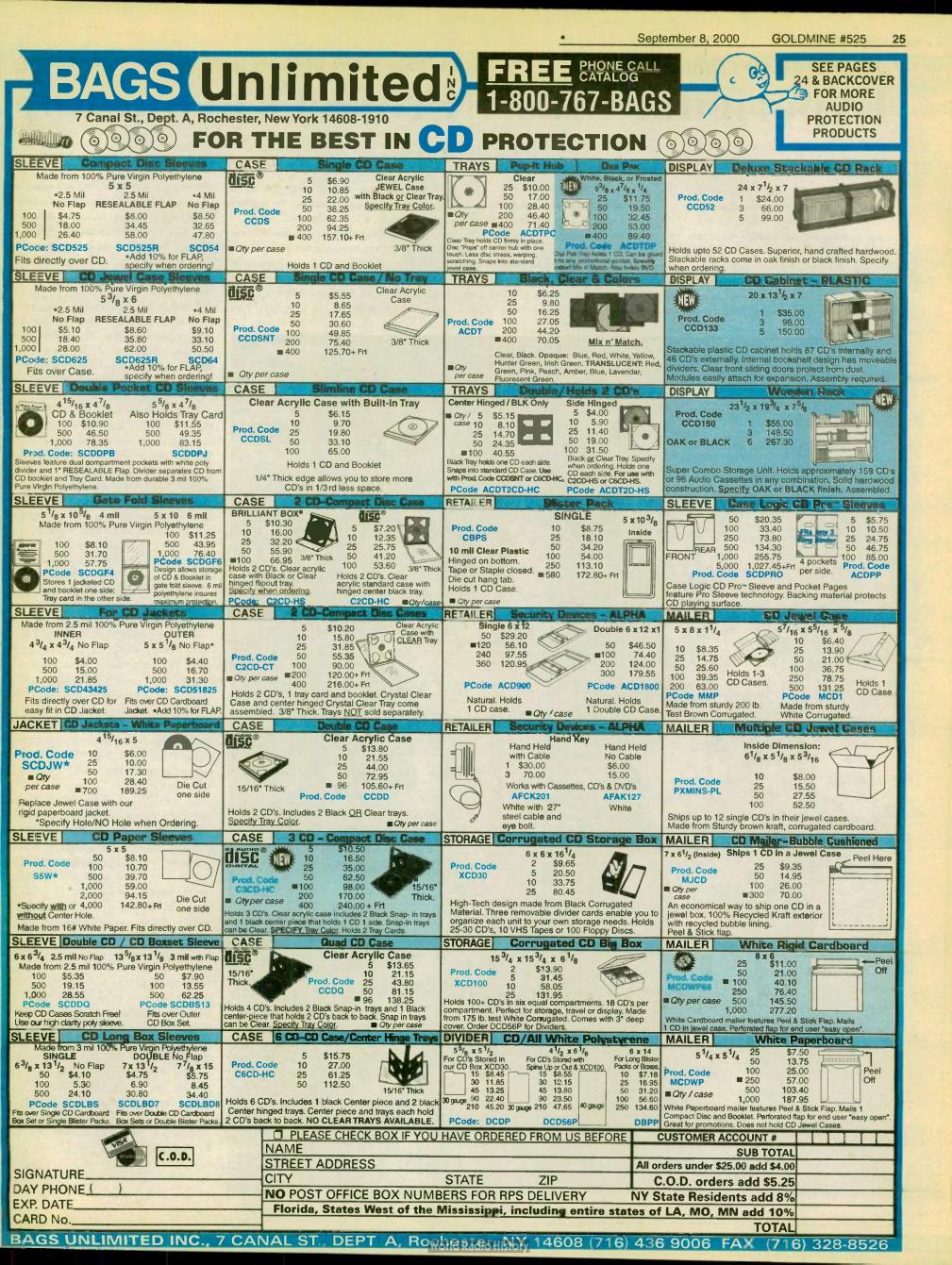
- Dave McElfresh

machine. He was 47.

Smith's band had five #1 and two #2 hits from the mid-70s to the early '80s, including dancefloor jammers such as "Get Down Tonight, "That's The Way I Like It" and "(Shake, Shake, Shake) Shake Your Booty." The interracial band had anywhere from seven to 11 members during its chart-topping stint. Fellow bandmember Harry "KC" Casey, who still tours with his Sunshine Band, said in a statment that he was "totally shocked by this overwhelming tragedy. Jerome Smith was a dear friend and a gifted performer. He influenced future guitarists and many groups with his playing. His memory lives on."

Smith, who resided in Miami, is survived by his wife, a 22-year-old daughter and a threeyear-old granddaughter.

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From a 10,000 square-foot Hendrix museum to a \$240 million architectural wonder Experience Music Project's evolution

by Gillian G. Gaar

hen Paul Allen first revealed his desire to build a music museum in Seattle, his intentions were comparatively small — he simply wanted a place where he could display his collection of Jimi Hendrix memorabilia. In 1992, the projected museum was expected to encompass 10,000 square feet, cost around \$400,000, and be called, appropriately

enough, The Jimi Hendrix Museum.

But as Allen's idea was taking shape, the Northwest music scene was quite literally exploding around him. Nirvana knocked the King Of Pop from the top of the pops when *Nevermind* booted Michael Jackson's *Dangerous* from the #1 position in the *Billboard* charts in January 1992. Other Northwest acts soon followed Nirvana into the Top 40, and suddenly, the idea that a Northwest music museum would only focus on the region's past was up for a little renovation.

It was the first of many changes in direction that Allen's museum would undergo. Over the next eight years, the museum would expand to 140,000 square feet, cost upward of \$240 million and have a new name, the Experience Music Project. And



Northwest Passage Gallery

World Radio History

EMP encompasses more than just a museum. The organization also offers a number of educational programs, including the Experience Arts Camp for children; workshops, seminars, and master classes for all ages; and what EMP calls its "educational outreach vehicle," the Electric Bus, a mini version of museum itself.

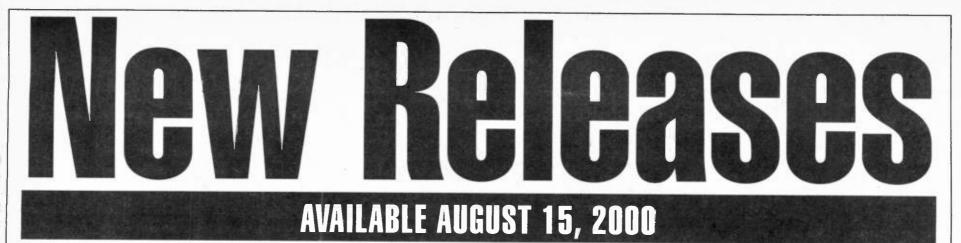
But Hendrix nonetheless remains the heart and soul of EMP and in more ways than by just being the only musician who's been granted his own gallery. Hendrix's influence can be felt everywhere, from the building's design on up, reflecting Allen's keen interest in the revolutionary guitarist.

Born in Seattle in 1953, Allen was a Monkees fan until 1967, when a friend introduced him to Hendrix's first album, Are You Experienced?, prompting Allen to drop his violin lessons in favor of the electric guitar. On July 26, 1970, a 17-year-old Allen watched transfixed as Hendrix performed what would be his last Seattle show at Sick's Stadium. "I'd never seen anybody with such absolute control of his instrument," Allen told the Seattle Post-Intelligencer. "He'd just close his eyes and have these amazingly fluid runs."

Allen continues to play guitar as a hobby (he recently released a CD of his group, Grown Men), but he made his fortune by cofounding a company called Microsoft in the early '70s with a fellow schoolmate, Billi Gates. The groundwork for EMP began to be laid in 1991, when Allen bought his first major piece of Hendrix memorabilia; shards of the guitar Hendrix had smashed at a June 4, 1967, concert in London. In September 1992, he approached the Seattle City Council with his idea of opening a Hendrix museum, and the council approved his proposal the following month.

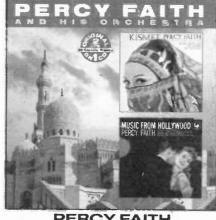
In 1993, Allen became directly involved with the Hendrix family, partially funding their legal battle to acquire the rights to Hendrix's music. And the Hendrix museum continued to change. In September, the projected size grew to 90,000 square feet, and the opening set for 1996. The museum's focus was shifting as well, moving beyond Hendrix to encompass the rest of the NW music scene.

"It wasn't a clean evolution," explained Jim Fricke, one of EMP's senior curators "From the beginning, we had to justify doing the Jimi Hendrix museum here in Seattle, rather than London. And then we thought, 'Well, just because Jimi left [Seattle], we can't stop and not deal with The Kingsmen and those guys.' And then this is happening in '92, and Nirvana and Soundgarden and Pearl Jam and Alice In Chains are on the cover of every magazine; 'Well, can we fill in the gap from '64 to '92?' And it just started growing And once it grew, I said, 'Well, now that we've situated Jimi in the Northwest, could n't we expand to the national thing?' And Paul loved that idea, Paul and Jody [Patton





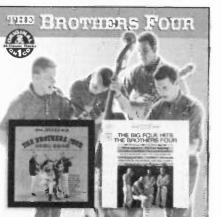
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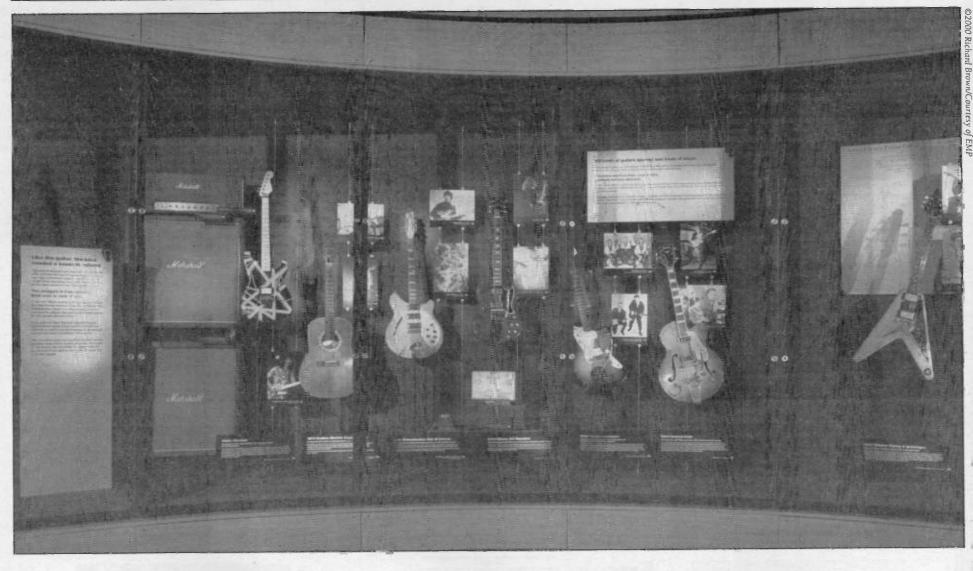


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Guitar Gallery.

(Evolution from page 26)

Allen's sister and EMP's executive director], and it just kinda kept going."

Now that the concept of a Hendrix museum had been outgrown. a Feb. 3, 1995, press release announced the new name for the venture: Experience Music Project. "We now plan to offer a comprehensive program covering the history of popular music and culture, an exploration of music making, and the heritage of our local music scene," Patton was quoted as saying. "Our plan has always been to celebrate creativity and innovation as exemplified by Northwest artists, so we've selected a name that more accurately reflects our broad-based goals."

The name change perhaps also reflected the fact that the museum was also no longer associated with the Hendrix family, due to a falling out over merchandising rights (the Hendrix family ultimately won their case in an out-of-court settlement in July 1995). Even so, a special section of the Seattle Post-Intelligencer, published in conjunction with various Hendrix events being held at the city's annual Bumbershoot music and arts festival, devoted an entire page to EMP's development, noting that the building's size was now up to 100,000 square feet, the projected cost was between \$50 and \$60 million, and the opening was set for '97 or '98.

The Post-Intelligencer's story also reported that Seattle-based Olson/Sundberg Architects were the building's designers, but in 1996, EMP announced that Frank Gehry was the museum's new lead architect, a year before Gehry achieved worldwide fame as the designer of the Guggenheim Museum in Bilbao, Spain. Allen's primary instruction to Gehry was that he make the building "swoopy," an element Allen saw as key to Hendrix's playing; "If you listen to Jimi's music, the guitar is going wayyy up and wayyy down, all over the place, exploring the boundaries," he told *Newsweek*. So it was with Gehry's design for EMP, which features six irregularly shaped, brightly colored sections, partially inspired by Gehry's cutting up a number of electric guitars and building a new "creation" out of the pieces.

1997 marked the year of EMP's groundbreaking ceremony on June 13, at the museum's future site on the Seattle Center grounds, built in 1962 for the World's Fair. The ceremony featured shorts sets by The Kingsmen, Mudhoney, and The Presidents Of The United States Of America, with all bands, and Allen himself, taking the stage at the end to perform what many consider to be Washington's unofficial state song, "Louie Louie."

Press materials given to the media at the event reveal that although EMP's opening was three years away (despite the press materials optimistically citing 1999 as the opening date), many of the museum's areas were essentially finalized, such as The Sound Lab, where visitors would get hands-on opportunities to play different instruments, and the multimedia Artist's Journey ride. Other areas simply went through name changes; The Electric Library, Work Shop, and LiveWire performance stage were renamed The Compaq Digital Lab, Learning Lab and JBL Theater, respectively, when EMP eventually opened. Finally, whereas in 1997 Crossroads was an umbrella name given for all EMP's exhibits, on opening the exhibits

World Radio History

would be broken down into several specific categories. Northwest Passage covers the region's musical history; Milestones covers the rest of America's rock history; and The Guitar Gallery examines the history of the quintessential rock instrument. A Special Exhibits Gallery will house temporary exhibits. And at 130,000 square feet, EMP was only 10.000 feet away from its final size.

And as EMP's inspirational force, it's fitting that Hendrix has his own gallery. There was certainly more than enough to fill such a space; EMP's current (and still growing) archive of more than 80,000 items features more than 6,000 Hendrix-related artifacts, including the Fender Stratocaster Hendrix played during his Woodstock appearance, the black felt hat he sports on the cover of Smash Hits, a diary from 1968, a remnant of the guitar he burned at his 1967 Monterey Pop Festival performance, a notebook with Hendrix's handwritten lyrics for songs on *Electric Ladyland* and a mixing board from Electric Lady Studio ("I spilled beer on that thing," Patti Smith told a journalist during EMP's opening weekend).

Such a collection would be impressive enough if simply displayed, but EMP wanted to create a more memorable experience for visitors. "We wanted to celebrate Jimi but

(Please see Evolution page 30)

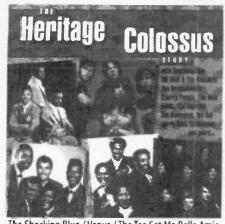


Aerial shot of Experience Music Project.

Heritage 008

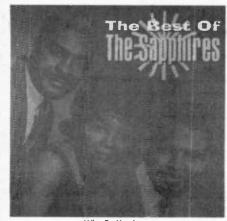
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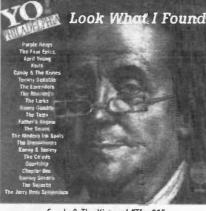


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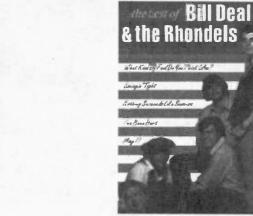
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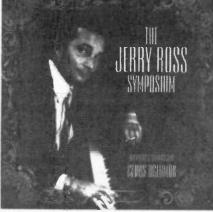
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Heritage 005

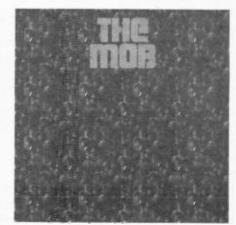


Everything is Beautiful / Venus Oh Girl / If we Only Have Love Duck You Sucker / How Can I be Sure Ma Belle Amie / Day by Day

Heritage 010



Waterbed / Corazon Like What I Like My Love / Keep On Trying



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(Opening from page 20)

at architect Gehry's career.

On the second floor is The Milestones gallery, which covers rock's history from the '50s on. The rest of the floor is given over to EMP's interactive offerings. In the Sound Lab, a computer lesson talks visitors through playing rock instruments, mixing a track or scratching records like a DJ; The Demo Lab, in The Sound Lab area, offers in-person demonstrations. On Stage is a karaoke-plus entertainment, where visitors play on a mock stage, performing The Troggs' classic "Wild Thing," with lights and screaming fans simulating the concert experience; you can even buy a poster of your "group."

Throughout the museum, short films play continuously on monitors, touch-sensitive computer screens provide further info, and visitors can also opt to carry a MEG (Museum Exhibit Guide), a hand-held computer with a wealth of soundbites on various artifacts, often from the very musicians who owned them.

EMP carefully built suspense during the week before opening, allowing the press, EMP charter members, music industry folks and celebrities such as Steven Spielberg and Sheryl Crow to visit the museum on different days. Opening day featured a high school jazz band and the Total Experience Gospel Choir and the sight of Allen smashing a guitar made of green rock candy, designed by glass artist Dale Chihuly. Balloons burst, confetti flew, and EMP was at last open for business.

The Sound Lab, Hendrix Gallery, and Artist's Journey proved to be the most popular exhibits, with lines throughout the weekend. A number of the artists performing also roamed around the museum; one visitor, while mixing Eurythmics' "Sweet Dreams" in The Sound Lab, was startled to look up and see the song's cowriter, Dave Stewart, watching him. Stewart was one of many performers who gave a free talk over the weekend, along with Joe Jackson, Patti Smith and others.

Performers could also be found at workshops. Veteran studio musician Carol Kaye and former President Of The USA

Dave Dederer held workshops in addition to their EMP performances, Kaye with her group Thumbs Up, Dederer with his latest band, Subset. The low-key atmosphere also allowed musicians to chat with fans following their sets; a small, respectful group surrounded Kaye after her Saturday performance, asking questions about her recording techniques.

Big name national acts filled the Center's Memorial Stadium on Friday and Saturday, the shows also being taped by MTV and VH-1, respectively. The Red Hot Chili Peppers nearly stole the show Friday when they performed their last song wearing nothing but strategically placed tube socks, but the Eminem--Dr. Dre-Snoop Dogg set got the loudest ovation — even though Metallica was the headliner — with the topselling rap acts performing separately and together. Allen's celebrity credentials were flashed again on Saturday when and Gwen Stefani of No Doubt.

and Dave Stewart of Eurythmics,

Gina Gershon came on stage with Allen to introduce Eurythmics (Annie Lennox came close to ending the set due to a noisy helicopter), and Dan Ackroyd stepped up to introduce the headliners, Matchbox Twenty.

Though James Brown headed up a funk bill on Sunday, the day was largely given over to NW bands, old timers such as The Kingsmen, The Fabulous Wailers, and The Ventures on one stage, Screaming Trees, Queensryche, and The New Strichnines (a Sonics tribute band featuring members of Mudhoney, The Young Fresh Fellows, Gas Huffer, and Girl Trouble) on another. The shows marked the end of a remarkable weekend, a powerful display of the NW's ever-changing musical heritage.

(Evolution from page 28)

tell the real story," Fricke said. "He did grow up here. He did learn in the {local} scene. And his career followed a real standard trajectory; he apprenticed with the masters, with The Isley Brothers and Little Richard. Paul was very adament that we do something where it's a story, more than just a shrine. And so we just took that idea — we're here to tell stories through all the exhibits."

As a result, EMP relies on more than just artifacts to tell Hendrix's story and the stories of other musicians featured in the museum. Short films draw not only on concert and television footage of performers, but also integrate EMP's own interviews (called "oral histories") with those directly involved with the story being told. Such an approach adds up to a more intimate experience for the visitor, as if Noel Redding is sitting down with you personally, regaling you with tales from his years playing with Hendrix.

On EMP's opening day, a sign that Allen and the Hendrix family have worked past their differences was made clear by the sight of Hendrix's father, Al, and sister Janie, president and CEO of the family's company, Experience Hendrix, touring the Hendrix Gallery, with Al noticeably moved by the displays.

And Jimi's presence could be felt in two other areas of the museum as well. A 40-foot "sound sculpture" featuring more than 500 string instruments. keyboards and drums, designed by Seattle-based artist

Trimpin, was named IFVIWASIX — "If Six Was Nine" — after Hendrix's song of the same name on the album Axis: Bold As Love. And the first room off EMP's lobby, with a 70-foot ceiling and mammoth video screen, is called The Sky Church, after Hendrix's description of a place "where people of all ages, cultures and backgrounds could come together to worship, learn and share a sense of communion through music." All of which helps make the Experience Music Project perhaps the ultimate memorial to one of Seattle's most famous sons.

(EMP's book Crossroads: The Experience Music Project Collection is a lavishly illustrated catalog of the museum's archive; EMP's web site, www.emplive.com, is also an excellent source of information about the museum and upcoming events).



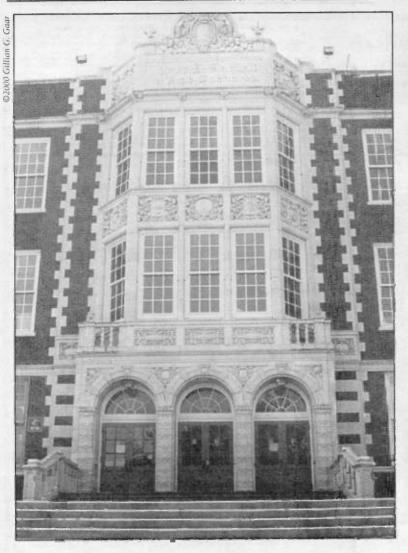
September 8, 2000

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September 8, 2000





Top left: Garfield High School, where alumni include Jimi Hendrix and Quincy Jones. Above: The former mural above Freedman's Loans (then Myer's Music), where Hendrix got his first electric guitar. Below: The last house Hendrix lived in before leaving Seattle in 1961.

Hendrix's Seattle is to Jimi Hendrix fans what Liverpool is to Beatles fans by Gillian G. Gaar

hile the Experience Music Project houses an impressive display of Jimi Hendrix memorabilia, it's not the only Hendrixrelated site in Seattle. Four other venues at the Seattle Center have a Hendrix connection. Hendrix played shows at the Mercer Arena (then called The Arena) on Feb. 2, 1968, and Key Arena (then called The Coliseum) on Sept. 6, 1968, and May 23, 1969. During the 1995 Bumbershoot festival, a Hendrix museum was set up in the Seattle Center Pavillion, and a tribute concert, featuring Mitch Mitchell, Noel Redding, Buddy Miles, and Billy Cox, among others, was held at Memorial Stadium.

Hendrix was born on Nov. 27, 1942, at Harborview Hospital (325 9th Avenue). He primarily lived in south Seattle neighborhoods such as Rainier Valley and Columbia and central neighborhoods such as Capitol Hill and the Central District, playing in the area's many parks (Seward, Leschi, Madrona). It was during the years he attended Meany Jr. High (301 21st Avenue E) and lived at his aunt and uncle's at 2202 E. John that Hendrix became increasingly interested in music. At 16, Hendrix's father, Al, bought Hendrix his first electric guitar, at the former Myer's Music (1208 1st Avenue), now Freedman's Loans. A beautiful portrait of Hendrix and a commemorative plaque were on the building, but unfortunately, following the building's sale to a new owner, both have been removed.

Hendrix attended Garfield High School (400 23rd Avenue) and played a show on the school's lawn. Garfield has two tributes to

World Radio History

Hendrix — a bust sculpted by Jeff Day in the library and a colorful collage in the entry way of the Quincy Jones Auditorium (another alum). Both are open to the public during school hours; check in at the school's office.

Hendrix performed at clubs all over Seattle, many, such as the famous Birdland at 21st and Madison, are long gone. One site that remains is Washington Hall (153 Fir), where Hendrix played at least one show with The Rocking Kings. According to Jimi Hendrix: Electric Gypsy, Hendrix attended the choir of the Church Of God And Christ (23rd and Madison). Near Garfield High, at 2606 E. Yesler, is the last house where Hendrix lived before joining the Air Force. During his February 1968 visit, a press conference was held at Al's house, 1009 Howe. Hendrix last visited his family, by then living at 7954 Seward Park Avenue, in July 1970; his final Seattle date was July 26, 1970, at Sicks Stadium.

After Hendrix's death, a funeral service was held at the Dunlop Baptist Church (8445 Rainier Avenue S). Hendrix was buried at Greenwood Memorial Park (350 Monroe Avenue NE, Renton: call the cemetary at 425-255-1511 for directions). An extensive refurbishment of Hendrix's gravesite is currently underway; check out www.jimi-hendrix.com for updates. At present, Hendrix's grave is near the cemetary's sundial; stand facing XII ("12") on the sundial, and the gravesite is roughly three rows over and two rows back

(Please see Hendrix sites page 34

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Washington Hall, the site of a performance by The Rocking Kings.

(Hendrix sites from page 32)

Seattle authorities haven't made it easy for those wishing for a public Hendrix memorial, so it's no surprise to learn that each Hendrix memorial in Seattle has been privately funded (even Paul Allen sank \$240 million of his own money into building Experience Music Project. (See related stories in this issue. — Ed)). The first public "memorial" was a plaque on a rock in the African Savanna section of the Woodland Park Zoo (5500 Phinney Avenue N., 206-684-4800). The Savanna is near the zoo's South Gate Entrance; take the Savanna Overlook path. The nicest outdoor memorial (especially since the Myer's Music portrait was painted over) is Daryl Smith's statue at the corner of Broadway and Pine, in front of AEI music; the statue was commissioned by AEI's presi-

New Hendrix exhibit on display at The Rock Hall

Move over Rover, Jimi Hendrix is taking over — with a new exhibit at The Rock And Roll Hall Of Fame opening on Sept. 12, 2000. The exhibit is a collaboration with Experience Hendrix, the organization founded by the Hendrix family to preserve the legacy of Jimi Hendrix and coincides with the 30th anniversary of his untimely passing. The Jimi Hendrix Experience was inducted into The Rock And Roll Hall Of Fame in 1992.

"Few artists have had as significant an impact on popular music and popular culture as Jimi Hendrix has," said Jim Henke, vice president of exhibitions and curatorial affairs at The Rock And Roll Hall Of Fame And Museum. "Though his career was brief, he remains one of the greatest instrumentalists in the history of rock 'n' roll, and he continues to be discovered by each new generation."

"We are honored to be in partnership with the Hall Of Fame on this very special dedication to Jimi. This is indeed a special gift to the fans for their everlasting support," said Janie Hendrix, Jimi's sister and president/CEO of Experience Hendrix.

dent, Mike Malone. "Having grown up down by Leschi Park, I'm sure [Hendrix] spent a lot of time on Broadway," Smith told *Goldmine* in 1997. "And I suppose that often he The exhibit will include original artifacts, videos, interactive kiosks and a special Surround Sound 3-D theater featuring live footage of Hendrix. Among the artifacts are family snapshots, original drawings, Hendrixs stereo and the couch he slept on; school and Army yearbooks, original lyric manuscripts, guitars and stage wear.

The interactive kiosks will allow visitors to explore the music from *The Jimi Hendrix Experience*, a four-CD boxed set of previously unreleased material. Experience Hendrix and MCA/Universal Records are releasing that set Sept. 12, 2000.

The Surround Sound 3-D theater, which will become part of the Museum's permanent collection, will include footage from Jimi Hendrix: Live At The Isle Of Wight. Directed by Murrey Lerner, the film has been re-edited and remastered. It will appear on PBS this fall.

A special preview of the Hendrix exhibit for museum members and media will be on the evening of Sept. 11, 2000.

For more information, visit the Rock Hall's web site at www.rockhall.com.

walked right over that sidewalk." A reminder that in Seattle, seeing Hendrix sites is akin to walking in his footsteps.

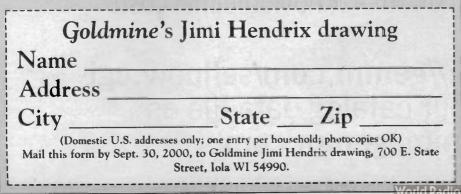
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subscription going — or start your subscription. We'll be having more of these easy-to-enter contests in upcoming issues.



Rare Hendrix-played 12-string at Rock Hall

A 12-string Zemaitis acoustic guitar played by Jimi Hendrix is currently on display at The Rock And Roll Hall Of Fame And Museum in Cleveland, Ohio. Hendrix played the guitar in the 1967 film, Hear My Music Talking The acoustic guitar. made by renowned guitar craftsman Tony Zemaitis, c. 1960. was borrowed from a friend by the film's director Peter Neal and re-strung that day for left-handed play. With little film remaining in their camera, the crew



Jimi Hendrix playing the 12-string acoustic guitar currently on display at the Rock Hall.

filmed Hendrix's impromptu, and at first, hesitant performance of "Hear My Train A Comin'." It's interesting to note that the film ran out at the end of the song, but the audio track is complete.

The performance given by Hendrix is considered one of the more poignant moments of his career and a moment that is forever captured on film. (It's possibly the first Unplugged video!) The guitar is instantly recognizable to even the most casual Hendrix fan.

While the acoustic is in unplayable

condition (due to warping of the neck, some surface cracks and splits, etc.), it's still a relic of incredible importance — and one of the more famous guitars in rock 'n' roll history. The plastic pickguard has been missing for many years but could easily be replicated for display purposes.

The guitar is on loan by an anonymous donor who will be selling it in an upcoming auction on Mick Fleetwood's new online auction web site, www.fleetwoodowen.com

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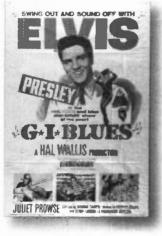
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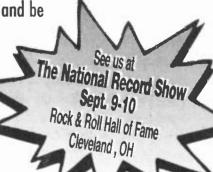


Gorgeous Jimi Hendrix poster designed by Gary Grimshaw

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In The Still Of The Night / Five Satins . Come Go With Me / Dell Vikings . One Summer Night / Danleers . Zoom Zoom Zoom / Collegians . The Closer You Are / Channels . Get A Job / Silhouettes . Til Then / Classics . Oh, Starlight / Quinns . Long Lonely Mights / Lee Andrews & Hearts . God Only Enows / Capris . My Juanita / Crests

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September 8, 2000

Collectormania!

TIPS ON USING A CERTAIN MUSIC COLLECTORS' BIWEEKLY MAGAZINE TO SELL YOUR MUSIC COLLECTION

by Chuck Miller

There are many places where you can sell your record collection — on the Internet, at a record swap meet, in front of your house with a "garage sale" sign nailed to the phone pole in front. But there's one excellent place to sell your music collectibles, or to purchase quality discs and vinyl, for that matter.

And you're holding a copy of it in your hands right now. Yes, friends, I'm talking about *Goldmine*.

Even though you can find records everywhere from the VFW tag sale to gimmesomemusicforcryingoutloud.com, *Goldmine* is the predominant avenue for finding records and supplies for your collection — and as a place for selling some unwanted or rare discs. Setting up an advertisement with *Goldmine* isn't very hard — it's so easy, in fact, that Tina Ellingson of *Goldmine*'s advertising department has come up with some tips that will help you sell your discs to a happy collector.

First off, Ellingson would like to know how much money you're willing to spend for an advertisement, so she doesn't waste your time in discussing an ad that's out of your price range. If you have five or 10 discs, it doesn't make sense to take out a full-page ad — unless they're Harptones 45s, in which case you won't need Regis Philbin to finance your child's education.

For a small listing of discs, let's say fewer than a dozen titles, consider a collector's showcase ad (examples of which begin on page 140 of this issue). "These are the business-card sized ads," said Ellingson. "It's the most widely read advertising portion of the magazine. They're easy to read and people can spotlight items in those showcase ads. A lot of people turn to that area first. You can buy a collector's showcase ad for \$36.75 for one issue. Multiple insertions save you money off of that rate. In the showcase section, we can style the ad for you. Scrawl it on a piece of paper, and as long as we can read it, we'll set up the showcase ad for you."

For bigger collections, including those with itemized lists, you could buy a unit ad (see an example of a "unit ad" on page 90 of this issue). "You type up the list on an 8 1/2-inch by 11-inch sheet, and depending on the font you choose, you could list 30-50 items on one page. We will then camera-reduce it to 1/9th of a page. That's a unit ad. That runs \$58 for one issue per page. So say someone has accumulated 500 records and wants to sell them, they might be better to run a full page of unit ads, which can be converted from nine 8 ¹/₂-inch by 11-inch pages to one Goldmine-sized page. And that is \$444 for one full page. If you're creating the advertisement yourself, a nine point font in the original sheet is going to be reduced to six point font. Anything below that, you can't read. So start with a bigger font and your ad will be much more legible. We do nothing to the ad except put a header or a footer, and that's how we can keep the ad costs so low.'

This doesn't mean that *Goldmine* is limited to paper submissions. In fact, *Goldmine*'s advertising department can handle almost any computer format and medium — from floppy disc to Zip disc to CD-R; from Quark to Photoshop to CorelDraw. Or you can have *Goldmine*'s top-notch creative staff design an ad for you.

You may also have success if you run your ad in a "theme" issue. In the back of each *Goldmine* issue, there's an advertising notice to let you know about upcoming cover stories, and you can tailor your ads so that what you want to sell matches up with the musical style or artist on the cover. For example, if you have some classic Judas Priest albums you want to sell,

you'd get a better response if you time your ad to run with the annual Heavy Metal issue.

"But it doesn't mean that you run your Beatles ad only in that Beatles issue, along with 300 other advertisers that are in the same issue," said Ellingson. "A cool strategy would be for an Elvis dealer throwing an ad in The Beatles issue. It'll stand out better. Or that unique item that nobody ever expects. Sometimes it doesn't make sense to run an ad in only one issue. For your ad to be noticed, you should run it in a minimum of three consecutive issues — the first time for someone to see your ad, the second time so somebody remembers your ad, and the third time so that they will buy from it. Because of the biweekly format, some people may not have had time to look at that issue, and the next issue's already in their mailbox."

But this begets the next question — why bother with *Goldmine* when there's a huge sea of dot-coms out there, with sales just a click away? "The hard-core music collector is reading *Goldmine* faithfully every issue," said Ellingson, "with close to 18,000 paid subscribers. They look forward to each and every issue to search through what they want for their collection, versus perhaps a spontaneous shopper on the Internet who may not know what they're looking for or buying. Educated, knowledgeable and hard-core collectors are getting *Goldmine*, where the casual once-in-a-while buyer

If you have five or 10 discs, it doesn't make sense to take out a full-page ad — unless they're Harptones 45s, in which case you won't need Regis Philbin to finance your child's education.

is on the Internet."

And long before *Goldmine* was even a gleam in founder Brian Bukantis' eyes, *Goldmine*'s parent company Krause Publications had offered purchasers the confidence of dealing with honest advertisers with its Customer Service Award. Krause sets up strict rules for earning the award — providing mail-order customers with quality merchandise that fully meets the advertisment, avoiding customer complaints concerning quality and delivery (Krause has a customer service department with regard to advertisers) among other criteria. It's the *Good Housekeeping* seal of the hobby world.

"The customer service award is something that Krause Publications set up decades ago, and it was first unveiled in 1966," said Ellingson. "It's an acknowledged symbol of integrity in hobby dealing. Many aspire to receive it, but only those who consistently satisfy our rigid performance standards are able to achieve that objective. And they receive the award on a calendar year basis only."

Goldmine has recently added a new section for advertisers who want to direct people to their web page. "We have a new section in Goldmine called the Web Directory area. It's like our collector's showcase edition, but it is designed to promote web sites only. We decided to cater to those people who have web sites and who may not want to advertise anything specific in Goldmine — we encourage them to at least put in their web site so we can direct people to their site. It's really

World Radio History

just another form of mail order, similar to dealers who publish their own catalogs."

Psst... here's an extra treat for all you new advertisers. Pay attention.

If you're a new advertiser and you call *Goldmine*'s ad department, ask for Tina Ellingson, tell her you want to place an ad with *Goldmine*, and that you read my column, mentioning my name and the issue number, she'll give you a special discount on your first ad. That's right, a special discount. How much? Don't ask me — call her and find out.

Letters on using databases to catalog your collection

Watakushi no kioku ga tashika naraba... my Collectormania! column on using spreadsheet databases for record collection inventory has spurred some provocative responses, including this one from Tatsuya Okajima, a doo-wop music collector from Japan (doowopclub@aol.com). "I'd like to let you know an excellent and up-to-date software package.... I use this MusiCatalog, and it is very useful to me. It can be operated by both Mac OS (I'm a Mac user) and Windows 95/98; it's at a very reasonable price for \$25; I can paste graphics (photos of jacket or record) and sound for a few minutes; I can fill in song titles and customize the contents.... But there are a few points of improvement below.... We can't indicate the condition of both cover and wax in the program, it has only one selection. Anyway, please visit the site, and download a sample at www.phantasmicstudio.com/mc. Thank you."

Another Collectormania! fan, Jimbo P. Ritchie (*jim784533@aol.com*), has some raves for the database program Lotus Approach. "It's powerful yet very easy to set up. For years it was about the only one on the market that could be used by casual computer users, and the latest version contains great templates for record collectors in the can. I think that a relational database is the best tool for our needs, as the sorting and report functions found in these databases outweighs the ease of spreadsheets. I also think that each collector's needs are unique. Business database programs offer a flexibility that dedicated "collector" databases lack... a little planning and a *lot* of data entry will yield a great tool for just about anyone."

John Harrington, McLean, Va., (*johnharr@mail.clark.net*), speaks highly of the computer program Alpha Five. "It's a bit more than a straight database, with linked tables for albums, artists and songs, to keep some of the duplication out of the

picture. As hard it is for even me to believe, I've been using this since the mid-80s and have managed to keep it up to date except for the *huge* pile of CDs and albums on the shelf near my stereo (nothing goes into the actual collection until it's put into the inventory because, from past experience, I know they will never go in if not logged first!).

"I've created a form, into which I put the "album performer" (which includes "Various" for compilations and soundtracks), album year, condition, price paid, album ID (link to the album table) and artist ID (link to the artist table). Then there's a song collection, into which goes the Song Title, Album Title (helps to print out reports with this redundancy though there's got to

be a better way of doing it), Song Year (because it may not be the same as the album), style (e.g., rock, heavy metal, reggae, etc.), keywords, artist ID (which may not be the same as the album if it's a compilation by "Various") and album ID (the link to the album table).

"The kicker for me is the "Key Word" entry on the songs table. Alpha5 is a pretty powerful data management program (similar to Access) that will allow me to get a list of songs that deal with themes. The key word is not necessarily a word in the title (1 could search on those anyway), but rather what the song's about or something mentioned in it. So... (to make a long e-mail longer), I could get, for example, a list of all songs from 1972 that are either rock or reggae, that are about night or rain. I've made a lot of "theme" tapes in the past and find this invaluable. At this point, I've entered about 12,000+ songs and amazingly I'm still married. How she's put up with my data entry sessions is beyond me, but I'm too far along to stop now!"

And if you have any other questions or want to talk about some items in your music collection, please drop a card or a letter to: *Goldmine*, Attn: *Collectormania!/Chuck Miller*, Krause Publications, 700 East State Street, Iola W1 54990. Or you can write to me at either *Collectormania@krause.com* or *Clctrmania@aol.com*. Hope to hear from you soon! KING BISCUIT



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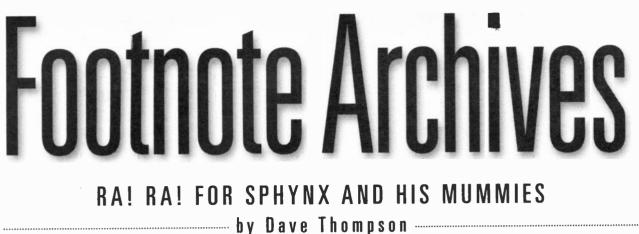


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t was not your everyday unknown-band-in-a-field event. From a distance, making your way across the sodden turf toward the pointy-shaped stage in the middle of nowhere, it was the light show that caught you first, incandescent sprawls of color refracting off the raindrops (it was midsummer, after all) and reaching psychedelic fingers up to the glowering clouds.

A little closer up, you heard the saxophone and flutes, snake-charming undulations that may or may not have been underpinned by a babel of spoken-word mumbles and odd guitar sonics. And as you reached the edge of the audience, the full spectacle finally assaulted your senses as a band of Egyptian mummies meandered 'round the stage, a few clutching instruments, others slowly dancing, others still simply standing there, as though awaiting the invocation that would bring them to life. And you're hovering there like a lemon, wondering what on earth a bunch of bandaged pharaohs are doing in a pasture outside Saffron Walden — and how on earth they got there.

By bus, it transpired; you could see it parked behind the stage and, once the ritual was over, the mummies left the stage and climbed inside, while the road crew — bedenimed and T-shirted, in case you're wondering — scurried around the stage cleaning up. So you walk away, still slightly perplexed but rejoicing in the knowledge that you have just witnessed a classic performance by Nik Turner's Sphynx.

Nik Turner — ah, you've heard of him, haven't you? The

Tim Blake, Hawkwind drummer Alan Powell, Gong's Miquette Giraudy and Mike Howlett, future Mike Oldfield sideman Morris Pert and a pair of barking dogs named Shallot and Dagobert. OK, so maybe he *did* form a post-hippy supergroup aggregation after all. But it's what he did with them that counted, and nothing that emerged from Sphynx's sessions at Rockfield Studios remotely resembled anything any of them had done before. (Apart from maybe the dogs.)

Built around the tapes Turner had recorded at the Great Pyramid, *Xitintoday*, as the album came to be called, is a marvel. Utterly divorced from reality (especially the reality of England, 1978), it comprises nine passages of deliciously ethereal music, western rhythms clashing with Mideastern cadences, cut through with lyrics and spoken passages drawn from Egyptian mythology. All of which sounds like a recipe for an utterly preposterous mishmash — but it's weird and it works. There are no tunes to speak of, but rather some gorgeous, floating melodies; there are no riffs, but delicate, airborne patterns resurface; and while there is undoubtedly as much bong as Gong embedded in the grooves, all you really need to get the most from the album are a pair of headphones and a very dark room.

Sphinx was not the first time English rock 'n' roll had turned to the land of the pharaohs for inspiration. In 1972, a central heating salesman from Sheffield launched himself as a reincarnation of the God Ramases and released *Space Hymns*, a supersci-fi prog rock noodlefest gorgeously packaged in a painting of

a church steeple blasting off into space — a vision explained by the sleeve notes' insistence that "the rocket ship shape of churches probably dates back to Moses' visit to speak to God on the mountains and what he saw there." But Ramases only hinted at the ancient

Gong's Miquette ldfield sideman ned Shallot and hippy supergroup with them that yunx's sessions at gany of them had ded at the Great alled is a marvel. "Sphynx's credentials. "Sphynx's credentials.

reflected. "But in a way it wasn't, because I was able to embrace all these punk bands at the Roundhouse." Tanz der Youth, formed by Damned guitarist Brian James; Blood Donor (whose synth player, Keith Hayles, later joined Hawkwind); and the speed poets John Cooper Clarke and Patrick Fitzgerald all participated in the event. If press coverage was thin at the end of the day, well, the press missed one helluva show.

With Xitintoday scheduled for release the following month, the band triumphed at the Love-in then hit the road immediately, heading down to Stonehenge with the full band and dancers entourage, and setting up amid the stones at 3 o'clock in the morning of mid-summer's day. "It was actually a very good performance," Turner recalled. "We went on at 4 a.m., and it must have been fantastic for the people who were there; suddenly this great magic show turned up, with dancers. It was really very competent, really electric!"

Sphynx were present at virtually every free festival staged that summer of 1978, moving on from Stonehenge to the thenstill-free Glastonbury Fayre, to Findhorn and Saffron Walden and all points in between, setting up their portable pyramid stage wherever they could and putting on a show. But, Turner mused, "as the summer ended, I started to wonder 'Where am I going? This thing isn't a very commercial venture. I ought to be doing something that's a bit more street level and relevant.' And out of Sphinx developed Inner City Unit."

Sphynx bowed out at the 1979 Glastonbury festival, with a special performance organized for the benefit of the BBC's cameras. According to Turner, "They were making a documentary on reincarnation and invited me along, 1 think, because a few weeks earlier, *The Sun* newspaper ran a center-page spread on the subject, and I featured in that."

The full Sphinx performance was filmed (although only a few minutes were actually broadcast); then, with their mummy wraps hung up for the final time, the band members reappeared on stage at 1 a.m., introduced themselves as Inner City Unit, and established their newfound guerilla-punk-freak consciousness right away. "We played all night," Turner said, "and got a really bad reputation with the Glastonbury organizers. They told us we'd ruined the whole festival for everybody because we'd broken the curfew." He paused, still incredulous at the thought. "Curfews? At Glastonbury? We just stuck two fingers in the air at them."

The Sphynx story ended there. But only for a while. In 1993, the L.A.-based Cleopatra label contacted Turner about reissuing *Xitintoday* on CD. He was willing, but Virgin Records, the current owners of the original album, weren't willing to allow such a prized nest-egg out of their sight (they still haven't, although they have since included one track on the Charisma Records box set). Turner then offered to re-record the album, with new musicians, new technology and, ultimately, a new vision — out of this revamped (and remarkably true-to-life) *Sphynx* developed the Hawkwind lineup that crisscrossed America twice during the mid-1990s, releasing a pair of great live albums and a slew of spin-off studio sets as well.

It wasn't a simple revival, however. For anybody who took to Sphynx the first time around and mourned their so-precipitous demise, it was nothing short of reincarnation. And that, of course, only goes to show Turner really did know what he was talking about, all those years before. See, told you he was weird.

If you want to sound like Egyptians, you have to dress like them as well, and Sphynx stripped every bandage store in town as they prepared their mummy-masque costumes.

mighty sax maniac who fired up primal Hawkwind, the voice, but more importantly, the rocket fuel who launched their *Space Ritual* into glorious orbit through the early 1970s; a former circus roustabout and an occasional jazz fiend, author of some of the band's best-known numbers. To many listeners, Turner was Hawkwind, but then he departed, fired for some long forgotten transgression just as Hawkwind slipped into pointlessness in the middle to late 1970s.

Turner could probably have formed a new band straight away, one of those floating post-hippy supergroup aggregations that littered the pre-punk landscape, made a couple of albums for some well-meaning rest home, then faded into obscurity when the mushrooms ran away. He was always made of sterner stuff, though — and weirder stuff as well. He went to Egypt, to meditate amid the pyramids and pillars, armed only with his flute and a tape recorder. And there, inside the sarcophagus of the Great Pyramid at Giza, the rudiments of Sphynx sprang fullfledged into life. The flute you hear on what became his next album was recorded within those walls, a spectral, floating, lonely, virtuoso performance, as ancient as time, as haunting as the darkness.

Turner returned to England and at first, seemed uncertain. He messed around for a while with Fast Breeder & The Radio Actors, a 1976 collaboration with drummer Steve Broughton, Gong's Gilli Smyth and Steve Hillage and sundry passing sessionmen (the then mercifully unknown Sting included). But the project was stillborn — who, in 1976, cared about nuclear disarmament and radiation leaks? "Not me," said the little green three-legged hen, and "not us" said the record buyers who avoided the ensuing single, "Nuclear Waste," in droves, and the Radio Actors stopped breeding immediately.

Turner moved on, retaining Hillage, then drawing in others from the sprawling Hawkwind/Gong family tree... synth wiz

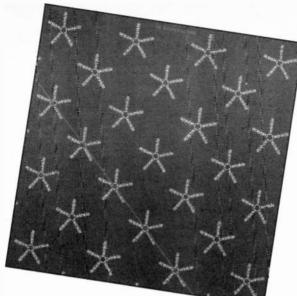
culture he sought to invoke. Sphynx lived it.

In concert as well as on vinyl, Sphynx revolved around an all-star backing band. Former Nice/Roxy Music guitar hero Davy O'List was involved for a short time, Steve Broughton returned, most of the album's crew came and went at will — according to Turner, Sphynx comprised "whoever happened to be available at the time, musicians and dancers." From a starspotting point of view, however, it really didn't matter who was on stage, because you were never going to recognize them. If you want to sound like Egyptians, you have to dress like them as well, and Sphynx stripped every bandage store in town as they prepared their mummy-masque costumes.

Through the summer of 1978, Sphynx toured around the British countryside, setting up in the oddest places to play their music beneath the stars. It was their debut concert, however, that set the pace for all that would subsequently transpire, as Turner arranged and then headlined the day-long Roundhouse Love-in festival in June.

The Roundhouse itself was a disused railway building in north London. It had once housed one of the immense turntables that are used to turn locomotives around, but it had stood derelict for much of its century-long life, only to be reborn in 1967 as a home away from home for the nascent British psychedelic underground. Hawkwind played there constantly through their early years — indeed, the band's signature "Silver Machine" hit single was recorded live at the Roundhouse in 1972. And while the venue had become a little more mainstream in the years since then, still there was no more fitting host for Turner's Love-In.

Sphynx headlined the show, of course, promising two hours of spellbindingly eerie, ethereal sounds that only occasionally resolved themselves into the repetition of rock. Seemingly disembodied voices interpreted the events on the stage, tracing the passage of the soul after death — and if it all seemed a total



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September 8, 2000

ELVIS NOUS THE MAILMAN JUST KEEPS ON COMING by Eddie Hammer

Those new postcards from the U.K. that depict our lobby cards in sets of eight are perfect reproductions of the true movie paper. I do have the whole collection of lobby cards from Elvis' 30-plus films, which took many moons to complete. The latest releases on the U.K. mini sets are King Creole and Kid Galahad.

Definitely the best issues this month come from that Czech fan club. They are hot lately, producing beautifully packaged albums that show originality in cover art and content. Someone told me that they are being produced using contents from a U.S. guy, but that's a no-no in the States and certain European countries. Bootlegging is a big-profit business and very difficult to stop considering the big bread involved. I only report on what's out there and don't condone the practice, but it does bring Elvis' unreleased "stuff," be it poor or great, to fans and collectors. Many times bootlegs are a waste of money due to inept quality, but there are some real winners out there. I suppose I also would be PO.'d if I owned this talent and was unable to stop its abuse.

Now back to those three new Czech Republic discs titled Lawdy Miss Clawdy, Soldier Boy and Something For Everybody And Pot Luck With Elvis! The first one deals with the early RCA sessions in 1956 with alternate takes and masters resulting from very important recordings and their influence on the world. Naturally, "Heartbreak Hotel," "Shake, Rattle & Roll," and the title track's developments are enlightening, even though I've heard many albums dealing with this material. There are some bonus cuts also that include promotions for RCA record players and an edited "Perfect For Parties," which I'll tell you about in our future talks. I did enjoy seeing one of my old boot vinyl album's cover, A Dog's Life, as this ones borrows its art. The Soldier CD, with a military combat-clad Elvis armed and ready, put its emphasis on his post-military recordings in 1960. I always loved "Fame And Fortune," which has nine takes here, and alternates of "Girl Of My Best Friend" (which Ral Donner did a great job on also) and "Thrill Of Your Love." The last of the trio combines different cuts of the songs from these two albums. Why they used a picture of Elvis wearing an Indian headdress on its back cover is a puzzle. On this one, I enjoy his versions of "Give Me The Right," "Sentimental Me" (great), "I Slipped, I Stumbled, I Fell," "Something Blue" (that song again), "Suspicion" and "That's Someone You Never Forget." So, keep an eye out for these winners.

The local postman brought me another batch of foreign titles yesterday. Russia just released *Elvis Presley* — *Rock And Roll Collection 2000* that used the old *For LP Fans Only* cover art and contains mostly '50s and '60s hits from "Trying To Get To You" and "Mystery Train" to "King Creole" and "Lonesome Cowboy," which was nice to hear again because it made me think of the scene where he sang it on stage in a very dramatic way (*Loving You* flick).

A Portrait In Words And Music, from Germany, is only another pressing of live Elvis in 1956 and interviews from those early years which we all have already. A sidelight is that there are some instrumentals of some hits. The cover got me, as I'm a real sucker for originality in cover art. This trait goes back to my early days of vinyl singles' picture sleeves remember those good old days, as they ain't coming back. This CD is graced by a very cool Elvis shot in a pink jacket and black-pegged pants (they even had the best clothing styles in those days compared to the new sloppy rap duds).

From Italy (phony "EEC made") come two new issues that will never see the light of day in RCA's bank account. Unreleased Elvis (a six-song CD with Elvis' 1969 work at Vegas' Hilton live) has an excellent version of Bobby Darin's "You're The Reason I'm Living," "Oh Happy Day," "Auld Lang Syne"

and an unheard cut of "Leaving It Up To You" (nice effort). The other album, O' Sole Mio, takes its cover from the Italian picture sleeve single with that Naples bay background. I looked it up in my Italian collection and it mirrors that sleeve perfectly. This album contains live renditions of the title track and other times when Elvis used any Italian he knew. It has an excellent alternate take on "Surrender," a private recording of "Write To Me From Naples," "Santa Lucia" from the original release and even "Arrivederci" from Elvis. Try to get this one even though it has a limited run. As a last resort, ask your local pizza guy for a favor.

A beautiful new non-licensed trio from Europe, packaged in long, glossy VCD boxes, should be bought on appearance only. The cover pics are familiar, but so what. This is part of the *E.P. Collection* series with the titles being *Runaway*, *Lawdy Miss Clawdy*, and *Good Rocking Tonight*. My biggest complaint is that they only contain more of those boring live shows that we all have already — 1956 Little Rock, 1972 Hampton Roads and 1969 Vegas stuff. So, if you want more of what you already have in a different package, be crazy like me and go for it.

Because Of Love - Volume One is a must-buy and again, we are treated with an excellent album from the Czech Republic. These guys are really on the ball and doing some fine jobs. Catch the pic disc and insert and you'll recognize it as Dolores Hart and our boy from one of his best flicks, Loving You. He always did look great in that red-and-white cowboy satin shirt remember how attractive he was in that outfit doing "Teddy Bear"? I'll never forget that clip and bet most of you love it also. Beautiful packaging on this item from Pavel and his Czech Elvis Club — another entry highly deserving a cash layout. Actually it was Czech fans who voted for the inclusions, all with the theme of "Love." Most of these are very familiar titles that we all love, but there are two alternate tracks for "Tell Her Jim Said Hello" and "This Is My Heaven." Other selections include Psycho's Tony Perkins' "Moon-Light Swim," "There's Always Me" and "Sentimental Me." (Ever see the South African extended play of this title - "Girl Next Door Went A Walking"? I'm glad they used this pet song.) and It's a very classy CD and worthwhile. Follow That Dream Sessions Plus is another great Czech new release, which contains those 1961 Nashville sessions. This is the third album I have received about this movie in the last few months, but I hope we have many movie mixes, more takes on each of this soundtrack's tunes, alternates and all of the masters. This album even has a bonus of "A Whistling Tune," which originally was for Dream but later was re-recorded for Kid Galihad. The rehearsals, eight takes and master are all here. That hot '50s DJ from Memphis introducing Sun 209 is always welcome, especially since he was one of the first radio guys to plug "Mama" and Elvis. Don't hesitate on this one and hand in your green — trust me.

In 1961, Elvis gave a benefit concert in Hawaii, of which all the proceeds went to a memorial for the U.S.S. Arizona that sunk on that infamous day in 1941 in Pearl Harbor. In 1978, there was a boot of this show from those old fellows from Golden Archives, which was a top-rated longplayer, with Elvis clad in that gold suit (which he never really liked, especially the pants). The album had a gate cover with a booklet inside of press comments and new photos. This show also was released later by RCA, *Elvis Aron Presley*, a box set. Now we have another, definitely not RCA, CD in a slipcase. *U.S.S. Arizona Memorial Benefit Concert* — same show, new format and a great photo of Elvis receiving a plaque for his efforts, wearing a white open-collared ruffled shirt — and a very serious look on his face. This new/old entry with a pic disc uses the same 15 songs. The liner notes announce this effort as a

"historical event" and "first time on CD." Nice album but definitely not actually needed, especially if you have the old boot vinyl or RCA set. Just another expenditure for us crazies who want it all.

Billy Swan's *Like Elvis Used To Do* now has a new cover and contents in its third release. Truthfully this is the best of the trio, but as a whole, the album itself is no big thing, even though it was recorded at Sam Phillips' studio. Speaking about Sun, Germany has a new issue, *Sun Gospel*, which has a mock vinyl single. You can't even start such a project without including Elvis and the "Million Dollar Quartet," which they did with "Just A Little Talk With Jesus." Actually when one thinks about Sun's forte, it usually deals with rockabilly, blues, country or R&B. But, Mister Phillips had quite a respectful bunch of releases in the religious vein, especially with The Prisonaires' works, Jerry Lee Lewis' "Sermon," Johnny Cash's "I Was There When It Happened," and even Phillips recorded a spoken-word piece himself, "Would Anybody Care" (probably not!).

Although we do not hear from China very often, Elvis has a huge following among this multitude who never forgot him. They now have a 24-karat gold disc, *Elvis Love Things*, which starts with "Love Me Tender" and ends with "It's Impossible." Don't forget to check out the back cover. I found out that there are two variations. The Army picture is definitely the best. China's release of that *Special Tribute To Elvis* by The Swing Cats, which I already told you about, adds some bonus tracks only for Japan, but I could have done without the "Swing Cat Stomp"! There also is a rare new China project, *Elvis Presley Forever*, which is a two-VCD set with a cool "Love Me Tender" pic cover. The teal- and magenta-colored discs add to its allure, but with Chinese writing only, I haven't a clue to its liner notes, neither the equipment to play it, but that's coming soon.

Denmark has The Lost CBS Tapes - a two-CD set of the Omaha and Rapid City shows with pictures of a heavy Elvis looking his worst (I don't even like to see them and will forever try to remember him only as that super-cool cat with that perfect hair and sexy, confident look. Don't you?). The music here is again very repetitive, but this was to be a huge CBS special and thus is important. I remember him doing 'Unchained Melody" and the sight of a sick and sweating Elvis, which unfortunately, I'll never forget. The two shows vary slightly, with "Fairy Tale" and "And I Love Her So" being the exceptions. The quality is far from perfect and the release is only good for its historical part of his life and career. The picture discs are marked "Not For Sale" and 1999 V.I.P. only. They appear on the Gone Record label, which has no relation to that old record company that had Donner in its stable and some famous doo-wop groups.

Check out the cover of Original Memphis Blues Brothers, which I have on vinyl and now on CD, as it has Elvis on the cover but not on the disc. This album contains all the artists who influenced Elvis at the beginning, from Bobby Bland and Junior Parker to B.B. King. Yes, he did listen to them in his teen years and then took that big turn on Union Street.

A few months back, I reported on Europe's Millennium Masters Series of four albums divided by themes - Rockin' Movies, Country and Ballads and each album contains Elvis songs in these categories. Now you can buy it as a box set, which is much more attractive and collectible. The people from Green Hill have an RCA Special Product album, The Love Songs, which features a beautiful Elvis face shot in purple and black, which is stunning. Even if you never play the album, buy it for the cover, not the Top 10 hits it includes. It does have a pet song, "It Hurts Me," which I feel should have been a Top 10 classic. This company also has an album, Beegie Adain Trio - Love Elvis. I must admit the trio is unknown to me, but those instrumental versions of romantic classics made famous by Elvis are beautifully done. I would not have chosen certain songs, as they were actually Elvis cover versions - "Love Letters" (Ketty Lester), "You Don't Have To Say You Love Me" (Dusty Springfield) and "Fools Fall In Love" (many!). But, it's a nice tribute to the man who deserves it.

Well, even though I still have several more pages to include, I will not push it and settle for these. Don't worry, I'll get to them next month, along with other goodies I'll probably pick up along the way. You know this "Elvis thing" controls my life, and I think you know exactly what I mean!

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DESTINY'S CHILD - With Me. Part 2/Parts 1-4

DESTINY'S CHILD - Get On The Bus w/Timberland, 2 \$8

vrs, pd, PRCD7369-2. SETINY'S CHILD - Jumpin Jumpin, ps, 6 vs, Single

DEXTER, TERRY - Strayed Away, Single, PROCD9973

DIANE JUL - All I Want/Reflections On The Moon

 Single, 4833717078

 DIOD - Here With Me, 2 vrs, ps, ASCD - 3640.

 DIATED FROPERS - The Platform, Advance: CD, C

 COP 7243 5 22310 2 4.

 DIATED FROPERS - The Platform, 3 vrs, ps, DB

 TO87 6 1512724.

 DI0M, CLINE - I Want You To Need Me, ps, Meucan Pro, PRC097988

 Meucan Pro, PRC097988

 DISTURBED - The Sickness (Album Advance), CD, 24738 B.

DISTURBED - Stupity, Single, PROCD100046, 2

BED - Stunify Video Promo Video

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CSK14044

\$5

\$10

\$15

Single, 4833717078

ele. PROCD 100164

Video, Promo Video

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CYRENA - 4 trk sampler, 4 trks, CDF

DANDY WARHOLS, THE - Bohemian ps, Single, DPRO 7078 6 15147. DANZIG - Unspeakable, 2 vrs. cs

- Painted On My Heart, 1 vrs/hook, Single

DJ QUIK Well, 4 vrs, 2 hooks. ps, Single, PR

DOPE You Soin Me Round (Like A Record), Ref-Cl

Single, REF 33311 DOPE Everything Sucks, 2 crs. ps, ESK 465

DOPE - Everything Sucks, 2 vrs, ps, ESK 465

DRAGON, JENNIFER - Jennifer Dragon, CD, JD-ADVC

DRE DR W/SNOOPDOGG - The Next Episode, Sir

INTR10084-2, 2 vrs. DR. DRE feat ENIMEM - Forgot About Dre, 1

DRAMA - Left, Right, Left, 3 vrs, PRCD 300047

DROWNERS, THE - Is There Something On Your Mind

DUPRI, JERMAINE & NAS feat, MONICA, I've Got

Someone Else

DUST FOR LIFE - Self Titled, CD Advance, 6 trks. Cl

UNIR 20116 2 UNIR 20116 2 DYNAMITE HACK - Boyz In The Hood, Sing UNIR202422

E-40 - Hope I Don't Go Back, Single, JDJ42536

EDMONDS, KEVON - No Love (I'm Not Used

EELS Mr E's Beautiful Blues, 2 vrs, ps, Single

ELEKTRA SUMMER 2000 SAMPLER – Rah Digga, Carter/Lil Mo/En Vogue/More, CD, PRCD 150

ELEVEN, AF Falls Away, Single, AMRR10072 2, 1

ELLIOTT, MISSY - Hot Boyz, 3 vrs, PRCD 7420

ELWOOD - Bush, Video, Promo Video \$12 EMINEM - My Name Is, 4 vrs, ps, 1NT5P-6523

EMINEM feat, DR, DRF - Guilty Conscience, 1

ENIGMA - Gravity Of Love, 3 vrs. ps. DPRO-14924

ENRIQUEZ, JOCELYN - When I Get Close To You, 1

LFPCD-4449 EN VOGUE - Riddle, ps, 5 vrs, Single, PRCD 7425

ESTEFAN, GLORIA - No Me Dejes De Querer ESTES, TONI - Hot, 2 vrs, Single, DPRO 81334 ETHERIDGE, MELISSA - Enough Of Me, (Live Single, ISLR 15065-2, 6 vrs

Single, ISLR 15065-2, 6 vrs ETHERIDGE, MELISSA - Angels Would Fall, 2 vrs, digi, \$8

EURYTHMICS - Power To The Meek, 2 vrs, ps, ARPCD

EURTHMICS - 17 Again, 2 vrs, digi, ARPCD -3723

EURYTHMICS - UK PROMO - 17 Again, 1 version, pic

EVAN AND JARON - Crazy For This Girl, Single, CS

 BBPCD-9055
 \$7

 EVE
 Gotta Man, 1 vrs, INT5P-6653
 \$5

 EVE
 Love is Blind, 4 vrs, INT5P-6762
 \$5

 EVE
 Low is Blind, Single, INT5P-6762
 \$6

 EVE 6
 Promise, 2 vrs, 1 hook, Single, RDJ 60238-2
 \$6

Hos inci a - D All Stars, 4 Vrs, Hos BUT THE GIRL Temperamental, 4 PricD 30037. Just Because, Sampler Test Press, Sin Press

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FARIAN LARA - 7 Shows (Appearances), Video

Promo Video \$25 FACE TO FACE - Disappointed, Single, BYDJ781452

FACT TO FACE - Disappointed, Single, BYDJ-78145

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FILTER - The Best Things, 1 vs, ps, PRO-CD-100

FISHBONE. The Suffering, 1 vrs. Single, PRCD11280

FIVE - Don't Fight It Baby, Single, ARPCD3758, 2

FIVE FINGERS OF DR X - CD Advance Promo, 21 trk

FLAMING LIPS - Waitin' For A Superman, PROCD9780, 2 vrs

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14073 EVANS, FAITH – Ain't Nobody, pd, 3 ver, Sin BBPCD-9055

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Heaven To Earth, Single

EMINEM Shady, Single, 10092-2 ENGLISH, MICHAEL, Heaven 1

CURBD1555, PS, 1 vrs.

4-2 Big Ballin' With My Homies, 2 vs, Single

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CD. PROA13054-2, 1 vrs. ps.

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Single, 85990

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 SMITH, PATTI - Gung H0, CD Advance, 13 trks, 518

 SHADES APART - Stranger By The Day, 2 vrs. ps, USP-1573
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 SMITH, PATTI - Gung H0, CD Advance, 13 trks, 518

 SHADES APART - Live From Irving Plaza, NYC, 5 trks, ps, USP-1650
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 SMOOTH - Mind Biown*, Single, JDI42320
 RANGELS - Left To Right, Single, MOTR 20108-2

SHAGGY - Dance & Shout, 2 vrs, ps, Single, MCAR SHEDAISY - The Whole She Bang, CD, HL-85002-2 SHEPHERD, WAYNE KENNY BAND - Was, Single, PROCD 4295-R, 2 vrs.....\$5 SHIVAREE - Goodnight Moon, 1 vrs, ps, DPRO 7087 6 15120 21 50 SHIVAREFCONAN O'BRIEN - Late Night With Conan O'Brien, Video, Promo Video 1515 SHOOTYZ GROOVE - Mad For It, 2 vrs, Single, PROCD 4211. \$5 SHOLA AMA - Imagine, Single, PROCD-100207... \$6 SHYTE - Bad Boyz, Single, BBPCD-9324. \$5 SILK - Meeting In My Bedroom, (Remio), 1 vrs. PRCD 1402-2 1402-2 e7 \$5 ngle, \$7 VIS, \$5

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 SIGTER/SIGTER - Steter, Single, CSN 15053
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 \$15

 SR - Snake River Conspiracy, L vis, ps. Single, PROCD 100025
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 Sn00P D06CV SN00P D06CV D06G & KURNLPT - Ride 0n, (Caught Up), Remix, 1 vrs, Gold.
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 \$6

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 TAMAR - If You Don't Wanna Love Me, 4 vrs. + 4 trks, ps, DRMSP-5268
 \$5

 TAMAR - If You Don't Wanna Love Me, 4 vrs. + 4
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 4 vrs., Single, RPROCDA402

 55

 TIMBALAND & MAGOO - We At It Again, Single, DPRO-15709

 15709

 14918

 14918

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 TIPPIN, AARON - Kiss This, Single, PRC0-11282-2
 TONIC - Open Up Your Eves, 1 vrs. digi, PRCDP 002
 TONIC - Knock Down Walls, 2 vrs, ps, U5P-1644.\$5

 TONIC - Open Up Your Eyes, 3 vrs, cs.

 Stonic - Mean To Me, 5 vrs, ps, U5P 1643.

 TONIC - Mean To Me, 5 vrs, ps, U5P 1643.

 Stonic - Independence Day, Single, JD146600.
 TOO SHORT - 2 Women/Pimp S**t, Single

STEVENS, STEVE - Cinecitta, pd, Single, 186 830 043

STING - Desert Rose, 3 vrs, INTR-10015-2... STING - I'm So Happy That I, Video, Promo

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 \$12

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 Single, 73145725262
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 \$5
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 TRAGEDY KHADAF - Bing/Live By The Gun, 4/3 vrs, ps, GMDI 32591-2
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 36

 TRAIN - Free, 2 vrs. ps, AWAPR013

 \$5

 TRAIN - I Am, Single, CSX 42830

 \$6

 TRAIN - I Am, 3 vrs. ps, CSX 42830

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Rock and Roll Hall of Fame Inductee DION is at it again

ith a nod to the past and his hand on the pulse of today, Dion and Collectables proudly announce the release of "Deja Nu." This new CD features the highly requested radio hit "Shu Bop." Consider "Shu Bop" a "lost" recording that could have been easily slotted between "A Teenager In Love" and "The Wanderer." Dion also honors his Doo-Wop roots with "In New York City." Nine of the twelve songs are Dion compositions. Two Bruce Springsteen songs, "Book Of Dreams" and "If I Should Fall Behind" showcase Dion in a more contemporary light.



September 8, 2000

Brian Wilson Surf's up again New projects and summer tour bring The Beach Boys' leader back into the sunshine by Ken Sharp

n late June, amid exhaustive rehearsals for a summer tour, Goldmine spoke with The Beach Boys' visionary and resident genius, Brian Wilson, at his beautiful palatial home nestled high atop the Hollywood Hills.

As the warm sunshine kissed the afternoon sky, Wilson, relaxed, boyishly charming and candid, spoke enthusiastically about a wave of new projects including the impending Pet Sounds symphonic tour - where Wilson and his terrific band will perform the entire seminal release backed by a 55-piece orchestra. The newly released Brian Wilson: Live At The Roxy Theatre double CD is available exclusively through Wilson's new official web site (www.brianwilson.com). Wilson also touched on a myriad of Beach Boys-related topics, including the artistic merits of brothers Dennis and Carl, his songwriting collaboration with his father, Murry, plus Wilson's frank thoughts about those Mike Love bashers.

Goldmine: Share your thoughts on being inducted into Songwriters Hall Of Fame and having Paul McCartney present you with your award.

Brian Wilson: I was under a lot of pressure that night so I wasn't having too much fun, but I enjoyed the idea. I was very surprised that Paul inducted me. It was a shock to me.

What did he say in his speech?

He just said, "Here's a gentleman who made me cry with Pet Sounds" and stuff like that.

Tell us about the new symphonic tour. Who came up with the idea to perform the entire Pet Sounds album with a symphony orchestra?

My wife and my managers came up with the idea. They presented it to me and I said, "No, I don't want to do that." And they went, "Think of it, a 55-piece orchestra behind you. Can you imagine how beautiful that is going to sound?" I said, "Oh, all right, let's do it." We've been rehearsing for the past three weeks. It sounds fantastic, fantastic! Unbelievable! We're playing all 13 songs on the album in order.

Who is doing the orchestral arrangements? My saxophone player is also the arranger, and he wrote the arrangements for the 55piece orchestra. Van Dyke Parks is doing an overture which is going to be a 30-minute overture of my songs done up in a very ethereal, creative way. When that's done, we start the show with Pet Sounds. And when that's over, we do some Beach Boys and Brian

Wilson songs.

You perform two new songs on the live CD. Tell me about "The First Time."

I wrote it in 1983 and it's so great, it's such a nice song with such a good lyric that it can't be denied, it's gotta be one of the best. I had a cassette of it in my cassette box, and one day I checked it out again and said, "I'm gonna do this in my show."

How about the other new track, "This Isn't Love.

That also has a great lyric. Tony Asher wrote those lyrics. I wrote the music, and it's gonna be fantastic. I wrote that one in 1997. That's gonna be in The Flintstones movie.

Are you a fan of The Flintstones cartoon show?

I'm not really a fan, but I like them.

You stopped playing live with The Beach Boys in 1964 and would occasionally perform with the band. If you had the support system back then that you have now, do you feel you would have played solo shows sooner?

Yeah, I probably would have found my way into a solo career a lot sooner than I did, yeah. I'm glad it happened when it did though. Now is the appropriate time for all of this to be happening. I love playing live. It's a pleasure.

How do you get over being nervous to perform?

As soon as the first song starts I kinda sink into it a little bit. But other than that it's just a matter of getting some coaxing from my family, my people.

Listening to your new live CD recorded at The Roxy, it sounds like you're coming into your own as a solo artist.

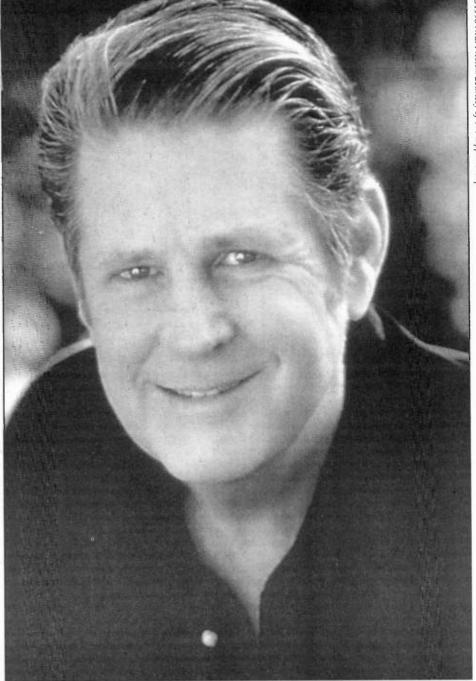
There were 450 fans there who were totally into my music and I was totally into playing for them, so we really had a good time.

What was it like playing on The Sunset Strip again? You hadn't played there for a long time.

Not since the '70s. I was a little bit nervous that night but I got through the nerves and I went on and had a better time.

You seem to have become much more comfortable performing.

Just before I go on stage I get butterflies in my gut. And then when I get out there I just sing my head off, man I just sing my brains out.



And you're much more relaxed performing today

That's because of my wife and my managers have always been right there with me. They've told me, "Look, you know it's gonna be OK, you know you're gonna do a good job, you're gonna do the right vocals." So I say, "Thank you" and I go ahead and do a good job.

What are some of your favorite songs to perform live that are featured on the new live CD?

"California Girls," "In My Room," "Surfer Girl," "Add Some Music To Your Day," "Love And Mercy," Barbara Ann" and "Good Vibrations."

Speaking of "Add Some Music," you mention how you feel the lyrics are incredible for that tune

It's a lyric that shows the different ways you hear music and just how vital music is to our lives, just to add a little music to your day.

You are performing "Please Let Me Wonder," one of your most underrated tracks and one The Beach Boys never played live.

My group, The Wondermints, suggested that we do it. So I said, "Sure." So I learned it and we did it. It's a very beautiful tune.

Another beautiful song you perform is "Kiss Me Baby."

The lyric is almost funny. Some of the World Radio History

away I felt a tear." [laughs] It was just a very special ballad that I wrote. It had a lot of little licks in it.

You're also playing "Til I Die," yet another song never played live by The Beach Boys.

"Til I Die" is probably one of the better songs I've written. The band asked me to do it.

As the lyric is very powerful and personal, did it take some coaxing to do that particular song?

Yeah it did. It's a hard song for me to sing. The emotions behind it It's a hard song to sing because it has to do with dying.

You've cited the opening coda of "California Girls" as one of the best things you've ever written. Do you still feel that way?

Yeah. The record was made with a good introduction. It's just a special 12-string guitar sound. I wrote the opening of the song on piano. It came in about 15 minutes.

It has classical overtones. Where did that influence creep in from?

From [Phil] Spector, the "Wall Of Sound" and The Four Freshmen.

You are a master at singing and constructing harmonies. How did you learn how to do it?

After seeing Phil Spector work, I got the bug how to do it and took off on my own little tangent. Harmonies have always come



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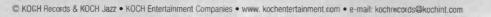
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(Brian Wilson from page 48)

naturally to me — The Four Freshmen, The Four Preps, The Hi Lo's, just groups that made pretty harmonies. I analyzed their harmonies and learned how to make my own harmonies.

I was always curious to gauge your feelings about The Four Seasons, New York's Beach Boys.

Aw! Oh my God, in the last two years they've come on so strong, aw, they're the greatest. They're really a great great bunch of people. I like "Dawn," "Sherry," I like them all.

Recount the story when you first met The Four Freshman as a teenager.

It was 1958. My dad took me backstage to meet them after their concert, which I think was at The Coconut Grove. And my voice was shivering when I was talking to them. I was shaking. I was so scared, I was so in awe of them. It was of the biggest moments in my life. They were very nice. Their performance totally blew my mind away.

Do you remain in touch with any of The Four Freshmen?

Yeah, Bob Flanagan, the singer with the high voice. He came to one of my shows in Las Vegas and we had a great time together, shred some memories.

Was it difficult to master The Four Freshmen's intricate harmonies?

No. It came very natural to me. I just learned their harmonies bar by bar. I'd go to my hi-fi set and I'd play a little bit and then I'd stop and try to figure it out, back and forth, back and forth until I figured the whole song out. The toughest one to figure out was a song called "I'm Always Chasing Rainbows." Boy that was a bitch. The harmonies were absolutely somewhere else.

Do you believe the songs that come quickest, where you don't know where they come from, are the best ones?

The ones that aren't the hardest, right, they're the best. Like "God Only Knows" took 20 minutes to write, half hour.

What other songs came real quick for you?

"California Girls" took about an hour and a half. "Love And Mercy" took about two, three hours to write. I had a little mini-bottle of wine, I drank it down and got a little buzz and I wrote it. [Sings "love and mercy that's what you need tonight..."] It sure has a lot of feeling in it. I knew it was a special song because it had just the right chords, the right melody, the right lyrics. It all went together. It's the song I close the show with. I think it's a very special love song, and it's very nice to play.

What's the toughest song for you to sing in the live set?

I think the hardest one for me personally is "Darlin'." For some reason I have a hard time singing that one. Just the particular range of the vocal and the words how they tie together, that's the one that's the hardest.

What influenced the writing of "Darlin'"? It sports a real Motown/R&B groove.

We just started playing and singing and Mike [Love] and I wrote the song. How did you decide that Carl would sing lead vocals on "Darlin"?

I wrote it for myself in mind to sing, but I turned it over to Carl because I knew he wanted to sing it.

You always cite "Be My Baby" as your favorite song. Besides that song, name some of the most perfect pop songs ever written.

OK, like The Doobie Brothers with "What A Fool Believes." That's always a song that I like whenever I hear it. "Too Much Heaven" by The Bee Gees is another one. It's like an evergreen — it never grows old in my head. I first heard The Bee Gees' music in the '60s, early '70s. I always liked The Bee Gees very much. "How Deep Is Your Love" is another one that I think is really great. I always like that whenever I hear that. I turn the radio up a little bit when it comes on.

Pick a song by each member of The Beach Boys that you feel is their best vocal showcase, starting with Al Jardine.

Al Jardine with "Then I Kissed Her." Al is an underrated singer. He's a great singer, very underrated, and he didn't get that many leads to sing in the group. When we sang together, it was the best you could imagine, the greatest background singers. Carl on "Darlin'," Mike on "California Girls" and Dennis on "Do You Wanna Dance." And me on "Surfer Girl." The bridge to that is beautiful.

Out of all the songwriting collaborators you en worked with, Mike Love, Gary Usher, Roger Christian, Tony Asher, Van Dyke Parks, Jack

Riley, to name some, who was your favorite? Probably Mike Love. Because he is my

Probably Mike Love. Because he is my cousin and he had a great knack for lyrics.

Do you feel Mike gets a bad rap among fans and the press? A lot of people paint him as the villain in The Beach Boys story.

People aren't being considerate to him. He's a great singer and he wrote great lyrics and he should be known for that by people. But some people are just rude. He should be known as one of the greatest-sounding singers in the whole world. His voice does it for me. Some of his best lyrics are "Darlin'" and "Do It Again."

How about an off-the-wall collaborator such as Jack Riley?

Jack Riley was the narrator on the "Fairy Tale." He was quite a lyricist too. He wasn't a bad lyricist at all. He wrote some good lyrics.

As you'll be performing all of the Pet Sounds song on tour this summer, I wanted to get some comments about a few of the tracks starting with "You Still Believe In Me." My favorite part of the song is the "I wanna cry" vocal tag.

That one came real real fast. It's a very short song. I think it's about a minute and a half. We just did it very quickly. It stands up great. [sings "I wanna cry" vocal tag at end] That's my favorite part too, and then when the voices all come in [sings more of the ending], I like that too.

How about "Here Today"?

I like that very much. I like Mike's voice on it. I think he had a very masculine sound on his voice.

The Beach Boys have seldom if ever played some of the lesser-known songs off the album such as "Here Today" and "That's Not Me."

That's why I've been rehearsing every day. It's just getting used to the songs again, getting reaclimated and relearning it and getting in touch when I first recorded it, getting the spirit of it out and get the feeling going. The hardest one for me to sing is "I Know There's An Answer." There's some high parts in it that are rough to sing. The easiest to sing is "You Still Believe In Me."

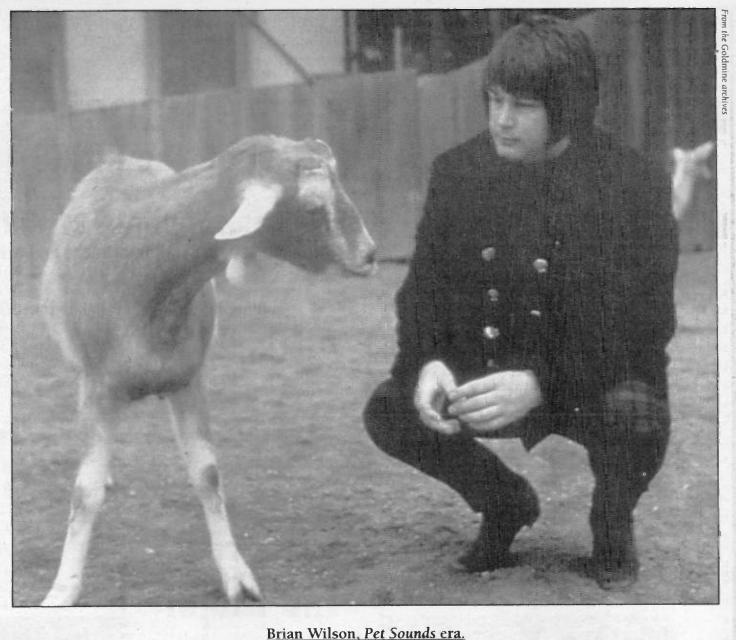
"Caroline No."

That song to me is a tear-jerker, very like "Hey Girl" by Freddy Scott, it's a tear-jerker. It wasn't written about anyone, it just used the name Caroline.

Why was it released as a Brian Wilson solo single? Because I wanted it to. I asked the company to put it out because I thought it could be a hit, but it wasn't.

If "Caroline No" became a big hit, would you have left The Beach Boys and pursued a solo career?

No, I just wanted to do that one. It's like a social statement. Now and then I would pitch in with lyrics ideas, but Tony Asher wrote mostly all of the lyrics.





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(Brian Wilson from page 50)

What was it like working with your Pet Sounds collaborator Asher again? You cowrote "Everything I Need," which appeared on The Wilsons CD and the new track, "This Isn't Love?"

The chemistry was perfect, except this time instead of writing in person, he'd write to a tape that I sent. I would send him a piano demo, and he would write the lyrics to it. I'd sing some vocal phrases with the melody. "God Only Knows" is what Tony's about lyrically.

Will you work with him again?

I don't think I'm going to work with him for a while, but maybe in October or November I'll try.

The use of non-rock instrumentation on Pet Sounds is mind-blowing. Where did you learn how to accomplish that?

I learned it all from Phil Spector, I learned it all. I didn't know nothing from nothing until he came along, and then 1 knew what was going on.

Besides "Be My Baby," select a few Phil Spector songs of which you learned quite a bit about the art of record making.

"Then He Kissed Me," "You Lost That Lovin' Feeling," "Walking In The Rain," songs like that. "River Deep, Mountain High" also taught me some stuff. I went to a few Spector sessions. One was for "This Could Be The Night." Phil called me down to the session because he wanted me to learn something about that. Then I did Pet Sounds. I played piano on a song off of his Christmas album. [Sings "Santa Claus Is Coming To Town"] That song. He had me play a piano but I couldn't keep the rhythm right, so he had to take me off the piano. I couldn't hack it.

What instrument employed by Spector did you enjoy most?

Horns. I used horns on "California Girls" in the intro.

Your music is very spiritual. Did you have a religious background?

I went to a church, but there was no real good choir. I was never in a choir.

Are you a religious person?

No, not really. I just believe in Jesus Christ, but I don't know what religion I am.

Many people cite Pet Sounds as a landmark Beach Boys album. Besides that record, what Beach Boys LP do you feel has been overlooked?

Summer Days And Summer Nights and The Beach Boys Love You are two of my favorites. Summer Days And Summer Nights has a really good horn sound to it, really good rockin' tracks, really good rock 'n' roll music. The Beach Boys Love You had a lot of really nice stuff on it. "Ding Dang" was my favorite from that. [starts singing "Ding Dang"]. I wrote that with [The Byrds'] Roger McGuinn. He wrote [starts singing "I love a girl, I love so madly I treat her so fine ...] he wrote that. I also like "The Night Was So Young." "Johnny Carson" is another favorite. It was just a song about Johnny Carson. 1 used to watch his show all the time.

Did Johnny Carson ever hear the song? I don't know. I hope so. I hope that he has heard it.

From "Back In The USSR" by The Beatles to The Raspherries to R.E.M to "Beach Baby' by First Class.

[Starts singing the song, "Beach Baby," "beach baby, beach baby ... "]

There have been so many artists that have recorded songs that mine your writing sivle and trademark sound. Do you have any favorites?

World Radio History

And your feelings on The Beatles' song, "Back In The USSR"?

Well I thought the way that they went sings "wooh ... "], the falsetto thing. 1 thought that approximated The Beach Boys' sound pretty good. I was quite honored that they would do that. I don't remember where I was or what I was doing when I first heard it, but I really liked it. It was a little play on The Beach Boys.

brother Carl, "Our Sweet Love" and "Good Timin'." Why didn't you write more songs with Carl?

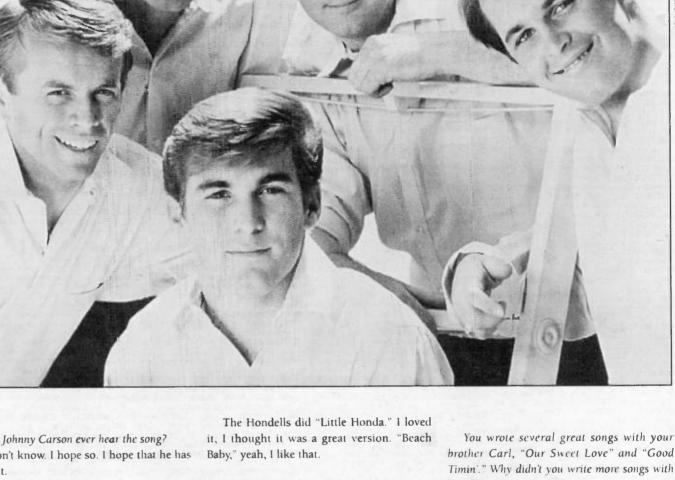
I don't know. We tried it one time and wrote "Good Timin'," which is a good song. We also wrote "Our Sweet Love." Carl was a very, very sensitive writer. He was a sensitive person. He was a very good artist.

Why didn't you ever write songs with

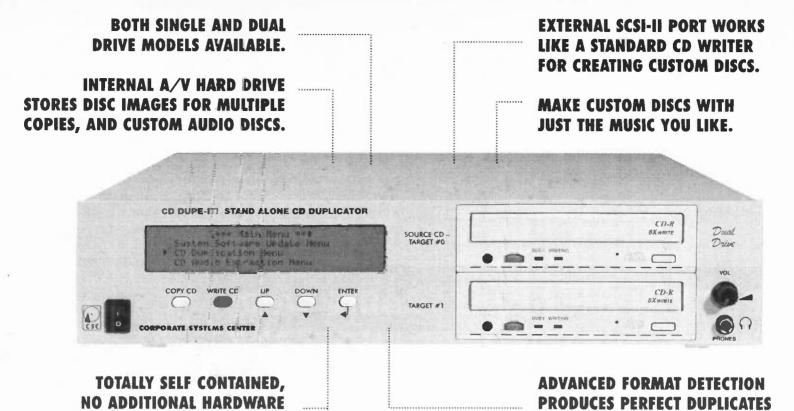
(Please see Brian Wilson page 54)

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GOLDMINE #525 September 8, 2000 54

(Brian Wilson from page 52)

Dennis?

I don't know. I can't tell you.

What are some of your favorite songs Dennis wrote?

Oh wow... I think "Little Bird," Forever" was a really good song. "San Miguel" is another one I like of his.

How would your characterize Dennis' writing style?

Very funky, a rock 'n' roll kind of a writer. His roots he learned from The Beach Boys. He watched me produce records and he watched Carl produce and he watched Alan produce and he just got the knack and Beach Boys song. started producing records.

What did you think of his solo album, Pacific Ocean Blue?

I liked it. I liked it a lot.

Did you visit him during those sessions? No, no... I was never a part of his records except for "Little Bird." I added some stuff to "Little Bird," but basically he was on his own.

Did he ever ask for your input? No, he never did. He sort of played it cool with me.

Own up, reveal to us your least-favorite

"Let Him Run Wild." I wish I hadn't done it. I sounded like a fairy on it. That was the only one that I regret recording.

But you re-recorded the song for your Imagination solo album. Were you more pleased with the results the second time around?

I liked it better because it was in a lower key. The original I would have thrown it away if I could have.

So you were worried with your beautiful falsetto voice that people would call you a fairy? Is that why you stopped singing falsetto for a while?

Yeah, for a while there, because I didn't

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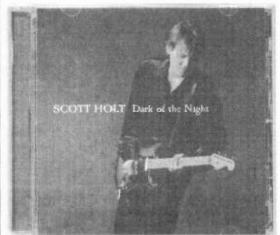
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want to be considered a chick.

What changed your mind and led you back to singing with a falsetto voice?

The band told me, "If that's the way you sing, don't worry about it." I thought people thought I was a fairy.

You dedicate the song "Lay Down Burden," a song you perform in your live show, to your late brother Carl.

"God Only Knows" was his best. 1 thought he sounded like an angel on that tune. We called him our "Rock Of Gibraltar." When we would gather around the mike, he would say, "All right, quit fooling around Mike, quit making jokes." He was our guy who kept things cool in the studio.

Did you enjoy Carl's two solo albums, Carl Wilson and Youngblood?

Yeah, I liked them. I thought they were interesting albums. I didn't know what to expect.

"Heaven" is one of Carl's hest.

Oh yeah, [starts singing the song "Heaven," "heaven could be here on earth"]. They played it at his funeral, and I started crying as soon as I heard it.

Your father, Murry, was a semi-successful songwriter. Was "Two Step, Side Step" your favorite among his work?

No, it's not my favorite song. My favorite was one called "His Little Darlin' And You." It was a ballad. [Starts singing the song, "When a bee loses his queen bee, his days are numbered it's true ... | Great.

So Murry was talented. A lot of people may believe that Murry..

That he wasn't. My Dad had talent, he sure did. He was a talented man. He had some music in him.

You wrote a terrific song with your dad for The Beach Boys, one of the band's best, "Breakaway."

My Dad came up to me with the idea. He was watching The Joey Bishop Show and they said, "We're gonna break away for a minute and we'll be right back." He said he got the idea from that show. He came over to my house in Bel Air, sat down at the piano and plunked and plunked and plunked, and we finally got the song written. That's one of my favorites too. It's a beautfiul song, great song.

Why did your Dad use the pseudonym of "Reggie Dunbar" for the song?

I don't know. He was nutty. He was crazy. That was his fictitious name.

Rhino Records is reissuing your 1988 solo album with many bonus tracks. Tell me about a few of the bonus cuts such as "Let's Go To Heaven In My Car," "He Couldn't Get His Poor Old Body To Move" and "Too Much Sugar."

"Let's Go To Heaven In My Car" was a lyric... oh my gosh, that was a crazy song. I didn't like that one. That's one of the few songs that I didn't like. I wrote that with Gary Usher. I didn't like that song. "He Couldn't Get His Poor Old Body To Move" is about a guy who is too lazy to exercise. If you want to feel good, you've got to get your poor old

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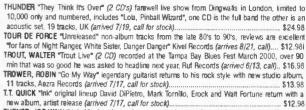
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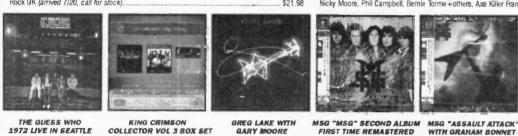
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That's how heartaches are made The Baby Washington story

by Robert Pruter

aby Washington possessed one of the most compelling and moving voices of the soul era. With her contralto to mezzo-soprano tones, she combined down-to-earth gospel soulfulness with a stately uptown elegance. But the voice also contained something more, something that distinguishes her from all her soul rivals of the 1960s and ranks her as one of the soul era's greatest recording artists. It is the haunting quality. Her voice resonates a sense of distance yearning, a wistfulness of something that is not attainable and not immediate. Unlike counterparts such as Aretha Franklin and Dionne Warwick, she has never experienced great crossover recognition, although she was once cited by Dusty Springfield as her all-time favorite singer. But Washington built a solid career with 16 chart entries, mostly on the R&B charts, during a decade and a half, most of them during the 1960s recording in New York City for Juggy Murray's Sue label.

Washington played the piano but used it only for composition, not in concert or on record. Significantly, Washington was one of few soul female singers to write many of her hits.

Washington was born with the first name of Justine on Nov. 13, 1940, in Bamberg, S.C. (In her career she has used both Baby and Jeanette as pseudonyms.) She was raised in Harlem and then in lower Manhattan, where she attended Charles Evan Hughes High School and then a private school.

The Hearts

Washington got the break she needed into the recording business when at the age of 16 she was recruited by local recording entrepreneur Zell Sanders to become a member of a female group called The Hearts. The group had achieved national fame for Sanders in 1955 with a sizable R&rB hit called "Lonely Nights." Sanders was always firing members of The Hearts, so she needed Washington as a new lead.

Washington related how it went down: "Zell Sanders came into a rehearsal studio on 25th Street where I would go once a week for vocal lessons, tap and ballet lessons. She stopped there because she needed two girls to fill in for The Hearts. She had just fired two girls. She listened to me audition, and she listened to my friend Anna Barnhill audition. And she picked us two, and that's how I got started."

Washington and Barnhill were teamed up with the three remaining Hearts — Joyce Peterson, "Theresa," and piano player Rex Garvin. Washington appeared on about 10 sides featuring The Hearts (who also recorded as The Jaynetts). As the youngest in the group, she was soon given the tag "Baby." The first record with Washington and Barnhill was the very next release, "Going Home To Stay" b/w "Disappointed Bride," which appeared on Baton in March

1956. The Hearts also recorded on Sanders' own label as The Jaynetts, and Washington's lead can be heard on both sides of the single "I Wanted To Be Free"/"Where Are You Tonight" in late 1956.

In 1957, with The Hearts now on J&rS, Washington sang lead on three more sides, "Dancin' In A Dream World" b/w "You Needn't Tell Me, I Know" in the spring and "You Say — You Love Me" in the fall. In sides such as "Going Home To Stay" and "Dancin' In A Dream World," one can appreciate what may have gone through Sanders' mind when she heard the 16-year-old Washington in the rehearsal hall, that here is one of the greatest female singing voices one can ever find. Washington's rich style is already fully developed, and it is no wonder Zanders put her so often in the lead.

Washington was very ambious and was destined to go solo. As early as April 1957 Sanders was recording Washington as a solo artist while she was still a member of The Hearts. Her first solo release was "Everyday," with backing by The Shytone Five Orchestra. This was followed in the fall with "Congratulations Honey," which is an old-fashioned 12-bar blues song, perhaps not the best vehicle for Washington, but she does acquit herself well on the song with nice verbal interjections with the sax soloist.

Of the 10 or so solo sides for Sanders, Washington's most remarkable performance is "Ah-Ha," a beautiful, haunting (there's that word again) doo-wop backed by label stablemates The Plants which got a lot of regional play in 1958. This is one of Washington's earliest compositions, which presaged many more great songs to come. The flip, "Been A Long Time Baby," is essentially a rock 'n' roll song that did not fit with Washington's style. Her last release on J&S was "Hard Way To Go," which Sanders barely released in June 1958. She did not advertise it like the other J&S releases, and perhaps by this time Washington had left or was almost gone.

The Neptune years

Washington had been performing around New York clubs with J&S bandleader Cliff Driver when sometime in the summer of 1958 she was discovered in one of the clubs by Donald Shaw, who had a label called Neptune.

At Neptune, Washington established herself as important emerging talent with her very first release, composing and recording in late 1958 "The Time," which, with its ticktock beat, was perhaps derived from, or at least inspired by, Johnny Ace's old hit "The Clock." "The Time," featuring Washington's eerily remote sound and one of her favorite motifs — time — perfectly defined Washington's future oeuvre. In early 1959 "The Time" reached #22 on the Billboard R&B chart, and it established Washington's name with the national audience for the first time. Much overlooked at the time was the fantastic flip,

World Radio History



Baby Washington, 1973

a rock 'n' roller, "You Never Could Be Mine."

In mid-1959, Washington came out with one of her all-time classics, "The Bells (On Our Wedding Day)," which reached #20 on *Billboard's* R&B chart. The song opens with chimes and moaning and then segues into Washington's plaintive lead that milks drama from a woman singing about getting married, only for it to turn out she was only imagining the event. "The Bells" was revived in 1971 by deep soul singer Bobby Powell, who had a minor R&B hit with it. The song resonated quietly in the minds of a lot of people, such as the *Living Blues* reviewer of the Powell rendition, swearing he had heard the song before.

Early in 1960 one of Washington's superior up-tempo numbers, "Work Out," briefly made the Cash Box R&B chart, lasting one week at lowly #49. It probably got on the chart on the strength of some solid regional sales, most likely in New York. The flip, "Let Love In The Moonlight," as a ballad, was probably figured to be the hit side, but it sounds too much like a pop standard for Washington to reach her R&B audience. "Tears Fell," a ballad with a haunting, plaintive sound, appeared to have the ingredients to produce another hit, but the record lacked the special spark that could have made it a hit. The excessively chirpy chorus got in the way, but the song is a worthy representative of the Washington repertoire.

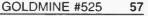
"Nobody Cares (About Me)" (#17 R&B and #60 pop in Billboard), from 1961, was Washington's last release for Neptune and one of her best. It is in the style of "These Tears," but this time the DJs gave it a spin and turned it into a hit. Washington's ballad hits on Neptune were recorded in the dramatic style of New York soul, yet they tended to have a doo-wop-ish sound, which is a virtue in itself. Washington's Neptune up-tempo numbers (usually reserved as flips to her ballads) were particularly unsoulful, featuring a rock 'n' roll sound, as on the superb "You Never Could Be Mine," but most of her rock 'n' rollers are routine.

Washington was not enough to keep Shaw's operation in business, however, and with its collapse she went searching for another label. She moved to the much more solvent ABC-Paramount, but there was no magic in the association, and after two failed singles she left.

The Sue years

In 1962 Washington made the best move of her career, joining Juggy Murray's Sue label. Producer Murray employed top New York session musicians, songwriters and arrangers (notably Sammy Lowe and Bert





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(Baby Washington from page 56)

Keyes). New York City — which has been overlooked for possessing its own dynamic soul recording scene — was in the forefront of the emerging uptown soul sound, which used orchestration and arrangements heavy on strings. Atlantic with The Drifters and Ben E. King and Scepter-Wand with The Shirelles and Chuck Jackson were the leading contenders in this sound. Murray envisioned Washington with her million-dollar voice and superlative writing talent as a contender as well.

Washington's first single, the self-penned "Go On," failed to generate any interest, but not because it was not in the grooves. The song, with its lyrical guitar opening and Washington's heartfelt vocals, possesses the typical yearning, wistful sound of her best work done for Neptune. The flip, "No Tears," is a secularization of a standard gospel shout, "Meeting Tonight." It was like they had no flip and came up with something from Washington's upbringing in the church.

Washington's second release, the uptempo "Handful Of Memories" proved to be her first chart success, going to #16 on Billboard's R&B chart in the fall of 1962. The song is pleasant, but it lacks the soulfulness of Washington's later work. Preferable was the gorgeous Billy Myles' country and western song "Careless Hands." The next Sue release was a pair of Washington originals, "Hush Heart" and "I Got A Feeling," but both numbers sound more like album filler than potential hit singles.

After three releases, Washington was still treading water at Sue, but her fourth, the hypnotic "That's How Heartaches Are Made," was the song that finally made the singer a leading contender in the arena of New York uptown soul. Keyes' brilliant droning arrangement with the bowed bass-string bottom, combined with the special flavor of Washington's spellbinding voice, defines what subtle uptown soul is all about. The song made it to #10 R&B and #40 Pop in the spring of 1963 and became Washington's signature song, the one that she had to perform before her audiences would allow her to leave the stage. In the United Kingdom, Julie Grant came out with a rendition of the song, but it failed to chart. The song became recognized as a classic and later was recorded by The Marvelettes, Jerry Butler, Loleatta Holloway, and Randy Crawford - but none of the versions improves upon the original.

The flip, "There He Is," written by Lockie Edwards and Larry Weiss, got a lot of airplay and probably should have been released separately as an A-side. Buyers of the record wore out both sides at basement parties. The two-sided triumph established Washington's

World Radio History

position on Sue, and thereafter she assumed the role as the label's principal artist. Sue released an album to exploit the success of the single. Besides showing a regal-looking photo of the becoming Washington on the cover, the album collects all her previous sides and provided some sides for the next couple of singles.

"Leave Me Alone" was a substantial hit in the summer of 1963, charting at #21 R&B and #62 Pop, and features a more conventional New York R&B style with dramatic, swirling strings to a Brazilian baion beat made famous on numerous Drifters recordings. The powerful orchestrated arrangement by Keyes represents the typical New York approach to uptown soul. Most appealing is the flip, a 1934 show tune called "You And The Night And The Music." The song originally appeared in the Broadway play, Revenge With Music, where it was sung as a smoldering duet by Libby Holman and Georges Metaxa. Washington's stately singing preserves all the song's elegance and less of its smoldering heat. It was recorded at the same session as "Leave Me Alone" and exhibits the same forceful Keyes arrangement.

"Doodlin'," while it never was a hit, is one of Washington's appealing experimental recordings. It was originally an instrumental by jazz pianist Horace Silver and was later converted into a song by jazz vocalist Jon Hendricks, who added the lyrics for his vocalese trio Lambert, Hendricks And Davan. Washington takes the jazz out of the song and effectively transforms it into an R&rB song. It was the flip to "Hey Lonely," a solid R&rB tune that was expected to be a hit upon its release in late 1963 but wasn't.

"I Can't Wait Until I See My Baby," from the pens of Jerry Ragavoy and Chip Taylor, two strong talents of the New York music scene, should have been a giant hit. Instead, it failed to chart nationally on the R&B charts. The only national success was a lowly #93 on the Billboard Pop chart in the winter of 1964. Yet the record was huge in several markets, notably Chicago, where the soul stations played the song as if it were the national anthem. Jazz vocalist Pat Thomas also recorded a version of the song for The Verve, but like the Washington version, it failed to connect with a national audience. Two soul titans, Franklin and Warwick, likewise recorded fine versions of the song. It is a mystery why this terrific song never succeeded.

The Washington-composed flip, "Who's Gonna Take Care Of Me," with a relaxed gentle lope, is the side that made it on the *Cash Box* national R&B chart, going to #31 in late March 1964.

"The Clock," another Washington composition, from the fall of 1964, is obviously a variation of the singer's first hit, "The Time," down to the metronomic tick-tocking sound effects. The song made it to only #36 on the *Cash Box* R&rB chart, but it did much better in several regional markets. The bluesy flip, "Standing On The Pier," shows that Washington could have been a solid blues singer had she chosen to go in that direction.

"It'll Never Be Over For Me" is one of those songs that define the Washington sound. Keyes, who perfectly understood what it was, brilliantly used a churning arrangement that makes heavy use of an

organ and a wailing harmonica on top to convey an eerie and distant feeling. Near the end of 1964 the song rose to #22 on the Cash Box national R&B chart. Its flip, the terrific Washington-penned "Move On Drifter" with its chugging beat, earned a few plays and deserved to be a hit on its own.

The next release, "Run My Heart," another Taylor composition, departed from the Washington verities. Henry Glover did an orchestrated arrangment that gave the record a full sound and presents the singer in a more conventional — and alas, a less interesting — soul vein. "Run My Heart" edged in the bottom of the R&rB charts in early 1965. The flip, a Washington composition, "Your Fool," another song with a chugging beat, is more in the Washington style and far more appealing.

"Only Those In Love," a vocal version of a Bert Kaempfert instrumental from 1962, was transformed into a majestic Washington vehicle. The lyrics of veteran New York R&B composer Charles Singleton were perfect for Washington to again convey her wistful sound in her mance-inducing manner. She was rewarded with a Top 10 R&B hit and a #73 position on the Pop chart. The flip, "The Ballad Of Bobby Dawn," was a ballad in the traditional folk sense, telling the story of a character. It was not the type of song that would appeal to her soul audiences, but it shows the chances that Murray and Washington were willing to take. The album, Only Those In Love (1965), was released by Sue to take advantage of the interest in the single. Since it includes all her best songs for Sue, with the single exception of "That's How Heartaches Are Made," it ranks as one of the best soul albums of its time.

"No Time For Pity," released in late 1965, is another engaging song from the pens of Lockie Edwards and Larry Weiss. Washington gives a good account of herself. It made it to #39 on the *Cash Box* R&rB chart. The flip is the earlier Edwards/Weiss song, "There He Is," in which its release again shows that Sue perhaps felt they mistakenly buried it the first time. Murray was giving the DJs another chance to discover it. They didn't.

Washington had some modest airplay in early 1967 on "Either You're With Me (Or Either You're Not)," but the song is not much more than a chant and not a very interesting one at that. The flip, "You Are What You Are," is in the contemporary shouting soul style with sassy vocal chorusing and was not at all suitable for Washington. It was the last single released by Sue, a sad end to a great label.

The hitless years

In 1967, when Murray closed down Sue, he sold Washington's contract and masters of her recordings to the Veep subsidiary label of United Artists. Veep released some Murrayproduced material — notably a string-sweetened overdubbed version of the Sue recordings of "Silent Night" and "White Christmas."

For Washington's first album on Veep, the company teamed her up with veteran New York producer Glover, but by recording her with a 13-piece orchestra, he was not able to capture the classic sound of Washington or

(Please see Baby Washington page 60)



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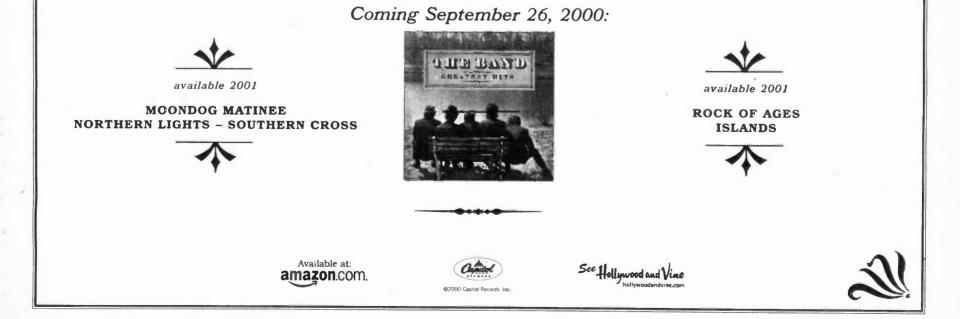
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(Baby Washington from page 58)

put her on the charts. The one LP Veep put out of Washington, With You In Mind, from 1968, was a disappointment. Her take on old standards, "At Last" and "I Got It Bad And That Ain't Good," are sung well but were merely routine, and her renditions of two Little Anthony And The Imperials songs, "I'm On The Outside (Looking In)" and "Hurt So Bad," sound like album filler.

The originals written for the LP by Glover, the usually dependable Rudy Clark, and one E. Reeves, provided no hits for Washington. It is telling the LP did not contain one Washington-composed song. One single was drawn from the LP, which failed, and then Veep dropped her.

Juggy Murray then picked up Washington and briefly revived his Sue logo. He put out a single in 1969 of Washington doing a revival of Barbara George's great New Orleans-recorded hit, "I Know," which Murray had picked up for his label back in 1961. Washington's stately voice seems out of place on the song, which needs something a bit more sassy. Curiously, Murray's next single for Washington, "Hold Back The Dawn"/"Think About The Good Times," he placed with a bigger label, which in a peculiar twist was Veep. The magic was gone, however, and Washington finally ended her long stay with Murray.

Washington immediately found a home at the Atlantic subsidiary, Cotillion, and like many Atlantic artists of that period she was sent to Muscle Shoals to record under producer Dave Crawford in a marathon session on June 27, 1969. Of the eight tracks she recorded, "I Don't Know" was the only song that charted, going to a modest #35 in the summer of 1969. It is not a compelling record, but the ballad side, "I Can't Afford To Lose Him" is nice. The second release pairs an old Dusty Springfield B-side "Breakfast In Bed" with a remake of limmy Ruffin's "What Became Of The Broken Hearted," but neither side clicked.

Perhaps her best Cotillion recording was the remake of Little Willie John's "Let Them Talk," released as her third single in early 1970. Washington's last release on Cotillion was "Don't Let Me Lose This Dream," which was written by Franklin and Ted White and released in November 1970 to absolutely no interest.

Washington's next stop was recording for Chess Records under the aegis of Ralph Bass and Gene Barge. The company released one uninteresting single, "Is It Worth It" b/w "Happy Birthday" and left four other tracks recorded in early 1971 in the can. Judging from what was released, the company apparently judged it was not worth it to put the remaining tracks out. In 1971, Washington temporarily retired from show business to get married and have a child.

Return to the charts

In 1973, Washington returned to the recording business, hooking up with independent producer Clarence Lawton. He recorded her on his own Master Five label and returned her once again to the charts. He took her to three different studios - to Sigma Sound Studio in Philadelphia under the auspices of arranger Bobby Martin, to New York under arranger Burt DeCoteaux

and to Detroit under arranger Paul Riser. Lawton would team up with each of the arrangers to produce the recordings. A duet with Don Gardner in a revival of The Marvelettes' "Forever," recorded in Philadephia, restored Washington's name to the public's eye again. The record peaked at #7 on the Billboard R&B chart in May 1973. There then followed two more chart records featuring Washington as a solo artist — "Just Can't Get You Out Of My Mind," which went to #76, and "I've Got To Breakaway," which went to #32 and stayed a highly respectable 12 weeks on the chart. On the former, recorded in Philadelphia, Washington is overwhelmed by the production and choruses, but "Breakaway," recorded in New York, was the best record Washington had made in years. What is interesting on these recordings is that the producers allowed Washington to contribute songs. "I've Got To Breakaway" featured the classic Washington sound (she was one of the song's cowriters).

Lawton put out an album, teaming up Washington with Don Gardner, called Lay A Little Lovin' On Me. It includes five duets, three Washington solo numbers and two Gardner solo numbers. The album includes all the records that charted, and during 1974 Lawton released singles drawn from the album. Lawton had high hopes for the duet title track, "Lay A Little Lovin' On Me," which was recorded in Detroit, but it failed to chart. Also released in 1974 was a Washington solo effort, a superb slowed-down version of Donnie Elbert's "Can't Get Over Losing You," recorded in New York. It peaked only at #88 in early January 1975. This was Washington's last charting record.

Lawton then took Washington to the RCAowned subsidiary label Sixth Avenue, releasing a solid ballad "Either You Love Me Or Leave Me," written by the Memphis composing team of Homer Banks and Carl Hampton. Suggestive of the emerging disco era is the up-tempo flip, "Cup (Runneth Over)."

The coming of disco in the mid-1970s effectively killed Washington's career, as it did most other soul artists. In 1978, Lawton took Washington to a disco label, AVI, which put out an album, I Wanna Dance, and a disco single of the same name to no great acclaim. "I Wanna Dance" was cowritten by Washington and Lawton and used strings and female chorus to a disco beat to disguise what could have been a good song. Washington was billed as Jeanette "Baby" Washington on the LP. The album was actually a collection of Master Five and Sixth Avenue sides, plus the AVI title track; the Billboard reviewer thought highly of it, saying that Washington's voice "still commands power, whether setting a mood with a mid-tempo tune or with an up-tempo arrangement."

The next two years continued to remain barren for Washington hit-wise. Lawton persisted in mining the disco rage, releasing a 12-inch disco single "Turn Your Boogie Loose" on 7L in 1979 and a disco-fied version of The Supremes' "Come See About Me" on Law-Ton in 1981. Both wasted Washington's tremendous vocal talent by not allowing her expressiveness to show through the metronomic beat.

In 1982, Washington returned to the early days of her career by guesting on a Jive Five LP put out by the doo-wop revivalist label,

Baby Washington Discography by Robert Pruter

| | by kodert Pruter | |
|--------------------------------------|---|---------------------|
| Singles | | |
| As member of The | Hearts (*lead) | |
| Label/# | <u>A-side/B-side</u> | Year |
| Baton 222 | Going Home To Stay*/Disappointed Bride* | 1956 |
| Baton 228 | She Drives Me Crazy/I Had A Guy Dancing In A Dream World*/You Needn't Tell Me, I Know* | 1956 1957 |
| J&S 1627 | You Say You Love Me*/So Long, Baby | 1957 |
| J&S 1660 | | |
| as member of The J | | 10.00 |
| J&\$ 1765 | I Wanted To Be Free*/Where Are You Tonight* | 1956 |
| as Baby Washington | n | |
| 1&\$ 1656 | Everyday/Smitty's Rock | 1957 |
| J&S 1604 | Congratulations Honey/There Must Be A Reason | 1958 |
| J&S 1607/1608 | Ah-ha/Been A Long Time Baby | 1958 1958 |
| 1619/1620 | Hard Way To Go/ I Hate To See You Go/Knock Yourself Out | 1959 |
| 1632/1633 Checker 918 | I Hate To See You Go/Knock Yourself Out | 1959 |
| Neptune 101 | The Time/You Never Could Be Mine | 1958 |
| Neptune 104 | The Bells (On Our Wedding Day)/Why Did My Baby Put Me Down | 1959 |
| Neptune 107 | Work Out/Let's Love In The Moonlight | 1959 |
| Neptune 116 | Deep Down Love/Your Mama Knows What's Right | 1960 1960 |
| Neptune 120 | Tears Fall/Medicine Man Too Late/Move On | 1960 |
| Neptune 121 Neptune 122 | Nobody Cares (About Me)/Money's Funny | 1961 |
| ABC-Paramount10223 | Let Love Go By/My Time To Cry | 1961 |
| ABC-Paramount10245 | There You Go Again/Don't Cry, Foolish Heart | 1961 |
| Sue 764 | Go Now/No Tears | 1962 |
| Sue 767 | A Handful Of Memories/Careless Hands | 1962 |
| Sue 769 Sue 783 | Hush Heart/I Got A Feeling That's How Heartaches Are Made/There He Is | 1963 |
| 1&r\$ 1001 | Or Leave Me Alone/It's Been A Long Time | 1963 |
| Sue 790 | Leave Me Alone/You And The Night And The Music | 1963 |
| Sue 794 | Hey Lonely/Doodlin' | 1963 |
| Sue 797 | I Can't Wait Until I See My Baby's Face/Who's Going To Take Care Of Me | 1964 1964 |
| Sue 104 | The Clock/Standing At The Pier It'll Never Be Over For Me/Move On Drifter | 1964 |
| Sue 114 Sue 119 | Run My Heart/Your Fool | 1964 |
| Sue 124 | I Can't Wait Until I See My Baby's Face/Who's Going To Take Care Of Me | 1965 |
| Sue I29 | Only Those In Love/The Ballad Of Bobby Dawn | 1965 |
| Sue 137 | No Time For Pity/There He Is | 1965 1966 |
| Sue 149 | White Christmas/Silent Night You Are What You Are/Either You're With Me (Or Either You're Not) | 1967 |
| Sue 150 Veep 1274 | White Christmas/Silent Night | 1967 |
| Sue 4 | I Know/It'll Change | 1969 |
| Veep 1297 | Hold Back The Dawn/Think About The Good Times | 1969 |
| Cotillion 44047 | I Don't Know/I Can't Afford To Lose Him | 1969 |
| Cotillion 44055 | Breakfast In Bed/What Becomes Of A Broken Heart Let Them Talk/I Love You Brother | 1909 |
| Cotillion 44065 Cotillion 44086 | I'm Good Enough For You/Don't Let Me Lose The Dream | 1970 |
| Chess 2099 | Is It Worth It?/Happy Birthday | 1970 |
| he Don Cordner or | d Pahu Washington | |
| Master Five 9103 | nd Baby Washington Forever/Baby Let Me Get Close To You | 1973 |
| Master Five 9110 | Lay A Little Lovin' On Me/Baby Let Me Get Close | 1974 |
| | ,,,, , | |
| by Baby Washingto | | 1073 |
| Master Five 9104 | Just Can't Get You Out Of My Mind/You (Just A Dream) | 1973 1973 |
| Master Five 9107 Master Five 3500 | I've Got To Break Away/You (Just A Dream) Can't Get Over Losing You/Care Free | 1974 |
| Master Five 3502 | Tell Me A Lie/Just Can't Get You Out Of My Mind | 1975 |
| Sixth Ave 10816 | Either You Love Me Or Leave Me/Cup (Runneth Over) | 1976 |
| AVI 253 | I Wanna Dance/I Can't Get Over Losing You | 1978 |
| 71,3000 | Turn Your Boogie Loose/Turn Turn Turn (Your Boogie) | 1979 |
| Law-Ton 1600 | Come See About Me/You Are Just A Dream | 1981 |
| Master Five 1001 | Crying In The Midnight Hour/Pedestal | 1.700 |
| Albums | | |
| by Baby Washingto | | 10 |
| Label/# | Title Theth How Heartaches Are Made | <u>Year</u> 1963 |
| Sue 1014 Sue 1042 | That's How Heartaches Are Made Only Those In Love | 1965 |
| Veep 16528 | With You In Mind | 1968 |
| Master Five 901 | Lay A Little Lovin' On Me | 1973 |
| AVI 6038 | I Wanna Dance | 1978 |
| CDs | | |
| Collectables 8828 | For Collectors Only | 1995 |
| Kent (U.K.) 136 | The Sue | 1996 |
| | | |

Ambient Sound. On the album she re-created her first hit from 1958, "The Time," with The Jive Five providing splendid vocal support.

In some published accounts of Baby Washington's career, she is said to have been a member of George Clinton's girl group, Parlet. There is a lady by the name of Jeanette Washington in the group, but she is not the Baby Washington of this story.

That's how heartaches are made

The music business can be terribly unfair, and like love gone bad it can create a lot of heartaches. Washington was vastly underappreciated in her time and relegated to obscurity, probably because her music was too subtle to be appreciated by the mavens of the rock press, who did much to elevate leading soul divas to prominence in the

popular press - if they shouted a lot.

Washington deserves to be remembered differently, as her recordings amply demonstrate. She not only was one of the great vocal stylists of the soul era, whose music is immediately identifiable by her vocal approach and timbre, she was a top-notch writer as well. A passionate fan of any particular artist can easily fall into hyperbole when writing about his or her all-time favorite, but there is no hyperbole to say that when the great female African-American singers of the soul era are recalled, true soul fans know that the name Baby Washington should be mentioned in the same breath as that of Aretha Franklin, Dionne Warwick, Etta lames, and Nina Simone.

September 8, 2000 **GOLDMINE #525**



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Frankie Goes Pop music with a twist

by Dave Thompson

hen, in January 1984, an English radio disc jockey announced that "Relax," the debut single by Liverpudlians Frankie Goes To Hollywood, was "overtly obscene" and would not, henceforth, be polluting the ether while he was on the air, he could not possibly have known what he was starting.

The song was already riding high in the British Top 10 and was already being tipped for the top. It had already had close to 100 airings on Radio One. The ban — which took just two days to spread from Mike Read's show alone to the entire BBC network — could not hope to change any of that. But neither did anybody expect the resulting furor to explode in quite the way it did.

Within a week, "Relax" was #1; within two, Frankie T-shirts were up there with it, ripping and rewrapping everybody's dreams of that year's favorite fashion and catapulting an entire country into a recherché world where the slogans were slick and Frankie dictated the lot of them. By the end of the year, Frankie had not only been to Hollywood, he'd sold around 15 million records worldwide. And all because Read said he didn't like them saying "Suck" on his radio show. The fact, as it was later admitted, that the ban was all part of the hype as well, would be immaterial. For a few months in the saggy trough of the mid-1980s, Frankie was a phenomenon.

Actually, Frankie would have done it whether Read had banned them or not. If ever a band was in the right place at the right time, it was them. For seven long years, the music industry had been crying out for something new, something exciting, something they could get their teeth into. Almost from the moment Frankie forced their way into the nation's consciousness, leering from a couple of million TV screens via Channel 4's *The Tube*, you knew that something was going on.

Three years later Frankie was no more. It wasn't the end for the individual members, of course — life went on before Frankie, life would go on after it as well and probably a lot more comfortably as well. Unlike so many other bands, where the singer gets all the attention and the rest of the band might as well be machines, the individual Frankies had each been personalities in their own right, and no matter what they all did next, their individual fan clubs would still be waiting for them. And "Relax" would still be selling by the truckload. In 1993, a decade on from the original release of "Relax," Frankie's hits collection, *Bang*, breached the British Top 5. Remixed and/or reissued, all four of the band's first singles would make the Top 20 again during the same period.

Of the five Frankies, Holly Johnson and Paul Rutherford were the ones who caused the most fuss, both after the ban and before it. They were also the ones with the most notable musical backgrounds.

Rutherford grew up wanting to be a clothes designer, only to be thrown out of St. Helen's Art School for being too weird. Later he found his way into The Spitfire Boys, a four-piece formed by their art school drummer, Budgie. His flatmates, a band called The Yachts, had just landed a one-off single deal with Stiff Records, and Budgie immediately coerced three friends - Rutherford among them into The Spitfire Boys. They rehearsed in a disused police station and spent their free time wearing out the first two Ramones albums before heading out on the road. Liverpool loved them, but though they landed a local record deal, their debut single, "Mein Kampf," would make no greater a splash than the band's occasional forays into London, where they played such seminal cellars as The Roxy and The Vortex. By Christmas, 1977, the band had splintered, that one single and a video of their last-ever gig (at Eric's, in Liverpool) their sole legacy.

Just as The Spitfire Boys were coming into land, another local band, Big In Japan, were going through upsets of their own. Born out of the excitement of an early Clash gig, B.I.J. had also released a single. But as 1977 drew to a close, so did the spirit of raucous naïveté that had prompted the band to form in the first place. Out went founding members Kevin Ward and Phil Allen; in came a desire to become the hottest thing on Merseyside, and by Christmas it was a very strange-sounding group that threatened to see in the new year.

The best thing about Big In Japan was their image, vocalist Jayne Casey a screeching mass of day-glo hair, future Echo & The Bunnymen manager Bill Drummond coaxing nighttime psychedelics from his guitar, and on bass, a 17-year-old former Judy Garland clone named William Johnson — known to all as Holly, ever since a girlfriend compared him to Andy Warhol superstar Holly Woodlawn.

It was Johnson's first band, although he denied he was completely inexperienced. "I have served my apprenticeship. I started writing songs at 13 in our front room." By 16 he had progressed to manhandling Jacques Brel's "My Death" in front of club audiences.

Despite such credentials, Johnson was not to be Big In Japan for long. In June 1978, after little more than six months, he quit, announcing that, with a little help from lan Broudie, B.I.J.'s maniacal drummer (and the future Lightning Seed), he was going solo.

"It was such a valuable experience in so far as being in a band is concerned," Johnson later said of Big In Japan. "Just look at who was involved. And because they all did so well it made me more determined and ambitious. It was good pressure, you know."

Rutherford, too, was moving in similarly illustrious circles. He had done little since the breakup of The Spitfire Boys, in musical terms at least. In the summer of 1978, however, reunited with Budgie, and working alongside Ian Broudie (who quit Big In Japan a couple of months after Holly) and Pete Wylie, he was fronting Liverpool's next great hope, The Opium Eaters.

Mick Jones of The Clash provided the band with both their name and a guitar. Said Wylie, "Paul and I went on the Clash tour, following them around, and Mick Jones said that of all the guys he knew, we had the most potential for starting a group." Unfortunately, he was wrong. After only a handful of rehearsals, Wylie moved off to form Crash Course, and Rutherford was off to stay with his elder sister in California.

Johnson, too, might have been excused for wishing he could make a fresh start. Two solo singles, lackluster cowboy sleaze anthems called "Yankee Rose" and "Hobo Joe." had done little, despite a guest slot on Granada TV's *Celebration* show, performing the second of the singles from atop a painted rocking horse.

He returned to a band format, fronting Hollycaust, and they, too, went nowhere. Before they broke up, though, Johnson did change their name — to Frankie Goes To Hollywood. The name meant nothing. Back in the mid-70s, another Liverpool band, Deaf School, had a song called "Frankie Goes To Nashville," but Johnson disregarded the coincidence; he spotted the name on a magazine cover, liked it and lifted it. Now all he needed to do was find the musicians who would do it justice.

Peter Gill, four years Johnson's junior, had been playing drums ever since his father bought nim a kit for his 16th birthday. "He bought it to shut me up, but after all the noise I made he wished he hadn't." "Ped" spent eight months learning to play, then

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(Frankie from page 62)

took himself out onto the youth club circuit. "The first proper band 1 was in was called Dancing Girl. Nasher (Brian Nash, then a trainee electrician) was in that too, and when Dancing Girls got stale, we left and formed Sons Of Egypt. Johnson joined soon after and started singing. We didn't have a guitarist, couldn't find one who wasn't weird, until Mark O'Toole's brother Jed asked if he could play."

Jed didn't last long — his playmates were all on the dole, but he had a job, a family, a house. While the others could stay out all night partying, he still had to bring home the bacon. But the younger Mark had no handicaps at all. The jigsaw was nearly complete.

The first task was to build up a repertoire that the band could take into the clubs with them. It was a joint effort — Nash, Gill, and O'Toole would come up with the music, then hand everything over to Johnson to fill in the lyrics. And immediately, something clicked. When the band — known once more as Frankie Goes To Hollywood — walked on stage for their first-ever gig, supporting Hambi And The Dance at Pickwicks in Liverpool, the soundtrack for 1984 was already on their set list: "Relax," "Two Tribes" and "Love's Got A Gun."

Hambi And The Dance were another Liverpool band, a year or so into a recording deal with Virgin and boasting Steve Lovell on guitar. It was he who landed Frankie the gig, but it wasn't the show that was important, so much as what the band found while they were playing it. Bored with the U.S.A., Rutherford had returned home and walked straight into a backing singer's job with Hambi.

He'd been living in Modesto, Calif., "where the grapes come from. Everyone was dead straight, except in San Francisco where they're just normal." He went home, renewed old acquaintances, and now here he was, watching while Frankie Goes To Hollywood set the atmosphere alight with their very first show. "He said 'Youse lot are great," Gill remembered later. "So he was in."

Rutherford replaced The Lizard Woman, a dancing, singing, nappy-wearing vision roped in by Johnson to pad out the vocal sound. She'd been good as well, but Rutherford was better. So were The Leatherpets, two local sisters who had no objections whatsoever to being tied to posts on stage and writhing their way through the band's next few gigs. Suddenly, the band was shifting; Frankie was still bing to Hollywood, but he was taking in a new strange places on the way. And things were beginning to move a little faster.

In October 1982, Arista Records pulled Frankie out of the sporadic campaign of gigs that had occupied them throughout the summer and paid £1,500 for the band to record "Two Tribes" and "Relax." It was a deal fixed up by Bob Johnson, manager of Ruts DC, who Frankie supported at the Liverpool Warehouse. The band were hot that night — literally as well as figuratively. Under the guidance of Rutherford, and the influence of *Mad Max II*, Frankie had finally discarded their jeans and T-shirts in favor of hard core leather 'n' studs, butch bikers with an axe to grind. It was a harsh, uncompromising look, but from the moment Johnson

saw it, he knew Frankie had something the world was going to want.

The band had been managing themselves up to this point; Johnson offered to take over that side of things and immediately set about proving his worth with a further string of gigs and the Arista offer.

Although Frankie, individually, were all musicians, Frankie collectively was essentially a visual experience and one that it was essential to understand if you were ever to appreciate what the group stood for. At least, that was how the band saw things. Arista, however, had taken them on sight unseen it was only fair, therefore, to give the bigwigs a glimpse of what they were getting involved with. Down to the subterranean sweatbox that was London's Hope And Anchor trooped the Frankies, prepared to run through their entire stage performance for the benefit of the hand-held video camera that Arista's cash had allowed them to hire.

Arista staff, from all accounts, were horrified by what they saw and heard. So, too, were Phonogram's folks, who replaced them as Frankie's latest suitors. The company willingly handed over enough money for the band to record a second demo, but never could have expected what they received — "Get Out Of My Way Arsehole (Junk Funk)" and "Love's Got A Gun." That company, too, backed off.

With the benefit of hindsight, the flaws in Johnson's master plan are fairly self-evident. Sure, the music industry was looking for the latest kick in the pants that would rejuvenate flagging sales, but they were looking for it in corners that had already been swept out a dozen times before. To some folk, the 20th anniversary of the release of The Beatles' first record was more than enough cause for celebration. For others, the rise of Culture Club and the birth of gender bending seemed likely to keep things in the pink for many years to come.

But it was all so safe. Boy George might have hinted at the kind of sexual ambiguities that, just 15 years before, had still been considered illegal, but this new band, this Frankie creature, did more than hint at it. They were simply too threatening, and even the most courageous marketing department could see no way of distilling them down for public consumption. Even after Radio One DJ Steve Blackwell gave the band a live interview then played the Arista demos over the air, even after John Peel aired a four-track studio session from the band, still the invitation to see the band conquering the London gay club, Cha-Chas, received no takers from the record companies of the world.

In December 1982, Frankie were given their biggest break yet. Channel 4's The Tube had dispatched a film crew to Liverpool in the hope of getting some news on Pete Burns, the mercurial frontman with Dead Or Alive. Like Holly Johnson and Rutherford, Burns had long been an integral figure on the Liverpool scene, a garish, outrageous creation who made George look like a Sunday School teacher. But he was also an elusive creature, so The Tube team went searching for something else to film. They found Frankie. Then, taking over the Liverpool State Ballroom for the duration of the shoot, the crew instructed Frankie to pull out all the stops.

And "Two Tribes," the record that proved once and for all that "Relax" was not simply a flash in the proverbial pan, was selling as if there was no tomorrow — which was most peoples' idea of its message anyway.



Few people watching The Tube the night the video was broadcast had any idea what to expect. Despite past editions of the Friday night show having already established The Tube as the ultimate alternative to the staid rock shows aired by the rival BBC, it was only occasionally that the program truly put its money where its mouth was. The appearance of Frankie, however, was to be one of those occasions. Summing up their performance, a stomping version of "Relax" played out to a procession of S&rM fantasies, Johnson explained, "our main purpose is pleasure, to communicate a good feeling. Sex is part of it, sex is enjoyable, isn't it? It's about not being hung up or feeling guilty about any particular so-called deviation you'd like to get into. It's quite normal. The gay angle is regarded as taboo, but it's just people getting down, getting into enjoyment, because it's not long that we are here."

The response to the Frankie's appearance was instant but fleeting. Peel repeated the session the band had recorded for him six months earlier; Radio One colleague Kid Jensen gave them another opportunity to seize the airwaves a couple of weeks later. And with another push for record company interest firmly in mind, Bob Johnson booked Frankie into their first major London venue, a night at the Camden Palace.

Every music paper was there, every record company executive, every TV and radio producer — and it was terrible. The band simply didn't click that night; after all the build-up, the TV and radio exposure, the way their name was being bandied around knowing circles as the next big thing, Frankie went to Lapland. They froze, and the reviews the following week pounced upon their failings with a vengeance. Sounds even called them "a massive piece of bullshit" and suggested Frankie's "dishwater disco rock" be "cremated without a wreath."

And yet, if the establishment had written Frankie off (only one record company approached them after the Camden gig, the independent Beggars Banquet, who offered £500 for a one-off single), other people, less restricted in what they wanted from a rock group, were more willing to help.

Producer and erstwhile Yes man and Buggle, Trevor Horn, now firmly established as one of the country's top pop producers, and former New Musical Express writer Paul Morley had recently been conspiring to establish a record company that was, basically, only going to do what they wanted it to and not give a damn for the whims of everybody else. Based in the old Basing Street studios in west London, the project was conceived as the ultimate in self-contained mass marketing. While Horn would mold the bands into a cohesive whole, using his every resource to create the ultimate sound, Morley would then package and sell the product, pushing it aggressively into every face that passed. He wouldn't ask people to buy the records, he'd tell them to. And in the back room, Horn's wife, Jill Sinclair, would sit and add up the profits.

In many ways it was an all-or-nothing venture. The very nature of the new label christened Zang Tuix'n Tumb by Morley, out of deference to the Italian futurist Marinetti — dictated success from the outset. If it was seen to struggle, even briefly, it would prove that the ideas behind it were redundant. And if it is true that there is no success like excess, ZTT had to be the most excessive of all. VARÈSE VINTAGE 25 ALL-TIME GREATEST HITS

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THE SHIRELLES 25 ALL-TIME GREATEST HITS VSD-6029

This 26-song anthology features all their major chart hits including "I Met Him On A Sunday (Ronde-Ronde)," "Dedicated To The One I Love, ""Tonight's The Night," "Will You Love Me Tomorrow?," "Mama Said,""Baby, It's You," "Soldier Boy" and "Foolish Little Girl" as well as many single B-sides that have rarely appeared on a Shirelles compilation. This compilation contains every significant *Billboard* hit by The Shirelles. 25 songs (26 tracks, including one bonus track, the stereo album version of "Baby It's You" — a version rarely found on any Shirelles compilation.) The booklet features memorabilia and photos as well as detailed liner notes.

GENE PITNEY 25 ALL-TIME GREATEST HITS VSD-6002

This 25-song anthology contains songs written by the very hot Burt Bacharach ("Only Love Can Break A Heart" [#2 Pop], "The Man Who Shot Liberty Valance" [#4 Pop], "True Love Never Runs Smooth"[#21 Pop]), Carole King ("Every Breath I Take" #42 Pop], "Yours Until Tomorrow"), Mick Jagger and Keith Richards ("That Girl Belongs To Yesterday" [#7 UK], and Barry Mann ("I'm Gonna Be Strong" [#9 Pop], "Looking Through The Eyes Of Love" [#3 UK]). This compilation contains every significant *Billboard* and UK hit by Gene. Includes 16 Top 40 hits, 10 Top 10 UK hits. Eight page booklet with photos from Gene Pitney's personel collection as well as detailed liner notes.

THE CHORDETTES 25 GREATEST RECORDINGS 302 066 097 2

The Chordettes were the most popular female vocal group of the '50s, charting fourteen times between 1954 and 1961, with songs like "Mr. Sandman," (#1) and "Lollipop" (#2). Unlike previous Chordettes greatest hits packages, this 26-

song anthology (including one bonus track and four previously unreleased tracks), features all of their chart hits and many great album cuts rarely found on a Chordettes CD. Features a never before heard version of "Born To Be With You." Several tracks are appearing on CD for the first time in Stereo. The booklet features memorabilia and photos as well as new detailed liner notes.

JOE TEX 25 ALL-TIME GREATEST HITS 302 066 101 2

This 25-track compilation is the first comprehensive Joe Tex CD to contain all of his significant chart hits. The Collection features 11 top 10 R&B hits including 3 that hit #1 and 4 hits that hit the top 30 pop charts. All songs were written by Joe Tex and were produced by Buddy Killen. The booklet includes photos and new detailed liner notes.

JERRY LEE LEWIS 25 ALL-TIME GREATEST SUN RECORDINGS 302 066 129 2 This 25 track CD collection includes all of Jerry Lee's major chart hits recorded for Sun Records. The package features two #1 country hits, as well as 11 songs that hit the top 30 on the country and pop charts (including the classics "Whole Letta Shakin' Going On," "Breathless" and "Great Balls Of Fire." The booklet features photos and detailed liner notes.

25 ALL-TIME GREATEST BUBBLEGUM HITS 302 066 132 2

This 25-track collection includes virtually every significant Bubblegum song that hit the charts in the 60s by artists such as Tommy James & The Shondells, Ohio Express, Tommy Roe, Bobby Sherman and 1910 Fraingum Co. The package features 11 Top 10 hits including three that hit #1: "I'm A Believer" by The Monkees, "Sugar Sugar" by The Archies and "Knock Three Times" by Dawn. Also, includes never-before-on-CD tracks by Saturday Morning cartoon favorites Josie & The Pussycats ("Every Beat Of My Heart") and The Banana Splits ("Wait Till Tomorrow"). The booklet includes extensive liner notes on the history of bubblegum music.

THE CHAMPS 25 ALL-TIME GREATEST RECORDINGS 302 066 113 2 This 25-track anthology is the most definitive Champs collection ever assembled. Not only does it include "Tequila" and all of their chart hits, but also features their versions of many of the greatest instrumental hits of all-time, including "Raunchy,""Night Train,""Rebel Rouser,""Peter Gunn Theme,""Honky Tonk" and "Last Night."

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Frankie Goes To Hollywood 12-inch singles.

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(Frankie from page 66)

Horn and Morley both saw Frankie on *The Tube*; Horn was immediately impressed, Morley less so. He saw no real purpose behind the group's cavorting and remained unconvinced until he heard the band's Kid Jensen session in February 1983, a triple-pronged attack that kicked into gear instantaneously with "Welcome To The Pleasure Dome," rocketed through an exuberant "Only Star In Heaven," then went out with all cylinders blazing on "Relax." Suddenly it all made sense, and two days later, Frankie were sitting around Horn's office, listening to him expound the theories behind ZTT. And when they liked what they heard, the marriage was made; now they just had to wait for it to be consummated.

The early days of the relationship were frustrating. Nothing was going to be done with Frankie, at least in musical terms, until Horn had finished work on the latest Yes album. In the meantime, they couldn't even play any live shows; instead, they were to sit tight while Morley set to work softening up the marketplace in readiness for the band's launch later in the year.

Through the spring and summer, Frankie were left to kick their heels in the rehearsal studio, first while the Yes album was completed, then while ZTT stuck a tentative toe into the waters with a single by Art Of Noise. That done, Horn then set about seeing what could be done with Frankie.

His first impression of Frankie had been of youth and excitement but with little of the technical know-how that he prized so much in his own visions. They were competent musicians, but that was about it - only Holly Johnson and Rutherford really stood out as indispensable, and in a move that under any other circumstances might have ended the relationship once and for all. Horn opted to employ session men - lan Dury's ever faithful Blockheads - to record the backing track to "Relax." Then, having created the sound he required, it would be a relatively simple matter to press the band into the mold. But something was missing, the energy, the youthful exuberance that had attracted Horn to the band in the first place. He scrapped The Blockheads' tape and decided to begin again, this time with Frankie themselves. And while the end result was not half as technically impressive as the earlier prototype, it did recapture everything Horn required from the band.

In Frankie's hands, "Relax" was already a pounding anthem, a modern dance that possessed most of the ingredients necessary for a hit. But it took Horn to stir the mixture to the right consistency, to put it in the oven and then take it out at exactly the right time. From a short but effective slab of noise, Horn created a throbbing monster, a masterpiece that offered everything to everybody and still left them begging for more. The sound he created was not unique, but it was special, and when the doubters said it was hard to tell where the band ended and the machines took over, Horn simply said, "all of this equipment means you can do anything with

sound and you don't even need musicians. But without musicians, you'd lose the performance, you'd lose the feeling. You'd lose the only thing that has any magic to it."

The creation of "Relax" gobbled up close to £70,000 worth of studio time, and that was before the band even began thinking about an accompanying video. That was to be as much a treat for the eyes as "Relax" itself was for the ears. In the three years since video had ceased being a pretty promotional gimmick and suddenly became a near-absolute necessity for any band hoping to get noticed in the marketplace, any number of gratuitous excesses had been thrown against the fan. It was only natural, therefore, that Frankie should want to be more gratuitous and a lot more excessive than anybody else.

Passing a crude storyline dreamed up by Johnson and Rutherford onto director Bernard Rose and then toning down his ideas for mass consumption, Frankte set to work on a four-minute extravaganza that, when they were interviewed after the fact, was revealed as standing for everything they wished Frankie to be. While Rutherford explained, "we wanted it to be really lavish, a spectacle in itself and not just an advert for the single," Johnson continued with an outline of the plot. "The idea is that there's this virginal character, Frankie, and his girlfriend's just left him. He's never had sex, and he's walking down the street and gets lured into an orgy scene by this character in black. It's going to be a club scene, the sort of clubs we like going to. It's going to be Emperor Nero in this club, a huge man who gets his whole body shaved for sexual kicks and feeds people to tigers and lions."

Rutherford continued, "For us, it is just like getting someone else to pay for our fantasies. That's the whole idea. We're just having a party. It's such wonderful imagery to use, though if you haven't been in an Amsterdam leather bar you won't quite understand."

The video opened, in fact, with Johnson being drawn through the streets of East London on a rickshaw pulled by Paul Morley, who is wearing Mickey Mouse ears. "Frankie has apparently asked to be taken to a nightclub," explained *The Face* magazine. "Anyone daft enough to ask Paul Morley in Mickey Mouse ears to take them to a club of his choosing probably deserves what follows."

What followed, however, would remain a well-guarded secret. The video was all but banned from the moment it was premiered, with Island Records (who distributed ZTT) insisting yet another promo be shot, this time a conventional "in concert" effort.

If the nation's broadcasters were pleased to see the back of the original video, they had some unlikely supporters in the remainder of Frankie — Nash, Gill, and O'Toole. Absent from the band's first major press interview, in the *New Musical Express* the week after "Relax" was issued, they had read with growing dismay as their "spokesmen" gave very short shift in the ensuing article. The three musicians weren't even mentioned in Gavin Martin's story, pushed out by the writer's apparent fascination with Johnson and Rutherford's sex lives, and the "Relax" video did nothing to salve the boys' emotions.

"The Lads," as the three musicians were now becoming known, made no secret of their dissatisfaction with the "Relax" video, although never to the extent that it endangered the stability of the band. Indeed, the band had considerably more to worry about than that as Christmas 1983 approached.

"Relax" was launched on Halloween and crept into the lowest possible reaches of the chart, #77 — not bad for any band's first time out, but hardly ample reward for all the work and money that had gone into its execution. From there, it climbed to #67, then #55... and just as it looked like it was all going to be all right after all, it stopped moving.

Number 54 the next week, back to #55 the week after. The band scraped a few good reviews from a 15-minute performance at the gay club Heaven, but they knew that their next public airing, on *The Tube's* Christmas special, was literally make or break time — so much so that Horn himself was taking no chances.

The group needed the exposure. But what would they be exposing? A painful inability to re-create the glory of "Relax" on stage? Maybe, maybe not, but when Frankie took the stage to a tumultuous roar, only the pedants really noticed that their instruments weren't plugged in. While Rutherford and Johnson sang, the band simply mimed to a pre-recorded tape. And did it matter? No. A few folks grumbled, but the rest just went out to buy the record. When the music industry reconvened after its Christmas break, "Relax" was standing proud at #35, and Frankie were set to appear on *Top Of The Pops*. The following week, "Relax" had jumped to #6 — and within that very same week, it had been banned outright from the single most influential radio and TV network in the land.

Reported Melody Maker (in whose own chart "Relax" had already hit #1), "Frankie Goes To Hollywood's controversial hit, 'Relax,' has been unofficially banned by individual BBC producers. They've decided not to play it due to the sexually explicit nature of the lyrics...."

The ban was prompted by just two words in the lyric. "Suck" and "come," Radio One program controller Derek Chinnery told *The Guardian* newspaper, were apparently confirmed by the group "as referring to fellatio and ejaculation... We could have said there is a dual meaning to this song, that it was a kind of nonsense song about relaxing, but when the performers themselves confirmed that it was referring to these sexual aberrations, then it didn't seem to me appropriate that we should play it at all."

As moral guardians for a nation, the BBC have always been in a peculiar position when it comes to exercising their responsibilities, primarily because the very act of blacklisting a record generally suddenly bestows an aura of glamour onto something that might otherwise have been overlooked entirely.

When Jamaican reggae singer Max Romeo released "Wet Dream" in 1969, the BBC were quick to ensure it would

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(Frankie from page 68)

never soil their turntables, and the ensuing publicity pushed the song to #10. Three years later, the late Judge Dread enjoyed the first of half a dozen innuendo-laden Top 20 hits without once hearing the fruits of his labors on the radio. Now Frankie were in the sin bin, and if there was anybody out there who hadn't heard "Relax" beforehand, the moment they knew it had been banned they made sure they bought it regardless. For five weeks, "Relax" sat at the top of the chart, without a single Radio One play to help.

But it wasn't only the song's naughty nature that sold it. In Germany, where "Relax" wasn't banned, it was #1 for six weeks, and fans in France, Greece, Holland, Spain and Switzerland weren't slow to take it to their hearts either. It had taken a long time, it had been uphill all the way, but at last Frankie had done it. Now all they needed do was ensure that they continued doing it.

"Two Tribes" was written during the Falklands War and was, said Johnson, Frankie's anthem. Certainly it was a more powerful song than its predecessor, in lyrical terms at least, while Horn was again to turn his talents toward creating a devastating backing track.

As forceful and direct as was its predecessor, "Two Tribes" was "about peace." Johnson continued, "When two tribes go to war...' There's an element in the music, an American funk line and a Russian line. It's the most obvious demonstration of two tribes that we have today." The band's promotional pictures hammered the point home hard. Decked out in Russian military uniforms, Frankie posed for the cameras in front of an American city skyline. But for forceful marketing, even they were left breathless by the video that accompanied the single. "We were in Europe when it was being conceived," Rutherford said, "So we left it in the hands of Godley and Creme, the producers."

Once half of mid-70s superstars 10cc, Kevin Godley and Lol Creme had of late placed their own brilliant musical career on hold while they lived out their own, original teenage dream of producing films and videos. Their work with Duran Duran (the steamy "Girls On Film"), Culture Club, and The Police had already singled them out as a genuine power in the world of rock video, as audacious as they were thought-provoking, but the scenario they dreamed up for "Two Tribes" eclipsed everything they had pulled off in the past.

Egged on by representatives of every other country in the world, Russia (President Chernehko) and America (Ronald Reagan) hurled themselves at one another in a wrestling ring, no holds barred. Ineffectually refereeing the bout, Johnson kept up a running commentary on the battle through the words of the song. Extracts from the British Government's nuclear precaution guide, the "Protect & Survive" leaflet, were read out over the chaos; how could anybody have been surprised when it was greeted by yet another ban? Only Channel 4 deemed the video suitable for showing, and even then it was tucked away at midnight, long after impressionable minds had been tucked up in bed, with a studio discussion of the song's message tacked onto the end to prove responsible broadcasting.

"Relax" had taken a long time to hit the chart — "Two Tribes" took almost as long to reach the shops. Horn and the band spent three months agonizing over the song, preparing the way by releasing the first installment in one of the greatest marketing campaigns of the age, the "Frankie Say" T-shirt boom.

Immediately, the shirts ran into trouble, when Malcolm Thornton, the Conservative MP for Crosby, attacked the group over one of the more incendiary slogans, "Frankie Say Arm The Unemployed."

"They are simply cashing in on the city (of Liverpool)'s tragic unemployment situation with these distasteful Tshirts," Thornton accused, and though he stopped short of acknowledging that it was his own government's policies that had created that tragedy in the first place, he did make one good point. "Frankie say they are anti-war, yet their slogans promote conflict." Politicians, meanwhile, claimed they were anti-Frankie, but that didn't stop them from promoting them.



Frankie were everywhere. In the record stores, remixes of "Relax" were still appearing in prodigious quantities and formats to be joined by a similar deluge of "Two Tribes" variations. On television, the band made their post-"Relax" live debut on *The Tube*'s midsummer night special and stole the show. George wrote vituperative letters to *Record Mirror* condemning Frankie for "telling people that it's naughty to be gay," and while the Leatherpets — dropped from the lineup shortly before fame finally arrived — were pouring out their hearts in one daily newspaper, Johnson's parents were standing up for him in another.

And "Two Tribes," the record that proved once and for all that "Relax" was not simply a flash in the proverbial pan, was selling as if there was no tomorrow — which was most peoples' idea of its message anyway. Having entered the chart at #1 on June 3, "Two Tribes" stayed there for seven weeks before beginning its unwilling descent. How could Frankie follow that? How could anybody follow that?

On Oct. 19, Frankie released their first album. Welcome To The Pleasuredome was a double set, and while plans for a free 36-page booklet to be included within the packaging never materialized, everything else we were told about the record was true. While "Two Tribes" hogged the chart, Frankie hogged the recording studios. They used every benefit modern studio technology could confer at their beck and call as they laboriously pieced together their own interpretation of The Pleasure Dome that was to give the record its title.

In addition to "Relax" and "Two Tribes," and their respective B-sides, "Ferry Across The Mersey" (coincidentally a hit first time around for the last band to hit #1 with their first two singles, fellow Liverpudlians Gerry & The Pacemakers) and Edwin Starr's "War," a dozen further numbers were recorded, 10 group compositions and two more cover versions — an outrageous "Do You Know The Way To San José," and an unbelievable "Born To Run," a Bruce Springsteen-shaped slice of vintage Americana that painted as glorified a vision of life on one side of the Atlantic as the Frankie T-shirts were a condemnation of life on the other.

Advance sales of almost a million and a half copies awaited the album's release, a statistic that guaranteed Frankie the hit of a lifetime whatever the quality of the record itself. Of course the music press (and the dailies as well) rose like lemmings to be first on the streets with their appraisal of the masterwork, but even as the reviewers put pen to paper, they knew just what a futile task awaited them — the album would be #1 before the papers even went to print; who cared what the critics thought of it? And while the wholesome charms of Wham! would topple it from that lofty perch within just a couple of weeks, by the end of 1984, less than three months worth of sales had pushed *Welcome To The Pleasuredome* into the Top 10 best-selling albums of the entire year.

The Tube summer show aside, nobody had seen Frankie play live in almost two years now — and of those who had seen them before, the majority all seemed to have been present at that disastrous Camden Palace gig. So when it was announced that the band were at last going to be emerging

from their studio shell, nothing more than knowing nudges greeted the news that the first stop on the agenda would be around 2,000 miles from the people who had made the entire thing possible in the first place — the British public.

After a handful of low-key dates in Canada, Frankie would make their official return to live duty in Washington, D.C. - 20 years after another bunch of all-conquering Liverpool lads, The Beatles, had kicked off their own annexation of the U.S.A. from that same city. But if anybody thought Frankie were opting for an easy get-out, polishing their live act before bringing it home to roost, they were sorely misjudging the audiences the band would be facing. Frankie meant nothing in America -- "Relax" had taken a quick look at the view from #67, then faded back into obscurity - but they were a known quantity all the same. Any band who had sold 12 million records in Europe in as many months would be. While America was more than willing to be favorably impressed, it was just as happy to laugh the whole thing off as yet another Limey con - and there had been enough of them over the past four years.

From D.C., Frankie hit the road, a tour that concentrated in the main on small but prestigious venues around the big cities, and for the most part, things went off OK. True, the *Philadelphia Enquirer* described them as a "collection of smug twits... playing less than an hour of second-rate disco," but elsewhere, they were met with polite, if not exactly overenthusiastic, responses from critics and public alike.

Certainly they went over a lot better than one English newspaper, *The Sun*, would have had its readers believe. "We Think Frankie Stink" screeched the ever-reliable tabloid, before plying its readers with terrible tales of foul-mouthed objectionables insulting famous film stars (Rutherford called Gene Kelly a "solid gold dickhead" after the band met him in Hollywood), swearing on the radio and generally besmirching the good name of Britannia wherever they set foot.

Not that Britannia herself cared that much — Frankie's third single, "The Power Of Love," quite predictably made its way to the top of the chart, its somewhat slow progress (it stopped off at #3 on its way) attributable only to the fact everybody already had the song on the album. And when Frankie returned home, on Dec. 7, it was to find three fully sold-out houses awaiting them at their first U.K. gigs, at the Royal Court Theatre in Liverpool, and the BBC atoning for past sins by airing the "Power Of Love" video (directed again by Godley and Creme) at every available opportunity.

After all the excitement of the previous 12 months, few people — least of all Frankie themselves — expected the momentum to be maintained into the new year. Rutherford admitted that he hoped things would continue but added, "It doesn't bother me if we don't [maintain that excitement], and if people feel disillusioned, then I'm dead sorry, because we never went out to do things....

"Morley had the bigger ideas for us. Even before he got to know us he thought, 'If I can market this band [and] get people to like them, I'll be a happy man.' And I think he's done it. He cut through all the bullshit." And the band's fans were better off for it. "They're not interested in all the sordid facts," Rutherford asserted. "They still buy the records, and they obviously like us." A British tour, through March and April 1985, confirmed that assertion, as did the success of yet another single from the *Pleasuredome* album, a heavily edited version of the sidelong title track.

According to ZTT, "Pleasure Dome" was "a record for the dreamers in life, definitely not the plodders. Frankie's current message to the world is that they have no guilt at all about anything at all." The single reached #2 in the chart after blazing into contention at a more restrained #5, while the tour, an ecstatic explosion of everything Frankie had ever promised and a lot more besides, sold out virtually the moment tickets went on sale. So great in fact was the demand for seats that two further London shows were tacked onto the itinerary weeks after the first pair were announced.

From there it was on to Europe, Japan... when fans complained that there had been no new records, the band



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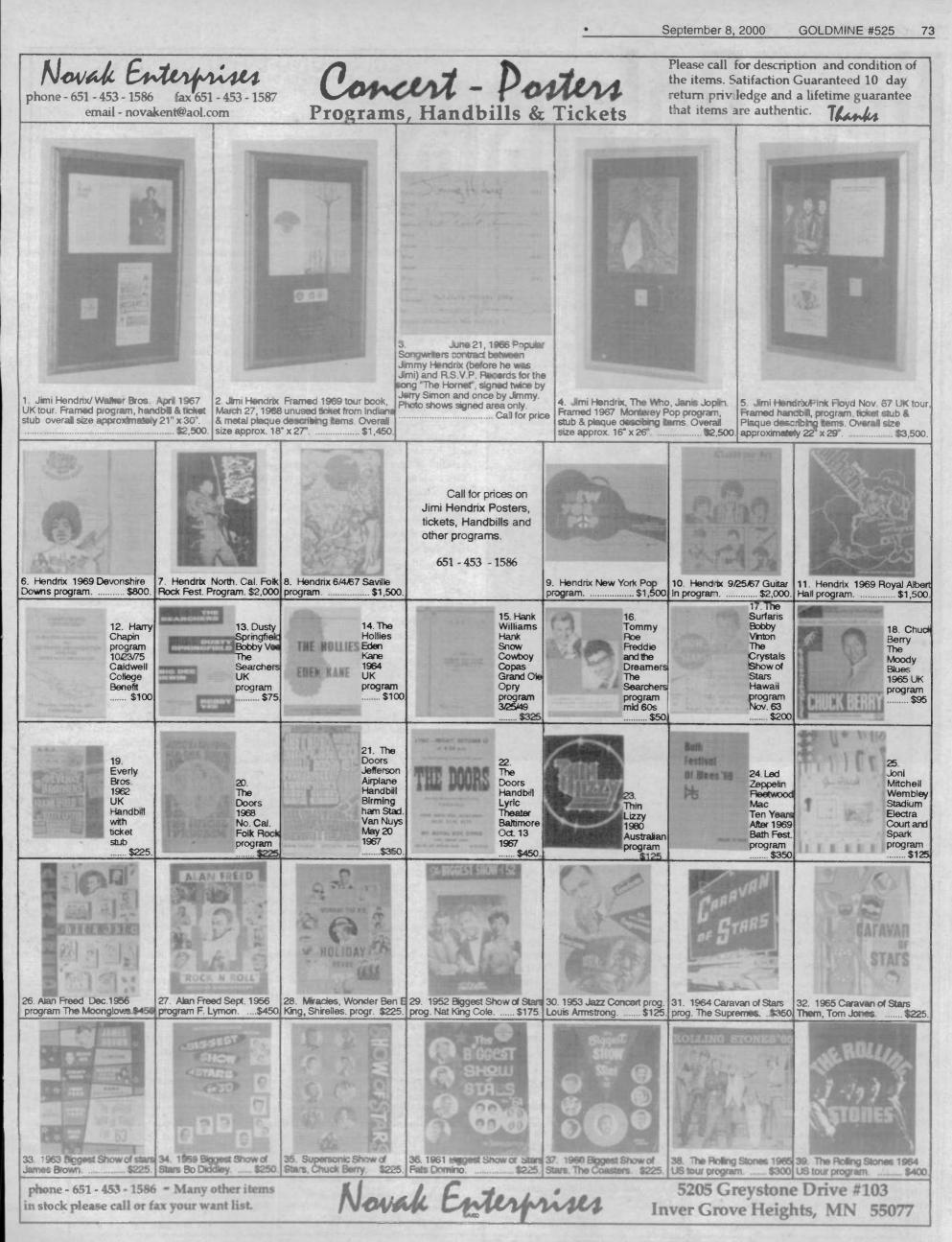
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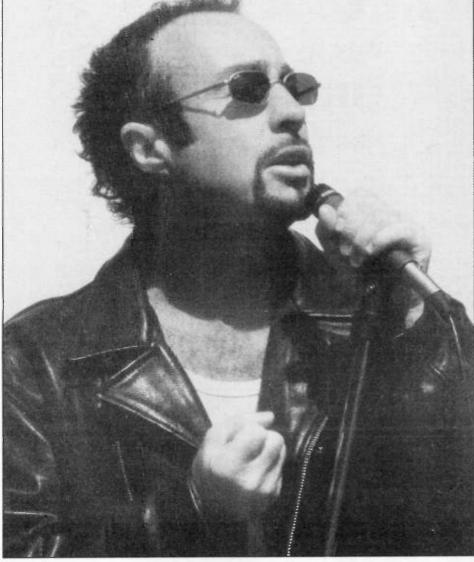
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New Releases



Paul Rodgers

THE NO WTO COMBO Live From The Battle In Scattle Alternative Tentacles (Virus 250)

As tear gas wafted through the streets of Seattle last Dec. 1, 1999, a plucky group of musicians braved the city's "Curfew Zone" and set up shop at a downtown club, hoping an audience would be able to find its way there as well. The band was in luck, for not only was an audience on hand, one man was even thoughtful enough to record the show and give the tape to the band afterward.

That's the story behind Live From The Battle In Scattle by alternative supergroup the No WTO Combo — Jello Biafra (ex-Dead Kennedys), Krist Novoselic (ex-Nirvana and Sweet 75). Kim Thayil (ex-Soundgarden), and Gina Mainwal (ex-Sweet 75). The one-off group opened for Spearhead last December at Seattle's Showbox club during the hectic week of the WTO conference.

The riots that virtually paralyzed the city center led to the show being postponed one night. As such, the audience is both in a raucous mood and in need of release, wellprimed for Biafra's opening monologue. "What can we say about the past couple of days except the people have spoken!" he proclaims to cheers from the crowds. Biafra pontificates for the next quarter hour or so, with the band sneaking up behind, eventually breaking the tension by launching into Dead Kennedys' "Let's Lynch The Landlord."

Given the short rehearsal time (four days before the show), the set is understandably short but potent, featuring another Kennedys cover, "Full Metal Jackoff," and two new songs. "New Feudalism" is Biafra's rallying cry as he laments the rise of "serf music," while "Electronic Plantation" attacks the mindless automatons programmed to work at that little computer place based in Redmond. The band is suitably ferocious, and Biafra's frightening vocal theatrics prove yet again he's American's version of Johnny Rotten.

At one point Biafra celebrates the fact that the WTO protests have brought together an unlikely alliance of "treehuggers and rednecks." "That is why the Battle in Seattle is a shot heard 'round the world," he says. "We are making history! Isn't it better than staying home and watching it on TV?" Live From The Battle In Seattle lets the listener experience a little history too; and best of all, no gas mask is needed.

— Gillian G. Gaar

World Radio History

PAUL RODGERS Electric CMC International (86294)

You have to love the old buffer, you really do. Though Paul Rodgers has been out of famous bands far longer than he was ever in them, still the merest hint of those earthy cornflake tones is enough to set the memory banks racing — the first time you heard "All Right Now," "Wishing Well," "Can't Get Enough" — OK, let's not get into what happened after that.

He's been through the musical wringer since then, though; a weak album here, a duff record there, and though it's been three years since his last one, still *Electric* arrives with the kind of "say it loud, I'm old and... er... that's it" kind of cover that makes you want to put it back on the rack right away. Ah, but the Bad Company anthology was a let-down, and the import Free box was a big, fat sow's ear. So on it goes, and up soars the volume and... goodness gracious, he's gone and pulled it off!

Who are the band? Geoff Whitehorn on guitar, Jaz Lochrie on bass, and Jim Copley on drums. No keys, no horns, no synths. What you get is what you want — Rodgers kicking into the opening "Deep Blue" as though he was born to sound like this. Which, of course, he probably was.

Let's not get *too* excited. At it's best, *Electric* is better than a bad Bad Company album, but not as good as a great one (the self-titled first). "Walk Tall" is excellent, all vocal gymnastics and hot, stompin' blues, and "Find A Way" is very much one of those all-purpose heavy ballads that he's been pulling off for years. But "China Blue" is sulking because "Ready For Love" was written first, and "Love Rain" has some of the most annoying backing vocals ever. "Jasmine Flowers" is pretty whiffy, too.

But it's unfair to judge on individual songs — 10 songs serve up far more rough than smooth, far more stonkers than stinkers, far more memories than regrets. And when it's over and you want to hear it again, then you know you're in the presence of a master. One who knows what he's good at as well.

— Dave Thompson

VARIOUS ARTISTS

Gathering On The Mountain, Live, Parts 1, 2 and 3

Relix Records (RRCD 2103, 2104 and 2105)

The success of the initial Aug. 9, 1996, Gathering On The Mountain commemorating the first anniversary of Jerry Garcia's passing encouraged an expansion of the annual pilgrimage/celebration at Blakeslee, Pa.'s Big Boulder Sky Resort. Recorded via a 24-track mobile unit, these three hour-plus CDs document the 1999 fest. There's minimal packaging — just plenty of music.

Sixties Bay Area stalwarts, Dead associates and younger-generation Dead influencees balance the discs. Early Dead keyboardist Tom Constanten combines "Friend Of The Devil" and The Who's "Boris The Spider" into a single instrumental. He also turns "Morning Dew" into a keyboard solo — a choice perhaps partly based on its apocalyptic lyrics losing their timeliness in an era free of Cold War fear. Upbeat and jazzy, Merl Saunders' "Sugaree" hardly resembles Garcia's white bluesy original.

So can San Francisco's Summer Of Love be resurrected 30 years later? Well, sort of. "Keep On Truckin' Mama," says the blues-'n'boogie Jorma Kaukonen Band. With her power pipes and cool poise, Jefferson Starship's Diana Mangano does better than anyone could hope redoing Grace Slick's "White Rabbit" and "Somebody To Love." Yesteryear's underground radio classic "White Bird" has soft edges where violinist David Laflamme once bowed electrifyingly with It's A Beautiful Day. We can't expect time to stand still.

Lengthy riffing — a Dead hallmark pushes plenty of tracks to lengths AM radio would never accept. "This next one never made it onto CD because it's that dreaded concept in the record business — an instrumental," we're told as God Street Wine commences "Stupid Hat." Ordinary record strictures never held with Dead heads.

Toni Brown (not the Joy Of Cooking founder, but the younger *Relix* publisher) jokes about other people acting their age in "Last Row Of The Balcony." Sure the fest has an element of reliving lost youth and an idealistic yet frightening time that will never return. "Too many years to watch our hearts die this way," Kaukonen laments — possibly of a love affair. Or does he mean the '60s brief flowering of peace, love and brotherhood? You can't go home again, Tom Wolfe told us. Gathering On The Mountain tries. — Bruce Sylvester

ALICE COOPER Brutal Planet Spitfire Records (6-70211-5038-2)

People who are inclined to equate the antics of Marilyn Manson with those of Alice Cooper overlook one essential fact; namely, that no matter how ghoulish Cooper's songs might appear on the surface, they're almost always laced with humor. Whether heralding the joys of summer vacation ("School's Out") or reveling in the thrill of hacking a baby doll to bits ("Dead Babies"), Cooper has generally expressed himself with tongue firmly planted in cheek.

These days, however, in a world in which children murder children (or their teachers), even a die-hard vaudevillian such as Cooper seems reluctant to dispense make-believe horror. Hence, his new CD, Brutal Planet, might just be the most reality-based album Cooper has released to date.

Right from the start, on the ferociously rendered title track, Brutal Planet announces its uniformly bleak vision of America. One can never be certain, of course, whether Cooper is expressing his own sentiments or those of his theatrical alter-ego, but songs such as "Wicked Young Man" (which addresses skinhead hatred) and "Blow Me A Kiss" (about gun violence) appear to be devoid of irony. Similarly, "Pick Up The Bones" (a composition inspired by a news broadcast that featured a man burrowing through rubble for the remains of his family) and "Cold Machines" (which extrapolates themes from George Orwell's 1984) serve not as fodder for Cooper's cartoon horror, but



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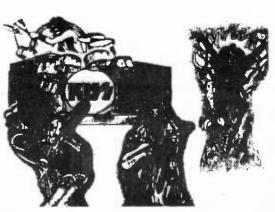
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KOLLECTABLE LISTS AVAILABLE



(Frankie from page 70)

could only shrug and point to a touring schedule that had taken them halfway 'round the world in only a matter of months. Only when that was all over could they even begin to contemplate going back to the studio to begin piecing together whatever it was that Frankie would be saying next. Whatever it was.

Recording began, somewhat disastrously, in Ireland, shifted to the Spanish island of Ibiza ("very hot with lots of flies," Johnson complained), then returned to Ireland. From there, a studio in Holland played host to the group, after which it was off to the island of Jersey and back to Holland where *Liverpool* was finally completed in mid-1986.

"The new stuff's quite heavy, even though that's a bit of a cliché," Nasher announced proudly. "It's good. We've been more grown-up in the attitude and execution, and we've been more involved, had more shout." Gill admitted, "some of the stuff on the last album was a bit crappy — this album's 10 times better. It's more what we really are, five fellas from Liverpool singing songs about the way they feel about things." To which Johnson added, "I describe it as taking off the rose-tinted glasses that was being worn when *Pleasuredome* was written."

Just how rose-tinted were those glasses, though? Two years had elapsed since *Pleasuredome* — now it was November 1986, and while one set of rumors circulated, concerning the quality (or otherwise) of the new record, another set flew around the stability (or otherwise!) of Frankie, and in particular, Johnson.

"Why do people keep saying I'm leaving the group?" Johnson himself bemoaned. "I've felt like leaving loads of times, when I've been really fed up on tour and wished I was back on the dole in Liverpool. But I feel like that about anything."

Yet it was plain something was wrong in the Frankie camp, and it wasn't only the relatively poor chart perfor-

After all the hullabaloo, Frankie had steadfastly refused to take off in America, a goal whose attainment might indeed have brought "a commercial pressure" to bear.

mances of their latest vinyl that was the cause, although that certainly helped ruffle feathers even further.

ZTT's decision to allow the band a little more say in what they were producing had backfired to say the least. Not only had Frankie staunchly refused to produce anything even remotely approaching the shock marketability of "Relax" and "Two Tribes," they hadn't really come up with anything saleable either. Of the singles culled from *Liverpool* neither "Rage Hard" nor "Warriors Of The Wasteland" came even close to eclipsing their illustrious forebears; *Liverpool* itself sold a mere fraction of *Pleasuredome* — and that despite, as a single album compared to a double, costing half the price of its predecessor.

Johnson tried to put a brave face on things. "My main attitude when sitting down to write this album was, 'Well, it's pointless trying to regurgitate a carbon copy of the first things we did, those successful pop things."

But the reasons those "pop things" had been successful were also bound up in that same sense of futility, and when *Record Mirror* asked him whether Frankie were becoming "just a normal pop group," his reply highlighted yet another flaw in the original Frankie master plan. After all the hullabaloo, Frankie had steadfastly refused to take off in America, a goal whose attainment might indeed have brought "a commercial pressure" to bear. But they had misfired, and, although it remained unspoken, the feeling was still there that *Liverpool* was the sound of a band who didn't particularly care what happened next. Indeed, another *Record Mirror* interview left the journalist with little more than a tape full of obscenities to transcribe for her readership: "Let's talk about the new album? 'It's shit. We're shit, everyone is shit.'"

Early into 1987, the curtain finally fell. "Frankie Goes To Hollywood have had enough of each other, at least for now," announced a ZTT press release. "They can't stand the sight of each other but can't stand to be apart. Members of the group will spend nine months preparing individual projects, from Ped Gill's duet with Frank Bruno through to Paul Rutherford's 'Love Affair With A Camera' single." The band would reconvene early in 1988, the press release continued, when they would begin work on their third album, *Family Tension*. They never did: Instead, while Johnson and Rutherford moved onto solo careers — neither of which came close to recapturing the magic of their original moment, Frankie said farewell.

Frankie Goes To Hollywood might well have been the perfect pop group. Early in their career, Johnson boasted that he had never heard of anybody who didn't like something they had done, whether they admitted it or not.

And even if that particular bubble burst in what still seems record time, over the space of nine months and three singles, Frankie reconfirmed everything that pop music should be but so often isn't.

They weren't safe, they weren't sanitized. Mums and dads rarely liked them, and serious music fans blanched at their name. They were silly, they were subversive, they were crude, they were vulgar, and best of all, they were utterly fake. They produced nothing of lasting worth, but they recorded a string of classic hit singles and a media phenomenon to die for. And at the end of the day, that's all that matters, because at the end of the day — isn't that what great pop music is all about?

(Brian Wilson from page 54)

body to move. It's making fun of people who are too lazy to exercise. You've got to force yourself to exercise. "Too Much Sugar" was a health food song, a song about health.

Are you staying away from sugar? Not like I should.

Are you running again?

Yeah I'm running almost every day, not very far, a couple of miles. Even when I don't feel like it, I do it anyway.

Do you feel that keeping physically fit keeps the mind clear and allows you to be more creative? Yeah, when you exercise you force oxygen in your brain, which clears your brain up and gets you thinking just right. It gets your mind in order.

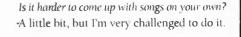
What do you think about when you run? When I run I'm thinking, "Go, go! Don't stop! C'mon!" I kinda go crazy talking to myself.

Are you still very competitive?

I remember being competitive, but I can't temember how and in what way. I remember in the '60s I would go, "I gotta try and beat Spector. I gotta try and beat Phil Spector!" I'd get on these kicks and I'd go in the studio and try to outdo him, but it never happened. But it was fun trying. I had a lot of fun trying. Who was your best friend growing up?

I was real friendly with Rich Sloan but probably my best friend was Steve Anderson. He's just a guy from Hawthorne High School. He's a nice guy. He was our quarterback. I was really jealous of him because he was first string and I was third string. I was 165 pounds, six-feet-two. That was pretty lanky. I got hurt one time when I got tackled and I quit the team. Al [Jardine] played on the same team that I did. He was a fullback, a pretty rugged guy, pretty rugged player.

Who are you collaborating with today, Andy Paley? No, I'm not collaborating right now. I'm working on my own.



Have you been writing much recently? Eve been writing a little bit. Eve been trying to write a song. Em not in a slump now. Songs are starting to happen a little more, which Em pretty happy about.

How long has it been since you've been able to write a complete song? A couple of years.

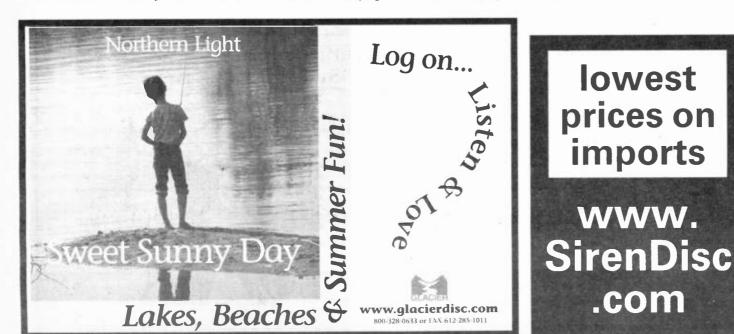
Why do you feel you've been blocked? I don't know, I can't explain it.

How do you get out of a songwriting slump? I work each day on the piano a little bit. Sometimes I don't try to write, but at least to play the piano each day is important, to stay in touch with my piano and play in my favorite keys.

What are some of your favorite keys to play in? E, B, E flat and C sharp.

Are you still playing "Rhapsody In Blue" to get you in a songwriting mood?

I still play "Rhapsody In Blue," yeah. I like that. I play "Be My Baby" to get into the mood to write. I play boogie-woogie piano now and then. This is the room I write in [Wilson motions toward his piano in his music room]. This is peace and quiet. I haven't really finished an songs in this room yet, I've started a few.





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While visiting a ranch in Redwood City, Calif., in 1972, Dewey Bunnell had found a snake and showed it to band members Dan Peek (left) and Gerry Beckley.

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| Aug. 28 | Van Morrison |
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| Sept. 4 | Ted Nugent |
| Sept. 11 | Foreigner |
| Sept. 18 | Stevie Ray Vaughan |
| Sept. 25 | Todd Rundgren |

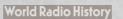
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September 8, 2000

GOLDMINE #525

81

(New Releases from page 74)

rather as vehicles within which he rails against America's desensitized response to violence and greed.

From a musical standpoint, Brutal Planet is awash in doomsday guitar riffage and machine-gun beats that, stylistically, sounds somewhere between Metallica and Motorhead. On those rare occasions in which a ballad begins to surface (as on "Pessimystic"), waves of electric carnage inevitably come crashing down. Adding to the effect of it all, of course, is Cooper's wonderfully serrated voice. Thirty years into his career, the original shock rocker still sings like he's Master Of Ceremonies at the apocalypse.

-Russell Hall

TRAVIS The Man Who Epic/Independiente (EK 62151)

Produced by Nigel Godrich (Radiohead, Beck), Travis' lush, quieter sophomore effort, The Man Who, has achieved multiplatinum status in the U.K., making this Scottish quartet Britain's latest big thing. As understated as their brand of soothing folk rock is, it may be harder to get noticed here in the States. Singer Fran Healy rarely raises his tenor voice, the tempo stays more or less the same and a pronounced melancholy blankets nearly every song here, yet the overall effect isn't likely to bring anybody down.

Healy sounds more wistful than tortured, and the music, with its ringing guitar lines (courtesy of Andy Dunlop), makes for unabashedly pretty pop. When Healy asks the musical question "Why Does It Always Rain On Me?" or mourns love's loss in "Driftwood" ("Home is where the heart is but your heart had to roam, drifting over bridges never to return"), the tunes' maddeningly infectious melodies easily counteract any lingering gloom.

Not that Healy isn't capable of the occasional shot of humor - in the shimmering pop of "Writing To Reach You" he takes a playful jab at Oasis ("The radio is playing all



Travis, from left: Dougie Payne, Andy Dunlop, Fran Healy, and Neil Primrose.

the usual and what's a wonderwall anyway?"). Throughout there's an entrancing pull to these gentle melodies that in the end impress with a whisper rather than a shout. - Tierney Smith

ARAB STRAP Elephant Shoe Jetset Records (TWA028CD)

Mad For Sadness Jetset Records (TWA029CD)

Scotland has produced its fair amount of indie rock success stories in recent years, and it hasn't been overlooked by the press. Sometimes it is easy to lump groups such as Mogwai, Prolapse, Belle And Sebastian, and Arab Strap (among others) all into one neat, geographically defined category. But the truth is, all of these bands have very distinct sounds that defy genre, much less geography.

Arab Strap and Belle And Sebastian are probably the most frequently compared groups of the lot for several reasons. In 1998, just as Belle And Sebastian were receiving commercial and critical success for The Boy With The Arab Strap (the title is indeed a conscious homage to Arab Strap), Arab Strap were receiving their share of buzz for Philophobia. It was also no coincidence that both groups' albums were released by Matador Records in the U.S. But the comparisons and relations end there. One should not reason that these superficial associations are a validation for comparable sounds and themes within the music.

If Beile And Sebastian provide the soundtrack for naive youngsters suffering from the disillusionment of love, then Arab Strap make music for the bitter adult who has realized there is no such thing as love. Also, while Belle And Sebastian provide ringing, lush guitars against complex layers of catchy melodies performed on an array of instruments that bounce along on perky beats, Arab Strap crawl through their songs with sparse, groaning guitars and minimal melodies, decorated by the odd instrument here and there (cello, drum machine or horns). Belle And Sebastian are about the rite of passage that is misery, but Arab Strap are about the deeply embedded scars of misery.

Now that you're primed for a journey into the realm of the type of heartache explored by Malcolm Middleton and Aidan Moffat, the primary songwriters and players in Arab Strap, let's consider their two recent offerings on their own terms. They've titled their third album Elephant Shoe. "Cherubs" opens the album with the mechanical pulse of a drum machine. Several seconds into the beat, an cerie, ambling guitar line fades in. "Only when you're wrecked do you agree with all my plans for you and me," sings Moffat in his lazy, deep voice. Then a wash of sparkling keyboards bathe the gloom, and the song ends with a synthesized howling wind.

Word in the music magazines is that this new album is a more upbeat offering than the duo's previous works, considering Moffat has a girlfriend now. The truth is that the wounds run deeper. Songs of insecurity, cynicism and regret bound along on the pulse of electronic beats while organic instruments such as muted trumpets, analog organs and even a windup musical box - not to mention Middleton's gorgeous guitar lines offer a heart-rending backdrop for the usual morose songs by Arab Strap.

The aptly titled Mad For Sadness is a live album with a varied selection of tracks from Arab Strap's brief catalog. Recorded live at the Queen Elizabeth Hall in London on Sept. 21, 1998, it features the band performing songs from their second album, Philophobia, and a selection of tracks from various EPs in their back catalog. Accompanied by David Gow on drums and keyboards, Gary Miller on bass and Adele Bethel providing additional vocals, Arab Strap come off as a dreary, ethereal and sometimes noisy affair. Middleton plays with a delicate, sensuous touch while Moffat wanders through his confessional lyrics with a drunken slur. The excitement hits its highest points when Moffat livens up through the rapid, chatty delivery of "New Birds" and the band hits an orgasmic crescendo in "Girls Of Summer."

The artwork for Mad For Sadness is worth pointing out as a visual reflection of the music and themes of Arab Strap. The cover of the album features an unflattering picture of what could be a photogenic girl applying lipstick. Looking closer reveals the fillings in her teeth, her tussled hair, her chipped nail polish and the wrinkles in her top — an apropos visual representation of Arab Strap's themes of beauty and its blemishes. (Jetset Records, 67 Vestery Street, New York NY 10013).

- Hans Morgenstern

BILLY BURNETTE Are You With Me Baby? FreeFalls (FFE 7009 2)

Rockabilly gets a modern makeover from one of the few revivalists with bloodlines and cache to make them stick - Billy Burnette. As many know, Burnette's dad Dorsey and uncle Johnny headed up the legendary Rock 'N' Roll Trio, whose '50s recordings still define the punkish parameters of Memphisera rock. Tough shoes to fill, but the younger Burnette does not cow from the job.

For his first solo project in several years, Burnette has crafted free-flowing songs that combine a strong traditional feel with inspired touches of gospel and blues. The slap of the upright bass is distinct, the drums

(Please see New Releases page 84)

Book Review

A CENTURY OF POP MUSIC: YEAR BY YEAR TOP 40 RANK-INGS OF THE SONGS AND ARTISTS THAT SHAPED A CENTURY By Joel Whitburn

Record Research, Inc. (ISBN 0-89820-135-7) (Softcover, 242 pages, \$39.95)

This is a sweeping overview of the most popular songs of every year from 1900 to 1999, as compiled by Joel Whitburn and his staff at Record Research. They went through every edition of Billboard, as well as some other pre-1940 music publications, to create a list of the 4,000 most popular songs of the century.

Reading the book, one gets a sense of how the recording industry has changed - from sheet music and cylinders to 78s, 45s, cassette singles and CDs - as well as the styles of music and popularity of certain genres. The music flowed from song poems and Tin Pan Alley recordings of the 1900s, the bandleaders that dominated the 1920s, '30s and '40s, and the British Invasion bands of the 1960s, eventually coming full circle to today's corporate-pop and teen-steam recordings.

This book also confirms that some songs we currently take for granted or pass off as childish or old hat sold millions of copies in their day. "Take Me Out To The Ball Game," for example, hit #1 for Billy Murray And The Haydn Quartet in 1908. Murray's other hits, including duets with singer Ada Jones, include "Cuddle Up A Little Closer, Lovey Mine," "Shine On, Harvest Moon" and "Be My Little Baby, Bumble Bee," and all charted well in the early part of the century.

The book also shows how other major artists, including Frank Sinatra, The Beatles, Elvis Presley, Madonna, and Bing Crosby all fared in comparison to other contemporary releases. Of the five biggest hits in 1957, for example, Elvis Presley had three -"All Shook Up," "Jailhouse Rock" and "(Let Me Be Your) Teddy Bear,"

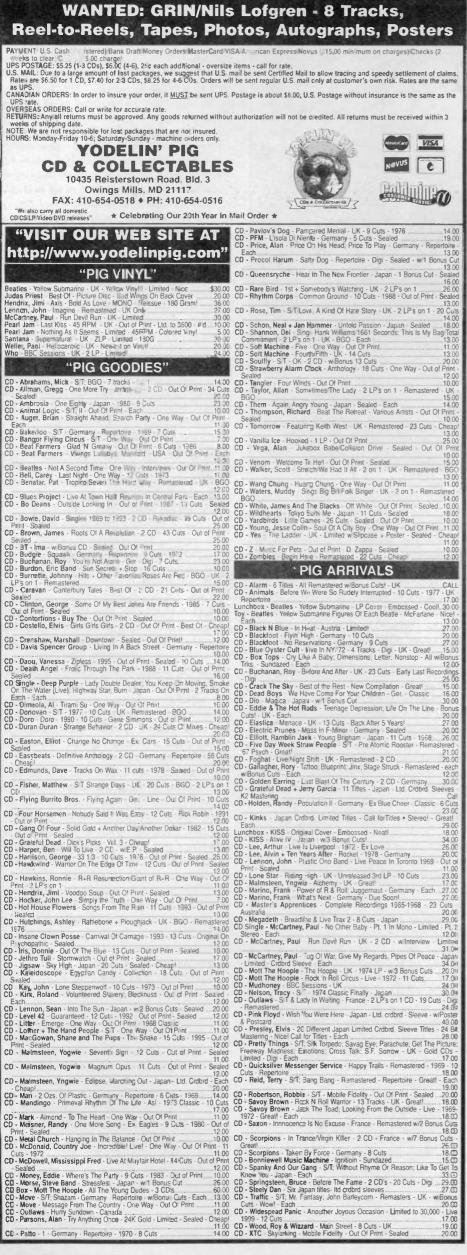
while Pat Boone had the other two - "Love Letters In The Sand" and "April Love.

Unfortunately, the book also shows how fleeting fame can be some of the most popular singers and orchestras of the first 20 years of the 1900s have been mostly forgotten - Harry MacDonough, a member of The Haydn Quartet, for example, had 57 songs between 1900 and 1917 that charted, including titles such as "When Irish Eves Are Smiling," "In The Good Old Summertime," "Tell Me, Pretty Maiden" and "The Mansion Of Aching Hearts." Many of the songs have lived on, but very few remember MacDonoughs name.

This book also shows how some of the world's greatest songs, when compared to other releases of the day, have shown durability through the years. George Gershwin's "Rhapsody In Blue" (Victor 55225), when performed with Paul Whiteman's Orchestra, charted well (#3 in 1924), but that release was only the sixth-most popular Whiteman record of the year.

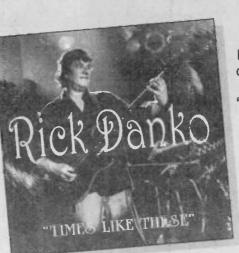
All this book needs is a companion CD, providing listeners the opportunity to experience some of the top artists of the first half of the century. Perhaps a disc containing #1 recordings by Isham Jones, The Peerless Quartet, and John McCormack, allowing listeners a chance to compare songs with their own record collection, would be appropriate. And the notes for each decade could have had more information about the performers, musicians and singers why, for example, were cover songs more prevalent in the first half of the century, or why did songs such as "White Christmas" did have a longer chart run than a holiday-themed record normally should have had?

Still, this book does offer a fascinating overview of the centurys most popular music and is well worth searching out in your local bookstore. - Chuck Miller



Breeze Hill Records Announces The Release Of Two CD's

September 8, 2000



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Rick Danko

GOLDMINE #525

83

"Rick's singing has had a tremendous influence on me, from"Big Pink" right up to the present day. It's only my own humble opinion, but I think you have to be a great musician before you can sing like that." -Eric Clapton



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September 8, 2000

(New Releases from page 82)

are heavy but catchy and the lead guitar snarls with blues authority while splashes of Hammond organ and some tasty backup vocals by Bekka Bramlett sneak in a subtext of soul.

Vocally, the 46-year old Burnette raves with sanctification on exuberant ditties such as "Life And Death." "Gimme You" and "Love Me Back." Country music bleeds into the appealing "Can't Get Over You," "What A Woman Feels" and "Too Much Information," which feature clever lyrics and a more traditional Western-bop sound.

Hard-core purists may blanch at the swamp-rocker "Highway Of Love" and the Fleetwood Mac-inspired "The Edge Of Love." However, Burnette is clearly attempting to fashion a version of rockabilly that is rock-radio friendly, and for this he should be lauded, not condemned. Those seeking verification of the singer's heritage need look no further than the appropriation of Paul Burlison's "Train Kept A-Rollin" lick on the driving "Didn't Start Livin" or his impassioned cover of the Johnny- and Dorseypenned "Believe What You Say."

Cohesive and creatively produced, Are You With Me Baby? is one of Burnette's best efforts to date. (www.freefalls.com)

- Ken Burke

BRIAN WILSON Live At The Roxy Theatre Brimel (1001)

Recorded over two nights last summer at the Roxy Theatre in Hollywood, this two-disc set is a surprisingly wondrous ride through The Beach Boys/Brian Wilson back catalog. What's so amazing about the whole affair isn't the crack backup band who play and sing majestically (they even take on two instrumentals from Pet Sounds. "Let's Go Away For Awhile" and "Pet Sounds," and triumph), it's that Wilson isn't in good voice - and it doesn't matter!

Though his falsetto is still strong for a man of 57, his pitch and intonation are often

LIVE AT THE ROXY THEATRE

wobbly. Someone should have told him never to attempt to sing old Mike Love leads with his high tenor (especially "I Get Around" and "Do It Again"). "California Girls" actually works decently, however. But screw it Even the songs that don't work great musically are a blast -- warm, nostalgic and honestly rendered. The clear fact that Wilson is having a great time only adds to the magic.

There are some great cuts here. Two tracks from Sunflower ("This Whole World" and "Add Some Music To Your Day," the latter from a semi-unplugged segment that closes disc one) sound almost as strong as the original versions. The opener, "The Little Girl 1 Once Knew," an odd choice to start things up, rocks and kicks with great layered, overlapping vocals. Two new tunes (the

Book Review

LOVE ALWAYS, PATSY: PATSY CLINE'S solicits aid for an aspiring singer she LETTERS TO A FRIEND

Edited by Cindy Hazen and Mike Freeman Berkley Books (272 pages, hardbound, \$13.95)

A 4 Star record exec called Patsy Cline "mean as hell," yet these letters to a teenager who founded Cline's fan club show a different side to Virginia Patterson Hensley Cline Dick: fondness and appreciation. Years after both Cline and Treva Miller Steinbricker died in vehicle accidents, Steinbricker's family found Cline's 1955-59 letters in an old box. The book presenting them — both in her round, firm script (at times with leaky pen) and typeset for our speedy reading - tells a lot about her growing career.

A few passages reveal the private Patsy. Mentions of her tumultuous relationship with Charlie Dick are infrequent. A discreet "My Charlie's has been called to the D_ army. I just wish I could die. I can't live without him," is the closest the notoriously profane Cline ever gets to swearing here.

"I feel like a real woman now," she said in detailing her daughter's birth. Kind Cline

privately thinks has little skill. In 1956, she's proud of buying a '51 Hudson. "I wasn't afraid at all after leaving the ground," she brags after her first plane trip. Annotations tell us when plans she announces (such as a shift to Dot or RCA from Decca) never materialize.

As for her evolving music, "I'm not going pop," she wrote with determination on May 1, 1956. Eight months later, it's "[1]f I do start recording pop (which I wouldn't like except I could use the money), it will be under the name 'Ginny Patterson." By 1959, she's up for standards such as "A Good Man Is Hard To Find" (a more apt title for her than her letters let on).

Needing money is a recurring theme, even when she's charting. Touring nets so little - besides exhaustion - she talks of dropping out. We don't have Treva's words to Cline - her side of the correspondence is lost - but her dedication to Cline, first as fan and then as friend, surely helped keep her on the grueling road whose fruits largely came only after their deaths.

- Bruce Sylvester

World Radio History

ballads "The First Time" and "This Isn'i Love," the latter a vaguely Randy Newman-ish tune from Viva Rock Vegas, the second Flintstones movie), both fit in well with the older material. A shortened version of Barenaked Ladies' "Brian Wilson" ("And if you want to find me, I'll be out in my sandbox") shows Wilson to be in great humor these days. A cover of his all-time favorite song, The Ronettes' "Be My Baby," is a solid tribute to one of Wilson's musical influences, Phil Spector.

Live At The Roxy is a fitting audio snapshot of an aging musical legend. Wilson is a bit stiff vocally at times, as he appears to be pushing out the words rather than singing them spontaneously, but his overall exuberance and tender humor more than make up for this shortcoming. Most of the hits are here as are some overlooked gems ("Please Let Me Wonder" is gorgeous). (This recording is only available on the Internet at www.brianwilson.com.)

- Brad Bradberry

FRUTELAND JACKSON I Claim Nothing But The Blues Electro-Fi (3364)

Fruteland Jackson's debut album, I Claim Nothing But The Blues, is comprised of 10 outstanding traditional blues originals in addition to his genre-breaking "Mango Bango" composition. Jackson has given the Electro-Fi record label its first acoustic blues release, although the castanets and cha-chaboom tango arrangement of "Mango Bango" would fit nicely on a Harry Belafonte calypso record. Of course, Taj Mahal has also traversed similar territory on some of his otherwise blues-oriented albums.

The title track is immediately engaging, complete with jug and washboard complementing the hilarious verses of growing up with the name Fruteland. The album's opener, "It's A Bad Night To Be A Stray Dog," is a bit lyrically rushed but carries a powerful narrative in the spirit of Willie McTell.

"Titantic Blues" is a gripping but fanciful tale of that tragedy and is underscored by haunting slide guitar, similar to the carlier

like-named blues standard sung by Mance Lipscomb et al. Jackson's plaintive vocal helps "Where's My Daddy" resonate with emotion

'Dragon Lady Blues" is a great shuffle with its puffing harmonica. The dark slide guitar and even darker lyric of "Pearlie's Blues" make it a stand-out track. The combined guitar-picking and harmonica rhythm of "Can't Be Yo Man" could easily be covered by Piedmont legends Cephas & Wiggins. "Java Josephine" is another clever lyrical tale supported a by firm piano beat.

With its infectious washboard and recurring slide, "I'm Goin' Down To King Biscuit" is a great road tune. "Alligator Blues" really grabs listeners with its ironic lines about a bad marriage and bad kids, and its dueling mandolin and guitar solos make it more enjoyable with each listen.

A minor criticism of this stellar first effort is the few occasions where there's more lyric than melody. Despite the misplaced "Mango," this album is still a benchmark against that other traditional blues artists of today can be compared. It will prove interesting whether Jackson can equal or surpass it - if and when he releases subsequent albums.

Jackson has already received endorsements from elder bluesmen such as Honeyboy Edwards and Henry Townsend as well as peers such as Guy Davis. After hearing this recording, Jackson gets my vote as Best New Traditional Acoustic Blues Artist Of The Year. (www.electrofi.com)

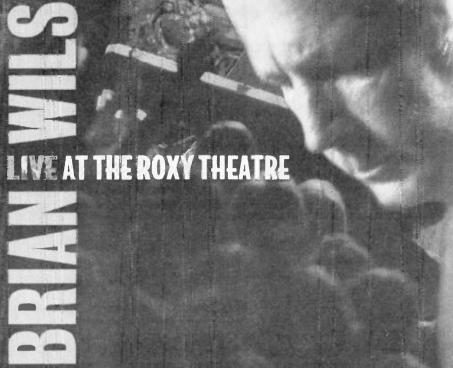
- Jeff McDermott

MODEST MOUSE The Moon & Antarctica Epic (7464-63871-2)

This is Modest Mouse's third full-length album and their major label debut, a big deal since they've built up such a quintessential indie following. Fortunately, their cosmic yet somehow earthy sound remains largely unchanged, except that the band has expanded their sonic canvas, delivering otherworldly psychedelia, beautifully floating melodies, simple acoustic jaunts and riproaring punk with equal aplomb, sometimes within the same song!

"Tiny Cities Made Of Ashes" even showcases Modest Mouse as a strange dance band, while "The Stars Are Projectors" reveals the band's epic scope, droning on for over eight mostly interesting minutes. Elsewhere, "A Different City" sports a jagged edge and "I Came As A Rat" is as strange as its title would imply, while "Wild Pack Of Family Dogs" has a twangy campfire feel. The singsongy "3rd Planet" and "Dark Center Of The Universe" are the album's most immediately memorable songs; the latter starts slowly before soaring with great twirling riffs that'll stick in your head for weeks.

While shifting dynamics, anchored by the excellent rhythm section of Jeremiah Green (drums) and Eric Judy (bass), and elastic note bending (Isaac Brock on guitar) are Modest Mouse trademarks, the band's lyrics are also of note and are at their best when they're most grounded. Sung in Brock's highpitched voice (which recalls the even more anthemic Built To Spill's Doug Martsch), lyrics such as "Well it took a lot of work to be the ass that I am, and I'm really damn sure than anyone can equally easily fuck you over" betray a sense of self-loathing but also righteous anger, from a man (and band) who've had to work hard for everything they



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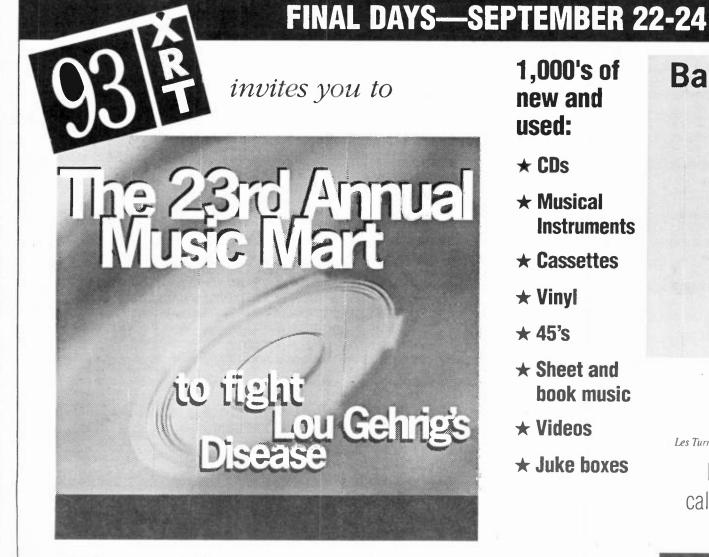
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88 GOLDMINE #525 September 8, 2000



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

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- Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
- Clearly identify whether your ad is a set sale or auction. Avoid mixing the two in the same ad; If you must, have separate sections for set-sale and auction items.
- 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, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

- First, make sure you are replying to a set sale and not an auction. If an ad mentions minimum bids and deadlines, it's not a set sale.
- 2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check And never send cash through the mail!
- If you write or call to reserve an item and the advertiser still has it in stock, send your payment for the item promptly.
- 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

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

AUCTION GUIDELINES FOR SELLERS

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

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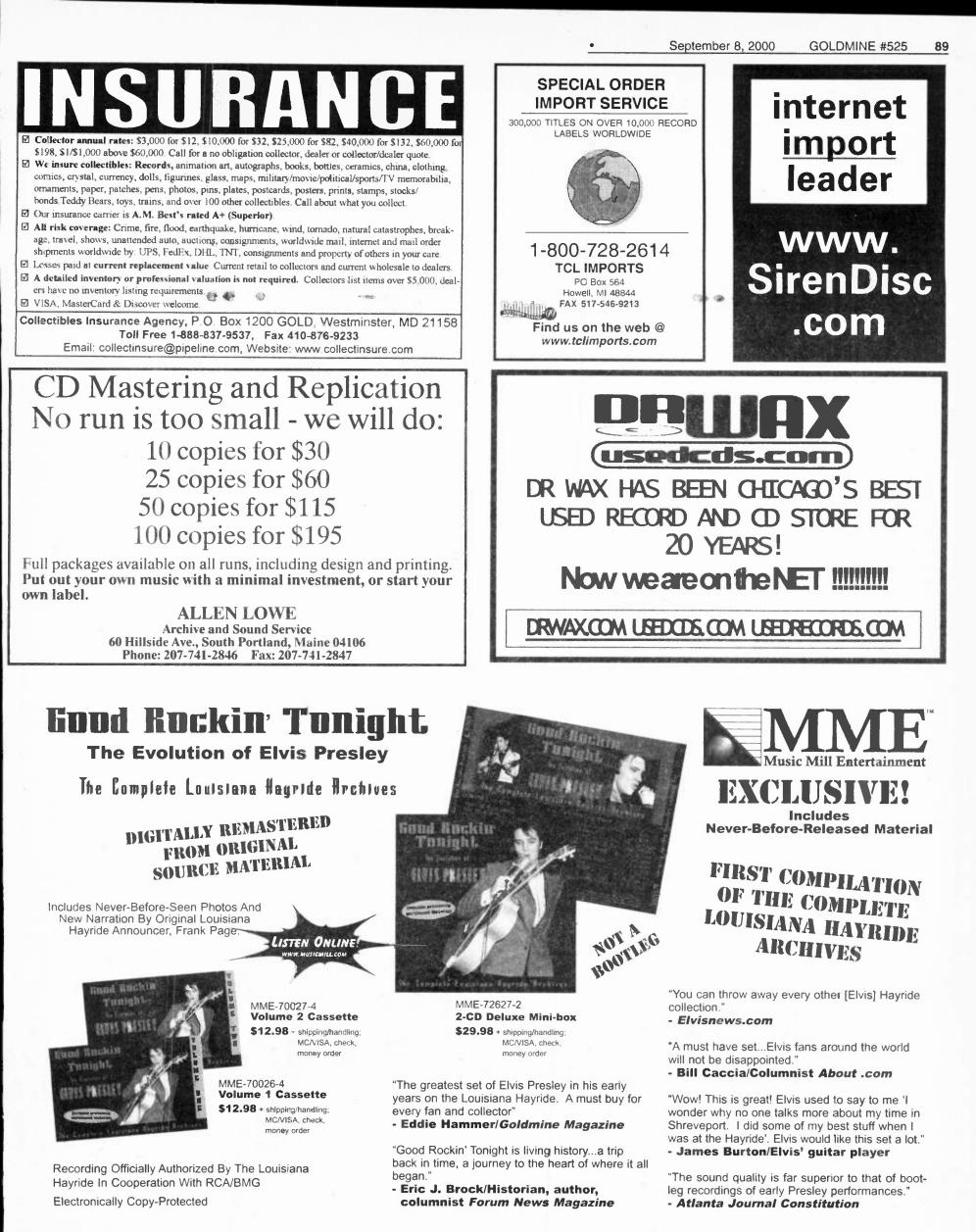
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LINUSAT BUCKINGHAM-Skiw Dancing Trouble BROS.JOHNSON-Strawberry Letter 23 CHAMP BUTLER I Apoligue BROTHERS TOUR-Green Division BROTHERS FOUR-Green Fields BROTHERS FOUR-Green Fields GATE BROS-Unon Man JIMM CAPALOH That Love BROTHERS FOUR-Green Fields GATE BROS-Unon Man JIMM CAPALOH That Love JIMM CAPALOH That Love BROTHERS FOUR-Green Fields GATE BROS-Unon Man JIMM CAPALOH That Love JIMM CAPALOH That Love BROTHERS FOUR-Green Fields BROTHERS FOUR-Green Fields BLONDEL-CHOS Souls. Altower Man Westration of Glass. Rockill PAT BOONE Cherin. Tou Scon To Homo Man Tour Of Glass. Rockill PAT BOONE Cherin. Tou Scon To Homo American Chains Of Love Centhe Gint 10 Lonely Grass. Why Baby Why Clower In The Meadow. Elephant Walk Coa Wind. Don't Forbid Me JUCALE Cherin. Tou Scon To Homo Americane Chains Of Love Centhe Gint 10 Lonely Grass. Why Baby Why Clower In The Meadow. Laber Mon CARGE Charles Chains Of Love Centhe Gint 10 Lonely Grass. Why Baby Why Clower In The Meadow. Laber Mon CARGE Cherine Charles I Charles Man CARGEN Charles I Charles I Charles Man CARGEN Charles I Charles I Charles I Charles I U CARCH CHARDER BIN Togghad I Charles I DUCALE CARREAK CONE Good Reason. MeedYou JUCALE CARREAK CONE Good Reason. MeedYou JUCALE CARREAK CHARLES I BIN Togghad I Charles CHARLES BROS-Stealin Watermeions CHARLES CHARLES BROS Stealin Shiftin GUT CARREAK CHARNER Con Cond Man MIN CARRES CHARLES I Do Prover TO People We CHARLES CHARLES I Day. Power TO People We CHARLES CHARLES BROS Stealin Watermeions CHARLES CHARLES BROS Stealin Watermeions CHARLES CHARLES I Day. Power TO People We CHARLES CHARLES I Day. Cover Charles MIN CORPERS I DO Steamer Me Nore Cove CHARLES CHARLES I Day. Dower TO People We CHA

The Inspiration, Wishing You Wore Here Just You Mue. Sail In The Park. Bay Mere J. Big Corps. A. 107 Deep Lead LARK-Downtown. You & L Deep Lead LARK-Downtown. You & J. Deep Lead LARK-Downtown. You & J. Deep Lead The Way Of You. Who Amn is Your Life Old New Your Shall Laws Conternet If Wave Competer John WY CASH-Guess Thangs Hespen That Way One Picce At Them. Yays Of Worman RAY CHARLES Bon To You. Don't Self Mer Free Understanding Living For City. That Lucky Old Sun What Am Lucky Old Sun Hanged City That Lucky Old Sun Physics Cart Davis Echementine (1947) Your Don't Sun Sun What Wind Mere Old Mira John & Hord Def Agan Mere City Charles Sun Mira Univer Schron Van Wind Mere Diver Schron Zam Wind Mere Like CHAO & JEREWY You Are She Old Autama Matin & John Paul, Ele Why Like In Like CHAO & JEREWY You Are She Old Autama Matin & John Paul, Ele Why Like In Like CHAO & JEREWY You Are She Old Autama Matin & John Paul, Ele Markes Shill Naugon. Sulfis John Yoe Statin Wind Mere Hang Old Hang Math Shown In The Baloony Del Li A RYME BOYN Like Garon Home. Miss Ann Old Hang Math Shown In Hang Mithour You Charles She Old You Shall John Yoe Statin Naugon Shall Shall Old Autama Matin & John Paul, Ele Marky & BONNE Comment Hang Market Show Chee Show The Hang You Male Luck Carl Do Bark Shown The Law In Red Carl Doll Kin Shown In Hang You Male Luck Carl Doll Kin Shown In Hang You Male Luck Carl Doll Kin Shown The Hang You Male Show Charles Show Chee Show The Carl Doll Kin Mark Show The Ala You Male Show Carl Doll Kin Show The Ala You Male Show Carl Doll Kin Show The Ala You Mira Mark Mark Show The Ala You Male Show Carl Doll Kin Show The Ala You Male Show Carl Doll Kin Show The Ala You Male Show Carl Doll Kin

FRIENDS OF DISTINCTION-Love Or Let Me Be Lone(); FLEETWCOD MAC-GO Your Own Way. Say You Love Me. Hold Me. Love In Store Tusk. Col A Hold On. Jummy GLENER HTRBALLS-Gon Away JUMMY GLENER HTRBALLS-Gon Away Wilk, Long Green FUX-One Thing Leads To Another FREDDY & OREAMERS-You Were Made For Me Fell In Love With

FIRSC. On Think Lesis To Another FREDOX A DREAMERS. You Were Made For Me Feil In Love With GERRY & PACEMAKERS. La-La-La FABLAM-Second Ime Around, Mr Mobbs Love In Golighs BoxH. Houndog Man You're Only Young Once. Five Weeks In Brock The Second Second Second Second The Second Ime Aroundog Man You're Only Young Once. Five Weeks and Second Second Second Second Second The Second Second Second Second Restant Second Second Second Second Method Second Second Second Second Second Method Second Second Second Second Second Descellation Second Second Second Second Second Descellation Second Second Second Second Procession Second Second Second Second You Kees Running Away. Im In A Different Work Descharts Second Second Second Second You Kees Running Away. Im In A Different Work Descharts Second Second Second You Kees Running Away. Im In A Different Work Descharts Second Second Second You Kees Running Away. Im In A Different Work Descharts Second Second Second You Kees Running Away. Im In A Different Work Descharts Second Second Second You Kees Toway Second Second Second You Kees Toway Bey Chem Aminane And Than Reminds Method Second Hawa A Rock Min Morch, Second Second Hawa A Rock Minger, Minger All Second Hawa A Rock Minger, Weith Second Hawa A Rock Minger Haway Minger Haway Hawa A Rock Minger Haway Minger Haway Hawa A Rock Minger Haway Haway A Rock Minger Haway

23 Hunters Lane Southampton, NJ 08088

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NUCLER GLOVER-Love Is All GEORGIO-Sex Appeal
BILLY GRAMMER-Gota Travel On GENESIS-Land Of Contuson Follow You In Too Deep. Taking It Hard Abacabus
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BRIAN HYLAND. May Not Life To See Tomorro Weh Today Was Yesterday...If You Come Back...Hung Up In You Fyes HUMAN LEADUE.Mirror Man...Don't You Wan Me...Facanation Prove Encent Helditay...Don't You Wan Me...Facanation Prove Encent Helditay...Don't Touch Diat. Three Encent Helditay...Don't Touch Diat. The Bearth Helditay...Don't Touch Diat. The Bearth Helditay...Don't Touch Diat. The Bearth Helditay...Don't Touch Diat. Man Without Love...This Moment JULIO IGLESIASSAYILLE NELSON-All The Girl Man Without Love...This Moment JULIO IGLESIASSAYILLE NELSON-All The Girl Without Calley...This Diat...Ware Without Calley...This Dough Watt ULIO IGLESIASSAYILLE NELSON-All The Girl ULIO IGLESIASSAYILLE NELSON-All The Girl ULIO IGLESIASSAY Month Deat. Without Calley...This Dough World CURTIS MAYPELD-Fredit Dead. Kung BURL WES-Foogy Dew...Lercy. Baby JULIO IGLESIASSAY...This Tough World Taka Anyone...That's Ward Statemant HIK SPOTS...M. Pah Mo B The Sun Julies Canto On You AL. HIRT-Jave BILLY IDOL-Catch My Fall...Flesh HUES CORPORATION Rock. The Boat SONNY JAMES Young Love... Back In The Sadde...Don't Kee/Me Hanging...Heaven Sayn Helio...J. Foogo More Than You'l Lerrer Kow You FFE JUS CHRIST SUPERSTAR-Superstar AL. JARREAU Breakin Lerrer, You SUIS CHRIST SUPERSTAR-Superstar AL. JARREAU Breakin Mangor JAN & KJELD-Encel Andreaking Point JAN & KJELD-Bang Bey JEFFERSON STARSMangor Mo Way Out...Heante...Pay BILLY JOLE-Pressure...My Life All COUIS JORDAN IS YOU IS CIT SAM JULIS GLESON STARSMangor Mo Way Out...Heante...Pay BILLY JOLE-Pressure...My Coll JAN & KJELD-Bang Bey JEFFERSON STARSMangor Mo Way Out...Heante...My Coll JAN & KJELD-Bang Bey JEFFERSON STARSMangor Mo Way Out...Heante...My Coll JAN & KJELD-Bang Bey JUSAY JONES-Son Hand Man JUSAY WYON AN E-Reney Point JAN & KJELD-Bang Bey JUSAY JONES-JONES J. Neurol Aman JUS Way You Ang Tencer Aliantown...Mown Out(Anthony) JESES JONES J. Neurol Aman QUINCY JONES-Son Hand Aman QUINCY JONES-Son Hand Aman QUINCY JONES-Son Hand Aman QUINCY JONES-Sone Live Man My Gir JAN & KJELD-Bang Wit Me

GRACE JONES-I Need A Man GUINCY JONES-Suff Like That GEORGE JONES-Suff Like That GEORGE JONES-Suff Like That GEORGE JONES-Suff Like That GEORGE JONES-Suff Like That NacouETE LARSON-HINMED GRI Rick JAMES-Dance Wit Me. Summer Love Ghetto Life YouSi Carit Stop Glow, Lovegun Night With Cold Blooded ELTON JOHK-Kiss The Binde. Bennie & Jets. Nabody Wins, In Neon Subuet, Turkey Al Xmas Lucy in Sty, Honty Cat. Grow Some Funk Yolow Brock Road...Brie Your Lip Partime Love...Danie Calit The Bines...Into Xmas Friends... Your Song...Somy Seems To Be THEME FROM THAT JANET JACKSON Come Back To Me Mexican Puppeter... Till Lady Your Song...Somy Seems To Be THEME FROM THART JANET JACKSON Come Back To Me Tomen Grass Of Home. With TheseHands Curits MayTFIELD II I Were Ony A Child EDDIE KENDRICKS.Booge Down JACK JONES-Lady KC & SUNSHINE BAND.Give I Up. Booge Mathew To Boog Jones I Date Memory Tool With TheseHands Curits MayTFIELD II Were Ony A Child EDDIE KENDRICKS.Booge Down JACK JONES-Lady KLYMACKI Still Say Yes LLI.COOL J:I'm That Type Of Guy EARTHA KITT-Lovin Spree J Wante FRED KIRBY-Abonie Power (1946) KATTY KIRBY-I Beoing (1965) CAROLE KING-Jrin IL Love Don't Know Skattry KIRBY-I Beoing (1965) CAROLE KING-Jrin Love Don't Know

PRED KIRBY-Atomic Power (1946) EVELYN KING-Trin Love Don't Know Shame MATTY KIRBY-I Belong (1965) CAROLE KING-You've Got A Friend Back To Call. Bifter Will Sweet Cambbean. Love& Din't Win Sweet Cambbean. Love& Noth Time People Cambbean. Love&Understanding To Hoto. Taske My Hear. Mixted Ladies Night. Hoftwood Swriging Presh. Let's Co. Joanna. Chersh Gen Down On F. GLAD'S KNICHT&PIPS-Use My Imagination Happy Home. Daddy/CouldSwear-On & On Love Finds 1978 Way. If I Were Your Woman. Between Her Good Down On F. GLAD'S KNICHT&PIPS-Use My Imagination Happy Home. Daddy/CouldSwear-On & On Love Finds 1978 Way. If I Were Your Woman. Between Her Good Deen Inng The Keyn Happened Friendship Tiain. Midnight Train To Georga. Don't Buin Bridge Money. Partme Love. Sorty Doesn't Wake Right. Street Biother PRANKIE LAINE Loveksi. Rose, 1981 OnNLo-Jack EL LAWATS AFASHIONS-What Goes U LEAPY LEE-Linko Arrows LEVEL 42. Lessons in Love's Sight OnNLo-Jack EL LAWATS AFASHIONS-What Goes U LEXPY LEE-Linko Arrows LEVEL 42. Lassons in Love's Sight OnNLo-Jack EL LAWATS AFASHIONS What Goes U LEXPY LEE-Linko Arrows LEVEL 42. Lassons in Love's Sight OnNLo-LEYLES. Finlang, Jenka Dough LIMAHL.Ony Fo Love

BILL KENNY(INK SPOTS)-Who's To Blame You Are Happiness JOH JAMES Teach Mo To Forgel You KISS Ben KISS Kent Teach And To Forgel You KISS Kent Teach And To Forgel You KISS Kent Teach The Cool IDde Rain KRIS KRISTOFFERSON-For The Good Times 'LITLE DIPPERS-Forever LANCERS-Stop Chasing Me Open Up Your Heart LENNON SIS Thank The Lord For Thanksgiving DICKIE LEE-Gill From Payon Place. Laure RAMSEY LEWIS The In Crowd LEFT BANKE OVER The Store Place Laure BARBARA LEWIS JUST The BARBARA LEWIS JUST The BARBARA LEWIS JUST The USA LISA & CULT JAME Worder Head To Toe BOB LIND-Truly Julie DUST LYNN-Rodcy Mountain Moon (1949) LITTLE EVALES TINEYTON LINDIFARKE OUN FORM

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BILL KENNY(INK SPOTS)-Who's To Blame

JIM LOWE-Green Door, Four Walls LAURE LONDON-Whole World In Hie Hands (1957) LOOKING GLASS-Jimmy Loves May-Ann-Brandy TRIMI LOPEZ-Jaller Beng, Lemon Tree CINDY LORD-MAY Favorits Song (1953) STACY LATSAM, Thruk About Loving (1960) Stack Loving (1960) December 2000 State (1960) New Mission State (1960) December 2000 State (1960) December 2000 State (1960) State (1960) State (1960) December 2000 State (1960) Decembe

HAROLD MELVIN & BLUENOTES-Bad Lack. Wake Up Everycol. MIAM SOUND MACHENOTES-Bad Lack. Wake Up Everycol. Sec. Antibiologic Content of the State That Two Hearts. What Cha Goma Do GUY MICHELLS. Sparow In Treetop, ThatsWhy SAL IMKEO-Words That I Whisper. Can 1 Steal A Lette Love MOODY BLUES Go Now. Blue Wordt. Nights MOOD WENTS Sery Mana. Look AT Me DOMENICO MODUGNO. Voice (1958) MOJD MEN MA ADVOID GO Novier (1958) MOJD MEN MA ADVOID GO Novier (1958) MOJD MEN MA BLUE The Win The Wine Moo MOMENTS Sery Mana. Look AT Me DOMENICO MODUGNO. Voice (1958) MOJD MEN MACADAN, Nawer MOLLY HATCHET. Stone In Your Heart P OINTER STERS. Should I Do II THE MOBI DIG Everything About You JACKIE MOORE-Sweet Charle Blabe MARIA MULDAUR-I'M A Woman. Mikinght At Oasis MICHAEL MURPHEY WINKIP DON'T Court ADDONNA Deeper & Deeper. Angel Justify My Lowe. Dress You Up_ Into The Groove. Material Gill. TraeBlue. Like WONTANAS Run To me MANNER PER TOWNING Down. Blinded Uy Light. Spirit In Night. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II On The Rain MANRAR BANN. Might. My Name Is Jack. Corne Tomorrow MILLY AANILLI Blame II ON The Rain MANRAR BANN

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EDDIE NOMEY Linfa be Lovers... 2 Tickets Basck, Mayoe Im A Fool 20 Janua Go Basck, Mayoe Im A Fool 20 Janua Go Baski, Boort Worn, Bo Happy BARRY MANILGOW When I Wanted Yeu. Ca Smile Without. Daybreak, Looks Like We Made...This Once's For You Weekend New England...I Write Songs Magic...Old Songs...Read&Weep... Some Kind Of Friend. Mandy...Even Now Im Your Man...Cope Cabana ROBERT MAXWELL-Shangn-La (1964) DEAN MARTIN Door Is Open...Evenfoody SMOKEY ROBINSON & MIRACLES J Am (/ Dean MARTIN Loor Is Open...Evenfoody SMOKEY ROBINSON & MIRACLES J Am (/ Dean MARTIN Loop Is Open...Evenfoody

SMOKEY ROBINSON & MIRACLES I. Am 1/ Love Machines. Portri R Cvt. Just A Mirage My Girl Ias Gone. Special Occasion Baby Don't Cry. Being Wrth You Let Me Be Cock. Love A Thousand Times. Tell Me Tomorrow. Do It Beby, Dol't Pashion Man. "Vitamin U. You Are Forever Just To See Hers. One Hearbeat will Lie Neet Hers. Don Hearbeat Miramin U. You Are Forever Just To See Hers. One Hearbeat Miramin U. You Are Forever Just To See Renormber Me. Tim A Memory RICHARD MARX Sateshed ULTORNADOR Phila USA. Did Mummers Str. JEREY MATSONE Sateshed ULTORNADOR Phila USA. Did Mummers Str. JEREY MATSONE Sateshed ULTORNADOR Phila USA. Did Mummers Str. JEREY MATSONE Sateshed ULTORNADOR Phila USA. Did Mummers Str. JEREY MATSONE Sateshed ULTORNADOR Phila USA. Did Mummers Str. JEREY MATSONE Sateshed Daybreak. Spaceman Dorthwy Mark Sone Sateshed The Usa Did Net The Network Strateshow of the Mark You Sone Sateshed Strateshow of the Mark Mirk Sone Sateshed Strateshed The Did Me Tight. You God Soul Str. It HARRY MIRSONE Sateshed Did With Mark Network Strateshow of the Mark You Strateshed Network Strateshed NITTY CRITTY DIRT HAND-Been Lookin Mark Tight. You God Soul Str. It Heart ON Night. Love's Been Hard J'Com Me Angel O'Morning Assan, It Rain Daybreak. Spaceman JUCKE NETWOR Stratege At Door. Hurt Heart O'N Stratesheart Door. Hurt Heart O'N Strat

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Lonin Lonin Lone, Here foo Lone Again, PACIFIC GAS & ELEKTING-Ker Yue Ready, Faither Come On Home PACIFIC GAS & ELEKTING-Ker Yue Ready, Faither Come On Home PLATTERS ADRONK Kinght In Rusty Armour, If I Were You, To Show I Love You Differ Marking Company and Strategy and Strategy ULEEN Art Long, You're My Best Friend Bohemian Rhap, Another One Bites Dust. "RAY'S Silhouettes MARVIN RAINWATER-Gonna Find Me A Bluebird RAELETS-One Hurl Deserve Another Anan't OJACE That Acaptus Gold Company and Strategy and Strategy and Strategy Strategy and Strategy and Strategy and Strategy Mark LINESSA Market Strategy and Strategy and Strategy Mark LINESSA Market Strategy and Strategy MARKIN RAINT Get What's Coming Strategy and Strategy and Strategy and Strategy Mark LINESSA Market Strategy DON RONDO. Two Different Works VICKIE SUE ROBINSON-Tum Beat Around ROMANTICS Talking In Your Steep, One In Million ROVER BOYS From School Strategy Don ROMANTICS Talking In Your Steep, One In Million ROVER BOYS From School Strategy Boy RYDELL-Ive Gol Bonnie Burd Doos The Uning Hour Gold Strategy A ROMANTICS Veil Love Again, Our Eventasting Love RITCHIE FAMILY Bast Disco

Jim BY E RESINGLING TO US Evertisating Loop RITCHIE FAMILY Brazil ROCKWELL, Obscene Phono Caller KEN ROGERS-Hollywood Wheels TOM RUSH-Mother Earth RUBETTES-Sugar Baby Love ECON RUSELL Tightrope. Roler Denty, LadyBlue ECON RUSELL Tightrope. Roler Denty, LadyBlue ECON RUSELL Tightrope. Roler Denty, LadyBlue Eto Trans. Unchained Melody. Dream On. Rock N ROL Heaven. Melancholy Music Man BILL WEDL EY-Eve., Peace Brother Peace MITCH RYDER-Devit With Blue Dreas On BILLY JOE ROYAL. Yo Yo., Dewn In Boondods... Ther Gol To Be Somebody. Mel Without You Celebrate. Warm Rise. Hey Big RaSCALS-RAY Of Hope... Hold On FELIX CAVALIERE-Only A Loney Heart Sees ROYAL GUARDSMEH-Return Of Red Baron... Wedfineday...Shoopy Vs Red Baron... Wedfineday...Shoopy Vs Red Baron... Wedfineday...Sonopy Vs Red Baron... Pol L REVER BLADDERS Schoot Thing...Indian Of Feather:...Mr.Sun Mr Moon Great Anjane Strike Of 1966 MARTY ROBBINS-White Sport Coat JOHNIW TAY-Somebody Stole My Gol. Baron Davis Brow. Hov. Do Li Males You.

MARTI Frugenessense John Wr RAY-Somebody Slole My Gal T ROMA BASENSE Base Antibus Anti

Satisfy My Hunger. Groove Thing Reunlade, I Predge My Love DWER STATION-Communication RAY PRICE-Heartanches By Number BRUAN PROTHEROE-Ph Basin CHARLEY PRIDE-Masin Mississippi Shoulder to Cry On SANDY POSEY-Bring Him Safety Heime To ARTHUR PRYSOCK-Heres To Gool Finands POZO SECO SINGERS-I Beleved It All POZO-CYMOn

Greeto Child...One Of A Kind...Cupid... Rubber Band Man...Wake Up Susan... Pe Good Y Scott Tai. Jo Up Benson. Boussing Street, PAM Doi Again Tame Out Of Mind...Peg....Reeling in Years. Deacon Blues Showber Kha. Rikki, Don Lose Number Street, PAM Doi Again Tame Out Of Mind...Peg....Reeling in Years. Deacon Blues Showber Kha. Rikki, Don Lose Number Street, PAM Doi Again Street, PAM Doi Again Street, PAM Doi Again Street, Street, Bak, Strain The Madde With You Struit, Str.G. Rock, & Krill Bab, You Make You Are Beauful...Leis Put II All Together...Love Is Inte Answer BOZ SCAGGS-We Were Always Sweethearts STYK. Babe. Mademoistein...Blue Collar Man Come Sal Away, High Time...Borrowed The Manage Street Manage Sweethearts STYK. Babe. Mademoistein...Blue Collar Man Come Sal Away. High Time...Borrowed The Mark Street Manage Sweethearts STYK. Stabe...Madic Carpel PANNY & GadG-Ywa King...Sunday Wei STEPPENWOLF. Rock Me. Nover Too Liste...Madic Carpel FRANK SINAR Let Me Try Loarnin The Will Bi M, Music...An Vorthing...Sunday Wei STEPPENWOLF. Rock Me. Nover Too Liste...Madic Carpel Raway. Sinkaya Be The One. It Was A Vorg Good Yeaz. New York New York Green...Long Night...Willy Change...Strangers Rain In Heart. That's Life...Somewhore In ChilsPLMS STPETERS-Pade Proje. Bud Wei Were Emotion. Evol Mean. Let Dark Way Hei Makes Me Feel...Woman In Love... What Kind Of Food...Promises... Didn't We Storm 2., Johanne Coll Low, Drone Goos My Budy. She Work Hard For....Who Think Foolin BiLLY Souther.Rock Me Torite.....Won Hub. Child Dowe Storm 2000 Let My Love Open The Door Store Captain...Enough Is Enough. Budy She Work Hard Form.....Wing Hard Make M Foel Like Dancin. Living In Fartasy...How Much. More Store Store Coll Low... There Goos My Budy. She Work Hard Form......Mark Mithed Fore Like Dancin...Living In Fartasy...How Much. More Store Store Store May........ The Store Store Store May Mithed You Manage K Fool Like Channel Child Wanderer...... How Makes More Geol....... Way Hei Makes More Geol....... How Makes More Geol....... How M

URIAH HEEP Something or Nothing GARY PUCKETT & UNION GAP-This Girl is A Woman. Young Gill. Give Adam & Eve Lady Willower BOBBY VEE-Sharing You...Be True To Yourself VAN MALEN-Pethy Woman. Holf For Teacher. VAN MALEN-Pethy Woman. Holf For Teacher. UTHER VANDROSS: I Realy Didn't Mean It. Till Baby Comes Home...Give Me The Reason VILLAGE PEOPLE in The Navy...Mannattan VOGUES.Wy Special Angel BOBBY VEE-Sharing You...Be True To Yourself BOBBY VEE-Sharing You...Be Towerself Man Black-BRENTON WOODLN & A TOWN KIT SharkLIN-May Ba Didn't Know...Suspicious Minds BILL WITHERS-Lovely Day USA AFRICA-We Are the World WADSWORTH MAASION-Sweet Mary JERRY WALLACE-Coco Paim...Pimmose Lane WERY OFFER HARASION-Sweet Mary JERRY WALLACE-Coco Paim....Pimmose Lane BER OT World...Lonesome Lown Cowboy J.WAKELY AM Easter Bunny...Till End Of World...Lonesome Lown Cowboy J.WAKELY & WHITING-Broken Merry Co Round JOE WALSH-Meadows...MINght Long... Over & Over

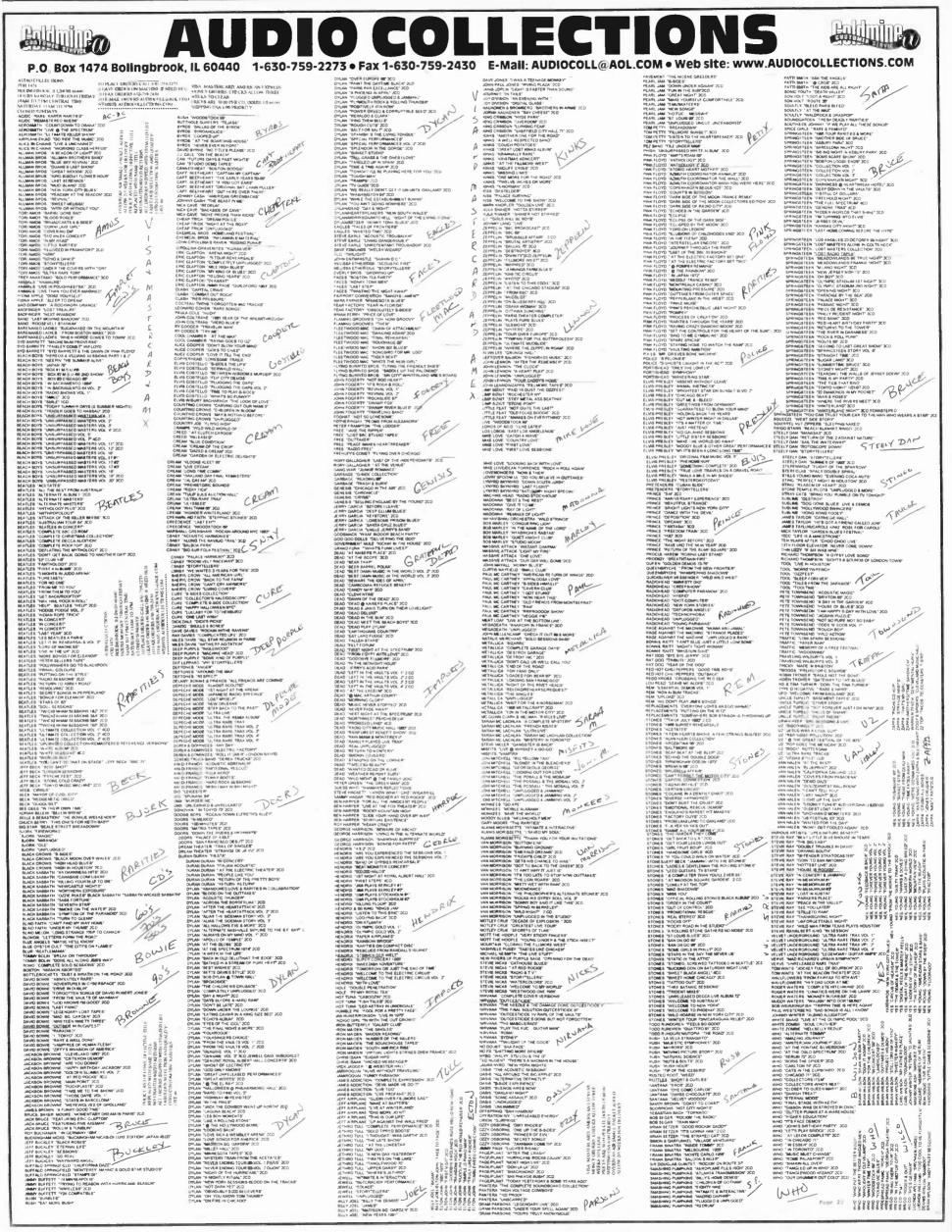
Jimky Wickely -M. Easter Bund, Till End Of Word, Lonesome Lown Cowboy J.WAKELY & M.WHITNG-Broken Merry Go Round J.WAKELY & M.WHITNG-Broken Merry Go Round J.WAKELY & M.WHITNG-Broken Merry Go Round J.WWY WELCH-Two Different Words WHAM-Freebeak.MacAmury Park LENNY WELCH-Two Different Words WHAM-Freebeak.MacAmury Park LENNY WELCH-Two Different Words WHAM-Freebeak.MacAmury Park LENNY WELCH-Two Different Words WHAM-Freebeak.Science J.OAN WEBER-Let IW Go Lover KITTY WELLINGTON-Slow Means Go Dera RUSTY WELLINGTON-Slow The Bealt For Last PAUL WILLINGTS Science Geas. Gf Of Song BLLTY WILLINGTS Common Charash False NASON WILLINGTS Science Ghastine Too MASCH WILLINGT Science Ghastine Gran Goo A Lana-Mary Means Science Ghastine Gran

Sons Things You need to Used To Proceedings of the second second second second second BOB SEGET TYON TO LEVE ME USE WHITE BOB SEGET TYON TO LEVE ME USE WHITE IN CHAINE BOY, MALCHE THE BOSS CHAINER BOY, MALCHE THE BOSS PROCESSING SECOND SECOND SECOND SECOND SECOND PROCESSING SECOND SECOND SECOND SECOND SECOND SECOND PROCESSING SECOND SECOND

World Radio History

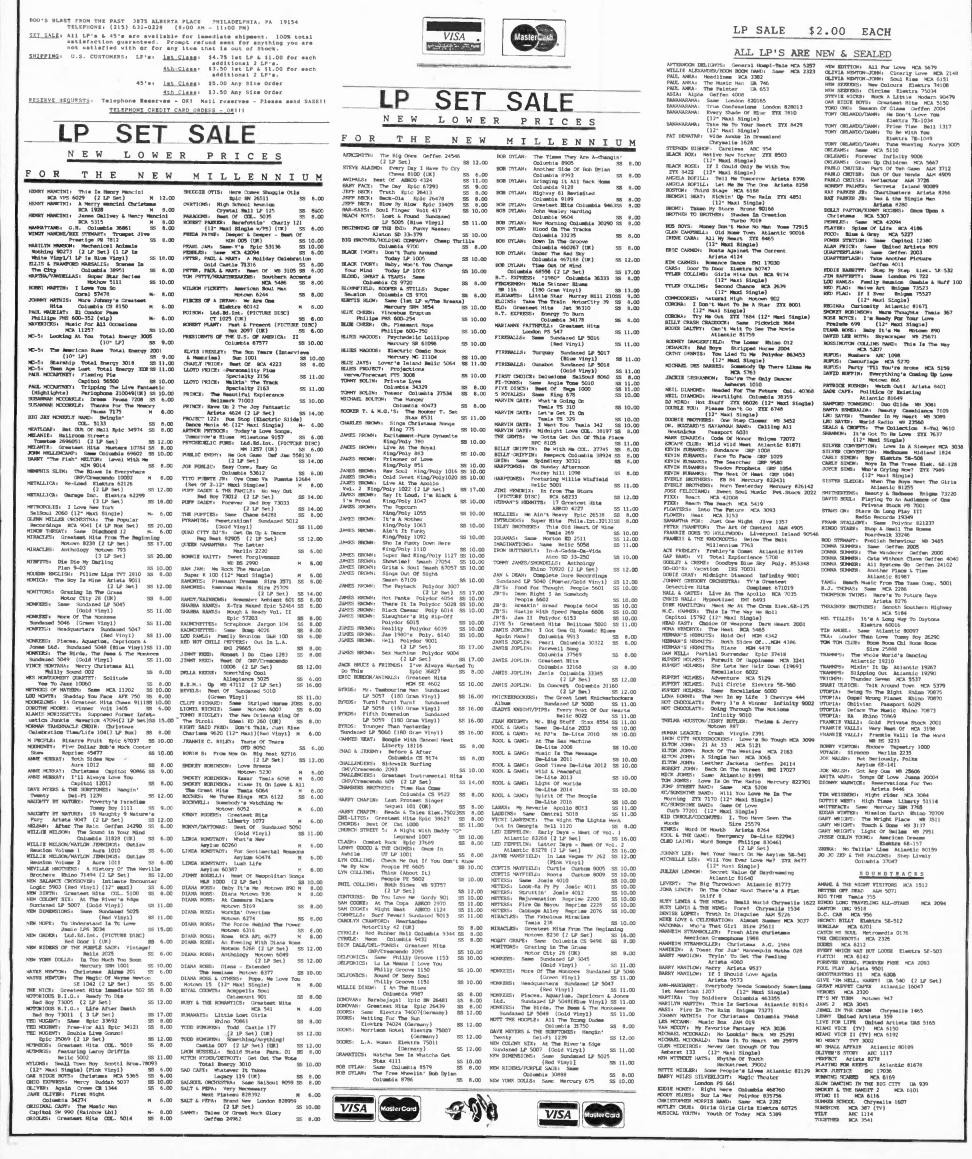
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RECORD AUCTION #9 - 10", 12" & LP RECORDS

Bids in U.S. dollars. Bidding Deadline October 10, 2000

| Bids in U.S. | dollars. | Bidding Deadline Octob | er 10, 200 | Various Artists Blacs Unterent, - Urban Blacs Vol Gatefold US M/M | |
|--|--|--|--|--|---|
| 10° 1.P's, RP's & STMGLES A CE 19 CH 18 Vanous Artists Kings Off Rockspilly Volsme One Mone UK SS | 185 VERTIGO 6831 040 186 VERTIGO LLZZY 114 | Graham Parker & The Rumour The Pink Parker Pink Vinyi PS AUSTRALIA M/M This Lizey Dedication, Gold Sweat/Emerald (Live), Still In Love. (Live) PS UK M/M | 373 IMPERIAL LM - 94005 374 ISLAND ILPS 9256 | Vanous Artista Sweet N Greany - Rhythin 'N' Bhaes Vol 2 Gatefold US M-/M The Wallers Burnin Gatefold CDN M/M- | |
| ACE 10 CBI 19 Varioua Artana Kings Of Rockabilly Volume Two Mono UK SS A & M SP - 1413 Squeeze 6 Squeeze Songa Cramined Into One 10* Record US M-7M | 187 VERTIGO LIZZY 1212 188 VERTIGO SOLO 412 189 VERTIGO VEP 307 | This Lizzy Thunder And Lightmag P5 L/K M/M Philip Lynght Together (Dance Ming Together (7* Min/Somebody Else's Dreasn P5 UK M/M The Beomshown Rais Rait Tracks - Up All Night (Long Vers) + 4 co P5 CDN M-M | 375 ISLAND 9237 9241 376 ISLAND ILPS 9281 377 ISLAND ILPS 9383 | Bob Marley & The Watters Natty Dread. Picture Label Special Inner Slerve US M/M Bob Marley & The Waiters Rastaman Vibrations Gatefold CDN M/M | |
| 4 CAPETITL II - 418 Hank Thompton Songa Of The Inzron Valley CDN M-VIG 5 CBM 60013 Various Artists Jazz Pour Youx 83 - Piano Jazz co FRANCE M-M- 6 CHARUX (2TM 10 Tilla Yardbordi The Single Filia UK MM | 190 VERTIGO DJV 150 191 VIRGIN TEN 49 12 | Bob Geldof & The Boomtown Rats Rain Advance Radio Sampler CDN M Gary Moore Phil Lynot: Out Ia The Fields/Military Man + 1 PS UK M-M- | 378 ISLAND XILP 9596 379 ISLAND ISL - 1000 180 ISLAND ISL - 1097 | Bob Mariey & The Waiters Lagend - The Ben Of Gatefold CDN M-/M Bob Mariey & The Waiters Rebel Music Gatefold + Spocial Inner Slovy CDN M/M | |
| 7 CLEF RECORDS M/C - 157 Charle Parker Same US M-/M- B COLLIMBIA 335 1044 Dulat Ellington & His Fanzona Orchenita Jazz Cochtail UK M-/M 9 DEICCA LFT 1288 Tommy Sociele & The Stoelmen The Timmy Stadle Story Mono UK M/M | 192 VIRGIN VD IGM 1 193 VIRGIN VS 501 - 12 194 VIRGIN VS 770 - 12 | Toon Vertain: Days On The Mountain/Ponicard From Winterloo PS UK M-/M Fermal Sharkey Loving You PS UK M/M | 381 ISLAND ILPS 9374 382 ISLAND 9237 9202 383 ISLAND ILPS - 9327 | Toriss & The Martala Janmy Cliff + The Harder They Come Gatefold CDN MrM Vanous Antelis This Is Regger Music Volume 11 CDN MrM | |
| 10 EPIC NU DISK TBI, 56846 The Claub. Black Market Claub. Promo Stamp US M/M 11 EPIC NU DISK TAI, 56868 Rick Neaton Four You US M/M 12 DVV 05500 Virgits Promos Horana - Z Discs - fazerts Box FRANCE M/M | 195 VIRGIN VS 838 - 12 196 VERGIN VS 927 - 12 197 VERGIN VS 188 - 12 | Devid Bowie Azeohate Beginners Full Version + Deb Mits Galatible PS UK M-M Microdainey Towin To Towin, Listle Town In Incland +2 PS UK BLAND M/M XTC 3D EP - Science Finction + 2 PS UK M/M | 184 (SLAND ILPS - 9266 185 ISLAND ILPS 9305 186 ISLAND ILPS 9348 | Richard And Lindu Thompson I Wani To See The Bright Lights Tonight UK M-7M Richard & Lindu Thompson Holizy Policy Richard & Lindu Thompson Pour Down Lifes Silver + Special Isair Slever UK M-7M | |
| OVAL IELEN 25/10 Helen Shapiro Let Yourself Go UK M/M PARLOFHONE PMD 1050 The Vapers Skuffle Group Coffice Bar Seasion UK M-M- | 198 VIRGIN VS 482 - 12 199 VIRGIN VS 553 - 12 200 VIRGIN VS 274 - 12 | XTPC Ball And Chain 1 PS UK M/M XTPC Grant Fire, Gold 2 PS UK M/M Public Innanc Limited Death, Disso PS UK M/M | 387 ISLAND HELP 5 388 ISLAND HELP 25 | Ashiey Hutchings, Richard Thompson + Morris On UK, M7M Albion Country Band Battle Of The Field UK, M./M | |
| Ick VICTOR A 130 225 Albert Ammona & Peter Johanon Dauss De Plano Boogic Woogpe FRANCE M/M SPARTON 4038 Dalac Etilington Duke Elimgton Plays CDN M-/VG+ | 201 VIRGIN VS 299 - 12 202 VIRGIN VS 397 - 12 203 VIRGIN VS 397 - 12 | Public Image Linuited Memorital/Another P5 UK M/M Public Image Linuited Flowers Of Romance (Eat. Vets.) P5 UK M-/M Culture (Tohb White Ber/Low Twist P5 UK M/M | 389 ISLAND ISL - 1225 390 ISLAND 79 00661 191 ISLAND ILPS 9344 | Marranne Rathfull A Childa Adventure CDIN M/M Rasy Manic Saren Picture Label UK M/M | |
| STIPF SEE2 B6 Wreduleau Enc Same Tan Visy1 - Sp later Slowet UK M/M STIPF CRC/WN - I Joe 'King' Carranco & The Crowns Blaten/Tuff Enuff 7h rpm Single UK M/M Witch Brown & Hia Brownie Coaucit & Western Blaten-C-Rama UB M/M | 204 VIRGIN VS 509 - 12 205 VIRGIN VS 558 - 12 | Callure Club I'm Afraid Ql'Me (Dance Mix) PS UK M/M Callure Club Time/White /Romance Beyond PS UK M-/M | 392 ISLAND ILPS 9400 393 ISLAND ILPS 9317 394 ISLAND ILPS 9459 | Iohn Cale Slow Dazzle + Spocial Inner Sterve US M/M. John Cale Guts US M-/M | |
| 12° SINGLES & EP's | 206 VIRGIN VS 558 - 12 207 VIRGIN VS 612 - 12 208 VIRGIN VS 641 - 12 | Culture Club Karma Chameleon/Til Tumble PS UK M-/M Quiture Club Victums/Color By Numbers + I PS UK M-/M | 395 ISLAND ILPS 9646 396 ISLAND ILPS 9680 397 ISLAND ILPS 9733 | Boy Picture Label + Special Inner Sleeve UK M-M U2 October + Special Inner Sleeve UK M/M U2 October + Special Inner Sleeve UK M/M U2 War Picture Label Galefold UK M/M | |
| 21 A & M AMY 277 Squeeze No Place Like Home - 2 PS UK M/M 22 A & M AMY 142 Squeeze Trast Me To Open My Mouth + 3 PS UK M-/M 23 ARDECK 12 ARDS 1 The Undertones Termate Kvisk + 2 PS UK M/M | 209 VERGEN VS 662 - 12 210 VERGEN VS 730 211 WB 92 38081 | Culture Club II's A Miracle/Mins Me + 2 PS UK M-/M Culture Club The Medal Song + Color Poster UK M-/M Rony Munic The High Read PS CDN M/M | 398 [SLAND 90231-1 399 [SLAND 90231-1 399 [SLAND 7901271 400 [SLAND ISX 1127 | The Unforgettable Fure Picture Label Special Inner Slevey Piono Stamp US M-rM U2 Under A Blood Red Sky (Mini L-P) CDN M-rM U2 The Joahum Prec Gatefold + Inner Its treasing CDN M-rM | |
| 23 AUDECH 12 AUD 1 The Undersones I My Percer Cosum/Fland Luck + 1 PS UK M/M 24 ARDECK 12 ARDS 11 The Undersones The Love Parade + 4 PS UK M/M | 212 WB PRO-A-754 213 WB PRO-A-755 214 WB PRO-A-911 | This Lezy Coreboy Song + 2 Promo US M Valk Morrison Wareleaght (Short Vers)/Wareleaght (Long Vers) Promo US M Van Merrison Summerrison El England/Haunts Of Ancient Peor Promo US M | 401 ISLAND ISL2 + 1204 402 JET JT + LA 856 - H | U2 Rattic And Huas 2 LP GateRold Picture Label + Special Inner Sleeve CDN M-/M Carl Perfuns OI' Blue Swedc's Back c.o. CDN M-/M | |
| 27 ATCO DDK 7904 Roary Maac Dance Away (Est. Vers.)/Trash 2 PS CDN M/M 28 ATLANTIC PR 508 Crossly Stills & Nash War Gamear/For What It's Worth Promo US M | 215 WB W0014 (T) 216 WB W9844 (T) 217 WB W9843 (T) | Hee Gens Secret Love/Trae Configurations, Human Sacrifice PS UK M-/M Van Halen Jump/Runam With The Devil, House Of Para UK M ZZ Top Grimme All Your Lovin + 3 PS UK M-/M | 403 K - TEL ONE 1354 404 LIBERTY LBL 83213 405 LIBERTY LBL 83214E | Various Artists Gots' Up The Country - Rural Blues Vol 1 (Mono) UK M-/M Various Artists Saturdey Night Function - Rural Blues Vol 2 (Mono) UK M-/M | |
| 29 ATLANTIC FR 2116 Iaxa Need Yos Tosight Promo US M 30 ATLANTIC 78 65380 iaxa Never Tear Us Apart/Utflerent World Move Os IS CDN M-/M 31 ATLANTIC 78 65320 iaxa What You Need (2 Mixes) + 2 Promo Stamp PS CDN M-/M | 218 WEA YZ 356T 219 WEA YZ 368T | Earya Evoning Palls/Olohe Chiun + I PS UK M/M Earya Saorma In Adnea/The Cetts 1 PS UK M-M | 406 LIBERTY LRP - 3220 407 LIGHT LS - 5532 408 LONDON HAZ 8346 | Cliff Richard & Cliff Barrows His Land US SS Van Morrison Blowin' Your Mind (Mone) UK M-/M- | |
| 32 BIG BEAT NST 106 Pride Of The Cross Teamsy's Bise Valentino/Black Coffee PS UE M/M 33 CAPITOL 12 (2), 260 George Clission Associa Cog (Ent Ver) + 2 PS UE M/M 44 CASABLANCA NBD 20245 Dates for night-bit Donner Mox (Give ti To Mex) + 2 PS UE M/M | 220 ZARJAZZ VIRGIN JAZZ 1-12 LP's | Fergal Sharkey Laster To Your Pather (Est. Remix) PS UK M-M | 409 LONDON HSM 5008 410 MAGNUM PORCE ROUND 1 411 MAJCR MINOR SMCP 5024 | Van Morrison T. B. Sheets UK, M-/M- Billy Pary Loving You 1984 UK M/M The Dubliners A. Drop Of The Dubliners UK M-/M | |
| 15 CBS 65140606 Bob Dytan 16 CBS 124185 U2 The Uniforgetable Fire-The There Sunnacs + 3 PS UK M-M 17 CBS 124185 U2 Obt Of Control + 2 UK BLAND M-M 17 CBS 124959 U2 Obt Of Control + 2 | 221 ABC DOT DOSD - 2051 222 ACE CH 12 | Roy Head Head First US M/M Various Artists Ace Story Volume Two Mono UK M/M | 412 MAJOR MINOR MMLP 5 413 MAM 5 414 MANGO LPS 9431 | The Dublimers Another Drop Of The Hard Stuff UK M/M- Gilbert O'Sullivan Back To Proot + Special Inner Sleeve CDN M-/M Isuritus Stelar Dry & Heavy - Special Inner Sleeve CDN M-/M | |
| 38 CBS 0124727 UZ Prode (In The Nume Of Love) + 3 PS IRELAND M-/M- 39 CBS 01A 4662 Brace Springsteen Cover Me 2 Mixes/ + 3 PS UK M-/M | 223 ACE CH 63 224 ACE CHD 181 225 ACE CF CLUBS ACL 7906 | Various Artists Those Oldess But Goodies Prom Del Fi UK M/M The Bath Brothers Acadism Meanonas Mono UK M/M George Formby George Portely Sourcerstr CDN M/M | 415 MANGO MLP5 9524 416 MANGO MLP5 9587 | Various Artists International Original SIKA 1962-66 US M/M Various Artists Rockers Film Soundhrack + Special Inner Slovev US M-/M Toots & The Marvats US Mi/M | |
| All CES TA 3636 Paul Young Conner Buck And Staw/Yours (Ext. Mizos) PS UK M/M CES TA 4786 Paul Young I'm Genne Tear Your Playhouse Down Ext. Mix + 2 Promo UK M-/M | 226 ACE OF CLUBS \$CL 2032 227 ALLIGATOR 4704 | Max Rossen, Laurel Artiken + Various Reggine Explosion CDN M-/M- Hound Dog Taylor & The Hose Rockers Natural Boople + Promo Shoet US M-/M | 417 MANGO MLPS 9590 418 MANGO MLPS 9597 419 MANGO MLPS 9629 | Various Arises More Intensified Original SILA 1963-67 US M-/M- Bunny Wailer Sings The Waiters US M/M | |
| 43 CPBS TA 4972 Paul Young Bwarything Maint Change (Bott Vers.) + 1 PS UK M-M- 44 CBS TA 4735 Preadle Mencury Love Kills + 1 PS UK M-M- 45 CHARISMA CB 423 12 Julian Lennon This Is My Day (Est. Vers.) + 2 PS UK M-M- | 229 A & M SP 4269 230 A & M SP 4690 | Fotheringey Same Gatefold CDN M/M Krist Kristofferson & Rita Coolidge Natural Act + Special Isner Sleeve CDN M/M | 420 MANGO MLPS 9567 421 MANGO MLPS 9598 422 MANGO MLPS 9632 | Various Artists Club SKA*67 US M/M Various Artists The King Kong Compilation US M/M | |
| GPARLY CY2 113 Hash Hallard & The Midnighers i Lat's Ge Lat's Ge i + 2 PS UK M/A GRYSALIS CS - 4274 Debte Harry Rush Rush/Rush/Rush Rush (Dab Mix) PS CDN M-A/A GHRYSALIS CHS 12 2438 Gen. X Dancorg Whb Mynelf (Bast Vors.) + 3 PS UK M/A | 231 A & M SP 4743 232 APPLE IC 072 -04 449 233 APPLE STCH 639 | The Beattes Mapcal Myneety Tour GERMANY M/M George Harnson All Thing Mair Pase 3 LP Box + Inecrs US/CDN M-/M- | 423 MARBLE ARCH MALS 1403 424 MCA - 16 425 MCA CORAL 0042.012 | Ernest Tubb Ernest Tubb Greater Hits Rambow Label CDN M-7M Bill Haley di Hit Cometa Bill Haley Golden Favorites (Mono) 1975 GPRMANY M/M | |
| GATYSALIS CHS 12 3404 Ruaring Nerve From Heaven. The Thins They Are A Changang + 2 PS UK M-M GOTRYSALIS CHS IN FDJ The Fabricon Thurderbirds One +1 Too Man SP Toom US M GREVSALIS SPACE 1 Spandua Ballet Thurderbirds (2 Versions) PS UK M/M | 234 APPLE SO - 3415 235 ARHOOLIE F 1009 236 ARISTA A8 4190 | Paul McCartney & Wings Band On The Run + Special Inner Sloeve US M/M Various Artists Zydoco US M/M Al Servert Time Passages CDN SS | 426 MCA 2 - 4079 427 MCA (STIFF) - 5744 428 MCA MCG 6027 | Louis fordan & Has Tympanty Five The Hest Of Louis Jordan 2: LPa US M-74- That Pogues Fun Sodoany & The Lash Promo Stamp C C CDN M-7M- Thin Lozzy, UZ, Van Morrison, Pogues, EVII Castello + Live For Ireland UK M-7M | |
| 52 CHRYSALIS TULLIX - I Jethro Tull Lap Of Lazardy + 3 PS UK M-7M 53 COLUMBIA 44-04115 Elvis Contello & The Attractions Everyday I Write The Book Promo PS US M-7M | 237 ARISTA AB 4223 238 ARISTA AL 9517 239 ARISTA AL 4119 | Grabam Parker & The Rumour Squeezing Out Sparks CDN M/M Grabam Parker The Up Facalator + Spocial Inner Sloove CDN M/M The Hollywood Stars Same fast. All The Kids On The Street small Co. US SS | 429 MCA - 5301 430 MERCURY MHRL 36 | Van Addressen, Seine State State State State State State State State State State | |
| 55 COLUMBLA AS 746 The Boomiown Rules I Don't Life Mandays (Live) + 2 WI. Promo US M 56 COLUMBLA AS 720 The Boomiown Rules Up All Night + 2 WL Promo US M | 240 ATCO 79 00971 241 ATCO 5D - 112 | The Townshend/Rome Lane Rough Mix Dete Townshend/Rome Lane Rough Mix James Gang Niew Born > Spocial Inner Sleeve small Co. US M-/M Roys Master For Your Picasure Yellow Label US M/M | 431 MERCURY MERE 54 432 MERCURY SRM - 2 - 100 433 MERCURY SRM 1 - 3706 | Graham Parker & The Rumour Parkerilla 2 LP Getefold CDN M/M Graham Parker & The Ramour Stick To Me CDN M/M | |
| 57 COLUMBIA AS 1565 The Promover Rate State On State/Talling fat Code Promo US M 58 COLUMBIA 12 COP 05028 Bruce Springence Datacing In Thin Dark (21 Mixed) PS CDN SS 59 COLUMBIA 12 COP 05027 Bruce Springence Cover Me (4 Mixed) PS CDN M | 242 ATCO SD 36 - 134 243 ATCO KSD 38 - 114 144 ATLANTIC 8004 | Rony Manie Harvinsko Black On Red Label CDN M/M Bath Person Rock & Roll CDN M/G | 434 MERCURY SRM - 1 - 3809 435 MERCURY SRM - 1 - 1186 436 MERCURY SRM - 2 - 7512 | This Lizzy Bod Reputation + Special Inner Sizeve CDN M/M This Lizzy Law And Immerous 2 LP Gatefold + Special Inner Sizeve CDN M/M | |
| 66 COLLUMBIA 12 CXP 05147 Brace Springsteen Bore In The USA (3 Micks) PS CON M-M 61 COLUMBIA 537873.6 Brace Springsteen Human Tock/Sould Of The Departed + 1 PS BMULAND M-M 62 DECC.6 & 00.364 Thom H1 × AI Over New, Heer Comes The MgAt + 2 PS EBMANY M/M | 245 ATLANTIC 8007 246 ATLANTIC 78 12931 247 ATLANTIC 78 12941 | Various Arbitis Atlantic Rhythm & Blass Volume 1 1947-1952 2 LP Gatefold CDN M/M Various Arbitis Atlantic Rhythm & Blass Volume 2 1952-1955 2 LP Gatefold CDN M/M | 437 MERCURY SRM - 1 - 3790 438 MERCURY SRM - 1 687 439 MFP 50478 | Thin Lines Blanck Rose - A Rock Legend - Special Inner Skerve c.o. CDN M-M Ton T Hall For The People in The Last Hard Town US M-M The Cornise The Very Best QIT The Cornise UK M-M | |
| 63 DEMON D 1047 T Elvia Coatello Blue Chair + 3 PS UK M/M 64 DEMON D 1052 T The McManus Gang A Town Called Big Nothing + 3 PS UK M/M | 248 ATLANTIC 78 12951 249 ATLANTIC 78 12961 250 ATLANTIC 78 12971 | Various Artists Allamite Rhythm & Blues Volume 3 1955-1963 2 LP Gatefold CDN M/M Various Artists Allamite Rhythm & Blues Volume 6 1958-1962 2 LP Gatefold CDN M/M Various Artists Allamite Rhythm & Blues Volume 7 1962-1962 2 LP Gatefold CDN M/M | 440 MGM E 3871 441 MGM E 4262 442 MUTLIGAN LIN 003 | Conside Frances More Italian Pavorites anall Co. US M-7M The Dubliners Same CDN M/M- Date O'Brios Nighthus IRELAND M/M | |
| 66 ELECTRA & 9774 T The Doors Glona/Love Me Two Turost PS UK M/M 67 EMJ AMERICA S 75131 Pet Shop Boys West End Guta (2 Mixes)/A Man Coold Got Arreated PS CDN M/M | 251 ATLANTIC 78 12981 252 ATLANTIC ATL 60 052 | Various Artuss Atlantic Rhythm & Blues Voltume 6 1966-1969 2.12 Gatefold CDN M/M John Coltrane. The Art Of John Coltrane The Atlantic Years 2 LPSianefold GERMANY M/M Joe Turner The Bond Of The Blues Bings Kanasa Chy Jazz Small co. US Mr.NH- | 443 MULLIGAN LUN 012 444 MULLIGAN LUN 026 | The Boomtown Rats Same + Special Inner Sleeve Ist pressing IRELAND M/M The Boomtown Rats A Tonic For The Troops + Special Inner Sleeve IRELAND M/M | |
| 69 EMI AMERICA SPRO-9996 David Bowne Day-In-Day-Otat Edited Dance Mix Promo PS US M/M 70 FNSUD EVY 3412 The Boometown Rates Someone's Looking AI You PS UK M-rM. | 253 ATLANTIC SD 1234 254 ATLANTIC SD 7304 255 ATLANTIC KSD 19205 | Bryan Perry These Footish Things CDN M-7M- Bryan Ferry The Bride Stripped Bare Gatefold Picture Label CDN M-7M | 445 MULLIGAN LUN 038 446 MULLIGAN LUN 036 447 MWM RECORDS SP1 | The Radiators Ghostown + Special Inner Storve IRELAND M/M Alan Price Georde Roots And Branches 1982 UK M/M | |
| TESIGN ENYX 630 Stand O'Comor ENSIGN ENYX 630 Stand O'Comor ENSIGN ENYX 630 Stand O'Comor ENSIGN ENYX 630 Stand O'Comor ENSIGN ENYX 630 Stand O'Comor Engero's New Cadas (3 Mixes) + 3 Pristo Other Marce Standard Cadas (3 Mixes) + 3 Pristo UK MMM Witcesi FOT New Vorda + 2 PS UK MM | 256 ATLANTIC XSD 19346 257 ATLANTIC SD 8139 258 ATLANTIC SD 8159 | Aretha Franklin I Never Loved A Man small c.o. ist CDN M-/M- Aretha Franklin Aretha Arrives lat US M/M- | 448 QATS M003 449 QATS M005 450 QATS M008 | Horstips-Happy To Meet Sorry To Part Concernias Shape Cover GateRold IRELAND M/M- Horstips The Taxo GateRold + Pomer & Special Innor Slover (IRELAND M/M- Horstips The University Corp Of Tes IRELAND M-M- | |
| FIR C A 1512 Charles of the second images Lowe To Stan/Another Lott Look Live) PS UK M-M FRC TA 4500 Meant Loaf Razor's Edge (Teams)/Pandete D'The Databloard Light + 1 PS UK M-M FACTORY RECORDS TACK 26 New Order PS CDN M-M | 259 ATLANTIC SD 8176 260 ATLANTIC SD 8186 261 ATLANTIC SD 8207 | Aretha Franklin Aretha Now ist CDN M/M Anatha Franklin Aretha In Paris small co. ist CDN M-/M | 451 QLD TIMEY 122 452 OVAL OVL 3001 453 PARLOPHONE PMCJ 1255 | Various Artists Western Swing, Brack Boogle And Honley Tonk. US M/M Various Artists Another Saturfley Night (hin & Swallow Cajun). UK M/M The Beates Songs From The Film "Hefp" (Mono) Silver on Black. S. Africa VC+/VC+ | |
| 77 F BEAT XX 3T Elves Costello & The Attractions High Pidelaty 2 Clastom Sloove UK M/M 78 F BEAT XX 2ET Elves Costello & The Attractions Man Out Of Time PS UK M/M | 262 ATLANTIC SD 8212 263 ATLANTIC SD 8248 264 ATLANTIC SD 8265 | Arothe Franktin Sout '69 mmall 6.0 fs CDN M-/M- Arothe Franktin Thas Girl is In Love With You Is US M/M- Arothe Franktin Spirit Io The Dark Isr CDN M/M- | 454 PORUE MILHONE RECORDS 455 POLYDOR DELUXE 2302 055 456 POLYDOR DELUXE 2302 073 | Bryan Ferry In Your Mind - Special Inner Sleeve UK M/M | |
| 10 F BEAT XX 31T Elvis Contello & The Attractions Let Them All Talk PS UK M/M 11 F S UK M/M 11 F BEAT XX 31T Elvis Contello & The Attractions Let Them All Talk PS UK M/M 11 F BEAT XX 15T | 265 ATLANTIC SD 8295 266 ATLANTIC SD 7205 267 ATLANTIC SD 7292 | Aretha Pranklin Aretha's Greatest Hins Lat US M/M- Aretha Franklin Love AL Filmore Wess Gatefold + Inserts US M/M Aretha Franklin Love AL Filmore Wess Gatefold + Inserts US M/M | 457 POLYDOR MPF 1102 458 POLYDOR MPF 1316 | Bryan Ferry Let's Stell Together + Insert JAPAN N/M Rosy Munic Plesh & Blood - Insert JAPAN N/M Rosy Munic Avalon + Insert S Criver Band JAPAN N/M | |
| 82 F BEAT XX 36T Field Lowe Field Control Field Contro Field Control Field | 268 ATLANTIC K 60023 269 ATLANTIC K 6023 270 ATLANTIC K 40323 | Arothe Franklin Amazing Grace 2 LP Gatefold UK, M-M Arothe Franklin Yoong Gifded And Black UK M/M Arothe Franklin 30 Greeneine Hits 2 LP Gatefold CDN M/M | 459 POLYDOR 28 MM 0172 460 POLYDOR DELUXE POLD 50 461 RAK SRAK 542 | 69 Bully Fuzy The One And Only 1983 UK M/M Clens Spedding I'm Not Lake Everytoody Else UK M-rM | |
| B3 GPPEN PROPACING Float | 271 ATTIC LAT 1047 272 ATTIC LAT 1060 | The Albono Band Rive Up Like The Sun (EMI 1978) c.o. CDN M-/M Gay & Terry Woods Tender Hooks c.o. CDN M-/M | 462 RCA VICTOR SF 8113 463 RCA VICTOR SF 8262 464 RCA VICTOR SF 8415 | Jonathan Kelly Twice Around The Houses UK M-/M Jonathan Kelly Twice Around The Houses UK M-/M | |
| Kate Boula ODD VIBRATIONS RECORDS GOT 01:ST Andy White Six String Street + 3 PS N. IRELAND M-/M | 274 BANG 6467625 275 BANG 9011 - 222 | Van Morrison The Is Where Came In UK M/M Van Morrison The Best Of Van Morrison CDN M/M | 465 RCA BLUEBIRD AXM2 -5575 466 RCA BLUEBIRD AXM2 - 5510 467 RCA/JA2Z TRIBUNE PM 4365 | Monroe Brothers Feasi Hore Tonight 2 LP Gatefold US M/M Fais Waller The Indiapensable F W. Vol 3/4 (1915-1936) 2 LP Gatefold FRANCE M/M | |
| 91 IMP 005T The Men Thay Douldn't Hang Incommenters + 2. PS UK MMM 92 TMP 005T Ehvis CoaleBo & The Attractions Tokyo Soram Warning PS UK MMM 93 IRS IINHT 125 Doctor & The Medica w Roy Wood Warning > PS UK MMM | 278 B & C RECORDS CAS - 1029 | Van Morrison Blow in Your Mind Incl Brown Eyed Girti) CDN M/M Van Morrison Please To See The King UK M/M | 468 RCA VICTOR CPLI - 0709 469 RCA VICTOR LSP - 4623 470 RCA VICTOR LSP - 4702 | Horslips Dancelail Sweethearts CDN M/M David Bonne Hanky Dory Iw CDN M-/M David Bonne Zagg Stardust In CDN M/M- | |
| Alexa Monta Sava The Waterboys This Is This Sea + 1 Whate Label Promo CDN: M Sava Sava Sava Sava Sava Sava Sava | 279 BLUESWAY AHC BLS - 6005 280 BLUE THUMB BTS \$825 281 CACHET RECORDS CSP5 14 | Dave Mason & Cass Elliot Same Gatefold CDN M-/M- 51 Friend Tubb The Legend & The Legency (Vol 1) Gatefold CDN M/M | 471 RCA VICTOR RS 1003 472 RCA VICTOR LSP - 4852 473 RCA VICTOR LSP - 4852 473 RCA VICTOR CPLI - 1327 | David Bowie Pin - Upa - Insert Is FRANCE M/M David Bowie Aladdin Sane Gatefold CDN M/M David Howe Statutor To Station Spotial Inner Steve CDN M/M | |
| OF THE AND IS TO THE ADDRESS OF | | The Beatles "Yesterday" And Today (Monaural) Rainbow Label CDN M-/VQ+ The Beatles "Yesterday" And Today (Stereo) Rainbow Label CDN M-/W- The Beatles Rames Gasteloid+ Special Inner Storev DS M/M | 473 RCA VICTOR AFLI - 252 474 RCA VICTOR AFLI - 252 475 RCA VICTOR AQLI - 3254 476 RCA VICTOR AQLI - 3647 | David Bowie "Heropa" Special Inner Sleeve CDN M-/M David Bowie Lodger Gatelold Special Inner Sleeve US M-/M David Bowie Scary Monatern Special Inner Sleeve CDN M/M | |
| Status Status< | 285 CAPITOL 4C 058-82098 286 CAPITOL T 6015 | Wanda Jackson Rockin With Wands (Sterror) Holgmun Re-Imate M-7M Django Renhardt & Stephane Grapptelly Djungo & Stephane Orngrada (Mono) US M-7M Djungo Renhardt The Berk Off 2 LP One-fold 1960 US M-7M | 477 RCA NFLI 8063 478 RED BUS BUSLP 1003 | Clannad Macalla CDN M/M Hilly Fury The Missing Years (1967-1980) UK M/M | |
| 102 ISLAND (SP 1026 UZ The Usforgettable Fire Minit Dir PS CDN M/M 104 ISLAND (Hill 417 UZ Pire-Swallow-11 O'Clock Tick Crock-The Cocan PS GERMANY M/M 104 ISLAND (Hill 417 UZ Fire-Swallow-11 O'Clock Tick Tick Crock-The Cocan PS GERMANY M/M | 287 CAPITOL TBO-10226 288 CAPITOL SM 380 289 CAPITOL ST-11287 | Gene Vincent Gene Vincent's Greatest (Mono) US M/M Gene Vincent The Bop That Just Wos't Stop (1956) US MUM | 479 REPRISE MS 2114 480 REPRISE 92 53581 481 RHINO RNLP - 014 | Jimu Playa Monteres CDN M/M Various Artists Jamaica SKA | |
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| 111 LONDON LONX 27 The Bluebella Sagat Bridge + 3 PS UK M/M 112 LONDON LONX 58 The Bluebells All I Am (Is Loving You) + 2 PS UK M/M | 296 CBS \$ 63630 297 CB5 SONY 25 AP 755 298 CB5 SONY 25 AP 764 | Miles Daves Ln A Siloni Way UK M/M Miles Daves Kited Of Blue Instert JAPAN M/M Miles Daves E. S. P. Jasert JAPAN M/M | 487 ROUNDER 1007 488 ROUNDER 1028 489 ROUNDER 0225 | Frank Hutchington The Train That Carried My Girl From Town Gatefold LIS MCM Uncle Dave Macon Laugh Your Blues Away - Intert US MCM The Johnson Mountain Boys Let The Whole World Talk | |
| 114 LONDOR LONG 258 Hothouse Flowers Give III Up = 2 PS UK.M/M 114 LONDOR LONG 258 Hothouse Flowers Give III Up = 2 PS UK.M/M 115 LONDOR NAMX 2 Banaaranna Shi Bay (Esu VersyDon't Call Us Pieture Label PS UK.M/M | 299 CER SONY 25 AP 765 100 CHS SONY 25 AP 1285 | Miles Davis Quinaet Miles Smiles Insert JAPAN N5M Mort The Hoople The Hoople Hauer JAPAN M/M The Hommy Clus Shew Rock N. Roll Revie Caseli-Id UR N/M | 490 RTE 63 491 SAVDY SIL 2201 492 SCOF DTLP 012 | UZ, Depiche Mode, Madheta I. Non Skop Pop. 1992, BLLAND MM. Charler Parker Burd/The Savon Recordings. (Marter Takes) 2 LPUS M. M. The Altix. Processions - Booklet (RELAND M/M | |
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| 145 PASHA AS 1796 Quiet Riot Mental Health (Live), Slick Black Caddillac (Live - 2 Promo US h 166 POGUE MAHONE RECORDS (STUFP) PG1 12 Pogues 16 Should Pall From Crans. (Rectax) + 3 PS UK M/h | 331 DECCA SLK 16590 - P | Bithy Fury The World Of Bith Fury Vol. 2 UK M/M John Mayali So Many Roads Hlach on Rod Label W GERMANY M-M- Dyange Reinkardt & Stephane Grappelli. Struttin Oya (Mono) 2 LP Gaefold UK M/M | 521 UNITED ARTISTS UAS 9951 522 VANGUARD SRV 71007 523 VANGUARD VSD - 79169 | | |
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| 150 POLYDOR POSPX 630 The Vere Underground 151 POLYDOR POSPX 631 The Vere Underground 152 POLYDOR POSPX 634 Rambow Can't Let You Go/All Night Long, Stranded (Lee) PS UK M-1 | M 336 DECCA SKL 5249 337 DECCA ECLIPSE ECS 2074 | Thin Lizzy (Gai Eric Bell & Gary Moore) Remembering - Part I UK M/M Robin Hall & Jimmy MacGregor Scottain Chaice UK M-M Martin Carthy Sweet Wirelaficid UK M-M- | 526 VERTIGO VEL 2002 527 VERTIGO 6360 129 528 VERTIGO 6360 137 | Graham Parker & The Rumour Howing Wind CDN M/M Graham Parker & The Rumour Heat Treatment CDN M/M | |
| HOL TOOR HED TOO The Style Council Litroducing TBC - Long Hiel Summer + 0.4 Min LP PS CDN 14/4 PGL/TOOR HED TOO The Style Council Groovin - The Big Bons (move/Yon' er The Ben Thing /2 Vers/PS UK M/ Min LP YOR VANX 1 Van Merrines III-er (Tod You Laby), Counciling My AngeLister To The Long PG UK M- | M 339 DJM 9238 - 16 M 340 DJM 9238 - 20 | Horatipa - Special Inner Sterve CDN M/M- Horatipa The Man W Lot America + Special Inner Sterve CDN M/M | 529 VERTIGO VOG - 1 - 331 530 VERVE V 4072 531 VERVE V - 4066 | The Boostown Rets V. Deep + Special Inner Sleve c.o. CDN M-M Ella Plergerald & Dake Ellington Ella & Dake Al The Cole D'Acar 2 LP Gatefold US M/M Ella Flugerald A Tribute To Cole Ponter US M/M | |
| 156 POL YDOR VANX 9 Van Morrison & The Charthanias Can its Stop Loving You + 2 PS UX M/ 157 PYE HD 103 Satos Quo Down That Satop per + 3 Custom Slove UK M/V 158 PYE HD 113 The Lovin' Spoon/hu Daverains + 3 Custom Slove UK M/V | M 341 DJM - 20 342 DRG RECORDS SL 5189 343 EDITIONS EG EGED 23 | Chris Azarvour We Were Happy Then US M-/M Brian Ean Discreet Masis, CDN M-/M | 532 VERVE V - 8409 533 VERVE 2352 060 534 VERVE VE - 2 - 2520 | Charite Parker The Executal Charite Parker Gasefold US M-/M Soamy Rollina Team Than 2 LP Gastelold UK M/M Bea Webiter/Coleman Hawkina Tenor Gianta 2 LP Gastelold US M/M | |
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| 164 BLAPT 40078 Same | 4 350 EMI EMC 3013 4 351 EMI NUT 4 | Bees Make Hoany Music Every Night UIC M/M The Action, Tesecrow, Dewiksers Sect, Artwoods + My Generation Mons/Stereo UK M/M The Debinory Sect. Dranker Wights UK M/M | 540 VIRGIN VL 2576 541 VOCALION VL 73684 542 WASHINGTON RECORDS | Ernian Tubb & His Troubsdours Same Silver On Black Label CDN M-/M- MLP 711 Bwas McColl British Army Songs US M/M- | |
| 167 ROUGH TRADE RTO 99 Virgia Primes A New Form Of Bonety 3 - Beam/The Slow Children P5 UK M 169 ROUGH TRADE RTT 175 Microdimery In The World, Lotheldingrevood + 2 P5 UK M | M 353 ENSIGN ENVY 3 M 354 EPIC PE 38457 | The Boossown Rats A Tossic For The Troops + Special Laner Slove UK M/M The Collins Kids Introducing Larry And Lorris. (Mono) Promo Stamp US M/M | 543 WB BSR 3156 544 WB K 56029 545 WB 92 -36911 | Wizzard Introducting Eddle And The Falcona Gasefold + Pomer c.o. UK M-/M T - Bone Burnett Trap Door (Six Songt) Promo Stamp CDN M/M | |
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| 181 TENT 0 134 Gany Moore Over The Hills And Fir Away Gandhold PS UK, Mo 182 2 TONE CHS TT 1227 The Spacial AKA What I Like Mont About Yea. + Poster 9 UK Mo 183 ULTRANOISE 12 (ON 1041 Maan's Boys Notedia Ia The Grove (Long Vacsion) + 2 PS UK Mo | M 367 HORSLIPS RECORDS M009 M 368 HORSLIPS RECORDS M001 | Horships Drive The Cold Winter Away IDELAND M-/M- 10 Horships Horships Live 2 LP Castefold IRELAND M-/M | 537 WB WS 1950 538 WEA K 58262 559 WEA K 58407 | Vans Morrison Tupato Homey White Label + Proceso Strip US M-AM The Rocensore Rate Mondo Bongo + Posters, Inserts + IRELARD M/M Modes Romance Adventures in Childhand UK M-AM | |
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ARBREVIATIONS: pstkr = price sticker; MSS = music store stamp; IS = ink signature

GOLDMINE #525 96

September 8, 2000

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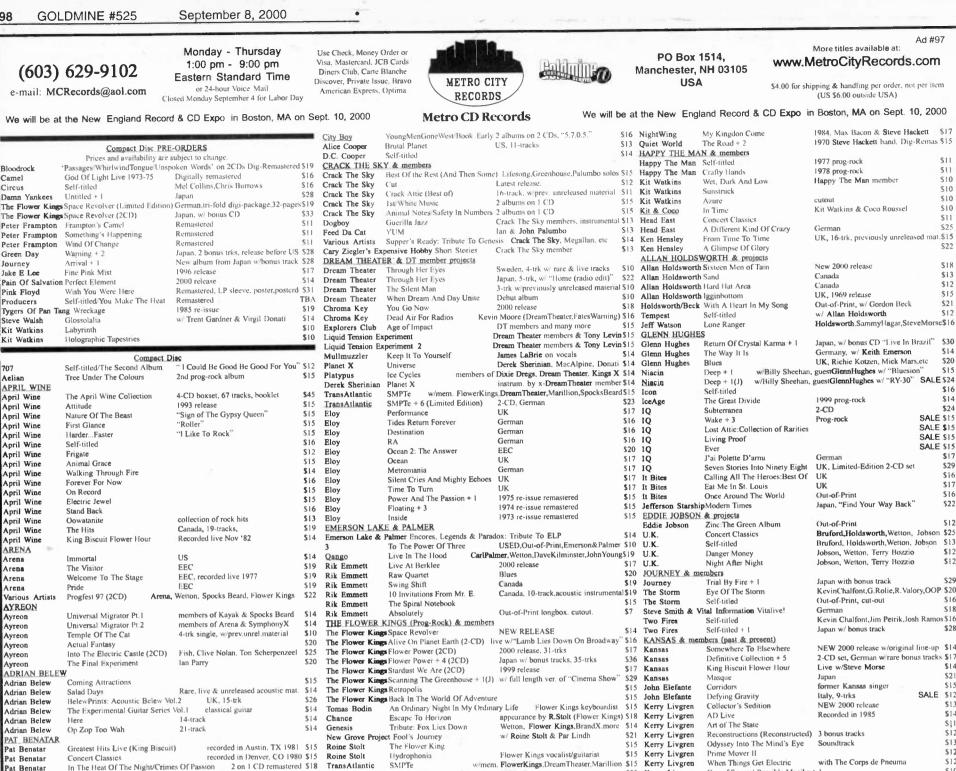
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 MERNELSTERE STORM STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM-STEREO CAN FORM TO UT-OF-RIM TEAL LASER PT OF THE STORM STORM TO UT-OF-RIM TEAL LASER PT OF THE STORM STORM STORM TO UT-OF-RIM TEAL LASER PT OF THE STORM STOR JOEL,BILLY JOEL,BILLY JOEL,BILLY JOEL,BILLY JOEL,BILLY JOHN,OLIVIA JOHN,OLIVIA JOHN,OLIVA NEW JOHNSON,DON JONES,GEORGE JONES,GEORGE JONES,RICKIE LEE JONES,SPIKE JONES,SPIKE JORDAN,STANLEY JUDDS KENNY G KING,CAF KISS KISS KISS KISS KITARO KNACK KROKUS LANG,kd LANG,kd LAUPER,CINOI LED ZEPPELIN LEE,PEGGY LEENNON,JOHN LENNON, JOHN LENNON, JOHN LENNON, JULIAN LENNOX, ANNIE LINDISFARNE LITTLE RICHARD LITTLE RIVER BA LIVING COLOUR LOGGINS, KENNY LOGGINS,KENNY LOGGINS,KENNY LONE JUSTICE LOVE&ROCKETS LYNN,LORETTA MANHATTAN MANHATTAN MANILOW,BARRY MANILOW,BARRY MARLEY,BOB MARX,RICHARD MARA, RICHARD MASON, DAVE MATHIS, JOHNNY McCARTNEY, PAL McCARTNEY,PAUL McCARTNEY,PAUL McCARTNEY,PAUL McCARTNEY,PAUL McCARTNEY,PAUL McCARTNEY,PAUL McENTIRE,REBA McFERRIN MEGADETH MERCURY,FREDDIE METALLICA MICHAEL,GEORGE MICHAEL, GEORGE MIDNIGHT OR MILLER, STEVE MILSAP, RONNIE MINELLI, LIZA MINISTRY MITCHELL, JONI MODERN JAZZ MONKEES MONKEES MOODY BLUES MOORE,GARY MORRISSEY MORRISSEY MORRISSEY MOTLEY CRUE MR.MISTER MR.MISTER MURRAY,ANNE NELSON,WILLI NELSON,WILLI NESMITH, MICHAE NEW EDITION NIRVANA NUREYEV, RUDOL F OASIS OCEAN,BILLY OCEAN,BILLY OSBORNE,OZZY OSBORNE,OZZY OZONE,MAKOTO PALMER,ROBERT PARKER,CHARLII PASS,JOE PASS, JOE PAUL, LES PET SHOP BOYS PETER, PAULAM PETTY,TOM PETTY,TOM PETTY,TOM PETT, TOM PINK FLOYD POINTER SISTERS POINTER SISTERS POP, IGGY POP,IGGY PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY, ELVIS PRETENDERS PRETENDERS QUEEN QUEEN RAGE AGAINST RAITT, BONNIE RATTI,BONNIE RAWLS,LOU REDDING,OTIS REDDING,OTIS REED,LOU REED,LOU REED,LOU REM REM REM REM REM RICHIE, LIONEL RICHIE,LIONEL RICHIE,LIONEL RIGHTEOUS BR RITENOUR,LEE RITENOUR, RIT ROBERTS, MAI ROGERS,KENNY ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES ROXETTE SANBORN DAVID SATRIANI, JOHNSO SCORPION TO RUSSIA WITH LOVE & OTHER SAVAGE AMUSEMENTS 4/88 LASEF W/COUNT BASIE ORCHESTRA LIVE 2/25/87 51 MINS SEALED!!!! LASEF SCHUUR.DIANE

ALLCONDUCTORY MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL MANDEL STEREO 12 MINS OUT OF PRINT SEAL ASPR MANDEL MANDEL MANDEL MANDEL MANDEL MANDEL MANDEL ASPR MANDEL MAND
 HUNES, ELSYTER, AT SMOODY BLUES, FLEET MOOD MAC, MOVE

 VARIOUS, ARTISTS
 BINTISH MAYSTAR ON US, JWCREAK, BLURS, COCKER, REEGEES, MARKAN, AND SANDAR, MARKAN, MARANAN, MARKAN, MARKAN, MARKAN, MARKAN, MARKAN, MARKAN, MARKAN, MA \$30.00 \$45.00 \$35.00 \$65.00 \$45.00 \$45.00 \$45.00 \$35.00 \$40.00 \$35.00 \$45.00 \$65.00 \$35.00 \$30.00 \$35.00 \$30.00 \$30,00 \$40,00 \$40,00 \$45,00 \$45,00 \$45,00 \$30,00 \$35,000\$\$35,000\$\$\$35,000\$\$

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| | K W/ERIC STOLTZ, BILLY | KING,GAYE,HENDRIX,DEAD,CSN&Y,JOP BOB THORNTON,DWIGHT YOAKAM | LASER | \$35.00 \$25.00 | ALICE COOPER | HE'S BACK(THE MAN BEHIND THE MASK/BILLION & BABIES W/ I NEVER CRY/GO TO HELL PROMO | GERMANY |
| FATHER OF BRID FEAR THE FIRE IN THE SKY | | KEATON, MARTIN SHORT LTBX | LASER LASER LASER | \$30.00 \$22.00 \$25.00 | ALICE COOPER AMBROSIA | 6 TRACK FLEXI DISC NEW MUSICAL EXPRESS FEB 1973 RAREIT HOW CAN YOU LOVE ME/FOOL LIKE ME UK PICTURE DISC | 11 UK UK |
| FIRST DEADLY SI FLESH&BONE | W/FRANK SINATRALFA | YE DUNAWAY EXTREMELY RAREIII | LASER | \$40.00 \$30.00 | AMOS,TORI ANKA,PAUL | GOD PICTURE DISC SEND FOR ME/GREEN ONIONS(DOWNBEATS)/VENUS IN BLUE JEANS(KIT FLEMING/DEVIL WOMAN(SHEP HOWARD) W/PS | UK SWEDEN |
| FRONT | WOODY ALLEN, ZERO I | RANT& ANDIE MacDOWELL WIDESCREI | LASER | \$30.00 \$30.00 | BANANARAMA BANANARAMA | MORE THAN PHYSICAL+VENUS+POSTER BAG W/PS MINT SEAL MORE THAN PHYSICAL/VENUS/SCARLETTE PICTURE DISC | UK UK |
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| GOOD FELLAS GRAND CANYON | W/RAY LIOTTA, DE NIRO | D, PESCI 2 DISCS WIDESCREEN N, MCDONNELL WIDE 2 DISCS 134 MINS | LASER | \$25.00 \$30.00 | BEACHBOYS BEACHBOYS BEACHBOYS | BREAK AWAY/CLEBRATE THE NEWS CAPITOL UK LABEL GOOD TIMIN'/GOIN' SOUTH UK PROMO W/SWALL HOLE RAREI! COME GO WITH ME TEST PRESSING EXTREMELY RAREI!!! | UK I PROMO PROMO |
| GRIFTERS GROUCHG | W/GABE KAPLAN, MICH | LICA HUSTON ANNETTE BENING-SURR IAEL TUCCI 87 MINS RAREIII! | LASER | \$25.00 \$30.00 | BEATLES BEATLES | LOVE ME DO/P.S. I LOVE YOU SLEEVE ONLY VG (SMALL TEAR) HELP/MR MOONLIGHT/M DOWN/I'LL FOLLOW THE SUN W/PS | |
| | S THE CRADLE WIMATT | IER-2 DISCS SURROUND SOUND McCOY LTBX LEN,MIA FARROW,MICHAEL CAINE SEA | LASER | \$30.00 \$30.00 \$30.00 | BEATLES | YELLOW SUB/FOR NO ONE/RIGBY/GOOD DAY SUNSHINE W/PS 1964 FAN CLUB CHRISTMAS FLEXI W/PS AND NEWSLETTER | FRANCE |
| HENRY&JUNE HISTORY OF THE | FRED WARD&UMA THU | RMAN-2 DISCS LTBX DOLBY SURROUN BROOKS, MADELINE KAHN RAREIII | | \$30.00 | BEATLES BEATLES BEATLES | I WANT TO HOLD YOUR HAND/THIS BOY PICTURE DISC CAN'T BUY ME LOVE/YOU CAN'T DO THAT PICTURE DISC 1969 FAN CLUB CHRISTMAS FLEXI TEST PRESSING W/ PS | UK UK |
| HOLCROFT | MAVERICKS W/JOHN F | . CAINE, ANTHONY ANDREWS DRD, LYNCH, WELLES, COPPOLA, SCORSI | | \$25.00 \$35.00 | BEATLES | BABY IT'S YOU, FOLLOW SUN, DEVIL, BOYS EP W/PS PLEASE PLEASE ME/ASK ME WHY PICTURE DISC | UK |
| I LOVE LUCY | | RROW,LIAM NEESON,BLYTHE DANCER I CS 2 EPISODES VITAMEATAVEGAMIN & ITS OF EXTRAS | | \$35.00 \$40.00 | BEATLES BEATLES BEATLES | LOVE ME DO/P.S. I LOVE YOU PICTURE DISC SOUND OF THE STARS FLEX. W/DUSTY \$PRINGFIELD&BEATLE | |
| IF THESE WALLS | COULD TALK W/DEMI N | OORE, SISSY SPACEK, CHER 97MIN SEA | L LASER | \$30.00 \$35.00 | BEE GEES BEE GEES | GET BACK/DON'T GET ME DOWN PICTURE DISC HOW DEEP IS YOUR LOVE/CAN'T KEEP A GOOD MAN DOWN W/ YOU WIN AGAIN/BACKTAFUNK W/PS | UK BELGIUM GERMANY |
| IN THE MOOD | | ALIA BALSAM, BEVERLY D'ANGELO DIANE KEATON, MAUREEN STAPLETON | | \$15.00 \$35.00 | BENETAR, PAT BOLAN, MARC | LOVE IS A BATTLEFIELD/HELL FOR CHILDREN(LIVE)PIC DISC 20TH CENTURY BOY/MIDNIGHT/GROOVER W/PS | UK |
| IRONWEED IT CAME FROM JFK | HOLLYWOOD WAYKRO | NTL STREEP 2 DISCS OVD.RADNER.CANDY,CHEECH&CHONG I OR'S CUT-BOX SET OUT-OF-PRINT | LASER R LASER | \$35.00 \$35.00 \$50.00 | BOLAN,MARC BON JOVI BOONE.PAT | THE WIZARD/BEYOND THE RISIN'SUN W/PICTURE SLEEVE WANTED DEAD OR ALIVE/I'D DIE FOR YOU TEST PRESSING RA | |
| JUDGMENT AT | LETTERBOXED EDITION | ER TRACY,BERT LANCASTER, GARLAN | LASER | \$40.00 \$50.00 | BOWIE,DAVID BOWIE,DAVID | EP W/AIN'T THAT A SHAME/2 HEARTS/ DOOR/TRA W/PS(WOC) MODERN LOVE TEST PRESSING RAREIIII SPACE ODDITY/CHANGES/VELVET PROMO WRITING ON LABEL | PROMO |
| KISS OF DEATH L.A.STORY LA BAMBA | STEVE MARTIN, VICTOR | GE-WIDESCREEN STEREO SURROUND IA TENNANT, MARILU HENNER JPS-STEREO 109 MINS DOLBY SEALED | LASER | \$20.00 \$30.00 | BYRDS | D TROUBLE TEST PRESSING EXTREMELY RAREIII UK EP TIMES CHANGIN';RHYMNEY;IT'S NO USE;MEET AGAIN W/ | PROMO |
| LAST DETAIL | JACK NICHOLSON, OTIS | | LASER | \$35.00 \$30.00 \$40.00 | CARPENTERS CARS CASSIDY, SHAUN | IT'S GOING TO TAKE SOME TIME/FLAT BAROQUE W/SLV SHAKE IT UP/CRUISER STEREO PICTURE DISC | JAPAN |
| LEGAL EAGLES | W/DUSTIN HOFFMAN,V | NNAH WIDESCREEN SURROUND - SEAL | | \$25.00 \$45.00 | CLAPTON,ERIC CLAPTON,ERIC | HARD LOVE/RIGHT BEFORE YOUR SKIES PICTURE DISC RAREII WILLIE & THE HAND JIVE MONO/STEREO WHITE LABEL PROMO SEE WHAT LOVE CAN DO - 12" PROMO W/SPECIAL COVER | UK PROMO UK |
| LETTER | BETTE DAVIS,HERBERT | Y GLOVER MUSIC BY ERIC CLAPTON MARSHALL, JAMES STEPHENSON SEAT CUT-2 DISCS CLIVE BARKER LTBX | LASER LASER | \$25,00 \$30.00 \$40.00 | COLLINS, PHIL COMMODORES | SEPARATE LIVE/ONLY YOU KNOW W/POSTER WHITE WAX SWEET LOVE MONO/STEREO WHITE LABEL PROMO YELLOW W | UK |
| LOVE&DEATH | DOUBLE FEATURE W/B | ANANAS GATEFOLD 2 WOODY ALLEN F ANN MARGRET, BURGESS MEREDITH 19 | LASER | \$40.00 \$40.00 \$22.00 | DAVIS, SAMMY DAVIS, SAMMY DOORS | DON'T LET HER GO-DEMO UK BRUNSWICK LABEL | PROMO |
| | W/DIANA ROSS STEREO | O OUT-OF-PRINT SEALEDIII | LASER | \$35.00 \$25.00 | DURAN DURAN DURAN DURAN | | PROMO PROMO PROMO |
| MALCOM X MANHATTAN | | WIDESCREEN 2 DISCS (EATON,MERYL STREEP LTBX LLEN,DIANE KEATON,ALAN ALDA WIDE | LASER | \$30.00 \$30.00 | DURAN DURAN DURAN DURAN | OUT OF MY MIND 12" UK PROMO DROWNING MAN/TOO MUCH INFO 12" UK PROMO | PRCMO |
| MARLINE | MAXIMILIAN SCHELL M | | LASER | \$30.00 \$35.00 \$45.00 | DURAN DURAN DURAN DURAN DURAN DURAN | ORDINARY WORLD ACOUSTIC W/PIC SLEEVE SPANISH PROMO UNION OF THE SNAKE/SECRET OKTOBER W/FLEXI DISV & PIC S FLEXI DISC THE SMASH HITS INTERVIEW | HOLLAND |
| MIDNIGHT EXPRE | Y W/TYRIN TURNER&JAD | A PINKETT DOLBY SURROUND WIDESCI QUAID, JOHN HURT-2 DISCS | LASER | \$25.00 | DURAN DURAN OURAN DURAN | SAVE A PRAYER, HOLD BACK THE RAIN(REMIX)12" W/PIC SLEE | UK UK |
| MISS RIGHT | | ORVINO,OLYMPIA DUKAKIS LTBX T KIDDER,WILLIAM TEPPER | LASER | \$30.00 \$22.00 | DURAN DURAN | HUNGRY LIKE WOLF(NIGHT VERSION), CARELESS 12"W/PIC SL WHITE LINES-2 RECORD SET WHITE LABEL PROMOS | UK US |
| MONOLITH MONTY PYTHON | JOHN HURT&LOUIS GO | SSETTT, JR -STEREO SURROUND CUS-COLOR 90 MINS OUT-OF PRINT RAF | LASER LASER | \$30.00 \$20.00 \$45.00 | DURAN DURAN DURAN DURAN DYLAN,BOB | WHITE LINES 4 MIXES 12" W/SPECIAL SLEEVE | UK |
| MONTY PYTHON MONTY PYTHON | PARROT SKETCH NOT I AND NOW FOR SOMETH | NCLUDED-20 YEARS OF PYTHON 75 MIN HING COMPLETELY DIFFERENT-WIDESC | LASER | \$30.00 | EKLAND.BRITT | DO IT TO ME/PRIVATE PARTY NUDE UK PICTURE DISC | PROMO UK UK |
| MONTY PYTHON MONTY PYTHON MONTY PYTHON | THE MEANING OF LIFE- LIFE OF BRIAN-94 MINS TIME BANDITS.REMAST | | LASER LASER | \$30.00 \$33.00 \$35.00 | GARFUNKEL,ART GEILS,J. | BRIGHT EYES/KEHAAR'S THEME W/PS FREEZE FRAME+1 HEAD PIC DISC SHAPE MINT | HOLLAND |
| | L NICK NOLTE&MELANIE | GRIFFITH AC3 DIGITAL WIDESCREEN | LASER | \$30.00 \$40.00 | GEILS,J. GEILS,J. GENESIS | LOVE STINKS/TILL THE WALLS UK PICTURE DISC | |
| NATURAL BORN K | WWOODY HARRELSON | EMILIO ESTEVEZ, SAMUEL JACKSON | | \$25.00 | GENESIS GO GO'S | The second of the second | US |
| NIXON NONE BUT THE BR | WIFRANK SINATRA&TO | 3 DISCS W/ANTHONY HOPKINS MMY SANDS WIDESCREEN RAREIN IENREID CLAUDE RAINS SEALEDINI | LASER LASER LASER | \$60.00 \$40.00 \$30.00 | GRAND FUNK RR GRASS ROOTS HENDRIX.JIMI | THEIR 16 GREATEST HITS-LITTLE LP FOR JUKEBOXES W/MINI'S | |
| | WWDANNY DeVITO, GEOG | ENT GARDEN-100 MINS 1/30/85 GORY PECK-WIDESCREEN SURROUND | LASER | \$40.00 \$20.00 | JOEL,BILLY | | PEOMO PEOMO |
| PEGBY SUE GOT PETER&WOLF PHENOMENON | NARRATED BY STING W | TURNER, NICOLAS CAGE, CATHERINE H (SPLITTING IMAGE PUPPETS WHITAKER-2 DISCS WIDESCREEN | LASER | \$20.00 \$30.00 | JOEL, BILLY JOEL, BILLY | TELL HER ABOUT IT/EASY MONEY/YOU GOT ME HUMMIN' 12" MODERN WOMAN-STEREO 12" PROMO | US PROMO |
| POETIC JUSTICE POISON | JANET JACKSON&TUPA | C SHAKUR-STEREO SURROUND LTBX | | \$30.00 \$25.00 \$20.00 | JOEL, BILLY JOEL, BILLY JOEL, BILLY | KEEPING THE FAITH(SPECIAL MIX) W/PROMO PIC SLEEVE BACK IN THE USSR(2),THE TIMES THEY ARE A CHANGIN W/PRO SAY GOODBYE TO HOLLYWOOD STEREO WHITE LABEL W/PIC | PROMO |
| PRIVATE PARTS PRODUCERS | W/HOWARD STERN&RO W/GENE WILDER,ZERO | BIN QUIVERS STEREO SURROUND LTB MOSTEL MEL BROOKS FILM SEALEDIII | LASER | \$30.00 \$30.00 | JOEL, BILLY | THE STRANGER/MOVING OUT ANTHONY'S SONG W/PIC COVER | PROMO JAPAN PROMO |
| QUANTUM LEAP QUE SHOW RAINMAN | ROBERT REDFORD FILM | COTT BAKULA, DEAN STOCKWELL SEA | LASER | \$25.00 \$30.00 | JOEL, BILLY JOEL, BILLY | TELL HER ABOUT IT-STEREO/STEREO WHITE LAB PRO W/PRO THE NIGHT IS STILL YOUNG-STE/STE WHITE LAB PRO W/PRO S | PROMO |
| RAISING CAIN READY TO WEAR | BRIAN DE PALMA FILM | CRUISE-2 DISCS SEALEDIII! WJOHN LITHGOW-SURROUND WIDESC LO MASTROIANNI, JULIA ROBERTS 2 DI | | \$30.00 \$25.00 \$40.00 | JOEL,BILLY KITT,EARTHA KITT,EARTHA | UPTOWN GIRL-STEREO/STEREO WHITE LABEL PROMO W/PRO EP W/C'EST SI BON/MONOTONOUS/USKA DARA/SANTA BABY W | GERMANY |
| RISING SUN | SEAN CONNERY&WESLE WWMIA FARROW, JOHN C | SNIPES THX WIDESCREEN 2 DISCS | LASER | \$40.00 \$40.00 | MADONNA MANILOW,BARRY | CORRECT DIRECT CONTRACTOR | GERMANY PROMO HOLLAND |
| RUSSIA HOUSE SAVE THE TIGER SCARFACE | JACK LEMMON&JACK G | ELLE PFEIFFER-WIDESCREEN-2 DISCS | LASER | \$25.00 \$26.00 | MANILOW, BARRY MANILOW, BARRY | PLEASE DON'T BE SCARED/TRAVELIN MUSIC W/PS+PROMO SH HOT TONIGHT/HEAVEN W/PS | |
| SCENES FROM A SCREAM GREATS | MALL W/WOODY ALLEN | Y BY OLIVER STONE DIRECTOR DePAL & BETTE MIDLER WITCHCRAFT -EXTREMELY RARE CAV | LASER | \$35.00 \$30,00 \$45.00 | MANILOW,BARRY MANILOW,BARRY MANILOW,BARRY | WEEKEND IN NEW ENGLAND/RIDERS TO STARS WHITE LABEL | APAN PROMO |
| SHADOWLANDS SHADOWS & FOG | WANTHONY HOPKINS& | DEBRA WINGER-WIDESCREEN 2 DISCS | LASER | \$35.00 \$35.00 | MANILOW,BARRY MANILOW,BARRY | LIVE IN BRITAIN STAY/NICKELS & DIMES LTD EDITION PIC DISC | UK WEXICO |
| SHINING THROUGH SHOOT THE MOON SIN&NANCY | ALBERT FINNEY, DIANE | | LASER | \$30.00 \$22.00 | MANILOW, BARRY MANILOW, BARRY | BERMUDA TRIANGLE, ONE VOICE W/POSTER SLEEVE I'M GONNA SIT RIGHT DOWN, HEART OF STEEL W/POSTER SLEE | UK |
| SIMPLY MAD | ABOUT THE MOUSE-W/B | DE WEBB STEREO 2 DISCS ILLY JOEL.OCASEK,HARRY CONNICK,J HE BEGINNING-BOX SET 238 MINS SEAL | | \$30.00 \$30.00 \$50.00 | MANILOW, BARRY MANILOW, BARRY MANILOW, BARRY | SWING STREET 10" EP W/PIC SLEEVE | PROMO |
| SIRENS SISTER ACT | HUGH GRANT&TARA FIT W/WHOPPI GOLDBERG, | ZGERALD LETTERBOX DISC AAGGIE SMITH LETTERBOX SURROUND | LASER LASER | \$30.00 \$25.00 | MANILOW,BARRY | WHEN OCTOBER GOES 10" W/SPECIAL INTERVIEW & PIC SLEEV. COULD IT BE MAGIC-3 VERSIONS 12"UK WHITE LABEL PROMO READ 'EM & WEEP/ONE VOICE LIVE W/PS&FREE XMAS CARD | JK PROMO UK |
| SLEEPERS | | NIRO, PITT& PATRIC-2 DISCS WIDESCRE | LASER LASER LASER | \$35.00 \$30.00 | MATHIS, JOHNNY MCCARTNEY, PAUL | WARMIHANDFUL STARS/WY ONE/WHILE YOUNG EP W/HARD SL UNO MORE LONELY NIGHTS STEREO/STEREO W/PS COLUMBIA | US PROMO |
| SLEEPLESS IN SILEEPWALKERS SPECIES | STEPHEN KING WIBRIAN | KRAUSE DOLBY SURROUND | LASER | \$30.00 \$30.00 \$25.00 | McGARTNEY, PAUL | | UK |
| SPEED | BOX SET-6 HOURS W/GA | HOPPER, SANDRA BULLOCK WIDESCR RY SINISE, MOLLY RINGWALD | LASER | \$30.00 \$50.00 | McCARTNEY,PAUL | | UK PROMO PROMO |
| STAND&DELIVER STRANGE DAYS | W/RALPH FIENNES,ANG | EDWARD JAMES OLMOS A TRUE STO ELA BASSETT-WIDESCREEN 2 DISCS A ERYTHING ALWAYS WANTED ABOUT | LASER | \$18.00 \$35.00 \$40.00 | MCCARTNEY, PAUL MEATLOAF | THIS ONE LTD ED W/POSTCARDS U DEAD RINGER FOR LOVE/MORE THAN YOU DESERVE UK PIC DI U | UK |
| STARGATE STAR TREK | | SPADER WIDESCREEN THX 2 DISCS | LASER | \$40.00 \$25.00 | MERCURY, FREDDIE | LOVE KILLS FROM METROPOLIS W/PICTURE SLEEVE | JK DUTCH |
| STAR TREK | NAMED DESIRE W/BRAN | OUNTER AT FARPOINT PILOT EPISODE DO, VIVIAN LEIGH DIRECTOR'S CUT SE | LASER | \$30.00 \$40.00 | | | JK PROMO IK |
| STREET FIGHTER STRIKING DISTANC SUDDEN FEAR | BRUCE WILLIS, SARAH JI | ESSICA PARKER-WIDESCREEN | LASER LASER LASER | \$40.00 \$30.00 \$30.00 | PINK FLOYD POLICE | TAKE IT BACK WIPIC SLEEVE COLORED VINYL EVERY LITTLE THING IS MAGIC TEST PRESSING EXTREMELY R. F | JK PROMO |
| TALES FROM THE | HOOD SPECIAL WIDESCI W/TOM HANKS,LIV TYLE | REEN W/COMMENTARY | LASER | \$30.00 \$30.00 | POLICE | WRAPPED AROUND YOUR FINGER TEST PRESSING RAREIIII F DO DO DO DAH DAH DAH TEST PRESSING EXTREMELY RAREII F | PROMO |
| THELMA&LOUISE | JAMES CAAN-DIRECTOR | NA DAVIS-GATEFOLD LETTERBOX 2 DI 'S CUT WINTERVIEW & COMMENTARY | LASER | \$30.00 \$40.00 | POLICE POLICE POLICE | | PROMO PROMO PROMO |
| THING THINNER VIE THAT BINDS | STEPHEN KING'S FILM W | CARPENTER'S MASTERPIECE LTBX IDESCREEN WIFEATURETTE&COMMEN CARRADINE LETTERBOX DOLBY SURR | | \$30.00 \$25.00 \$25.00 | PRESLEY ELVIS | EP FOLLOW THAT DREAM 4 TRACKS W/HARD PS NAME ON CVR L KING CREOLE EP VOL 2 W/HARD PS(GOOD) | |
| TRAINSPOTTING | SPECIAL CRITERION EDI | TION LETTERBOX W/EXTRAS | LASER | \$40.00 \$30.00 | PRESLEY, ELVIS | EP FOLLOW THAT DREAM 4 TRACKS WHARD PS | JK JK |
| TWILIGHT ZONE | VOL 1 BOX SET 416 MINS VOL 2 BOX SET 417 MINS | 1959-1964 SEALED!!!!! | LASER | \$50.00 \$50.00 | PRESLEY, ELVIS | EP DON'T BE CRUEL/ALL SHOOK UP/JAILHOUSE/LOVE W/HARD L EP THE REAL ELVIS- 4 TRACKS RCA-RCX 7190 NO PIC SLEEVE U KING CREOLE EP W/HARD SLV RECORD MINT-,SLV SOME WEA U | JK |
| TWILIGHT ZONE | | OYD,ALBERT BROOKS SEALEDIII | LASER | \$50,00 \$30.00 \$40,00 | PRESLEY, ELVIS PRESLEY, ELVIS | | JS |
| TWO GIRLS & A TWO GIRLS IN VALLEY OF DOLLS | LOVE WILAUREL HOLLO | DN,GLORIA DeHAVEN 2 DISC SEALEDIIII MAN,NICOLE PARKER WITRAILER TY DUKE SHARON TATE-2 DISCS WIDE | LASER | \$40.00 \$22.00 \$45.00 | PRESLEY, ELVIS | FOLLOW THAT DREAM EP WHARD SLV REC(NAME TAG)M-,SLV U HIS LATEST FLAME/LITTLE SISTER REC(NAME TAG) MI,SLV,VG+ U | JS |
| WARHOL WATERLOO BRIDG | WARHOL-79 MINS OUT-4 VIVIEN LEIGH,ROBERT T | OF-PRINT RAREIIIII AYLOR W/TRAILER | LASER | \$40.00 \$30.00 | PRESLEY ELVIS | IF YOU TALK IN YOUR SLEEP/HELP ME YELLOW LABEL PROMO | PROMO PROMO JS |
| WAY WE WERE WHERE'S POPPA | GEORGE SIEGEL, RUTH | GORDON RON LEIBMAN WITRAILER | | \$30.00 \$25.00 | PRESLEY, ELVIS PRESLEY, ELVIS | ALL SHOOK UP/THAT'S WHEN YOUR HEARTACHES W/PS (WEA L JAILHOUSE ROCK/TREAT ME NICE W/PS (WEAR) | 15 15 15 |
| WHO FRAMED WHISTLE BLOWER WISHMASTER | MICHAEL CAINE, NIGEL M | REEN CAV EDITION 2 DISC SET AVERS, FELICITY DEAN-98 MINS DOLB E W/COMMENTARY&DOCUMENTARY & | | \$45.00 \$20.00 \$30.00 | PRESLEY, ELVIS PRESLEY, ELVIS | LOVE ME TENDER/ANY WAY YOU WANT W/PIC SLEEVE(TAPE) L HOUND DOG/DON'T BE CRUEL PIC SLEEVE ONLY (TAPE) L | 81 81 |
| WIZARD OF OZ | WIJUDY GARLAND SOTH | ANNIVERSARY EDITION IER, NIVEN PIONEER SPECIAL ED SEAL | LASER LASER | \$25.00 \$35.00 | QUEEN | | JK JS PROMO |
| ZIEGFELD GIRL SPECIAL SECTION | | SET SALE SPECIAL SECTION | ORIGIN SWEDEN | \$35.00 PRICE \$15.00 | QUEEN | TIE YOUR MOTHER DOWN/YOU&I UK PROMO IT'S A HARD LIFE/IS THIS THE WORLD W/PICTURE SLEEVE | PROMO JK |
| ABBA ABBA ADAMS,BRYAN | ONE OF US/SHOULD I LA | | SWEDEN UK GERMANY | \$15.00 \$25.00 \$15.00 | QUEEN | NO ONE BUT YOU/TIE YOUR MOTHER DOWN PICTURE DISC U | јк Л |
| ADAMS, BRYAN AIRE, JANE | STRAIGHT FROM THE HI | ART/YOU WANT IT YOU GOT IT W/PS | HOLLAND | \$15.00 \$25.00 | QUEEN | | JK FRANCE JK |
| ALICE COOPER | HEY STOOPID/WIND UP | | HOLLAND | \$15.00 | QUEEN | EARTHRISE W/BRIAN MAY &OTHERS W/PICTURE SLEEVE | RANCE |

| | HE'S BACK(THE MAN BEHIND THE MASK/BILLION & BABIES W I NEVER CRY/GO TO HELL PROMO 6 TRACK FLEXI DISC NEW MUSICAL EXPRESS FEB 1973 RARE | PROMO | \$15.00 \$15.00 |
|----|--|-------------------|--------------------------------|
| | HOW CAN YOU LOVE ME/FOOL LIKE ME UK PICTURE DISC GOD PICTURE DISC | UK | \$30.00 \$25.00 |
| | SEND FOR ME/GREEN ONIONS(DOWNBEATS)/VENUS IN BLUE JEANS(KIT FLEMING)/DEVIL WOMAN(SHEP HOWARD) W/PS | UK SWEDEN | \$20.00 \$25.00 |
| | MORE THAN PHYSICAL+VENUS+POSTER BAG W/PS MINT SEA MORE THAN PHYSICAL/VENUS/SCARLETTE PICTURE DISC | UK | \$15.00 \$20.00 |
| | ROUGH JUSTICE-30 PICTURE SLEEVE RECORD&SLV MINT FOLLOWING W/PIC SLVE &4 PHOTO BADGES | UK | \$25.00 |
| | BREAK AWAY/CLEBRATE THE NEWS CAPITOL UK LABEL GOOD TIMIN'/GOIN' SOUTH UK PROMO W/SHILL HOLE RARE! | UK | \$15.00 \$15.00 |
| | COME GO WITH ME TEST PRESSING EXTREMELY RARE!!!! LOVE ME DO/P.S. I LOVE YOU SLEEVE ONLY VG (SMALL TEAR | PROMO | \$30.00 |
| | HELP/MR MOONLIGHT///M DOWN///LL FOLLOW THE SUN W/PS YELLOW SUB/FOR NO ONE/RIGBY/GOOD DAY SUNSHINE W/PS | FRANCE | \$35.00 \$35.00 |
| | 1964 FAN CLUB CHRISTMAS FLEXI W/PS AND NEWSLETTER I WANT TO HOLD YOUR HAND/THIS BOY PICTURE DISC | UK | \$250.00 |
| | CAN'T BUY ME LOVENOU CAN'T DO THAT PICTURE DISC 1969 FAN CLUB CHRISTMAS FLEXI TEST PRESSING W/ PS | UK | \$30.00 \$30.00 \$175.00 |
| | BABY IT'S YOU, FOLLOW SUN, DEVIL, BOYS EP W/PS PLEASE PLEASE ME/ASK ME WHY PICTURE DISC | UK | \$25.00 |
| | LOVE ME DO/P.S. I LOVE YOU PICTURE DISC SOUND OF THE STARS FLEXI W/DUSTY \$PRINGFIELD&BEATLI | UK | \$30 00 |
| | GET BACK/DON'T GET ME DOWN PICTURE DISC HOW DEEP IS YOUR LOVE/CAN'T KEEP A GOOD MAN DOWN W/ | UK | \$50.00 \$30.00 |
| | YOU WIN AGAINBACKTAFUNK W/PS LOVE IS A BATTLEFIELD/HELL FOR CHILDREN(LIVE)PIC DISC | GERMANY | \$15.00 \$15.00 |
| | 20TH CENTURY BOY/MIDNIGHT/GROOVER W/PS THE WIZARD/BEYOND THE RISIN'SUN W/PICTURE SLEEVE | GERMANY | \$15.00 \$15.00 |
| | WANTED DEAD OR ALIVE/I'D DIE FOR YOU TEST PRESSING RA EP W/AIN'T THAT A SHAME/2 HEARTS/ DOOR/ITRA W/PS(WOC) | | \$15.00 \$30.00 |
| | MODERN LOVE TEST PRESSING RAREIIII SPACE ODDITY/CHANGES/VELVET PROMO WRITING ON LABEL | PROMO | \$25.00 |
| NE | TROUBLE TEST PRESSING EXTREMELY RAREIII UK EP TIMES CHANGIN';RHYMNEY;IT'S NO USE;MEET AGAIN W | PROMO | \$25.00 \$25.00 |
| | IT'S GOING TO TAKE SOME TIME/FLAT BARQUE W/SLV SHAKE IT UP/CRUISER STEREO PICTURE DISC | JAPAN | \$45.00 \$20.00 |
| | HARD LOVE/RIGHT BEFORE YOUR SKIES PICTURE DISC RARE! | UK | \$25.00 \$25.00 |
| | WILLIE & THE HAND JIVE MONO/STEREO WHITE LABEL PROMO SEE WHAT LOVE CAN DO - 12" PROMO W/SPECIAL COVER | UK | \$20.00 \$20.00 |
| | SEPARATE LIVE/ONLY YOU KNOW W/POSTER WHITE WAX SWEET LOVE MONO/STEREO WHITE LABEL PROMO YELLOW W | | \$20.00 \$20.00 |
| | YOU'RE SENSATIONAL-DEMO UK BRUNSWICK LABEL DON'T LET HER GO-DEMO UK BRUNSWICK LABEL | PROMO | \$25.00 \$25.00 |
| | GLORIA STEREO WHITE LABEL PROMO EXTREMELY RAREIIII ELECTRIC BARBARELLA 4 VERSIONS HARVEST LABEL 12" | PROMO | \$25.00 \$25.00 |
| | ELECTRIC BARBARELLA 2 VERSIONS+ALBUM+EDIT CAPITOL | PRCMO | \$25.00 \$35.00 |
| | DROWNING MAN/TOO MUCH INFO 12" UK PROMO ORDINARY WORLD ACOUSTIC W/PIC SLEEVE SPANISH PROMO | PRCMO PROMO | \$35.00 \$35.00 |
| | UNION OF THE SNAKE/SECRET OKTOBER WIFLEXI DISV & PIC | UK NOLLAND | \$25.00 \$20.00 |
| | SAVE A PRAYER, HOLD BACK THE RAIN(REMIX)12" W/PIC SLEE NEW MOON ON SUNDAY, TIGER TIGER 12" W/PIC SLEEVE | UK UK | \$20.00 \$20.00 |
| | HUNGRY LIKE WOLF(NIGHT VERSION), CARELESS 12"W/PIC SL WHITE LINES-2 RECORD SET WHITE LABEL PROMOS | UK US | \$20.00 \$40.00 |
| | MEET EL PRESIDENTE/VERTIGO GATEFOLD PIC SLEEVE WHITE LINES 4 MIXES 12" W/SPECIAL SLEEVE | UK | \$22.00 \$20.00 |
| | A FOOL SUCH AS I MONO/STEREO WHITE LABEL PROMO DO IT TO ME/PRIVATE PARTY NUDE UK PICTURE DISC | PROMO | \$20,00 \$30,00 |
| | SPECIAL UK PICTURE DISC FROM THE MOVIE BRIGHT EYES/KEHAAR'S THEME W/PS | UK | \$25.00 \$15.00 |
| | FREEZE FRAME+1 HEAD PIC DISC SHAPE MINT FREEZE FRAME/RAGE IN THE CAGE UK PICTURE DISC | UK | \$15.00 |
| | LOVE STINKS/TILL THE WALLS UK PICTURE DISC INVISIBLE TOUCH SPECIAL LABEL W/PIC SLEEVE WHITE WAX | | \$25.00 |
| | THE LADY LIES FLEXI DISC (CREASE) EXTREMELY RAREIII WE GOT THE BEAT/OUR LIPS ARE SEALED PICTURE DISC RARE | US | \$20.00 |
| | AMERICAN BAND/CREEPIN W/PS YELLOW WAX THEIR 16 GREATEST HITS-LITTLE LP FOR JUKEBOXES W/MINI'S | US | \$25.00 \$15.00 |
| | RED HOUSE GUITAR PLAYER FLEXI DISC SMALL CREASE RAR SAY GOODBYE TO HOLLYWOOD-TEST PRESSING (WOL) | US | \$45.00 \$30.00 |
| | TELL HER ABOUT IT-STEREO 12" PROMO TELL HER ABOUT IT-STEREO 12" PROMO TELL HER ABOUT IT/EASY MONEY/YOU GOT ME HUMMIN' 12" | PROMO | \$25.00 \$25.00 |
| | MODERN WOMAN-STEREO 12" PROMO | US PROMO | \$20.00 \$25.00 |
| | KEEPING THE FAITH(SPECIAL MIX) W/PROMO PIC SLEEVE BACK IN THE USSR(2), THE TIMES THEY ARE A CHANGIN W/PRO | | \$25.00 \$25.00 |
| | SAY GOODBYE TO HOLLYWOOD STEREO WHITE LABEL W/PIC THE STRANGER/MOVING OUT ANTHONY'S SONG W/PIC COVER | PROMO JAPAN | \$25.00 \$20.00 |
| | ALLENTOWN TEST PRESSING RARE!!!!! TELL HER ABOUT IT-STEREO/STEREO WHITE LAB PRO W/PRO | PROMO | \$30.00 |
| | THE NIGHT IS STILL YOUNG-STE/STE WHITE LAB PRO W/PRO S UPTOWN GIRL-STEREO/STEREO WHITE LABEL PROMO W/PRO | PROMO | \$20.00 \$20.00 |
| | EP W/C'EST SI BON/MONOTONOUS/USKA DARA/SANTA BABY W EP W/OLD-FASHIONED/LISBON/CIRCUS/HEART BELONGS W/PS | GERMANY | \$25.00 \$25.00 |
| | LIKE A PRAYER-7"VERSION/7"REMIX W/SLEEVE BOTH MINT COPACABANA/A LINDA SONG W/PS | PROMO | \$20.00 |
| | PLEASE DON'T BE SCARED/TRAVELIN MUSIC W/PS+PROMO SH HOT TONIGHT/HEAVEN W/PS | GERMANY | \$30.00 \$40.00 |
| | IN SEARCH OF LOVE/AT THE DANCE W/PS WEEKEND IN NEW ENGLAND/RIDERS TO STARS WHITE LABEL | JAPAN PROMO | \$40.00 \$20.00 |
| | SWING STREET 4 SONG 12" SAMPLER W/PS LIVE IN BRITAIN STAY/NICKELS & DIMES LTD EDITION PIC DISC | UK | \$20.00 \$20.00 |
| | COPACABANA 33 RPM EP W/HARD PIC SLEEVE(SOME WEAR) BERMUDA TRIANGLE, ONE VOICE W/POSTER SLEEVE | WEXICO | \$25.00 |
| | IM GONNA SIT RIGHT DOWN, HEART OF STEEL W/POSTER SLEE | UK | \$20.00 |
| | SWING STREET 10" EP W/PIC SLEEVE WHEN OCTOBER GOES 10" W/SPECIAL INTERVIEW & PIC SLEEV | UK | \$20.00 \$30.00 |
| | COULD IT BE MAGIC-3 VERSIONS 12"UK WHITE LABEL PROMO | PROMO | \$20.00 |
| | WARMIHANDFUL STARS/MY ONE/WHILE YOUNG EP W/HARD SL | | \$20.00 |
| | OU EST LE SOLEIL? 3 VERSIONS 12" PROMO EXTREMELY RAR DELIVERANCE-3 MIXES 12" FROM UK WWHITE SLEEVE | | \$45.00 \$35.00 |
| | SPIES LIKE US/PARTY MIX MY CARNIVAL W/PS 12" FROM UK | UK PROMO | \$20.00 |
| | PRINCE'S TRUST LTD LONG TALL SALLY/STANDING THERE W/ | | \$50.00 \$50.00 \$30.00 |
| | DEAD RINGER FOR LOVE/MORE THAN YOU DESERVE UK PIC DI | | \$25.00 |
| E | LOVE KILLS FROM METROPOLIS W/PICTURE SLEEVE | UK DUTCH UK | \$20.00 \$20.00 \$25.00 |
| | SPANISH HARLEMI LOVE,I LIVE,I LOVE WHITE LABEL PROMO | PROMO | \$20 00 |
| | | UK | \$70.00 \$20.00 |
| | | PROMO | \$30.00 \$30.00 |
| | DO DO DAH DAH DAH TEST PRESSING EXTREMELY RAREIT I EVERY BREATH YOU TAKE TEST PRESSING EXTREMELY RARE | PROMO | \$30.00 \$30.00 |
| | KING OF PAIN TEST PRESSING EXTREMELY RARE | PROMO | \$30.00 \$30.00 |
| | | UK | \$40.00 \$50.00 |
| | EP FOLLOW THAT DREAM 4 TRACKS WHARD PS | UK | \$45.00 \$50.00 |
| | | UK | \$50.00 \$20.00 |
| | | US | \$45.00 \$75.00 |
| | ELVIS VOL 1 EP W/HARD SLV RECORD(TAPE&NAME)VG+,SLV M FOLLOW THAT DREAM EP W/HARD SLV REC(NAME TAG)M-,SLV | US | \$50.00 \$7 5 .00 |
| | HIS LATEST FLAME/LITTLE SISTER REC(NAME TAG) MI,SLV,VG+ WEAR MY RING/I WAS THE ONE YELLOW LABEL PROMO | US PROMO | \$30.00 \$25.00 |
| | IF YOU TALK IN YOUR SLEEP/HELP ME YELLOW LABEL PROMO | | \$25.00 |
| | ALL SHOOK UP/THAT'S WHEN YOUR HEARTACHES W/PS (WEA | | \$25.00 \$25.00 |
| | LOVE ME TENDER/ANY WAY YOU WANT W/PIC SLEEVE(TAPE) | US US | \$25.00 \$25.00 \$20.00 |
| | LET IT GO LTD ED PICTURE DISC WICARD | UK US | \$20,00 \$20,00 \$20,00 |
| | SAVE ME/LET ME ENTERTAIN YOU UK PROMO W/PICTURE SLEE | | \$40.00 |
| | IT'S A HARD LIFE/IS THIS THE WORLD W/PICTURE SLEEVE | UK | \$40.00 \$20.00 |
| | THE MIRACLE W/HOLIGRAM PICTURE SLEEVE (MINT) | UK | \$25.00 \$45.00 |
| | ANOTHER ONE BITES/DRAGON ATTACK W/PICTURE SLEEVE | FRANCE | \$25.00 |
| | | UK FRANCE | \$30.00 \$30.00 |
| - | | | |

| QUEEN | FIRST EP W/PICTURE SLEEVE UNDER PRESSURE/BOHEMIAN RHAPSODY PICTURE DISC | UK | \$45.00 \$25.00 |
|-----------------------------------|---|------------------|---------------------|
| QUEEN | THANK GOD IT'S CHRISTMAS WIPICTURE SLEEVE TOO MUCH LOVE WILL KILL YOU+2 WIPICTURE SLEEVE PINK V | UK | \$40.00 |
| QUEEN | BODY LANGUAGE/LIFE IS REAL W/CONTROVERSAL PIC SLEEV | UK UK | \$25.00 \$25.00 |
| QUEEN | SOMEBODY TO LOVE/WHITE MAN W/RARE PICTURE SLEEVE HAMMER TO FALL/TEAR IT UP W/PICTURE SLEEVE RED VINYL | UK | \$40.00 \$40.00 |
| QUEEN | BREAKTHRU SHAPED PICTURE DISC WINSERT I WANT TO BREAK FREE(EXTENDED MIX)12" W/PICTURE SLEET | UK | \$60.00 |
| QUEEN | RADIO GA GA(EXTENDED VERSION)12"W/PICTURE SLEEVE | UK | \$25.00 |
| REM | ANOTHER ONE BITES THE DUST PIC SLEEVE SIGNED BY QUEE NIGHTSWIMMING +4 12" PIC DISC LTD EDITION WIGREEN SLEE | VUK | \$375.00 \$20.00 |
| RENAISSANCE ROLLING STONES | NORTHERN LIGHTS/OPENING OUT UK PIC DISC ANYBODY SEEN MY BABY LTD EDITION PIC DISC | UK | \$25.00 |
| ROLLING STONES | OUT OF CONTROL LTD EDITION PIC DISC | UK | \$20.00 \$20.00 |
| ROLLING STONES | SATISFACTION/UNDER ASSISTANT W/PS YOUGOSLAVIA GOT LIVE IF YOU WANT IT-4 TRACK EP W/PIC SLV | YUGOSLA | \$50.00 \$60.00 |
| ROLLING STONES ROLLING STONES | | PROMO | \$20.00 |
| ROLLING STONES | YOU GOT ME ROCKING LTD # ED W/PIC SLEEVE #1018 | UK | \$20.00 \$20.00 |
| ROLLING STONES RONSTADT, LINDA | | UK | \$20.00 \$25.00 |
| ROSS, DIANA SINATRA, FRANK | WORK THAT BODY/2 CAN MAKE IT PICTURE DISC RARE!!!! I GUESS I'LL HAVE TO DREAM THE REST MONO/STER WHITE LJ | UK | \$25.00 |
| SPANDAU BALLET | GOLD/GOLD UK PICTURE DISC | UK | \$35.00 \$25.00 |
| SPRINGSTEEN, BR | U I'M GOIN' DOWN STEREO/STEREO W/PROMO PIC SLEEVE U BADLANDS STEREO/STEREO WRITING ON ONE SIDE OF LABEL | PROMO | \$25 00 \$25 00 |
| SPRINGSTEEN, BR | U FIRE(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROMO | PROMO | \$20 00 |
| SPRINGSTEEN, BR | U WAR(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROMO | PROMO | \$20.00 \$20.00 |
| SPRINGSTEEN,BRI STEWART,ROD | U BORN IN USA/I'M ON FIRE FLAG SHAPED PIC DISC LTD ED RAR SWEET SURRENDER/GHETTO BLASTER UK PICTURE DISC | UK | \$50.00 |
| STEWART,ROD | FACES-6 TRACK MUSICAL EXPRESS FLEXI DISC EXTREMELY R | UK | \$30.00 |
| STREISAND,BARB | R MOTHER MONO/STEREO WHITE LABEL PROMO R LEFT IN THE DARK (WITH& WITHOUT SPOKEN INTRO) WHITE LA | PROMO | \$20.00 \$20.00 |
| STREISAND, BARB | R WOMAN IN LOVE STEREO WHITE LABEL PROMO R THE WAY HE MAKES ME FEEL STEREO WHITE LABEL PROMO | PROMO | \$20 00 |
| STREISAND, BARB | R W/NEIL DIAMOND YOU DON'T BRING ME FLOWERS MONO/STEP | PROMO E PROMO | \$20 00 \$20 00 |
| STREISAND, BARB | R W/BARRY GIBB GUILTY STEREO WHITE LABEL PROMO EYE OF THE TIGER/TAKE YOU ON A SATURDAY PIC DISC | PROMO | \$20 00 \$15 00 |
| TRAVELING WILBU | I END OF THE LINE(EXTENDED)/CONGRATULATIONS 12"W/PS | UK | \$25.00 |
| TRAVELING WILBU | J HANDLE WITH CARE W/PROMO BAG & PICTURE SLEEVE J HANDLE WITH CARE (EXTENDED VERSION)/MARARITA 10"SING | UK | \$25.00 \$75.00 |
| VEE,BOBBY WHO | EP SINCERELY 4 TRACKS W/HARD COVER SLEEVE (WEAR) ATHENA/A MAN IS A MAN PICTURE DISC RARE!!!! | UK | \$40.00 \$30.00 |
| WHO | ATHENA STEREO/STEREO PROMO | PROMO | \$30.00 |
| ZAPPA,FRANK ZAPPA,FRANK | I DON'T WANNA GET DRAFTED/ANCIENT ARMAMENTS W/PIC SL YOU ARE WHAT YOU IS/HARDER THAN YOUR HUSBAND W/PIC | UK UK | \$20.00 \$20.00 |
| SPECIAL OFFER O | RARE PAPER MEMORABILIA **** RARE PAPER MEMORABILIA O WHEN WE GET MARRIED SHEET MUSIC W/DRAWN COLOR COV | ORIGIN | PRICE |
| A-TEAM | PEOPLE MAGAZINE W/MR.T ON THE COVER 5/30/83 | us us | \$10.00 \$10.00 |
| A-TEAM ABBA | PEOPLE MAGAZINE W/MR.T ON THE COVER 1/30/84 THE WINNER TAKES ALL SHEET MUSIC WIABBA ON THE COVE | US | \$10.00 |
| ABBA | WATERLOO SHEET MUSIC WIABBA ON THE COVER | US | \$10.00 \$10.00 |
| ABBA | VOULEZ-VOUS SHEET MUSIC WIABBA ON THE COVER NAME OF THE GAME SHEET MUSIC WIABBA ON THE COVER | US | \$10.00 |
| ABC ABDUL.PAULA | LOOK OF LOVE SHEET MUSIC W/GROUP ON COVER | US | \$10.00 |
| ABDUL, PAULA | PEOPLE MAGAZINE 3/12/90 PEOPLE MAGAZINE 6/19/95 | US | \$10.00 |
| AC/DC ADAMS,BRYAN | LET'S GET IT UP SHEET MUSIC W/ AC/DC ON THE COVER 18 TIL I DIE TOUR '96 - TOURBOOK | US | \$10.00 |
| AEROSMITH | NINE LIVES OVERSIZE TOUR BOOK 1997 | UK | \$15.00 \$15.00 |
| AIR SUPPLY ALABAMA | EVERY WOMAN IN THE WORLD SHEET MUSIC W/GROUP ON CO FOREVER'S AS FAR AS I'LL GO SHEET MUSIC W/GROUP ON CO | | \$15.00 \$10.00 |
| ALABAMA ALBERT.MORRIS | THEN AGAIN SHEET MUSIC W/GROUP ON THE COVER | US | \$10.00 |
| ALICE IN CHAINS | FEELINGS SHEET MUSIC WIMORRIS ON THE COVER GRIND SHEET MUSIC WIGROUP ON THE COVER | US US | \$10.00 |
| ALLEN, WOODY ANDREWS SISTERS | FILM&VIDEO MAGAZINE W/WOODY ON COVER 12/98 SILL BE WITH YOU IN APPLE BLOSSOM TIME SHEET MUSIC | US US | \$20.00 |
| ANDREWS SISTERS | TOOLIE OOLIE DOOLIE SHEET MUSIC WIGROUP ON COVER | US | \$10.00 |
| ANDREWS SISTERS | RUM AND COCA-COLA SHEET MUSIC W/GROUP ON COVER | US US | \$10.00 \$10.00 |
| ANDREWS SISTERS | OH JOHNNY, OH JOHNNY OH! SHEET MUSIC WIGROUP ON COV | US | \$10.00 |
| ANDREWS SISTERS | HEARTBREAKER SHEET MUSIC WIGROUP ON COVER | US | \$10.00 \$10.00 |
| ANKA,PAUL | I DON'T LIKE TO SLEEP ALONE SHEET MUSIC W/PAUL ON COV THIS IS LOVE SHEET MUSIC W/PAUL ON THE COVER | US | \$10.00 |
| ANKA,PAUL ANKA,PAUL | ONE MAN WOMAN/ONE WOMAN MAN SHEETMUSIC W/PAUL ON HAPPY SHEET MUSIC W/PAUL ON THE COVER | | \$10.00 |
| ANKA, PAUL | BROUGHT UP IN NEW YORK SHEET MUSIC W/PAUL ON THE CO | us Us | \$10.00 |
| ASSOCIATION ASTLEY.RICK | | us us | \$20.00 \$10.00 |
| ATLANTIC STAR | ALWAYS SHEET MUSIC W/GROUP ON THE COVER | us | \$10.00 |
| BACKSTREET BOY | ALL I HAVE TO GIVE SHEET MUSIC W/GROUP ON THE COVER QUIT PLAYING GAMES (WITH MY HEART) SHEET MUSIC W/GRO | US US | \$12.00 |
| BAD COMPANY BAND | CASHBOX MAGAZINE WIGROUP ON COVER 4/17/78 | US | \$10.00 |
| BEACHBOYS | IT'S OK SHEET MUSIC WIGROUP ON THE COVER | PROMO US | \$10.00 \$15.00 |
| BEACHBOYS BEACHBOYS | ARE ROCKIN' ON MAGAZINE APRIL 1977 PEOPLE MAGAZINE 8/23/76 | us us | \$15.00 |
| BEAR,EDWARD | LAST SONG SHEET MUSIC W/GROUP ON THE COVER | US | \$10.00 |
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| BEATLES BEATLES | PEOPLE MAGAZINE US INVASION THE INSIDERS' VIEW 2/6/84 LIVERPOOL ECHO YESTERDAY-12/1/87 1961-1985 28 PAGES | US | \$15.00 |
| BEE GEES | NIGHT FEVER SHEET MUSIC W/SATURDAY NIGHT FEVER COVE | US US | \$10.00 |
| BEE GEES | STILL WATERS SHEET MUSIC W/BEE GEES ON COVER | us us | \$10.00 \$10.00 |
| BEE GEES BEE GEES | The second | US | \$10.00 \$10.00 |
| BEE GEES | ONE NIGHT ONLY TOUR BOOK EMBOSSED | us | \$15.00 |
| BEE GEES | REST YOUR LOVE ON ME SHEET MUSIC WIBEE GEES ON COVE CASHBOX MAG WIGROUP & ERIC CLAPTON ON COVER 12/20/75 | US US | \$10.00 \$15.00 |
| BELUSHI, JOHN BENATAR, PAT | ROLLING STONE MAGAZINE WIJOHN ON COVER 1/21/82 EVERYBODY LAY DOWN SHEET MUSIC W/PAT ON THE COVER | US US | \$15.00 |
| BENATAR,PAT | FIRE AND ICE SHEET MUSIC W/PAT ON THE COVER | US | \$10.00 |
| BENNETT, TONY BENNETT, TONY | I WANNA BE AROUND SHEET MUSIC WITONY ON COVER RARE! COLD,COLD HEART SHEET MUSIC WITONY ON COVER RARE!!! | US | \$15.00 \$15.00 |
| BENNETT, TONY BENNETT, TONY | BECAUSE OF YOU SHEET MUSIC W/TONY ON COVER RAREH! TILL SHEET MUSIC W/TONY ON COVER RAREH! | us us | \$15.00 |
| BENNETT, TONY | RAGS TO RICHES SHEET MUSIC W/TONY ON COVER RAREII | US | \$15.00 \$15.00 |
| BENTON, BROOK BENTON, BROOK | THINK TWICE SHEET MUSIC W/BROOK ON THE COVER THANKS TO THE FOOL SHEET MUSIC W/BROOK ON THE COVER | US | \$10.00 |
| BERRY, CHUCK | PROGRAM FOR FIRST APPEARANCE IN UK W/ANIMALS SWINGI | UK | \$250.00 |
| BLUR | | UK | \$15.00 |
| | PEOPLE MAGAZINE 12/7/92 LOVE IS A BEAUTIFUL THING SHEET MUSIC W/MICHAEL ON CV | US | \$10.00 \$10.00 |
| BOLTON, MICHAEL | STEEL BARS SHEET MUSIC W/MICHAEL ON THE COVER | us | \$10.00 |
| BON JOAI BON JOAI | | UK | \$15.00 \$15.00 |
| | SOMEDAY I'LL BE SATURDAY NIGHT SHEET MUSIC W/GROUP C LIE TO ME SHEET MUSIC W/GROUP ON THE COVER | UK | \$15.00 \$15.00 |
| BON JOVI | THIS AIN'T A LOVE SONG SHEET MUSIC WIGROUP ON THE COV | us | \$12.00 |
| BONO,SONNY BOONE,PAT | | บร บร | \$15.00 \$15.00 |
| BOONE,PAT | I'M WAITING JUST FOR YOU SHEET MUSIC W/PAT COVER RAR | | \$15.00 |
| BRANIGAN, LAURA | | us | \$15.00 \$10.00 |
| BRANIGAN,LAURA BREAD | | US | \$10.00 \$10.00 |
| BREATHE | HOW CAN I FALL SHEET MUSIC WIGROUP ON THE COVER | US | \$10.00 |
| BROOKLYN BRIDGE | WELCOME ME LOVE SHEET MUSIC WIGROUP ON THE COVER | US US | \$10.00 \$10.00 |
| BRYANT, ANITA | PAPER ROSES SHEET MUSIC WANITA ON COVER RAREIII | US | \$20.00 |
| BULLET BOYS | SMOOTH UP SHEET MUSIC W/GROUP ON THE COVER | US | \$15.00 |
| CAINE MICHAEL CANNED HEAT | ALFIE SHEET MUSIC W/MICHAEL CAINE ON THE COVER LET'S WORK TOGETHER SHEET MUSIC W/GROUP ON THE COVE | us | \$15.00 |
| CAPOTE, TRUMAN | PEOPLE MAGAZINE 5/10/76 | US | \$15.00 |
| | DO THAT TO ME ONE MORE TIME SHEET MUSIC W/C&T ON COV (YOU NEVER DONE IT LIKE THAT W/CAPTAIN&TENNILLE COVER (| | \$10.00 \$10.00 |
| CARA, IRENE | BREAKDANCE SHEET MUSIC WIRENE ON THE COVER | US | \$10.00 |
| CARLISLE, BELINDA | CIRCLE IN THE SAND SHEET MUSIC W/BELINDA ON THE COVER | US | \$10.00 \$10.00 |
| CARMEN, ERIC | SHE DID IT SHEET MUSIC W/ERIC ON THE COVER IN MAKE ME LOSE CONTROL SHEET MUSIC W/ERIC ON THE COVE I | US US | \$15.00 \$15.00 |
| CARPENTERS | PLEASE MR POSTMAN SHEET MUSIC WCARPENTERS ON CVR | JS | \$10.00 |
| CARS | HELLO AGAIN SHEET MUSIC W/CARS ON COVER RAREIII | JS JS | \$10.00 \$20.00 |
| CARS | | US US | \$10.00 \$20.00 |
| | PROGRAM 1960'S W/JUNE CARTER,CARL PERKINS,TENN.3 RAR | | \$175.00 |
| | | | - |

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| | SEE RUBY FALL SHEET MUSIC WIJOHNNY ON COVER MAKE YOUR OWN KIND OF MUSIC SHEET MUSIC WIMAMA COVE | US | \$10.00 \$15.00 |
|----------------------------------|---|-------------|---------------------|
| CASSIDY, DAVID | LYIN' TO MYSELF SHEET MUSIC W/DAVID ON THE COVER | US US | \$15.00 \$10.00 |
| CHAPIN CARPENTE | MARY IFEEL LUCKY SHEET MUSIC WIMARY ON COVER | US | \$10.00 |
| CHARLES,RAY | I CAN'T STOP LOVING YOU SHEET MUSIC WIRAY ON THE COVE WHAT AM I LIVING FOR SHEET MUSIC WIRAY ON THE COVER | US | \$15.00 \$10.00 |
| CHARLES,RAY | BOODY BUTT SHEET MUSIC WIRAY ON THE COVER COME LIVE WITH ME SHEET MUSIC WIRAY ON THE COVER | US | \$10.00 \$10.00 |
| CHARLES, RAY | DON'T CHANGE ON ME BUTT SHEET MUSIC W/RAY ON THE COV GHOST TOWN SHEET MUSIC W/GROUP ON THE COVER | US | \$10.00 \$15.00 |
| CHEECH & CHONG | FRAMED SHEET MUSIC W/CHEECH & CHONG ON THE COVER | US | \$10.00 |
| CHER | PEOPLE MAGAZINE AS GLAM AS IT GETS 4/8/98 PEOPLE MAGAZINE CHER UNCENSORED 5/25/98 | US | \$15.00 |
| | PEOPLE MAGAZINE BEST & WORST DRESSED '99 9/20/99 WE ALL SLEEP ALONE SHEET MUSIC WICHER ON THE COVER | US US | \$15.00 \$15.00 |
| CHER | TRAIN OF THOUGHT SHEET MUSIC W/CHER ON THE COVER STRONG ENOUGH SHEET MUSIC W/CHER ON THE COVER | US US | \$15.00 \$10.00 |
| CHER | BELIEVE SHEET MUSIC W/CHER ON THE COVER | US | \$10.00 \$15.00 |
| CHER | PEOPLE MAGAZINE 1/25/88 HARD TO SAY I'M SORRY SHEET MUSIC W/LOGO ON COVER | US | \$10.00 |
| CHICAGO | YOU'RE THE INSPIRATION SHEET MUSIC W/LOGO ON COVER SATURDAY IN THE PARK SHEET MUSIC W/LOGO ON COVER | us us | \$10.00 \$10.00 |
| CHICAGO | BABY WHAT A BIG SURPRISE SHEET MUSIC W/ALBUM COVER ROCK THE CASBAH SHEET MUSIC W/CLASH ON THE COVER | US US | \$10.00 \$20.00 |
| CLIMAX BLUES | BAND COULDN'T GET IT RIGHT W/GROUP ON THE COVER PEOPLE MAGAZINE ALL THE PRESIDENT'S WOMEN 2/9/98 | US | \$15.00 |
| CLINTON, BILL | TIME MAGAZINE MAN OF THE YEAR 1/4/83 | US | \$15.00 |
| CLOONEY GEORGE COBAIN, KUR7 | PEOPLE MAGAZINE SEXIEST MAN ALIVE 1997 11/17/97 HIS LAST DAYS PEOPLE MAGAZINE 4/25/94 (SMALL TEAR CVR) | | \$15.00 |
| COCKER, JOE | POWER&PASSION NO. AMERICAN SUMMER TOUR 90 TOURBOO PUT OUT THE LIGHT SHEET MUSIC WIJOE ON THE COVER | US | \$15.00 \$10.00 |
| COLE,NATLIE | UNFORGETTABLE-LAMINATED COUNTER STANDUP THANKFUL BIO + GLOSSIES | PROMO | \$15.00 \$10.00 |
| COLTER, JESSI | YOU AIN'T NEVER BEEN LOVED SHEET MUSIC WIJESSI ON COV | | \$10.00 |
| COLTER, JESSI COMMODORES | CASHBOX MAGAZINE WIJESSI ON THE COVER 6/21/76 STILL SHEET MUSIC W/COMMODORES ON COVER | US | \$10.00 |
| COMO,PERRY COMO,PERRY | WHEN YOU WERE SWEET 16 SHEET MUSIC W/PERRY ON COVE DON'T LET THE STARS GET IN YOUR EYES SHEET MUSIC W/PE | US | \$15.00 \$15.00 |
| COMO,PERRY COMO,PERRY | CATERINA SHEET MUSIC W/PERRY ON COVER "A" YOU'RE ADORABLE SHEET MUSIC W/PERRY ON COVER | US | \$15.00 |
| COMO,PERRY | WANTED SHEET MUSIC W/PERRY ON COVER VANITY FAIR-TRUE BLUE COSTNER JAN 1992 VANITY FAIR | US | \$15.00 |
| COSTNER, KEVIN COUNTRY STARS | CONCERT PROGRAM 60'S W/ CHET ATKINS, BOBBY BARE, | UK | \$125.00 |
| COWARD | HILLSIDERS,CONNIE SMITH,SKEETER DAVIS,NAT STUCKEY PRESS KIT W/PHOTO & BIO | PROMO | \$15.00 |
| COWSILLS CRAWFORD.CINDY | WE CAN FLY SHEET MUSIC W/GROUP ON THE COVER PEOPLE MAG 50 MOST BEAUTIFUL W/WHITNEY&MORE 5/3/93 | US | \$10.00 \$16.00 |
| CREWCUTS CROCE,JIM | SH-BOOM SHEET MUSIC W/GROUP ON THE COVER ONE LESS SET OF FOOTSTEPS SHEET MUSIC W/JIM ON COVER | US | \$10.00 |
| CROCE, JIM | IT DOESN'T MAVE TO BE THAT WAY SHEET MUSIC WIJIM ON CV OPERATOR SHEET MUSIC WIJIM ON COVER | | \$10.00 |
| CROCE,JIM | YOU DON'T MESS AROUND WITH JIM SHEET MUSIC W/JIM ON C | US | \$10.00 |
| CROCE, JIM CROW, SHERYL | WORKIN'AT THE CAR WASH BLUES SHEET MUSIC W/JIM ON CO A CHANGE WOULD DO YOU GOOD SHEET MUSIC W/SHERYL CV | US | \$10.00 |
| CROW, SHERYL CROW, SHERYL | IF IT MAKES YOU HAPPY SHEET MUSIC W/SHERYL ON THE COV EVERYDAY IS A WINDING RD SHEET MUSIC W/SHERYL ON COV | US | \$10.00 |
| CRUISE, TOM | HELLOI MAGAZINE 7/18/200 W/TOM ON THE COVER SONIC TEMPLE WORLD TOUR 89-90 22 PAGE TOUR PROGRAM | UK | \$15.00 \$10.00 |
| CULT CULTURE CLUB | IT'S A MIRACLE SHEET MUSIC W/THE GROUP ON THE COVER | US | \$18.00 \$15.00 |
| CULTURE CLUB | I'LL TUMBLE 4 YA SHEET MUSIC W/THE GROUP ON THE COVER MISS ME BLIND SHEET MUSIC WITHE GROUP ON THE COVER | US | \$10.00 |
| CURE | WISH TOUR '92 22 PAGE TOUR PROGRAM WIJOHN FORD COLEY SHEET MUSIC W/BOTH ON THE COVER | WORLD | \$10.00 \$10.00 |
| DANIELS, CHARLIE | COWBOY HAT IN DALLAS SHEET MUSIC W/CHARLIE ON COVER THE DEVIL WENT DOWN TO GEORGIA SHEET MUSIC W/CHARLI | US | \$10.00 \$10.00 |
| DANIELS, CHARLIE DANZIG | ACCESS ALL AREAS LAMINATED BACKSTAGE PASS | PROMO | \$25.00 |
| DAVIS,MAC DAVIS,PAUL | ONE HELL OF A WOMAN SHEET MUSIC WIMAC ON COVER I GO CRAZY SHEET MUSIC WIPAUL ON THE COVER | US | \$10.00 |
| DAVIS, JR SAMMY DAWN | I HAVE BUT ONE LIFE TO LIVE SHEET MUSIC W/SAMMY ON CON TIE A YELLOW RIBBON SHEET MUSIC W/DAWN ON THE COVER | US | \$10.00 \$10.00 |
| DAWN DEE,JOEY | KNOCK THREE TIMES SHEET MUSIC W/DRAWING ON COVER PEPPERMINT TWIST SHEET MUSIC RAREIIII | US | \$10.00 \$20.00 |
| DEEP PURPLE | A COLLECTION OF SONGS FROM THEIR ALBUMS MUSIC FOLIO HYSTERIA SHEET MUSIC WIALBUM COVER | US | \$15.00 \$15.00 |
| DEF LEPPARD DEF LEPPARD | LIVE IN JAPAN LAMINATED BACKSTAGE PASS | PROMO | \$25.00 |
| DELANEY&BONNIE DELANEY&BONNIE | SOUL SHAKE SHEET MUSIC W/GROUP ON COVER NEVER ENDING SONG OF LOVE SHEET MUSIC W/GROUP ON CO | D US | \$10.00 |
| DENVER, JOHN | BACK HOME AGAIN SHEET MUSIC WJOHN ON THE COVER PEOPLE MAGAZINE JOHN DENVER 1943-1997 10/27/97 | US US | \$15.00 \$15.00 |
| DENVER, JOHN | SOME DAYS ARE DIAMONDS SHEET MUSIC WIJOHN ON THE CO FOLLOW ME SHEET MUSIC WIJOHN ON THE COVER | US | \$12.00 |
| DEREK.BO | BO'S BOO-BOO COVER OF PEOPLE MAGAZINE 2/27/84 THAT'S THE WAY IT IS SHEET MUSIC W/CELINE ON THE COVER | US | \$10.00 |
| DION, CELINE DION, CELINE | THE POWER OF LOVE SHEET MUSIC W/CELINE ON THE COVER | US | \$12.00 |
| DIRE STRAITS | MONEY FOR NOTHING SHEET MUSIC WIGROUP ON THE COVER VIP LAMINATED BACKSTAGE PASS | PROMO | \$15.00 \$25.00 |
| DOOBIE BROTHER | S ONE STEP CLOSER SHEET MUSIC W/DOOBIES ON COVER (WO HOT ROD HEARTS SHEET MUSIC W/ROBBIE ON THE COVER | US | \$10.00 \$10.00 |
| DUPREE, ROBBIE | BROOKLYN GIRLS SHEET MUSIC W/ROBBIE ON THE COVER ALL SHE WANTS IS SHEET MUSIC W/DURAN DURAN COVER | US | \$10.00 \$15.00 |
| DURAN DURAN | NEW MOON ON MONDAY SHEET MUSIC W/DURAN DURAN COV VIOLENCE OF SUMMER SHEET MUSIC W/GROUP ON COVER | UK | \$15.00 \$15.00 |
| DURAN DURAN | PROMO 2 SIDED "THANKYOU" POSTER RARE | PROMO | \$10.00 \$35.00 |
| DYLAN,BOB | EUROPE '84 DYLAN&SANTANA LAMINATED BACKSTAGE PAS US '88 ALL ACCESS LAMINATED BACKSTAGE PASS | PROMO | \$35.00 |
| DYLAN,BOB | BLOWIN' IN THE WIND SHEET MUSIC W/BOB ON COVER | UK | \$15.00 |
| DYLAN,BOB | EUROPE 7/7/84 WISANTANA PROGRAM, TICKET STUB & POSTE PEACEFUL EASY FEELING SHEET MUSIC W/EAGLES ON THE C | OUS | \$200.00 \$15.00 |
| FAGLES | HEARTACHE TONIGHT SHEET MUSIC WEAGLES ON THE COVE SERPENTINE FIRE SHEET MUSIC WIGROUP ON THE COVER | US US | \$10.00 |
| EASTON, SHEENA | TELEFONE SHEET MUSIC W/SHEENA ON COVER | US | \$10.00 |
| EASTON, SHEENA EASYBEATS | FOR YOUR EYES ONLY SHEET MUSIC W/SHEENA ON COVER HEAVEN SHEET MUSIC W/GROUP ON COVER | US | \$10.00 \$10.00 |
| EDMUNDS, DAVE | I HEAR YOU KNOCKING SHEET MUSIC W/PICTURE COVER OLE ELO MOBILE (NEVER USED) | US PROMO | \$10.00 \$50.00 |
| ESTEFAN,GLORIA | CUTS BOTH WAYS SHEET MUSIC W/GLORIA ON COVER SUPERSTITIOUS SHEET MUSIC W/GROUP ON THE COVER | US | \$10.00 |
| FABRIC, BENT | ALLEY CAT SHEET MUSIC PEOPLE MAGAZINE 8/9/76 | US | \$10.00 |
| FALK.PETER FISHER.EDDIE | WITH THESE HANDS SHEET MUSIC WIEDDIE ON COVER | US | \$15.00 |
| FISHER, EDDIE | GREEN YEARS SHEET MUSIC W/EDDIE ON COVER THEN I'LL BE HAPPY SHEET MUSIC W/EDDIE ON COVER | U5 U5 | \$15.00 \$15.00 |
| FISHER, EDDIE | BRING BACK THE THRILL SHEET MUSIC W/EDDIE ON COVER I BAND ABSOLUTELY RIGHT SHEET MUSIC W/GROUP ON THE C | US O US | \$15.00 |
| FLACK,ROBERTA | KILLING ME SOFTLY SHEET MUSIC W/ROBERTA ON COVER BIG LOVE SHEET MUSIC W/GROUP ON THE COVER | US | \$10.00 |
| FLEETWOOD MAC FLEISS, HEIDI | PEOPLE MAG BEVERLY HILLS MADAM \$/23/93 W/JAY LENO | US | \$10.00 \$15.00 |
| FONDA, JANE FORD, TENNESSEE | HELLO MAG FAIRY TALE WEDDING OF FONDA & TURNER 1/1 SIXTEEN TONS SHEET MUSIC W/TENNESSEE ERNIE FORD ON | CUS | \$20.00 |
| FOREIGNER FOSTER, JODI | HEART TURNS TO STONE SHEET MUSIC W/GROUP ON COVER PEOPLE MAG W/50 MOST BEAUTIFUL IN '92 W/MEL GIBSON | US | \$15.00 \$15.00 |
| FOUR SEASONS | DAWN SHEET MUSIC W/GROUP ON THE COVER (WOC) ELECTRIC STORIES SHEET MUSIC W/GROUP ON THE COVER | US | \$15.00 \$10.00 |
| FOUR TOPS | UK TOUR PROGRAM 1976 W/TICKET STUB HAMMERSMITH OD ONE CHAIN DON'T MAKE NO PRISON SHEET MUSIC W/GROUP | CUS | \$75.00 |
| FRAMPTON,PETER | | US | \$10.00 \$10.00 |
| | A CASHBOX MAGAZINE W/ARETHA ON THE COVER 11/16/75 | US | \$10.00 |
| FRIENDS GARFUNKEL.ART | PEOPLE MAGAZINE ALL ABOUT FRIENDS 4/17/75 ALL I KNOW SHEET MUSIC W/ART ON THE COVER | US | \$10.00 \$10.00 |
| GARFUNKEL, ART | IN A LITTLE WHILE ILL BE ON MY WAY SHEET MUSIC WART BE A CLOWN SHEET MUSIC WJUDY&GENE KELLY ON COVER | | \$10.00 \$15.00 |
| GATES,DAVID | WHERE DOES THE LOVIN' GO SHEET MUSIC W/DAVID ON COV UK TOUR PROGRAM 1976 W/TICKET STUB ROYAL ALBERT HU | E US | \$15.00 \$75.00 |
| GAYLE, CRYSTAL | DON'T IT MAKE MY BROWN EYES BLUE SHEET MUSIC WICRY | | \$10.00 |
| GENESIS | NO REPLY AT ALL SHEET MUSIC W/GROUP ON THE COVER TAKING IT ALL TOO HARD SHEET MUSIC W/GROUP ON THE C | o us | \$10.00 |
| GENTRYS GIBSON, DEBBIE | SPREAD IT ON THICK SHEET MUSIC WIGROUP ON THE COVEL LOST IN YOUR EYES SHEET MUSIC WIDEBBIE ON COVER | US | \$10.00 \$12.00 |
| GIBSON, DEBBIE | ELECTRIC YOUTH SHEET MUSIC W/DEBBIE ON COVER PEOPLE MAG & CRY FOR HELP W/ROBIN & MIKE TYSON \$25 | US 88 US | \$12.00 \$10.00 |
| GOLDSBORO,BOI | BE WATCHIN' SCOTTY GROW SHEET MUSIC WIBOBBY ON THE C PEOPLE MAGAZINE JERRY GARCIA 8/21/95 | OV US US | \$10.00 \$10.00 |
| GREASE | PEOPLE MAG 20 YEARS OF GREASE W/TRAVOLTA&OLIVIA4 | W US | \$15.00 \$10.00 |
| GUESS WHO GUNS N' ROSES | FOLLOW YOUR DAUGHTER HOME SHEET MUSIC W/GROUP O NIGHTRAIN SHEET MUSIC W/GROUP ON THE COVER | US | \$15.00 |
| GUNS N' ROSES GUNS N' ROSES | DON'T CRY SHEET MUSIC WIGROUP ON THE COVER NOVEMBER RAIN SHEET MUSIC WIGROUP ON THE COVER | US | \$15.00 \$15.00 |
| HALLADATES | SAY IT ISN'T SO SHEET MUSIC W/BOTH ON COVER EVERYTHING YOUR HEART DESIRES SHEET MUSIC W/BOTH | US ON US | \$10.00 \$10.00 |
| HALSTON | PEOPLE MAG HALSTON 1932-90 W/LIZ TAYLOR & LIZA 4/9/90 | US | \$10.00 |
| | | | |

| HAMILTON, SCOTT | | IS |
|---|---|--|
| HANNAH, DARYL | PEOPLE MAG SPLASH 4/9/84 W/ZZ TOP | IS |
| | | 18 |
| HARY,CORY | NEVER SURRENDER SHEET MUSIC W/CORY ON THE COVER | JS |
| HAWN, GOLDIE | | JS |
| HEALEY, JEFF | ANGEL EYES SHEET MUSIC WIJEFF ON THE COVER | JS |
| HEART | NEVER SHEET MUSIC W/HEART ON THE COVER L I DIDN'T WANT TO NEED YOU SHEET MUSIC W/HEART ON COVEL | |
| HEART | WHAT ABOUT LOVE SHEET MUSIC WHEART ON THE COVER L | JS JS |
| HENDRIX | PROMO CARD 8.5"X11" FOR GYPSYS ALBUM ON CAPITOL | ROMO |
| HENLEY, DON | ALL SHE WANTS TO DO IS DANCE SHEET MUSIC WIDON COVER I | JS |
| HEPBURN, AUDREY | PEOPLE MAGAZINE 1929-1993 | JS |
| HODGE, CHRIS | WE'RE ON OUR WAY SHEET MUSIC W/CHRIS ON THE COVER | JS |
| HOLMES.RUPERT | ESCAPE(PINA COLADA SONG)SHEET MUSIC W/RUPERT ON CO | JS |
| | ROCKIN' AT MIDNIGHT SHEET MUSIC W/GROUP ON THE COVER U PERFORMANCE MAGAZINE 11/8/89 | US |
| HOPKIN,MARY | THOSE WERE THE DAYS SHEET MUSIC W/MARY ON THE COVER I | US |
| HORNSBY, BRUCE | MANDOLIN PAIN SHEET MOOID HIGHDON ON THE | US |
| HOUSTON.WHITNEY | HOW WILL I KNOW SHEET MUSIC W/WHITNEY ON COVER | US |
| HOUSTON, WHITNEY | LOVER FOR LIFE SHEET MUSIC W/WHITNEY ON COVER | US |
| HUMAN LEAGUE | MIRROR MAN SHEET MUSIC WIGROUP ON COVER | US |
| HUMPERDINCK, HUSKY,FERLIN | ENGELBERT A MART THINGST EGTE OTTET THE | US |
| HUTCHENCE, MICHA | PEOPLE MAG INXS DEATH OF A ROCKER 12/8/97 | US |
| IAN, JANIS | AT SEVENTEEN STILLT MOOTO THOUTO OT THE COLOR | US |
| INTRUDERS | SLOW DRAG SHEET MUSIC W/GROUP ON THE COVER | US |
| INXS | | US PROMO |
| IRON MAIDEN | PIECE OF MIND ALL ACCESS LAMINATED BACKSTAGE PASS | PROMO |
| IRON MAIDEN | SOMEWHERE ON TOUR 86/87 LAMINATED BACKSTAGE PASS NO PRAYER ON THE ROAD 90/91 LAMINATED BACKSTAGE PAS | PROMO |
| IRON MAIDEN | FEAR OF THE DARK 1992 TOUR BOOK | UK |
| ISLEY BROTHERS | | US US |
| JACKSON FIVE | I AM LOVE PARTS 1 & 2 SHEET MUSIC W/GROUP ON COVER | US |
| JACKSON, JANET | IF SHEET MUSIC WIJANET ON THE COVER | US |
| JACKSON, JANET | ALRIGHT SHEET MUSIC W/JANET ON THE COVER | US |
| JACKSON JANET | | US |
| JACKSON MICHAEL | THE JACKSON TOUR PEOPLE MAGAZINE 5/7/84 | U\$ |
| JACKSON, MICHAEL | MICHAEL & MADONNA PEOPLE MAGAZINE 4/15/91 | US US |
| JACKSON MICHAEL | HUMAN NATURE SHEET MUSIC W/MICHAEL ON THE COVER | US |
| JACKSON, MICHAEL | WILL YOU BE THERE SHEET MUSIC W/MICHAEL ON THE COVER | UK |
| JACKSON, MICHAEL | MICHAEL'S DANGEROUS DEAL PEOPLE MAGAZINE 2/7/94 | US |
| JAGGER, MICK | HELLO MAGAZINE W/RARE PHOTOS OF MICK'S NEW SON 8/19/9 | UK |
| JAGGER, MICK JAMES, TOMMY | VANITY FAIR FEBRUARY 1992 LOVE SONG SHEET MUSIC W/LOVERS ON THE COVER | US |
| JAMES, TOMMY | GOTTA GET BACK TO YOU SHEET MUSIC W/PIC COVER DRAGGIN THE LINE SHEET MUSIC W/PIC COVER | US |
| JAMES, TOMMY JAMES, TOMMY | CHURCH ST.SOUL REVIVAL SHEET MUSIC W/PIC COVER | US |
| JAMES, TOMMY | COME TO ME SHEET MUSIC W/PIC COVER NOTHING TO HIDE SHEET MUSIC W/PIC COVER | US US |
| JAMES, TOMMY JAMES, TOMMY | BALL AND CHAIN SHEET MUSIC W/PIC COVER | US |
| JAMES, TOMMY | BOO, BOO, DON'T CHA BE BLUE SHEET MUSIC W/PIC COVER CAPTURE THE MOMENT SHEET MUSIC W/GROUP ON THE COVE | US |
| JAY & AMERICANS | THIS MAGIC MOMENT SHEET MUSIC | US |
| JEFFERSON STARS | S PLAY ON LOVE SHEET MUSIC W/GROUP ON THE COVER S PLAY ON LOVE SHEET MUSIC W/GROUP ON THE COVER | US |
| JETHRO TULL | KISSING WILLIE SHEET MUSIC WIALBUM COVER | us |
| JETHRO TULL JFK | CASHBOX MAGAZINE W/IAN ANDERSON ON THE COVER 11/1/75 JFK & THE MOB PEOPLE MAGAZINE 2/29/88 | US |
| JOEL, BILLY | YOU'RE ONLY HUMAN SHEET MUSIC W/BILLY ON THE COVER | US |
| JOEL, BILLY | AND SO IT GOES SHEET MUSIC W/BILLY ON THE COVER RIVER OF DREAMS 93-94 WORLD TOUR PHOTO BACKSTAGE PA | US |
| JOEL, BILLY | TO MAKE YOU FEEL MY LOVE SHEET MUSIC W/BILLY ON COVE | US |
| JOEL, BILLY | SHE'S GOT A WAY SHEET MUSIC W/BILLY ON THE COVER THE LONGEST TIME SHEET MUSIC W/BILLY ON THE COVER | US |
| JOEL, BILLY | JUST THE WAY YOU ARE SHEET MUSIC W/BILLY ON THE COVE | US |
| JOHNS, SAMMY JONES, HOWARD | CASHBOX MAGAZINE 6/7/75 NO ONE IS TO BLAME SHEET MUSIC W/HOWARD ON COVER | US |
| JONES, QUINCY | LISTEN UP BOOK, MOVIE POSTER & CASSETTE SEALED BOX!!! PEOPLE MAGAZINE THE JUDDS TEARFUL GOODBYE 12/9/81 | US |
| JUDDS JUDDS | PEOPLE MAGAZINE 5/22/95 | US |
| KANSAS | POINT OF NO RETURN SHEET MUSIC W/GROUP ON COVER PEOPLE MAG THE SHORT STRANGE LIFE OF 6/4/84 | US |
| KAUFMAN, ANDY KENNEDY, BOBBY | PEOPLE MAG MEMORIES OF BOBBY 6/6/88 | US |
| KENNEDY JOHN J | R PEOPLE MAG JOHN JR. 1960-1999 CHARMED LIFE 8/2/99 R PEOPLE MAG TWO SHATTERED FAMILIES KENNEDY & BESSET | US |
| KENNEDY, JOHN JI KHAN, CHAKA | YOU GOT THE LOVE SHEET MUSIC WICHAKA ON COVER | U\$ |
| KHAN, CHAKA | IFEEL FOR YOU SHEET MUSIC W/CHAKA ON COVER | US US |
| KING, B.B. | CHAINS AND THINGS SHEET MUSIC W/B.B. ON COVER PHILADELPHIA SHEET MUSIC W/B.B. ON COVER | US |
| KING,BEN E. | STAND BY ME SHEET MUSIC W/BEN E. ON COVER | US PROM |
| KINKS | THINK VISUAL LAMINATED BACKSTAGE PASS EQ MAGAZINE JAN 1999 W/KISS ON THE COVER | US |
| KISS | FORBES MAGAZINE 9/23/96 W/KISS ON THE COVER | US |
| KISS | DRESSED TO KILL-LIVE LAMINATED BACKSTAGE PASS JAN 1999 EQ MAGAZINE WIKISS ON THE COVER IN COSTUME | US |
| KI85 | PSYCHO CIRCUS GUITAR PICKS (2) IN LUGITE ACE FREHLEY PSYCHO CIRCUS GUITAR PICKS (2) IN LUCITE PAUL STANLEY | US |
| KISS KISS | SIGNED BY ALL 4 MEMBERS PRESS PHOTO 8"X10" IN COSTUM | EPROM |
| KISS | SIGNED BY GENE SIMMONS PRESS PHOTO 8"X10" IN COSTUME | E PROM |
| KISS | BASEBALL WIKISS LOGO MY SHARONA SHEET MUSIC WIGIRL ON COVER | US |
| KNIGHT, GLADYS | CASHBOX MAGAZINE W/GLADYS & PIPS ON COVER 10/25/75 GET DOWN ON IT SHEET MUSIC W/GROUP ON THE COVER | US |
| KOOL&GANG | JOANNA SHEET MUSIC W/GROUP ON THE COVER | US |
| KRAMER, BILLY J. | PROGRAM FROM '50'S W/GENE PITNEY, SWINGING BLUE JEAN | 5, UK |
| LaBELLE,PATTI | STIR IT UP SHEET MUSIC W/PATTI ON THE COVER | US |
| LANDON, MICHAEL | HIS LEGACY OF LOVE PEOPLE MAGAZINE 2/10/92 CHANGE OF HEART SHEET MUSIC W/CYNDI ON THE COVER | US |
| LAUPER,CYNDI | TRUE COLORS SHEET MUSIC W/CYNDI ON THE COVER | US |
| LAVERN&SHIRLET | PEOPLE MAG 1/30/78 W/LENNY & SQUIGGY STAIRWAY TO HEAVEN SHEET MUSIC W/GROUP ON THE COVE | US |
| LED ZEPPELIN | US TOUR 1977 MULTICOLORED LAMINATED BACKSTAGE PASS | S PROM |
| LED ZEPPELIN | US TOUR 1977 RED BACKGROUND LAMINATED BACKSTAGE P STAIRWAY TO HEAVEN 20th ANNIVERSARY PACK SEALED | PROM |
| LEE, BRENDA | TOO LITTLE TIME SHEET MUSIC W/BRENDA ON THE COVER | US |
| LEE, PEGGY | LET'S LOVE BY PAUL & LINDA MCCARTNEY SHEET MUSIC RICE IS NICE SHEET MUSIC W/GROUP ON THE COVER | US |
| LEMON PIPERS | JELLY JUNGLE SHEET MUSIC WIGROUP ON THE COVER | US |
| LEWIS, GARY | GIRLS IN LOVE SHEET MUSIC W/DRAWN COVER JILL SHEET MUSIC W/GARY ON THE COVER | US |
| LEWIS, HUEY | GIVE ME THE KEYS SHEET MUSIC W/TRAFFIC SIGN ON THE CO | NVUS |
| LEWIS, HUEY LEWIS, HUEY | I WANT A NEW DRUG SHEET MUSIC W/GROUP ON THE COVER THE HEART OF R'N'R SHEET MUSIC W/GROUP ON THE COVER | US |
| LEWIS, JERRY | DORMI DORMI DORMI SHEET MUSIC WIJERRY ON COVER | US |
| LEWIS, JERRY LEI | PROGRAM W/DRAWING OF JERRY LEE ON COVER RARE!!! | UK |
| LEWIS, JERRY LEI | LEWIS SCENE FAN CLUB MAGAZINE #13 RAREIT | UK |
| | PEOPLE MAGAZINE 1919 - 1987 FEB.18,1987 PROGRAM '60'S W/DUANE EDDY,MICKIE MOST,SHIRELLES RAI | US |
| LIBERACE | ND HAPPY ANNIVERSARY SHEET MUSIC WIGROUP ON THE COVE | RUS |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA | FOREVER SHEET MUSIC W/KENNY ON THE COVER | US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY | VOY HIMAMA SHEET MISIC WAYCHNY ON THE COVER | E US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINS,KENNY | VOX HUMANA SHEET MUSIC WIKENNY ON THE COVER NA YOUR MOMMA DON'T DANCE SHEET MUSIC W/ BOTH ON COV | |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINSAMESSI LOGGINSAMESSI | NA YOUR MOMMA DON'T DANCE SHEET MUSIC W/ BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC WITH BOTH OF THEM ON CO | US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINS,KENNY | NA YOUR MOMMA DON'T DANCE SHEET MUSIC W' BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC WITH BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE 5/3/199 I BELONG TO YOU SHEET MUSIC W/GROUP ON COVER | US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINSAMESSI LOGGINSAMESSI LOGGINSAMESSI LOREN,SOPHIA LOVE UNLIMITED LUNDEN,JOAN | NA YOUR MOMMA DON'T DANCE SHEET MUSIC WI BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC WITH BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE \$/31/99 IBELONG TO YOU SHEET MUSIC WIGROUP ON COVER START'S OVER FEOPLE MAGAZINE //WR/ | US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINS,KENNY LOGGINS&MESSI LOGGINS&MESSI LOREN,SOPHIA LOVE UNLIMITED | NA YOUR MOMMA DON'T DANCE SHEET MUSIC WI BOTH ON COVI NA NOBOOY BUT YOU SHEET MUSIC WIT BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE \$/31/99 I BELONG TO YOU SHEET MUSIC WIGROUP ON COVER START'S OVER FEOPLE MAGAZINE //WR? DEEPER AND DEEPER SHEET MUSIC WILCOGO ON COVER BEDTIME STORY SHEET MUSIC WILCOGO ON COVER | US US US US |
| LIBERACE LITTLE RICHARD LITTLE RICHARD LOGGINS,KENNY LOGGINS,KENNY LOGGINSAMESSI LOREN,SOPHIA LOVE UNLIMITED LUNDEN,JOAN MADONNA MADONNA | NA YOUR MOMMA DONY DANCE SHEET MUSIC WI BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC WITH BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE \$3159 I BELONG TO YOU SHEET MUSIC WIGROUP ON COVER STARTS OVER PEOPLE MAGAZINE \$31992 DEEPER AND DEEPER SHEET MUSIC WIGOUP ON COVER BEDTIME STORY SHEET MUSIC WIFLOWER ON COVER BEDTIME STORY SHEET MUSIC WIFLOWER ON COVER | US US US |
| LIGERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINS,KENNY LOGGINSAMESSI LOREN,SOPHIA LOVE UNLIMITED LUNDEN,JOAN MADONNA MADONNA MADONNA MADONNA | NA YOUR MOMMA DON'T DANCE SHEET MUSIC W'I BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC W'I BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE \$/31/99 I BELONG TO YOU SHEET MUSIC W'I NOWCROUP ON COVER START'S OVER PEOPLE MAGAZINE \$/31/99 DEEPER AND DEEPER SHEET MUSIC W/LOWER ON COVER BEDTIME STORY SHEET MUSIC W/LOWER ON COVER BEDTIME STORY SHEET MUSIC W/LOWER ON COVER TIME MAG UNORCE OF MADONNA & SEAN 12/14/87 TIME MAG MADOMINA NO-HO 12/17/80 MADONNAKWARREN BEATTY PEOPLE MAGAZINE 7/2/80 | |
| LIBERACE LITTLE RIVER BA LOGGINS, KENNY LOGGINS, KENNY LOGGINS, KENNY LOGGINSAMESSI LOREN, SOPHIA LOVE UNLIMITED LUNDEN, JOAN MADONNA MADONNA MADONNA MADONNA | NA YOUR MOMINA DONY DANCE SHEET MUSIC WI BOTH ON COVI NA NOBODY BUT YOU SHEET MUSIC WITH BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE 3/15/9 I BELONG TO YOU SHEET MUSIC WIGROUP ON COVER STARTS OVER PEOPLE MAGAZINE 3/16/9 DEEPER AND DEEPER SHEET MUSIC WALOGO ON COVER BEDTIME STORY SHEET MUSIC WILLOWER ON COVER BEDTIME STORY SHEET MUSIC WILLOWER ON COVER THE MAG MADONNA NO-HO 12/17/80 MADONNA&WARREN BEATTY PEOPLE MAGAZINE 7/2/80 AMERICAN PIE SHEET MUSIC WIMADONNA ON COVER | US US US US US US |
| LIBERACE LITTLE RICHARD LITTLE RIVER BA LOGGINS,KENNY LOGGINS,KENNY LOGGINSAMESSI LOREN,SOPHIA LOVE UNLIMITED LUVIDEN,JOAN MADONNA MADONNA MADONNA MADONNA MADONNA | NA YOUR MOMMA DONY DANCE SHEET MUSIC WI BOTH ON COVI AN OROOP SULT YOU SHEET MUSIC WIT BOTH OF THEM ON CO FOREVER SEXY PEOPLE MAGAZINE \$31393 I BELONG TO YOU SHEET MUSIC WIRGOUP ON COVER START 5 OVER PEOPLE MAGAZINE 3393 DEEPER AND DEEPER SHEET MUSIC WIRGOG ON COVER BEDTIME STORY SHEET MUSIC WIRGOWER ON COVER PEOPLE MAG DONGRE OF MADONNA & SEAN 121447 TIME MAG MADONNA AON 7217/00 MADONNA&WARREN BEATTY PEOPLE MAGAZINE 7/2/00 AMERICAN PIE SHEET MUSIC WIRADONNA ON COVER | US US US US US US US UK UK |

| | JUSTIFY MY LOVE SHEET MUSIC W/MADONNA ON COVER I'LL REMEMBER SHEET MUSIC W/MADONNA ON COVER EROTICA SHEET MUSIC W/MADONNA ON COVER | | \$15.00 \$15.00 \$15.00 |
|----------------------------------|--|-------------|-------------------------------|
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| ANILOW, BARRY | GREATEST HITS -4 TRACK 3 3/4 IPS STEREO TAPE EVEN NOW -4 TRACK 3 3/4 IPS STEREO TAPE | US US | \$15.00 |
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| PRESLEY,ELVIS | | US | \$10 |
| PRESLEY.ELVIS PRESLEY.LISA | SHE TURNS 25 PEOPLE MAGAZINE 3/1/93 | 00 | |
| PRESLEY,ELVIS | SHE TURNS 23 PEOPLE MAGAZINE 31153 PICTURE CARD SIGNED BY ALL 4 MEMBERS 9 7/8" X 11" CO I COULD NEVER TAKE THE PLACE OF YOUR MAN SHEET M | LOR PROMO | \$150 |

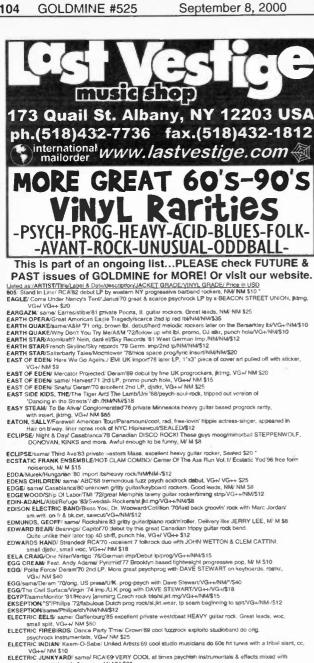
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Disk of the starter s VISA NOVUS One Surrey Lane Allendale, NJ 07401 http://www.musicandvideo.com **10% Off All Prices** \$10.00 \$10.00 \$10.00 \$10.00 \$20.00 \$10.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$15.00 \$10.00 \$1 \$20.00 \$20.00 \$20.00 \$20.00 \$20.00 \$25.00 \$15.00 \$20.00 \$20.00 \$10,00 \$20,00 \$15,00 \$15,00 \$15,00 \$15,00 \$15,00 \$15,00 \$15,00 \$50,00 \$50,00 \$10,00 \$10,00 \$10,00 \$10,00 \$10,00 \$10,00 \$10,00 \$110,00 \$15,00 \$15,00 \$15,00 \$10,00 \$15,00 \$10,00 \$15,00 \$10,00 \$15,00 \$10,00 \$15,00 \$10,00\$10 RASCALS CARPY ME BACK SHEET MUSIC WRASCALS ON COVER US RASCALS PEOPLE GOT TO BE FREE SHEET MUSIC WRASCALS ON COVE US RASCAN MICHAEL PEOPLE MAG THE PRESIDENTS ADOPTED SON 321/88 US REBOY/RELEN PEOPLE MAG THE PRESIDENTS ADOPTED SON 321/88 US REDOY, HELEN CASHBOX MAG ATALE WRELEN MUSIC WRONUP ON THE COV US REDOY, HELEN CASHBOX MAG ATALE WRELEN ON THE COVER ON THE COV US REDOY, HELEN CASHBOX MAG ATALE WRELEN ON THE 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SHEET MUSIC WINEL ON COVER US SEDAKA,NELL BAD AND COOL SHEET MUSIC WINEL ON COVER US SEDAKA,NELL AND THE BATT SHEET MUSIC WINDAH COVER U \$10.00 \$10.70 \$10.70 \$10.00 \$10.00 \$15.000\$15.000\$15.000\$15.000\$15.000\$1 \$10.00 \$1

CHECK OUT HIGHER & HIGHER - THE MOODY BLUES MAGAZINE TM THE FULL-COLOR, PROFESSIONALLY PRINTED INDEPENDENT PUBLICATION FOR MOODIES FANS AROUND THE WORLD SINCE 1983 SEND & SELF-ADDRESSED, STAMPED ENVELOPE FOR A FREE BROCHURE, OR \$10 FOR A SAMPLE ISSUE TO: P.O. Box 829-G GENEVA, FL 32732 WWW.MOODIES-MAGAZINE.COM JIMI HENDRIX - BEATLES - ROLLING STONES (Grading - Sleeve / Record) Hendix LP's BEATLES LP's BEATLES 45's Rolling Beaties. Sof Pepper 20 Year Anniversary Memorabilia et Abbey Road Studios. A private perty was held at Abbey Road / Sudio 2 on June 1, 1987 A radio station in Viginia Beach was invited to the overt and the spectra of the state of the spectra of the sector and Framed Picture # 1 . 12 1/2" x 15 1/2" Frame.Framed Sgt Peoper Program handed out at the private party which was invitation only. The program is 8 1/2" x 12" and is signed in pencil by George Martin and Paul McCarthey. The program is a picture of the original abum cover.

Robert Sears P.O. Box 2360 Chemy Hill, New Jersey 08034-0187 Phone 8: 856 586 4485, fanytime) Fax 8: 856 488 9376. Email: reserve.aol.oo U.S.A. Shipping Phority and Insured \$4.50 farst tam, add .50 per tem Overseas Shipping: Quote shipping charges (We ship anywhere.

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Tremondous LP, MM 560
 EROC/ZvwB/smart 76 green Bio. orig/derman: imp./space prog effect & classical mix/gft/d/sm.lear on fmt.cvr /VG+/VG+/815
 ESH, SAM & HARD BLACK THING/Montezuma Baby Duck/ 92 (die BJ. Ohio Freeform noise rod/NMINM/912
 ESPERANTO: Dense Macabre/ A&M74 2nei progressive rodk UK effort with GLENN SHORROCK, produced by PETE SINFELD, small cidatins, punch hole, why, V4A+ V4A+ 512
 ESTUS: same/ Columbiar/3 NYC heavy guitar rock quarter with post-DUST, pre-RAMONES drummer MARC BELL, small woro haak, VG+V NM 520
 ETHOS:Open Up/Capitol 77/foliow up p/dh.adge wear, sm tear on Ib/VG+V/Q++/820
 ETHOS:SameCapitol 77/foliow up p/dh.adge wear, sm tear on Ib/VG+VQ++/820
 EVENED, Jon/CE/Crazy Ludy/Wamers/71 mekdic UK folkrock songstress with PETER FRAMPTON & ANDY BCWN, VG-V 055
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 FABOLOUS RTH/SESTONES Princestones? Dift Contury/75, 3rd & final LP by thin fine NYC/Woodostock rock band, with HABVEY BROOKS, cc, Sealed 510
 FABOLOUS RHINESTONES Phinestones? Dift Contury/75, 3rd & final LP by thin fine NYC/Woodostock rock band, with HABVEY BROOKS, cc, Sealed 510
 FACE DANCERY This World/ Caphol/79 immanply pood guitar

GALLAGHER & LYLE/lyric inner sk/dh/VG++/NW\$7 FARWEATHER LOW, AND/Spicer Jwng/A&M 74/die-cui jkl. with ong. lyric inner skv./with HENREY McCOLLOCH & VASSER CLE.MENTSwhit.bit.prom. promo skm/VG-/NM-#37 FARWEATHER/Beginning, From An End/RCA-Noon 71 OriginaUUL, rural prog.-fokrock with Andy Fairweather -Low(int)/INAI Signal Mercury?s. cc, bitkin, VG++/NK 37 FATH BAND Flock The Romance Villago78 orig. small IbL press, WI NK \$9 or Mercury?9 press NW NK 58 FATH BAND Flock The Grade Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH: BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH: BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH: BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH: BAND Flock To Face/Mercury? Tatrockerside, DJ stkr/VG++/NK 37 FATH: BAND Flock To Face/Mercury? Tatrockerside theory saugulatar rock, oc. NW NM 510 * FATH: BAND Flock To Face/Mercury? Tatrockerside theory saugulatar rock, oc. NW NM 510 * FALLEN ANGELS, THE/same/Rolettie 5711 LP by this legindary D.C. psychrock band/NW/NK350 FALLEN ANGELS, THE/same/Rolettie 5711 Strock with ALBERT HAMMOND. CHRIS SPEDDING plays som guitar, ifter, djetamp, punch hole, VG+ NK 312 FAMILV 7A Song For Mer Roperso 70 ad grast grifty progradker with CHAPMAN & WHITNEY, timing strp. wb, insert. VG+- MK 320 FAMILV 7A Song For Mer Roperso 70 ad grast grifty progradker with CHAPMAN & WHITNEY, timing strp. wb, insert. VG+- MK 320 FAMILV 7A Song For Mer Roperso 70 ad grast grifty progradker with CHAPMAN & WHITNEY, timing strp. wb, insert. VG+- MK 320 FAMILV 7A Song For Mer Roperso 71 Jic/MN/MY/10 FAMILV 7A Song For Mer Roperso 71 Jic/MN/MY/10 FAMILV 7A Song For Mer Roperso 71 Jic/MN/MY/10 FAMILV 7A Song For Mer Roperso 71 Jic/M 50 No

FANTAY'same/Reprise 70/docut (p by all gift hard rock/mt/gft/d/c/DNN/NM/S20
 FANTAY'same/Labort 70/docut (p by all gift hard rock with tengage female songstress- sounde like Janis Joptin!
 /VG++/NM/S20
 FAR EAST FAMILY BAND/Nipponjin- Join Our Mental Phase Sound/Vertigo '75 German press/Japanese space rock/lymc insort/VG++/NM/318
 FAROUT, Sei In Now/RAC 1697Wengy rockers with RICK CUNHA on guitar/roc/VG++/NM/7312
 FAROWE, CHRIS/From Here to Mama Rosa with TICK CUNHA on guitar/roc/VG++/NM/7312
 FAROWE, CHRIS/From Here to Mama Rosa with TICH HI//Polydor/80 u UK. blues artist gets proggy with ince results right/vG+/NM-S30
 FARO, RACHEL/ Refugees/ RCA74 fokrock songstress with BONNIE RAITT, ARLEN ROTH, JOHN SIMON, HARVEY BROOKS, W YM MS
 FARO, RACHEL/ Refugees/ RCA74 fokrock songstress with BONNIE RAITT, ARLEN ROTH, JOHN SIMON, HARVEY BROOKS, W YM MS
 FAROAHR/ same/ Elektris 70 fine twangy fokrock 2nd LP with JERRY RAGOVAY & ERIC WEISSBERG, postkr, whp, insist, TMI /M S10 *
 FARR, GARY & T-BONES/ London 1964-69/ Charly UK 70s import of great early UK bluesrock stiff, VG++/ NM S12
 FARR, GARY & T-BONES/ London 1964-69/ Charly UK 70s import of great early UK bluesrock stiff, VG++/ NM S14 RTWB infusion for credibility, prostkr, NMI MA S10 *
 FARYAR, CYRUS/ Islanda, WS, Speed/ Chelsia 76 grinty N. Carolina guitar rockers, NM MM S8
 FAT VARLE/ Unsafa A 1. Any Speed/ Chelsia 76 grinty N. Carolina guitar rockers, NM MM S8
 FAT VARLE/ Unsafa A 1. Studio misciane 3/04 / MN S15
 FAT CHY, Weicome To/ Paramount71 cool Iol/ew-up, twangier fokrock. With marijuana; per raily tune, "Fat VARLE/ High School Fight Song, 'VG+4/ NM S16
 FAT CHY, Weicome To/ Paramount71 cool Iol/ew-up, twangier fokrock. With marijuana; per raily tune, "Fat TARYESS/Java/JALO: 70 wel/secree 2nd LP with Noel Rocking on mat cuts/DJ str/VG+r/NM/S16

NMN/MS40 FAT/same/RCA 70/atjime fave-bluegy guitar phychrock- a Massachusettes Kak- /NM/NM-7/\$70 FATHER IAN & CAROLINE/ same/ Omega'87 obscure Episcopalian electric folkrock duo. Father Ian for many Jazz, Folk & Rock Mess compositions. From NY by wey of Utah, VG++/ VG+ S15 FATHER, SON AND HOLY CHOSTIN. The Name Of. JJamail 494/Wrist Bib. NY. hoavy rock good le & guitar, cool primitive cover att/MM/NMS20 FEATTERE.FY same/ Dof68 killer heavy buesrock LP with ELLEN McILWAINE, VG++/ NM \$20 FEATTERER/Finenca/Columbia 70/excellent west cost drifty rock/cC/MM/NMS12 FEATTERER/Finenca/Columbia 70/excellent west cost drifty rock/cC/MM/NMS12 FEATTERER/Finenca/Columbia 70/excellent west cost drifty rock/cC/MM/NMS12 FELKTARER/Finenca/Columbia 70/excellent west cost drifty rock/cC/MM/NMS12 FELKTARE/Finenca/Columbia 70/excellent west cost drifty rock/cC/MM/NMS12

FELIX HAR inness Records '77/Bankruptcy Ibl. issue of "The First", incls 2 songs not on ong '72 lp

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prog rook- interosting effort(gftld/VG+/VG+/825 FELX, JULIE/Cohtrós Web/RAK Records 72/U.K. songstress/lyric insert/gftld/radio station wrote all over cvr /VG/NM-88 FENNELLY, MICHAELLStrangers Bed/Aercury 75X-Crabby Appletorvpromo stkr/VG+/NW-512 FENNELLY, MICHAELLStrangers Bed/Aercury 75X-Crabby Appletorvpromo stkr/VG+/NW-512 FERGUSGON, STKEVJsame/Asynum 73/ars 6 N B tinged signer/wth DAVID WALKER on Guintry/Gs-MIM/325 FERTIER, ANDRE/ Clivage/ Grate-Cei France7/a exquisite French prog psych with spacery MIDDLE EAST touches, NM: MM 350 ° FEVERT TREE/Anothen' Time Anothen Place/Uni/2nd LPA/nipacity/Ltmg/VG/NM-/*520 FEVERT TREE/Creation/Uni/2nd LPilood psych with band into/VG+/YG+/825 FEVERT TREE/Same/Uni ong. 168 press/inner slower with band into/VG+/YG+/825 FEVERT TREE/Same/Uni ong. 168 press/inner slower with band into/VG+/YG+/825 FEVERT TREE/Same/Applice 'BS/Sacro NYC guitar rock with PETER GALLAWAY & KENNY ALTMAVVG+-YG+-YS0 FINCHESidery Of The Inner Force/Acto: 75/accelent Dutch prog-only U.S. release/promo skir & stmp, savout, //G a/NM-530 FINE ART's amer/ Good 78 occellent private Minnesota based primitive garagey VELVETS like underground rock, NM: NM 540 FINELY, EINERTTIAsame/Forion Ring Records '11/Dreamy guitar laced folk rock, good laads/wht.lbi.promo //G/A/Gr-S12 IDMIGBAD WOOD/Crayed Hinster/King Thurb. 'Zironal trappo covoor ock with MKe FinnBar/

Invite Y, EMMETT/same/Poison Ring Records '71/Dreamy guilar laced folk rock, good leads/wht.lbi.pr //G+//G+/S12 FINNIGAN AND WOODC/crazed Hipsters/Bkue Thumb '72/great httpp://cowboy.rock.with Mike Finnigar/ gthd/dr/SEALED/\$12 FIRE & RAIW Living Towney and the second sec

FINTERING ARUL TROUBUCITIZED Hipsters/Blue Thumb '72/great hippy cowboy rock with Mike Finnigary git/dith/SEALED/\$12
FIRE & RAN/Living Together/20th Century/75 dreamy, molodic folknock duo who are very much in lova/cc/NMNMST FIRE BLRAN/Living Together/20th Century/75 dreamy, molodic folknock duo who are very much in lova/cc/NMNMST FIREBALLET/Night On Baid Mountal/Plaaspont '75/areative'sancu/NMNMST0 FIREST CANTACT:sameNew Deal Records '84/Zappa-esque dectronic prog-rock strangeness/VG++/NMST0 FIRST CANTACT:sameNew Deal Records '84/Zappa-esque dectronic prog-rock strangeness/VG++/NMST0 PIRST NATIONAL NOTHING: If You ST Real Still And Hold My Hand, You Will Hear Absolutely Mothing' Columbia 70 obscure and execllent westicoast Rock Theatre Commune transplaned to NYC. Cool mix of rock, psychiab folkrock and sardomic wit with future ROCKY HORDWS SPIN CITY car DARTW BOSTWICK and HOLLY NEART oc. NIN MM \$16 * FISCHER & EPSTEINT Wo EracedGreen Bottle Records '72/Fantastic LP with MIKE GILES, CHRIS SPEDING, DAVI STEWART & more- Great tunes/giftdpromo str., jit wear/VG++/NM/*320 FISH EY LENSTrake Andher Ride/Bockatel' '39/are' Nové 'psychiab' the late great Mark Migliore on bass /NMMMS70 FIVE BY FIVENART & Anore- Ride Rocords '56/great rock/faron cc/VG++/MC++20

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FLAMING EMBER/Sumahne/Buddah Records '88/Soul-psych with '12/2/gft/d/20/14+/NW/'315 FLASHMAN/same/Vanguard '77/obscure U.K. proggish rock tro/FLP sounding classical inspired keyboard dominater /KG4+/NW/7820 FLEETFWOOD MAC/ In Chicago/ Blue Horizon'70 2LP version, sawcut, NW NM S22 FLIGHT/same.Captio' 7/Systeme/Embryo '71/ocol Micrigan psych rock with jazz edge/inipaz/whitib/promot/promo strks'/KG4+/NW/781 FLOATING OPERA, THE/same/Embryo '71/ocol Micrigan psych rock with jazz edge/inipaz/whitib/promot/promo strks'/KG4+/NW/781 FLOATING OPERA, same/Sinbrog '71/ocol Micrigan psych rock with jazz edge/inipaz/whitib/promot/promo strks'/KG4+NW/781 Clock/ Dincsaur 'Swampe'. Columbia' 07 grant 2nd LP by Chicago based rockers, tilming strb, VG++/ NM \$12 * FLOCK/ Iniside Out/ Mercury'75 comeback LP, NM INM \$10 * FLOWER TRAVELLIN'8AND' Satori / Atamit's Japan'71 ong, import press by psych-spacerock legends, NM/ NM \$425 FLUDDU. Onl/ Datfodil Canada 72 org, foil jacket press. Hard rock with GREG GODOVITZ (GODDO), small split, VG+/ VG+ 512

 FLUDD:.....On/Dathodi Canada 72 orig. foil jacket press. Hard rock with GREG GODOVITZ (GODDO), small split, VG+ 512

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| BEATLES "Little Red | | takes from the Wildto Album, pressing flaw on | vg++/vg++ 22 est/vg /vg+ 15 | Buffalo Springfield Atco 6499 Bluebird drill M- Buffalo Springfield Atco 6519 Rock N Roll Woman M- |
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| Standells | Sunset | 61000 | Help Yourself | | | | M- | \$15 |
| 13th Floor Elevato | rs IA | 111 | Reverbaration (Doubt) | | | | M- | \$15 |
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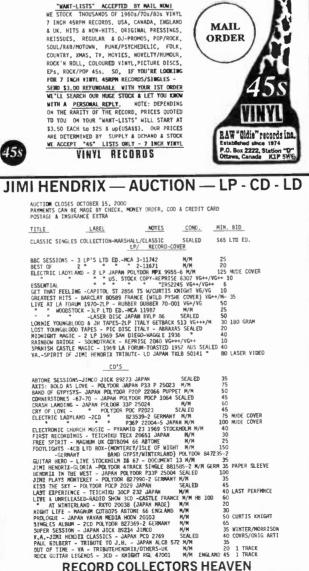
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| 30. 31. | BAD FINGER PEARL BAILEY | STRAIGHT UP Apple SW 3387 A BROAD Roulette R 25012 | VG++/VG++\$40 VG+/NH- \$8 |
| 32. 33. 34. | GINGER BAKER BAND.THE | GREATEST MITS AND SP 4240 STRATAVARIOUS Atco SD 7013 BEST OF record club issue Capitol 1-51 | VG++/VG++\$10 1553 NM/NM10 |
| 35. | LEN BARRY LEN BARRY | I-2-3 Decca DL 4720 SINGS Cameo C 1082 | VG++/VG \$8 NM-/VG+ \$10 |
| 37. 38. 39. | BEACH BOYS BEACH BOYS BEACH BOYS | SHUT DOWN VOL 2 Capitol T 2027 15 BIG ONES Brother 2251 | VG+/VG \$10 VG+/VG \$3 |
| 40. 41. 42. | BBACH BOYS BEACH BOYS/JAN & DEAN | GREATEST HITS Asm SP 4248 STRATAVARIOS Atco SD 7013 BEST OF record club issue Capitol 1-51 1-52 StRATAVARDS Atco SD 7013 BEST OF record club issue Capitol 1-51 1-52 SUBT DON VOL 2 Capitol T 1998 SHOT DON VOL 2 Capitol T 2077 15 BIG ONTS Brother 2251 SAWE Capitol SL 842 SAWE Capitol SL 842 SAME Capitol SL 842 BEATLES, THE VINEL Apple SNG 363 ABBET ND ABBET ND Capitol SL 010 10 124 VINITIOUS Capitol SL 010 10 124 BEATLES, THE VINEL Apple SNG 10 124 VINITION 124 BEATLES, THE VINEL Apple SNG 10 124 VINITION 124 BEATLES, THE VINEL Apple SNG 124 1267 BEATLES, THE VINEL Apple SNG 124 1267 BEATLES, THE VINEL Apple SNG 124 127 | NM-/NM- \$5 VG++/VG+\$10 |
| 43. | BEATLES BEATLES all rights 101 | ABBET RD orange Capitol SO 383 BEATLES, THE v/insts Apple SWBO 101 | VG++/VG++\$10 VG++/VG++\$20 |
| 45. | BEATLES Russia | BEATLES,THE Aufron 00011 ltd e w/unique dravings inside gatefold cove BEATLES BEAT 0deon C 062-04 363 | |
| 47. | BEATLES U.K. | FEATURING TONY SHERIDAN Contour 2007 | VG++/NM- \$10 |
| 49. 50. 51. | BEATLES BUATLES Augtraila BEATLES HOLLAND | IST LIVE RECORDINGS VOL I Pickwick 366 IST LIVE RECORDINGS VOL 2 Pickwick 366 BEATLES GREATEST HITS VOL 2 Parlohone BEATLES GREATEST Odeon OMHS 3001 | 2 NM/NM \$10 SW/NM \$10 |
| 52. | BEATLES | PEATURING TONT SHERIDAN, IN THE BEGINNI Polydor 24-4504 | VG+/NH- \$15 |
| 53. | BEATLES orig German 2 LP met, with a high glo BEATLES | PEATURING TONY SHERIDAN, IN THE BEGINN Des Lamanated cover. Karussell 2652 04 FIRST MOVEMENT Phoenix phx 339 FOR SALE Parlophone CLJ 46 | ING (Circa 1960 15 VG++/NM \$50 SW/NM \$1 |
| 55. | BEATLES | FOR SALE Parlophone CLJ 46 remaster, in mono | 438 Digital SEALED \$24 |
| 56. 57. 58. | BEATLES HEATLES ERATLES | FROM BRITAIN WITH BEAT Cicadelic 196 BEATLES VI mfd Apple ST 2358 BEATLES VI orange 1b Capitol ST 2358 | VG++/NM-\$14 VG++/NM-\$14 VG+/VG+\$6 |
| 59. 60. | BEATLES FEATLES | FOR SALF Parlophone CLJ 40 remeater, in mono FROM BRITAIN WITH BEAT Cicadelic 1965 FROM BRITAIN WITH BEAT Cicadelic 1965 2358 BEATLES VI orange 1b Capicol 57 2358 BEATLES 65 DEATLES VI orange 1b Capicol 72228 2228 BEATLES 65 Capicol 72228 BEATLES 65 Capicol 7228 BEATLES 708Y Apple 57802222 BEATLES 71AK Great Morthwest 0 PUC 8911 PUC 8911 | VG+/VG+\$341 DC VG+/VG+\$2% |
| 61. 62. 63. | BEATLES EEATLES FEATLES | BEATLES 65 Capitol T 2228 BEATLES 65 Capitol ST 2228 BEATLES 65 Capitol ST 2228 | VG+/VG \$10 VG+/VG \$10 VG/VG \$5 |
| 64. 65. 66. | BEATLES DEATLES REATLES | BEATLES STORY Apple STBO 2222 BEATLES TALK Great Northwest (TALK BOWNUNDER PVC 8911 | NM-/NH-\$15 SNW 4007 SW\$10 |
| 67. | HEATLES Italy BEATLES | BIRTH OF THE BEATLES Valentine GSR 46 EARLY BEATLES Capitol ST 2309 | NH-/NH-\$8 NH/NH \$10 VG/VG \$8 |
| 69. 70. 71. | DEATLES DEATLES | BEATLES TALK Great Morthwest C TALK BORNNOPER PVC 8911 BIRTH OF THE BEATLES Valentine GSR 46 EARLY BEATLES Capitol ST 2300 EARLY BEATLES Purple Capitol 37 2300 EARLY BEATLES Purple Capitol 38 6366 HARD DAYS NIGHT Capitol 38 6366 HARD DAYS NIGHT Capitol 38 6366 HARD DAYS NIGHT Blue Capitol 38 199 HARD DAYS NIGHT Blue Capitol 58 119 HARD DAYS NIGHT BLUE Capitol 58 119 | NM/NM-\$13 VG+/VG-\$12 |
| 72. 73. | BEATLES SEATLES German | HARD DAYS NIGHT Purple Capitol SW 1192 HARD DAYS NIGHT Blue Odeon C 062-04 14 | 11 NH/NH \$1D 15 VG++/VG+4\$30 |
| 74. 75. | BEATLES U.K. 1969 issue BEATLES | HARD DAYS NIGHT Parlophone PCS 30 HEAR THE BEATLES TELL ALL Vee-Jay PRO | 158 VG++/NM-\$25)-202 original |
| | | | |
| 76. | BEATLES | HEAR THE BEATLES TELL ALL Vee-Jay PRO | -202 RI |
| 77. 78. 79. | BEATLES | HEAR THE BEATLES TELL ALL Vee-Jay PRO stereo HELP Capitol SHAS 2386 | -202 RI |
| 77. 78. | BEATLES | HEAR THE BATTLES TELL ALL Vee-Jay PRC Bergo HELP Elack Capitol SNAS 2386 HELP 1969 immue Patlophone PCS 33 HELP 0ciginal Patlophone PCS 33 HELP 0ciginal Patlophone PCS 33 | 0-202 RJ SW/NM \$10 5 VG+/VG \$10 5 SW/NM \$12 071VG++/NM-\$30 071VG++/XG++540 |
| 77. 78. 79. 80. 81. 82. 83. | BEATLES BEATLES DEATLES U.K. BEATLES Phillipines BEATLES BEATLES BEATLES | VERN SUBJECT NEEDED ALL ALL Vee-Jay PRC Materie BeATLES TELL ALL Vee-Jay PRC MELP Capicol SANS 238 HELP Black Capicol Sans 238 HELP 1959 issue Parlophone PCS 31 HELP Original Parlophone PCS 31 HELP ALL ALL ALL ALL ALL ALL ALL ALL ALL ALL | 1007/003/3 507/003/3 507/005/005/005/005/005/005/005/005/005/ |
| 77. 78. 79. 80. 81. 82. 83. 84. 85. | BEATLES BEATLES U.K. BEATLES Phillipines BEATLES BEATLES BEATLES BEATLES 2 LPE BEATLES 2 | A storage of the second storage of the secon | 104/1043.3 SW/NM \$10 5 VG+/VG \$10 5 VG+/VG \$10 5 SW/NM \$12 711/G+/NM+530 711/G+/VG++±40 711/G+/VG++±40 711/G+/VG+±10 VG+/VG+±10 NH-/NM-\$10 50 NH-/NM-\$10 |
| 77. 78. 79. 80. 81. 82. 83. 84. | BEATLES BEATLES DEATLES U.K. BEATLES BEATLES BEATLES BEATLES BEATLES DEATLES Version 2,all black 1bl. BEATLES | VERN THILL STELL ALL Vee-Jay PRC Storeo HELP Capicol SHAS 2366 HELP Black Capicol Shas 2367 HELP Ciginal Parlophone PCS 31 HEV Original Parlophone PCS 31 HEV JUDE Apple SH 385 scal and Beatles again on bl HEY JUDE orange Capicol SH 385 HISTODEC FIRST LIVE HECORDINGS Pictude HISTODEC FIRST LIVE HECORDINGS Pictude UNTRODECHOR THE REAL STORES IN SUBJECT STORES FIRST STORES FIRST HISTODEC FIRST LIVE HECORDINGS Pictude UNTRODECHOR THE REAL STORES FIRST STORES FIRST SUBJECT STORES FIRST STORES FIRST STORES FIRST SUBJECT STORES FIRST STORES FIRST HISTODECHOR THE REAL STORES FIRST STORES FIRST SUBJECT STORES FIRST STORES FIRST HISTODECHOR THE REAL STORES FIRST HISTODECHOR THE REAL STORES FIRST HISTODECHOR THE REAL STORES FIRST HISTODECHOR THE REAL STORES FIRST HISTODECHOR FIRST FIRST STORES FIRST STORES FIRST HISTODECHOR FIRST FIRST STORES FIRST STORES FIRST STORES FIRST HISTODECHOR FIRST FIRST STORES FIRS | -202 R1 SW/NM \$10 i VG-/VG \$10 i VG-/VG \$10 i SW/NM \$12 J71VG+/NM-530 J71VG+/VG+%20 VG-/VG+%20 VG-/VG+%10 NH-/NM-510 J8 NH-/NM-510 J8 NH-/NM-5150 J62 mono |
| 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. | BEATLES BEATLES DEATLES V.K. BEATLES DEATLES BEATLES BEATLES DEATLES DEATLES Version 2, all black lb1. BEATLES Version 2, black lb1.V/0 BEATLES | AND USING THE BATTES TELL ALL Vee-Jay PRO MELP Capicol SMAS 2386 HELP Black Capicol Smas 2387 HELP Original Parlophome PCS 30 HELP Original Parlophome PCS 31 HELP Original Parlophome PCS 31 HEY JUDE Apple SW 385 scal and Bestles again on 1bl HEY JUDE orange Capicol SW 385 HEY JUDE Orange Capicol SW 385 HEY JUDE CIRST LIVE RECORDINGS PICKWICE HOLLIVNOOD BOWL Capicol SWAS 116 UNRODUCING THE BEATLES Vee-Jay LP 10 UNRODUCING THE BEATLES Vee-Jay LP 10 HATCHOOLT NE BEATLES VEE JAY LP 1 | D-202 pt 45.5 SW/NH \$10 i VG-/VG \$10 i VG-/VG+/NH-530 071VG+/VG+540 CC SW pt 410 VG-/VG+812 VG-/VG+812 VG-/VG+810 NH-/NH- \$10 D5 NH-/NH- \$10 D5 NH-/NH- \$10 D6 NH- \$10 |
| 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 85. 86. 87. 88. 89. 90. | BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES DEATLES DEATLES DEATLES BEA | WEAN THILL STELL ALL Vee-Jay PRC Storeo HELP Capicol SNAS 236 HELP Black Capicol Snas 236 HELP Ciginal Parlophone PCS 31 HELP Original Parlophone PCS 31 HET JUDE Apple SN 365 HEY JUDE Capicol SNAS HEY JUDE Capicol SNAS HIST OUTO CAPICAL Capicol SNAS HIST OUTO CAPICAL CAPICAL HEY JUDE Capicol SNAS HISTORIC FIRST LIVE RECORDINGS Pictwic LIVERODUCING THE BEATLES Vee-Jay LP 11 COVER ONLY CAPICAL SNAS 116 INTRODUCING THE BEATLES Vee-Jay LP 11 COVER ONLY CAPICAL SNAS | 1-202 pt SW/NH \$10 5 W/NH \$12 5 W/NH \$12 71 VG+/VG \$10 5 W/NH \$12 71 VG+/VG+540 VG-/VG+520 VG-/VG+520 NH-/NH-510 98 NH-/NH-510 98 NH-/NH-510 98 NH-/NH-510 962 mono VG+/VG \$40 VG+/VG \$40 52 VG+/VG \$10 YG+/VG \$10 YG+ |
| 77. 78. 79. 81. 81. 82. 83. 84. 85. 86. 86. 87. 88. | BEATLES BFATLES U.K. BEATLES | WEAK WILLIAR SECOND WEAK WILLIAR SECOND Stored Stored Stored MELP Capicol SANAS 2386 MELP Capicol SANAS 2386 MELP Stack Capicol Sana 2386 MELP Original Parlophone PCS 31 And Beatles again on bil MEY JUDE Apple SN 385 And Beatles again on bil MEY JUDE Apple SN 385 MIST JUDE Capicol SNAS 116 INTRODUCING THE BEATLES Vee-Jay LP 10 Cover only. nice condition INT RODUCING THE BEATLES Vee-Jay LP 10 Cover only. nice condition INT RODUCING THE BEATLES Vee-Jay SS 10 INT RODUCING THE BEATLES Vee-Jay LP 10 Cover only. nice condition INT RODUCING THE BEATLES Vee-Jay SS 10 INT RODUCING THE BEATLES Vee-Jay LP 10 LT IT BE Purple Capital SN 10012 LT IT BE PURPLE CAPPLE AN 10012 LT IT BE PURPLE CAPPLE AN 10012 LT IT BE PURPLE CAPPLE PER 1001 LT IT BE PURPLE CAPPLE PER 1001 LT IT BE PURPLE CAPPLE PER 1001 | D=202 µ1 s1 SW/NH \$10 is VG-/VG \$10 SW/NH \$12 71 VG+VG+VH=330 VG-VG+\$20 VG-VG+\$20 VG-VG+\$20 VG-VG+\$20 VG-VG+\$10 NH-/NH-\$10 D52 NND-/NH-\$10 D52 NND- VG+VG \$40 SC+VG+\$10 ND-2VH=\$10 NH-2VH=\$10 ND |
| 77. 78. 80. 81. 82. 83. 84. 85. 86. 85. 86. 88. 88. 90. 91. 92. | BEATLES BFATLES U.K. BEATLES | MEAN Ministrice MELE Store Store Capicol SMAS 236 MELP Capicol SMAS 236 MELP Black Capicol Smas 236 MELP (ciginal Parlophone PCS 31 Apple SW 365 MELD ciginal Parlophone PCS 31 Apple SW 365 MELD Stare Apple SW 365 MEX JUDE Capicol SMAS 116 INTRODUCING THE BEATLES Vee-Jay LP 10 COVER ONLY RECORDINGS PICTURE STARES PIC 1000C1NG THE BEATLES INTRODUCING THE BEATLES Vee-Jay LP 10 COVER ONLY RECORDING THE SEATLES Vee-Jay LP 11 COVER ONLY RECORDING THE SEATLES PIC 10000C1NG THE BEATLES INTRODUCING THE BEATLES PIC 10000C1NG THE BEATLES INTRODUCING THE BEATLES PIC 10000C1NG THE BEATLES INTRODUCING THE BEATLES PIC 10000C1NG 110000C1NG 110000C1NG 110000000000000000000000000000000000 | D=202 H1 = 510 SW/NH \$10 is VG-/VG \$10 is SW/NH \$12 771VG+/VA+530 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+510 SW/NH = 510 SG+54 VG+74 SG+5150 SG+54 |
| 77. 79. 80. 81. 82. 83. 85. 85. 85. 85. 85. 89. 90. 91. 93. 94. | BEATLES BFATLES U.K. BEATLES | MEAN Ministrice Barce Stored Capicol SMAS 236 Stored Capicol SMAS 236 HELP Capicol SMAS 236 HELP Ciglinal Parlophone PCS 31 And Beatles again on bl Apple SW 365 HEY JUDE Apple SW 365 HEY JUDE Apple SW 365 HSY JUDE Apple SW 365 HSY JUDE Capicol SMAS 116 HY JUDE Capicol SMAS 116 HY JUDE Capicol SMAS 116 HY GODOCING THE BEATLES Vee-Jay LP 11 Cover only. nice condition INTRODUCING THE BEATLES Vee-Jay SR 11 COVER ONLY. NICE CAPICAL SN 11922 LET IT BE Apple AB 34001 LET IT BE Apple pcs 7096 LITE DISCS ONLY. NO COVER SNH 1122 LIT ABE CARDE SNE NI 1122 LIT IN BE APA 34001 LITE DISCS ONLY. NO COVER SNH 1122 LITE DISCS ONLY. NO COVER SNH 1122 LITE ABE CARDE CAPE AD 4 LIVE AT THE STARCLUB IN HAMBURCH, GERNIN | D=202 H1 = 1 SW/NH \$10 5 WG/YG \$10 5 WG/YG \$10 5 WG/YG \$10 5 W/NH \$12 771YG+/YG+520 YG-YG+520 YG-YG+520 YG-YG+520 YG-YG+510 52 NH/NH \$10 SW/NH \$10 YG+YG+510 YG+YG+510 YG+YG+510 YG+YG+510 YG+YG+510 YG+YG+510 SW/NH \$10 NH-/NH \$15 NH-/NH \$ |
| 77. 79. 80. 81. 82. 83. 85. 85. 85. 85. 85. 87. 88. 89. 90. 91. 93. | BEATLES BEATLES U.K. BEATLES Phillipines BEATLES PEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES | WEAK THAILS THAILS THAILS AND | D=202 H1 = 1 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 771VG+/VK+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG+VG \$10 SW/NH \$10 VG+YG \$40 JG2 MM/NH \$10 SW/NH |
| 77. 78. 79. 80. 81. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. | BEATLES BEATLES U.K. BEATLES Phillipines BEATLES PEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES | MERN THE BEATLES TELL ALL Vee-Jay PKC Betoreo HELP Capicol SNAS 2306 HELP Diack Capicol Snas 2307 HELP Original Parlophone PCS 31 HELP Original Parlophone PCS 31 HET JUDE Apple SN 365 HET JUDE Apple SN 365 HET JUDE Apple SN 365 HET JUDE CAR APPLE SN 365 HET | ⇒202 ptf s10 SW/NK \$10 5 W/NK \$12 5 W/NK \$12 5 W/NK \$12 71 VG + /VG + 510 VG + /VG + 510 VG + /VG + 510 VG + /VG + 510 52 mono VG + VG + 5150 52 mono VG + VG + 5150 52 mono VG + VG + 5150 52 mono VG + 100 VG + 100 V |
| 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 95. 96. 97. | BEATLES BEATLES DEATLE | MERN THE BEATLES TELL ALL Vee-Jay PKC Betoreo MELP Capicol SNAS 2306 MELP P Black Capicol Snas 2307 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MISTOPIC FIRST LIVE PECOPING S1 305 MISTOPIC FIRST S1 305 MISTOP | b-202 pt sw/nk \$10 sw/nk \$10 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 rotar state sta |
| 77. 78. 79. 80. 81. 82. 83. 85. 88. 87. 88. 90. 91. 92. 93. 95. 95. 95. 95. 95. 95. 95. 95. 95. 95 | BEATLES BEATLES DEATLE | MERN THE BEATLES TELL ALL Vee-Jay PKC Betoreo MELP Capicol SNAS 2306 MELP P Black Capicol Snas 2307 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MISTOPIC FIRST LIVE PECOPING S1 305 MISTOPIC FIRST S1 305 MISTOP | b) - 202 pt 1 sin 310 sw/nk \$10 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 rots to sw/nk \$12 vg-/vg+/xg-sto vg-/vg+sto |
| 77. 78. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 91. 92. 93. 94. 95. 95. 95. 95. 95. 95. 95. 95. 96. 100. 101. | BEATLES BEATLES DEATLE | MERN THE BEATLES TELL ALL Vee-Jay PKC Betoreo MELP Capicol SNAS 2306 MELP P Black Capicol Snas 2307 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MISTOPIC FIRST LIVE PECOPING S1 305 MISTOPIC FIRST S1 305 MISTOP | b) - 202 pt 1 sin 310 sw/nk \$10 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 rots to sw/nk \$12 vg-/vg+/xg-sto vg-/vg+sto |
| 77. 78. 79. 80. 81. 82. 85. 86. 87. 88. 88. 88. 88. 88. 88. 93. 95. 95. 95. 95. 95. 95. 95. 95. 97. 98. 98. 98. 98. 98. 91001. 1000. 1001. 1000. 1000. 1000. 1000. 1000. 1000. 1000. 1000. 1000. 1000. | BEATLES BEATLES DEATLE | MEAN THE BEATLES TELL ALL Vee-Jay PRC Betoreo HELP Capicol SNAS 2306 HELP Capicol SNAS 2306 HELP Of Capicol SNAS 2306 HELP Of Capicol SNAS 2306 HELP Of Capicol SNAS 2306 HELP Of Capicol SNAS HELP OF CAPICAL SNAS | b=202 pt stars sw/nk \$10 sw/nk \$10 sw/nk \$10 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 sw/nk \$12 rotsw/rots/rotsw/rotsw/rotsw/rotsw/rotsw/rotsw/rotsw/rotsw/rotsw/rots/rots/rotsw/rots/rotsw/rots/rotsw/rots/rotsw/rots/rotsw/rots/rotsw/rots/rotsw/rots/rotsw/rots/rots/rotsw/rots/rots/rotsw/rots/rots/rotsw/rots/rots/rotsw/rots/rots/rotsw/rots/rots/rotsw/rots/rots/rots/rots/rots/rots/rots/rots |
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| 77. 78. 78. 81. 82. 83. 84. 85. 86. 86. 86. 89. 90. 91. 92. 93. 95. 95. 95. 95. 95. 95. 95. 100. 101. 102. 103. 104. 105. 104. 105. 104. 105. 105. 105. 105. 105. 105. 105. 105 | BEATLES BEATLES DEATLE | WERN THE BEATLEN TELL ALL Vee-Jay PRC Storeo MELP Capicol SNAS 2306 MELP Capicol SNAS 2306 MELP Black Capicol Snas 2306 MELP Of Lignal Parlophone PCS 31 MELD Stignal Parlophone PCS 31 MELP Of Lignal Apple SN 385 scal MET JUDE Apple SN 385 scal MISTORIC FIRST LIVE WEOKDINGS NAS 116 SN 385 MINTRODUCING THE BEATLES Vee-Jay LP 10 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay LP 11 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay LP 11 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay LP 11 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay SP 11 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay SP 11 Cover only. nice condition MINTRODUCING THE BEATLES Vee-Jay SP 11 LIVE COVER NUNICIN MELT LIT IT BE Purple Capicol SN 11922 LIVE AT THE CIPCUS CRONE, NUNICIN MELT LIVE AT THE STARCLUB IN HANNURGH, GER ON </td <td><pre>b-202 pit s: SW/NK \$10 5 WG/VG \$10 5 WG/VG \$10 5 WG/VG \$10 5 WG/VG \$10 71 VG + /VG + 520 VG - /VG + 520 VG - /VG + 520 VG - /VG + 520 VG - /VG + 5150 52 mono VG + /VG + 5150 52 mono VG + /VG + 5150 JG - mono VG + /VG + 5150 VG - /VG + 515 VG - /VG + 515 SW - /NH - 515 5 mono VG + /VG + 510 VG - /VG - 510 VG - /VG -</pre></td> | <pre>b-202 pit s: SW/NK \$10 5 WG/VG \$10 5 WG/VG \$10 5 WG/VG \$10 5 WG/VG \$10 71 VG + /VG + 520 VG - /VG + 520 VG - /VG + 520 VG - /VG + 520 VG - /VG + 5150 52 mono VG + /VG + 5150 52 mono VG + /VG + 5150 JG - mono VG + /VG + 5150 VG - /VG + 515 VG - /VG + 515 SW - /NH - 515 5 mono VG + /VG + 510 VG - /VG - 510 VG - /VG -</pre> |
| 77. 78. 79. 80. 81. 82. 83. 88. 85. 86. 87. 88. 89. 90. 91. 92. 93. 93. 94. 95. 95. 95. 95. 100. 101. 103. 104. 105. 106. 105. 106. 105. 106. 105. 106. 107. 108. 108. 108. 108. 108. 108. 108. 108 | BEATLES BEATLES BEATLES DEATLE | WERN THE BATTLES TELL ALL Vee-Jay PRC Batereo Batereo MELP Capicol SNAS 2306 MELP Black Capicol Snas 2307 MELP Of Lignal Parlophone PCS 31 MELP Of Lignal Parlophone PCS 31 MELP Of Lignal Parlophone PCS 31 MET JUDE Apple SN 385 sca And Besties again on bl Parlophone PCS 31 MET JUDE Apple SN 385 sca MET JUDE Apple SN 385 sca MISTOBIC F INST LIVE RECORDINGS NAS 116 SN 385 MISTOBIC F INST LIVE RECORDINGS NAS 116 SN 385 MIRTODUCING THE BEATLES Vee-Jay LP 10 Cover only records under "VI"nice set NITRODUCING THE BEATLES Vee-Jay LP 11 MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 Cover only nice condition MIRTODUCING THE BEATLES Vee-Jay LP 11 LIVE AT THE CAPICUS CANKN | <pre>b-202 pi1 si2 SW/NH \$10 b VG-/VG \$10 b VG-/VG \$10 c SW/NH \$12 J71VG+/VH-\$10 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$20 VG-/VG+\$10 VG-/VG+\$15 L1 20 J62 mono VG+V/G \$40 b J62 mono VG+VG+\$15 L1 20 J62 wind VG+VG+\$15 L1 20 J62 wind VG+VG+\$15 L1 20 J62 wind VG+VG VG+VG VG+VG VG+VG+\$15 NH-/NH \$15 Smon VG+VG \$10 VG+VG \$10 VG+VG \$10 VG+VG+VG+VG+VG+VG+VG+VG+VG+VG+VG+VG+VG+V</pre> |
| 77. 78. 77. 80. 81. 82. 83. 88. 85. 86. 87. 88. 99. 99. 99. 99. 99. 99. 99. 99. 99 | BEATLES BEATLES BEATLES DEATLE | WERN THE TALL ALL Vee-Jay PRC Batereo Batereo Batereo Batereo MELP Capicol SMAS 2306 HELP Black Capicol Smas 2306 HELP Cligini Parlophone PCS 31 HET JUDE Apple SM 385 And Beatles again on 1bl Apple SM 385 HET JUDE Orange Capicol SM 383 HST JUDE Orange Capicol SM 383 HST JUDE Orange Capicol SM 383 HST JUDE Orange Capicol SM 383 HSTORIC INSTRUCT INSTRUCTION BOWLINE CAPICAL SM 383 HSTORIC THE BEATLES Vee-Jay LP 10 INTRODUCTOR THE BEATLES Vee-Jay LP 11 Cover only. nice condition INTRODUCTOR THE BEATLES Vee-Jay LP 11 Cover only. nice condition INTRODUCTOR THE BEATLES Vee-Jay SM 10 LET IT BE Apple cps 7096 LIT IN PERAFES DM DECKSTACE SM 11922 LET IT BE Apple cps 7096 LIT DERAFES DM DECKSTACE DSK 11922 LIT IT BE Apple cps 7006 LIT DERAFES DM DECKSTACE DSK 11922 LIT IT BE Apple not 7001 LIVE AT THE STARCLUB IN HANBURGH, GERM On black vinyl, 1bis read 70.3, COPY |)-202 pt SW/NH \$10 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 SW/NH \$12 T71VG+/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-YG+5150 SW/NH-/NH-510 SW/NH \$10 SW/NH \$10 |
| 77. 78. 77. 80. 81. 82. 881. 881. 881. 881. 884. 884. 884. 885. 886. 87. 889. 993. 993. 993. 993. 993. 995. 995. 99 | BEATLES BEATLES BEATLES DEATLE | WERN THE TALL ALL Vee-Jay PRC Storeo MELP Capicol SMAS 230 MELP Capicol SMAS 230 MELP Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SM 385 MET JUE SCORDER Apple SM 392 MET JUE SCORDER Apple SM 34001 LET IT BE Apple CA 34001 LET IT BE Apple CA 3000 LET IT |)-202 pt SW/NH \$10 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 SW/NH \$12 T71VG+/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-YG+5150 SW/NH-/NH-510 SW/NH \$10 SW/NH \$10 |
| 77. 78. 77. 80. 81. 82. 881. 881. 881. 884. 885. 87. 889. 99. 99. 99. 99. 99. 99. 99. 99. 9 | BEATLES BEATLES BEATLES DEATLE | WERN THE TALL ALL Vee-Jay PRC Storeo MELP Capicol SMAS 230 MELP Capicol SMAS 230 MELP Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SM 385 MET JUE SCORDER Apple SM 392 MET JUE SCORDER Apple SM 34001 LET IT BE Apple CA 34001 LET IT BE Apple CA 3000 LET IT |)-202 pt SW/NH \$10 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 SW/NH \$12 T71VG+/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-YG+5150 SW/NH-/NH-510 SW/NH \$10 SW/NH \$10 |
| 77. 78. 77. 80. 81. 82. 881. 881. 881. 881. 881. 881. | BEATLES BEATLES BEATLES DEATLE | WERN THE TALL ALL Vee-Jay PRC Storeo MELP Capicol SMAS 230 MELP Capicol SMAS 230 MELP Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SM 385 MET JUE SCORDER Apple SM 392 MET JUE SCORDER Apple SM 34001 LET IT BE Apple CA 34001 LET IT BE Apple CA 3000 LET IT |)-202 pt SW/NH \$10 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 SW/NH \$12 T71VG+/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-YG+5150 SW/NH-/NH-510 SW/NH \$10 SW/NH \$10 |
| 77. 78. 77. 80. 81. 82. 881. 881. 881. 881. 881. 884. 885. 86. 991. 993. 995. 995. 995. 995. 995. 995. 995 | BEATLES BEATLES BEATLES DEATLE | WERN THE TALL ALL Vee-Jay PRC Storeo MELP Capicol SMAS 230 MELP Capicol SMAS 230 MELP Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SM 385 MET JUE SCORDER Apple SM 392 MET JUE SCORDER Apple SM 34001 LET IT BE Apple CA 34001 LET IT BE Apple CA 3000 LET IT |)-202 pt SW/NH \$10 SW/NH \$10 SW/NH \$12 SW/NH \$12 SW/NH \$12 T71VG+/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-/VG+520 VG-YG+5150 SW/NH-/NH-510 SW/NH \$10 SW/NH \$1 |
| 77. 78. 77. 80. 81. 82. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 93. 95. 95. 95. 95. 95. 95. 95. 100. 101. 103. 100. 100. 100. 100. 100 | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES PEATLES PEATLES DEATLE | <pre>NEXES THE INTER TELL ALL Vee-Jay PRC Betereo MELP Capicol SNAS 2306 MELP Capicol SNAS 2306 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SN 385 mean d Besties again on bit MELT Data Stream Parlophone PCS 31 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 395 MET JUDE APPLES Vee-Jay LP 10 ONE APPLE SN 490 MET SN 497 MET SN</pre> |)-202 P1 |
| 77. 78. 78. 80. 81. 82. 84. 88. 88. 88. 88. 99. 90. 99. 99. 99. 99. 99. 99. 100. 101. 102. 103. 104. 105. 104. 105. 104. 105. 104. 105. 104. 105. 104. 105. 104. 105. 104. 105. 105. 105. 105. 105. 105. 105. 105 | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES PEATLES PEATLES DEATLE | <pre>NEXES THE INTER TELL ALL Vee-Jay PRC Betereo MELP Capicol SNAS 2306 MELP Capicol SNAS 2306 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SN 385 mean d Besties again on bit MELT Data Stream Parlophone PCS 31 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 395 MET JUDE APPLES Vee-Jay LP 10 ONE APPLE SN 490 MET SN 497 MET SN</pre> |)-202 P1 |
| 77. 78. 78. 84. 84. 84. 85. 86. 87. 99. 99. 99. 99. 99. 99. 99. 99. 99. 9 | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES PEATLES PEATLES DEATLE | <pre>NEXES THE INTER TELL ALL Vee-Jay PRC Betereo MELP Capicol SNAS 2306 MELP Capicol SNAS 2306 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SN 385 mean d Besties again on bit MELT Data Stream Parlophone PCS 31 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 395 MET JUDE APPLES Vee-Jay LP 10 ONE APPLE SN 490 MET SN 497 MET SN</pre> |)-202 P1 |
| 77. 78. 78. 80. 81. 82. 84. 88. 86. 87. 99. 99. 99. 99. 99. 99. 99. 99. 99. 9 | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES PEATLES PEATLES DEATLE | <pre>NEXES THE INTER TELL ALL Vee-Jay PRC Betereo MELP Capicol SNAS 2306 MELP Capicol SNAS 2306 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MELP Original Parlophone PCS 31 MET JUDE Apple SN 385 mean d Besties again on bit MELT Data Stream Parlophone PCS 31 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 385 MET JUDE Apple SN 395 MET JUDE APPLES Vee-Jay LP 10 ONE APPLE SN 490 MET SN 497 MET SN</pre> |)-202 P1 |
| 77. 78. 79. 78. 81. 82. 84. 85. 86. 87. 88. 89. 991. 991. 991. 991. 991. 991. | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES PEATLES PEATLES DEATLE | WERN THE BRATTER TELL ALL Vee-Jay PRC Betoreo Betoreo MELP Capicol SNAS 2304 MELP Black Capicol SNAS 2304 MELP Original Parlophone PCS 31 MELP Original Apple SN 385 mean MELP Original Apple SN 385 mean MET JUDE Apple SN 385 mean MET JUDE Capicol SNAS 136 MET JUDE Capicol SNAS 116 METSTORIC FIRST LIVE RECORDINGS 01542 LP 10 METRODUCING THE BEATLES Vee-Jay SP 10 MITRODUCING THE BEATLES Vee-Jay SP 10 MORE ONLY, NO COVER NA/101 LIFT IT BE Pupple R 34001 LIFT IT BE Puple R 34001 LIFT IT BE Duate Capicol SNA 1102 LIFT IT BE Capicol SNA 1102 LIFT IT BE Capicol SNA 1102 LIFT IT BE Maple pec 3070 LIFT IT BE MARCHURH, GEND | -202 pt pt string -202 pt string string -302 pt string string -303 pt string string -304 pt string string -305 pt string string -304 pt string string -305 pt string string -305 pt |
| 77. 78. 78. 78. 78. 78. 78. 78. 78. 78. | BEATLES BEATLES BEATLES DEATLES PEATLES PEATLES DEATLE | WERN THE BRATTER TELL ALL Vee-Jay PRC Betoreo Betoreo MELP Capicol SNAS 2304 MELP Black Capicol SNAS 2304 MELP Original Parlophone PCS 31 MELP Original Apple SN 385 mean MELP Original Apple SN 385 mean MET JUDE Apple SN 385 mean MET JUDE Capicol SNAS 136 MET JUDE Capicol SNAS 116 METSTORIC FIRST LIVE RECORDINGS 01542 LP 10 METRODUCING THE BEATLES Vee-Jay SP 10 MITRODUCING THE BEATLES Vee-Jay SP 10 MORE ONLY, NO COVER NA/101 LIFT IT BE Pupple R 34001 LIFT IT BE Puple R 34001 LIFT IT BE Duate Capicol SNA 1102 LIFT IT BE Capicol SNA 1102 LIFT IT BE Capicol SNA 1102 LIFT IT BE Maple pec 3070 LIFT IT BE MARCHURH, GEND | -202 pt pt string -202 pt string string -302 pt string string -303 pt string string -304 pt string string -305 pt string string -304 pt string string -305 pt string string -305 pt |
| 77. 78. 78. 84. 84. 84. 85. 86. 87. 99. 91. 92. 94. 95. 95. 95. 95. 95. 95. 95. 101. 102. 103. 104. 105. 105. 105. 105. 105. 105. 105. 105 | BEATLES BEATLES BEATLES DEATLE | <pre>NEXE THE BEATLES TELL ALL Vee-Jay PRC Betoreo HELP Capicol SNAS 2306 HELP IBACK Capicol SNAS 2306 HELP Original Parlophone PCS 31 HELP ORIGINAL PARLOPHONE PARLOPHONE LITE TI HE Parlophone Parlophone PCS 34 HELP ORIGINAL PARLOPHONE PARLOPHONE PARLOPHONE HIMPODUCING THE BEATLES Vee-Jay PI 10 HELP ORIGINAL PARLOPHONE PARLOPHONE PARLOPHONE HIMPODUCING THE BEATLES Vee-Jay SR 11 HELP ORIGINAL PARLOPHONE PARLOP</pre> |)-202 P1 |
| 77. 78. 78. 84. 84. 84. 84. 85. 86. 87. 89. 991. 991. 991. 991. 992. 995. 995. 995. 995. 995. 995. 1000. 1004. 1005. 1005. 1005. 1005. 1005. 1004. 1005. 1005. 1004. 1005. 1005. 1004. 1005. 1004. 1005. 100 | BEATLES BEATLES BEATLES U.K. BEATLES B | WEAK THE BEATLES TELL ALL Vee-Jay PRC Betoreo Betoreo MELP Capicol SNAS 2304 MELP Black Capicol SNAS 2304 MELP Original Parlophone PCS 31 MELP Original Apple SN 385 mean MELP Original Apple SN 385 mean MET JUDE Apple SN 385 mean MET JUDE Capicol SNAS 136 MET JUDE Capicol SNAS 116 METSTORIC FIRST LIVE RECORDINCS 1122 Vei METRODUCING THE BEATLES Vee-Jay SR 11 INTRODUCING THE BEATLES Vee-Jay SR 10 MITTED THE DE PUTPLE Capicol SN 11922 LIVE AT THE CIPCUS CROME, NUNICH # CEN LIVE AT THE STARCLUB IN HAMBURCH.GERM Doot LIVE AT THE STARCLUB IN HAMBURCH.GERM Doot LIVE AT THE STARCLUB IN HAMBURCH.GERM MAGICAL MYSTERY TOUR MAGICAL MYSTERY TOUR Capicol SAL 283 MAGICAL MYSTERY TOUR Capicol SAL 283 MAGICAL MYSTER | D = 202 pt = 1 SW/NK \$10 SW/NK \$10 SW/NK \$10 SW/NK \$12 SW/NK |

 147. REATLES
 U.S. ARMY RADIO SHOW
 IN SOUND USA-IS 578
 298. TOOMN'I

 broadcast for the week of 6/21/57. This program features The Breatles.
 300. EXMENSION
 100. EXMENSION

 The Tremeioes, The Cyrkle, ROy Orbison 6 The Young Rescals
 NM-/VG-4 \$15
 301. EXMENSION

 148. BEATLES
 YELLON SUBMARINE
 Apple SM 153 cap logo
 302. EUNTHN

 149. BEATLES
 LISTEN IN GOOD HEALTH
 Capitol SPRO 5001 rare white
 303. EVERLY

 151. BEATLES
 LISTEN IN GOOD HEALTH
 Capitol SPRO 5001 rare white
 304. EVERLY

 151. BEATLES
 LISTEN IN GOOD HEALTH
 Capitol SPRO 5001 rare white
 304. EVERLY

 151. BEATLES 4. LF Box set b BATTLES AN
 MATRBH 1972 Box set produced
 305. EVERLY

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298. TOHMY I 299. ELECTRI 300. EMMERSO 301. EMMERSO 302. EURYTHN 303. EVERLY

| EDWARDS 1959 IC LIGHT ORCH ON,LAKE & PALMER ON,LAKE & PALMER | IT'S ALL IN THE GAME ELO'S GREATEST HITS TRILOGY | MGM E3732 VG/VG \$10 JET FZ 36310 NM-/VG+\$6 Cotilion SD 9903 VG+/VG+\$8 Atlantic SD 19147 NM-/NM-\$10 RCA AFLI-4917 VG+/VG+*\$6 |
|--|--|---|
| MICS | A DATE WITH | WRM BIOS # 1395 HOT |
| | | Crown 3049 original first press VG++/VG++\$50 |
| BROTHERS 2 LPE BROTHERS 1973 | THE VERY BEST OF | United Artists 449 SW/NH \$8 |
| hite 1b1 promo TELDS TELDS | promo w/poster & Dye c ORIGINAL SOUNDTRACK ORIGINAL VOICE TRACKS | Cut cover VG+/NM-\$25 RSO RX 1 3080 NM-/VG+\$8 Decca DL 79164 NM-/VG+\$10 |
| TELDS TELDS TMENSION MERICANS 1967 | W.C. FIELDS W.C. FIELDS & ME GREATEST HITS | WRN Bros BS 2665 white lbi rut cover vc-/NR-125 RSO RX 1 3080 NN-/VG+88 - Decca DL 79164 NN-/VG+810 Blue thumb BTS 3 VG-/VG+88 MCA 2092 VG-VG+88 Soul city SCS 33900 VC-/VG \$5 ABNAR ABST 2067 SW/N- 225 Lost nite LLP-8 Ltd edition SW/AW \$15 |
| MERICANS 1967 SATINS 10" | GREATEST HITS WESTERN UNION BEST OF, PART ONE on res vinyl | Lost nite LLP-8 1td edition SW/NM \$15 |
| 1000 MAC 1970 | 1b1 promo RADIO SAMPLER FROM "TI | Reprime RS 6408 rare white VG++/VG+ \$25 USK" WRN Brom PRO A 866 |
| GODS, THE 1962 | 6 mong radio promo rem GREATESTS HITS SOUVENIRS SBERG TWIN SONS OF D | aix mampler NM/NM \$40 DOLTON BLP 2018 NM-/VG+ \$20 Epic PE 33137 NM-/VG+ \$5 |
| OCERTY | CENTERFIELD | Epic JE 35339 NH-/VG+ \$5 WRN Bros 1-25203 NM/VG+ \$5 |
| NT F promo cover LE FORD German | ENERGIZED LIVE STONE BLUE SEA CRUISE | Epic. JE 35339 NH-/VG+ 55 ENK Bros J=25203 HV/VG+ 55 Bearaville BR 6950 VG/VG+34 Bearaville BR 6950 VG/VG+34 Bearaville BR 6971 VG+VG+35 Stram 66 24098 NH/VH 510 D.S.I. LP 002 1td edition n. VA. local band NH/VH 525 Phillips PHS 600 124 NH-/VG+515 Phillips PHS 600 124 NH-/VG+515 Phillips PHS 600 124 NH-/VG+515 Phillips PHS 600 124 VG+70310 Sphillips PHS 600 124 NH-/VG+515 Phillips PHS 600 124 NH-/VG+515 Phillips PHS 600 124 NH-/VG+515 Natk 5P 4512 VG+/VG+515 Natk 5P 4512 VG+/VG+515 NG 127 SU 205 VG-/VG+515 Attacts SU 205 VG-/VG+515 Attacts SU 205 VG-/VG+515 Attacts SU 205 VG-/VG+515 Attacts SU 205 VG-/VG+515 Strong Ar 10014 NH-/NH 56 Springbard SPB 4055 VG-/VG+58 |
| TION 1988 | TIED UP WITH A MONKEY on white vinyl. Restor BORN TO WONDER soc | D.S.I. LP 002 1td edition n, VA. local band NM/NM \$25 Phillips PHS 600 129 NM-/VG+\$15 |
| SONS 1964 SONS 1965 SONS 1966 | DAWN GOLD VAULT OF HITS 2nd GOLD VAULT OF HITS | Phillips PHS 600 124 NM-/VG+\$15 Phillips PHS 600196 VG++/VG\$10 S Phillips PHS 600221 VG+/VG\$8 |
| SONS 1964 SONS 2 LP# FOPS | RAG DOLL STORY STILL WATER RUNS DEEP | Phillips PHS 600-146 NH-/VG+\$15 Private stock 7000 NH-/VG+*\$10 Motown MS 704 VG++/VG+ \$10 |
| TOPS TOPS 3 LPs FRAMPTON | LIVE' ANTHOLOGY v/booklet FRAMPTON | Motown M-654 VG+/VG \$5 Motown M9-809A3 VG++/VG++\$15 A6H SP 4512 VG++/NM- \$5 |
| E FRANCIS 1960 A FRANKLIN 1969 TE & THE DREAMERS | CONNIES GREATEST HITS ARETHAS GOLD BEST OF THE | NGN E 3793 voc VG+/VG \$10 Atlantic SD 8227 VG+/VG+ \$10 Capitol SM 11896 NM-/NH- \$10 |
| D PINK 1970 L FULSON GALLAGHER | FRIJID PINK promo LOWELL FULSON TAKE IT EASY BABY | Parrot PAS 71033 VG++/VG++\$25 Arhoole AR 19014 NM-/NM \$8 Springboard SPB 4056 VG+/VG+\$8 |
| ARFUNKEL N GAYE | GANMA 1 BRAEKAWAY LETS GET IT ON | Elektra 219 NN/NM \$6 Columbia AL 33700 VG++/VG \$6 TAMLA T 329V1 VG+/VG+\$10 |
| ATION X ATION X | BRAEKAWAY LETS GET IT ON GENERATION X VALLEY OF THE DOLLS | Chrysalis CHR 1169VG++/VG+\$12 Chrysalis PV 41193VG++/VG++\$12 |
| DAVE CLARK 5, THE | ANIMALS, JINMY SMITH T DIE BELL-ROBERTA LINN | TANLA T 329V1 VG-/VG-\$10 Chrysalis CHR 1650V6-/VG-\$12 Chryselis FV 41193VG+/VG-\$12 C CIRL ROK E-4273 Featuring RIO.HARTANN MOBLFY.STAN GTZ2 6 THE BELL BOYS SEALED \$50 MCA 5173 VG-/VG-\$4 Dynovcics 3100 VG-/VG-\$4 Dynovcics 3100 VG-/VG-\$15 CAPICOL ST1044 MW-/NM-\$10 CAPITOL SWBB 633 VG-/VG-\$10 Decca DL 74813 VG-/VG-\$10 Decca DL 74813 VG-/VG-\$10 VG/VG-\$10 WEN Broe WS 1790 VG-*/VG-\$15 WEN Broe WS 1600 RARE while WEN Broe WS 1600 RARE while VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 CAPITOL SWBB 633 VG-VG-\$15 VG-VG-VG-\$15 VG-VG-VG-\$15 VG-VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-\$15 VG-VG-VG-\$15 VG-VG-VG-VG-\$15 VG-VG-VG-VG-VG-VG-VG-VG-VG-VG-VG-\$15 VG-VG-VG-VG-VG-VG-VG-VG-VG-VG-VG- |
| ERHOUSE | COLORBLIND BEAUTY AND THE BEAT | Dynovoice 31905 SW/NM- \$20 I.R.S. SP 70021 NM-/NM-\$5 |
| CREEK SYNPHONY FUNK 1970 | WORDS OF EARNEST LIVE ALBUM 2 LPS | Capitol ST 11044 NM-/NM-\$10 CAPITOL SWBB 633 VC/VG+\$10 |
| GRANT TI BRQS AX | GREATEST HITS G FORCE white 1b1 p A NINTH ALIVE white | Decca DL 74813 VG+/VG+\$10 romo A&M SP 4748 NN-/NM-\$10 viny1 Panama recs VG++/NH-\$20 |
| FUL DEAD 1971 FUL DEAD 1970 | AOKOMOXOA WORKING MANS DEAD 1b1 promo. LD Various ARTISTS | Winyl Panama recs VG++/VM+520 WRN Bros WS 1790 VG++/VG+\$15 wrn Bros WS 1869 RaRe white # VG++/VG+\$25 |
| EST MUSIC EVER SO EACH BOYS, THE BEA' AND, HOB SEGER, GL | LD Various ARTISTS TLES,GRAND FUNK RAILRO EN CAMPBELL,RINGO STAR | / VG+/VG+25 Capitol SPE0 8511 Featuring AD, THE STEVE MILLER BAND, R, HELEW REDDY, LEO KOTTRE & OND NH/HM \$40 Capitol ST 12565 NH-/NH-\$5 OW AND JUNK BAND Gregar GG 101 |
| LENNON. And the k WHITE N GREENBAUM 1970 | ONCE BITTEN DR WEST'S MEDICINE SH | Capitol ST 12565 NM-/NM \$40 Capitol ST 12565 NM-/NM-\$5 OW AND JUNK BAND Gregar GG 101 |
| IES,THE depth series of | GROUPIES, THE interviews with groupi | CEDICOL 31 12505 HE/RATE OW AND JUNK BAND Gregar GG 101 VG+/VG+*\$12 EARTH ELPS 1000 VG+/VG+ \$25 es of the 60"S and early 70"S |
| who 1970 who 1973 | AMERICAN WOMAN ARTIFICAL PARADISE | RCA LSP 4266 VG++/NN \$15 |
| THE NEW BREED HAGAR HAGAR | ON THE VERGE Promo LIVE 1980 SAMMY HAGAR | Capitol SK 12290 NM-/NM \$10 Geffen GKS 24144 VG++/NM-\$5 |
| HAGAR HALEY & HIS COMET HALEY & HIS COMET | ON THE VERGE Promo LIVE 1980 SAMMY HAGAR STREET MACHINE S ROCK WITH 1956 S GOLDEN HITS 2 LPS ALL THINGS MUST PASS | Capitol ST 11983 SW/NM- \$8 Somermet P-4600 VG+/VG+ \$40 MCA 2-4010 NM-/VG+ \$10 Apple STCH 639 w/poster |
| | | Apple STCH 639 v/poster NM-/NM- \$25 SH Apple 3385 v/booklet |
| E HARRISON E HARRISON U.K. | BEST OF BEST OF | NN-/NK- \$25 Capitol ST 11578 NN-/NH- \$10 NFP 50523 SW/NM \$12 Odeon EAS 80720 NM/NM \$12 |
| E HARRISON Japan E HARRISON E HARRISON | CLOUD NINE DARK HOPSE | Odeon EAS 80720 NM/NN \$12 Dark Horse 1-25643 SW/NN \$12 Apple SMAS 3418 NM-/NM \$15 Dark Horse DHK 3255 NM/NN-\$10 Dark Horse 1-23734 SW/NM-\$10 W0810 Horse 1-265 2430 |
| E HARRISON | PTAINO TU LUP UNTERSA | IL WORLD APPIN SHAS JAID |
| E HARRISON E HARRISON U.K. 1 | SOMEWHERE IN ENGLAND 2° single when we was | VG+/VG+ \$12 Dark Horse DHK 3492 NM/NN \$8 S PAB +3 Dark Horse W8131T NM/NM \$15 |
| IN HAYWARD & JOHN | LODGE BLUE JAYS Japa HARUMI | B GIANT TD 1541 NH-/NH- \$30 Verve FTS 3030 VG++/VG++\$20 |
| (I 2 LPs (METAL RIDS) Holland (| HEAVY METAL KIDS RUIN NO REST FOR THE WICKS | B GIANT TD 1541 NN-/NN- \$30 Verve FTS 3030 VG+/VG+\$20 Atco SD 7047 VG-/NN- \$8 Red music 006 VG-/NN- \$5 D Capitol ST 12362 VG-/VG \$3 FET 6 573 white ibl proper |
| TIELD | ARE TOO DISTERING | PLIC NO DIE MILLO IOI PLOND |
| HELMS 1963 HENDIX 1967 | SINGS FRAULEIN ARE YOU EXPERENCED | VG+/NH- \$10 Columbia HS 11209 Vc-/NH-\$20 Reprise 6261 VG-/VG-\$15 Reprise 6261 NJ-/VG-\$15 Reprise 6261 NJ-/VG-\$15 Reprise 6261 NJ-/VG-\$10 Reprise HS 2029 NN-/NH-\$20 Reprise K4159 NN-/NH-\$25 S5 FROM THE FILM "SIMT !ENDRIX" Reprise RS 6481 VG-/VG-\$10 |
| HENDRIX 1969 HENDRIX/OTIS REDE | SMASH HITS ING MONTEREY INTERNAT | Reprise 2025 VG+/VG++\$12 TIONAL POP FESTIVAL 1970 Reprise M5 2029 NM-/NM- \$20 |
| HENDRIX U.K. 197 HENDRIX 2 LPs | 1 RAINBOW BRIDGE SOUND TRACK RECORDING | Reprise K 44159 NM/NM- \$25 SFROM THE FILM "JIMI HENDRIX" Reprise RS 6481 VG+/VG+\$10 |
| HENDRIX 2 LPs (E-YESTER 1968 | LIVE AT THE L.A. FORM BEAUTIFUL COVER. BO | UM 4/26/1969 ZIPPER RECORDS DT SW/NM \$75 promo Straight STS 1052 |
| | | |
| Y HOLLY 1963 Y HOLLY 1966 | 1963 black coral 1b1 THE BEST OF BUDDY HO | DECCA DL 74920 VG+/NM-\$30 Coral CRL 757279 issue SW/VG+*\$75 LLY Coral 7CXSB-8 2 LP set VG+/VG+*\$60 |
| Y HOLLY.2 LP= Y HOLLY | A ROCK N ROLL COLLECT | VC+/VC+4560 TION Deccs DXSE 207 VC-YMR-\$10 MCA 3117 mono VG-+/VG-4510 MCA 4184 MM-/MM-\$10 MCA 27059 NM/MM 310 K Capitol ST 2116 VG/VG- \$10 International artistes IALP International artistes IALP SM/MM-\$175 SAPUR ST 3351 VG-VG-\$1351 |
| Y HOLLY 2 LPS Y HOLLY YRIDGE STRINGS | FIRST TIME ANYWHERE THE BEATLES SONG BOOM | MCA 27059 NM/NM \$10 K Capitol ST 2116 VG/VG+ \$8 |
| TNIN HOPKINS 1968 | FREE FORM PATTERNS #6. nice original | International artists IALP SW/NM- \$175 Apple ST 3351 VG+/VG+ \$10 |
| HOPKIN 1969 HORN 2 LPS | POSTCARD INSIDE THE GREAT PYRI recorded live in the | Apple ST 3351 VG+/VG+ \$10 ANID Mushroom MRS 5507 great pyramids of GIZEH NM/NM\$1: |
| NY HORTON HOUSTON S IAN Y IDOL | THE SPECTACULAR ROCK N ROLL JANIS IAN | Apple ST 3351 VG-/VG- \$10 AntD Mushroom KRS 5507 great pyramids of C12EH MW/MK11 Columbla CL 1362 VG-/VG \$10 Verve FT 3017 VG-/VG \$10 Verve FT 3017 VG-/VG \$10 Tisra TST 514 VG-/VG \$15 ABC ABCS 515 NM-/NM-520 Capitol SJ 12524 NM-/NM-520 Capitol SJ 12524 NM-/NM-510 Epic AL 38112 SW/VG-\$16 Columble FC 39940 SW/NH \$10 Gordy G8 1002M1 SW/VG-\$ |
| Y IDOL SPOTS ESSIONS 1965 | REBEL YELL SPOTLIGHT ON GREATEST HITS | Chrysells 41450 NM/NR \$6 Tiera TST 514 VG+/VG+\$15 ABC ABCS 515 NM-/NM-\$20 |
| BUTTERFLY 1968 MAIDEN MAIDEN | JANIS IAN REBEL YELL SPOTLICHT DN GRFATEST HITS IN-A-GADDA-DA-VIDA POWERSLAVE SOMEWHERE IN TIME GREATEST HITS THRILLER | Atco SD 33-250 NM-/NM-\$20 Capitol SJ 12321 SW/VG++\$6 Capitol SJ 12524 NM/VG++\$5 |
| IVES AEL JACKSON JAGGER JAMES | GREATEST HITS THRILLER SHE'S THE BOSS STREET SONGS PIDES AGAIN | Decca DL 74850 NM-/NM-\$10 Epic AL 38112 SW/NM \$10 Columbia FC 39940 SW/NM \$10 |
| | | ABC ABCS 711 VG+/VG \$10 Repha 10 062 306 NH=/VH=\$15 |
| S GANG 2 LPS Y JAMES & THE SHO & DEAN 1963 | STRAIGHT SHOOTER 16 GREATEST HITS NDELLS HEST OF SURF CITY | abc abcx 801 VG+/VG+\$6 Roulete SR 42040VG+/VG+\$1 Liberty LST 7314 VG+/VG \$10 Liberty LRP 3339 VG+/VG \$10 Liberty LRP 3344 VG-/VG+\$25 |
| Y JAMES & THE SHO 6 DEAN 1963 6 DEAN 1963 8 DEAN 1966 8 THE AMERICANS | DRAG CITY MEET BATMAN CONE A LITTLE BIT CL | |
| ERSON AIRPLANE | BLESS ITS POINTED LI | VG+/VG \$10 TTLE HEAD 1969 FCA LSP 4133 NN-/VG+\$15 |
| ERSON AIRPLANE | LONG JOHN SILVER 197 | 2 Grunt ftr 1007 v/unique |
| ERSON AIRPLANE ERSON STARSHIP ERSON STARSHIP RO TULL 1972 Y JOEL Z LPB | FREEDOM AT POINT ZER | RCA LSP 4459 NN/VG+\$10 O GRUNT BZL1 3247 VG-/VG+\$5 Grunt BZL1 3452 NN-/NN-\$8 Neprise NS 2072 VG-/VG+\$15 II Columbia 240121 NN-/NM- \$10 |
| Y JOEL 2 LPs | GREATEST HITS VOL 14 | TI Columbia 240121 NM-/NM- \$10 |
| the second s | | |

 $\begin{array}{l} 50 + 60^{\circ}5 \ \text{AS RPM (AUCTION)} \\ \text{This is an auction of original lage 1/5%, satisfaction quaranteed, minimum bid is $5, unless othermise noted, match mill quote under this thunks to all elements to the state of the$

Lew Stan

| LOVE ALL ALONE M. 50 | 292. DOOTONE (WARDON) 376 |
|--|--|
| KNOWS / THAT'S WHAT YOU'RE VG++ 20 | 284. DUKE R-107(PURPLE + YELLOW |
| EBODY CHANGED THE LOOK/RAGGED M- | 285. DUKE 137 (PURPLE + YELLOW) |
| NEVEN FELT+++M= 25 300 | 286. DUKE 319 (PURPLE + YELLOW) |
| A BABY BITTER & LOVE YOU VE++ 50 | 288. EXCELLO 45-2068 (GRANGE)(S |
| N THE SKY/MY DARLING TO YOU M. 75 | 289. FEATURE 3012(TEST PRESS)(N |
| AN BE BROKEN/ANCE) IN MY LIES WE 25 | 290. FEDERAL 45-12262(GREEN) |
| OR YOU BABY/SO LONG, MY DARLINE VE20 | 291. FEDERAL 45-12278(GREEN) 202. FEDERAL 45-12265(GREEN) |
| MY HEART/ZIG -ZAG VG++ 25 | 294. FEDERAL 45-12272(GREEN) |
| BELLS / YOU CHEATED M- 20 | 294. FEDERAL 45-12309(GREEN) |
| VTEN STEPS TO LOVE VGen 35 | 295. FEDERAL 45-12383(CREEN) EL |
| YOU BABY/SHA -WA-WA VG+ 125 | 290. FEDERAL 45-12590(BREEN) EL 297. FEDERAL 45-12664(DJ) EL PA |
| TER LOVE BADEST BONG M- 30 | 298. FEDERAL 45-12395(DJ)(XOL)(|
| M HEAVEN/THIS LITTLE LIGHT OF MINE | 299. FEDERAL 45-12441 (GREEN) |
| LET ME EXPLAIN M- 15 | 300. FEDERAL 45-12488(GREEN)(LB |
| LOVE/NOE IS ME M- 20 | 302. FIRE 414(DJ)(SM_BLSTMP) |
| I LOVE / (THAT'S)ALL I NEED VG++ 40 | 303-FLAIR 45(1073 |
| DVE ME/THERE'S SOMETHING Mono 50 | 304. FLAIR 49(1077 |
| SOMEONE TO LOVE M- 50 | 305. GEDTHEON*S GU-OT 944 |
| D DAY/ SHIMMY TIME M- 100 | 307. HARLEN 45-2329(PURPLE WARL |
| ALONE/WANNA WAKE PIDE MINE No 25 | 308. HERALD H 417 (RED WAX!) |
| LOVE /YOU'VE BROKEN MY HEART YOH 40 | 309. HERALD H-483 LIGHTIN* HOPK |
| S A GIRL/BLACK BEARD VG++ 500 | 311. HOLL YWOOD 45-1086 |
| ARLINT / HANG YOUR HEAD M- 20 | 312. HOUSE OF SOUND 1006 |
| F LOVE /THE SPIDER M- 30 | 313. HOWARD 502 JIMMY ANTHONY + |
| FINE BABY BITTING M- 20 | 314 IMPERIAL 45-5254(BLUE BURI 314 IMPERIAL AS-5258(BLUE BURI |
| ADDEND / SAFALY BLUES VEH 20 | 316. IMPERIAL X5353 (RED SCRIPT |
| E/1 CANN'T BLEEP H- 20 | 317. IMPERIAL X5322 (RED) |
| L/TE, DIRLAI, TUDENIN VE-> 100 L/TE, DIRLAI, TUDENIN VE-> 100 L/TE, DIRLAI, TUDENIN VE-> 100 RELINER, TUDENIN, VE-> 20 300 NORDER, TELT. T. L-> 300 300 NEARNON, TINS NELL TO THE SAGEMENT NELL, SON 300 NEARNON, TINS NELL TITLE, L-> 300 300 NEARNON, TINS NELL TITLE, L-> 300 300 NEARNON, TINS NELL TITLE, L-> 300 300 NEARNON, TINS NEARNON 300 NEARNON 300 NEARNON | 318. IMPERIAL 5425(0J) |
| DIBEAT IN MY HEART VG++ 150 | 319. IMPERIAL #5441(0J) JA |
| J/I DON'T WANT TO WAIT Ma 35 | 321. IMPERIAL X5513 J |
| FIND OF TIME (YOU TOCK) M. 20 | 322. INSTANT 3269 |
| DR/ ENIE MINIE MO M- 300 | 323. IRMA IR-KX102 |
| WITH YOU/HEAMEN AND PARADISE VG- 50 | 324. JAX 45-307 [NED WAXEE] 325. JERHART J=3022 |
| SONG FOR YOU/HELP ME YG+ 20 | 326, JOB 1014 |
| WIDON/FINE LITTLE GIRL M- 40 | 327. J - V - 8 85 (PLAYS OKAY) |
| BABY ALL THE TIME/I BEG M- 60 | 328, J = V = 8 5001 |
| OF YOU/ CASANOVA VG++ 25 | 330. KING 45-4621 (VC++) |
| REENS VG++ 30 | 331 . KING 45-4698 |
| SHE'LL COME ALCING/YOU'RE SO FINE M- | 334. KING 45-4938 |
| INCE / GRP TEENAGER'S LETTER OF PROMISES | 335 KING 45-4057 |
| O LABEL, VISUALLY HIDE VG+ ME 200 | 337. METEOR 5021 |
| U KNOW YOU KONOW (I LOVE YOU) M- 30 | 338. MERCURY 70582(PINK) |
| OVE YOU SO M- 35 | 339. MERCURY 70914(BLK) |
| SHES/THAT'S THE WAY IT GOES VG++ 30 | 341. HODERN 901 (RED) |
| W AND ONE DREAME /SATISFIED VG 50 | 342, MODERN 916 (RED) |
| EMEMBER MY DARLING/DANCIN | 343. NANG 1119 |
| I IN JAIE/EMPTY BOTTLES VG. 30 | 345. CKEH 4=2088(PURPLE) |
| VE VOLI MAKE ME WARMA! ROCK No 35 | 346. PARROT 786(RED WIDDLE WAXE |
| LOVE MARCHES ON M- 20 | 347. PARROT 809 (VG++) |
| LS SENT YOU TO ME /NIGHT TIME | 348. PARROT 814 |
| CRY/YOU'LL PAY N= 20 | 350, PEACOCK 5-1631 (RED)(SLTLB |
| ANGEL JOON'T FIGHT M- 20 | 351. PEACOCK 5-1632 (RED) WILLI |
| LONELY SOLDIER VO++ 20 | 352. PEACOCK 5-1668 (RED) |
| I LOVE YOU/SPANISH LOVE VG 35 | 154. PENNANT 134 BILL REESE + R |
| SOMEONE/STRIKE IT RICH (XOL)M- 35 | 355. POBT X2001 (VO+) (MB 7) |
| THREAE /BROKE VOH 18 | 356. POST X2002 |
| IN THE STARS/THE RUN AROUND M- 100 | 348. RCA 47-5585(DJ) |
| ID/BHEN I MAKE WITH MY ANCEI M. 25 | 359. 9CA 47-6425 ((80L) |
| AWHILE/BUNNER NIGHT VG++ 30 | 360. RCA 47-7075 |
| AY OVER THERE / DEPIDIND ON ME VOIN BO | 361. HHM 454 434 (HED) " |
| TUNE I LOVE AIN'T IT BABY M- 40 | 363. SAVOY 45-759 |
| OF A FOOL/YOUR BABY'S BACK VG++ 30 | 364. SAVOY 45-889 |
| ABY VG++ 30 | 366. SAVUT 45-1110 |
| E BEGUINE/THE MIDST OF THE NIGHT MA | 367. SAVOY 45-1126 |
| DILY YOU/AIN'T GOT THE MONEY VG++ 275 | 368. SAVOY 45-1148 |
| SE YOU THIS XMAS / SIXTEEN TONS VE++175 | 309. SAVOY 45-1180 |
| RIES OF YOU/HIGH FLYIN' BABY VG++ 35 | 371 - SAVDY 45-1564 |
| DEBIRE/EBBTIDE VG+ 50 | 372. SAVDY 45-1529 |
| E I WISH I HAD /MERRY-GO-ROUND M- 25 | 373- BAVDY 45-1559 |
| NAME AND NUMBER/STARS M- 30 THE CHE/SCHETHING / CHI IN C THE LA | 3756 SPARK 454105 |
| HERE THE DIFFERENCE LIES/A VG+ 35 | 376. SPECIALTY 477 |
| PICTURE/HEY BISTER LIZZIE VG+ 25 | 377. SPECIALTY 455 |
| FELL FOR YOU/BABY COME ALONG 150 | 379. SPECIALTY 489 |
| NOL/CRAZEE BABEE VG+ 20 | 380. SPECIALTY 478 |
| S FROM TODAY THESE THREE WORDS M- 25 | 361. SPECIALTY 495 |
| YOU'VE COME/ROCK N ROLL'S VG+20 | 382. SPECIALTY 531 |
| a IEWACION Flux noon that 20 | JOJ. SPECIALTY 544 |
| | JOH. SPECIALIT 550 |
| | |
| LOVE STAND & CHARGE (SALLAD., VGH 100 EDGE TAND & CHARGE (SALLAD., VGH 100 EDGE THE EDGE L. 20 TTEN/THIS YOU'RE BAURT VGH 175 ADAMON/SEAL HIS BLUES VGH 20 TTEN/THIS YOU'RE BAURT VGH 175 ADAMON/SEAL HIS BLUES VGH 20 TEN/THIS YOU'RE BAURT VGH 175 ADAMON/SEAL HIS BLUES VGH 20 STAR ENTERVIEW BLUES VGH 20 STAR ENTERVIEW BLUES VGH 20 DI DOT THE (YGU TOSAL) K. 20 DI DOT TOSALCP'S LETTER OF POOLSES DI DOT TOSALCP'S DOT TOSALCP'S LETTER OF POOLSES DI DOT TOSALCP'S LETTER OF POOLSES DI DOT TOSALCP'S LETTER OF POOLSES DI DOT TOSALCP'S LETTER OF TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO DOT TOSALCP'S DOT TOSALCP'S DO DOT TOSALCP'S DOT TOSALCP'S DO DOT TOSALCP'S DOT TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO DOT TOSALCP'S DOT TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO DI DOT TOSALCP'S DOT TOSALCP'S DO | |
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| 189, VEE-JAY 211 EL DORADOS THERE IN THE NICHT/SIM BAN BOON M− 30 190, VEE-JAY 250 EL CORADOR TEARS ON MY PILLON/ROSE FOR MY DARLING M−25 191, VERVE W = 104/02(DJ)(SML BLSTMP) BOBBY PEDRICK/GRP MAYBE/MATHE | 985, STATES 5 19+ (RED #XX111)(XOL) JUNIOR WELLS HODO MAN/JUNIOR'S MAIL VC 350 986, STATES 5 145 (MB 375) BIC RWLTER (ML) HARD - HEARTED #OMMA/JACK HOME TO MAMA 987, STMLETANG 392 NOCL. *** SLIM ON BABC/FLAT FOOT SLAM ML 15 |
|--|--|
| 192. #ANO 125 (XOL) SOLL BROTHERS THE PARADE OF BROKEN HEARTS/NOTIFY ME VG++25 193. #INFICK IN STYCOJ) DISTANTS OPEN YOUR HEART/ALL RIGHT VG++40 194. #INFILM DISC #I-100(608 DAM MSIC) CHANNELS THE CLOBER YOU ARE/NOW YOU KNOW VG '30 | 383. SUNTAN (HOUSTON, TA.)(VG++) LITTLE WILLIE BROWN GOING BACK TO THE COUNTRY/JUST LIKE THIS 389. SWINGIN [®] 45-630 ELLIOTT SHAVEAS YON HE GO/DD YOU THINK I CARE M- 10 100 |
| 195. WHIRLIN DISC #- 102(DJ) CHANKELS THE GLEAM IN YOUR EVES/STARS IN THE SKYM-60 196. WHIRLIN DISC #- 107(NO M IN DEAD WAX)(FAST VERS.) CHANNELS I REALLY LOVE YOU/WHAT DOVG++60 | 3902, THT 8005.5 BIG HALTER (\$M60L) JUHIOR JUMPED IN/CRULING MARGIE VS 50 391, TRUMPET 45-166 SONVY BOY HILLIAMGON NINE BELOW ZERO/MIGHTY LONG TIME VG+30 392, TRUMPET 45-12 SONY 802 HILLIAMGON TO QLOBE TOGET\GAT\DAP VS++50 |
| 197. #HIRLIN DISC # −109 CHANNELS FLAMES IN MY HEART/MY LOUVIN BABY W2++ 50 198. #HIRLIN DISC # −101 (SUMOL) (BLK WAX)CONTINENTALS DEAR LORD/FINE, FINE, FRAME WG 20 199. #HIRLIN DISC # −105 CONTINENTALS PICTURE OF LOVE/SOFT AND SWEET VC++ 60 | 393. TRUMPET 45-215 SONNY BOY WILLIAMSON GETTIN' OUT OF TOWN/ SHE BROUGHT |
| 200, WHIRLYBIRD 2008 LEON PEELS/GRP & MAGIC ISLAND/DARLENE M- 35 201, WINLEY 212(DOUBLE LINES THICK + THIN) DUPONTS MUST BE FALLING IN LOVE/YOU VG 40 | 395, TRUMPET 45–175 WILLIFLOVE NOLSON STRETFULUE3/V = 8 FORD V3≫4 40 396 TRUMPET 45–209 WILLIFLOVE SHOUT BROTHÆR, SHOUT/ 44V BACK V3≫4 40 397, UNITED L-162, NEW∺NIS BLIM (MB 15) LOVE IN RADY FOUR VEXAS OF TORHERT M |
| 202, #INLEY 218 (DJ) PARAGONS FLORENCE/NEY LITTLE SCHOOL SIML M- 40 203, #INLEY 218 (DJ)(SLT STORMAP) JOSTERS (NAP) SO STRANGE/LOVE NO ONE BUT YOU M- 40 204, YVETTE K8 - 357 FIVE KINGS HERE FORSING BARY/TILA M- 30 | 398. UNITED U=165(RED WAXLII) MEMPHIS SLIM CALL BEFORE YOU GO HOME/THIS IS VG++4C 399. UNITED U=189 MEMPHIS SLIM SMETS ALRIGHT/ TWO OF A KIND VG++15 |
| 205, 2ELL'B 260 ADA "ORY BABY" RAY/GRP I CRIED TO BE FREE/OH COME BACK BABY VE 50 RHYTMM + BLUES | 400, UNITED U-201 MEMPHIS SLIM BLUE AND UNRESOME/DDT TO FINO № 15 4017. VEE – JAY 119 JIMAY REED YOU DON'T NAVE TO GO/ BOOGIE № 40 402. VEE – JAY 132 JIMAY REED PMETY THING/ I'M GONAR RUN YOU № 30 |
| 206. ACE 511 (VELLOH) SCHWY BOY WILLIANGON BOPPIN* WITH SCHWY/NO NIGHTS VG++ 30 207. ACE 514 (VELLOW) EARL KING NY LOYE IS STRONGLITTLE SIR. VG+ 20 | 403. VEE - JAY 192 BILLY BOY HERE'S MY PICTURE/ YOU'VE GOT MEM- 25 404. VEE - WAY 267 (DJ)(XOL) BILLY "THE KID" EMERSON THE PLEASURE IS ALL MINE/SOMEBODYM- 15 |
| 208. ABE 517 (YELLOW) EARL KING I*LL TAKE YOU BACK HOME/IT MUST YG++ 20 209. ACE 52% (YELLOW) FRANKIE LEE SIMG WHAT WOLL LUCY DOY/NISERY BLUES M- 25 | 405, VEL - JAY 267 EQDIE TAYLBR LCOSING FOR THOUBLE(JI'M GONMA., M- 20 405, VLM 1098 (VOL) BCBBY VAN HOOK + NIGHT ONLS (ME 25) DOWN IA ALABAMA/ BABY ONE MORE TIME VGH- 407, VON 728 LONG VAN POLY LONG VAN HOOK + NIGHT ONE VGH- 2001 BURNS I AM LEAVING/VOD BETTER CUT., M- 20 |
| 210, ACE 527 (YELLOW) FRANKIE LEE BING WALKING WITH FRANKIE/FE UTTLE GIRL VO-+ 20 211, AGE 539 FRANKIE LEE BING I HARNED YOU BABY/DW TALK DON'T DO, 10 212, ACE 533 DERCY BABY SILLY DILLY WOMAN/MERCY'S BLUES III-20 | 408. WING #-90017X45 DOLORES WARE THEILL -LA-DILL/SWEETHESS M- 15 RHYTHM - POPCORN - NICE PRODUCTION -NORTHERN SOLL |
| 213. AGE 536 BAMAY MYERS MY LOVE IS HERE TO BTAY/SLEEPINGM-20 214/ AGE 29106 EARL HOOKER BHEAR TO TELL THE TRUTH/BLUE GUITAR M- 10 | 409. ABC 4510358(NICE RHYTHM) LITTLE TOMMY + DLGINS I WALK ON/NEVER LOVE AGAIN VG+ 410. ARTIC & 101 CADILLACS FOOL/THE RIGHT KIND OF LOVIN' M- |
| 215. ALADDIN 45-3097(BLUE) PEPPERMINT HARRIS [COT (LADED/ IT'S YOU, (MOLFLIP) VG 20 216. ALADDIN 45-313(GLUE) PEPPENNINT HARRIS & SURE DO MISS MY BBAY/HEY, LITTLE VG+ 40 217. ALADIN 45-313(SEUE) FLOTO DIVON WILLE, WIZE, WINE/CALL DEFENTOR 210 VG+ 75 | 411, ARGO 9499(RYYTHA) JAARS PHOLPS I'LLOO THE BEST I CANDRE 13 M- 412, ANY 900 (10.1 (MICE RYYTHA) RAYS (LELWY) LOVE ANOTHER GIR./SAO BATURDAY VG 413, ANY 910 (NICE PRODUCTION) SHIRLEY MATTENIN 51. ME REALLY MICE MAKES MEL M- |
| 218. ALADDIN 45-3150(BLUE) AND MILBURN GREYHDUND/MY LUCK IS SOUND TO CHANGE M- 20 219. ALADDIN 45-3226(BLUE) AND MILBURN ROCKY MOUNTAIN/HOW COULD YOU HURT VG++ 20 | 414. AND BELL 536 (NICE PRODUCTION) DICK RIVERS FORTY WIRKS AWAY/IN YOUR SMOED M- 415. BIGTOP 45-3121 (RYNTHM) DOM + JUAN WHAT I REALLY MEANT TO SAY/MAGIC WAND M- |
| 220, ALADDIR 10-72/373(144RODN) ANDS MILBURN VICIOSE, VICIOUS VODKA/IDDUR GOWE IT 14-25 221, ALADDIN 145-32569(MARDON) ANDS MILBURN ONE, TMO, THREE, EVERYBOOY/T-MIT*B IT 1-25 222, ALADDIN 15-3306(WARDON) ANDS MILBURN HOUSE PARTY/ICUESS I'LL CO M-25 | USS, CANDIX 311 (RHYTHM) THEOLA NILGORE CHAIR CANG THE SOLMO OF MIN MANN VG U12, CAPITOL 54-62 CALVIN GRAYSON 17*5 BEEN NICE LOVING VOU/IF VOUVG++ 4188, CAPTAIM 691(RHYTHM) NAT WRIDEM DOM*7 PASS ME BY/STAV(TILL I) M- |
| 223, ALADDIN 16-5227(BLUE) LOUIS JORDAN I'LL DIE NA1997/000 MEE K. 20 224, ALADDIN 15-3243(BLUE) LOUIS JORDAN A BOLLAR DOWN/HARRY HOME K. 20 225, ALADDIN 45-3243(BLUE) LOUIS JORDAN KESSY BESSY BEEN WART CHA DONE K. 20 | 419. CHALLENGE 59306(DJ) JOHNY GRAYSON ME AND THE DEVIL/ IS THAT 700 MUCH M- 420. CHECKER 1041(DJ) (SHLBLGTWP)(RHYTHM) TIMIKO IS IT A SIN/ THE BOY FOR ME M- |
| 226. ALADDIN 45-3272(RED) CHARLES BROWN HONEY SIPPER/BY THE BEND OF THE RIVER M- 10 227. ALADDIN 45-3290(MARCON) CHARLES BROWN(ME 12)MOT LIFE AND SEVEN KISSES/FOOL *5 PARADISE M- | 421. CHECKER 1072 (0.J)(SMLBLSTMP) TAMAY MONTCOMENY(TAMAH TERRELL) THIS THE TOMRSOW/IF L., M- 422. OHECHMATE 1002(0.J) LA MONT NYTHONY I DIDN'T KNOW/ JUST TO BE LOVED VG++ 423. CHECHMATE 1012 SEMINOLES I LOT VF+ |
| 228. ALADDIN 45-3296(WAROON) CHARLES BROWN MY HEART IS MENDED/TREES, TREES VC++ 10 229, KURLERINGEMADE ARTISTICISON BLODY GUY SIT AND CRYT/TRY TO QUITTYOU BARY M- 20 230, ATC 0.5-6072(WAROON) CUITAN BLIM OH YEA/DOWN TREODET HE YEARS M- 15 | 426. CHORED C-106(DJ)(GREAT PRODUCTION:11) DAVE HOWARD A HUNDRED/ IN ROOM 202(PLAYS GREAT) YG 425. COLUMBIA 4-42659(RHYTHM)(SMLBLETHP) WALTER JACKSON THEN OKLY THEN/STARTING TOWORROW M-(DJ) |
| 231. ATCO 45-6089(MAROON) WILLIS JACKSON LATER "GATOR/BACK ODOR M- 15 232. ATCO 45-6108(YELLOW + WHITE) GUITAR SLIM I WON'T MIND AT ALL/HELLO, HOW YA*VG++ 7 | 426, COLUMBIA U⊸2292)(RHYTMA)(SMLBLSTUP) MELTER JACKSOM IY WILL BE THE LAST MEK/OPPORTUATIV U⊸(CU) 427, COLUMBIA U⊸37398(RHYTMA)(SMLBLSTUP) JERRY JACKSON TELL HER JOHNNY SATID GOODBYE/AREM⊸ (CU) 428, COLUMBIA U⊸37399(CU)(RHYTMA)(SMLBLSTUP) FREDDIE SCOTT LOMELY UAV/ILL TRY AGAIN M⊸ |
| 23), ATLAYTE 45-952(VELLOW + BLACK) RUTH BROWN 5 - 10 - 15 HOUMM 36 ANYTHIG N- 25 23%, ATLAYTE 45-973(VELLOW + BLACK) RUTH BROWN HAVE A GOOD TIME/DADDY VOH-25 23), ATLAYTE 45-105(VELLOW + BLACK) JOE TUMMER TV MAMA/DKE-BKE-BKE-BKE-BKE-BV | 429. COLUMBER 4-43623(DJ)(RHYTHM)(SMLBLSTMP) FREDDIE SCOTT FORGET ME IF YOU CAN∮OME IDDY M- 430. COLUMBIA 4-43074(DJ)(RHYTHM)(SMLBLSTMP) ROMEOR TWO OF THE CHOSEN FEW/BABY STAY IN LINE M- |
| 236, ATLANTIC45-1066 (YELLOW + BLK)IVORY JOE HUNTER HEAVEN CAME DOWN TO EARTH/(WOL FLIP) VG++12 237, ATLANTIC 45-1074(YELLOW + BLK) T-BONE WALKER NHY NOT/PLAY ON LITTLE GIRL VG++ 15 | 432. CONSTELLATION C-144 (RHYTHM) NOLAN CHANCE SHE'S GONE/ IF HE MAKES YOU M. |
| 235.AUDREY 112. JOEL, CARTER + JOHNNE M. WATTHENG DON'T CRY BABYMYLLFE STORY. VG+ 25 2359.BATTLE B-J-\$5001 GOL FLIP). JOHN LEE HODKRER. NO MORE DOGGIN'/INEED SOME MOVEY. N. 12. 2450.BBB 114. MATYB BROS. ROCK ME DADOV/BABY AINT "CHA SATISFIEB M-100 | 43, CARLERING, HOTE (XCL) (SMLELETH#) (NICE PROC.) ROBIN RICE IVE HAD IT/HANTED HAT (STALERING) HOTE (XCL) (SMLELETH#) (NICE PROC.) ROBIN RICE IVE HAD IT/HANTED HAT (STALERING) HOTE (STALERITH) ROBERT # SECTION OF HAT AND HOTE HAT (SCL) HAT HAT (STALERING) HOTE (STALERITH) KART HARRES EMPERATOR OF HAT AND HEART (SCON HAT |
| 241.816 TOWN 45-101 JIMMY WILSON YIN PAN ALLEY/BIG TOWN JUMP VG++ 50 242.816 TOWN 45-107 JIMMY WILSON BLUES AT SUNDOWN/A NOWAN 18 TO BLAME M- 50 | 437. ESSAR SR SR -1006 CHUCK MARONI DON'T BELL ME/ PASQUALINO'S VINO M- 438. EVEREST 19425(DJ)(NICE PROD.) ROWYY DOUGLAS YOU'LL COME BACK/ CANDY + GUM M- |
| 26.5, BLUE LAKE 105(RED WAXTII) SUMMYLAND SLIMUYG++)DEVIL 18 A BUBY MAY/COING BACK TO MDMPH18 VG++ 264., BLUE LAKE 116 LITTLE PAPA JOE LODKING FOR MY BABY/EAY LOTMING*CP 200 500 245.5, BLUEB BOYS KINGDOM B-101 LEVISEABLURY MOTHERESS CHILD BUDS/BOOSIE BEAT M-75 | ώ 39, EVERCST 19428(Du)(AMSHER SOWG)(R+VTHAME GO, ORIAL LYNAE YOU DON'T HAVE TO BE A TODER OF STRENGTH AUQ, 5 J Abu−5(1) JALES CONNELL THE TROUBLE RITH GTRLS/IKNOWM- MUN, FTP F-LOTO (NICE PROD.) ALLAND ALLE COMOQUERED/D ADDY'S LITTLE GTRL M- |
| 246. CHECKER 770(WEB TOP) LITTLE WALTER OFF THE WALL/TELL ME MAMA VG++ 35 247. CHECKER 78D(WEB TOP) LITTLE WALTER BLUES WITH A FEELING/QUARTER TO 12 VG+ 25 | 442. FURY 102% (RHYTHM)(XOL) HAL PAICE + MHALERS GOING BACK TO MY HOMETOWN/AFTER VQ++ 443. GEE G=1081(DJ) DRAPERS (VG++) YOU GOT TO LOOK UP/(I KNOW) YOUR LOVE |
| 24-9. CHECKER 7990 (WEB TOP) LITTLE WALTER OH BABY/ROCKER M-30 250. CHECKER 812 (WEB TOP) LOWELL FLIBORY LOVING YOU/CHECK YOURSELF M-20 | لاستان و CLDIE G = 1103 PROFILES (MCL FLIP) TAKE A GLANT STEPRALK ON)/THE ۲۵++ الاستان المراجع المراجع المراجع المراجع |
| 251. CHECKER 829(WEB TOP) LOWELL FULSON I STILL LOVE YOU BABY/TROUBLE TROUBLE MY 29 252. CHECKER 841(MEB TOP)(DJ) LOWELL FULSON IT'S TOUR FAULT BABY/TOLLIN*.(SHEBLSTWP)+20 | 447. JOY JR-7230(JJ)(NICE DUET) TAYLOR BROTHERS PEOPLE IN LOVE |
| 25. CHECKER 803 (WEB TOP) LENA GORDON MAMA TOOK THE BABY/DISC JOCKEYM- 20 255. CHECKER 834 (WEB TOP) SOWNY BOY WILLAAGON LET ME EXPLAIN/YOUR IMAGINATION M- 30 | 449. KAPP K-515K(DJ)(RMMTHM) ANTHONY LAWRENCE MY COLORING BOOK/I DON+T M. 450. LONDON DR32974 LON9675(DJ)(NICE PROD.) BILLY FURY I WILL/WHAT AM I LIVING FOR(SMLBLSTMP)M- |
| 25%, CHEBS 155%(SILVER TOP) MADORY MATERS MADILOVE/BLOW WIND, BLOW M. 50 25%, CHEBS 15% (SILVER TOP) BILLIE MABON I DON'T KNOW/MORRY BLUES VG+> 25 25%, CHEBS 15% (SILVER TOP)(RED MAXII) MILLIE MABON I M MAD/NIGHT LATCH VG+> 200 | 451. MASCOT 6544-129(0.) (XOL.) MOLTER RHOODE I MORSHIP THE GROUND YOU MALK ON M- 452. MEL = 0 = 0Y 102 LAMONY DOZIER DEREST ONE/SOTING TELER (XOLFLIP)M- 453. MEGRIMAC 100 BILLY PROPEET PUPPET ON & STRING/1YTS MAYTEL. |
| 259. CHESS 1538(SILVER TOP)(BLK WAX) HULLIE MABON I'M WAD/NIGHT LATCH M- 30 260. CHEBS 1554(SILVER TOP) WILLIE MABON I GOT TO GO/CRUISIN' M- 30 | 454. M = G = M K13217(DJ)(GREATIII) ROY HAMILTON THE PANIC IS ON/THERE SHE IS VG++ 455. M = G = M K13291(DJ)(SOL)(SOL)(SMLBLTR) ROY HAMILTON YOU CAN COUNT ON ME/SHE MAKE ME VG |
| 242. CHEBS 1992(SILVER TOP) WILL'IE MAGON COME ON BABY/WOW I FELL BO GOOD M- 30 263. CHEBS 1628(SILVER TOP) JOHN BRIM (VOH+) 1 WOULD HATE TO SEE YOU GO/YOU GOT ME100 | 456. M =G-M K13323(DJ)(NICE PROD.) NORRIS WILSON(SM.BLSTMP) MERE THE ACTION IS/CHANTILLYM- 457. MASICTONE MAS-142 (NICE PROD.) LOU JORDAN (SMMCL) MY SABY SAID COORT/LJBT TO LOOKVC++ 428. OLD TOMMCDJ)(LBL DAMAGE)(CLEAN VIMALIIS/FREDIE HOUSTON IF I HAD KNOMM V CF+ |
| 264. CHESS 1575(BILVER TOP) HONLIN' WOLF EVIL IS GOIN' ON/BABY HOW LONG? VG++ 25 265. CHESS 1584(BILVER TOP) HONLIN' WOLF KANDERDROMBURS! FORTY FOUR/I'LL BE AROUND M- 20 | 459. PHILIPS 40113(DJ) FRONTIERS (XOL FLIP)DON'T COME CRYIN'/I ONLY HAVE EYESM- 460. PRISM PR-1922(DJ) (HOL)(NICE PROD.)PAULETTE + CUPIOS HE'LL WAIT ON ME/TEDNAGE OROPOUT M- |
| 267. CHESS 1533(SILVER TOP) EDDIE 80YD 24 MOUR8/ THE TIGNLER M- 30 268. CHESS 1541(SILVER TOP) EDDIE 80YD THIRD DEGREE/ BACK HEAT VG↔ 30 | 462. REPRISE 0383 (DJ) PETER JAMES PEOPLE SAV/STAGE DOOR M- 463. REPRISE (NICE GRE GRE)(NICE PROD.) PAT POWDRILL /GRP SELL BY THE WARSING/L CM Y CAME. M- |
| 259, CHESS 1576(SILVER TOP) E001E BOYD DRIFTING/RATTIN* AND RUMH ING AROUNE M⊸ 30 270, CHESS 156(GILVER TOP) E001E BOYD I GOT A WOMM/HOTTEL BLUES M⊸ 20 271, CHESS 1516(GILVER TOP) JUMMIE ROCERS YOUMPE THE ONE/BLUES MLL DAY LONG VCH→ 30 | 454, SAR 102 (OPEAT RHYTHAI) KYLO TURHER I IL KEEP THIMKING OF YOU/HILDEST M- 455, SAR 142 (MICE PROD.) PATIENDE VALENTINE UKLUOH GIRA, ERNESTINE M- 456, SCEPTER 1221 (DECAT RHYTHAI)(XOL) DEL WATING CUPIPOS ARROW/ILL NEVER BE THE SAKE M- |
| 272. CHEBS 164-3(BILVER TOP) JIMMY ROGERS (BB) WALKING BY MYSELF/IF IT AINIT ME VG++ 30 273. CHEBS 1659(BILVER TOP) JIMMY ROGERS I CAN'T BELIEVE/ONE KIBS VG++ 30 | 407. SCEPTER 1235 (RHYTHM)(SMLBLGTMP)TOMMY HUNT DIDN'T I TELL TOU/POOR MILLIGHAIRE M- 468. SCEPTER 1257 (RHYTHM)(SMLBLSTMP)(XOL) JUNIOR LEWIS MHURE DO I GO FROM MERE/RAISE M- |
| 2% CHESS 15% (SILVER TOP) LARRY LIGGETT(VC++) JUNIOR'S MUBD/JUMPING AT THE WOODBIDE15 275, COBRA 5000(BLUE + MITE) (SMLBLSTMP) OTIS RUSH I LAN*T QUIT YOU BABY/ST TOMM BABY VC++30 275, COBRA 5005(BLUE + MITE) CTIS RUBH/KOL FLIP) VTICLDYT LOVE/MILL NEWER DIE VC+15 | 499, SCEPTER 1256 (HYTHMI)(SM.BLERMP) FREDUY ANISFLELD A PLACE IN THE SULVIE PRINCESS M. 470, SCEPTER 1259(CU)(NICE PROD.) BILLY BYERS REMIND MY BABY OF ME/JUBT CACE M. 471, SCEPTER 1258 (HYTHMI) BE CAVERLLE YBETERDAY'S KISSES/I DON'T WANT M. |
| 277, COBRA 5010(BLUE + 11H1TE) OTIS RUBH GROWING THE BLUES/IF YOU HERE HINE M→ 25 278, COBRA 5006(BLUE + 11H1TE) SUMPATUAND SLIMI IT'S YOU BARY/HIGHMAY 61 VYG+ 60 279, COBRA 5029(BLUE + 51LVER) MAGIC BAN EASY BARY/21 DAYS IN JAIL M→ 30 | 472. SEROCK SR 2001 (DJ) (BBL STR) (CREATILI) GARRETT SAUNDENS A DAY OR THO/ EASIER SAID THAN DONE VG++ 173. S.P.Q.R. 45-3311-V (DJ) BARBARA REDOR I'LL BALL ALOK/JANCING TAARDROFS VG 174. FRELMA TYA 2222 (SWOC) JIANY GILFOR (L.) NOBOOV LOVES BELIKE LIN BABY/TOO LATE |
| 280. CROWN 551107 WILLARD MeDANIEL THE CURSE OF AN ACHING MEART/MY SIN VG++ 12 281. DIR 101 (SMMOL) (MB 125) "DOCTOR" ROBS INDUBURIAL BODGIE/THIRTY - TWO TWENTY VG++ | 475. THELMA TY 42282 (SHLBLTR) ROGER WADE LITTLE GIRL/I CAN ONLY HURT YOU VG 476. TOP RANK RA=2072(DJ)(SHLBLSTWP)(ORIG.SLV.) JERRY JACHSON EVERYTIME YOU KISS ME/THE MA |
| 282, DOOTCHE (WAROON) 376 CHUCK HIGGINS EYE BALLINI /LOOKING FOR MU BABY VIPH+ 7 283, DOT 45-1108 (YELLONI)(LELS TN)CRIFTIN BYCS,+ WARGIE DAY ACE IN THE MOLE/THE CACOK 80NS VC++ 30 284, DUKE R-107(PAPPR E + YELLON) JOHRVI ACE CROSS MY MEDAT/NOREL VIPH+ 20 | 477. TOTO 102 (DJ) (NICE PROD.) DAT LUNDY PLAY IT AGAIN/I'LL KEEP PRESSING ON BC++ 478. TUBA 1705(DJ)(NICE PROD.) DEE EDMARDS(LBLSTMP) YOU SAY YOU LOVE ME/TIRED OBL M- 479. WITED ARTISTS 50012(DJ) RAY POLLARD IT'R A SAD THINE/ALL THE THINKS VD |
| 285, DUKE 137 (PURPLE + VELLOR) LITTLE UNITOR PARKER I MUMAN ARMELÉ/BADCHRACH NO. VE+ 12 286, DUKE 319 (PURPLE + VELLOR) PEPPERMINT HARRIB AIRTI NO BUSINESS/ANGEL CHILD M- 25 287, EDB 1054. | 480. UNITED ARTISTS 50095(DJ)(WICE PROD.) TONY BRUND THE GRUSS WILL SING FOR YOU/HARD VC++ |
| 288. EXCELLÓ 45-2068 (ORANGE)(SOL) JERRY MOCAIN COURTIN® IN A CADILLAC/THAT®S WHATVG++35 289. FEATURE 3012(TEST PRESS)(NO LBL INFO) LIGHTNIN® SLIM BOOGER BOO(BLANK LBLS) M- 40 | 481. ABO 45-9833 (BOL) (TEEN RKR) RUSS CARLYLE BEACH PARTY/DER BECKI M- 482. ABC 45-10194(DJ)(SOL)(SOLDISTMP)JAY BARRY A PICTURE OF YOU/SNERI M- |
| 290, FEDERAL 45-12252(GREEN) JIMAY HOLEN WITE YOUR TEAMS/DON'T LEAVE ME NO JORE M-30 291, FEDERAL 45-12278(GREEN) JIMAY HOLEN HOW FINE CAN YOU BE/IT HUR78 ME TOO M-50 292, FEDERAL 45-1225(GREEN) BILLY CAVLES IM TOE UP/II AVER HAD NOUM YOU WG+ 25 | 493, ABC 45-003260-45(SM,BISTNP) GARY TENKIN IM RUWING ANAYOMER MOD OVER M. 484, ABC 45-1008(SUJ) (SM,BISTNP) KEN RANKIN GD MOME LITTLE GIR./FLANY THAT'S LOVE M. 485, ABC 45-1027(G)(SM,BISTNP) GARY TENKIN I'M THE FALL QV/I'M GRAZY IN LOVE M. |
| 29 FEDERAL 45-12272 (GREEN) BILLY GAYLES TAKE YOUR FINE FRAME HOME/LET'S CALL | 486. ACTION 45-904 (TEEN RKR) CHERI ROBBING HIGH SCHOOL LOVE/PLEASE DON'T CALLM- 487. ADAINE AR 100(TEEN RKR)(SHARLSRMP) ROBBY SHANKON I'M G AD SHE'R COT ME YOUR LAST M- |
| 295, FEDERAL 45-12383(CHEEN) EL PAULING + ROYALTONC I MA A COOL TEDVACER/SOLID ROCK M-8 296, FEDERAL 45-1236(CHEEN) EL PAULING + ROYALTONC HOM BABY DON'T DO IT/EVERYBODY KNOMB - 8 297, FEDERAL 45-1246(CH.) EL PAULING + ROYALTONC HOM BABY DON'T DO IT/EVERYBODY KNOMB - 8 | 488, AMR 837(0.) |
| 299. FEDERAL 45-12395(DJ)(XOL)(SOL)SMOKEY BMOTHERS I'VE BEEN DRINKING MUDOY WABER/I AIN'T.VG++ 299. FEDERAL 45-12441(GREEN) SMOKEY BMOTHERS BLING + DUMB MAN/I CAN'T 10 10 | 491. ANY 847 MARTY GIND SLIP AWAY/PAPER DOLL M- 492. ANY 878 GARY KANE NOT ENOUGH GIRLS/THE THINGS M- |
| 301. FEDERAL 45-12503 (GREEN) (MB 10) SMOKEY SMOTHERS THE CASE 16 CLOSED/YOU'RE GONNA BE SORRY M- 302. FLBF #UM/DL1/SM RESTUP) DR. HORBE SALT PORK. WEST VIRGINIA/JACK M- 15 | 494. ATLANTIC 45-2126(DJ)(XOL) DALE MANKINS(LELSTMP)} CAN*T ERASE YOU/STAY AT HOME LULU M- 495. ATLANTIC 45-2198(DJ)(TEEN RKR) CASTLE KINGS (VG↔) JEANETTE/ THE CAISSONS GO ROLLING ALONG |
| 3073, FLAIR 45410775 MERCY DEE ROMP + STOMP BLUES/ON, DH, FLESE M- 20 304, FLAIR 4541077 MERCY DEE COME 84XCH MAYSELL DHE/THUEL DHE/THUE LOWE VG+ 12 305, GEDINGCH'S CO-6194X JUMMY M6CRACHLIN SUBLE AND PAT/DOMT DEDELVE VG+25 | 496. BEAR 5CO2 (BMLBLSTNP) FRANKIE CALLEN *CRAMMIN' FOR MY FINAL EXAM/PORTRAITM- 497. BEAUMONT 3343(0))(TEEN RKR)(ATLANTA, GA.)JOHWAY CARLION W/EBCORTS BANBOG BARY/DARK BIDTM- |
| 305. COLDBAND 45-1074 JIMAN WILLION PLEASE ACCEPT MY LOVE/BIG WHEEE M- 10 | 499. CENTURA 45-CR-102 (TEEN RKR) DENI FAYE(XOLFLIP) OMI OHI I'M JUST A YO-YO/LITTLE PENCILM- 500. CHANGELLOR CI070(DJ)(SMLBLSTMP) JOHNNY RIVERS(KOL) NONOCK THREE TIMES/I GET SO DOGGONEM- |
| 308. HERALD H 417 (RED WAXI) JOE MORRIS ORCH. I HAD A NOTIOY/JOET | 501. CHANCELLOR C1103(0J)(SMLBLSTMP) JOEV COOPER IM A FOOL/THIS HEART OF MINE M- 502. CHECKER 916 DALE HANKINS LONDLY MIGHTS/YEA-YEA M- 503. CHECKER 929 DALE HANKINS OUR TURK/IFEBUARD MAN M- |
| 311. HOLLYHOOD 45-1086 TAL MILLER YOU MOVE ME/ONLY SIXTEEN VG++10 312. HOUSE OF SOUND 1006 POOSEVELT SYKES SHE'S JAIL BAIT/SPUTNIK BABY VG++100 | 50%. CHECKER 934 DALE HANKING LIZA JANE/BACK TO BCHOOL BLUES M. 505. CHECKER 962(DJ)(SHLBLSTMP) DALE HANKING LINDA/WHO |
| 314. IMPERIAL 45-5234 (BLGE BCRIPT) SMILEY LEWIS BRC MANDU/PLAY GIRL M- 50 315. IMPERIAL 45-5268 (BLUE SCRIPT) SMILEY LEWIS BLUE NONDAY/DOWN THE ROAD VG++ 35 | 507. CLARIDGE RECORDS CR-300-7 DIANA KING THAT KIND OF LOVE/BOV IN THE RAINCOAT M- 508. CLOUD 502 (XCL)(SMLRESTMP) RICKY SHAW UPS AND DOWNS/THAT'S THE WAY HEAVENM- |
| 316. IMPERIAL X5353 (RED SCRIPT) PEE NEE CRAVION YOURS TRULY/BE FAITHFUL VG++ 35 317. IMPERIAL X5372 (RED) SMILEY LEWIS QUEEN OF HEARTB/COME ON VG++ 20 | 510. DEL - FI 4206(0J)(XOL)(SML9LSIN#) DAVID GHES TOO HOLD IT COMING THE COMING ALCONT |
| 318. IMPERIAL \$25(LU) RUCY JC/CSON TEASING ME/CIVE ME YOUN HAVD VO4 12. 319. IMPERIAL \$25(AN1(DJ) JAMETS (SUGARBOY) ORAMFORD MORNING STAR/I DON*T HEED YOU(SIMPO, JM-15 320. IMPERIAL \$25(AS) JAMETS (SUGARBOY) DRAMFORD SHE'S THE DIRE/DOM FOR SHE'D TOU DEAR VO+ 10 | 511. 014EMSIGN D-1029(DJ)(TEEN RKR) RON WINTERS LET ME PROVE IT TO YOU/BACK INM- 512, DORE 608(DJ)(LBLSTMP) CHRIS CROBBY THE REAL TO LET LET ALE TREE TO A DISC DORE (MARTH (M-) A LETTER TO A DISC DOREWAY MARTH (M-) A DISC |
| 321. IMPERIAL X5513 JAMES (SUGARBOY) CRAMFORD IT'S OVER/I NEED YOUR LOVE M-10 322. INSTANT 3269 POLKA DOT SLIM AIM'T BROKE, AIM'T HUNGRY/A THINGM-10 | 514, ECLIPBE 111 (SMLBLSTMP) LANE NERRIT YOUNG - UN/ THE YOUNG YEARS M. 515 ELGIN 5001 (TEEN RKR) PALL CHAPLIN BY LOVEY DOVIN/ HEAPTREEM AND YOUNG |
| 125, ΙΟΝΑΙ ΙΡ.ΑΥΤΤΟΖ JINAW ΜΑΟΓΑΡΟΚΙΝ Ι ΠΑΝΤΙΑΥ ΜΑΧΈ LOVE ΤΟ ΥΟΥΥΟΥΤΡΕΥΜ. 30 124. JAX 45–307 (RED WAXIII) ΒΡΟΜΝΙΕ ΜΑΘΗΈΕ ΒΑΟΝΝΙΕΥS BLUES/MEET YOU IN ΥΘΗ 300 255. μΕΓΑΝΑΤ J-3022 ΠΟΥΙΕ ΟΜΑΣΙ ΟΜΑΣ ΡΜΕΤΥΓΗ ΑΒΑΥ/ΑLL ΘΕΓΑΛΘΕ ΟΓ ΥΟυ ΥΣ.25 | 516. EPIC 5-0564(0J)(PICTURE BLV. + RECORD) BARRY RICHAROS BABY SITTIN' BANTA/KISSIN' DOLLVG++/M- 517. FRATEMITY F - 813(0J)(TEDH RRF)(CO.)(BOLTLIP) BILL RALTERS I REALLY MEAN IT M- (SMLBLSTMP) 518. GATEMY 45-6-103 ONCOMERS YOU LET ME COMM/EVERY DAY NOM VG+ |
| 326. JOB 1014 BNOOKY PAYOR CRYIM'SHAME/EIGHTY NINE TEN VC 100 327. J - V - B 85 (PLAYS DKAY) CALVIN FRAZIER MAVE BLUES MGST TRAVEL/LILLY MAE C+ 20 378. J - V - B 5001 LITTR SOMMY CYVERCK/ILOVE YOU SAV VC++ 50 | 519. IMPERIAL X5643(DJ) ANNETTE BARD WHAT DIFFERENCE DOES IT WAKE/ALIBI M. 520. IMPERIAL 5761 (BM.BLBTWP) APRIL STEVENS LOVE KITTEN/YOU AND DWLY YOU M. |
| 229. KING 45-4480-AA PERCY MAYFIELD TWO YEARS OF TORTURE/HALF AWOKE M- 30 330. KING 45-44521 (VC++) TINY BRADBHAW THE BLUES CAME POURING DOWN/HEAVY JUICE 10 | 521, IMPERIAL 5797(DJ)(SHABLSTMP), LICCHE DUNHAN MY YEARDOX/ELRLY IN THE WORKING M- 522, IMPERIAL 5981(DJ)(SHABLSTMP)(TEDH PAR) RITCHIE RAY THE THIRA/COME BACK TO ME M- 523, JARO J-77035 (SHABLSTMP) KITTY FORD BLUE DIAMOND RIMG/I LOVE YOU YEAH |
| 331, KING 45-46508 T000 RH00ES 011CH, YOUR MOUTH COT A HOLE IN 17/FEATHERS № 15 334, KING 45-45938 JABX DUPREE MAIL ORDER WOMAN/SIG LEG EDMANS № 15 335, KING 45-4657 SOWN THOMPSON WY MEART HECES SCHOLOUG/LET'S MOVE № 12 | 524. JUBILEE 45-5472(DJ)(TEEN AKR) BEATTLE - ETTES DALY SEVENTEEN/NOW HE AE(SMLBLSTMP) H- 525. KIP K. HOGB(DJ)(SMLBLSTMP) MICHAEL - NAM(XOLFLIP)TEENAGE CLEONATMA/NIME AUT OF TEM M- 526. LAWK L - 210(DJ)(BAULBSTMP) BOBBY COMB TOOK TAKEA MALK/SIBIE BARY M- |
| 336. KING 45-4712 (VG↔) SONNY THOMPSON I AIN'T NO MATCH DOG/DOWN IN THE DUMPS 10 337. METEOR 5021 SMOKEY HOGG I DEDLARE/DARK CLOUDS VG↔ 60 | 527. LAWN L - 217(DJ)(SMLBLSTMP) BORBY CONSTOCK SUMMY/THE CHECKEN BACK M- 528. LAWN L - 229(DJ)(SMLBLSTMP) BORBY CONSTOCK RUN MY HEART/L CAN'T HE P WHET F M- |
| 3356. MERCIRY 70592(PINK) ROLLEE ∿CELL YOU LEFT ME HERE TO RRY/HERE COES ¥00++ 339, MERCIRY 7051∿(BLK) ROLLIE MCELL COME ON IN/A MOMBAT OF LOVE ¥0++ 0 10 340, MERCIRY 71%12(BLK)(LBLTR#LIP) JIMAY MCERACLINI BITN YOUR LOVE (ME K083LE ¥0++ 7 | 329. LAWN L = 232(DJ)(SMLBLETHUP) BOBBY CONSTOCK CAN IT BE TRUE/AIN'T THAT(XOLFLIP)M- 530. LAWN L = 229(DJ)(SMLBLETHUP) BOBBY CONSTOCK THE BEATLE BOUNCE/SINCE TOUB BEEN CONC M- 531. LAWN L = 209(DJ)(SMLBLETHUP) BOBBY VALE MIBS MICH SCHOL U.S.A./TWO FAST CUNS M- BOBBY VALE MIDS MIDS MIDS MIDS MIDS MIDS MIDS MIDS |
| 341_ MODERN 901 (RED) JOHN LEE MODRER 1715 STORMINI-ÅND RAININ 4M−50 342, MODERN 916 (REC) JOHN LEE MODRER 100 MUCH BODGIE/MEED SOMEBODY WO++ 40 343, NAKE 1119 OTIS REJD COME ON BARY/CVE 18 A SERIOLO FINIC M=20 | 532. LAMM L -234(OJ)(SMLBLSTMP) BPIDERS RUN BOY RUN/BABY DOLL(TEEN RKR) M- 533. MALA 411 (TEEN RKR) LARRY PAUL ALL RIGHT/YOU*RE SO FAR AWAY M- |
| 344. OKEH 4-70H1 (PURPLE) CHUCK WILLIS CHANGE MY MIND/ MY HEART'S BEEN M- 15 345. OKEH 4-70H8(PURPLE) CHUCK WILLIS I'VE REEN AWAY TOO LONG/GIVE AND TAKEM-15 | 535. MALA 421 (DJ) MARTY VALENTIME INNEN THE IS RIGHT/GROWING BOY M- 536. MALA 429(DJ) RICK KELLIS LONELY ECHO/EV'RY JACK NEEDS A JILL M- |
| jač, parrot 196(řed klidde nazili) varvin Prillippi saltv docisnetneart marine v c 100 1947, parrot 809 (vc++) J.B. Lendre landma talk to your daughter/kan natch40 1948, parrot 814 | 537. MALA 4444(OJ) P., DEAN TAYLOR I'LL REMEMBER/IT'S A LONG WAY M⊸ 538. MALA 4448(OJ) (TEEN RKR) VIGOR FISHER (M⊸) DHE WAY YOU LOVE DN V ME/LAST GMANCE 539. MALA 452(OJ)(SMI LELSTMPRIP) JI ALBURNI P. MEN. SMEP/NOTHING BOLID AF WIRDER M⊸ |
| 349, PARNOT B20 DUSTY BILSON VEB BHE*B GONE/AC DON'T LOVE YOU H-75 350, PEACOCK 5-1631 (RED)(SLITLBLIR) MARIE ABAMS I*M GONMA LATCH ON/YOU*RE GONE M-25 351, PEACOCK 5-1632 (BED) BILLIE MARIE BILSAMAT THORNTON I*VE SEARCHED THE MHOLE MODE, MODE, J. / I SMELL | 540. MALA 455(DJ) NANCY THOMAS I WANT MORE/KISS IM TELL M- 1. ORCHNO TP 274 (TEEN RKR) JERRY THOMAS JUNGLE DAN/MELPLESS MEART M- |
| 352. PEACOCK 5-1668 (RED) ELMORE MORRIS HURTING ALL THE TIME/INDEEDM-20 M-40 353. REACOCK 5-1692(DL)(LELETMP)CLARENCE * CATEMOUTH* GROWN JUST BEFORE DAWN/SWINGIN*(SWINC) M-15 | 543. PYRAMID 711 (TEEN RKR)(SMLBLSTWP) JOEY PROFETA SUMSMIRE BABY/LOU ANNIE M. (SMLBLSTWP) 544. RENCO 1003 LITTLE SUZIE THE BOY I LEFT BEHIND/YOUNG LOVE M. |
| 394, PENNANT 394, BILL REDE + RHYT-MIKING W/TOMAY MALONE WHISKEY OL *********************************** | 945, SOMA 1138 (MMLRUSTWP)(LBLTRFLIP) DAVE KENNEDY JOANNIE/(KOL.) M⊶ 546, SUN 326(TEDN RBKR) JERRY MEGILL 4 TOPCONTS LOVESTRUCK/IMMAMAK MAKE SWEET LOVE M⊶ 549, STANS S-A129-J(DJ)(SULRUSTWP) JERRY MAGON JOKES 8 TREET/SWEET ENCUCH M⊶ |
| 357, RCA 50-000% (DRANGE WAXI) JAZZ GILLUM BIGNIFYING MOUNG/TANGE A LTTLE VG 15 395, RCA 47-5595(DJ) BOBBY PRINCE 1™ IN BAD BNAPE/I™ BUCH A FOD№ 75 395, RCA 47-5455 (GRL) JONE BAKER BOOM-DE-DE-BOOM/SING DN, BABY M-30 | 548, STAN S-135(DJ)(SM,BLSTMP) MARCY JD + CODIE RAMBENI THORE COLOEN (D.DIES/INFER YOU HORE 549, STAN 8-1115(DJ)(SM,BLSTMP) MARCY JD + FINST KIBS/ITM A DREAMEN(NC) M- 550, SMM 6 4097(DJ)(ZM,L)(SM,L)(STMP) DARYNE BALLEY COLDEN: DOL/SOURCE ELBE'S MANGE M- |
| 360. RCA 47-7075 JIMAY WITHERSPOON WHEN I STARY TO THINKING/ALL RIGHT | 551. SWAN S-145-T(DJ) MARCY JO + EDDIE RAMBEAU(VG++)THE CAR MOP AND THE HARD TOP/LOVER™S 552. BWAN S-14153(DJ)(TEEN RKR)(XOL)(SMLBLBTVP) ARTIE SULLIVAN IT™S TIME/BLZADWE M- |
| 363. SAVOV 45-759 LITTLE ESTMER DEDEVIN* BLUES/LOGT DREAM BLUES M- 30 364. SAVOV 45-889 ELMORE NIXON ELMORE*S BLUES/SAD AND BLUE M- 25 | 555, VAL VL.≃20(GMLELSTMP) TOMMYCLAY]PHE TALL CAN TREE/IT IS HARDM. 554. VALIANT 6031(DJ)(GOL) SHELSY FLINT LITTLE DANCING DOLL/IT REALY M. 555,§VALIANT 6039 BLUE MILLS INILO SIDE OF LIFE/JEWY M |
| 365. 8AV0Y 45–892 DWITT SLAY TRIO YOU TOLD WE TAKET YOU LOVED XE // 1/VEM-15 366. SAV0Y 45–1119 BIG BERTHA LOVE IS A CRAZY THING/LITTLE DADOY M-12 369. SAV0Y 45–1126 DAVE DIXON OVER THE RIVER/MY PLEA M-12 | 556. VALIANT 6055(OJ) (SOL FLIP) RED COATS JACK OF ALL HEARTB/I'M ONLY AS GOOD. MA 557. VEEP V 1217(OJ)(TEENRIR) DON CARCH(BOL FLIP) ROAD RUMMER/THAT'S MY DESIRE MA |
| 368. SAVOY 45-1148 STIDIO MCGHEE THINGS HAVE CHANGED/HELP ME BABY M- 50 369. SAVOY 45-1180 BUDDY LUCAS HD DIDY HD/ OH MARY ANN M- 10 | RODKABILLY - ROCKABILLY |
| 371. SAVDY 45-1564 BROWNIE MOGHEE LIVING WITH THE BLUEB/BE WY FRIEND M- 20 372. SAVDY 45-1529 RICKIE + KEYS CAN'T YOU SEE/COME ON LIZA M- 10 | 55%, BOBBIN 109 (XCL)545407 HANNONY BROTHENS BABY, TONICHT/YOLDOUFTCARE VG+25 560, DECCA 9-29940 (SMBCL)(LBLTHFLIP)JOHANY CARROLL ROCK N'ROLL RUBY/TRVIN' VG+35 561, DIXIE 45–6356 (SMLBLTMF) EDDIE REVOLD MARTAB IT/IMINISTING YOU M 40 |
| 373. Savor b5-1559 CDME TERRY FINE_FINE_THIS SHOLD GO ON TOREVER M= 10 376. SwAPP 85-112 LITTLE DANNY MIND ON LOVING/YOUR PRECIDES LOVE M= 10 375. SWARP 85-103 WILLY + RUTH LOVE M=/ CORDLIA (SMOL) Vis+ 75 | 562. DIX1E 45-891 (SMLBURTWP) EDDY REYNOLDB TEDN LOVER/PLEASE MR. MOON M. 40 563. DIX1E 45-2016 MEL PRICE LITTLE DOG BLUES/UNTIL M- 100 |
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| 383. SPECIALTY 544 PERCY MAYFIELD BABY, YOU'NE HICH/THE VOICE HIM H-12 384. SPECIALTY 556 OLIFTON CHENIER THE THINGS I DID FOR YOU/ THINK H-12 | 122. 0 7 40 αντ. 4 5. 4 50 0 0 1 με ενκει το |
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|--|--------------------|-----------------------------|------------|
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| 13.Narvel Felts Cu | tie Baby | PINK 701 | m→ 25 |
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| 23.Buddy Miller Li | ttle Bo Peep "xo | VEM 2228 | m- 25 |
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| 27.Curtis Potter I' | m A Real Glad Dadd | ly "wol" FOX 409 | vg+ 100 |
| 28.Dub Pritchett I | Aint Gonna Do It | DONA 1001 | m- 30 |
| 28.Dub Pritchett I 29.Dunnis Puckett 30.Chuck Ranado M 31.Charlie Rich Ph | ROCKIN Teens | EMERALD 2018 | m- 150 |
| 30.Chuck Ranado M | y Babys Gone | COUNT 507 | m- 150 |
| st.charite Rich Ph | liadelphia Baby | PHILLIPS-INT3532 | m~ 15 |
| 32.RLO Rockers Mex | 1call Baby | CAPITOL 3884 | m- 25 |
| 33.Strikes If You | Can't Rock Me | IMPERIAL 5433 | vg++ 25 |
| 34.Al Vance Every | Woman I Know | GOLDWAX 8413 | m- 25 . |
| 32.Rto Rockers Mex 33.Strikes If You 34.Al Vance Every 35.Gene Vincent C 36. " " B 37.Henry Wilson A | razy Legs | CAPITOL 3617(D | J)vg++20 |
| 36. "B | aby Blue | | vg++25 |
| 37.Henry Wilson A | re You Ready | COLONIAL 7778 | m- 50 |
| | on & Ron Bro | | |

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(New Releases from page 84)

have. Other Brock lyrics are even more personal, such as "1 don't give a damn about you or this town anymore ... well good luck believing every word that's said," which is likely a reaction to a highly publicized date-rape accusation and his hometown's reaction to it. Ultimately it became too much and Brock moved, probably because "these walls are paper thin and everyone hears every little sound."

However, Brock's inner turmoil is but a small part of what is often a cold and surreal journey (check out "The Cold Part" and "Life Like Weeds"). More than anything the varied sonic textures and the band's spunky interplay is what likely will continue to keep their small but devoted fan base enthralled. Some of the songs are composed of several sections, revealing an ambitious band not content to simply mine standard versechorus-verse song structures. And though I wish that more songs would sink in quicker and that the album as a whole held together more cohesively, The Moon & Antarctica rewards repeat plays and attention to detail. For this wildly far-ranging, hour-long album is a vast and spacious journey, but one that's also grounded in human frailties and emotions, making the teetering end result a fascinating contradiction that's worth returning to time and time again. - Scott Floman

ELWOOD

The Parlance Of Our Time Palm/Rykodisc (PLMCD 2047-2)

For all their success, Beck and Beastie Boys will probably be best remembered for creating a firm fusion between rap and rock. Despite the predominance of cookie-cutter pop and restrictive radio formats, Beck and the Beasties proved that the two genres could effectively intermingle, creating a sound that could appeal to fans at either end of the stylistic spectrum.

With the trail effectively blazed before him, Elwood's first offering, appropriately dubbed The Parlance Of Our Time is a timely parlay indeed.

The artist formerly known as Prince Elwood Strickland III pursues a stance similar to Beck's, drawing on expertise derived from a decade-long stint as an engineer at New York's Greene Street Recording studio, spawning ground for Tricky, Pete Rock, De La Soul and various other members of the imp-nop hierarchy. His apprenticeship obviously served him well; The Parlance ... is characterized by effortless, articulate arrangements and a singular sonic style that clearly belie its debut status.

On closer inspection, though they share several elements in common - not the least of which is a single-name moniker -

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(Please see New Releases page 115)

LP AUCTION - BLUES, R & B, GOSPEL, VINTAGE FOLK - COUNTRY

| INE! WE'RE HEAVY (DS GUARANTEED - / HEAP - SLIDING BID: ON ENDS OCTOBER ACUF, ROY ALISON, LUTHER ALISON, LUTHER ALISON, LUTHER BONNER, LAVEN BC MAYER BONNER, LAVEN BC MAYER BONNER, JACE BOY BROONZY, BC BLL BROWN, CHARLES BROWN, CHARLES B | ALL STEREO UNLE S ACCEPTED. MIN 19, 2000 AT 1 pm, c, Hand clopping gospal sg Low Me mona Bad News is Coming Luther's Blues Sings Basis Smith The Lost of Fm going badcountry In Gonart | ESS NOTED - <u>IIMUM BID IS \$6</u> <u>S.I.</u> !GOOD LU SOC, Mono, WOC Grcle, White WLP WLP MONO, Black | .00 | 95) Arhoolie 10.46 96) TranAt 194 972 Capitol st409 971) Prestige 1020 972) Prestige 1025 974) Prestige 1005 100) Bluesway bls6028 101) Bluesville 1042 172) Yazoo 1005 103) Buddah blaf/505 | McDOWEL, FRED McDowell, Mississippi Fred McDowell, Mississippi Fred McCHEE & S. TERFY McCHEE & S. TERFY McCHEE & S. TERFY McCHEE & S. TERFY McCHE, BUND WILLIE | And His Blues Bays Intonion Vel 1 Play no rack n' roli Blues all around my head Blues & Folk A Long Way From Home Brownie's Blues 1927-33 Flues Early Years | . 1969_ Green Dark Blue, Mono Dark Blue, Mono Hole Hole, Mono, Dr. Bl, SmSpl | M-/M- M-/M- Esc/M- Esc/M- M-/M- VG+/M- | Moxy | NEW | NEW NEW 13.99 |
|--|---|--|--|--|--|---|--|--|---|--|---|
| HEAP - SLIDING BID ON ENDS OCTOBER. ACUF, ROY ALISON, LUTHER ALISON, LUTHER ALISON, LUTHER BIGNER, LAVERN BIG MAYBELE BONNER, LUTHER BONNER, LUTHER BONNER, LUTHER BONNER, JUGE BY BOONLY, BIG BL BROWN, NAPPY 0 BLOU'S THE ANNORS BASEFAIL MANORS | S ACCEPTED. MIN 19, 2000 AT 1 pm, c, Hand clopping grapel sg Low We man and Bad News Is Coming Lafter's Blues Sings Basis Smith The Lost of Ym going back_country In Goncet | IIMUM BID IS <u>\$6</u> <u>S.I.</u> !GOOD LU SOC, Mono, WOC Grcle, White WLP Mono, Black | Exc/M- M-/M- M-/M- | 97) Capital st409 91) Prestige 1020 97) Prestige 1005 100) Bluesway bls6028 161) Blueswille 1042 14/2) Yazoo 11005 | McDowell, Mississippi Fred McCHEE & S. TERRY McCHEE & S. TERRY McCHEE & S. TERRY McCHEE, & S. TERRY McCHEE, BOWN-IE McTELL, BLIND WILLIE | Play no rack n' roli Blues all around my head Blues & Falk A Long Way Fram Home Brownie's Blues | Green Dark Blue, Mano Dark Blue, Mano Hole Hole,Mono,Dr.3l,SmSpl | Emc/M- Exc/M- M-/M M-/M- VG+/M- | Moxy | V (12 new tracks) | |
| ON ENDS OCTOBER. ALLER, ROY ALLSON, LUTHER ALLSON, LUTHER ALLSON, LUTHER BG MAYBELLE BONNER, LURE BOY Bronny, BB & P. Seeger BROONIZY, BC BLL BROWN, CHALLS BROWN, CHALLS BROWN, NAMPY 0 BLODY & THE ANAORS Busefield Buse Bord | 19, 2000 AT 1 pm, c. Hand clapping gapet g Love Me mama Bad News to Coming Luther's Blassie Sings Bessie Smith The Lost of Tim going badk.country In Cancert | S.t. IGOOD LU SOC, Mono, WOC Grcle, White WLP Mono, Black | Exc/M- M-/M- M-/M- | 9%) Presign 1005 100) Bluesway bis6028 101] Bluesville 1042 112] Yazoo 11005 | McGHEE & S. TERRY McGhee, B & S. Terry McGHEE, BROWNEE McTELL, BLIND WILLE | Blues & Folk A Long Way From Home Brownie's Blues | Dark Blue, Mano Hole Hole,Mono,Dr.B,SmSpi | M-/M M-/M- VG+/M- | e/ | | 13.99 |
| ACUFF, ROY ALISON, LUTHER ALISON, LUTHER ALISON, LUTHER BACRE, LAVSIN BIG MAYTIELLE BONNER, JUGE BOY Broonzy, BIG & P. Seeger BROCHZY, BIG BIL BROCHZY, BIG BIL BROWN, CHARLES BROWN, NAPPY 0 BLICOV & THE ALNOORS Bearfail Blues Bond | Hand clopping gospel sg Love Me mama Bad News 5 Coming Luther's Blaes Sings Bessie Smith The Lost of I'm going back_country in Concert | SOC, Mono, WOC Gircle, White WLP WLP Mono, Black | Бис/М- М-/М- М-/М- | 100) Bluesway bis6028 101] Bluesville 1042 1412] Yazoo 11005 | McGhee, B & S. Terry McGHEE, BROWNEE McTELL, BLIND WILLIE | A Long Way From Home Brownie's Blues | Hole Hole,Mono,Dr.N.,SmSpi | M-/M- VG+/M- | e/ | | 13.99 |
| ALLSON, LUTHER ALLSON, LUTHER ALLSON, LUTHER BACKE, LAVERN BC MAYTELLE BONN-ER, JUGE BCY Broonzy, BIG & P. Seeger BROOK/27, BIG BIL BROOK/27, BIG BIL BROWN, VARELS BROWN, VARELS BROWN, NAPPY 0 BLCD/2 & THE ANNORS BusinFail Base Bond | Love Me mama Bad News is Coming Luther's Blues Sings Bessie Smith The Last of Fm going back_country in Concert | Gircle, White WLP WLP Mono, Black | M-/M- M-/M- | 102) Yazoo 11005 | MCTELL, BLIND WILLIE | | | | | | |
| ALLSON, LUTHER ALLSON, LUTHER BACER, LAVERN BG MANTRELE BONNER, LUKE BOY Broonuy, BB & P. Seeger BROONUY, BC BLL BROON, VARLES BROWN, NAPPY 0. BLIDUY & THE ANNORS BAUFFAIR BAUE BOY | Bad News is Coming Luther's Blues Sings Bessie Smith The Last of I'm going back.country In Concert | WLP WLP Mono, Black | M-/M- | | | | | | | | |
| BAKER, LAVERN BIG MAYBELLE BONNER, JUICE BOY Broonzy, BB & P. Saeger BROONZY, BIG BIL BROONZY, BIG BIL BROWN, INAPPY 0 BLDDY & THE JUNORS Busenfald Buse Band | Singa Bessie Smith The Lost of I'm going laadk.country In Concert | Mono, Black | Enc/M- | | MEMPHIS SLIM | Mother Earth | Mano Mano | Exc/M- | 54 40 | Casual Viewin' | 13.99 |
| BIG MAYBELLE BONNER, JUICE BOY BROONZY, BIG BL & P. Seeger BROONZY, BIG BLL BROWN, HARES BROWN, NAPPY 0 BUDOY & THE JUNKOS Butenfield Nues Bond | The Lost of I'm going back.country In Concert | | Exc/Exc | 104] Spivey 1007 | METCALF, LOUIS | I've go peace bros blues | Mano | M-/M- | Bent Wind | Sussex (Due Sept 1) | 14.99 |
| Broonury, BB. B. P. Saeger BROCH2Y, BIG BILL BROWH, CHARLES BROWH, CHARLES BROWH, INAPPY 0 BUDDY & THE LINKORS Buterfield Buse Bond | In Concert | 2 Lps, GF | Em/M- | 105) Capital 1513 106) Yazao 11020 | MORSE, ELLA MAE PATTON, CHARLEY | Barrelhouse BoogieBlues Founder of Delto Blues | Green Lab,Pramo,Mono GF, 2 Lps | M-/M- M-/M- | Blind Vengeance | S/T (with Harry Hess pre Harem Sc | |
| BROONZY, BIG BILL BROONZY, BIG BILL BROWN, CHARLES BROWN, NAPPY 0 BUDOY & THE JUNBORS Butterfield Blues Band | | C. 11. 11 | Exe/M- | 197) Origin ajl7 | PATTON, CHARLE | The Immortal No. 2 | | M-/M- | Freddy Curci | Then & Now | 13.99 |
| BROWN, CHARLES BROWN, NAPPY 0 BUDDY & THE JUNIORS Butterfield Blues Band | Big Bill's Blues | Gald, Mano Mono, Gald | Exc/M· M·/M· | 108) harvest sw11790 109) Bluesway blad004 | PROFESSOR LONGHAIR REED, JAWAY | Live on the Queen Mary The New Album | Blue | Exc/M- M-/M- | Goddo Goddo | Goddo | 7.99 |
| BROWN, NAPPY 0 BUDDY & THE JUNIORS Butterfield Blues Band | Last Session PL 1 | Hole, Mano | M/M Em/M- | 110) Bluesway bla6054 | REED, JAMMY | I Ain't From Chicago | 1973, Hole | M-/M- | Handsome Ned | Act of Goddo Collection | 7.99 |
| Butterfield Nues Band | Legend Thanks for Nothing | GF, Cut, WLP | M-/M- | 113) Bluerway bis6024 112) VeeJay 1095 | REED, JAMMY REED, JAMMY | Down in Virginia At Saul City | Hole Mono, Rainbow | M-/M- Exc/Exc | Jeff Healey | Get Me Some | 14.99 |
| | Same | | M-/H- | (13) Chem 407 | ROGERS, JAMMY | Chicago Bound | Lt. Blue, Mano | Exc/Exc | Jarvis Street Revue | Mr Oilman + 7 bonus cuts! (legit) | 14.99 14.99 |
| | Resurrection PigboyCrbehw Same | Gold Red | VG+/Exe M-/M- | 114) Marcury sm1655 | SAHM, DOUG | Rough Edges | GF, WLP 1984, GF | M-/M- M-/M- | Colin Linden | 1975-1999 | 14.99 |
| Butterfield Blues Band, Paul | Scime | Gald | Esc/Esc | 115} Arhooke 5029 116] Falkways fa2454 | Savoy-Doucet Cajun Band SEEGER, PETE | Les Harris Hame Music The Rainbow Quest | 1964, Gr 1960, Mono, Book | M-/M- | Lynx | Sneak Attack | 9.99 |
| BUTTERFIELD BLUES BND BUTTERFIELD, PAUL | East-West It All Comes Bock | Gold GF, WLP | Exc/M- M-/M- | 117] WB 2r2214 | Seeger, Pate & Ario Guthrie | Together in Concert | 2 Lps, GF, Promo | M-/M- | Lynx | We Are The People | 9.99 |
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| CANNED HEAT | The New Age Some | Cut, w/Sticker | Exc/M- Exc/Exc | 120) Testament (2212 | SHINES BAND, Johnny | Masters Modern Blues VI | | M-/M- | Mindstorm | Mindstorm | 9.99 |
| CANNED HEAT | Living the Blues | 2 Lps, GF, Cut | M-/M- | 121) Testoment (2217 122) Chess 411 | Shines, J/BigWalter Horton Shines, Johnny ShoeShine | Same Drop Down Mama | Mono, Lt. Blue | Esc/M- VG+/M- | Mindstorm | Back To Reality | 9.99 |
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| dr. John Elijott/Odetta/Etc. | Gumbo Tribute W. Guthrie Pt. 2 | 1941, GF GF, Green | M-/M- | 134) London ps551 | SPANIN, OTIS STANLEY BROTHERS | Cracked Spanner Head | Mono | Exc/M- M-/M- | We sell alr | nost every CD issued in Cana | .a |
| GOLDBERG, BARRY | And Friends(Mandell | Bloomfield) | M-/M- | 135) Collector'sClos 1p7 136) WP wps21890 | SUNNYLAND SUM | Slim's gat, thing gain' on | THORE I | VG+/M- | All prices are in SUS. Visa / Mast | arrand (118 checks / Money Onders | |
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| 90 GUY, BUDDY | This is | 1968, Gold | Exc/M- | 138) Presige fv1025 139) Bluesville bv1059 | TERRY, SONINY TERRY, SONINY | Sonny's Story Sonny is King | Mono Mono | M-/M- VG+/M- | | PINDLE RECORDS | Coldmine |
| 72 GUY, BUDDY | Man & the Blues Walking through woods | 1968, Gold Mano, Lt. Blue | Esc/M- VG+/M- | 140) Mercury sr61225 | THORTON, BIG MAMA | Stronger Than Dirt | Hole | M-/M- | Box 22120, 45 Ove | erlea Blvd., Toronto, ON Canada M | 4H 1C3 |
| GUY, BUDDY GUY, BUDDY | Left my blues. San Fran | Light Blue | M-/M- | 141) Mercury #61249 142) Arhoolie FI028 | THORTON, BIG MAMA THORTON, BIG MAMA | The Way It is In Europe | 1966, Mano | M-/M- M-/M- | 416- | 425-0476 • 416-425-7901 Fax | |
| Guy, Buddy & Jr. Wells | Play the Blues | 1972, Cut | M-/M- | 143) Checker \$ps3008 | VA Diddley/Waters/Walter | Super Blues | Light Blue | Bic/M- | info@spindle | records.com • www.canadiancds. | com |
| HALL, JUANITA HAMMOND, JOHN | Sings the Blues Can't Beat the Kid | Promo | Enc/Enc Enc/M· | 144) BluesClossics 26 | VA: L. Glinn/B. Tucher VA: S. House/ W. Brown | When women song .blues Negro Blues & Hollers | Mono Mono, Red Vinył | M-/M- M-/M- | LIVE AND RARE C | D-R'S FOR \$8.00 EACH. | |
| HAWKINS, BUDDY BOY | And Buddies 1927-34 | Mano | M-/M- | 145) LibCongress afs159 146) Sus ilp919 | VA: 3. House/ W. Brown VA: B.Brown/E.James/Hopk | Pure Blues Vol 1 | Brit Imp | Em./M | Shipping \$3.50 1-3 cd | | |
| HOMER AND JETHRO HOOKER, EARL | Barefoot Ballads Dan't Have to Warry | Mono, Black, WOC | Esc/M- VG+/M- | 147) RBF 9 | VAS.White/B. Macao | The Country Blues Vol 2 | Mono, Book Mono, 1950, Yellow, book | M-/M- M-/VG+ | Send \$3.00 for comple abcdlive@vahoo.com | for catalog or cmail for catalog and more sales. | |
| HOOKER, EARL HOOKER, JOHN LEE | Johnny Lee | 1972, GF, 2 Lps | M-/M- | 148) Fallways fp55 149) Spivey 1003 | VA:BL Jafferson/B.Smith VA:Coppa Taylor/S. Slim | Jazz Vol 2 Chicago Blues | Mano, 19 30, Tellow, Book Mano | M-/WG+ | Gary Smith, PO Box 99, 1 | fiddletown, NJ 07748 | |
| HOOKER, JOHN LEE | The Blues | Mono, SmSpl | VG/bic | 150) Yazao 1053 | VA:LGillum/C.Darling/ etc. | Harmonica Blues | | | Money orders preferred t Beach Boys Unsurpassed A | ut checks accepted, fas V. 7, 8, 9, 10, 13, 14, and Smile 4cd's each volume | |
| Hooker, John Lee Hooker, John Lee | . Alone w/John Mayall/GrHogs | Mano, 1970 1972 | M-/M- M-/M- | 151) Organ.lz ajłó 152) Testament (2218 | VA:I.Hurt/B.White/S.House VA:JB Hutto/E.Taylor | Mississippi Blues 1927-40 Goin' to Chicago | Mono | M-/Ene Enc/M- | Beatles Australian Tour 19 Beatles Complete Reeffor | 64(2cd) Yellow Dog Concert(2cd) 30/1/1969 Complete Sb. Yellow Dog | |
| HOOKER, JOHN LEE | The Falk Lore Of | RAinbow | Exc/M | 153) BlueeClass 8 | VA:JB Hutto/J.Wells/etc | Chicago Blues early 50's | Mana | Exc/M- | Beatles All Things Must Pa | ss pt1 electric set (Yellow Dog) 1cd | |
| HOOKER, JOHN LEE HOOKER, JOHN LEE | Plays & Sings the Blues Concert at Newport | Light Blue Black | Exc/M- M-/M- | 154) Orgin oj[2] 155] Spec sps2149 | VA:Joe Konsas/J. Estes VA:L.Hopkins/JL Hooker | Blues Memphis 1927-1939 Dark Muddy Battom Blue | -1972. | Mono M-/M- | Beatles Alternate Album V Beatles Complete BBC Ses | olume 1 (Walrus outs) 2cd sions on Lod mpeg format with software and booklet 1cd | |
| HOOKER, JOHN LEE | That's where it's at | | M/M | 156) Orgin oiló | VA:M.Minnie/L.Kimbrough | Country girls 1929-1935 | Mono | M-/M- | Beatles For No One (demo | s) Ledi | |
| HOOKER, JOHN LEE HOOKER, JOHN LEE | Simple the Truth Coast to Coast Blues | GF GF | Exc/M- M-/M- | 157) Jemf106 158) Momfish s3803 | VA:McTell/C.Weaver/Moes VA:Memph Minnie/J.Kansas | Atlantic Blues 1933 Low Down Memphis 8H8 | Mono Mono | M-/M- M-/M- | Beatles It's Not Too Bad (I | Volume One and Two (8cd each volume) Evolution of Strawberry Fields) Icd | |
| HOOKER, JOHN LEE | Live at Soledad Prison | Hole | M-/M- | 159) BlueThumb bts6000 | VAShanoRed/Lewis/McDow | Memphis Swamp Jam | Hole, 2 Lps, GF | Enc/M- | Beatles Last Year (Abbey I Beatles Pepperland (mono | | |
| HOOKER, JOHN LEE | Live at Cafe Au-Go-Go Free Bear & Chicken | Mano, Blue 1974, Hole | M-/M- Exc/Exc | 160) Origin oi117 | VA:R.Johnson/James/Hurt | Mississippi Blues No. 3 | Mono | M-/M- | Beatles Twickenham Sessi | ons (8cd) | |
| HOOKER, JOHN LEE HOOKER, JOHN LEE | Urban Blues | 197 4, 1904 | Em./M- | 161) County 542 162) Buddah bdii/7511 | VA:S.McGhee/D.Macon et VA:S.Pryor/Hooker/Arnold | Early String Bands Vol 2 Electric Bl Chicago Style | w/Book, Mono | M-/M- VG+/M- | Beatles Ultra Rare Trax Vo Beatles White A bum Mon | | |
| HOOKER, JOHN LEE | You miss I'm I got' im | | VG+/Ex | 163) WB 2x56483 | WALKER, T. BONE | Very Rore | 2 Lps, GF, WLP,Decal | Exc/M- | Beatles White A burn Sessi Black Subbath Neurosetta | ons 4cd Night Uk 1972 & Germany 1971-1972 Sb I lod | |
| HOOKER, JOHN LEE HOPKINS, LIGHTNIN' | & Seven Nights Country Blues | Gald, Mano Mano, Gald-White | Exc/Exc VG+/Exc | 164) RCA lpv577 165] Chess 60026 | WASHBOARD SAM Waters, Mud & Howlin Walf | Feeling Lowdown London Revisited | GF, Cut Cut, GE, Oronge | M-/M- M-/M- | Bruce Springsteen Passaic | Nights 9/19/78 3cd | |
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| HOPICINS, LIGHTNEN' HOPICINS, LIGHTNEN' | Walkin' this roadmyself Blue in My Battle | Hole, Dark Blue Mono, Dark Blue, Hole | Esc/M- VG+/M | 167] Chess 1501 168) BlueSky jz35712 | WATERS, MUDDY WATERS, MUDDY | The Real Falk Blues Live | Lt. Blue. Mono WLP | Esc/M- Esc/M | Cheap Trick Chicago 79 1c Chicago Texas Pop Festiva | d | |
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| 2 | HOMEN* WOLF HOMEN* WOLF BUT, MISSISSIPI JOHN 20 HURT, MISSISSIPI JOHN JACOB, JITTE WATER JAAES, EA JOHN BRM JAAES, EA JOHN BRM JAAES, BURGE JAAES, SIP JEFESON, Bind Lemon JOHN, JOHNNY UTTE JOHNSON, Bind Willie KNG, Abert/Ok BuSH Lapsey Band/Laweillabh Landwijfy LIPSCOMB, MANCE LITTE WATER LOTROK-Copple Clarwool | HOWLRY WOLF Album HOWLRY WOLF Album HOWLRY WOLF The Beal Folds Blues 48 HURT, MESSESSIPFI JOHN Today/ MACDESUTTE WAITER Blue Midnight Vol 3 JAAES, E.A.DHN BMM. Whose Muddy Shoes JAAES, S.DHN BMM. Whose Muddy Shoes JAAES, S.DHN BMM. 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JOHN Blavi, Whoe Muddy Shoes Lt Blue, Mono JAMES, BANOTE Special Blue Stress Blue HUT, MSSSSEPH JOHN Todayi Hut Blue Midayi Shoes JAMES, SANOTE Special Blue Stress Blue JAMES, SANOTE Todayi Todayi Hut Blue JAMES, SANOTE Todayi Todayi Hut Blue, Mono JDHN, JOHN JUTTE Fundy from Chicago JOHNSON, Blind Lemon King of the Country Blues Mono JDHN, JOHN JUTTE Fundy from Chicago JOHNSON, Blind Ville Praise Golf mostified NNG, Abert/Oile BLSH Leadbally MUL, GR Shoes Hut Blue, Mono Langues Band, anendlabhi Hut Blue Shoes Multi Toda Nucl. Form Blue Blue, Mono LGPTRON, Crippie Clammon & Walter Tom Res South UTBE WAITER LITTLE WAITER Hote to ne you go Lt Blue, Mono K Malier Toda 3 | HOWLPY WOLF Albam Em//M- HOWLPY WOLF The Real Folk Blues Lt. Blue Mr//M- HOWLPY WOLF The Real Folk Blues Lt. Blue Mr//M- BURT, MSSSSPPI JOHN Today1 Gold Em//Soc D1 HURT, MSSSSSPPI JOHN Today1 Oronge Mr/Bc JACOBS, TITE WAITER Bue Nidright Vol 3 Mono Em//M- JAMES, E.B./ORE Special Blues Series Blue Mr/M- JAMES, S.B. Today1 Today1 Mono Em//M- JAMES, S.B. Statistic Blues Series Blue Mono Mr/M- JAMES, S.B. Bind Lennon King of the Country Blues Mono Mr/M- JEFFESON, Bind Lennon Funky from Chicogo | HOMBUS, LICHTNIKG Taxes Blue Mon SmSpl VG4/Mill 1600 Chass 1 (30) HOMBUS, LICHTNIKG Taxes Blue Mon SmSpl Eir/Mill 1701 Chass 1 (30) HOMBUS, WOLF The Bacil Folk Blues Li Blue Mill 1701 Chass 1 (30) 48 HURT, MISSESSIPH JOHN The Innormal Gold Eir/Mill 1721 Teatment (210) JAACES, ES, JOHN BBM Mines Muddy Shees Li Blue, Mono Eir/Mill 1721 Godet Ipa314 JAACES, ES, JOHN BBM Wines Muddy Shees Li Blue, Mono Eir/Mill 1721 Godet Ipa320 JAAES, ES, AJOHN BBM Whose Muddy Shees Blue, Mono Eir/Mill 1723 Delmark du203 JAAES, ES, AJOHN BBM King of the Country Blues Mono, 2 Los, OF Mill Teatoment 2005 JAMES, SDF Today! Today! 1966, Gold Mill 1771 Achocia 2020 JAMES, SDF Today! 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James F. Cullinan, owner of Finbarr International writes -

Until now you could only get this double in the shops for \$22.99; but now we at Finbarr, the doo wop specialists, are making it available at just a fraction of this price!

If you are new to doo wop or are trying to start a collection, then this is the CD-set you need; for it contains some of the all-time classics of doo wop; and also some great tracks which don't usually show up on other such compilations!

Here is 100 minutes of classic American teenage music about love and having a good time. Here are songs from a time of innocence when there was no 'message' imparted: you only had to enjoy them and wallow in *that sound*. 'That sound' usually consisted of 3 to 5 male voices which dominated the record. The sound was fulsome and usually gimmicky. These guys made all sorts of sounds which were sneered at by the music establishment, wonderful sounds which were forced underground with the coming of the beat groups in the mid-60s. The instrumentation was always subservient to the voices and yet was used in a way to heighten their impact.

This is one terrific package. All types of the r&b/r&r group sounds are here. Smoochy ballads are alongside rockers, major hits alongside obscurities, black groups and white.

The set opens with Frankie Lymon & The Teenagers' Why Do Fools Fall In Love?. It topped the British hit parade in the summer of '56 on the strength of its catchy rhythm and bootin' sound. 13-year-old Lymon began a vogue for 'kiddie-lead' singers and his brother Lewis Lymon got in on the act with his own group, The Teenchords, and cut I'm So Happy. This track really belts, the group aided by a slappin' bass and a bootin' tenor sax solo. Another kiddielead group was Little Anthony & The Imperials. They cut Tears On My Pillow and got a monster hit with it. Never mind any version you may have heard in recent years: this is the version with soul and atmosphere. It thrills as much today as it did in 1958.

Two years later Little Anthony and his group scored another big hit with *Shimmy Shimmy, Ko-Ko Bop.* Doo wop groups were heavily into hip nonsense sound; that's why they're so cool. They did with their voices what a later generation would do with their guitars. Dig the raw gimmickry of The Silhouettes' *Get A Job*, which in 1958 shot up the U.S. Top 100 like a rocket. It was powered by their inane chanting of 'sha-na-na'; it sums up the whole anarchic, yet innocent, gibberish of 50s' r&r. The Silhouettes' record is an all-time classic, likewise The Monotones' *Book Of Love*, another massive hit, with its gimmicky bass voice hook.

The bass was king in doo wop. It was used to massacre the Rogers/Hart standard *Blue Moon* by The Marcels, and gave the group a transatlantic no.1 hit in 1961. The Marcels' record deploys every doo wop gimmick in the book: a hammerin' bass, a wailin' lead baritone, falsetto, gibberish harmony. The Regents also struck paydirt in 1961 with a manic piece, *Barbara Ann.* What a gas! The lyric is puerile, and the focus is on the 'ba-ba-ba' bass, the wailin' falsetto lead, the furious rhythm and the screamin' tenor sax solo. The Beach Boys couldn't get any-where *near* this sound! (Though I must admit I do like their version.)

Rock'n'roll and doo wop are often synonymous, as demonstrated by The Del-Vikings' *Come Go With Me*, a huge hit in 1957 (on the charts for 8 months!!). What a party record! Play it loud! What a gas!

A really knockout track is The Videos' Trickle, Trickle from '58. This up-tempo item with its loose yet tight rhythm is probably best known via The Manhatten Transfer's version; as good as the latter is The Videos remain the version, and is much prized by doo wop collectors who, until now, could only get this on CD via Rhino's £55 box set.

Not all doo wop was manic; on the contrary, most of it was balladry, and some of it was serious, especially in the earlier years. We're treated here to the 1951 recording of *The Glory Of Love* by The Five Keys. This was one of the most played records on black radio stations and it's easy to see why. There is no other version like it. Rudy West's lead is so soulful and heartfelt, and the overall sound envelopes you in its romance. Similarly The Orioles' 1953 smash hit *Crying In The Chapel* is so beautiful it almost hurts. Lead singer Sonny Til's voice was made in heaven. You can call this soul, doo wop, r&b or whatever – it belongs to whatever category great music comes under. *Crying In The Chapel* was one of the records featured in the soundtrack of *American Graffiti*, as indeed were several of the other tracks featured in this 2-CD set.

Before The Marcels began the doo wop vogue for slaughtering standards groups invariably performed them in a 'straight' fashion, but always infused with soul. One of the all-time great recordings of a standard by an r&b group is *I Only Have Eyes For You* by The Flamingos. What a cool and innovative arrangement! This is r&b harmony raised to heavenly heights! It was a huge hit in 1959, and to this day remains some people's all-time favourite r&b group record. It is pure aural luxury.

But get this CD-set not just for the fabulous big hits but also for the glorious titles you don't often find on other compilations, such as The Cuff Links' Guided Missiles. The American concern with nuclear war at the time inspired this magical lament for a girl whose bad behaviour hits the lead singer's heart like 'guided missiles'. Here is the sound of mid-50s' Los Angeles' doo wop. It's raw, atmospheric, heartfelt – in fact almost everything that today's sanitised music lacks. Listening to this recording is like entering another world: it simply immerses you in its soul and harmony. This could be music from another planet. Other L.A. records are here by The Cameos, The Meadowlarks and The Dootones: all beautiful odes to love.

Back on the East Coast in the mid-50s appeared The Five Satins (*I Remember*) In The Still Of The Night, possibly the most loved doo wop record of them all. It got a new lease of life on the Dirty Dancing soundtrack, as did The Spaniels' Goodnight, Sweetheart, Goodnight when it was featured in American Graffiti.

Also on the Graffiti soundtrack was The Skyliners' sublime Since I Don't Have You. I recall r&r writer Bill Millar telling me in the 60s that this was his all-time favourite record. Not a surprising choice: this 1959 smash is a *beautiful*, *heartrending record*. It absorbs you in its sadness, yet somehow elevates you. It's got to be one of the most beautiful group records ever made.

Almost everyone reading this will be familiar with The Diamonds' *Little Darlin'*: well, for a change this time we get the *original* version by The Gladiolas which was also a hit in 1957. The Gladiolas evolved into Maurice Williams & The Zodiacs whose 1960 transatlantic Top Ten hit *Stay* is featured here. Others have since done Stay, but none can match the thrilling sound of the Zodiacs' record.

As I say, this set offers plenty of variety. We are treated to solid black harmony with The Wrens' *Come Back My Love* and The Chords' *Sh-Boom* (hilariously lampooned by Stan Freberg: 'Hey, you guys, we're gonna cut a rhythm'n'blues' record: I want you to stuff some rags in your mouth'). We get The Penguins in ballad mode (*You're An Angel*) and in rockin' mode *Ookey Ook* (this is a gas). And there's the delicate balladry of The Clovers on their big '56 hit *Devil Or Angel*. There are white group records here: Dion & The Belmonts' *I Don't Know Why* in terrific sound, and the perenially popular *A Teenager In Love*. It seems as if every white group has performed *Remember Then*, but The Earls' 1962 original remains the best. A true classic. And Randy & The Rainbows' 1963 original of *Denise* leaves Blondie's version way behind; it has more drive.

Though r&b harmony was sneered at by the 50s' musical establishment it was very rare for it to get banned. But that's what happened to Harvey & The Moonglows' *Ten Commandments Of Love*, considered sacrilegious by radio programmers. It didn't stop this snail-paced ballad from becoming the group's biggest hit.

Daddy's Home by Shep & The Limelites is another universally much loved doo wop ballad. This lovely, simple song and Shep's tender yet soulful delivery makes it one of the many highlights of this superb CD-package.

Another gem is the only female item here: The Chantels' immortal *Maybe*; what can be said about this record that has not been said a thousand times before? It was probably the first real girl group record (1957), and is remarkable for the pleading, wailin' lead and haunting group support. The sound is murky, but Arlene Smith's magical lead was always clear and striking.

Another treat is The Drifters' knockout Money Honey from 1953: Presley's version was great, but no one could match The Drifters': it was dirty, had echo, and one hell of a bootin' sax solo. This record sounded menacing! A killer! Other Drifters' originals appear, from the group's later incarnation, Up On The Roof (1962) and Under The Boardwalk (1964); decades later these still remain the definitive versions. We are also treated to the pure magic of The Platters' Only You and The Great Pretender. Tony Williams' lead tenor will thrill lovers of good music forever!

Some of the recordings on this collection may not be true 'doo wop', but with music *this* good who cares?

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| Merie Haggard | A Friend In California dj | Cap 2991 | V-/21- | \$5 00 \$2 00 | Epic 36484 v-/m- \$2.00 Joe Stampley Saturday Night Dance |
| | Best 2951 | | v+/m- | \$4 00 | Epic 34732 dj v+/m- \$3.00 |
| | V Early Morning Rain | Caraden 2468 | v/v | \$2.00 | Statler Brothers 10 th Anniversary |
| | IV Travelun' Light | RCA 4772 | v/m- | \$3.00 | Mercury 5027 m-m- \$3.00 |
| | IV Country Music In Sou | | ve/m. | \$5.00 | Statler Brothers Best Of |
| Emmylou Harris | | WB 1500 | s+/m- | \$1.50 | Mercury 1037 m-m- \$1.50 |
| | Picces of The Sky | WB 2284 | 4-14 | \$2.00 | Ray Stevens Crackin' Up ac |
| | Blue Kentucky Girl | WB 3318 | v+/v+ | \$1.00 | MCA 42020 Scaled \$2.00 |
| Highway 101 | Highway 101 ec | WB 25608 | m-/m- | \$1.00 | Ray Stevens Surely You Joust IIC |
| David Houston* | You Mean The World To | Mc Epic 26338 | V-/V- | \$2.00 | MCA 5795 Sealed \$2 (II) |
| David Ilouston | From Houston To You | Excelstor \$80005 | m-/m- | \$4.00 | Ray Stevens Have Returned as |
| Ferlin Husky | Freckles & Poilrwogs | ABC 838 | 1/5 | \$2.00 | MCA 5635 Scaled \$2.00 |
| Sonn Lames | Best Of na | Cap 2615 | vA- | \$2.50 | George Stratt # 7 |
| Sonny James | Hit Sounds Of | Cap 6639 | 5.005 | \$2.00 | MCA \$750 |
| Soam James | That's Why I Love You | Cap 11067 | sA. | \$2.50 | George Stratt Greatest Hits |
| Souns James | Young Love | Canden 2140 | sulv- | \$2.00 | MCA \$567 m-5 · \$3 (4) |
| Soams James | The Sensational | Cap 804 | 4.45 | \$2.50 | George Strait Merry Christmas Straight To You |
| Simo lames | Here Comes Hones | Cap 80849 | 8-15- | \$2.00 | MCA 5800 m-m 5+50 |
| | Hangang Tough 18 | MCA 3911 | Nealed | \$3 (11) | George Stran Laving It Up 14 |
| | I ve Always Been Crazy | RCA 29"9 | v-/m- | \$2.50 | MCA 6145 m-m \$4 (a) |
| Waylon Jennings | | Time Life 202 | Sealed | \$6.00 | Bills Swan 1'ni Into To Loving You |
| Waylen Jennilija | | RCA 4247 | - /m- | \$3.00 | Epic 37079 Sealed \$3 (2) |
| Dickey Loe | Ashes Of Love | REA 4715 | v 4m | \$3.00 | Bills Swan You re OK, I'm OK |
| Dickey Lee | Crying Over You | RCA 484? | 8-14- | \$2.50 | ARM 48486 dh v m- \$3.00 |
| Johnny 1 ce | Sounds like su | Asylum 60147 | Sealed | \$2 (10) | Hank Thompson Movin On |
| Josh Logan | Somebody Paints The Wa | | ¥/18- | \$2.50 | Dot 2003 m-m- \$440 |
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| Noner Miller | Gelden Hits Painted Poetry | Stardan 1011 | s m. | \$3 00 | Mel Tillis M M-Mei |
| Roger Miller Rojer Miller | Return Of | Smash 27061 | NCALCO . | \$2.001 | MGM SHD2 - \$2.00 |
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| Ronnie Milsap | One More Try For Love | RCA SUIG INC | 1+/m- | \$3 (10) | WH 25435 mm 5 52 (11) |
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| Willie Nelsen | The Promi sland | Col 40127 | v-fm- | \$2 511 | Tanva Tricker Best Of |
| Willie Nelson | Always On My Mind | Col 17591 | m-/m | \$3 (8) | MCA 5157 m-m- \$4 m |
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| Oak Rudine Boys | Bobbie Sue 8. | MCA 5294 | Sealed | \$2.00 | MCA 918 m-fm- \$1.00 |
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| Ray Price | Take Mc As I Am | Cal 9606 | 1-14- | \$2 50 | MCA 5440 ac Sealed \$3.00 |
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Bill Melton P.O. Box 51587

Bowling Green, KY 42102

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Dennis Serdel 339 Oakwood Lane Perry, Michigan 48872

SALE

Elwood and Beck do differ by degrees. Elwood's efforts will probably be a little less palatable to rock purists, based on the fact that his music skews more toward a rap regimen.

Bush," "Love Hook," "Peaches" and "Stockboy" would probably sound right at home on a Snoop Dogg album, while "Slow" and "Picture Of You" feature sensual, sinewy grooves propelled by prominent hip-hop rhythms. At the same time, a distinct pop prescience permeates these tunes, from the incredibly imaginative reworking of Gordon Lightfoot's "Sundown" (an experiment that ought to earn Elwood his first chart single) to the classic combination of idyllic melody and catchy chorus in "Red Wagon" to the looselimbed shuffle of "Forty Five."

If the ability to bend boundaries is the key to success, as most music biz types attest, then Elwood's endeavors ought to earn him ample rewards. In short, Elwood is outstanding.

- Lee Zimmerman

DOLLY VARDEN The Dumbest Magnets Evil Teen (10014-2)

My major concern when sitting down to pen this review was how to avoid the inevitable clichés, and I promised myself to make a serious attempt at dodging overused adjectives, such as "unbelievable," "excellent," "breathtaking," "unique," "vibrant," and worst of all, "refreshing." The only problem with that plan is, Dolly Varden is all of these and more.

An alt-country band out of Chicago, Dolly Varden vacillates between a Gram Parsons/ early Eagles sound, a Cowboy Junkies vibe and something totally original that I can't quite seem to put my sizable guitar-chording finger on

The band's founders, husband and wife singer/songwriters Steve Dawson and Diane Christiansen, were the buzz of the underground country scene 10 years ago, billing themselves as Stump The Host. But with Dolly Varden, they have kicked things up another notch. Christiansen's vocals are like a hybrid of The Bangles' Susanna Hoffs and Linda Ronstadt, if you can imagine that. The

music runs knee deep in mood swings, from

the ethereal "Some Sequined Angel" and

"Balcony," to the power pop of "Second

Chance" and "I Come To You." But it all fits

together, like pieces in a dime-store jigsaw

puzzle, creating one scenic landscape of sonic

sounding guitar riff that will stick with you

like honey on your skin, with resplendent

harmonies and an understated musical foun-

dation that sets the mood for the country

strains of "The Thing You Love Is Killing

You." One of the most addictive doses on the

record is the title track, "The Dumbest

Magnets," with intense lyrics such as, "Your

nervous laughter is contagious/My will has

broken down in stages/We've scraped the

bottom of the block together.../The dumbest

the band's ultra-somber The Thrill Of Gravity

from a couple of years ago in that they are

rocking things up just enough to make it

5.00 5.00

The Dumbest Magnets is a departure from

magnets hold together.

"Apple Doll" features an almost oriental-

elegance

September 8, 2000 GOLDMINE #525

> interesting. It's refreshing. Yeah, that's what it is. Refreshing.

- Michael B. Smith

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SLEATER-KINNEY All Hands On The Bad One Kill Rock Stars (KRS 360)

Sleater-Kinney's fifth album opens with a track expressing an emotion never before heard on their records - worldweariness. In "The Ballad Of A Ladyman" it's all too easy to assume lyrics such as "They say I've gone too far/with the image I've got/And they know I'd make a mint/with a new plastic skin/and a hit on the radio" are at least semi-autobiographical. This is a band known for their defiance, both musically and professionally. Does a line such as "Now who would have believed this riot grrrl's a cynic?" (from "#1 Must Have") mean the tag of "critic's darlings" has become too heavy to hear?

Well, not quite. The band does grapple

(Please see New Releases page 118)

Richard Thimsen 1565 Sundance Dr., Marion, IA 52302 319-377-7660

| Artist | ges is \$3.25 and 25¢ for each ad Title | Labei | Orade | Price |
|----------------------------------|---|---|-----------------|-------------|
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| Serosmlith | Toys in the Allic | Columbia-PC-33479 | VG+/VG+ | 4.00 |
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| Rowner, Tackners | Hold Out | Asykum SE: S11 | NM/NM | 4.00 |
| Buckley, Tam | Tim Buchley 1 | Sektra-EKS-74004 | NM/VG | 4.00 |
| Bullalo Springfield | Last Time Anund | ATCO- SD-33-256 | VG+/NM | 6.00 |
| lynla | Bynia | Asylam SD 5056 | VG+/VG+ | 4.00 |
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| Colline, hady | Crosswinds | Atlantic-SD-7300 | NM/NM | 5.00 |
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| allagher. Rory | | A&M SP 4704 | VG+/VG+ | _300 |
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| ave. Mervin | | Matown-5939ML (J) Motown-5295-MLC | VG/VG | 2.00 |
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| K.C. athe Samshini | | TK-612 | NM/VG+ | 2.50 |
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| Anthis Juliuny | Brithfully | Columbia CS_8219 | VG/VG |
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| ure Prattle League | the Union Cap. Incredible Two Lane Highway | Columbia CS-9715 | NM/NM |
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| Dostadt Linda | Hasten Down the Wind | Aavham-7E-1072 | NM/VG+ |
| ush | 2112 | Mercury- SRM-1-1079 | NM/NM |
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| eveninsen. Doc | Live Live | Command- RS-901SD | NM/VG+ |
| hearing George | Luliaby of Birdland | Pickwick-PC-3039 | VG+/VG+ |
| Imon Certy | <u>Save Me</u> M Hotcakes | Elektra-7E-1002 | VG+/VG+ NM/NM |
| | kel Paraley, Sage, Rosemary an | d Thume Col.KCS-936 | |
| now. Thoebe | Never Letting Go | Columbia-IC-34875 | VG+/VG |
| pringlield Rick | Wurking Class Dog | RCA-ARL1-3697 | NMNM |
| pringfeld, Rick | Success Hasn't Spolled Me Ye | RCA-AFL1-4125 | NM/NM |
| aul Groove | Album Name (Hits) | SL 6678 | VG+/YG+ |
| tecty Dan | Gaucho | MCA:6102 | VG+/NM |
| tecty Dan | AIA | ABC-AA-1005 | NM/NM |
| teely Day | Preizel Logic | MCA-1593 | NM/NM |
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| tevens', Ray | Greatest Hits | Barnaby Z-30770 | VG+/NM |
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| upertramp | Crisisl What Orisis? | A&M SP-4560 | VG+/VG |
| | Songs About Buildings and Food | | NM/NM |
| hree Sume | Suma from the Big Chair | Mercury 824-300-1 | NM/NM |
| hree Suns ownuend, Pete | Let's Dance Emply Glass | RCA-LPM-1578 | VG+/VG |
| rower, Robin | Bridge of Sighs (Green Lbl) | ATCO-SD-32-100 | NM/NM |
| alsh loc | The Best of los Walsh | MCA-37052 | NM/VG+ |
| | There Gues the Neighborhood | Asylum/5E-532 | NM/NM |
| aring Fred | Now is the Caroling Season | Capitol T-896 | NM/NM |
| anatck Dionne | In Paris | Scepter-5.534 | NM/NM |
| author Report | Heavy Weather | Columbia-PC-34418 | NM/NM |
| et Willie | The Wetter the Better | Capricom CP-0166 | VG+/VG+ |
| Dite Barry | I've not so Much to Give 20 | Ith Century: T-407 | VG/NM |
| httman Slim | Slim | Imperial-LP-12436 | NM/NM |
| ho. The | Mealy Bealy Big and Bouncy | MCA 37001 | NM/NM |
| inge | Back to the Egg | Columbia-FC-36057 | NM/NM |
| Vings | At the Speed of Sound | APL/Capitol SW11525 | VG+ / VG+ |
| Vonder. Stevie | Music of my Mind | Tamla-T314L | VG/VG |
| Vonder, Stevie | Songs in the Key of Life (No | Bidt) Tamla 13-340C (2) | |
| right Gary | The Dream Weaver | WB-BS 2868 | NM/NM |
| Z Top | Harvest Moon | Reprise MS-2032 | VG+/VG+ |
| Au Abdd | Elimators | WB-85-23774 | NM-NM |
| arma Frank | Apostrophel | Discreet -DS- 2175 | NM/NM |

| artist/title RIKK AGINEW AI By Mysolf ANIMALS- House Of The Rising SuryBoom Boom | age + Insurance will be added to your order. Thankal | |
|---|--|------------------------|
| ANIMALS- House Of The Rising Sun/Boom Boom | label | cov/rac |
| ANIMALS- DON'T LO MO BA MISLINGARIANTIC'S ALLA | (Frontion) RARE 1982 So Call PUNK ROCK LP! (JAPAN EMI) RARE JAPAN 45 WPICTURE INSERT! | VG++M- M-/M- |
| JOAN BAEZ Farswell, Angelina | -Gogo (JAPAN Rak) RARE JAPAN 45 w/PICTURE INSERT? (Viinguard) mono | M /M- VG++/VG++ |
| EATLES- Red Sale In The Sunsel/Matchbox | (Collectables) "British Import Series" 45 rpm w/pic sleevel | M-M- |
| FATLES- Beebee Greatost | (CAN_Capital) Exact relisive of unique Canada-only cover! (HOLLAND Odeon) 16 of their greatest early tracks! | MANG++ |
| BEATLES- A Hard Day's Night BEATLES- HELP! | (CAN, U.A.) Yellow "sunray" label later pressing-stilt RARE! (Apple) | M/M- VG+#/VG+ |
| BEATLES- Revolver | (Apple) | VG++NG+ |
| SEATLES- Hey Jude SEATLES- Abbey Road | (CAN Capitol) Later purple tabel Canadian Issuel (Apple) Original pressing! | M-NG++ VG++NG+ |
| EATLES- A Collection Of Bealles Oldies | (UK Parlophone) blk/wht label later pressing | M-NG++ |
| EATLES- 1962-1986 | (Apple) Original red Apple label? (Apple) 2LP wityric inner sleeves? V/ | VG+NG+ 3+NG++NG+ |
| IEATLES- 1967-1970 M ATLES- Rock 'N' Roll Music Vol. 2 | (Apple) 2LP whyte inner steeves! (LIK MEP) Hent to that 1976 LIK best of LIP) | VG⊷+(all) M-Mi |
| EATLES- 1st Live Recordings Hamburg, Ger., 1 EATLES- Love Me Do (12" single wicover) | 982 Vol One (Pickwick) | VG++/M |
| ECK, BOGERT & APPICE- seme | (UK Partophone) Nice '82 12" single with mine version of "L.M.D. (Epic) Hard to find ORIG_YELLOW LABEL! | VG++NG++ |
| CHUCK BERRY- From St. Louis To Frisco CHUCK BERRY- Concerts In B. Goode | (Mercury) (Mercury) | VG+/VG++ VG++/VG++ |
| RIC CARMEN- same CARPENTERS- Close To You | (Arista)Orig. GOLD FOIL cover LP by the "Raspluenies" leader! (A & M) Original brown label! | VG++/VG++ M-/M- |
| AY CHARLES A Portrait Of Ray | (ABC) | VG++M |
| OHNNY CHINGAS- No Habio Ingles RIC CLAPTON- 461 Ocean Boulevard | (Billionaline) s81 in the shrink wrap! (RSO) PROMO secker on cover! | M-/VG+ VG++/VG+ |
| EEP PURPLE- Made In Japan IONOVAN- Catch The Wind | (Warner Bros.) 2LP One of the all time GREAT LIVE LPSI (Hickory) STEREO origi | VG+(all) VG+VG++ |
| HE DOORS The Soft Parade | (Elektra) GATEFOLD COVER "butterity" label? | M /M |
| ARTH, WIND & FIRE Head To The Sky | (Elektre) red labolf (Columbia) | M-NG++ VG++NG++ |
| LYING CLOUDS- Traditional Music From Ireland | , England & Scotland (Adelphi) (cc) The title says it all:) (Jive) Orig. '87.46 whexy picture sleeve photo! | VG++#4- |
| ICHAEL WILLIAM GILBERT- The Call | (Glbex) private '80 strange mix of electronic' trippy lazz fusion! | VG++/M |
| RAND FUNK- Hits | (Capitol) w/nnor sleeve! | G+/VG+/VG+ M-/VG+ |
| RATEFUL DEAD- American Beauty | (Warner Bros.) "street scene" tabel-My personal fave Dead LP! | VG++/NI- |
| HE GUESS WHO- American Woman | anza (Yaurus) Obecure South American foll/tockt (RCA) Original orange label GATEFOLD COVER! | VG++NG++ VG++NG |
| AGIBIS- seme | (Motromedia) sit. warp plays fine (§ 1 3/4 grams! RARE) (PHIL, Binckgold) w/Nike Honopol of "JUAN DE LA CRUZ" | VG/VG++ M-/VG++ |
| EATHER BLACK- same | (Double Bayou) siL warp plays @ 1 34 grans RARE PSYCHI (CAN Epic) Scaros 1978 HARD PROG/ROCK: WLPI | VG+/VG+ VG+/VG++ |
| IMI HENORIX EXPERIENCE- Are You Experience | ced (Reprise) grande label | VG+/VG++ |
| MI HENDRIX EXPERIENCE- Electric Ladyland MI HENDRIX EXPERIENCE- Smarh Hits | (Reprine) orange label | VG+MI-M- VG+NG++ |
| IMI HENDRIX EXP./OTIS REDDIVIG- Historic Pe | srformances. (Reprise) (cc) STILL IN THE SHRINK! orange (b) | VG++M VG++VG+ |
| RON BUTTERFLY- Heevy | (MGM) mono Orig, cov. reads" I'm Into Something Good"1 (Alco) yellow Ibl. Their hard to find 1et LP1 | VG++NG++ |
| RON BUTTERFLY- In-A-Gadda-Da-Vida EFFERSON AIRPLANE- Flight Log 1986-1976 | (Alco) yellow Ibl. (Grunt) 2LP w/BOOKLET! | VG++/VG++ |
| ETHRO TULL: Aqualung | (Reprise) brown label | VG++/VG++ |
| ANIS JOPLIN- Peed JST US- same | (Columbia) (J-U 1000) '79 private dual guitar runal rock1 Autographed. | VG↔NG↔ VG↔/VG↔ |
| ING DIAMOND: Fatal Portrait | (Roadrunner) wAnsent! (Atlanéc) | M-M- VG++/VG++ |
| OHN LENNON- Imagine | (Apple) w/Inner sleeve no Inserts. Ong "mfg. by Apple" label? | M-/VG++ |
| ONH LENNON/YOKO ONO- Double Fantasy | (Apple) Still In the shrink, winner sleeve? "Mig. by Apple Ib!"? (Geffen) MINT wonginer Inner sleeve! | M-/VG+→ M-/M- |
| OVIN' SPOONFUL- The Best Of HE MAMAS & THE PAPAS Cess, John, Michell | (Kerne Suira) inclusio all 4 PHOTOS | VG+NG++ |
| AUL MCCARTNEY- Ram | (Capitol) Black label | VG++/VG++ VG++/VG++ |
| OODY BLUES- A Question Of Balance | (In Records) (woo) mano Scarce 1983 LP* (Threshold) winsertl | VG/VG++ |
| OODY BLUES- Seventh Sojourn | (Threshold) w/tyric sleevel (Jewel) Private lonerfolkie LPt Looks to be early 70'si? | VG++/VG++ |
| AN MORRISON- Moondance ARRY NILSSON- A Little Touch Of Schwilsson I | (Warner Brost.) Orig. green "WB" (abolf | VG++NG+ |
| HE JIMMY OWENS IMPACT- same (Imp | ent) RARE early 70's Christien rockd. Same label as JOSHUAI | VG++M+ VG+/VG++ |
| ACIFIC GAS AND ELECTRIC- same | (Columbia) Original "360 Sound" labeli (Columbia) | M/VC↔ M-M |
| LAN 9- Frustration | (Voxa) Now hard to find '81 neo-PSYCH LP! SEALED! | SS |
| ROGOL HARUM- The Best Of | (Epic) Original yellow label! (A & M) A great overview of this great bandt w/Robin Trower! | VG++M VG++NG++ |
| ETURN TO FOREVER fee CHICK COREA- Hys | mn Of The Seventh Day. (Polydor) Still in the shrink wrapi (Monthythm) Not sulfmore like easy listening lounget?* | M-WG+ M-M- |
| OLLING STONES- England's Greatest Hit Maker | rs (London) 70's pressing top copy! | M-M |
| OLLING STONES- Now! | (London) 70's pressing. Ihis one is also a beaut! (London) 70' press. If you want great listening copies act now! | M-/M- |
| OLLING STONES- Out Of Our Heads | (Landon) 70's pressing I believe (Landon) ORIGINAL DARK BLUE STEREO LABELI | M-/M- |
| OLLING STONES- Got Live If You Want It | (London) | VG++√G++ |
| OLLING STONES- Big Hits (High Tide And Gree | (London) in Grass) (London) MONO w/photo pages! | M /M VG /VG |
| OLLING STONES- Big Hits (High Tide And Gree | in Grassi) (London) 70's pressing I believe w/photo neges! (London) wioriginal innor sleave! | M-M. VG++NG+ |
| OLLING STONES- Beggers Benquel | (London) ORIG, will songs credited to Jagger-Richards! | VO +NG↔ |
| ANTANA ADrexes | (Vanguard) ORIG. 1965 folk LP where by Patrick Sky on gtd (Columbia) w/POSTER! | VG++/VG+ VG++/VG++ |
| Id CHAPTER OF ACTS- In The Volume Of The I | Book (Mymh) 75 Christein folk/rock w/help from Phil Keeggy! | VG++/M- M-/M- |
| ONNY & CHER- The Best Of Sonny & Cher | (Alco) Original 1st pressing pink/white/gold label! | M-A/G++ |
| TEELY DAN- Cen't Buy A Thrill | (Rhino) (ABC) 1972 A CLASSICI | VG++/VG+ |
| TEELY DAN- Countdown To Ecstany | (ABC) Includes my fave Steely Dan Irack "Bodhisettva"l (ABC) Their 1974 clessic w/SKUNK BAXTERI | VG++NG+ M-NG+ |
| ICHAEL STRANGE & THE STRAITJACKET BA | NO same (Strange Racs.) 1982 CA private AOR/HARD ROCK | M-M- |
| OKYO BLADE- Blackhearts & Jaded Spades | (Mercury) Generality considered their best LPt (GER: Steem Hammer) 1985 HEAVY METALL | M-/VG++ VG++/VG++ |
| OBIN TROWER- For Earth Below | (Chrysalts) Some great guitar from this Hendrix clone! | VG++/VG++ |
| AN HALEN- same | (Warner Bros.) Ong of their greet 1st LP w/nner sleevel | VG++/M M-/VG++ |
| | (Atco) (Dolton) (wabc) mana RARE ORIGINAL 1st PRESSING! | M-M- VG++/VG |
| AR- The World Is A Ghetto | (United Artiets) | VG++VG+ |
| HE WHO- Yommy | (MCA) 2LP VG+ | M-M- -//G++//G++ |
| HE WHO- Live At Leeds | (Decca) ORIG gatefold cover w/9 inserts1 | VG++/M M-/VG++ |
| HE WHO- Odds & Sods | (Track) ORIG. DIE-CUT COVER w/INSERTI | VG++/VG++ |
| HE WHO- Ranties Vol 1 "1986-1968" | (UK Polydor) RARE TRACKS & B SIDES! | VG+(mil) Mi/M |
| /INGS- Venue And Mans | (Capitol) w/nner sleeve, sticker & 2 posters!! | M-M |
| ARDBIRDS Five Live | (CAN Nerdem) | M-m |
| ARDBIRDS- The Yardbirds Feeturing Jeff Beck | (UK Charley) | VG++IVG++ M-/M |
| | (UK Edsel) mono w/"Heppenings" and "Psycho Delsios" (Atantic) | MAG++ VG++VG+ |
| ES- The Yes Album | | |

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September 8, 2000

GOLDMINE #525

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(New Releases from page 115)

with weighty issues: the Woodstock '99 rapes in "#1 Must Have," the rock world's misogyny in "Male Model," media voyeurism in "Was It A Lie?" But contrast that with the pop catchiness of the title track and "You're No Rock 'N' Roll Fun" (the album's single), and you'll see Sleater-Kinney's still mixing it up, blending the personal and the political in the hopes of getting the listener to realize that the personal is the political.

Of course, the political edge to the band has led some critics to overlook the fact that Sleater-Kinney's songs do address more traditional subjects such as love and relationships, though admittedly they tend to be bittersweet, as evidenced by "Milkshake n' Honey" and "Leave You Behind." And you just want to get yer ya-ya's out? Then fast forward to the trippy giddiness of "Youth Decay," which should restore your faith in the healing power of rock 'n' roll.

Sleater-Kinney has never pretended they have all the answers, and *All Hands On The Bad One* shows they still have the optimism to keep asking questions. (SK fans should seek out the single, which includes the nonalbum track "Maraca.")

— Gillian G. Gaar

JIMMY NALLS Ain't No Stranger MRL (77117)

Jimmy Nalls has returned to the studio to create an album of sheer perfection. With fluid, soulful guitar work that parallels and oftentimes even exceeds his Sea Level efforts, coupled with inspiring lyrics and vocal delivery, Ain't No Stranger is one of the finer releases to make its way into the CD player of my iMac in many moons.

Nails was battling the pain and coordination disruption of Parkinson's disease the whole time this record was being tracked, but there are no signs of stress to be found. Rather, the music herein bubbles with inspiration, clarity and musical precision.

With guest artists that include veteran Rolling Stones and Allman Brothers keyboard wizard Chuck Leavell, slide king Lee Roy Parnell, and Nalls' former touring partner T. Graham Brown, the album exudes creativity and stellar musicianship from start to finish.

Nalls digs deep into his bag of influences and comes up with a fistfull of Dr. John flavoring, spicy Cajun gumbo as it were, on "Down In New Orleans" and "The Voo Doo In You," which features The Charlie Daniels Band's Charlie Hayward, a former bandmate of Nalls, on bass.

Of the 14 songs included here, there is not a single slacker. Each song has its own special qualities that help to form the whole, impressive package. Of course, the stand-out track is one that was written by friends Phil Dillon and Bill Edwards as a message to Nalls regarding his Parkinson's disease. The song, "Hey Brother" is a moving affirmation of love and compassion, and is sung by Parnell and Brown with the heart and soul that only Nalls' good friends could muster.

"Hey brother, let me share your load/l know you'd do the same for me/Somewhere down the road."

Ain't No Stranger is a great album, sure, but it's much more than that. It is a testament to the healing power of music and the importance of good friends.

— Michael B. Smith



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Book Review

RACE WITH THE DEVIL: GENE VINCENT'S LIFE IN THE FAST LANE by Susan Van Hecke St. Martin's Press (288 pages, \$23.95, hardcover)

His ominous "Race With The Devil" was reportedly inspired by Marlon Brando's *The Wild Ones*, but in Gene Vincent's own life that race might well have been the motorcycle ride that left him in lifelong pain and a leg brace (which he'd show to an audience to milk sympathy) as osteomyelitis ate away the exposed bone.

Fifties rockabilly pioneer Vincent Eugene Craddock's hero status today is far larger than his brief U.S. chart stay would suggest. His was a wretched life, author Susan Vanhecke (who's written for Goldmine) makes clear, and Vincent (a "twisted, tortured beauty in dangerous black leather") was his own worst enemy. Besides his switchblade nicknamed Henry, he collected knives, pistols and Nazi memorabilia. He called himself a Buddhist but

EVERCLEAR

Songs From An American Movie, Volume One: Learning How To Smile Capitol Records (CDP 7243 4 97061 2 5)

Perhaps the most admirable thing about Everclear is their workman-like evolution from album to album. On this first of a twopart collection, with the harder-edged second disc slated for release early next year, the band continues expanding its sound beyond its early grunge material. They veer from country waltz on "The Honeymoon Song" to orchestral lullaby on "Annabella's Song" and toss in two effective samples: part of Public Enemy's "Bring The Noise" on "Here We Go Again" and Jean Knight's "Mr. Big Stuff" on the jubilant tribute to the '70s, "AM Radio." Most intriguing is a majestic interpretation of Van Morrison's "Brown Eyed Girl," a terrible idea in general - the world does not need this song covered again - until you realize how refreshing it is that for once a band didn't hopelessly attempt to make the song more fun than the original.

Art Alexakis mines familiar lyrical territory, weaving tales of abuse and remorse. But even thematically there is a brighter palette, injecting a summery cheeriness into the mood of regret that dominates Everclear's material. The result is an engaging record that recognizes the band's disparate influences without compromising their distinctiveness.

- Alexander Shasko

IRON MAIDEN Brave New World Columbia (CK 62208)

After tearing up most of the 1980s, the 1990s saw some hard times for Iron Maiden, one of heavy metal's all-time greatest bands. Singer Bruce Dickinson, whose melodramatic wail helped define the band, saw it coming, bailing out after 1992's uninspired Fear Of The Dark.

After two more insignificant albums with Blaze Bayley at the mike, Dickinson is back in the fold. He brought a friend along, too, in the form of former Maiden guitarist Adrian Smith. With a newly volatile three-pronged guitar attack (Dave Murray and Janick Gers remain), Iron Maiden is back with a surprising vengeance. seemed to know nothing about the faith, we're told.

His best friend, Eddie Cochran, took second billing on shows to soothe Vincent's inflated ego. "Poor Little Fool" author Sharon Sheeley (who, like Vincent, survived the taxi crash that killed her boyfriend Cochran) suspects that Vincent sent himself the false telegram saying his daughter had died as yet another attempt to scrounge pity. In paranoia, he accused most members of a band of sleeping with a wife nicknamed Rocky for all her raccoon-like black eyes.

Using a bit of artistic license, Vanhecke — a strong researcher — paints no pretty picture of "Be-Bop-A-Lula"'s self-destructive auteur. Cut off from the real world behind Graceland's fence, pill-popping Elvis Presley was in a state of grace compared to Vincent (no stranger to eviction) racing with his own devils to an alcohol-related death in 1971 at age 36.

- Bruce Sylvester

Right from the start "The Wicker Man" breaks out some killer riffs that were long dormant in the band's repertoire, while "The Ghost Of The Navigator" is another prime showcase for the band, both for its evocative atmospherics and for unleashing an unstoppable groove machine. The song also demonstrates the band's colorful if fantastic storytelling (elsewhere, lyrics such as "dragon kings dying queens" are sure to raise the hackles of many a stuffy critic), but it is somewhat marred by a repetitive, clunky chorus, which has long been a main Maiden weakness.

This deficiency also crops up elsewhere, but fortunately any songwriting weaknesses are more than compensated for by the band's brilliantly powerful ensemble playing. The band is firing on all cylinders throughout bolstered by an almost perfect production. allowing Nicko McBrain's forceful drums to pound, Steve Harris' bass to blaze, and particularly those three guitars to flourish on rocking songs such as "The Mercenary" and "The Fallen Angel." Dickinson is also in fine form particularly on moodier metallic epics such as "Brave New World," "Dream Of Mirrors," "The Thin Line Between Love And Hate" (my personal favorite), "Blood Brothers" and "The Nomad." The latter two are actually enhanced by Harris' string orchestrations.

These 10 songs are long, averaging almost seven minutes each, which allows several songs to build leisurely and the band to stretch out. Though perhaps a case could be made that a little too much leeway was granted with the arrangements, the band sounds as tight as ever. The song credits reveals this to be a true band effort, too, and the only thing the album is arguably missing are a couple of songs that could be stamped as instantly identifiable classics.

What long ago distinguished these guys from bands such as Korn was that, in addition to having an undeniable sound, they also had great, varied individual songs. Oh well, I guess we'll just have to settle for a bunch of really good songs that are spectacularly played. Overall this is a welcome return to form from a legendary band.

– Scott Floman

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Reissues

THE INK SPOTS

The Best Of The Ink Spots/20th Century Masters/The Millennium Collection MCA/Decca (088 112 062-2)

MARY WELLS

The Best Of Mary Wells/20th Century Masters/The Millennium Collection Motown (012 153 991-2)

THE FOUR TOPS

The Best Of Four Tops/20th Century Masters/The Millennium Collection Motown (314 542 214-2)

THE JACKSON 5

The Best Of Jackson 5/20th Century Masters/The Millennium Collection Motown (012 153 364-2)

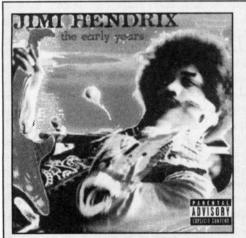
THREE DOG NIGHT

The Best Of Three Dog Night/20th Century Masters/The Millennium Collection MCA (088 112 073-2)

DIANA ROSS AND THE SUPREMES The Best Of Diana Ross & The Supremes-Volume 2/20th Century Masters/The Millennium Collection Motown (012 157 929-2)

Elegant and stylish, the legendary Ink Spots originated in Indianapolis, Ind., in 1932 and enjoyed their greatest popularity from 1939 to 1951, scoring nearly 50 pop hits during that period. They were consistent too, sticking to a tried-and-true formula that generally centered on a brief guitar intro, leading into the group's trademark harmonyrich sound led by Bill Kenny's otherworldly tenor (Jim Nabbie took over vocal duties in 1945) with the talking bass vocals of Orville "Happy" Jones featured prominently in the mix. The Best Of is a good sampling of the group's hits, which are too numerous to be fully represented here. Their songs were unfailingly smooth and relaxed whether they were delivering the ultra-romantic sentiments of "If I Didn't Care," declaring heartache in the jazzier feel of "Into Each Life Some Rain Will Fall" (a collaboration with Ella Fitzgerald) or expressing the agony of being trapped in emotional bondage with a cheating lover in "Prisoner Of Love." Though The Ink Spots' lineup has undergone many changes in their 60-plus years of existence as a group, they remain active performers, proving that great harmony groups never really go out of style.

The Best Of Mary Wells showcases the talents of the woman who for a time was one of Motown's biggest stars. In 1961 the then-17-year-old Wells approached producer Berry Gordy with the self-penned "Bye Bye Baby," a song she had written with Jackie Wilson in mind. Instead, Gordy had Wells record it herself and the result, included here, was her most animated rock 'n' roll performance in which she lets loose with full-throated abandon, her voice hoarse from numerous takes. That all changed when Smokey Robinson took over writing and production duties for Wells. Her ripe, mature vocals took on a softer, more controlled tone, and the music was infinitely smoother, less edgy, be it on the languid "Once Upon A Time" (her duet with Marvin Gave) or the buoyant melody of "What's Easy For Two Is So Hard For One."



JIMI HENDRIX The Early Years Big Ear Music (EAZ-4026)

The eight songs that make up Jimi Hendrix's The Early Years have been, in various forms of legality over the years, released as The Best Of And The Rest Of Jimi Hendrix, New York Session, NYC '68, Sunshine Of Your Love, Tomorrow Never Knows, Woke Up This Morning and Woke Up This Morning And Found Myself Dead, among others. This latest version of a fabled 1968 jam session at New York's Scene Club with Buddy Miles, Johnny Winter, and a drunk Jim Morrison does little to boost its power.

Besides dedicated fans — who probably already have this stuff — no one will want to hear *The Early Years*. The predominantly blues-based jams are aimless and sloppy; the covers of some contemporary tunes (e.g., The Beatles' "Tomorrow Never Knows" and Cream's "Sunshine Of Your Love") are even more so. This is a night off for these musicians, playtime meant only for themselves and their small audience to hear. Whatever intimacy may have been present that night has long vanished.

Most offensive, however, is the disc's general carelessness. These are hardly Hendrix's "early years," considering *Are You Experienced*? and *Axis: Bold as Love* had been released by the time this impromptu jam session was held (and pretty much made Hendrix an international rock star). The horribly written liner notes quote the material as coming from 1966 — a good year before Cream's original version of "Sunshine Of Your Love" appeared. At least the shoddy packaging complements the shoddy, bootleg-quality sound. An all-around waste.

— Michael Gallucci



The Ink Spots, from left: Paul Parks, Nate Williams, Gene Miller, <u>and Floyd McDaniels</u>.

And she was racking up the hits: the tuneful "The One Who Really Loves You," "Two Lovers" (which deftly describes two sides of the same mercurial man) and of course her biggest smash and signature tune "My Guy," a coolly sensual statement of loyalty to her everyday guy. Wells died of throat cancer in 1992 at the age of 49.

A jazz act in the 1950s and early 1960s before Gordy signed them to Motown Records in 1963, The Four Tops hooked up with the label's in-house songwriting and production team of Brian Holland, Lamont Dozier, and Eddie Holland in a collaboration that resulted in some of the most unforgettable songs of Motown's golden era. As the group's lead voice, the mighty Levi Stubbs invested these tunes with an electrifying urgency, plumbing the emotional depths of joy and sorrow. Whether he was steeling himself for big-time heartache in the anguished "Standing In The Shadows Of Love," offering up a fervent plea for the continued devotion of the woman he treasures in the megawatt shouter "Bernadette" or singing praises to the object of his affection in "I Can't Help Myself (Sugar Pie, Honey Bunch)," the latter's high-octane bounce a perfect accompaniment to the lyrics' jubilant sentiment. (And let's not forget their gorgeous cover of The Left Banke's "Walk Away Renee" wherein Stubbs ups the ante on the song's bittersweet sorrow.) The Four Tops later scored a comeback on the Dunhill label with 1973's soulful "Ain't No Woman (Like The One I've Got)," also included here. The only complaint about this otherwise exceptional collection of tunes is the mysterious omission of the infectious "It's The Same Old Song."

As one of the most polished group of entertainers to ever garner widespread teen appeal, The Jackson 5 boasted a powerhouse vocalist in Michael Jackson, who was a way better singer as a child than he's ever been as an adult (one listen to 'Tll Be There" is all the proof you need). Bolstered by the lively supporting vocals of brothers Marlon, Jermaine, Tito, and Jackie keeping pace, their debut single, 1969's 'I Want You Back," with its propulsive rhythms and exuberant delivery was an electrifying introduction to the band that set the stage for the many hits that followed, including the unstoppable energy of "ABC" and "The Love You Save."

A consummate pro with a natural feel for

the material at hand, Michael Jackson sang with a prenatural conviction, whether he was wrestling with the "can't live with or without her" dilemma in "Never Can Say Goodbye" or oozing sweet tenderness on the emotionally intense ballad "Got To Be There" from his 1971 solo debut. From Jermaine's solo turn on the lush "Daddy's Home" to the band's breathless homage to a girl with killer moves on the dance floor ("Dancing Machine"), The Jackson 5 were a stellar singles band as well as being one of the last great bands of Motown's glory years.

From 1969 to 1974, Three Dog Night were the biggest rock group on the planet. In retrospect it's easy to see why. They regularly chose wildly infectious tunes, written by topflight songwriters (Randy Newman, Laura Nyro, and Paul Williams), many of which exude a genuine feel-good spirit, while the mighty vocal blend of singers Chuck Negron, Cory Wells, and Danny Hutton constituted their own veritable wall of sound.

Their songs ranged from the blissful spirit of "Shambala" to more socially conscious material such as "Black & White" (an upbeat paean to brotherhood) and the powerful ballad "Easy To Be Hard," the latter featuring an emotionally charged vocal from Negron pleading for a more caring, compassionate society. There were moments of sheer unadulterated beauty ("An Old Fashioned Love Song") and even the occasional shot of humor. i.e., their rousing cover of Randy Newman's "Mama Told Me Not To Come" with the gritty-voiced Wells conveying a naive boy's discomfort as he takes in the sights at a wild party. Though there are some glaring omissions from this collection - namely "The Family Of Man," "Pieces Of April" and "Out In The Country" — what is included here constitutes timeless classics that made '70s AM radio a very good place to be.

As the most popular female group of the 1960s, The Supremes racked up a dozen #1 hits between 1964 and 1969. They were still going strong in the latter half of their career under the aegis of the production and writing team of Holland-Dozier-Holland, who held steady to their winning formula of catchy, bubbly sounding pop confections. No wonder Diana Ross always sang them like she was grocvin' on the melody, sounding



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(Reissues from page 120)

impossibly cheery even when expressing the emotional turmoil that underlies "Nothing But Heartaches" and "My World Is Empty Without You." Who could blame her? From 1967's bouncy "The Happening" to 1969's "I'm Livin' In Shame," the dramatic sequel to "Love Child," she had consistently strong material to work with. Neither did Ross' departure from the group in 1969 signal the end of The Supremes' success on the charts. With Jean Terrell taking over vocal duties along with fellow Supremes Mary Wilson and Cindy Birdsong (who replaced the late Florence Ballard in 1967) the post-Ross years produced the infectious hit "Up The Ladder To The Roof" as well as the driving, socially conscious "Stoned Love" and 1972's beguiling "Floy Joy" (written by Smokey Robinson), all of which are included here and performed with the group's trademark style and flair. - Tierney Smith

RAY PAUL

The Charles Beat (Best Of The Boston Years 1977-1981 & Now) Permanent Press (PPCD 52750)

Although he never achieved the national notoriety of other bands that called Boston home - J. Geils or The Cars being two obvious examples - Ray Paul's residency in Beantown during the late '70s and early '80s led him to spearhead a sound some called "the Charles beat." An updated take on England's Mersey beat, at least in using a river reference, it was, in Paul's capable hands, a blueprint for a patented power pop approach. Characterized by a high quotient of infectious energy, effervescence and enthusiasm, Paul might have given The Knack and The Romantics a run for their money had he gotten the big break he was striving for.

The appropriately titled The Charles Beat, a compilation culled from Paul's various singles, album tracks and unreleased recordings with and without his band RPM, certainly gives credence to that claim. With his McCartneyesque singing (and hair style), this particular Paul was every bit the capable and confident frontman. (His debut single, "Lady Be Mine



Ray Paul

Tonight," mimicks McCartney so convincingly that an unknowing listener might have thought it was an outtake from Red Rose Speedway.) "How Do You Know," "Tears/Little Darlin'" and "You Send Your Lovin' With My Money" typify his emphasis on rousing rockers masquerading as guy-done-wrong songs, a sound strikingly similar to Raspberries, Badfinger and other '70s bands whose music

treaded on a '60s style. In the end, however, Paul's failure to seize national notoriety may have been his inability to break away from the pack. Even as his takes on "The Sun Ain't Gonna Shine Anymore" and "Telegram Sam" showed his

cover capabilities, his original numbers simply couldn't outdistance his influences.

Eventually, Paul parlayed his skills into his Permanent Press record label, which, in the past decade, has become home to some of today's most preeminent power poppers. As for The Charles Beat, well, there's something to be said for songs that still stand up two decades later. The album also offers a rare duet with the long-lost Emitt Rhodes, 'Some Sing, Some Dance," the album's only recent recording. Though they may come a bit late, raves for Paul are well deserved.

-Lee Zimmerman

VARIOUS ARTISTS The Immediate Singles Collection Sequel (NXTCD 324) (U.K. import) (Six CDs)

There's always been a magical quality surrounding the Immediate Records catalog, the 80+ singles and half as many albums released between 1965-70 by what history recalls as Britain's first major independent label. A magic and a certain scent of unease, the knowledge that without this, without that, without any number of behind-thescenes dealings, big budget conspiracies and generalized music industry spite and jealousy, the Immediate story might have had a far happier ending than it eventually did.

Even the ownership of that catalog seems a nebulous issue. In a perfect world, label founders Andrew Loog Oldham and Tony Calder are the most logical custodians; it was their vision that formed the label, their imagination that sustained it, and their dreams that shaped it. But a perfect world would never have allowed for the outside pressures that ultimately stiffed their prodigy and instead, a well-rounded Immediate collection today includes archive releases on almost as many different labels as there were artists in the roster, with each of them making its own stab at establishing its product as the "definitive" recounting of the original company's content.

With any luck, those issues will one day be resolved, and that recounting will some day be with us. In the meantime, however, The Immediate Singles Collection goes a long way toward answering at least some of the prayers that collectors have been rocketing heavenward, by serving up precisely what it claims to be - a complete recounting of Immediate on 45.

And it is complete. No half-assed gathering of the same tired old Small Faces/Chris Farlowe/Nice/Humble Pie hits that even deaf men now have leaking out of their ears; spread across six full CDs, we find all the label's original U.K. singles (minus reissues, but plus one U.S. only offering by the Hill), each presented in unwavering numerical order and backed up by a lavishly illustrated 86-page booklet packed with ephemera, biographies, recording info and more.

(Please see Reissues page 124)

JOHN LENNON

Gimme Some Truth: The Making Of John Lennon's Imagine Album Capitol Records (4 92349 9 4) (DVD and VHS)

Imagine

Capitol Records (5 24858 2) (Digitally remastered and remixed)

Gimme Some Truth is an absorbing, behind-the-scenes visual account of the making of John Lennon's landmark album Imagine. Acclaimed producer/director Andrew Solt has assembled the best available footage from the recording sessions held at Lennon's Tittenhurst Park estate in Ascot, England, during the summer of 1971. Solt recalled, "The first time we saw this footage was 1986, 1987 when we started work on Imagine: John Lennon, the feature film for Warner Brothers (released in 1988). We ended up using about 10 or 12 minutes of this film in the movie.

According to Solt, Yoko Ono called him about three years ago and said, "You know, I really want to have a film made just about the Imagine album using everything that exists." After some initial delays owing to schedule conflicts, Solt and his production team began reviewing the nearly 30 hours of existing footage. "It was really fabulous to go back into this world to watch these films and observe Lennon in the creative process," notes the filmmaker. The result is a concise 63minute video release (expanded beyond the 56-minute version delivered to television) providing viewers with the rare oppor-

Video & CD Review

tunity to observe Lennon at work in the recording studio.

The film alternates between those songs for which recording session footage exists and new musical vignettes for the numbers where it does not. In all, six of the album's tracks are documented during various stages of the recording process. Not surprisingly, "How Do You Sleep?" garners the most on-screen time, beginning with Lennon's demo for fellow ex-Beatle George Harrison. A run-through with the entire band prompts Ono to advise Lennon that the musicians are improvising too much. Heeding Ono's input, Lennon immediately instructs them to stop doing so. The subsequent take is noticably tighter and clearly serves to illustrate Ono's role as coproducer.

For the remaining songs, Solt and co-producer/editor Leslie Tong crafted new vignettes using the wealth of nonsession footage. Elements of this material were previously incorporated by Lennon and Ono to produce their own Imagine film in 1971 (released on home video in 1986), consisting solely of nonperformance music videos. The newly crafted sequences also draw from a variety of Lennon and Ono period activities, many of which feature alternate or expanded versions of scenes viewed in the earlier film (as well as in Solt's 1988 Imagine: John Lennon and several Lennon/Ono promotional videos.)

Capitol's DVD presents the Abbey Road remastered soundtrack with Dolby digital 5.1 surround sound and stereo options. The DVD also includes additional bonus material not available on the VHS - the focal point being the complete, nearly 40-minute interview with Lennon and Ono, of which only brief excerpts appear in the body of the film.

After viewing Gimme Some Truth, listen to Capitol's digitally remastered and remixed Imagine CD. Peter Cobbin, Alien Rouse and the team at Abbey Road Studios in London, under the direct supervision of Ono, have transformed Lennon's legendary recording into a superb sonic experience.

The remastered compact disc is far superior to the previous edition, boasting improved sound quality that is most notable in the separation between the individual instruments. Harrison's guitar work on "Oh My Love" and "Crippled Inside" stands out as never before. Even Lennon's lead vocals benefit from this enhanced treatment. Kudos to Ono and the Abbey Road team for resisting temptation and keeping the mixes faithful to the original. Given the outstanding results (even the booklet has been expanded to 16 pages), it is not difficult to imagine the remainder of the Lennon catalog undergoing a similar upgrade in the not-too-distant future

- Mark Wallgren



(Reissues from page 122)

Irresistible? Very nearly so. Absent are the handful of singles released on the Impact subsidiary, while the CDs themselves are enclosed in mere single-sleeved cardboard pockets, a cheapo-looking device that does detract from the overall package. Those, however, are aesthetic concerns; less subjective is the absence of both the sundry original master tapes (several tracks were taken from vinyl, presumably including the atrocioussounding and-nigh-on-worthless sounding Factotums cuts) and any contribution from the original owners of the label. The definitive story without its defining parameters an interesting conundrum to be sure.

What, if anything, these omissions mean is thrown open to your own conjecture. In the meantime, what you get for your money is still the best yet attempt to place Immediate's legacy in a context that not only shows off its successes, but also demonstrates the sheer verve and élan that made it the legend it is.

Here's what you do get: Seldom-heard Bsides, rarely heard artists - future producer Glyn Johns coming over like a cross between Scott Walker and Barry McGuire; Gary Glitter coming over like a future producer (he oversees cuts by The Variations and The Poets); comedians singing The Rolling Stones, the Stones selling their offcuts; Mort Shuman and The McCoys; Graham Gouldman and Goldie of The Gingerbreads; Jimmy Page side projects; Small Faces offshoots; the immensely underrated Duncan Browne (give the man a box set of his own!); and overseeing it all, pulling the strings and pushing the buttons, the immortal Loog, without whom, not only would none of this have been possi-

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ble, it could not even have been imagined. A successful record label whose every release was worth hearing. Whoever heard of such a thing?

- Dave Thompson

THE CHOICE FOUR The Very Best Of The Choice Four Koch (KOC-CD-8045)

Even as he was tearing up disco floors worldwide with his pulsating 1975 gold record "The Hustle," Van McCoy continued to produce his stable of polished R&B acts, including The Choice Four. Fronted by tenor Bobby Hamilton (Theodore Maduro, Pete Marshall, and Charles Blagmon Jr. rounded out their membership), the Washington, D.C., quartet benefitted from McCoy's surehanded sense of symphonic soul, scoring five mid-level 1974-76 R&B hits.

Seventeen of their tastiest RCA sides comprise this splendid overview, including their original '75 reading of "I'm Gonna Walk Away From Love" (McCoy also produced David Ruffin's R&B chart-topping version of the heartrending number later that same year). Composer Charles Kipps' observation that Ruffin was inspired to cut the tune by The Choice Four's original version is one of a precious few biographical factoids to surface in the accompanying liner notes, which mostly detail McCoy's prolific activities. Four of the quartet's chart entries -- "The Finger Pointers (Part 1)," "You're So Right For Me," "When You're Young And In Love" and "Just Let Me Hold You For A Night" - are aboard, but not their second-biggest seller from '76, "Hey, What's That Dance You're Doing" (perhaps it was a bit too disco-oriented for comfort).

Anonymous though they may be a full

quarter century after their zenith, The Choice Four's dynamic vocal harmonies and McCoy's lush production techniques were a match made in soul heaven. (740 Broadway, New York NY 10003)

— Bill Dahl

WHITNEY HOUSTON The Greatest Hits Arista (7822-14626-2) (Two CDs)

With Whitney Houston making headlines for all the wrong reasons these days (rumors of drug abuse, the continued shenanigans of husband Bobby Brown), *The Greatest Hits* comes at a good time. The first CD, subtitled *Cool Down*, is a safe, chronological run through big ballads, with Houston reliably over-emoting on enjoyably schlocky, instantly identifiable hits such as "Saving All My Love For You," "Greatest Love Of All," "All At Once," "Didn't We Almost Have It All," "Where Do Broken Hearts Go" and "I Will Always Love You."

Though it's easy to criticize these songs' safe arrangements and corny lyrics, especially since placing them side by side certainly doesn't enhance their stature, Houston's towering voice proves capable of salvaging even the sappiest sentiments. Besides, it is something of a public service to have all of these songs together on a single disc.

The second disc is more adventurous but also more problematic. Titled "Throw Down" and featuring remixes of her upbeat songs, this disc by and large successfully recasts Houston as a dance floor diva (think Madonna's You Can Dance for a comparison).





Whitney Houston

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This debut release from DIG Music is an intimate glimpse at one of the premier acts of the 60's. It's the complete onstage set taken from a four night appearance at a small Northern California club in February 1974 as the reformed Beau Brummels worked up songs for a planned reunion album. The band performs their chart hits with a fresh infusion of joy and celebration! "Laugh Laugh," "Just A Little," "You Tell Me Why' and "Don't Talk To Strangers" are all here! Plus there are ten songs that have never appeared anywhere else! A total of 20 songs! This set captures the Beau Brunimels playing their hearts out at the peak of their performing powers. Songwriter Ron Elliott says "this recording is the most natural the Beau Brummels ever sounded!"

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(Reissues from page 124)

Some of these eminently danceable songs sizzle, such as "It's Not Right But It's Okay," "My Love Is Your Love" and "Step By Step," and Houston shows a sexy restraint that rarely manifests itself on her overblown ballads. That said, the disc fizzles out toward the end, as earlier nuggets such as "So Emotional," "I Wanna Dance With Somebody (Who Loves Me)" and "How Will I Know" can't hold a candle to the original versions.

Which brings me to the most glaring weakness of this collection. Quite frankly, when an album calls itself *The Greatest Hits* it should deliver just that, and there's something inherently dishonest about presenting remixed versions of those hits instead. Fortunately, some of the remixes are among the best stuff she's ever done, even though, like the first disc, these same-sounding songs tend to blur into one another over the course of its 77 long minutes.

As a further enticement, *The Greatest Hits* includes several hard to find rarities and new songs. The best new song is a duet with Arista labelmate Deborah Cox, "Same Script, Different Cast." She also duets with Enrique Iglesias ("Could I Have This Kiss Forever") and George Michael (a recasting of My Love Is Your Love's "If I Told You That"). In addition, her 1986 duet with Jermaine Jackson — "If You Say My Eyes Are Beautiful," her 1988 Olympic theme "One Moment In Time," and her famous version of "The Star Spangled Banner" from the 1991 Super Bowl also make their first appearances on a Houston album.

With only four albums (and three soundtrack recordings) during the past 15 years it's safe to call Whitney Houston a singles artist, so this could've been a neat career summation with a handful of good new (and rare) goodies. But it isn't, and her fans would've been better served had they been given the original upbeat hits; a third CD with the remixes could've been sold separately (and my guess is it would've sold well). This would've satisfied her fans, Houston, and even Arista's accountants, making the erroneously titled *The Greatest Hits* something of a blown opportunity.

- Scott Floman

CLARENCE CARTER Dr. C.C. Koch (KOC-CD-8091)

Anointing it "the #1 party record of all time" — as Koch does on the front of this reissue — seems like a bit of a stretch. But there's no denying that the pure, lascivious glee motivating Southern soul veteran Clarence Carter's sexually obsessed anthem "Strokin" could brighten any suitably mirthful gathering (especially after downing a few stiff libations).

Once upon a time, such a forthright admission of unbridled lust could never have slipped by the censors, but by the mid-80s, when now-defunct Atlanta-based Ichiban Records dropped "Strokin" on the masses, lyrical considerations had grown considerably more frank than when Carter was vaulting the late '60s charts with "Slip Away" and "Too Weak To Fight" for the Atlantic label.

By the time of *Dr. C.C.*, Carter had also downsized his studio approach drastically since his '60s heyday. The Muscle Shoals groove masters who drove those soul classics were history; Carter played all the instruments, resulting in a less-dynamic rhythmic mix heavy on synthesizer and electronic drums. Carter's sonorous vocals, however, hadn't changed a bit on the mid-tempo "If You Let Me Take You Home," "Try Me" and "You Been Cheatin' On Me," but the end result doesn't quite have the same knockout effect especially on a remake of his '67 Fame Records single "I Stayed Away Too Long."

Carter's trademark leering chuckle surfaces on the raunchy "Let's Funk," but only "Strokin" stands as a genuine Carter classic — its wonderfully simple two-chord soul groove is every bit as irresistible as its unabashedly risqué message. (740 Broadway, New York NY 10003)

— Bill Dahl

VARIOUS ARTISTS

From The Vaults, Volume 1: The Birth Of A Label Capitol (72435 25542-2-5)

From The Vaults, Volume 2: Vine Street Divas Capitol 72435 25543-2-4

From The Vaults, Volume 3: Capitol Jumps Capitol 72435 25544-2-3

1942 was hardly an auspicious time to start a record label, thanks to wartime shellac shortages and a pending musicians union-instigated recording ban. Yet tunesmiths Johnny Mercer (a leader) and Buddy DeSylva (a backer) with record store owner Glenn Wallichs founded Capitol anyway, achieving almost instant success by cracking the Top 10 with its second and third releases: The Freddie Slack Orchestra's leisurely "Cow-Cow Boogie" with teenaged Ella Mae Morse's buoyant vocals plus Mercer singing his own coy "Strip Polka."

Here the label sets the stage for its 60th

anniversary with three well-annotated 25track comps. *Birth* sensibly covers only 1942-43. *Divas*' hip chicks sing through '49. *Capitol Jumps* ends in 1953 with Duke Ellington's "Satin Doll." Kudos to compiler Billy Vera for creating these discs to sound like vintage juke boxes. Their die-cut covers are modeled on Capitol's 78 rpm sleeves of the day.

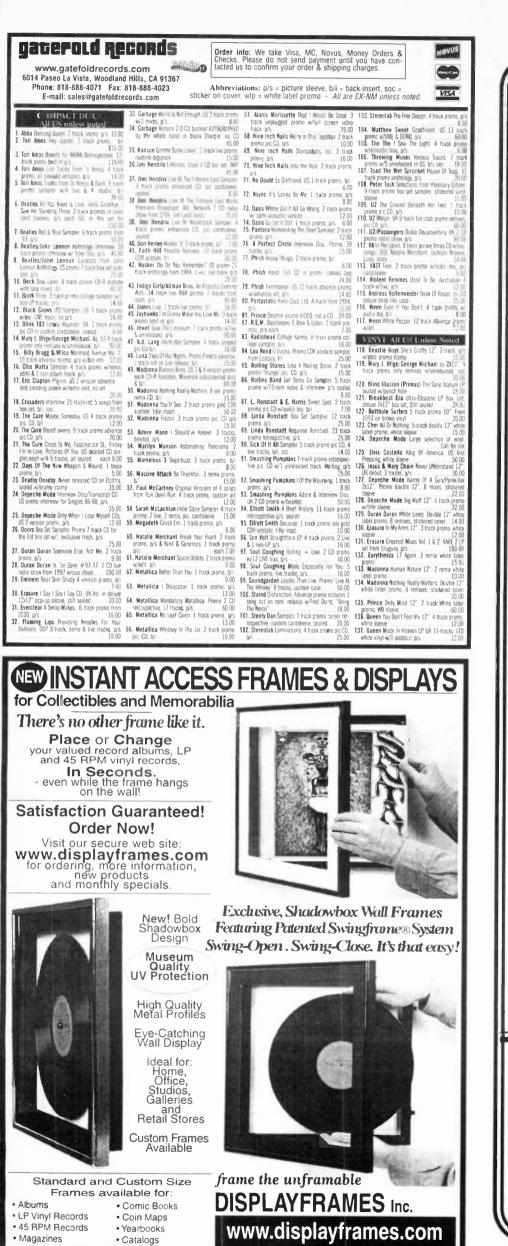
Capitol's Los Angeles base enabled influences of Hollywood as well as migrant Okies and blacks, while Mercer's innate taste led to strong material from an array of writers. The many novelties here (such as Mercer's punning "My Sugar Is So Refined" and Charlie Barnet's "Be Bop Spoken Here") are too suave to descend to mere silliness. Baby Capitol brought class to pop, even when the finesse was low-brow, as on Nellie Lutcher's dusky "Fine Brown Frame."

Morse, Kay Starr, and Nat "King" Cole (still a piano-playing trio leader when he joined the label) transcended racial lines by sounding midway between black and white. While white Mercer's "G.l. Jive" hit #11 on the pop charts, black Louis Jordan's cover on Decca made the top spot.

Even in the studio, Mercer's compositions could be works in progress. His "One For My Baby" has lines absent in later, better-known renditions. Basically, these discs are quite a tribute to the breadth of Mercer's vision. He'd once promised his writing partner Richard Whiting's daughter Margaret that he'd be the first to record her once he'd started a label. He kept his word. Capitol's other early divas include demure Peggy Lee, pitch-perfect alto Jo Stafford, and scatting June Christy, whose melody-bending "How

(Please see Reissues page 129)





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(Reissues from page 126)

High The Moon" with Stan Kenton is far jazzier than the label's later version by Les Paul And Mary Ford (who aren't heard here). On "Evenin'," young Starr lags behind the beat à la Billie Holiday, whose one Capitol track, "Trav'lin' Light" with Paul Whiteman's Orchestra, was recorded under the name Lady Day due to a contract she had with another label.

Since Capitol's country catalog is now under the separate control of Capitol Nashville, we find no Merle Travis or Tex Williams here. But the discs survive well with T-Bone Walker and Cootie Williams for grit with the grooves. Cool, man, cool.

- Bruce Sylvester

GENE VINCENT Rebel Heart Vol. 7 TKO Magnum (CDMF 102)

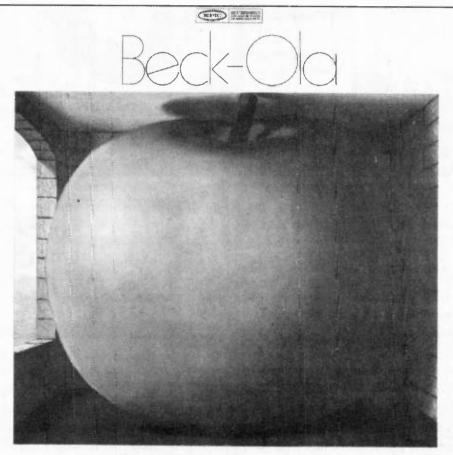
Culled mainly from sessions for the Challenge label and a 1967 French concert broadcast, this volume sharply demonstrates the troubling dichotomy of Gene Vincent's artistic legacy.

During his last decade, Vincent primarily worked in Europe where fans still revered him as the ultimate greasy '50s rocker. With the market for original rock 'n' roll gone at home and his own tastes maturing, Vincent tried his hand at more contemporary sounds. The resultant recordings constitute the oftforgotten second act of his too-short career.

Aided by ace studio pickers Glen Campbell, Al Casey, Jimmy Seals, and Dash Crofts (the latter two forming the popular '70s duo Seals & Crofts), Vincent seems right at home with this set's folk-rock flavored lyrics and Mod horn arrangements. He wrings antiauthoritarian spirit from "Born To Be A Rolling Stone," "Love Is A Bird," and the bluesy "Poor Man's Prison." By contrast, "Lonely Street" and "Hi Lilly Hi Lo" provide potent vehicles for his expressive note-bending balladry.

Stripped of chorus singers and overdubs, the alternate takes included here are quite satisfying, allowing Vincent's aching vocal style more room than the finished LP takes.

The concert material's sound quality is spotty but neatly pinpoints the friction



between the rock pioneer's legendary past and hoped-for future. Backed with gusto by Le Rock 'N' Roll Gang, Vincent turns in strong, rare versions of "Bird Doggin'," "Born To Be A Rolling Stone" and "Hi Lily Hi Lo." Though the audience reacted favorably to the new material, they positively erupted with delight over such early rock staples as "Say Mama," "Rocky Road Blues" and "Be-Bop-A-Lula." Such a lesson could not have been lost on the singer.

An interview with the Black Leather Rebel and a 1994 a cappella version of "Be-Bop-A-Lula" featuring his British-born daughter Sheri Ann complete the import set — which should thrill Vincent historians and completists. (www.tkomagnum.com)

— Ken Burk**e**

JEFF BECK Truth Epic (EK 66085)

Beck-Ola Epic (EK 66084)

Jeff Beck is a great rock guitar player. Technically, few match his grace and style. Emotionally, however, he's as cold as his facade lets on. There's little heart to what he does, and over the years he's become increasingly detached. His fusion-infused work — *Rough And Ready*, *Blow By Blow* and *Wired* is his best, primarily because the music itself is impassive. Even his brief work in The Yardbirds, searing as some of it is, lacks the passion of genuine blues (then again, the question of authenticity of white, British blues players is a whole other argument).

Beck's technical prowess, therefore, has

World Radio History

left him little time to actually manage the bands that have bared his name over the years. Even the best group he worked with — the quartet that played with him on his first two solo albums, 1968's *Truth* and the following year's *Beck-Ola* — suffers a bit from his lack of guidance. The band (bassist Ron Wood, pianist Nicky Hopkins, drummer Mick Waller on the former and Tony Newman on the latter, and Rod Stewart on vocals) works well together, but Beck often sounds a thousand miles away from it.

The newly remastered reissues of these two albums, Beck's greatest rock offerings, punch up the volume so that now the tightness of the group is all the more obvious. Stewart is still finding his way around at this point, but the musicians themselves converge to form one of pre-Led Zeppelin/proto-metal's finest combos. Too bad Beck, notorious for becoming quickly tired of his bands (this set of guys lasted for only these two albums), treats them like hired hands. He checks in on them, with some mind-sweltering solos, like a dentist poking around teeth after an assistant does all the hard work.

This negligence isn't as apparent on Truth. The reworking of "Shapes Of Things" and Willie Dixon's "I Ain't Superstitious" are clearly the work of a cohesive unit. Even narcissistic guitar rants such as "Beck's Bolero" benefit from Wood and Waller's spoton timing. Things are a bit messier on Beck-Ola, where everyone seems to be thinking of his own future solo career and how these songs will accelerate it. Some good cuts can be found — "All Shook Up" and the tough "Plynth (Water Down The Drain)," particularly - but it lacks Truth's vitality. No bonus tracks are attached to these new reissues (which is kind of a bummer, considering Beck-Ola's short, 30-minute length), but with Beck's reputation, he probably wasn't in the studio long enough with these guys to record any more than what was actually needed anyway. -Michael Gallucci

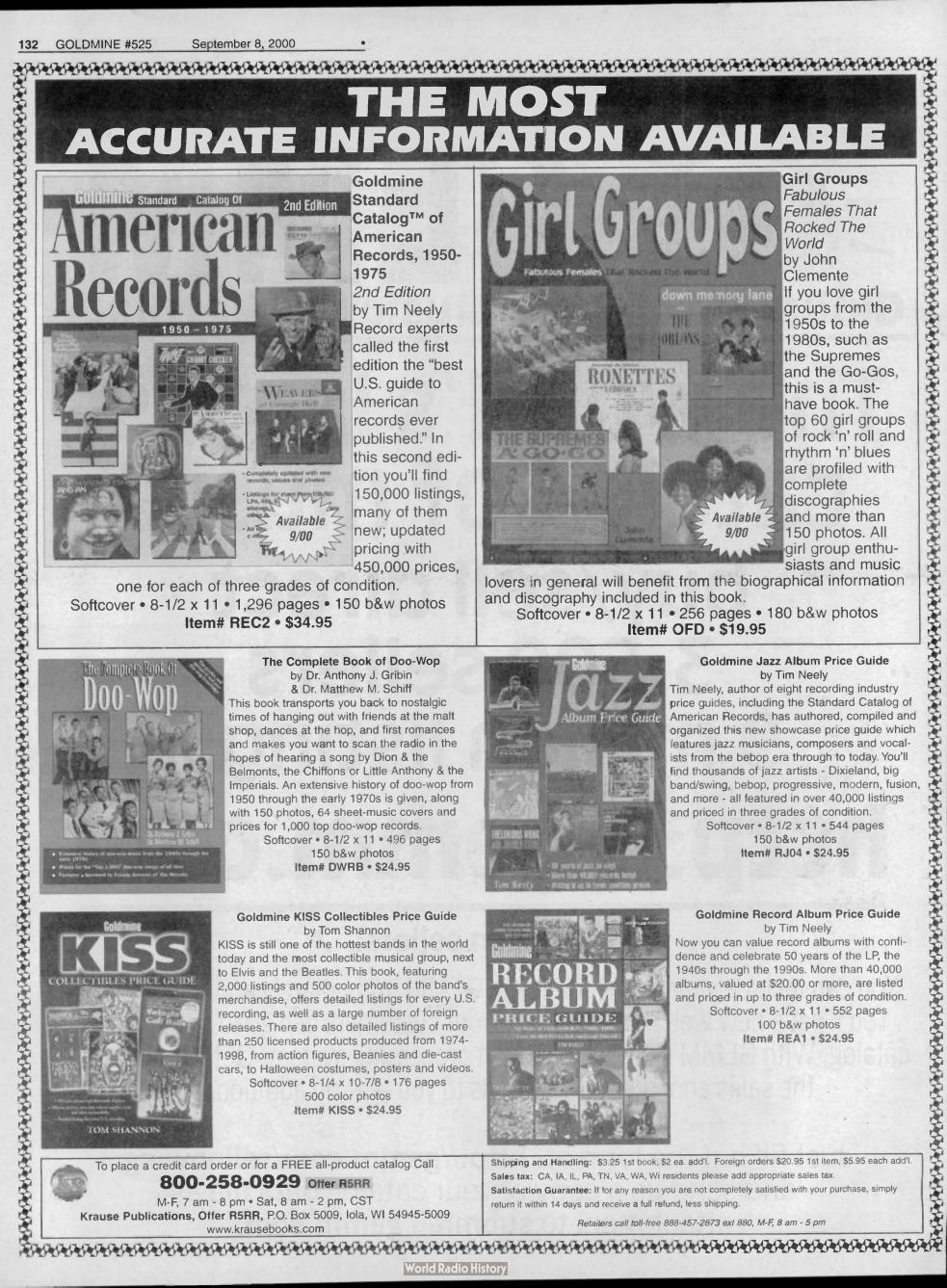


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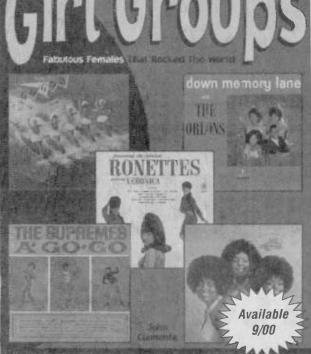
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Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change, and is not independently verified by the Goldmine staff. Show promoters who wish to have their record and CD shows listed should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

- Aug 26 KY, Louisville. Record & CD Show, Ramada Inn. 1921 Bishop Ln., Exit 15, Newburg Rd.-Waterson Expwy., SH: 10am-4pm, A: S3. Gary Bryant, PH: 317-313-6474.
 Aug 27 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Aug 27 FL, FL Lauderdale. Record & CD Show, Airport Inn. 2440 State Road 84 (just W. of 1-95), SH: 10am-4pm, F: \$40, A: \$2. John Miller, PH: 554-926-4545.
 Aug 27 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alver-son, PH: 770-463-2727.
 Aug 27 IN, Indianapolis. Record & CD Show, Holiday Inn Southeast. 5120 Victory Dr., 1-465 & Emerson Ave., Exit 52, SH: 10am-4pm, A: \$3. Gary Bryant, PH: 317-313-6474.
 Aug 27 VA, Richmond. Invasion of the Record Collectors Show, Comfort Inn-Midtown. 3200 W. Broad St., SH: 10am-5pm, T: 50-6', F: \$40. in advance, 5 days before the show, A \$2.50, \$1. students. John Wood, PH: 804-796-4919 or 796-0932.
- U322. Aug 27 VA, Dale City. Collector's Festival, VFW Post 1503. Minnieville Rd., SH: 10am-4pm, F: \$30. for 1, \$45. for 2, A: \$1. Joe Musgrove, PH: 703-494-9886.

SEPTEMBER

- Sep 1-4 IL, Blue Island. Saengerfest. Olde Western Ave.. SH: Fri. 6pm-11pm, Sat. & Sun. 3pm-11pm, Mon. 1pm-8pm. Main Street Blue Island, Frances Blouin, PH: 708-388-

- Main Street Blue Island, Plattes Blobin, PH. 708-306-5735.
 Sep 2 HOLLAND, Leiden. Record & CD Fair, Antonius Zalencentrum. SH: 10am-4pm. Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323 or FAX: 31-71-5131220.
 Sep 9 IL, Hillside, Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-550, A: \$3, ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Sep 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$3, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575.

- Indianapolis, IN 46217. PH: 317-882-3378. Sep 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- PH: 973-773-6067. Sep 9-10 OH, Cleveland. Rock N Roll Hall of Fame, One Key Plaza. SH: Sat & Sun. 10am-5-30pm. A: Free. Goldmine Magazine. do Krause Publications, 700 E. State St., Iola, WI 54990. Tom ext. 549 or Jenny ext. 393, PH: 888-457-2873 or FAX: 715-445-4087.
- WI 54990. Tom ext. 549 or Jenny ext. 393, PH: 88-457-2873 or FAX: 715-445-4087.
 Sep 9 OR, Portland. Collector's Market CD & Record Convention. 8900 N. Vancouver Ave. (Delta Park off 1-5), SH: 10am-3pm, T: 150-6', F: S25. for 1, \$45. for 2, \$55. for 3, A: \$3. Bob Harris, 8900 N. Vancouver Ave., Portland, OR 97217. PH: 503-283-2940.
 Sep 9 VA, Alexandria. Record Show, Hampton Inn. Exil: 1 S off 1-95 & 495 (Capital Beitway), SH: 10am-4pm, T: 55-6', F: \$55. \$55. A: S3. Record Show, Inc., PO Box 19625. Baltimore, MD 21225. PH: 410-636-5783.
 Sep 10 CT, Waterbury. Record Collectors Convention, Sheraton Hotel 3580 E. Main St., SH: 9:30am-5pm, T: 8', F: \$65., A: \$4. Mary. PH: 203-754-1505.
 Sep 10 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-4pm, F: \$35. ndianapois, IN 46217. PH: 317-882-3378.
 Sep 10 MD, Baltimore. Record Show, Holiday Inn-Timonium Plaza. Exit 16 off I-83N (1 mi. N. of Baltimore MI 2/1278. SH: 10-636-5783.
 Sep 10 MA, Boston. New England Record & Compact Disc Expw. Hotel 900 (2000) (200

 - PH: 410-636-5783. 10 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel. 200 Stuart St. (formerly Howard Johnson's 57 Park Plaza Hotel), SH: 10am-5pm, F: \$55., A: \$4. Randolph Music Citr., 900 N. Main St., Randolph, MA 02368. PH: 781-986-4538.
- (368, PH: 781-986-4538, 0 MI, Roseville. Metro Detroit Record Show, VFW Hall. 671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI Sep 10 MI, Ro



- 48090. PH: 810-759-5133 eves.
 Sep 10 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
 Sep 10 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30. SH: 9am-3pm, A: free, Keystone Record Collectors, PO Box 1516, Lancaster, PA 17508. PH: 717-898-1246.
 Sep 10 BC, Vancouver. Record & CD Show, Ukrainian Catholic Comm. Centre. 3150 Ash St. (off 16th & Cambie), SH: 11am-5pm, A: S2. Neptoon Records, Chuck DeMean, PH: 604-324-1229.
- Comm. Centre: 0100 111 11am-5pm, A: \$2. Neptoon Records, Chuck Delvicati, 111 604-324-1229. Sep 10 GERMANY, Hamburg, Record & CD Fair, Messe, SH: 11am-6pm, ARC, Kerkplein 5a, 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-235738. Sep 14 WI, Milwaukee, Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off 1-94 & Hwy: 100), SH: 9am-3pm, T: 8', F: \$40., A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076

- 5076.
 Sep 16 KY, Lexington, CD & Record Show, Holiday Inn (North).
 I-75, Newtown Pike, Exit 115, SH: 10am-4pm, T. 6', F: \$40.
 for 1, \$70. for 2, A: \$2. Kevin Folkerth, PO Box 1007,
 Greenville, OH 4531. PH: 937-548-8364.
 Sep 16 NY, New York City, Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
 Sep 16 ON, Montreal. Record & CD Convention, Hotel Du Parc., 3625 Av Du Parc., SH: 10am-4pm, F: \$75, A: S3. Peter Phelps, FAX: 416-286-4248.
 Sep 16 Holland, Amsterdam. Record Show, Jaap Edenhal. SH: 10am-5pm. ARC, Kerkplein 5a, 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-235738.
 Sep 17 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray or Chris Quigley, 1 Colgate CL, Baltimore, MD 21228 PH: 410-455-0418.
 Sep 17 NJ, Springfield. Greater NJ Music Collectors Expo, Holi-day Inn Hotel. RI: 22 West, SH: 10am-4pm, T: 70, F: \$55., A: \$5., under 12 free. Greater NJ Record Conv., 1107 W. St. George Ave., Linden, NJ 07036. PH: 908-486-3303 or 925-9667.
 Sep 17 NY, Ultica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9625.

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- Music, PH: 804-422-6772. Sep 24 VA, Richmond. Invasion of the Record Collectors Show Comfort Inn-Midtown. 3200 W. Broad St., SH: 10am-5pn T: 50-67, F: 540. In advance, 5 days before the show, A \$2,50, \$1. students. John Wood, PH: 804-796-4919 or 796
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- 8433.^{*}
 Sep 30 IL, Champaign. CD & Record Show, Quality Hotel. University Centre. 302 E. John St., SH: 10am-3pm, A: \$3. Bill, PH: 847-459-0137.
 Sep 30 Holland, Rotterdam. Record Show, Ahoy'. SH: 10am-5pm. ARC, Kerkplein 5a, 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-235738.

OCTOBER

- OCTOBER Oct 1 IL, Chicago. Record Collectors Show, Ramada Inn. I-80 exit Halsted Ave. N.-2 blks., SH: 9am-4pm, T. 6' & 8', F: \$30.-\$40, A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254. Oct 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm. PH/FAX: 603-888: Context Structure Structure Context Structure Co

- Chicago, IL 500529, FH: 773-365-0254.
 Oct 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, PH/FAX: 603-888-0294.
 Oct 1 MI, Southgate, Record Show, Civic Ctr. 14700 Reaume, Dix-Toledo (1 bik. No I Eureka), SH: 10am-4pm, T: 60-8', F: 535, A: S3. A1 Campbell, PO Box 277, Warren, MI 48090, PH: 810-759-5133 eves.
 Oct 1 NY, Albany, Fall Record CD Video Fair, Quality Inn. I-90 & Everett Rd., SH: 11am-4pm, T: 6', F: 550, for 1, \$90, for 2, A: \$3, PH: 518-385-1834 or 385-9730.
 Oct 1 TN, Nashville. Music Collectors: Convention, Day's Inn-Airport. Briley Pkwy, SH: 10am-4pm, F: S35, if paid one week in advance, \$40, thereafter, A: \$3, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
 Oct 1 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre. 11410 Kingsway Ave., SH: 10am-4pm. PH: 780-487-3195.
 Oct 2 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S, off Lake & Lyndale, F: S35, A: S2. Rich Shelton, 255 E. Kellogg, SJ. Paul, MN 55101, PH: 651-290-2900.
 Oct 7 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd, SH: 9am-4pm, F: \$45, -550, A: S3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Oct 7 IL, Hillside. Record & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
 Oct 8 CL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, F: \$35. one week in advance, \$40, thereafter, A: \$3, LR Ecord Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
 Oct 8 OL, Hillsborough. Record Show, Daniel Boone Big Barn. Exit 164 off I-85, SH: 10am-4pm, F: 355-one week in advance, \$40, thereafter, A: \$3, Under 12 free with adult. Alpha Records & Music, Cerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-7882-3378.
 Oct 8 OH, Cleveland. Round Sounds Record Show, Inc., PO Box 19625, Baltimore, MD 2

- SH: 10am-4pm, F: \$35.-\$40., A: \$3. Lawrence Puljic, PH: 888-717-0379.
 Oct 8 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US RI. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
 Oct 8 WA, Tacoma. 45 PPM Record Show, VFW Post #91. 2000 S. Union, SH: 11am-5pm, T. 6', F: \$25., A: \$2. Don Kirsch, PH: 253-627-1342.
 Oct 13-15 NJ, Wildwood. Beatles Fans Weekend Getaway, Memory Motel. Liverpool Prod., 315 Derby Ave., Orange, CT 06477. PH: 203-795-473 or FAX: 203-891-8433.
 Oct 14-16 IL, Rosemont. National Assoc. of Recording Merchandisers' Retailer Continuing Education Program, Doubletree Hotel O'Hare. 5460 N. River Rd. Narm, PH: 856-596-2221.
 Oct 14 MJ, Ann Arbor, Monster Record & CD Show, Clarion Inn. 2900 Jackson Rd., Exit 172 off I-94, SH. 10am-4pm, T: 52-8, F: \$45., A: \$3., under 10 free. Rod Braham, PH: 734-475-1006.
- 2900 Jackson Rd., Exit 172 off I-94, SH. 10am-4pm, T. 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PH: 734-475-1006.
 Oct 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422 PH: 973-773-6067.
 Oct 14-15 OR, Portland. Music Expo CD & Record Convention, Montgomery Park. 2701 NW Vaughn St., SH: 10am-5pm, T: 8', F: \$85., A: \$3. C-Bub Productions, 8316 N Lombard St. #13, Portland, OR 97203. PH: 503-224-6474.
 Oct 15 CA, Emeryville. Rockin 'N Rollin Show, Holiday Inn. 1800 Powell St., SH: 10am-4pm, T: 120-5', F: \$30., A: \$3. Charlene White, PH: 408-263-5127.
 Oct 15 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 510-455-0418.
 Oct 15 MA, West Springfield. Record & CD Convention, Best Western Hotel. 1080 Riverdale Rd., SH: 9am-3pm, T: 8', F: \$40., A: \$3.50. Bob Belniak, PH: 413-786-1929.
 Oct 15 MA, Seattle. Record & CD Convention, Pittsburgh Greentree Radisson. I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, T: 8', F: \$40, A: \$3.50. Bob Belniak, PH: 413-786-1929.
 Oct 15 WA, Seattle. Record & CD Show, Seattle Ctr. SH: 10am-4pm, T: 8', F: \$40., A: \$3.50. Bob Belniak, PH: 413-786-1929.
 Oct 15 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$40, A: \$3. John, PH: 425-228-3537.
 Oct 14 Z, Phoenix, AZ Music Expo, First Baptist Church. 7000 N. Central Ave. (NW corner of Central & Glendale), SH:



Sunday Sept. 17, 2000 9:00-3:00 The Westwood Hotel 201 N. Mayfair Rd Off 1-94 & Hwy 100 Milwaukee, WI Tablee: 8 ft. Only \$35 Admission: \$2 Bring in this ad and cave \$1 on Adm.

For more information call Jim at (920) 733-5076.

Sep 17 NY, Ulica. WOUR NY CD & Record Fair, Deerlield Vol. Fare Hall. 5476 Trenton Rd. (Exit 31 NYS T.Way), SH: 10m3pm, Te, Spr., T: 605, A: 54 J. Ack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-6926. Sep 17 OH, Cincinnati. Music Collectors' Convention, Preston Advance, S40. thereafter, A: S3., under 12 free with aduit. Alpha Records & Music, Gerald Ruark, POB 17575, India. Spr., St. St. Stephen or Becky, PH: 419-874-1725. Sep 17 WV, Charleston, CD & Record Show, Holiday Inn. 164 & Kanawha Bivd., Exit 58, SH: 10am-4pm, T: 6f, F. 540. for 1, S70. for 2, A: S2. Klevin Folkerth, PO Bax 1007, Greenville, OH 45331. PH: 937-548-8364. Sep 17 WV, Charleston, CD & Record Show, Westwood Hotel. 201 N. Mayfair Rd. (off 1-94 & Hwy. 100), SH: 9am-3pm, T: 6f, F. 540. for 1, S70. for 2, A: S2. Klevin Folkerth, PO Bax 1007, Greenville, OH 45331. PH: 937-548-8364. Sep 22 OH, Clincinnati. CD & Record Show, Preston Hotel N. Hayfair Rd. (off 1-94 & Hwy. 100), SH: 9am-3pm, T: 6f, F. 540. for 1, S70. for 2, A: S2. Klevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364. Sep 23 OH, Columbus Record & Music Memorabilia Show, Yelesvind Hotel (H), 1-75 & Sharon Rd., Exit 15, SH: 5pm-10pm, T. 6f, F. 540. for 1, S70. for 2, A: S2. Klevin Folkerth, PO Box 100, Greenville, OH 45331. PH: 937-548-8364. Sep 23 OH, Columbus Record & Music Memorabilia Show, Yelesvind Homor, Biol Resisterstom Rd., 16656, Fiel 20, SH: Sat. 10m-7pm, Sun. 10am-4pm, T. 180. Annapolis Mr. 6506 Pyle Rd., Bethesda, MD 20817. PH: 747-830-302-6974. Sep 23 OH, Columbus Record S. Music Memorabilia Show, Veterans Memoral Hall. 300 W Broad St., SH: 10am-4pm, T. 6506, Pyle Rd., Bethesda, MD 20817. PH: 745-564. Fields. Sep 24 CH, Bulenden Park. Greater Orange County Monthf Record Show, Sequoia Club 7530 Orangehorpe Ave. SH: 0.018-019. Sci C ABA State PH: 616-26-617. Sep 24 CH, Bullenden Record Collectors Show, Holiday Inn. 4400 Frontage Rd., 12



9am-5pm, T: 80-8', F: \$50., A: \$3. Steve Thomas, PH: 602-375-8800. Oct 21-22 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5070

- Oct 21-22 NE, Columbus. Record Show, Ag Park. SH: Sat. & Sun. 9am-5pm. CAS Productions, 403 9th St., Overton, NE
- Dobdos. Dot 21 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 849, Highland Lakes, NJ 07422. PH: 973-773-6057
- 10th Aves, SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Oct 21 TN, Nashville. CD & Record Show, Days Inn Airport. Briley Pkwy, SH: 10am-4pm, T: 8', F: \$50, for 1, \$90, for 2, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Oct 21-22 ITALY, Milano. Int'l. Record & CD Fair, Parco Esposizioni Novegro. Via Novegro, SH: 10am-6pm, T: 300, A: Life 12.000. Fulvio Bereita, Via Ghisalberti 15-24066 Pedrengo (BG) Italy. PH: 39-035663073 or FAX: 39-03656676.
 Oct 21 Holland, Amsterdam. Record Show, Artis. SH: 10am-4pm, ARC, Kerkplein 5a, 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-235738.
 Oct 22 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: 555, \$30, ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Oct 22 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 28, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Oct 22 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. 97 Sunfield Aee4a4.
 Oct 22 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. 97 Sunfield Ave., SH: 10am-7, T: 8', F: \$60, A: \$5. Grovy Prods., Andy or Ira, 742 RI: 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.
 Oct 22 VA, Richmond. Invasion of the Record Collectors Show,

- 2360. Oct 22 VA, Richmond. Invasion of the Record Collectors Show, Comfort Inn-Midtown. 3200 W. Broad St., SH: 10am-5pm, T: 50-6', F: \$40. in advance, 5 days before the show. A: \$2,50, \$1. students. John Wood, PH: 804-796-4919 or 796-500 (Strategy Strategy Str

- \$2.50, \$1. students. John Wood, PH: 804-795-4919 or 795-0932.
 Oct 22 WI, Appleton. Fox Valley Record Show, Holiday Inn. Hwy. 41 & College Ave., T. 6' & 8', F. \$35.\$40., A: \$3. Yesterdays Music, Jim, PH: 920-733-5076.
 Oct 28-29 TX, Austin, Fall Record Convention. SH: 10am-6pm. Austin Record Convention, PO Box 90806, Austin, TX 78709, PH: 512-288-7288.
 Oct 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Oct 29 NY, Syracuse. WAOX NY CD & Record Fair, Ramada Inn. Buckley Rd, Exit 25, I-81 or Exit 36 NYS T-Way, SH: 10am-5pm, T: 65-6', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Octa-9602. Oct 29 HOCLAND, Leiden. Beat-Meet 2000, Antonius Zalen-centrum. SH: 11am-4pm. Franck Leenheer Records. Post-bus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323 or FAX: 31-71-5131220.
- NOVEMBER

Nov 3-5 NY, New York City. WFMU Record Fair, Manhattan Pavilion. 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, A: \$5. Jenni, PH: 201-521-1416 et 230.

- 8pm, 1416.
- 1416, ext. 230. Nov 3-5 SPAIN, Barcelona. Record Fair, Fira De Barcelona Palau Allons XIII. Avinguda Maria Cristina s/n, SH: Fri 3pm-9pm, Sat. & Sun. 10am-9pm.Jordi Tarda, PH: 00-34 937961323 or FAX: 00-34-93-7961660.

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- Nov 4 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50, A: \$3, ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Nov 5 CT, North Haven. Record Convention with WPLR, Holi-day Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6¹, F: \$60, A: \$4, Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
 Nov 5 MN, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2:50. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl, PH: 314-821-9121.
 Nov 5 NM, Albuquerque, Record Convention, Marriott Hotel, I-40 & Louisiana, SH: 9am-4pm, Mike Walsh, 11320 Cochili Rd. SE, Albuquerque, NM 87123. PH: 505-292-2196 or FAX: 505-292-7493.
 Nov 5 OH, Toledo. Record Show, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 9am-4pm, T: 8¹, F: 520, A: \$1. Bill Simmons, PH: 419-833-5040.
 Nov 11 NJ, Wayne, 2nd Sat. Record & CD Collectors Show, Fireme's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
 Nov 11 SC, Spartanburg. Record Convention, Memorial Audito-rium. Downlown, Church St. off I-85, SH: 10am-4pm, T: 6¹, F: \$45. for 1, \$90. for 3. Scum Productions, PH: 864-306-9008.
 Nov 11 WI, Green Bay, Record & CD Convention, Days Inn.
- Nov 11 WI, Green Bay. Record & CD Convention, Days Inn Downtown, SH: 10am-4pm, F: \$35., A: \$2. PH: 920-435
- 1140. 11-12 Holland, Utrecht. Record Show, Jaarbeurs. SH: Sat 10am-5pm, Sun. 10am-5pm. ARC, Kerkplein 5a, 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-
- Nov 12 CA, Los Altos Hills. KFJC Record Convention, Foothill College Campus Ctr. 12345 El 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.
 No v1 2 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy, SH: 10am-4pm, F: \$40. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

- 5076. Nov 14 VA, McLean. Northern VA Record Mart, Best Western

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- 331-5928 or Syd Crosby, PH: 904-454-0530.
 Dec 3 IL, Chicago. Record Collectors Show, Ramada Inn, I-80 exit Halsted Ave. N.-2 biks., SH: 9am-4pm, T: 6' & 8', F: \$30.-\$40, A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
 Dec 3 PA, Allentown. Winter 2000 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 6', F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606.
 Dec 3 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy, SH: 10am-4pm, F: \$35. if paid one week in advance, \$40. thereafter, A: \$3. under 12 free with adult. Alpha Record & Music, Gerald Ruark, POB 17575, Indianapolis. IN 46217. PH: 317-882-3378.
 Dec 3 WA, Seatlie. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$40, A: \$3. John, PH: 425-228-3537.

- Uec J WA, Seattle. Hecord & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$40., A: \$3. John, PH: 425-228-3537.
 Dec J WI, Appleton. Fox Valley Record Show, Holiday Inn. Hwy. 41 & College Ave., T: 6' & 8', F: \$35-\$40., A: \$3. Yester-days Music, Jim, PH: 920-733-5076.
 Dec 9 MM, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S. off Lake & Lyndale, F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
 Dec 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center, Parish Dr. (N. of RI: 46 & RI: 80) at RI: 23 & RI: 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Dec 10 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. one week in advance, \$40. thereafter, A: \$3., under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 10 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W, to Exit 70N, Uight L at 1st light, 5 mi on R.), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutinik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Dec 10 NY, New York City. Record & CD Collectors Expo, Holi-day Inn. (Formerly Days Inn) 440 W. 57th St., bW, 9th & 10th Aves, SH: 10am-4pm, T: 100, A: 55., under 12 free. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Train, To Stokes, Inginand Lakes, NJ 07422, PH. 973-773-6067.
 Dec 16 TN, Nashville, CD & Record Show, Days Inn Airport. Briley Pkwy, SH: 10am-4pm, T. 8', F: SSO. for 1, S90. for 2, A: \$2 Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Dec 17 CA, Emeryville, Rockin 'N Rollin Show, Holiday Inn. 1800 Powell St., SH: 8:30am-2:30pm, F: \$50., A: \$3. Char-lene While, PH: 408-263-5127.
 Dec 17 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 28, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Dec 17 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern RJW, SH: 10am-4pm, T: 2015, E: \$30. A:

- 26, 418 Affmour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Dec 17 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd, SH: 10am-4pm, T: 120-5', F: \$30, A: free. Ray or Chris Ouigley, 1 Colgate CL. Baltimore, MD 21228. PH: 410-455-0418.
 Dec 17 OH, Dayton. Music Collectors' Conventions, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-4pm, F: \$35. one week in advance, \$40. Hereafter, A: \$3., under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 30 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45. \$50, A: \$3. ARC Promotions, PH: 755-64-5305 or FAX: 765-37706.
 Dec 30 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors how, Firemen's Convention Ctr. Parish Dr. (N. of Rt. 46 & 80), SH: 10am-4pm, T: 100, A: \$5. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.



- Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 10), SH: 10am-4pm, T: 80, F: \$60.-\$70., A: \$4, Annapolis Markeling Inc., PO Box 454, Arnold, MD 21012, PH: 410-757-6182.
 Nov 18 KY, Lexington, CD & Record Show, Holiday Inn (North), I-75, Newtown Pike, Exit 115, SH: 10am-4pm, T: 6', F: \$40, for 1, \$70, for 2, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
 Nov 18-19 NJ, Pennsauken, Int'l. Mega Collectibles Show, South Jersey Expo Cir. 2323 Rt. 73, SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 400. K8: Promos, 1020 Arlington Rd., New Milford, NJ 07646; PH: 201-261-4982 or 261-8803.
 Nov 18 NY, New York City Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves, SH: 10am-4pm, T: 100, A: \$6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- 10ih Aves, SH: 10am-4pm, T: 100, A: S6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Nov 19 CT, Danbury, Record & CD Convention, Ramada Inn. Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
 Nov 19 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd, I-290 & Wolf Rd. Exit, SH: 9am-4pm, T: 70-8', F: \$404. A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533.
 Nov 19 IL, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5; F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Nov 19 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.
 Nov 19 OH, Toleveland. Round Sounds Record & CD Show, American Legion Hall 22001 Brookpark Rd., Fairview Park, SH: 10am-4pm, F: 335-\$40., A: \$3. Lawrence Puljic, PH: 888-717-0379.
 Nov 19 PA, Scranton-Wilkes-Barre. WEZX NY CD & Record Fair, The Woodlands. 1073 Rt. 315 (Exit 476). I-81 to Exit 1), SH: 10am-5pm, T: 70-8; A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-9907 or FAX: 607-648-9626.
 Nov 19 W, Charleston. CD & Record Show, Holiday Inn. I-64 & Kanawha Bivd. Exit 58, SH: 10am-4pm, T: 6; F: \$40. for 1.
- 607-648-9626. Nov 19 WV, Charleston, CD & Record Show, Holiday Inn. I-64 & Kanawha Bivd, Exit 58, SH: 10am-4pm, T; 6', F; \$40. for 1, \$70. for 2, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364. Nov 21 NY, Poughkeepsie. CD, Record & Music Collectors Expo, Best Western. SH: 10am-4pm. Tim Embler, PH: 914-569-0131.

- Expo, Best Western. SH: 10am-4pm. Tim Embler, PH: 914-559-0131.
 Nov 25-26 PA, King of Prussia. WMGK Rock & Roll Expo, Valley Forge Conv. Ctr. SH: 10am-6pm, F: \$175-\$200., A: free. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Nov 25-26 PA, Philadelphia. 15th Annual Rock 'N' Roll Expo, Valley Forge Conv. Ctr. Exit 25 off Schuykill Expy, Exit 24 off PA Tpke., T: 250, F: \$175-\$200. Arc Promotions, PO Box 215. Chesterfield, IN 46017. PH: 765-646-5305 or FAX: 765-378-7706.
 Nov 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

DECEMBER

- DECEMBER Dec 1-3 NJ, Somerset. Nat?!. Atlantic Collector's Fest, Garden State Exhibit Ctr. 50 Atrum Dr., SH: Fri. 5pm-10pm, Sat. 9am-7pm, Sun. 10am-4pm, T: 300-8', F: \$175., A: \$15. Living Legends Productions, 1897 Clove Rd. 3rd FL, Staten Island, NY 10304. PH: 718-981-0140. Dec 2 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$550., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706. Dec 2 MA, Cheimsford. Big Ed's Record, CDs & Tapes Show Elks Lodge. Rt. 110, SH: 10am-4pm. PH/FAX: 603-888-0294.

- 0294.
 Dec 3 FL, Orlando. Record & CD Show, Central FL Fair-grounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60. two weeks prior to show, \$70. thereafter, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-

4732 N. Dale Mabry Hwy, SH: 10am-4pm, F: \$40, Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
Nov 12 LA, Davenport. Music Collector's Show, Nat'l. Guard Armory, Brady SI. & 36th St., SH: 10am-5pm, T: 8', F: \$30., A: \$2, 12 & over. Doug Smith, 1727 W. 17th St., Davenport, IA 52804. PH: 319-326-2625.
Nov 12 KY, Louisville. Music Collector's Convention, Exec. Inn. Watterson Expowy. & Fairgrounds, SH: 10am-4pm, F: \$35 one week in advance, \$40. thereafter, A: \$3., under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
Nov 12 MI, Roseville. Metric Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
Nov 12 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga SI, SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charren Dr, Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
Nov 12 NA, Lancaster. Pannsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
Nov 12 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt 33 E. off 1-64), SH: 10am-4pm, T: 70-8', F: \$30., A: \$2. Wat Stewart, PH: 425-757-2957.
Nov 12 WA, Lake City. Records Collectibles Convention, Community Ctr. 12531 28th Stewart, PH: 425-757-2957.
Nov 12 WA, Lake Record Show, Wostwood Hotel, 201 N. Mayfair Rd, (off 1-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$40., A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
Nov 14 VA, McLean. Northern VA Record Mart, Best Western

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

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

Remember When Records and CDs 809 W. Ogden Ave. Westmont, IL 60559 Phone: (630) 963-1957 FAX: (630) 963-1987 Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA. MasterCard. Telecheck. Closed Sundays.

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

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

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

Bill's Record Garage 405 College St. Lewiston, Maine 04240 (207) 783-1378 http://www.billstuff.com E-mail: bill@billstuff.com Flexible hours. Call for appointment. Quality Used LPs.

MARYLAND

Joe's Record Paradise 1300 East Gude Drive Rockville, MD 20850 (301) 315-2235 • FAX: (301) 315-2252 http://www.joes-record-paradise.com E-Mail: raremusic@joes-record-paradise.com Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 25 Years in the business. MASSACHUSETTS Capeway Cards & Music **Cordage Park**

377 Court St. Plymouth, MA 02360 (508) 747-3111 E-Mail: capeway@capecod.net We specialize in Sealed vinyl, and have a large selection of new, used, rare & collectible vinyl in stock, both LPs & 45s. We buy and sell vinyl & used CDs. Capeway Cards & Music is an authorized Gartlan USA distributor - leader in fine rock and roll limited editions and autographed memorabilia. We do mail order, & ship worldwide. Our store, located in North Plymouth, is open 7 days a week.

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

Mystery Train III 12 North Pleasant St. Amherst, MA 01002 (413) 253-4776 Biggest selection of used LPs (20.000 +) and used CDs (thousands) in Western Mass. Huge selection of cheapo stuff! (Thousands of \$2 LPs + \$1 CDs)

Nuggets Records 486 Commonwealth Ave. Boston, MA 02215 (617) 536-0679 Web Site: http://go.boston.com/nuggets We buy, sell and trade records CDs, tapes, videos. Send your want list - please be specific & include phone number.

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

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

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Ace Video & Music 285 Caillavet St., Biloxi, MS 39530 PH (601) 374-0777 • FAX (601) 374-4645 Huge inventory collectible vinyl in all categories. Great catalogs \$5, foreign \$8. Mail or FAX wants. MC/VISA welco

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Missing Link 3551 South Service Rd. 3551 South Service Rd. Remington Plaza, Suite 101-102 St. Charles, MO 63303 (314) 946-2827 Mon.-Sat. 11:00 A.M.-9:00 P.M. Records • Tapes • CDs • Buy • Sell • Trade - 10,000 + LPs, Rock, Metal, Progressive - Imports, Promos

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Big B's CD: & Records 4761 S. Maryland Pkwy 47613. Maryand F Kwy. Las Vegas, NV 89119 Phone: (702) 732-4433 FAX: (702) 795-7989 11 am-8pni Mon.-Sat., 11am-7pm Sun. E-Mail: bigls@fnet.net Web: Bigbsmusic.com We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

Wax Trax Records, Inc 2909 S. Decatur Las Vegas, NV 89102 Ph (702) 362-4300 FAX (702) 362-4340 Over 1,000,000 records, CDs, cassettes from the 50s to the 90s. Doo-Wop. R&B, Jazz, Soul, Soundtracks, Country etc. etc... Send your want list - we get results

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Merlin's Record Workshop 9609 Menaul NE Albuquerque, NM 87112 Phone: (505) 299-8031 FAX: (505) 299-033 E-Mail: merlinsrecords@prodigy.net

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World Radio History

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

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Johnnies Collectibles 2820 James St. Syracuse, NY 13206 (315) 431-0766 CNY Largest collectible record store; over 500,000 LPs & 45s in stock; Open 7 days a week.

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Last Vestige Music Shop 173 Quail St., Albany, NY 12203 (518) 432-7736 FAX: (518) 432-1812 E-Mail: info@lastvestige.com and 437 Broadway, Saratoga, NY 12866 Phone (518) 226-0811 Specializing in 2nd hand records & CDs/Mail Order Available

Last Unicorn 56 Kellogg Rd. New Hartford, NY 13413 315-724-0007 FAX: 315-724-2756 E-mail: unicorn@borg.com New - larger location, Over 100,000 LPs in stock.

Memory Lane Records Memory Lane Records 1321 Grand Ave, Dept. GM-1 N. Baldwin, NY 11510 (516) 623-2247 50s to 80s - 45s, LP, photos, nostalgia, movie prints. Retail, wholesale. \$6.00 catalog - USA, \$10.00 - Foreign.

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

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Special Sauce Records 37 East Main St. Bayshore, NY 11706 FAX: 516-206-1101 FAX: 516-666-7726 Funk, Jazz, Soul, Hip Hop, Soundtracks, House, Mail Order, Fax Want Lists.

Jukebox Oldies, Inc. 456 Knollwood Street 456 Knollwood Street Knollwood Plaza Shopping Center Winston-Salem, NC 27103 (336) 774-0034 Tues.-Fri. 10 AM - 7 PM, Sat. Noon - 7 PM 2 blocks from Business I-40, exit 3A. Operated by a knowledgable collector with 20 years experience. Specializing in rare 50's and 60's vinyl. Also - 70's and 80's vinyl, 45's, 78's, tarose CD's wideos posters music

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Parker's Records & Comics 1222 Suite C, Route 28 Milford, OH 45150 Ph./FAX (513) 575-3665 Mon.-Sat. 11 am - 7pm Specializing in 50s & 60s. Over 20,000 45s & 7,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS Card.

OREGON

Crossroads Music 3130-B SE Hawthorne Blvd. 3130-B SE Hawthorne Blvd. Portland, OR 97214 (503) 232-1767 Web: http://www.xro.com E-Mail: xroads@xro.com Open Mon-Thurs 11-6. Fri-Sat 11-7, Sun 12-6. Portland's largest and most complete selection of collectible records, concert posters and music memorabilia. Over 30 music dealers in one location. A Co-op of 35 dealers with rare collectables and more.

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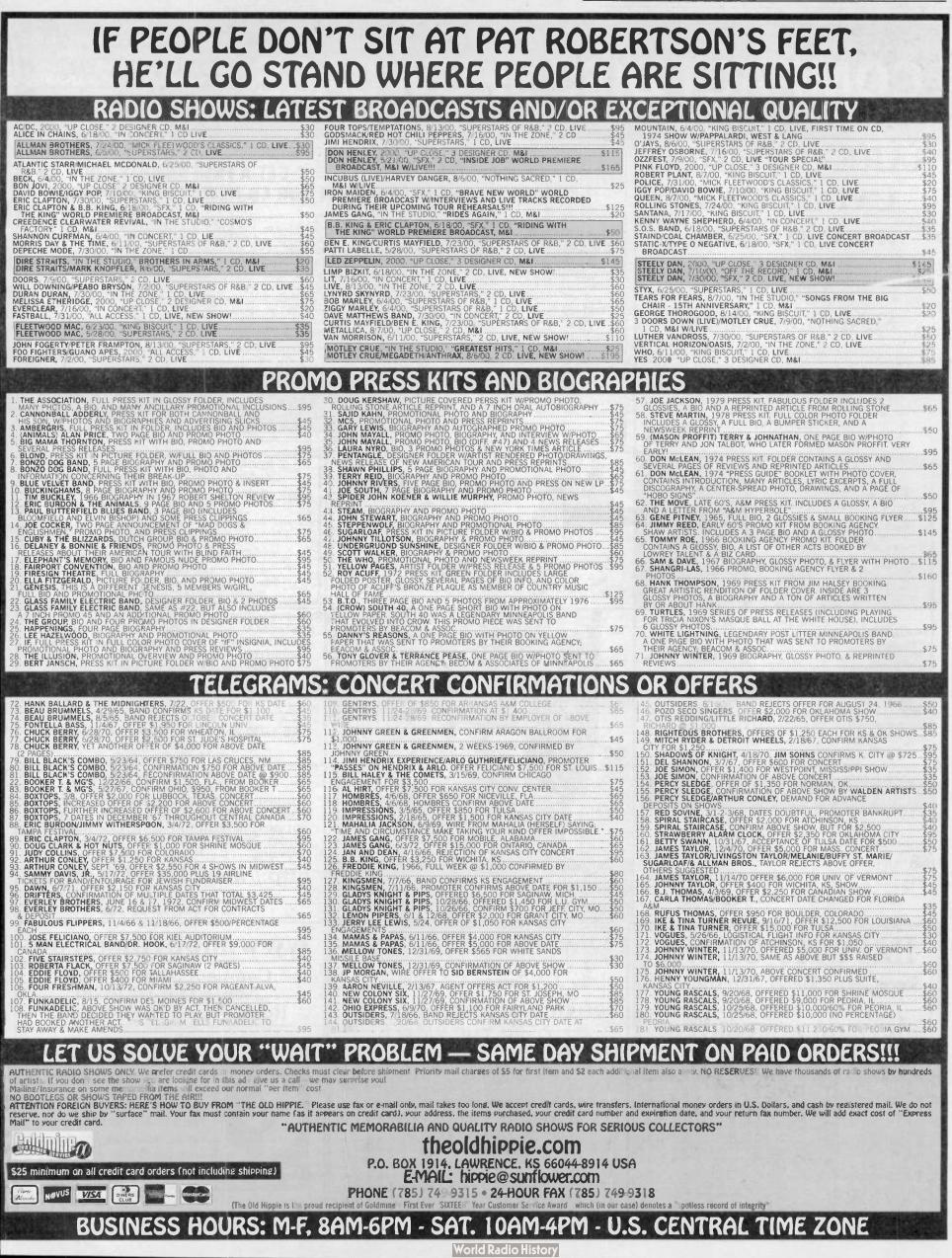
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| Over 100,000 45's & albums! Compact Disc: New, used, & imports. Directions: Located on Rte. 272, 4 miles 5. of PA turnpike (exit 21) Dpen 7 days a week. M-F 10 a.m 8 p.m. | Voted best non-chain record store 6 years running in "The Nashville Scene." Open MonFri. 10 a.m 9 p.m., Sun 1-5 p.m. Lost and Found Records 7315 Kingston Pike | MonSat. 10 a.m 9 p.m., Sun. 12 p.m6 p.m. Want lists welcome!! New and used LPs, used CDs, tapes and 45s and videos. | 920-793-8920 920-681-8244 Rare, collectible LPs & 45s. New & used CDs Django's 2nd Hand Tunes | Monster Melodies 9 Rue Des Dechargeurs 75001 Paris - France |
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| Search Service - 11 a.m 11 p.m. EST 7 Jays a week. SASE/IRC & collect phone # for reply. Buy & Sell. Catalogs/lists available. 3-track \$25. Video \$15, soundtrack/orig. cast \$25. All refundable w/order. McNally's oicture price guide (soundtrack), Rockin Records \$29.95 each + shipping. Audio/Video equipment sold. CDs, tapes, inyl & videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines, Checks/MOs pay to: J.J. Hollin only. | P.O. Box 70958 2985 West 3500 South Salt Lake City, UT 84170 (801) 967-9797 Visit our Web site: starboundmusic.com e-mail: jml19519@idt.net Utah's largest record store. Over 100,000 CD's, tapes, 45's, albums, collectables, promo's, rarities in stock. | CDs - Videos - DVDs LPS - Tapes Four locations in the Puget Sound area! Seattle University District 4538 University Way NE Seattle, WA 98105 (206) 634-2280 Seattle Capitol Hill 130 Broadway E., Seattle, WA 98102 (206) 329-2202 Bellevue 2328 Bellevue | Fox Music 301 L Cottonwood Ave. Hartland, WI 53029 Phone (262) 367-8022 FAX (262) 367-8043 E-Mail: foxmusical execpc.com Store Hours: 11:00-7:00 Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections. | John Manship Records Buyers & Sellers Of Soul since 1969. Specailists in Rare soul, Funk, Northern, Group Harmony, over 100,000 rare soul 45's/LP's, CD's Quarterly 250 page catalogue. Plus Fortnightly lists. Priced wants lists serviced. Tel (44) 1664 565742 Fax (44) 1664 411634 E-mail info: @raresoulman.co.uk Web Site www.raresoulman.co.uk |
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eissues from page 124)

E ATLANTA RHYTHM SECTION e At The Savoy, New York 10.27.81 enix Gems (5001)

The Atlanta Rhythm Section was always re of a studio band than a road group ough they sported twin guitars and an rgetic lead singer, they could be a bit ate live; witness 1980's double live album You Ready!. Last year's Backtracks was a ent but unremarkable greatest hits live kage with a reworked lineup.

Live At The Savoy captures the band at its k. Touring behind Quinella, their swan g (until re-forming in 1987 and again in 7), most of the "hits" are here; the Stevie ks-styled "Imaginary Lover." the apocatic good of boys anthem "I'm Not Going Let It Bother Me Tonight" and the onotic "So Into You," their version of ooky" (the original by Classics IV luded members of A.R.S.), and their last "Alien." The guitars of Barry Bailey and J. Cobb smoke on the Lynyrd Skynyrd-ish mesick." Lead singer Ronnie Hammond n fine voice whether belting out a rocker rooning a ballad. As usual, the rest of the d is tight and polished. Finally, after all se years, it's about time someone released ve album that accurately represents inta Rhythm Section. They may not have the Rolling Stones-ish swagger of nyrd or the boundless energy of The

man Brothers Band, but they sure could e a mean tune. - Brad Bradberry

E BEACH BOYS fin' èse Sarabande (302 066 085 2)

Surfin' is basically a truncated version of C's Lost & Found (1961-1962), a compilaof early pre-Capitol Beach Boy recordings. he beginning, the band was known as The deltones (and, for one recording session, ch included mother Audree Wilson on king vocals, as Kenny And The Cadets). orded at Hite Morgan Studios, three of the ks ("Barbie," "Luau" and "What Is A ing Girl Made Of") were written by



The Atlanta Rhythm Section

Morgan's son Bruce. The a capella "Lavender" was written by his wife Dorinda. Though not up to Brian Wilson's best here (early versions of "Surfer Girl" and "Surfin' Safari" plus the single version of "Surfin'"), they suit the band's already complex vocal style perfectly.

Tacked on to the end of this 15-track disc are four Gary Usher-produced tracks (Usher was a one-time Beach Boys lyricist), two instrumentals by the Tri-Five ("Come And Get It" would become "The Rocking Surfer" on the Beach Boys' Surfer Girl album), and two songs by The Four Speeds with Usher on vocals. Brother Dennis Wilson played drums throughout and brother Carl contributed guitar to The Tri-Five cuts.

Though Surfin' only includes 11 of Lost & Found's 21 tracks, many collectors will want it for the Usher tracks (which are obscure Aand B-sides, and are quite rare). Those who missed the first compilation will find the embryonic Beach Boys amusing and occasionally inspired.

- Brad Bradberry

THE POSIES The Best Of The Posies: Dream All Day Geffen (069 490 555-2)

The story of The Posies could well be titled "A Tale Of Two Bands." Beginning life as a smooth, power poppin', harmony-juiced combo that took a few moody musical detours, The Posies - led by the vocal and songwriting skills of Ken Stringfellow and Jon Auer — would metamorphosize over the years (and over the course of their three Geffen albums) into a harder-edged, angrier, somewhat disillusioned sounding aggregation. Both sides of one of the most talented and influential bands of the '90s are presented on Dream All Day.

Among the 19 tracks on Dream All Day are some of the band's better-known modern rock radio hits (including the powerful "Dream All Day" and the chiming, lyrically pointed "Golden Blunders," which was covered by none other than Richard Starkey, M.B.E.), along with choice album tracks and a smattering of non-LP rarities. There's gold to be found in the rare stuff, including fabu-World Radio History

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lous covers of Chris Bell's "1 Am The Cosmos" (which no doubt aided in getting Auer and Stringfellow the gig backing up Alex Chilton and Jody Stephens in a reformed Big Star a while back) and The Hollies' "King Midas In Reverse.

Most all of the previously released material flows surprisingly smoothly in this context, ranging as it does from the beautifully lilting "Suddenly Mary" and the overtly poppy "Spite And Malice" to the bitter, accusatory "Everybody Is A Fucking Liar" and the slightly dirty "Ontario." The booklet that accompanies Dream All Day is a firstclass job, featuring reminisces from Auer and Stringfellow as well as detailed credits, photos and liners. If you're already a Posies fan, there's still enough here to pull you in, and if you're a neophyte, this is the best place to start

- John M. Borack

BUFFY SAINTE-MARIE Illuminations Vanguard (79300-2)

Native North-American Child: An Odyssey Vanguard (79340-2)

Certainly one of the '60s folk boom's most intense singer/songwriters, Canadian-born Buffy Sainte-Marie is also among its most artistically adventuresome. Besides being a voyage into electronica, her fascinating 1969 Illuminations was a concept album presaging Goth as it delves into the nether world where the occult stands near the mysteries of Christianity. It's an album of shaman, vampire, holy virgin and innocence betrayed with folk's vibrato queen's mood shifting from tranquillity to doom to fury.

Of course, Vanguard's sound here is pristine, though the CD reissue deletes the LP's worthy lyric sheet and doesn't even credit the songwriters (mostly Sainte-Marie herself with a few tracks from Leonard Cohen's and Richie Havens' pens). Sixties folk was in artistic upheaval when this eerie wonder appeared. It proves Sainte-Marie could chart her own course.

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Not Mine", Any Format

With Letter "X"

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JOE PERRY PROJECT - Live Recordings, Video/Audio

DEAN HANSON

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

KWG'S X - Bonus Track on "Mr. Bulbous" Import. Any Format

ROBIN E. WELCH

Mint or Excellent for Tapes - VG+ to Mint for Tour Books

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

FLEETWOOD MAC - Reunion Tour, Audio or Video (Camden, N.J., Fri.

STEVIE NICKS - Enchanted Tour, Audio or Video (Camden, N.J., Fri.,

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DON GIBSON - K-Tel LP (Only), Possibly a Foreign Release JIMM? COLVARD (GUITARIST) & BAND - Same Date & Show of Don

GRAND OLE OPRY - VHS. Entire Evening Opry PBS Telecast - 80's

1017 Edgely Avenue
Bristol, PA 19007-5810

FLEETWOOD MAC - Rumours Tour Book

DAVE CURTIS

• 812 Walnut St.

Gillson Listing

Humboldt, IL 61931

• Phone: 217-856-3548

in Joliet, Illinois, Dec. 1969 or 1970

HEART - Little Queen Tour Book

Sept. 26, 1997)

June 19, 1998)

T FOGERTY & BLUE VELVETS (CREEDENCE) - 45, "Yes You Did/Now You're

AUTOGRAPHS - Snail Mail Addresses of any Celeb. Whose Last Name Start:

JOHN FOGERTY - Velvets, Tom Fogerty, early 60's Demos, etc., Any Format

Goodridge, MN 56725

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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BAD COMPANY - Brian Howe Era, Live Recordings, Video and Audio

MOTLEY CRUE - John Corabi Era, Live Recordings, Video & Audio

SEDUCE (DETROIT LOCAL BAND) - Live Recordings, Video & Audio

GENE MORAN • 16072 Springdale #103 • Huntington Beach, CA 92619

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ALLMAN JOYS - Spoonful, 7", DIAL 4045 CONTRABAND - Quick Pix, VHS, MVD R2014 RAINBOW - Japan Tour 1984, LDV, TOEI-TE-0030

WHITESNAKE - Super Rock 1984, LAU, Columbia 78058-6092

EVAN BORIS

• 6 Saint Andrews Court • Old Westbury, NY 11568-1710 • Phone: 516-997-4840

- Fax: 516-931-6766

• E-mail: discdoc@bornfreefoods.com Web: www.bornfreefoods.com/discdoc.html

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER CACTUS WORLD NEWS - No Shelter, CD

MACHINATIONS - Big Music, CD ORIGINAL SCORE - Highway 61, CD

N.P. BLACKWELL

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

DAVID RUBINSTEIN

• 1865 Ocean Ave. Apt. 6-H • Brooklyn, NY 11230 Phone: 718-253-3434

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SOLINDTRACK - Scarface (1983) CD 7 SOUNDTRACK - Retitled: Trigger Happy, Mad Dog Time - (1996), CD, ?

MARK FRANKLIN

• 5345 Valley Lane East • Columbus, OH 43231-3114 • Phone: 614-898-5345

- Fax: 614-479-2300 • E-mail: markf@netexp.net

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AC/DC - Testpressings, Acetates, Unused Artwork and Proof Sleeves AC/DC - New Zealand, 7" Singles (Any), New Zealand Contacts Needed

AC/DC - Canadian, 7" Singles (Any) AC/DC - "If You Want Blood You've Got It" Splatter Vinvl from Holland

AC/DC - Press Kits/Press Photos/Archive Photos

AC/DC - Magazines (1970's, especially Australian, Regional and Remord Industry Mags)

AC/DC - Promo and Magazine Archive Photos (Promo Photo of Bon Scott Sitting on Floor)

AC/DC - Ticket Stubs (1970's)

- AC/DC Magazines (Especially Australian, Industry and Local Mags)
- AC/DC Tour Posters/Handbills (USA, do any 1970's exist?)
- AC/DC Tour Posters/Handbills (World Wide) AC/DC - "Let There Be Rock" Displays, Posters, Tour Posters, Press Kits
- AC/DC "Let There Be Rock The Movie" Promo Kit and Ticket Stubs
- AC/DC "If You Want Blood" Displays, Promo Posters, Tour Posters, Press Kits, etc.
- AC/DC "High Voltage", Displays, Posters, Tour Posters, Press Kits, etc. AC/DC - "Dirty Deeds Done Dirt Cheap" Displays, Posters, Tour Posters, Tour
- Programs AC/DC - "Powerage" Display Stand-Ups, Posters, Tour Posters Press Kits
- DON GIBSON Any Recording or Pictures of Live Country Show at Hotel AC/DC - "Highway to Hell" Displays, Posters. Tour Posters, Press Kits AC/DC - "Let There Be Rock", South African LP
 - AC/DC "Let There Be Rock", Yugoslavian 7 Single with P/S
 - AC/DC Let There Be Rock The Movie, Promo Kit and Ticket Stubs
 - AC/DC "Highway to Hell", 1979 UK Sheet Music with Picture Cover AC/DC - "12 Of The Best", Unissued/Unreleased Album Sleeve

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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

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STAND/MEMPHIS TRAIN BLUES - UK Promo 7" THE ONE | LOVE/SAME - UK Promo 12'

JANE VASILO

• E-mail: Dinahflo114@yahoo.com ARTIST RECORDING FORMAT LABEL & CATALOC NUMBER BOZ SCAGGS - Any Live Recordings FULL MOON - (Early Larsen-Feiten Band) Any Live Recordings

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Orange, VA 22960

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CHICAGO TRANSIT AUTHORITY - "Live In Concert, CD, Ornyo

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2550 Hwy. 60
Russellville, AL 35654
Phone: 256-332-4821 VG or Better Recording Of It or Copy

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JAMES BOOKER EOIN WILSON **GAM RECORDS** JOE HAWKINS 7 Poplar Place Perth Scotland, UK PH1 1HS • P.O. Box 5455 • Colonie, NY 12205 • 4322 Brittany Dr. • Ellicott City, MD 21043 McNALLY Box 40265 Portland, OR 97240 Phone: 503-284-9266 • E-Mail: alison-eoin@virgin.net • E-Mail: T555M@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER Original Shows With "O" Sheets Please DAVID BOWIE - Ex. CD Copy of "After Hours", Radio Special ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BUYING - Rock/Pop Press Kit Collections DAVID BOWIE - Audio/Video 1999-2000 Shows BEATLES - Beatle Years, CD, Westwood One #92-14 BEATLES - Beatle Years, CD, Westwood One #92-15 • E-Mail: jackbear@internetcds.com **BLIVING - Movie Press Kit Collections** ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BEATLES - Beatle Years, CD, Westwood One #92-16 BEATLES - Beatle Years, CD, Westwood One #92-17 JAMES BOOKER - Any Live Material BEATLES - Beatle Years, CD, Westwood One #92-18 BEATLES - Beatle Years, CD, Westwood One #92-19 BEATLES - Beatle Years, CD, Westwood One #92-15 BEATLES - Beatle Years, CD, Westwood One #93-15 BEATLES - Beatle Years, CD, Westwood One #96-43 BEATLES - Beatle Years, CD, Westwood One #99-48 BEATLES - Beatle Years, CD, Westwood One #99-49 BEATLES - Beatle Years, CD, Westwood One #00-04 BEATLES - Beatle Years, CD, Westwood One #00-04 RICHARD WHITE **RICK TINDALL BLAINE CALHOUN** • 2791 McBride Lane #168 • Santa Rosa, CA 95403 • 6386 E. 82nd St. • P.O. Box 93 Indianapolis, IN 46250 Runnells, IA 50237 Vintage Video Collector Seeking Old TV Shows On VHS. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THIN LIZZY - "Renegade", LP I am looking for the following items. Must be in Mint/Excellent Condition ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER POLYROCK - Any Videos, Video (VHS) ARTIST RECORDING FORMAT LAREL & CATALOG NUMBER THE GARRY MOORE SHOW - 1950's-'60's CBS-TV THE MILKSHAKES - "14 Rhythm and Beat" LP DEF LEPPARD - Have You Ever Needed Pic Disc, 12 inch, Mercury w/Phi THE STEVE ALLEN - Westinghouse Shows Collen, Joe Elliott, Rick Savage, Rick Allen THE JOHNNY CASH SHOW - ABC-TV Series 1969-1971. All Episodes Needed THE STATLER BROTHERS - Any TV Appearances, 1964-1987 DEF LEPPARD - Adrenalize L T.D. Digi-Pack, Mercury Records TODD FRY DEF LEPPARD - Adrenalize L.T.D. Box Set (Not the one for the four (4) • 401 RT 22 Apt 18-G • North Plainfield, N.J. 07060 Singles), Mercury DEF LEPPARD - Animal L.T.D. Colored Vinyl 12" in U.K., Mercury Records DEF LEPPARD - Armageddon It Picture 7' • E-Mail: toddfry@prodigy.net DEF LEPPARD - Armageddon It Limited Edition w/Poster, Postcards, ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER Enamel Badge 12" DAVE CLARK 5 - Here Comes Summer, 45, Epic 10635 DEF LEPPARD - Foolin 7" Japan DAVE CLARK 5 - Won't You Be My Lady, 45, Epic 10768 **ROBERT MUNROE** DEF LEPPARD - Hysteria Collector's Edition L.T.D. w/Poster & DAVE CLARK 5 - I Walk The Line, 45, Laurie 3188 SAL J. ANGERAME Discography 12" DAVE CLARK 5 - Always Me. 45. Polydor • 38 Williams St. #1 • 50½ Maple St. • Oneonto, NY 13820 • Phone: 607-431-9846 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEF LEPPARD - Heaven Is 12" Nashua, NH 03060 DEF LEPPARD - Let's Get Rocked 7" • Phone: 603-883-1850 DEF LEPPARD - Make Love Like A Man 12" Call After 4 p.m. Eastern Time DEF LEPPARD - Pour Some Sugar On Me L.T.D. Shaped Picture Disc 12" ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEF LEPPARD - Ride Into The Sun/Getcha Rocks Off 7" Any JOHN WESLEY - Shipp LP's on Vinyl TAXXI - State Of Emergency, CD, Fantasy 9617 TARNEY/SPENCER BAND - Run For Your Life, CD, A&M, 4757 DEF LEPPARD - Rocket Picture Disc 12" JACK WAGNER - "Alone In a Crowd" on 331/3 vinyl or any other LPs DEF LEPPARD - Tonight 12' ANY BILLY HUFSEY - LP on Vinyl LITTLE ROGER - Gilligan Island (Stairway), CD?, Splash, Spl 901 JOANNA WILD - Suzane A.K.A., Jon Butches Axes First Band, CD? DEF LEPPARD - Wasted 7' TODD BRIDGES - LP on Vinvl DEF LEPPARD - Women 7" USA & Japan LAURENCE A. BECK JOHN SCHNEIDER - Christmas 45 SOAP OPERA CHRISTMAS - 331/3 and 45's • 424-B Sayles St. • Oneida, NY 13421-1806 • Phone: 315-361-1033 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BENNY GOODMAN - "Benny In Brussels" V.2-LP, Columbia CL-1248 BENNY GOODMAN - "Benny In Brussels" LP (5), Westinghouse WBIB, 1-5* VARIOUS - "Jazzville" Vol. 1-4, CD (2), Dawn (Spain) - DCD-114 (2-Cd Set) OMID YAMINI • 245 W. 55th St., Suite 1101 Made For Westinghouse VIPs - 5 LP Set • New York, NY 10019 Red Vinvl With Pink Labels! WBIB **STEVEN J. HAAS** • E-Mail: omid@nyconnect.net ADAM RYDER • 3503 Boardman St. Please send price list with condition. Runaways Fans and Traders also write! Thanks. Minneapolis, MN 55417-2142 • 2023 West Iowa Street ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER • Phone: 612-727-1754 THE RUNAWAYS/CHERIE CURRIE - Any obscure records or collectibles ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

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- Phone: 1-401-845-9659 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ROD STEWART - Classic Box Set (Not Story Teller), Mercury Records, CD
- #846 678, 1990 Edition ROD STEWART - Twice As Much Rod, PAIR, CD #1135 (originally
- released as 2 LP set)

- from anywhere! Nothing too big or small.
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KENDALLS - Live, Austin City Limits Video

JOANNA NEEL - "Daddy Was A Preacher", 45 RPM, Decca 1972

CROWDED HOUSE - Weather With You, 4 Remixes, Capitol

WESTWORLD - Any Video Footage

BOW WOW WOW - Live Video Footage

GEORGE HARRISON - Wonderwall

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World Radio History

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REDBONE - 'Message From A Drum' - Cassette, Epic ET-30815 GENE PITNEY - 'Country Side Of' - 8-Track, Musicer/I.T.C.C. M8-3104 LULU - 'Sings' 'To Sir, With Love' - Cassette or 8-Track - Epic N16-10074 PAT BOONE - 'Griginals' (Dbl. Play) - 8-Track - ABC/GRT 8022-301H WAYLON JENNINGS - 'Hangin' On' - 8-Track - RCA -P8S-3918 SHIRELLES - 'Very Best Of' - 8-Track-Scepter Citation Series 1802 CANNONBALL ADDERLY - 'Mercy, Mercy, Mercy' - Cassette or 8- Frack

Capitol 4XT-2663 BOB CREWE GENERATION - 'Music To Watch Girls By' - 8-Track- Dyno Voice DVR-9003

CHIFFONS - 'Everything You Always Wanted To Hear By' - Cassette or 8-Track - Laurie L8-4001

ROGER MILLER - 'Whistle Stop' - 45 - Buena Vista 493 LOUIS ARMSTRONG - 'When You Wish Upor A Star' - 45 - Buena Vista 489

BOBBY GOLESBORO - 'These Are The Best Times' - 45 - Buena Vista 561 ROGER MILLER - 'Tender Look At Love' - 8-Track - Smash SR8-67103

DR. MAD

• 2019 Imperial Way Clearwater, FL 33764
 Phone: 727-515-9186 • E-Mail: maddr@webtv.net ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THREE MUSTAPHAS THREE - "Soup Of The Century", CD, ??? JERRY BLAVAT – "Back To School", 45, ??? LOS LOBOS – "...And A Time To Dance", EP, Slash ARTIST UNKNOWN-SOUNDTRACK - "Carnival Of Souls", LP or CD, ???

CHRISTINE YOUNG

• 232 Harper Dr. • Orange, VA 22960 • E-Mail: Sladeluvr@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ROY WOOD - "The Roy Wood Years 1971-73 You Can Dance The Rock in

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Anything Considered CHICAGO - "Live At Carnegie Hall" - LP set, With Booklet, 2 Posters -

NM/VG + +TERRY KATH (CHICAGD) - "Guitar Player" Magazine, 1971, On Cover CHICAGO - Video (Good Quality) With Terry Kath

BARBARA LAWRENCE

• P.O. Box 83433 San Diego, CA 92138
 Phone: (858) 635-1966

Seeking Two Copies If Possible. Japanese Import, Probably Out-Of-Print. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE MIGHTY DIAMONDS - Live In Tokyo, May 12, 1985, CD. Overheat Music, Inc

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Jamaica, NY 11432
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\$150 KELLY BROWN - The Right Guy / It's Your Move Now, Argo 5466, \$150

MAUREEN THOMPSON - Fly Me To The Moon / Gypsy Girl, Audio Fidelity, \$75 MICHEL LEGRAND - Monkey Business / Come Ray Come Charles, Phillips 40188 \$50

RAY FLEMING - Talking 'Bout Love / Go On And Dance Girl, Raymar 45-1011, \$100 THE MIDNITTERS - It Will Never Be Over For Me / Thee Midntiefield, Whitner

501, \$50 THE RAYS - Love Another Girl / Sad Saturday, Arny, \$50

TONY LAWRENCE - Until You Loved / That's How I Feel, Nike, \$50

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• E-Mail: eric.n.hr.moore@intel.com • Phone: (916) 356-1618

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World Radio History

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(Reissues from page 147)

Released in 1974, Native North-American Child was part a best-of (dating back to her 1964 debut *lt's My Way's* assertive title track) and partly a tribute to the Native American element of her heritage. Besides obvious choices such as "Now That The Buffalo's Gone," the 12 songs include two previously unissued cuts: an arresting a cappella Cree Indian call and "Way, Way, Way," which couples native chanting with a trad-balladlike lyric. "Piney Wood Hills" is her Nashville revision from 1968's *I'm Gonna Be A Country Girl Again* rather than the simpler original on 1965's *Many A Mile* (which still isn't on CD).

She could be a dreamy little girl head over heels in love, but she'd also scathingly ask, "Where in your history books is the tale of the genocide native to this country's birth?" Hers was not an accepting generation. Amid its idealistic rage against the machine, she sang very potently.

- Bruce Sylvester

MOUNTAIN Greatest Hits Live King Biscuit (70710)

I'll never forget the first time I ever heard Mountain. It was during my junior year in high school, and my buddy Doug Hooper invited me over to jam, me on bass and he on guitar. During those impromptu jam sessions, Hooper would pull out all of these great records by bands such as Atomic Rooster, Black Sabbath, Cream and, of course, Mountain, with their great albums such as *Nantucket Sleighride* and *Climbing*. I had never heard anything like it before.

Just three guys built a wall of sonic bombast so scorching that it melted my eardrums like orange sherbet on a hot summer day. Then to see photographs of these guys and discover that Leslie West was as waistline-challenged as I was, gave me hope and inspiration in my rock dreams to make it to the top. If a big man like West could play guitar like a ringin' a bell, so could I! Well, I am still waiting on that elusive rock dream to manifest itself into reality, but in the meantime, I have become a lifetime fan of the band known as Mountain. So now you know why I was so rip-snortingly excited when I heard the word that King Biscuit was cooking up this release, a live show dating back to Nov. 3, 1974, at Capital Theatre in Passaic, N.J.

The 10-song set presented here includes some of Mountain's finest, including the obvious — "Mississippi Queen," "Never In My Life" and "Roll Over Beethoven," and the not-so-obvious — "Jingle Bells" and "Nantucket Sleighride." One of the defining moments of the recording is the live version of the Jack Bruce composition "Theme From An Imaginary Western," featuring the alwayssmooth vocals of the late Felix Pappalardi. There's even a bonus interview segment that truly helps to paint the picture of just how big this Mountain was during the mid-70s. It's also a band that proved to be a major influence on everyone from Smashing Pumpkins to Gov't Mule.

In 1983 Pappalardi was murdered, squelching the dreams of Mountain fans for a reunion of the band. Even though West and drummer Corky Laing resurrected the Mountain name several times over the years, it was pretty much understood that without Pappalardi, it could never really be the true Mountain. For all of the fans who miss the



Mountain

power and raw emotion of this power-trio.

Greatest Hits Live will be like a dream come

true. A flashback to those bygone days of Felix, Leslie, and Corky. A true treasure.

To borrow the title of the 32 R&B label's

reissue of his earlier songs, Clyde McPhatter

was indeed "the forgotten angel" by the time

Mercury dropped him and he joined the tiny

Amy label. The Dominoes' and original

Drifters' melismatic lead singer had dreamed of

being a black Perry Como but never cracked

the pop Top 40 after 1962's "Lover Please" and

beyond his range here at his 1965-67 Amy

sessions, but despite his alcoholism and self-

image problems, these 14 tracks (both sides

of five singles plus four alternate takes) show

he still had his chops and command doing

material that seems to ape the day's black

(Roy Orbison and a young Billy Sherrill) were

strong enough, yet the hits simply didn't

come. Slow and soulful "Everybody's Some-

body's Fool" sounds like church-rooted testify-

ing rather than an imitation of Connie Francis'

1960 smash. By then, of course, the doo-wop

he'd pioneered was passé, so the day's typical

female choruses backed him amid big produc-

tion numbers. In his heyday he'd had little

previously missing, unheralded chapter of his

career and life moving to a sad close. His

prime Federal and Atlantic tracks are already

amply available. Most of his MGM and

Mercury sides preceding Amy and the post-

Amy Decca album (all now owned by

Universal) remain out of print. A postage

stamp and Rock And Roll Hall Of Fame

membership have lately honored him, but

within five years of these Amy tracks he

drank himself to death at 39, believing he

- Bruce Sylvester

World Radio History

had no fans.

This well-annotated reissue presents a

backing him but his singing buddies.

His Muscle Shoals producers and writers

"Money Honey"'s sensual squeals are

a cover of "Little Bitty Pretty One."

singers he'd once inspired.

CLYDE MCPHATTER

Sundazed (SC 6165)

A Shot Of Rhythm & Blues

- Michael B. Smith

VARIOUS ARTISTS Gimme Indie Rock V.1 K-Tel (22775-6453-2)

It was only a matter of time before K-Tel got around to repackaging the '80s indie/college radio scene, but with this monumental two-CD collection they certainly got it right. Beginning with the fast and furious one-two punch of heavy hitters Hüsker Dū ("Pink Turns To Blue") and Dinosaur Jr. ("Little Furry Things"), this collection is important for rescuing fine songs from obscure artists such as My Dad Is Dead ("Too Far Gone"), Big Dipper ("She's Fetching"), and Savage Republic, whose "Andelusia" sounds like a great, long lost Joy Division instrumental.

This compilation features 30 bands and has an amazing variety of moods. There are bands with The Fall-influenced guitar jangle clang and average-at-best vocal styles (whose songs tend to grow on you), early grunge, Neil Young-ian guitar shoot-outs, weird country folk, obvious offspring of The Velvet Underground, loud psychedelia and even irresistible pop and epic ballads to choose from. These nicely executed albums smartly keep most of the same styles grouped together (at least for a couple of songs at a time), making it flow fairly smoothly, a difficult task given the wide range of styles. Most of the era's major indie players are represented, too, with R.E.M., Sonic Youth, The Replacements, and The Pixies being the most notable omissions.

The collection isn't perfect, mind you, with several songs seemingly subpar (The Melvins, Black Flag, Death Of Samantha) or reeking of novelty (Half Japanese) to these ears. I also totally disagree with Scott Becker's snobbish liner notes that the '70s were a black musical hole, but at least it's still a good read that sums up the compilation quite well. In short, his argument is that these albums aren't meant to be definitive portraits but are meant to merely provide a time capsule of a particular era, when there were legions of great bands who toiled simply for the love of their music and all the other right reasons.

As such, Gimme Indie Rock V. 1 accomplishes its mission spendidly. I'd be surprised

Book Review

LET IT BLURT — THE LIFE & TIMES OF LESTER BANGS: AMERICA'S GREATEST ROCK CRITIC by Jim DeRogatis Broadway Books (\$15.95, paperback, 332 pages)

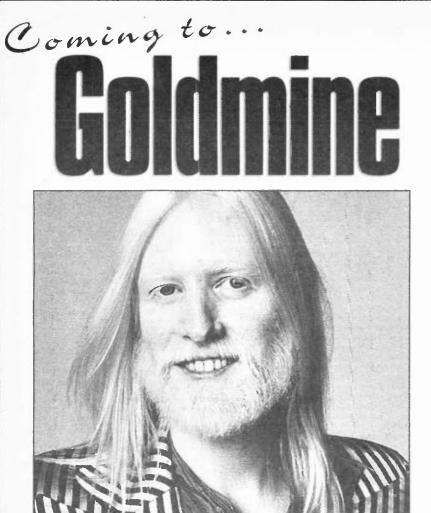
Lester Bangs was a hero of mine. As a young hopeful in the field of music journalism, as well as that of rock 'n' roll guitar bombast, I hung on Bangs' every word through the great magazines of the '70s, Creem and Rolling Stone. His columns and reviews were filled with passion and honesty, and he didn't seem to give a damn what everyone else thought. He truly had his own opinion. Whether he was nudging Lou Reed, which, according to the book was more of an obsession than a simple hobby; or praising the work of a Patti Smith or Bruce Springsteen; or force-feeding lggy Pop's Raw Power on unsuspecting coworkers, Bangs did it all with compelling veracity.

Bangs (1949-82) was one of those elite rock 'n' roll scribes who came to be known as "gonzo journalists," a part of the family that included the king of all gonzo, Hunter S. Thompson. But where Thompson focused his talents on the political arena, Bangs chose the road less traveled, bringing his ferocious spirit to the back alleys and smoky bars of New York's rock scene. Not only did Bangs chronicle the rock 'n' roll lifestyle with his writing, he chose to dive into those murky waters headfirst, forming his own punk bands and altering his mind with everything from alcohol to Romilar, his personal drug of choice.

Jim DeRogatis' biography truly captures the essence of the rock 'n' roll paradigm that Bangs was. DeRogatis goes deep inside the complex and tumultuous mind of a man who had the innate ability to cut a swath through the heart of the latest rock trend and then go back home alone, depressed and absorbed in disillusionment. We are presented a portrait of a man who was funny, kindhearted and innocent, as well as oftentimes confused.

While Psychotic Reactions And Carburetor Dung (Vintage) provided a classic compilation of Bangs' writings, this biography provides, as Paul Harvey would say, "the rest of the story. Coupled with the Psychotic Reactions and The Uncensored History Of Rolling Stone Magazine (Robert Draper; Harper), Let It Blurt becomes an integral part of a trio of books that paints a mesmerizing portrait of rock 'n' roll from the inside out during the heady days of the late '60s and on through the '70s, during rock's most turbulent and creative years. The book even includes a complete Bangs bibliography, selected song lyrics written by Bangs, and a previously unpublished piece called "How To Be A Rock Critic," in which Bangs proves that anyone can be a rock 'n' roll journalist. Yeah, right.

With Let It Blurt, Bangs is finally given his due and becomes firmly embedded in the pantheon of great American music writers. It's a place where he belongs. The way he deserves to be remembered.



Edgar Winter

dgar Winter may be best remembered for his 1970s hits such as "Free Ride" and the classic rock staple, "Frankenstein," but there is a whole lot more to this Beaumont, Texas, native besides radio hits and being the little brother of blues-rock legend Johnny Winter. In exclusive interviews, Edgar's story is told by Edgar Winter Group drummer Chuck Ruff, White Trash lead singer Jerry LaCroix, and Winter himself. From his debut concept album, Entrance, to his latest R&B-laced release, Winter Blues, this is the story of one of rock 'n' roll's most multitalented and enduring musicians.

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if, after listening to these CDs, you don't go out and immediately buy at least a couple of albums by The Feelies ("Slipping Into Something"), Mudhoney ("Touch Me I'm Sick"), Eleventh Dream Day ("Watching The Candles Burn"), The Meat Puppets ("Swimming Ground"), Scrawl ("I'm Ready"), The Wipers ("Nothing Left To Lose"), The Mekons ("Ghosts Of American Astronauts"), or The Vaselines ("Molly's Lips"), if you haven't already. Those are but a few of the bands with terrific songs represented here. Some of the other bands represented are still going strong more than a decade later, such as Yo La Tengo ("Barnaby, Hardly Working") and Flaming Lips ("Everything's Explodin""), further demonstrating the ongoing vitality of music that's truly alternative and not merely labeled as such for marketing purposes. Nirvana's Kurt Cobain liked and was inspired by many of these bands (Squirrel Bait's Peter Searcy bears an eerie vocal resemblance to Cobain), thereby ensuring that the '90s too would be a decade to remember; but for that we'll probably have to wait until Gimme Indie Rock V. 2. Fortunately, based on the evidence here, my guess is that it'll also be well worth the wait

— Scott Floman

DEXY'S MIDNIGHT RUNNERS Searching For The Young Soul Rebels EMI (ECD DEXYS 20) (U.K. import)

The sound on this debut album - rereleased to mark its 20th anniversary - was not the souped-up folk with which a subsequent configuration of Dexy's achieved massive American success ("Come On Eileen") but a far more urban soul sound.

Furthermore, it was a postmodern, selfconscious soul, one that explored vaguely political and specifically British concerns.

In terms of singing, Dexy's leader Kevin Rowland's ability lags far enough behind his ambition as to be laughable: No matter how impassioned his delivery, his reedy, whining voice is simply not in the same league as that of his Stax heroes. Moreover, the politics in the songs he wrote with bandmate Al Archer are risible: a celebration of youth culture that is barely more sophisticated than Sham 69's "If The Kids Are United" and which, appropriately, features the demanding and ungenerous tone favored by those whose selfrighteousness has yet to be eroded by experience. Yet these cavils are blown away by the album's horn arrangements, which are fully as authentic, grand and glorious as they're meant to be. The callowness of the sentiments of a track such as "Burn It Down" is made excusable, even exciting, by the horns' anthemic sweep. On the staccato "Keep It," the brass is simply breathtaking. The uptempo love song "Seven Days Is Too Long" meanwhile, is a merciful relief from all the proselytising, as is "Geno," the stirring tribute to '60s soul man Geno Washington that reached #1 on the U.K. singles chart.

"Maybe you should welcome the new soul vision," Rowland declares in the closing track. A bit rich, considering that he himself would abandon it by the time of the next album, but the transcendence of the music on Searching... is enough to have you believing in that vision for the whole of its playing time and then some.

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| September 21 #528 October 20 | September 7 #527 October 6 September | er 14 September 22 | B ¼ pg 47/8 x6½" 2 ¼ pg 47/8 x13" or 1 | 203.70 193.25 182.75 10"x6½" 378.50 360.15 341.25 | 173.25 162.75 322.35 303.45 | RETAILER DIRECTORY | |
| Colour 19 #330 November 12 Colour: November 12 One color and back \$19000 COMPANY NAME \$19000 STREET ADDRESS STATE 20 P CODE PHONE NO. STATE 20 P CODE PHONE NO. STATE 20 P CODE Dutt 15 PACE ADVERTISING: Unit 15 PACE ADVERTISING: COMPANY NAME Company name 15800 SOCIAL SECURITY # TYPE OF BUSINESS Unit 15 PACE ADVERTISING: COMPARTION LIMITED PARTNERSHIP One color and advector of the color | September 21 #528 October 20 September October 5 #529 November 3 October | ber 28 October 6 Der 12 October 20 | 5 Jr pg 7½16°x10" 5 Full pg 10°x13" | 500.85 475.65 450.45 | 5 425.75 401.00 5 584.30 549.65 | Traveling record collectors of all types through on their vacations, business trip | s search for new stores to dia ps, etc. Advertise your establish- |
| REFERENCE FORM \$500.00 COMPARY NAME \$500.00 STREET ADRESS The color sequence to the second sequence to the s | October 19 #530 November 17 Octobe | per 26 November 3 | A. One color and black | nk | \$190.00 | ment here, including ten words of mise \$8.50 an issue. You can buy this space it | cellaneous description, for only in increments of 13 or 26 issues. |
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| I (we) hereby authorize Krause Publications and/or its credit agent to investigate the refer- ences herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved. Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above AUTHORIZED SIGNATURE(S) OF APPLICANT(S) AUTHORIZED SIGNATURE(S) OF APPLICANT(S) AUTHORIZED SIGNATURE (S) OF APPLICANT(S) AUTHORIZED SIGNATUR | BANK NAMESTATE ZI | | \$58.00 \$5 Full page of Super Unit Space | f 9 - \$444.00 • Each additional after ce Advertising Rates: t, per issue; ads must run in conse | 50 \$46.50 ter 9 - \$50.00 secutive issues. Contract | costs. Advertisers must allow buyers to the basis for retention provided they n within the applicable return privilege peri All advertisers must provide a permane before an advertisement will be run. If a | notify the advertiser of their inf riod. ent address and telephone num a post office box is used in an adv |
| require cash in advance for all advertising until credit has been established or approved. COLLECTOR'S SHOWCASE: certificate of responsibility from their parents or guardian before their advertising section in GOLDMINE. Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date to rail advertising debts incurred by the above named business and owing to Krause Publications. COLLECTOR'S SHOWCASE: certificate of responsibility from their parents or guardian before their advertising debts incurred by the above multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box. Payment must accompany an advertisement and must be in the form of more than 14 to 15 typed or written lines per showcase box. There are two Collector's Showcase, for those specializing in CDs; and the name on the card, along with permission to Charge MasterCard or AccessCard credit card. Send your credit card number, entries or advertised and under, entries of the same on the card, along with permission to charge | BANK NAMESTATE ZI CITYSTATE ZI PHONE BANKING OFFICIAL | IP CODE | \$58.00 \$5 Full page of Super Unit Space (Cost per super unit required to earn cons 11SSUE 31 | 9 - \$444.00 • Each additional afte ce Advertising Rates: t, per issue; ads must run in consistentive issue discounts) ISSUES 6 ISSUES 13 ISSUES | 50 \$46.50 ter 9 - \$50.00 secutive issues. Contract | costs. Advertisers must allow buyers to the basis for retention provided they n within the applicable return privilege peri All advertisers must provide a permane before an advertisement will be run. If a tisement the advertiser must still provide | notify the advertiser of their inf riod. ent address and telephone num a post office box is used in an adv |
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