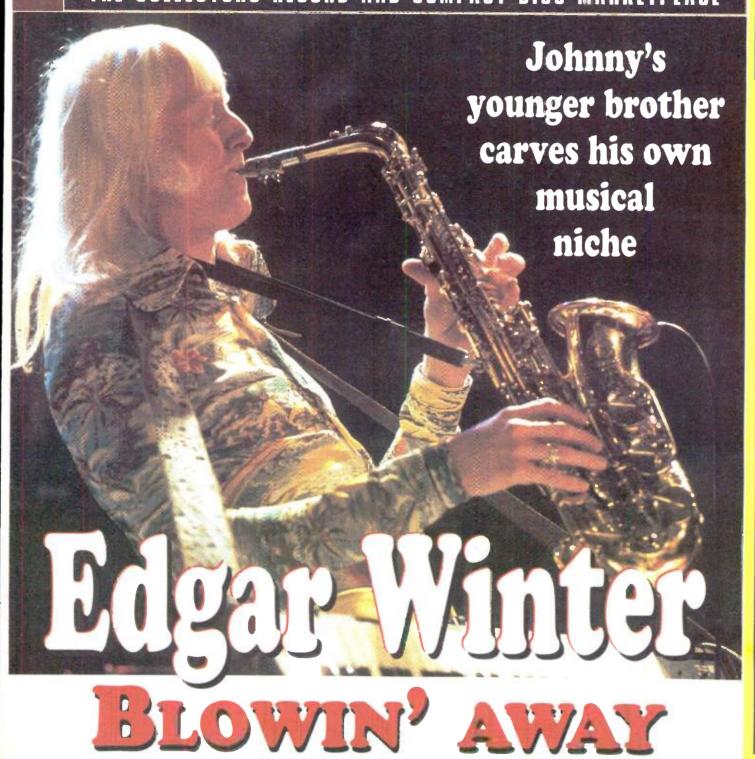
THOUSANDS OF RARE RECORDS AND CDS FOR SALE

October 6, 2000 VOL 26 • NO 20 • ISSUE 527 THE COLLECTORS RECORD AND COMPACT DISC MARKETPLACE







GREG **Blue Note** sax ace

SPECIAL SECTION:



COLLECTING 78s

- Caring for 78s
- The many Sun records before the Sun Records
- The blues 78s market

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U.S. \$3.95. CANADA \$4.95



Reviews ...

- ▶ Phil Ochs
- Halford
- The Leroi Brothers
- Emmylou Harris
- Monte Montgomery Steve Marriott &
- Ronnie Lane

We would like to thank our ustomers & friends for voting us one of the 10 best record



CONVENTION SCHEDULE

September 17th - Arbutus Fire Hall, Arbutus, MD October 15th - Arbutus Fire Hall, Arbutus, MD

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Please visit our site on the World Wide Web! http://www.musicmachine.com

E-mail: musimac@aol.com We cannot be held responsible for changes in release dates

VISA

LP BEATLES...John Lennon! new remixed & remastered anniversary reissue or Lennon s. imagine. anuum on an with new photography & artwork!

25.

CD BEATLES...John Lennon! Due soon - Japanese limited edition remastered 2-CD set in Mini-LP-Style jackets:

"Plastic Ono Band" & "Double Fantasy", each with a 2nd bonus disc featuring alternate versions! each. 36.

BOOK BEATLES...Linda McCartney! brand new British hardbound "Biography" of Linda. written by one of her cit. BOON BEAILES.....Cland and recarrings: brain new british inautopining biography of clinical smitter by one or new coase as finends from the last 30 years of the first term that some constraints are supported as the Egg*, presented in a nice custom slipcase!

37.00

CD BEATLES....Paul McCartney Due soon imported 3-CD Set features "Venus and Mars", "London Town" & Back to the Egg*, presented in a nice custom slipcase!

37.00

CD BEATLES....Paul McCartney Brand new British "Liverpool Sound Collage" CD features special music Paul whole & performed at one of his art exhibitions! It features some Beatle music + some of the live material he did last year the second of the live material he did last year. in Liverpool!

800K BEATLES In stock. Perry Cox's new essential book. "Complete Guide to Collecting the Beatles" features values & invaluable information on collectible Beatles records. CD's, Books & memorabilia! A must!" 19 00

800K BEATLES. New British book. "Q Beatles", features 192 pages of photos & articles from the "O" archives, including previously unseen photos!

1.200 BOOK BEATLES. New British book, "O Beatles", leatures 192 pages of photos & articles from the "O" archives. including previously unseen photos!

BOOK BEATLES New British Book "O Beatles", leatures 192 pages of photos & articles from the "O" archives a detailed history of an individual Beatle album, including recording history, cover variations, etc. #O-BECCA material, #1.Please Plazes Me. #2-Wirth, #3-Hard Day's Night, etc. each

29.00

LP BEATLES Only, a few left of the Imited edition British yellow virry pressing of the 30th anniversary issue of their "Yellow Submarine" album, remixed & remastered with a different track listing from the original. 30.00

CDS BEATLES - Paul McCartney new limited edition issue of Paul's "Little Children" CD maxi leatures a remix & comes with a limited promo printed tolder. Nice!

CD "JACKIE THE JOKEMAN" Hey...It's Jackie! It's the new

him He's the Jokeman'

BOOK "PROGRESSIVE ROCK FILES" The new imported 2nd
entiron of "Progressive Rock Files" has an A to 2 listing CD "STAR TREK" New imported "Best of Star Trek" CD

tures music from all the Star Tirek hims 20 00 CAL "THE LANGE" New British full color 13-page Year 2001 Wall Calendars for Elizabeth Hurley, Britiney Spears, Pam Anderson, Jennifer Lopez, Jennifer Anniston, Jamet Jackson & Cindy Crawford! Each 10 00 CDS A-HA New imported CD maxis-single leatures 7 Wersons of the thite track "Minor Earth-Major Sky": 10 00 CD ABBA 3 Swedish Abba-related Cds now in Benin Anderson 5 "Tagelsang I Sverige", The Hep Stars "Kct III". & the Hootenanny Singers "Evert Taubbe Pavart Satt." Each 12 00

Sart." Each

YID ABBA Brand new Canadian-only ABBA video "The
Winner Takes It All" a must' 23 00

CD ABBA Due soon New Swedish Agnetha Faltskog
"Svenktoppar" collection of hits sung in Swedish

CD ABBA in stock London Cast Recording to the new ABBA related musical. "Mama Mia"! 25 00 LP ABBA New Michai Inimed issue 180-gram Audiophile Vinyl pressing of ABBA's "Arrival" album" 29 00 CD ABBA New imiported ABBA Tribute CD. "Lay All Your Love On ABBA", featuring cover versions of ABBA classics.

Love On ABBA", featuring cover versions or ADDA CLASSING by some of todays brightest electronic artists! 18 00 CD ABBA (TRIBUTE) In stock New imported "ABBA Mania" tribute CD has ABRA cover versions performed by The

Inbute CD has ABBA cover versions performed by The COTS Mannes, Cotture Club & many others' 25 00 CD ABBA (TRIBUTE) New imported 2-CD "The ABBAsoulie Works" collection features 38 cover versions of ABBA tunes by European & Birthsh acts' 25 00 CP AC/DC from Germany Limited Viriny Pressing AC/DCs new album, "Stiff Upper Lip": 25 00 CD AC/DC New British "Maximum AC/DC" possion has an audion. Imporation type 10 cm 10 cm

audio-bography CD featuring interviews, etc. + a nici fold-out mini-poster of the band! 1.5.00 CDS AC/DC New imported "Safe in New York City" CD manual han exclusive non-LP son

CAL BACKSTREET BOYS Now in stors, the union section 13-page Year 2001 wall calendar! 10 (C D BEACH BOYS New imported "Beach Boys Tribute" CD an excellent tribute to Brian Wisson, featuring cover ve sions by Sant Eeenne Biede & Sebastan, Eric Matthew Norman Blake & mnay more + a 28-page booklet with the control of the section of the control of the section of the se rare photos & an interview with Brian Wilson* 150

CD BEACH BOYS New imported "Studio Sessions" 61-'62
features loads of rare material, out-takes, studio chatter

been available on viril before! 19 0
CD BEACH BOYS (TRIBUTE) Due soon New "Starflower

LP BEASTIE BOYS Due soon imported limited e
"Sounds of Silence" 150-gram vinyl 4-LP Box Set

page hardbound book!

LP BEAU BRUMMELS in stock new imported 180-gram vinyl pressing of "Don't Talk To Strangers" a superbusing from the great 60's U.S. Brit style band! "Also

collection from this great ob side Style ballut "A available on CD (a) \$231* 25

CD BECK Japanese-only 8 song "8-Side Collection" limit CDS BECK New imported "Nicotine & Gravy" CD maxi single features 2 non-LP times Midnight Vultures &

CDS BIG COUNTRY Due soon new imported "Somebody

COS BIG COUNTRY Due soon from imposed the property of the prop

TOUR BLACK SABBATH British import copies of Sabt

Last Supper's concert four program" 12 00

LP BLACK SABBATH British limited edition 4-LP numbered remastered "Best of..." Box Set pressed on audiophile 180-gram varyl, 8 with rare photos included 1 60 00

CD BLACK SABBATH New British "Mazimum Black Sabbath" pack has a picture disc CD that features an audio-biography of Sabbath 8 includes a next indused many program.

CDS BLUR Due 10/12 Japanese edition of a new Blu CD BLUR Limited edition Japanese 2-CD Set for their new
"Rest Of" album will have a bonus live CD included

CD BON JOY! The new imported limited edition "Crush + 4"
2-CD set features a bonus CD with CD-Rom videos
......28.00

CD BON JOY! New imported "Bon Jovi Story" picture disc is in a nice slipcase with Bon Jovi poster included! 15: CDS BON JOY! New imported "Say It Ain't So" 2-part (mail-single-set each with unique demos or live songs).

maxi-single set leach with unique demos or live song B-sides! The Set of 2

CD BON JOY! New imported 2-CD edition of their new "Crish" features horris 2nd CD with non-1 P/live ma CD BOWIE, DAYID Due 10/24 new Australian only "Ro

Bowlfe, David Der 10/24 new Austrand unity House Reflections" compilation: 25 00 CDS BOWIE, DAVID New imported "Seven" 3-CD max-yle set, each with unique B-sides! The set of 3.... 27 00 LP BOWIE, DAVID New imported 10" unity! LP for "10 big Everything" his early pige natienal "25 00 BOOK BYROS Back in stock. the Superb updated 700 - page British hardbound book "Timeless Flight Revisited" 35 00 35 00

CD CAMEL Due soon the new imported "God Of Light Live
73.75" CD features previously intreleased live material BOOK CAPTAIN BEEFHEART New British Captain Beefhea "Biography" 227-pages traces his life & caree

CD CAPTAIN BEEFHEART New imported "Live 1980" CD has

a great full color booket with Beetheant artwork & fea tures a 21-song live set!

CAL CAREY, MARIAH Now in stock: the brand new British full color 13-page Year 2001 Mariah wall calendar! 10/C CDS CAREY, MARIAH N- WESTLIFE Due soon from Ireland new "Against All Odds" CD mau features a due with Mariah & Westlife, plus 3 more tracks" 1 0.00 CD CARRACK, PAUL His new imported full-length. CD "Satisfy My Sout"!

CD CASH, JOHNNY New imported "E.P. Collection" CD features 28 tracks off Johnny's Imported 7" E.P.'s from the 00's & 70's"

CATHERINE WHEEL Imported limited edition of the CD, "Wishville" comes with a bonus CD feature

live material! 28
CD CHAMELEONS New imported full-length CD "Si

BOOK CHICAGO Due soon new imported "Feelin' Str Every Day" book chronicles the history of rock Chicago with photos, discography, critical overview CD CHURCH/STEVE KILBEY New imported "Acoustic

LP CLAPTON, ERIC Limited imported vinyl pressing of his new album with BB King, "Ridin With The King"

CDS CLAPTON, ERIC & BB KING New Japanese CD maxing gie off their "Ridin With the King" album will feature

non-LP tune!

CD CLARK, PETULA Due soon.. new imported "Legendary
3-CD box set features material that spans Petula's caree

CD CLARK, PETULA 4-new imported Petula CD's 3 remas-tered with bonus tracks "Downtown/I know a Place", "In Hotlywood/in Other Words "£" "My Lover Couldn't Live Without Tour Love" (03 15 each. "He with a 2-CD set for "Pye Anthology, Mo. 12" (2) "CLASH Limited edition imported winy! LP picture disc for their "Clash" (P! Z500 CDC. CDLLINS, PHIL Due soon the 4th imported CD main from the "Tarzam" animated film is "Two Worlds", fea-tures "You! The In My Heart's sung in German. "Two

DYD COLLINS, PHIL Due Sept new imported "Live & Loose

CDS COOPER, ALICE New imported "Gimme" CD maxi-signing features a radio edit + the CD Rom video of "Gimme"

BOOK COOPER, ALICE New imported 300-page "Illustrated Collector's Guide" features a complete study of Alice & Collector's Guide Teatures a complete study of Alice a all his releases, concerts, etc COOPER, ALICE New Japanese edition of Alice's "Brutal Planet" CD features a bonus track not on the U.S.

release*

L CROW, SHERYL Now in stock the brand new Year 2001 13-page Sheryl Crow wall calendar! CURE Due soon limited Asian issue of their 97 Due soon limited **Asian** issue of their 97 singles ion, "Singles 86-97", comes in a neat silver tin

box! 27 UI
CURE Now in stock—the brand new British 13-page Yea 2001 Cure wall calendar! 10 00

CD DEEP PURPLE imported "Days May Come (1975
California Rehearsals)", CD teatures unreleased studio

CD DEF LEPPARD New "DEF Leppard Tribute" CD feature

CDS DEFTONES New imported limited edition "Change
The House of Fires)" CD maxi-single features a non

no nouse of Files)** CD maxi-single features a non-U max the CD Rom video for "Change.**

BOOK DENNY SAMDY Flash** the new Brishs Sandy Denn biography book has finally been released it is now called "No More Sad Refrains: The Life & Times of Sand Denny". 8 is available in 1st perham handware.

CDS DION, CELINE New imported "I Want You To Need Me
CD maxi-single features various remixes of that song

CDS DIRE STRAITS Due soon new imported Mark Knopfi "What is it" CD maxi-single features 3 additional non-tracks: 'Long Highway', "Let's See You" & 'Camerac

32 00

CD DOORS Due soon new Japanese-only "Best Of... 4" 2"

CD set features hits + a bonus 3-track CD with rare mixes of "Riders On The Storm" that have not previously been available! 39 00

CDS DORO Brand new imported "Ich Will Alles" CD maxsingle This is the 1st single released off Doro's new
album, "Calling The Wild" 10 00
CD DORO The imported limited edition of her new CD "Call
OD DORO's COMPAINT COMP

pressings of Nick's classis LPs, "Five Leaves Left" & "Pirit Moon"! each 29 00 CD DRAKE, NICK New imported remastered CD's for "Eleaves Left", "Bryter Later" & "Pinit Moon"! each 22 00 BOOK DRAKE, NICK The British "Way Too Blue" 96-page

TOUR DURAN DURAN New imported "Let It Flow Tour 2000

TOUR DURAN DURAN New imported Let II 1500
Concert four program. Nice! 1500
COS DURAN DURAN Due soon...their new imported CD massingle "Dancing With Uranium"! 10 00
CD DURAN DURAN The Japanese issue of the new full-length Duran Duran CD. "Pop Trash", has the added bonus track, not on the U.S. or UK CD! 29 00
CD DYLAN, BOB 1st pressings of the new British "Best Of Vol. II" CD comes with a bonus 2nd CD that has live versions

II" CD comes with a bonus 2nd CD that has live versions of "Highlands" & "Not Dark Yet"! Very limited!! 26.00 DYLAN, BOB New British 180-gram audiophile viny pressings of his "Street Legal" & his "Blood On The

P OYLAM, BUB INT.

pressings of his "Street Legal" & his processings of his "Street Legal" & his processings of his "Street Legal" & his processings of his "Street Legal" & his processing of CD BYLAM, BOB New imported CD, "Under The Roots Of Bob Dylam" features 21 tracks that inspired his music, performed by Texas Shouters, Delta Singers & Piedmont Masters, all remastered to sound the best possible Masters, all remastered to sound the best possible with the control of the control o

others

CD DYLAN, BOB - Scandinavian Exclusive! As Bob is touring there, a special unique 2-CD collection, Best-Scandinavian" is being released there in ho

CDS DYLAN, BOB The Japanese issue of Bob's "Not Dark
Yet" CD maxi-single has 2 live tracks that are unavailable

CDS DYLAN, BOB This hard-to-find Austrian 2-track CD

tracks that were not included on that album!

CD EAGLES Due soon exclusive Japanese limited editi

their "Rest M" CD comes with a special 36-page bo

CD EASTON, SHEENA Due 11/1 new Japanese run-reingn ufrom lovels Sheena "Sheena", teaturing earlier release &
at least one added bonus track! On the state of th

is "Peace"!

CDS FOO FIGHTERS New imported 2-part "Breakout maxi-single set each with unique B-sides! The Set

BOX FREE The beautiful imported "Songs Of Yesterday" box set features 54 tracks, including unreleased, live & studio

rantes'

CD GABRIEL, PETER The British ultra-limited edition of his new "Ovo" CD is now out of print. We now have the standard imported release (in U.S. release in sight), which still has "The Story of Ovo" CD-Rom included" 25 00 CP GERSIS Due soon "imported 180-gram audiophile, viryl for the "Genesis" LP & the Phil Collins. "No fackel

Required" LP! Each BOOK GENESIS The British "Opening The Music Box"

CD GENESIS/STEVE HACKETT New British classical peic Steve Hackett, "Sketches Of Satie" performed with

brother, John! 250

CD GERRY & THE PACEMAKERS Due soon from Holland
"Gerry & The Pacemakers Story" 2-CD set. CD #1 features the hits CD #2 features CD-Rom info & screen

Savers1 15 00
CD GOMEZ Due 9/25 new imported CD. "Abandoned Shopping Trolley Hotline", features 15 tracks of 8-sides, Shopping Irolley Notine : realures 19 traws or or succurreleased material; removes and radio sessions . 22 OC LP GUNS N° ROSES New U.S. limited 4-LP vinyt pressing or their new "Live ERA '87-'93" album nice gatefold If

CD HAGEN, NINA New imported CD-maxi "Schon Is

Welt"

CD HANSON New Australian "This Time Around E.P." features 5 tracks 3 of which are found only on this release 12 of the control of the CAL HANSON Now in stock the brand new British 13-page
Year 2001 Hanson wall calendar! ... 10.00
CD HENDRIX, JMII Due 9/21 special import-only edition of

HENDRIX, JIMI Due 9/21 special import-only i Jimis '98 Hils Collection, "Experience Hendrix with an 8-track bonus 2nd CD with live ve "Purrille Have" & "I Don't Live Today", a versio "Purple Haxe" & 1 Don't Care
Morrison's "Glora" & more!
HENDRIX, JIMI In stock new 180-gram audiophile
reseing of Jimi's classic "Axis: Bold As Love", albu

pressing of Jimi's cidasu. Aus. 2016
Mono from the original mono master! 27.00
HENDRIX. JIMI In stock new imported limited vinyl pressing of Jimi's "Driving South" album! 20.00
HENDRIX, JIMI Ultra-Imited edition U.S. red vinyl 7" siagle with picture sleeve featuring the "Little Drummer Boy/Silent Night/Audi Lang Syne" indelg & Tintre Little Bearc." We're told that only 1.000 of these nave been pressed to date! While they last HENDRIX, JIMI Very limited U.S. *Promotional* ture disc issued to promote Jimi's "Live At Wood

album, has a supercool on coll limit funning up't the nium featured is. The Star Spangled Banner. & "Purple Haz as performed live at Woodstock! Great Item." 35

LP HENLEY ON New Imported Imitted 2-LP pressing of a constitution of the star Spangled Int. 19.

new "Inside Job" LP" 29 03
CD HERMAN'S HERMITS From Germany new CD release of "Both Sides Of Herman's Hermits" in gatefold digipak

CD HERMAN'S HERMITS From Holland "Herman's Hermits
Shoru" 2-CD set CD #1 features the hits CD #2 features

CD HERMAN'S HERMITS From Holland motimate asserting to CD will leadure the hirs. CD will lead use to CD HIATT, JOHN New acoustic. CD "Crossing Muddy Walers" 10 traces all new 15 00.

PVD HILL, FAITH Due Soon new "Faithfully Yours" 50-0 minute DVD charts Faith's rise to standom". 20 00.

CD HUNTER, IAN New imported "Missing In Action". CD leadures rare & previously unreleased live performances 26 00.

CDS IRON MAIDEN British 2-part "Wicker Man" CD 000 main single setr, each with different 8-sides, \$18 for the set "There is also available a finited edoton "Wicker Man" 12" vinyl picture disc @ 1000 LP IRON MAIDEN imported immted edoton 2-LP vinyl picture disc pressing of their new album, "Brave New World" 35.00

35.00
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Year 2001 13-page Michael Jackson wall calendar

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CD JUDAS PRIEST The Japanese issue of the ne Halford CD, "Resurrection", has 2 added bonus to

CD JUDAS PRIEST/ROB HALFORD New imported limited edi

3"3-CD live custom box set! 85.0
CD KINKS Due soon...new imported 2-CD set, "BBC Session 1864-1994", features 56 tracks available on CD for the 1st time...all recorded live for Britain & BBC Radio

CD KISS Due soon ...the Japanese edition of their r
"Live From Vancouver", features 3 live
tracks "2000 Man", "God of Thunder" & "Detr

tracks 2000 Man. "God Of Thunder" & "Detroth Rock.
Crty" 29 00
CDS LANG, K.D. New Austrahan "Summerfling" 5-song CD
mass leatures remines & live maternal! 12 00
LED ZEPPELIN Franily due soon .180-gram audiophile
vinyl pressings (Classic Records) for the 1st 4 Led Zep
LP31" ** ""Led Zep I" now in stock!!! each 30 00
LED ZEPPELIN New U.S. 2-LP vinyl pressing of their album.
"Early Days: The Best Of Led Zeppelin Volume One"!

LP LED ZEPPELIN Part 2 out now. 2-LP vinyl pressing of "The Best of Led Zeppelin - Later Days Volume 2"

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maxi-single features remixes! 10.00
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"Immaculate Collection" CD comes with an added 3 page booklet. & is limited to just one pressing! 350 MADONNA New imported 2-in-1 CD featur "Immaculate Collection" & "Something To Remembe manacutate contection a Sometime to Reliminary
packaged in a nice deluxe slipcase!

29

MADONNA Now in stock! get your orders in early for
British limited edition "Music" 12" vinyl picture di

DVD MALMSTEEN, YNGWIE Brand new 80-minute "Live DVD, recorded live in Brazii, May 1998! 25
CDS MANN, AIMEE in stock new imported CD maxi-single
Aimee's instant classic from the film "American Beauty

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CD MARILLION In stock new 12-CD "Marillion's Sin

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of the "Metallica" album 2-LP seti" 155.00

METALLICA New imported immited edition vinyl LP picture disc for "Garage Inc.! Very cool" 30.00

CDS METALLICA New immited edition imported 2-track "I bisappear" 0-on-ingle relatives Metallica doing a great non-LP instrumental version of "I bisappear" 100

LP METALLICA New U S 3-LP vinyl pressing of their new album, "S & M". Nice!" 20.00

album. "S.E. M". Nice!!

CDS MINGOUE, XTU Due 9/11 new imported 2-par Australian "On A Night Like This" CD maxi-single set, each with different B-sides. The set of 2. BC OM MNOGUE, XTUE Due 9/4 new imported "Hits + 5" CI features all her "Deconstruction" singles. - 5 bonus rat tracks. + previously unseen photos! 1st pressings winclude a special limited edition bonus CD with live tracks.

CD MINOGUE, KYLIE New imported full-length "Light Yo

CD! 25 00
CD MONKEES Brand new imported Mike Nasmith 2-in-1 CD features his 2 classic albums, "Pretty Much Your Standard Ranch Stash" & The Hits Just Keep On

The Moment 1 J IRRISON, VAN Due 9/25 British 180-gram heavy | pressings of "Back On Top & "You Win Again"

CDS MORRISON. VAN Due soon new British "Left's Talk Aboet Us" CD maxi-single" 10 00 BOOK MORRISSEY Due soon new British hardback definitive beggaphy "Saint" Great stuff" 25 00 BOX MORRISSEY New British immede edition "Morrissey: The CD Singles "88-"91" features 10 CD maxi-singles all in pure custom and nortice selevate. The needed of the control of

CDS MOTORHEAD New imported "God Save The Queen"

CD MOTT THE HOOPLE ---- British Lions - Due 11/15

bonus demos & live tracks! 27

CD MOTT THE HOOPLE New British "Rock N' Roll Circus" (1997) (1

22 0 CDS McLACHLAN, SARAH Due soon new imported 2-page "Silence" CD maxi-single set each with differer remned B-sidest Each \$10, or the Set of 2 8.0 CD NEWTON-JOHN, OLIVIA Due soon new Aussie only "Liw In Australia" CD from Liv CD NEW YORK DOLLS New "Hard Day" Night" CD feature as unscalabased 1973 studio sesson CD features new

NEW YORK DOLLS hew meaning an unrealeased 1973 studies sesson CD features never before seen photos of the bolts 16 00 NICO New imported Nico DVD will play on U.S. machines features 2 videos. "All Underground Experience" & "Neroine"! Also included is Previously unseen interview footage! 30 00 NILSSOM Due soon. new imported 3-CD "Leggndary Nilssom" box set featuring 50 tracks, spanning his careet! 16 00

* VINYL HOUNDS! * Please call, fax or e-mail us for a complete vinyl LP listing!!

NILSSON, MARRY British remastered CD release of (Rijsson Sings Newman", "Nijsson Schmilsson", "Plandemonium Rhadow/Reral Bellet" (This one is a 2-CD set @ \$25), "Skidoo/The Point" & "Son Of Schmilsson" | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 1900 | 19

Due soon Asian limited edition of their d In N.Y." CD will come in a neat Silver Tin

maxisingle includes an accession of the brand new British 13-page Year 2001 wall calandar!

CDS NSYNG Their brand new imported "it's Gonna Be Me"

CD maxisingle from the band's newest album, "No Strings Attached", included the Teddy Riley Club remix of "Rev Bive Bive". "Bye Bye Bye"! ... 10 00 CDS O'CONNOR SINEAD New imported "No Man's Woman" 10.00

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Theatro" Year 2000 release from this popular Briti-folk/rook act 25.5

CD PET SHOP BOYS The Asian-only edition of the "Nightife" CD has a bonus 3-track wdeo CD teatur videos of "Nightifie" "You Ghiy Tell Me' You Love Me Mh You're Drunk & "I Don't Know What You Want But I Ca Can't Give It Any More" 29

CD PM They re back" - New imported "Serendiplis" length CD from this great 70's progressive band 27.6

CD PHISH Due soon new imported "Maximum Phish" teatures an audio-biography of the band! I comes in neat slipcase with a photo booklet & a fold-out poster the band!

CD PRESLEY ELVIS Ultra-rare 2-CD "French Fanclut base" features a 24-page book & picture dis uring alternate takes & previously unreleased was licensed by RCA/BMG for release by the

Fanchio only!

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CD comes with a donus 30-page booket at is limited in one pressing only!

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Suzi Quatro "LP & her 1974 "Quatro "LP s! 22.01

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CD from Bill Wyman & His Rhythm Kings is "Groovin":

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in the 70's "Jack The Toad-Live 10/2" & Looking From The Outside Live" each with informative liner notes & digitally remastered Each with informative liner notes & digitally remastered Each with 17 00 CDS SETZER, BRIAM New imported "Gettin' in The Mood CD maxis-single features the non-LP Liner, Jump Jive and Waif + a CD-Rom video for that same song! 100 SETZER, BRIAM The Japanese edition of his new co." Valvoom" has 2 added bonus tracks: "Crazy Little Thing Called Love" & "Rock-A-Beatin' Booge" 1 30.00 CDS SIMPSON, JESSICA New imported "I Think I'm In Love With You" CD maxis-single with remisses of "Where Are You" & "I Whana Love You Groveer". 10.00 BOOK SLADE The British book, "Who's Crazee Nove?", is the autobiography of/by Slade's Noddy Holder! 32.00

Out "features 2 numes in the properties of the p

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CD "Tambus in the Last County tracks, not the LUK CD!

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27 00

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more surprises

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graphs & a complete discography! 21
BOX TURNER, TINA The British limited edition 2-CD set

Can", features an added bonus track, "Grace CDS U2 Due 9/15 new imported "Beautiful Day" Can, 16atures an autous own.

CDS U2 Due 9/15, new imported "Beautiful Day" CD massingle set! Part #1, will be backed with 2 non-1º trune "Summer Ram" & "Always" CD #2 will feature 2 in tunes, on CD for the 1st fume: "If You Wear That Velv Dress" & "Discotheque" The Set of 2

RON U2 Out now new imported "Achtung Baby" 2-CD Ro Set features videos a trivia quiz, photos, info & a tutor section featuring guidar, keyboard & vocal sections amount 10 meact Very neat!"

39

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BOA. VAN DER GRAFA GEREKATUR DUE Soon new imported 3-CD "BOA Set 168-78 is a great fetrospective of this Prog act that featured Peter Hammill 50 00 CD WALKER, SCOTT New imported "Man Child-Best Of 1967-70" CD (details 18A) 16 00 CDS WALLELOWERS Due 9/20 their new imported "Sleeppwalker" CD maxi-single with a non-LP B-5-ide! 10 00 CDS WEEN New imported "If You Don't" CD maxi-single with a non-LP B-5-ide! 10 00 CDS WEEN New imported "Stay Forever" CD maxi-features 2 non-LP tures. "Minb Dai?" & "The Grobe! 10 00

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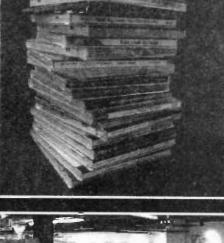


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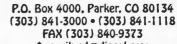
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Sun Records' 78s get most of the press, but blues 78s have had a huge increase in collector interest in the last decade.

...by Greg Loescher

OTHER SUN LABELS

There were predecessors to the Sun Records

... by Hank Davis

38 CARE AND FEEDING OF 78s

Keeping 78s clean and playable is easy if you use these simple guidelines.







- Jazz Sides 10 Questions for Greg Osby by Dave McElfresh, plus news and reviews.
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- Reissues Southside Johnny & The Asbury Jukes, Iggy Pop, Molly Hatchet, The Jimmy Van Zant Band, and more.

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- **Elvis News** Must-buys of the month. ... Eddie Hammer

Courtesy of The Museum Of Florida History

ROCK LEGACY

The Museum Of Florida History in Tallahassee is putting on a cool display of rock artifacts relating to Florida, such as the above arrest report on a young and wild Jim Morrison before The Doors. (See Grapeleaves, page 10)

Todd Rundgren

poster

photo by Ed McCarthy pages 54-55

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Cover shot ©Henry Diltz Inset of Greg Osby ©1999 Bill Douthart Sunrise 78 courtesy of Hank Davis

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Please Mr. Postman

Hendrix discography addition

I wanted to note an addition to your Jimi Hendrix Discography: Jimi Hendrix Experience: "Day Tripper"/"Drivin' South"/"Hear My Train A Comin'"; Rykodisc RCD3-1008; 1988; three-inch CD in gatefold cardboard sleeve.

— Mark Hill Lancaster OH

Looking for feedback on reissues

We are Atmosphere, a new start-up label, and we would like your readers' feedback. Let us know which of the artists listed below you are most interested in seeing reissued on CD: Linn County, Jackson Heights, Brian Davison, Ford Theatre, Influence, Touch, Chicken Shack, and The Illusion. Your choices will influence our direction. Contact 1-800-648-2344 or visit www.vast.net/atmosphere.

Doug Petrocelli
 Atmosphere Records

Five Star Records gets no stars from this reader

As a longtime reader of Goldmine, I have often found the Marty Winters' Five Star Record column disappointing, particularly when it comes to his attempts at reviewing and commenting on women artists.

His Sept. 8, 2000, cartoon bubbles with enthusiasm in his review of raunchy rapper Lil' Kim. She is described by Winters as "entertaining," delivering "solid musical moments" and having great chart success. Many, including me, would describe Kim as a tasteless musical novelty act. For sure, she has not enjoyed the notable success that Winters describes, as her new recording has all but fallen from Billboard's Top 40 album charts in less than two months. Her first single stalled in the bottom half of Billboard's Hot 100, and she failed to win any awards at the recent fiasco, The Source Hip Hop Awards. All of this may explain why Winters found a vinyl copy of her recording in the used bins only three weeks after its release.

With women enjoying the greatest musical success in music in recent years, this is the mediocre act Winters chooses to rave about? It may be my imagination, but Winters seems to be more concerned about a female artist's sexual appeal than her musical gifts. For example, check out his July 14, 2000, issue commentary on Diahann Carroll's album. I can see Winters bug-eyed and leering as he proclaims, "It goes without saying that the cover with Ms. Carroll displaying her gams in a decidedly Dietrich like pose, is one of the best things about this LP!"

He then goes on to identify her career highlights including the TV series Julia, incredibly missing the critical achievement that she was the first female African-American to headline in her own TV series. Amazing. I guess he was too fixated on her legs to note that minor career-defining achievement.

If Winters continues to offer his Neanderthal views of women artists, I suggest his column be replaced with commentary that is more thoughtful and useful to readers.

— Scott Seeburger via e-mail

Rockin' 'n' rollin' in Cleveland!

We just got back from The National Record Show we cosponsored with The Rock And Roll Hall Of Fame, and it was a blast and a success!

One of the two-day show's goals was to introduce record collecting to new people, and that goal was definitely accomplished. A big thank you to the vendors who set up, 90 percent of whom say they want us to do another show and want to set up at it again. Looks like we'll have a second annual show!

Thanks also to all the Goldmine readers who visited our table. It's always a pleasure to meet you face to face. Some of our Goldmine contributors and a few people formerly associated with Goldmine showed up: Carlo Wolff, who writes our Jazz Sides column,

Collectormania! columnist Chuck Miller, Five Star Cartoon artist Marty Winter, photographer Anastasia Pantsios, and Chuck Szabla, author of Goldmine 45 RPM Picture Sleeve Price Guide. Frank Pettis, a Detroit rock photographer who used to supply photos to Goldmine back in the old days, stopped by as well, showing us some of his vintage shots of a variety of artists. Also on hand as an exhibitor was Dennis Loren, who designed the original Goldmine logo.

We'll have a full report with pictures in our next issue. Right now I gotta run, cuz the production manager is banging on the door looking for our editorial pages...

— Greg Loescher

Trivia quiz: Who is it?

Aloha. I've been looking so-o-o-o long for this song. Can anyone tell me who this is? They sound like Badfinger, but apparently I'm wrong. I heard just a clip of an old tape from the early to mid-70s. The lyrics go, "Listen to my song of life/you don't need a gun or a knife/just simple conversation will take you very far." Any clues? Also, does anyone have original cuts of Dallas Frazier's "Big Mable Murphy" or Long John Baldry's "Don't Try To Lay No Boogie Woogie On The King Of R&R?"

— Mike Prater 68-3661 Lahi Lahi St. Waikoloa HI 96738 808-883-8148 M-Prater@msn.com

{Mike, if anyone can help you with this dilemma, it's Goldmine readers! First one with the correct answer wins a prize! — Ed.}

The Moody Blues — hall-bound?

Your commentary about the prevalence of halls of fame this year (Goldmine #525, Sept. 8, 2000) prompts me to note wryly that The Moody Blues have titled their latest live CD release *The Moody Blues/Hall Of Fame*.

The hall of fame reference, however, is not a hall arbitrarily linked with artists chosen for recognition, but one that has earned its place through its storied and celebrated longevity — London's Royal Albert Hall.

The Moodies, equally noted for their longevity (nearly 35 years now), recorded the CD with an orchestra during three sold-out shows in late April and early May. The video of it has been airing as part of PBS's August pledge drive at stations across the country.

Only the band itself knows just how firmly lodged in cheek their collective tongues might have been when the CD was titled, given The Rock And Roll Hall Of Fame's continued denial of their worthiness even to be nominated. That said, those words sure look at home on that jewel case.

— Jane Fieberts via e-mail

sane, The Moodies' exclusion from the Hall has not only been a mystery to you, but to many

others as well. The band pioneered prog rock and had a string of awesome albums in the late '60s and early '70s, plus put on thrilling shows. The Hall is in the nominating process now, with the final ballot going to voters in the next few weeks. As soon as we receive information on this year's final list, we will publish it. — Ed.]

Nazz promo 45s history set straight

I would like to take this opportunity to set the record straight regarding a letter that appeared in *Goldmine* #524, Aug. 25, 2000.

Late in 1989, I was approached by a music collector named Mike Kowitz from Phoenix, Ariz. He asked me if I would be interested in helping promote and sell Nazz 45s he obtained from the original record pressing company, Wakefield Distributors. He explained that he had acquired the 45s from the owner's daughter, who was now running the company her father had started in the early '60s. Wakefield pressed all The Spiders and Nazz records, including the records produced for Jack Curtis, the manager of the V.I.P. 1 provided the early Nazz photos from my personal collection and helped create the 45 jacket, and my name was used in the promotion appearing in the ads.

I hope that this will clear up any confusion created by the misinformation stated in issue #524 in the *Please Mr. Postman* section. Please direct questions or comments to www.egroups.com/group/TheOfficialMichael BruceMailingList or my official web sites at http://hometown.aol.com/michaelobruce/myhomepage/index.html; http://artists.mp3s.com/artists/137/michael_bruce.html; or www.michaelbruceofalicecooper.com

— Michael Bruce Houston TX

Pop Memories revisited

My shelf of research materials includes Joel Whitburn's *Pop Memories* and also books and articles by Tim Brooks. I was surprised to see the latter characterized in a letter to the editor (*Goldminc* #525, Sept. 8, 2000) as a "less successful competitor" of the former; for although they write about the same industry, they have different concerns and focus on different things.

I use *Pop Memories* when I want to examine the names of performers who recorded at different times and learn something about their repertoire; but the book's representation as a guide to recordings ranked by relative popularity is misleading. A century ago, specific record sales were measured by the dozens and hundreds (not by the hundreds of thousands and millions as in later decades). How can one justify ranking the relative success of records in such a marketing environment? And more to the point — is the term "hit" meaningfully descriptive under these circumstances?

I do not doubt that Whitburn and his associates spent substantial blocks of time locating and transcribing data from available sources. But I have looked at these sources too. They do not show sales information and are frequently nothing more than lists of records recently released or promoted by their manufacturers. I reject Whitburn's claim that the charts he assembled from this data reflect "hits" and that his method of ranking them is meaningful.

— Paul Charosh
Chair, Historiography Interest Group,
Society for American Music;
Lecturer and Deputy Chair (retired),
Department of Sociology
Brooklyn College (CUNY)
sandbar141@aol.com

(Since, as you point out, there are no actual sales reports available for these early years, no one will ever have the exact rankings unless they jump in a time machine (maybe Al Gore can help; see next letter). While you may dispute Whitburn's findings, until someone comes up with something better, they are the best available. — Ed.)

Al Gore — recording engineer?

I have a 45 by Jim Fagan, two country tunes "18 Wheels A Hummin' Home Sweet Home" and "Make Mine Ugly" on the Ten A C Records (so help me) label, TB1001, out of Clinton, Tenn., 37660, dated 1982 which lists "Engineer: Al Gore." I think this is Gore's home territory. Would this be the same Al Gore? I believe he was already in Congress at that time. Did he sneak in a little record work at the local label? Any help with this one would be greatly appreciated!

— Thomas Hunter Bloomfield Hills MI

{Well, since Gore invented the Internet.... We checked around with some sources in the Nashville and Memphis areas and didn't find any connection, but maybe one of our readers knows for sure. The record label's name is a real groaner. — Ed.}

Submitting letters to Goldmine...

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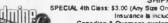
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AMES BROTHERS. Very Best Of (16) usa BARRY SISTERS. - Sade By Side / We Belong Togsiher (27) TONY BENNETT - 16 Mest Requested Songs (16) TERESA BREWER - Tennage Denoe Party (20) ANTA BRY ANT - All The Hits And More (30) HOAGY CARMOHABL - Old Busermilk Sily (24) usa VIKKI CARR - Anstorny Of Lover The Ultimate Collection (29) VIKKI CARR - Best Of The Uberty West (18) DON CHERRY - Best Of Don Cherry (20) use CHORDETTES - Melnik Plack (17 Roll (32) CROSEMARY CLOONEY - Something To Reimmerber Me By (2) ROSEMARY OLD - The Crient Net Kinn Colle (54). 19:00 12:00 19:00 VIXIX (CARR - Best Of The Liberty Years (16) 12,00 DON CHERRY - Best Of Dior Cherry (20) use CHORDETTES - Mainly Rock in Folia (32) 17,00 CNSEMARY CLOONEY - Something To Fernancher Me By (28) 15,00 NAT KING COLE - The Great Nat King Cole (54) 3CD 23,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Dimmons (14) 12,00 CND AMORE - Best Of We Amore - Best Of W

60'S - 70'S

ROCK - BRIT POP AMBOY DURES - Journey To The Camer Of The Mind (14)

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ARTWOCOS - Art Gallery (25)
BACHELORS - The Discost Years 1962-1972 (54)
BACHELORS - The World Of The Bandwich (20)
LONG JOHN BALDRY - The Pye Anthody (41)
DO BACHELORS - The World Of The Bandwich (20)
LONG JOHN BALDRY - The Pye Anthody (41)
BEAU BRUMMELS - Author (7)
BEAU BRUMMELS - Author (7)
DEAU BRUMMELS - The San Fran Seasons (50)
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DAVE CLARK FIVE - Weekend in London I Having Wild. . (20)
DAVE LESPHANNON - The Back I Strong (28) 19:00
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DONOLINES SECT - Definitive Singles Ale & B (29)
DONOLINES SECT - Definitive Singles Ale & B (29)
DONOLINES SECT - Definitive Single

A FEW SALE ITEMS

NAT KING COLE The Singles Collection (20)
DANTE & EVERGREENS Danth & The Emergreens (12)
CONNIE FRANCIS The Excline Connie Francis (12)

| GERRY & PACEMAKERS - Very Best Of Gerry & Pacemakers (27) | 12.00 | HERMAN'S HERMITS - Very Best Of Herman's Hermits (25) | 12.00 | RANDROPS - The Raindrops (12) | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 | 10.00 |

Grapevine

Legendary arranger Jack Nitzsche dies; star-studded entourage pays tribute at funeral

Legendary arranger and award-winning composer Jack Nitzsche died at Queen Of Angels hospital in Los Angeles, Calif., on Aug. 25, 2000.

Nitzsche's death was attributed to cardiac arrest, brought on by a reoccurring bronchial infection. He was 63 years old. He is survived by his son, Jack Jr.

Bernard Alfred "Jack" Nitzsche was born April 22, 1937, in Chicago, Ill., and lived outside Newaygo, Mich. In 1955 he moved to Los Angeles. Explaining the move to this writer, he said in a 1986 interview that he was a big fan of jazzman and Stan Kenton alumni Bill Holman. Upon seeing an advertisement in Downbeat for the L.A.-based Westlake School Of Music and seeing the movie Rebel Without A Cause, he knew he had to live in Hollywood.

Nitzsche's name is on a whole lot of records. He had a remarkable 40-year music career as one of the great composers for film as well as being one of the seminal rock 'n' roll arrangers of our time. An extraordinary talent in the studio, he garnered an Oscar for cowriting "Up Where We Belong" with Buffy Sainte-Marie and Will Jennings, a #1 hit sung by Joe Cocker for the film An Officer And a Gentleman. Nitzsche was nominated for an Oscar in 1975 for his experimental score to One Flew Over The Cuchoo's Nest.

Behind the mixing board and inside the recording studio, often with detailed lead sheets and unique musical concepts, Nitzsche's techniques influenced songs by The Rolling Stones, The Monkees, The Beach Boys, Ricky Nelson, Marianne Faithfull, Neil Young, Barbra Streisand, Doris Day, Bobby Darin, Sonny & Cher, The Neville Brothers, Jackie DeShannon, Bob Lind, Captain Beefheart, Willy DeVille, Graham Parker, and Phil Spector, among others.

During the last few decades, Nitzsche scored hit films such as Stand By Me, Jewel Of The Nile, Starman, 9 1/2 Weeks, Breathless, One Flew Over The Cuckoo's Nest, An Officer And A Gentleman and Blue Collar. His credits also include the scores to Hardcore, Revenge, Greaser's Palace, Crusin', Personal Best, Indian Runner, The Crossing Guard, The Hot Spot, and he provided the audio environment for the Mick Jagger film, Performance. He also supplied some music to William Friedkin's The Exorcist. Today's film composers have nicked a lot from this guy.

Sonny Bono gave Nitzsche his start in the music business when Bono was doing general A&R duties for Specialty Records and hired Nitzsche as a copyist. The duo later penned "Needles And Pins" for DeShannon, later covered by The Searchers and The Ramones. In 1962, he hooked up with Spector after a variety of jobs and a gig at Capitol Records, where he met his first wife, Gracia Ann May, also a singer. He was later married to singer/activist Sainte-Marie.

To some, Nitzsche was the unheralded

architect behind the wall of sound. In a June 17. 1988. Goldmine interview this writer conducted, Nitzsche explained the relationship with Spector and illustrated their studio collaborations: "Phil played me the demo for 'He's A Rebel.' We went to a rehearsal with The Blossoms. I introduced Phil to The Blossoms. I had been working with them for years. I didn't have to do the lead sheet for 'He's A Rebel, just the arrangement. I put the band together for the session, a lot of the same guys I had been working with for years. Phil didn't know a lot of these people. He had been in New York 1960-1962. Leon Russell, Harold Batiste, Earl Palmer, Don Randi, Hal Blaine, Glen Campbell — a lot of the players came out of my phone book. Phil knew Barney Kessel. At one time he had taken guitar lessons from Barney, years before.

"Producers these days seem more like P.R. people or business people. Maybe they like the records, but Phil *loved* the records. He was really the artist," Nitzsche mentioned. "He knew what he wanted from me and gave me a lot of input for the arrangements. We were friends and had a lot of ways to work together. It was easy and fun. My fee was \$50 a song. I don't feel any bitterness about the money or payment whatsoever. The credits helped me secure employment for years. Phil knew what he wanted. He put my name on many of the singles as arranger. I loved it. What an education!"

Nitzsche was also proud of some specific songs he had arranged and produced in the mid-60s, including The Walker Brothers' "Love Her," a Barry Mann effort done at RCA. He loved "When You Walk In The Room" and "River Deep–Mountain High" by Ike & Tina Turner, the monumental Spector production at Gold Star.

It was Nitzsche that put together the *T.A.M.I.* Show band and helped coordinate some of the talent for that epic music and film rock 'n' roll event. On the show, Chuck Berry wails in front of Nitzsche and crew.

Now on tour with Brian Wilson on the *Pet Sounds* 2000 live tour, Darian Sahanaja, song-writer/vocalist for The Wondermints, further illustrated Nitzsche's role in music and celluloid: "I'm always delighted when I see his name in the credits of a film. Nitzsche had the ability to take tunes somewhere else for the good of the song. One of my favorite soundtracks he did was *Village Of The Giants* [His first score from 1965, maybe the first heavily orchestrated teen soundtrack]. Like Brian Wilson, he could utilize instruments and voicings that would complement each other, especially in the way he paired strings and percussion."

Writer Jimmy McDonough was working with Nitzsche on his autobiography at the time of his passing. "I do a whole number when I produce an artist," he told the scribe. "I really put them through something. They have an

(Please see Jack Nitzsche page 105)

GRAPELEAVES

Glenn Hughes (Trapeze, Deep Purple, Black Sabbath) is back with a new solo release, Return Of Crystal Karma (SPV/Steamhammer), which also includes a limited edition pressing of a sixtrack bonus EP, Glenn Hughes - Live In South America... From Alligator Records come two new hot blues artists' releases - Wicked by Shemekia Copeland, considered the next great blues female vocalist, and guitarist Rusty Zinn's The Chill... Sonic Joyride, who have logged 30,000 tour miles with their "Cosmic Sled" tour bus/portable rock stage, are releasing Behemoth (Anomaly Records), their fourth album and the follow-up to 1999's Breathe... On Sept. 25, Guitar legend and godfather of grunge Link Wray will be releasing Barbed Wire (Ace), which contains new songs, new treatments of his classics such as "Rumble" and covers including "Born To Be Wild" and "Jailhouse Rock"... Sept. 26 is the release for Rick Shea's Sawbones (Wagon Wheel Records). The guitarist, pedal steel and mandolin player has performed live and recorded with Dave Singer/songwriter/guitarist Sammy Hagar's newest, Ten 13, is due out Oct. 24... 10CC guitarist Graham Gouldman has released And Another Thing (For Your Love Records), his first solo ablum in more than 30 years. Prior to his stint with '70s stars 10CC, Gouldman wrote songs for Herman's Hermits, The Yardbirds, The Hollies in the '60s and has written hits in the '90s for Joe Cocker, Paul Carrack, and Kirsty McColl, among others. He began his musical career with the Manchester, England, band The Mockingbirds. On his new album, Gouldman does an updated version of "For Your Love," the #1 song he wrote for The Yardbirds and which is the name of his record label... Jim Peterik, a founding member of Survivor and, earlier, Ides Of March, just released Jim Peterik And World Stage, which includes duets with 38 Special's Don Barnes, Lynyrd Skynyrd's Johnny Van Zant, and R.E.O. Speedwagon's Kevin Cronin, among others. Peterik wrote Survivor's big #1 hit, "Eye Of The Tiger," the Ides' #1 "Vehicle" and many songs for 38 Special, among others... On Nov. 21, Everclear will be releasing its second album of the year, Songs From An American Movie Vol Two: Good Time For A Bad Attitude (Capitol), its guitar-driven sequel to Songs From An American Movie, Vol. One: Learning How To Smile... Johnny Cash's new album, Solitary Man (Sony), due out Oct. 17, will have a vinyl version set for release in late September. Joining Cash on the album are Tom Petty (vocals), Sheryl Crow (vocals, harmonica), Merle Haggard (vocals, guitar), Norman Blake (guitar), Marty Stuart (guitar), June Carter Cash (vocals) and many others... Don Covay & Friends: Adlib (Cannonball Records) features the R&B legend's hits from 25 years ago such as Aretha Franklin's signature song, "Chain Of Fools" (performed here by Ann Pepples), "Mercy Mercy" (performed by Paul Rodgers), and "Three Time Loser" (performed by Wilson Picket), plus several new songs. In addition to Pepples, Rodgers, and Picket, other guests on the album are Covay's pals Kim Simmonds, Huey Lewis, Lee Konitz, Paul Shaffer, Dan Penn, Otis Clay, and many others. Covay had a major stroke in 1992 and slowly built up to the release of this album Reissues: In November, The Call will be releas-

Upcoming new releases: Vocalist/bassist

ing their first live album, the 13-track Live Under The Red Moon (ConspiracyMusic), which includes the #1 single "Let The Day Begin"... Due Oct. 31 is storyteller Norman Blake's Blackberry Blossom (Flying Fish)... Oct. 10 is the release date for jazz label Label M's new compilations by Hank Crawford (Low Flame, High Heat, a ballad and blues collection), Les McCann & Eddie Harris (Second Movement), and Heavy Flute, a variousartists album including Herbie Mann, Leo

Wright, Charles Lloyd, Rahsaan Roland Kirk, and others... NRBQ's *Scraps*, first released in 1972, is being reissued on Oct. 10 by Rounder remastered and with three bonus cuts.

On the bookshelves: Paul McCartney: I Saw Him Standing There by Jorie B. Gracen (Billboard Books) is a beautiful hardcover book filled with color and black-and-white photos of McCartney taken by photographer Jorie B. Gracen from 1976 to the present, including the June 3, 1999, memorial for his wife, Linda McCartney. Many of the photos are previously unpublished. Gracen is the only female besides Linda to have one of her photos used on a McCartney album... Backstage Passes: Life On The Wild Side With David Bowie by Angela Bowie with Patrick Caar (Cooper Square Press) is a "scandalous, sexy, and uncompromising memoir," according to the press release, of married life with rock star David Bowie. Angela's gag order that was part of the pair's divorce proceeding has ended, so the mudslinging begins. From her perspective, she recounts her husband's exploits as well as the sordid details of events with Bowie friends Elton John, Rod Stewart, Lou Reed, Marianne Faithful, Mick Jagger, and Iggy Pop, among others.

Florida's role in rock 'n' roll: Opening Oct. 20, 2000, at the Museum Of Florida History in Tallahassee, Fla., is Follow That Dream - Florida's Rock & Roll Legends, an exhibit chronicling Florida's rich but often overlooked rock 'n' roll history, starting in the 1950s with Tampa Red, Ray Charles, and Noble Watts - all black musicians playing what was called then the Chitlin' Circuit — and running through Bo Diddley, Lynryd Skynryd, Tom Petty, The Doors, The Byrds, KC And The Sunshine Band, The Allman Brothers Band, The Bee Gees, Jimmy Buffett, Gloria Estefan, and right on up to 'N Sync. According to museum curator Bob McNeil, some of the interesting artifacts on display include the signed contract that brought Elvis Presley to perform in Jacksonville, a pair of Charles' sunglasses, the piano used by Eric Clapton on "Layla," a Tallahassee arrest warrant for The Doors' Jim Morrison and even a door from Morrison's Tallahassee apartment! And get this piece of trivia: In 1961. Tom Petty's uncle served as an assistant prop man for the Elvis film Follow That Dream, set in Ocala. Petty's uncle brought the young future rock star to see Elvis in action. The legend goes that after watching the filming, Petty traded his slingshot to a friend for a stack of Elvis records, and he shortly thereafter purchased his first guitar. Sounds like a whole lotta shakin' goin' on in Florida! The exhibit will later travel to Miami's Museum Of South Florida, where it will be shown July 26. 2001, through Jan. 1, 2002. The Museum Of Florida History is located at 500 South Bronough Street in Tallahassee near the Capitol Complex. For more info, call 850-488-1484, or, starting Oct. 10, visit www.flheritage.com/rocknroll.

Last living links to Robert Johnson: Delta Blues Cartel features Delta blues living legends Robert Lockwood Jr. (guitar/vocals, 85 years old), Homesick James (guitar/vocal, 91), Henry Townsend (piano/guitar/vocals, 90), and Honeyboy Edwards (guitar/vocals, 85). The quartet are the only living contemporaries of blues great Robert Johnson. Just a few of the Johnson ties include the following: The four worked and traveled with Johnson; Lockwood is the only person to ever learn how to play guitar from Johnson; Townsend is the only person to perform a duet with Johnson; Edwards was with Johnson at a Mississippi juke joint the night Johnson died in 1938. The four have recorded on every format and did so before Johnson and other blues greats such as Muddy Waters, Howlin' Wolf, B.B. King, and John Lee Hooker. Harp blower Snooky Prior (a young 79) also occasionally plays with the quartet. The Delta Blues Cartel is playing at B.B. King's in New York City on Sept. 23. Wow!

- Greg Loescher

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Antone's Nightclub celebrates silver anniversary in a precarious business

AUSTIN, TEXAS -- What do limmie Vaughan, Lou Ann Barton, Angela Strehli, Miss Lavelle White, Derek O' Brien, Kim Wilson, and Toni Price all have in common?

They are all grateful to Clifford Antone, the owner of Antone's blues nightclub, for providing them with a place to play and a center to hang out in all these years. Antone's celebrated its silver anniversary on July 15, 2000.

Although Antone could not be there he's currently serving a 48-month sentence on marijuana charges at Bastrop Prison outside of Austin - the legendary nightclub owner, record producer and impresario first founded Antone's at an East 6th Street location on July 15, 1975. He recalled in an interview the opening nights of the club featured music by the late Clifton Chenier and his hand. Antone first came to Austin in the late 1960s from his home in Port Arthur, in East Texas. He attended University Of Texas at Austin and had plans to go to law school, but his passion for blues music got in the way of all that, and he opened a blues club and later, a record store of the same name in the 1970s.

Antone recalled that making money was a small part of the equation in those days. More important was having a venue to present the blues and to work toward creating an audience for the music in Austin. Given that the late guitarist Stevie Ray Vaughan cut his teeth at the club after moving from his home in Dallas and following in his older brother's footsteps, one could argue that Antone has had a huge impact on the state of the blues. When the late Vaughan rose to international prominence in the mid-1980s, as Buddy Guy has often said, it was if he had a key to the closet and let all the other lesser-known bluesmen out of the closet, thus finding a larger audience for the music they'd been playing for decades.

Blues vocalist and songwriter Strehli, now based in San Francisco, was around in the early years in the mid-1970s, helping out Antone with whatever needed to be done at the club's first location on East 6th Street, then a run-down area of the city. Strehli flies in from California every July to perform and





Ali pictures @ 2000 Richard Skelly

Left: Angela Strehli. Above: Antone's stage banner above a picture of founder Clifford Antone. Right: Guitarist Jimmie Vaughan jamming on stage with Strehli.

hang out at the Antone's anniversary.

Recalling the early days of the club while backstage at the club's current location on West 5th Street, Strehli said blues was definitely a back-burner music in the mid-70s.

"People were rather unaware of blues at the time and it was a very low period for the music," she stressed, "and Clifford wanted to help introduce blues to the general public and give all of us a chance to play the music, too."

Asked if Antone was responsible for starting the bustling club scene that Austin now enjoys along East 6th Street and other parts of the downtown, Strehli said that's a fair statement. Austin's still-flourishing music scene - despite the high-tech companies that have moved in and made the apartment rents go up, which is bad for musicians - is celebrated every March in the South By Southwest Music Conference and Festival.

"In 1975, there was no scene on 6th Street and people thought Clifford was crazy for opening the club. It was a wonderful location, a big place and we were able to have big acts like B.B. King and Bobby Bland," Strehli recalled. "We drew a mixture of people from all over town, because it was very central."

"In the early years, I did whatever needed

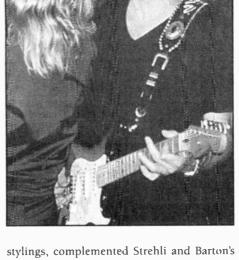
to be done and it was my pleasure," she said, noting she'd mop floors from time to time and help with trash removal.

"It was a nice way for me to see the other side of the scene and I got to spend time with all my heroes. They would come down for three and four nights, and it was wonderful for all of us," she said.

"They got to relax because they were in town for a few days and they realized that we were very serious about trying to learn the styles. Everybody else thought we were incapable or it was inappropriate for us to try to learn to be playing and singing the blues."

Strehli's current album, Deja Blue, is still getting airplay and still selling, she said, despite the fact it was released more than two years ago.

The music on the night of the actual anniversary, July 15, featured stellar performances by Barton, Jimmie Vaughan, Strehli, bassist Sarah Brown, guitarist Bob Margolin, Big Bill Morganfield, Calvin Jones, Willie Smith, and O'Brien. Sue Foley sat in with O'Brien for some tasty guitar duets, and rocksolid drummer George Rains, part of Vaughan's touring band, is one of the overlooked heroes of the Austin scene. Vaughan, with his tasteful, oh-so-economical guitar



vocals on tunes such as "Scratch My Back," "Sugar Coated Love" "Big Town Playboy" and "Indeed I Do.'

Randolph Clendenen, CEO of the Antone's label, said the company will be releasing about eight recordings before the end of this year, on three labels: Antone's Records, Lone Star Records and Tres Mojitos, the last a Cuban specialty label.

Forthcoming albums will include Cliff's Picks, a compilation of Antone's favorite tracks from among more than 500 in the company's tape vaults, as well as new releases by Joe Willie "Pinetop" Perkins, Foley, and vocalists Price and Barbara Lynn. Antone's' subsidiary labels Lone Star Records and Tres Mojitos will be distributed internationally through Ryko distribution, Clendenen said.

Aside from its much-needed roots-oriented activities at South By Southwest, the Antone's club will also hold its Third Annual Blues Festival the second weekend in May 2001.

"I think we are going to position ourselves to be a main force in this region," Clendenen said, "and even though the Cuban music is a little out of step, what we want to do is create an independent record company where artists who are pursuing this type of music will know where to come to be putting records out."

- Richard Skelly

MOVIE REVIEW

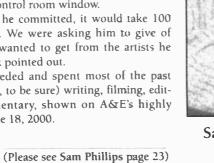
SAM PHILLIPS: THE MAN WHO INVENTED ROCK & ROLL A&E: Biography June 18, 2000

Everyone agrees: It's one hell of a story. Larger than life in many ways. So how do you tell this "poor Southern boy makes good and changes the world" tale within the limits of small-screen TV?

That was only one of the problems facing journalist Peter Guralnick as he fought to create this Sam Phillips filmed biography for nearly six years. When he finally found a production company willing to approach the project on the right terms (not turning it into a fluffy Elvis documentary, for example), all he had to do was convince his subject to participate. Getting Phillips' approval turned out to be no small matter. Guralnick worked for more than two years trying to convince the record pioneer that it was time to put himself on the other side of the control room window.

"I think Sam knew that once he committed, it would take 100 percent of his focus and energy. We were asking him to give of himself exactly what he always wanted to get from the artists he recorded in his studio," Guralnick pointed out.

Fortunately, Guralnick succeeded and spent most of the past nine months (a symbolic interval, to be sure) writing, filming, editing, and re-editing this documentary, shown on A&E's highly acclaimed show Biography on June 18, 2000.





Sam Phillips (left) teaching a young Elvis Presley a few new chords.

Obituaries

Douglas "Jocko" Henderson, pioneer radio announcer

Legendary Africian-American radio announcer Douglas Wendell "Jocko" Henderson, "The Ace From Outer Space," died July 15, 2000, at the University Of Pennsylvania Medical Center, Philadelphia, Pa. He was born on March 8, 1918, in Baltimore, Md. He got his first start in radio in 1952 under the guidance of Baltimore DJ Maurice "Hot Rod" Hulbert (1916-1996). A member of the 1993 Philadelphia Walk Of Fame, he holds the distinction of broadcasting (in

(Please see Obituaries page 23)

World Radio History

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Free ridin' with Edgar Winter

by Michael B. Smith



dgar Winter has done it all. He has played R&B pop, jazz, funk, gospel and straight ahead rock roll. He's played a wide variety of instruments from keyboards to drums to saxophone, all with an immense amount of talent and musical dexterity.

Born and raised in Beaumont, Texas, Winter became wel known in his hometown and the surrounding area early on playing in various bands with his brother, Johnny, and often times with crosstown friend Jerry LaCroix.

"We had sort of a mutual admiration for each other since we were kids," said LaCroix. "I first saw Edgar and Johnny on a local children's TV program hosted by Don Mahoney The first thing I noticed was that they were white and damned good. Edgar was a tiny thing, about eight years old and played a tiny guitar [a tenor]. [Yes, Virginia, there is such as thing as a tenor guitar, which is about the size of a ukelele. -Ed. A few years later I got to see them in person. Their Dad brought them to my hometown of Groves [about 20 minutes from Beaumont]. Johnny was already rockin' and playing loud, raucous, great guitar, like no one around here ever heard. I was knocked out, and my direction changed a little. I later had a band called The Dominos which Edgar came and played with, and he had a band called The Twilights which I went and played with. This was the period when we discovered Bobby 'Blue' Bland and The Joe Scott Orchestra and really started writing and copying those great horn charts. It was very exciting and gratifying. We would pick out the bass part and the lead and then stick our heads into the speaker and try and figure out what the other horns were playing. I would take the needle off the record at the spot where we were having difficulty and Edgar would plank out a chord and say, 'Does that sound like it?' and I would usually say, 'Yeah, that's it!' or we would keep doing it until we got it.'

By the late '60s, having gradually become technically proficient in playing, writing and arranging, Edgar left home in Texas and traveled to New York to play with Johnny's group. Spotlighted during Johnny's show with a smoking rendition of "Tobacco Road," Edgar soon emerged as a star in his own right, mesmerizing audiences and drawing the attention of various record labels.

He soon found himself signed to Epic Records, and under the watchful eye of Clive Davis, Winter released his debut album, Entrance, a concept album inspired by his jazz influences. The album was praised by critics but didn't sell well. Still, Edgar had begun to accumulate a strong national following.

After Entrance, Winter formed the group White Trash. He and LaCroix both sang and played saxophones, and were joined by various musicians from Louisiana and Texas.

With Winter's growing reputation as one of rock's finest live performers, White Trash enjoyed more than a year of sellout touring. After several albums, including 1972's highly-acclaimed gold double-live album, Roadwork, White Trash broke up.

Shortly thereafter, Winter united the talents of musicians Dan Hartman, Ronnie Montrose, and Chuck Ruff to form The Edgar Winter Group and recorded They Only Come Out At Night. Featuring the smash hits "Frankenstein" and "Free Ride" - both still staples of classic rock radio - the album was a major commercial success, climbing to #1 and selling more than two million copies along the way.

"The first time I saw Edgar perform was with his brother Johnny at Fillmore West," recalled Montrose. "Johnny played

hot set, and in the middle of it, our come dgar. His presence on sax and Hammond Bdid nothing short of blow the roof off the oint - or at least help Johnny finish the ob! The next time was when I was doing a mall tour with Boz Scaggs as the second uitarist in his band and we opened for White Trash somewhere in the Midwest. I emember standing on the side of the stage with my mouth hanging open - heavy, powerful R&B coming from that band!

"I didn't actually meet Edgar on that tour, only saw him play and am not sure if he leard me play that night," recalled Montrose. "But when I got back from that tour, I received a call from a fellow who knew my style of playing would be right, who told me that Edgar's management was looking for a guitarist for what was to become The Edgar Winter Group. They wanted to have a rock band as opposed to an R&B band and needed a rock guitarist. His manager at the time, Steve Paul, called me in California and asked if I would be interested in coming to New York to audition. My first response was concern for getting back to California in case it didn't work out! I was sent a round-trip ticket, and don't believe I used the return half

"Chuck was on drums, and bass was handled by Randy Jo Hobbs [White Trash, Johnny Winter And] until he had a stroke and couldn't continue. I recall we were backstage literally right before a show we were playing in Texas when it happened to Randy. He was taken to the hospital, and the show was sold out, so Dan Hartman simply picked up the bass and the show went on. An altogether eerie night, to say the least.

"Dan Hartman was the other guitarist in the band and when we officially became a four-piece that night, switched over to bass. My memories of Dan are good ones," said Montrose. "Very 'up,' talented, enthusiastic, etc. I heard tape demos that Dan had made at his home using a pair of two-track tape recorders bouncing overdubs back and forth that blew my mind! He would use things like cardboard boxes for drums — a prodigy in every sense of the word."

In 1974, Montrose made the decision to leave The Edgar Winter Group.

"We played constantly, on many, many shows of all sizes from 450 people to 450,000 people, and eventually I grew restless and felt the need to stretch out on my own," recalled Montrose.

Winter hired Jerry Weems, a hot young guitarist, to fill the slot.

"We did a lot of TV shows at that time, and Rick would always come with us to sit in on the gig," recalled Ruff. "Jerry Weems, unbeknownst to anyone in the band, was A.W.O.L. from the Army National Guard. We took a short break in the middle of a tour. Jerry and I went home to Reno to see our wives, and he disappeared from the face of the earth. Not even his parents knew where

"We needed a guitar player fast so Rick volunteered to do the job while the search went on. [Weams] finally showed up with a fantastic story about how the Army arrested him, took him to some stockade in Arizona or someplace like that. They cut all of his hair off and kept him in solitary confinement for two weeks. They wouldn't even let him call his

I just mac an organis of ments, and I have tried

throughout my career to broaden musical horizons. I just tried to overcome what are to me some of the simplest musical prejudices. I don't see why people who like classical can't appreciate rock, or why people who are into jazz can't live with country." - Edgar Winter

mother or his wife. When they let him go he met us in L.A. to do The Midnight Special. Now you know why his hair was so short in the video. Jerry left on good terms because [Rick] Derringer had decided to join the band and [Weams] had to go back to Reno to clear up the mess with the Army. I guess all in all he was in the band for about nine months or so."

After They Only Come Out At Night, Winter released Shock Treatment, featuring Derringer on guitar. A few months later there was a second solo album, Jasmine Nightdreams, then he recorded The Edgar Winter Group With Rick Derringer before releasing a live album, Together: Edgar And Johnny Winter. Then The Edgar Winter Group was dissolved, and Edgar reunited with LaCroix for Recycled, a reunion with White Trash. Two more albums followed: Standing On Rock and The Edgar Winter Album.

Over the course of more than 25 years, Winter has recorded more than 21 records. sat in on other stars' hit recordings and has most recently branched out into the film industry. He re-recorded his ever-popular song "Free Ride" for the film Air America and had his rock 'n' roll classic "Frankenstein" featured in the Paramount release Wavne's World 2. "Way Down South" was featured in 20th Century Fox's hit film My Cousin Vinny, starring Joe Pesci. Winter's songs have also been featured in other film projects, including What's Love Got to Do With It? (The Tina Turner Story), The Son-In-Law and Encino Man. Winter expanded his creative talents with his acting debut in Paramount's Netherworld. He also recorded a version of Steppenwolf's "Magic Carpet Ride" for the Trimark Pictures release Star Kid, and an original composition "Good Ol' Shoe," which was sung by Willie Nelson in the film Wag The Dog and is sung by Winter himself on his latest album, Winter Blues.

In 1998. Winter did a Miller Lite commercial with George Hamilton, and his song "Free Ride" became the theme for Buick Regal commercials. In 1999, Winter released Winter Blues, featuring duets with Eddie Money and Dr. John, as well as guitar work from Edgar's brother Johnny. On Dec. 31, 1999, Edgar performed in an all-star band with John Fogerty and others in front of The Lincoln Memorial in Washington, D.C., at the request of President Clinton. During the summer of 2000, he and his band joined The Volunteer Jam Tour, playing alongside hosts The Charlie Daniels Band, Jimmy Hall, Hank Williams Jr., and others. Currently, Winter is hard at work on a new album in his home studio in Beverly Hills, Calif.

Goldmine: Do you still live in Texas? Edgar Winter: No, we live in Los Angeles, but we still get back there two or three times a year. My parents still live in the same house Johnny and I grew up in. It's like a time warp when I go back. My room is the same - my model airplanes, my gun collection, it's all still there. You know, right out of high school I moved to New York, and I lived there the majority of my life. Then in about 1990, my wife Monique and I moved out here to Los Angeles, in Beverly Hills. So I'm a New York Texan living in Beverly Hills!

There's got to be a song there. [laughing] Maybe there is a song there.

How did you first become interested in music and who were some of your early influences?

Well, my father played guitar and banjo and alto sax in a swing band in his youth, and I started singing at church in the choir when I was about seven or eight years old. My mother played classical piano, and my earliest memories of music are sitting on her lap as she played and barely being able to look up between her hands and connect what I was hearing with what she was playing. Musically, when Johnny and I first started, he was three years older, so we were eight and 11, and we played ukulcles and played Everly Brothers songs like "Wake Up Little Susie" and "Hey Bird Dog" and Buddy Holly stuff like "That'll Be The Day." We were cute, and we won some local talent contests and went on TV. I'd say, as far as my first real musical influence, Ray Charles was probably the first. Johnny loved the really primitive Delta blues, and I gravitated more toward urban, jazz-influenced blues, like Ray Charles, B.B. King and all of the R&B people like Bobby Bland, Otis Redding, and Wilson Pickett. And of course gospel. Having sung in the church was a big influence, and I think it's probably the most overlooked influence in music. I think the screaming style of rock 'n' roll vocals is directly derived from the charismatic preachers and singers, people like Ray Charles, Little Richard, and Al Green. It's a huge influence. Aretha Franklin, Chuck Berry, all of those were the real roots of rock 'n' roll, people who innovated that style. Jerry Lee Lewis as well. That's where I came from. When I was in my mid-teens, say 16 or so, that's when I really got interested in jazz. Cannonball Adderly and John Coltrane and Charlie Parker were the saxophone players that I listened to most. And people like King Curtis and the guy who played sax for Bill Doggett, I can't remember his name, but I sure do remember his sound. I just like all styles of music, and I have tried throughout my career to broaden musical horizons. I just tried to overcome what are to me some of the simplest musical

prejudices. I don't see why people who like classical can't appreciate took or wife people who are into jazz can't live with country. You've got people like Bruce Hornsby who is a fluid jazz player, but still maintains that simplicity and honesty of country music. Country music is a big influence of mine as well, growing up in Texas. There was about every kind of music you could imagine. There was authentic country, authentic blues, there were hot Latin rhythms being close enough to Mexico, and it was right on the Louisiana border, so I played more over there rather than in Texas - the liquor laws over there being 18 rather than 21 in Texas. We'd go across the river and play in all of those clubs over there. That's how I came up.

What would you say is your primary inspiration for writing and playing music?

The most profound, tangible influence in my life has been my wife, Monique. I don't know that I would even be alive were it not for her, and I certainly would not be the person that I am today. In a more general sense, I've always had a great love of music since childhood. It changes every day. Every time you write it's a new experience, it's a self expression. Music is very spiritual. It has the power to bring people together.

How did you manage to form Edgar Winter's White Trash?

White Trash was in actuality a revival of the high school band that I used to play clubs with. This was after the Entrance album. I had flown all over the country looking for musicians, and I had decided to put together a Big Band and ended up going back to Texas and using the guys I had grown up playing with because to me there was nobody with the heart and soul and sincerity that those particular people played with. There is something that you can hear in a band from the same area and have grown up together and listened to the same music, and this really came through in that band.

l still keep up with those people. Jerry LeCroix is in Texas and still singing great. George Sheck, the bass player, is a music teacher. They were a great live, very inspirational band to play with and we had fun every night that we played. I will never forget those times. We were one of the first white bands to play The Apollo Theatre [in Harlem] when we recorded Roadwork and I will never forget being introduced, at The Apollo as Edgar Winter's White Trash Band. It was really something. Gladys Knight And The Pips were headlining that night, and there were mixed reactions when we walked out onto that stage. There were some people who actually had heard some of the songs on the radio and thought we were black, some wanting their money back. But I explained to them to give the music a chance and then if not satisfied, you can have your money back.

Around the time of They Only Come Out At Night, what do you remember about putting The Edgar Winter Group together?

That was more or less the same thing, but this time I wanted to find people from all different areas, the quintessential All-Star Rock Band. I wanted people who could have easily fronted their own band. I wanted it to be a really cooperative band with people



Edgar Winter at the Fillmore East.

who could equally contribute and sing and write. Dan Hartman was the first person I heard and knew from hearing his demo tape he was happening. We became the real nucleus of the band, and I felt the real strength of the band was in the cowriting with Dan. He had a really great ear with a commercial radio sensibility but in a young, innocent kind of way. Ronnie Montrose and Chuck Ruff the drummer had played together, and Ronnie [had played] with Boz Scaggs and with Van Morrison. [Montrose] was out in California and I had auditioned hundreds of people before deciding. I liked him because he was a volatile, unpredictable, fiery type of player. He recommended Chuck, and I had tried out a lot of different drummers. Chuck seemed to have the best deal. He looked right and had a great attitude. He was a lot of fun. Actually, when we first began to play Dan was playing guitar still and Randy Joe Hobbs, you know, who had played with Johhny, The McCoys, and White Trash, was playing bass. It was five pieces and actually, Johnny B., the drummer with Mitch Rider And The Detroit Wheels, was playing drums initially, and when we recorded "Free Ride," it was that configuration. One of the music trivia questions is that on "Free Ride" it was Johnny B. on drums. After that we decided to make it a four-piece band and then switch from guitar to bass and we added Chuck and it became The Edgar Winter Group. That's when I decided to go in and record the actual album. We actually recorded "Free Ride" and "We All Had A Real Good Time" before we did the rest of the album. Johnny B. was Johnny Banocheck. He is real active in Detroit, so the "B" is still buzzing.

How did the song "Frankenstein" come about?

I had written it several years before when I was playing with my brother Johnny, around the time of Entrance. At that time Johnny had his blues trio together and he would do the first half of the show and then he would introduce his little brother Edgar. I would come out and play the second half of the set. I wanted a simple, identifiable riff that would fit in

and the order format joining was playing. I wrote it and we would have lots of fun with that — we called it the "Double Drum Song." I played Hammond B-3 organ and alto sax and I did a dual drum solo with his drummer Red Turner. It was just our jamming warming up song that we could loosen up on and get ready to play. We forgot about the song and with the advent of the synthesizer, years later, I was walking through the music store and looking at the new keyboards and I saw this Arp 2600, which had the big madscientist console with faders and sliders and knobs. You had to program it by using actual patch cords that you would plug in so it would look like a big thing of spaghetti. But it had a remote keyboard, and this thing was really light and you could just put a strap on it and play it like a guitar. That was what I proceeded to do because I was tired of being stuck behind a bank of keyboards. Why do these guitar players get to be the only ones who can move around and have some fun? [laughs] I wanted to move around and needed a new song to be a vehicle for the synthesizer. I remembered that old "Double Drum Song" that would really lend itself to the synthesizer as a lead instrument. So we started playing it live with the group, and I never actually intended to record the song. I didn't think that it fit with the rest of the material. I thought "Free Ride" was the hit, and I thought the combination of Dan and I writing was where the hits would come from. We did need one more song and we had played it in the studio when we came in to warm up. We were just jamming and they had two or three versions of it, and we were not recording it with the intention to put it on the record. So we decided to try to edit it down into something short enough to put on the album. Back in those days we had to cut tape with a razor blade and edit and splice back together. We had parts of it laying everywhere trying to put it back together. Chuck said, "Wow, this looks like Frankenstein," you know putting an arm here and leg here to put the thing together. When he said that I said, "Yeah, that's perfect for the title." It even has the monstrous lumbering sound. The monster was born!

Did you ever record the original "Double Drum Song"?

As far as there being an existing version of that, I don't know if we did a safety or not. It might be in the CBS vault somewhwere, but I don't have one. When I re-recorded it for Wayne's World 2, we did an unedited version, and I've done many versions of it since. It continues to change and evolve. Only about five percent of it ever remains the same. We write a new section just about on every tour, so it's always new.

I've read that Johnny jammed with Jimi Hendrix in the past. Did you ever meet or jam with Hendrix or Janis Joplin?

Jimi Hendrix, Johnny and I used to jam at a club in New York called The Scene where the house band was The Young Rascals, so I did get to meet Jimi. Of course, I knew Janis Joplin from my teens, she being born in Port Arthur and I in Beaumont — they're just a few miles apart. Janis didn't have a band of her own. She was just one of those floating personalities that would show up, and she loved to sit in with whatever band was there. She was a very active part of the scene. She sat in with Johnny and I with a band called The Twilights at a club called The Big Oak in Louisiana.

A lot of folks want to know why haven't the albums The Edgar Winter Group With Rick Derringer and Jasmine Nightdreams ever been released on compact disc?

Well, when you record for a label, they own that material in perpetuity, meaning that they can release, choose not to release or repackage it any way they so choose, with or without the permission of the artist. Those were recorded originally on Blue Sky, which reverted to CBS, which of course is now Sony. I would love to see those albums on CD. So what I say is, "Let's start a campaign." I would love to have Jasmine Nightdreams on CD. It's one of my favorites of my own albums, and The Edgar Winter Group With Rick Derringer as

Of all the songs you have done do you have any personal favorites?

Actually, my favorite songs are the ballads for the most part. The last songs on the last two albums, "You Are My Song" and "The Music Is You," both songs I wrote for my wife Monique, she and I have been married for 20 years and we get remarried every year on her birthday and our anniversary - March 23. And "Dying To Live," that song turned a fan's life around who had been severely burned. After surgery he went to college and is now a successful art designer who still keeps in touch from time to time. For me knowing that I can touch someone's life like that is very important.

Do you have any least favorites?

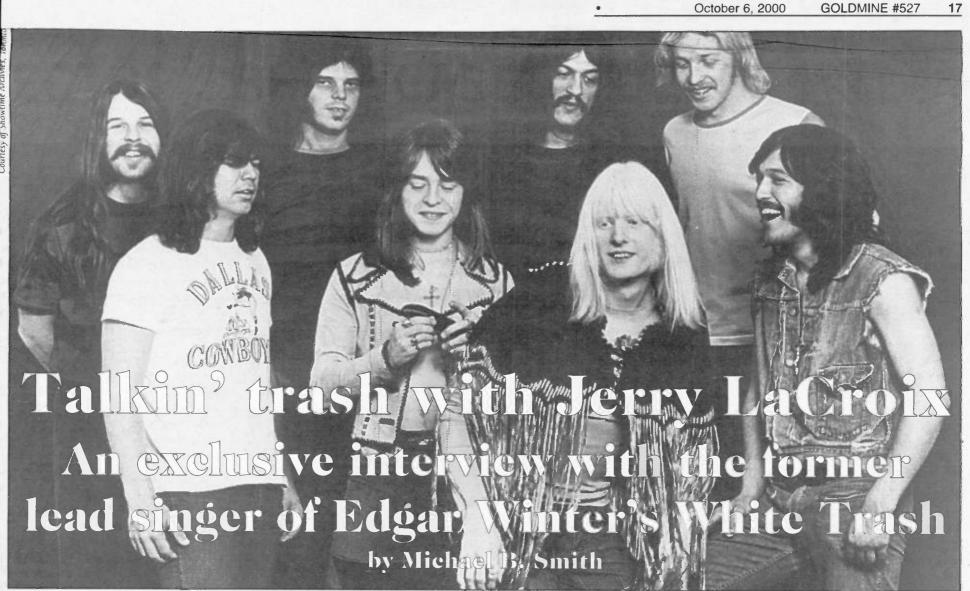
Well, there's a bootleg album that was recorded when I was 14 or 15, a compilation of things live at different clubs. Songs like "Girl From Ipanema" and "Cry Me A River." I don't know what the title of it is, but it oughta be called something like Edgar Does Muzak or Dinner With Winter. If you happen to see it, don't waste your money. On the other hand, it is kind of funny. But that would be my least favorite.

Your newest album is Winter Blues. Would you share a couple of thoughts on it?

I think this is the most fun I have had in years. It had all of the people I most love and care about and some people I have always wanted to play with, Dr. John for example. I wrote the song "Nu Awlins" and had hi kept a simple utility keyboard on it to leave room for him to be inventive and not limit him. I will never forget the musical memory when he came in to put the piano on it. I did not know if I was in New Orleans or heaven or both. He was just playing and I asked him to sing a few lines on it, and he said, "I'd be glad to." He said, "You know, Edgar, there is nothing like telling the truth." [laughs] Johnny is on there, of course, playing slide, with Rick Derringer playing. On that song he came over to our place. We were just playing around writing songs, and he plugged directly into the board because I have my digital studio here. He played that whole thing here and I was playing a keyboard with a Hammond organ sound and Rick was on the guitar. So, I took that and added some drums to it. This is "White Man's Blues." It gives me a real feeling of freedom not to be in a professional studio situation and the clock is ticking - and no one is there looking over your shoulder telling you what to do. I had stopped recording for a while. I was still doing stuff but not releasing albums like clockwork. In my studio at home, it is really easy. I have hundreds of songs in basic forms of readiness. It is great and fun to do things at home. It has helped me shift in terms of being myself and playing things that are real to me without having to think of it in a serious way. I can instead play for enjoyment and play what I like and pick from what is there. This is the main difference in what is going on now and what happened in the '70s. The record company people are trying to do their jobs, but they are not thinking of it as art but as product. "What market are we targeting and what will we sell?" When that enters into it something changes. I get tired of hearing the artists complain about the state of music and not having the freedom to do what they want to do. Every artist is responsible for the integrity for their own music. I feel it is very personal, and I will not do an album unless I like what it is I am doing.

At press time, Winter had appearances scheduled with Clint Black and Dr. John. Then he planned to spend about three weeks with Montrose on his upcoming Gamma project. Starting in October, Winter plans on doing a lot of touring: in Europe, The Orient, South America, Japan and Australia. In addition, there may be some select U.S. "Odd Couple" dates with Steve Lukather, especially in the Los Angeles area. Besides work on his new jazz/blues recording, there may be a live recording in the works, as the band has been doing a lot of recording out on the road. All of this is tentative, however. Winter is very happy with his new bassist Melvin Brannon, who has been adding a lot to the shows.

For more information and updates, he sure to visit The Ultimate Edgar Winter Fan Site at http://edgar.thevine.net. Also visit ronnieland.com, jerrylacroix.com and rickderringer.com.



Edgar Winter's White Trash, from left Mike McClellan (trumpet and tambourine), Jerry LaCroix, Randy Jo Hobbs (bass), Rick Derringer, Jon Smith (sax), Edgar Winter, Tilly "Twig" Lawrence (trumpet), and Bobby Ramirez (drums).

y wife and I were in Port Arthur, Texas, on Dec. 31, 1999, for the huge Millennium Celebration starring Edgar Winter and featuring The White Trash horns, Chris Duarte Group, and one of the most soulful voices in the history of rock 'n' roll, Jerry LaCroix. LaCroix agreed to take some time in the Ramada Inn lounge and answer a few questions for Goldmine about his days with Edgar Winter, Rare Earth and his current projects. We were all ears.

Where were you born?

Alexandria, La. My hometown was in Gena, which is about 30 miles from Alexandria. That's where the nearest hospital was. Both of my parents were from Gena. It's a small town.

Growing up in the same hometown (Port Arthur, Texas), did you ever know Janis Joplin?

She used to come out to a club across the river and play. It was a place that was really famous down here called The Big Oaks Club in Louisiana just across the Serbian River. At that time, the drinking age in Texas was 21, but in Louisiana it was 18. If you could reach the bar with a quarter, you could get a beer. They were very loose. In fact, I started playing over there when I was 14 years old. Bobby Ramirez, who was later the drummer for White Trash was 11 years old. But Janis I didn't really know. I knew of her by reputation, but her reputation in this area wasn't very good. She had a bad reputation because she talked bad about Port Arthur, but we still loved her. [smiles] She dated some of the guys in my band. She was friends with Gary Dorsey, my bass player, and later Jim Langton. He was the newspaper editor in Lafayette, and later wrote a book about her. I think they used to hitchhike to New Orleans. She never did come up and sing that I remember. She was here for her class reunion. That movie, The Rose, was kind of based on her. I liked that movie a lot. I don't really care for Bette Midler, but I liked the movie

What were some of the bands you were involved in prior to

Edgar Winter's White Trash?

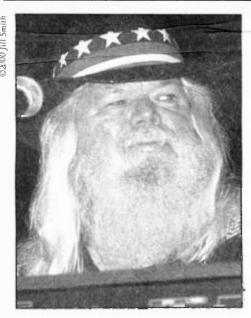
One of my first bands that played over at the club I was talking about was called Jerry And The Dominoes. I met some of my lifelong friends in that band. Dale Gothea the saxophone player who is playing with me again today. He was a member of a band that is a bit of a legend in this area called The Boogie Kings. So was Gary Dorsey. And Bobby Ramirez was in that band. There was a guitar player in that band called Luther Diamond, who later went out to the West Coast and became Angel South. He just passed away last year. And we had three horns, trombone, trumpet, saxophone. That was one of the first bands I was in. The Boogie Kings were getting really famous. We were at The Big Oaks Club and they came in and played across the street from us. We had never heard them at the time, so we said, "Let's go across the street and see what's going on over here." We were playing music at the time. We were more studied musicians, trying to voice out three-part horns and harmonies and write music and study jazz. We were serious musicians. We took a break and walked across the street and opened the door and it was like a freight train coming through that room! These guys had five tenor saxophones, a couple of trumpets, a Hammond B-3 organ and one of those Louisiana drummers. They were playing all of that what is now called swamp pop music, back then — Fats Domino, Bobby Charles, Louisiana-style music. These guys were really super powerful. They were great. So after our band kind of disbanded, all of my friends went to the Berklee College Of Music in Boston. So I said, "If I can't lick these guys I'll join them." I called up Ned, the leader of the band, and asked him if he could use another singer. He said, "Come on." There were three lead singers, and all the horn players sang like black chicks in a gospel choir. They had beautiful voices. It was just an incredible band.

Did you already know Edgar when White Trash was formed? Yeah. Edgar and I already knew each other through reputations from when we were young.... I had a band in New Orleans, a four-piece band with two horns. We were the first

entertainment, other than strippers, on Bourbon Street in New Orleans. We started packing them in. We'd play from 10 at night until six in the morning. We ended up being the place that all the other people that worked on the street - the bartenders, musicians and strippers — ended up at. It was very, very cool. And Edgar would come down. After Johnny got famous and made the famous quote, "You think I'm good, wait until you hear my brother." Then of course, the label signed Edgar, and he did his Entrance album. He had just done that all by himself. I was rocking 'em out on Bourbon Street. I used to be called Jerry "The Count" Jackson. That was my stage name.

That's when you wore the Dracula cape?

Yeah. I still pull the cape out from time to time. It's a lot of fun. I think I may pull it out tomorrow night. The audience seems to enjoy it, and I have fun with it. With that, I could turn into Count Jackson and do anything I wanted to and not get blamed for it. [Laughs] That wasn't me, that was Count Jackson! But when I got my chance to go nationally, I wanted to use my real name and let my family be known. It turns out that nobody can spell it, pronounce it or remember it, so I should have stayed Jerry "Count" Jackson.... Edgar came into the club with his manager, who flew down from New York. After I got done with my show, we went to a friend of mine's house on Bourbon Street. They had apartments up on the upper end of the street at that time. Edgar had his acetate for the Entrance album with him. It had not yet been made into an album. We played it and we all sat around there and listened to the whole thing in a total, dead silence. We listened to every note. Nobody spoke a word until it was all over. We were just floored. Just flabbergasted. I thought it was the greatest thing I'd ever heard in my life. That was when Edgar told me about his secret plan. He was going to form the greatest band in the world. We were going to go all over the world and find all the best musicians there were to be in the band. I said, "When do we leave?" Entrance was such an important album, and to me personally, as I



Jerry LaCroix, New Year's 2000.

began to get more and more into music. That and our Roadwork album. I used to carry that one to school in my 8-track player and turn other kids on to it.

We used to run into other bands on the road, and go on the buses, and almost every one of them would say, "Guess what we've got right here in the tape player?" And it'd be Roadwork. Good traveling music. Getting back, I immediately gave my notice to the band on Bourbon Street. I hated to leave because we were doing real well, sitting in one spot and working five or six nights a week. Although it was hard and long hours. I was doing all right, but I knew that this was my big chance. So I took it and went up to New York and stayed in Edgar's apartment and slept on the couch. As soon as I got up there, Edgar looked at me and said, "Me and Barbara are going to go and get married." [laughs] I said, "Huh?" He said, "You'll have run of the apartment." He had an icebox full of Coca-Colas. Little Cokes, not the big ones. He said, "We'll be gone for a few days. Maybe you can start writing some on your own, and when I get back we'll start putting it all together." So our plan was to write the music first, then to go out and find all the best musicians in the world, rehearse and tour. A lot of that did come about like that. I was so excited and inspired that while Edgar went off to get married, I wrote 13 songs in two days. About six of those ended up on the first White Trash album. I would write the lyrics and just get a general feel of how I wanted the music to go. With "Save The Planet," I imagined us being in an auditorium situation, the band breaking into a gospel feel, and Edgar and I coming down the aisles singing, 'Clap your hands.' That was the feel of it, that and the whole idea of saving the planet. So when Edgar got back, we started experimenting with the gospel-type music. Edgar could always read my mind. I would just sing it to him, and he would immediately get the feel for it and play it on the keyboards. He's just a joy to write with.

Did you ever carry out the idea of coming down the aisle singing?

[laughs] No, we did the exact opposite. We started on the stage and then came down into the audience. I still do that today. I get excited and sometimes I just have to get out there with them.

Getting back to White Trash..

our material written, Edgar and I - I had left my wife and kids down here, down South, they were still in New Orleans and I had gone up there - it took us a very long time and we worked very, very hard. Then we went on our tour of the United States to look for the greatest players in the world. Come to find out, after we had spent all of Edgar's front money and been to every major city, we discovered that we already knew the best players in the world, we had already played with them. They were right here under our noses all the time. We thought there were better players out there, but there weren't. Not for our style and the type of music we wanted to play. These guys were the best in the world. We had met Derringer and Randy up there. We already knew them before we went out on tour. So [laughs] it was a big waste of time and money going out trying to find the best. If anybody's got this idea, forget it! Play with the guys you know. [laughs] It's like The Wizard Of Oz — I'll never go looking any further than my own back yard. That's where it was! It's like, brothers. Family. We all have the same feeling about music.

Tell me a little about the other people in White Trash. Could you tell us a little about the drummer, Bobby Ramirez, that was a close friend of yours who was killed?

I will try and shed some light on the terrible event we had in Chicago that led to the death of one of my dearest and closest friends, Bobby Ramirez. We were on tour with Uriah Heep playing all the big halls [10,000 seaters] to sold-out crowds. Uriah Heep and my band LaCroix gotten along swimmingly, as the English say. We really enjoyed each other's company and got along great on and off stage. I had just released my first solo album and the tour was going along wonderfully. The contrasting styles of the two bands just seemed to work magic on the crowds. We had finished a great night and were out on the town for some fun and relaxation. Rush Street was where the action was. We found a club where an all-girl band. Bertha, some friends of ours from L.A., were playing and went on in and found a spot in the balcony. The girls were really hot ... They were rockin'. The little drummer played with such dynamics. We were yelling and encouraging them on and just having the time of our lives. The show was over. Bobby went downstairs to take a leak. Our road manager came back upstairs and anxiously reported that Bobby had had an altercation in the bathroom. I ran downstairs to find out what was happening. Bobby told me that while he was standing over the urinal the guy next to him made a comment about his long hair. Mind you, we are in the long hair part of town in Chicago! Evidently Bobby said something back to the guy who by the way was also of Mexican descent, who then struck a blow to Bobby's cheek which drew blood. By the time I got downstairs, everyone was standing in the middle of the dance floor. Bobby, the club manager, the guy that hit him and onlookers. Bobby wanted to report the incident to the police. The manager was just trying to get us to go home and so was I, but I could see Bobby's point. This guy obviously didn't belong down here with all the rest of us. He was dressed in

Right. After we finally had gotten all of stacks with sharp-pointed shoes and his hair was short and slicked back. I believe that he was there to do just what he did. I tried to coax Bobby out and let's just "blow it off," one of his favorite expressions, but he couldn't believe that someone could assault him (or anyone else) in a public place and get away with it! He went out the front door by himself. I followed. He was at the corner leaning against the lamppost with his head down and I shouted, "Come on Bobby, let's go." But he went around the corner and down the block. When I got to the corner I saw him half-way down the street when someone came running out of the alley and attacked. I ran to his assistance when another person came out of the alley and grabbed me by the hair and said, "Oh, you want some too," and commenced kicking me repeatedly between the eyes with pointed shoes. I was of absolutely no help. I'd never been in a fight in my life. I went down. When I recovered a little they were gone and our road manager was there on his knees with Bobby's bloody head in his arms. This has been extremely difficult for me to report, but it's time the world should know what really happened that dreadful night. There's hardly a day goes by when I don't think about dear Bobby and what 1,000 things I could have done differently.

> A terrible loss. What a tragedy. Where did you guys record the Roadwork album?

> We recorded that at three different places. We had played The Fillmore East. I tell you, we played our very first gig in Woodstock. Not the big event, but there was a town called Woodstock that had a health food store. We played for our supper there. We rehearsed the band, and we lived in a farmhouse in upstate New York on a farm called the Heart Of Stone Farm. We all lived in the farmhouse. I had a little cottage, I had gotten my wife and kids up there, and they gave me the little cottage in the back. So I had a little privacy, and that was very nice. The rest of the band were all single so they stayed in the big farmhouse. It was a 20-room house, two stories. We rehearsed there every day, and then we got to try our music on this audience at the health food restaurant. They liked our music pretty good, and they fed us afterwards. That was our first job. Our next job was at The Fillmore East, [laughs] which is like the most famous rock 'n' roll club in the world. We became one of Bill Graham's pet bands. He let us close the Fillmore the night that it closed. We closed with The Allman Brothers, which was another one of his favorite bands, Chicago, and The Beach Boys. By the way, that was an answer on Jeopardy one night. The guy got it right.

> But the first night we played the Fillmore, we wanted to play some original music, but we had worked up some other songs too. We were doing a song by Ray Charles called "I've Got News For You," a slow blues tune. We had that in the second spot in the show, and after I sang it I got a standing ovation. The first night we had gone to The Fillmore. We went there to see Chicago. My knees were knocking, and I was going, "Oh my God, I'm in the Fillmore!" I was in the audience and scared to death. The next time I was there, I was on stage, and believe it or not, I wasn't nearly as scared then, because I felt like I knew what I was doing on stage!

At least I thought I did. After that, it was such a thrill, the people of New York City giving us a standing ovation. I finally felt like I had made the right decision leaving New Orleans. We were pretty much on our way. Bill Graham gave us a real boost.

But you were asking about where the Roadwork album was recorded. The Fillmore had closed down, and The Academy Of Music kind of took over. It was a newer and bigger place. It had become the place to go after the Fillmore. We had a recording crew come out and record us there one night. We recorded at The Apollo Theatre. They kind of treated us like white trash. They put us down in a corner in the bottom of the basement of The Apollo. It wasn't even paved. It was like shells. My wife said, "Did you ever feel like the rest of the world was James Brown and you were Pat Boone?

[laughs] But when we walked out on stage, they booed us. But then Edgar started off with the real funky "Cool Fool," and everybody started goin', "Hey, that ain't bad, for white boys." By the end of the night, when we closed with "Turn On Your Love Light," we had them all up screaming and hollering and giving us encores. It was a big, big night for us. The other part of the album was recorded at The Whiskey A Go-Go. The crew followed us around and recorded for three nights, and we just picked the best of the tracks. Of course, we had Johnny [Winter] come in and Rick [Derringer]. The sad part of it was, White Trash broke up before that album came out. I don't know if many people know that or not.

What caused the band to break up?

I would say the women. The wives. What do you think happened to The Beatles? My wife had to stay home with the children. Edgar's wife didn't have any children, so she got to go to all the shows. So there was quite a bit of jealousy there. I'd say the rest of it was due to Edgar's management. Most of the band didn't like his management.... Steve Paul. I got along fine with him. Steve was brilliant, I think his IQ was about 480. But I think the reason the band didn't like him was because the only people he felt like he needed to talk to were Edgar and I. He didn't associate with the rest of the band. He would always tell us the rest of the band is disposable. That's kind of the attitude he had toward the rest of the band.

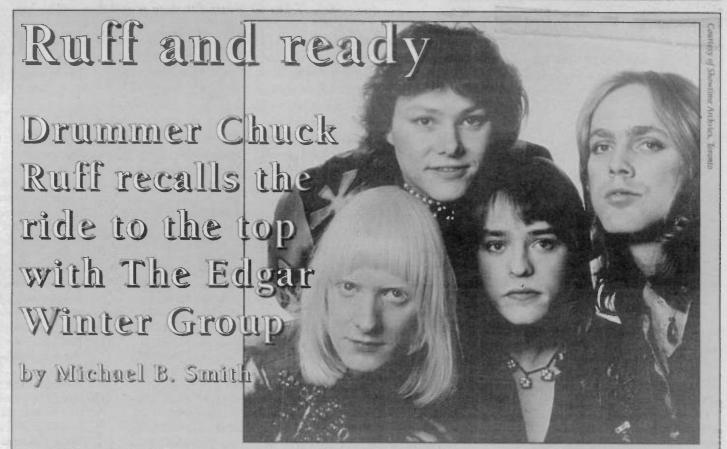
How did you become the singer for Blood, Sweat & Tears?

They were doing a world tour. That's what lured me in with them. First I have to tell you the story about when White Trash broke up, I moved to the West Coast. Most of the band came with me - Bobby Ramirez. Jon Smith, Marshall Cyr, Tilly Lawrence we had George Sheck, the original White Trash bass player, and Mike McLellan, a trumpet player from The Detroit Wheels, who was also in White Trash. I went out to California, and we were doing some new music and a couple of covers. Clive Davis came out, and we were set up in a recording studio. We set up and played all of our new material for Clive. It was just him, in the control booth with a couple of engineers. Just a private performance for Clive Davis. Of course after we got through playing our stuff, he stood up, by himself, and gave us a

standing ovation. He said, "That was great, Jerry. Just marvelous!" After that, he called me over to the side and said. Twe got one suggestion for you. You need a star guitar player." I said. "Well. Clive, I have a star guitar player." It was Barry Rivera, who had played with Ray Charles and The Righteous Brothers. But Clive felt I needed a rock 'n' roll flash-style player. So I didn't do what Clive said, and my album pretty much got put on a shelf. So the next time Clive called me up.he said "Jerry, I've got something I want you to do." I said, [quickly] "What is it Clive? [Laughs] Anything you want, Clive. It's me and you baby. What do you want?" He said, "I want you to come and sing with Blood, Sweat & Tears. There's an opening, and they are going to do a world tour and an album. I think this is where you need to be." I had just released my second solo album. but I dropped that. I didn't pursue that, I went on tour with B.S&T. My second album was released on Phonogram, Mercury here in the States. It was released in Europe, and they were wining and dining me and my wife, while Columbia was wining and dining us for B,S&rI. We went to Australia and all through Europe But they weren't really a kick-ass band like White Trash was, and I wasn't happy. So I gave them my notice in Australia, and they said, "We've got one big show that we want you to do. It's New York City, and we're playing Central Park." I said, "I'll do that, and that's going to be it." I got a call from Rare Earth's manager who asked me if I'd be interested in singing with them, and I said yeah, I've always loved Rare Earth. So he flew me out to L.A., and we talked a little bit, and he said. Oh, by the way, tomorrow we're going to be on Don Kirshner's Rock Concert. You want to sing with us? No rehearsal, no nothing. I just got on live TV and sang "Get Ready." He said, "And then, day after tomorrow, we're going on tour. So I had to learn all of their songs in two days. I seem to have made a career out of taking people's places in bands. [laughs]

How many Rare Earth albums were you on? Two Back To Earth and Midnight Lady. There's been some new stuff released with some of my material on it.

What did you do between Rare Earth and now? That's all a fog. [laughs] I retired, basically. I just got started back in 1987. I was living up in Oregon, cutting wood. A guy had a 2,000-acre ranch. It was just pristine, but it wasn't music. I was working in a studio in Reno, Nev., I came back home my father was ill. He was in the hospital, and wasn't going to make it. I wanted to be close to him. I decided that while I was down here, I might as well work some too. So I put a band together. It was basically the band that I have still right now. We called ourselves The Boogie Revival when we first started. Then we changed our name to The Blues Krewe, to capitalize on the Mardi Grastheme. I think I'm going to change the name again next year. I've been thinking about an anthology kind of project, where I could put together all of the things in one place that I am proud of. We have a CD-burner version of something like that that we sell out of the back of a Winnebago. I'd like to put out some previously unreleased stuff I have.



Edgar Winter Group, in front from left: Edgar Winter and Rick Derringer. Back row: Dan Hartman and Chuck Ruff.

huck Ruff will forever be remembered best as the drummer for The Edgar Winter Group and for his percussion workouts on their songs such as "Frankenstein" and "Hangin' Around." Now living back home in Reno, Nev., Ruff still plays music, but he has settled in well as a family man — a family man with gold records hanging on the wall.

Goldmine: I recently saw an old episode of The Midnight Special from 1973 on VH-1, with The Edgar Winter Group playing "Frankenstein" live. I can still remember watching that the first night that it aired. I wanted to ask you about the lead guitarist who played that night. He was the same one who played with you guys when I saw you here at Greenville Memorial Auditorium. It wasn't Montrose or Derringer, but he was hot.

Chuck Ruff. That was Jerry Weems, who by the way just died recently of liver failure. I got him into the band when Ronnie Montrose quit. I kind of grew up with Jerry here in Reno, and I knew he could play and sing really good. A lot of people don't realize it, but we re-recorded "Free Ride" with Jerry and the band, and Jerry actually wrote the solo that you hear on all of the TV commercials where they use that as the background music. That solo that Rick Derringer plays on that was written by Jerry. He recorded it originally, and when Edgar and Rick rerecorded the song, and when Edgar Just rerecorded it, and when Dan [Hartman] re-recorded for an album just before he passed away they all used Jerry's solo. On the album They Only Come Out At Night it's Ronnie Montrose playing two solos simultaneously giving it an Eric Clapton feel.

What are your memories of They Only Come Out At Night?

It came out in 1972 and at first nobody would touch it with a 10-foot pole because of the album cover. They thought of it as a transvestite on the cover or glam rock. Then when they listened to the record they said, "Hey, this isn't a glam-rock band, this is a rhythm and blues band, a rock 'n' roll band.

Is it true a drummer named Johnny B. played drums on "Free Ride?" How did that happen?

Johnny B. played on "Free Ride" and we all had a real good time. For about the first six months that I played with Edgar, our manager Steve Paul had him convinced that I wasn't any good and he should keep auditioning drumn ers. Of course that pissed me off 'cause I knew all the songs already and I had to sit outside the rehearsal hall and listen to the other drummers blow it left and right. The straw that broke the camel's back was the day I took delivery on my brandnew Ludwig set. Steve Paul calls me from the studio and asked me if Johnny B. could use my drams to do the session. I told him, "Yes, because I have great respect for Johnny's ability and talent." Then I took my drums downtown to CBS studios and while Johnny played the tracks, I gave Steve Paul my two-weeks notice. Like I said, I was pissed. For about six weeks they looked and looked for a drummer that could play "Frankenstein" like me. They finally they gave up and called me back. That's how I ended up getting the gig for keeps.

Where are you originally from?

I was born right here in Reno, Nev., and I was raised between Reno and the San Francisco Bay Area up until I was about 11 years old. Then we moved here and stayed here. So Reno is actually my hometown since I was about 11 years old.

When you first started playing, were the drums your instrument of choice?

No, when I first started playing music I was in the third grade, and my uncle gave me a trumpet. I started out in the school band playing second chair trumpet until about the fifth grade when I discovered that my dad was a Dixieland jazz drummer. I never even knew, because when I was two years old, my parents split up. Then when I was 10 or 11,

they got back together again. I didn't even know what my Dad looked like until I was 11 years old. But I got interested in drums through my Dad. He was a DJ. There was always some kind of music playing around my house or we were listening to him on the radio. I'll tell you a true story. My dad was a D) at a radio station in California called KKIS, and he brought home all the demonstration records that they weren't allowed to play on that radio station. One of them was Johnny Winter's The Progressive Blues Experiment. That was like my favorite record until I lent it to a friend and somehow somebody sat on it and broke it. I used to blow people's minds. I'd say, "You've got to check this guy out." There he was playing all that hot slide gultar, and people are going, "What the hell?" Then I'd tell them he was an albino, and they'd just go totally out.

That's pretty cool, not to mention coincidental

Yeah. I'd been listening to records by Ricky Nelson, Buddy Holly, Elvis Presley. The best guitar players in the world were Scotty Moore with Ricky Nelson, and James Burton with Elvis. (Burton played guitar with both Presley and Nelson; Moore actually played only with Presley.— Ed.) And of course Buddy Holly. Plus a lot of my dad's show band, Big Band and Dixieland music.

When and how did you first hook up with Edgar Winter?

I had been playing in a band in San Francisco from 1968 until 1970 called Sawbuck. We did an album for Bill Graham on a subsidiary of Epic Records called Fillmore Records. Ronnie Montrose and I were in that band together. When the band broke up, I came back to Reno and Ronnie was out on the road playing with Van Morrison. When he left Van, he went and did some gigs with Boz Skaggs. When he was with Boz Skaggs, they did some gigs with White Trash, and during that time Ronnie met

Edgar. That's when Edgar started talking about having a straight-ahead rock 'n' roll band instead of an R&B band, a four-piece rock in roll band. So he flew Ronnie out to New York, and they started auditioning people. Then somehow, through Rick Derringer they got a demo tape from Dan Hartman, and almost all the songs of Dan's that ended up on the album were on that demo - "Free Ride," "We All Had A Real Good Time," "Autumn," all of those. Dan and Edgar hit it off real well. So they had Dan and Ronme and Edgar. They got Randy Jo Hobbs to play bass because Johnny wasn't doing anything at the time. He was down in Louisiana drving out or something. That part of the story has always been unclear. Knowing Johnny, he probably just checked into the hospital because he was sick of people. He gets really put out with people at times. People get around him and they just won't leave him alone. I was back here in Reno, just biding my time, playing for \$30 a night. Ronnie called me up and asked me what I was doing and I told him, and he said, "Well, come on out to New York. We'll send you a ticket." So I flew out to New York in January of 1971, and if I'm not mistaken, they had already recorded "Free Ride" before I even went out there. But I fell right into the whole thing through Ronnie Montrose. I always thought it was pretty weird that a local from Reno, Nev., could fly to New York and become a rock star. It's pretty funny.

How long did you play with The Edgar Winter Group?

I started in January of 1971, and the band split up just before the end of 1976. We did one last big tour with Bad Company.

Have you heard Winter's new band, with Rick Latham and Mitch Perry?

Oh yes. They are excellent. I just went up to Oregon during the summer and they were playing at a Harley Davidson function up there. He came over after the show and we hung out and he played his new album, Winter Blues. That album is really good. The drummer, Rick Latham, is from South Carolina.

Yeah. He actually went to high school here in Greenville. When we met Edgar, he was extremely nice. He is one of the nicest guys I've ever known. He's led such a protected life that you'd think he'd be real shy, but you can ask him anything and he'll give you a straightforward answer. He loves to talk about music. His guitar player, Mitch [Perry] is a really nice guy too.

Have you seen Johnny Winter lately?

The last time I saw Johnny was at a place called The Keystone Corner. He had just put out one of his Alligator blues albums. He only had like, half the tattoos he has now. I sent a note backstage that I had a couple of people I was with that wanted to meet him, you know. I said, "Tell Johnny that I'm out here" The toadie brings the note back and says, "You better get your ass back here." I walk around backstage and Johnny throws out his arms and says, "Chuck Ruff?! I thought you were dead!" I said, "No, I ain't dead. I've just been hiding out."

I want to get your thoughts on some of your former band mates. Edgar Winter.

He is the absolute most gentlemanly, kindest, most generous guy. There's only one Edgar Winter, and he's the greatest. He's the meest guy I have ever met in my life. That's like the exact opposite of Sammy Hagar, who was the nicest until you got to know him. When I was playing with Hagar, Edgar brought his wife Monique out to see us, and I gotta say she is just so nice. Edgar finally got him one. A very special woman.

The most underrated guitar player on the planet. The guy is the best. If he chose to be a jazz guitarist, he'd probably be right up there with the best of all time. The guy just knows that guitar like I know the drums, he knows the guitar. He really can play anything on the guitar. Eve only known two people that could play like that, and one of them was Ronnie Montrose. The other was Tommy Bolin. I hung out a lot with Tommy when we toured with The James Gang. But Rick was kind of like our dad. He was a producer and had been doing it since The McCovs in the early '60s. He toured with The Rolling Stones when he was 18. He knew everybody He introduced me to everybody from Dave Mason to David Gilmour. I mean he knew everybody, he and his wife Liz. She even became a writer for Andy Warhol's Interview magazine. She knew Jerry Hall, Mick Jagger, all those.

Ronnie Montrose

Ronnie was kinda like Rick was to me later. He was five years older than me. I've always been in bands with guys that were older than me. When I first met him, he had hair down to his butt. He lived in the Haight-Ashbury section of San Francisco, and he was a carpenter. He hadn't been playing guitar very long, but he was very good. He was working installing doorbuzzer systems in these old Victorian mansions that they had turned into apartment buildings. I think Derringer is the greatest guitarist that was ever born, but Ronnie is right below him. You could find any stringed instrument and put him in a room for eight hours, and he'd learn how to tune it and play it. He's a natural. When he first left The Edgar Winter Group, he went back to San Francisco and started putting together the band Montrose. We were recording Jasmine Nightdreams and The Edgar Winter Group Featuring Rick Derringer. That one had the song "Good Shot" on it, one of my favorite songs we ever did. Edgar never ever got up before the sun went down. But here he was up in the morning in Dan's house, which had been hardwired for recording. Edgar was here, unshaven, standing in the closet with a cigarette in one hand and a beer in the other. You remember Sly [Stone] did that song "Family Affair" from bed, and Edgar wanted to get a sound like that.

Edgar Winter Discography

	by Michael B. Smith	
Albums		
Label/#	Title	Year
Epic BN 26503	Entrance	1970
Epic 30512	Edgar Winter's White Trash	1971
Epic 31249	Roadwork	1972
Epic KE31584	They Only Come Out At Night	1972
Epic EQ31584	They Only Come Out at Night (quadrophonic)	1973
Epic PE32461	Shock Treatment	1974
Epic PEQ32461	Shock Treatment (quadrophonic)	1974
Epic BG33770	Entrance/White Trash (reissue)	1975
Blue Sky PZ33483	Jasmine Nightdreams	1975
Blue Sky PZQ33483	Jasmine Nightdreams (quadrophonic)	1975
Blue Sky PZ33798	The Edgar Winter Group With Rick Derringer	1975
Blue Sky PZQ33798	The Edgar Winter Group With Rick Derringer (quadrophonic)	1975
Blue Sky PZ34033	Together (With Johnny Winter)	1976
Blue Sky ASZ242	Edgar And Johnny Winter Discuss Together	1976
Blue Sky PZ34858	Recycled (White Trash reunion)	1977
Blue Sky JZ35989	The Edgar Winter Album	1979
Blue Sky JZ36494	Standing On Rock	1981
Back-Trac P18464	Anthology	1985
Rhino R2-70809	Mission Earth	1989
Cypress/Gold Castle 471352	Live In Japan With Rick Derringer	1990
Full Moon 12940 2	Netherworld (soundtrack)	1991
Rhino R70895	The Edgar Winter Collection	1993
Intersound CDI 9125	Not A Kid Anymore	1994
Intersound 9222	The Real Deal	1996
Pyramid R2 75808	Winter Blues	1999
Singles		
Edgar Winter's White To	rash	
Epic 10618	Tobacco Road/Now Is The Time	1970
Epic 10740	Good Morning Music/Where Would I Be Without You	1971
Epic 10750	Where Would I Be/FeelingLike A Woman (B-side by Patsy Sledd)	1971
Epic	Give It Everything You Got (stereo/mono)	1971
Epic 10762	Give It Everything You Got/You Were My Light	1971
Epic 10788	Keep Playing That Rock And Roll/Dying To Live	1971
Epic	I Can't Turn You Loose (stereo/mono)	1972
Epic 10855	I Can't Turn You Loose/Cool Fool	1972

Epic 10855	I Can't Turn You Loose/Cool Fool	1972
The Edgar Winter	Group	
Epic 10903	Free Ride/Catchin' Up	1972
Epic	Hangin' Around (stereo/mono)	1972
Epic	Frankenstein/When It Comes	1972
Epic	Frankenstein (stereo/mono)	1972
Epic 10922	Round And Around/Catchin' Up	1972
Epic	When It Comes (stereo/mono)	1972
Epic	Round And Around (stereo/mono)	1972
Epic 10945	Frankenstein/Hangin' Around	1973
Epic 10967	Frankenstein/Undercover Man	1973
(7	Two versions w/ same label #: vellow label and orange label)	
Epic	We All Had A Real Good Time (stereo/mono)	1973
Epic 11024	Free Ride/When It Comes	1972
Epic 11069	Hangin' AroundWe All Had A Real Good Time	1973
Epic	Easy Street (stereo/mmo)	1974
Epic 50034	Easy Street/Do Like Me	1974
Epic 50060	Miracle Of Love/Someone Take My Heart Away	1974
Epic	River's Rising (stereo/mono)	1974
Epic 11143	River's Rising/Some Kind Of Animal	1974
Blue Sky	One Day Tomorrow (stereo/mono)	1975
Blue Sky 2758	One Day Tomorrow/Jasmine Nightdream	1975
Blue Sky	I Always Wanted You (stereo/mono)	1975
Blue Sky 2761	Outta Control /I Always Wanted You	1975
Blue Sky	People Music (stereo/mono)	1975
Blue Sky 2762	People Music/Cool Dance	1975
Blue Sky	Diamond Eyes (stereo/mono)	1975
Blue Sky 2763	Diamond Eyes/Infinite Peace And Rhythm	1975
Blue Sky	Stickin It Out (stereo/mono)	1977
Blue Sky 2769	Stickin It Out/Puttin' It Back	1977
Blue Sky 2780	Forever In Love/It's Your Life To Live	1979
Blue Sky	Above And Beyond (stereo/mono)	1979
Blue Sky 2786	Above And Beyond (vocal/instrumental)	1980
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Additions and corrections to this discography should be sent to Goldmine editorial, 700 E. State Street, Iola, WI 54990.

Cry Out (CD single)

Love Is Everywhere (stereo/mono)

Cry Out/Joy City (cassette single)

Love Is Everywhere/Everyday Man

1981

1989

Blue Sky

Blue Sky 70068

On the Racks

LOUIS ARMSTRONG

The Complete Hot Five and Hot Seven Recordings Columbia/Legacy (C4K 63527) (Four discs)

The 89 Louis Armstrong songs that make up the exemplary four-disc box *The Complete Hot Five And Hot Seven Recordings* are the most important jazz music ever recorded. They are the cornerstones of jazz, the source from which all has originated since. To underestimate their importance is reckless; to overestimate, impossible. Without these tracks, jazz as it stands today — improvisational soloing, the swing of the music, even singing — wouldn't be possible. Armstrong, more or less, invented jazz with these records.

The Complete Hot Five And Hot Seven Recordings is the first time all of these cuts have been compiled in one place. Over the years they have been released in various forms in many packages (including a great chunk on Legacy's possibly even greater 1994 set, Portrait Of The Artist As A Young Man) with various success.

This gorgeous box finally puts them all in one place (with a previously unreleased alternate take of "I Can't Give You Anything But Love" as well), and traces the evolution of Armstrong's diverse groups — not everything here was recorded under the Hot Five or Seven moniker — as well as the evolution of Armstrong himself.

Recorded between 1925 and 1929, these recordings, in their best-sounding incarnation yet, rarely stumble over their new ground. Armstrong, years away from the bug-eyed musician role he'd later play in Hollywood, is an authority of both his horn and his band. Listen

for the impulsive turns of "Heebie Jeebies" or the interplay of "Tight Like That" for proof of his mastery. The songs here just crackle with anticipation and somehow with the knowledge that something vital is happening.

Any combination of cuts on *The Complete Hot Five And Hot Seven Recordings* will undoubtedly serve as a first-rate primer on jazz. But there are at least a half-dozen tracks that can be said to define the music: "Big Butter And Egg Man," "Struttin' With Some Barbecue," "Hotter Than That," "Potato Head Blues," "West End Blues" and "Basin Street Blues." (Of course, there are more—"Muskrat Ramble," "Keyhole Blues," "A Monday Date" and "St. James Infirmary" could just as well substitute.)

It doesn't get better, or more historically significant, than this.

- Michael Gallucci

CARLA BLEY AND STEVE SWALLOW Are We There Yet? Watt/29 (314 547 297)

The wife and husband team of pianist Carla Bley and bassist Steve Swallow present their third album as a duo, again thwarting all attempts to pigeonhole their jazz style. (This ambiguity has accounted for the familyowned label that has produced and distributed their music for decades.) Bley is a quirky composer whose influences are hard to identify. And while Swallow himself is a solid writer, as he would no doubt agree, Bley is the leading force.

The two dip into the blues ("A Dog's Life" and "King Korn"), semi-classical music ("Satie For Two" and "Musique Mechanique") and 20th century standards (Kurt Weill's "Lost In The Stars") — all of which convey well what they can do without referencing an

easily identifiable pot of inspiration. No wonder they're left to promote themselves. Lucky for us, they've been successful doing so for many years. Some great improvising just doesn't slide comfortably into place on the family tree of jazz.

- Dave McElfresh

MILES DAVIS Aura

Columbia/Legacy (CK 63962)

Recorded in 1985 but not released until four years later, Miles Davis' Aura has been called the late jazz master's last great album. It's not that good. But as a cap on a long, proficient, and brilliant career — Davis left his longtime home of Columbia after the album was recorded and passed away two years after its release — it's an appropriate requiem, a kaleidoscopic tribute to himself (with a little help from some friends).

Danish musician Palle Mikkelborg composed the 10-piece suite as a series of interlocking rainbow pieces (the individual tracks are titled "Red," "Green," "Violet," etc.) in homage to Davis. He wrote Aura for a large ensemble, and this was Davis' first sitting with a full orchestra since 1963. Indeed, at its best, Aura recalls Davis' landmark work with Gil Evans in the '50s and '60s. Davis shines in the setting, alternating between beauty and chilling; it's a testament to Mikkelborg's work that the diverse emotional hits still sound of one piece.

Yet, there are some jarring passages in Aura that often break the serenity. Guitarist John McLaughlin particularly sounds out of place, laying down occasional forceful licks in a suite that calls for more abstinence. And there are moments where the harsh strokes of color identification seem more in service to the theme rather than the music. This

completely remastered disc does emphasize the passion that went into the recording. Davis' horn leaps from certain passages with rejoicing verve. And the quieter sections ring with proper stillness. Despite its flaws, *Aura* remains one of Davis' final blasts of glory. Heard today, it also serves as a fitting eulogy.

— Michael Gallucci

LYLE MAYS

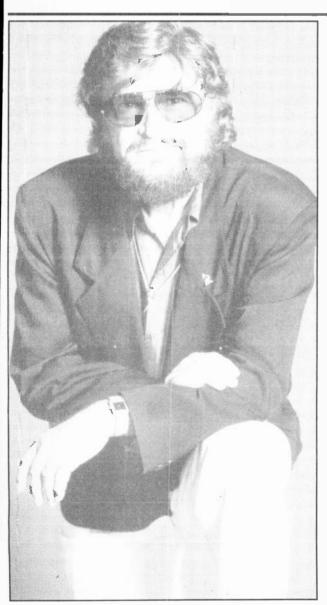
Solo: Improvisations For Expanded Piano Warner Bros. (9 47284)

Anyone expecting a Pat Metheny Group album minus Metheny will be sorely disappointed with *Solo*. Even those fond of Lyle Mays' earlier, Midwestern-flavored outings may find this far too pensive and lacking those fragments of infectious Mays melodies that in the past made us hit the replay button.

Not that Mays has abandoned the romanticism responsible for his and Metheny's monstrous following: The pianist has, whether his fans like it or not, become more sophisticated a composer during all those Metheny-less months isolated up in his Wisconsin home.

Mays is still infected with that sophisticated strain of impressionism à la Debussy and Ravel, which will leave a positive taste in the mouth of even those bummed that Mays' newest offers no new nookie anthems the equivalent of "Are You Going With Me?" Solo will go down well with the Mays/Metheny fans who already acknowledge the couple's compositional depth, while offering a tug upward on the musical food chain to those too comfortable hearing Mays and Metheny on pop jazz radio. Everybody wins.

Dave McElfresh



Sam Phillips

(Sam Phillips from page 12)

The results, if not perfect, are certainly spectacular and well worth the effort invested by Guralnick and director Morgan Neville. Guralnick observed, "One of the biggest challenges facing us was to keep the story moving, rather than letting it become a series of segments about Elvis, Johnny Cash, and Jerry Lee Lewis." In real terms, that meant discarding a lot of spectacular footage about each of the famous and charismatic characters in Phillips' life.

Perhaps the show's biggest accomplishment is that it works surprisingly well on two levels. To the casual viewer, the show is a lively telling of the birth of rock 'n' roll. Even those with little musical knowledge will be fascinated by the eccentric life of Sam C. Phillips — a true American original. But more knowledgable viewers will find another level of meaning as the show unfolds. Within minutes, you know you're in the presence of something special. Starting with a black-and-white image of a train moving through cotton fields, the sound track crackles with an unmistakable Sun record anthem: "Mystery Train." But who's that singing? It isn't Presley's version we hear — it's Little Junior Parker's original record from 1953.

And it doesn't stop there. Don't blink or you'll miss images of Charlie Feathers, Malcolm Yelvington, Johnny London, Warren Smith, and Dr. Ross. And listen to the soundtrack — a tapestry of the best Sun music, and not just the familiar, but also the outtakes as well. When Charlie Rich sings "Lonely Weekends," it's not the hit version but an obscure undubbed track.

The segment on Carl Perkins is particularly moving as well as revelatory. It's hard not to feel the emotional power of the moment when Perkins recalls begging Phillips to listen to his music, overcoming the bossman's resistance with the naked desperation of his country boy's plea. We've often heard the tale of how Perkins' near fatal car accident en route to the *Perry Como* TV show cost the singer fame and fortune as "Blue Suede Shoes" climbed the charts. We believed that with just a little national exposure, Perkins might have been as big as Elvis. It's time to rethink that tale of dashed hopes. Watching the clip of Perkins' eventual performance on the *Como* show reveals that the gaunt-faced, balding singer was hardly the

stuff of teen adoration. "Blue Suede Shoes" was and is a hell of a record, but Perkins was not going to become a teen idol. This rough-hewn boy from the Jackson honky-tonks was never a car crash away from becoming the next Elvis.

As for the King himself, the documentary keeps him in perspective. He remains part of the story — not its star. Perhaps the show's best quote belongs to Marion Keisker, Sam's right hand during Sun's formative years. Speaking about the inevitability of Presley's stardom, Keisker keenly observes that "Elvis could not have walked into any other record company in America and had that experience."

In short, he was not a star waiting to happen. It took Sam Phillips. His vision. His psychological makeup. His quirky and relentless sense of the underdog. And that's what this wonderful show is all about.

— Hank Davis

(Obituaries from page 12)

1953) simultaneously on both Philadelphia's WDAS-AM and New York City's WADO-AM. He was also a music promoter, co-owned the rights to "Long Lonely Nights" (recorded by Lee Andrews & The Hearts, Clyde McPhatter, and Bobby Vinton), among others, and with Barry Golder produced recordings by The Fabulaires and The Superiors. In 1962, Wand Records issued two albums — Rocket To The Stars and Jocko's Show Stoppers — that contain many of the records he played on his radio shows, including two narrations produced by Luther Dixon ("A Little Of Everything," "Blast Off To Love").

Following in his father's footsteps, in recent years Henderson promoted an education program ("Get Ready") to school districts around the country. More information on Henderson is available in Robert Woodward's new video, Legends Of The Airwaves, and Wes Smith's 1989 book, The Pied Pipers of Rock 'N' Roll. The funeral service was private. Henderson is survived by his wife Jane and their son Douglas Henderson Jr. (who is also a radio announcer).

- Eric LeBlanc

7 Canal St., Dept. A, Rochester, New York 14608-1910



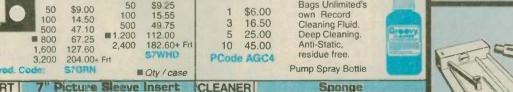


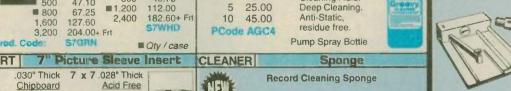
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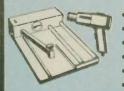
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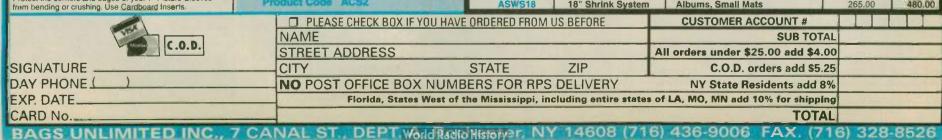
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Jazz Sides

Ito saxophonist Greg Osby has gone from punk to patriarch over Lithe course of two decades. Initially, along with fellow saxmen Steve Coleman and Gary Thomas, Osby was a major figure in the M-BASE (Macro Basic Array Of Structured Extemporizations) collective, an aggressive group of young players mixing equal amounts of avant-garde jazz, the soul funk of '60s Blue Note label artists and hip-hop. Osby and his M-BASE cohorts, who also included singer Cassandra Wilson, were the most unique force in the last 20 years of jazz.

All are accepted by the mainstream jazz community now, and Osby has even become one of the most prominent figures representing Blue Note. The Invisible Hand, his 14th recording for the label, impressed jazz audiences by featuring as sidemen two stellar players from a previous generation — pianist Andrew Hill and guitarist Jim Hall. While Osby's preferred approach these days contains none of the aggression of his M-BASE days, he occasionally veers from his pensive feel to indulge in some old influences. The recently released New Directions is a Blue Note jazzfunk project fronted by Osby, tenor saxophonist Mark Shim, vibist Stefon Harris, and pianist Jason Moran -- the new wave of jazz players on Blue Note. The protégé has become the mentor. It's a family affair.

Goldmine: There's a conciseness in your tone and pointedness in your phrasing that sets you apart from your peers. The John Coltrane influence is obvious, but what other players influ-

Well, it became a lot more difficult for everyone to remain banded together due to the players nursing their own accounts. There are the record companies, the managers - it gets complicated. We were all unknown players in New York trying to find a record deal. But there's a lot of the M-BASE influence still prominent in all of our playing even nowadays. Though Cassandra Wilson is shrouded in this bluesy, folksy, Southern presentation, she's still using a lot of the devices and concepts we dis-

How would you explain to someone that this more conservative acoustic approach to jazz is better than what you did as a trailblazer in the electrified M-BASE movement?

The only thing that changes on my CDs is the environment. My playing is the anchor. I don't change my playing. No matter what the setting,

I'm not going to water it'down or make any kind of concessions. My acoustic music these days is just a paring down of a lot of essen-

> Still, didn't that require a major change of thinking to make such a drastic change in textures?

> Yeah, it took me a long time to learn how to do that. For years I said I'm not going to compromise and water my music down. But you can't bombard people with everything at once. So that may account for some of my recent recordings sounding like less -

it's still all me, but it's not 100 percent of what

What was it like playing with the ultimate guitar patriarch, Jim Hall, on The Invisible Hand?

Hall is a master of subtleties. Working with him you ask yourself, "Am I playing with all that I've got in me?" He creates the illusion that he's not really aware of what's happening, but he catches everyone up in his harmonic vortex. You've got to have done a lot of living to get to that point.

And Andrew Hill?

You could have a college course, a college major in Andrew Hill [laughs]. He's the perfect example of art imitating life. His music, which defies the limitations of his instrument, is as cryptic and elusive as he is a

person. You have to know him to decode what he's saying.

On The Invisible Hand cuts such as "Nature Boy," Terri Lyne Carrington's drums and Gary Thomas' layered flute work brings to mind early Duke Ellington, sort of an update on his jungle music period. Was that intentional?

Duke Ellington is one of my primary influences. I'm very much into texture and character and color and wanted to present something on CD that I wouldn't be able to present live. A lot of people aren't aware of how complimentary a player Terri Lyne Carrington is. And Gary Thomas is kind of a well-kept secret, especially his flute playing.

New Directions is a great revision of some classic Blue Note soul-funk. How did you and the rest in the band go about so impressively updating the groove?

Blue Note wanted to put together something that represented their label for their 60th anniversary, so I chose some of the label's more funky songs. And I picked players who are on their way to becoming young stylists, very well-developed players — prematurely developed, almost, they're so precocious in their talent and knowledge of music.

In the '70s, the Blue Note label churned out lame pop jazz, then favored players who regurgitated the music created by their roster of '60s artists. Do you see that they have changed over the past few years?

Yes, and forgive me for being less than

NEWS & NOTES

The phrase "hue and cry" is usually discussed in a linear way, one word following the other in the parsing. But with saxophone master Steve Lacy, they're often one and the same, inextricable stuff comprising a singular, unique buzz. Never has this been more clear than on Snips (JazzMagnet JAM-2001), the remarkable two-CD document of Lacy's first solo concert in America, an epochal gig at Environ, a New York club, in early 1976 (the printed matter on the CD fails to clarify whether it was March 16 or May 16). This column is an attempt to delineate why such hue and cry matter in the work of the underrated, underheard Lacy.

The hue and cry in Lacy's work here is intimate, expressive and involving. Over the two CDs, he wails, he laments, he circles around the phrase, and, particularly in "Tao," a kind of suite that dominates the second CD, the soprano saxophone sounds he explores often scramble what one expects to hear of that instrument along with sonic relatives such as the violin; unlike Ornette Coleman, Lacy didn't have to play both sax and violin to sound like both (but that's another story).

The sound is by no means pristine in this recording, but Lacy's soprano sounds clear and purposeful throughout. What one gets from this fortunately recorded document is the possibility of hue, as much as of cry, in jazz. We often think of the saxophone in vocal terms, talking about how someone "wails," "cries" or "speaks." Here, one might say that the hue is the cry. In tunes that are fiercely involving and personal, Lacy stands naked, daring the listener to enter his bracingly improvisatory world.

I listened to this all the way through one weekend afternoon, blasting it over a boombox while my family was out and I could, quite literally, hear for myself, as many senses of that phrase as you'd care to imagine. And even though I was involved in other activities, Lacy's colorations, the sounds of his saxophone voice, spoke loud and clear to me, forcing my attention no matter how distracted I was.

Loft sessions such as this no longer garner the publicity they did in the '60s and '70s, when New York aficionados attended to the sounds of loft experimenters such as Sam Rivers, Rashied Ali, and, briefly, Lacy. Now, such sounds are more private, more personal. Or, in a commercial context, they are more collegiate, in the sense that colleges are more likely, and can afford, to present such decidedly exploratory music. Besides the music, what's so powerful about Snips is its encapsulation of a time not so long past in which hue and cry were one and the same.

- Carlo Wolff

enced you in these areas? Greg Osby: Mostly players who normally aren't studied much, like Earl Bostic, Louis

10 Questions For...

Greg Osby

by Dave McElfresh

Jordan, Johnny Hodges, Benny Carter. I'd rather be influenced by somebody who no one can recognize than someone everyone recognizes. What's the accomplishment in that?

Wasn't it a tough stretch to reference Bostic and Hodges while playing M-BASE music, given that it's a style built on Ornette Coleman and hip-hop?

It would have been a problem if I was one of those jazz players who settles for emulating influences. There can be shades and traces of the influences, but they shouldn't be blatant. That's a cop out, to let somebody else do all the hard work while you steal the concept and take credit for it.

The M-BASE movement was such a fertile camaraderic that made a real impact on the future of jazz. What happened?

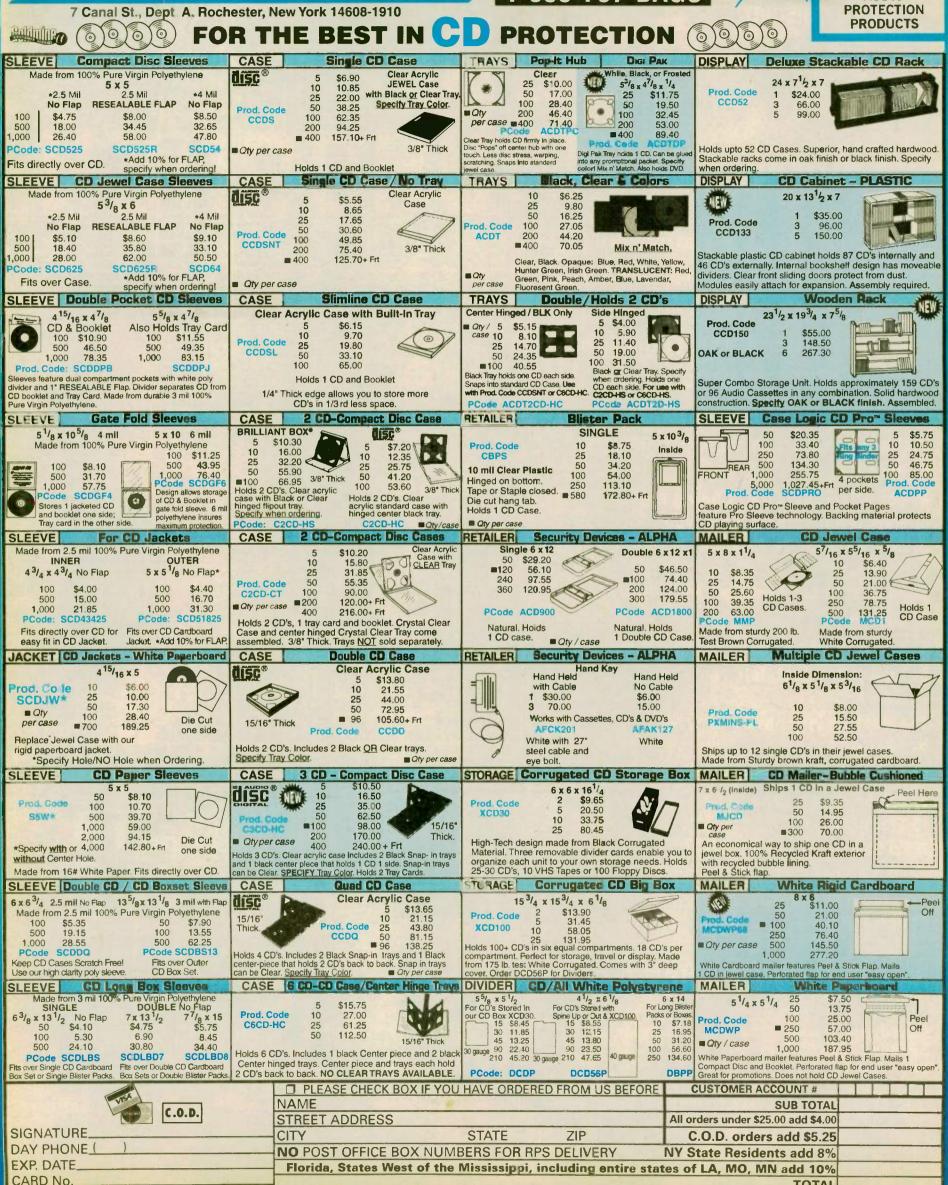
humble, but I think I had a great deal to do with that. I was ready to jump ship. I thought the label was becoming dangerously ultracollegiate and passive and told them so. I didn't want to be part of a catalog label. The music has to be on the edge, reflective of the vitality of Blue Note's past and introducing young talent even if they don't sell a ton of records. A couple artists who sell a lot of records can support the rest.

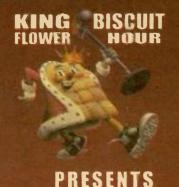
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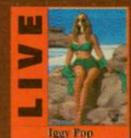




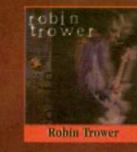
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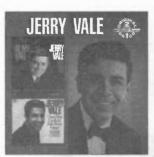
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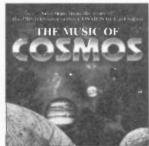
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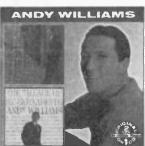
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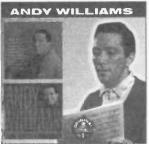
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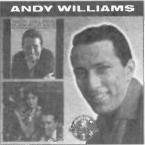


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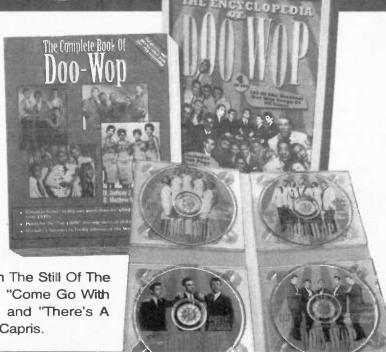
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this compilation include "In The Still Of The Night" by The Five Satins, "Come Go With Me" by The Dell Vikings, and "There's A Moon Out Tonight" by The Capris.



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ALL MY FUNKY FRIENDS — A NEW DAWN FOR DAWN SILVA

by Dave Thompson

It's not what you know, it's who you know that counts. How many times have you heard that, and how many times have you looked at, say, Billy J. Kramer and thought, "Maybe it's true"? Few people, however, would say it's a reprehensible concept; ever since Phil Spector first formulated his personal wall of sound then began casting for candidates to erect it around, empire-building has become one of the modern music industry's most fascinating exercises, not only from an artistic point of view, but in terms of the audience as well.

Why do most Beatles fans have a soft spot for Cilla Black and Gerry Marsden? Why do a vast number of Prince fans like at least one album by The Time? How many David Bowie fans also own a record by his publicist (Cherry Vanilla's debut album has just been reissued on CD, by the way)? Sociology will one day answer that question — in the meantime, have you ever counted up precisely how many shelves your Parliament/ Funkadelic collection stretches over?

Twenty, 25 years ago, mention George Clinton's name and you were opening a floodgate through which any number of others would pour, from Parlet to The Horny Horns, The Rubber Band to Roger Troutman. But unlike those other artists

"Every six months they would assign me a new A&R man and tell me a single was coming out; then the single would be canceled, I'd get a new A&R man, and the album was getting older and older...."

--- Dawn Silva

(and managers and producers) who tried their hand at running a stable, Clinton was in the business of turning out thoroughbreds. Eddie Hazel passed away in 1992, but there are few guitar buffs who don't go weak at the mention of his name (just tell 'em "Maggot Brain"); and though Bootsy Collins, Bernie Worrell, Fred Wesley, and Maceo Parker may not be household names across America, they were built to last.

Add another name to that list. Dawn Silva, of course, is also ex—Sly & The Family Stone and Gap Band, but she's also ex-Brides Of Funkenstein, quite possibly the greatest of all George Clinton's creations, and certainly — still — one of the most fun to listen to. But this time, the fun doesn't stop in the distant past. Silva has just released her first solo album, All My Funky Friends, and if there was a magic to the Brides, a knowing naïveté, an ingenuous genius, which nothing else in the Clinton catalog came close to eclipsing, Funky Friends recaptures that same magic effortlessly — which leads us immediately to one of the great unanswerable questions of the age: Who was the real brains behind those funky brides? Silva herself still credits Clinton completely. But one listen to Funky Friends and you may not be so quick to concur.

Silva and Lynn Mabry had been a part of the P-Funk setup for more than a year when Clinton first paired them as the Brides, although their own partnership dated back even further. Mabry was Sly Stone's cousin; Silva was "discovered" by Family Stone mainstay Cynthia Robinson while rehearsing in her parents' garage with a high school band called Windsong. The group — led by Silva and her sister — concentrated on Top 40 material, and Robinson's initial approach fell on deaf ears.

"She told us Sly was looking for backing singers and she thought we should go along," Silva recalled. "I was, 'Yeah, OK, right,' and didn't do anything. But about a year later I was performing at a club called The Orphanage in San Francisco,

and Cynthia again came up and said, 'He's still looking for background singers, he's about to go on tour, he's working on an album,' and would I like to audition?"

This time, Silva took her seriously and flew down to the record Plant at Sausalito, where Stone was cutting what became his first solo album, 1975's *High On You*; Silva actually auditioned on the master take of the de facto title track, "I Get High On You." She was hired on the spot.

Her father was thrilled, her mother less so.

"My mother wanted me to become a lawyer," Silva reflected without too much regret. "I went to some classes, but my heart wasn't in it. I knew what I wanted to do."

Mom finally came around after Silva appeared with Stone on Dick Clark's American Music Awards.

Silva and Mabry first encountered Clinton when The Family Stone appeared as special guests during P-Funk's November 1976, U.S. tour. It was a shock; The last Silva had heard of Parliament was eight years earlier, when "Testify" was climbing the chart, but the group itself was a far cry from the psychefunky-delic monster it became. Stone, too, appeared somewhat taken aback — so much so that around one-third of the way

through the scheduled 90-date tour, he suddenly announced he was pulling out.

Silva recalled, "It was [Parliament guitarist] Michael Hampton's birthday party, we were invited, it was at the hotel, I think it was in Baltimore, and we told George we were leaving the tour. So he said, 'Would you be interested in doing sessions?' and we said, 'Of course.' So he flew us to Los Angeles and we were there for a year, in the studio for a year. The only shows we did, George had the Parliament live album coming up, and he set us up microphones behind the amps. We never went

out on stage, but you can hear our voices on the record."

The first session the pair did was for The Horny Horns' "Get Up On The Down Stroke" single, followed by Eddie Hazel's then in-progress solo album, *Games, Dames And Guitar Thangs*.

"It was only supposed to be one or two songs and we ended up singing on the whole album." From there, they moved onto Funkadelic's own Funkentelechy Vs. The Placebo Syndrome album and, thereafter, the electrifying tones of Silva and Mabry remained an integral part of the P-Funk family — which was just as well as Stone fired them the moment he heard what they were doing. "He sent us a letter saying we were no longer part of Sly And The Family Stone."

According to Silva, Clinton told the pair that he was forming them into their own band precisely seven days before he signed the group to Atlantic Records — his precise words, she recalled, were, "You're gonna have your own group whether you like it or not." Indeed, work on the Brides' debut album, Funk Or Walk, had already commenced with Clinton culling material from both P-Funk and Bootsy Collins' stockpile of unreleased tapes, then having Silva and Mabry sing over the backing tracks.

"I was stunned," Silva recalled. "I was happy singing background, I really was. I thought I had made it, that was one of my dreams, to be a part of one of the biggest groups in the world. I wanted to put a platinum record on my mother's wall, which I did, so what else was there for me to do — and how dare you come to me and tell me I'm going to be in a group. I didn't want to be in a group!"

Such origins were no reflection, of course, on the quality of either the album or the project itself. From the opening "Disco To Go" (at one point, the projected title track for Bootsy Collins' second album) on in, *Funk Or Walk* was to prove one of the most enjoyable of all period P-Funk spin-offs, powered by the Brides' genuinely powerful vocals and bastioned by some gener-



ally inspired playing.

The Brides proved an even greater sensation when they toured as one of the opening acts on P-Funk's 1978 U.S. outing (their Nov. 1-2 shows at the Howard Theater in Washington, D.C., were recorded for a deeply posthumous live album), Silva and Mabry were joined on stage by the Bridesmaids, Jeanette McGruder, Sheila Horne (wife of Slave frontman Steve Washington), and Babs Stewart.

Further tours of the U.S., Europe and Japan followed before Mabry quit; Horne and McGruder were promptly promoted to full Bride status in her stead, and work began on the band's second album, *Never Buy Texas From A Cowboy*.

With Clinton delegating at least some of the legwork to recent P-Funk recruit Ron Dunbar (cowriter of both the 15-minute title track and the closing "Didn't Mean To Fall In Love"), *Texas* was less reliant on existing material than its predecessor but emerged just as rivetting.

However, as the P-Funk empire crumbled, so did the Brides. Ron Ford, Ron Dunbar, and Clinton all took the controls, but sessions for a third album (to be titled *The Shadow On The Wall Shaped Like The Hat Wore*) were aborted during 1980. Outtakes from the third album — "Love Don't Come Easy," "20 Bucks" and "Just For Play" — subsequently appeared within the Clinton *Family Series* albums. (Virtually another album's worth of unreleased Brides material appears on these compilations.)

The group did live on long enough to tour Japan in 1981, their funk instincts now joined by a fascinating new wave influence — Silva had recently fallen in love with the music of Lene Lovich, and when plans for the two acts to tour together fell through, the Brides introduced Lovich's "Lucky Number" to their live show instead. Well-received gigs with Talking Heads, Grace Jones, and Was Not Was greeted the group's transformation, but still the Brides broke up during 1982.

Silva swiftly resurfaced within The Gap Band. "I went to a radio convention in L.A. and The Gap Band was there — I'd met them before, because they opened up for Parliament and some of the funk festivals, and [Gap mainstay] Charlie Wilson told me they were just getting ready to rehearse to go on tour, and they needed singers. Was I interested? So I said of course, and I ended up staying for a few years." (Her first studio appearance was 1983's Gap Band V: Jammin' album.)

A solo career followed — or, at least, it was meant to.

Things just didn't work out that way. In 1988, Silva signed with Polygram, recorded an album with Charlie Wilson, and then spent the next four years waiting while the label tried to figure out what to do with a funk artist during the decidedly unfunky late 1980s. "Every six months they would assign me a new A&R man and tell me a single was coming out; then the single would be canceled, I'd get a new A&R man, and the album was getting older and older...." Finally, in 1992, Silva asked to be released from her contract. She said she hopes one day to finally release the still-unheard album through her own Internet site, "or at least re-record some of the songs."

Session work kept her active through that period, including recordings with Roy Ayers, Crystal Waters, and Eurythmics, but it was an Ice Cube session in 1992 that finally drew Silva out of the semi-retirement into which she had sunk, returning her to the stage (one cut on *Funky Friends* was recorded live in 1998) and prompting her to start stockpiling songs, working with Isley Brothers keyboard player D'La Vance.

The result, Funky Friends, was released earlier this year — but really, it's good enough that it could have come out 25 years ago. Let's just hope we don't have to wait so long for Silva's next album!

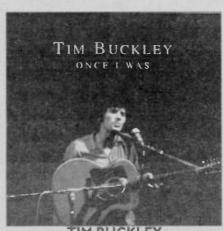


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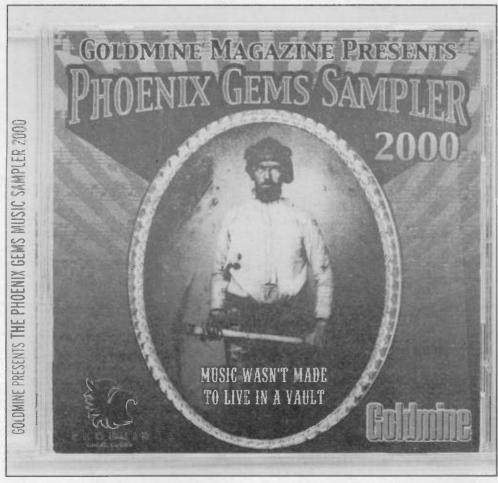


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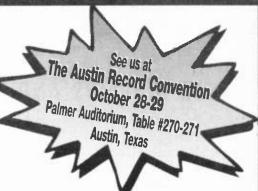
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Collectormania!

TIGER HITCLIPS AND MCDs: THE NEXT NEW FORMATS? by Chuck Miller

Tremember where I was when it happened. It was a Sunday night, and I was watching VH-1, waiting for the next episode of Rock Star Confessional (oh, wait, I mean Behind The Music), when I saw the commercial. Standing in front of a very appreciative concert crowd was Britney Spears, smiling and singing and glad-handing her fans. But within that concert commercial, there was an advertisement for new Britney Spears songs, as well as songs by 'N Sync — in an entirely new recording format.

Another new recording format? Songs that aren't being released on CD or cassette or vinyl? Did I miss something here?

Welcome to the next new format — Tiger Hitclips. Thanks to a cross-promotional effort by Zomba Music and McDonald's restaurants, the Tiger Electronics Company — famous for those hand-held LCD video games and Furbies — have branched out to their own personal music system.

Here's the setup. You can purchase, for \$4.99 apiece, a cartridge with a surface area of approximately one square inch. The cartridge contains either 'N Sync's "Its Gonna Be Me" or Britney Spears' "Stronger." You can play the cartridge in your personal portable music system, also manufactured by Tiger Electronics. The Hitclip players can attach to your belt loop or purse strap and look like the equivalent of a miniature .mp3 player.

Theoretically, you could insert a Hitclip into a magazine (this month in *Tiger Beat*: Hear LFO singing about Shakespear's "sore-nets"!) or in a cereal box (Listen to Eminem in this box of Frosted Flakes!). And since each Hitclip comes with its own lanyard and keychain ring, you could even use these cartridges as fashion jewelry.

Well... considering that these Hitclips could become a future music collectible someday, I did some investigation of the product. For me, this meant going to McDonald's and buying the Hitclip and accompanying player. I purchased both the 'N Sync and the Spears cartridges and players — as well as a double quarter pounder, a large order of fries and a large Coke (well, there goes what's left of my diet).

I took the bounty home, and while noshing on my Mcfood, I unwrapped the 'N Sync cartridge and inserted it in the player. Right then and there, the problems began.

The player has an attached earphone, and the cable between the earphone and the player is only 12 inches long. So unless your belt loop is 12 inches away from your ear, clipping this doodad on your belt loop while listening to the music is impossible. You're more likely to clip this on your jacket or the collar of your T-shirt.

No matter, I thought. I could pull out this earphone and slide in some decent lightweight Walkman earphones. No dice. The cable is wired into the player and is non-detachable. So you're stuck with today's hottest hits in glorious mono. And somewhere in the dark night, Phil Spector is laughing his ass off over this.

Well it can't get any worse, I thought, as I put the earpiece in my ear and pressed the play button on the unit. And this was all I heard on the cartridge — one barely audible refrain of "Its Gonna Be Me," a verse, a repeat of the refrain — and silence. Total airtime: less than a minute. One minute of music. And the sound quality was so buzzy and tinny, I thought I was trying to tune in a faraway AM station on a transistor radio.

The Britney Spears track wasn't much better. I wasn't sure if somebody remixed the song for a one-minute microbroadcast or if they just clipped a section of the song from the CD, broadcast it from across the room on a walkie-talkie to a microphone, then used that sound file to make this Hitclip.

The one-minute-of-music format still bugged me. Casey Kasem once told his *American Top 40* listeners that the shortest song to hit #1 was Maurice Williams And The Zodiacs'



Capitalism at work: new musical formats — or are they just toys that play music?

"Stay," clocking in at just over 97 seconds. Even at that length, they'd have to shave a lyric off to make the song fit. Think about it — how can you take a classic song like "Stairway To Heaven" or "Autobahn" or "Tubular Bells" and shave it down to a minute? You couldn't get more than two "na, na, na, na-na-na-na's" out of "Hey Jude!" I've heard longer musical passages between stoppages at a hockey game!

And the players themselves are a joke. The only operating control on the player is the PLAY button. The players don't even have volume controls. And one of the McDonald's workers told me her kids wore out the player's batteries in two days playing 'N Sync over and over. Upon further examination of the players, they sort of look like .mp3 knockoff players. Great. The music industry gets on everybody's case about Napster and .mp3s, and as an alternative, they come up with these Hitclins

According to the Tiger Electronics web page, the company is gearing this up as a major product line. By the end of the summer, Tiger hopes to have in stores the Hticlips Micro Player, the same unit that was sold at McDonald's, for \$7.99 retail; a 2-inch by 3-inch boombox smaller than a Dixie cup for \$9.99 retail; and an alarm clock that can play five Hitclips as wake-up alarms, for \$15 retail. Tiger promises to sell more of these Hitclips in stores with a \$3.99 to \$4.99 list price. \$4.99 for a minute of music?

Know what these things remind me of? Pocket Rockers. Pocket Rockers were miniature two-track cartridges that were supposed to be the next big thing 10 years ago. Manufactured by Bandai in Japan and imported in America by Fisher-Price, Pocket Rockers could be played in a miniature portable cassette player. Besides the usual children's fare, there were also Pocket Rocker cassettes of artists such as Debbie Gibson and Tom Petty. Of course, this was at the same time that Fisher-Price tried to create a youth electronics division, including a camcorder that used C-90 cassette tapes as a recording medium (eventually producing a six-minute black-and-white silent picture, so all those budding Paul Verhoovens out there could make their own Buster Keaton films).

Let's get this straight. I have nothing against Spears and/or 'N Sync. Other than the fact that the Princess Of Pop Pabulum and The Spice Boys both sound like musical Velveeta, I have no problem with them. But what I have a problem with is somebody producing these Hitclips and offering them as a brand-new recording platform. Their sound output is poor, the songs selected are unremarkable, and the marketing scheme is reprehensible. What's next — Spears and Justin

Timberlake re-creating a skit from their days on *The Mickey Mouse Club* and funneling it to Hitclips?

Seeing as this electronic gizmo is essentially a children's toy, I decided to go to my local Toys 'R Us and see if there were any other Hitclips on the stores. I didn't find Hitclips... but I found another musical platform, manufactured by another electronics company.

This new product, Yaboom MCDs (mini-CDs) are keychains that play your favorite songs. For \$9.99, you can purchase a 2-inch box with a keychain clip. The box allows you to play one song from your favorite artist — their selections include Spears, Christina Aguilera, Ricky Martin, Celine Dion, and The Spice Girls. In the store, you can play a 20-second clip (and the output still sounds like a mechanical refrigerator magnet), but with a flip of a hidden switch, you can play the entire song.

These MCDs are cataloged and numbered. There's even an online club (www.yaboom.com) if you really want to get into collecting these things.

But let's go one step further. Yaboom also manufactures singing fashion dolls such as Spears, Aguilera, the members of B*Witched, and Elton John. They'll even sing for you if you press their outie belly button (how do these companies know such anatomical detail?) If this keeps up, by Christmas you should be able to purchase "Rap Hootchie Barbie" and her boyfriend, "Ken-inem."

Hell, maybe I'm wrong. Maybe these Hitclips and MCDs could be the next big musical format. But with any new music format and/or platform, there is a period of initial curiosity, interest, confusion, rejection of new technology and eventual acceptance. For every musical format that has survived longer than 15 years (piano rolls, cylinders,

78s, 45s, LPs, CDs), there have been dozens of formats that have died slow, painful deaths (Edison diamond discs, commercial reel-to-reels, four-track tapes, CD3s, Elcassettes, Hip Pockets, one-sided 45s, Minidiscs, etc.). For Hitclips and MCDs to actually work as an acceptable and viable music platform, here's what it really needs to survive:

- 1. More of an available music variety. I don't care how many Spears cartridges a company can sell, if the only music available in this format is white-bread teen pop, it's going to have a short shelf life. These Hitclips need to have material from other musical genres rock, R&B, country, jazz to gain any sort of acceptance other than it being a toy that can play music.
- 2. Increase the playing time. Currently these Hitclip cartridges only hold 60 seconds of music. Call me when they can produce a Hitclip that can hold every reference to "Life Is A Rock (But The Radio Rolled Me)" from B.B. Bumble And The Stingers to "Listen... they're playing our song..."
- 3. \$5 for 60 seconds? Or \$10 for an entire song? I'm not sure as of yet if that \$5 includes the player itself, but that's the suggested retail price per cartridge. And you're only getting one minute of music. At that rate, a full CD in this price could cost \$370! By comparison, a seven-inch vinyl copy which, by the way, can hold the full song costs about \$4, on a surface area that can hold 30 or 40 Hitclips. And as for the MCDs \$10 for a song is not cost-effective when \$20 will buy you that artist's CD (but don't get me started on \$20 CDs that's for another column).
- 4. Batteries? That's right both Hitclips and MCDs need batteries. The Hitclip players require three wristwatch batteries apiece; the MCDs need wristwatch batteries for every cartridge!

If you think I'm being harsh about this concept, try it for yourself. Within months, you should be able to find MCDs and Hitclips at toy stores, record stores and probably on various participating artists' web sites.

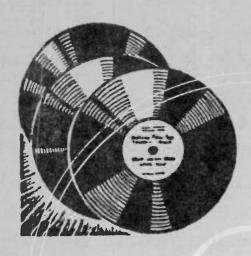
And if the store clerk looks at you with a quizzical gaze, just tell him you're looking for Hitclips. With a capital S.

If you have any questions about your music collection, please write to: Goldmine, Attn: Collectormania!/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990-0001. Or you can e-mail me at either Collectormania@krause.com or Clctrmania@aol.com. Hope to hear from you soon!

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Blues 78s lead the way in rarity, rising prices

by Greg Loescher

Sun 78s get most of the press and have always been highly coveted by collectors, but it's blues 78s that have been the rising star in the last decade, according to veteran record dealer John Tefteller of Grant's Pass, Ore.

The story unfolds over a 15-year period, Tefteller related in a phone conversation with *Goldmine*. The first of two spurts in 78 collecting ocurred in the early to mid-80s. The initial interest came from jukebox collectors who would fill up their Wurlitzer jukeboxes with Elvis Presley and Jerry Lee Lewis 78s. But once they picked up the 20 records they wanted for their jukebox, the fad died out, according to Tefteller. He also said that the cost of upkeep and locating parts for old Wurlitzers became prohibitive for many collectors. Many eventually switched to newer CD-playing Wurlitzers, stocking them with greatest hits and '50s compilations on compact disc, which gave them a much greater volume of music to play than the two-sided platters of yesteryear. The 78s ended up being sold back into the collector marketplace.

From there, it was the collectors who made the 78 market get "stronger and stronger." Tefteller noted that most of his 78 collectors today are in their 30s and 40s. The reasons for younger collectors picking up the 78s is two-fold, he said. First, the 78s are the true original recordings for many artists from the mid-50s; 45s were pressed later for many songs.

"Younger buyers would call me and ask what is the original issue of the record I am selling," said Tefteller. "That caused [prices on 78s] to swing upward."

The second reason for the jump in sales was the sound quality of 78s as opposed to 45s of the same song. Tefteller pointed out that "if they haven't been destroyed [through excessive playing and poor handling], 78s are far superior [in sound quality] to most 45s."

The prewar blues market, which saw skyrocketing prices in the early '90s (attributed, according to Tefteller, in part to phone auctions such as those put on by Good Rockin' Tonight), had always been a strong collector area. Prewar jazz was a smaller but equally intense market, he said. But Tefteller pointed out that the actual number of collectors (before the '90s boom) was a very small group — 100 or less, with maybe only 20 of those being very serious collectors. This group was made up of collectors who grew up in the 1940s and are now in their late 50s to early 60s. Tefteller said this group didn't really sell recordings to each other, relying more on trading as a transaction method.

"What happened in the mid-90s is that a small number of these older collectors either died or got rid of them [blues 78s]. In a short period of time, rare blues 78s all of a sudden entered the mainstream. Younger collectors [under 60] wanted them. All hell broke loose in the prewar blues market, and prices started to go bananas. These collectors were willing to spend a lot of money [on old blues 78s]."

From 1995 to 2000, Tefteller said, "prices for rare blues records skyrocketed five to 10 times in value for the good stuff," but "it has sort of settled down for now. They [prices] can't continue to go that wacky."

The biggest price swings occured from 1998 to '99, said Tefteller. Though those prices are now very stable at the high end, "nothing has dropped [to the bottom]."

He said that a Johnson 78 that might have sold for \$5,000 in 1998 is still selling between \$2,000 and \$4,000. Looking back at things in the burgoening blues market in 1992, Tefteller recalled being offered a mint Johnson 78 for \$2,000. At the time, he laughed at the amount, as Johnson 78s at the time were going for \$800 to \$1,000. Yet two years later, the \$2,000 would have been a bargain.

Tefteller's forays into 78s go way back. "I bought 'em when basically know one else wanted them." When he would run ads in *Goldmine* auctioning them off, he said he used to get \$2 bids for what are now \$1,500 records.

Ralph Shurley, a 78 collector since 1967, concurs that "prices continue to rise for blues 78s.





Robert Johnson 78s — leading the pack.

"What happened in the mid-90s is that a small number of these older collectors either died or got rid of them [blues 78s]. In a short period of time, rare blues 78s all of a sudden entered the mainstream. Younger collectors [under 60] wanted them. All hell broke loose in the prewar blues market, and prices started to go bananas. These collectors were willing to spend a lot of money [on old blues 78s]."

— John Tefteller

"Although condition is important and near-mint 78s fetch high prices, good used blues 78s that play well still sell pretty well," Shurley told *Goldmine*. "No matter how you view 78s, they are the original of originals. Format, labels and appearance — 78s rule! Pricewise, though it seems that prewar 78s are commanding very serious prices. Tommy Johnson, Blind Willie McTell, Charlie Patton are comparable names [to Robert Johnson]. Postwar country blues and Chicago blues are always in demand.

"Jump blues-urban/city blues was not popular when I started collecting in the late '60s, but now it is respected and can command high prices as well."

Shurley noted that "younger people are attracted to the realness and originality of 78s. I think it is a result of the educational effects of reading about labels such as Chess, Sun and Specialty 78s and glimpsing label shots that provoke interest."

He also points out that "collecting blues 78s is such a wide area of interest: prewar, postwar, country, city, jump, down-home blues, even R&B, that I believe the currrent focus on Robert Johnson is too limiting.

"This is not to take away from Robert Johnson, who is certainly one of the greatest, but to broaden the scope [of a person's collecting interests]. There are so many fabulous artists, many of whom were highly influenced by Robert Johnson, and many collectors probably never heard of them or their 78s."

If there is any doubt as to the rising interest in 78s, Bags Unlimited, which sells supplies for record collectors, pointed out in recent years that their 78 sleeve sales surpassed album sleeve sales. One dealer setting up regularly at the Austin Record Convention brings several boxes of \$1 78s to each show and quickly sells out. At the 10-day Mammoth Music Mart in Skokie, Ill., (held this year Sept. 14-24), the 78 section gets hit hard right away on opening day.

It's difficult to predict how long this feeding frenzy will last or how large the number of collectors of 78s involved will grow to, but it is a healthy sign for the hobby that rare 78s have survived — and found a new audience — some 40 years after their demise.

Collectors' tip

Record dealer John Tefteller pointed out that too many people think they have a gold mine in their attic or basement with old 78s, same as they might think they have for 45s or LPs. The best rule of thumb is to assume that anything on 78 that was popular to white America, such as Bing Crosby, is not going to be worth anything. Old blues 78s are far rarer: Not only were fewer pressed, few survived the march of time.

Tefteller pointed out that as much hype (and money) as Robert Johnson 78s get, Johnson's 78s are actually more common than collectors think. Where many of Johnson's 78s have 20 to 50 copies available, other early bluesmen such as Charley Patton may only have two or three known copies.

In addition to blues 78s, Tefteller said the other areas of interest and collectibility are early jazz, ethnic, and hill-billy recordings — basically music that was considered the counterculture of the time.

October 6, 2000 **FUNERAL TRAIN** Rev. J. M. Gates Baker Shop Boogie 3194-8 WILLIE NIX The Memphis Blues B EMPHIS, TENNESS

by Hank Davis

am Phillips may have been the last person to start a record company named Sun, but he surely wasn't the first. In fact, there was a Sun label at the very dawn of the record business - back when 78 rpm records only had one side. Sometime around 1905, the U.K.-based Imperial Record Group (not to be confused with Lew-Chudd's famous label a half a century later). pressed what appears to have been the first Sun record.

There was also a Sun label in the teens located in California

The next Sun label appeared in 1921 in Canada. This Toronto-based operation made its mark by releasing material for the Canadian market that appeared south of the border under the Okeh banner. The Toronto Sun label featured a blue background with sun rays and label information printed in gold.

It wasn't until the 1940s that the name "Sun Records" appeared on an American release. The first of two postwar Sun labels was based in New York and issued Yiddish material — a long way from Elvis Presley and The Prisonaires. A second Sun label — this one based in Detroit - made a brief appearance in 1947 before unceremoniously folding.

The last competition in the Sun label sweepstakes appeared in the early 1950s, at roughly the same time that Phillips was setting up shop in Memphis. This final Sun label was based in Albuquerque, N.M., and disappeared after no more than a half dozen releases, leaving the field clear for the evolution of Phillips' Memphis Recording Service. By 1956, there were no more competitors. Phillips' Sun label had forged an international reputation that precluded anyone from using the Sun name again in the music recording business.

Before completing this brief history of the Sun Records name, we will spread the net a little more widely and look at two Sunrise labels. The first appearance of the Sunrise logo was in 1929. The company was affiliated with the better-known Grey Gull label and featured an elaborate art deco design. The next Sunrise label appeared four years later, introduced in August 1933. The label — an RCA "budget" subsidiary — lasted barely a year, although 367 releases were logged. In many ways, it is this Sunrise label that most closely approximates the design Phillips introduced 20 years later. The label, shown in color on the cover of this issue of Goldmine, features attractive orange sun rays on a buff-colored background. Unfortunately, later releases on the RCA Sunrise label employed less striking blue and gold colorAn early Sunrise 78 (an RCA product) next to the granddaddy of all Sun record labels, the one from Memphis.

ing. Ultimately, RCA phased out Sunrise altogther in favor of the now-famous Bluebird label

Phillips recognized the only drawback with his Sun label design; in moving from early 78 issues to the emerging 45 rpm technology, he was forced to eliminate the rooster from the original Sun design. Although the quality of Sun's music remained stellar, the loss of the original 78 rpm rooster remains one of the true aesthetic tragedies of the 20th century.

(Editor's note: The American Premium Record Guide, Fifth Ed., by Les Docks, also lists Sunset labels (one with a setting sun on his label) as well as Sunbeam, Sunbird, Sunshine (which the two depicted labels from the early 20s and late 40s both had suns in the label artwork) and Sundown record tabels, all released on 78s



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Proper care and maintenance of your 78s It isn't rocket science, but it has to be done right

by Chuck Miller

aking care of your 78s involves more than just a quick wipe of a cloth and a clean phonograph needle. The records need to be cleaned correctly, stored properly and played on a decent turntable with a good stylus. Thanks to the suggestions of Kurt Nauck, owner of Nauck's Vintage Records in Houston, Texas, by following some very simple instructions, your 78s - which have already lasted a lifetime - can now last for your lifetime.

The best way to store your 78s is the same way you store your LPs. Each 78 should be in its own individual cardboard or hardstock cover and stored vertically, never flat or in a pile. Companies such as Bags Unlimited have 12-inch and 10-inch cardboard and hardstock covers, and purchasing them is an inexpensive yet important way to preserve your 78s (contact them at www.bagsunlimited.com or see their ads in every issue of Goldmine).

Also, make sure your room is climate controlled - don't store your records near a radiator, a sunlit window or any place where temperatures can fluctuate widely. If your storage area is a little moist or humid, purchase a dehumidifier for the room.

Some people still store their 78s in folio books (a special storage unit that allows you to place your 78s in hard paper pockets, then put the entire package up on a shelf, its spine resembling a bound book). While folios from the 1920s and '30s can look impressive - especially the ones produced by RCA with a gold-embossed Nipper logo on the front cover — they were not designed for long-term storage. The spines have most likely peeled and fallen off; the covers easily fall apart, and the pockets split and tear.

"Sometimes the record sleeves in folios will open up in the back," Nauck pointed out, "causing the records to snap when turning the pages. And if you store folios in an environment that is not fully climate controlled, so that it gets too hot, the records could warp in their pockets."

Now for cleaning 78s. Most novice collectors assume that the same liquid they would use to clean their 45s or LPs is just fine for 78s. Wrong. Most 78s were made of shellac, a compound that should never be cleaned with alcohol or ammonia (you can use an alcohol-based record cleaner on Edison Diamond Discs and Edison Blue Amberol cylinders, though).

"Mild dishwashing detergent is all that you'll need," said Nauck. "Just be sure that once you clean the record with a terry cloth towel with the dishwashing detergent in water. Then you rinse the record well, dry the record well and put it in a rack to dry completely. Any moisture in the grooves will cause the record to look grainy and can give that baconfrying sound when you play the record."



Most novice collectors assume that the same liquid they would use to clean their 45s or LPs is just fine for 78s. Wrong. Most 78s were made of shellac, a compound that should never be cleaned with alcohol or ammonia.

Rather than dowsing a 78 in water as if you were washing a plate, Nauck suggested using a damp towel on a dry record. Wipe along the groove of the record, and don't be afraid to rub in a little to get out that nasty dirt in the groove. Your record will be clean, and your cloth will be covered in gunk, dirt, grime - even steel filings from old needles all of which once resided in your old 78.

"If you have to get the record wet with water, it has to be rinsed and dried immediately," stated Nuack.

Take care to keep water or liquid away from the label. Some 78 labels were made with water-soluble ink, which could cause the colorful labels to smear and stain.

"Do not get water on picture disc 78s," said Nauck. "It will seep in through lamination cracks. On those, you would only want to clean them with a damp towel, being very careful because if the lamination is sticking up in places and if you snag it on the towel, you'll chip the top of the record."

Now that you've cleaned them and stored them properly, you may want to play them. Although it may look impressive, do not play your most expensive 78s on a windup gramophone. If you want to play your inexpensive 78s on such a machine, make sure you use a clean steel needle and replace it every time you play the record.

If you don't have an old gramophone available, there are some companies that still make turntables capable of playing 78s. KAB of New Jersey has a top-of-the-line triplespeed player (33-45-78) for \$300 (contact them at www.kabusa.com).

"For best results," said Nauck, "you should use a modern turntable with a lightweight magnetic cartridge which would enable you to change the stylus from one size to another. The Stanton 500 stylus series is good for that."

Another thing one should consider when playing 78s on modern equipment is that the equalization (EQ) settings are not the same as those for records made today. Today's EQ standard, known as the "RIAA Curve," provides the best possible audio experience for 45s and LPs

"A modern-day amplifier or integrated amplifier automatically applies the RIAA Curve. That's fine for LPs, but most 78s were not recorded using that curve, so you can have an ideal system with the right stylus and proper speed, but your 78s may still sound muddy.

"To rectify this," said Nauck, "you either use a preamp which does not apply an RIAA curve and then set the proper curve with another piece of equipment, or what we sell - which is a re-equalizer, which goes into

the tape loop of your system. It takes the RIAA signal coming out of your amplifier and flattens it out, and then you can set the proper EQ for whatever disc it is that you're playing. And it'll sound tremendously better."

Finally, what happens when you notice a heat warp in your 78 rpm record? Rest assured, there is a way to undo heat damage - it takes patience, some practice and a good management of temperature. "Get a sheet of glass that is larger than the record itself," said Nauck. "Lay the record on it with the concave side of the warp facing down. Put that in direct sunlight, and monitor it closely. In Houston, with our 100degree days, it takes about five to seven minutes. You'll only be able to do that one or two months out of the year in the North. Some people use ovens to unwarp records, but you'll ruin your records that way. Once your record is totally flat, bring it inside. You don't want to put anything on top of it. That'll flatten out the grooves. Let it cool indoors, and it should cool flat."

For more information on 78s, visit Nauck's Vintage Records on the web at www.78rpm.com or e-mail Nauck at nauck@78rpm.com. The store's phone number is (281) 370-7899. Hours are 11 a.m. to 6 p.m. (Central Standard Time).









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Elvis News

MUST-BUYS OF THE MONTH

here are two new Elvis releases that every fan and collector must have in his or her collection. The first is The Evolution of E.P./A.K.A. Good Rockin' Tonight --- The Complete Louisiana Hayride Archive. Throw away every album you have about these early Hayride performances (or at least put them aside as I have, because I have at least 30 of them), because this is the quintessential one. This two-CD set has pic discs with a great booklet on the Hayride and Elvis unseen photos and the story behind his appearances with reproductions of ads of those early days. The narrator, Frank Page, should be familiar to any Hayride-knowledgeable fan (I received a nice letter from him recently). The discs contain some very rare recordings (which I have heard on some boots, etc.) But it also contains a new unreleased version of Sun 209 and its flip (1955). So, we have the granddaddy, and since it is associated with Joey Kent, the owner of the Hayride, you know it tops all products on Elvis from 1954-56. This classy package should be available in music shops by the time you read this. The cover of the album is similar to The Beginning Years LP and the German CD club issue of the same title (I checked them out already, so trust me).

The Hayride auditorium was built in 1929, as a memorial to World War I and had 3,800 seats. Now, this great and historic building is going empty, and are they missing the boat! This would be a great destination for all Elvis fans who would want to experience and see where it really began — the stage, his dressing room and even the motel he stayed at, which I was told never changed! I love the picture of Elvis' playing the drums backstage at the Shreveport Memorial Auditorium and one of Elvis with an accordion! Remember that the Hayride rivaled the Grand Old Opry in the late '40s and early '50s. In the beginning, Elvis' audience was in the hundreds, but by the end, 10,000 people wanted to see Elvis' final show and those there heard Horace Logan's famous "Elvis has left the building" statement.

I talked to Kent (great guy), and he also admitted the potential tourism boom for the city. He is extremely interesting and knowledgeable — and I hate to see my phone bill for his call. Did you know that after the past 23 years, RCA finally acknowledged the fact that Kent owns all of Elvis' Louisiana Hayride masters (would I love to have those bad boys). I was sent a Shreveport tourism booklet, and they only lauded the new gambling casino, good places to eat and motels — not one word about our boy's first stage of stardom. So, until the world wakes up and realizes what they have down in that Cajun city (which I hope is very soon, as they can sign me up now), be happy and glad that we finally have our hands on the recordings on this set, which is the real thing.

That's The Way It Is — the latest RCA three-CD deluxe edition on our star — marks the 30th anniversary of those first Vegas shows and the movie, with a booklet and album that contains 24 unreleased performances. Jane Fonda's ex, Ted Turner, has restored and upgraded the movie, which is yet another tribute to the Artist Of The Century. Many believe that Elvis' 1970 M.G.M. International Hotel shows were the best of his career. Yeah, the shows, especially the '69 opener, were terrific, but for me, I'll take Elvis '56 — he owned that year! And nobody can top the Hayride Sundays — ever.

For us crazed collectors, we have heard the majority of the Vegas shows released on boots over the years. For the regular collector, RCA is finally realizing the potential of the shows and live performance albums. I love this set, as the quality is the best. I hope RCA does not stop with this set. We know the record company has all these goodies in its vaults, and with today's advanced equipment, we would get "pure Elvis." So, another must buy for the month. The 66 songs — live, rehearsals and unreleased versions — are what we want and

more, RCA - please! RCA could put the boot boys out of business if it ever wanted and then would reap all that the company misses yearly from you know who. I have a ticket for the world premier of the New T.T.W.I.I. being shown at the Memphis Convention this year. Now, to this set: The first disc is actually the original album (December 1970) but enhanced by Ernst's great production, as usual. Also, additional cuts from those 1970 Nashville sessions are included - "Sylvia," "When I'm Over You" and "I'll Never Know" are some examples. Disc two is an entire concept at the Vegas Hilton (1970) and does contain unreleased versions for RCA, but again, these were released underground - limited quality and subpar production. So the majority of fans will really be thrilled, and truthfully, I was also, even though you all know I do not favor these repetitive songs and shows. The last disc was my favorite and included all the preparations, rehearsals and background for Elvis' performances and the movie. I can picture, right now, Elvis singing and fooling around, dressed in that black bold-print silk shirt and sitting on that stool remember? And the towel? "Make The World Go Away," "A Fool Such As I" and "20 Days And 20 Nights" are some highlights for me. The movie is the best documentary I have ever seen, and even the critics agreed with my opinion. So, you gotta have the set - what a talent. What a performer. You'll never see this duplicated, ever - not even close.

While the above releases are the toppers, there also is no let-up of Elvis product around the world. Of all places, Russia seems to have reawoken to the Presley mystique and exhibits new albums. G.I. Blues — just out with a black-and-white pic of Elvis in uniform (with a guitar) gracing the disc. This one even credits RCA/BMG on the disc but has no catalog number. The cover is strictly American with a notice of "remastered and limitedion [sic]." There are actually unreleased and alternate takes of "Did Ya' Ever," "Big Boots" and "Shoppin' Around" included in this 20-track album as well as a fast version of "Frankfort Special" and a different "What's She Really Like." For the Russian folk it's all new, but not for this American fan.

Stress Records is the acknowledged producer on this one, and their version of Elvis (1382) is their second release, also using the American release's cover art and the expanded RCA release songs. The disc itself looks like an orange label RCA vinyl, especially with their logo. I bet money that RCA does not know that it has a branch office in the Kremlin country and is missing some royalty rubles. Ernst gets credit again, but I think he would rather get a deposit into his bank account, fellas. Two of my favorites, "Playing For Keeps" and "How Do You Think I Feel," are here along with "Any Place Is Paradise," which deserves some recognition also. The back cover insert is a copy of the U.S. pic sleeve for "Don't Be Cruel," but they use the cheaper version with "Hound Dog" on top, for you aficionados. I'm sure you remember the cover. Did you know that all the "boys" in Elvis' crew wanted to get one of those striped shirts for themselves but couldn't find them in any Memphis store? But, back to the Stress albums, the back covers are loaded with Russian lingo which, for me, is unreadable.

Elvis Presley M.T.F. History 2000 — how do you like that for a title? This Russian two-CD album is actually good, with pic discs of Elvis in Army duds and one in a car near Graceland and a "Don't..." cover. Checking out the gate insert, there are photos from movies such as Love Me Tender and Fun In Acapulco, 1970's Vegas, and of Lisa Marie and Mom. There is even a list of albums released over the years with release dates. Some European titles are intermingled in the bunch — Harem Holiday and Flaming Star And Summer Kisses. His date of birth and death are printed, along with the kicker —

"style" — rock 'n' roll. This actually is a nice package but probably will not be for sale at your local shop. This country's final releases are two CD-ROMs — one of which is a two-disc set. Their presentation is excellent. The release has nice '68-era Elvis photo discs. The first one has a *Great Performances* cover, except it's in yellow, and that overused Tupelo velvet shirt pic. The content deals with albums such as *Love Letters*, *Christmas*, and *Kissin' Cousins*. The second, bigger set contains 375 songs in stereo! If you collect Australian Elvis, *All The Best* is on the back cover. This one's content also contains *Essential Elvis I* and *II*, *The Collection I* to *III*, *World's Fair*, and the long forgotten "Stay Away Joe." Pretty good month for the Vodka group.

Now, let's go to China, another group of Elvis lovers with good taste! Elvis '56 (my car's license plate and RCA's great album) is released in a tin box with the same content but wins on the package. China's new version of Elvis In Hollywood, a two-VCD set (legal BMG) has nice King Creole and Jailhouse Rock photo discs. Hong Kong sent me a video CD of Love Me Tender in color with gold discs picturing our guy doing "Poor Boy" and a sullen-faced pose on the front cover and publicity shots of Elvis and Debra Paget (sic). Elvis - King Of Rock And Roll (VCD) came in a long and very impressive box with a cover pic lifted from Japan's CD, A Date With Elvis - a beautiful piece and definitely the best yet of any VCD. It contains his career and songs from the '50s to '70s and movie clips. This one set me back a few yen, so be prepared, as it's a super rare one destined to be the Paneal Deluxe of the new century for us hard-core collectors. Elvis - 20th Anniversary, from Hong Kong, has a black-and-white pic of Elvis in the RCA circle cover but only contains "Always On My Mind," like the European release, with 26 common hits. Now, for the big hitters, China has a five-VCD box set, Elvis On Tour/T.T.W.I.I., with multi-Elvis onstage images all around. This creation tells the background of the '69 Vegas opening - the Summer Festival with 62 tunes from various shows (my favorite!). It also has much from the movie, fan reactions and excitement, movie trailers, karate shows and even "Suspicious Minds" from Graceland. It's another great parcel but lacking content originality. The '68 Comeback two-VCD is in the China shops now, but it's the same as those already out there. The same applies to Aloha From Hawaii, which I also got stuck with, as it's the same disc with a different catalog number. The Memory Golden Hits Of E.P. (from Hong Kong) is a tribute-type album comprised of 20 regular hits with a lyrics sheet. Forget the content, there's a great shot of Elvis in a black suit on the back cover. Rock And Roll — The Greatest Hits Vol. I, (also from Hong Kong) contains a "24 Bit" gold disc with a cover of the King performing on The Dorsey Show. "Love Me Tender" is their choice of songs for the man, but they opt for some real losers in the rest of the group - Donny Osmond ("Puppy Love") and Michael Jackson's tribute to one of his rat relatives ("Ben").

The final Kowloon Elvis CD, Around The Oldies, is a 96-track, twin-disc set with our boy and his guitar pictured on the cover in a reverent gospel-type pose. His outfit deserves comment — an ill-fitting sport coat with an open-collar, polka-dot shirt. His five standard songs do not really go well with the addition of "The Ding Dong Song" (!), but the picture of the alluring Marilyn Monroe on the back side made up for that. What a couple they would have made, but I think the fights over mirrors would have been their doom. Quite a busy month for the Great Wall guys.

In Europe comes four new remastered albums exactly as the American releases, but they have a blue sticker (ours was black) with the usual notices and "Artist Of The Century," while Japan's versions have their obi strips as expected. Just a bit of trivia for you completists who are wacked-out like me. Music Of The Year — 1958 a U.K. CD, shows Elvis in uniform to fake us out, as he is not on the disc. A big mistake for our mates who opt to include "Purple People Eater," "Kewpie Doll" and even the clean, goody-goody rival Pat Boone, whom we all love! Ever notice that if you're an Elvis guy, you can't take Boone at all? Bring on the straightjacket and shock treatments for the chap who compiled this album.

Would you believe all of the new issues out there? If I didn't actually have them all, I would never believe it myself! But, trust me, all you in the Elvis world, as it's all the truth from this wild and crazy Elvis guy.

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CD - Blondie - Essential - Picture This Live - Out Of Print - Sealed - 15 Cuts - 10,00 Cheap! - Sealed - 15 Cuts - Sealed - 10,00 CD - Warg Chung - Huang Chung - One Way - Out Of Print - CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - Sealed - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - Sealed - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Big Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - UK - 2 on 1 - Remainder - 10,000 CD - Waters, Muddy - Sings Bill/Folk Singer - 10,000 CD - Waters, Cheapl ... CD - Bo Deans - Outside Looking In - Out of Print - 1987 - 13 Cuts - Sealer ... 12.00 12.00

CD - Brown, James - Hoots Or A Hevolution - Sealed - Out Or Print - Out Or Print - Sealed - Out Or Print - Out

http://www.yodelinpig.com"

CD - Shannon, Del - Sings Hank Williams/1661 Seconds; This Is My Bay/Tota Commitment - 2 LP's on 1 - UK - BGO - Each ... 13:00 CD - Shear, Jules - Healing Bones - 12 Cuts - 1994 - Out Of Pnnt - WT. Levit & R. Argent - Seale Williams/1661 Seconds; This Is My Bay/Tota CD - Shear, Jules - Healing Bones - 12 Cuts - 1994 - Out Of Pnnt - 12:00 CD - Shears, Michelle - Short Sharp Shocked - Sealed - Out Of Pnnt - 15:00 CD - Shagps, Boz - My Time - Out Of Pnnt - 10:00 CD - Slayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - Shayer - Reign In Blood - Japan - Sealed - w/2 Bonus Cuts - Classic - 20:00 CD - 20 Cheap!
CD - Soft Machine - Five - One Way - Out Of Print.
CD - Soft Machine - Five - One Way - Out Of Print.
CD - Southy - S/T - OK - 2 CD - wißonus 13 Cuts
CD Single - Sting - When We Dance - Japan - Sealed - 4 Cuts - Cheap!
CD - Strawberry Alarm Clock - Anthology - 18 Cuts - One Way - Out of

Tomorrow - Featuring Keith West - UK - Remastered - 23 Cuts - Cl CD - Utopia - Oopst Wrong Planet - Mobile Fidelity - Sealed - Out Of Prir

CD - Venom - Welcome To Hell - Out Of Print - Sealed. CD - Verlaine, Tom - Warm And Cool - Out Of Print - 14 Cuts - Rykodisc BGO CD - Walker, Scott - Stretch/We Had It All - 2 on 1 - UK - Remastered -

CD - Wildowmaker - S/T - Germany - Line Records - w Ariel Bender -Print

CD - Wildhearts - Tokyo Suits Me - Japan - 11 Cuts - Sealed

CD - World Party - Private Revolution - Sealed - Out Of Print

CD - Young, Jesse Collin - Soul Of A City Boy - One Way - Out Of Print

CD - Yes - The Ladder - UK - Limited wSlipcase + Poster - Sealed -

Sealed 20 CD - Chad & Jeremy - Painted Dayglow Smile - Collection - Out Of Print - Sealed - 20 CUts - 17.00 CD - Collinton, George - Some Of My Best Jokes Are Friends - 1985 - 7 Cuts - 10.00 CD - Costello, Elvis - Girls Girls Girls Girls Girls - 2 CD - Out Of Print - 12.00 CD - Armored Saint - Revelation - Japan - w/1 Bonus Cut - Sealed - Cheap in 17.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Aura; Big Fun - Japan - Crübrd - Lid. - Each - 20.00 CD - Davis, Miles - Purple - Lady Double Dealer; You Keep Om Moving, Smoke On The Water (Live); Highway Star, Burn - Japan - Out Of Print - 10.00 CD - Diards All - Tiami Su - One Way - Out Of Print - 10.00 CD - Davis, Miles - Davis - 2 CD - UK - 2 Cuts - Bod - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - Remastered - BGO - 14.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - 20 Cut of Print - 20.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - 20 Cut of Print - 20.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - 20 Cut of Print - 20.00 CD - Donovan - ST - 1977 - 10 Cuts - UK - 20 Cut of Print - 20.00 CD - 10 Cuts - 10 Cuts

- Easton, Elliot - Change No Change - Ex. Cars - 15 Cuts - Out of Print - Cleeping - Syr - Pre Atomic Rooster - Remast ealed - 15.00 for Psych - Great!

- Fisher, Matthew - Syr Strange Days - UK - 20 Cuts - BGO - 2 LP's on 1 CD - Foghat - Live Rhylin Shift - UK - Remastered - 2 CD - Condend - 15.00 CD - Gallagher, Rory - Tattoo; Blueprint; Jims; Stage Struck - Remastered - 2 CD - Colden Earring - Last Bast of The Century - 2 CD - Germany - Harrier, Ree - Will To Live - 2 CD - wiE.P - Sealed - 12.00 CD - Galler Earring - Last Bast of The Century - 2 CD - Germany - Harrier, Kee Band - Harribred - Out of Print - Sealed - 25.00 CD - Gardeful Dead + Jerry Garcia - 11 Titles - Japan - Ltd. Crobrd. Sle - Harrier, Kee Band - Harribred - Out of Print - Seales - One Way - Live - CD - Germany - Live - Condended - 15.00 CD - Gardeful Dead - Jerry Garcia - 11 Titles - Japan - Ltd. Crobrd. Sle - Harrier, Kee Band - Harribred - Out of Print - Seales - One Way - Live - CD - Golden Earring - Last Bast of The Century - 2 CD - Germany - Live - Crobrd. Sle - Mastering - Last Bast of The Century - 2 CD - Germany - Live - Condended - 15.00 CD - Gardeful Dead - Jerry Garcia - 11 Titles - Japan - Ltd. Crobrd. Sle - Mastering - Last Bast of The Century - 2 CD - Germany - Live - Condended - 15.00 CD - Gardeful Dead - Jerry Garcia - 11 Titles - Japan - Ltd. Crobrd. Sle - Mastering - Last Bast of The Century - 2 CD - Germany - Live - Charles - Condended - 15.00 CD - Gardeful Dead - Jerry Garcia - 11 Titles - Japan - Ltd. Crobrd. Sle - Condended - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia - 15.00 CD - Gardeful Dead - Jerry Garcia

Hawkins, Ronnie - R+R Resurrection/Glant of R+R - One Way - Out Of nint - 2 LP's on 1 1.00

11.00

CD - Holden, Randy - Population II - Germany - Ex blue Cheef - Classic - One Way - Out Of nint - 2 LP's on 1 1.00

CD - Jade Warrior - Last Autumin's Dream - Released - UK - Each 10.00

CD - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for fitles - Call for fitles - Stereof - Git - Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan Cridbrd, Limited Tritles - Call for Kinks - Japan - Collection - Limited Tritles - Call for Kinks - Japan - Collection - Limited Tritles - Call for Kinks - Japan - Limited Tritles - Call for Kinks - Japan - Limited Tritles - Limited Tritles - Call for Kinks - Japan - Limited Tritles - Limited Tritles - Call for Kinks - Japan - Limited Tritles - Call for

- Kaleidoscope - Egyptian Cartuy - Conecuori - 10 Cot - 1973 - Out of Print - 10.00

- Kay, John - Lone Steppenwolf - 10 Curs - 1973 - Out of Print - 10.00

- Kirk, Roland - Voluntered Slavery, Blacknuss - Out of Print - Sealed - 12.00

- Levet 42 - Guaranteed - 12 Curs - 1992 - Out of Print - Sealed - 12.00

- Levet 42 - Guaranteed - 12 Curs - 1992 - Out of Print - Sealed - 49 Curs - Leyer 140 - Honor - Fook -

CD - Lother + The Hand People - 3 + Carlot - 1995

CD - Mark - Almond - To The Heart - One Way - Out Of Print 1.00
CD - McDowell, Mississippi Fred - Live At Mayfair Hotel - 14 Cuts - Out of Print - Sealed 1.20
CD - McDowell, Mississippi Fred - Live At Mayfair Hotel - 14 Cuts - Out of Print - Sealed 1.20
CD - Mortissette, Alanis - Space Cakes - Japan - 6 Cuts - Out Of Print - Mint - Sealed 1.20
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 26.00
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 26.00
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 26.00
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 26.00
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 26.00
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CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 20.00
CD - Mortissette, Alanis - Space Cakes - Japan - 4/1 Bonus Cut . 20.00
CD - Mortissette, Alanis - Proceed and - Out Of Print . 10.00
CD - Mortissette, Alanis - Proced Procedure - Out Of Print . 10.00
CD - Mortissette, Alanis - Procedure - Out Of Print . 10.00
CD - Mortissette, Alanis - Procedure - Out Of Print . 10.00
CD - Nation, Mojo & Skid Roper - Boolay Shus - Sealed - Out Of Print . 10.00
CD - Partics - Germany - Repertoire - 1970 - 8 Cuts . 14.00
CD - Partics - Germany - Roper - Boolay Shus - Sealed - Out Of Print . 10.00
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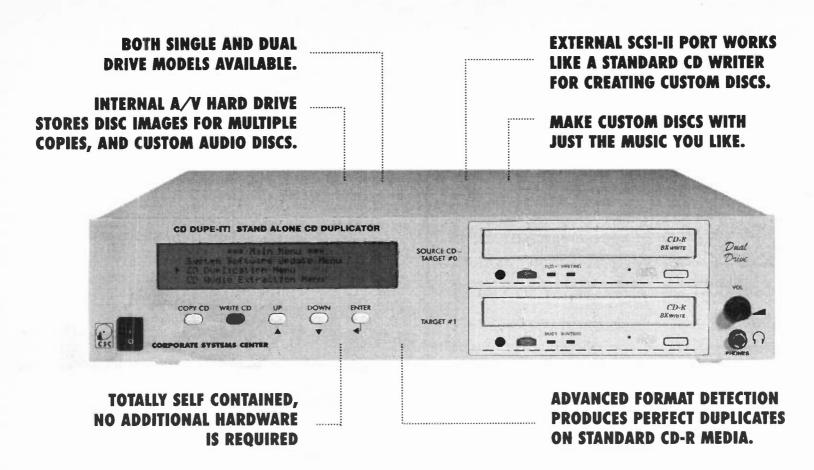


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VINYL: deleted, rare or promo (7" / 10" / 12" / picture discs / collectible 60's / 70's deleted LP's)

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MEMORABILIA: press packs, tour books, paper goods or promo logo items or music related toys etc.

RADIO SHOWS: CD or Vinyl (Westwood One, In The Studio, Up Close, etc. - must include cue sheets)

RECORD AWARDS: (RIAA certified gold/platinum awards in original & undamaged complete framing)

We will consider all items in at least EX condition (no visible damage or excessive wear, no scratches, tears or repairs) must include full packaging where applicable.

SEEN ITEMS IN OTHER ADVERTISERS WANTED ADVERTS? DON'T WORRY! WE WILL MATCH OR BEAT ANY REASONABLE PRICE OFFERED ELSEWHERE! SELL TO US IN COMPLETE CONFIDENCE! REASONABLE POSTAGE COSTS REIMBURSED!

Shops / wholesalers / dealers / promoters / reviewers / radio stations / DJ's - Discretion assured Quantities wanted and encouraged.

No Bootlegs or unofficial recordings or merchandise will be considered.

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New & recent releases from the European label with the great alternative music that you won't find on the big domestic labels. Jon Pousette Dart, Bob Mosley, Bugs Henderson, John York, Chris Darrow, Corky Carroll, The Hoax and much more. Plus a catalog filled with blues, folk, world, country, and pop discs from artists such as Peter Lewis, Alex Call, Greg Douglass, Kevin Gordon, The Cache Valley Drifters, Darby Slick, Temple Ray, etc.

to 10 discs. California residents add 8.25%

sales tax. Allow 3-4 weeks for delivery



Also available now, the first release from the NO GURU label, featuring America's Good Time

Blues Ambassadors, Tom Ball and Kenny Sultan. Their new disc 20TH ANNIVERSARY LIVE contains 16 tunes recorded live in concert at Santa Barbara's (CA) Victoria Hall, celebrating their 20th year as a performing duo. Over half the tracks have not been previously recorded by the world acclaimed gultar/harmonica/vocal folk-blues musicians and the favorites included all feature

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Erin Cooley - ext. 244

e-mail: cooleye@krause.com

Jenny Philippon - ext. 393 e-mail: philipponj@krause.com

Fax: (715) 445-4087 (attn: Display Advertising)

SELL IT ALL!!

Goldmine's Garage Sale Issue November 3, 2000 **Advertising Deadline** October 5, 2000 Issue mail date October 12, 2000

Garage Sale ads are intended forrecords, CDs, posters and other music memorabilia priced at \$6.00 or less.

50% discount applies to unit ads only. All Garage Sale ads will be grouped together in one section of the issue.

SEND YOUR AD

Take advantage of this great advertising opportunity. Simply fill out the form below and mail it, along with your ad and payment, to GOLDMINE. I want to take advantage of GOLDMINE'S Garage Sale. I understand that in order to qualify for the **50%** discount, my ad must contain items priced at \$6.00 or less exclusively.

Ads containing items priced above: \$6.00 will not receive the 50% Garage Sale dis-count. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. Goldmine reserves the right to refuse any advertising not achier ing to these guidelines or our regular ad guidelines. For your convenience we accept MasterCard, VISA, American Express and Novus credit cards.

Credit Card # Exp. Date

Name		
Address		
City		
State	_ Zip	
Phone		
Number of units		
(cost per unit)		x 58.00
Regular cost of ad		
Less 50% discount		
Cost of ad		\$

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GOLDMINE #527



WHAT ARE UNIT SPACE ADS?

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

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

FOR A BETTER UNIT SPACE AD

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

SET SALE GUIDELINES FOR BUYERS

- 1. First, make sure you are replying to a set sale and not an auction. If an ad mentions minimum bids and deadlines, it's not a set sale.
- 2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check And never send cash through the mail!
- 3. If you write or call to reserve an item and the advertiser still has it in stock, send your poyment 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

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

- 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.
- Send the winners their items promptly upon payment. (It's OK to wait for checks from unfamiliar customers to clear, which takes no more than a week. If it takes longer, get a new bank.) Federal Trade Commission regulations state that you must ship your items within 30 days
- 5. Don't use your auction as a way to compile a mailing list unless you state that in your ad.
- 6. In sum: Treat your customers as you would want to be treated if you were the one bidding.

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

- 1. Regular your ad is reduced to one-ninth of one of our pages.
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Mercury SRX 3854		10.00	
LUE CHEER: Vincebus Eruptus			B.T. EXPRESS: Energy To Burn
EUE CHEER: Vincebus Eruptus Philips PHS 600-254	SS 1	0.00	Columbia 34178 SS 8.00
EUE CHEER: Oh, Pleasant Hope			MARIANNE PAITHFULL: Greatest Hits
Philips 600-350	\$5 1	10.00	London PS 547 SS 11.00
MAJES MAGOOS: Psychedelic Lollipop			FIREBALLS: Same Sundazed LP 5016

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ANIMALS: Bee	Chens 8100 t Of ABKCO	I Have To Cry	SS 6.00	Columbia 6993 SS 8.00
BABY FACE: T	he Day Fold	67293	SS 11.00 SS 9.00	Columbia 9128 SS 8.00
JEFF BECK: T	ruth Epic 2 eck-Ola Ep	26413	SS 6.00	BOB DYLAN: Highway 61 Revisited Columbia 9189 SS 8.00
JEFF BECK: B	low By Blow	Epic 33409	SS 8.00	BOB DYLAN: Greatest Hits Columbia 9463SS 8.00
BEACH BOYS:	Lost & Found	folt 417 f Sundazed	\$5 10.00	BOB DYLAN: John Wanley Harding Columbia 9604 SS 8.00
BEGINNING OF	LP 5005	mky Nassau	SS 11.00	BOB DYLAN: New Horning Columbia 30290 SS 6.00 BOB DYLAN: Blood On The Tracks
Als	ton SD 33-37	79	SS 10.00	Columbia 33235 SS 8.00
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BLACK IVORY:	Don't Turn	Around	\$5 10.00	BOB DYLAN: Under The Red Sky
BLACK IVORY:	Today LP 10 Baby, Won't	You Change		BOB DYLANG Them Out Of Mind
Your Hind BLOOD, SWEAT	Today LP 10	NOS	53 10.00	Columbia 68556 (2 LP Set) SS 17.00 8.T. EXPRESS: "1980" Columbia 36333 SS 8.00
BLOOMFIELD, K	ia CS 9720	IS: Sumar	SS 6.00	FENDERGEN: Mule Skinner Blues
Session O	olumbia CS 9	701	SS 8.00	ELEMANTS: Little Star Murray Hill 210SS 9.00
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3	THE \$100GES "Same" (Elektra EKS-74051) Canadian press, Butterfly label	ex/ex	25
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	felt pen	vg+ vg+	90
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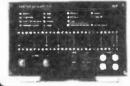
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Ed McCarthy shot this photo of Todd Rundgren in 1983 at the Convention Hall in Philadelphia, Pa. McCarthy is a member of the prestigious White House News Photographers Association.

King Biscuit Flower Hour Radio Show Schedule

All dates listed below reflect the "week of" date for each show

Sept. 4 Ted Nugent

Sept. 11 Foreigner

Sept. 18 Stevie Ray Vaughan

Sept. 25 Todd Rundgren

All dates subject to change. Show times vary by market. Check out www.KingBiscuitRadio.com for specific dates and times.

New Todd Rundgren release in stores Sept. 26!

King Biscuit Flower Hour Records presents:

• Todd Rundgren Live, featuring never-before-released material and rare recordings from three concerts in 1977, 1978 and 1985, including: a Marvin Gaye tribute: songs from Rundgren's A Cappella tour and also hits such as: "Hello, It's Me." "I Saw The Light." "Black Maria"; plus special bonus tracks and an exclusive interview with Rundgren.

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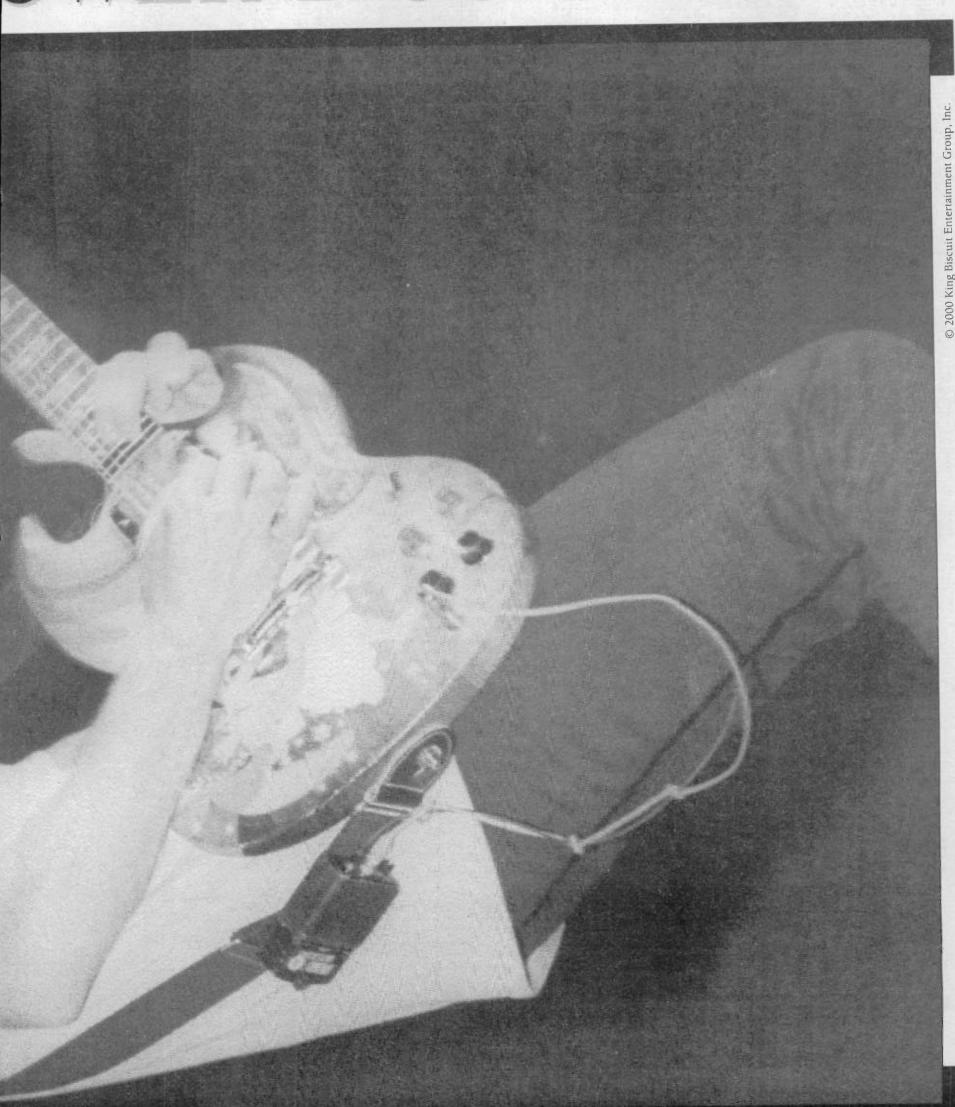
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Pendragon	The Jewel + 2			Yes Yes	Ladder (Limited Edition) Keys To Ascension: Vol. 1 & 3	2 4-CD box w postcards		\$3	19 Steel Breeze	Self-titled	Out-of-Print	\$12 \$10
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Ioe Perry Proj	ject Let The Music Do The Talkin	g		Yes Yes	Union + 1 Yes Music Plus (2-CD)	Anderson, Bruford, Wakema	an, How	e \$1	6 Various Artists	Heard It On The Radio Vol 1 Heard It On The Radio Vol 2	lost FM hits, LeRoux, GaryO, Chillwan lost FM hits, Clocks, Nantucket, Netw	ck \$16 ork \$16
Joe Perry Proj	ject I've The Rock 'N' Rolls Again ject MusicStillDoesTheTalking:Be	sstOf 20-trk, w/ "Bone To Bone"	\$16	Yes	9012Live: The Solos Friends & Relatives	Japan 2-CDs, '98 vers."Owner Lon	nely Hear		21 Various Artists 19 Various Artists	Heard It On The Radio Vol 3	lost FM hits, Producers, Danny Joe Bro	own \$16
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174 Neal Burns 175 Callahan Brothers	King 994 Sissy Song/Lonely Little Robin Hot & funny Columbia 20881 This Crazy Crazy Feeting/Rhin Latter	
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219 Rusty Oraper 220 Rusty Draper	Mercury 70256 Native Dancer/Lonesome Sono	Ex
221 Red Friev & Judy Martin	Decce 48235 Remember Me/Ler's Go To Church	Ex M
222 Red Foley & Kitty Wels 223 Red Foley 224 Red Foley	Decca 29867 When You Come To The End Of The Day	Ex
225 Red Foley 226 Red Foley	Decca 6102 Smoke On The Water/Stun Star Shining	Ex
227 Henry Ford Old Time Danc 228 Sally Foster & Travelers	Decree 5323 Decre Figures 1-3/Figure 5 Square dances	Ex VG M- Ex Ex
229 Porky Freeman & Trio 230 Lefty Frizzell 231 Lefty Frizzell	Columbia 20837 Aharana Late/Moon & Deefis Make	Ex
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238 Rex Griffin 239 Jack Guthne	Decca 5147 Just For Old Time's Sake/Let Me Call Support Inhal	M-
240 Stuart Hambien	VG+ \$3	Ex
242 Stuart Hambien 243 Dick Hart	RCA 20.6250 Day Got So Manual Manual Months South	Ex
244 Fairtey Holden 245 Hoosier Hot Shots	Dode 104 if a All Over/Why Not Confess King 771 Sweet Marna, Put Him In Low/Graveyard Swing Decca 18738 Someday/You Two-Timed Me One Time	Ex Ex
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252 Roberta Lee 253 Lone Pine 254 Lone Pine	MGM 10882 Draw Up The Papers, Lewyorthow Many Hearts Decca 28362 Common Folkst Was The Last One To Know RCA 21-366 Walst Of The Brider'O Lord Please Tell Flow WLP RCA 55-3257 Waltz Of The Brider'O Lord Please Tell CN	M- M- Ex
254 Lone Pine 255 Louisiana Rounders 256 Lawrence Loy & Band	Deccis 5463 Me And My Pal From New Orleans	VG+
257 Mac & Bob 258 Mac & Bob 259 Mac & Bob	Banner 32523 When The Roses Bloom Apan/What Does Playment	Ex/E
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261 Mac & Bob 262 Zeke Mannand & Gano	Conquer 9420 Take Up Thy Cross/I Heard Mother Call	Ex
263 Louise Massey & Westernrs 264 (Country) Johnny Mathis 265 Skeets McDonald	J-B 1500 Contented/Me For You And You For Ma	M-
266 Bill Monroe	Columbia 20459 I Hear A Sweet Voice Calling	Ex M
267 Patsy Montana 268 Montana Sim	Decca 6101 Good Night Soldier/Smile & Drive Your Bluebird 33-0505 Prisoners' Song/Peaceful Valley	M- VG+ VG+
269 Montana Slim 270 George Morgan		VG+
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	Columbia 20055 Ring On Your Finger/Why In Heaven's Name	
274 George Morgan 275 George Morgan	Columbia 20774 Somebody Robbed My Beehive	M- M-
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27	575 Rhythm Boys*/T Dorsey 576 J Launders & Riddlers/A Geni	RCA S	S-7922 Y	You Took Advantage Of Me/Just & Simpli Rag Mop/Daddy's Little Girl Peanut Vendor/Cat Handy	RED s2 pop ballad 1 12" viny transcript n	M-	В
20	577 Raymond Scott/Dick Style 578 Charlie Shavers Quintet	V Disc 7 Keynote 1	733 F 1304 F	Peanut Vendor/Get Happy Mountain Air Rosetta	12" viny transcript'n \	VG+ VG+	6
Section Transport Section Se	579 Frank Sinatra 580 Fieldrie Slack	Coumbin I Capito E	M-637 S BD-12 F	Smatra Conducts Alec Wilder Freddie Siack's Boogle Woogle 4 rod	3 12 rcd Album V Album cover tear VG	VG/Ex 8	80 12
25.50	581 Mel Torme 582 Lennie Tristano	Musicraft 5	538 A	Night And Day/But Seautiful Lennie Tristano(Tris)	3 record Album VG-	M- -//G+ 1	5
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25.5 a Winferman & Control One Votes 25.50 a 25.50	592 Chick Webb & His Orch 593 Paul Whiteman & His Orch	Decca 2 Victor 2	2406 6	F D R Jones/I Love Each Morro You Mai	ike Vel E Frizgeraid	M- VG+	6
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Spirage Columbia	595 P Whiteman & Concert Orch 1 596 P Whiteman & Concert Orch 1 597 P Whiteman & Concert Orch 1	Victor Victor	35933 F 35934 F 36183 S	Metropois(Part 182) Metropois(Part 384) Slaughter On 10 ¹¹ Avenue(Part 182)	12"	VG+	15
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Big Big Dec	601 Steve Alien 602 Anonymous	Brunswick! High Soc	515	Cindere by Go di pillia & 3 Bears Peter i Wish I Was A Fairy	Bebop's Fables Party record	Ex	5
Courtings	603 Anonymous 604 Anonymous	Party PL	8035	Now I KnowlLow Bridge	Party record	M- Ex	6
Solid Charley Driver Soli	604 Anonymous 605 Victor Borge 606 Sarol Chapelle	Coumbia Party	C-161	An Evening With Victor Borge	4 record Album	Ex/VG+	12
Part	606 Carol Chapelle 607 Davy Crackpot 608 Charley Drew	Startte Party	1371	No Boom Boom In Yucca Flats/Chorry P	Pink w/B y Bartyl	VG+	6
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13.1 Seption 1.5 Seption	612 Stan Freberg	Capitol Decca	2671 215	Christmas Dragnit(Part 182) Trains Sanutan VolvOhl Nick-O Deemo	2 record, monoloug	Ex/VG+	10
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198 Spike Jones & City Sciours Votor Color	615 lesters 616 Spike Jones & City Sickers 617 Spike Jones & City Stokers	B Jeb rd RCA	30-0812 20-5067	On: By Jingol/Shaik Of Araby I Saw Mommy Kissing Santa Claus	(VG+ \$4)	M-	8
198 Spike Jones & City Sciours Votor Color	617 Spike Jones & City Stokers 618 Spike Jones & City Slickers	Victor	20-1733	Holiday For Strangs/Drip Drip Unp		Ex M-	6
201 Link Mase Grove 1002 Radio/Mecaling Ruth Walls-yet Vision County Coun	619 Spike Jones & City Slickers 620 Mickey Katz	Victor Capitol	20-1733 2795	Palsach in Portuga Family Dance	Viny' WLP SOL Ruth Walls-type	Ex VG+	5
24.2 Acc Name Party 67 Party Party 67 P	621 Lole Mas 622 Lole Mas	Groove	1001	Radio/Wedding Washing/Chesks	Ruth Walls-type	VG+ Ex	5
### Spear Bows Pearl 68 Fuller Bruss MaryRubban On The Dam Parry record 62 Pearl Frie Pearl 64 Pearl Pearl 64 Pearl Pearl 64 Pearl Pe	623 Ace Newell 624 Ace Newell	Party Party	87 87	Ovaltine/Dirty Gertie Glynn She Tickied The Gentleman a Fancy	Party record!	M-	6
828 Floral Five Part Five Five Part Five Five Part Five Five Five Part Five Five Five Part Five Fiv	625 Pearl Boys 626 Pearl Five	Pearl Pearl	68	Fuller Brush Man/Rubbin On The Dam Christmas Tree Song/Zoo Song	Party record ¹ Party record ¹	M- M	6
2029 Pearl Tro Pearl 50 300 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 500 Year's Agos Ste Came Roam Denny Pearly record Ext 5 7 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Denny Pearly record Ext 5 Year's Agos Ste Came Roam Pearly record Ext 5 Year's Agos Ste Came Roam Pearly record Ext 5 Year's Agos Ste Came Roam Pearly Roam Pearly record Ext 5 Year's Agos Ste Came Roam Year's Agos Ste Came Roa	626 Pearl Five 627 Pearl Five	Pearl	67 50	Farmer Gray/Mustache Song	Party record!	Ex	5
200 Pearl Trio	626 Pearl Trio/Larry Vincent 629 Pearl Trio	Pearl	50 54	Roll Me Overif reckle Song 3000 Years Ago: She Came Rollin' Down Dental song/Sarah Situr In Shoe Shine	Party record	M-	6
532 Papart Trio Point 69	630 Pearl Trio 631 Pearl Trio	Pearl Pearl	55 63	Cows Don't Fly/Down On The Farm	Party record! Party record!	Ex Ex	5
1.53 John NymrNainoid Men	632 Pearl Trio 633 Remblers	Pearl Top Hat	69 1014	Farth Hope & Chanty/los Man She Had it Taken/When The Sun Shine	Party record!	Ex	5
33.5 John Nyshrikativoda Wen 32.50 3.5	634 Will Rogers 635 John Ryan/Railroad Men	Victor Top Hat	45347 1004	New Stant On War/Timely Topics She Tried it Last Night/Casey Jones	Party record)	VG+	5
23.63 Artane & Sty Symphonesis 2002	835: John Ryan/Railroad Men 836: Johnny Standley 837' Jon & Sondra Steele	Capitol	2249 11133	It's In The Book(Part 182) They Ail Recorded To Beat The Bart	(VG+ \$6) Orginal KC label!	VG+	10
642 Rum Yurosant	636 Sweet William & Bad Bill 636 A Trace & Silly Symphonists	Brunswick	x 3902	in Chicago/Sul in Chicago(in Jall)		VG+	6
642 Rum Yurosant	63@ A Trace & Silly Symphonists 64© Larry Vincent & Jenadoos	Pearl	7008 52	Took My Organ To The Party/Seaches	Party rod (VG+ \$4)	NA.	6
643 Ruth Walls	647 L Vincent & Look Out Boys 642 Larry Vincent & Boys	Pearl Pearl	53 57	Larry's Barnyard Boog e/Freckle Song	utier (Str VG \$3)	Ex	5
644 Yogh Yongesson Garlot 131	643 Ruth Wallis 644 Ruth Wallis	Wallis O	1089	tohony Hart & Yn-Yn/Daddy Was A Sou	id or (Str VG \$3)	VG+ ∨G+	5
Sade Yogh Yorgesson Sade Yogh Yorgesson Sade Yogh Yorgesson Sade Yogh Yorgesson Sade Soon Sade Yogh Yorgesson Yogh Yogh Yorgesson	648 Paul Wynn 648 Yogi Yorgesson	Cocktail Capitol	101 1531	Letter From Harty/All Pooped Out		Ex	5
SAG South Cast	646 Yogi Yorgesson 64 Yogi Yorgesson	Capitol	781	Letter From Harry/All Pooped Out I Yust Go Nuts At Christmas/Yindia Bell	le (Ex \$6, VG+ \$5)	M-	₿
648 Shadio Cast	TOTAL						
SS Calumbia Rilayers	649 Studio Cast	Majestic	Mi1	Alfred E. Smith Memoria: Album	4 vanyl rod Album	Ex/VG+	15
Section Common	653 Columbia Players 653 Original Cast	Columbia Decca	38630 DA381	Betsy Ross & The Flag Boomer Girl	8 rod Album biuli	VG+/Ex VG+/Ex	10
Section Commission Commis	652 Fibber McGee & Molly 658 Industrial Cast	Capitol Square D	CC-20 7801	On The Night Sefore Christmas Human Touch	3 rod,w/Teeny 1-aided 12* 1956	Ex/Ex VG+/Ex	25 10
565 Gernude Levrence	554 Original Cast 655 Gertrude Lawrence	RCA Victor	K-14 P-60	Songs From Inside U.S.A." Lady in The Dark	4 record Album V 3 record Album	VG+/VG+	15
\$287 Recard Rodge & Orch \$283 Al Goodman & His Orch \$290 Wales & Mercury Theatre \$200 United & Columbia & C.71 September 1991 Annual An	655 Gertrude Lawrence 655 Studio Cast	Decca	170	Lady in The Dork Reverend Johnson's Dreem Rodoers-Hart Musical Comedy Favorite	3 rod Album blot	Ex/M-	12
Fig. 2	657 Richard Rodger & Orch 659 Al Goodman & His Orch	Columbia	C-11 C-88	Rodgers-Hart Musical Comedy Favorite Show Tunes Of Sigmund Romberg		Ex/Ex	8
Fig. 2	650 O Welles & Mercury Theatre 660 O Welles & Mercury Theatre	e Columbia	C-7 ME1001	Twedth Night It Merchant Of Venice	12 12" rods book	Ex/Ex	x 25 30
Accordance	661 Al Goodman & His Orch 662 Soundtrack	RCA		4 Spelthound/Concerto	4 rcd Album blut	Ex/Ex	8 50
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666 Gene Autry Corumbia MM/150 Merry Texas (Innatrius, You-Al) Ex/YG 10 Ex/YG 11 Small WOBC Ex/YG 11 Ex/YG 11 Ex/YG 12 Small WOBC CG/FG 15		Capitol	CHIL	DREN'S RECORDS	Milwers		
96.9 Mis Dianery Gorden D84.5 Service State D85.5 Service State D85.5 Service State D85.5 Service State D85.5 Service State	686 Gene Autry	Co'umh	MJV15	0 Merry Texas Christmas, You-Al	Smarian	VG+/EX	x 15
96.9 Mis Dianery Gorden D84.5 Service State D85.5 Service State D85.5 Service State D85.5 Service State D85.5 Service State	667 Gene Autry 648 Gene Autry & others	Columbia	MJV56 MJV82	Story Of The Red-Nosed Reindeer	2 record FOC	VG+/EX	x 15
1	519 Mei Blanc 5 0 Jimmy Boyd	Coumbia	CAS3072 a J183	Santa Claus Got Stuck in The Chimner	Paywell	VG+NG- VG+P	F 8
\$12 Jimmy Boyd	6 0 Jimmy Boyd 6 1 Jimmy Boyd	Columbia	m MJV152 n MJV152	2 I Saw Mommy Kasing Santa Claus 2 I Saw Mommy Kasing Santa Claus		Ex VG+/M	5
62.4 Capitalin Video RCA V/92008 Capitalin Middle & Video Rangers 3.7 - vinif. RC citizons 3.7 - vinif. RC citizons <td< td=""><td>5.*2 Jimmy Boyd 6.*3 Bozo The Clown</td><td>Columb a Cap tol</td><td>B MJV152</td><td>2 I Saw Mommy Kissing Senta Claus 4 Bozo At The Circus 8 Cantain Visics & Video Rangers</td><td>3.7 vinyl #2 cracked</td><td>VG+NG+</td><td>15</td></td<>	5.*2 Jimmy Boyd 6.*3 Bozo The Clown	Columb a Cap tol	B MJV152	2 I Saw Mommy Kissing Senta Claus 4 Bozo At The Circus 8 Cantain Visics & Video Rangers	3.7 vinyl #2 cracked	VG+NG+	15
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Sep 3-co DMB_COURTERSURGER	676 Bing Crosby	Decca	K-15	Rudolph, The Red-Nosed Reindeer	6. AETTOM suitk	VG/M	12 CUI
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202 Douglas Fairbanks, J. RCA Y611 Proc Vallant & Outbress 212 records YG-76* 2 212	690 Wait Disney	Golden	R585 RD10	Swamp Fox Theme(Part 1&2) Cinderella Work Song	6" YELLOW wmyl	M-/M- Ex/M-	20 18
203 Grant Gibbrariservis Capitol 32001 Garlato McBöning-Bong(Part 18.2) Elx 10 Garlato 4 moord Album VG+VG-1 5 58 Hayes Cadenos 1256 Ballac Of Davy Crockett 8 Badd Of Davy Crockett 8 Garlato 4 moord Album VG+VG-1 5 68 Hayes Cadenos 1256 Ballac Of Davy Crockett 8 Badd Of Davy Crockett 8 Badd Of Davy Crockett 8 Garlato 10	⊞1 Wall Disney ⊞2 Douglas Fairbenks, Jr	Golden RCA	Y611	Cinderelle Work Song Price Vallant & Outlaws Gerald McBoing-Boing(Part 182)	2:12" records	VG+/Ex	a 25
State Compartment Compar	Great Gildersleeves Great Gildersleeves	Capitol	32001	Gerald McBoing-Boing(Part 18.2) Stones For Children		VG+/VG+	15
688 Mickley Mouse Cub Mickley M 20132 In Nine FootFrier Jacobses	CB5 Bill Haryes CB6 Bill Haryes	Cadence	1256 CC51			8.6	10
688 Mickley Mouse Cub Mickley M 20132 In Nine FootFrier Jacobes Mickley M 20132 In Nine FootFrier Jaco	GB7 Gene Kefly GB8 Mickey Mouse Club	Playtime Mickey N	340 M D224	London Bridge/Pop! Goes The Wesse. You, The Human Animal			
691 Red Raven Ortn 692 Red Raven Ortn 692 Red Raven Ortn 693 Red Royan Chart 693 Red Royan A Dise Evans 694 Red Royan A Dise Evans 695 Red Royan A Dise Evans 696 Red Royan A Dise Evans 696 Red Royan A Dise Evans 697 Red Royan A Dise Evans 698 Red Royan A Dise Evans 699 Red Royan A Dise Evan	689 Nickey Mouse Cub	Mickey N Mickey N	M D232 M D253	I'm No Foo/Frere Jacques Hi To You(Hei Fordig)/Do-Me-So	ORANGE 6" PSOC ORANGE 6"	VG+NG+	+ 10
## 2012 Red Reven Crich ## 2013 Red Reven Crich ## 2013 Red Reper 5 Date Evans ## 5044 Rey Rogert 5 Date Evans ## 5045 Rey Rogert 5 Date Evans ## 5055 Rey Rogert 5 Date Evans ## 5055 Rey Rogert 5 Date Evans ## 5056 Rey Rogert Date Evans ## 5056 Rey Rogert/Date Evans ## 5056 R	891 Red Raven Orch	Red R	QM25	His To You(Heij Fordig)/Do-Me-So Peter Cottontali/Easter Chick My Choc'lete Rabbit/Easter Bunny	GREEN picture Ex YELLOW picture E	VG Ex VG	12
r:99 Roy Rogers & Dake Evans r:99 Roy Rogers/Dake Evans r:90 Roy Roy Rogers/Dake Evans r:90 Roy	692 Red Raven Orch 693 Roy Rogers & Dale Evans	Red R Golden	OM27 R176	My Choc'lete Rabbit/Easter Bunny Happy Trails To You/Cowboy Needs	6" YELLOW yinyl	VG+ VG/VG	5 3+ 10
1907 Fred Warned Minnesota N/A Fo Furn FI Fee/New Happy Birthday RED 7°, Green Giant VG+ 10	#94 Roy Rogers & Dale Evans #95 Roy Rogers & Dale Evans	Golden Golden	R183 R241	Night Before Christmas(Part 1&2) Bible Tells Me So/Have You Read	6" YELLOW vinyl	EXVG	+ 15
1907 Fred Wannel Minnesota N/A Fo Full Fill Feetive Hippy Districtly RED 7, Great Glast Go.	#96 Roy Rogers/Dale Evans	Golden	R240 sta N/A	Lord's Prayer/Ave Marie So Sum El Fearbley Happy Birthday	RED 7° Green Gian	Ex/VG+	+ 15
	#37 Fred Wanna	rs Columbi	m J-279	Take Me Back To Toyland/My Good F	-nend Vinyli	VG/Ex	

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		the great buddy holly (v1-73811) STEREO NH/NH	\$50.00
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11.	Drifters	rockin and driften (at1-8002) "WHITE LABEL BULLSTIE	MM /NM 5500
		ALBUM WAS STILL SEALEDIN BAGGY, OPENED TO CHECK LABER	
12.	Drifters	the good life with (at1-8103) K-/M-	\$40.00
	Duano Eddy	duana addy a go (acn=490) "STEREO" NM/NM	\$40.00
	Duane Eddy	songe of our heritage (41p-70-3011) gatefold Still	SEALED \$50.0
	Dobie Gray	sings for the incrowders (chr-s-2002)1 out of 100 W	ere made in
	Doble die,	true stereo, the master was destroyed M-/M-	\$200.00
16	Freddy Cannon	the explosive (swap-502) 1st album M-/M-	\$ 75.00
	Flamingos mest	the Moonglows (vi-1052) nice M-/M-	
	Hank Williams		\$ 75.00
	Hank Willams	the immortal (e~3605) yellow label original H-/H-	\$ 75.00
	Jack Scott	jack scott (1p-12-107) 1st album nice M-/M-	\$150.00
	Jimmy Reed	rockin with reed (vj-1008) THIS ONE IS STILL SEALED	
21.	Disma keep	icans. SHE CRIED (uas-6222)1st album, very rare in S	TEREO! VOLV
64.	hah w tue weet	few were pressed, most are in vg or vg+, this one is	NM/NM \$200.
		here we a go go again (1p-12274)still in shrinkwrap	NH/NH \$25.0
	Johnny Rivers	whiskey a' go go (1p-12264)STILL IN SHRINKWRAP	NH/NM \$40.0
	Johnny Rivers	by special request (b1-54101)original black and whi	
25.	Jackie Wilson	lionel hampton (audio fid-1849) scarce piece, STEREO	NM/NM \$100-1
26.	Lionel Hampton	chica-boo (imp-9174) rare on this label! K-/N	- \$ 75.00
27.	Lloyd Glenn		
		in. just as i am (apollo-479) VERY RARE LABEL" H-/F more mary johnson (usi-3118) still in shrinkwrap.NM/	
	Harv Johnson	more mary johnson (ual-3118)still in shrinkwrsp.wm/	4 \$ 40.00
30.	Nagz		
		John. if not for you (uni-73117)original cover! M-/h	
	Platters	platters (fed-551) "rare federal pressing" NM/h	
	Red Sovine	same (e-3465) 1st album, yellow label original M-/h	
34.	Sam Cooke	tribute to a lady (keen-a-2004) "VERY RARE WHITE LAS	JEL PROMO, on
		one that I have ever seen, very nice! EX/M	
35.	Stonewall Jack	mon. the dynamic (c1-1391)1st 1p.6 aye W.L. PROMO.NM	I/NM \$ T5.00
36.	Various Artist	a carnival of hits (king-819) original king M-	/M- \$ 75.00
37.	Various Artist	25 years of rhythm & blues (king-749) original M-	/M- \$ 75.00
38.	Various Artist	hiteville (cri-757269) TRUE STERED, has two songs (1) by buddy
		holly,(1) by jackie wilson never recorded in stereo	NM/NM \$100
39.	Various Artist	teenage party (gee-702) stereo W.L. PROMO NM/	
	Yardbirds	over under sideways down (1n-24210) VERY CLEAN! NM/	
		129012434040404040404040404040404040404040404	

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RAR & TEEN POP PAPER AUCTION

1. Paul habit indendue hand down street at might 20 22 aspect makeness with a paul to the control of the contro

LOBBY CARDS

173. Ann-Margret w Marty Feldman & H York LAST REMAKE BEAU GESTE '77 86 M-174. Pat Boone & Shirley Jones in grass APPLI LOVE 1957 #2 H-175. Pat Boone & Shirley Jones in grass APPLI LOVE 1957 #2 H-175. Pat Boone & Shirley Jones in grass APPLI LOVE 1957 #2 H-175. Pat Boone, scenes Title Card BERNADINE 1957 #2 H st p stns ph VQ-176. Ray Charles having drink w blonde in cafe BLUBS FOR LOVERS 1966 #5 H-177. Ray Charles beforming for pupils in class BLUBS FOR LOVERS 1966 #5 H-178. Ray Charles performing for pupils in class BLUBS FOR LOVERS 166 #7 H-179. Bobby Dairi carrying box, checked by other GI HELL IS FOR HEROES '62 #1 M-180. Sandra Dee & older couple in train betth TAMHY & THE DOTTON 1963 #8 H-181. Sandra Dee & older couple in train betth TAMHY & THE DOTTON 1963 #8 M-181. Sandra Dee & older couple in train betth TAMHY & THE DOTTON 58 #8 H-181. Sandra Dee & older couple in train betth TAMHY & THE DOTTON 58 #8 H-181. Sandra Dee & older couple in train betth TAMHY & THE DOTTON 58 #8 H-181. Sandra Dee & Dotton of SEA '61. #6 #8 H-181. Sandra Dee & Dotton of SEA '61. #6 #8 H-181. THE TO SING '68 #5 H-181. Sandra Dee & Dotton of SEA '61. #6 #8 H-184. Sandra Dee & Dotton of SEA '61. #6 #8 H-185. Devid Houston singing #1 Leiking w Hank Jr. A THE TO SING '68 #5 H-186. Tab Hunter on steps filming "United Leich Hunter Deep Hilling "United Leich Hunter Deep Hilling "United Leich Hunter Deep Hilling "United Leich Hunter Deep Hilling" (19 Hilling Hunter Deep Hunter Deep Hilling Hunter Deep Hilling Hunter Deep Hilling Hunter Deep Hunte

RECORDING & TV STAR PHOTOS

The following are 5x8 glossy photos of recording and TV stars in a series sold through magazines c. 1961. Artist's name at bottom of photo in script lettering. Series not numbered; publisher unknown. M- unless noted.

191. Paul Anka 192. Frankia Avalon 193. Stephan Boyd 194. Johnny Burnette 195. Edward Bytnes (Kookle: 196 Freddy Cannon 197 Dick Clark 198. Bob Conrad 199. Dwayne Hickman 200. Robert Motton 201. Nark Goddard 202. Jerry Lewis 203. Gardner McKey 204. Johnny Mathia 205. Leris Fresley (22 V lite rubber band marks) VO 206. Jimsie Rodgers 207. Tomay Sande 208. Neil Sedaka 209. Roger Smith 210. Bobby Vec 211. Jerry Wallace

PICTURE CARDS

A. Nu Trading Cards App. 3x5, sepia-tint photo w caption bio, back blank.

Numbered in a "Rock & Roll" series. Published Seaford, NY. 1659.

212. #5 Bell Notca M 213. #6 Chuck Perry (sic) H 214. #7 Pat Boone M 215.#9

Edward Bell Notca M 213. #6 Chuck Perry (sic) H 214. #7 Pat Boone M 215.#9

Edward Bell Notca M 215. #8 Chuck Perry (sic) H 214. #7 Pat Boone M 215.#9

Edward Bell Notca M 218. #32 Johnny

Mathis M 719. #33 Log Price M 220. #40 Santo & Johnny M 221. #41 Jack

Scott M 222. #43 Skip Flip M 223. #48 Skyliners M 214. #88 Tempos M

225. #49 Conway Twitty ph tp on bit VG+ 226. #30 Fats Domino M

B. 60's Blo-Picture Cards, bio "Courtesy of Billboard" on back. All H- or M. 227. Angels 228. Gerry & Pacemakers (no bio) 229. Hullaballoos (spoof bio) 230. Gary Levis (no bio) 231. Lovin: Spoonful ino bio) 237. Outsiders 230. Geven & Gordon 234. Righteous Brothers 235. Searchers 236. Dusty Springfized 237. Supremes 236. Johnny Tillotson

Springfield 237. Supremes 238 Johnny Tillotson

C. Kisc. Us & UK Picture Cards App. 3k5 unless noted.

239. Pat Boons color post card Uh. Constance Ltd. 50's H241. Champs colored by the Constance Ltd. 50's H242. Champs colored card Nikostance Ltd. 80's 25.5x3.5 H243. Bobby Darin botten card Nikostance Ltd. UK c. 50 Collor H244. Bobby Darin portrait "copyright 1960' back step: B Despesy Dublin H245. Lonnie Donegan at mike postcard Helody Haker c. 60 "autoorsphed" UK H246. Lonnie Donegan evang car Nikos Rese promo card UK, 50s ediscog H246. Johns Colored Color pic, bio on bk fleer Spins & Needles %14 '99 2.5x3.5 H248. Bobby Land Spins Spins & Needles %14 '99 2.5x3.5 H249. Chas. Holevit Shiftle Group 6 533 bio on back tape in bk Capones color pic, bio on bk fleer Spins & Needles %14 '99 2.5x3.5 H249. Chas. Holevit Shiftle Group 6 533 bio on back tape in bk Capones Color pic, bio on bk fleer Spins & Needles %14 '99 2.5x3.5 H249. Chas. Holevit Shiftle Group 6 533 bio on back tape in bk Capones %29 Chas. Holevit Shiftle Group 6 533 bio on back tape in bk Capones %29 Chas. Holevit Shiftle Group 6 513 bio on back tape in bk Capones %29 Chas. Holevit Shiftle Group 6 513 bio on back tape in bk Capones %29 Chas. Holevit Shiftle Group 6 513 bio on back has A Heedles %79 '59 M-



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SHEET MUSIC

273. Ann-Hargret I Just Don't Understand 1961 pstkr M274. Paul Anka I Miss You So (1947) pstkr M275. Paul Anka Love Me Wars and Tender 1962 accordion arr M277. Paul Anka Love Me Wars and Tender 1962 accordion arr M277. Frankie Avalon Topechermess 1960 pstkr M277. Frankie Avalon Topechermess 1960 pstkr M278. Caroll Baker Secene Baby 1962 pstkr M278. Caroll Baker Secene Baby 1962 pstkr M279. (Ray Barretto) fl Matusi 1963 "on Tico Racs" dwg of thatched hut M280. Beach Boys (Moy) Sluebirds Over the Hountain (1975) MOLLAND M
281. Beach Boys (in old Mc) Do It Again 1966 UK pstkr M282. Beach Boys Here Comes the Night 1979 pstkr M283. Beach Boys Here Comes the Night 1979 pstkr M284. Beach Boys I Can Hear Nusic 1969 BstGIUM M
285. Beach Boys Pegdy Sue (1937) pstkr M286. Beach Boys I Can Hear Nusic 1969 BstGIUM M
286. Beach Boys I Can Hear Nusic 1969 MstGIUM M
287. Beach Boys Here Comes the Night 1970 MstGIUM M
288. Belsents She Only Wants to Done 1970 MstGIUM M
289. Boyd Bennett Seventeen 1955 tiny 136 tittle UG290. Linda Bennet Left Hand, Right Hand 1965 pstkr M291. Brook Benton The Same One 1960 M292. Brook Benton The Same One 1960 M293. Chuck Berry? Tulame 1970 "fabric" art cover pstkr M294. Bonnet Back Twist-Her 1961 M295. Honste Boome Don't Forbid Me 1956 VG299. Pat Boone Lit's Too Soon to Know (1948) pstkr H300. Pat Boone Don't Forbid Me 1956 VG299. Pat Boone Lit's Too Soon to Know (1948) pstkr H301. Jiamy Booyd (Look at the) Reindeer Rock 1955 christmas graphics H
302. B. Bubble & Stingers Apple Knocker 1962 UK 303. Freddie Cannon Chattanocgte Shoe Shine Boy (1950) M304. Cathy Cart Ivory Tower 1956 M-

300. Johnny Carlo Cramps Blosson Special 1985 paths in a contract the special 1985 path in a contract 1985 path in a contra

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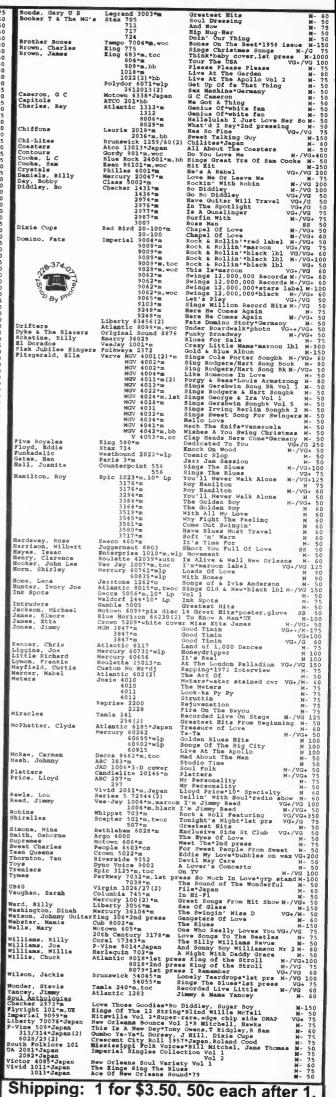
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Australian Jazz (Baker, Chet	uartBethlehem 6002°cc Columbia 549°m	Solo Flights Australian Jasz Quart And Strings Plays Charlie Barnet The Greatest*Joe Will: April In Paris The Count Playing Strictly Dixie	M- 50 M- 50 N- 75
Barnet, Charlie Basie, Count	Clef 114°m, 10° Lp Verve MGV 2016°m	Plays Charlie Barnet The Greatest*Joe Will:	VG+/VG 50
Boats Street Str	MGV 8012*m MGV 8070*m	April In Paris The Count	M- 50 M- 50
Beau, Heinie Brown, Clifford	Coral 57247*m Emarcy 36005*m	Playing Strictly Dixid Moviesville Jazz With Strings	M- 75
Brubeck, Dave	36070**		M-/VG+ 75 M-/VG+100
		Jazz Goes To College*; At Storyville 1954*2nd Brubeck Time	press N- 50 N-/VG+ 50
28-374-01	699*m 699*m 932*m	Brubeck Time Jazz, Red Hot & Cool Jazz, Red Hot & Cool	M- 60 M-/VG+ 50
	934*m 984*m 8192*m	& Jay & Rai At Newport Jazz Impressions Of Th Time Out wax Jazz At College Of I	*let p N- 50 ie USA N- 50
C. Isnoo By Production			
ay r	Jazztone 1272°m	BO Trios. Quartets & Oc	X N-/VG+ 50
1	No label-nr	Quartet*orig private p Blackhawk, San Francis	ressing co c1950
Byrd, Donald	Blue Note 4060°m	Autograp napkin/ticket & Paul Desmond, md vin At 1/2 Café Vol 1*deen	t photo M-300
Byrne, Bobby Castle Jazz Band	Grand Award 416°m, Contemporary 10037	wlp Jazzbone's Connected The 5 Pennies	N 60 W- 50
Coltrane, John	Prestige 7188*m	With Bennie Goodman Se Lush Life*1st press	mtet M- 50 M- 75
Davenport, Wallace	Fat Cat 122	Piano Solos Darkness On The Delta	VG+/M- 50 VG+/M- 60
	1193*m 1268*m	Milestones*ist press	M- 80 M- 50
	1355*m 1355*m	Blackhawk, Sam Francis Autograp napkin/ticket & Paul Desmond. md vin At 1/2 Caté Vol ledesp wip Jazzbone's Connected The 5 Pannies With Bennie Goodman Se Lush Life'sls press Plano Solos Briness Chistopress Plano Solos Briness Chistopress Flano Solos Allestonese'slat press Kind Of Blue'slat press Kind Of Blue'slat press Kind Of Blue'slat press Kind Of Blue'slat press Orar Track'slat press Orar Track'slat press Orar My Quintet'slat On Broadway Dixieland Express Or plays Artic Shaw I Hear Bennie Goodman/ Marchin's Swingin' Desmond Blue Desmond Blue O'Shap Ress United Sy Down Yes Indeed Far Out Near In Far Out Near In Fass Have Twangy Guitar W	M- 60 VG+/M- 50
Davis, Wild Bill	Prestige 7166°m Imperial 9010°m	Workin' W/ Quintet*lat On Broadway	Press N- 80 N- 60
Defranco, Suddy	Verve MGV 2090*m,t	Dixieland Express oc Plays Artie Shaw	M-100 M- 60
DeParis, Wilbur Desmond, Paul	Atlantic 1233 RCA 2438*m	A sear Sennie Goodman/ Marchin' & Swingin' Desmond Blue	M- 60
Dodds, Johnny Donegan, Dorothy	Brunswick 58016 °m, Regina 285 °m	10" King Of N.O. Clarinet Swingin' Jazz in Hi-Fi	1 VG+/M- 90 M- 50
Dorsey, Jimmy Dorsey, Tommy	Columbia 6095*m,10 RCA 1229*m	* Lp Dixie By Dorsey Yes Indeed	M- 50 M- 50
Eddy, Duane	Jamie 3000°m, 2nd p	Far Out Near In	M- 50 VG+/VG 50
	3000*m,2hd p 3000*m,3rd p: 91301*m,club	ress Have Twangy Guitar waress Have Twangy Guitar waress Have Twangy Guitar waresse The The The Innovative Mr Edia Going For Myself-Lester	111 VG+ 60 111 M- 50
Edison, Harry	Pacific Jazz 11*m Verve MGV 8298*m	The Innovative Mr Ediso Going For Myself*Lester	on VG+/M- 50
Ellington, Duke	Columbia 1024 m Columbia A68(4) m	Going For Myself*Leste; Piano Artistry*2 right Mood Ellington*78 rpm : Uptown*1st press Uptown*1st press Duke Tribute 12 15 mm.	hands M- 50 set M-/VG+ 50
	4639°m 4639°m	Uptown*1st press	M-100 M-/VG+ 75
Ellis, Herb	Verve MGV 8317*m Columbia 10066*##	Uptown lat press Duke Tribute. 12 15 mm; Back To Back Johnny Hoo In Monderland 56 press Doubles In Jazz Steel Guiter Jazz Down By The Riverside Other Worlds Other Sou	iges M- 50
Elliott, Don Emmons, Buddy Erwin, Pee Wee	Jazztone 1256°m Mercury 60843°wlp	Doubles In Jazz Steel Guitar Jazz	M- 50 N 125
Erwin, Pee Wee Esquivel		Steel Guitar Jazz Down By The Riverside Other Worlds Other Sour	M- 50
	1978*Ls 1988*Ls	Exploring New Sound In Strings Aflame	Stereo M- 60
Farmer, Art	2225*Ls 2296*Ls Prestige 7344(2)	Infinity In Sound Infinity In Sound Vol 2 Trumpats Are Out Donald	M- 60 M- 60
Feather, Leonard Fields, Herbie	MGM 3494*m RRO 124*m Good Time Jazz 7005 World Pacific 1812	Hi-Fi Suite Dick Hyman A Night At Kitty's	M- 60 M- 50
Firehouse 5+2 Folkswingers	Good Time Jazz 7005 World Pacific 1812	Hi-Fi Suite-Dick Hyman A Night At Kitty's Goes To Sea 12 String Guitar*red wa Flenty Of Pete*autograp Tough Talk Dreaming With Oh Captain Lp Flanc Moods	M- 50 x M- 60 hed M- 50
Frances, Panama Freeman, Ernie	20th Century 5101°m	Plenty Of Pete*autograp Tough Talk	hed M- 50 M- 50
Freeman, Stan	Columbia 1126*m 6158*m, 10*	Oh Captain Lp Piano Moods	SS 50 VG+/M- 50
Garland, Red	Prestige 7170*m 7229*1st p	At The Prelude lst pres	# M- 60 M- 60
Gavin, Kevin Getz, Stan	Parker 810*m	The Greatest Hey This Is	M- 50 M- 50
Gibbs, Terry	Emarcy 36075*m Mercury 80027	Mallets Aplenty More Vibes On Velvet	M-/VG+ 50
Gillespie, Dizzy	Verve MGV 8242 MGV 8386*m	At Newport Portrait Of Duke Elling	M- 60 ton M- 60
Giuffre, Jimmy	MGV 8386 Atlantic 1254*m	i Tough Talk Dreaming With Oh Captain Lp Piano Moods At The Prelude'lst pres ress Dig It*John Coltrane The Greatest Hey This Is At The Opera House Mailets Aplenty More Vibes On Velvet At Newport Portrait Of Duke Elling 3 The Music Man Benny In Brussels Pres Pletcher Hendersom D Benny Goodman*Peggy Lee ance Joue George Gersbwin	ton M- 75 M- 50
Goodman, Benny	Columbia 16(2)*m	The Music Man Benny In Brussels Presents Eddie Sauter Pre Fletcher Henderson Benny Goodman's Pegy Lee ance Joue George Gershwin At The Keys O* Up Sings And Plays At Birdland Message From etained co Nature Of Things Quintet All Star Groups	M- 50 M- 60
	524°m 6033°m,10° L	Pre Fletcher Henderson p Benny Goodman*Peggy Lee	VG+/M- 50 VG+/M- 60
Graves, Conley	Decca 8625*m	ance Joue George Gershwin At The Keys	M- 50 M- 50
Gulda, Friedrick Hambro, Lenny	RCA 1355*m Columbia 757*m	At Birdland Message Fromestained co.	M- 75 M- 60
Hamilton, Chico	Epic 3361*m Pacific 1225*m, toc	Nature Of Things Quintet	M- 50 M- 90
Hampton, Lionel	Jazztone 1246*m RCA 5536(6)*m	All Star Groups The Complete 1937-1941	M- 50 M- 50
Hawkins, Coleman Heckscher, Ernie	Prestige 2001*m Verve MGV 4020*m	Nature Of Things Quintet All Star Groups The Complete 1937-1941 Hallelujah Hamp Swingville*Red Garland At Fabulous Fair*autogra The Big Reunion Music For Tired Lovers 12 Shades Of Blue	VG+/M- 50 M- 60
Henderson, Fletcher Herman, Woody	Jazztone 1285*m Columbia 651*m	The Big Reunion Music For Tired Lovers 12 Shades Of Blue Lp Woody	M- 50
	685*m 2563*m,10*	12 Shades Of Blue Lp Woody	М- 50 М- 60
Hines, Earl Hickok, Robert	Epic 3501°m London 6012(8)	Earl "Fatha" Hines	VG+/M- 60 M- 60
Hirt, Al	RCA 2690°m 6025(2)	Beauty & Beard Ann Margi	et M- 50
Hunt, Pee Wee	Verve MGV 8271°m Capitol 312°m	Big Sound Dixieland Detour	M- 50 M- 50
Irvine, Weldon	846°m Nodlow 1001	Classics Ala Dixie	N- 50 N- 50
Jamal, Ahmad Jazztet	Argo 602*m, woc Argo 664*m	Chamber Music Of The New Meet*Art Farmer, Benny Go	Jazz M- 50
Jocko, Jackie	688*m Strand 1053*m	At Birdhouse Like Wow	N- 50 N- 50
Johnson, Buddy	Felsted 2007*m Wing 16234	Blues Ala Mode Wails	N-/VG+ 75 N 50
Johnson, J J	1030°m	J Is For Janz First Place	N- 50 N- 50
	1383 °m 1547 °m	Really Livin	N- 60
Jones, Jo	Phillips 7143°m, UK Jasztone 1242°m	J Is For Jazz Special	M- 50 M-/VG+ 50
Jones, Quincy	Emarcy 20444*m 60653	Birth Of A Band At Newport 61	и- 50 и- 50
Kelly, Pete Kelly, Wynton	RCA 1413°m Riversida 12 2000-	Music for Tired Lovers 12 Shades Of Slue Lp Woody Lp Dance Parade*toc Harl "Fathe" Himes Abbum To Accompany Expl Bard Hard Himes Big Sound Dixisland Detour Dixisland Cleesics Classics Ala Dixis Liberated Brother Chamber Nusic Of The New Mest-Art Farmer, Benny Go At Birdhouse Like Now Blues Ala Mode Wails J Is For Jaxx First Place Blue Trombone Really Livin Trombone And Voices J Is For Jaxx Special Birth Of A Band At Newport 61 English Jaxx At Home Oc Kelly Blue Aristry In Rhythm Milestones 1949 sucographed both de 1949 sucographed both de	M- 60 M- 50
Kenton, Stan	Capitol 167*m,10* Lp	Aristry In Rhythm	N- 60 N- 50
Ressel, Barney Kid Ory	Circle 511 (2) *78 rp	Milestones LUK Carmen*59 issue m 1949 autographed both d Lp & His Creole Dimieland	M- 50
	Columbia 6145*m, 10** 10116*UK	Lp & His Creole Dixieland In Europe	N-/VG+ 50 N- 50
Kid Rena	Verve MGV 10116*UK Verve MGV 1017*m 1023*m Circle 409*m 10* rp	Plays W C Handy The Original	M- 60 M- 60
King Oliver Kole, Ronnie	Brunswick 58020*m Paula 2200*E Link au	Lp & His Creole Dixieland In Europe Plays W C Handy The Original Delte Janx Band King Oliver'lo' - Lp tograph Plays From You Al Bot And Kole*autographed d Live At Kale's Corner Manhattan At Hidnight Big Band Hodern & His MO Rhythm Boys*red At Seeport*Turk Marphy The Golden Striker Janx Abstractions Original Sin And His Orchestra Janz Dance Party & Fresch Book & Roll*bla Terribly Sephisticated & Terribly Sephisticated &	M- 75 M-/VG+100
Laskins	VIK 100 10001-m-autographe	Hot And Kole autographed d Live At Kale's Corner	N- 50
Lewrence, Elliott	Jasstone 1279°m	Manhattan At Midnight Big Band Modern	N- 50 N-/VG+ 75
Lewis, John	Verve MGV \$232°m Atlantic 1334°m	At Newport*Turk Murphy The Golden State	Wax VG+ 50
	1365 1370°m	Jan Abstractions Original Sin	M- 50
Lovett, Lee	Decca 5114°m, 10° Lp Wynne 108°m	And His Orchestra Jass Dance Party	N- 50
Mancini, Henry Manhattan Jass All	Atlantic 8012°m Warner 1210°m Columbia 1426°m	A French Rock & Roll*bla: Terribly Sophisticated B: Guys And Dolls	cklbl H- 50 range H- 50
			N- 50

_	Washington Co.		
uld	Manhattan Jazz Seg Manne, Shelly	Contemporary 3525*1	Manhattan Jazz Septette VG+/N- 75 m And His Friends N- 60
ulu		3527*1 7002	m My Fair Lady M- 50
9	Mastersounds	7025 World Pacific 405*s	Plays Peter Gunn VC. /w En
•	Matlock, Matty	Warner 1262*m	And They Called It Dixieland H- 50
		1280*m 1317*m	Dixieland Story Vol 1 N- 50
M- 50	McShann, Jay/Buddy	1318*m Tate Sackville 3011*Ca	2 M- 50
N- 50	Miller, Eddie	Capitol 792*m*auto	Wight In Old Norleans VG/VG+ 50
M- 60	Miller, Glenn	RCA 5070°m, Japan	might in Uid Norleans VG/VG+ 50 sin/Miller auto & His Tenor Sax M- 65 Army Air Force Band*orig N-100 Collector's*silver label VG+/N-125
M- 60			Collector's Issue*black label N- 60 case Limited Edition Vol 2 N- 75
M- 50 M- 60	Mills, Frank Montgomery, Wes Morton, Jelly Roll		
M-100	Montgomery, Wes Morton, Jelly Roll	Riverside 320°m, too Brunswick 58003°m.1	Incredible Jazz Guitar Of M- 50 10° Morton/Pine Top Smith M-/VG++ 90
M- 50		Circle 14001*m	Desk Start in New Orleans 1 M-125
M- 50		14007*m	Way Down Yonder Vol 2 M-/VG+100 Everyone Had His Own Style 7 M-125
M- 50 M- 50	Mulligan, Gerry Music Of The Sea E	Joily Roger 7002*m	Red Hot Peppers Vol 2 M-/VG+ 75 And Annie Ross M- 60
N 75	Music Of The Sea E	ns ESP 3018 Capitol 311°m	We Move Together 88 75 Sugar Blues N-/VG+ 50
M- 50 M- 50	McGarity, Lou McNeely, Big Jay	Jubilee 1108°m	Music From Some Like It Hot M- 50
M- 50 M- 50	Napolson, Phil	ns ESP 3018 Capitol 311°m Jubilee 1108°m Warner 1523 Epic 3463°m Columbia 2505°m,10° Emarcy 36033°m	
M- 75	Nash, Ted	Emarcy 36033*m Columbia 989*m	Dixieland Classics Vol 1 N- 60
G+ 75 G+100	NewOrleans Shuthm		
M- 90 M- 50	New York Jazz Quar Newborn, Phiness Newman, Joe		Fabulous Phinass W- 60
G+ 50 M- 60	Newman, Joe Nichols, Red	Capitol 775*m	All I Wanna Do Is Swing M-/VG+ 75
G+ 50 M- 50	Norvo, Red		T 1925-2886 Wottentote Dadbards W FA
M- 50	Ontarreld Bass	Dial 903*m RCA 1420*m,woc	Fabulous Jam Session H-/VG+175 Hi-Five N- 50 any Playboy Party N- 50
M- 50 M-100	Parker, Charlie	Polydor 237601°Germ Le Jazz Cool 101°m	any Playboy Party M- 50 Historical Recordings Vol 1 M- 50
G+ 50 G+ 50		Savoy 5500(5)	The Happy Bird M- 50 Complete Savoy Studio Sessio M-100
M- 50	Paul, Les	Verve 8004*m Capitol 226*m	April In Paris M- 75 New Sound M- 50
(Pell Octet, Dave	286*m RCA 1394*m	New Sound Vol 2*Mary Ford M- 60
M-300 M- 80	Peterson, Oscar	Mercury 606°m	any Playboy Party ##Storical Recordings Vol 1 #- 50 The Happy Bird
N 60	Pollack, Ben Powell, Bud		Division N= 80
M- 50 M- 50 M- 75	Previn, Andre	RCA 1423*m Contemporary 3543*m	Strictly Powell N-125
M- 50		3558°m 3567°m	Plays Songs By Vernon Duke M- 50 Plays Songs by Jerome Kern M- 50
M- 60 M- 80	Prima, Louis	RCA 1011*m Capitol 755*m	Plays Gershwin M- 50 The Wildest*turquoiss M- 60
M- 50		755 °m 836 °m	Plays Gershwin The Wildest*eurquoise The Mildest*eurquoise The Mildest*eurquoise M-/VG-50 Call Of The Wildest M-50 Wildest Show At Tahoe Las Vegas Style d Just A Gigolo M-60
4- 60 4- 50		908 *m 1010 *m	Wildest Show At Tahoe H- 50
4- 80		Prima 73*autographed	
4- 60 4-100	Rampart St Paraders	74*autographed Columbia 648*m	Pampage and Mine
1- 60 1- 60	Reinhardt, Django	Canibal 100064-101	ace 1910-1953*w/book M-125 Best Of. 24 classic jazz perf M- 60
4- 60 4- 50	Riverside Jazz Star Rogers, Shorty	Riverside 9397 RCA 1018°m	A Jazz Version Of Rean M- 50 Collaboration*Andre Previn M- 75
f- 90 f- 50		1428*m 1561*m	Plays Richard Rodgers VG+/M- 60
f- 50	Rollins, Sonny	RCA 2551(2)*Japan	After The Bridge M- 50
f- 50	Rowles, Jimmy	RCA 2551(2)*Japan 741074/75(2) Andex 3007*m	Sonny Meets Hawk M- 50 Weather In A Jazz Vane N 50
50 + 60	Royal Street Seven Rugolo, Pete	RS 376°m Columbia 604°m	Sonny Meets Hawk M-50 Weather In A Jazz Vane N 50 Takes A Trip 7 autographs M-60 Adventures In Rhythm M-50 Introducing M-50 Colors In Sound M-50 Azy Viva Mongo N 50
t- 50 t- 60	Salvador, Sal	635*m Decca 9210*m	Introducing M- 50 Colors In Sound M- 50
- 50 - 75	Santamaria, Mongo Santo/Monk Hazel	Fantasy 3335*m, red w Southland 202*10* Lp	vax Viva Mongo N 50
- 50	Sauter-Finegan Orch	RCA 1341*m	Under Analysis M- 60
+ 50 -100		1497 *m 1497 *Ls	Straight Down The Middle M- 60 Straight Down The Middle M- 75
+ 75	Schory, Dick Scobey, Bob		Music To Break Any Mood M-100 And His Frisco Band M-50
- 50 + 50		RCA 1700*Ls 1889*Ls	College Classics M- 60 Something's Always Happening M- 60
- 50 125	Scott, Bobby Scott, Tony Sharon, Ralph	Verve MGV 8326*m RCA 1353*m	Plays Music Of L Bernstein M- 50 The Touch Of M-/VG+ 75
- 50	Sharon, Ralph	Decca 5498*m, 10" Lp	I Got Rhythm M-100
- 50 - 60	Shavers, Charlie	London 733*m,10* Lp Bethlehem 67*m 5002*m RCA 6000(2)*m,2nd pr	Spring Fever M- 60 Complete*Maxime Sullivan M- 90
- 50 - 60	Shaw, Artie	5002*m RCA 6000(2)*m,2md pr	Most Intimate N 90 eas In The Blue Room M- 50
- 60 - 50	Shearing, George		
- 60	Shepard, Tommy	Sheba 102 Corel 57110***	Heart & Soul Of autographed M- 50
- 50	Sherwood, Bobby Silver, Horace	Capitol 320°m	Shepard's Flock M- 90 Classics In Jazz M- 50
- 60 - 50	Sims, Zoot	Colpix 435°m	
- 50 - 50	Smith, Jimmy Smith, Johnny	8lue Note 4030°m, woc	
- 50	Smith, Johnny	Roost 2211*m 2211*m	Crazy Baby*groove,1st press VG+ 60 Moonlight In Vermont*Getz M- 90 Moonlight In Vermont*Getz VG+/M- 65
- 60		2216*m 2233*m	THE NEW GRELESE M- 80
- 60 - 50 - 50		2237 °m 2250 °m	Easy Listening M- 50 Favorites M- 50
- 60	Smith, Willie	2259	Plays Songbook of J VanHeusen M- 75 Reminiscing M- 50
+ 50 - 50	Spanier, Muggsy	WOM DET TOOO-TH	Legend Of Willie The Lion VG+/M- 50 Favorites Vol 2 M-100
- 60 - 60	Sperling, Jack	757341*m	Pete Fountain Presents M- 50
- 75 - 50	St Louis Ragtimers Strayborn, Billy	UA 14010*m	St Louis Ragtimes 4.7 autogr M- 50 The Peaceful Side M- 60
- 50	Strayhorn, Billy Tate, Buddy Tatum, Art	Sackville 3011	Crazy Legs & Fri Strut*autogr M- 50
50 50		Decca 5086 m, 10 Lp	Piano Solos Vol 1 VG+ 50
60	Theselius, Gosta	Verve MGV 8347°m	More Of Greatest Piano Of M- 60
- 50	Troup, Bobby Van Damme, Art	Bethlehem 35°m	Swedish Jazz M- 60 Distinctive Style Of M-/VG+ 50
· 75 · 60	Van Epps, George Ventura, Charlie	Columbia 929em	They're Playing Our Song M- 50 Mellow Guitar M- 50
50	ventura, Charite		The New M-/VG+ 50 Gene Norman Pres Concert M-/VG+100 Inconcert diff than above M-/VG+100
90 50	Waller, Pats		
50		Kiverside 1021*m, 10*	LD Vol 1: Fats At The Organ W-125
60	Walter, Cy	1246*m	Ain't Misbehavin' M- 60
50		Columbia 6161*m. 10= T.	p Piano Moods N- 50
50	Watters, Lu Webster, Ben Weston, Randy	Polydor 2515*m, Japan	& Associates*81 reissue M. co
60	Wetting, George	Columbia 6189*m, 10* L	D Jazz Band W. /Vol. 50
60 50	Whitemen, Paul Wilder Octet, Alec Williams, Nelson Wilson, Stan		D Alec Wilder Octob
50 50	Williams, Nelson Wilson, Stan Wilson, Teddy	Philips 840203*Hollan Fantasy 3336*m, red wa Charlie Parker 809*m	
50 50	Wilson, Teddy	Charlie Parker 809°m (Columbia 6098°m, 10° L	On Tour With N- 75 p And His Piano VG+ 75
50 50		Jolly Roger 5011*m Musicraft N7*78 rpm	on lour with M- 75 p And His Piano VG+ 75 Plays for Dancing*10* Lp VG+/M- 50 Plays*set of 4 in LP form M-/VG+ 50
90	Winding, Kai	Norgran 1019°s	The Creative was war
50	Young, Lester	Columbia 999*m Epic 6031(2)*m Savoy 12068*m, toc	Trombone Panorama N- 50 Memorial Album N-/VG+125
50		12155°m)	The Immortal VG+/N- 75 President & Gen Manager N-/VG+ 50
75 50	Jazz Anthologies	Atlantic 1261*m, woc I	Dixieland At Jazz Ltd N- 50
50 50		Audem 103	StLouis Rag Vol 48autographs W 50
60	*	paculanes 1.m	Grab Bag N- 50
50		CJP 1*6 autographs I Clef Vol 15(3) Debut 198*m, toc Decca 8622*m I FDP 1209*m	1952 JATP, orig box set N-/VG+ 75
50		Decca 8622*m I FDR 1209*m I	pixierand Jubitee. 69 blod 38 20
50	24	Folkwaya 57°m	Jazz Vol 3 New Orleans M- 60
50	-9	Prestige MVLP1*m	toodsville Vol 2 H- 50
60 50		Rutgers University (10)	A Course In Basic Musican M- 50
50 50		Smithsonian 610(6) B	Dig Band Jazz Beginning + bk M. 50
500		11891(6) C 17983(7) A	Collect Of Classic Jans 88 50 tweerican Popular Song + book N- 50
50 60		21010(6) J Verve V 8049*m J	Van Session #1 M- 50
60 75		30GV 8050*m J	am Session #2 M- 50
50	Ace, Johnny	Duke 71*m, 2nd press N	ues-R&B LPs lemorial Album N-/VG 100
50	Anderson, Earnestine Anderson, Margie	Duke 71°m, 2nd press M Mercury 60175°wlp M Parade 364°m T	by Kinda Swing H 60 The Blues H-50
50	Armstrong, Louis	Lost Mite 113°bb R Brunswick 58004°m.10°	tecorded Live On Stage 88 50
75 50		Decca 8284*m J	Ap Jazz Classics N-/VG++ 75
50	Ballard, Hank	Roulette 7015*Japan & King 541*m Q	ed Beans & Rice-ly Yours N-100 Rllington, For 1st Time, 1961 N- 50
50	Berry, Chuck	700°m H	reat Juke Box Mit*1st prs M-/G 300 br Rhythm & Blues*1st ps VG+/G 100 el After School Session VG+/VG 125
50			
50	Bland, Bobby	1465°m. 1000	ew Juke Box Rits H-/VG+ 60 bre VG+ 50
50		Duke 74°m, 1st press T 74°m, orange label	wo Steps From Blues VG-/VG 125 Two Steps From Blues N-/VG- 75



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Letter "G"! See previous issues of Goldmine for A-F

Thanks for your patience with this ongoing list! More to come with each & every issue of GOLDMINE! PLUS an added BONUS list of QUAD Records in this issue!

LISTED AS: ARTIST/Tiltle/Label/description/JACKET GRADE/VINYL GRADE/Price in USC

G, JOHNNY/G-BEAT/Boggars Banquet '80/ Lp with bonus LF of rare cuts lyric, inner siv/U K post-punk jut. &rng wear, tape on seams. VG/ VG+ \$12

GABRIEL BONDAGE/ Another Trip To Earth/ Dharma/77 U S spaceprogrock, white viriyi.cc SEALED \$20 ° GABRIEL/Swect Release/ABC '76'N West twangy rock/fix wear, promo stmp//G+/VG++/S6

GALALY/NAMZHE'S Clear Welt/import Records '78' Scarce Swess guitar/keyboard spacerock prog. VG++/NM \$16 °

VG+/NM 516 *

GALLIARD/ New Dawn/ Deram70 U.K. import Heavy horn/guitar jazzy progrock, small stkr.tear, VG+/NM 550

GAMBLER/ Teenage Magic/ EMI79 Atlanta basedrock quintst NM/ NM 59

GAMBLong Hot Summer/Evolution 75/gtfdc 2nd great LP. NM/ NM 512

GAMB/samer/Evolution 71/debut Lp by thess Flonda guitar rockers/vry.st.mg, dth/VG+/NM 510*

GANAFOUL/Saturday Night/Crypto Records French import/late 70's heavy guitar tho, I've never HEARD French rockers its good! NM/NM/ 540

GANDHARVA/ Cosmic Sounds Of. / Sadhu*77 U.S. private RARE INDIAN tinged folk-psych space, NM/N 5160

GANDHARVA Cosmic Sounds Office and Sounds of S

VG-Poor \$5

GARFEEL RUFF/ same/ Capitol*79 nice Vermont? based deal guitar rock quintet. Good leads, punch hole distr.VG++/ NM \$8

GARTEEL RUFF/ same/ Capitol 79 nice Vermont? based deal guitar rock quintet. Good leads, punch hole distor, VG++ NM 58
GARFIELD/Strange Streets/Mercury 76/space-prog rock/V3++/NM \$12
GARRIET, GALE & GENTLE REIGN/ Sauvaline Heliport/ Columbia 58, 60s pop singer turns on and becomes folkadelic apropates timing strip, VG++/iMi \$25
GARRISON-same/ Spirit 81 private Illinosquitar rocker, purich hole, NM NM 57
GARTINER, KATARZYNA/ Lord is My Ally- a Beat Massi Muza Poland/88. Tremendous Polish folkrock with transcay pych moments Heavily influenced by 87 Uhr rock. Performed with four piece band, the RED 61.ACKS. Fold-open Jit with lyrics & some English translation A neal find for Christian folkrock & psych frans, VG++/VG++ \$250
GASKIN No Way Qut/ Rondolet UK82. Great UK heavy guitar metal rock, light H2O stain on jitt. VG+/VG++ \$12
GASKINET Of The World/Rondelet Records 18//British Import/heavy U.K. trio/gtit/nWMNM \$20
GASMASK/Their First Album/Tonsil Records 170/Heavy Hcm rocklyft/NMM/MM \$12
GASOLIN/same/CBS-Epic 74//Duch rockers lone U.S release, timing strip, who VG++/NM \$12
GASOLIN/same/CBS-Epic 73//Duch rockers lone U.S release, timing strip, who VG++/NM \$12
GASOLIN/same/CBS-Epic 73//Duch rockers lone U.S release, timing strip, who VG++/NM \$12
GASOLIN/same/CBS-Epic 73//Duch rockers lone U.S release, timing strip, who VG++/NM \$16
GASCH, VG+VG+ NM \$15
GESIN, RON/ Right Through/ Geesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right Through/ Ceesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right Through/ Ceesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right Through/ Ceesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right Through/ Ceesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right Through/ Ceesin Products UK77 moort. Private release by UK avante-progster, dh, VG++/NM \$18 GESIN, RON/ Right

VG++/ NM \$15

GEESIN, RON/As He Stands/private fol U.K. '73 solo release, NM/NM/\$25 *

GENERAL ENSEMBLE/Stafeta/Pepita Records/Mid 70's Hungarian import rock ensemble pop prog

//G+/VG+ \$10
GENERATION GAP! Up Up And Away! Custom68? CCQL cash-in studio musicians doing exploito fuzz acid mostly instrumentals, splft seam, VG+/ VG++ §20
GEBTLE FAIThsame/Maranatha Music "RChristian Rock twang with Darrell Manfield/lyric Insert, VG++NM \$12
GENTLE GIANT in A Class House/ WWA 73 UK import. Scarce UK only with window jkt & inner sheet, VG++ NM \$45.

GENTLE GIANT/ In A Glass House/ WWA73 UK import. Scarce UK only with window jkt & inner sheet. VG++1 MM 345.*

GENTLEHOODIsame/ Columbia73 dreamy U.S. vocal rock tro. NM* NM 59.*

GENTRYS, THE/same/Sun/later Lp heavier than the MONI pidh/NM/NM \$12.*

GENDRIE/ Hope You Like IM MGM73 UK rockers with BFIAN JOHNSON on vocals. w/p, VG+/ NM \$25.*

GEORDIE/No Sweat/Neal Records 83/U.K. rocker with Ripo Turnbull on vocals/VG++/ NM \$18.*

GEDRIE & BEN/ Boa Constrictor & Natural Viner/ Vanguard Apostotic/88 RARE folk trancey stoned duo, distkr, small woc. VG+/ VG+ \$20.*

GEDRIE & BEN/ Boa Constrictor & Natural Viner/ Vanguard Apostotic/88 RARE folk trancey stoned duo, distkr, small woc. VG+/ VG+ \$20.*

GERBER, ALAM/Album/ Shelter/71 excellent swamp-furky Memphis based rocker, small djistkr, insert, punch bie NMI MM \$12.*

GERONIMO BLACK/ same/ UN172 MOTHERS OF INVENTION without ZAPPA, NM/ NM \$25.*

GETZ, JANE/ Mother Herry RCA71 wanjly songstress with DANNY KOOTCH, CLARENCE WHITE. SNEAKY PETE, more, prostkr, spillseam, VG/ NM \$6.*

GHOST, ERIC/ Play's For Mr. S/ private 739 CANADA excellent trancey one man band effort. Flute, percussion, keys. Very fok-jazz spacey. Dark room & a bong'n yer all set. VG+/ VG++ \$50.*

GHOST, ERIC/ Secre/ Sauce/ private/ SCANADA, 2nd IP by spacey flautist. This time he has a band an if s decidedly jazzier in a late 60s JEREMY STORCH/ HERBIE MANN sorta way. Can ya dig? VG+/ NM \$40.*

CHOST/ I MARKED THE RELEASE OF SELECTION OF HERBIE MANN SORB WAY. Can ya dig?

WG++/ NM \$40.

GHOST/ Semon Draig City. U.S. press of GREAT Japan modern psych quartet. SEALED \$12.

GHOST/ Second Time Around/ draig City. U.S. press of Japan modern psych. Sealed \$12.

GHOST/ Femple Stone Draig City. U.S. press of modern Japan psych. Sealed \$12.

GHOST/Lama Rabi RabvDraig City. VB/Z. L.D. Japanese Nodern psychightidn/M/M/515.

GIANT CRABJA Gland Crab Comes Forth/Uni/dn/NM/7/c-* \$18.

GIANTS/ thanks For The Music/ Casablanca*76 grifty scuttern rock/hroli quintet with DR. JOHN guesting.

NM/ NM \$8.

GIBBONS, STEVE & BAND/ Any Road Up/ MCA*76 excellent. grifty UK rockers lost in the punk rock frenzyle.

CC. VG++/ NM \$8.

GIBBONS, STEVE & BAND/ Any Road Up/ MCA/76 excellent, gritty UK rockers lost in the punk rock fren; cc. VG+/ NM 58

GIBBONS, STEVE & BAND/ Caught In The Act/ MCA/77 LIVE LP, cc. VG+/ NM 58

GIBBONS, STEVE & BAND/ Down In The Bunker/ Poydor/78. hmmm. Jabel change & proper haircuts and a nude chic on the back, cc. NM/ NM 58

GIBBONS, STEVE & BAND/ Rollin Orl MCA/77 more fine UK guitar gritty rockin'roll, cc. NM/ NM 58

GIBBONS, STEVE & BAND/ Rollin Orl MCA/77 more fine UK guitar gritty rockin'roll, cc. NM/ NM 58

GIBBONS, STEVE & BAND/ Rollin Orl MCA/77 more fine UK guitar gritty rockin'roll, cc. NM/ NM 59

GIBBS, MICHAEL/Jame/Dorenri/UK, jazz rock with Jax-8 Bruce & Chris Spedding, distkr. VG-R/NM \$20

GILLAN, IAN & BAND/ Scarabus/ Island heavy rock by K-DEEP PURPLE cocallist, sawcut, Sealed 512

GILLAN/ Double Trouble/ Virgin UK/81 import ZLP L/VZ at READING & RAINBOW by x-DEEP PURPLE vocalist, NM/ NM \$20

GILLESPIE, DAMA/ Ain/1 Gonna Play No Second Fidde/ RCA/74 2nd LP by this "MAINMAN" production L rocker chic, NM/ NM \$12

GILLESPIE, DAMA/ Weren't Born a Man/ RCA/74 debut by UK chic rocker with BOWIE/RONSON involvement, Mric insert, VG+/ NM \$20

GILTRAP, GORDON/ Platinum Collection Cube UK import60 2LP career retrospective by UK guitanst, VG+/ NM \$15

GLADSTONE/ Lookin/For A Smile/ ACBC/73 2nd LP by this Texas twangrock duo, who jikting, VG+/ NM \$7

GLADSTONE/ same/BAS-72/Texas fissed twangy rockin/roll melodic duo, dh. NM/ NM \$8 * ina Play No Second Fiddle/ RCA74 2nd LP by this "MAINMAN" production UK

GLADSTONE: Lookin for it distilled ALGO / Serial to the procession of the Min S7.

GLADSTONE: same / ABC/T2 Texas Based twangy rockfinfoll melodic duo, dh, NM/ NM S8.

GLASS BOTTLE featuring GARY CRISS; I Ain't Got Time Anymore/ Avoc 99 CANADA based light rock quinted, glistrs, VG++/ NM \$12.

GLASS FAMILY, THEFlectine Band/Warner Bros '70, wip, great heavy on the keyboard psych, H2O stains & warpage to jitk, invity lepting fine, VG/ VG+ \$12.

GLASS FAMILY, THEFlectine Band/Warner Bros '70, wip, great heavy on the keyboard psych, H2O stains & warpage to jitk, invity lepting fine, VG/ VG+ \$12.

GLASS PRISM On Joy & Sorrow (RCATO) fine psychrock quartet. oc., NM/ NM \$15.

GLEMCOE/The Sprit of //GBS-T3/fy/c insert/Znd jip UK, guitar prog rock, glastr, VG++/NM \$20.

GLEMCOE/The Sprit of //GBS-T3/fy/c insert/Znd jip UK, guitar prog rock, glastr, VG++/NM \$3.

GLIDER/ same/ United Artats 77 meodic, mildly proeigish guitar/keyboard group, cc. smail djistir, VG++/NM \$8.

GLISSON/ same/ Heartbeat/83 private N Carofina heavy guitar trio. Nice leadwork, VG+/NM \$15.

GLIDER/ same/ United Artists 77 medicin; mindly protegran jurializer/poerio group. Co. dec. Mind St. VG++ NM 58
GLISSON/ same/ Heartbeat/83 privare N. Carolina heavy guitar fro. Nice leadwork, VG++ NM 515
GLITTERHOUSE/ Color Blind/ Dyncroice/89 great psychrock LP in foil jacket, VG++ NM 520 *
GLORY/same/Avalanche 73/heavy rock - X-Damnalion/co/SEALED/#320
GOD SQUAD featuring LEONARD CA\$TON/ Jesus Christ Greatest Hrisz Rare Earth/71 odd studio release of Christ inspired jazzy funkruck rendfions frim JC SUPERSTAR, BEATLES, PAUL SIMON, GREENBAUM more, VG++* AM 512
GODDO/Act Of Goddor/Polydor Canadar/9 great Cunadian hardrock trio with Greg Godovitz, NM Nm 510
GODDO/Inghve- Beat Seat In The House/Aftic 6/1/2 Lp gridt/VG++/NM 520
GODDO/Same/Polydor-Fatcat Records 77/Canadian hard rockersigitili, VG++/NM 515 *
GODDO/Same/Polydor-Fatcat Records 77/Canadian hard rockersigitili, VG++/NM 516 *
GODDO/Same/Poly

back, VG+/ NM \$40 GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY..AND/ 2 Jows Blues/ Buddati '69 with MUSSELWHITE, MANDEL, ALLMAN, HINTON, GOLDBERG, BARRY...

dh NM/ NM \$15.*

GOLDBERG, BARRY/ Blasts From My Past/ Buddah7* comp of stuff with DUANE ALLMAN. HARVEY MANDEL, MARKEYS. EDDIE HINTON, more, distirs, NM/ NM \$12.*

GOLDBERG, BARRY/Steet Man/Buddah ong /Chicago bluesrock, NM/NM \$12.*

GOLDBERG, BARRY/Steet Man/Buddah ong /Chicago bluesrock, NM/NM \$12.*

GOLDBERG, BARRY/The. Reunion (aka "There's No Hole in My Soult/Buddah. VG++ NM \$12.*

GOLDBEN, DAWM/ Power Plant/ International Artists 68 ong press Texes psychrock monster, VG++ VG++ S65.*

GOLDBEN BARRING/ Contraband/ Polydor/76 Holland import, by these Durch rock legends NM/ NM \$16.

GOLDBEN BARRING/ Samel Perception/70 scarce U. S. release. VG++ VM \$25.

GOLDBEN BARRING/ Samel Perception/70 scarce U. S. release. VG++ VM \$25.

GOLDBEN, LOTTIMotor-Cycle/Atlantic '69/Patti Smith like biker-poet chick rock/lyric insert djstir, VG++ NM \$14.*

GOLDBEN, LOTTIMotor-Cycle/Atlantic '69/Patti Smith like biker-poet chick rock/lyric misert djstir, VG++ NM \$16.*

GOLIATHISHOR ROCk & Thunder/Bridges/70's Kentucky prog rock/vinyl is dished, but looks NM otherwise, and plays fine/NM/VG++ \$20.

GOLIATHISHOR PRO-BAY Philly horn rock/gtftd/VG++NM-\$15.*

GOMG/ Magok Brother/ BYG-Actuel 5-France-69 import by UK acid damaged psych legends, partial stkr on jid, VG++ VG++ \$35.*

GOOD & PLENTY/The World of, "Jenate Records '67/bubble gum psych SEALED \$20.*

GOOD BROTHERS, THE/Pretty Aint Good EnuffRCA '77 Canadian press/ wangy rock,si jkt ring, VG+/NM-\$8.*

GOOD GOO/same/claintic '72/jazzy psych rock/promo stkr/VG++/NM-\$15.*

GOOD BROTHERS, THE/Pretty Aint Good EnuffRCA '77 Canadian press/ wangy rock,si jkt ring, VG+/NM-\$8.*

GOOD BROTHERS, THE/Pretty Ain't Good Enutifrica 77 Canadian Psess/invangy rock,slijkt mg. VG+/NM \$8
GOOB GOOsame/Attantic 72/jazzy psych rock/promo stkr/VG++/ NM \$15 *
GOOD GOO/same/Attantic 72/jazzy psych rock/promo stkr/VG++/ NM \$15 *
GOOD AGN-Same/Attantic 72/jazzy psych rock/promo stkr/VG++/ NM \$15 *
GOOD RATS, THE/same/Rape Records rare org. debut/gft/d/ timing strip on back, VG++/NG+ \$20 *
GOOD RATS, THE/same/Rape Records rare org. debut/gft/d/ timing strip on back, VG++/NG+ \$20 *
GOOD AND TAIT, PHILLIP / I Think TII Write A Song/ DJM71, UK proggish singer/keytbardrist with BJ
COLE CALEB QUAYE, NMV NM \$9 *
GOODHAND-TAIT, PHILLIP / Jingle Jangle Mar/ DJM UK import?5 compilation LP, VG++/ NM \$10
GOODHAND-TAIT, PHILLIP / same/ 2nd Century?3. US release of UK proggish singer/keytbardrist with BJ
GOODHAND-TAIT, PHILLIP / same/ 2nd Century?3. US release of UK proggish singer/keytbardrist, woc.
small cleartape on jkt. VG++/ NM \$8
GOODMAN TIMF-footstep/Columbia 81/guitar rocker/NM/NM \$7
GOODMESS AND MERCY/same/MGM.*To/heavy (unky horn rock) djstkr, jkt. mg/VG+/VG+*/\$10
GOODTIMEDR/same/Elektra 72/Wsct Coast heavy rock/lyric lisser/, VG++VG++\$10
GOODSE CREEK SYMPHONY/ same/ Capstol 70 debt by rustic, twangy, stoner rock bandand, VG+/NM \$10
GOOSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great twangy stoner rock, VG++ NM \$14
GONDSE CREEK SYMPHONY/ Words Of Earnest/ Capitor 72 onginal More great

insert.dh/NM/NM\$8

GORDON, BILLY & THE BLUE ROCKER/Psychotic Revolution/1986 private psychotic rock,NM/ NM \$25

GOSH, BOBBY same/ Polydor/70 debut by gritty, twangy singer rocker, cohort of PAUL ANKA small djst

VG++/ NM \$8

GOSH, BOBBY/ same/ Polydor/70 debut by grifty, twangy singer rocker, cohort of PAUL ANKA, small djstkr. VG++/ NM 58
GOSH, BOBBY/ Sitting In The Quiet/ Paramount/37 more introspective release, small djstkr, NM/ NM 58
GOSH, BOBBY/Mother Motor/Polydor/ 72/grifty twangy rocker/grift/whit.blb promo/promo sittin/GG+NM 58
GOSPEL MOIDGETSP/ 586 one- Side two 77/Klang ?/membors of Pelt/silks-creened jit. ANM/NM/515
GOSPEL OAK/same/ Kapp70 GREAT unsuing drifty heavy psychrock guifar quartet lost on this label.
NMI/NM 540
GOVE/ Heavy Cowboy/ TRX/58 SCARCE little unknown folkrock singer songwriter gem. Good songs from this era, small woc, VG++/ VG++ 530
GOWAN, LARRY/same/Columbia '82/Canadian keyboard rocker, w/K/M MITCHELL, VG+/NM 56
GOZOG BAND, THE/Sounds That Are Happening//Go Go Records '57 mono/douchl kazoo pop rock covers /ssamwar, woc, VG+V/G+S8
GRACE/Live/Clay Records '81/Heavy U.K. dual guitar/sax & flute rock, VG+/NM/520
GRADY, JMR same/ 20th Century/ 3 dreamy, metodic rocker with MICHAEL O'MARTIAN, small djstkr, cc, VG+/NM/58
GRAEME EDGE BAND, THE Featuring Adrian Gurvitz/Kick Off Your Muddy Boots/Threshold Records 75/progrock NM/NM/59

GRAEMÉ EDGE BAND, THE Featuring Adrian Gurvitz/fück Off Your Muddy Boots/Threshold Records 7/Sprognock NM/NM 50° .

GRAND PRIX samurai/ Chrysalisi3 JUK import. Sought after UK rockers, VG++/ NM \$12 GRANFALLOON/Laser Paced-Takome 7/31/rare excellent U.S. prog rock with meliotron, synth, sax on mostly folk bit, SEALED \$25 GRANFALLOON/Laser Paced-Takome 7/31/rare excellent U.S. prog rock with meliotron, synth, sax on mostly folk bit, SEALED \$25 GRANFERUIT/Deep Water/RCA69 2nd LP by fine psychrock group, oc. VG++/ NM \$18° GRASSROOTS, THELet's Live For Today/Dunhill/ST MONO original, dh/VG++NO-\$455 GRATEFU DEAD/ samer Warner Bros MONO(57 white label promo debut LP, VG++/ VG+ \$125 or stock MONO gold bit copy, small woo, VG++/ VG+ \$50 GRAVELDING, AUSTHIN/SEM Made Mano/WP Records 7/J/Neil Diamond-esque singer VG++//VG+ \$7 GRAVELDING, AUSTHIN/SEM Made Mano/WP Records 7/J/Neil Diamond-esque singer VG++//VG+ \$7 GRAVY TRAIN/V same/ Polydor/70 U.S. press of debut LP, by UK neavyrock quartet, dh., small stdr tear, VG++/ NM \$10 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN/Second Birth/ Bell/73 rare US press of later LP, wlp, VG++/ NM \$30 GRAVS TRAIN BASE NM \$10 GRAVS TRAIN

VG+/NM \$20
GRAY TRAIN Second Birth/ Bell73 rare US press of later LP, wip, VG++/NM \$30
GREAT BEAR/same/Scepter Records 71 grifty guilar/key/board rock quartet NN/MM \$15*
GREAT JONES/ All Biowed Down/Yonsil71 Boston rare heavy bluezrock ritio, cc. spilseam, VG, VG++ \$10
GREAT METROPOLITAN STEAM BAND/ same/ Decca*99 oddball folk-blues jugbard quartet covers by
FUGS, CYRIL DAVIES, LOUIS ARMSTRONG, old blues cats one 'click' scratch on first track, roy of LP is VG-YM XS-9.

of LP is VG-Y-NM SC.

GREAT SPECKLED JRRD/ same/ Ampex'59 great twangy folkrock LP with IAN & SYLVIA, NM/ NM S20 *

GREAT WHITE CANE, THE/samef.ion Records *T2/Tare killer heavy funk rock with Rick James/di-cut unipac/wlp.sm sitx tear on cir /VG++/NM/\$40

GREAVES, JOHN & PETER BLEGVAD/ Kew. Rhone./ Virgin UK'77 avante jazz prog with MICHAEL MANTLER. CARLA BLEY, more insert. NM/ NM \$12

GREEN LYTE SUNDAY/ same/ RCATO nice psychrock sexter with chic vox, woc, cliwartape on jkt. splitseam /G/ VG++ S8

GREEN, DANNY/Night Dog/ABC 78 southern rocker with DR JOHN, promo stmp. VG++/ NM \$6

GREEN, JACK/ Latest Game/ Revolver UK'86 import. Later LP by renowned UK guitarist, small split, NM/ NM/ \$10

Spittseam VG/ VG++ \$8
GREEN, JACK/ Latest Game/ Revolver UK/86 import. Later LP by renowned UK guitarrist, small split, NMF NM \$10
GREEN, JACK/ Latest Game/ Revolver UK/86 import. Later LP by renowned UK guitarrist, small split, NMF NM \$10
GREEN, JACK/ Latest Game/ Revolver UK/86 import. Later LP by renowned UK guitarrist, small split, NMF NM \$10
GREEN, JACK/ Latest Game/ Revolver Collection of the State State

GROUNDHOGS/Crosscut Saw/United Artists '76, dh NM/NM \$12 *
GROUNDHOGS/Crosscut Saw/United Artists '76/am stkr on ovr, am writing on bk, VG+/NM \$10
GROUNDHOGS/Crosscut Saw/United Artists '76/am stkr on ovr, am writing on bk, VG+/NM \$10
GROUNDHOGS/Scratching The Surface/World Paorfic '68/debut heavy bluesrock writh T.S. McPHEE
VG+VG+*\$30
GROUNDHOGS/Scratching The Surface/World Paorfic '68/debut heavy bluesrock writh T.S. McPHEE
VG+VG+*\$31
GROUNDHOGS/Scrid/WWA Records '74 U.K only/lyfic insert/NM/NM \$35 *
GROUNDHOGS/Scrid/WWA Records '74 U.K only/lyfic insert/NM/NM \$35 *
GROUP BSSD / Agemo's Tinp To Mother Earth/ Philips '88 Holland ong press Dutch psych classic with 3D cover. Glasses missing, VG++/VG+ \$195
GROUP BSSD/Paradise Now/Discofopor/original tremendous Dutch psych, VG++/NM \$195 *
GROUP BSSD/Paradise Now/Discofopor/original tremendous Dutch psych, VG++/NM \$195 *
GROUP BHAGE/A Mouth In The Clouds/Community Records '88/great psych/VG++/NM \$30 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
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GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$25 *
GROUP THERAPY/37 Minutes of //Philips '89/2nd Lp, dh, VG++/NM \$20 *
GRYPHON/Red Queen To Gryphon Three/Bell Records '74, wlp SPECIAL BANDED PRESS for djs, djskrs, VG++/NM \$35 *
GRYPHON/Red Queen To Gryphon Three/Bell Records '74, wlp SPECIAL BANDED PRESS for djs, djskrs, VG++/NM \$35 *

VG++/ NM \$25 °
GRYPHON/same/Taxinallanto: 73/rare 1st Lp Import only/gtfld, NM/NM \$30 °
GRYPHON/Treason/Harvest '77 U.K. import, NM/NM \$20
GUADALQUIVIR/same/Harvest '78 Spain import, exquisite Spanish guitar prog, green vinyl, dh, edge v

N/M NM \$100
GUIDED BY VOICES/Forever Since Breakfast/ I Wanna'86 private release by modern psych/garage quarter, NM NM \$100
GUIDED BY VOICES/For All Good Kids/out-of-print lmtd. ed. live show/NM/NM \$25 *

GUIDED BY VOICES/Sand/Gotham City Music Halo Records '87 ong /SEALED \$40 °
GUILLORY, ISSAC/Side One-Side Two/Atlantic '74 U K Importiguital keyboard heavy rock oc
VG++/NM \$15 °

GUILDER ISSAC/Bide One-Side Two/dataints: 74 U. K. Importigutatis Reported Beavy rock. cc. VG+/NN \$15.*

GUILLOTN ISSAC/Bide One-Side Two/dataints: 74 U. K. Importigutatis Reported Beavy rock. cc. VG+/NN \$15.*

GUILLOTNESsame/Ampex Records 71, French rock with fern. vox. NM/ NM \$15.*

GUILLOTNESsame/Ampex Records 71, French rock with fern. vox. NM/ NM \$15.*

GUILLOTNESsame/Empex Records 71, French rock with fern. vox. NM/ NM \$15.*

GUILLOTNESsame/Empex Records 71, French rock with fern. vox. NM/ NM \$15.*

GUINSame/Epic 78 Borg 1 stypess- yellow bit wildowritz Bros. VG+/ VG++ \$18.*

GUINSame/Epic 78 Borg 1 stypess- yellow bit wildowritz Bros. VG++/ VG++ \$18.*

GUINSame/Epic 78 Borg 1 stypess- yellow bit wildowritz Bros. VG++/ VG++ \$18.*

GUINAR GRASPI GROUP/ Polemine/ Russian/88 hardrock metal quinter. Good lead guitar. NM/ Nm \$10.*

GUIN SA BUTTER/SAME/Epic 72/Boston Jazz-rock serter! V/G+-/NM \$12.*

GUINE SAMDY & THE SAM FRANCISCO BRIDGE/Samm/Tower /88/rare *Finsco hippie chick bliues psychrock wip. NM/NM \$50.*

GURU GURU! don't Call Us. We Call Your Attantic 73 German import by heavy Kraut progpsych rockers, small tear at mouth of jkt. VG+ VG++ \$30.*

GURVITZ, ADRIAN Sweet Vendettal Jet 79 solo LP by x-GUN. THREE MAN ARMY axeman, tho no where near as heavy as those groups, Imming stip, small djstkrs, NM/ NM \$8.*

GUS/Convicted/Nemperor Records (80/obscure Canadian guitar rocker- kicks assi/wip. NM/NM \$10.*

GYPSY BODTS-Unpredictable/Sidevalk & 8 MONO, Kinoa Lod Sutch. Km Fowley; Rodney

Binghenheimer Scane maker. hippie health nut from *Finsco. bad H2O damage(repaired) lower seam, most artwork intack. VG/ VG++ \$15.*

GYPSY/James Walsh Band/RCA 78, later LP but still together! djstkrs, seam cleartaped, VG/ VM \$8.*

GYPSY/James Walsh Band/RCA 78, later LP but still together! djstkrs, seam cleartaped, VG/ VM \$8.*

GYPSY/James Walsh Band/RCA 78, later LP but still together! djstkrs, seam cleartaped, VG/ VM \$8.*

OUADRAPHINIC SOUND

Quadraphonic VINYL LPs for that FULL Bodied SOUND!!!

LISTED AS: ARTIST/Tiltie/Label/deacription/JACKET GRADE/VINYL GRADE/Price in USD

AMERICA/ Holiday/ Warners- Discrete, NMI NM \$12

ANTIPHONAL MUSIc FOR FOUR BRASS CHORS/ A Quad Sound Spectacular-Conducted By Andrew Razdin/ Columbia: SQ, NM NM \$20

ARGENT/ In Deep/ Epic- SQ, VG+/ VG+ \$10

BACHARACHA & DAVID/ Great Songs Off Capitol- SQ, various artists NM/ NM \$12

BECK, JEFF & GROUP/ same/ Epic- SQ, cc, NMI NM \$20

BECK, JEFF & GROUP/ same/ Epic- SQ, cc, NMI NM \$20

BECK, JEFF & GROUP/ same/ Epic- SQ, cc, NMI NM \$20

BECK, JEFF & GROUP/ Same/ Epic- SQ, vG+/ VG+ \$12

CARLOS, WALTER/ On The MOOG- Switched-On Bact/ Columbia- SQ, VG+/ NM \$20

CMASE/ same/ Epic- SQ, VG+/ VG+ \$12

CHICAGO/ same (chocolate bar jacket art/ Columbia- SQ, VG+/ VG+ \$12

CHICAGO/ same (chocolate bar jacket art/ Columbia- SQ, VG+/ VG+ \$12

CHICAGO/ same (chocolate bar jacket art/ Columbia- SQ, VG+/ VG+ \$12

CHICAGO/ same (chocolate bar jacket art/ Columbia- SQ, VG+/ VG+ \$15

CORYELL, LARRY with ELEYENTH HOUSE/ Introducing/ Vanguard- SQ, VG+/ NM \$15

CORYELL, LARRY with ELEYENTH HOUSE/ Introducing/ Vanguard- SQ, VG+/ NM \$15

CORYELL, CARLON SA Smell The Roses/ Columbia- SQ, NM/ NM \$15

DAVIS, MAC/ Stop & Smell The Roses/ Columbia- SQ, NM/ NM \$15

DAVIS, MAC/ Stop & Smell The Roses/ Columbia- SQ, NM/ NM \$15

DOOBBE BROTHERS/ Capitain & Me/ Warners- Discrete, VG-/ NM \$15

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or late 70's pressplaiack/red label) NM/ NM \$12

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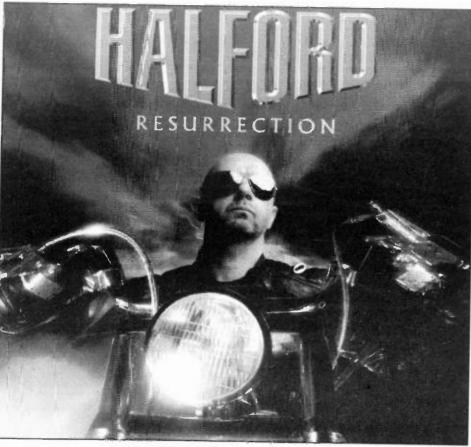
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HALFORD Resurrection Metal-Is/Sanctuary (06076 85200-2)

Despite the fact that he's been actively making music for the last decade, vocalist Rob Halford dipped below the mainstream radar with projects such as the Pantera-like Fight and the Trent Reznor-influenced Two. For many longtime fans, these post-Judas Priest projects did not resonate as strongly as the music of the band that made the singer famous, despite the fact that he wrote some good tunes, particularly with Two. But eventually Halford came to the conclusion that his destiny lay back with classic British metal, and with the



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appropriately titled Resurrection, he has come home.

Kicking off with the fierce title track, Halford screams over roaring guitars about returning to his first love, heavy metal. (It's also a subtle apology to fans for disappointing their past expectations.) Throughout the album, Halford's eponymous band - guitarists Mike Chlasciak and Patrick Lachman, former Two bassist Ray Riendeau, and former Riot drummer Bobby Jarzombek – blast out potent, anthemic songs in the vein of Priest's landmark 1980 release, British Steel. Like that record, this one focuses on tightly constructed, no-frills songs ripe with aggressive but tuneful axework, memorable vocal melodies, and Rob's passionate delivery.

Lest you think this sounds dated, Halford keep it fresh by delivering timeless

metal with a modern guitar crunch. It also helps that up-andcoming producer Roy Z offers some fresh riffs of his own and helps contemporize Halford's sound.

The song selection is an important element of Resurrection, as it mixes up piledriving rockers such as "Saviour" and "Drive" with the moody, soul-searching electric ballad "Silent Screams" and a truly adrenalized and inspired duet with Iron Maiden singer Bruce Dickinson titled "I'm The One You Love To Hate," a song directed at hypercritical fans. These 12 tracks are enjoyable as individual morsels but also together as a larger journey through Halford's recent "born again" status in metaldom. Only a couple of the songs actually fall short of the standards set by the album as a whole. The lyrics are as personal as anything Rob wrote for Fight and Two, eschewing the comic-book slant of Priest's last few albums. Here he delves into themes such as his inspiration to become a singer ("Made In Hell"), relationship turmoil ("Temptation") and the dark side of the World Wide Web ("Cyberworld").

Halford's latest opus may come across as totally serious, ballsout metal, but the colorful frontman still offers a few campy lyrical gems to let you know he's not that serious about himself. Check out this line from "Made In Hell": "I took the scream around the world/from London to L.A./unleashed in downtown Toyko/blew Godzilla away." He may be a near three-decade rock veteran, but the legendary screamer can still poke fun at himself.

Resurrection is a truly inspired return to form. — Bryan Reesman

JASON RINGENBERG A Pocketful Of Soul Courageous Chicken (JMR 001)

Anyone expecting the rowdy, raucous sound of Jason Ringenberg's on again-off again combo, Jason & The Scorchers, may be dumbfounded at the results wrought on the singer's second solo album.

Where The Scorchers built their reputation on hell-bent performances and a frenzied collision between country and rock 'n' roll, Ringenberg takes a more relaxed route into the back roads of American tradition. With a set of songs that sound more like well-worn standards, he echoes the music of Hank Williams, Woody Guthrie and other folk forebears of the Americana movement.

Ringenberg may have once been a rocker, but on Pocketful Of Soul he forsakes the accoutrements of modern pop for a laid-back, bare-bones approach built around acoustic guitars, mandolins, banjos, accordion and pedal steel guitar. The arrangements give the album a vintage feel, as well as a homegrown charm that's particularly evident in songs such as "For Addie Rose," a sweet serenade sung for his daughter, and "Merry Christmas, My Darling," a Norman Rockwell-like portrait of holidays past. That old-time feeling also comes across via a traditional lament ("Whispering Pines"), a song about struggle and survival in the Guthrie tradition ("The Price Of Progress"), and a paean to a vanishing breed of honky-tonk heroes ("The Last Of The Neon Cowboys")

Pocketful Of Soul shows that Ringenberg is willing to take certain commercial risks, a move that could possibly alienate him from his former fans. It's not surprising, in fact, that he's opted to use it to launch his own label, Courageous Chicken, since most major labels would probably consider the project well beyond the musical mainstream. No matter though — it's still an impressive step in this journeyman musician's ongoing odyssey.

– Lee Zimmerman

TERRY RADIGAN Radigan Vanguard (15707 95622)

For all the attention she's stirred up, it's still clear no one knows exactly what to make of Terry Radigan. You can see it in her press package with adjectives such as "eclectic" and "unclassified." Yet the publicity machine is working overtime and the industry seems palpably impressed. Little wonder. Radigan is young, female and gorgeous, and she can sing, play and compose. A winning combination to say the least.

If someone could just figure out what kind of music Radigan was writing and performing, the label would probably get trumpeted in a press kit and repeated to death in reviews all over the country. The truth is, while satisfying the conventions of the industry, it might work against the lady. So, in the interests of keeping the mystique alive, here are some pieces of the puzzle: Radigan grew up in New York City, hung around the Village, and replaced Shawn Colvin in the New York band Grace Pool. Then she moved to Nashville and had some luck placing her compositions with singers such as Patty Loveless, Trisha Yearwood, and Pam Tillis.

For this collection, Radigan wanted to create far more than "a singer/songwriter-y kind of record. I wanted it to have musc as interesting as the songs." In the main, she has succeeded. Working in the confines of an attic studio in her Nashville home, Radigan opted to retain control by playing the lion's share of the instruments (piano, guitar, mandolin, banjo and autoharp). What she couldn't play acoustically, she generated electronically. The effect is mighty impressive. This is no ordinary record, although it is not so idiosyncratic as to alienate pop programming. Far from it.

Things start with "My Love Is Real," a quirky minor-key effort composed by Nashville cult figure Greg Garing. Radigan's version is hypnotic and wonderful, but then, so was Garing's. It's just a hell of a good song. It's quite a compliment for a songwriter to turn to someone else for material, especially the lead track on her CD. Ten of the 12 tracks here were written or cowritten by Radigan. The only additional nonoriginal is Mark Knopfler's "When It Comes To You."

There is an unmistakable dark and brooding streak running through Radigan's music. It begins with the Garing track but crops up throughout, often when you least expect it. It is perhaps most pronounced on "Let Him Go" another minor-key item. Radigan describes some of her music as "retro-pop." What I hear is a strong mid-60s Beatles feel to the structure of songs such as "Blink." On tunes such as "So What" she sounds uncannily like Maria Muldaur. On Knopfler's "When It Comes To You," it is hard not to think of Radigan in the role of J.J. Cale.

Tracks such as "The Things You'll Do" are solidly torchy and fulfill Radigan's promise to provide complex instrumentation. They also remind us that as a songwriter, she rarely settles for conventional musical structures. Indeed, the real strength of this collection is the power of Radigan's compositions. At its best, as in "Everything Starts Out Small," her songwriting can get under your skin, even without benefit of obvious hooks. When she does gravitate to using hooks (the

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50'S AND 60'S ALBUM AUCTION -GREAT LP'S YOU NEVER SEE ANYMORE

Greetings Everyone!! This is an auction of rare 50's and 60's Ip's. My first Goldmine ad in over a year. There are some extremely rare records in this ad in exceptional condition. All are 1st pressings unless noted otherwise. Grading is cover/record. Standard Goldmine grading and abbrevlations but NM (rather than M) is my highest grade. Conservative grading and satisfaction guaranteed. Auction closes 20 days from cover date. Bids in writing or e-mail to rescheation interpretation of the statement of the cover date. Bids in writing or e-mail to rescheation interpretation of the statement of the Eckstine, Billy - Mr. "B" Mono Audio Lab 1539 VG+(sl rwy)M.
Fabulous Thunderbirds - Meet the Fabulous Thunderbirds Mono Red Feather TH-1 NM/M- mega rare, grea Fendermen - Mule Skinner Blues Mono Point P-213 VG+/Mint- Canadian counterpart to Soma release Henry, Clarence "Frogman" - You Always Hurt the One You Love Mono Argo 4009 NM/VG++ H-1-Lites - For Your Precous Love Mono Dandee 206 VG++/VG++ (black&silver, heavy viryl, small block 'D Holly, Buddy - That'll Be The Day Mono Decoa 8707 2nd press (black colorband label) VG++/VG++ Holloway, Breada - Every Little Bit Hurts Mono Tamia T257 side by side globes VG/NM Hopkins, Lightnin' - And the Blues Mono Imperial LP 9211 "stars" label VG+(coln)NM Howkins' Lightnin' - And the Blues Mono Imperial LP 9211 "stars" label VG+(coln)NM Howkins' Wolf - Self-Titled ("rockin' chair" album) Mono Chess 1469 black and silver label VG++/M-Impalas - Sorry, I Ran All the Way Home Mono Cub 8003 VG+(sl sm sphl)VG+ Jensea, Kria - Torture Mono Hickory LPM 110 Mint-/NM gorgeous copy of seldom seen album Longo, Barbarra - Soul Mono Savoy 12161 (red label, deep groove/microgroove) VG++/NM London, Julie - Julie a Home Stere Ciberty LST 7152 VG++/M- blue viay!! Manafield, Jayne - Busts Up Las Vegas Mono 20th Century Fox 3049 VG++(sl wobc)/M-MePhatter, Clyde - Clyde Mono Atlantic 8031 black and silver label VG++/VG++ Memphhs Silm - No Strain, mono, Bluesville 1031 royal blue & silver Ib In M-(coh)/M-Memphis Willie B. - Introducing Mono Bluesville 1034 royal blue & silver Ib In M-(coh)/M-Memphis Willie B. - Introducing Mono Dooto DTL 242 yellow & red label W blue print (1st press) M-/M-Pacers - Go Wild! (Sonny Burgess band) Mono Razorback LP#139 VG+/VG++ very rare Penguins - Cool, Cool Penguirs Mono Dooto DTL 242 yellow & red label W blue print (1st press) M-/M-Ouattlehaum, Doug - Softee Man Blues Mono Bluesville 1006 royal blue & silver Ib In M-/M--Soul Sisters - I Can't Stand It Mono Sue 1022 Sealed Original
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Mark Eastman/Rare Beat Records P.O. Box 1108 Corrboro, NC 27510 (919) 969-1665 e-mall: rarebeat@intrex.net

(New Releases from page 66)

bread and butter of pop composing), as on "So What," they are wall-to-wall and hard to

Technically her second release, this is a fine introduction to a talented musician who is likely to make an impact at several levels in her chosen field.

- Hank Davis

THE LEROI BROTHERS Kings Of The Catnap Rounder Records (82161-9037-2)

The LeRoi Brothers have long been one of the defining bands of the Austin and Texas music scenes, but they've also often been one of the most underrated and overlooked. The fact that it's been 13 years since their last album certainly doesn't help, but the band has never been apart in spite of a host of side projects. Truth is, the current lineup, guitarist Steve Doerr, drummer Mike Buck, guitarist Rick "Casper" Rawls, and "new" bassist Pat Collins, has been together since 1990 and is the group's most stable lineup (previous bassists include a Who's Who Of Best Texas Bass Players including Sarah Brown, Keith Ferguson, Jackie Newhouse, Speedy Sparks, and Alex Napier). Other former members (and frequent onstage guests) include Don Leady, Evan Johns, Joe Doerr (the only real "family" in the Brothers, Steve's little brother), Lou Ann Barton, and Charlie Sexton, not to mention folks they've backed as a band, such as The Legendary Stardust Cowboy (The LeRois' first gig), Toni Price, Ray Campi, and Sleepy La Beefe.

Really, if you want to look at music from this region in the '80s, the archetypal bands would probably be The Fabulous Thunderbirds, Stevie

Ray Vaughan And Double Trouble, Doug Sahm various lineups, and The LeRoi Brothers Current and former LeRois figured prominent! in all the bands. Now the legendary LeRo Brothers are back at last, sounding as terrific a ever, with their humourous claim to be the Kings Of The Catnap.

While the LeRois have never truly had "leader" (which to be fair explains in large part why they've made so few albums - like The Who, everyone has to agree to do some thing, and the band members frequently don't), Steve Doerr is still the primary frontman, penning 10 new originals on which he takes the lead vocals. He still looks like slightly older version of James Dean, stil oozes cool, still plays a wicked rhythm/lead guitar and still sings with all the force, raunch and power he displayed on their epochal debut album Check This Action! nearly 20 years ago. "Devil Shake Woman," 'Scratchin' On Down The Line," "Dark Horse" and "She's Got Everything" (the latter with Price on harmonies) rank with his very best work. Mike Buck, who has played with everyone from The Fabulous Thunderbirds. The Texas Tornados, The Big Guitars From Texas, and The Naughty Ones, remains the coolest drummer in Texas (in America?).

Rawls has graduated from being the 'new" guitarist to being both one of the acknowledged best and most versatile guitarists in Texas and a well-known sideman via his regular gig in Price's band, and is also host/founder of the popular annual Buck Owens Birthday Hoot Night. As a songwriter, he's turned in his finest work to date with three contributions to the new album, all of which feature some of the first guest artists on a LeRois album: "Route 88" (with Cindy Cashdollar on steel and Jimmie Vaughan adding guitar), "Someday" (with The Band's

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BARB. CAMERON	[VOC.] THRILL IS GONE-ETC RARE [4] KING 4	N-
RUSS COLUMBO	SONGS HE MADE FAMOUS /SWEET & LOVELY-	
	PARADISE-PRISONER OF LOVE RARE [4] RCA P-95	N-
[GEMS OF JAZZ]	VOL.1 /BERIGAN-CONDON-KRUPA-ETC [6] DECCA 200	N-
	VOL.2 /BERIGAN-KRUPA-GOODMAN-HACKETT [6] DECCA 201	N-
BENNY GOODMAN	BENNY RIDES AGAIN /PUTTIN' ON RITZ/[4] AS NEW CAP BD-57	N-
J. GUARNIERI	HOT PIANO +FIREBIRD W/SLAM STEWART [4] SAVOY 501	N-
WOODY HERMAN	WOODCHOPPERS /LOST WEEKEND + + [4] COL C-121	N-
[HIST. OF JAZZ]	VOL.1 THE SOLID SOUTH /BIGARD-LEADBELLY [5] CAP CE-16	N-
	VOL.2 GOLDEN ERA /BIGARD-BARBOUR-GREER [5] CAP CE-17	N-
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[J.A.T.P.]	[JAZZ AT PHIL.] /I.JACQUET-J.J.JOHNSON-	
	ALBUM MINT D.S. MARTIN COVER MERC V.5	VG
STAN KENTON	CUBAN CARNIVAL-ELEGY FOR ALTO-LAMENT-ETC [4] CAP CD-79	N-
CARL KRESS	ORIGINAL GUITAR SOLOS/PEG LEG SHUFFL [3]SCARCE DECC 114	N-
McKINNEY'S COTTON PI		J-4 N-
JOHNNY MERCER	+JO STAFFORD & PIED PIPERS IRARE 1ST SETIII41 CAP A-1	N-
HELEN MORGAN	[VOC]/BILL- BODY AND SOUL- WHY WAS I BORN [4] RCA P-102	N-
RED NICHOLS	VOL.1 FIVE PENNIES /TEAGARDEN-GOODMAN-	
	DORSEY-MILLER ORIGIL BKLT [4] BRUNS B-10	001 N-
	VOL.2 /DORSEY-P.W.RUSSELL-E.LANG [4] BRUNS B-10	
JIMMIE NOONE	VOL 1 APEX CLUB, CHICAGO, 1928/ORIG'L BKLT [4] BRUNS B-10	
KID ORY	N.ORLEANS JAZZ/(ALBUM REPAIR; REC'S FINE) [4] COL C-126	N-
CHUY REYES	RUMBA DE CUBA /BARACOA-NEGRA LEONO-ETC. [4] CAP BD-74	N-
[RIVERBOAT JAZZ]	N.ORLEANS TO CHICAGO /KING OLIVER-JELLYROLL	
	ORIG'L BKLT [4] BRUNS B-10	010 N-
BESSIE SMITH	EMPRESS OF THE BLUES /COLD IN HAND BLUES-	
	CAKE WALKING BABIES- [REC.1925-28] N.A. [4] COL C-31	N-
STUFF SMITH	[TRIO] /J JONES-JLEVY /MIDWAY-LOOK AT ME [3] ASCH 353	N
ART TATUM	PIANO SOLOS /FINE & DANDY-HAD TO BE YOU [3] ASCH 356	N-
MIGUELITO VALDES	CUBAN RHYTHMS /MACHITO'S AFRO-CUBANS [4] DECC 344	N-
M. LOU WILLIAMS	TRIO /B.COLEMAN A.HALL D.S.MARTIN CVR [3] ASCH 351	É.
JIMMY YANCEY	STATE STREET SPECIAL- YANCEY STOMP [2] N.A. RCA P-25	N-
[5 FT.OF SWING]	BOB CROSBY-J.DORSEY-DORSEY BROS-G.GRAY-	14-
	C.WEBB [12"] [5] RARE THIS COND. DEC 131	N-

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	H.JONES-etc MB 19 RARE	DIAL 1039	E-
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0500011 11111	MOVE YOUR HAND, BABY	CAP 40074	E+
GEORGIA WHITE	TAINT NOBODY'S BUSINESS /TOO MUCH TROUBLE	DECC 7477	F



Garth Hudson on organ) and "The First Time" (with Buck Owens on acoustic lead guitar and Jim Lauderdale on harmonies).

The LeRois have always featured more than one strong songwriter, and this remains

As usual, the LeRois defy any real stylistic pigeonholing. Frequently dubbed roots-rock (a term they rather dislike - it doesn't really mean much, does it?) or rockabilly (a musical style they love but have rarely truly played), they're really just one of those weird Austin hybrids of dozens of musical styles. Maybe they need catnaps more now, as many of us do, but they're still one of the hardest-rockin', most musically accomplished and most stylistically rich American bands - somewhere in between Double Trouble, Los Lobos, Elvis Presley, Buddy Holly, and Buck Owens, all seasoned with a healthy dash of Cajun spice and Tex-Mex. Kings Of The Catnap is a really neat little album package with its folk art cover, their first-ever record of all original songs and a winner against all odds.

- Kent H. Benjamin

THE POSIES Olive Before The Iceberg Houston Party Records (HPR-012)

Despite their cheery name, Seattle's Posies have always been something of a contradiction. Melodic, infectious and effortlessly engaging, they represent the darker side of the power pop spectrum by venting frustration in a tuneful way. Where many of their contemporaries are content to stick to an ebullient, pop-perfect style, The Posies take their cue from the gray clouds that dominate their hometown's horizons. They even opted to title their debut album Failure, later relenting and making Success their swansong. At best, theirs was a pessimistic posture.

Recorded live two years ago in Barcelona, Spain, Olive Before The Iceherg brings that duality into focus. With much of their set culled from 1996's Amazing Disgrace, the band's performance is punchy and petulant. The dark edges seep into songs such as "Please Return It," "Start A Life," "Precious Moment," and "Grant Hart," the latter possessing a punk vibe genuinely worthy of its namesake. If the angst and edginess is

palatable on "Dream All Day," a driving rocker that's a shockingly similar sound-alike to "Don't Fear The Reaper," it's all too obvious on "Everybody Is A Fucking Liar," a mercilessly manic mantra whose sentiments are summoned up by its title.

Judging by Ken Stringfellow's lengthy liner notes (a must-read to fully understand the show's circumstances), there was a lestive flavor to the proceedings, although it's rarely reflected in the music being played on stage. You're The Beautiful One," the set's sole ballad and a lush and lovely one at that, is disposed of early on, given what could only be described as a decidedly offhanded introduction: "This is a pretty new one. It's pretty and it's new." They add a hint of levity later on, kicking off a raucous read of Cheap Trick's "Surrender" with the opening intro from The Guess Who's "American Woman." However, it's only a momentary change in attitude. The melodic, mid-tempo closer is dismissively dubbed "Throwaway."

While the mood may suggest gloom, the band is playing at a peak, suggesting that in some situations, this might make a perfect party platter. That is, as long as you don't let the cynicism spoil your celebration.

— Lee Zimmerman

MONTE MONTGOMERY Mirror Heart (0020-60020)

I will forever be indebted to some new friends in Texas for introducing me to one of the best-kept musical secrets in America -

Monte Montgomery.

After being turned on to a live tape of Montgomery by my Port Arthur, Texas, pal, Noonie, I became enthralled by Montgomery's undeniable prowess on the flat-top guitar, not to mention his ample vocal ability. Montgomery's covers of songs such as "Romeo And Juliet" by Dire Straits, done unplugged with just himself and his guitar, pulled me in and held me. And then came the studio album.

There are 11 tracks on Mirror, reflecting a wide range of styles and melody, each with

(Please see New Releases page 76)

WHO WANTS ME TO BE A MILLIONAIRE?

I have decided to sell off some RARE COLLECTABLES from my own PERSONAL COLLECTION!! Most of these items have been hoarded by me for many years, even DECADES! You have not seen many of these offered for sale before, and may not ever see some of them again. ALL ORDERS OVER \$100.00 MUST BE PAID FOR BY POSTAL MONEY ORDER OR CASHIER'S CHECK payable to R.D. ACELA. Postage costs in USA are \$3.50 for one or two items, \$4.50 for three or more. Speak with me before you buy. My number is (515) 221-9055. THE BEACH BOYS "Party" (MAS-2398) 1965 MONO w/PHOTOS!! SEALED!! UNBELIEVABLE! \$125. "Smile"(2 LPs) ORIGINAL 2 LP version on BLACK VINYL w/ inserts. UNPLAYED. \$200. "Smile"(3 LPs) FIRST PRESSING of the 3 LP version with original BROTHER RECORDS Labels on RED, GREEN & BLUE COLOR VINYL. Poster & inserts. \$300. "Smile"(3 LPs) Quite possibly the RAREST Beach Boys record in existence, this is the BLACK VINYL TEST PRESSING for the 3 LP version listed above.

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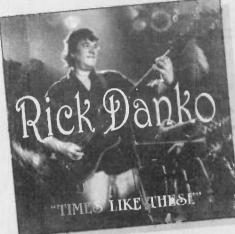
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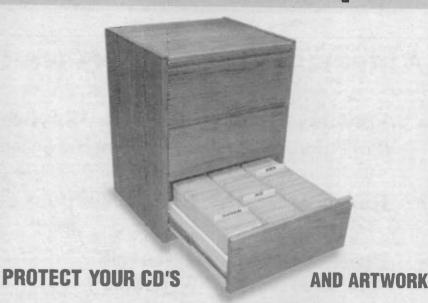


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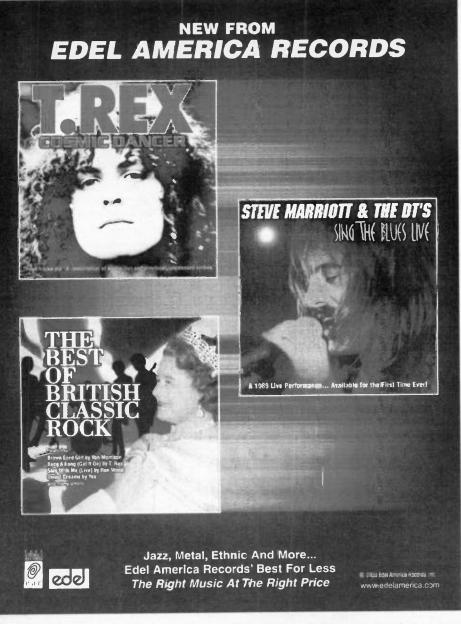
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(New Releases from page 69)

its own charms and hooks. All of the songs were written by Montgomery, proving that he is not only one of Texas' finest guitarists, he is also a top-notch songwriter.

From the catchy pop of "Hopin' That You'd Slow Down," to the beautiful "Magnolia" and at all points in between, Mirror stands as one fine album. There are hints of Elvis Costello, Tom Petty, and of course, Mark Knopfler, but Montgomery is far and away his own man when it comes to his music. There are subtle hints at influences, but he doesn't really sound like anyone you've ever heard before. That's what sucks you in, like a hyperactive Hoover.

"I Know You By Heart" is a radio-ready pop tune if ever there was one, featuring a guest appearance from Arista recording artist and Grammy nominee Abra Moore, and "Tear Down The Wall" rocks with a Bruce Springsteen-meets-Billy Joel vibe that will have you clamoring for a pen to join the Monte Montgomery fan club.

One of the album's best tunes is a live version of Montgomery's borderline reggae "When Will I," with Montgomery using his voice both to carry the melody and as a percussive instrument, spouting off words that oftentimes sound like raps on a drum. The song was recorded live on the PBS stage of Austin City Limits, and the CD even features a video of the performance tailormade for your Mac or PC.

Along with Phil Bass on drums and Chris Maresh on bass guitar, Montgomery, who was voted best acoustic guitarist at the Austin Music Awards during 1998, 1999 and 2000, delivers an album that will continually find its way to the top of your stack of CDs. This is jaw-dropping guitar magic from a man who can get more different sounds out of his beaten-up '89 Alvarez acoustic box than most players could get with five guitars and a rack full of effects. This is the cream, folks. Look for it to rise to the top soon.

- Michael B. Smith

BRITNEY SPEARS
Oops!... I Did It Again
Jive Records (01241-41704-2)

When your career path has taken an upward meteor ride straight from the doffing of a pair of Mouseketeer ears to 12-times platinum sales of your debut album and unquestioned supremacy in the realm of bedroom wall posters, what do you do for an encore? When you're reigning teen queen Britney Spears, you ensure that the status quo that has placed you atop the heap of smiling youngster performers will be maintained. Her sophomore album, Oops!... I Did It Again, is nothing if not a placeholder, a harmless but uninspiring collection of dance pop almost indistinguishable in style and substance from its predecessor, the retail monster Baby One More Time.

The sunny and attractive 18-year-old dancer/singer continues to adhere to a sound built on programmed beats and processed effects, a formula that is not always terribly fetching. The crackling vinyl and altered vocals of the title track add a bit of filigree to a spiffy bit of bubble gum pop, but no amount of added atmosphere can hide the fact that her voice desperately lacks the smolder it seeks in the swaying "One Kiss From You." Even the best hooks she proffers lose their efficacy when she goes to the well on them too many times, making tunes such as "What U See (Is What U Get)" register as nothing more than interchangeable slivers of

pulsation cut from the title tune's slab.

The Spears-co-penned "Dear Diary" is a breathless but hardly charming bit of teen dreaming, and it's as close as anything comes to giving Spears' young fans a look into their idol's heart. Those fans will certainly not draw inspiration from her vocal prowess, which gives no more spine to the Mutt Lange/Shania Twain composition "Don't Let Me Be The Last To Know" than the drum machine she follows. Even her grunts and growls in The Rolling Stones' classic "(I Can't Get No) Satisfaction' are choreographed to the point of banality, adding no distinction to a robotic remake that may be one of the blandest examples of letting loose on record. The spoken-word verses and breathy choruses of "When Your Eyes Say It" are a good fit for her thin voice, a rare example of personality on a set that is otherwise content to pump out slick grooves to which the young star can hit the stage dancing and in so doing tack onto them the visual appeal that is so integral to her success

— Thomas Kintner

THE BRIAN SETZER ORCHESTRA Vavoom!

Interscope Records (0694907332)

The swing music fad that erupted a couple of years ago faded nearly as quickly as it appeared, but Brian Setzer was not about to be dragged away with it. The unique synthesis of rockabilly and Big Band swing the ex–Stray Cat has fine-tuned on his last couple of albums still doesn't feel anything like a gimmick on *Vavoom!*, a sparkler of an album that ought to get listeners to their feet even if it doesn't reverse sagging dance class enrollments.

Although he gets plenty of mileage from interpretations of well-worn classics such as the dreamy ballad "Gloria" and Duke Ellington's "Caravan," Setzer is hardly making his living by plundering from the past. He transforms Big Band standards with plenty of new verve on "Pennsylvania 6-5000" and "Gettin' In The Mood" and fills half of the album with originals that fit right in with the familiar tunes, thanks to his obvious comfort with the

style. "The Footloose Doll" captures flavor of a bygone era with a modern flair and manages the difficult trick of doing so without trying too hard.

Setzer can't resist making like Bobby Darin on "Mack The Knife," but for the most part he sticks to high-speed songs he can shout along to. He finds a perfect match for the full brass and sweet plinking of the Gretsch guitars he favors in the boisterous groove of "Americano" and he makes those sounds sizzle through "If You Can't Rock Me." Most important of all is that instead of sounding like someone trying to pump water out of a sinking ship, America's most tattooed bandleader blends ease and attitude to come across as an artist working where he belongs.

— Thomas Kintner

(Please see New Relesaes page 88)





REISSUES

PHIL OCHS The Early Years Varguard (79566-2)

Pleasures Of The Harbor Co lectors' Choice (CCM-137-2)

Tape From California Collectors' Choice (CCM-138-2)

Rehearsals For Retirement/Gunfight At Carnegie Hall Callectors' Choice (CCM-150-2)

TOM PAXTON Best Of The Vanguard Years Vanguard (79561-2)

CAROLYN HESTER A Tom Paxton Tribute Road Goes On Forever (RGF/CHCD 047)

Phil Ochs and Tom Paxton were the mantle's heirs when Bob Dylan deserted topical songwriting in the mid-60s as Vietnam, civil rights and long hair polarized our nation. Former journalism students, the two sang the news of the day, simultaneously mirroring and fueling young America's ideal-

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ism and righteous anger.

Fortunately, they were able to laugh too. "Lyndon Johnson told the nation, 'Have no fear of escalation," former G.I. Paxton sang. Whenever there's a deep tragedy, there's also present something of the ridiculous," said Ochs (a military boarding school grad), who lampooned his own side on merry Draft Dodger Rag.

"I'm going to give all I have to give. Cross my heart and I hope to live," he sang on 1967's "Pleasures Of The Harbor." After the disillusionment of the 1968 Democratic National Convention and riots in Chicago's streets, his wit grew darker. Victim to the manic depression running in his family, he hanged himself in 1976. Grandpa Paxton thrives still. After all, the sense of humor doesn't give out over time.

Though their early LPs were on Elektra (then a folkie indie), Vanguard has always had the rights to their '60s Newport Folk Festival performances. Those takes are presented here along with seven pre-Elektra tracks Ochs taped for the '64 sampler The Original New Folks, Vol. 2 (including two previously unissued outtakes) and most of Paxton's two Vanguard studio LPs from the late '70s including desolate elegy "Phil.'



Thanks to Rhino and Hannibal/Ryko, much of Ochs' and Paxton's Elektra material is in print. Now Collectors' Choice brings back four of Ochs' five 1967-70 A&M albums (the satirically titled Phil Ochs' Greatest Hits remaining out of print). By then he'd left behind folks simple guitar backups for folk-baroque (such as Judy Collins) and to folkie purists' horror - red-blooded, all-American rock 'n' roll.

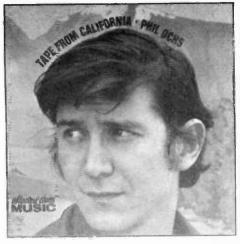
A&M dropped the ominously titled Rehearsals For Retirement after a few months of dismal sales. Its lines such as "I am the masculine American man. I kill therefore 1 am," might have been too strong even for people willing to hear about New Yorkers ignoring a murder outside their windows on Pleasures Of The Harbor's "Outside Of A Small Circle Of Friends," one of numerous Ochs tracks whose upbeat arrangements twisted the knife of the messages.

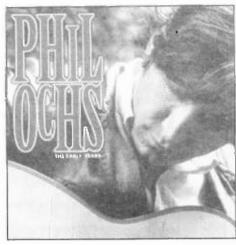
Taped in 1970, Gunfight was released four years later only in Canada. A fragment of two lengthy shows with slightly erratic miking for his earnest tenor, it's a curious amalgam of politics (his classic "I Ain't Marching Anymore") and Buddy Holly and Elvis Presley medleys with "Ready Teddy" called "I'm Ready." He could have made Sha Na Na. But "Chords Of Fame" warns, "God help the troubadour who wants to be a star.'

Today, even when a topic is passé, their songs' punch remains as when Paxton plays an average Joe (his real self) viewing vapid, overpriced culture in "Talking Pop Art." Loaded with wordplay, his "Anita O.J." may have been the best lampoon of the orangejuice spokeslady's antigay crusade.

By the way, '60s folkie Carolyn Hester (who covered the two almost from the start) has put out a fond tribute to Paxton's decades of songs including an exquisite revisit to the tender "Every Time." Considering that her recording career reaches back to '50s work with Buddy Holly, it's impressive how often folk's girl next door still hits those airy high notes. (carolynhester@earthlink.net or Red River Productions, 11533 W. Pico Blvd., W. Los Angeles CA 90064; Collectors' Choice, 1-800-923-1122)

- Bruce Sylvester







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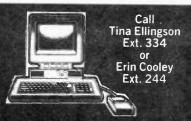
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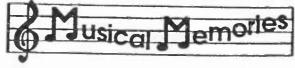
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(Reissues from page 77)

guitarist (Billy Rush), a five-piece horn section and expressive vocalist Johnny Lyon (a.k.a. Southside), this band could burn down the house with the best of them.

Before starting The Asbury Jukes, Lyon played in a band with both Bruce Springsteen and "Little Steven" Van Zant (who was a Juke in their early years). The Jukes' sound was definitely more R&B and less rock-oriented than the E Streeters, but the syncopated beat on their up-tempo numbers and Lyon's rough, smokey delivery gave them a lot in common stylistically with their fellow Jersyites.

Ten of the tracks here are in fact written or cowritten by Springsteen and/or Van Zant. The best known of these, "The Fever" (also renowned as an early Springsteen concert staple), is done here in a cinematic, slow, brooding 11-minute version. Their signature song, the horn-laden "I Don't Want To Go Home," is a catchy toe-tapper. An eightminute reading of Sam Cooke's "Having A Party" starts off a capella and builds into a solid rocker. A nine-minute take on the tragic classic "Stagger Lee" is intense and lively.

Unfortunately, the Springsteen-penned gem "Hearts Of Stone" isn't included here and leaves a minor hole in the proceedings by its absence. Being that this set was recorded around Christmastime, two seasonal tunes ("Santa Claus Is Back In Town" and "Merry Christmas, Eaby") close the set. The liner notes call these bonus tracks, though they appear to be part of the original show.

- Brad Bradberry

IGGY POP New Values Buddha (99662)

Soldier Buddha (99660)

Party Buddha (99661)

Iggy Pop's reputation is much bigger, and greater, than his work. His repertoire launched in the mid-70s after The Stooges' demise - is filled with forgettable albums, failed experiments and general carelessness for material. Since 1977's The Idiot, the dozen or so records he's released have had little lasting impact; only a couple hold up on repeated listens. Pop is a charlatan, a fool and a great showman with a knack for putting one over on his audience. Props to him for making a career out of so little.

There's certainly a heavier-than-usual drought in his music right now. Following 1990's Brick By Brick, a good album, Pop has worked his career into the ground with a series of unlistenable and messy records (culminating with last year's dreadful Avenue B). He hasn't been this much in need of inspiration since the beginning of the '80s, after he trailed his best album - New Values (1979) - with a handful of clunkers, two of which (along with New Values) are reissued with bonus tracks

Soldier, from 1980, and the following year's Party toss horns and phony punk recklessness into the busy mix, perhaps hoping to obliterate the fact that there isn't much there. Party is particularly bad - a style-shifting set of lame-brained ideas and half-assed song sketches. It's as if New Values gave him a license to chill (the same can be said of his

post-Brick output)

But Party's laziness is merely an extension of Soldier's similar trek. There are some fine guitar moments here and there, but there's also much place spinning. Songs take forever to make their point (if they ever get to one at all), and Pop slurs, drawls, and "recites" his words like they mean as little to him as they do to us. Worse are the cover tunes ("Sea Of Love," "Time Won't Let Me"). Out of their element, and talent, they turn these familiar radio tunes into sloppy, depressing, not-evenouttake-worthy crawls (the bonus songs, two on each album, don't fare much better; they basically come off as extensions of their dire

What makes Soldier and Party so disappointing, however, is that they come on the heels of New Values, an album never intended to be released in the States in the first place. Pop sounds committed, almost like he wants to prove that he isn't the little shit everyone says he is, and the record thrives because of it. Taking Stooges-like precision (Stooge James Williamson produced and plays on the album) to the studio with them (and The Stooges were precise; don't let that whole godfathersof-punk thing fool you), Pop and his band add much-needed muscle to this better-than-average collection of songs, turning the entire project into the comeback he needed.

Too bad he squandered it all later. Maybe "African Man," one of New Values' few missteps, should have been an omen: Wailing, screeching and stereotyping an entire continent and race of people, Pop throws himself at the microphone with little attention to what he's actually doing. Soldier and Party unfortunately prove that this wasn't an act, but a well thought-out, ill-fated career move.

THE HIMMIE VAN ZANT BAND Southern Comfort J-Bird Records (6 1746)

The Van Zant legend continues to grow and spread throughout the land 23 years after the plane crash that killed, among others, Ronnie Van Zant, the charismatic lead singer of Lynyrd Skynyrd. Ronnie's brother Donnie continues to sing and play guitar with his band .38 Special, while kid brother Johnny Van Zant maintains the front man position in the Skynyrd band of the 21st century. And then we have the cousin. Yep. Jimmie Van Zant, a hardworking rock 'n' roll singer himself who sometimes sounds like a spooky cross between Johnny and Donnie.

limmie Van Zant Band fans will recognize Southern Comfort as a reissue of a project from a few years back, although this one is a remastered and repackaged one, with Confederate battle flags and a whole bunch of down-South jukin' goin on.

"Get Up" kicks off the set with a rebel yell and a fist to the gonads, and you think the Southern rock is hittin' you pretty hard, but that's before you hear the next track, "Bad Habits," a song that rocks along with genuine lacksonville jag.

The third song is hard for me to comment on, simply because I count myself among those legions of folks who were blown away by the death of Ronnie Van Zant back in 1977. Heck, I was at the last show right here in Greenville, S.C. So many bands have tried to put their heartfelt feelings for Van Zant into song, and Charlie Daniels even did it twice, with two excellent tunes, "Reflections" and "Sail Away" from his latest album. But sometimes it seems the emotions and the

(Please see Reissues page 104)

Record Shows

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

Sep 22 OH, Cincinnati. CD & Record Show, Preston Hotel (North). I-75 & Sharon Rd., Exit 15, SH: 5pm-10pm, T: 6', F: \$40, for 1, \$70, for 2, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
Sep 23-24 MD, Baltimore. Greater Baltimore Collectors Mart XXX, Pikesville Armory, 610 Reisterstown Rd., I-695, Exit 20, SH: Sat. 1pm-7pm, Sun. 10am-4pm, T: 180. Annapolis Marketing, Inc., 6506. Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.
Sep 23 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T. 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
Sep 24 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
Sep 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Suitar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
Sep 24 LI, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., I-290 & Wolf Rd. Exit, SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Lin., Aurora, IL, 60504. PH: 630-898-1533.
Sep 24 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-430pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.
Sep 24 NY, Buffalo. Record Conductors Jazz, Soul & Dance Petryszyn, PO Box 3035, Ann Arbor, MI 48106. PH: 736-751.
S. F: \$55. before Sep 18, \$55. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106.
Sep 24 PA, Allentown. Fall 2000 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 40-6', A: SP. PH: 215-552-8735 or FAX: 215-387-3576.
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Sep 24 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.
Sep 29-Oct 1 NJ, Wildwood. 2nd Annual Stones Fans Reunion Getaway, Memory Motel. Liverpool Prod., 315 Derby Ave., Orange, CT 06477. PH: 203-795-4737 or FAX: 203-891-8433.
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

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Oct 1 IL, Chicago. Record Collectors Show, Ramada Inn. I-80 exit Haisted 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
Oct 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. RI. 110, SH: 10am-4pm. PH/FAX: 603-888-0294.
Oct 1 MJ, Southgate. Record Show, Civic Ctr. 14700 Reaume, Dix-Toledo (1 bik. N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
Oct 1 MO, Springfield. Record Show, Days Inn. I-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or 417-887-9280.
Oct 1 NY, Albany. Fall Record CD Video Fair, Quality Inn. I-90 & Everett Rd., SH: 11am-4pm, T: 6', F: \$50. for 1, \$90. for 2, A: \$3. PH: 518-385-1834 or 385-9730.
Oct 1 TN, Nashville. Music Collectors' Convention, Days 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 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: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.
Oct 7 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
Oct 7 II, 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

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adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.

Oct 7-8 NC, Statesville. Records, Toys, Comics, Cards & Movie Items, Signal Hill Mall. I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: 560, A: free. Mike Dentino, 820 15th Ave. Circle SE, Hickory, NC 28602, PH: 828-328-1029.
15th Ave. Circle SE, Hickory, NC 28602, PH: 828-328-1029.
15th Ave. Circle SE, Hickory, NC 28602, PH: 828-328-1029.
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: 352-331-5928 or Syd Crosby, PH: 904-454-0530.

Oct 8 ME, Portland. Southern ME Record Collectors Club Record Flea Market, Verrillo's Convention Ctr. Exit 8, Riverside St., SH: 10am-4pm, T: 67, F: \$40, A: free. Bill O'Neil's House of Rock N Roll, 840 Portland Rd., Saco, ME 04072. PH: 207-283-1966.

Oct 8 NC, Hillsborough, Record Show, Daniel Boone Big Barn.

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PH: 425-228-3537.

Oct 21 AZ, Phoenbt. AZ Music Expo, First Baptist Church. 7000 N. Central Ave. (NW corner of Central & Glendale), SH: 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: 707-942-5079.

Oct 21-22 NE, Columbus. Record Show, Ag Park. SH: Sat. & Sun. 9am-5pm. CAS Productions, 403 9th St., Overton, NE 68863.

Oct 21 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.

Oct 21 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Oct 21 OH, Akron. Rock & Roll Expo, Cuyahoga Falls Sheraton Suites. T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.

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 Esposizion Novegro. Via Novegro, SH: 10am-6pm, T: 300, A: Lire 12.000. Fullvio Beretta, Via Ghisalberti 15-24066 Pedrengo (BG) Italy. PH: 39-035663073 or FAX: 39-03556676.

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Pedrengo (BG) Italy. PH. 39-035663073 or FAX. 3903656678.

Oct 21 HOLLAND, Amsterdam. Record Show, Artis. SH: 10am4pm. 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: \$55., \$30. ea.
add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San
Francisco, CA 94117. PH: 415-386-5873.

Oct 22 CT, Waterbury. Record Collectors' Convention, Sheraton
Hotel. 3580 E. Main St., SH: 9:30am-5pm, T: 8', F: \$65., A:
\$4. Gorman, PH: 203-287-8923.

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 MA, Springfield. Record Convention with Rock102, Civic
Cir. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4.
Greater Promos, Ken & Alanna Sultar, PO Box 896, South
Windsor, CT 06074, PH: 860-644-8044.

Oct 22 NJ, Edison. Music Explosion Record Show, Convention
& Expo Center. 97 Sunfield Ave., SH: 10am-?, T: 8', F: \$60.,
A: \$5. Groovy Prods., Andy or Ira, 742 Rt. 18, E. Brunswick,
NJ 08816, PH: 732-257-3888 or FAX: 732-257-2366.

Oct 22 PA, Monroeville. Pitisburgh Rock & Roll Expo, Palace
Inn. Ris. 22 & 48, T: 8', F: \$50., A: \$4. Pat McArdle, PH:
412-371-4767.

Oct 22 VA, Dale City. Collector's Festival, VFW Post 1503.
Minnieville Rd., SH: 10am-4pm, T: 6', F: \$30. for 1, \$45. for
2, A: \$1. Joe Musgrove, PH: 703-49-988.

Oct 22 VM, Dale City. Collector's Festival, VFW Post 1503.
Minnieville Rd., SH: 10am-4pm, T: 6', F: \$30. for 1, \$45. for
2, A: \$1. Joe Musgrove, PH: 703-49-988.

Oct 22 VA, Dale City. Collector's Festival, VFW Post 1503.
Minnieville Rd., SH: 10am-4pm, T: 6', F: \$30. for 1, \$45. for
2, A: \$1. Joe Musgrove, PH: 703-49-988.

Oct 22 VA, Dale City. Collector's Festival, VFW Post 1503.
Minnieville Rd., SH: 10am-4pm, T: 6', F: \$50., A: \$3. Yesterdays Music, Jim, PH: 920-733-5076.

Oct 28-29 SWITZERLAND, Zurich 4th Int'l. Record & CD
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Oct 28-29 SWITZEHLAND, ZUrich 4th Intl. Hecord a Cu-Convention, SVG, T., Switzerland, PH: 079-427-0102.

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.,

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648⁵9626. Det 29 HOLLAND, Leiden. Beat-Meet 2000, Antonius Zalencentrum. SH: 11am-4pm. Franck Leenheer Records, Post-bus 11019, 2301 EA Leiden. Holland. PH: 31-71-5131230 or FAX: 31-71-5131220.

NOVEMBER

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Nov 3-5 NY, New York City, WFMU Record Fair, Manhattan Pavilion. 125 W. 18th St., SH. Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 3am-7pm, T. 175, A: S5. Jenni, PH. 201-521-1416. ext. 230.

Nov 3-5 SPAIN, Barcelona. Record Fair, Fira De Barcelona. Palau Alfons XIII. Avinguda Maria Cristina sin, SH: Fri. 3pm-9pm, Sat. & Sun. 10am-9pm Jordi Tarda. PH: 00-34-937961323 or FAX. 00-34-93-7961660.

Nov 4 AZ, Tucson. 7th Semi Annual Record Show, F.O.E. Eagles #180 Lounge. 1530 N. Stone (4 biks. N. of Speedway). SH: 9am-4pm, T: 30, A: \$3. Last Wax Records, Bob." Pepe Galvez, 516 W. 17th, Tucson, AZ 85701. PH: 520-628-8075.

Nov 4 LL, Hillside. Record Convention, Holiday Inn. 1-290 & 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, Holiday Inn. 1-91, Exit 12, SH: 10am-4pm, T: 72-6, F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896. South Windsor, CT. 06074, PH: 860-644-8044.

Nov 5 MO, St. Louis. Record & CD Show, American Czech Centar. 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 Waish, 11320 Cochiti Rd. SE. Albuquerque. NM 87123. PH: 505-292-2196 or FAX: 505-292-7493.

Nov 5 NY, Rochester. CD & Record Show. Bop Shop SH 10am-4pm, A; free Bop Shop Records, Village Gate Square. 274 N. Goodman St., Rochester, NY 14607. PH. 716-271-3354.

10am-4pm, A: free Bop Shop Records, Village Gate Square, 274 N, Goodman St., Rochester, NY 14607 PH 716-271-3354.

Nov 5 CH, Toledo. Record Show. Sommerset Hall. 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH. 9am-4pm. T: 8', F: S20... A: \$1. Bill Simmons, PH. 419-833-5040.

Nov 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show. Firemen's Convention Center. Parish Dr. (N of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH. 10am-4pm. T: 100, A: \$5. under 12 free. F. Falk. PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.

Nov 11 SC, Spartanburg. Record Convention, Memorial Auditorium. Downtown, Church St. off I-85. SH: 10am-4pm, T: 6, F. \$45 for 1, \$90, for 3. Scum Productions, PH: 864-306-9008.

Nov 11 WI, Green Bay. Record & CD Convention, Days Inn. Downtown, SH: 10am-4pm, F: \$35... A: S2. PH: 920-435-1140.

Nov 11-12 HOLLAND, Utrecht. Record Show, Jaarbeurs. SH: Sat. 10am-6pm. Sun. 10am-5pm. ARC. Kerkplein 5a. 1621 CX Hoorn, Holland. PH: 31 229-213891 or FAX: 31 229-235738.

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: 650-348-7260 inlo or formmy, PH: 650-368-2814 reserve.

Nov 12 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy. SH: 10am-4pm, F: \$30. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Hounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Nov 12 IA, Davenport. Music Collector's Show. Nat'l. Guard Armory. Brady St. & 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 Collectors' Convention, Exec. Inn. Watterson Expwy. & 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. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-6', F: \$40., A: \$3. Al 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 St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-926.

Nov 12 PA, Lancaster. Pennsylvaria Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rean), 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.

Nov 12 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6; F: S30. before Oct 29, \$40. thereafter, A: \$2.50, \$.50 students & seniors, under 12 free. Stand Still Music. PH: 804-422-6772.

Nov 12 WA, Lake City. Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8': F: \$30. A: \$2. Walt Stewart, PH: 425-775-2957.

Nov 12 WI, Milwaukee. Record Show, Westwood Hotel. 201 N. Mayfair Rd. (off I-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 Westpark Hotel. Rt. 7 & Westpark Dr. (I-495. Exit 10). SH: 10am-4pm, T: 80, F: 560-\$70. A: \$4. Annapolis Marketing 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: 397-548-8364.

Nov 18 NY, New York City. Classical Music Expo. The 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 349, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 18 NY, New York City. Classical Music Expo. The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves. SH: 10am-4pm, T: 70. A: \$6, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 18 NY, New York City. Classical Music Expo. The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves. SH: 10am-4pm, T: 70-8; F: \$40. A: \$3. John Govi, 3045 PH: 203-792-1630.

Nov

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-

Exp0, 0est Vestation and Collectors Show, The Cedars Club. 301 Green Springs Ave. S., SH: Sat. 9am-6pm, Sun. 10am-4pm, T. 8', F: \$60, A: \$3. BRC Prod., PO Box 59533. Birmingham, Al. 35259. Jerry, PH: 205-491-7004 eves. or Ben, PH: 205-631-3339 days.

Nov 25-26 PA, King of Prussia. WMGK Rock & Roll Expo, Valley Forge Conv. Cir. 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 Expv., Exit 24 off PA Toke, 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'l. Atlantic Collector's Fest, Garden State Exhibit Ctr. 50 Atrium 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, Hilliside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.550., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 755-378-7706.

Dec 2 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rtl. 110, SH: 10am-4pm, PH/FAX: 603-888-0294.

Dec 3 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 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: 352-331-5928 or Syd Crosby, PH: 904-454-0530.

Dec 3 IL, Chicago. Record Collectors Show, Ramada Inn. I-80 exit Halsted Ave. N.-2 bliks., 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 & Vullee Sts., SH: 10am-4pm, T: 8', F: \$55 before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606.

Airport. Briley Pkwy., SH: 10am-4pm, F: \$35. 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.

Dec 3 WA, Seattle. Record & CD Show, Seattle Cft Snoqualmie Room. SH: 10am-5pm, F: \$40., A: \$3. John, PH: 425-228-3537.

Dec 3 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.

Dec 9 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S. oft 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, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80). at Rt. 23 & Rt. 2025, SH: 10am-4pm, T. 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422.

PH: 973-773-6067.

Dec 10 CT, Waterbury Record Collectors' Convention, Sheraton Hotel. 3580 E. Main St., SH: 9:30am-5pm, T: 8', F: \$65., A: \$4. Gorman, PH: 203-287-8923.

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 Bivd. (Rt. 17 W. to Exit 70N, Ight L. at 1st light, 5 mi. on R.), SH: 10am-5pm, T. 70-8; A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX 607-648-9950.

Dec 10 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cateteria. 650 Juliette Ave., (rear), 1 m. S. of US Rt. 30, SH: 9am-3pm, A: free Keystone Record Collectors. PO Box 1516, Lancaster. PA 17608. PH: 717-898-1266.

Dec 16 NY, New York Cfty, Record & CD Collectors Expo. Holiday Inn. (Formerly Days Inn) 440 W. 57th St., biw 9th & 10th





CULT-CON 2000

THE EXPLOITATION/CULT CINEMA, TV & MUSIC CONVENTION FEATURING A SPECIAL TRIBUTE TO ITALIAN HORROR/CULT CINEMA NOVEMBER 10 - 12 at Tarrytown Hilton, Tarrytown (Sleepy Hollow), New York.

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KASEY ROGERS of Hitchcock's "STRANGERS ON A TRAIN" and the 60's TV series "BEWITCHED"

JIM VAN BEBBER Director of "DEADBEAT AT DAWN" & "CHARLIE'S FAMILY"

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CFV ENT, 42 TURNOR AVE (GM1), HAMDEN, CT. 06517 PHONE: (203) 230-9863

Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland 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: \$50. for 1, \$90. 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. Charlene White, 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 Blvd., SH: 10am-4pm, T: 120-5, F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228, PH: 410-455-0418.

Dec 17 MI, Royal Oak. Record & CD Expo. I-75 & 11 Mile Rd. (SB I-75 Service Dr.), SH: 10am-4pm, A: free. Elmar Paeva, Jr., PO Box 5744, Saginaw, MI 48603. PH: 517-793-2899.

Dec 17 OH, Dayton. Music Collectors' Conventions, Hara Arena. 1001 Shiloh Springs Rd., 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 30 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, 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.

GOLDMINE #527

JANUARY 2001

Jan 7 2001 OH, Columbus. Record & Music Memorabilia Show,
Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pp.
T. 6, F. \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4.

Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.

Jan 14 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. addl., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

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

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

FEBRUARY

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Feb 11 PA, Lancaster. Pennsylvania Misic 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

Feb 25 VA, Richmond. Record & CD Show, Holiday Inn Hotel 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$30. before Feb 4, \$40. thereafter, A \$2.50, \$.50 students & seniors, under 12 free Stand Still Music, PH: 804-422-6772.

MARCH

Mar 11 PA, Lancaster Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear.) 1 mil. S. of US Rt. 30 SH: 9am-3pm. A. free. Keystone Record Collectors. PO Box 1516. Lancaster, PA 17608 PH: 717-898-1246.

Mar 15-18 AZ, ScottSdale. National Festival of the West, West-World. 16601 N. Pima Rd. PH: 602-996-4387.

Mar 25 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8°, F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

APRIL

APRIL

Apr 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516. Lancaster, PA 17608. PH: 717-898-1246.

Apr 22 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30.-ea. add'l. A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco. CA 94117. PH: 415-386-5873.

Apr 29 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

MAY

MAY

May 4-6 NY, New York City, WFMU Holiday Record & CD Fair,
Manhattan Pavilion. 125 W. 18th St., SH: Fri. 4pm-10pm,
Sat. 10am-8pm, Sun. 9am-7pm, T: 175, A: \$5. WFMU. PH:
201-521-1416, ext. 230

May 13 PA, Lancaster Pennsylvania Music Expo. Catholic H.S.
Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30,
SH: 9am-3pm, A: free. Keystone Record Collectors, PO
Box 1516. Lancaster, PA 17608 PH: 717-898-1246.

May 20 IL, Hillside Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd, SH 9am-4pm, T: 70-8'. F.
\$40. A \$3. John Govi. 3045 Worcester Ln., Aurora. IL
60504. PH: 630-898-1533 eves.

JUNE/JULY

JUN E/JULY
Jun 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S.
Cafeleria 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30,
SH. 9am-3pm, A. tree. Keystone Record Collectors, PO
Box 1516, Lancaster, PA 17608. PH: 717-898-1246
Jul 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S.
Cafeteria 650 Juliette Ave., (rear), 1 mil. S. of US Rt 30,
SH. 9am-3pm, A: free. Keystone Record Collectors, PO
Box 1516, Lancaster, PA 17608. PH. 717-898-1246.

Show promoters!

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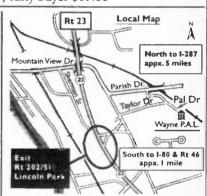
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Checks Must be Received By 11/3/00 Money Orders by 11/16/00
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Collectors Association

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RICHARD FISHER (602) 840-5417

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World Radio History

House of Records

STORE DIRECTORY

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

ARIZONA

Memory Lane
Out-Of-Print Records * Tapes * CDs
1940 E. University Dr.
Tempe, AZ 85281
(602) 968-1512
FAX (602) 921-1620
http://www.memorylanerecords.com
Up-to-date computer
listings...catalogs by music category
containing all configurations...mail
and phone orders filled
promptly...VISA * MC * AMEX *
NOVUS...be sure to visit us when
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ARKANSAS

Arkansas Record CD Exchange
4212 MacArthur Dr.
North Little Rock, AR 72118
(501) 753-7877 • FAX (501) 758-7556
E-Mail: are acei.net
11 am to 7 pm M-Sat. • VISA/MC/AMEX.
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2080 Harrison St. Ste. D
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FAX: (870) 698-9778
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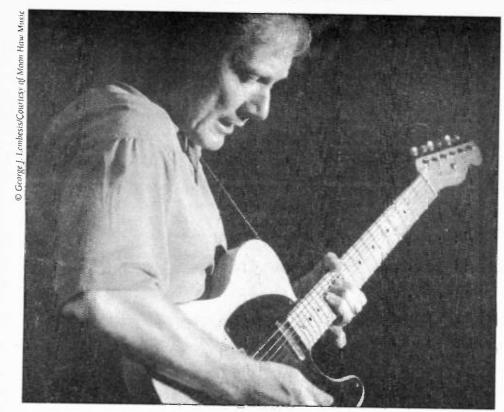
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Jim Weider

(New Releases from page 76)

JIM WEIDER AND THE HONKY TONK GURUS Big Foot EKG (PGI/EKG-1180)

Jim Weider has spent a good deal of his life playing guitar for folks such as Bob Dylan, Graham Parker, and Los Lobos, among many others. He's currently serving in the lead axe role in The Band. And as a session player, he's an asset: A behind-thescenes worker with skill and proficiency. On his debut album, Big Foot (recorded with his pickup band, The Honky Tonk Gurus), Weider steps to the front of the stage — and shows some of his limitations.

Weider and the Gurus play blues-based, beer-soaked rock 'n' roll. It's audience-driven stuff, thriving on the call-and-response of a sweaty crowd. On record and in the studio. Weider sounds disarmed. Sure, he gets off some good licks here and there on Big Foot, but the canned and almost somber tone of the performances don't translate well over home speakers. Too bad, because Weider has assembled some fine guest stars here (including the late Rick Danko in one of his last recordings) doing what they, like Weider himself, do best: play bar-band music.

Big Foot scores some good cover tunes -Jimi Hendrix's "Little Miss Lover," Chuck Berry's "Deep Feeling," King Floyd's "Groove Me," Bobby Womack's "I'm In Love" and Jimmy Cliff's "Many Rivers To Cross" (a highlight). But the best thing here is Weider's own title track, a searing guitar workout that promises a night of hot and sticky music. Unfortunately it can't quite transcend the fact that the studio and the stage are two different environments, two separate entities with dissimilar and individual lives to lead.

- Michael Gallurci

THE TRAGICALLY HIP Music @ Work Sire (31135)

In Canada, natives The Tragically Hip are huge. We're talking Britney Spears/Eminem/ 'N Sync kinda huge. They sell tons of records, win walls full of awards and are more respected than Celine Dion and Sarah McLachlan combined. Here in the States, the quintet is lucky to break into rock radio (which they've done fewer than a half-dozen times in their 14-year existence). Their tinny replication of 80s post-punk/pre-alt-rock styles doesn't exactly sound forced or insincere or anything like that; it's just plain boring.

The group's new album Music @ Work is more muscular than its predecessors, but singer Gordon Downie still sounds thin beating up against the solid, heavy mix. Even "My Music At Work," possibly the best song the band has ever recorded, can't help but to drift into shoulder-shrugging "Who cares?" territory by the end of its economical three minutes. Chunky riffs, airy hooks and charisma-free tunes are not the recipe for good songs, and on Music @ Work it really does sound like labor for Tragically Hip.

It also doesn't help that Downie rhymes "Sunday" with "Philadelph-i-a" and drops John Cage into a song with little sense of purpose - other than to drop Cage into a song. And the dated jingle jangle of the guitars certainly doesn't place the Hip anywhere near anything, well, hip. Canadians may get all this, but we Americans don't understand it one bit. Tragically Hip? Tragically dull is more like it.

- Michael Gallucci

B.I. THOMAS You Call That A Mountain? Kardina

On You Call That A Mountain? B.J. Thomas has taken a cue from Kenny Rogers (who recently did the same), offering up some new tunes alongside recut versions of his more popular numbers. The tuneful title track, a tale of king-size heartbreak, is one of the new ones an easygoing pop tune that one can easily envision making a good-sized dent on the country charts.

Most of these tunes are new versions of some old favorites, and chances are if you liked the originals you'll like these too. Thomas has stuck closely to the originals' arrangements and vocal delivery (his voice reveals no discernible wear and tear, either and songs such as "Raindrops Keep Falling On My Head" a virtual replica of the original right down to the trumpet sendoff (which, in a concession to modern technology, is actually a synth repro here) and the country-ish "Another Somebody Done Somebody Wrong

Song" retain their timeless appeal.

Lyrically speaking, Thomas seems to prefer singing the blues. Both his redone version of the Hank Williams chestnut "I'm So Lonesome I Could Cry," delivered in a weary, almost resigned tone (until he gets to the song's end and belts out the lyrics in a weirdly inappropriate showy fashion), and the new brooding "I Lost Me," in which he proclaims "I'm a prisoner of my misery," finds Thomas sounding right at home.

His music also reflects a wistful look back at a bygone time when relationships seemed more solid - a slightly less slick re-do of "What's Forever For" asks the musical question "Doesn't anybody ever stay together any more?" while "Old Fashioned Love" (sans the male background vocals this time out) yearns for the kind of love "that would last through the years." You could say the music, too, hearkens back to an earlier time, the acoustic guitar-based songs conveying a mellow '70s ambiance.

- Tierney Smith

LITTLE FEAT Chinese Work Songs CMC International (06076)

There were a few years there when I was really worried that Little Feat had morphed into something that had no resemblance whatsoever to the Lowell George-led ensemble that created the classic albums Dixie Chicken and Waiting For Columbus. Whatever caused the musical confusion of those years is long gone, and the Feat are sounding as good as they ever did. Bill Payne is tickling the ivories with renewed finesse; Paul Barrere is playing guitar like he's ringin' a bell; Richie Hayward and Sam Clayton are all over the drums and percussion; and Kenny Gradney, Fred Tackett, and Shaun Murphy are all on top of their game.

The album opens with a cover of The Band's "Rag Mama Rag," before going into "Eula," a new song that could have easily come from the same mine that brought us "All That You Dream" and "Fat Man In A Bathtub." It's new classic Feat.

Murphy pours out her unique lead vocals on "Bed Of Roses" before the band goes into their cover of "Sample In A Jar," a tune by Phish — a mutual admiration tip of the hat to the band that has played their fair share of Feat covers in the past. Speaking of covers, Feat also dishes out a mighty version of Bob Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry," also featuring the torchy lead blues vocals of Murphy, framed in piano trills and slide guitar.

The title track of Chinese Work Songs is a 90-mph rocker that possesses a true Frank Zappa work ethic and a brilliant dose of originality, main-lined and coursing through the veins like an Inner Space version of Jeff Gordon driving past the white cells.

When all is said and done, this is a trueto-life, honest-to-goodness, full-tilt-boogie Little Feat album, and for that, we are eternally grateful. With show-stopping Feat tunes such as "Marginal Creatures" and Murphy's Tex-Mex ballad "Rio Esperanza," Chinese Work Songs may very well go down in history as the definitive post-George Little Feat album.

- Michael B. Smith

JOANNE BRACKEEN Popsicle Illusion Akadia Jazz (70372)

Intuition, discipline and delight inform the sparkling, idiosyncratic pianist Joanne

Brackeen. Not for her the "enhanced" CI sporting a computer-ready video, the bette to take advantage of digital technology Instead, Brackeen devotes the final track to an interview in which she explains he unique, organic viewpoint.

Her second album for the independen label Akadia is a solo work that showcases her familiarity with the jazz repertoire, her spiky originals and her prickly, charming versatility. A decidedly rhythmic pianist Brackeen commands meter, voicing and attitude equally. Her stride take on "If I Were A Bell" is aggressive, its 7/4 tempo unexpected and surprising. Her version of The Beatles' "Michelle" is romantic and warm, stressing the tune's shapeliness instead of its sentimentality. Nat "King" Cole's "Nature Boy" is bluesy and confidential and Brackeen's lines are as persuasive as Cole's original vocals. And Brackeen's own tunes, particularly the challenging "High Tea For Stephany" and the esfervescent "Popsicle Illusion," should become standards on their own. Those who have seen Brackeen perform know how ebullient, individualistic and entertaining she can be. They also know she transcends jazz piano fashion as effortlessly as, say, the far less accessible Cecil Taylor. Bracken's accessible and unusual style comes through clearly on this unfashionably modest, aesthetically wildly successful CD.

— Carlo Wolff

EMMYLOU HARRIS Red Dirt Girl Nonesuch (79616)

For her first solo studio CD since 1995's Grammy-winning Wrecking Ball, Emmylou Harris returns to New Orleans for Wrecking engineer Malcolm Burn to produce this atmospheric, rhythm-driven disc in his living room. It's a pensive sequel that has as little to do with country music as country radio has to do with her.

Penning all tracks save one (with help from bassist Darryl Johnson, Guy Clark, Rodney Crowell, and Luscious Jackson's Jill Cunniff), she's as devastating as on her only other major writing venture, 1985's Ballad Of Sally Rose. As its angels turn to ash, surreal "Michelangelo" floats on wings of longforgotten dreams. The dead-end folks of Boys Don't Cry inspired the Gillian Welch-like title track. "To the cradle come the crows," warns the sweetheart of the rodeo, once again rhyming radio and Jericho as her characters take "the wrong train to kingdom come."

An eulogy to her father opens with life's mundane issues ("I meant to ask you how to fix that car"), discreetly moves on to wonder how his soul survived in a Korean POW camp (which she doesn't spell out) and then, with the unflinching self-criticism she's shown before, questions "if you ever really were deceived by the likes of me." This is no light listening. "I Don't Want To Talk About It" sensibly samples phone company sounds for a misdialed call.

Dave Matthews, Bruce Springsteen, and Patti Scialfa sing too, along with long-standing compadres Kate McGarrigle and Harris' fellow landmine activists Buddy and Julie Miller. Aside from on "Michelangelo," her voice has been in better shape elsewhere lately, but it's less worn than on Wrecking Ball. Drawing from Carl Sandburg, classical mythology and the Bible, Harris reaffirms her courage and depth as a writer. But, of course, at the dawn of her career, "Boulder To Birmingham" established that forever.

- Bruce Sylvester

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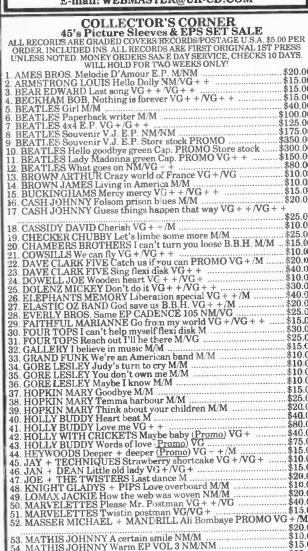
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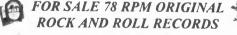
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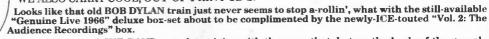
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Thanks to Everyone who has truly helped me this year ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CYNDI LAUPER - Any 3" CD Singles, Portrait TONY BENNETT - My Heart Sings, LP, Columbia CL1658 (1961) BARBRA STREISAND - Punky's Dilemma, 45, Columbia (1969)

RARRRA STREISAND - Ne Could Show Me. 45, Columbia BARBRA STREISAND - Stout-Hearted Men, 45, Columbia BARBRA STREISAND - The Morning After, 45, Columbia
HANLEY MILLS - Glad Game/America The Beautiful, EP-45, D8R-93

SOUNDTRACK - "Journey Back To Oz" Filmation 1974 (Features Liza MURMAIDS - Go Away, 45, Chattahoochie 711

PETE CARR - Multiple Flash/Not A Word, Jazz Label (?)

DC LARSON

• 516 W. 8th St.

Waterloo, IA 50702Phone: 319-233-1216

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LEVI DEXTER - Gig Footage, Video (VHS)

LEVI/ROCKATS - "Louisiana Hayride", CD, Posh Boy

ROCKATS - "Live At The Ritz", CD, Island

ROCKATS - "Tonya Jean". '80 Uncle Floyd Show Clear Video (VHS) ROCKATS - 1980-81 Gig Footage, Video (VHS)

ROCKATS - "Rockats Plays Elvis", CD, Jimco ROCKATS - "Downtown Saturday Night", CD, Jimco

ROCKATS - "Rollin Thunder", New CD, On The Hill

ROCKATS - 1999-2000 Gig Footage, Video (VHS)

13 CATS - Audio, Video

TIM SCOTT - "High And Lonesome", LP Or CD

ROBERT GORDON/DANNY GATTON - Gig Footage, Video (VHS)

TUFF DARTS - With Or Without Robert Gordon Gig Footage, Video (VHS)

- 15 Harold Road
- Plainview, NY 11803
 Phone: 516-857-4119
- E-mail: matzagirl@aol.com

IVA KUZNETZ

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LAURA NYRO - Season Of Lights, Double Album Promo: Columbia IG 34331

LATIRA NYRO - Videos

LAURA NYRO - Boottegs, Live Concerts

- THERON HANDY • 210 Spring Gardens Lane
- Birmingham, AL 35217

• Phone: 205-841-0762

Re- American Albums/LPs (In VG/Fair Condition)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE MINDBENDERS - Ashes To Ashes, Fontana FST 28112 THE TREMELOES - England Rocks Anglo File, Epic/LN 29117
THE TREMELOES - Greatest Hits, Epic 31127

KEVIN CONSONERY

- P.O. Box 823
- Napoleonville, LA 70390

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

- KISS Paul Stanley Solo, Cassette KISS - Gene Simmons Solo, Cassette
- KISS Ace Frehley Solo, Cassette
- KISS Peter Criss Solo, Cassette HIT PARADER MAGAZINES 1980-1989

TOM BERTRAND

- 235 E. 13th St. 4M
- New York City, NY 10003 Phone: 212-673-6568

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

WHITNEY HOUSTON - H.B.O. Concert Special 1998, Video Tape DIANA ROSS - Central Park Concert, Video Tape

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907
- Phone: 321-984-2144
- E-mail: ghuested@cfl.rr.com

rious R.E.M. collector seeking VG + ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

R.E.M. It's The End (1) The World, Australian White Lacel Promo 7 R.E.M. It's The End Of The World/The One I Love, UK A & B Label Promo 7"

R.E.M. The One I Love, South African Stock 7" R.E.M. The One I Love/Maps & Legends, German Promo 7" w/Document Sleeve

R.E.M. The One I Love, Australian Promo 7" R.E.M. Pop Song 89, Australian Stock 7"

R.E.M. Rockville/Rockville, UK Promo 7" (Unedited Both Sides)

R.E.M. Rockville, Spaink Promo 7" (1-Sided) R.E.M. Stand/Memphis Train Blues, UK Promo 7"

R.E.M. The One I Love/Same, UK Promo 12'

AL PINDEL JR.

- 1230 Dagmar Ave.
- Pittsburgh, PA 15216 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

FMMYLOTI HARRIS - Video "Live At Ryman". No Copies!

EMMYLOU HARRIS - Posters, Memorabilia, No Vinyl! EMMYLOU HARRIS - Promo CD "Red Dirt" Her New One

FMMYLOU HARRIS - Any Interview CDs. No Copies! JULIE MILLER - Any Word/Myrh Label LP, COs NATALIE WOOD - Any Memorabilia, Vinyl, Etc.

MICHAEL MICHAUD

• 83 Elliot Street

release in Germany & France!

- Danvers MA 01923-3436Phone: 978-774-1716
- Email: M_ichaud@juno.com

Amanda Lear "Collector" would like the following Italy, Germany & Francovideos in VG + condition! (Thanks!) ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

AMANDA LEAR - "Sexy Stryx", 1978 TV Special w/Amanda Lear & Grace Jones, Italian T♥ (Raiuno) AMANDA LEAR - "One Hour with Amanda Lear/Fabulous", 1980 (VHS),

AMANDA LEAR - Amanda Lear Live in Concert, San Remo, 1988, Italian + concerts/specials/etc.

AMANDA LEAR - "Il Brutto Anatroccojo" (The Little Ugly Duck). 1998-2000 Italian TV (mediaset)

MICHAEL DRUCAS

- 17 Phillips Beach Ave.
- Swampscott, MA 01907
- Phone: 781-598-3936 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

AVERAGE WHITE BAND - 1972-1982 Wanted Desperately. If You Can Help Please Call Or Write, High Prices Paid

AVERAGE WHITE BAND - 1972-1982 Concerts Recorded From The Audience Will Pay \$100.00 A Show

AVERAGE WHITE BAND - 1972-1982 Concert Poster AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills AVERAGE WHITE BAND - 1972-1982 Concert Tickets

AVERAGE WHITE BAND - 1972-1982 Passes AVERAGE WHITE BAND - 1972-1982 Anyone Who May Have Taken Photos Onstage, Offstage

AVERAGE WHITE BAND - 1972-1982 Local Music Papers, Local Newspapers, College Papers, From All Over The U.S.A. With Concert

AVERAGE WHITE BAND - 1972-1982 Autographed Contracts For Concerts Or T.V. Appearances

AVERAGE WHITE BAND - 1972-1982 Concert Itinerarys AVERAGE WHITE BAND - 1972-1982 Autographs

RICHARD BENNETT

- P.O. Box 416Fitzgerald, GA 31750

Looking For New Recordings Or Re-Recordings By Herman's Hermits

MARK FRANKLIN

- 5345 Valley Lane East
- Columbus, Ohio 43231-3114 USA
 Phone: 614-898-5345
- Fax: 614-479-2300 • E-mail: markf@netexp.net

AC/DC WANTED, I am mainly looking for Bon Scott era (1970's) items.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

AC/DC - Test Pressings, 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 Vinyl From Holland

AC/DC - Press Kits/Press Photos/Archive Photos

AC/DC - Magazines (1970's, Especially Australian, Regional And Record 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 (Worldwide)

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,

AC/DC - "Powerage" Display Stand-Ups, Posters, Tour Posters, Press Kits

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 ROSE TATTOO - Worldwide 7" Singles, Memorabilia, Etc

MARK SEBELLA

- 5666 W. 1250 N.
- DeMotte, IN 46310

• Phone: 219-987-5379

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER JIMI HENDRIX - Crosstown Traffic, CD, N/A, N/A

(Daflas, Texas, 8/3/68)

JIMI HENDRIX - Lost In Sweden, CD, Whoopy Cat, WKP 0046-0047 JIMI HENDRIX - Jimi Hendrix And Jack Bruce, CD, Major Tom, MT 045

JIMI HENDRIX - Cafe Au Go-Go Jam Session, CD, Koine K880802 JIMI HENDRIX - Back To Berlin!, CD, Midnight Beat, MB-CD-049 JIMI HENDRIX - Come On Stockholm 1970, CD, JH 001-002

JIMI HENDRIX - Copenhagen '70, CD, Whoopy Cat, WKP 0044-0045 JIMI HENDRIX - Welcome To The Electric Circus, CD, Midnight Beat,

JIMI HENDRIX - Historic Concert Vol. 2, CD, Midnight Beat, MB-CD-050

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Looking for a particular recording? Advertise it in The Goldmine Want List section.

The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street Jola WI 54000 Street, Iola, WI 54990.

• 168-43 Hillside Ave.

Jamaica, NY 11432

• Fax: 718-523-5474

• Phone: 718-523-4058 or

● E-mail: FBStewart@aol.com

FRANK B. STEWART

718-523-4646 or 718-454-4418

I am interested in buying the following records. Stated price is for records in New or M- condition. Less if condition is below.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BOBBY PARES - Gotas De Luvia (Raindrops)/Livin With Vivian, VJ 394.

JOHN LESLIE - Are You Kidding Yourself?/Oh! What A Crime, LLP Records.

KELLY BROWN - The Right Guy/It's Your Move Now, Argo 5466, \$150

MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio Fidelity,

THE MIDNITERS - It Will Never Be Over For Me/Thee Midnitefield, Whitier

RAY FLEMING - Talking 'bout Love/Go On And Dance Girl, Rayman

TONY LAWRENCE - Until You Loved/That's How I Feel, Nike, \$50

WILLIE HEADON - I Am A Real Fine Daddy/Same Song, Dootone, \$75

BENNY EARL - I'm A Man/And There You Are, Jaybern 700, \$100

FRED COLE - On Second Thought/A Soulful Woman, Delite, \$75

DAVY JONES - Shenandoah/Scenery, PYE 1318, \$75

NICOLE JOSY - La Vita Sei Tu, Lord, \$250

45-1011, \$100

501.50

NICOLE JOSY - La Vie C'est Toi, Hebra 296, \$250

THE RAYS - Love Another Girl/Sad Saturday, Amy, \$50

THE GRIFFIN BROTHERS - Move It On Over, Dot, \$75

DEAN HANSON

- Rt. 2. Box 11
- Goodridge, MN 56725

This 45 is mostly in CA. Bay Area (?) CCR fans/clubs, help! Mislabeled as

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOMMY FOGERTY & BLUE VELVETS (CCR) - "Yes You Did/Now You're Not Mine", 45, Any Format - Orchestra 1011

Bonus Track (Title?) On Jpn. Import Of King's X CD "Mr. Bulbous" Any John Fogerty Session Records, 50's, 60's (Info?)

Any Autographs/Snail Mail Addresses Of Any Famous People Whose Last Name Starts With The Letter X.

SAL J. ANGENAME

- 50½ Maple Street
- Oneonta, NY 13820
- Phone: 607-431-9846

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

RICHARD MARX - 331/3s & 45s, I Have His First Two Albums Soap Opera Christmas Albums 331/3s & 45s, I Have "And So This Is

Christmas" And "Soap Opera Christmas" 331/3 Album By "Pilot" With The Song "Magic" On It "Rockin" At The Movies" By Cine/Men

PAUL ANKA'S - Christmas Album On 331/3 ALAN THICKE - 331/3s And 45s

2 Record Soundtrack To TV Series "Kids Inc." On 331/3

Soundtrack To Movie "Both Sides Now" On 331/3 BILLY HUFSEY'S - Album On 331/3

JOHN WESLEY SHIPPS - Albums On 331/3, I Have "Images"

Full Length 331/3 LP By David Naughton

Any 331/3s And 45s, And 12" Singles By Joey Lawrence

Any 331/3s And 45s By The Cast Of What's Happening And/Or Heywood

GLEN SCARPELLI'S - Second Album On 331/3 TODD BRIDGES - Album On 331/4

ADAM RYDER

• 2023 West Iowa Street Chicago, IL 60622-4958

Prefer original-issue first pressing 45s in MINT- condition only ... no 'Golden Oldies' re-issues, please

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOMMY JAMES - Crystal Blue Persuasion, 45, Roulette 7050 JAMES GANG - Walk Away, 45, ABC 11301 MONKEES - A Little Bit Me A Little Bit You, 45, Colgems 1004 ELVIS PRESLEY - Suspicious Minds, 45, RCA 9764 ELVIS PRESLEY - Promised Land, 45, RCA 10074 PAUL REVERE & RAIDERS - Just Like Me, 45, Columbia 43461 PAUL REVERE & RAIDERS - Hungry, 45, Columbia 43678
PAUL REVERE & RAIDERS - Ups And Downs, 45, Columbia 44018 TODD RUNDGREN - Hello It's Me, 45, Bearsville 0009

DWIGHT TWILLEY BAND - I'm On Fire, 45, Shelter 40380

PHIL VEAZLE

- 1534 Amador Ave. N.W.
- Palm Bay, FL 32907
- E-mail: pveazle@aol.com

VG or Better

RTIST RECORDING FORMAT LABEL & CATALOG NUMBER

HARLIE PICKETT AND THE EGGS - Live At The Button, LP, Open Records MERCYFUL FATE - Live From The Depths Of Hell, 2 LP, SN 1002 MERCYFUL FATE - 4 Track 12", Rave On Records RMLP 002

ROB SMITH

- 1942 Clearview Terrace
- Waynesboro, PA 17268
- Phone: 717-762-5838

Looking for the following CDs and LPs in Mint to Near Mint condition.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

MICHAEL NESMITH - Complete, CD, Pacific Arts BOSTON - King Biscuit Flower Hour, CD Or LP LITTLE STEVEN - Voice Of America, CD, EMI

ROGER SITEK

- 7 King Terrace
- Beverly, MA 01915

Wanted - Jefferson Airplane and Jefferson Starship - Top Dollar Paid If You Can Help, Please Write.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JEFFERSON STARSHIP - 1974-1980 Live Recordings JEFFERSON STARSHIP - 1974-1980 Concert Tix JEFFERSON AIRPLANE - 1967-1972 Live Recordings JEFFERSON AIRPLANE - 1967-1972 Concert Tix

MARK HESSELBERG

- 212 La Questa Dr.
- Danville, CA 94526-3511Phone: 925-820-0893

Looking for Mint or Mint Minus condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JOHNNY WINTER - Original Concert Posters THIN LIZZY - Original Concert Posters RORY GALLAGHER - Original Concert Posters ERIC BURDON AND THE ANIMALS - Original Concert Posters

MR. MELVIN CARLTON UPTON, JR.

- 11914 Leeila Avenue Apt. #1A
 Cleveland, OH 44135-4714
 Fax: 216-671-7338

VINTAGE SOUL/R&B ALBUM SEARCH

- * ALL ALBUMS Must be domestic pressings ONLY! (MADE IN THE U.S.A./NO IMPORTS!!)
- ALL ALBUMS Must be original pressings (NO RE-ISSUES!)
- * ALL ALBUMS Must be SEALED, MINT or NEAR MINT (MINT-) and completely devoid of any scratches, scuffs or defects whatsoever (100% PRISTINE CONDITION!)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE EBONYS - The Ebonys, LP, Philadelphia International KZ32419 THE NITE LITERS - The Nite Liters, LP, RCA LSP-4430 THE NITE LITERS - Different Strokes, LP, RCA LSP-4767 RONNIE DYSON - One Man Band (Produced By Thorn Bell), LP, Columbia KC32211

BLOODSTONE - Unreal, LP, London XPS-634 THE OHIO PLAYERS - Pain, LP, Westbound WB-2015 THE ISLEY BROTHERS - Get Into Something, LP, T-Neck TNS-3006 EARTH, WIND, & FIRE - Earth, Wind, & Fire, LP, Warner Brothers WS-1905

THE NATURAL FOUR - The Natural Four, LP, Curtom CRS-8600 LAURA LEE - Laura Lee Featuring "Rip Off", LP. Hot Wax HA-714 THE 8TH DAY - The 8th Day, LP, Invictus ST-7306

GLASSHOUSE - Inside, LP, Invictus ST-7305 GLASSHOUSE - Thanks I Needed That, LP, Invictus ST-9810 LEROY HUTSON - Love Oh Love, LP, Curtom CRS-8017

LEROY HUTSON - Hutson, LP, Curtom-Warner Brothers CU-5002 THE TEMPREES - Love Men, LP, We Produce XPS-1901 THE MOMENTS - Look At Me, LP, Stang ST-1026

THE WHISPERS - One For The Money, LP, Soul Train BVL-1-1450. THE WHISPERS - Open Up Your Love, LP, Soul Train BVL-1-2270

THE WHISPERS - Headlights, LP, Solar BVL-1-2274 THE WHISPERS - Bingo, LP, Janus JLS-7006

ENCHANTMENT - Enchantment, LP, Road Show - United Artists UA-LA-682G

ROY AYERS & UBIQUITY - Change Up The Groove, LP, Polydor PD6032 GENE PAGE - Music From The Motion Picture "Blacula", LP, RCA LSP-4806

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907
- Phone: 321-984-2144 • E-mail: ghuested@cfl.rr.com

Serious R.E.M. collector seeking VG + + or better music and memorabilia

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER It's The End Of The World, Australian White Label Promo 7 It's The End Of The World/The One I Love, UK A & B Label Promo 7"

The One I Love, South African Stock 7" The One I Love/Maps & Legends, German Promo 7" w/Document Sleeve

The One I Love, Australian Promo 7" Pop Song 89, Australian Stock 7' Rockville/Rockville, UK Promo 7" (Unedited Both Sides)

Rockville, Spain Promo 7" (1-Sided) Stand/Memphis Train Blues, LIK Promo 7 The One I Love/Same, UK Promo 12"

EVAN BORIS

- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710Phone: 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 ORIGINAL SCORE - Highway 61, CD

ERIC MOORE

• 116 Winterstein Drive

Folsom, CA 95630Phone: 916-356-1618

E-mail: eric.n.hr.moore@intel.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

I'm looking for the following Compact Discs (label in parens)

KEN VANDERMARK QUARTET - Solid Action, (Platypus)

SOUNDTRACK - Chacun Cherche Son Chat, (Polygram)

KEN VANDERMARK QUARTET - Big Head Eddie, (Platypus)

VARIOUS ARTISTS - Jazz Satellites, Vol. 1, Electrification (Virgin)

PLASTIC PEOPLE OF THE UNIVERSE - Egon Bondy's Happy Hearts Club

JOE BURTOFF

- P.O. Box 6073
- Arlington, VA 22200

Jeff Lynne/ELO/Traveling Wilbury's/Idle Race/Move

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JEFF LYNNE - Radio Shows, Concerts, CDs, Rarities JEFF LYNNE - Videos With Other Artists

ELO - Video Laser Disc ELO - Rock Around The World (Radio Show - 2 LPs)

TRAVELING WILBURY'S - CDs, Radio Shows IDLE RACE - CDs MOVE - CDs

KIM WILDE - CDs

TANYA TUCKER - CD Or Cassette, "Girls Like Me" MISS B HAVEN - CD With Jeff Lynne

GEORGE HARRISON - Cloud 9, CD

JAMES BOOKER MCNALLY

- Box 40265
- Portland, OR 97240
- Phone: 503-284-9266

E-mail: jackbear@internetcds.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JAMES BOOKER - Any Live Material

KEN MACLEOD

- 15 Rashfeglen, Northbarr Erskine, Renfrenshire PA8 6EP
- Scotland, U.K.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LITTLE FEAT - Little Feat. 1st Album, Original Warner Bros., All Green

THE FIRM - Five From The Firm Video, Original SLY & FAMILY STONE- Ain't But One Way, LP, Original, Warner Bros.

RAY CHARLES - Just Between Us, LP, U.S. Colombia

GOLDMINE WANT LISTS

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

P.O. Box 702 Ithaca, NY 14851 Phone: 607-279-0454 E-mail: karta@kartamusic.com

nkie Stein and His Ghouls LP Wanted in Stereo or Mono, VG+ to NM

DMID YAMINI

245 W. 55th St., Suite 1101 New York, NY 10019 E-mail: omid@nyconnect.net

ase sned price list with condition. Runaways Fans and Traders also rite! Thanks.

NTIST RECORDING FORMAT LABEL & CATALOG NUMBER IE RUNAWAY CHERIE CURRIE - Any Obscure Records Or Collectibles From Anywhere! Nothing Too Big Or Small

ISTREATER - Hell's Fire, LP Or 45 From Ohio 1980/81 RIVATE PRESS HARD ROCK & HEAVY METAL - Any LPs Or 4!s From The U.S. On Small Private Labels, No "Major" Label Stuff Please! LASMATIC S/W.O W - Any Posters, Shirts, Memorabilia Or Any Kind

CONTACT JANICE

Phone: 1-800-545-7634 5:30 A.M. - 1:30 P.M. (Pacific Time)

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ARTHUR LEF ("LOVE") ALBUMS - "Gethsemane", \$500 ARTHUR LEE ("LOVE") ALBUMS - "More Changes", \$100

MAIDEN MANIA

- 820 Post Road, Suite 135
 Scarsdale, NY 10583-5046
- E-mail: ken@maidenmania.com

Reasonable prices only will be paid for the items that are I sted below

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BRUEE DICKINSON - Acritates, Test Pressings And Tour Programs DEF LEPPARD - Acetate:., Test Pressings & Promotional Items IRON MA DEN - Acetate., Test Pressings & Foreign Vinyl Pressings

KISS - Acetates, Test Pressings And Foreign Vinyl Pressings (Taiwan Korea Etc.)

JANE VASILO

● E-mail: Dinahflo114@yahoo.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BOZ SCAGGS - Any Live Recordings FULL MOON (EARLY LARSEN-FEITEN BAND) - Any Live Recordings

JOHN COUCH

- 240 Rt. 9, Apt. J-8
- West Creek, NJ 08092
 Phone: 609-597-3038

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

J. BROWNE - Rock Mr On The Water, 2 CD, Dynamite Studios BEATLES - Backtracking Vol. I, II, III, 3 CD M. KNOPLER - Golden Hearts (Fr. Promo), 1 CD J. LENNON - Wonsaponatime (Jpn. Promo), 1 CD

GERALD HILLMAN

- 6465 W. 38th Ave. #303
- Wheatridge, CO 80033Phone: 303-425-7173

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

AREN McDOUGAL - Playboy Poster SKIN DEEP - Press Hit

SPICE GIRLS - Mousepad For Computer

SPICE GIRLS - Say You'll Be There, 12" Single IDLE HANDS - Movie Poster (Not Video Poster) CHARLOTTE CHURCH - Any Press Kits

DAVID NOLAND

- P.O. Box 1096
- Harpers Ferry, WV 25425Phone: 304-535-6637
- E-mail: dnoland@ems.att.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER RODNEY DANGERFIELD - Rappin' Rodney, CD, RCA 4869

JOEY HARPER

- 238 Edward Grady Road Albertson, NC 28508
- Phone: 252-568-3213

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

Any CD Or Cassette By AGNETHA FALTSKOG Of ABBA Any CD Or Cassette By FRIDA LYNGSTAG Of ABBA Any Imports Or Domesiic CDs Or Cassettes By ABBA Or ELO

ERIC GREGNOLZ

● 79 Crystal Rock Court • Middle Island, NY 11953

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

OLIVIA NEWTON-JOHN - Toughen Up, P/S, MCA - U.S. OLIVIA NEWTON-JOHN - Soul Kiss, 12 Inch, MCA - U.S. OLIVIA NEWTON-JOHN - Soul Kiss, CD, MCA - Japan OLIVIA NEWTON-IOHN - Ghia, Cassette, Australian OLIVIA NEWTON-JOHN - Let Me Be There, CD, MCA - U.S. OLIVIA NEWTON-JOHN - If You Love Me Let Me Know, CD, MCA - U.S OLIVIA NEWTON-JOHN - Making A Good Thing Better, Cassette, MCA OLIVIA NEWTON-JOHN - Music Makes My Day, LP, British

MONKEES - Good Clean Fun Mommy & Daddy, 45 w/PS, Colge

FRANK T. NARDONE

- 1472 Valley RoadRahway, NJ 07065Phone: 732-396-1679

Looking for Badfinger or Related in VG + condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOM EVANS - Over You (The Final Tracks), CD, Gipsy BFICD (U.K.) 1993 BADFINGER - Apple Of My Eye/Cowboy, 45, Apple Ear-10547 (Japan) BADFINGER - Carry On Til Tomorrow/Without You, 45, Apple Ear-10151

RICHARD ROSSI

- 5 Lyons Mall, PMB #158
- Basking Ridge, NJ 07920
- E-mail: martinitimerossi@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE RECORDS - Play Live, LP Or CD KURSAAL FLYERS - In For A Spin, LP VARIOUS - Naughty Rhythms, Best Of Pub Rock, CD ELLIOTT MURPHY - Lost Generation, CD

SPA - Spa. CD

LOUIS AYLU

ELLIOTT MURPHY - Night Lights, CD

- P.O. Box 5111
- Titusville, FL 32783-5111 Phone: 321-268-5834
- E-mail: aylu@webtv.net

Looking for following - any format or quality copy. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SIEGEL-SCHWALL - Tune - "Corrina Corrina", Any/Quality Copy SIEGEL-SCHWALL - Album? Containing Tune "Corrina Corrina"

STAN VITEK

- 180 Manchester Ave.
- Youngstown, OH 44509
- Phone: 330-793-4512

Lam looking for the following in VG + condition or better. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER AL CASEY - Pink Panther, 45, MC: 1005

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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DAVIE BOWIE - Concert Ticket Chicago Auditorium 10/7/72

DAVIE BOWIE - Concert Ticket Chicago Aragon Ballroom 3/3/73

DAVIE BOWIE - Concert Ticket Detroit Michigan Palace 10/16-20/74

DAVIE BOWIE - Concert Ticket Kalamazoo Wings Stadium 2/21/76 DAVIE BOWIE - Concert Ticket Detroit Olympia Stadium 3/1/76

IGGY POP - Concert Ticket Chicago Riviera Theatre 3/27/77

DAVIE BOWIE - Concert Ticket Chicago Rosemont Herizon 8/21/87 DAVIE BOWIE - Concert Ticket Chicago World Music Amphitheatre

DAVIE BOWIE - Concert Ticket Detroit Auburn Hills Palace 6/22-25/90 TIN MACHINE - Concert Ticket Detroit Clubland 12/4/91 DAVIE BOWIE - Concert Ticker Chicago World Music Amphitheatre

DAVIE BOWIE - Concert Ticket Detroit Auburn Hills Palace 10/3/95 DAVIE BOWIE - Concert Ticket Chicago Vic Theatre 9/19/97 DAVIE BOWIE - Concert Ticket Detroit State Theatre 9/21-22/97 ROWIE Tickets From Other States/Countries Also Wanted

DAVIE BOWIE - Concert Ticket Detroit Fisher Theatre 10/8/72

DAVIE BOWIE - Concert Ticket Detroit Masonic Temple Audito DAVIE BOWIE - Concert Ticket Detroit Cobo Arena 6/21-22/74

DAVIE BOWIE - Concert Ticket Chicago Arie Crown Theatre 10/21-23/74

DAVIE BOWIE - Concert Ticket Chicago International Amphitheatre 3/3/76 IGGY POF - Concert Ticket Detroit Masonic Temple Auditonum 3/25/77

DAVIE BOWIE - Concert Ticket Chicago Arie Crown Theatre 3/17-18/78 DAVIE BOWIE - Concert Ticket Detroit Cobo Arena 4/21/78 DAVIE BOWIE - Concert Ticket Detroit Joe Louis Arena 7/30/83 DAVIE BOWIE - Concert Ticket Chicago Rosemont Herizon 8/1-4/83

DAVID CURTIS

- 812 Walnut St.
- Humboldt, IL 61931Phone: 217-856-3548

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

LIGHTNIN' CHANCE TRIO (OPRY AND NASHVILLE MUSICIANS) - 60's LP, Unknown Nashville Area Budget Label

COUNTRY FOUR BAND - Early 70's Cancer Crusade At Field Element School Near Mt. Vernon, IL, Any Recording Or Pictures COUNTRY FOUR BAND - Early 70's, Opening Act For Merle Haggard At Sangamon Park, Montikello, IL, Any Recording, Pictures Or Autographs
DON AND EARL (TWO YOUNG CHRISTIAN SINGERS) - 50's On Air-Del Rio

Texas Area, Any Recording Or Songbook With Pictures BILLY GRAMMER - 60's Or 70's Appearance At Sangamon Park Monticello, IL, Any Recording Or Pictures

BILLY GRAMMER - 60's Appearance At The Kankakee, IL High School Auditorium Any Recording Or Pictures

GRAND OLE OPRY ACTS - 50's Performances Between Movies At The Granada Theatre In Mt. Vernon, IL, Any Recordings, Pictures Or Posters GRANADA-PLAZA-STADIUM THEATRES - Mt. Vernon, IL, Any Outside

Pictures Of These Theatres Taken In The 50's, Newspaper Prints LUCKY LEROY - 50's On-Air Country Singer, Radio WMIX, Mt. Vernon, IL,

Any Recording Or Pictures CHUCK RICH (SINGING USED CAR SALESMAN) - 50's On-Air Country Singer, Radio WHOW, Clinton, IL, Any Recording Or Pictures

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- Bethlehem, PA 18018 Phone: 610-867-3199

This is my want list of 45s with a few LPs thrown in at the end. I m trying Inis is my want list of 45s with a few LPs thrown in at the end. I in trying to put together complete discographies for about 1,100 rock, pop, soul, C&W and folk artists from the late 1950s through the '70s. I have about 98 percent of them complete but there's a few that are difficult, particularly those artists who recorded on obscure or U.K. labels either at the beginning or end of their careers. All these elusive 45s have one thing in common; none of them charted or even got a whiff of the Billboard Top 100. Any help you could give me is appreciated.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

ABC PARAMOUNT 10696 - Tommy Roe - I'm A Rambler A&M 1371 - Bill Medley - Missing You Too Long AMERICAN INTERNATINAL 5001 - America - Don't Make Me Over AMERICAN PLAYBOY 1990 - Tommy McLain - You Can Have Her ARISTA 203 - Drifters - Closely Guarded Secret AWESOME 10484 - Tommy Roe - First Things First AWESOME 10884 - Tommy Roe - Sitting In A Mood BELL 1491 - Drifters - Every Night's A Saturday BGO 1003 - Tommy Roe - She Do Ron Ron CHANCELLOR 1131 - Frankie Avalon - First Love Never Dies CLASS 705 - Bobby Day - Don't Leave Me Hanging On A String CODA 22067 - Curits Lee - Is She In Your Town COLUMBIA 43809 - O.C. Smith - Beyond The Next Hill COMPASSION 27567 - Pat Boone - The Little Ores CONSTELLATION 110 - Gene Chandler - Pretty Little Girl CURTOM 1992 - Gene Chandler - Without You Here DECCA 11541 - Delbert McClinton - Hully Gully Baby DECCA 12432 - Kathy Kirby - The Adam And Eve Theme DECCA 12540 - Jonathan King - Take A Look At Yourself DOT 16117 - Tommy Boyce - Give Me The Clue DOT 16743 - Jimmy Gilmer & The Fireballs - The Fool DOT 16833 - Jimmy Gilmer & The Fireballs - Hungry, Hungry, Hungry DOT 17076 - Pat Boone - Emity EMI 2071 - Marmalade - Our House Is Rocking EMI 2131 - Marmalade - Come Back Jo

EMI 2131 - Marmalade - Come back Jo EPIC 7806 - Drifters - Pour Your Little Heart Out EPIC 10601 - Gene Simmons - Magnolia Street FONTANA 889 - Wayne Fontana & The Mindbenders - Gina FONTANA 976 - Wayne Fontana & The Mindbenders - Never An Everyday

HIGHLAND 2004 - Bobby Day - So Long, Baby JAMIE 1369 - Dovells - One Winter Love J&S 1468 - Jaynetts - Winky Dinky JAS 1408 - Jaynetts - Winky Uninky JUNIOR 1002 - Sensations - It's Good Enough For Me LAURIE 3186 - Kit Kats - Aba Daba Honeymoon LAURIE 3698 - Ernie Maresca - You're The Only Girl MALA 500 - Jimmy Clanton - Don't Keep Your Friends Away MALA 516 - Jimmy Clanton - Everything I Touch Turns To Tears

MERCURY 71202 - Johnny Mathis - Moonlight Magic MERCURY 71772 - Diamonds - I Sho Lawd Will MERCURY 72538 - Terry Stafford - Forbidden

MERRILIN 5306 - Merilee Rush - How's The Weather MGM 10921 - Tommy Edwards - Gypsy Heart MGM 11097 - Tommy Edwards - Christmas Is For Children MGM 11209 - Tommy Edwards - My Girl MGM 14470 - Pat Boone - I Saw The Light

MGM 14476 - Pat Boone - Pay The Piper MGM 14610 - Sheb Wooley - Early In The Morning MGM 14613 - Gene McDaniels - Old Heartbreak River

MGM 14667 - James Darren - Sad Eyed Romany Woman MGM SOUTH 7008 - Tommy Roe - Chewing On Sugar Cane MUSICOR 1046 - Tommy Edwards- Leftover Dreams

NRC 022 - Joe South - What A Night NRC 053 - Joe South - Tell The Truth PARKWAY 965 - Chubby Checker - You Just Don't Know PRIVATE STOCK 45087 - Mel Carter - My Coloring Book

PYK 15313 - Kathy Kirby - Love Can Be
PYE 15313 - Kathy Kirby - Love Can Be
PYE 15342 - Kathy Kirby - Danny
RCA 10149 - Ed Ames - Love's Like Wine
R-DELL 111 - Tommy Boyce - Betty Jean
RURO 0411 - Merilee Rush - Party Song
SCRINSHAW 1319 - Jimmie Rodgers - Easy To Love

SIDEWALK 902 - Terry Stafford - When Sin Stops, Love Begins SIMONE 1002 - Lloyd Price - Gutter Graphics SOMA 1418 - Maurice Williams & The Zodiacs - Little Sally Walker

SONG UNLIMITED 33 - Robin Ward - I Surmender Dear SONG UNLIMITED 35 - Robin Ward - I Believe In You SPECIALTY 563 - Emie K-Doe - Eternity

SULLY 927 - J. Frank Wilson - Unmarked And Uncovered With Sand TRACIE 2002 - Dickie Lee - Truth From Your Eyes UNITED ARTISTS 474 - Crests - 50 Million Heartbeats UNITED ARTISTS 591 - Andy Kim - I Loved You Once WARNER-CURB 743 - Pat Boone - When I'm With You I'm Feeling Good

WARNER-CURB 49255 - Pat Boone - Love's Got A Way Of Hanging On WHITE WHALE 319 - Kenny O'Dell - No Obligations WOW 345 - Tommy Boyce - Is It Time

BRYLEN 4516 - Dickie Lee - "Girls, Girls, Girls MERCURY 20213 - Diamonds - "Collection Of Golden Hits"
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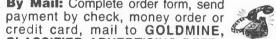
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desire to express a feeling get in the way of creating a good song. Such is the case here.

Not that "Ronnie's Song" is a bad tune. It is filled with heart, but it seems at times to be trying a little too hard. Meahwhile, the title track, "Southern Comfort," rocks. I found myself looking for the volume control to crank it up a notch or two. The IVZ Band conjures up the "Freebird" spirit big time, playing some excellent Southern rock.

Jimmie Van Zandt pulls out a very nice cover of the Lynyrd Skynyrd chestnut "Simple Man," with righteous guitar leads and heavenly background harmonies. Meanwhile, "Here To Stay" is a country romp that tells the story of a family fighting to keep their farm from being seized.

The set closes with another up-against-thewall-redneck mother rocker, "Party In The Parking Lot." It seems The Jimmie Van Zant Band doesn't even stop after the bar closes they just move the fun to the outside.

My kind of band.

The Jimmie Van Zant Band may not be Lynyrd Skynyrd, but they rock with some serious Southern smoke that would no doubt put a smile on the face of ol' Ronnie himself.

- Michael B. Smith



STEVE MARRIOTT & RONNIE LANE Majik Mijits New Millennium Communications (Pilot 58) (U.K. import)

Steve Marriott and Ronnie Lane were one of the greatest songwriting teams of the 1960s, composing a string of timeless numbers for the British pop-cum-psychedelia outfit Small Faces. After The Small Faces split in early '69, the pair recorded just one album together. Majik Mijits is that album. Laid down in 1981, it is only now achieving official release.

Inevitably, the years spent in the vaults have given the album a cult status that it is going to be impossible to live up to. Not only were both artists by now well past their peak, but the project doesn't even see a rekindling of the Marriott/Lane writing partnership: All tracks are original compositions, but the two each brought their own songs to the project (Marriott sometimes cowriting with band bassist Jim Leverton.) Nevertheless, the album features a slickness characteristic of many projects by '60s artists who have lost their pop vitality but retain an effortless rock professionalism, helped by the fact that the two are backed by excellent musicians, including ex-Pirate Mick Green.

The opener is a smoothly galloping Marriott number called "Lonely No More," which sounds like Rumours-era Fleetwood Mac. With its fine melody and moving celebration of domestic bliss, it's also pretty damn close to being a classic. There's nothing else on the CD quite as good, but neither is there anything awful - apart from Lane's clucking and mean-spirited "Chicken." Among the 13 tracks are the antiwar "Last Tango In NATO" (which is so full of growling guitar and strutting rhythm that it sounds like Marriott's old boogie band Humble Pie but is, bizarrely, a Lane song); a couple of Lane originals, "Ruby Jack" and "Bomber's Moon," which reflect the big-hearted, mellow sound of his solo albums; and another sweet ode by Marriott to his woman and child, "Be The One."

Majik Mijits is not a great album, but it's far from a disgrace. At the time of its recording, The Rolling Stones released Tattoo You, and The Who cut Face Dances. This is as good as either of those: proof that, were it not for bad luck and dishonest management, Marriott and Lane would have kept artistic and commercial pace with their contemporaries. Both men died without seeing this project reach the stores. If it must serve as an epitaph, it's a pretty decent one.

— Sean Egan



MOLLY HATCHET Live At The Agora Ballroom: Atlanta, Georgia, 4-20-79 Phoenix Gems (5002)

Who says you can't go back? With the new series of live shows being issued by Phoenix Gems, we can not only go back, but we can go back in style, with all the power and passion that was pumped into our psyches back in the day. With the current Molly Hatchet readying a brand-new live recording, it is a perfect time for a massive retro-dose of the original configuration of the band blowing the roof off of Atlanta's Agora Ballroom. I could almost kick myself. I had the chance to score tickets to this very concert way back when and passed on the opportunity. Oh well, you know what they say about hindsight.

After the Freebird fell to the ground in October 1977, Southern rock fans began to look for another band that might have the virus like the contagious Florida guitar rock that Lynyrd Skynyrd had infected them with. Enter Molly Hatchet, also from Jacksonville, sporting a three-guitar attack, a growling lead vocalist and songs that fused the best of English rock and Southern blues.

With this never-before-released recording, Danny Joe Brown rocks Atlanta, Jacksonville style, with the original band - Dave Hlubeck, Duane Roland, and Steve Holland on guitars, Banner Thomas on bass, and Bruce Crump on drums - and delivers one of the most intense Southern rock concerts ever committed to compact disc. Like their brothers, Lynyrd Skynyrd and The Outlaws, Hatchet gave no quarter, scorching the venue's stage with Dixie fire while bands such as The Talking Heads held new wave court in The Fox Theatre directly across the street.

Book Review

RAY CHARLES: MAN AND MUSIC by Michael Lydon Riverhead Books, hardcover, \$27.95

The publishing industry is obsessed with personality to the extent that for the past couple of decades most of its books on R&B stars have been a disservice to the public. Publishers have demanded, and the recording artists in cahoots with their "as told to" partners have complied, to provide stories that focus not only on their music careers but on the following: 1) when their virginity was lost, 2) travails with substance abuse, 3) tragically experiencing or a close relative experiencing some terrible disease, 4) infidelity in marriage or multiple lover problems, 5) record company rip-offs, 6) spousal abuse, 7) experiencing racial prejudice and 8) possible conspiratorial dealings with the mafia

While to some degree all of the above subjects may belong in an autobiography, publishers in their hearts generally want a book dealing with anything but R&B music. This is because they feel they can't sell the book on The Today Show or on Oprah unless Patti LaBelle weeps about killer cancer in her family, Mary Wilson yammers about Tom Jones, or Tina Turner tells horrific tales of getting heaten by a coked-up lke Turner. Veteran rock writer Michael Lydon (author of Rock Folk and Boogie Lightning) has done the public a huge favor by writing an autobiography of Ray Charles that concentrates on the music career rather than on the other crap. Yes, he deals with Charles' decades-long use of heroin, but the reader never feels that the music part of the story is somehow secondary.

Charles is one of the great popular music figures of this century, and Lydon has produced a book worthy of its subject. The virtues of Ray Charles: Man And Music over the earlier as-told-to autobiography, Brother Ray, are many. First of all, more than 20 years has elapsed since Brother Ray was published in 1978, and even though Charles has not produced recordings equal to his earlier decades, there is a second stay at Atlantic to account for, a country music period on Columbia and a stay at Warner Brothers. Second, as well as the further archival research and the interviewing of additional people produces a much fuller story on Charles than an "as told to" ever could. Lydon has talked to more than 150 people who go back to Charles' youth in Florida, his recording days in Tallahassee, Seattle, New York, Los Angeles, and

Lydon talks to the family and friends

(Ray Charles Robinson Jr.), the band ar session musicians (David Newman, Har Crawford), the arrangers and engineers (To Dowd, Sid Feller), the record executive (Ahmet Ertegun, Larry Newton), the backt singers (Mable John, Dorothy Berry) an many others to draw a full and complete portrait of Charles at every stage of his caree

He also talked to Charles

Third, Lydon brings an authorial voic that creates drama, develops interest and set the stage. He is an evocative writer who makes the reader feel as though he or she i present at a recording session, a busines negotiation, a blowup on stage, and the inner thoughts of the people in the story.

Fourth, Lydon brings balance and detail to tell what is lacking in Charles' previou account. Lydon describes the full negotiation and terms that brought Charles to ABC-Paramount. While ABC remains kind of faceless in the original Charles account, with Lydon's approach we get a sense of what label president Sam Clark and sales manager Larry Newton were thinking. When Charles delivered his first single to ABC, "My Baby"/"Who You Gonna Love," Newton said it was "the worst piece of shit I've ever heard in my life." Also, whereas Charles made it sound as though ABC thought of Charles as filling a "rhythm-and-blues gap," Lydon unveils ABC's thought of Charles expanding his reach beyond the R&B audience to sell to the white urban/suburban audience." In part, Newton hated the first single because it did not reach out to that audience.

While Lydon has shown indefatigable research in his autobiography, there is room for improvement. This reader would have liked to have seen at least a mention of one of Charles's best hits, "Don't Need No Doctor," for example, and cringed when he said Los Angeles zoomed by Philadelphia to become the second largest city (no, it zoomed by Chicago). (Regarding the latter error, who is reading these books at these publishers nowadays?)

But minor errors and omissions are quibbles. While Charles' Brother Ray is an excellent as-told-to account (thanks in part to David Ritz), Lydon's epic opus, Ray Charles: Man And Music, is by far the definitive work on Charles and demands to be read and savored and ultimately placed in an honored spot on one's bookshelf. Lydon's effort rises far above the usual sludge of R&B biographies and autobiographies. I would not hesitate to call it "great.

Robert Pruter

The band comes out kicking like a 40mule team on "Bounty Hunter" and rolls into "Let The Good Times Roll" with the momentum of a downhill train, before taking no prisoners with the Southern anthem "Gator Country." Rock guitar never sounded more intense, except for maybe on their live rendition of Gregg Allman's "Dreams (I'll Never See)" or on their red-hot version of Jimmie Rodgers' "T For Texas," a song that was coincidentally recorded at that venue right across the street by Lynyrd Skynyrd for their One More From The Road release.

The set also features "The Creeper," "Big Apple," "Trust Your Old Friend," "One Man's Pleasure," "Boogie No More" and a powersoaked rendition of Robert Johnson's definitive blues, "Crossroads." Oh, and let's not forget the

12-plus minute "Harp Jam," featuring Danny Joe on some straight-up explosive harmonica.

Live At The Agora may not be the best live Southern rock document of all time, but by golly, it comes pretty darned close. It's 72 minutes of rock 'n' roll history, exploding out of the South like the alien coming out of that guy's chest in that Sigourney Weaver flick.

It's balls to the wall, no prisoners, flirtin' with disaster, beatin' the odds, swamp rockin' gator music with the spirit of Skynyrd and the heart of Dixie all rolled into one hardworking rock 'n' roll band. As Ronnie Van Zant used to say, "Bring all my mules out here and kick 'em one time." It don't get no better than this, brothers and sisters.

- Michael B. Smith

Coming to ...



The Beatles

he issue you've been waiting for all year, Goldmine's annual Beatles issue is almost here. This year's edition includes an interview with longtime Beatles associate Klaus Voorman plus articles on The Beatles on film, the rerelease of A Hard Day's Night, the ambitious Anthology book project from Genesis Publications, and Beatletoons. Planning a vacation to Liverpool any time soon? We've got a list of must-see Beatles sites. Plus there's a fascinating review of The Beatles worldwide #1 hits and lots more to whet the appetite of every Beatles fan.

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(Jack Nitzsche from page 10)

experience, and it changes the records."

In 1963, Nitzsche had an instrumental hit single, "The Lonely Surfer." Ten years later he released an album of orchestral pieces, St. Giles Cripplegate. Nitzsche was also partially responsible for helping Young and Ry Cooder land on Reprise Records. He was both pivotal to Young's first solo album. Listen to "The Loner" and "The Old Laughing Lady" for Nitzsche's influence. Earlier, Nitzsche had worked with Young during his Buffalo Springfield days on "Expecting To Fly."

There simply isn't enough space to list Nitzsche's studio contributions to The Rolling Stones' albums in the mid- to late-60s. He is the tambourine player on "(I Can't Get No) Satisfaction." He did the choral arrangement on "You Can't Always Get What You Want." Go spin Aftermath and realize that the Stones had first met Nitzsche in 1964 at RCA Studios in Hollywood when he was doing Hale And The Hushabyes dates. He befriended the Stones, introduced the band to his engineer, Dave Hassinger, and some classic Stones' songs were cut in that RCA complex. Nitzsche was also a storyteller. VH-1 should have included him on their recent airing of rock's Bad Boys. He must have lead the league in rehab stints; he even had one hassle filmed for a TV episode of Cops

One year he could deliver the electronic score for Starman and then pair Miles Davis and John Lee Hooker for The Hot Spot. He was always searching for exotic instruments. When he was preparing for a new music project or a film assignment, it was not unusual to see him loading a shopping cart with CDs and albums from Tower Records on

Sunset Strip. Even as a musical maverick, industry pariah and intellectual, Nitzsche always cared about the music and the artists involved creating it with him.

Over a meal - even when scanning the menu - he could hurl oral histories on doowop, Young, women, and R&B. He loved talking about The Mighty Hannibal, racism in the record business and the plight of the Native American Indian.

He could recall his initial meeting with Little Richard and describe the session that produced the wonderful "Elusive Butterfly" from Bob Lind. If he talked about composer Jon Hassel, listneners were then expected to hear one of Hassell's CDs and investigate the restaurant where he and Hassell had a recent lunch or dinner.

Nitzsche was a real to reel music teacher. He had a lot of talent, worked hard on his craft, and was not the product of nepotism and industry favors. At the time of his death, he was working with Louisiana rocker Charles "C.C." Adock. In the '90s, Nitzsche also did two scores for director Sean Penn, The Indian Runner and The Crossing Guard.

Nitzsche was buried at Hollywood Forever, down the street from the nowdefunct Gold Star studios on Santa Monica Blvd. Conducting the service was Jimmy Bond, a jazz bassist who played with Lou Rawls and recorded with Spector. Spector gave the closing eulogy, preceded by statements from Christy Bono, Sonny's daughter, arranger H.B. Barnum, and session great Don Randi. Also paying last respects were DeShannon, Nancy Sinatra, Carol Kaye, Earl Palmer, Gerry Goffin, and actors Penn and Don Calfa, among others.

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2000 Advertising Deadlines Deadline is 12 noon on deadline day 700 E. State St., Iola, WI 54990-0001 715-445-2214 ● FAX: 715-445-4087									
Ad Issue Cover Mailing On Sale Deadline No. Date Date Date									
	* Denotes Garage Sale Issue								
September 21	#528	October 20	September 28	October 6					
October 5	#529	November 3	October 12	October 20					
*October 19	#530	November 17	October 26	November 3					
November 2	#531	December 1	November 9	November 17					
November 16									

November 16 #532 December 15 November 23 REFERENCE FORM COMPANY NAME_ STREET ADDRESS _ _STATE__ PHONE NO. _ SOCIAL SECURITY #_ TYPE OF BUSINESS CORPORATION ☐ LIMITED PARTNERSHIP CO PARTNERSHIP ☐ INDIVIDUAL PROPRIETOR NO. OF YEARS ESTABLISHED PRINCIPAL OWNERS STOCKHOLDERS - PARTNERS OFFICERS OF COMPANY MAILING ADDRESS CITY_ __STATE ZIP CODE TITLE TRADE REFERENCES NAME ADDRESS CITY_ ZIP CODE. PHONE BANK REFERENCE BANK NAME CITY STATE ZIP CODE BANKING OFFICIAL I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved. Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

DISPLAY ADVERTISING:

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

consect	itive issue discount	s)				
AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
√16 pg	25/16"x31/4"	\$53.50	\$51.00	\$47.75	\$45.15	\$42.25
√8 pg	41/8"x31/4"	106.00	100.00	95.50	90.00	85.00
⅓ pg	41/8"x61/2"	203.70	193.25	182.75	173.25	162.75
1/2 pg	41/8"x13" or 10"x61/2"	378.50	360.15	341.25	322.35	303.45
Jr. pg	7%16"x10"	500.85	475.65	450.45	425.75	401.00
Full pg	10"x13"	686.70	653.00	618.45	584.30	549.65
COLO	R:					

A. One color and black B. Full color (4-color). (Plus color separation costs)
Based on availability.

C. Based on availability.
D. Color is possible on any size ad.

UNIT SPACE ADVERTISING:

Units space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no dead-line is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 81/2" x 11' typed sheet. This applies to both regular

Type your copy legibly onto 8½" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page, a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc. on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting in on $8\frac{1}{2}$ " x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

3 ISSUES 6 ISSUES 13 ISSUES **26 ISSUES** \$55.10 \$52.00 \$46.50 \$49.50 Full page of 9 - \$444.00 • Each additional after 9 - \$50.00

Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

3 ISSUES \$115.00 \$108.75 Full page of 4 - \$444.00 • Each additional after 4 - \$108.50

COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space $3\frac{1}{4}$ " wide and $1\frac{11}{16}$ " high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Advertising Information

Showcase Advertising Rates: (Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES	
\$36.75	\$35.25	\$33.00	\$31.50	\$29.50	
RETAILER	DIRECTORY		\$8	3.50 per issue	
This section	r features listin	gs for retail rec	ord stores arour	nd the world	
Traveling re	cord collectors	of all types s	search for new	stores to dig	
through on	their vacations,	business trips.	etc. Advertise vi	our establish-	
ment here,	including ten v	vords of misce	llaneous descrip	tion, for only	
\$8.50 an is:	sue. You çan bu	y this space in i	ncrements of 13	or 26 issues.	
for \$110.50 or \$221.00, respectively. Send in your store name, ad-					
dress, phone number, and ten words of description, along with your pay-					
ment. If you stock GOLDMINE, we'll put your listing in holdface type					

CLASSIFIED DISPLAY:

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

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1½" x 1")	\$13.10	\$12.50	\$12.00	\$11.50	\$11.00
Two Inch (1½" x 2")	25.25	24.25	22.50	21.50	20.50
Three Inch (1½" x 3")	37.25	35.75	33.50	32.00	30.00

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue)
Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE IN	ISERTIONS
1-2 No Discount 3-6 10% 7-9 15%	10-12

ADVERTISING REQUIREMENTS:

BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgements as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.





SMOGTOWN RECORDS

250 W. Colorado Blvd. Ste. 250, Arcadia, CA 91006 6-446-4777 gtown@gte.net



Next-day or 2nd-day shipping available! All orders will be shipped by U.S.P.S. or U.P.S. U.P.S. add \$1.00 Shipping and Handling U.S. \$4.00 for 1st item (2 CD s), \$1.00 for ea add item. Posters/Standups U.S. \$6.00 up to 3 posters, \$1.00 for ea add, 3 posters Record Awards U.S. \$8.00 for 1st award, \$2.00 for ea add award All other countries call or write for rates. Minimum order including shipping

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12" L	.P-331/3	rpm / LASER	DISCS	10" LP / 78 RPM
SLEEVE 3 Mil Poly Album Slee		LP Mailer Folder	DISPLAY LP/Laser Disc Display	SLEEVE 10" LP : 78 RPM Poly Sleeve
Made from 100% Pure Virgin Polyethylen Fits over outer 12" LP Jacket.		13 X 13 Expandable 10 \$13.50 \	24 X 12 X 13 1/2	Made from High Clarity 100 Pure Virgin Polyethylene 3 Mil No Flap
12 ⁵ / ₈ x 12 ⁵ / ₈ 12 ³ / ₄ x 12 ³ / ₄ 12 ⁵ / ₈ x No Flap *No Flap RESEALAE	HE ELADI	25 23.30 50 36.15	Prod. Code 1 \$40.00 70.00	10 1/4 X 10 1/4 10 3/8 X 10 3/8
100 \$10.80 \$10.95 \$17.9 500 37.90 39.30 68.	90 Prod. Code	200 124.95	4 120.00	200 16.20 200 19.10
1,000 65.90 67.20 122. 5,000 299.75 305.95 571.	20	550 275.00+ Frt 1,000 468.85+ Frt	10 220.00 + Frt Wooden display case holds 130-140 LP's or Laser	500 35.00 500 38.25 1,000 62.65 1,000 65.75
PCode: SLPS SLPS SLPS with FLAP add 10%.	Made from 20	0 Lb. test "Bend Resistant" Brown Corrugated ANDABLE to hold either 1-3 or 4-6 Albums.	Discs. Available in walnut finish. 3 built in storage slots	
SLEEVE Poly Album Sleeves		Album Mailer Box-Holds 12	STACKABLE. DISPLAY Album Jacket Frame Kit	NOTE: Measure your 10" records when choosing size. SLEEVE 10" LP/78 RPM Paper Sleeve
12 ³ / ₄ x 12 ³ / ₄ No Flap		13 x 13 x 1 ¹ / ₂	\\ Black Matte Finish	GOLD PAPER GOLD POLYLINED
Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jai		10 \$14.50	1 \$10.00	50 \$12.05 50 \$23.35 100 17.85 100 34.55 a <i>Otyl</i>
100 \$9.75 \$19.25 \$28	Mil MLPB12		2 18.00 5 39.25	500 74.50 500 144.55 case
	3.80 4.00 Made from 20	200 162.50	Outside Dimension 25 152.50	2,000 231.70 2,000 449.90
5,000 261.25 552.75 828	3.70 Foldable box	00 Lb. Test Brown Corrugated Material. with double walled edges ensures safe and delivery. Holds up to 10-12 LP's in jackets.	of Frame 14" x 14" 50 287.50	PCode S10G PCode S10GP 28 Lb. Kraft Paper 28 Lb. Kraft Paper with
PCode: SLP2 SLP4 SI SLEEVE Poly Box Album Sleev			Prod.Code: ALPJFK	Fits in our 10" Jacket. 75 gauge poly lining.
14 x 14 1/4 w/ Flap	IVIAILER	Album Mailer Box-Holds 20	DISPLAY Album Art "Frame"	SLEEVE 10" LP/78 RPM Paper Sleeves
Made from 100% Pure Virgin Polyethylene	1	10 \$17.45	BACK BY POPULAR DEMAND 2 \$17.00 12 ¹ / ₂ x 12 ¹ / ₂ x ¹ / ₂	ANTIQUE GREEN WHITE 50 \$12.80 50 \$13.20
Prod. Code 50 \$9.10	Prod. Code MLPB20	50 65.05 100 115.00	5 36.25 10 60.00	100 19.00 100 19.40 ■500 79.50 ■500 81.40
SBLP2 100 14.65 200 25.90		200 209.75	■ 25 125.00	1,000 146.00 1,000 148.90 2,000 247.45 2,000 252.35
500 61.10 1,000 116.10	I Foldable box	00 Lb. test Brown Corrugated Material. with double walled edges ensures safe	50 225.00 PCode: AAAF	PCode S10GRN ■ Oty / case PCode S10W
Fits over outer Box Album Sets.	in jackets.	ree" delivery for shipment of 18-20 Albums	■ Oty / case Clear Acrylic Frames.	32 Lb. Green Paper 32 Lb. White Paper Fits in our 10" Jacket. Fits in our 10" Jacket
SLEEVE 12" Poly / Polylined	FILLER	LP Mailer Filler Pads	CLEANER Record Cleaning System	JACKET 10" LP / 78 RPM Jacket
100 610 45		12 ⁵ / ₈ x 12 ⁵ / ₈	Discwasher® D4+™ Record Replacement Fluid Cleaning System Discwasher® D4+™ 11/4 oz	No Hole White Cardboard Center Hole
500 38.30 100 24.15 1,000 67.35 • 600 117.25	Prod. Cod		1 \$21.50 1 \$3.00 3 50.25 3 8.25	5 \$6.55 5 \$6.85
Made from 100% 1,200 219.00 1009	% Flat ranteed	250 45.65 500 75.45	5 80.75 5 12.50	10 9.80 10 10.30 25 19.00 25 19.95
Polyethylene 4.800 679.20+ Frt	Use our brow	.1,000 113.40+Frt wn corrugated filler pads to eliminate	10 145.00 10 22.00 PCode AFG1006 PCode AFG1046 Record care system includes record D4+™ leaves no	1 = 110 71.00
	Qty/ unnecessary	y inner package movement while andling shock.	cleaning pad with walnut handle. 1 ^{1/4} oz. D4+ Fluid and DC-1 pad grooming brush. residue. Preserves vinyl properties.	220 104.80+ Frt 240 120.00+ Frt
SLEEVE 12" White Paper	ВОХ	Album Storage Box	CLEANER Record Cleaning Fluid	BOX 10" LP/78 RPM Storage Bex
Regular Weight Medium Weight Heavy V 50 \$8.35 50 \$9.25 50 \$1	- 1	13 X 13 X 10 ¹ / ₂	Greevy™ Cleaner	10 ¹ / ₂ x 10 ³ / ₄ x 13 Dividers
100 13.30 100 14.70 100 2		2 \$12.35 5 25.30	4 oz.	2 \$13.30 10 x 10 ⁵ / ₈
_ 100	8.25 XLP65	10 39.05 25 79.75	3 16.50 Record Cleaning Fluid.	10 43.55 24 11.40 25 89.40 48 17.60
PCode:S12WR S12WM S12	WHD	50 147.00 100 210.00+ Frt	5 25.00 Anti-static, residue free.	50 164.55 100 33.50
Fits directly over 12" Record. Comes was a City per case die cut center hole.	ith Store 50-65 Re	ecords. Attractive, WHITE, 275 lb. Test Corru- rd storage container. Needs no tape or glue.	Pump Spray Bottle Prod. Code AGC4	Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box, needs no
JACKET 12" LP Jacket	BOX	Album Storage Box	CLEANER Cloth / Sponge	tape or glue. STACKABLE. White corrugated.
12 1/4 x 12 1/4		E PLASTIC CORRUGATED	Record Cleaning Cloth Record Cleaning Sponge	The state of the s
WHITE BLACK 5 \$6.45 \$9.40		13 x 13 x 10 ¹ / ₂	1 \$2.00 5 6.25 1 \$5.00	11 x 11 3/8 x 8
10 10.90 15.80 25 15.40 23.25	Prod. Code	2 \$16.00 e 5 35.75	10 10.00 5 20.00 Easy to use Record 2 per 10 37.50	PCode 2 \$17.50
50 27.95 41.15 High Gloss		10 66.00 25 120.00+ Frt	Cloth contains a pack unique Anti-Static Our Super Sponge is	X7830CP 5 35.00
300 126.00+ Frt 138.25+ Frt with OR w	thout A SUPERIOR	Storage Box. Holds 50-60 LP's. Made	Solution. Lubricates absorbant & dripless. and protects the Lint free. Safe for	A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC
PCode: SLPJW SLPJK center hole ■ Oty per case	from waterpro Acid-Free, AN	of Polypropylene PLASTIC Corrugated. ITI-STAT material, UV resistant, Folds	records as it cleans. Prod. Code ASA2 Prod. Code ACS2	Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong, STACKABLE.
OUR PRICES INCLUDE SHIPP	together. Supe	er Strong. STACKABLE.	SHIPPING & HANDLING:	MAILER 78 RPM Mailer Box / Filler
EXCEPT WHERE NOTED		LP Divider Cards	▲ States of: Florida, LA, MO,	10 ¹ / ₂ x 10 ¹ / ₄ x 1 ¹ / ₂ FILLER
PLEASE Money orders and orders charg READ MC/VISA are usually shipped v	ed to 12 1/8 X 13 1		MN, and all states West of	10 \$11.30 10 1/8 X 10 1/8
2 business days. All sizes in stock	at all 12 \$7.8	5 25 \$16.25 \$19.00	the Mississippi add 10%. All prices subject to change based upon current	25 18.05 50 30.95 50 \$16.50
times. Because we are manufacturers we can many sizes of bags and backings. If you no	make 24 12.4 eed a 48 21.6		market value of raw materials. Not responsible for	250 41 25
size not listed, please call or write for a price		0 500 218.40+ Frt 256.95+ Frt	typographical errors. All bags have 1 1/2" flap unless otherwise noted.	PCode: M7810 PCode: F78
No PO Box numbers for RPS Deliv	PCode: DLP		Alaska, Hawaii, Virgin Islands, Puerto	
Please send street address.	1/16" Thick Extr. White Corrugated	a Strong White Polystyrene	Rico, APO, FPO, Canada & Foreign, Call or Write for Price Quote.	Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated
3	QUANTITY MIL	PROD. CODE	- DESCRIPTION	material. Designed for maximum shipping protection.
PLEASE CHECK APPROPRIATE BOX:			· DESCRIPTION	PRICE / Qry.
CHECK ENCLOSED				
☐ CHARGE TO MY VISA / MC☐ SEND C.O.D. ADD \$5.25				
CREDIT CARD VISA				
C.O.D.	NAME			SUB TOTAL
	STREET ADDRE			nder \$25.00 add \$4.00
CICNATUDE	CITY	STATE	7ID C.4	0.0

CUSTOMER ACCOUNT CODE

CANAL

NO POST OFFICE BOX NUMBERS FOR RPS DELIVERY

ZIP

▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.

C.O.D. orders add \$5.25

TOTAL

NY State Residents add 8% Sales Tax