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GOLDMINE

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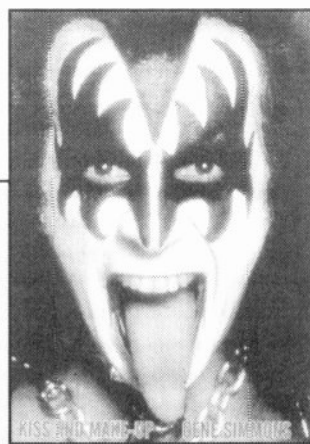
Kiss was laughed off in the early '70s as being a gimmick band who wouldn't last. Kiss is having the last laugh, however, as the band has thrived for more 30 years in the business — becoming one of the biggest-selling acts of all time and one of the top five in terms of collectibility. On the heels of their new massive *Box Set* and Gene Simmons' autobiography, cofounders Simmons and Paul Stanley bare their souls one more time for *Goldmine*. ...by Ken Sharp

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Jim Herrington

Dedicated to the memory of Rick Whitesell

# Goldmine

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# Please Mr. Postman

CD Trustee — good software for logging collections.

In response to Mike Hutchinson's request for information on software to log record and CD collections (*Goldmine* #559, Dec. 28, 2001), I would recommend CD Trustee (found at [www.base40.com](http://www.base40.com)). Its greatest feature for CDs is that it will read the track listings of the CD automatically and check the CDDb (online database) to pull in information on the CD. This has saved me numerous hours in logging my CDs. Since you can manually enter data, you can log most anything you want to (I haven't tackled my cassettes and LPs just yet). It also will produce various reports if you need them.

Since it uses MS Access as its database, you can (if you own a copy of Access) add to the various dropdown lists (I added "Storage" to the "Location" dropdown). It is a good product, and a trial copy is available.

— Karl Holger  
Jacksonville FL

## Beatles issue praise and a few questions

I really enjoyed your annual Beatles issue — it was probably the best one yet (*Goldmine* #555, Nov. 2, 2001). I especially liked the Wings article. I hadn't realized how little I knew about the band as people. The interviews with former band members were a great asset to the article.

This letter is really an excuse to ask a couple of questions to your experts about items in my Beatles collection. First, I have a *Beatles Christmas Album*, and I wonder how I can tell if it's genuine. According to Neal Umphred's *Goldmine Album Price Guide*, counterfeits have slightly blurred cover photos and trailoff lettering. Mine looks pretty sharp, but with no others to compare it to, I'm just not sure. Are there any other clues?

Second, I have a Japanese import copy of John Lennon And Yoko Ono's *Wedding Album* (EMI/Odeon EAS-80702), which I bought around 1978. I wonder what it's worth? The outer box is rather scuffed, but the items inside are complete and barely touched — the album and, in the gatefold sleeve, a poster of Lennon's drawings, another poster of photos titled *The Wedding*, a book called *The Press*, a large photo of a slice of wedding cake, a postcard of John and Yoko in bed, a strip of small photos of John and Yoko and finally a fold-out sheet with an essay in Japanese and English and Japanese transcriptions of the album's lyrics. I've probably listened to it twice in 23 years, but I'm glad it's in my collection. Keep up the good work.

— Paul May  
via e-mail

[Paul, we consulted Tom Grosh of *Very English And Rolling Stone* on this one. Here's his report: "On *The Beatles Christmas Album*, if you look in the lower left hand corner of the cover at the second photo, you should be able to read the words 'Theatre Royal,' which are above John Lennon's head. The title on the disc should measure 2 1/4 inches in length. Any other variations on the cover and it's a fake. The label should be clear, without any fuzziness to it. Also, all original covers were made of brown/grey slick

## LETTER FROM THE EDITOR

### Tanks for the memories...

*Goldmine* readers may have had a double-take looking at the ad on page 34 of this issue. (Our staff sure did!) No, we're not advocating war and violence. The founder of our company, Chet Krause, is a World War II veteran and has assembled quite a collection of vehicles and other equipment similar to those used in his anti-aircraft battalion, as well as other WW II memorabilia.

Many *Goldmine* readers may not be aware of our parent company, Krause Publications. Its 50th anniversary is coming up Oct. 13, 2002. On that day in 1952, Chet launched the first issue of *Numismatic News*, at the time a one-page newspaper providing coin collecting news and information as well as connecting buyers and sellers of coins. In the early years, the newspaper was put together on his parents' kitchen table — in the house he still lives in.

From those humble beginnings, Krause Publications grew in the coin collecting field and branched off into collector cars in the 1970s. In the 1980s, Krause entered the sports memorabilia, toys and comics markets and, since 1983 — when we purchased *Goldmine* from founder Brian Bukantis — records and music memorabilia. The '90s brought continued diversification both within and outside of these collecting areas.

Krause now publishes 48 magazine titles with a total worldwide circulation of more than 12.2 million and has 750 reference books in its catalog, with close to 150 new book titles published each year. The company also owns and operates 10 collector shows, including the recently purchased *Atlantiques City*® show in Atlantic City, N.J., and the *Goldmine*-sponsored *National Record Show*™ at The Rock And Roll Hall Of Fame. (The third *National Record Show*™ is coming up Aug. 3-4, 2002.)

As a company, Krause employs more than 525 full and part-time people (of which seven work directly on *Goldmine*) housed in more than 158,000 square feet of office and ware-

house space. Check out our company-wide Web site at [www.krause.com](http://www.krause.com) for information on the company, our publications and books.

In 1987, Chet sold all of the company's outstanding shares of stock to the employees, and we have been a state and national award-winning Employee Stock Ownership Plan (ESOP) company ever since.

What is most amazing about all of this is that it has all taken place in Chet's hometown, a village of about 1,200. Chet never completed high school, yet his honesty, hard work and dedication to building the internationally known company, the community and the hobbies his firm serves has brought him and the company

the success that even those with Harvard business degrees could never duplicate. It's one of those feel-good American success stories, tales told not just in the publishing business, but also in the music industry and elsewhere as well.

Since the mid-1960s, Chet — as well as other company employees — has often spoken in front of congressional committees and with directors of the U.S. Mint to encourage changes in our nation's coinage design to help spur interest in coin collecting. Those decades-long efforts finally paid off with the recent changes in America's coins and paper currency. Regardless of whether you like the designs or not (and if you don't, send them to me!), next time you pull a bill out of your wallet or purse to buy a vintage record, Krause Publications had something to do with the way that bill looks today.

And it all started 50 years ago on one man's dream. Thanks to all of our advertisers, readers, book buyers and supporters who have helped us achieve this milestone. All the best to you in 2002.

— Greg Loescher

Editor's recommendation: Jethro Tull reissues of *This Was*, *Stand Up* and *Benefit* (Chrysalis 7243-5-35+59-2-5, 6 and 7). Tull at their early rockin' best — with bonus tracks!

cover is identical to the album. The EP is also a 33 Compact, from February 1973. I hope to see more Elvis in *Goldmine*.

— Marvin E. Madsen  
Tomball TX

## More Elvis EPs

Thanks to Tim Neely for the story on the rare Elvis Presley Compact Singles 33s (*Goldmine* #560, Jan. 11, 2002). I would like to bring up two Elvis EPs that play on 33, not 45 rpm. *Elvis By Request* (RCA LPC 128) is a 45 that plays on 33. The 45 has a small spindle hole with a black label and the RCA dog, Nipper, on top. The cover sleeve has a white strip on top that reads "Compact 33 Double" and has a picture of Presley from *Flaming Star* (April 1961). *Aloha From Hawaii* (RCA DTFO 2006) is an EP with six songs from the legendary concert and was made especially for jukeboxes. It has a brown label, and the

[Marvin, thanks for the additions to the EP list! We do, of course, run Eddie Hammer's *Elvis News* column every other issue, along with reviews and other Presley-related news. We are also planning a 25th Anniversary issue on Presley for our Aug. 9, 2002, issue. — Ed.]

## Elvis footage from '50s does exist

I was browsing through the Elvis Presley edition of *Goldmine* and noticed a couple of things in the main article by Gillian Gaar (*Goldmine* #560, Jan. 11, 2002). These are probably things that many others have already told you about but in any case: 1) The *Jailhouse Rock* picture at the top of the article

mentions a woman at the far left as being unknown when in fact she is Judy Tyler, who was his costar in the *Jailhouse Rock* movie.

2) The article mentions that there is no '50s-era film footage of Elvis doing any of his Sun material. That is not true. On *The Dorsey Brothers* CBS TV show in early 1956, Presley sang "Baby, Let's Play House," of which the audio is available on one of the Presley box sets from five or six years ago. The video (I have a copy) is readily available from most Presley video collectors. The video footage of "Baby Let's Play House" is not a bootleg. It is from a commercially produced TV special (and possibly a video) titled *Elvis '56 with The Band's Levon Helm* doing the narrating. It was shown on network television, and I just happened to tape it. It was a history of Elvis' first full year as a star — 1956.

*Goldmine* is a good magazine, and I have subscribed to it for probably 20 years or more. Keep up the good work.

— Richard Otis  
via e-mail

[Richard, thanks for the info! — Ed.]

## Confusion about Wendy Carlos

I'm confused, and maybe someone at *Goldmine* can clear things up for me. I just finished reading Chuck Miller's review of the reissues of *Switched-On Bach* and *The Well-Tempered Synthesizer* in *Goldmine*'s Jan. 11, 2002, issue (#560), which sent me searching through my record collection for my copy of *Switched-On Bach* by — yep, I was right — Walter (not Wendy) Carlos. Are Walter and Wendy Carlos the same person? Is that Wendy and not Walter playing the great synthesizer pieces on the 1972 soundtrack to *A Clockwork Orange*? Does that also mean that the liner notes to *A Clockwork Orange* crediting Walter Carlos as the creator of *Switched-On Bach* are bogus? Please enlighten a puzzled reader.

— Michael McKenna  
Ononta NY

[Michael, Wendy and Carlos are indeed the same person. He had a sex change — yup, that's right — in 1977. The he is now a she. More than you really wanted to know.... Here is some Carlos trivia — *Switched On Bach* stayed at the top of the *Classical* chart for 94 straight weeks and was on the best-sellers list from 1969-71. It sold more than a million copies and won three Grammy® awards. — Ed.]

(Please see Please Mr. Postman page 77)

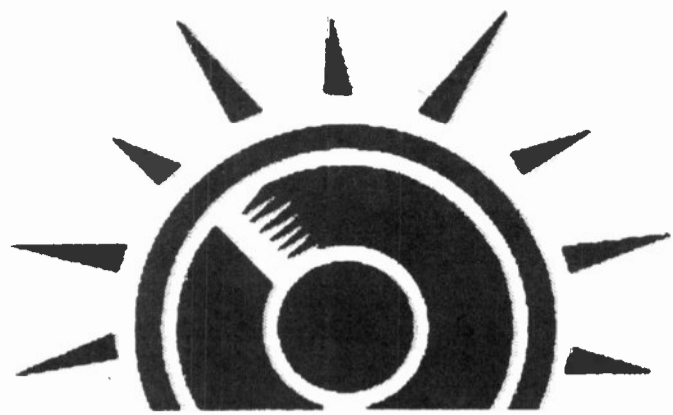
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Be sure to check out *Goldmine's* question of the month at [www.collect.com/records](http://www.collect.com/records) in the discussion forum.



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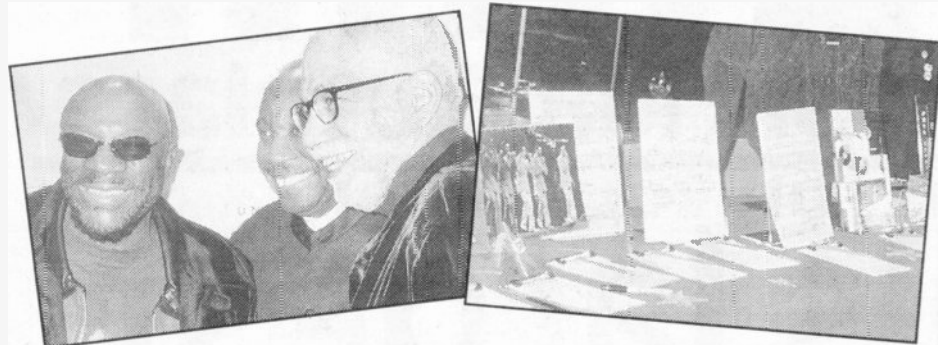
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# Grapevine

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Left, from left: Isaac Hayes, Jerry Butler, and CBS newsman Ed Bradley; Right: Buyers peruse R&B memorabilia at the silent auction before the R&B Foundation awards ceremonies.

## Harlem's historic Apollo Theater hosts R&B Foundation awards

NEW YORK — The Rhythm And Blues Foundation's annual Pioneer Awards ceremonies for 2001 went way uptown — to the historic Apollo Theater in Harlem. Held Nov. 8, 2001, the ceremonies were cohosted by Dionne Warwick and New York radio host and musical legend Isaac Hayes.

This year's honorees included the groundbreaking late saxophonist, bandleader and impresario Louis Jordan, as well as an overlooked living saxophonist, Big Jay McNeely. Highlights of the Washington, D.C.-based organization's awards ceremony included McNeely's wailing saxophone performance, which included a walk through the audience at The Apollo and also laying on the floor of the stage while he continued to play his saxophone. In general, McNeely provided the audience with a dazzling display of great musicianship.

This year's honorees included Rev. Al Green — who didn't show up in person to receive his award because he was aiding a parishioner at his church in Memphis — Fontella Bass, Dee Dee Sharp, Allen Toussaint, McNeely, The Emotions, Sly And The Family Stone, songwriters Brian and Eddie Holland, and posthumously, Jordan. Jordan's widow flew in from Las Vegas to pick up his cash award.

Apparently Rev. Green declined to accept his \$25,000 Lifetime Achievement Award, preferring instead, as John Lee Hooker did a few years ago, to pass the money back to the R&B Foundation for truly needy R&B artists.

R&B Foundation chairman Jerry Butler told the audience at the outset, "It's only fitting that we are here in Harlem at the world-famous Apollo Theater," referring to the many historic concerts held here in the past.

Actor Ossie Davis, father of blues musician Guy Davis, told the crowd, "I am chairman of the Apollo Theater Foundation... those of you who've seen me in other shows

know I've got no rhythm, but I sure do have the blues!" Davis made his remarks in telling the crowd that the Apollo will undergo a \$10 million renovation that should be completed sometime later in 2002.

While Green, Toussaint, and Stone were not present to accept their awards, Freddie Stone of the Family Stone told the crowd, "If you're not happening, New York people will let you know. But if you *are* happening, New York people will let you know." As the members of the Family Stone accepted their award, they burst into an impromptu version of "I Want To Take You Higher" with the award ceremony's backing band.

Aside from McNeely's musical contribution prior to accepting his award, other highlights of the evening's music included Fontella Bass' still-great singing on her big hit, "Rescue Me" as well as Betty Wright's rendering of Green's hit, "Let's Stay Together."

Among the more significant comments in the evening's speeches were comments made by Bob Wade, interim executive director of The Rhythm And Blues Foundation. Wade told the crowd, "We're here not only to honor these people, but also to celebrate rhythm and blues music. As you've seen already, these Pioneer Awards are not your typical awards show. There's a lot of genuine emotion up here," he said, making reference to Screamin' Jay Hawkins, Ernie K. Doe, Betty Everett and other classic rhythm and blues musicians — all Pioneer Award winners — who have passed away in recent years.

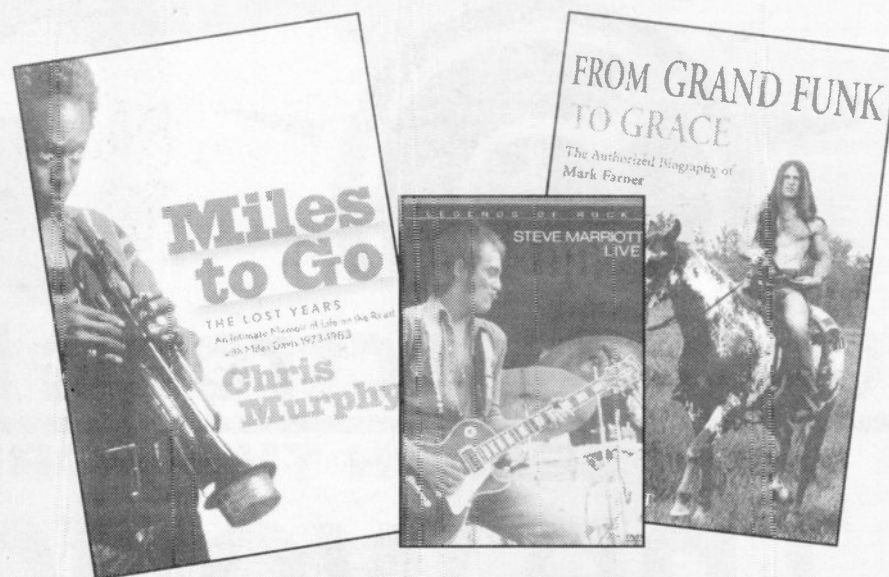
Conspicuously absent from the ceremonies this year were Bonnie Raitt, a big supporter of the R&B Foundation in the past and also a supporter of the Memphis, Tenn.-based Blues Foundation; Ruth Brown, the godmother of classic R&B; Washington, D.C., lawyer Howell Begle, who fought for back royalties for Brown and Jimmy Scott, among others; and Atlantic Records co-founder Ahmet Ertegun, whose generous financial support in large measure made the R&B Foundation possible in the first place. With any luck, all four will be able to attend next year's awards in person, since they are part of the founding family.

To stay posted on next year's Pioneer Awards ceremonies and performances, go to [www.rhythm-n-blues.org](http://www.rhythm-n-blues.org), or call (202) 588-5566.

— Richard J. Skelly

Coming next issue —  
**The Vocal Group  
 Hall Of Fame ballot**  
 Your vote counts toward  
 inducting the Class Of 2002  
 into the Hall Of Fame!

## GRAPELEAVES



**On the bookshelf:** Due in February is *Miles To Go: The Lost Years — An Intimate Memoir Of Life On The Road With Miles Davis 1973-1983* by Chris Murphy (Thunder's Mouth Press). Author Murphy became part of Davis' inner circle during Davis' post-*Bitches Brew* years — in 1973-76 as a crew member and in 1981 during Davis' comeback tour. In the book, Murphy offers glimpses of Davis' musical creativity during times of personal and on-stage crisis — such as the time the electricity went out during a concert — and explores Davis' drug and alcohol abuse (and subsequent overcoming of those addictions after a 1982 stroke), recording and composing processes, sexuality and his personal likes and dislikes... *From Grand Funk To Grace: The Authorized Biography Of Mark Farner* by Kristofer Engelhardt (Collector's Guide Publishing, Canada) covers the journey of the leader of the biggest-selling acts of 1970 (they even made the cover of *Time*) — indeed, one of the top sellers of the entire decade — on through Farner's religious rebirth. He talks candidly about Grand Funk's foot-stompin' music, drug use, personal tragedies, breakup and reunions of the band, making and losing a fortune and lots of other areas one would expect from the outspoken rocker. The 312-page book includes a nine-song CD. (The publisher is selling copies of the books personally autographed by both Farner and the author for \$20 plus \$5 P&H; checks made out to Rock 'N' Record Research, 424 Ricoma Beach, Bay City MI 48706).

**Goldmine book author appearing at Keystone record show:** *Goldmine Collectormania!* columnist and book author Chuck Miller will be autographing copies of his *Warman's American Records 1950-2000: Identification And Price Guide* (Krause Publications) at the Feb. 5 Pennsylvania Music Expo, hosted by the Keystone Record Collectors. The group holds its free monthly record shows at the Lancaster, Pa., Catholic High School Cafeteria (see this issue's *Record Shows* calendar for more information). Miller's book is a great primer for beginning and intermediate collectors, and even advanced collectors can find new information. The book is available at most bookstores or directly from the publisher (1-800-258-0929).

**For couch potatoes:** New DVDs just released from Music Video Distributors /A&M include two from Joe Jackson, the 20-cut *Live In Tokyo*, a reissue of a 1989 VHS release, and *Steppin' Out: The Videos — The Very Best Of Joe Jackson*, a 12-track compilation covering 1979-1989; *The Moody Blues' Legend Of A Band*, covering the Moodys' first 25 years with concert footage of the band playing their biggest hits of the '60s and '70s and other songs, vintage film and interviews with band-

members Ray Thomas, Justin Hayward, John Lodge, and Graeme Edge; Oingo Boingo's final concert is out on a double-disc DVD as *Farewell: Live From The Universal Amphitheatre — Halloween 1995*, which includes one disc with 31 musical selections and the second with documentary and retrospective footage and two music videos... In the *Legends Of Rock* series from Classic Pictures (U.K.) comes *Steve Marriott — Live From London*, a nine-track concert DVD and *Doro Pesch And Warlock — Live*, a 13-track selection from metal queen Pesch... Image Entertainment has released *The String Cheese Incident's Evolution*, with footage from their New Year's Eve 2000/2001 concert and includes nine songs, rare footage of other concerts, a photo gallery and bandmember interviews and biographies.

**More tributes to America:** Jazz magazine publisher and editor-in-chief Michael Fagien has put together a compilation CD called *Homeland: A Tribute To The Spirit Of America*, hand-picking 16 cuts from a variety of jazz artists playing "Americana jazz," including, among others, guitarists Bill Frisell, Michael Hedges, and Pat Metheny, bassists Marc Johnson and Charlie Haden, David Darling, and pianist Cyrus Chestnut. Proceeds go to the American Red Cross (1-888-834-3023)... Suzzy & Maggie Roche's new album *Zero Church* (Red House), to be released Jan. 22, is another tribute album. The set includes "New York City," a song Suzzy wrote and the pair sang at a memorial service at Squad One, the Brooklyn fire station that lost half of its men in the Sept. 11, 2001, attacks on the World Trade Center. Suzzy was walking her dog the morning of the attacks and witnessed the events.

**All hail...the Ramones!:** DV8/Columbia Records is planning a Ramones tribute album this spring, with the lineup so far to include Eddie Vedder, Rob Zombie, Red Hot Chili Peppers, Green Day, Offspring, and Rancid.

**Album art on display:** Starting Feb. 1 through April 14, 2002, Experience Music Project in Seattle is displaying 1,500 of music's most exceptional, along with its most eccentric, album covers in an exhibit called *The LP Show*. A traveling exhibit on loan from New York's Exit Art Gallery, *The LP Show* is being shown for the first time outside of New York. Placing art on album covers was a concept first conceived by Alex Steinweiss, a young advertising art director at Columbia Records, who first placed art on (Richard) Rodgers & (Lorenz) Harts' *Smash Song Hits* in 1939. A collection of album art from Steinweiss' output, as well as many other artists and designers, is included in the display. ([www.emplive.com](http://www.emplive.com)).

— Greg Loescher

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## Kiss promotes "The Mother Of All Box Sets" — a mere \$750

Photo by Daniel Siwek



**KTLA DJ Mindy Burgano gets in a lick with Kiss' Paul Stanley (left) and Gene Simmons (right).**

LOS ANGELES — Kiss (Gene Simmons and Paul Stanley, at least) are out promoting *Box Set*, their latest addition to the Kiss Army's arsenal of prized possessions. "The Mother Of All Boxed Sets" (released through Island/Def Jam/Universal) is how *Box Set* is billed, and since its Nov. 20, 2001, release, it has already won a Billboard.com poll, beating out all other box sets as the preferred stocking stuffer this past holiday. If that wasn't enough of a compliment, a giving Santa helped the set earn certified gold status. (Note: Each disc in the five-disc package is officially counted as one album.)

Splitting his time between hocking his autobiography and the *Box Set*, Simmons "The Demon," together with Stanley "The Starchild" (or maybe "Stanley The Parrot," the name of a still-canned rarity) started their promotional tour in Los Angeles — only this time they left the flashpots and blood at home, going instead with Sharpie® markers and Stein's Clown White.

The signing at the Tower Records on Sunset Strip caused a bit of traffic and hoopla, to say the least; makeup-clad fans waited in line, being kept company by a host of TV cameras and a Kiss cover band who would play a free show a few hours later at The Key Club down the block. Though photos weren't allowed, Simmons and Stanley were extremely pleasant and didn't refuse one request. In full regalia, the duo signed

the product, tattoos, legs, breasts, hats and babies while striking poses under a sea of flashes. New York wasn't as lucky in that the boys showed up in their Clark Kent versions of themselves, sans the costumes.

What did the fans go home with that they didn't already have or could get via well-established trading circles? A lot. Skeptical fans might have been hesitant to buy *Box Set*, because Internet downloads and trading have already provided hard-core fans with a great amount of standards and rarities — songs that the band said didn't exist or showed no

signs of giving up. But surprisingly, there's a good amount of material here that has never seen the light of day or even a download manager.

"We don't love them all, but they're a part of who we are," said Stanley, referring to tunes such as "Stop, Look To Listen," and "Doncha Hesitate," the former recorded in the '60s and very much a product of the British Invasion, and the latter, a song whose origin Simmons and Stanley dispute.

There are three versions of this package, and depending on fans' dedication and/or bank account, they can either purchase the *Cigar Box*, the *Deluxe* or, for a much more staggering price, the *Premium Gold* edition. All have the same track content (94 career-spanning tracks on five CDs, including 30 previously unreleased demos, outtakes and live recordings), but the gold edition, which will run buyers \$750, comes in a full-size guitar case and includes an RIAA-certified gold record to boot. One would hope that ponying up the extra loot a few DVDs would be thrown in too (like a series of live shows, say from '74-'76, please!), but hey, there's always "The Father Of All Boxed Sets"!

— Daniel Siwek

## Lifelike Elvis statue celebrates '68 comeback special

The release of new Elvis Presley memorabilia is sure to increase as the 25th anniversary of his death comes nearer, later this summer.

The Art Of Sport, Inc.'s new rendition of The King in figurine form captures him during his 1968 comeback concert in Las Vegas. The limited edition, nine-inch figurine depicts Elvis in all his glory, dressed in black leather with his classic facial expression as he belts out one of his songs.

The detail of the jewelry on his fingers and his unforgettable hairstyle has been recreated by sculptor Thomas Blackmore. An accomplished artist, Blackmore has created lifelike images of famous celebrities in music, history and sports for more than a decade. His ability to produce figures with mirror-like images of his subjects is a treat for collectors.

The nine-inch, limited edition Elvis figurine will have just 5,000 pieces in a worldwide release. The Elvis statue will be available in February, with a suggested retail of about \$120. A smaller, less expensive unlimited edition will also be available.

The firm also recently received a license to market an Elvis cellphone faceplate. Both products are a result of obtaining a license from Elvis Presley Enterprises, Inc.

The Art of Sport, Inc. previously released figurines of sports figures including Walter Payton, John Elway, Barry Sanders, and Jack Lambert, as well as many others.

For more information, contact The Art Of Sport, Inc. at 561-287-6867, or visit [www.artofsport.com](http://www.artofsport.com).

— Greg Loescher



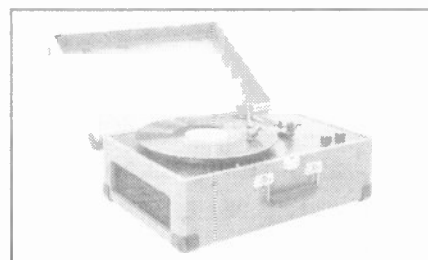
**Prototypes of the new limited edition Elvis '68 comeback statue from Art Of Sport.**

## Crosley CR-49 three-speed turntable a real treat

Are your records collecting dust as you opt to purchase and listen to CDs instead? Maybe you haven't listened to them in years because when your turntable broke, you didn't replace it.

Once CDs replaced vinyl in mainstream music stores, turntables were no longer marketed to people with regular record collections. Turntables were still manufactured (albeit in smaller quantities), but they were quite expensive and aimed at audiophiles and hip-hop/scratch DJs.

Most people simply didn't replace their broken turntables, and many jettisoned



their record collection once they began to accumulate CDs. Ask several friends, and I'll bet that fewer than 25 percent say they have a working turntable. Before your significant other calls the Salvation Army to come and cart off your Pink Floyd and James Brown albums, check out the Crosley CR-49 three-speed turntable.

One of the coolest-looking items I've seen in some time, this portable turntable has a vintage-1950s appearance enhanced by its grainy, brown tolex-covered carrying case. It's reminiscent of the industrial record players DJs spun square-dance records on in grade school, but this turntable features a plastic arm, not a heavy metal one that acted like a record lathe. A lightweight, all-in-one unit — it weighs fewer than 10 pounds — its

(Please see Crosley page 23)

## Rare Finds

### Buyer on the cheap finds fun-filled, still-sealed gems

I'm not a collector per se, but I can't pass a thrift store or used merchandise stores without combing through whatever records are available, looking, mostly, for "old friends" that I was sorry I got rid of when I had 'em. I literally dumped hundreds of mint and sealed LPs when I wasn't able to sell any at a flea market (\$1 to \$5!). I just couldn't go through the trouble of packing them up again.

Now I stick to buying sealed LPs that I get for \$1-2, and I've gotten some (approximately 70) not-real valuable ones, but they're definitely worth more than what I pay for them. In my neighborhood a used-merchandise store has been putting cartons of LPs on the sidewalk, and there are a lot that are open but in collectible condition (LPs, 45s, 78s) and some sealed ones.

One sealed LP that will never make the *Money Records* guide but is, nevertheless, an interesting find is *Wide World Hits* by The String-A-Longs on ATCO SD 33-241. What makes this LP interesting is that in Jerry Osborne's *Official Price Guide To Records* (Tenth Edition, 1993) it says, "Reportedly recorded by The Fireballs but credited to The String-A-Longs." Now, doesn't that cry out for an explanation in *Goldmine*?

I also found unsealed, but in mint condition, a copy of *Hitsville!* on the Coral Records label (CRL 57269). It features on the cover mini-photos of The McGuire Sisters, Teresa Brewer, Buddy Holly, Billy Williams, Jackie Wilson, Al Alberts, Betty Madigan, Rosemary Clooney, the Lennon Sisters, Steve Lawrence, Art Lund, and The Four Knights.

Additionally, I found for 50¢ a Vee-Jay 45 of "Paula's Percussion" (64-6724) b/w "Theme From Peyton Place," both by Themes Inc. (Vee-Jay 633). It's in good (I guess) condition, and it's a white-label, DJ, "not for sale" copy.

Finally, at a Salvation Army I found five cassettes for \$1 each that I couldn't pass up: John Lennon: *Menlove Ave.*, *Walls And Bridges*, *Plastic Ono Band*, *Milk And Honey*, and *The Beatles* (1960-1962).

I also have a sealed copy of an error album by Creedence Clearwater Revival that seems to have no value, although it had to be released with the proper cover and text (The Albert Hall Concert that wasn't). I also have a sealed copy of *Beatlesongs*, which is a good example of bad taste, along with a companion CD. These also seem to have no value and are never listed anywhere, although they have been mentioned as being collectible. Can anyone share any light on these and The String-A-Longs LP?

I know I'm not going to get rich with my "collection," and I don't know why I'm doing it. Maybe 'cause it's just pure, plain fun. That's it for my rare stuff report!

— Edward Lopez  
New York NY

(Edward, record collecting is whatever the collector makes of it, and it sounds like you're making it fun! Some purchase \$32,000 jazz 78s (see our previous issues); you buy \$1 LPs. Who knows, you may just come across a valuable, still-sealed LP! But the hunt is the fun of it all. As for the String-A-Longs contro-

(Please see Rare Finds page 23)

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# KISS

## ...the makeup will never wear off

by Ken Sharp

**L**ike an indestructible cockroach, no matter how hard anyone tries, Kiss can't be killed. Kiss' fire-breathing, four-decade strong legacy of quintessential hard-rock music and comic-book mayhem continues to boldly thrive where no other men wearing colorful pancake makeup and seven-inch leather heels have ever ventured.

Just released is the long-awaited five-CD career retrospective, *The Box Set* (available in three different configurations), a treasure trove of seminal Kiss gems, archival demos (including material by Paul Stanley and Gene Simmons' pre-Kiss band, Wicked Lester), outtakes and live material. Also out is Simmons' excellent autobiography, *KISS And Make-up* (Crown Publishers). With Kiss' Farewell Tour extended into 2002, these crafty kabuki superheroes may be rockin' 'n' rollin' all night and partying every day for some time to come.

Goldmine recently sat down with Stanley and Simmons to discuss the current state of KISSdom.

### Paul Stanley

Goldmine: Share your personal highlights on *The Box Set*.

Paul Stanley: As a voluminous overview of our history, this box set pretty much says it. Obviously when people listen to the box set there's a lot of interesting unreleased material, and some of it connects with people for different reasons. From a historical standpoint, "Doncha Hesitate" is really interesting. It's the only demo that features the entire band on it. That really wasn't very characteristic of us. Let's just say that everybody had their own itinerary and agendas — and usually it didn't make for everybody getting into the studio at the same time. So that was really unique. It was funny, Gene heard it last week and thought it was someone else on the drums. There's certain signature interpretations that were so clearly Peter [Criss] that as soon I pointed them out to Gene, he said, "Yeah, it's Peter." The song was demoed before the *Destroyer* album. It holds up really well. It sounds very much like it belonged on *Dressed To Kill*. For other reasons, it's really interesting to hear the first version of "God Of Thunder" that was the starting point for the song.

Your demo, "Stop, Look To Listen," recorded circa 1966, is the earliest track on the box.

It's an Uncle Joe track. I was 14 when we did that. It's a fun track. Certainly back then, as opposed to now, I think music took longer to grow. Styles took longer to nurture. Now there is so much music available that musical maturity can come much earlier. But then again I was 14, so it's embryonic. No bass player. The drummer, Neil Teeman, used to clean up the studio, so we could run in on the weekend and fool around. So for us to be able to go into a real studio was awesome. We cut it live. This wasn't Sgt. Pepper.

Have you ever located the track "Never Living, Never Loving," a song you wrote for your late-60s band, *The Post War Baby Boom*?

No. That's something that's really fallen through the cracks. We all hated it so much, I guess that's why it fell by the wayside. We recorded that at Columbia Studios. It

sounded kind of like Jefferson Airplane, very San Francisco — psychedelic and naive.

The box set features three tracks by your and Gene's pre-Kiss band, Wicked Lester. The group's sound was all over the map stylistically.

My vision of Wicked Lester was wanting it to be somewhere between The Beatles and Buffalo Springfield, but it just turned into a hodge-podge. There was also some Guess Who thrown in. Weird times. Wicked Lester is interesting as a historical footnote, but it didn't really represent us because we were so happy to be in a recording studio and knew so little about what was going on that we basically followed directions. The trouble with all those Wicked Lester songs is that they just lost whatever integrity they had by getting too much crap piled on top of them. Some of those songs, like "When The Bell Rings" or "Whatever Happens In The Darkness," were given to us to record. Times were different then. Now somebody 17 or 18 years old has a good idea of what they want to do. Back then being 17 years old in a recording studio was like being 12.

"Keep Me Waiting," one of the Wicked Lester cuts on the box set, still stands up.

My voice was like a kid trying to sound seasoned or grizzled, like a nine-year-old kid trying to sound like Tom Jones. Actually about a month ago I played "Too Many Mondays" on the guitar [a Wicked Lester song] because Barry Mann [cowriter of the song] was over at my house. We had dinner and a bunch of us were sitting around, and I picked up a 12-string and said to Barry, "Remember this?"

Other highlights on the box set are the Bell Sound demos done prior to recording the first Kiss album.

That was just the band running through the material to get comfortable in the studio. It was like rehearsing to record. We really were green to the whole idea of being in a studio, although all of us had been in studios. It was kind of like a run-through. It was interesting to hear them back, mistakes and all.

It was nice to hear the "Let Me Go Rock & Roll" demo sounding much more full-bodied than the version on the *Hotter Than Hell* album, perhaps the worst-recorded Kiss album.

The truth is I don't think that we have ever captured what the band is about in a recording studio. In some ways the closest we ever got may be *Kiss Alive!* There's things about *Psycho Circus* that I really love, and I may be totally alone in that. I don't know that there's ever been a studio album that



Paul Stanley

sounds like us live. It's always been a frustration. At one point when we listened to early albums, there was talk of going in and beefing them up sonically. But first of all it'll never sound right, and secondly, it changes the whole integrity of the music.

Were you frustrated by the poor sound quality on *Hotter Than Hell*?

I thought that there was an attempt to beef up the sound, but I'm not sure that the people that were doing it were qualified to know how to. That's not a statement of fact — that is an opinion. I think that perhaps some people were trying to do something that was out of their realm of what they were used to doing. Very quickly I got used to the idea that we were not going to sound in the studio like we did live. I just took that for granted. Some people love *Dressed To Kill*, but I don't think that album sounds like us live. But a lot of people like the sound and the sonics of that album. I just very quickly realized that the scope and the magnitude of what we were doing sonically on stage was always lost.

When you hear the demo of "Mr. Speed" on the box set, it's very close to Kiss' version.

Yeah. Listen to the "Love Gun" demo, too. My demos that exist from anything that wound up on a Kiss album, the demos are virtually identical. I've always had a real clear picture of what a song should sound like. I don't just write a song, I write an arrangement. I write an orchestration of instruments.

Are those E-bow guitars on the "Love Gun" demo? Yeah. It's on the album version too, it's just buried a little more. The E-bow came up with a violin sound. You could overdub as many as you'd want. You'd wind up with this weird kind of pad, which was somewhere between a keyboard and droning bees.

You're seemingly not a big fan of your song, "Anything For My Baby," but it made the box set.

The reason it went on the box set is because Gene and Tommy [Thayer] really like it. It's not that I don't like it. I don't understand the out-of-the-ordinary connection or feelings that people have for that track, but since they do, that's good enough for me. Eric [Singer] and Tommy say to me, "Boy, you used to sing like James Brown. You used to talk like James Brown." The fact that people like it and enjoy it so much is all good enough reason to put it on. I have to smile.

A song you and Gene wrote in the early '80s, "It's My Life," is a latter-day highlight from the box.

With "It's My Life" I had a really cool chorus that I hadn't done anything with. Somehow it fell by the wayside. It's difficult for me to hear something knowing that it's as old as some of my shoes. For me, "It's My Life" is not fresh. I thought that the chorus came from a different time in my life. When I wrote it, it felt connected to me. Fifteen or 20 years later, to hear it again, it doesn't have the same relevance. It just seemed like a forced track to me. It just didn't feel current.

Are there any Gene songs that you felt missed the mark?

The chemistry and the dichotomy of this band is the different styles. It's no secret that there's a certain amount of Gene material I scratch my head about. The Van Halen rehashes, "Boomerang" and "No, No, No" — it's just so blatant. But that's about me.

How about Gene's prime '70s Kiss material?

Although I didn't get it at the time, I hear stuff like "Christine Sixteen" and "Dr. Love," and that's to me quintessential Gene. At the time, I thought it pushed the envelope a little. There was something almost Ray Stevens about it. We were getting close to songs like "Ahab The Arab" or "The Streak" — novelty songs. Especially a song like "Christine Sixteen," a song about guys looking at girls through schoolyards and talking in the middle of the song.

One rarely performed Kiss song begging for a live airing is "Flaming Youth," an unheralded classic.

Parts of the song are really good. I don't like the calliope and Dick Wagner singing. He plays lead guitar on the song, too. Dick's singing background [vocals] on the breakdown. I love Dick, but it's just not an organic thing. And our albums weren't the only ones that Dick Wagner was playing on.

In the box set's liner notes, it's revealed for the first time that occasionally outside musicians would play on a Kiss song, an example being "Shandi," where you're the only member of Kiss performing on the track. Many fans feel a Kiss track isn't Kiss unless it's all four members playing on the song.

I think it's such a load of crap, this whole bullshit about the integrity of a band is having a band play on a song because it's just never been the case for loads of big bands. It doesn't mean squat at the end of the day. I believe if the song sounds like the band, it is the band.

Solve this debate once and for all: Who played bass on "I Was Made For Loving You"?

It's Gene. Absolutely.

Does anyone in Kiss play on "Nothing Can Keep Me From You"?

No. It's Bruce [Kulick] on bass. Steve Ferrone is on drums. Steve's in Tom Petty's band. Way back he was in Aver-



Kiss, hamming it up in London in 1976.

age White Band. I can't remember who played guitar, but he was really good. The idea was, "Let's try something different," and that may mean, "Let's not play on it." And that's OK folks. That's just not a big deal.

Many fans consider side four of *Alive II* as some of the band's most accomplished studio work, especially "All American Man" and "Larger Than Life." Why has the band elected never to perform any of those songs live?

I don't think a lot of that stuff felt natural. They were attempts to me to do certain things or be certain things. "All American Man" is good. To me, "Larger Than Life" was a fascination with "Rock Candy" by Montrose and a certain drum sound. That's just my opinion. It's also a matter of what somebody else likes, which is just as valid.

Discuss how your singing style changed in the late '70s, taking on a more operatic quality.

I think my real early stuff is a little narrow in vocal range. At that time I was trying to find my footing. I'm real comfortable with my vocal sound around *Dressed To Kill*. I was singing so much that I was either gonna destroy myself or learn to sing a little differently. I needed to change the way I sang because I wanted to be able to expand what I sang. I was limited by my range, and I wanted to be able to sing more. I was also intrigued by how some other singers were hitting notes that I couldn't hit. In the '80s, sometimes what I was attempting to do got ridiculous. It's like when you get a car with a lot of horsepower — you floor it a bunch until you realize that it ain't always about flooring it. I was in awe of some of the notes that I can hit. The beauty of having a career that lasts a long time is everybody sees your baby pictures. By the time *Creatures* happened I was feeling pretty good as a vocalist. Afterwards it got a little out of hand. I think I do my best singing live. I think I went through a period of singing live where there was a whole lot of unnecessary vocal gymnastics.

Cite your primary influences as a stage performer and vocalist. Vocally, I guess it's [Little Faces] Steve Marriott, [Led

Zeppelin's Robert] Plant and some R&B singers — Sam Cooke, Wilson Pickett, James Brown. As a stage performer, there's a lot of [The Who's Pete] Townshend in me mixed with I don't know what.

Sometimes you come off like a preacher on stage.

But that was what Steve Marriott was doing. I saw Marriott and it was like being at a church revival, and that to me is the coolest thing you can do — turn it into an evangelical event. I love that whole vibe. It's kind of electric church, electric temple, electric synagogue.

You have spoken recently about being at odds with producer Bruce Fairbairn during the recording of the reunion album, *Psycho Circus*.

This is a delicate subject because we're talking about somebody who is no longer with us. It's certainly not bashing somebody who isn't here to defend himself. I would say the same thing if he were. I think working with Bruce was a major disappointment and a major shock in that I don't think that he had a clue what we were all about. That was borne out almost from day one. I think the beauty of having a producer is having an extra opinion, but when it's so left-field that it's clearly out of touch with who and what the band is, it's nothing but a constant obstacle to overcome. His first choice of songs was so bizarre. If he could have done an album of songs like [sings], "ears without eyes, nose without teeth," "Within," that was what Bruce thought we should be doing. It was astonishing to me because he didn't have a

clue as to what the essence and balance of Kiss is about. He didn't understand the dynamics of an album — maybe he understood a Loverboy album or a Bon Jovi album. Clearly, he was completely lost. It's essential for somebody that comes in to bring in an extra ingredient. It's not essential for somebody to come in and reinvent the wheel. Ultimately what happened is I told Bruce I had enough. I literally said, "Enough! This isn't gonna work." I believe what I said to Bruce was, "This is your first Kiss album. It's not mine." I thought at times Bruce's nose was so far up Gene's ass that he could barely breathe. It's maddening to be in a situation where you see somebody leading something you've spent 30 years working on into a ditch. He'd done some really great work with other acts. But quite honestly I don't know what his contribution was and what theirs were.

Kiss' last studio album with Bruce Kulick and Eric Singer was *Carnival Of Souls*, an immersion into grunge. Was it a mistake in hindsight?

*Carnival Of Souls* was a case where Gene had a very strong point of view of what the album should be, and part of what has always made for the partnership and for the band is sometimes going along with somebody because they feel so strongly. I know there have been times when Gene said, "If you feel strong about something, let's run with it." And *Carnival Of Souls* was a misstep and an attempt to be something we're not at a time where something else was popular, which is nothing new to us. We've certainly at times taken parts of what was around us and assimilated it. I don't think that's a bad thing. I think *Carnival Of Souls* was a bit blatant.

So you pulled out your Soundgarden and Pearl Jam albums?

I didn't have to. It took me a long time to get on that train. It's one of those things that doesn't really do a whole lot for me. I think the best song on the album is "I Will Be There," which is also on the box set. To me it's the most genuine song, whereas a lot of the other songs were a little too calculated. And even though we didn't see that then, I think in listening to it it's pretty apparent. The world needs a good Kiss, not a second-rate Soundgarden or Metallica or anyone else.

What were your impressions of Gene's autobiography?

I think the most interesting thing in the book by far is the pre-Kiss stuff. Because anytime when somebody who you know shares their recollections of their childhood, that's very telling. I'm really proud of Gene for getting it done. It's a big accomplishment to see a book completed and published by a top-flight publisher. Additionally, the book is Gene's perception. So when I read it before it went to print, other than to try and help in a few clarifications of some facts that were wrong, there's nothing really to argue because it's not the Bible. It's somebody's perspective, and certainly two people can look at the same thing and see two different things. Overall I enjoyed the book very much, and it's also not a fabrication at all. There may be some things seen from a slightly different perspective. I think the nice thing in the book is there's a lot more letting down of Gene's guard than one might expect. I found that he came off likable and gracious.

Gene said some touching things about you in the book, saying when you were getting married he didn't know what to get you as a gift to show you how much you meant to him.

Our relationship, the time that it's gone on, speaks for itself. What we don't say and what we do say is all part of "girl" shit.

But if you had to throw it down for Gene, you'd be there.

Absolutely. In a heartbeat. He's my family. In the best sense, he's like a brother. That kind of word gets thrown around too much. It has nothing to do with wanting to spend your time with somebody. It has to do with trusting somebody, having a history that a mutual respect is built on, and that doesn't come overnight. I remember at one point when we had the earthquake in California in '93 or '94 [Jan. 17, 1994. — Ed.], we basically weren't talking at that point. We go through that kind of stuff, and that's fine. We weren't talking because we were just pissed off at each other. But if not the first person, one of the two or three first people I called was him to see if he was OK. It all goes beyond that, the bickering or the arguing. I'm the first person to say we argue and we snit and we say catty things about each other and take pot shots at each other, but that's fine.

Kiss' recent shows in Australia and Japan without Peter were among the band's best. Did the positive experience with those shows with Singer on drums change your mind in deciding about Kiss continuing?

Yes, very much so. The big question is, "Is it fun?" And if it ain't fun, I'm going home. I think all of us had our eyes opened to that it can be fun in a way that's real rewarding. I saw the band more [off stage] in Australia and Japan than I've seen the band in the last six years. And that's no secret. Ace was calling up, "Let's go out. Where are we having dinner?" It was very new to all of us.

How can you explain that?

Sometimes certain situations feed the best in us and sometimes feed the worst in us. When you change the chemistry a little, you change that chain reaction.

Meaning misery begetting more misery when Ace and Peter are together?

Look, I don't want to put words in anybody's mouth, but when we were in Australia and Japan, Ace said, "This is so great because I'm not getting egged on."

Egged on in what sense?

Having those buttons pushed that take our relationship sometimes into a place where it doesn't benefit us or the fans. Ace played for the most part way better than he had played earlier and was clearly having a great time both on stage and off stage.

Was the reunion tour as miserable as Gene says?

That's Gene talking. I don't think that's true at all. As much as we may swear and pledge to not make the same mistakes again, human nature sometimes finds us doing the exact same thing that may have caused our demise in the first place. It's almost like one of your hands is trying to choke you and the other one is trying to keep it off your neck. When we got back together for the reunion tour, every-



Kiss in the '90s included, from left: Bruce Kulick, Paul Stanley, Eric Singer, and Gene Simmons.

body said, "I've learned from my mistakes. I will never do that again. I am so lucky to be here." And to see that forgotten is a shame. It's sad that people will ultimately be who they are. What we try to do in life is modify who we are. It's just a shame when it's hard to stay consistent.

Will you ask Peter to play drums when the band resumes the farewell tour?

How about, if it ain't broke, don't fix it. Everybody has to make their choices of what's important to them and we all suffer the repercussions or gain the rewards, and Peter decided what was right for him. We decided what was right for us. With no feelings of ill will or animosity, I am very happy to keep the band exactly the way it is.

Highlights of the recent shows in Japan and Australia were the encores where the band played a medley of rarely performed songs.

Some nights it worked great and some nights we fell on our asses, but we were enjoying ourselves. And when it worked it worked big time.

But that couldn't have happened with Peter?

I keep prefacing this because I don't want to be misunderstood, but Eric's musical vocabulary and catalog of Kiss songs is way way beyond Peter's. You can call out almost any song and Eric can play 'em. That's the big difference — he's right there and ready to play 'em.

To be fair, can you characterize Peter's contribution as drummer for Kiss?

Peter was unique in his way of learning the songs and his perspective, and it made for an interesting ingredient. Some of the songs certainly may not have come out the way I envisioned them, but clearly it was an important ingredient. Peter could be an erratic player, in the course of a song he might change beats from verse to verse, which was always funny because when Eric tried to learn some of the songs he would say, "Which part do you want me to copy?"

In the band's final shows with Peter, he wore a teardrop on his makeup. What did that signify?

I think bringing our own crap on stage is inappropriate and is an intrusion on both the audience and the band — and that goes for all of us. Leave your crap in the dressing room. Go out and do the same show that people expect from you. We should be thankful that we function as a great band and create magic on stage. Whether your toe hurts or your dog died, when you hit the stage it doesn't exist. So doing anything that is distracting or impacts on what the band is doing visually or musically is an imposition.

World Radio History

Kiss is known first and foremost as an amazing live band. Tell me about the best rock show you ever saw.

Led Zeppelin at the New York State Pavilion in Queens at the old World's Fair. One summer they were having concerts there. They were playing for 1,500 people. Bruce was at that show. This was between the first and second Zeppelin album. That show for me was the embodiment of sexuality and a sonic onslaught. But it was so direct and in-your-face, without a lot of what came later, which was a lot of self-indulgence. It was the immediacy and the urgency of what they were doing that to this day nothing comes close to that. Everybody was just playing like they were possessed, like God had touched them.

There's a new Honda commercial with a yell that sounds suspiciously like you.

That's me. [Bob] Ezrin did the campaign. Bob called me up and said, "We need a rock 'n' roll scream and who better than you to do it?" I went in and pinned the meters, did another one and then I was done.

You also recently did a Folgers commercial.

The Folgers commercial was fun. It's all about the challenge. Why not? It's all good. Doing something that you would never be expected to do. When they called and said, "Do you want to do a Folgers spot?" I was taken aback and then said, "Yeah." I did an interview in Canada on a TV show that I watched a few days ago. I said, "I don't consider myself a rock singer, I consider myself a singer who sings rock."

Lastly, are there plans for Kiss to continue musically?

We're open to anything. We're open to see where this leads. It's never over. We'd be deluding ourselves even if we wanted to that we could end this. It's completely out of our hands. The only thing is how much do we want to participate, because Kiss will continue regardless. I enjoy it. It's been a part of most of my life.

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For a review of Gene Simmons' autobiography, *KISS And Make-up*, see page 27

## Gene Simmons

Goldmine: Some fans on the Internet are bemoaning the fact that certain unreleased songs are not on the box and that they're being forced to buy a large portion of previously released music they already own.

Gene Simmons: They're not qualified to have an opinion. I don't mean that to be unkind. The thousand or so people that like to see their names on the Internet by logging on every time somebody says "Gene broke a tooth" — it's good they have something to say, but I notice that it's always the same 50 to a 100 people that log on. I don't have a problem with critics. Once or twice I've logged on. One guy said "This stinks." And I logged on and said, "I appreciate finally finding the one person who speaks for all of Kiss fandom." Let's say a couple of things for the record. I don't trust anybody who says they don't love money. They're lying and full of shit. I'm no different than you, the person on the street, except I've hit the jackpot, and I've been doing it over and over again, thank God and thank the fans. So the same person who says, "All Gene wants to do is make money!" I wanna meet the guy who *doesn't* want to make money, that's what I wanna do.

Did the record company limit how much unreleased material can appear on the box set?

The record company has no right to any unreleased material. You can't get that for free. You have to pay us. Just like if I was to hand in a new record with 10 new songs, you gotta pay me. So the notion that we're putting on about 30 unreleased songs, you gotta pay us for that. But they're not, those are gifts. I like to think we gave the fans bang for the buck. But then you'll have the thousand people that log onto the Internet and complain that they were disappointed that outtakes from *The Elder* weren't on there, something obscure. But they're *about* obscure because they're obscure people. I don't mean that as a swipe. I mean to say they have so much time on their hands, the half-full glass is always half-empty.

Once Kiss as an entity ceases, are there plans to form a Kiss label to release rare audio and video material?

We've thought about it. But as somebody more glib than I [John Lennon. — Ed.] said, "Life is what happens when you're busy making other plans." So you make your plans, and then life says, "Interesting plan. Now here's the way that it's gonna be." Either it's gonna be exactly the way you planned or some variation of it, or it's not gonna resemble it at all. So do we have plans? Sure. Fans believe once you have plans you're expecting that to happen. When, if they look at their own lives, "I planned to be a ball player." What are you now? "I'm a dentist." But what happened to the bat and the ball? "Well, I tripped and I got married." A plan means so far tentatively looks good but I have the right to change my mind, or life will change it for me at any time.

Are there any Kiss tracks that have received praise by fans that you can't understand?

With me, no. But with Paul's writing it often is a surprise. When Paul came in with "Hard Luck Woman" and he was gonna send it to Rod Stewart, I loved it right away and said, "We should record this." It doesn't sound like us, but who cares? Neither did "Beth," neither did lots of stuff. In those days we had those delusions — it doesn't sound like "Anything For My Baby," so the bosses are going to be upset. It's always been about that. Slowly but surely we realized it's like a marriage — you get some of what you want and we get some of what we want. I tried to write a disco tune called "Love Came To Me" that wasn't even close. On the demo, that's me on bass, guitars, drums, everything. I had four



Gene Simmons

hours at a studio and just banged it out. Paul hit it right on the head with "I Was Made For Loving You." He was fearless in terms of cowriting with people who didn't have anything to do with our world.

You pressed for "Anything For My Baby" to appear on the box set.

I love that song. Paul sounds like a man on it and rips out his vocal chords. You can either sing a lyric like "I would do anything for my baby" as a sappy spineless kind of a guy, or you can sing it like a man and rip your voice out and really put commitment into it and show the passion that you have as opposed to the weakness you would have if she was gone. "Anything For My Baby" hit the nail on the head. I sat down with Tommy and just ripped the original box set track listing apart and tossed stuff out the window. If you go through a strictly chronological order, it just didn't work. I've got lots of demos of mine that didn't make the box from the '60s, stuff like "My Uncle Is A Raft." The song was about my uncle, George Klein, who recently passed away. He was as nice and ethical a man you would ever meet, a self-made man. When I was growing up I was looking for male father figures because my dad wasn't home from [when I was] the age of seven. It's probably why I started fooling around with the notions of Superman and all these larger-than-life characters.

The early studio demo of "Deuce" is one of the cornerstones of the box set, yet to this day I still can't figure out exactly what the song means.

My reference to a "Deuce" was clear to me. It's still vague to fans. What the hell does a "deuce" mean? Well, it's worth twice as much. Your man has worked hard, he's worth twice as much as you are. It means, he's working hard, don't give him a hard time. Not, "You're working hard along with him." You're watching *I Love Lucy* reruns, bitch, shut up! [imitates female voice] "We're equal partners." No, you're not. You're

doing the laundry, he's digging a hole for a living.

Prior to Kiss being signed, the band used to perform a cover of The Moody Blues' "Go Now."

We still have a recorded version of that. It sounds like the original Denny Laine version crossed with The Allman Brothers. The middle version of it breaks into dual guitar. It goes from half-time to a double-time gallop. This was before "Rock And Roll All Nite" was written. We couldn't figure out how to finish our set. We tried to write a "thanks for coming, good night" song. Bob Ezrin figured out all those things for Alice Cooper [sings part of "Hello Hooray"]. Paul sang the lead on "Go Now," and we all jumped in on the harmonies. We never recorded it in the studio. It was one of the things considered for the first album but somehow never wound up on it. But we came up with a really good version.

"Acrobat," recorded live at The Daisy, appears on the box set. At those early Kiss shows you were also performing a reworked version of the Wicked Lester song, "Simple Type." Were there plans afoot to re-record that with Kiss?

Some of that Wicked Lester stuff survived as Kiss material and some just didn't sound like it. "She" survived and "Love Her All I Can" survived because of the nature of those riffs. [imitates the opening of "Love Her All I Can"] The opening sounded like a horn part, sounds like Don Ellis, a horn guy. "Firehouse," "Love Her, All I Can," "Black Diamond" — I came up with all those riffs. Paul would come in with songs and I'd say, "That's a great song, but how much are you going to strum your guitar? Give me something else besides." He said, "Well, I've got a chorus." I'd say, "That's true, but the instru-

mentation isn't right." Paul is basically a chord guy. He came up with the intro of "Deuce," which, if you think about it, has nothing to do with the rest of the song, but somehow it fits.

Paul told me that intro was him ripping off The Raspberries' song, "Go All The Way."

Sure. Which is really Eric [Carmen] ripping off all the stuff that came before him — [The Rolling Stones'] Keith Richards and Pete Townshend and all that stuff. So all those riffs like "Watchin' You," that's what I was about. Even though the bass didn't always play the riffs. The Beatles were really a riff band [imitates opening of "I Want To Tell You" or "Taxman"] or [imitates opening of "Day Tripper"], which is really "Pretty Woman."

Are there any Beatles songs that you think Kiss could have pulled off?

Oh lots.... I don't know if we could have done it, but "Across The Universe" has always been one of my favorites. Not sure if we could have done it, but "And Your Bird Can Sing" to this day it just buckles me to my knees. The intro is a symphonic guitar part, in harmony!

Your bass playing is very Paul McCartney-ish on Kiss' first three albums, and then you locked into a more simple style. Why?

Before producers got involved, we didn't know what basses or guitars were supposed to do — we just did what we wanted to do. I couldn't be an AC/DC-styled bass player [imitates static, straight-roots-chord bass playing] and three minutes later you come up for air. Paul would often stop me and say, "Stop moving around on the bass. I'm singing lead."

Do you miss that style of playing?

Sure, but also the material changed. Even on a song like

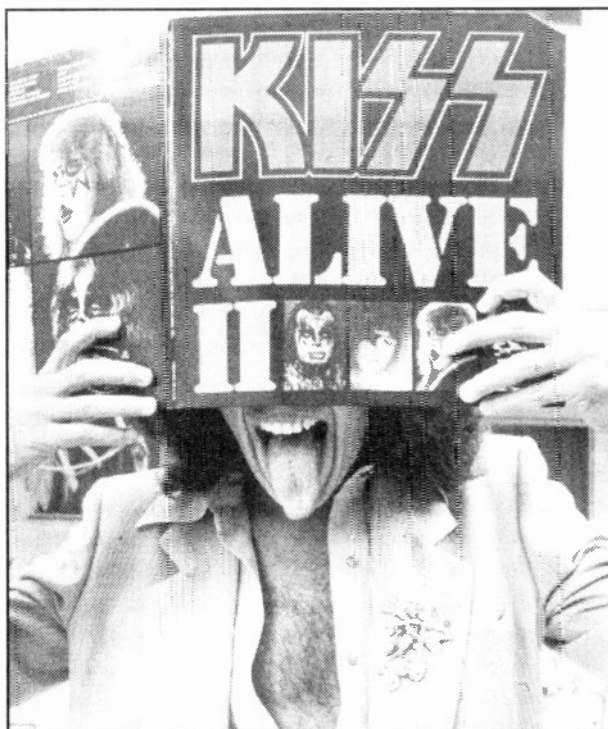
"Forever," I wanted to move around. "Michelle" is a similar kind of song, much better of course, but there's a bass melody in there that's above and beyond the song. It has nothing to do with the song.

"It's My Life" is a highlight on the box set. Why didn't it make it on the Psycho Circus album?

Paul doesn't like the song. He is one of the two writers. The chorus is Paul, everything else is me: the bridge, the verses, the lyrics, the melody. Ace and Peter were non-entities on the album, and when they were there they'd do their parts and leave, like almost all the albums. We were the ones that pushed Ace and Peter to sing songs. "You can be as much of a star as you want to be." I tried to get Ace to step up, sing lead, "It's your spot, go, we'll back you up!" He wouldn't do it on "Cold Gin." "Parasite" we loved right away. I said, "You sing it" and he said, "No, I can't sing it. It's too high. Gene, you sing it." I remember taking him to task, "You're late. Tonight you played sloppy," all that stuff that goes on with trying to keep discipline within the band, and he got angry with me. So when "Strange Ways" came up he said, "Peter, you sing it." "Look, I've got a card game," Ace told us, and this will always stick with me. It's become the clichés of clichés. I felt, "This is your life! When you were nobody you would have blown anybody to be in this position." Here's the history of the personalities behind the scenes. We tried to get Ace to show up for rehearsals and to just do anything. Part of it was, "Let's make sure everybody sings. We're splitting it four ways, including the songwriting."

When did that arrangement change where the sole writer received the full royalty share?

When Peter was out. I'm gonna say this for print: Peter can't write songs — couldn't then, can't today. It doesn't mean he's not a good guy or that he doesn't have opinions. He physically can't play a musical instrument. Drums are not a musical instrument by definition. Drums are a percussive instrument. You can't copyright a drum pattern.



Gene Simmons in 1978, hiding his face from the camera during the era when fans didn't recognize Kiss members without makeup.

Peter couldn't write a song?

No, I don't mean "couldn't." I think anybody is capable of it, whether it's good or bad, but you've got to put in the time. Eric Carr joined the band, taught himself how to play guitar and wrote a song, "Under The Rose." We cowrote it together. That guitar riff is Eric Carr. Some of the changes and melody is him. So Eric was able to do it. That doesn't mean Eric is better or worse — it's all about taste, it's all about opinions. People shouldn't believe that all four [members] write. Peter's got his

name on a number of songs, but it's Stan Penridge or Bob Ezrin [writing it] and then [Peter] gets to sing it and his name gets put on, and that's what it is.

Why are you so hard on the Kiss album Unmasked, as it's full of great, well-written songs?

I hate it. Vini Poncia wasn't my taste. He is much more of a commercial producer. I still hate "She's So European." It's not ballsy. I've got a version that kills that. I've got a demo of "X-Ray Eyes" which is much better than the version on Dynasty. Although, in retrospect, "Charisma" became a better song on the album than it sounded on the demo. I hate "Tomorrow." "Easy As It Seems" does nothing for me. I really dislike "What Makes The World Go Round." I like "Is That You." My demo of "Naked City" is a better version than what appears on the album. I love the "You're All That I Want" demo on the box set. It starts out on acoustic guitar and then rocks out. Paul's breaking out on rhythm guitar and then into a lead guitar thing. Paul breaks out with scats. Then he goes, [sings like Paul] "I'm black as the night." He thought he sounded too black. No, he sounded like Paul Stanley.

Recount your run-in with David Bowie in the '70s.

He was recording "Heroes" at Record Plant. He brought me down to the studio. I listened to the song and he said, "What do you think?" and I said, "It's really interesting, but I really wish you'd do more of the Ziggy Stardust stuff." I meant it as a fan. I'm sure it must have come off as an insult. [laughing] I've never seen him or talked to him since. I stand by what I said by the way. I hate all that other stuff. [imitates Bowie singing "Fashion"] I like him when he was down and dirty with the androgyny, all good. To this day when I think of Bowie it is that moment in his career.

Let me throw out a few early Gene Simmons song titles at you and have you share your recollections of tracks such as "A Friar's Song."

(Please see Kiss page 41)

## Kiss U.S. Discography

by Tim Neely

Note: Only group efforts are included, with the exception of the four solo albums released when all were still in the group. Additions and corrections welcome. Important sources, among many, in compiling this discography were the Goldmine Kiss Collectibles Price Guide by Tom Shannon (Krause Publications, 2000) and [www.kissfaq.com](http://www.kissfaq.com). [Not to mention the Standard Catalog Of American Records 1950-1975 2nd Edition. — Ed.]

45s							
Label/#	Title (A-side/B-side)	Year	NM \$				
Casablanca 0004	Love Theme From Kiss/Nothin' To Lose	1974	15	Casablanca 2343	A World Without Heroes/Dark Light	1981	5
Casablanca 0011	Kissin' Time/Nothin' To Lose	1974	15	Casablanca 2365	I Love It Loud/Danger	1982	5
Casablanca 0015	Strutter/100,000 Years	1974	15	Casablanca 2365	I Love It Loud/Danger (picture sleeve)	1982	20
Casablanca 823	Let Me Go, Rock And Roll/Hotter Than Hell (blue label)	1975	20	Casablanca 814 303-7	Beth/Hard Luck Woman (Time Pieces reissue)	1983	5
Casablanca 823	Let Me Go, Rock And Roll/Hotter Than Hell (FilmWorks label)	1977	12	Casablanca 814 304-7	I Was Made For Lovin' You/Rock And Roll All Nite (Time Pieces reissue)	1983	5
Casablanca 829	Rock And Roll All Nite/Getaway	1975	20	Mercury 814 671-7	Lick It Up/Dance All Over Your Face	1983	4
Casablanca 841	C'mon And Love Me/Getaway (blue label)	1975	20	Mercury 818 216-7	All Hell's Breaking Loose/Young And Wasted	1984	4
Casablanca 841	C'mon And Love Me/Getaway (FilmWorks label)	1977	12	Mercury 880 205-7	Heaven's On Fire/Lonely Is The Hunter	1984	4
Casablanca 850	Rock And Roll All Nite (Live)/Rock And Roll All Nite (studio) (blue label)	1975	10	Mercury 880 535-7	Thrills In The Night/Burn Bitch Burn	1985	4
Casablanca 850	Rock And Roll All Nite (Live)/Rock And Roll All Nite (studio) (FilmWorks label)	1977	12	Mercury 884 141-7	Tears Are Falling/Any Way You Slice It	1985	4
Casablanca 854	Shout It Out Loud/Sweet Pain (blue label)	1976	10	Mercury 884 141-7	Tears Are Falling/Any Way You Slice It (picture sleeve)	1985	5
Casablanca 854	Shout It Out Loud/Sweet Pain (FilmWorks label)	1977	8	Mercury 888 796-7	Crazy Crazy Nights/No, No, No	1987	4
Casablanca 858	Flaming Youth/God Of Thunder	1976	10	Mercury 888 796-7	Crazy Crazy Nights/No, No, No (picture sleeve)	1987	5
Casablanca 858	Flaming Youth/God Of Thunder (picture sleeve)	1976	60	Mercury 870 022-7	Reason To Live/Thief In The Night	1987	4
Casablanca 863	Detroit Rock City/Beth (with "Detroit Rock City" as "Side A")	1976	10	Mercury 870 022-7	Reason To Live/Thief In The Night (picture sleeve)	1987	5
Casablanca 863	Beth/Detroit Rock City (with "Beth" listed as "Side A"; camel label)	1976	6	Mercury 870 215-7	Turn On The Night/Hell Or High Water	1988	4
Casablanca 863	Beth/Detroit Rock City (with "Beth" listed as "Side A"; FilmWorks label)	1977	5	Mercury 870 215-7	Turn On The Night/Hell Or High Water (picture sleeve)	1988	5
Casablanca 873	Hard Luck Woman/Mr. Speed	1976	6	Mercury 872 244-7	Let's Put The X In Sex/Calling Dr. Love	1989	5
Casablanca 880	Calling Dr. Love/Take Me (camel label)	1977	6	Mercury 872 244-7	Let's Put The X In Sex/Calling Dr. Love (picture sleeve)	1989	6
Casablanca 880	Calling Dr. Love/Take Me (FilmWorks label)	1977	5	Mercury PRO 694-7	Let's Put The X In Sex (Hot Urban Mix)/(Hot Rock Mix) (promo)	1989	25
Casablanca 889	Christine Sixteen (2:52)/Shock Me (4:17) (camel label)	1977	6	Mercury 876 146-7	Hide Your Heart/Betrayed	1989	5
Casablanca 889	Christine Sixteen (3:17)/Shock Me (3:45) (camel label)	1977	6	Mercury 876 716-7	Forever/The Street Giveth And The Street Taketh Away	1990	5
Casablanca 889	Christine Sixteen (2:52)/Shock Me (4:17) (FilmWorks label)	1977	5	Mercury PRO 1086-7	Rock And Roll All Nite (promo, small hole, B-side blank, comes in 1993 plain white sleeve that says "It's The Music Stupid")	1993	30
Casablanca 889	Christine Sixteen (3:17)/Shock Me (3:45) (FilmWorks label)	1977	5	Mercury 858 894-7	Detroit Rock City/Detroit Rock City (original version on one side; Mighty Mighty Bosstones remake on the other; small hole, green vinyl)	1994	4
Casablanca 895	Love Gun/Hooligan	1977	6	Mercury 858 894-7	Detroit Rock City/Detroit Rock City (picture sleeve)	1994	4
Casablanca 906	Shout It Out Loud (Live)/Nothin' To Lose	1977	6	Lookout 238	Detroit Rock City/Strutter ("Strutter" is a remake by The Donnas; small hole, clear vinyl)	1999	3
Casablanca 915	Rocket Ride/Tomorrow And Tonight	1978	6	Lookout 238	Detroit Rock City/Strutter (picture sleeve)	1999	3
Casablanca 928	Strutter '78/Shock Me	1978	6				
Casablanca 940	Hold Me, Touch Me/Goodbye (by Paul Stanley; camel label)	1978	12		12-inch singles (promo unless noted)		
Casablanca 940	Hold Me, Touch Me/Goodbye (by Paul Stanley; FilmWorks label)	1978	6	Casablanca 20169	I Was Made For Lovin' You (7:54)/Charisma (stock copy)	1979	25
Casablanca 941	New York Groove/Snowblind (by Ace Frehley; camel label)	1978	12	Mercury PRO 229-1	Lick It Up (same on both sides)	1983	15
Casablanca 941	New York Groove/Snowblind (by Ace Frehley; FilmWorks label)	1978	6	Mercury PRO 244-1	All Hell's Breaking Loose (same on both sides)	1983	15
Casablanca 951	Radioactive/See You In Your Dreams (by Gene Simmons)	1978	6	Mercury PRO 311-1	Heaven's On Fire (same on both sides)	1984	15
Casablanca 952	Don't You Let Me Down/Hooked On Rock And Roll (by Peter Criss)	1978	6	Mercury PRO 326-1	Thrills In The Night (same on both sides)	1984	15
Casablanca 961	You Still Matter To Me/Hooked On Rock And Roll (by Peter Criss)	1979	6				

(Please see Discography page

## (Discography from page 18)

Mercury PRO 377-1	Tears Are Falling (same on both sides)	1985	15
Mercury PRO 395-1	Uh! All Night (same on both sides)	1985	15
Mercury PRO 531-1	Crazy Crazy Nights (same on both sides)	1987	12
Mercury PRO 559-1	Reason To Live (same on both sides)	1987	12
Mercury PRO 572-1	Turn On The Night (same on both sides)	1987	12
Mercury PRO 693-1	Let's Put The X In Sex (X-Cessive Mix 7:33)/(Hot Urban Mix 3:58) (Sex-A-Pella Mix 4:37)/Calling Dr. Love	1989	40

## Promotional vinyl samplers

Casablanca Kiss '76	Special Kiss Tour Album (four tracks)	1976	80
Casablanca NBLP 737	Rock And Roll Over Special Edition (five tracks)	1977	120
Casablanca NBD 20128	A Taste Of Platinum (four tracks)	1978	50
Casablanca NBD 20137	Peter Criss, Ace Frehley, Gene Simmons, Paul Stanley (eight tracks, two from each band member's solo album)	1978	40
Mercury PRO 792-1	First Kiss, Last Licks (eight tracks)	1990	100

## Vinyl albums

Casablanca NB 9001	Kiss (first Warner Bros.-distributed version does not include "Kissin' Time")	1974	80
Casablanca NB 9001	Kiss (second Warner Bros.-distributed version, with "RE-1" on label, includes "Kissin' Time" on Side 2)	1974	50
Casablanca NBLP 7001	Kiss (blue label)	1974	30
Casablanca NBLP 7001	Kiss (camel label)	1976	15
Casablanca NBLP 7001	Kiss (FilmWorks label)	1977	12
Casablanca 824 146-1	Kiss (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7006	Hotter Than Hell (blue label)	1974	30
Casablanca NBLP 7006	Hotter Than Hell (camel label)	1976	15
Casablanca NBLP 7006	Hotter Than Hell (FilmWorks label)	1977	12
Casablanca 824 147-1	Hotter Than Hell (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7016	Dressed To Kill (blue label)	1975	30
Casablanca NBLP 7016	Dressed To Kill (camel label)	1976	15
Casablanca NBLP 7016	Dressed To Kill (FilmWorks label)	1977	12
Casablanca 824 148-1	Dressed To Kill (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7020	Alive! (two LPs, blue labels, with booklet)	1975	40
Casablanca NBLP 7020	Alive! (two LPs, camel labels, with booklet)	1976	20
Casablanca NBLP 7020	Alive! (two LPs, FilmWorks label, with booklet)	1977	15
Casablanca 822 780-1	Alive! (two LPs, reissue with new number, may have Mercury label)	1985	10
Casablanca NBLP 7025	Destroyer (blue label)	1976	30
Casablanca NBLP 7025	Destroyer (camel label)	1976	15
Casablanca NBLP 7025	Destroyer (FilmWorks label)	1977	12
Casablanca 824 149-1	Destroyer (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7032	The Originals (three LPs, camel labels, with booklet, six collector cards and "Kiss Army" sticker)	1976	150
Casablanca NBLP 7032	The Originals (three LPs, camel labels, with no custom inserts)	1976	100
Casablanca NBLP 7032	The Originals (three LPs, "Filmworks" labels, "Second Printing" on upper right corner of front cover, with same inserts as first edition)	1978	100
Casablanca NBLP 7032	The Originals (three LPs, "Filmworks" labels, "Second Printing" on upper right corner of front cover, with no custom inserts)	1978	50
Casablanca NBLP 7037	Rock And Roll Over (camel label, with sticker and Kiss Army paraphernalia order form)	1976	20
Casablanca NBLP 7037	Rock And Roll Over (FilmWorks label, with inserts as above)	1977	12
Casablanca 824 150-1	Rock And Roll Over (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7057	Love Gun (with "Hot Goods from the Supply Depot" order form, cardboard gun not punched out and "Bang!" sticker)	1977	40
Casablanca NBLP 7057	Love Gun (without inserts)	1977	12
Casablanca 824 151-1	Love Gun (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7076	Alive II (two LPs; with eight-page booklet, tattoo insert and "Combat Gear" order form; back cover lists three tracks - "Take Me," "Hooligan" and "Do You Love Me" - that were not included on the record; no records with these tracks were made; perhaps as few as 50 copies of this cover were made)	1977	400
Casablanca NBLP 7076	Alive II (two LPs; with 8-page booklet, tattoo insert and "Combat Gear" order form; back cover contents are correct)	1977	40
Casablanca NBLP 7076	Alive II (two LPs; without inserts)	1977	15
Casablanca 822 781-1	Alive II (two LPs, reissue with new number, may have Mercury label)	1985	10
Casablanca NBLP 7100	Double Platinum (two LPs; with "platinum award" cardboard insert and "Double Platinum Kiss Gear" order form)	1978	40
Casablanca NBLP 7100	Double Platinum (two LPs; without inserts)	1978	15
Casablanca 824 155-1	Double Platinum (two LPs, reissue with new number, may have Mercury label)	1985	10
Casablanca NBLP 7120	Gene Simmons (with poster and "Gene Simmons" merchandise order form)	1978	25
Casablanca NBPIX-7120	Gene Simmons (picture disc)	1978	60
Casablanca NBLP-7121	Ace Frehley (with poster and "Ace Frehley" merchandise order form)	1978	20
Casablanca NBPIX-7121	Ace Frehley (picture disc)	1978	50
Casablanca NBLP-7122	Peter Criss (with poster, credit sheet and "Peter Criss" merchandise order form)	1978	20
Casablanca NBPIX-7122	Peter Criss (picture disc)	1978	50
Casablanca NBLP-7123	Paul Stanley (with poster and "Paul Stanley" merchandise order form)	1978	25
Casablanca NBPIX-7123	Paul Stanley (picture disc)	1978	60
Casablanca NBLP 7152	Dynasty (with poster and merchandise order form)	1979	15
Casablanca NBLP 7152	Dynasty (with inserts missing)	1979	10
Casablanca 812 770-1	Dynasty (reissue with new number)	1983	8
Casablanca NBLP 7225	Kiss Unmasked (with poster and "Kiss Essential Gear" order form)	1980	15
Casablanca NBLP 7225	Kiss Unmasked (with inserts missing)	1980	10
Casablanca 826 242-1	Kiss Unmasked (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7261	Music From The Elder (various editions have paper or plastic innersleeves, lyric sheets, even incorrect track listings on the back cover; no difference in value is noted between variations)	1981	30
Casablanca 824 153-1	Music From The Elder (reissue with new number, may have Mercury label)	1985	8
Casablanca NBLP 7270	Creatures Of The Night (cover features band with makeup)	1982	40
Mercury 824 154-1	Creatures Of The Night (reissue with new number; cover features band without makeup)	1985	10
Mercury 824 154-1	Creatures Of The Night (glow-in-the-dark vinyl; gatefold cover; makeup cover restored)	1995	25
Mercury 528 674-1	Creatures Of The Night (makeup cover picture disc)	1995	25
Mercury 814 297-1	Lick It Up	1983	12
Mercury 822 495-1	Animalize	1984	12
Mercury 826 099-1	Asylum	1985	10
Mercury 832 632-1	Crazy Nights (standard issue)	1987	10
Mercury 832 903-1	Crazy Nights (picture disc)	1987	25

Mercury 836 427-1	Smashes, Thrashes And Hits (standard issue)	1988	10
Mercury 836 887-1	Smashes, Thrashes And Hits (picture disc)	1988	25
Mercury 838 913-1	Hot In The Shade	1989	10
Mercury 848 037-1	Revenge (blue or gray marbled vinyl with obi)	1993	15
Mercury 522 647-1	Alive III (two LPs, red, white or blue vinyl)	1994	25
Mercury 522 647-1	Alive III (two LPs, black vinyl)	1994	30
Mercury 528 950-1	MTV Unplugged (two LPs, original issues are on black vinyl)	1996	20
Mercury 528 950-1	MTV Unplugged (two LPs, second printings are on yellow marbled vinyl)	1996	20
Mercury 532 741-1	You Wanted The Best, You Got The Best!! (two LPs)	1996	20

## Promotional CD singles

Mercury CDP-04	Crazy Crazy Nights	1987	25
Mercury CDP-35	Let's Put The X In Sex	1988	15
Mercury CDP-140	Hide Your Heart	1989	15
Mercury CDP-195	Forever (Remix)	1989	15
Mercury CDP-242	Rise To It (Radio Edit) (Full Power Guitar Mix)	1990	15
Interscope PRCD 4076	God Gave Rock And Roll To You (Edit) (LP Version) (picture disc)	1991	20
Interscope PRCD 4076	God Gave Rock And Roll To You (Edit) (LP Version) (plain disc)	1991	10
Mercury CDP-666	Unholy (Radio EQ) (LP Version)/Creatures Of The Night/War Machine/I Still Love You	1992	15
Mercury CDP-681	Domino (Radio EQ) (Radio Edit)	1992	12
Mercury CDP-707	I Just Wanna (Radio EQ) (LP Version)	1992	12
Mercury CDP-731	Domino (Radio Edit)	1992	12
Mercury CDP-776	Every Time I Look At You	1992	12
Mercury CDP-882	I Love It Loud (Live)	1993	10
Mercury CDP-910	I Love It Loud/Unholy/Deuce/Creatures Of The Night (all live)	1993	12
Mercury CDP-947	Rock And Roll All Nite (Live)	1993	20
Mercury CDP-1579	Every Time I Look At You/Rock And Roll All Nite	1996	10
Mercury MECP-120	Blockbuster Greeting/New York Groove (exclusive from Blockbuster Music for advance purchasers of You Wanted The Best, You Got The Best!!)	1996	50
Mercury MECP-279	Jungle (Radio Edit) (Full Version)	1997	10
Mercury MECP-367	Master & Slave	1998	10
Mercury MECP-434	Psycho Circus (Edit) (LP Version)	1998	10
Mercury (no #)	Within (Edit 4:08) (legitimate CD-R with Mercury logo)	1998	100
Mercury MECP-462	You Wanted The Best	1998	12
Mercury MECP-1024	Nothing Can Keep Me From You	1999	12

## Promo-only full-length CDs

Mercury SLIPCASE-1	Kiss Alive: The Trilogy (five CD slipcase, containing regular issues of Alive!, Alive II and Alive III)	1993	100
Mercury MEAD 169	Psycho Circus (advance CD; features different mixes than the released version)	1998	25

## Compact disc albums

Casablanca 800 041-2	Kiss Unmasked	1985	12
Mercury 814 297-2	Lick It Up	1985	12
Mercury 822 495-2	Animalize	1985	12
Mercury 826 099-2	Asylum	1985	12
Mercury 832 632-2	Crazy Nights	1987	12
Mercury 836 427-2	Smashes, Thrashes And Hits	1988	8
Casablanca 812 770-2	Dynasty	1989	12
Casablanca 822 780-2	Alive! (two CDs)	1989	15
Casablanca 822 781-2	Alive II (two CDs)	1989	15
Casablanca 824 146-2	Kiss	1989	12
Casablanca 824 147-2	Hotter Than Hell	1989	12
Casablanca 824 148-2	Dressed To Kill	1989	12
Casablanca 824 149-2	Destroyer	1989	12
Casablanca 824 150-2	Rock And Roll Over	1989	12
Casablanca 824 151-2	Love Gun	1989	12
Casablanca 824 153-2	Music From The Elder	1989	12
Mercury 824 154-2	Creatures Of The Night (cover features band without makeup)	1989	12
Casablanca 824 155-2	Double Platinum	1989	12
Casablanca 826 239-2	Gene Simmons	1988	12
Casablanca 826 915-2	Paul Stanley	1988	12
Casablanca 826 916-2	Ace Frehley	1988	12
Casablanca 826 917-2	Peter Criss	1988	12
Mercury 838 913-2	Hot In The Shade	1989	8
Mercury 846 766-2	First Kiss (four CD box, contains standard issues of Kiss, Dressed To Kill, Hotter Than Hell and Destroyer)	1990	60
Mercury 848 037-2	Revenge	1992	8
Mercury 514 777-2	Alive III	1993	8
Mercury 528 950-2	MTV Unplugged	1996	8
Mercury 532 741-2	You Wanted The Best, You Got The Best!!	1996	8
Mercury 532 741-2	You Wanted The Best, You Got The Best!! (Best Buy edition with phone card)	1996	30
Mercury 534 725-1	Greatest Kiss	1997	8
Mercury 532 374-2	Kiss (remastered edition)	1997	8
Mercury 532 375-2	Hotter Than Hell (remastered edition)	1997	8
Mercury 532 376-2	Dressed To Kill (remastered edition)	1997	8
Mercury 532 377-2	Alive! (two CDs; remastered edition)	1997	12
Mercury 532 378-2	Destroyer (remastered edition)	1997	8
Mercury 532 380-2	Rock And Roll Over (remastered edition)	1997	8
Mercury 532 381-2	Love Gun (remastered edition)	1997	8
Mercury 532 382-2	Alive II (two CDs; remastered edition)	1997	12
Mercury 532 383-2	Double Platinum (remastered edition)	1997	8
Mercury 532 384-2	Gene Simmons (remastered edition)	1997	8
Mercury 532 385-2	Ace Frehley (remastered edition)	1997	8
Mercury 532 386-2	Peter Criss (remastered edition)	1997	8
Mercury 532 387-2	Paul Stanley (remastered edition)	1997	8
Mercury 532 388-2	Dynasty (remastered edition)	1997	8
Mercury 532 389-2	Kiss Unmasked (remastered edition)	1997	8
Mercury 532 390-2	Music From The Elder (remastered edition)	1997	8
Mercury 532 391-2	Creatures Of The Night (remastered edition; cover features band without makeup)	1997	8
Mercury 536 323-2	Carnival Of Souls	1997	8
Mercury 558 858-2	Lick It Up (remastered edition)	1998	8
Mercury 558 859-2	Animalize (remastered edition)	1998	8
Mercury 558 860-2	Asylum (remastered edition)	1998	8
Mercury 558 861-2	Crazy Nights (remastered edition)	1998	8
Mercury 558 992-2	Psycho Circus	1998	8
Mercury 586 555-2	The Box Set (five CDs, in small guitar case package)	2001	100
Mercury 586 561-2	The Box Set (five CDs, standard box)	2001	40
(Band direct, no #)	The Box Set (five CDs in large guitar case, also contains RIAA award)	2001	750





# Country Junction

With his angry guitar slashes and retro-twang vocals, Ohio-born Buddy Miller is a mainstay of alt-Nashville. Julie Miller, his waif-like wife of 18 years, is, in contrast, a rockin' Texas runaway from country music. Her deep spiritual lights the darkness in their writings.

Lee Ann Womack and Dixie Chicks have covered Buddy's songs; Garth Brooks and jazzman Jimmy Scott have done Julie's. After numerous solo CDs, the Millers' first album as a duo, 2001's *Buddy & Julie Miller* (High-Tone) was recently nominated for the Best Contemporary Folk Album Grammy. The album leans on Julie's pen, since Buddy had been so busy playing guitar for Steve Earle and their neighbor Emmylou Harris in addition to running their home recording studio, Dogtown (producing Jimmie Dale Gilmore's *One Endless Night* and mastering Lonesome Bob's new *Things Change*). Here the Millers talk — and laugh — with *Goldmine*.

*Goldmine:* You two seem like yin and yang.

Buddy Miller: She'll listen to Social Distortion and I'll listen to old field recordings and blues. She likes to rock. Julie grew up with a lot of country music, so she doesn't have it on her records. She'd hear it on the car radio on the way to school and make her father turn it off or else she'd walk. Maybe they had the wrong station on. I never know what she'll be doing around the house. She's very spontaneous and unpredictable. I've given up even trying to figure out what's going on.

Julie Miller: We're definitely two different personality types — that kind of drew us to

happen, but you try to avoid it. Working on a record, it can get a little tense around the house. We know each other real well. We're real honest with each other. If she doesn't like the way I'm playing guitar, she'll just come over and put her hands on it and say, "Don't ever play like that on this song." It saves time, but there's a little bit of tension in the house.

*How did you feel singing your song "Does My Ring Burn Your Finger" with Lee Ann Womack at the Country Music Association awards last year?*

BM: An overwhelming feeling I can't describe it. It hit me at the dress rehearsal a few days earlier when we were on stage and Lee Ann with her huge voice was singing our song. It was her current single, so she wanted to do it. Her band sings the part we sang real good so she didn't need us, but it was so thoughtful of her to have us up there. It meant a lot to us. That kind of thing doesn't happen too often.

*Does having your recording studio in your living room impact its sound?*

BM: It's just an old house, and it sounds



Courtesy of HighToneby/Lawson Little

## 8 Questions For...

# Buddy & Julie Miller

by Bruce Sylvester

each other. He's an even-keeled guy, at least on the surface. He's left-brain with some right-brain; I'm pretty much right-brain. He's hilarious with a dry sense of humor. He keeps me laughing all the time.

*Is humor a crucial part of your relationship?*

JM: Big time. We run on laughing.

BM: We met in Austin, Texas, during the progressive country years, when the hippies and rednecks would get together in the same club for the same music. I auditioned for a band where she was the chick singer. She was trying to be discerning as a teenager and get respect from the band. Years later, she told me she'd said, "He's no good. Don't hire him." But they hired me, and we became pals. We've been together pretty much ever since.

*Do tensions in your off-stage relationship ever spill over into your musical relationship or vice versa?*

BM: There aren't too many. It's bound to

like it. It doesn't sound like a Music Row studio. We move the couches back and record our friends. We hang out in the living room and play for a day. I don't like to do too much close miking. I have mikes all over the room to get the sound of what's going on instead of seeming like your ear's next to an amplifier. We set up the drums in front of glass windows that are probably reflective. Drummers are funny people — they hit things for a living. Anything that looks like it might make an interesting sound, Julie'll be trying it out. Any piece of furniture is a potential percussion instrument. Once she kicked a motel trash can, liked the sound, and took it to the gig. She put her tambourines in it and hit it with mallets. It was just plastic, but its thickness gave it a bottom end and the tambourines in it added a jingle to the thump.

*Your "100 Million Little Bombs" got me thinking about landmines. Has it had much impact?*

BM: In a one-person-at-a-time kind of way.

I don't think too many people hear our records. Well, maybe they do. I have no perspective on it. We didn't know much about the issue until Emmylou had an awareness-raising meeting at her house for Campaign For A Landmine Free World. I couldn't go, but Julie came back in tears with a video to watch. We were so moved by the whole thing. Then Julie wrote the words to go with music I'd already written. I'm ashamed that we'd had little awareness of what was going on with landmines. Now every day on TV there's talk of them in Afghanistan.

*Julie, it's said that your songs show a struggle between worldly and spiritual forces.*

JM: I do feel a struggle within every day. Part of myself goes. "I want to do what I want to do," and then the spirit of God within me says, "Give me your heart." I see it as having something small or false in my hand, and Jesus says, "May I have that, and I'll put the real thing in your hand." There's a duality in every person's heart and soul. You want to be your own king or queen, but there's something bigger than yourself. Some songs I write are from my heart's overflow. Some of them are me going, "OK, I can't subject the listener to 12 songs of me being this intense, so I'd better lighten up on a few things." I'm just trying to create a rapport with the listener to some extent.

*What do you two do for fun?*

JM: Music's almost more fun than we can handle. We play with the cats. But Buddy might not say that's fun anymore 'cause we've got way too many of them. A lot of orphaned or homeless cats seem to have found my house. The plan was to like find them homes, but they're still here. If anybody needs an extra one, please let me know.

## NEWS & NOTES

**My Top 6 Country Albums Of 2001** (in alphabetical order): Rodney Crowell — *The Houston Kid*; Toby Keith — *Pull My Chain*; Patty Loveless — *Mountain Soul*; Dolly Parton — *Little Sparrow*; Brad Paisley — *Part II*; Various artists — *O Brother Where Art Thou* (soundtrack).

**The Cornucob:** Marty Stuart is in the studio working on a Johnny Cash tribute album. Artists involved include Travis Tritt, Emmylou Harris, and Shelby Lynne... Brenda Lee and Chet Atkins are among the newest inductees into The Rock And Roll Hall Of Fame. Both artists are already members of The Country Music Hall Of Fame... Collin Raye and Epic Records are expected to part ways after the release of Raye's album *Can't Back Down*. Raye has been on the Epic roster for 11 years... Mary-Chapin Carpenter and Shawn Colvin are recording a duet album, scheduled for release in late 2002 or early 2003... On the mend: Charlie Louvin (from multiple injuries in an automobile accident) and Waylon Jennings (from left foot amputation due to complications from diabetes).

**New Releases/Reissues:** Jan. 22: Chet Atkins — *Rare Performances: 1976-1995* (Vestapol); Rodney Hayden — *The Real Thing* (Rosetta); Collin Raye — *Can't Back Down* (Epic). Jan. 29: Kasey Chambers — *Barricades & Brickwalls* (Warner Brothers); Patsy Cline — *Love Songs* (Varèse Vintage); Charlie Daniels Band — *How Sweet The Sound* (Sparrow); Deryl Dodd — *Pearl Snaps* (Lucky Dog); Steve Earle — *Guitar Town* (expanded edition — MCA); Flatt & Scruggs — *16 Biggest Hits* (Legacy); Lee Greenwood — *The Millennium Collection* (MCA); Tim Hardin — *The Millennium Collection* (Polydor); Michael Johnson — *Classic Masters* (EMI); Joe South — *Classic Masters Series* (Capitol); Jeffrey Steele — *Somethin' In The Water* (Monument); Hank Williams III — *Lovesick, Broke and... Driftin'* (Curb). Feb. 5: Eddie Arnold — *Looking Back* (RCA); Johnny Cash — *American III, American Recordings and Unchained* (American); The Country Gentlemen — *The Complete Vanguard Recordings* (Vanguard); John Michael Montgomery — *Love Songs* (Atlantic); Willie Nelson — *The Great Divide* (Island); Gary P. Nunn — *Greatest Hits 2* (Capfire); T.G. Sheppard — *The Very Best Of* (Caroline); The Stonemans — *Family Tradition: Stoneman Legacy* (CMH); Travis Tritt — *The Lovin' Side and The Rockin' Side* (Rhino). Feb. 12: Johnny Cash — *The Essential* (two discs; Legacy/Razor & Tie); Emerson Drive — *Emerson Drive* (Dreamworks); Freddy Fender — *La Musica Baldemar Huerta* (Back Porch); Sons Of The Pioneers — *Essential Collection* (Soundies); Ralph Stanley — *Live At McCabe's Guitar Shop* (DCN); Ray Stevens — *Osama Yo Mama* (Curb). Feb. 19: Dolly Parton — *Country Legends Series* (Buddha); Pete Seeger — *Greatest Hits* (Legacy).

**TV/Movie News:** Trace Adkins talks about the ups and downs of his life and career on CMT's *Inside Fame* Jan. 21... Earl and Randy Scruggs perform in the Faye Dunaway movie *Colored Eggs*... Movie director James Mangold plans to start shooting in September a feature-length film based on the life of Johnny Cash. Cash and wife June Carter Cash are apparently cooperating with the project. As always, check 'em out!

— Jim Bagley

# On the racks

## VARIOUS ARTISTS

**Caught In The Webb: A Tribute To The Legendary Webb Pierce**  
Audium (8146)

Between 1952 and '59, honky-tonker Webb Pierce (1921-91) scored a whopping 13 country chart-toppers. They are all covered on *Caught In The Webb: A Tribute To The Legendary Webb Pierce*, plus eight more, as old-timers (George Jones, Willie Nelson) and newcomers (Mandy Barnett) take their turn on a tribute CD that succeeds far better than many. Produced by Gail Davies, the disc wisely starts with its strongest cut, Dale Watson's rip-roaring "In The Jailhouse Now" from the pen of Jimmie Rodgers. Robbie Fulks' high, nasal vocal on "Tupelo County Jail" — a duet with Joy Lynn White — comes closest to capturing Pierce's actual tone. BR-549's "There Stands The Glass" is superficial but fun.

Working with a competent crew of sessionmen, the disc forgoes the sizzling guitar licks Rosie Flores could have added to her "I Ain't Never." The one track to feature its singer's band, The Del McCoury Band's mandolin-driven hard-bluegrass "I'm Walking The Dog" sounds as much like Bill Monroe (McCoury's old boss) as like Pierce. Aside from the music itself, the disc's pluses are that some proceeds go to The Minnie Pearl Cancer Foundation and Country Music Hall Of Fame Museum and that neophyte listeners may be inspired to check out the real McCoy. Try *Webb Pierce: King Of The Honky-Tonk* (Country Music Foundation).

— Bruce Sylvester

(Rare Finds from page 12)

versy, we don't have any further info, but maybe one of our readers can help us out. On your Beatlesongs question, Tom Grosh, of *Very English And Rolling Stone*, told Goldmine, "I think you are referring to Beatlesongs on Rhino RNLP803, which came out in 1982, with the [Mark David] "Chapman" cover. Rhino also released a square picture disc in black and white. We have had both versions over the years. A sealed copy would be worth about \$15 now because of the cover and the flack from the [negative] publicity. Rhino redid the cover. Actually, over the years, the second cover is really the rarer one (in my opinion), however a lot of people want the original cover." — Ed.)

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

(Crosley from page 12)

speakers are found underneath the turntable and face sideways. The sound isn't stereo but rather a pleasant, vintage high-fidelity mono. The player has only two controls — an on/off/volume control and a tone control (just like the radio in a vintage Ford Falcon). The real kicker here is that the turntable plays 33, 45 and yes! 78 rpms.

I immediately tested this unit with a near-mint 78 rpm copy of Elmore James' "Hawaiian Boogie," and the sound was exceptional. James sounded as if he were in the same room. LPs and 45s (it comes with a 45 rpm

## TOWNES VAN ZANDT

**Texas Rain: The Texas Hill Country Recordings**  
Tomato (Tom-2001)

A 12-song prelude to a much-anticipated boxed set, *Texas Rain: The Texas Hill Country Recordings* features late singer/songwriter Townes Van Zandt remaking his best tunes with some famous admirers. Finished shortly before the artist's death (Jan. 1, 1997), this set provides strong evidence as to why the Texas-born writer was so revered by his peers. Possessing a pulp novelist's flair for gritty narrative and empathy for desperate, down-trodden characters, Van Zandt fashioned compelling lyrics that beg interpretation by serious country vocalists craving a challenge.

Willie Nelson's duet with Van Zandt on the homeless-inspired tragedy of "Marie" is as poignant as anything the Red-Headed Stranger has ever done. Underrated Kimmie Rhodes' sweet sense of hope counters the author's fatalist passages to great effect, and the late Doug Sahm seems perfectly in synch with the tortured cuckold of "Two Girls." By contrast, Jerry Jeff Walker's and Freddy Fender's contributions seem poorly focused.

Although Van Zandt's voice often sounds pained and weary, his plaintive, semi-raspy baritone provides the perfect complement to Emmylou Harris' remake of her 1981 hit (with Don Williams) "If I Needed You." Likewise, his tender duets with James McMurtry on the hopeful "Snowing On Raton" and the Kathy Mattea-assisted "At My Window" are as beautifully sung as they are written. Kevin Eggars' production style ranges from rootsy acoustic to string-laden high gloss yet never interferes with Van Zandt's aching, literate vision.

— Ken Burke

## Country Book Review

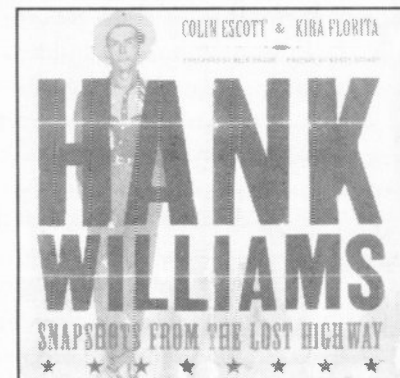
### HANK WILLIAMS: SNAPSHOTS FROM THE LOST HIGHWAY

by Colin Escott And Kira Florita  
Da Capo (Hardcover, 208 pages, \$35)

Was it the congenital spinal defect, his long-hospitalized father's absence, the tortured first marriage or a pure, simple death wish that makes Hank Williams' story one of the saddest in all of American music? In assembling 1998's 10-CD *The Complete Hank Williams*, Kira Florita and Colin Escott (able keepers of his flame) found far more ephemera than their box's book could show. Thus they conceived of *Hank Williams: Snapshots From The Lost Highway*, a behind-the-scenes look to hold his devotees spellbound.

Fans who have read Escott's biography *Hank Williams* will treasure this trove of new material: informal photos, long-sealed court depositions, the accounting ledger with the \$30,000 payoff to his naive teenaged bride, Billie Jean, to abandon her claim to his estate. Her swimsuit shots justify tunesmith Merle Kilgore's comment, "I've seen cars crash into each other when Billie Jean was walking down the street."

Among the scrawled copies of 30 unpublished songs and song fragments ("I Wish I Had A Dad," "The Broken Marriage") is "Then Came That Fatal Day" found on the floor of the Cadillac where he died en route to a Dec. 31, 1952, concert. The newly revealed lyrics drip pain over his love-hate relationship with his first wife, Audrey. A draft of "Cold Cold Heart" accompanies Hank's and Audrey's



conflicting accounts as to whether it was the bitter fruit of an abortion.

Much emerges: Billie Jean's humor and prolific writer Hank's problems with excess measures in song lines. Letters from his publisher/co-author/editor Fred Rose (a recovered alcoholic who tried to curb Hank's substance abuse) echo wisdom, sympathy and pure pragmatism as Rose variously tried to help the volatile marriage to Audrey and — like others — harshly assessed her.

Ambitious Audrey, who died in 1975, attempted plenty of spin on her ex-husband's legend, but she was probably right in saying, "If some woman, equally as strong as I am, had not come along, there never would have been a Hank Williams. He did not want to live when I met him."

"This ain't no place for me," he wrote in 1947, using the voice of a country boy gone to town. Beneath the surface, was he speaking of his own life on earth?

— Bruce Sylvester

## Obituaries

### Nauman Scott, Black Top Records owner

Nauman Scott, co-owner of the Black Top label, died Jan. 7, 2002, in New Orleans, La., of an apparent heart attack. He was 56. Scott, who was born in Alexandria, La., developed an appreciation for blues and R&B music while attending LSU. After becoming a lawyer and also being involved in the oil pipeline business, Scott cofounded the Black Top label with his brother Hammond in 1981. For two decades, Black Top was a major source of blues and roots music, recording the likes of Solomon Burke, Snooks Eaglin, James "Thunderbird" Davis, Ronnie Earl, The Neville Brothers, Anson & The Rockets, Grady Gaines & The Texas Upsetters, Maria Muldar, Earl King, and Tommy Ridgley. The label also reissued important historic recordings by Magic Sam, Earl Hooker, and Little Sonny Jones.

— Jeff Hannusch

### Christine Kittrell, blues and jazz singer

Christine Kittrell, dubbed Matriarch Of Columbus Blues, died Dec. 26, 2001, of emphysema. She was 72. Born in Nashville, Tenn., Kittrell married the first of three

husbands when she was 13 and, after touring for 25 years, settled down in Columbus, Ohio. She performed with B.B. King, Little Richard, John Coltrane, Louis Armstrong, Earl Bostic and Paul Williams, among others, and was a touring backup singer for Johnny Otis. The famed songwriting team of Jerry Leiber and Mike Stoller wrote "I'm A Woman" for her.

— Greg Loescher

### Eddie Baker, American Jazz Museum founder

Eddie Baker died Dec. 19, 2001, after complications from heart surgery. He was 71. Baker spearheaded efforts to build the American Jazz Museum in Kansas City, Mo.

— Greg Loescher

### Conte Candoli, Tonight Show trumpeter

Conte Candoli, a highly regarded jazz trumpeter who was a fixture in *The Tonight Show* band in the years Johnny Carson originated the show from Burbank, Calif., died Dec. 14, 2001, of cancer at Monterey Palms Convalescent Home in Palm Desert, Calif. He was 74. Along with his older brother, Pete, also a first-rate jazz trumpeter, they

made a good living in the anonymity of studio work, supporting artists including Frank Sinatra, Ella Fitzgerald, and Nat King Cole. Over the years, Candoli developed a style based on Dizzy Gillespie's bebop playing, adding Miles Davis and Clifford Brown as influences later on. He also was well-regarded as an improviser.

— Greg Loescher

### Cal Collins, jazz guitarist

Guitarist Cal Collins died at his home Aug. 26, 2001, in Dillsboro, Ind., Calvin Cecil Collins was born May 5, 1933, in Medora, Ind. He is best-known for his many 1978-1981 recordings on Concord Jazz Records, including *Blues On My Mind*, *In San Francisco* and his two solo guitar albums, *By Myself* and *Cross Country*.

As accompanist, he first recorded with Benny Goodman, including at the Benny Goodman 40th anniversary Carnegie Hall concert in 1978. Other artists he recorded with include Rosemary Clooney, Al Cohn, Herb Ellis, and Woody Herman, among others.

— Eric S. LeBlanc

adaptor) also checked out positively. The tone arm has a standard needle that conveniently doesn't have to be reversed when one changes speeds, as in the old days. (Replacement needles are available from the manufacturer for \$14.95.)

This turntable can't be connected to an existing stereo system, as its only output is a

power chord. Likewise, one can't tape or burn CDs directly from the turntable.

Restoration Hardware retails the Crosley turntable for around \$120 in its stores, and can also be ordered at [www.restorationhardware.com](http://www.restorationhardware.com). Crosley's Web page ([www.crosleyradio.com](http://www.crosleyradio.com)) has more information on the CR-49 and its other turntables and radios. The

turntable can also be ordered from Crosley's Web page or catalog.

The CR-49 is a great way to give the ol' record collection a new life, and since it's portable, collectors can bring one to a record show to test-play 45s, LPs and 78s to make wise buying decisions.

— Jeff Hannusch

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<b>SLEEVE 7" Inner Sleeves</b> <table><tr><th>7 x 7 Poly</th><th>7 x 7 Poly</th></tr><tr><td>50 \$8.80</td><td>100 \$6.45</td></tr><tr><td>100 11.80</td><td>500 19.30</td></tr><tr><td>500 48.70</td><td>1,000 30.55</td></tr><tr><td>900 80.60</td><td>5,000 146.00</td></tr></table> Qty/case ■ 1,800 152.35 No Flap PCode S7P PCode S451 Paper sleeve with Clear Poly lining. Made from 2 mil Clear Polyethylene.			7 x 7 Poly	7 x 7 Poly	50 \$8.80	100 \$6.45	100 11.80	500 19.30	500 48.70	1,000 30.55	900 80.60	5,000 146.00	<b>MAILER 45 Mailer Folders</b> <table><tr><th>7 1/2 x 7 1/2</th><th>7 3/4 x 7 1/2 x 1 1/2</th></tr><tr><td>10 \$10.60</td><td>10 \$11.80</td></tr><tr><td>25 18.70</td><td>25 20.50</td></tr><tr><td>50 30.40</td><td>50 33.55</td></tr><tr><td>100 52.40</td><td>100 57.50</td></tr><tr><td>200 99.00</td><td>200 104.55</td></tr><tr><td>400 180.50</td><td></td></tr></table> PCode M456 PCode M4520 Holds 1-6. Holds 15-20.			7 1/2 x 7 1/2	7 3/4 x 7 1/2 x 1 1/2	10 \$10.60	10 \$11.80	25 18.70	25 20.50	50 30.40	50 33.55	100 52.40	100 57.50	200 99.00	200 104.55	400 180.50		<b>CLEANER Audio Cassette Head Cleaner</b> <table><tr><th>Discwasher® Cleaning Cassette</th></tr><tr><td>1 \$10.90</td></tr><tr><td>5 50.25</td></tr><tr><td>10 95.30</td></tr></table> PCode AFG1244 Contains Cleaning Cassette, 1 oz. of cleaning fluid and 10 replacement cleaning pads. Comes Blister Packed.			Discwasher® Cleaning Cassette	1 \$10.90	5 50.25	10 95.30	<b>Labels 'J' Card</b> <table><tr><th>Face Label 3 1/2 x 1 5/8</th><th>'J' Card Insert</th></tr><tr><td>5 \$3.40</td><td>10 \$2.15</td></tr><tr><td>10 5.60</td><td>25 5.15</td></tr><tr><td>25 12.20</td><td>50 6.95</td></tr><tr><td>50 22.25</td><td>100 12.85</td></tr><tr><td>100 40.60</td><td>500 36.05</td></tr><tr><td></td><td>1,000 60.05</td></tr></table> PCode LCASF PCode ACJC 12 per sheet. Sheet size 8 1/2 x 11. Printed one side black on white.			Face Label 3 1/2 x 1 5/8	'J' Card Insert	5 \$3.40	10 \$2.15	10 5.60	25 5.15	25 12.20	50 6.95	50 22.25	100 12.85	100 40.60	500 36.05		1,000 60.05														
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<b>JACKET 45 RPM Jackets</b> <table><tr><th>7 1/8 x 7 1/8 WHITE PAPERBOARD</th><th>Center Hole</th><th>No Hole</th></tr><tr><td>25 \$11.80</td><td>\$10.30</td><td></td></tr><tr><td>50 17.55</td><td>15.30</td><td></td></tr><tr><td>100 30.00</td><td>26.10</td><td></td></tr><tr><td>500 105.20 + Frt</td><td>91.30 + Frt</td><td></td></tr><tr><td>1,000 199.80 + Frt</td><td>178.30 + Frt</td><td></td></tr></table> PCode: S7JH S7J ■ Qty per case Replace original jacket or sleeve with our Rigid White 18 pt. paperboard.			7 1/8 x 7 1/8 WHITE PAPERBOARD	Center Hole	No Hole	25 \$11.80	\$10.30		50 17.55	15.30		100 30.00	26.10		500 105.20 + Frt	91.30 + Frt		1,000 199.80 + Frt	178.30 + Frt		<b>FILLER 45 Mailer Filler Pads</b> <table><tr><th>7 3/8 x 7 3/8</th></tr><tr><td>50 \$13.75</td></tr><tr><td>100 19.05</td></tr><tr><td>250 31.90</td></tr><tr><td>500 51.55</td></tr><tr><td>1,000 97.90</td></tr></table> Prod. Code F45 Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.			7 3/8 x 7 3/8	50 \$13.75	100 19.05	250 31.90	500 51.55	1,000 97.90	<b>SHRINK WRAP CENTER</b> <table><tr><th>PCode</th><th>Sizes (in)</th><th>Suggested Uses</th></tr><tr><td>BSW58</td><td>5 1/2 x 8</td><td>Cassettes, CD's,</td></tr><tr><td>BSW710</td><td>6 5/8 x 10</td><td>Double CD Case</td></tr><tr><td>BSW1313</td><td>13 1/2 x 13 1/2</td><td>Albums, Laser Discs</td></tr></table> Our Polyolefin SHRINK WRAP FILM is Archival, Super Clear, & High Gloss. Centerfold Film. It is strong, fast sealing and fast shrinking. It has superior qualities to most popular films because it has no PVC which can leach onto your work. It has approximately 10% Shrink. It is recyclable.			PCode	Sizes (in)	Suggested Uses	BSW58	5 1/2 x 8	Cassettes, CD's,	BSW710	6 5/8 x 10	Double CD Case	BSW1313	13 1/2 x 13 1/2	Albums, Laser Discs	<b>Shrink Bags</b> Price per Roll <table><tr><th></th><th>100</th><th>500</th><th>1,000</th></tr><tr><td></td><td>\$4.15</td><td>\$16.40</td><td>\$29.75</td></tr><tr><td></td><td>6.05</td><td>24.30</td><td>43.40</td></tr><tr><td></td><td>14.80</td><td>58.80</td><td>112.00</td></tr></table>				100	500	1,000		\$4.15	\$16.40	\$29.75		6.05	24.30	43.40		14.80	58.80	112.00				
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<b>SLEEVE 7" Paper Sleeve</b> Qty/case ■ WHITE Regular Weight WHITE Medium Weight GOLD Heavy Weight <table><tr><td>50 \$7.70</td><td>\$9.50</td><td>50 \$9.90</td></tr><tr><td>100 0.80</td><td>13.50</td><td>100 15.95</td></tr><tr><td>500 34.00</td><td>38.50</td><td>500 52.10</td></tr><tr><td>1,000 61.60</td><td>70.95</td><td>1,200 106.80</td></tr><tr><td>2,000 77.95</td><td>97.35</td><td>2,400 196.90</td></tr><tr><td>4,000 124.60 + Frt</td><td>155.80 + Frt</td><td>4,800 339.35</td></tr></table> PCode: S7WH S7WM S7GOLD Replace original jacket or sleeve with our Rigid White 18 pt. paperboard.			50 \$7.70	\$9.50	50 \$9.90	100 0.80	13.50	100 15.95	500 34.00	38.50	500 52.10	1,000 61.60	70.95	1,200 106.80	2,000 77.95	97.35	2,400 196.90	4,000 124.60 + Frt	155.80 + Frt	4,800 339.35	<b>CLEANER Record Cleaning</b> <table><tr><th>Discwasher® D4+™</th></tr><tr><td>1 1/4 oz.</td></tr><tr><td>1 \$3.00</td></tr><tr><td>3 8.25</td></tr><tr><td>5 12.50</td></tr><tr><td>10 22.00</td></tr></table> PCode AFG1046 D4+™ leaves no residue. Preserves vinyl properties. Contains a unique Anti-Static Solution. Lubricates and protects the record as it cleans.			Discwasher® D4+™	1 1/4 oz.	1 \$3.00	3 8.25	5 12.50	10 22.00	<b>SHRINK WRAP CENTER</b> <table><tr><th>PCode</th><th>Suggested Uses</th><th>W (in)</th><th>L (ft)</th><th>Ga.</th></tr><tr><td>RSF8</td><td>Cassettes, CD's, VHS</td><td>8</td><td>500</td><td>.75</td></tr><tr><td>RSF13</td><td>Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats</td><td>13</td><td>500</td><td>.75</td></tr></table> Milwaukee Brand Heat Gun plugs into our Shrink Wrap Machines or a 120 Volt Outlet. It has High / Low Settings. The gun reaches 50 to 150 Degrees Fahrenheit. It's light weight but built for heavy duty work. Use with Shrink Wrap Bags and Shrink Film shown above.			PCode	Suggested Uses	W (in)	L (ft)	Ga.	RSF8	Cassettes, CD's, VHS	8	500	.75	RSF13	Magazines, 8 x 10 Mats, Albums, Lobby Cards, 11 x 14 Mats	13	500	.75	<b>Shrink Film Price per Roll</b> <table><tr><th></th><th>1</th><th>3</th><th>5</th><th>10</th></tr><tr><td></td><td>\$59.00</td><td>\$53.55</td><td>\$50.00</td><td>\$49.00</td></tr><tr><td></td><td>61.85</td><td>55.90</td><td>52.00</td><td>49.75</td></tr></table>				1	3	5	10		\$59.00	\$53.55	\$50.00	\$49.00		61.85	55.90	52.00	49.75		
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<b>SLEEVE 7" Paper Sleeves</b> Colored Paper Sleeves 7 1/8 x 7 Minimum order - 50 sleeves per color <table><tr><td>50 \$12.10</td></tr><tr><td>100 16.75</td></tr><tr><td>500 55.25</td></tr><tr><td>1,000 101.00</td></tr><tr><td>2,000 141.55</td></tr></table> PCode: S45C Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!			50 \$12.10	100 16.75	500 55.25	1,000 101.00	2,000 141.55	<b>CLEANER Record Cleaning Fluid</b> <table><tr><th>Groovy™ Cleaner</th></tr><tr><td>4 oz.</td></tr><tr><td>1 \$6.00</td></tr><tr><td>3 16.50</td></tr><tr><td>5 25.00</td></tr><tr><td>10 45.00</td></tr></table> PCode AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. Pump Spray Bottle			Groovy™ Cleaner	4 oz.	1 \$6.00	3 16.50	5 25.00	10 45.00	<b>SHRINK WRAP CENTER</b> <table><tr><th>PCode</th><th>Description</th><th>Watts</th></tr><tr><td>AHG</td><td>Industrial Heat Gun</td><td>1200W</td></tr></table>			PCode	Description	Watts	AHG	Industrial Heat Gun	1200W	<b>1 Yr. Warranty Heat Gun Price per Qty.</b> <table><tr><th></th><th>1</th><th>3</th><th>5</th></tr><tr><td></td><td>\$52.00</td><td>\$141.00</td><td>\$160.00</td></tr></table>				1	3	5		\$52.00	\$141.00	\$160.00																															
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<b>SLEEVE 7" Paper Sleeves</b> "Old Style" Green Medium Weight White Heavy Duty <table><tr><td>50 \$9.90</td><td>\$10.20</td></tr><tr><td>100 15.95</td><td>17.10</td></tr><tr><td>500 51.80</td><td>54.70</td></tr><tr><td>800 74.00</td><td>123.20</td></tr><tr><td>1,600 140.40</td><td>240.90 + Frt</td></tr><tr><td>3,200 224.40 + Frt</td><td></td></tr></table> Prod. Code: S7GRN S7WHD ■ Qty / case			50 \$9.90	\$10.20	100 15.95	17.10	500 51.80	54.70	800 74.00	123.20	1,600 140.40	240.90 + Frt	3,200 224.40 + Frt		<b>CLEANER Sponge</b> <table><tr><th>Record Cleaning Sponge</th></tr><tr><td>2 per pack</td></tr><tr><td>1 \$5.00</td></tr><tr><td>5 20.00</td></tr><tr><td>10 37.50</td></tr></table> Our super sponge is absorbent and dripless. Lint Free. Safe for vinyl. Product Code ACS2			Record Cleaning Sponge	2 per pack	1 \$5.00	5 20.00	10 37.50	<b>CUT OFF Heat Sealers</b> Use with SHRINK BAGS <table><tr><th>Prod. Code</th><th>Description</th><th>Watts</th><th>Length</th><th>Mil</th><th>Price</th></tr><tr><td>AHS4C</td><td>4" Hand Heat Sealer</td><td>400</td><td>4"</td><td>1-6</td><td>\$66.75</td></tr><tr><td>AHS8C</td><td>8" Hand Heat Sealer</td><td>400</td><td>8"</td><td>1-6</td><td>89.00</td></tr><tr><td>AHS12C</td><td>12" Hand Heat Sealer</td><td>500</td><td>12"</td><td>1-6</td><td>111.00</td></tr><tr><td>AHS16C</td><td>16" Hand Heat Sealer</td><td>500</td><td>16"</td><td>1-6</td><td>179.00</td></tr></table>			Prod. Code	Description	Watts	Length	Mil	Price	AHS4C	4" Hand Heat Sealer	400	4"	1-6	\$66.75	AHS8C	8" Hand Heat Sealer	400	8"	1-6	89.00	AHS12C	12" Hand Heat Sealer	500	12"	1-6	111.00	AHS16C	16" Hand Heat Sealer	500	16"	1-6	179.00												
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<b>INSERT 7" Picture Sleeve Insert</b> <table><tr><th>.030" Thick Chipboard</th><th>7 x 7 .028" Thick Acid Free</th></tr><tr><td>50 \$7.65</td><td>\$9.00</td></tr><tr><td>100 12.25</td><td>14.40</td></tr><tr><td>500 53.00</td><td>62.50</td></tr><tr><td>1,000 96.15</td><td>113.50</td></tr></table> PCode: KCB3045 KAF2845 Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts.			.030" Thick Chipboard	7 x 7 .028" Thick Acid Free	50 \$7.65	\$9.00	100 12.25	14.40	500 53.00	62.50	1,000 96.15	113.50	<b>CLEANER Record Cleaning Kit</b> <b>Groovy™ Record Cleaning Kit</b> Contains: A Soft Bristled Brush, a lint free cloth, 2 oz. bottle of Groovy Cleaner and a Cotton Storage Bag for your kit when not in use. <table><tr><td>1 \$19.85</td></tr><tr><td>3 47.70</td></tr><tr><td>5 72.25</td></tr><tr><td>10 137.50</td></tr></table> PCode AGCK2			1 \$19.85	3 47.70	5 72.25	10 137.50	<b>Shrink Wrap System with Gun</b> Shrink wrap 30 packages per hour. <ul style="list-style-type: none"><li>System Comes With a 500 Watt Heat Gun Which Plugs into the System.</li><li>Wraps a variety of Items (vhs, albums, magazines, CD's, DVD's, posters, etc.)</li><li>Dispenses Rolls of Shrink Film Without Snagging.</li><li>Use 120 Volt Outlet. NO WIRING HASSLES!</li><li>1 Year Warranty on All Parts Except Consumables. (teflon covers, element wires, etc).</li><li>Easy to use. Seal one side, rotate 90°, seal second side, heat shrink!</li></ul> * Allow for approx. 10% shrink on film when choosing your system.																																															
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<b>INSERTS 45 RPM Record Inserts</b> *10 PACKS BULK <table><tr><td>1 \$2.00</td><td>1,000 \$64.75</td></tr><tr><td>5 6.50</td><td>2,000 117.70</td></tr><tr><td>10 11.50</td><td>5,000 268.00</td></tr><tr><td>25 24.50</td><td>10,000 486.50</td></tr><tr><td>50 37.50</td><td>25,000 1,106.25</td></tr></table> PCode ARI4510 ARI4510B Made from yellow, non-slip plastic. Snap-In Perfect fit. *Prices are per package of 10.			1 \$2.00	1,000 \$64.75	5 6.50	2,000 117.70	10 11.50	5,000 268.00	25 24.50	10,000 486.50	50 37.50	25,000 1,106.25	<b>CLEANER Record Cleaning Kit</b> <b>Groovy™ Record Cleaning Kit</b> Contains: A Soft Bristled Brush, a lint free cloth, 2 oz. bottle of Groovy Cleaner and a Cotton Storage Bag for your kit when not in use. <table><tr><td>1 \$19.85</td></tr><tr><td>3 47.70</td></tr><tr><td>5 72.25</td></tr><tr><td>10 137.50</td></tr></table> PCode AGCK2			1 \$19.85	3 47.70	5 72.25	10 137.50	<table><tr><th>Product Code</th><th>Description</th><th>Application</th><th>1</th><th>2</th></tr><tr><td>ASW13</td><td>13 Shrink System</td><td>CD's DVD Magazines VHS</td><td>\$250.00</td><td>\$450.00</td></tr><tr><td>ASWS18</td><td>18 Shrink System</td><td>Albums Small Mats</td><td>265.00</td><td>480.00</td></tr></table>			Product Code	Description	Application	1	2	ASW13	13 Shrink System	CD's DVD Magazines VHS	\$250.00	\$450.00	ASWS18	18 Shrink System	Albums Small Mats	265.00	480.00																														
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BAGS UNLIMITED INC., 7 CANAL ST., DEPT. A, ROCHESTER, NY 14608 (585) 436-9006 FAX: (585) 328-8526





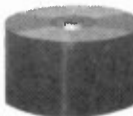


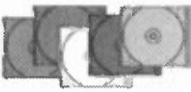




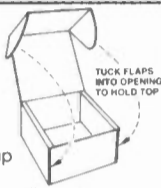







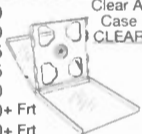

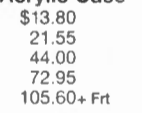
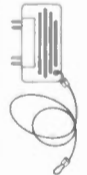
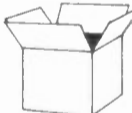





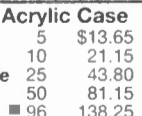





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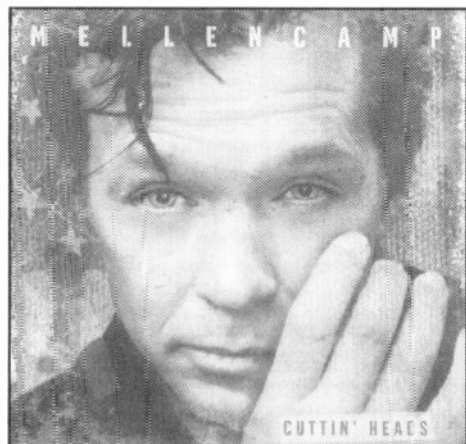
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SLEEVE	For CD Jackets	CASE	2 CD-Compact Disc Cases	RETAILER	Security Devices - ALPHA	MAILER	CD Jewel Case	
Made from 2.5 mil 100% Pure Virgin Polyethylene <b>INNER OUTER</b> 4 3/4 x 4 3/4 No Flap 5 x 5 1/8 No Flap* 100 \$4.40 500 16.50 1,000 24.05 PCode: SCD43425 Fits directly over CD for easy fit in CD Jacket.	 5 \$10.20 10 15.80 25 31.85 50 55.35 100 90.00 200 120.00+ Frt 400 216.00+ Frt Prod. Code C2CD-CT Qty per case Holds 2 CDs, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	 3/8" Thick. Trays NOT sold separately.	Single 6 x 12 50 \$29.20 120 56.10 240 97.55 360 120.95 PCode: ACD900 Natural. Holds 1 CD case.	Double 6 x 12 x 1 50 \$46.50 100 74.40 200 124.00 300 179.55 PCode: ACD1800 Natural. Holds 1 Double CD Case.	5 x 8 x 1 1/4 10 \$9.20 25 16.25 50 28.20 100 43.30 200 69.30 500 121.00 Holds 1-3 CD Cases. PCode: MMP Made from sturdy 200 lb. Test Brown Corrugated.	5 7/16 x 5 5/16 16 x 5/8 10 \$6.40 25 13.90 50 21.00 100 36.75 250 78.75 500 131.25 Holds 1 CD Case PCode: MCD1 Made from sturdy White Corrugated.		
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5 x 5 Prod. Code SSW* Qty per case 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.	 5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 Prod. Code CCDQ Qty per case Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CDs back to back. Snap in trays can be Clear. Specify Tray Color.	 15/16" Thick	15 3/4 x 15 3/4 x 6 1/8 White Polypropylene PLASTIC White Corrugated Cardboard 2 \$19.20 5 43.75 10 79.50 25 146.75+ Frt Prod. Code XCD100CP Both boxes hold 100+ CDs in 4 equal compartments. 18 CDs per compartment.	 2 \$15.30 5 34.60 10 63.90 25 145.15 Prod. Code XCD100	8 x 6 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20 Prod. Code MCDWP68 Qty per case White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".			
SLEEVE	Hot Pockets - Paper / Tyvek®	CASE	6 CD-CD Case/Center Hinge Trays	DIVIDER	CD/All White Polystyrene	MAILER	White Paperboard	
5 x 5 Paper 5 x 5 Tyvek® 50 \$9.00 100 16.00 250 33.25 500 58.90 1,000 110.20 White, Black, Red, Fuchsia, Orange, Lime, Blue or Green. PCode: SCDDP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	 5 \$15.75 10 27.00 25 61.25 50 112.50 Prod. Code C6CD-HC Qty per case Holds 6 CDs. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CDs back to back.	 15/16" Thick	5 5/8 x 5 1/2 For CDs Stored in our CD Box XCD30. 15 \$9.30 30 13.05 45 14.60 90 24.65 210 49.70 30 gauge	4 1/2 x 6 1/8 For CDs Stored with Spine Up or Out & XCD100. 15 \$9.40 30 13.40 45 15.20 90 25.85 210 52.40 30 gauge	6 x 14 For Long Blister Packs or Boxes 10 \$7.90 25 18.65 50 34.30 100 62.30 250 148.05 40 gauge PCode: DCDP DCD56P DBPP	5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 Prod. Code MCDWP Qty / case White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open". Great for promotions. Does not hold CD Jewel Cases.		

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# New Releases



JOHN MELLENCAMP  
*Cuttin' Heads*  
Columbia (CK 85098)

Creatively speaking, John Mellencamp's long recording career — 22 years and counting — has gone in the reverse direction of many artists blessed with similarly lengthy careers. It's the same old story; they generally get off to a strong start only to produce works of significantly lesser quality as time goes on.

Mellencamp's earliest material was comprised of unexceptional pop ditties, but he went on to sharpen his songwriting skills and has maintained a remarkably high caliber of work ever since. With a guitar-driven roots-rock sound and straightforward lyrics that ask his listeners to take a good look at themselves (his stated intent), Mellencamp is the Everyman with a social consciousness. Such is the case with his new *Cuttin' Heads*.

On the tuneful "Peaceful World" (with soul singer India.Arie providing harmony vocals) he addresses the issue of racism. The funky title track finds Mellencamp teaming up with Public Enemy leader Chuck D. in an impassioned condemnation of the hip-hop culture's frequent use of the n-word. Meanwhile the deceptively breezy "Crazy Island" takes a critical look at an America "with your salesmanship and your salaries and your strip malls a growin' and your handguns and your heresies/Don't hold no responsibility in this land of easy millions."

Mellencamp's best songs are as instantly engaging as hearing a favorite song. On the mid-tempo "Just Like You," he's your everyday Joe "trying to find some peace" in a "mean cruel world," while the catchy "Women Seem" is a playfully affectionate ode to the female species with the added zinger, "fifty percent of their charm is illusion." Mellencamp ends the record with the maddeningly infectious "In Our Lives" in which he describes himself as a "broke down humble man" who's "doin' the best that I can do" and, judging from the sound of *Cuttin' Heads*, there is never any doubt — he's still giving his all.

— Tierney Smith

MEISNER, SWAN & RICH  
Meisner, Swan & Rich  
Varèse Sarabande (302-066-258-2)

I have a tremendous amount of respect for Randy Meisner. For my money, his gorgeous down-but-not-out ballad "Try And Love Again" is as good a song as the Eagles ever made. That masterwork, as well as Meisner's "Take It To The Limit," define what recorded artistic statement is all about — lyrically, musically and spiritually. These songs touch the human spirit, challenge our values and reinstate our sense of self-worth.

However, with that said, if I were to lead readers to believe that there is a single reason to purchase this feeble attempt of an album, I wouldn't be a critic — I'd be an outright liar. Don't go for the hype surrounding this release honking it as a modern-day take on the Eagles' classic sound, unless that accusation is being leveled at the Philadelphia Eagles for some reason — and I'd still have to listen to them to evaluate. Given the Black Tie group connection that gave birth to the threesome here, one would have to expect that after the years of working together, a spark must surely have flown somewhere during the proceedings, but such is not the case.

This affair consists of whispery, non-assertive vocals, lamenting some of the most banal Jack-and-Jill, connect-the-dots lyrics ever written, laid over a barren wasteland of impotent and

hookless music. Charlie Rich Jr., who wrote most of these maudlin, sterile songs, delivers the inept bunch with all the vocal vanilla of a middle-aged Backstreet Boy. Billy Swan, who once gave us the delightful pop smash "I Can Help," must have spent the weekend at Bernie's, because there's no real audible trace of him on this album. Meisner's pair of contributions sound about as uninspired as Ben Stein's roll call from *Ferris Bueller's Day Off*.

I'm not going to drone on; suffice to say this album fails completely. This vehicle, a miscalculated attempt to hit the middle of the road, hasn't the wheels to even get on the road.

— C. Brian Jasper

MICHAEL LEE FIRKINS  
*Decomposition*  
Nuerra Records (33950-2)

On *Decomposition*, hot guitar man Michael Lee Firkins has put together a selection of well-chosen covers and one original song. Playing slide guitar on Rick Derringer's "Still Alive And Well" is an unexpected approach that works perfectly. Firkins captures Johnny Winter's version's vibe with excellent vocals by Sonny Reece.

Firkins also visits Jimi Hendrix twice. "Manic Depression" is done as an instrumental that has that mid-range, late-80s guitar sound that actually resembles Firkins' style. Hendrix would have dug this because he was a great fan of doing things a little differently. The slide that Firkins adds at the end has a nice touch. It's so smooth you have to listen for it.

Hendrix's "Little Wing," done vocal-less, has a grinding fretless bass supplied by John Purtle. The sensational guitar intro here is worth the admission alone.

Firkins adds a couple of Lynyrd Skynyrd tunes too. "I Need You," a ballad with a bluesy taste, is accompanied by some deeply dug-in vocals by Reece. The classic "I Know A Little" just smokes! The original has three different guitarists soloing, and Firkins does all of these parts almost verbatim but with some of his own slide licks to put his signature on this piece. Some nice guitar harmonies resembling Texas swing are strategically placed at the beginning.

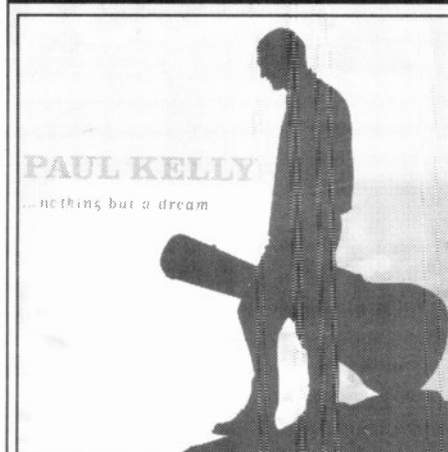
A wah-wah pedal combined with Firkins' slide is used to provide the lion's share of the melody line of Henry Mancini's classic "Pink Panther." On the haunting self-penned instrumental and acoustic guitar-driven "The Window," Firkins plays an electric guitar melody line.

His take on Average White Band's "Pick Up The Pieces" rocks more than the funky original version. Again Purtle's fretless bass grumbles throughout with its own great tone. In Firkins' hands, "Caravan," the Duke Ellington number, is a mystic arrangement of carefully placed drums and bass. Firkins' fingers fly all over the fretboard.

The potpourri of material paints Firkins' musical landscape in an unusual way. Yet all the songs are cohesive and sound natural being placed side by side. (www.nuerra.com)

(Please see New Releases page 50)

## NEW RELEASES NEWS



**Just out:** Both Scotty Moore and DJ Fontana, Elvis Presley's backing musicians, can be heard on the new Ronnie Wood album, *Not For Beginners* (SPV, German import), which also features special guests Bob Dylan, Kelly Jones, Ian McLagan, Willie Weeks and others. (www.spv.de)... Fun rockers Throwing Toasters have just released *Chrome* (www.throwingtoasters.com), a 19-track album that features 10 new songs and new versions of four classic Toasters songs. The cuts "N.R.I.," "Bad Influence" and "Mrs. Claus" have been featured on the nationally syndicated *Dr. Demento Show*... Boston's Chauncey have just released their self-titled debut (Chance Records)... The soundtrack for the hit movie *The Royal Tennenbaums* (Hollywood Records) features, among others, Bob Dylan ("Wigwag"), the Ramones ("Judy Is A Punk"), Emmitt Rhodes ("Lullabye"), The Clash ("Police And Thieves"), and two tracks from Nico... From Arkham, Belgium's best-known progressive rock band of the '70s, comes a self-titled two-disc retrospective of the band's brief period of output during 1970-72 (Cuneiform).

**Coming up:** Due in February from reggae icon Lee "Scratch" Perry is *Jamaica E.T.* (Trojan/Sanctuary), on which he mixes funk, jazz and hip-hop to his reggae vocals... Also due February is Janis Siegel's (Manhattan Transfer) *I Wish You Love* (Telarc). Siegel's vocals take a jazz spin on pop hits from the '50s and '60s Brill Building era, including "Go Away Little Boy" and "Mr. Sandman," as well as period female composers' music such as "The Big Hurt" and "Don't Go To Strangers"... Telarc is also releasing in February Charlie Musselwhite's *One Night In America*, where the harpist goes beyond his blues safety zone and blends Memphis roots music, R&B, country, gospel and early rock 'n' roll, including his own songs and some by John Prine, Johnny Cash, Nick Lowe, Ivory Joe Hunter, Jimmy Reed, and Ralph Stanley. Guests on the album include Robben Ford, Marty Stuart, and Kelly Willis... Feb. 12 from singer/songwriter Roger Clyne and The Peacemakers is *Sonaran Hope & Madness* (Jetset), their third album... Due Feb. 19 from Australian singer/songwriter Paul Kelly is *Nothing But A Dream* (spinART), which features four songs from his highly acclaimed *Roll On Summer* EP released October 2000... Coming Feb. 26 from Kylie is the domestic release of *Fever* (Capitol), her 11th album since 1987... According to guitarist Joe Walsh, the Eagles are reuniting and plan to release a new album in 2002.

— Greg Loescher

## Indie Label Spotlight

THE LILAC TIME  
*Lilac6*  
SpinART/Cooking Vinyl (cook cd 220)

In a way, Stephen Duffy is similar to one of those actors who struggles at his craft for years hoping to get recognition and a coveted role in a high-profile film. Duffy has been knocking out superb albums for the last 15 years but has yet to get the recognition he deserves.

Regardless, the fact remains that Duffy is a musical purist of the highest order, an artist whose commitment to his craft has him staking out the same pop guidelines as Paul McCartney, Brian Wilson, and Ray Davies. It's a formidable comparison all right, but given the engaging melodies that

mark his work with The Lilac Time, the aggregate that's he's steered since the late '80s, it's an apt identification.

With any luck, *Lilac6*, the Lilacs' latest, will win him that recognition. It has all the elements that ensure instant accessibility — lilting songs, wistful reflection, sentimentality and, of course, Duffy's breezy singing style at the fore. Songs such as "Dance Out Of The Shadows," "This Morning," "I Want To Be Your Man" and "Wasted" are ebullient and uplifting, charming as opposed to challenging. Likewise, the up-tempo tunes — the jaunty "The Last Man On The Moon" and the '60s-style "Jeans & Summer" — are emphatic and effusive. Taken in tandem, they imbue *Lilac6* with that sweet smell of success.

— Lee Zimmerman

## Book Review

### KISS AND MAKE-UP

by Gene Simmons

Crown Publishers/Random House

(Hardcover, 275 pages, \$25.95)

(ISBN 0-609-60855-X)

Kiss is a band that has spent a lot of years proving people wrong. They rose from the New York music scene in the early 1970s to become a world-famous hard-rock phenomenon that has endured for nearly 30 years, despite the fact that critics have always despised their monster makeup image and predictable, anthem-heavy music.

Much of the credit for the band's success and resilience belongs to founding member and relentless self-marketer Gene Simmons, who spins out a highlight reel of his life in *KISS And Make-up*. Simmons is literate and obviously possessed of strong opinions about how life should be lived, but his autobiography is general to a fault — a too-condensed and generally dry recounting that often skimps on specifics that could provide compelling insight into the subject matter he covers.

The autobiography is less the story of the band than a charting of Simmons' course toward becoming its best-known member, covering everything from his birth in Israel as Chaim Witz to his formative years in New York as aspiring rock musician Gene Klein, through to his adult life as the demon-imagined bass player in the world's most famous makeup band. Along the way he covers his undying obsessions for women, music and comic-book imagery, the pursuit of all of which sets him on the path that eventually defines his career. Special attention is always given to the parade of women with whom Simmons had liaisons, but while many of the stories are vulgar, the language used to tell them rarely is.

Simmons dishes some band dirt, much of it centering around his frustrations as de facto baby-sitter to the irresponsible half of the Kiss foursome — guitar player Ace Frehley and drummer Peter Criss. Their stories are not charitable but still come across as watered-down, for the most part consisting of little more than accusations that they were forever drunk, drugged-out and contentious while Simmons was trying to run his band like a serious business. The two become the band's biggest soap opera, in and out of the lineup until at last they are reduced to life as mere employees on the occasion of the group's successful reunion of its original members in the late 1990s.

Treated more kindly is lead singer/guitarist Paul Stanley, who is fairly credited with having held the group together and shepherded it through its first non-makeup hair-band album, 1983's *Lick It Up*, while Simmons was off making movies. It's arguable that Stanley was more loyal and committed to Kiss than even Simmons, which may be why Simmons has hardly a bad thing to say about him — the mild exceptions coming along the lines of hints at Stanley's reservations about the band's multifarious merchandising of its image.

Whether intentionally or not, Simmons is at his most fascinating when he weighs in on the band's creative validity versus its business acumen. When he discusses whether an album is a failure or a success, it always comes down to how it sold rather than the music it contained, which is not the side of the debate on which a creative person would typically be expected to fall.

He seems hardly to care at all whether the band even breaks worthwhile creative



Courtesy Crown Publishing/Gene Simmons, from Kiss And Make-up

### From Gene Simmons' recent autobiography, *KISS And Make-up*.

ground, offering the point of view, "You can argue from now until the end of time whether something or someone is respected, but one thing you can't argue with is sales."

His honesty about his priorities is as refreshing as it is unapologetic, but by treating concessions to fashion as just another way to keep the money pipeline flowing, he loses the ability to show perspective on where tunes such as the disco-style hit "I Was Made For Lovin' You" fit in with a rock band's legacy. When he mentions the failure of the group's 1981 concept record *Music From The Elder*, he details Frehley's skipping its recording sessions and replacement drummer Eric Carr's apprehensions toward the material, but he never speculates why the album didn't work for fans. Failing to do so robs readers of the most inherently interesting insight he has to offer — a creator's self-evaluation.

The story is detailed enough to provide readers with a good handle on Simmons but offers little insight into the people he encounters, whether bandmates or lovers, the notable exception being unending praise for his mother. He otherwise comes closest to such revelations when he addresses his time with Cher in the late 1970s and his current longstanding relationship with former *Playboy* Playmate Shannon Tweed. But even those stories are told more in a context of Simmons growing out of his unwillingness to commit to a relationship than as tales that illustrate the appeals of the women in question. Simmons' unashamed self-centeredness often makes it seem as if the people he's talking about don't exist but for the moments when he's in the room.

The book as a whole is an easy and painless read, but it feels too much like a gloss job as it whips through nearly three decades of band history at a blistering pace, sacrificing detail as a result. The author's indifference toward discussing the creative side of his band's music begs the conclusion that the entire 30 years was really about little more than making money and getting women, which as an overriding theme doesn't exactly evoke fans' nostalgia.

Simmons has opened the door to his life, but most of the tales are such generic rock 'n' roll fare that longtime fans will get the feeling he has let them inside for little more than a collection of stories they already knew by heart.

— Thomas Kintner



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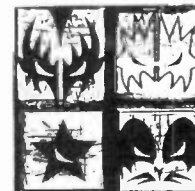
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# Classical Notes

## BACH'S *GOLDBERG VARIATIONS*: SLEEPY MASTERPIECE

by Peter Gutmann

It seems so ironic — one of the supreme masterworks of music that has gripped legions of scholars and performers for ages, was meant to put its first audience to sleep!

The so-called *Goldberg Variations* of Johann Sebastian Bach (1685–1750) is believed to have been a gift to Count Kayserling, an influential musical devotee who had secured Bach an appointment as official composer to the Saxon court. Beyond being a deep honor, the title served Bach well, providing him with much-needed royal protection against the pettiness of his employers, with whom he rarely got along. From his earliest days as a church organist, Bach was faulted for confusing congregations with flights of invention rather than strictly accompanying their hymns. Throughout his career, he constantly railed against the inadequacy of the players and the resources with which he had to work.

The Count suffered from bouts of insomnia and had hired one of Bach's finest pupils, 14-year-old Johann Gottlieb Goldberg, to play for him during his restless nights. To soothe the Count, Bach wrote this piece, formally titled *Aria With Diverse Variations For Harpsichord With Two Manuals*, in 1741. In gratitude, the Count sent Bach 100 louis d'or, an extraordinary sum far exceeding his annual salary.

Bach clearly cherished the *Variations*, as they comprised one of only four volumes of keyboard works that he ever published. Yet, while Bach was revered during his lifetime as a great organist who could brilliantly improvise an entire two-hour concert, his compositions were largely dismissed as the type of functional and disposable material that all performers of the time were expected to produce routinely for their own use.

We now acclaim Bach's art as the culmination of a millennium of musical development. Serious Western music began in the Middle Ages with Gregorian chant, a stylization of speech in which a bare melody imitated the verbal inflection of prayer. Chant was a continuous horizontal art, using a single note at a time. The first glimmer of change came around 1100 by adding another voice at the octave, fifth or fourth. Next, melodies were added above the foundation of a chant. Polyphony flowered as up to four independent voices competed for attention. By the 18th century, the system had matured into an extraordinary secular profusion of forms, harmonies and rhythms.

Bach's *Art Of Fugue* and *Well-Tempered Clavier* are often considered the apex of polyphony and the purest expression of his creativity. But perhaps the ultimate display of the full range of Bach's art, as well as the outlet for his deepest, most personal feelings, is the *Goldberg Variations*. Like all great music, the key to understanding it lies in admiring the fantasy and ingenuity within formal restrictions — freedom within limits.

Bach begins and ends with a simple, gracious, unadorned song (or aria) he had written years earlier for his wife. Unlike most variations that focus upon a melody, the *Goldberg* set follows only the bass of Bach's song and its implied harmonies. Each of the 30 variations retains the aria's structure of two complementary halves, the first rising from tonic to dominant, and the second, through a chromatic excursion, returning back home to the tonic. But within that basic design, they comprise an amazing abundance of styles and moods. Every third variation is a canon in which regular repetitions of a simple melody overlap and intermingle (as in "Row, Row, Row Your Boat"). The first canon (variation #3) is in unison (ie: each repetition begins on the same note as the original), and then the intervals increase:

#6 is at the second, #9 at the third, all the way up to #27 at the ninth. Bach clearly was intrigued with formal possibilities — his personal copy of the *Goldberg Variations*, found only in 1975, contained sketches for 14 more canons on the same bass.

Amid the canons are a lusty dance (#4), a graceful waltz (#7), a fugue (#10), swirling arpeggiations (#11), a dreamy reverie (#15), an overture (#16), a *quidoblet* (#30, in which Bach playfully combines two folk songs) and, most striking of all, an astoundingly modern-sounding chromatic meditation (#25) in which all conventional notions of tempo seem suspended. The density ranges from rudimentary two-parts (the aria itself) to fiendishly difficult passages of rapid note clusters (#14 and #23), blindingly fast trills (#28) and a furious sinuous line split between the hands (#29, the intertwining parts of which are far harder to realize on modern instruments than on those of Bach's time which had a separate keyboard for each hand).

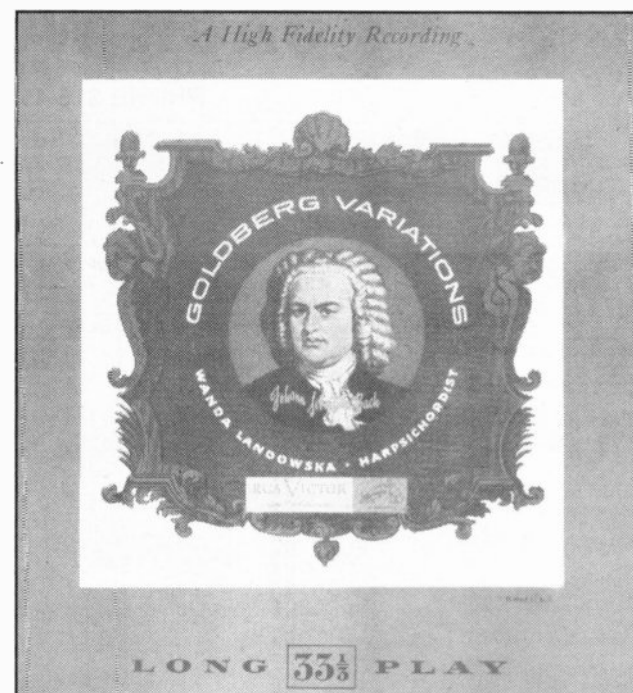
**But perhaps the ultimate display of the full range of Bach's art, as well as the outlet for his deepest, most personal feelings, is the *Goldberg Variations*.**

Bach never expected his music to survive him. Indeed, toward the end of his life polyphonic music such as the *Goldberg Variations*, in which each voice was of equal importance, was already considered old-fashioned. Even his own sons were pioneering a new and simpler style of harmonized melodies that would form the basis for nearly all the music we now love. While Mozart, Beethoven and other professionals would become enthralled with the structural marvels of Bach's finely crafted polyphony, the public relegated both the music and the harpsichord for which it was written to museums and ancient texts.

There they languished until 1903, when a young Polish pianist launched their revival. Through the remaining six decades of her life, Wanda Landowska tirelessly researched, taught, performed and crusaded for the harpsichord (in which strings are plucked with quills rather than struck with a padded hammer, as in a piano) and for "authentic" Bach, albeit through the filter of her own considerable ego. Her concerts were theatrical events, given from stages set as Baroque living rooms, as if to demand that audiences enter her antiquated world. When a pianist dared to criticize her performance, Landowska generated one of the great put-downs of all time, replying: "That's fine, dear — you play Bach your way, and I'll play Bach his way!"

Given her crucial role in restoring Bach to public favor, it's fitting that in 1933 Landowska waxed the very first recording of the *Goldberg Variations* (now on EMI 61008, coupled with a massively dramatic *Chromatic Fantasy And Fugue*). Unfortunately, the crude sound wipes out the sparkling harmonics that give the harpsichord its distinctive flavor, a problem only partially cured in her 1946 remake (BMG 60919). Despite her fervent advocacy, and although a revelation in its time, Landowska's playing is dignified, reserved and somewhat stodgy and graceless, although charged with a compelling sense of humanism and resolve that remains deeply touching. Although the harpsichord is impervious to touch (producing the same volume and tone no matter how a key is pressed), Landowska compensates for the fixed dynamics by intensively coloring her tone through exploiting various registers of her custom-built instrument.

A second pioneer was another young pianist, Canadian Glenn Gould, who chose the *Goldberg Variations* for his



sensational debut recording in 1955. In marked contrast to Landowska's deference to authenticity, Gould regarded Bach as ripe for modern exploration and realized his deeply personal vision of extreme tempos, huge dynamics and phenomenal technique on a concert grand. His album (Sony SK 52594) still startles with its precision, crisp rhythms and dazzlingly clear counterpoint. Vibrant and exciting, yet deeply respectful of the inherent values of the source, it ushered in modern enthusiasm for Bach by combining the feel of a harpsichord with the romantic impulse and augmented resources of the piano — several variations are blindingly swift, while in the heart-rending 25th time nearly stands still, hanging on each poignant note. If portions seem a bit detached, a 1959 Salzburg concert (Sony SMK 52685), preserves much of the studio volatility while adding more feeling and atmosphere.

In the last half-century, the popularity of the *Goldberg Variations* has soared. A Japanese Web site having charmingly fractured English and the clever URL of [www.a30a.com](http://www.a30a.com) (get the pun?) currently catalogues 240 separate recordings (plus hundreds of reissues) on LP and CD, ranging from the traditional harpsichord or piano to arrangements for strings, organ and brass band. If Bach could return after a quarter millennium, surely he would be astounded!

Of the several dozen renditions currently available, perhaps the most distinctive is by Rosalyn Tureck (DG 459 599) and includes a marvelous CD-ROM feature of a score that can be printed or followed on screen and that compels appreciation for Bach's wondrous construction. In addition, a MIDI element lets users experiment with dynamics, phrasing, embellishments and tempos to craft their own performance (and in the process to grasp the artistic value of these techniques). As for Tureck's rarefied, magisterial performance, it's a throwback to Bach's culture, light-years removed from our present age of immediate gratification. Her deliberate unfolding of a multilayered masterpiece observes all repeats and consumes 91 minutes (Gould's ran "just" 37!), charging every phrase with cosmic weight and emerging as a profound experience.

Equally personal is a 1968 recording by Maria Yudina (Philips 456 994), who played as she lived — an outcast religious dissident in Communist Russia whose irrepressible sense of freedom kindled her artistry. Sharing Bach's belief in music as a direct route to God, she invests every note with gripping conviction and even adds her own embellishments. Yudina's *Goldbergs* combine enormously assertive and virile strength with startling dynamics and enormous rhythmic elasticity.

Music this rich will continue to attract great artists and inspire striking renditions in every generation. Among the most recent interpreters, Murray Perahia, from July 2000 (Sony 88243), displays exquisite sensitivity and breathtaking control, with every phrase beautifully shaped.

Still not convinced? To test the waters, one might try Christiane Jaccottet on Point 265011. Despite incorrectly labeled tracks, minimal packaging, a rushed and ineffective variation #25 and a lack of the vision and polish of the others, it sells for only a few bucks and manages to convey the basic idea.

Could I ever imagine these compelling records lulling me to sleep? Not in my wildest dreams!

Peter Gutmann can be reached via e-mail at [pg@commlaw.com](mailto:pg@commlaw.com).

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# Reissues

## JUDAS PRIEST

*Sin After Sin*  
Columbia/Legacy (CK 86183)

*Stained Class*  
Columbia/Legacy (CK 85434)

*Hell Bent For Leather*  
Columbia/Legacy (CK 86181)

*Unleashed In The East*  
Columbia/Legacy (CK 86182)

Listening to four early Judas Priest albums more than two decades after their initial release provides an aural illustration of just how fractured heavy metal has become. When they were released in the late '70s, *Sin After Sin* (1977), *Stained Class* (1978), *Hell Bent For Leather* (1979) and *Unleashed In The East* (1979) fit quite nicely into the "New Wave Of British Heavy Metal" category, helping define a genre. Yet compared to today's musical environment — including Judas Priest's heavier and more experimental present-day sound — the band's original first four titles issued by CBS Records (as Columbia was then known) seem relatively tame. Take the out-of-character pastoral ballad "Last Rose Of Summer" from *Sin After Sin*, for example, or the three-part harmonies on *Hell Bent For Leather's* "Rock Forever."

Remastered by Jon Astley from the original multitrack analog source tapes, these reissues feature unreleased studio and live tracks, original artwork, lyrics, vintage photographs and band-written liner notes. They also serve as a sonic time machine that takes listeners back to the earliest days of Judas Priest's slowly simmering success.

*Sin After Sin*, ironically, was recorded near London while the band was staying at a bed and breakfast run by nuns who apparently didn't know better. The core quartet of singer Robert Halford (yes, he went by "Robert" back then), guitarists Glenn Tipton and K.K. Downing and bassist Ian Hill, joined by session drummer Simon Phillips (soon replaced by Les Binks), recorded a remarkably cohesive album under the production of Deep Purple bassist Roger Glover.

From the bizarre cover of Joan Baez's "Diamonds And Rust" to straightforward rockers such as "Sinner" to the progressive-tinged "Here Come The Tears," *Sin After Sin* shows the band well on its way toward mastering its signature sound. The unreleased track, "Race With The Devil," was recorded during an early Priest jam session.

Halford's trademark banshee scream began to solidify on the following year's *Stained Class*, as did the band's leather-and-studs image. Priest endured a lawsuit over this album years later when families of two teenagers who killed themselves while spinning *Stained Class* claimed there were subliminal messages encouraging suicide in the band's cover of Spooky Tooth's "Better By You, Better Than Me."

Nevertheless, Priest firmly established themselves among the premier heavy-metal bands in the United Kingdom with this album. Packed with stronger anthems ("White Heat, Red Hot" and the title track) and fewer mellow moments than *Sin After Sin*, *Stained Class* remains one of Priest's landmark albums, now enhanced with "Fire Burns Below," the unfinished and smoldering bonus track that appears here.

Priest's next release, 1979's *Hell Bent For Leather*, was originally titled *Killing Machine* in the United Kingdom. Either name sums up the potency of the music contained herein — including the band's first British Top 10 hit (the sing-along "Take On The World") and its mid-chart successor (the soaring "Evening Star").

With nary a dud track on it, *Hell Bent For Leather* also contains



the beautiful ballad "Before The Dawn," the Led Zeppelin-esque "Evil Fantasies" and the psychotic title track, which serves as a precursor to future hits such as "You've Got Another Thing Comin'" and "Breaking The Law." This reissue also features the previously unreleased "Fight For Your Life," elements of which can be heard on 1984's "Rock Hard, Ride Free."

Which is exactly what Priest did on *Unleashed In The East*, their second album of 1979 — reissued now with four bonus live tracks from 1979's *Killing Machine/Hell Bent For Leather* Japanese tour. As the first of three live documents the band would release during their career, this one captures the essence of late-'70s Judas Priest.

Raw and unbridled energy seeps through the speakers, making it easy to understand why this record charted higher and longer in the U.S. than any previous Priest album (11 weeks on *Billboard's* charts, peaking at #70). *Unleashed In The East* also marks the first of seven consecutive Priest albums produced by former Black Sabbath engineer Tom Allom, setting the stage for the band's remarkable run in the '80s, back when heavy metal was known simply as "heavy metal."

— Michael Popke

## IKE TURNER

*The Sun Sessions*  
Varèse Sarabande 302 066 232

A historical tribute is usually reserved for the death of an artist or scheduled on the heels of a major hit for another label. Since neither is the case here, hats off to Varèse Sarabande VP Cary Mansfield and *Goldmine* columnist Bill Dahl for making *Ike Turner — The Sun Sessions* happen.

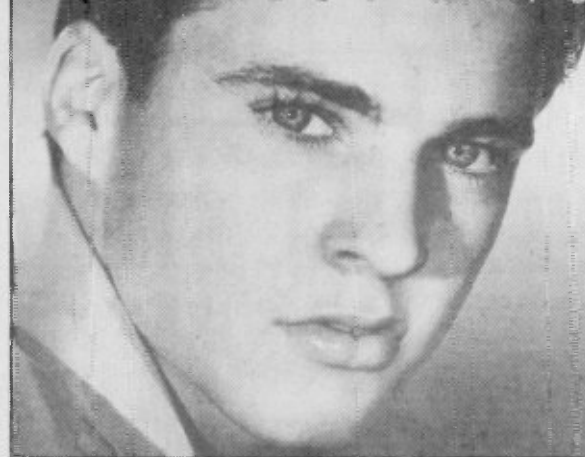
What we have here are 20 early tracks, all but four of which were recorded for Sun Records founder Sam Phillips in Memphis in the early 1950s. The remaining four tracks stem from a 1958 St. Louis session that was pitched unsuccessfully to Sun. The music is never less than interesting, and when it sizzles, like the best of Sun blues, it is absolutely eye-opening.

Although Turner is the nominal leader here, most of the vocals are by other artists. In fact, only one song features Turner's singing. On the rest, he guided the session, either from the piano bench or with his newly acquired Fender Stratocaster. Turner served a valuable function for Sun during its blues years. Phillips was the white man sitting in his

(Please see Reissues page 57)

## REISSUES NEWS

## RICK NELSON GREATEST HITS



**Out now:** Frankie Lane: *I Believe* is the second in a series of three box sets from Germany's Bear Family Records on the popular American singer. This six-disc set contains recordings from Laine's 1951-55 Columbia Records years, including his Top 10 hits such as "Hey, Good Lookin'" and "Jezebel," among others. Several complete albums are represented as well — *One For My Baby, Mr. Rhythm, Lovers' Laine* and *Command Performance*. All of Laine's duets with Jimmy Boyd, Doris Day, Jo Stafford, and The Four Lads are also in the box set, as are Laine's *Jazz Spectacular* sessions and a lavishly illustrated 100-plus page hardcover book... *The B-52's Anthology — Nude On The Moon* (Rhino) is a two-disc, 35-track, 25-year career retrospective of the band including their hits such as "Love Shack" and "Rock Lobster" as well as previously unreleased cuts. The accompanying 54-page booklet includes comments from the band members, vintage pictures and more... Buddha Records has released several compilations from soon-to-be-inducted (March 18) Rock And Roll Hall Of Famer Chet Atkins (Side Men category): a 16-track *RCA Country Legends* series set and the two-CD *Chet Atkins Guitar Legend: The RCA Years... The Best Of Jimmy Ruffin* (Motown/Universal) is an 11-track *The Millennium Collection* series set featuring Ruffin's career-defining hit "What Becomes Of The Brokenhearted" and his "Stand By Me" duet with his younger brother David Ruffin... Universal is delivering a bouquet of lovers' releases just in time for Valentine's Day, including a reissue of *The Temptations' 1995 For Lovers Only* (with one bonus track, "Night And Day"); Patti Labelle's 17-track *Greatest Love Songs*; Marvin Gaye's *Bedroom Ballads*, containing his complete *Vulnerable* album (started in 1966 but not completed until 1997) with five previously unreleased tracks with alternate vocals; and Michael Jackson's *Love Songs*, a 14-track set that includes five Jackson 5 cuts.

**Coming soon:** Due Feb. 5 from Collectables are three two-fers of long-out-of-print albums by '60s vocalist John Gary — *Catch A Rising Star/Encore*, *So Tenderly/A Little Bit Of Heaven* and *The Nearness Of You/John Gary Sings Your Favorite All-time Songs*. Collectables is also releasing a deluxe 10-disc box set from more than 20 years of Doris Day's career. *Sentimental Journey: The Legend At Her Best* contains 18 original albums and includes all of her chart hits as well as recordings from Columbia's vaults. The set contains 269 tracks... Due Feb. 12 is *Rick Nelson — Greatest Hits* (Capitol), a 20-track compilation covering Nelson's hits — 17 of them making the Top 10 — from 1957 through 1972 (with The Stone Canyon Band). The set contains his two #1 hits, "Poor Little Fool" and "Travelin' Man," and concludes with 1972's "Garden Party," Nelson's last Top 10 hit, which reached #6. Nelson was voted by *People* magazine a few years back as the #1 Teen Idol Of All Time... Also due Feb. 12 is *The Essence Of Nancy Wilson: Four Decades Of Music* (Capitol), an 81-track (many previously unreleased), four-CD box set of the female vocalist who has outsold every Capitol Records act except The Beatles. 2002 is Wilson's 50th year in the music business, and she will be celebrating her 65th birthday Feb. 20... Coming Feb. 19 is *Pete Seeger — Greatest Hits* (Columbia/Legacy), a 15-track best-of that includes, among others, "We Shall Overcome," "Michael Row The Boat Ashore," "Where Have All The Flowers Gone" and two songs The Byrds took to higher levels — "The Bells Of Rhymney" and "Turn! Turn! Turn! (To Everything There Is A Season)."

— Greg Loescher

# GOLDMINE UNIT SPACE ADS

## WHAT ARE UNIT SPACE ADS?

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

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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

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

## SET SALE GUIDELINES FOR SELLERS

1. Only advertise items you have. Because of ad deadlines, some dealers will assume they will have new material based on release dates given by record companies. In the long run, it's better to wait until you actually have an item to put it in your ad.
2. State all your policies in the ad. Examples include method of payment, whether (and at what times) you will accept telephone calls, and whether to reserve items or send money immediately.
3. Send the items promptly after they've been paid for. Federal Trade Commission regulations state that you **must** ship your items within 30 days.
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5. Take complaints seriously. An unresolved problem is usually a lost customer.

## Auction Guidelines For Buyers

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

## AUCTION GUIDELINES FOR SELLERS

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

## UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

1. **Regular** - your ad is reduced to one-ninth of one of our pages.
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Full page	\$466.20	\$466.20

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

## RHYTHM & BLUES - ROCKABILLY - ROCK & ROLL - GARAGE - 45 RPM. Pt. VI

[illegible]

1 Lloyd Price (Col 30106) - Forgive Me Claudy/VG+ (Call me on 25 different 609-953-5473)  
 Ray Price (Col EP 30106) - For The Good Time/PC/M+ (Call on 25 others)  
 Sammy Price & Lucky Thompson/Polydor EP 20768-France/Embassy Boogie/PC/M-  
 Lolita Prieta & Keely Smith (Over 25 different. Call 609-953-5473.)  
 Primitive Man/Panor 1029-Animal Love/Barclay/PC/M+ (Call on 25 others)  
 Primo People/Clarama 1202-Better Late Than Never/Thank You For The Love/VG+  
 Billy Prince/Verve 10462-One Shot Left/Somebody Help Me/M-  
 Prince La I A/F.O. 301-She Put The Hurt On Me/Don't You Know Little Girl/M- (1961)  
 Prisoners/Wand 1001-We're Gonna Suck Your Face/In The Trunk/VG+  
 Joan Proctor & Group/RCA 7802-Red-Blooded True Blue American Boy/Just For Old Times  
 Professor Morrison's Lollipop/White Whale 288-Angel/Duba Duba Dubo Dubo  
 Promises/Waldorf 183-Tessie/VG+  
 Promoters/Promotion 54-A Teenager In Love/VG+ or (25/41/31)-Get A Job/VG+ or (27)  
 Stroll/Joanne/VG+ or (11)-Come Go With Me/VG+ or (6)-Shirley/For (55)16 Shop/Arzu  
 Johnny Prophet/Reprise 2174-Just Say I Love Her/VG+ or (RCA 7282-Sweet Thing/VG+  
 Promiscuous Twins/Parade 545-Don't Let Me Be A Good Guy/VG+ or (704)-Happy Feet/VG+  
 Jean Pruitt/RCA 8297-As A Matter Of Fact/Sing Me A Song I Can Cry By/VG+ (1958)  
 Lewis Pruitt/VG 502-Worst Is Yet To Come/VG+ or (Decca 3120)-Crazy Bullfrog/MB\$25  
 Joe Pryor/TOP 209-Too Much Love (great cover of Elvis)  
 Joe Pryor/Jimmy 1024-Imaginations/Progress Blues/Against/VG+ (call on 10)  
 Arthur Pryor/Peacock 1676-Bye Bye Baby/VG+ or (Progress 75052)-I'm In Heaven/Tonit  
 Red Prysock/Mercury 70733-Short Circuit/VG+ or (70678)-Hand Clapping/VG+  
 Q (1995)-Teenage Love/11-Don't Let Me Be A Good Guy/VG+ or (704)-Happy Feet/VG+  
 or (70918)-Rock & Roll Party/VG+ or (70787)-Red Speaks/M- or (71573)-Deep Purple/VG+  
 or (Ving 90070)-Plead Laces/M- or (Junior 1015)-Groovy Sax/VG+  
 J.Q. Public/Def 92674-Freak The People/Are You The Devil/M- Nixon/M-  
 P.J. Puente (Too 1818) was I Mamma/VG+ (Call on 500 more Latin records)  
 Puff Magic 10400-Looking In My Window/Rainy Day/M-  
 Perry Pullins (Cap 758)-I'm A Nuk/Knee Deep/M-  
 Pumpy Pump & Gas O-Lettes/Ad&S 101-Don't Let Me Be A Good Guy/VG+  
 Pandy & Judy/Smash 2118-Time For A Change/Catch A Rainbow/VG+  
 Pure Madness/Roundtable 712-Freedom Riders/VG+  
 Bill Pursell (Col 42619)-Our Winter Love/VG+ (Call on 2,000 more instrumentals)  
 Putnam & Wix (twice) We'll Be Right With You/VG+ (1959)  
 Christine Quaito/World Artists 1022-Tell Me Mamma/VG+  
 Quaker City Boys/Swan 4023-Now Y'Come Out Mary Ann/M- or (4045)-Goodbye 50's/VG+  
 Quarter-Notes/Imperial 5647-Frenchie/PC/M+ (Call on 25 others)  
 Quarter Notes/Columbia 3458-Don't Let Me Be A Good Guy/VG+ or (467)-Can't Get Enough  
 Of You Baby/VG+ or (496)-Do Something To Me/VG+ or (428)-Rock A Years/VG+ or (479)-GI  
 You Captivate Me/VG+  
 Quaker/RCA 4894-If I Had My Way/Can I Believe/M- (Nick Massi)  
 Quicksilver Messenger Service/Capitol 2920-Fresh Air/Freefly Flyer/M-  
 Roberta Quinlan/Mercury 5504-Molasses/Molasses-I's Sticky/Good/VG+  
 Paul Quinn & Group/Thorn 1153-Flirty Eyes/Six Times Is Your Love/Love (Avalon sound)  
 Quinlan/Columbia 11-Don't Let Me Be A Good Guy/VG+ or (MB-530)  
 Eddie Quinteros/Brent 7009-Come Dance With Me/Verivian/M-  
 Quintones/Hunt 31-Down Aisle Of Love/VG+ or (Chess 1685)-Ding Dong/VG+  
 Quinones/Verve 1024-Imaginations/Progress Blues/Against/VG+ (call on 10)  
 R.M.S./Mala 558-Memphis Babe/You Can Love Me/M- (White-1965)  
 Eddie Rahbitt/20 Cent 744-Six Nights & Seven Days/Next To The Note/M-  
 Rockett Sound/Jubilee 5623-It's The Dance To The Beat Of My Heart/Higher Than A High/VG+  
 Joe Rae/Cy-Del 101-Don't Let Me Be A Good Guy/VG+ or (704)-Happy Feet/VG+  
 Della Rae & Group/Groove 58-0052-Happy Day/Someone, Sometime/VG+ (1964)  
 Rag Dolls/Parkway 921-Society Girl/VG+ or (Mala 499)-Baby's Gone/M-  
 Rainbows/Pilgrims 101-Mary, Love/Evening/M-  
 Rainbows/MGM 13058-Strait-Achieve Man's Twist/VG+ (1962)  
 Raindrops/Jubilee 5455-Kind Of Boy You Can't Forget/M- or (5469)-Book Of Love/VG+  
 or (5475)-Let's Go Together/VG+  
 Larry Raine & Four Quarters/Ace 3011-Ain't Gonna Cry/VG+  
 Ritz/Rainbow Deed 1006-Until Death Do Us Part/VG+ or (1010)-Such A Day/M-  
 or (Jamie 1036)-Silence Is Golden/VG+  
 Marvin Rainwater/MGM 12152-Dead Low Down Blues/VG+ (Call on 20 other items.)  
 Ray Daze/Uni 5647-Don't Let Me Be A Good Guy/VG+ or (1010)-Such A Day/M-  
 Eddie Rambeau/Dynavox 204-Concrete & Clay/M- or (217)-I Just Need Your Love/VG+  
 or (Swan 4077)-Her Name Is Toni/Skin Divin/VG+  
 Ramblers w/Tamara Hayes/RCA 5240-Mama He Treats Your Daughter Mean/VG+  
 Ramblers/Albion 311-Barbaria Love/VG+ or (Addit 1257)-Devil Train/VG+  
 Ramblers/Personnel 1029-Great Pretend/Don't Let Me Be A Good Guy/VG+ (1957)  
 Ramrods/Army 813-Group/Thorn In The Sky/VG+ (Call on 1,000 other instrumentals.)  
 Ramrods/Donjany 102-Take My Word/No Easy Way/M- (White vocal-1962)  
 Frankie Randell/NR 101-The Young Years/Little Things/VG+  
 Rand & Group/Joy 101-Somewhere In Time/VG+ or (Man/VG++ (White-1966)  
 Teddy Randazzo/Copac 662-Big Wide World/VG+ (Call on 15 others)  
 Randy Randell/Brother 100-Don't Let Me Be A Good Guy/VG+ (Novelty-1959)  
 Johnny Randall & Friends (Colonial 44)-Do Right/You're Gone, But Still In My Heart/M-  
 Ran-Dells (Chairman 441)-Mariani Love/VG+  
 Dede Randle & Group/Decca 30713-Man Hunt/Fell In Love/M- (White-1956)  
 Red Randolph/Decca 30713-Man Hunt/Fell In Love/M- (MGM 13084)-Fare Weather Frie  
 Lummy Randolph & Arness 1003-In The Garden/Gonna Sit & Cry/VG++ (1961)  
 Luther Randolph/Johnnie Styles/Harthon 424-Cross Roads/VG+ (Call on other instrumentals)  
 Randy Randolph/Decca 30713-Man Hunt/Fell In Love/M- (MGM 13084)-Fare Weather Frie  
 Randy & Rainbows/Rust 5059-Denize/VG+ or (BT Puppy 535)-I'll Be Seeing You/M-  
 or (Ambient 0287)-Debbie/Try The Impossible/M-  
 Ray Rapson/Army 8057-High Tide Boogie/VG+ (answer "Beyond The Sea")  
 Ray Broad/MCA 102-It's The Man/Don't Let Me Be A Good Guy/VG+ (1970)  
 Raquel Rastenni/HMV 837-Denmark/1-Hula Holo/PS/M-  
 Rastus/RGT 407-Sailin' Easy/Warm/M-  
 Rat Cheeset/capitol 3362-Let's Fall In Love/Which Way To Hollywood/M-  
 Ratell/Decca 3362-Let's Fall In Love/Which Way To Hollywood/M- (1958)  
 Rattles/Probe 480-The Witch/Geraldine/VG+  
 Rattles/Mobile 1430-Psychedelic Movement/She's Forever On My Mind/VG+ (1968)  
 Ray (Col. 45161)-Don't Let Me Be A Good Guy/VG+ or (Gotta Know/VG+ (Black)  
 Ravens (Arc 5276)-That'll Be The Day/VG+ or (5284)-Here Is My Heart/VG++ (MB-518) or  
 (Top Rank 2003 DJ)-Into The Shadows/VG+ or (Merc. 70240-bootleg)-Without A Song/M-  
 or (Jubilee 5203)-Green Eyes/VG+  
 Ray Smash 2108-Think Of You/You Don't Chop Down My Tree/VG+  
 Dido Rafter/Fabor 4041-Hands Of Time/Don't Forget To Bring Back Your Love/VG++  
 Ada Ray (253)-I No Longer Believe In Miracles/Give Our Love A Chance/M- (Black-I)  
 Ray (Okeh 1140)-You're My Only Love/VG+  
 Carl Ray & Impacts/Downhome 107-Baby I Love You/Wee Wee Willie/VG+  
 Diane Ray/Mercury 7217-Please Don't Talk To The Lifeguard/VG++  
 James Ray/Capitol 114-Itty Bits Pieces/M- or (1101)-If You Gotta Make A Fool/VG+  
 or (Dynamic 507)  
 Johnnie Ray (Call me on 25 different. Call 609-953-5473)  
 Vilma Ray/Samson 1000-What Would Life Be/Jealous Of You/VG+  
 Ray & Bob/Deed 1002-Air Travel/VG+  
 Raye Rayburn/Decca 3362-Let's Fall In Love/Which Way To Hollywood/M- (1958)  
 or (55238)-Magic Words/VG+ or (Challenge 59100)-Try Me/M-  
 Raye Rick & Rita/Sound Stage 2540-Sherry's Getting Married/It Takes One To Know/VG+  
 Ray Raymond & Group/Army 855-Playing The Role/The Chosen Few/M- (1962)  
 Ray-V-Ox (Sharp 103)-I'll Always Be In Love With You/M- or (Kaiser 384)-Crying All Alone  
 Ray/VG+ or (Gotta Know/VG+ (Black)  
 Ray's XYZ 102-Silhouettes/VG+ or (607)-Magic Moon/VG+ or (Chess 1613)-All I Moogoo  
 Ray's Edge/Pat 101-Let's Call It A Day Girl/April/VG+  
 Bernardine Read/EP 9355-Swamp Legend/Fly Away Lovers/M- (1959)  
 Reading Reading/Reading 1001-It's Gonna Be A Good Day/VG+ (Black)  
 Read Pro/Cineco 160-EP) The Legend Of Sam/Hurricane Myths/M-  
 Reality/Ugha 45-2-mo-ange wax-Trickle Trickle/Dry Your Eyes/M-  
 Rebel (Signa 51)-Wilted Roses/No More Tears/PS/M- (1963)  
 Red (Swan 412)-Wild Weekend/VG+ (Call on 100 other instrumentals)  
 Seymour Reichtzen/Banner 2585-The Thing (sung in Yiddish)/VG+ (1959)  
 Tommy Redd & Reddymen/Ruby Ray 9801-Better Be Better/VG+ or (Cherry 1028)-Rainbow  
 Redding Redding 1973-Devoted To Devotion/Can One Home/VG+  
 Reddies/Smash 1732-Summersault/VG+ or (1962)  
 Frankie Redmond & Group/Imperial 5718-Make Believe World/Anything Anywhere/M-  
 Red Ted/Tam 2018-Red Ted Is A Lover/Red & White Blues/VG+ (Black Blues artist)  
 Red Reed & Group/Decca 30713-Man Hunt/Fell In Love/M- (MGM 13084)-

Cliff Richards (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Gwenh Richard & Group (Unicel 2002)-Ever Met A Man That Would/Silent Love/VG+ (1961)  
Richard & Johnny (Gardner 1217)-Be Love Love/VG+ (cover of Everlys)  
Richard & Young Lions (Philips 40381)-Open Up Your Door/Once Upon You Smile/M-  
Harry Richards (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Betty Richards (Hir 254)-How Does That Grab You Darling/VG+ (Nancy Sinatra cover)  
Earl Richards (Ace 7502)-My Babe/M- (White)  
Jack Richards & Nightwings (Coral 60857)-North Wind/Moonlight Mystery/M/G++ (White/58)  
Jimmy Richards (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Silvia Richards/Leroy Jones (Hit 53)-Blame It On The Bossa Nova/Let's Limbo Some More/VG+  
Trudy Richards (Derby 847)-I Ain't Nobody's Bizzness If I Do/Sugarloaf Junction/VG++ (Black+1953)  
Richie & Rebel (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Robin Richman & Sleepless (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rick & Keen's (Smash 1705)-Peannu! It'll Be Home/M-  
Rick & The Masters (Haral 78)-Bewitched, Bothered & Bewildered/VG+  
Rickey & Sally (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Jimmy Ricks (Alt 2246)-Romance In Dark/M- or (Jub 5561)-Wiggle/M- or (5608)-All In  
The Game/VG+ or (Sig.12013)-Goodnight My Love/VG+ or (Feisted 8560)-Secret Love  
/VG+ or (Decca 30445)-What Have I Done/VG++ or (Fury 1070)-Let Me Down Easy/VG+  
Rock & Ravens (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Don Riddell (Four Gen.American 723)-Girl Of My Best Friend/Don't Be Cruel/VG+  
Jimmy Riddle (Decca 3275)-Yakety Ceeph/VG+ (weird sound effects/Call on more novelty 45's)  
Tommy Riddle (Atlantic 126)-Yellow Jam Up/VG+ or (Herald 508)-Just A Memory/VG+  
Righteous Brothers (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
P/M- or (Philips 127)-Just Once In My Life/P5/VG+ (Call on 25 others)  
Bobby Hatfield (Vee 10634 DJ)-Wonder Of You/M- or (10598)-Soul/Cafe/M-  
Bill Medley (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Brown Eyed Woman/M- or (Vee 0569)-Lucky Old Sun/VG+ (10522)-I Believe/M-  
Billy Lee Riley (Mojo 8001)-Mississippi Delta/Don't Fight U/VG+  
Ray Wong (RCA 5557)-Happy Valley, CIA/VG+ (lampons the Chinese)  
Minky (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rinkydinks (Enjoy 101)-Hot Potato/VG+ or (Ato 6126)-Early In Morning/M-  
Ro Madrid Orch (Gone 5051)-In A Little Spanish Town/May Have A Little Lamb/VG-  
Tori Lotus (Tut 17)-You Tear Me Up/VG+ (White group 1962)  
Sugie Rose (Vee 10634 DJ)-I'm A Fool/VG+ (Call on 2,000 other Xmas records)  
Ripples (Dot 16224)-Still Waters/Take My Heart/M-  
Tex Ritter (Capitol EP 1-431)-High Noon & 3/PC/M- (Call on more 609-953-5473 )  
Kavalas (Darry 7)-I'm Just A Guy/VG+ or (Ato 6126)-Early In Morning/M-  
Little Bobb Ryers & Herlocks (N 561)-Cora Lee/Joys Of Love/M-  
Big Rivers (Pop-1 inc. 0209)-No One Else/Land Of Make Believe/VG+ (sounds like Fats Domino)  
Jack Rivers (D 1071)-Should Have Known/I'll Be Your Mine/VG+  
Riverside (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Riverside (Coral 252)-11th Hour Melody/VG+ or (508)-Moonlight Serenade/M- or (529)  
Moonlight Cocktails/VG+ or (513)-Our Love/M- or (542)-Say In My Heart/VG+  
or (501)-Count Every Star/VG+  
Riviera (Baton 20)-I'm A Fool/VG+ or (207)-For Sentimental Reasons/VG+ (small  
or large print) or (209)-Don't Ever Leave Me/VG+  
Rivington (Col. 43581)-Tend To Business/M- or (Veeley 634)-You Move Me Baby/VG++ or  
(Lib.5547)-Papa Come Show Me Now/VG+ or (55513)-Kickapoo Joy Juice/VG+ or (55617)-Fairy  
Vibes/VG+ or (534)-Birds or (55513)-Kickapoo Joy Juice/VG+ or (55617)-Fairy  
Road (Kama 256)-She's Not There/VG+ or (504)-Mr. Soul/M-  
Roadhouse (Double M 506)-Good Nights & Loving Up/Heaven Bound/VG+  
Roarers (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Bill Robbin & Group (Groove 0060)-Makin' Love/Little Ole Love Maker/VG+ (White)  
Christopher Robbins & Group (RCA 9137)-Leave The Cryin' To Me/Shadows/M-  
Marty Robbins (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rita Robbins (RCA 6440)-Miss The Love/How Long/M-  
Robbs (Mercury 72579)-Race With The Wind/In A Funny Sort Of Way/M-  
Robert & Johnny (Old Town 1047)-We Belong Together/M- or (1047)-You're Mine/VG+  
or (1108)-I Got A Four Together/M- or (1047)-You're Mine/VG+  
Ben Roberts (My Time 642)-I Love Has No Secret/Hangover/M- (Blues)  
Frank Roberts & Group (Imperial 66167)-Dolls & Music/Western Union/M-  
Frank Roberts (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Don Robertson (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Texas Jim Robertson (Carmen EP 114)-Cubano Cowboy Dance & 3/PC/M-  
Ivo Robic (Lauda 3033)-Morgen EP- or (Polydor 23923)-Gren-Morgen/M-  
Robin & Jo (A&M 1358)-Chapel Of Love/Let's Stay Together/M- (cover of Dixie Cups)  
Robins (Spark 1)-Just A Guy/VG+ or (Kings 5)-Kiss Me/Whisper A Wish/VG+ (Min Bid \$30.00)  
or (107)-reissued-1965- or (Whisper 200)-I'm A Fool/VG+ or (203)-Since  
I Rec Met You/VG+ or (Laverand 1)-White Cliffs Of Dover/VG+  
or (First In Hollywood 150-reissued)-Early Morning Blues/Should Girl Blues/VG+  
Jimmy Robins (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Bill Robinson & Quin's (Ampex 6006)-Take Me Back/Baby/The Cow/VG+  
Floyd Robinson (RCA 7529)-My Girl/Makin' Love/VG+  
Stan Robinson & Grp (Monogram 4023)-My Heart Be/Boon-A Dip-Dip/M-  
Sugie Rose (Vee 10634 DJ)-I'm A Fool/VG+ (Call on 2,000 other Xmas records)  
Rochell & Candles (Swinging 62)-Once Upon A Time/M- or (634)-So Far Away/VG+  
or (Challenge 9158)-Each Night/VG+  
Morty Rock (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rock Flowers (Wheel 282)-Number Wonderful/Pays/Trouble/VG+  
Rock King & Dave Elliott (Singer 201604 EP)-Memorial Drive/Rockin' The Boogie/PC/M- (autograph)  
Rock-A-Tenna (Roulette 4192)-Woo-How/VG+ (Call on 1,000 other instrumentals.)  
Rock-A-Tones (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rockers (Mark 135)-Rock Rock Rock/Ship/Jane Dance/VG+ (Min Bid \$25)(Rockability-1960)  
Rocketeers (Modern 999)-I Talk It Over Baby/Hive Rub/M- (Min Bid \$13)(1956)  
Rocketeers (Melba 113)-Mexico-Dee U/VG+ (Min Bid \$17)  
Rockettes (From 1106-788 PM)-Forth Angel/VG+  
Robin Rockett & Group (WB 5155)-Changing Seasons/You Hold The Key/VG+  
Rockettes (Parrot 789-reissue)-I Can't Forget/Love Nobody/M-  
Rock-Fellers (Vocal 2004)-Durr/Orange Peel/M-  
Rockin Chair (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rockin Denny & The Gone Guys (Presto 101)-Bop Boogie/Ting A Ling/P5/M-  
Rockin Ramrods (Claridge 301)-Tears Tell The Stones/Don't Fool With Fu Manchu/VG+  
Rockin R (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rockin Sidney (Epic 05430)-Hot Too/Too/Jalapeno Lena/M-  
David Rockingham (Tori Josie 913)-That's All/Dawn/VG+ (vocal)  
Rocky Rockwell (Tower 284 DJ)-Get Off That Boogie & Garlic Bread/VG+  
Rocky & The Bunch (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rocky Fellers (Singer 1246)-Killer Joe/M- or (1254)-Little Big Guys Do/VG++ or  
(1263)-Yee Baby/M- or (1258)-Little Donkey/M- or (WB 5440)-Everybody Wants To  
Be A Tiger/VG+ or (5469)-Better Let Her Go/VG++ or (5613)-Rented Tuxedo/VG+  
Jamie Rodgers (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
(EP 13)-Tammy & 3/PC/VG+ or (EP 116)-Folk Songs/PC/VG+ (Call on 20 others.)  
Tito Rodriguez (Tico 21)-red wax/Hoco/Cocto Es Felicidad/VG+ (call on 1,000 more Latin recon  
ommy Rose-Call on 25 others)  
Sherrill Roeder (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Jesse Rogers & 49's (Arcade 162)-Say It Again/M- or (MGM 11742)-Foldin' Money/M-  
or (RCA 0389-green wax)-Plain Old Lovin'/VG+ or (0100)-green-16- Blues Xmas/VG+  
Joey Rogers & Group (Singer 1040)-(U)-Don't Go Away/Mable Be/M-  
Ken Rogers & Group (Solar 1009-red wax)-Crazy Memories/You Made Me Cry/M-  
Kenny Rogers (Carlton 454)-We'll Always Have Each Other/That Crazy feeling/M- (his first)  
Lori Rogers & Group (Scepter 1232)-I Love You Too/Seymour/VG+ (White-1964)  
Lorrie Rogers (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Rogue School (Paula 339 DJ)-Make Me Over Again/M-  
Rogues (Old Town 1056)-I've Been Dreaming/Dream/VG++  
Rogues (Gyden 2007)-Cha Cha Louise/Lullaby/Rock/VG+ (Mel Allen)  
Rojjo & Left Field (Redd-P 5006)-Play Boy/VG+ (Mel Allen)  
Rollers (Litter 55320)-What You So/Continental Walk/M-  
Rollo & Boliver (MGM 12684)-Mildred Our Choir/Dutro/Hoosacnobn Machine/VG+ (1958)  
Romance Brown & Romaines (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Dick Roman & Group (Harmon 004)-A Summer Place/M- or (Seville 40)-My Baby  
Blue Tonight/M- or (Ford 150)-Hangin Out/VG+  
Nip Roman (Flash 121)-With These Words/Darling I Need You/M- (Black-1958)  
Roman Rebellion (Hir 10245-New Zealand): We Say Yeah/VG+ (Call on 50 other items.)  
Romancers (Celebrity 701)-You'll Never Know/So Greatest Love/VG+ (Min Bid \$20)  
Billy Rome & Group (Sultan 5501)-Dunna R (Valens)/You Runaround/VG+ (White-1964)  
Vinnie Rome & The Rainbeaus (Art 2503)-Crazy Mainer/Come Home/VG++ (1959)  
Rome & Paris (Hir

**RHYTHM & BLUES - ROCKABILLY -  
ROCK & ROLL - GARAGE - 45 RPM, Pt. VI**

[illegible]

2000 FIGULAR, 230 DAY STREET, RIDGEWOOD, N.J. USA 07450-4409  
 Auction of 50's, 60's and 70's 45 RPM records. All are original! There are many  
 very scarce items so please bid accordingly. Auction ends promptly on MARCH 10.  
 Bids accepted by FAX or mail only. I may be reached for questions at 201-  
 444 - 5973 Mon-Wed, Fri and Sat between 8-5. 60's, 60's. Postage is extra.  
 Most are from a very old collection, these have never been played. Good Luck!  
 FAX - 201-444-1338

**BEATLES, ROLLING STONES & BRITISH INVASION**

1. VEE JAY 327 dJ BEATLES From Me To You M-  
 2. 387 dJ BEATLES Do You Want To Know A Secret M- PS VG dos  
 3. 387 dJ BEATLES Rainbows Label, vinyl M- PS VG  
 4. 45RP 1-903 dJ BEATLES Ask Me Why (Large Print) + three M- no cover  
 5. SWAN 4152 dJ BEATLES I'll Get By M- no flip exceedingly rare  
 6. 4152 dJ BEATLES She Loves You M- no "Don't Drop Out"  
 7. 4182 BEATLES Sit Like Ditch (The Loves You) VG-  
 8. TOLLIE 9008 dJ BEATLES Love Me Do M-  
 9. NTC 6308 13213 dJ BEATLES My Bonnie M-  
 10. 13213 dJ BEATLES I'm A Hard Rock Shadow M- PS VG (orig on sleeve)  
 11. ATCO 6308 13213 dJ BEATLES Ain't She Sweet VG+ sol PS VG (orig on sleeve)  
 12. CAPITOL 5150 BEATLES Can't Buy Me Love picture sleeve only! VG+  
 13. 5150 dJ BEATLES Penny Lane VG+ trumpet ending  
 14. 5150 dJ BEATLES All You Need Is Love M- PS VG+  
 15. 2036 dJ BEATLES Hello Goodbye M- PS VG+ slight ring  
 16. 2036 dJ BEATLES Lady Madonna M- PS VG+ slight ring  
 17. 2036 dJ BEATLES Four by the Beatles M- Cover M-  
 18. 2036 dJ BEATLES Six Little Birds VG (would grade M, seam ap)  
 19. APPLE BEATLES PROMO 1970 Dialogue "Let It Be" M-  
 20. MERCURY DJ-133 DAVID BOWIE Space Oddity same flip mono M-  
 21. 133 dJ DAVID BOWIE Space Oddity same flip mono DOL M-  
 22. VIKING 1010 dJ ELTON JOHNS From Denver to L.A. M- mono/stereo  
 23. TOWER 333 dJ PINK FLOYD Arnold Layne M-  
 24. 336 dJ PINK FLOYD See Early Play M- PS (great sleeve!) M-  
 25. 336 dJ PINK FLOYD See Early Play M- title sl  
 26. 378 dJ PINK FLOYD The Gnome M-  
 27. 426 dJ PINK FLOYD It Would Be So Nice M-  
 28. KEITH RELF (of Yardbirds) M- Zero M-  
 29. 10110 dJ KEITH RELF Shapes In My Mind (alt. vers.) M- PS M-  
 30. 10110 dJ KEITH RELF Shapes In My Mind (alt. vers.) M- a.f. PS M-  
 31. LONDON 9742 ROLLING STONES The Last Time M- PS VG+ nice sleeve  
 32. 9742 dJ ROLLING STONES (Would I Still Be) Her PS VG+  
 33. 9792 dJ ROLLING STONES Get Off Of My Cloud M- PS VG+  
 34. 9792 dJ ROLLING STONES same title VG+ no sleeve  
 35. 9842 dJ ROLLING STONES 19th Nervous Breakdown M-  
 36. 901 dJ ROLLING STONES Paint A Picture PS VG+  
 37. 902 dJ ROLLING STONES Mother's Little Helper M- PS VG+  
 38. 903 dJ ROLLING STONES Have You Seen Your Mother... VG+  
 39. 908 dJ ROLLING STONES Bandelion var is M-, label is a bit soiled  
 40. 908 dJ ROLLING STONES Street Fighting Man M-  
 41. 908 dJ ROLLING STONES Street Fighting Man M-

**JO'S GARAGE, POP, and ROCK**

12. JAX 055 dJ red wax ARCYLES Still In Love With You Baby M- texas garage  
 13. 250 dJ BARBARANS This Little Bird M- great garage  
 14. EPIC 10011 dJ BRIGGS (Would I Still Be) Her PS VG+  
 15. IMPERIAL 66057 dJ BRIGGS Wild Inside M- xol  
 16. RCA 8986 dJ CHERKELANDS Shake yourself Down M- nice Canadian garage  
 17. IMPERIAL 40181 dJ CHERKELANDS Shake yourself Down M- nice Canadian garage  
 18. SCORPIO 4102 dJ CHERKELANDS Shake yourself Down M- nice Canadian garage  
 19. MAMA 413 dJ DAVID GATES You'll Be My Baby M-  
 20. DEL-71 4206 dJ DAVID GATES No One Really Loves A Clown M-  
 21. COLUMBIA 4137 dJ BYRON JAMES I'm A Hard Rock Shadow M- PS VG (orig on sleeve)  
 22. 42809 dJ NEIL DIAMOND Clown Town M- very scarce  
 23. 42856 dJ BOB DYLAN Blowing In The Wind M- very hard to get  
 24. 43242 dJ (red wax) BOB DYLAN Subterranean Homesick Blues M- <sup>signed</sup>

55. COLUMBIA 43242 dJ (red wax) BOB DYLAN Positively 4th Street M- same flip  
 56. RCA 9009 dJ EXTREMES E.O.S. M-  
 57. EART 400 dJ FLOYD DAKIL FOUR Kiddy Kiddy M- Texas garage  
 58. 400 dJ FLOYD DAKIL FOUR Kiddy Kiddy M- Texas garage  
 59. 404 dJ FLOYD DAKIL FOUR You're The Kind Of Girl M-  
 60. MOLA 5150 dJ FREE THINKERS You're Born For Me M- good garage  
 61. SCORPIO 408 dJ COLLINGWOODS Walking On The Water M-  
 62. SWAN 4249 NEWCHURCH Baby, What's Wrong M-  
 63. DUNWILL 4040 dJ WEP STARS Penny Lane M- (early ABBA)  
 64. HBR 511 NEWCHURCH Baby, What's Wrong M-  
 65. SHASH 2243 dJ LEFT NABED Lined & Yanks M-  
 66. LOMA 2059 dJ LINED & YANKS (Lined & Yanks, Plant)  
 67. COLUMBIA 4137 dJ BYRON JAMES I'm A Hard Rock Shadow M- PS VG (orig on sleeve)  
 68. FRATHRITY 971 dJ MOUSE Would You Believe M- wol  
 69. 973 dJ MOUSE Would You Believe M- wol  
 70. 1000 dJ MOUSE L.O.V.E. Love You Can't Win M- PS M-  
 71. 1000 dJ MOUSE L.O.V.E. Love You Can't Win M- PS M-  
 72. LONDON 107 dJ RAIN E.S.P. M- xol great cal. M-  
 73. LAURIE 3276 dJ RATS(N. Ronson) Spoonful M-  
 74. EPIC 9742 dJ REAGINS Diddy Wah Diddy M- red wax, same flip  
 75. 10060 dJ REMAINS If I Could Be Your Love Again M-  
 76. MERCURY 73881 dJ RUBEN & JETS Peppermint Beetle M-  
 77. LIBERTY 35860 dJ STANDELLES Peppermint Beetle M-  
 78. SIDEWALK 937 dJ STONE POMEYS So Fine M-  
 79. GARRETT 4005 dJ TRASHMEN Bad News M-  
 80. 4005 dJ TRASHMEN New Generation M-  
 81. DUANE 1042 Don't Call My Name M- ciude Bermuda

**SPECTOR, RED-BIRD, MOTOWN and GIBL GROUPS**

84. PHI-DAN 5005 BONNIE & TREASURES Home Of The Brave M-  
 85. PHILLES 104 dJ STEVE DOUGLAS Lt. Colonel Bogey's Parade M-  
 86. 104 dJ L. GASSAN Hippopotamus M-  
 87. ARC 9921 dJ CAROLE KING Carol King M- wol  
 88. 9986 dJ CAROLE KING Baby Stittin' M-  
 89. ALPINE 37 dJ CAROLE KING Oh, Well VG+ sol wol  
 90. COMPANIE 1000 dJ CAROLE KING Oh, Well VG+ sol wol  
 91. PHILLES 119 dJ DARLENE LOVE Christmas As Well Rain... M- orig label  
 92. 123 dJ DARLENE LOVE Stumble And Fall M- red & yellow lbl  
 93. COLUMBIA 4137 dJ DARLENE LOVE Christmas M- <sup>label, label</sup>  
 94. AMNETTE 1006 dJ BONNIE LYNN I'm On The Wagon M- very rare Cher  
 95. COLPIX 646 dJ BONNETTES I'm On The Wagon M-  
 96. MAY 138 BONNETTES Good Girls M-  
 97. PHIL SPECTOR 1 dJ YERONA So young M-  
 98. 2 dJ YERONA Why Don't They Let Us Fall In Love M- <sup>light</sup>  
 99. 5001 dJ BETTY MILLIS same title but stock copy M-  
 100. RED BIRD 712 dJ STONEY BARNES Act Naturally M-  
 101. 1006 dJ DIXIE CUPS My Way M- B in Style M-  
 102. COLPIX 712 dJ CAROLINE KING People Say M- nice vinyl press  
 103. RED BIRD 712 dJ ELLIE GREENWICH Jimmy Boy M- xol orig title  
 104. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 105. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 106. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 107. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 108. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 109. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 110. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 111. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 112. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 113. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 114. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 115. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 116. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 117. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 118. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 119. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 120. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 121. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 122. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 123. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 124. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 125. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 126. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 127. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 128. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 129. 1008 dJ ELLIE GREENWICH You Don't Know M- hard to find  
 130. 1

Hi! Welcome to our latest ad. This time we have Metal/Hard Rock/Kiss Cds & CD Boxsets. Most are new some are used and graded. More in stock! CALL IF LOOKING FOR SOMETHING SPECIAL. Postage is \$4.00 for priority mail. USE PAYPAL! Call for details, but we're closed Mondays.

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17) Led Zeppelin - Boxed Set 2 - 2 Cd Set 1 box w/bonus trk "baby, Come on Home" sealed \$25  
18) Led Zeppelin - Remasters - 2 Cd set w/bonus interview disc \$20  
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31) Boot Box - 1980 Australian Tour w/Repro Tour Book all the 12 X 12 Collectors Tin!! Nice \$100  
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37) Alive Worldwide '96 - '97 Tour Lp US M - \$15  
38) Liek It Up + 2 - UK Import 12" - cov: vg+ / rec: M - \$10  
39) MTV Unplugged - US 2 Lps w/poster w/sgm - \$15  
40) The Elder - US Lp w/ rarer clear inner sleeve m-m - \$15

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 ADINLEY,CHARLIE-Turn March Is Not Enough-Nonesuch 35000  
 ALBERT,MORRIS-Foolish RCA APL1-1918  
 ALBERT,MORRIS-Summa-RCA APL1-1-904  
 ALBERT,MORRIS-Love And Love-RCA APL1-2670  
 ALLEN,PETER-Thought By Experts-ADM SP4584  
 ALLEN,ANGUS GROUP-The Way Is In-Capitol ST11994  
 AMES,ED-Sing Applauding RCA APL-4628  
 AMES,ED-Time For Living, Time For Love-RCA LSP41128  
 AMES,NANCY-Versus-Sunset SRS05109  
 ANKA,PAUL-The Painter-Ultra LA4653  
 ANKA,PAUL-Batch Sheds Of Love-RCA AQL13926  
 ANKA,PAUL-Monte More-Ultra LA748  
 ANKA,PAUL-Limita To Your Heart-RCA AQL13992  
 APPLE&APPLE-BERY-Summa-ABC X082  
 ARRRINGTON,STEVE-Positive Power-Atlantic 80127  
 ASHFORD&SIMPSON-A Mental Affair-WBNS 23458  
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 ASHFORD&SIMPSON-Sing Opps-Capitol 12287  
 ASHFORD&SIMPSON-High Rise-Capitol 12282  
 ASHFORD&SIMPSON-I Wanna Be Soberly-WBNS BS2789  
 ATLANTIC STARBU-Brimstone-ADM SP4083  
 AUBRA-A Little Love-Shalton 68261  
 ATLANTA-Platinum-RCA 5463  
 AYERS,ROY-Center Of The World-Polygram PD16377  
 AYERS,ROY-Fooling Good-Polygram PD16348  
 AYERS,ROY-Fever-Polygram PD16284  
 AYERS,ROY-No Stranger To Love-Polygram PD16346  
 BABYFACE-Wing And A Prayer Fire And Dream Corps-W&P HS3625  
 BACHMAN,RANDY-Sing Free-Polygram PD16141  
 BTO-Rock n' Roll Nights-Mercury SRM113748  
 BAILEY,PHILIP-Chinese Wall-Columbia 35942  
 BALIN,MARY-Studio-EMI 17054  
 BAD COMPANY-Raging Diamonds-SwanSong 90081  
 BAR-KAYS-Az One-Mercury SRM13844  
 BAR-KAYS-Propaganda-Mercury SRM140661  
 BAR-KAYS-Injoy-Mercury SRM13781  
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VINYL LP SET SALE

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(Has 12 Postcards+Personalities)		SOUNDTRACK: The Players Club Heavyweight 886 (2 LP Set)	SS 10.00
LINDA RONSTADT: What's New Arylum 60260	M 8.00	SOUNDTRACK: Rock Justice BMD 17036 SS	SS 10.00
LINDA RONSTADT: Wash Line Arylum 60387	M 8.00	SOUNDTRACK: Rush Hour Def Jam 558663 (2 LP Set)	SS 10.00
ROPHATES: Greatest Hits Velmor 5041	SS 11.00	SOUNDTRACK: Sleeping With The Enemy Columbia 668126 (UK)	SS 8.00
JIMMY ROSSSELL: Best Of Neapolitan Songs Diana Ross 636	M 10.00	SOUNDTRACK: Soap For Strangers 19353	M 8.00
DIANA ROSS: Baby It's Me Motown 890	M 8.00	SOUNDTRACK: Streets Is Watching Def Jam 558132 (2 LP Set)	SS 10.00
DIANA ROSS: Diana Motown 936	M 8.00	SOUNDTRACK: The Fab Bass/Meet 61904 (2 LP Set)	SS 10.00
DIANA ROSS: Live At Cascares Palace Motown 5318	SS 8.00	SOUNDTRACK: Teachers Capitol 12371 M	SS 10.00
DIANA ROSS: Workin' Overtime Motown 5274	SS 8.00	SOUNDTRACK: That Was Then, This Is Now 8903	SS 8.00
DIANA ROSS: Force Behind The Power Motown 6316	SS 8.00	SOUNDTRACK: Three Little Girls in Blue Hollywood 410	
DIANA ROSS: Rome RCA APT. 4677	SS 8.00	SOUNDTRACK: To Wong Foo, Thanks For Every- thing Julie 112131	SS 8.00
DIANA ROSS: An Evening With Diana Ross Motown 5268 (2 LP Set)	SS 12.00	SOUNDTRACK: Wake Up & Live Hollywood 403	SS 8.00
DIANA ROSS: Anthology Motown 6049 (2 LP Set)	SS 12.00	SOUNDTRACK: Withnail & I Def 12590 SS	SS 8.00
DIANA ROSS: Diana Extended/The Remains Motown 6177	SS 10.00	SPINWEDS: Down to Big City Volt 3403	SS 6.00
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TODD RUDINSON	Something/ANYTHING? Castle 070 (2 LP Set)	\$5	12.00	BRUCE SPRINGSTEEN: The River	\$8	14.00
LEON ROSSINI	Solid State Party. 0001	\$5	12.00	Columbia 88510 (UK) (2 LP Set)	\$8	14.00
SAC CAPE	Mutavator 12	\$5	6.00	BRUCE SPRINGSTEEN: Greatest Hits	\$8	14.00
SADE	Legacy 119 (UK)	\$5	6.00	Columbia 87600 (UK) - Remains	\$8	14.00
SADE: Diamond Life Portrait 39581		\$5	6.00	BRUCE SPRINGSTEEN: Lucky Town	\$8	10.00
SADE: Promise Portrait 40265		\$5	6.00	Columbia 47124 (UK)	\$8	10.00
SADE: Stronger Than Epic 44210		\$5	8.00	STEACY Q: Hard machine At1. 81802 M 6.00		
SADE: Beat of Epic 66686 (2 LP Set)		\$5	12.00	LYTICA STRANGE: The Standards	\$8	12.00
SALSOU ORCHESTRA: Sams Salsou 8059		\$5	8.00	Arieta 19012 (2 LP Set)	\$8	12.00
DOO SAMM: San Antonio Rock		\$5	12.00	EDMITH STARR: South Master Gordy 93188	\$8	10.00
Norton Ed 274		\$5	12.00	EDITH STARR: 25 Miles Gordy 940	\$8	10.00
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Meat Plateau 82892		\$5	6.00	Shakin' Steve: Let's Boogie	\$8	8.00
SALT N PEPA: Brand New London 828959		\$5	10.00	SHAKIN' STEVE: Epic 46126 (UK)	\$8	8.00
(2 LP Set)		\$5	10.00	SHAKIN' STEVE: The Track Years	\$8	8.00
SAMANTHA SANG: Reaction PVT. Stock 7009		\$5	8.00	AVT 8713	\$8	8.00
SAMMY: Grief of Great Neck Glory		\$5	6.00	SHAKIN' STEVE: Turning Away	\$8	6.00
Thelma 24962		\$5	6.00	Epic 6819 (12" Maxi Single)(UK)	\$8	6.00
SANTANA: Same Columbia 9781		\$5	8.00	BILLY STRANGE: The Standards	\$8	10.00
SANTANA: Abraxas Columbia 30130		\$5	8.00	New Tricks: Chase 8009 (UK)	\$8	10.00
SANTANA: Welcome Columbia 32445		\$5	8.00	BRUCE SPRINGSTEEN: The Ghost Of Tom Joad	\$8	10.00
SCHOOL D: Welcome To America		\$5	8.00	Columbia 67484	\$8	10.00
Puffdaddy 9732		\$5	6.00	SONNY STITT QUARTET: Same	\$8	8.00
SCORPIONS: Blackout Mercury 818885		\$5	6.00	SONNY STITT QUARTET: Same	\$8	8.00
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Columbia 34346		\$5	8.00	BILLY STRANGE: Folk Rock Hits	\$8	10.00
SEAMIND: Window of a Child CFI 5007		\$5	8.00	GR/Crescendo 2016	\$8	10.00
SEEDS: A Web of Sound GR/Crescendo		\$5	10.00	BAURA STRISAND: I'm Loved You	\$8	8.00
2033		\$5	10.00	Columbia 462943 (UK)	\$8	8.00
SEEDS: The Seeds GR/Crescendo 2023		\$5	10.00	BAURA STRISAND: & Other Musical Instruments	\$8	8.00
Fallin' Off The Edge		\$5	10.00	Columbia 32555	\$8	6.00
SEEDS: Crescendo 2107		\$5	10.00	BAURA STRISAND: The 2nd	\$8	6.00
SEEDS: Merlin's Music Box		\$5	10.00	Columbia 30378	\$8	6.00
GR/Crescendo 2043		\$5	10.00	BAURA STRISAND: Tanti COL. 39152 M	\$8	6.00
PATRICIA GMP/Crescendo 2038		\$5	10.00	STYLITISTICS: Are You Beautiful	\$8	6.00
SPY SASSY BLUES BAND: A Full Spoon Of		\$5	10.00	SUDDENLY, TAMMIE: We Get There When	\$8	6.00
Seedy Blues GMP/Crescendo 2040		\$5	10.00	Mo Do Hb 45831	\$8	6.00
SPRYNTHILLS: Surfer Girl Del-1 1241		\$5	12.00	SUDDENLY, TAMMIE: Same	\$8	10.00
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BRIAN SETZER ORCHESTRA: Dirty Boogie		\$5	10.00	Intercoast 90183	\$8	6.00
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707: Me Force		\$5	8.00	BOADWALK 32253	\$8	12.00
BOADWALK 32253		\$5	8.00	DOO SYMONDSON: Same	\$8	12.00
DOO SYMONDSON: Same		\$5	8.00	SHAI: Right Back At Cha MCA 10945	\$8	8.00
SHAI: Right Back At Cha MCA 10945		\$5	8.00	SHAMPOO: Viva Le Megababes I.R.S. 8444	\$8	6.00
SHAMPOO: Viva Le Megababes I.R.S. 8444		\$5	6.00	(Pink Vinyl) (12" Maxi)	\$8	6.00
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(12" Maxi Single) (Promo)	M	6.00	JOE TEX: Ain't A Man's Chance 812058	8.00	
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Epic 303986	SS	6.00	MEL TILLIS: I Believe In You	SS	6.00
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UTOPIA:	The Collection	Castle 181 (UK)	(SS)
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KARL VAN DYKE:	The Earl of		
	Soul SS 715		SS
LUTHER VANDROSS:	Footwarrior, For Always,		
	Epic 38235		SS
LUTHER VANDROSS:	Give Me The Reason		
	Epic 40415		SS
LUTHER VANDROSS:	Songs	Epic 57775	SS
LUTHER VANDROSS:	Your Secret Love		
	Epic 6183		SS
STEVE RAY VAUGHAN:	Texas Flood		
	Epic 38734		SS
STEVE RAY VAUGHAN:	Couldn't Stand The W		
	Epic 40044		SS
STEVE RAY VAUGHAN:	Soul To Soul		
	Epic 40036		SS
STEVE RAY VAUGHAN:	In Step	Epic	
	45024		SS
STEVE RAY VAUGHAN:	Family Style		
	Epic 46225		SS
STEVE RAY VAUGHAN:	Live Alive		
	Epic 46521 (2 LP Set)		SS
BILLY VAUGHN:	Christmas Songs		
	Mastelco 1228		SS
VELOURS:	Remember With The Velours		
	Oxyx 201		SS
VELVET UNDERGROUND:	White Light/White Heat		
	Verse 5046		SS
VELVET UNDERGROUND:	Any Marbol	Verse	
	5050		SS
VELVET UNDERGROUND:	(Banana Curv)	Verse	
	5050		SS
VELVET UNDERGROUND:	Any Marbol	Verse	
	5050		SS
(Banana Curv.) (High	Quality Gold Vinyl)		
VIDEALS:	A Letter From The Videlas		
	Magic Carpet 1005		SS
EDDIE CLEAN HAD YINSON:	Kidney Stew		
	In Fine	Deluxe	
BOBBY VINTON:	Greatest Hits	Bop 2609R5S	SS

WOLKOWITZ: Surf Queque Estrus 230	M
MAILERS: The Fabulous Mailers	
Norton Ed 901	SS
MAILERS: Live/ing 5005	Norton NM 9094
WATRESSES: Bruisology! Poly 810980	SS
JR. WALKER/ALL STARS: Road Runner	
Scull SS 703	SS
WAR: Where There's Smoke	CoCo Plum
5237	SS
WAR: Peace Sign Avenue 71706 (2 LP's)	SS
BILLY WARD/DONKINOES: 14 Hits	SS
BILLY WARD/DONKINOES: Featuring Jackie	
Wilson Vol. 2	Federal 578
BILLY WARD/DONKINOES: Featuring Jackie	
Wilson	Federal 577
BILLY WARD/DONKINOES: Featuring Clyde MCPH	
& Jackie Wilson	King 733
MARTHA MASH: Give It To You RCA 62434	
(Set of 7-12" Max! Singles)	SS
DINAH WASHINGTON: Hellfire	Delmark 451
GROVER WASHINGTON JR: Come Morning	
Elektra 5E-562	SS
GROVER WASHINGTON JR: A Secret Place	
Ruuda 32	SS
GROVER WASHINGTON JR: All The King's Horses	
Ruuda 07	SS
GROVER WASHINGTON JR: Feet On The Good	
Ruuda 24	SS
GROVER WASHINGTON JR: Midnight	
Elektra 6K-305	M
GROVER WASHINGTON JR: The Love Train	Elektra 60215
STEVE WINDER: Music Of My Mind	
Tamla TS 314	SS 1
LINK WOOD: Glims Some Neck	
Columbia 35702	SS
LINK WOOD: Big City From Dark	
Norton 211	SS
LINK WOOD: Streets Of Chicago	
Norton 255	SS 1
WRECKON N EFFECT: Rape New Generation	
NCA 11174	
STEVE WRIGHT: Seven's Last String 966ASS	
MILK CERRY: Seven's Epic 34195	SS
BETTY WINDER: Inventions	
Tamla TS 326	SS 1
PIA ZADORA: The Clapping Song	Elektra
69889 (12" Maxi Single) (Promo)	
7. VARIOUS ARTISTS: Your Hit Parade-1946	
Time/Life 05 (2 LP Set)	SS
14. VARIOUS ARTISTS: Your Hit Parade-1946	
Time/Life 06 (2 LP Set)	SS
19. VARIOUS ARTISTS: Your Hit Parade-1950	
Time/Life 02 (2 LP Set)	SS
35. VARIOUS ARTISTS: Your Hit Parade-1952	
Time/Life 05 (2 LP Set)	SS
37. VARIOUS ARTISTS: Your Hit Parade-1953	
Time/Life 03 (2 LP Set)	SS
40. VARIOUS ARTISTS: Your Hit Parade-Late	
Time/Life 23 (2 LP Set)	SS

# NEW VINYL

AEROSMITH:	Permanent Vacation	GEFFEN 35	
ALICE COOPER:	80 Gram Virgin Vinyl	SS 17	
BEATLES:	Abbey Road	Capitol 46446	SS 17
BEATLES:	Sgt. Pepper's Lonely Hearts Club Band	Capitol 46442	SS 17
BIG BILL BRONZ:	The Greatest Minstrel Of Authentic Blues	Polygram 91 (UK)	SS 17
BLONDIE:	Parallel Lines	Chrysalis 239	
JAMES BROWN:	Live At The Apollo-1962	(180 Gram Virgin Vinyl)	SS 17
DAVE BRUBECK	King/Poljy 826		SS 10
QUINCY J. TIMME	Columbia CS 8192		SS 10
DONALD BYRD/GIGI GRYCE:	Jazz Lab	Columbia CL 998	
CHAMBERS BROTHERS:	The Time Has Come	Columbia CS 9522	
DOORS:	Waiting For The Sun	Elektra 74024 (Germany)	SS 17
DOORS:	The Soft Parade	Elektra 75005 (Germany)	SS 17
MIKI HENDRIX:	In From The Storm (Picture Disc)	RCA 68233	SS 10
BUDDY HOLLY/CHICKADEES:	20 Golden Greats	Columbia 1464	SS 10
MOOTIE & THE BLOWFISH:	Musical Chairs	Atlantic 83136	SS 10
ELTON JOHN:	Goodbye Yellow Brick Road	MCA 159 (180 Gram Virgin Vinyl)	SS 20
CAROLE KING:	Tapestry	Ode 183	SS 17
COOL/GANG:	Best Of 1969-76	Mercury 178	SS 20
SWEN MCCRAE:	Rockin' Train	Columbia 9632	SS 10
THELONIOUS MONK:	Solo	Columbia 9149	SS 10
THELONIOUS MONK QUARTET:	Underground	Columbia 9632	SS 10
NEW BIRTH:	Sand	RCA LSP 5650	SS 10
NEW BIRTH:	Al's No Big Thing, But It's Growing	RCA LSP 4526	SS 10

NEW B

AMERICAN BANDSTAND: Dick Clark Empire (

THE DOORS: The Illustrated Man

ALAN FRED & THE EARLY YEARS

ED MCMAHON: For Laughing Out (Intro by Johnny

BRUCE SPRINGSTEEN: The Rollin' Of Rollin'

CRYSTAL WATERS:	Surprise	
Mercury	8489	M 8.
NUDDY WATERS:	Hard Again	
Blue Sky	34449	SS 8.
NUDDY WATERS:	I's Beady	
	34028	SS 8.
NUDDY WATERS:	Muddy Mississippi Waters	
Live	Blue Sky 35712	SS 8.
NUDDY WATERS:	King Bee Blue Sky	
	7064	SS 8.
JODY WATLEY:	Affection	
	Belmark 30071	SS 8.
JODY WATLEY:	Affair Of The Heart	
	NECA 10355	M 6.
JODY WATLEY:	You Wanna Dance With Me?	
	NECA 6343	M 6.
JORDY GUITAR WATLEY:	Boy How	
	Wilm 71007	SS 8.
LAMBERTS WELLS:	22 Great Songs	
For Dancing	Random 70029 (LP Set)	SS 8.
MARY WELLS:	The Old, The New & The Best Of	
	Allegiance 72864	SS 8.
WENDY & LISA:	Fun At The Bottom	
	Victory 2590 (UK)	SS 8.
WENDY & LISA:	Ltd.Ed.Int. (PICTURE DISC)	
	BAR 2136	SS 6.
WEST, BRUCE & LADN:	Whisper Turns You On	
	Colosia 32365	SS 8.
KIM WESTON:	Investigate	
	MoCoTory 29 (UK)	SS 8.
WEATMOUTH:	Reaching For The Stars	
	Slang 1012	SS 10.
WEATMOUTH:	On The Rocks Stang 1018	SS 10.
BARRY WHITE:	I've Got So Much To Give	
	20th Century T-407	SS 10.
BARRY WHITE:	Can't Get Enough	
	20th Century T-444	SS 10.
BARRY WHITE:	Beware Unlimited	
	Glo 37176	SS 8.
WHITESNAKE:	Ltd.Ed.Int. (PICTURE DISC)	

ALVIN KRAMER:	I'll Be Home For Christmas	SS	6.00
ERIC 37594			
MARVA WHITNEY:	Live & Loudcan At	SS	8.00
The Apollo	King/Polj 1079	SS	10.00
MARVA WHITNEY:	It's A Thing	SS	10.00
King/Polj 1062			
BIBI JOE WILLIAMS:	9 String Blues	SS	8.00
Delmark 272			
JOE WILLIAMS:	In Good Company	SS	8.00
Verve 875932			
MAURICE WILLIAMS & GLADICE/2001ACBS:			
Little Darlin'	Stay 301	SS	11.00
SONNY BOY WILLIAMS:	One Way Out	SS	8.00
Chess 9116			
STEVE MINGFIELD:	Breakfast Special	SS	8.00
Iceland 9333			
JOHNNY WINTER:	Blue Suede Shoes 9026	SS	10.00
JOHNNY WINTER:	And Columbia 30221	SS	8.00
JOHNNY WINTER:	And Live Columbia	SS	8.00
30475			
JOHNNY WINTER:	Still Alive & Well	SS	8.00
Columbia 32188			
JOHNNY WINTER:	John Dawson Winter III	SS	10.00
Blue Sky 33392			
JOHNNY WINTER:	Captured Live!	SS	8.00
Blue Sky 33984			
JOHNNY WINTER:	Nothin' But The Blues	SS	8.00
Blue Sky 34813			
JOHNNY/EDGAR WINTER:	Together	SS	10.00
Blue Sky 3653			
MISHONNE ASH:	Pilgrimage RCA 10233	SS	8.00
MISHONNE ASH:	Arquit RCA 10234	SS	10.00
TIMM WITGES:	Orestes His	SS	8.00
Columbia 37199			
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MU-TANG CLAN:	Killa Bees The Mu-Tang	SS	36.00
Label 66906	(3 LP Set)	SS	36.00
MU-TANG CLAN:	Enter Bees-The Swans	SS	10.00
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YELLOWJACKETS:	The Spin Mea 6304	M	6.00
9018			
ALYES:	Owner Of A Lonely Heart	M	6.00
ACA 96976 (12" Max Single)			
YOUNG-YOLT UNLIMITED:	Plays Super Fly	SS	10.00
90145			
NEEL YOUNG:	Tonight's The Night	SS	10.00
Reprise 2221			
NEEL YOUNG:	Decade	SS	20.00
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22.	THE ROCK & ROLL ERA - 1957	SS	20.00
Time/Life 01 (2 LP Set)			
23.	THE ROCK & ROLL ERA - 1958	SS	20.00
Time/Life 05 (2 LP Set)			
24.	THE ROCK & ROLL ERA - 1959	SS	20.00
Time/Life 11 (2 LP Set)			
25.	THE ROCK & ROLL ERA - 1960	SS	20.00
Time/Life 13 (2 LP Set)			
26.	THE ROCK & ROLL ERA - 1961	SS	20.00
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WOMEN:	Same: Sire 7520	SS 15.00
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WOMEN:	Rocket To Russia: Sire 6042	SS 15.00
	(180 Gram Virgin Vinyl)	SS 15.00
	Columbia 73	SS 15.00
	(180 Gram Virgin Vinyl)	SS 15.00
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Y&FAMILY STONE:	Life: Epic 26397	SS 8.00
DUPE SPRINGSTEEN:	Born To Run	SS 8.00
	Columbia 37795	SS 8.00
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	That Went To War 7/139 (2 LP Set)	SS 15.00
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6.	GREAT R&B GROUPS OF THE 50's Collectables 5037	M	6.00	53.	THE RECORDS STORY Vol. 3	SS	13.00	
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8.	STAX RECORDS PRESENTS: 15 Original Bio Hit* Vol. 3	Stax 8516	SS	6.00	55.	THE RECORDS STORY Vol. 5	SS	13.00
9.	VOICES: Songs That Went To War! Time/Life 139 (4 LP Set)	SS	15.00	56.	THE RECORDS STORY Vol. 6	SS	13.00	
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13.	DELUXE RECORDS BEST OF: Deluxe 1004SS	9.00		60.	CHRIS RECORDS PRESENTS: A Christmas Time	Stax 8519	SS	
14.	YOUR HIT PARADE - "1940" Time/Life 22 (2 LP Set)	SS	10.00	61.	STAX RECORDS PRESENTS: It's Christmas Time	Stax 8519	SS	
15.	THE LY LIT SHOW ALBUM: 50's & 60's Oldies Part 675	SS	8.00	62.	TREASURY OF CHRISTMAS Vol. 1 Time/Life 01 (3 LP Set)	SS	10.00	
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17.	IT'S CARNAVAL TIME: Best of RHC Records Edmel Ed 257 (UK)	SS	8.00	64.	THE FAMILY CHRISTMAS COLLECTION Time/Life 03 (5 LP Set)	SS	15.00	
18.	COLUMBIA RECORDS PRESENTS: 50's & 60's Revisited On Columbia 7036	M	6.00	65.	PHILADELPHIA: WFL-56 AM Solid Gold Oldies 104	SS	8.00	
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22.	THE ROCK & ROLL ERA - "1957" Time/Life 01 (2 LP Set)	SS	10.00	69.	CHRIS EPIC VOL. 4: Epic 67506 M	6.00		
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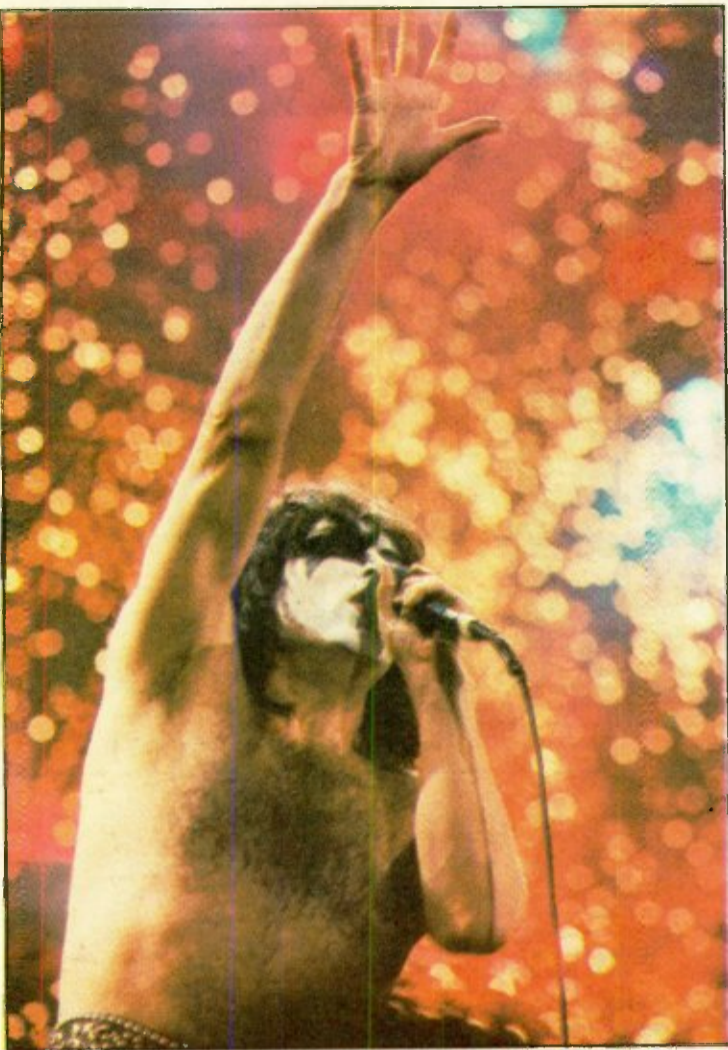
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Paul Stanley, live, in 2000.

(Kiss from page 18)

"Kansas City Kitty," "About Her," "Amen Corner," "Moon Maiden," "Massacre" and "Seven Night Roller."

I wrote "A Friar's Song" in college, never demoed it. [sings "a friar's song it won't be long, I love to hear him sing..."] It sounded like an English madrigal crossed with a Japanese musical flavor. On "Kansas City Kitty" I ripped off the feel of Wilbert Harrison's song, "Kansas City." [sings in style of Harrison on portions of the song]. That was written in '68. [sings "Kansas City Kitty, you're lookin' pretty."] It almost had a "Your Mama Don't Dance" [Loggins & Messina] kind of a feel. "About Her" was a country-rock thing [sings "and I know that you are driving me out of my mind"]. I got the title of the song "Amen Corner" from the band of the same name. I imagined when it's time to say "amen" you have to go to that corner and everybody's huddled. All of this material was all over the place, very stream-of-consciousness. I didn't have a band, didn't know where I was going. I just had all this stuff inside of me. I stole the idea for "Moon Maiden" from Phillip K. Dick's science-fiction book, *The Moon Is A Harsh Mistress*. I thought of the moon as a female, just like the line in "Rock And Roll All Nite," "you drive us wild, we'll drive you crazy," came from the notion of a car as a girl, with twin orbs, the two headlights. We even say that today, "Your headlights are on." I don't remember finishing "Massacre" or "Seven Night Roller." They were just lyrics, not finished songs.

Why didn't the demo of "Christeen Sixteen" with Eddie and Alex Van Halen make the box set?

It's politics. I called Warner Brothers and Eddie's management, and they just wouldn't sign off on it. When it's an issue, often bands have to play good cop, bad cop. It's better to ask management because they'll get direction from the guys anyway. I also have "Mongoloid Man" with Joe Perry playing on it, lots of stuff.

In the late '70s, your relationship with Paul became very tense. Explain.

I had lapsed in my devotion to the band. I'd be overbearing and do all the work, and Paul would say, "Would you give me a chance to come up for air, please? I'm part of this too." All of a sudden, to some fans, Yoko [Ono] came into the picture. It

was about Cher. I was living in Beverly Hills, while the rest of the guys were in New York. Fans weren't really thrilled with the notion of me having all the "ladies in waiting" that I wanted, but if you settle on one girl, [fans] don't like her if she has her own career. When Paul and I would discuss things it would be disagreements, never raised voices, certainly never raised hands. Straight honesty.

In your new book, *KISS And Make-up*, you speak about how the reunion tour was a miserable experience for you. Why?

There are a lot of preconceived notions I had about bands, just like fans do. Bands live together — they're friends. I'm here to tell you that it's all wrong. It's all one big lie. Being in a band, even if you were friends, completely changes because it becomes a job. Try being on a baseball team with your friend. The rules have changed. If you don't show up for practice or mess up, it affects the whole team. I think wisely [that] Paul and I took the point of view that it is not gonna be about friends, this is going to be about being a professional, because, guess what? I wanna make it! The reason it was miserable with Kiss even at the outset of the band is that Ace and Peter drank and got high. Period. When they were straight, whatever problems there were, you could deal with it. You could have a conversation. The reunion tours were the most miserable time. I wouldn't wish it on my worst enemy. On the recent tour of Australia and Japan where Peter wasn't there — because they feed off of each other — Ace was actually pretty decent, showed up on time. He still had his moments when he'd threaten the band

with all kinds of stuff, but he did his job. Neither Ace nor Peter were half the players they were in the '70s because they didn't keep up playing their stuff. Paul and I, whether we practiced or not, kept doing tours, so the chops were fairly good. They were the most miserable sons of bitches you'd ever want to spend time with. Tortured everybody, each other. But even though I hated the guys when they were high, I couldn't imagine anyone else being in the band when they were straight. So was it worth the agony? Was it worth being in the band with Ace and Peter and would I do it all over again? Yes. It's like being with an emotional cripple. Ace has had all kinds of problems. All of them he caused. Just enormous turmoil, drugs and arrests. He's always miserable, and he thinks the whole world is against him when it's obviously him. Peter's been through three marriages. I hope he holds on to his third wife. Every time he was decapitated financially. He's just been a miserable, miserable guy. His nicknames from other guys are the "Ayatollah Crisscoula" and "Peter Long," because his face is always long, and "The Moaner." And Ace was "High Octane." Ace used to have a metallic anvil case on wheels. It would follow him around, and he would open it up and there

would be chilled champagne so he could always be drunk! These were the most miserable sons of bitches that you'd want to be with. But despite all of that there was some kind of magic when we were all together.

You would think with Ace and Peter, the chance to become a multi-millionaire again would make them get their act together.

They were flat broke and bankrupt [before the reunion tour]. Peter did straighten himself out by the time the reunion tour happened. He was very enthusiastic. But Peter has a lot of emotional issues. He still thinks the world is after him. So he would actually help us when Ace was messing up and starting to nod and drool when he was talking. It wasn't because he didn't get enough sleep last night — something was in his system. Ace would have girlfriend after girlfriend on the road who were drug addicts. We started to be kicked out of airports and hotels because his girlfriends would go out of their minds. Ace too. Peter would be our liaison and talk to him saying, "You can't bullshit a bullshitter. I've been there. You're high and it's time to get straight."

Near the end of the U.S. leg of the Farewell Tour, Peter's makeup sported a teardrop. What did it signify?

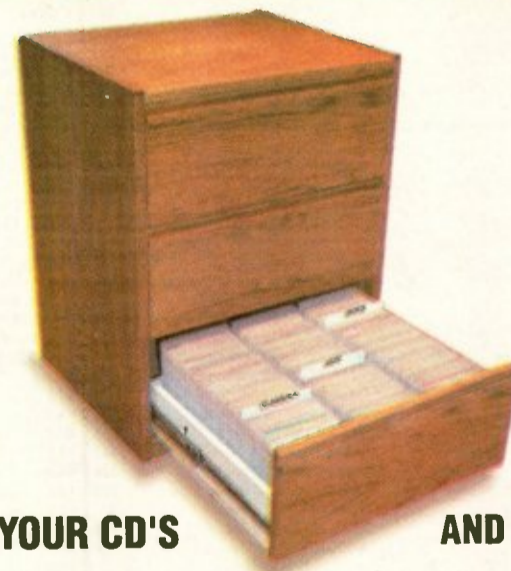
At the end Peter was unhappy with his slice of the pie. We said, "No problem — we would never force you to stay in the band. You're allowed to leave. The tour will continue. We'll get somebody else in the makeup, and the tour will go on." He didn't want to do that, and we respected that. He wanted to wear a tear to show the fans that he was doing that in protest. We'd go, "That's fine, you're allowed to say whatever you want in the press."

He wanted more money?

Yes, he wanted more.

(Please see Kiss page 59)

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<b>Kayak</b>	Royal Bed Bouncer + 9	Digitally remastered, Holland, Lim-Ed.	\$17	<b>QUEENSRYCHE</b>	Live Evolution	Japan, 2-CD	<b>Empire</b>	Mark I	\$16
<b>Kayak</b>	Eyewitness + 2	Digitally remastered, Holland, Lim-Ed.	\$17	<b>Queensryche</b>	Operation: LIVEcrime	Japan, remastered with 17 tracks	<b>Empire</b>	Mark II	\$15
<b>Kayak</b>	Merlin	Digitally remastered, Holland, Lim-Ed.	\$17	<b>Queensryche</b>	Q2K + 1	Japan with a bonus track	<b>Empire</b>	Mark III	\$16
<b>Kayak</b>	3 Originals (2CD) w/StarlightDancer,Phantom of theNight,PeriscopeLife		\$24	<b>RUSH</b>	Different Stages + 1 (3CD)	Japan, w/ mini tour booklets	<b>Flash</b>	Psychosync: Live	\$18
<b>KING CRIMSON &amp; projects</b>				<b>Rush</b>	Working Man: Tribute To Rush	SALE \$10	<b>Bill Bruford</b>	One Of A Kind	\$12
<b>King Crimson</b>	Vroom Vroom Live	2-CDs	\$25	<b>Rush</b>	My Favorite Headache	SALE \$36	<b>Bill Bruford</b>	Gradually Going Tornado	\$12
<b>King Crimson</b>	Heavy ConstruKction	3-CDs recorded live	\$25	<b>Salem Hill</b>	Not Everybody's Gold	Steve Morse, Robert Berry, Jake E. Lee	<b>Bruford/Levin</b>	Feels Good To Me	\$12
<b>King Crimson</b>	Three Of A Perfect Pair + 6	Holland, packaged in LP sleeve	\$15	<b>Salem Hill</b>	The Robbery Of Murder	SALE \$14	<b>Bruford's Earthworks</b>	B.L.U.E. Nights	\$32
<b>King Crimson</b>	Beat	Japan, Digitally Remastered, LP sleeve	\$27	<b>Salem Hill</b>	Catania	solo project	<b>Bruford's Earthworks</b>	All Heaven Broke Loose	\$12
<b>King Crimson</b>	Red	Holland, packaged in LP sleeve	\$15	<b>SHADOW GALLERY</b>	Legacy	w/guest David Ragsdale (Kansas)	<b>Bruford's Earthworks</b>	Bruford's Earthworks Dig?	\$12
<b>King Crimson</b>	Starless & Bible Black	Holland, packaged in LP sleeve	\$15	<b>Shadow Gallery</b>	Tyranny	w/guest David Ragsdale (Kansas)	<b>Bruford's Earthworks</b>	Self-titled	\$12
<b>King Crimson</b>	Islands	Japan, Gold-disc, LP sleeve, dig-rem	\$27	<b>Shadow Gallery</b>	Carved In Stone	1999 release	<b>Bruford's Earthworks</b>	A Part, And Yet Apart	\$15
<b>King Crimson</b>	Lizard	Japan, Gold-disc, LP sleeve, dig-rem	\$27	<b>Shadow Gallery</b>	Self-titled	2001 release	<b>Bruford's Earthworks</b>	Sound Of Surprise + 1	\$26
<b>King Crimson</b>	In The Wake Of Poseidon	Japan, Gold-disc, LP sleeve, dig-rem	\$27	<b>SHOOTING STAR</b>	Leap Of Faith		<b>Buggles</b>	Age Of Plastic + 3	\$28
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<b>TONY LEVIN</b>				<b>Shooting Star</b>	III Wishes	1982, Digitally-Remastered	<b>Steve Howe</b>	Natural Timbre	\$15
<b>Tony Levin</b>	Waters Of Eden		\$14	<b>SKY</b>	2		<b>Steve Howe</b>	Beginnings	\$10
<b>Tony Levin</b>	Waters Of Eden + 1	Japan	\$28	<b>Sky</b>	3		<b>Steve Howe</b>	Homebrew II	\$14
<b>MAGELLAN</b>				<b>Sky</b>	4		<b>Steve Howe</b>	Homebrew	\$14
<b>Magellan</b>	Impending Ascension		\$14	<b>SPOCK'S BEARD</b>	There & Here (2CD)		<b>Steve Howe</b>	Mothballs	\$12
<b>Magellan</b>	Test Of Wills		\$14	<b>Spock's Beard</b>	V	recorded live 2000/2001 tour	<b>Steve Howe</b>	Not Necessarily Acoustic	\$14
<b>Magellan</b>	Hour Of Restoration		\$14	<b>Spock's Beard</b>	Don't Try This At Home	2000 release, studio recording	<b>The Outpatients</b>	Funny Farm Project	\$13
<b>Leonardo</b>	The Absolute Man	w/ Trent Gardner, Steve Walsh, James Labrie	\$14	<b>Spock's Beard</b>	Live At The Whiskey/NearFest	2000 release recorded live	<b>Patrick Moraz</b>	Story Of I	\$15
<b>Yes</b>	Tribute: Tales from Yesterday	Magellan, S.Morse, Robert Berry, etc	\$14	<b>Spock's Beard</b>	Day For Night	1999 release	<b>Patrick Moraz</b>	Windows In Time	\$14
<b>Manfred Mann Earth Band</b>	Wired	live 1978, classic lineup, remastered	\$14	<b>Spock's Beard</b>	From The Vault	1998 release	<b>Patrick Moraz</b>	Out In The Sun	\$18
<b>PHIL MANZANERA &amp; projects</b>				<b>Spock's Beard</b>	The Kindness Of Strangers	1997 release	<b>Chris Squire</b>	Fish Out Of Water	\$18
<b>Phil Manzanera</b>	Primitive Guitars + 2	remastered	\$17	<b>Spock's Beard</b>	Beware Of Darkness	1996 release	<b>Rick Wakeman</b>	Two Sides Of Yes	\$20
<b>Phil Manzanera</b>	Diamond Head - 1	remastered	\$12	<b>Spock's Beard</b>	The Light	1995 release	<b>Rick Wakeman</b>	Tales Of Future And Past	\$16
<b>Phil Manzanera</b>	Wasted Lands		\$12	<b>Spock's Beard</b>	Karma	Nick D'Virgilio solo	<b>Rick Wakeman</b>	Phantom Power	\$17
<b>Manzanera/MacKay</b>	Complete Explorers + 3	2-CD, remastered	\$23	<b>Spock's Beard</b>	Self-titled	2-CDs	<b>Rick Wakeman</b>	Piano Tour Live	\$20
<b>801</b>	Latino		\$17	<b>Spock's Beard</b>	Bridge Across Forever	w/mem. FlowerKings, Spocks Beard, Marillion	<b>Rick Wakeman</b>	Return To The Centre Of The Earth	\$18
<b>801</b>	Complete Manchester Live	remastered w/ 4 extra tracks	\$18	<b>STACKRIDGE</b>	The Man In The Bowler Hat		<b>Rick Wakeman</b>	Preludes To A Century	\$18
<b>801</b>	Live + 2	remastered	\$18	<b>Stackridge</b>	Self-titled		<b>Rick Wakeman</b>	Chronicles Of Man	\$17
<b>801</b>	Listen Now + 3	remastered	\$18	<b>Stackridge</b>	Friendliness		<b>Rick Wakeman</b>	Fields Of Green	\$12
<b>MARILLION</b>				<b>Stackridge</b>	Chronos I		<b>Rick Wakeman</b>	Simply Acoustic	\$18
<b>Marillion</b>	Brave + 11	2-CD, Digitally remastered	\$19	<b>Starcastle</b>	Concert Classics		<b>Rick Wakeman</b>	The Word And Music	\$19
<b>Marillion</b>	Clutching At Straws + 12	2-CD, Digitally remastered	\$19	<b>Starcastle</b>	Citadel		<b>Rick Wakeman</b>	Orizons	\$19
<b>Marillion</b>	Fugazi + 7	2-CD, Digitally remastered	\$19	<b>Starcastle</b>	Self-titled		<b>Rick Wakeman</b>	Can You Hear Me?	\$19
<b>Marillion</b>	Script For A Jester's Tear + 7	2-CD, Digitally remastered	\$19	<b>Steelheart</b>	Self-titled		<b>FRANK ZAPPA</b>	One Size Fits All	\$29
<b>Steve Hackett</b>	Feedback 86	Brian May, Pete Trewavas	\$14	<b>The Strawbs</b>	Concert Classics		<b>Frank Zappa</b>	Burnt Weeny Sandwich	\$29
<b>The Outpatients</b>	Funny Farm Project	Fish, Steve Howe, Dream Disciples, etc	\$14	<b>STYX &amp; Styx members</b>			<b>Frank Zappa</b>	Uncle Meat (2CD)	\$40
<b>Transatlantic</b>	Bridge Across Forever		\$14	<b>Styx I</b>	Serpent Is Rising/Man Of Miracle 2 albums on 1 CD		<b>Frank Zappa</b>	Weasels Ripped My Flesh	\$29
<b>Transatlantic</b>	SMPTc	w/mem. FlowerKings, Dream Theater, Marillion	\$14	<b>Styx</b>	10 On Broadway		<b>FRANK ZAPPA &amp; related projects</b>		
<b>Transatlantic</b>	Angels Of The Apocalypse	Japan, different version from US	\$27	<b>Styx</b>	Ultimate Collection		<b>Zebra</b>	Best Of In Black & White	\$14
<b>Mastermind</b>	Angels Of The Apocalypse	US	\$15	<b>Styx</b>	Seven Deadly Zens	w/ CD-ROM	<b>Zebra</b>	King Biscuit Flower Hour	\$15
<b>Mastermind</b>	Excelsior + 1	Japan	\$26	<b>James Young</b>	City Slicker	rare Out-of-print CD single	<b>Zebra</b>	No Tellin' Lies	\$13
<b>KIM MITCHELL &amp; related projects</b>				<b>James Young</b>	Heaven In Your Heart		<b>Zebra</b>	3.V	\$13
<b>Kim Mitchell</b>	Akimbo Alogi	"Go For Soda"	\$15	<b>James Young</b>	Raised By Wolves		<b>Zebra</b>	Self-titled	\$10
<b>Kim Mitchell</b>	I Am A Wild Party (Live)		\$15	<b>James Young</b>	Too Hot To Sleep		<b>CHRISTMAS</b>		
<b>Kim Mitchell</b>	Shakin' Like A Human Being	"Patio Lanterns"	\$15	<b>Survivor</b>	Caught In The Game		<b>December People</b>	Sounds Like Christmas	\$14
<b>Kim Mitchell</b>	Kimosabe	1999 release	\$18	<b>Survivor</b>	Premonition		<b>Heart</b>	A Lovemongers Christmas	\$27
<b>Max Webster</b>	Self-titled		\$15	<b>Survivor</b>	Level Headed		<b>Heart</b>	Merry Christmas	\$10
<b>Max Webster</b>	A Million Vacations		\$15	<b>Symphony X</b>	Live On The Edge Of Forever	(2CD) recorded on their 2001 tour	<b>The Players</b>	Christmas	\$10
<b>Max Webster</b>	High Class In Borrowed Shoes		\$15	<b>Symphony X</b>	The Divine Wings Of Tragedy				
<b>Max Webster</b>	Live Magnetic Air		\$15	<b>Symphony X</b>	The Damnation Game				
<b>Max Webster</b>	Mutiny Up My Sleeve		\$15	<b>Tempest</b>	Balance				
<b>Steve Morse</b>	Major Impacts		\$14	<b>U.K.</b>	Presents Of Mind				
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<b>Mostly Autumn</b>	Music Inspired By Lord Of The Rings		\$21	<b>Under The Sun</b>	Self-titled				
<b>Mostly Autumn</b>	Story So Far		\$21	<b>Warhorse</b>	Red Sea				
<b>Mostly Autumn</b>	Last Bright Light		\$18	<b>JOHN WETTON &amp; projects</b>					
<b>Mostly Autumn</b>	Prints In Stone	EP	\$10	<b>John Wetton</b>	Welcome To Heaven + 2				
<b>Mostly Autumn</b>	For All We Shared		\$18	<b>John Wetton</b>	Live In New York				
<b>NEKTAR</b>				<b>John Wetton</b>	Live In Tokyo				
<b>Nektar</b>	The Prodigal Son	2001 release	\$18	<b>John Wetton</b>	Monkey Business 1972-1997				
<b>Nektar</b>	Remember The Future		\$17	<b>December People</b>	Sounds Like Christmas				
<b>Nektar</b>	A Tab In The Ocean		\$17	<b>Qango</b>	Live In The Hood				
<b>New England</b>	Walking Wild	Remastered	\$15	<b>THE WHO</b>	It's Hard + 4				
<b>New England</b>	Explorer Suite	Remastered	\$15	<b>The Who</b>	Odds & Sods + 12				
<b>Niacin</b>	Deep	w/Billy Sheehan, guest Glenn Hughes w/ "Bluesion"	\$30	<b>WISHBONE ASH</b>					
<b>Niacin</b>	High Bias + 1	Japan	\$14	<b>Wishbone Ash</b>	Number The Brave				
<b>PAIN OF SALVATION</b>				<b>Wishbone Ash</b>	Argus				
<b>Pain Of Salvation</b>	The Perfect Element I		\$14	<b>Wishbone Ash</b>	Live Dates Vol. I				
<b>Pain Of Salvation</b>	One Hour By The Concrete Lake		\$14	<b>Wishbone Ash</b>	Pilgrimage				
<b>Pain Of Salvation</b>	Enthronia		\$14	<b>Wishbone Ash</b>	There's The Rub				
<b>PALLAS</b>				<b>YES &amp; Yes members (past &amp; present)</b>					
<b>Pallas</b>	The Cross & The Crucible	2001 release	\$14	<b>Yes</b>	Magnification + 1				
<b>Pallas</b>	The Wedge	German remastered	\$18	<b>Yes</b>	Self-titled				
<b>Pallas</b>	The Sentinel	German remastered	\$18	<b>Yes</b>	Time And A Word				
<b>Pallas</b>	Arrive Alive		\$21	<b>Yes</b>	The Yes Album				
<b>Pallas</b>	Beat The Drum		\$21	<b>Yes</b>	Fragile				
<b>PAR LINDH PROJECT</b>				<b>Yes</b>	Close To The Edge				
<b>Par Lindh Project</b>	Veni Vidi Vici + 1	Japan	\$27	<b>Yes</b>	Tales From A Topographic (2CD)				
<b>Par Lindh Project</b>	Veni Vidi Vici	2001 release	\$17	<b>Yes</b>	YesSongs (3CD)				
<b>Par Lindh Project</b>	Mundus Incomptus	Brazil	\$18	<b>Yes</b>	Relayer				
<b>Par Lindh Project</b>	Gothic Impressions	Brazil, 1994 release	\$18	<b>Yes</b>	Going For The One				
<b>Par Lindh Project</b>	Rondo	EP	\$16	<b>Yes</b>	Tormato				
<b>PENDRAGON</b>				<b>Yes</b>	Drama				
<b>Pendragon</b>	Not Of This World + 3	Japan	\$32	<b>Yes</b>	YesShows (2CD)				
<b>Pendragon</b>	Not Of This World + 2	2001 release	\$21	<b>Yes</b>	KeyStudio				
<b>Pendragon</b>	History 1984-2000	w/ 2 acoustic recordings & video clip	\$16	<b>Yes</b>	Live From House Of Blues				
<b>Pendragon</b>	The Masquerade Overture + 3	Japan	\$32	<b>Yes</b>	Yes Music Plus (2CD)				
<b>Pendragon</b>	The World		\$19	<b>Yes</b>	Union + 1				
<b>PINK FLOYD</b>				<b>Yes</b>	9012 Live: The Solos				
<b>Pink Floyd</b>	Piper At The Gates Of Dawn	Japan, digitally remastered, LP sleeve	\$29	<b>Yes</b>	Keys To Ascension Box Set				
<b>Pink Floyd</b>	Ummagumma (2CD)	Japan, digitally remastered, LP sleeve	\$40	<b>Yes</b>	Symphonic Music Of Yes				
<b>Pink Floyd</b>	Atom Heart Mother	Japan, digitally remastered, LP sleeve	\$29	<b>Yes</b>	Tribute: Tales From Yesterday				
<b>Pink Floyd</b>	Meddle	Japan, digitally remastered, LP sleeve	\$29						
<b>Pink Floyd</b>	Dark Side Of The Moon	Japan, digitally remastered, LP sleeve	\$29						
<b>Pink Floyd</b>	Animals	Japan, digitally remastered, LP sleeve	\$29						
<b>Pink Floyd</b>	Collection Of Great Dance Song	Japan, digitally remastered, LP sleeve	\$29						
<b>POINT BLANK</b>									
<b>Point Blank</b>	Second Season		\$19						
<b>Point Blank</b>	The Hard Way	Japan	\$25						
<b>PORCUPINE TREE</b>									
<b>Porcupine Tree</b>	Recordings	Numbered Limited Edition	\$18						
<b>Porcupine Tree</b>	Lightbulb Sun (Special Edition)	2-CD	\$20						
<b>Porcupine Tree</b>	Lightbulb Sun		\$16						
<b>Porcupine Tree</b>	On The Sunday Of Life...		\$13						
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ID	Artist	title	label	description	cond	rate
1915	AARAVANA	SATY DUTTA	BULLDOG	LP? 70s hard rock	ast	8
1916	ABACO MUSIC	ALAN MOORE	ABAM 1108	LP? 70s hard rock	ast	8
1916	Adverts, the w/ps	Gary Cummins's Eyes	Anchor 1043 (uk)	super 1977 punk?	tr	25
1918	Adverts, the w/ps	Sally in Humours	Anchor 1047 (uk)	great LP punk! scuff	tr	15
1920	AL HARRIS, 200's (duane & the)	HARRISON, DEW	RECOR 200	Real Wad of mono/stere	m	8
1913	Alman Bros	Rumbly on a Pony Road	Capricorn 0027		m	8
1914	Alman Bros	Renval (love & all around)	Capricorn 0011	orange label only	m	12
1922	AMOS, TORY's & Kant ton	THE BIG PICTURE	ATLANTIC 89086	DJ same file	m	40
1923	ANDERSON, JIMMIE & L	THE BIG PICTURE	ATLANTIC 89086	1977 LP! <b>ASPHALT JUNGLE</b>	tr	40
1925	BADGER	BARRY BLUE	APPY 1884	LP mono/stere	tr	5
1914	Badfinger	Come and Get It	Elektra 4625	LP scarce release	ast	5
1926	BAD INGER	COMB AND GET IT	APPLE 1815		tr	5
1914	BADMEETS THE DAY	DAY AFTER DAY	APPY 1884	DJ mono/stere	tr	5
1929	BRADIES (MCCARTNEY)	HELLEN WHITES	APPY 190 6786	dj mono/stere	tr	5
19105	Big Star	When My Baby's Beside Me	Andromed 2902	DJ	m	15
1913	BLACKBURN, GUY	SO FINE	WIP mono/stere	ast	tr	5
1917	BLACK SABBATH	IRON MAN	WIP JS 30	ast GRP file	tr	20
19123	BLACK SABBATH	Sabbath, Sabbath, Sabbath	War Bros 7764	White! but promo mono!	m	25
1936	BLONDE, DAVID	ALL THE THACHIN	MC BURELY 31193	WLP mono-but stereo	tr	40
19110	Busby, Tim	Getters	Discreet 11879	WLP mono/stere	tr	5
19111	Busby, Tim	Outback	Discreet 1187	WLP mono/stere	tr	5
1944	EYE BITE BRUCE	I KNOW YOU	TA 213	tr	tr	5
1948	CHOSEN FIVE	LOVE IS A HURTER THING	VEDING 737	early 70s Southern rock	tr	5
1914	Clapton, Eric	L'Arrivée	RSO-868	tr mono/stere	m	5
1914	Clapton, Eric	Wedie C&S Friend	RSO 861	tr mono/stere	m	5
1949	Clapton, Eric	Let It Be	Polydor 15049	DJ mono/stere	tr	10
1951	COODER RY	AVAILABLE A SPACE	HE PESS 910	W L P mono/stere	m	4
1953	COOPERANCE	ELCTIC	W 78111	GREEN LABEL	m	5
1950	COOPERANCE	THE FIGHTER	W 8023	DJ mono/stere	tr	5
1952	COOPERANCE	SHOE SALESMAN	W 787	WLP rare early release	tr	5
1954	COOPERANCE	TERANGE LAKE IN '74	W 7762	WLP 77ES label	m	8
1955	COOPERANCE	THE LAKE LAKEH'74	W 8052	W L P mono/st	tr	5
1957	COUGAR, JOHNNY w/ps	IS PROBLEM	GLACIER 005	STBY 18	tr	10
1960	DANNED, THE	THE B&B	WIP JS 28	WHITE LBL TO PROM	tr	20
1965	DEEP PURPLE	ROCK I remember women	WIP JS 4	WHITE LBL to each h't	tr	20
1913	DEEP PURPLE	Larry	War Bros 7795	tr white mono/stere	tr	5
19169	DEEP PURPLE	My Woman from Tokyo	War Bros 7737	tr	tr	5
1966	DEEP PURPLE	NEVER BEFORE	WIP JS 72	tr	tr	5
1969	DEEP PURPLE	SACRED, THE NEW BYTES	WIP 7710	WHITE LBL PROM	tr	20
1970	DEEP PURPLE	TO STARBURGER	W 8069	DJ mono/stere	tr	5
1970	DEEP PURPLE	YOU CAN'T DO IT RIGHT	WIP 8095	DJ mono/stere	tr	5
1972	DEEP PURPLE	PHIL DOOR	WIP 8092	WHITE LBL, DJ HOGST	tr	100
1974	DEES, THE Dominos	WHY DOES LOVE HAVE	RSO 402	only Radio cover	tr	5
1914	Doris w/ps	GOIN' TO THE CITY	Thunder 1104	overstate cap tr	tr	15
19155	DOUGLAS, the w/ps	Interv: by GUYAN CANE	ALCO-Rock small note	rare	tr	25
19175	DROOGS, the (dups)	CHANGING OF THE GUARD	FLICKER SOCKEY?	FLYING UNDERCUT	tr	5
1919	EAGLES, the w/ps	JEROME	AMOS 140	the IAGS DJ	tr	5
19111	the w/ps & the Bunnymen w	THE PICTURES ON My Wall	Zoo-DOO (encland)	first release	tr	5
1900	ELONKOW, the w/ps	THE ROCK HOME	HAM 1608	SCALANCE	tr	5
1981	FORWARD BEAR	CLOSE YOUR EYES	Capricorn 3581	tr	tr	5
19161	Faust	Cinder Lily / Shavelet	War Bros 16247 (uk)	DJ advance copy	tr	15
1981	FAMILY	radio spot	REPRISE 190-194	tr	tr	20
19000	FEAR	I Love Linn in the City	Crimal 701	after Punk rap the sh	tr	25
1981	FLAMING GIGGLES	I CAN'T HIDE	Trin 731	tr	tr	5
1981	FLAMING GIGGLES	SHAKE S&C ACTION	SIR 4643 (eva)	tr	tr	5
1986	FLAMING GIGGLES	YOU TIRE ME DOWN	BOWE 101	CLASSIC	tr	5
1931	GORDON, Robert L	IRE	PRIVATE STOCK-203	edition of DJ	tr	5
1975	GRATER DEAD	DON'T B&E IN	ARISTA 546	tr	tr	5
1975	GRATER DEAD	JOHNNY GOODE	WIP JS 623	WLP mono/stere mono	tr	5
1975						
1975	GRATER DEAD	RADIO SPOT for "LYVE DEAD"	WIP JS 267	WLP	tr	5
1975						
1975	GRATER DEAD	TRUCKIN	WIP JS 7464	WLP LABEL, PROM	tr	15
1975	GRATER DEAD	TRUCKIN HEART	ARISTA 9699	WLP ast	tr	5
19122	Grateful Dead (w/ hant)	Wings	War Bros 7644	WLP ast	tr	5
1900	HARRISON, GARY	All Those Years Ago	FLICKER HANE-49725	DJ mono/stere	tr	5
1901	HAWEYWOOD	SOHIC ACTION	NO LABEL NAME	OMP SEDED PROM	tr	5
1901	HAWEYWOOD, w/ps	YOUR LOVE CHANCE	FLICKER HANE 114	FLICKER HANE	tr	10
1904	HOTCHKINS, the w/ps	It's Only Sex	War Bros 12827	FLICKER HANE 199	tr	10
1905	Holly, Peter & Locks w/ps	no Baby Please Believe Me - B	B 30	1981 new wave	tr	5
1900	Hoodoo Gurus w/ps	In The Master Of The Land	Blotone 16 1 (austr)	tr	tr	8
1901	Human Southwestband, the	A Band in the Southwest St.	1979 Ohio	1977 Ohio	tr	10
1901	Human Southwestband, the	It's Only Sex	RSR 36529	1977 Ohio W L sound	tr	10
1905	Humans Ep w/ps	Play I live in the city + 3	IRS 1700	subbed w/ stickers	tr	5
2000	KARS, the w/ps	GLAD HE'S DEAD / b&v	GOOD 001	1981 1979 IRS PUNK	tr	150
1907	KAWKOWSKI, the w/ps	THE WIND	FLICKER HANE 114	FLICKER HANE	tr	10
1912	K&L, Bobi	Dancin' with Myself	Chrysalis 42723	dj w/ Classics	tr	5
2000	IMPER LITE	ALL THE WAY BE	55024 667	NO PROGRESSIVE NOT	tr	5
1917	lan, the w/ps	As Around the World	Polydor 901 (eng)	tr	tr	8
19124	lan, the w/ps	A Band in the Southwest St.	Polydor 901 (eng)	tr	tr	8
19129	lan, the w/ps	I Don't Know	Polydor 901 (eng)	tr	tr	8
19128	lan, the w/ps	Stranger Town	Polydor 904 (us)	tr	tr	8
19125	lan, the w/ps	The Wind	Polydor 904 (us)	tr	tr	8
19126	lan, the w/ps	When You're Young	Polydor 904 (us)	tr	tr	8

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7011	JETHRO TULL	RADIO	for "AQUALUNG"	REPRISSE PRO #94	very int. ward	m	75 +
7012	JETHRO TULL	RADIO	for "BENEFIT"	REPRISSE PRO 395		m	75 +
7013	JETHRO TULL	RADIO	"THIS WAS"	REPRISSE PRO 112	trouser strap, press disk	m	75 +
14008	Neil & blackhearts		Love's always whitehorse	Rock Music #45		m	75 +
7013	KILLY LUCY		WHO OUT OF LOVE	ADCO-6751	W/P mono/stereo	m	75 +
7014	KEITH	w/PS	IN AND OUT OF LOVE	DISCREET 1193	W/P mono/stereo	m	75 +
7015	KELLY TATE		JOHN HENRY GET TO HEAVY	ARMY-1	7/127 PUNK	m	25
7016	KINGS THE		SWITCHED TO GLIDE	ELEKTRA 47052		m	25
14166	Ladain, Henry w/ps		The Selb city of flame	What 101	1980 power pop	m	75 +
7017	LEAD ZEPHYL		BLACK DOGS/SAHE	ITALIANO 2849	DI Mono/Stereo - edited m	m	75 +
14167	Lead Zepher		Rocky Road Get 1 Day m	ARMY-1	with crisp, massive in tra	m	15
7022	LEAD ZEPHYL		ROYAL ORLEANs	SWAN SONG 70110		m	15
14182	Lead Zepher		Trampled Under Foot	Swan Song 70102	original 70's press	m	15
14182	LEAD ZEPHYL		WOLFE LOTTA LOVE	ITALIANO 13116	"DESOLATE SERGES" Jy onq	m	8
7023	LEAD ZEPHYL		WOLFE LOTTA LOVE	ALL WINTERFACES 15		m	8
7024	LEAD ZEPHYL		STAND BY YOUR MAN	415	end of season 1978	m	4
14177	Longbeach Panemitha		Radical's lucky love	Amos 129	"Lesma's" members sub	m	25
7025	LOS LOBOS		ARISE HAWAIIAN JOHN	WV 1003	clear WLP rare, 2nd rele	m	25
7026	LOS ZEPHERS		UPPER BOARDWALK	REPRISSE PRO 180	WLP same old	m	7
14121	Lynrd Skynrd		Down South Juniors	MCA-00951	WLP same old	m	10
14099	Lynrd Skynrd		Three Steps	MCA-05106	WLP mono/st. mid stan	m	7
14102	Lynrd Skynrd		When You Get Good Friends	MCA-05206	WLP mono/st.	m	7
14100	Lynrd Skynrd		You Got That Right	MCA-00888	WLP same old	m	7
2032	LYNYRD SKYNYRD		GET THAT RIGHT	MCA-00888	WLP same old	m	7
2036	MITCHELLNOLLA radio		JOHN RITCHETT SPOTS	REPRISSE PRO 280	LP mono/st. Radio spots	m	25
2039	MOHAMED (mamm)		CRUSHER / horrorize	CAP ARTISTS - LON		m	4
2037	MOHAMED (mamm)		HEWAGE NIGHTER	THRESHOLD 602		m	4
2040	MOODY BLUES		THE VOICE	Duran-001		m	4
7048	Moody Blues (Lynchard)		Radio Road	WMP-376		m	40
7041	MORRISON, JIM		Radio Road for "MOONDOANCE"			m	40
7044	MOTT THE HOOPLE		ROCK CITY	CRS-2039 (reissue)		m	5
7046	MOTT THE HOOPLE		GOLDEN EYE OF WAR	COLUMBIA 46035	mono/stereo mass	m	5
2046	MUMMIES THE		HE BIGGER THAN YOU ARE +	PRE-05-2001	RARE! 1st 45'	m	5
2047	NEW YORK BLOOMIES w		LITTLE GTO	LINE-1009	GERMAN 1970	m	5
14160	New York Blooms		Train	Warner 73414		m	10
2049	NILSSON		EXCERPTS FROM THE POINT	CRS-245	WLP PROCHO intro	m	10
2049	NILSSON (as back seat)		SWOY	MCA-0755	DI GREENE label mono	m	10
2050	HUGUET, Ted & amy d		SMILE REVENGE	DISCREET-1191	WLP + s	m	10
2051	OTHER SIDE THE w/ps		Decadent Day	RS 19-033	SP Punk Classic	m	10
2051	PETTY, TOM (as mudrat)		DEPT STREET	ROCKAWAY-1K1	Pretty 1st! Di sta of	m	25
14188	Pink Floyd		Comfortable Number new you	CBS-491-21	1979 japan press	m	15
14184	Pink Floyd		Moody	HV-0001-3639	DI mono/stereo mono	m	15
14152	Pink Floyd		When You & Time	Harvest 3639		m	8
2054	PITTMARLB		I JUST DO	FORM-707	1984 PUNK LP	m	12
14187	Pink, the w/ps		La Bamba	Fama-707	on, white pit. side	m	10
2057	PINK W/PS		HEROINES	RARE PIC SLV	try int.	m	25
2058	PUBLIC IMAGE LTD w/ps		HEROINES	VIRGIL-299		m	5
2059	QUATRO, S&L		NON CITIZEN	RS-929		m	25
2064	QUEEN		WOLF YOUR LOVE/TONIGHT	ELEKTRA-47086		m	4
2062	QUEEN		SAVE ME	WV 1502 (reissue)	WLP SL-EEVE	m	4
2065	QUEEN (smile)		EARTHSHOCK THE	MERCURY-72977	WLP RARE 1st		

2142 ZAPPA (sinner mini)	STLAUS BEGIN TO FALL	RELEASE 102 /	WLP mono/stereo mixes	sp	7
2144 ZAPPA (mothers)	IM THE SLIME	DISCREET 1180	WLP	sp	20
2143 ZAPPA (mothers)	CLIFUS AWREFTOS	BZAZARE-1129	DJ mono/stereo	sp	25
14119 Zappa, Frank	Devo Box	War Bros-B342	DJ mono/stereo	sp	15
2145 ZAPPA/FRANK	DONT EAT THE YELLOW SNOW	DISCREET 1332	STOCK label	sp	20
2147 ZAPPA/FRANK	FIND HER FINGER	WB-B296	DJ mono/stereo	sp	40
2148 ZAPPA/FRANK	MAGIC FINGERS	U.A. 5085.7	DJ mono/stereo	sp	8
2149 27 TOP	"SHAKIN' YOUR TREE	1 CINCINN-138	orange DJ LABEL	sp	8

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## World Radio History





(New Releases from page 26)

## THE GRIP WEEDS

Summer Of A Thousand Years  
Rainbow Quartz (RQTZ056)

There's nothing elusive or ambiguous about The Grip Weeds. Truth be told, this New Jersey quartet wears their influences on their collective sleeve. On *Summer Of A Thousand Years*, their superb third album, the band takes a stylistic sojourn that links the jangly melodies and wistful refrains of The Byrds to the adrenaline-fueled ferocity of The Who. Though that may seem like an unwieldy combination, given The Grip Weeds' grasp, it's not only possible, but potent as well.

The album opens in vintage form with "Save My Life," a rich, wistful blend of hushed harmonies and churning guitars that sounds like a long-lost gem from the combined pen of The Byrds' Roger McGuinn, Gene Clark, and Chris Hillman. "Rainy Day #3" is Bob Dylan-esque in its delivery and in title as well as treatment. The Grip Weeds balance their folk-rock regimen with stormy scenarios; "She Surrounds Me" and "Love's Lost On You" revive the spirit of '65 with an urgency that would have The Who's Keith Moon and his mates roaring their approval.

The Weeds mostly mine the middle ground between the two extremes, fusing various '60s styles to make it all mesh. "Changed" evokes Jefferson Airplane circa *Volunteers*. The acid-tinged "Life And Love, Times To Come" adds tabla and sitar to create its psychedelic swirl. "She Surrounds You" soundchecks

bits of The Beatles, while the title track, with its mind-expanding moniker, adds a measure of The Moody Blues.

If that sounds like overload, rest assured there's no cause of concern. Quite to the contrary, The Grip Weeds have the '60s covered.

— Lee Zimmerman

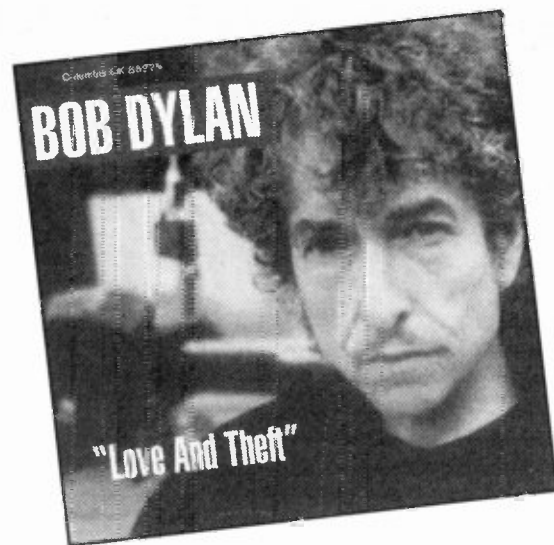
## BOB DYLAN

"Love And Theft"  
Columbia (CK 85975)

The very superfluosity of Bob Dylan's "Love And Theft" is what makes it an essential Dylan album. Coming after the Minnesota death trip of 1997's *Time Out Of Mind* and in an era when we need Dylan to be at his most playful, its timeliness renders it timeless. It's an album of understated beauty and subtlety, and it's self-referential to the point of self-mocking. Dylan is the jester, jokerman and thief all rolled into one.

But "Love And Theft" is by no means a Dylan record to be discarded down the line like *Self-Portrait* or *Dylan*, although it does share qualities with those '70s stinkers. The gravity of the past four years' events makes "Love And Theft" Dylan's wake-up call to himself. He's never been so blithe and consistent. Who knows if "Tweedle Dee & Tweedle Dum" is really about 2000's screwed-up elections? Who really cares? And "Po' Boy" may not carry the lyrical weight of "The Times They Are A-Changin'," but it complements his life all the same.

In a way, "Love And Theft" is Dylan's new-millennium take



on Delta blues. "Mississippi," the best song here, rolls along fearlessly and confidently ("High Water [For Charley Patton]" works similarly). The band (mostly veterans of Dylan's touring unit) slip-slide along every one of his grooves. Dylan's creepy/campy Oscar appearance last year — performing the nominated "Things Have Changed," a great song that now plays like a set-up to "Love And Theft" — reflected a transformation. Given Dylan's many guises over the years — some successful, some not — we should probably enjoy this one while it lasts.

— Michael Gallucci

## VC Smith, PO Box 596, New Monmouth, NJ 07748

Albums: *Beacon Of Light* 8/26/99 Great Woods MA 98 Mini Island Memphis 97 each 2nd SB  
Animals: *Deliver* BBC 7/24/99 Texas Pop Festival 69 Gene Clark White Light • More  
Free Walk In My Shadow Isle Of Wight 70 Mott The Hooper Stucky Finger (Brain Capers live BBC)  
Beach Boys: *Long Surfers* 7/8/99 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sation lack any discernible spark.

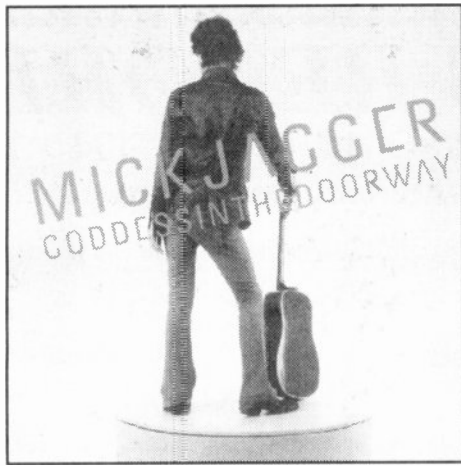
Her vocal range is limited enough that it is best-suited to electronic workouts with catchy grooves and chorus hooks such as those of "Cinderella," not forced displays such as the attitude she fails to adequately emanate in "Overprotected." Spears doesn't need to sweat her music all that much given that her appeal is largely visual (considering her appearance on the package's photos, the disc's billing as an "enhanced" CD is fitting in more ways than one), but she could find material that better plays to her strengths.

She tries to stretch a bit toward discussing maturity on the token showpiece ballad "I'm Not A Girl, Not Yet A Woman," but even for kiddie pop it's a bland lyrical exercise. Chunky programmed beats, such as those at the heart of "Bombastic Love," fill songs at all speeds, but none of what is offered is possessed of enough innovation to lead to the conclusion that Britney's style is growing up with her.

— Thomas Kintner

**MICK JAGGER**  
Goddess In The Doorway  
Virgin Records (7243 8 11288 2 4)

Talk about a case of bad timing. Given the proximity of the CD release dates, it was probably inevitable that lots of music scribes would couple their reviews of Mick Jagger's new album with judgments about Paul McCartney's latest. Perhaps if Jagger had known beforehand that McCartney was cooking up one of his best post-Beatles works, he might have risen to meet the competition. Alas, as it stands, *Goddess In The Doorway* is a pedestrian effort that's long on style but short on substance.



Most of the problems with the album have to do with consistency. Recorded at multiple studios with help from a clutch of high-profile enablers (Bono, Lenny Kravitz, Matchbox Twenty's Rob Thomas), the album never finds its center. Instead, like a kid with a short attention span, Jagger flits from AOR-type balladry ("Don't Call Me Up"), Iggy Pop-esque pop metal ("God Gave Me Everything") and (in the case of the trip-hop-tinged "Hide Away") an overearnest stab at being au courant. For Jagger, the multiplicity of producers, studios and cowriters was probably invigorating, but for the listener the effect is a bit like sampling a box of assorted chocolates.

To be fair, the album's myriad ingredients occasionally come together in the right way. "Lucky Day," for instance, is funky without being slick and boasts some of Jagger's always terrific harmonica work. Likewise, "Everybody

(Please see New Releases page 54)

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"Hot Summer Night" (CDR) Live show at Anaheim Stadium on August 20, 1976. \$25.  
"Kiss Goes Psycho!" (CDR) Recorded live at Dodger Stadium October 30, 1998. \$25.  
"Wicked Lester Sessions" (CDR) 1974 studio sessions & 1974 KISS demos. \$25.  
"Watching Us" (CDR) Live world-wide television appearances, from 1974-1986. \$25.  
"Carnival of Lost Souls" (CDR) Complete pre-release 11-track version of LP. \$25.  
"Alive Zero" (CDR) Live December 31, 1973 & studio sessions from June 1973. \$25.  
"Flaming Years" (CDR) Recorded live on 1976 "Destroyer" Tour in Toronto. \$25.  
"Reunion Show-1st Soundboard" (CDR) Live in Detroit & Atlanta from 1996. \$25.  
"The Demo Collection" (CDR) Unreleased KISS studio demos from 1973 to 1987. \$25.  
"Rock Hard Again" (2 CDRs) Live concert in Pittsburgh, PA., July 21, 1996. \$50.  
"Carnival of Souls" (CDR) Original pre-release mixes of studio album. \$25.  
SPIN (magazine) August, 1996 issue with GENE cover. SEALED in shrink-wrap. \$15.  
GUITAR WORLD (magazine) October, 1998 issue. STILL SEALED in shrink-wrap. \$15.  
METAL EDGE (magazine) 1999 Psycho Circus Tour issue. SEALED in shrink-wrap. \$15.

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"One Halloween Night" (MULTI-COLOR VINYL) Live in Saginaw, Michigan, 1978. \$50.  
"Alice In Rockland" (CDR) ORIGINAL 5-man band live in the U.S.A. from 1971. \$25.  
"Waiting Till The Edge Kiss My Neck" (CDR) Live concert in Birmingham, 1990. \$25.  
"Camelback Kids" (CDR) Alternate single mixes, outtakes, some live, more. \$25.  
"No More Teacher's Dirty Looks" (CD555-14) Live 1978 ORIGINAL HOWDY IMPORT! \$50.  
"Creatures Of My Nightmare" (CDR) Live California concert from 1975. \$25.  
"Love It To The End" (CDR) ORIGINAL band in Seattle 1971 & Portland, 1974. \$25.  
"Live In The U.S.A." (CDR) Live in El Paso, Texas 1980 & Saginaw, MI., 1978. \$25.  
"No More Teacher's Dirty Looks" (CDR) Live 1978 Soundboard, Saginaw, MI. \$25.  
"Elected!" / "Luney Tune" (PICTURE SLEEVE ONLY) 1972, color, very light wear. \$15.

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"Best Of Badfinger, Vol. 3 (Disc One)" (PH-1310) ORIGINAL Silver POLYPHONE. \$50.  
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"Ultimate Stereo Live Album, Vol. 1" (VT-CD17) ORIGINAL Silver VIGOTONE CD. \$50.  
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"Iveys-Maybe Tomorrow" (EMF Records) Reproduction of 1st album. SEALED. \$50.  
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CHASE "Ennea" (KE-31097) 1972 Epic label original. Gatefold cover, cc. SEALED. \$50.  
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"Top Of The World" (CDR) Live 1979 performance from Chicago, Illinois. \$25.  
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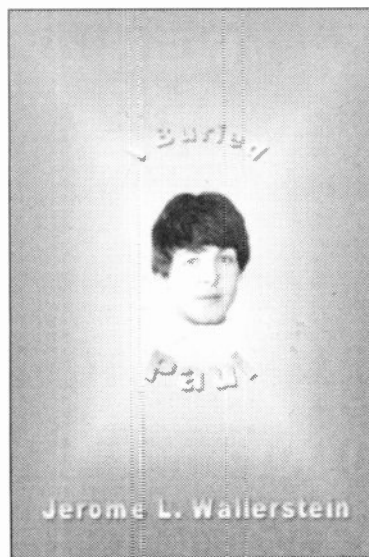


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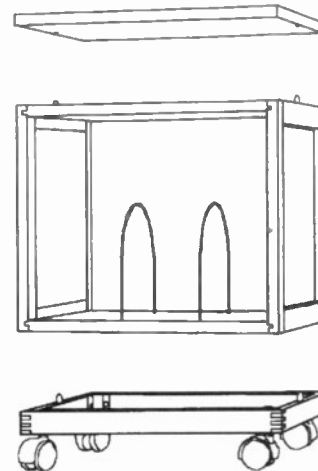
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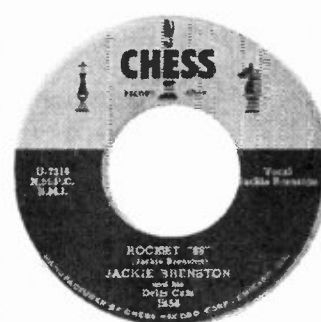
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(New Releases from page 51)

Getting High" charges headlong into a fiery, unmannered stomp that sounds like an outtake from 1978's *Some Girls*. And on one of the album's several ballads — the country-esque "Too Far Gone" — Jagger sounds convincing in his contemplation of that well-worn songster's theme: the cruel passage of time.

Indeed, *Goddess In The Doorway* is nearly redeemed by Jagger's lyrics, which are introspective in a way befitting someone fast approaching his 60th birthday. If only the music were similarly unfettered, he might have had a minor masterpiece on his hands. Come to think of it, next time around instead of enlisting Bono, Kravitz, and the like, Jagger might do better to employ a team

of alternative-country rockers. It won't happen, but it's fun to dream.

— Russell Hall

**SUZANNE VEGA**  
Songs In Red And Gray  
A&M Records (06949 3111-2)

Suzanne Vega has made a career out of straddling a line between genres that don't readily mix, managing the difficult chore of blending folk-leaning literacy and pop production sensibilities without losing the best elements of either. Her formula retains its charm on *Songs In Red And Gray*, a collection of thoughtful material wrapped in a wealth of moods and delivered with memorable expertise.

Vega's singing cadences are a key element of any tone she establishes, ranging from the mechanical patter of "It Makes Me Wonder" to a delicate and breathy sound atop the thick ensemble of acoustic lines that fill "(I'll Never Be) Your Maggie May." Her voice exudes gentle strength amid the sprightly acoustic pulse of "Penitent," selling that tune's plaintive search for affirmation as easily as it captures the nostalgia that fills the lyric of "Harbor Song."

Wistful musings figure into most songs on the set, whether captured in the deceptively buoyant lilt of the sternly self-aware "Machine Ballerina" or in the title track's pretty yet pain-filled assessment of a past relationship's intrusions on the present. The supple chorus hook of "Widow's Walk" belies the rich assortment of ideas and images that spill from its depths, opening the door for its substantive core with a catchy surface that expertly avoids trivializing the essential message of the material.

— Thomas Kintner

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## DVD Review

**PAUL MCCARTNEY & FRIENDS**  
THE PETA CONCERT FOR PARTY ANIMALS  
Image Entertainment (ID0622PXDVD)

Three months before making his historic Cavern Club return, Paul McCartney headlined PETA's Millennium Concert at Hollywood's Paramount Studios, on Sept. 18, 1999. One of the year's hottest events, the lavish tinsel-town affair doubled as an awards ceremony, honoring several attendees for their efforts on behalf of animal rights.

The musical fare comprises only about half of Image Entertainment's re-titled DVD release, *The PETA Concert For Party Animals*. Save for Sarah McLachlan's tender ballad "Angel," the initial half-hour of this program is devoted to non-musical entertainment — comedy routines from Ellen DeGeneres and Margaret Cho, a *Laugh-In*-style cocktail party sketch, celebrity interview clips and awards presentations.

The 40-minute mini-concert eventually kicks off with The B-52's, who serve up crowd-pleasing renditions of "Love Shack," "Rock Lobster" and "Roam" (the latter featuring Chrissie Hynde and McLachlan). Backed by The B-52's, Hynde performs The Pretenders' "I'll Stand By You."

McCartney delivers a spirited six-song set from his then-new oldies collection, *Run Devil Run*, backed by the ad-hoc band with whom he recorded the album (most notably Pink Floyd's David Gilmour on lead guitar and backing vocals). McCartney performs three songs ("Honey Hush," "Brown-Eyed



Courtesy of Capitol Records/ Linda McCartney

### Wings

Handsome Man" and "Run Devil Run") subsequently broadcast on VH-1's high-lights special, along with a trio of tunes ("No Other Baby," "Try Not To Cry" and "Lonesome Town") not previously screened in the U.S.

While not nearly as essential as Image Entertainment's *Live At The Cavern Club* DVD, McCartney fans will find these rare U.S. performances desirable nonetheless. General audiences, however, will have to decide whether this 85-minute party offers enough musical moments to warrant the price of admission.

— Mark Wallgren

## GOLDMINE GRADING GUIDE

### VISUAL OR PLAY GRADING?

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

### HOW TO GRADE

Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then based on your overall impression give it a grade based on the following criteria:

**Mint (M):** Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.

**Near Mint (NM or M-):** A nearly perfect record. Many dealers won't give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.

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

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

Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap.

Near Mint is the highest price listed in all *GOLDMINE* price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest *GOLDMINE* book value.

**Very Good Plus (VG+):** Generally worth 50 percent of the Near Mint value.

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it.

Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

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

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

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

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

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

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

**Good (G), Good Plus (G+):** Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn white).

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object.

If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something you have been seeking for years, and the price is right, get it... but keep looking to upgrade.

### COMMON ABBREVIATIONS (not including grades)

**7"** - standard 45 RPM record  
**10"** - 10-inch vinyl LP  
**12"** - 12-inch single  
**bb** - bb hole in cover  
**boot** - bootleg  
**cc** - cut corner  
**cd** - compact disc  
**cd3** - 3" compact disc single  
**cd5** - 5" compact disc single  
**co** - cut-out  
**coh** - cut-out hole  
**dj** - disc jockey (promo)  
**ep** - extended play 45  
**imp** - import  
**lp** - 12" vinyl album  
**m** - "mono LP  
**nap** - not affecting play  
**non-lp** - not on full-length LP or CD  
**oc** - original cast recording  
**ost** - original soundtrack

**pc** - picture cover (12" and CD's)  
**pi** - picture insert (CD single)  
**promo** - promotional copy  
**ps** - picture sleeve (45's)  
**quad** - quadrasonic  
**re** - reissue  
**ri** - reissue  
**rpm** - revolutions per minute  
**rw** - ring wear  
**s** - stereo LP  
**sl** - slight  
**sm spl** - seam split  
**soc** - sticker on cover  
**sol** - sticker on label  
**ss** - still sealed  
**s/t** - self-titled  
**tc** - title cover (12" and CD's)  
**ti** - title insert (CD single)  
**toc** - tape on cover  
**tol** - tape on label

**UK** - United Kingdom (British import)  
**US** - United States (domestic pressing)  
**va** - various artists  
**wlp** - white label promo  
**woc** - writing on cover  
**wol** - writing on label  
**xol** - "x" written on label  
\*check the context, as "m" can also mean "mint"



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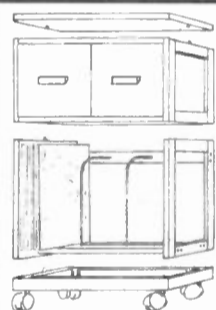
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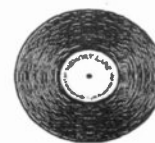
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(Reissues from page 36)

office. He depended on the reputation of his studio to bring artists to his doorstep. When that didn't happen, he depended on musician/entrepreneurs such as Turner to bring the goods to him. From the evidence on this disc, Turner didn't let him down.

Featured artists here include Johnny O'Neal, Billy "The Kid" Emerson, Raymond Hill, Bonnie Turner, and — from the later St. Louis session — Tommy Hodge. Surprisingly, relatively little of the music collected here was originally issued. Only six of these tracks saw daylight on Sun during the 1950s. Most waited for the first generation of Sun archaeolo-

gists to find and issue them a quarter of a century later. In that regard, it is important to point out that this disc comes close to duplicating a long-deleted Charly LP (CR 30103) issued in 1977. Additional information available since that early LP allows Dahl's notes to provide a more accurate picture of the goings-on at Sun and dates of recording.

Turner produced far more than the 20 tracks represented here. Why include these and not others? In most cases, these are simply judgment calls that the compilers get to make, inevitably frustrating a few reviewers in the process. For example, why not include Little Milton's "Begging My Baby" or The Prisonaires' "Softly And Tenderly" as consummate examples of Turner's keyboard artistry?

But perhaps the biggest omission is the work of Jackie

Brenston. His "Rocket 88" is a landmark track in the development of both popular music and R&B. Dahl's liner notes make no bones about it. Yet, Brenston is unrepresented here, perhaps for contractual reasons (Phillips recorded Brenston but then pedaled the tracks to Chess). A half a century later, it is difficult to decipher who has the rights to such material or the outtakes that invariably surround it.

This collection makes it clear that Turner and his musical associates were — first and foremost — trying to make commercial records. Artists such as Billy Emerson, Little Milton, and Turner, himself, were musical chameleons. They wrote and recorded in styles that were selling. Although innovation is prized by music historians, the likelihood of payoff is much lower when you innovate than when you copy. Listening to these tracks gives a sense of the R&B charts from the early 1950s. The inclusion of four tracks from 1958 is also revealing. In many ways this music is far more accessible, simply because the four to six years between it and the Sun material brought major changes to the sound of R&B. For example, it is impossible to listen to Hodge sing "Why Should I Keep Trying" without hearing Sam Cooke's shadow looming large over the session.

Ironically, perhaps the biggest contributor to the collection is Ike's former girlfriend Bonnie. Her vocal tracks are undistinguished, to say the least. But her piano work was solid enough to let Ike go out and buy a guitar. It is Ike's guitar playing that absolutely brings this disc to life.

The bite and force of Turner's Stratocaster are the unbilled highlight of this collection. What a sound! Turner played some powerful blues on that Strat. What also becomes clear listening to tracks such as Emerson's "The Woodchuck" is that from a strictly musical point of view Turner could have been at home at Sun three years later as a rockabilly guitarist.

— Hank Davis

## Book Review

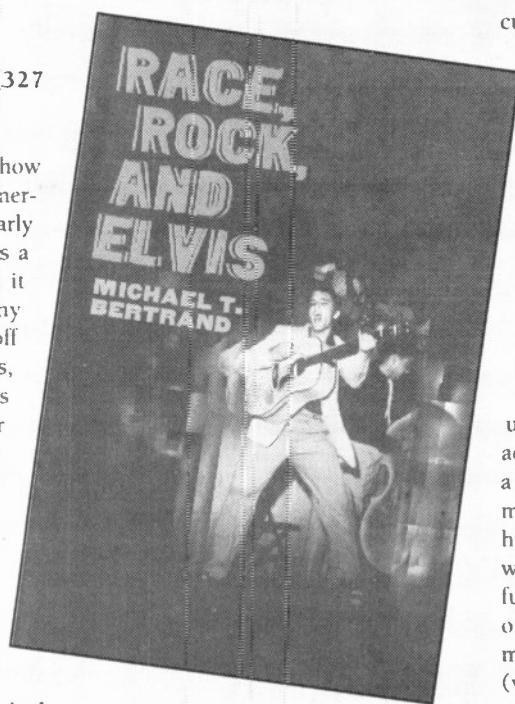
### RACE, ROCK, AND ELVIS

by Michael T. Bertrand

University Of Illinois Press (327 pages, \$32.95)

*Race, Rock, And Elvis* explores how rock 'n' roll's impact helped alter American attitudes toward race, particularly in the South. The race question is a good deal more complicated than it might appear at first glance. Many social commentators have written off all Southerners as redneck hillbillies, yet, as Bertrand points out, if this were so, neither Elvis Presley, nor the countless R&B artists in the region, would have been able to find a substantial audience.

Bertrand points out the various factors that contributed to rock 'n' roll's acceptance. The advent of World War II had caused mass migration to cities where work could be found, and the increased urbanization of the South had an additional impact on those growing up in the post-World War II era. The young did not always subscribe to the prejudicial beliefs of their elders, and the proliferation of music by black artists often helped them to look beyond the color barrier.



Presley emerges as the central figure of the movement, largely due to his unprecedented popularity. In "The King Of Rock As Hillbilly Cat" chapter, Bertrand examines — and explodes — the continuing charge that Presley "stole" his style from African-American

culture. Bertrand confronts the rumors such as the claim Presley made derogatory statements about blacks (the black-owned *Jet* magazine cleared him back in the '50s and ended up praising Presley for his open acknowledgement of the influence black artists had played in his career) and that he got his moves from watching Bo Diddley on stage in Harlem (Presley's hip-swiveling was on display before he'd made his first trip to New York).

Perhaps because the book is from a university press, it tends to be dry and academic at times; Bertrand does have a wry sense of humor ("When Rosemary Clooney sang 'come on-a my house, I want to give you candy'... it was not likely she was proffering fudge"), but this doesn't come through often enough. Bertrand also tends to make the same points repeatedly (virtually every chapter stresses that many factors impacted race/class relations in the South). But those who have never really considered how entertainment can influence profound sociological issues of an era (such as race and class), Bertrand's book will give them much to think about.

— Gillian G. Gaar

### DEAD CAN DANCE

Dead Can Dance: 1981-1998

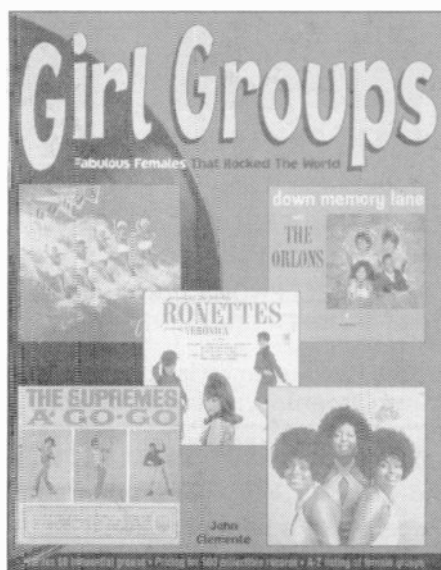
Rhino (4AD DCDBOX 1) (Three CDs, one DVD)

Dead Can Dance was, to borrow the title of a previously unissued song here, a labor of love devoid of commercial considerations. Brendan Perry and Lisa Gerrard — Australian transplants in London — simply followed their muses, be their inspirations the Middle Ages or the Middle East. Spanning labels ranging from goth, trance, folk and new age to classical, they effectively defied labels.

Pentangle and Richard Thompson had already fused Western music and undulating Arab rhythm, so the music Dead Can Dance absorbed in Melbourne while washing dishes in a Lebanese restaurant to earn money for their London move wasn't unknown to adventuresome rock fans. What might

(Please see Reissues page 66)

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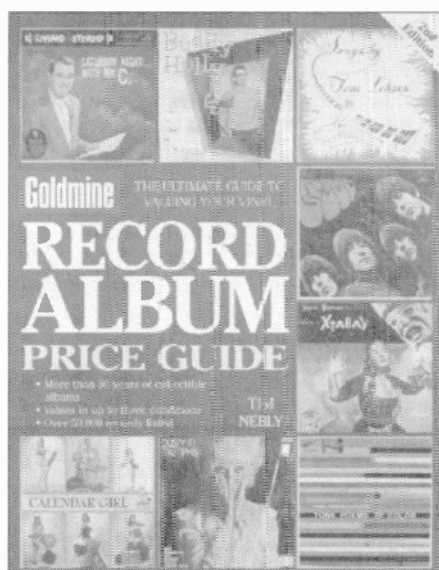


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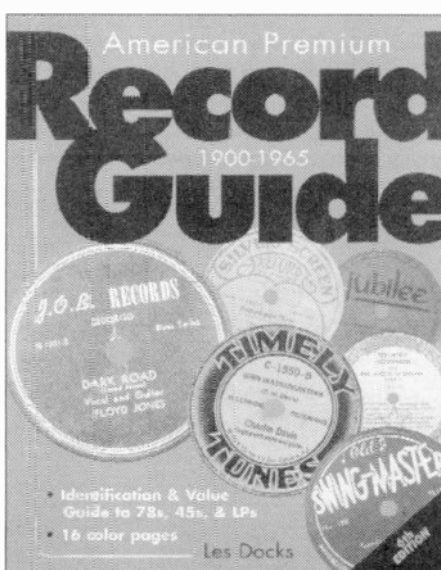


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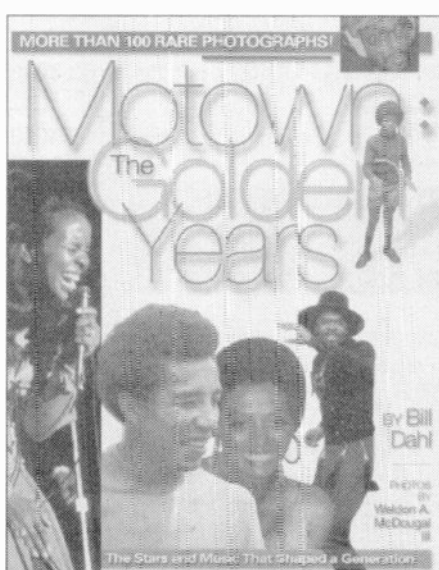


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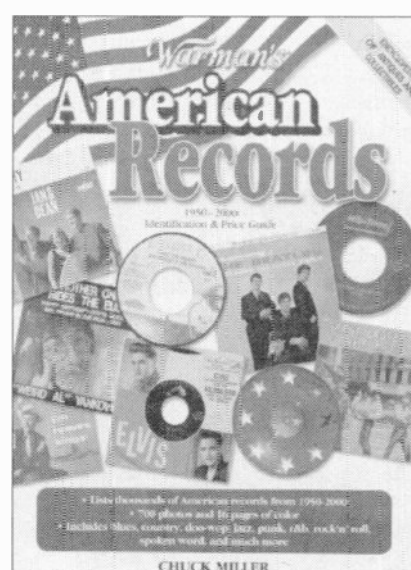


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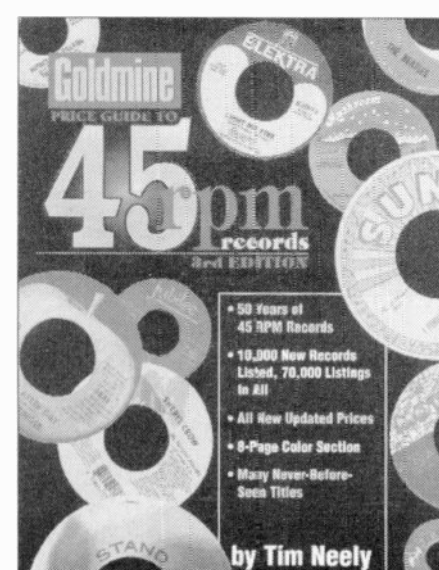


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(Kiss from page 41)

Do you regret that Peter didn't join the band on the Japan and Australia tour?

No. It was the right decision. I got a message through his lawyer that Peter wanted to come back in the band. Decade after decade, Ace and Peter continue to shoot themselves in the foot. They're miserable. I'm not sure about what. At the end of the day the hardest thing to admit to yourself is that you're miserable with your own fucking life and that there's nobody to blame but yourself. I didn't make them bankrupt. The fans didn't make them bankrupt. They did that to themselves. I can't have anything but sympathy for the guys. If I had a chance to sit on top of the world again and again and again, I would love it!

The band plans to continue the farewell tour.  
Yes. South America, Asia, Europe.

Will you ask Peter to participate?

It's a conversation. Nobody knows. I have to say this again so nobody misreads this. It was like being in hell with both Ace and Peter from the outset. But after almost 30 years, would I have had any other guys in the band? I would have to say no. When they were straight, I had some terrific times with them. And when they were high, I hated them. And when Ace was straight, very few times over the past 30 years, then you connected. He's a kind of easygoing guy, but when he's high, he's just miserable. And Peter and Ace used to be high all the time. The only physical stuff that ever happened between the band is when Ace and Peter went at each other one day right before a show in Chicago and then collapsed into each other crying. And they still greet each other with that Mafia kiss thing. It's kind of a comic-book life. Paul and I just shrug our shoulders. I got to be in *The Sopranos* to do this stuff. It's like a cartoon version of what life is. Every once in a while Ace would say, "You better watch it. You don't know who I know." I'm going, "Oh, God help me." [laughs]

Fess up. Why did Ace and Peter appear on only a few Psycho Circus tracks? Were they renegotiating to get more money?

Yes, all the time, from day one. From the MTV *Unplugged* show when I invited Ace and Peter down to play, you couldn't make a deal. "OK, what are you happy with? OK, it's a deal." The next day it would be renegotiated. On and on and on all the way to the end. Every time there was a new project, "We're playing New Year's Eve in Vancouver," "I don't care. I want to renegotiate my deal." And every step along the way, Ace in particular and sometimes Peter, would be in breach and sometimes wouldn't show up.

What did they want to make it right?

I think the money was an issue, but at the core of it, Ace and Peter are miserable guys. And misery loves company. I think it's a failure mechanism. If something's going well, you're going to try and do something to sink it. They've always believed that there was a conspiracy. They believed if there was a single photo of me on the cover of a magazine that I called up the editor. And, I have this on video, when I brought each of the guys individual solo issues of them on the cover of *Spin*, Ace took that, slammed it on the floor and said, "Bullshit!" Why? Because he was high, because he's Dr. Jekyll and Mr. Hyde. He ran out of the room and said, "This sucks" — he didn't like his photo.

So Ace and Peter held out in negotiations while the Psycho Circus album was being recorded?

I was being told stuff like, "I demand that four songs of mine be on the record." The answer is no. Four songs could be on the next record, but if they're not good, none will go on the record. And if they're all good, they all go on. As an example,



Kiss during Vinnie Vincent's invasion of the lineup. The late Eric Carr played drums then.

From left: Paul Stanley, Vincent, Carr, and Gene Simmons.

on the fourth CD on the box set, there are not many Gene songs in the '80s. That's because Paul's songs were better.

Why were you reluctant when Psycho Circus was released to reveal the lack of musical participation of both Ace and Peter?

You never want to hurt the fans. They really believe in the magic, so why ruin it? Why tell them that their hero is a drug addict? On a lot of the stuff since the reunion where you think it's Ace Frehley, it's Tommy Thayer. A lot of stuff that Ace never showed up, a lot on *Psycho Circus*. "It's My Life" is Tommy.

If the band would continue musically without Ace, would you consider Tommy as the new lead guitarist?

Yeah.

Do you foresee Kiss moving forward as a musical entity?

I honestly don't know, [laughing] and I reserve my right to change my opinion at any point.

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# Record Shows

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

- Jan 26 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jan 26 PA, Montgomery. Beatles Fest, Clinton Township Vol. Fire Company, Rt. 54, SH: 7pm-11pm, A: \$3, \$5, couple, Jimmy Stabley, PH: 570-326-4280 or Tom Staggert, PH: 570-547-6254.
- Jan 27 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower Ave., SH: 10am-3pm, T: 100-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jan 27 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6 & 9, F: \$45-\$65, A: \$4, Gorman, PH: 203-287-8923.
- Jan 27 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jan 27 MI, Grand Rapids. Record & CD Collectors Show, Best Western Midway Hotel, 4104 28th St. SE, SH: 11am-5pm, T: 6 & 8, F: \$40-\$45, A: \$2, Blam, PH: 616-323-7262.
- Jan 27 MI, Troy. Record & CD Show, Elks Hall, 16 Mile Rd., just W. of John R. EZ access off I-75, SH: 9am-3pm, T: 8, F: \$30, A: \$3. Joseph Pellegrino, PH: 586-775-3289 or 790-6290.
- Jan 27 WI, Milwaukee. Vinyl Record Show, Best Western Midway Hotel, 251 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parist. Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes, 514 Buddy Holly Place, SH: 10am-6pm, T: 8, F: \$75-\$100, Play It Again Records, PH: 608-562-6313.
- Feb 2 FL, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780 PH: 727-520-8766.
- Feb 2-3 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Liniate Airport), Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy, FAX: 39-029510638.
- Feb 3 MD, Columbia. Record Mart, Hilton Hotel, 5485 Twin Knolls Rd. (I-95 to Rt. 175W), SH: 10am-4pm, T: 50, F: \$60-\$70, A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Feb 3 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25, A: \$2. Stephen or Becky, PH: 419-874-1725.
- Feb 9-10 FL, Orlando. Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH: Sat. & Sun. 10am-5pm, T: 152-8, F: \$60, in advance, \$70, after Jan 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.
- Feb 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Feb 10 OR, Eugene. Record Show, Convention, 66 E. 6th Ave., SH: 10am-5pm, T: 100-8, F: \$45, A: \$2. Bill Finneran, PH: 541-485-7920 or FAX: 541-345-6220.
- Feb 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi S. of US 30, just off Rt. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Feb 10 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6 & 8, F: \$30-\$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3, PH: 603-888-0294.
- Feb 16 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Feb 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Feb 17 IL, Tinley Park. CD & Record Show, Holiday Inn, 18501 S. Harlem Ave., just N. of I-80, SH: 10am-4pm, F: \$40, A: \$3. Bill, PH: 847-459-0137.
- Feb 17 MA, Randolph. New England Record & Compact Disc Expo, Lombardo's, 6 Billings Rd., 15 min. S. of Boston next to the Holiday Inn, SH: 10am-5pm, A: \$4. Randolph Music Center, PH: 781-986-4538.
- Feb 17 NY, New York. Super Soul the NY City Record Conven-

- tion, Gramercy Park Hotel, 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.
- Feb 17 NY, Binghamton. WAAL NY CD & Record Fair, Broome Comm. College Stud. Union Bldg. 1017 Front St. (Exit 5, I-81), SH: 10am-5pm, T: 60-8, F: \$60, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 24 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower Ave., SH: 10am-3pm, T: 100-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Field, 600 Clement Rd. (84 E. or W. Exit 58, 91 N. Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 24 GA, Norcross. 9th Annual KISS Expo, NE Atlanta Hilton, 5993 Peachtree Inc. Blvd. N., SH: 11am-9pm, T: 100-6, F: \$70-\$85, A: \$10, in adv., \$12, at door, \$20, VIP, 10 & under free, Phil Elliott, PO Box 3456, Cumming, GA 30028. PH/FAX: 678-455-7891.
- Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55, in advance, \$60, at the door, A: \$4, R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Feb 24 NY, Syracuse. NY CD & Record Fair, Ramada Inn, Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-6, A: \$4, Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 24 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Feb 24 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3, Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
- Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6, F: \$35, before Sep 10, \$45, thereafter, A: \$2.50, \$5, students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.
- Mar 2 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 2 NY, Toledo. Midwest Music Expo, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8, F: \$40, A: \$3. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
- Mar 3 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel, 63 Grand St., SH: 9:30am-4pm, T: 6 & 9, F: \$45-\$65, A: \$4, Gorman, PH: 203-287-8923.
- Mar 3 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 3 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8, F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Mar 3 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Mar 3 SPAIN, Girona. Record Fair, Palau de Fires de Girona, Avd. de la Devesa w/cn, SH: 10am-9pm. Jordi Tarda, FAX: 011-34-93-7961660.
- Mar 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-

- men's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 9 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.
- Mar 10 FL, Ft. Lauderdale. Record & CD Show, Airport Inn, 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, A: \$2. John Miller, PH: 954-926-4545.
- Mar 10 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5, \$3, seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.
- Mar 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Mar 10 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60-\$70, A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Mar 14-17 AZ, Scottsdale. National Festival of the West, Westworld, 16601 N. Pima Rd. PH: 602-996-4387.
- Mar 16-17 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5, \$4, seniors & children. PH: 707-942-5079.
- Mar 16 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Mar 16-17 TX, Austin. Spring Record Convention, Palmer Auditorium, SH: 10am-6pm. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
- Mar 17 IL, Hillside. Chicago 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.
- Mar 17 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8, F: \$25, A: \$2. Stephen or Becky, PH: 419-874-1725.
- Mar 17 PA, Scranton-Wilkes Barre. WEEX NY CD & Record Fair, The Woodlands Inn, 1073 Rt. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8, A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 17 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclear, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Mar 23-24 NJ, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, 1,600 booths, Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Mar 24 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower Ave., SH: 10am-3pm, T: 100-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Mar 24 MA, Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8, F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Mar 24 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom, I-40 & Louisiana, SH: 9am-5pm, T: 8, F: \$50, Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.
- Mar 24 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Apr 5-7 NJ, Secaucus. Super Mega Show, Meadowlands Expo Center, 355 Plaza Dr. K&S Promos., 1020 Arlington Rd.,

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**Apr 6 CA, West Hollywood.** Los Angeles Doors Fest 2002. Hyatt Hotel. 8401 Sunset Blvd., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.

**Apr 6-7 PA, Allentown.** 7th Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vulture Sts., SH: 10am-7, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

**Apr 6 TN, Nashville.** Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Apr 7 CT, North Haven.** Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-1804.

**Apr 7 MI, Southgate.** Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

**Apr 7 PA, Allentown.** Spring 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vulture Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

**Apr 13 MI, Ann Arbor.** Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3. under 12 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

**Apr 13 NJ, Wayne.** 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

**Apr 13 TN, Memphis.** CD & Record Show, Agricenter International. 7777 Walnut Grove Rd., SH: 10am-4pm, T: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

**Apr 14 CA, San Francisco.** Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Apr 14 IN, Indianapolis.** Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Apr 14 NY, Ithaca.** WVRB NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Apr 14 PA, Lancaster.** Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

**Apr 14 TN, Nashville.** CD & Record Show, Holiday Inn Select. 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

**Apr 20 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

**Apr 21 CT, Danbury.** Record & CD Expo. Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.

**Apr 21 NY, Utica.** WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Apr 21 OH, Dayton.** Music Collectors' Convention, Hara Arena.

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

**Apr 21 OH, Fairview Park.** Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 eves mail.

**Apr 27 MA, Chelmsford.** Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

**Apr 28 CA, Buena Park.** Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

**Apr 28 KY, Louisville.** Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Apr 28 NJ, Edison.** Vinyl Only Record Show, Convention & Expo Center. At Raritan Ctr., SH: 10am-7, T: 4' & 8', F: \$40-\$65., A: \$6. Groovy Prods., PH: 732-257-3888 or FAX: 732-257-2366.

**Apr 28 NY, Amityville.** Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

**Apr 28 NY, Utica.** WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Apr 28 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.

**Apr 28 AB, Edmonton.** Record, CD, Comic & Toy Fair, Aviation Heritage Centre. 11410 Kingsway, SH: 10am-4pm. Fred Kazakoff, PH: 780-487-3195.

**May 3-5 NY, New York City.** WFUM Spring Record Fair, Metropolitan Pavilion. 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.

**May 4 FL, Tampa.** Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

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

**May 5 MO, St. Louis.** Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

**May 5 NY, Binghamton.** WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R.), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**May 5 NY, Rochester.** Bop Shop Record Show, Village Gate Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.

**May 11 NJ, Wayne.** 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

**May 11 OH, Columbus.** Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$60. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

**May 12 PA, Lancaster.** Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO

Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

**May 18 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

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

**May 19 MI, Roseville.** Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

**May 19 NY, Binghamton.** WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R.), SH: 10am-5pm, T: 70-8', F: \$60., A: \$4. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**May 19 WI, Appleton.** Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

**May 26 CA, Buena Park.** Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

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

**Jun 5-8 NJ, Indianapolis.** 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre. PH: 765-948-3326.

**Jun 8 NJ, Wayne.** 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ

07422. PH: 973-773-6067.

**Jun 9 NJ, Springfield.** Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

**Jun 9 PA, Lancaster.** Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

**Jun 9 VA, McLean.** Northern VA Record Mart. Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

**Jun 15-16 CA, San Mateo.** Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

**Jun 15 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.


**Jun 23 CA, San Francisco.** Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Jun 23 PA, Allentown.** Summer 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vulture Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

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

**Jun 30 CA, Buena Park.** Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

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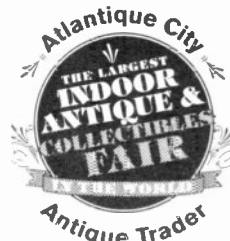
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1653-A McLendon Ave.  
Atlanta, GA 30307  
(404) 377-1919  
New, Used Records, Tape, CDs.  
Great Selection, Great Prices. Send us your want list!

## ILLINOIS

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

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

Raffe's Record Riot  
4350 North Cicero Ave.  
Chicago, IL 60641  
(773) 725-1327 - 24 hr. service  
E-Mail: [raffesrr@aol.com](mailto:raffesrr@aol.com)  
Web site: [www.raffesrecordriot.com](http://www.raffesrecordriot.com)  
Open: Mon.-Sat. Noon - 6 p.m.;  
Sunday PHONE APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus, American Express & Diners' Card

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

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

## INDIANA

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

## IOWA

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

## KENTUCKY

Pops Resale  
1423-B Leestown Rd.  
Lexington, KY 40511  
Phone: (859) 254-7677  
FAX: (859) 254-7677  
10's of thousands of 33/45/78's, all genres, priced to sell. Want lists accepted

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

## MARYLAND

Joe's Record Paradise  
1300 East Gude Drive  
Rockville, MD 20850  
(301) 315-2235  
FAX: (301) 315-2252  
<http://www.joesrecordparadise.com>  
E-mail: [raremusic@joes-record-paradise.com](mailto:raremusic@joes-record-paradise.com)  
Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country. 28 Years in the business.

## MASSACHUSETTS

Flip Side Records  
1410 Beacon St.  
Brookline, MA 02146-2771  
(617) 739-8622  
E-mail: [flipside@flipsideweb.com](mailto:flipside@flipsideweb.com)  
Please visit our Web site at: [www.flipsideweb.com](http://www.flipsideweb.com)  
CDs, Tapes, LPs, and 45s - New and Used-Thousands of collectibles at low prices! Send Us Your Want Lists (be specific).

Mystery Train Records  
12 North Pleasant St.  
Amherst, MA 01002  
(413) 253-4776  
Email: [mysterytrn@rcn.com](mailto:mysterytrn@rcn.com)  
MT Records@hotmail.com  
Biggest selection of vinyl and used CDs in Western Mass!!

Nuggets Records  
486 Commonwealth Ave.  
Boston, MA 02215  
(617) 536-0679  
And Our Newest Location:  
46 White Street  
Somerville, MA  
(617) 623-1001  
Web site: [www.nuggetsrecords.com](http://www.nuggetsrecords.com)  
E-mail: [nuggetsrecords@netzero.net](mailto:nuggetsrecords@netzero.net)  
We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

# STORE DIRECTORY

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

## MASSACHUSETTS

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

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

## MICHIGAN

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

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

**Vinyl Palette**  
310 Butler St.  
Saugatuck, MI 49453  
(616) 857-7664  
E-Mail: vinylpal@sirous.com  
Come visit us at our downtown loca-  
tion! Great selection of vinyl as well  
as new and used CD's. We also carry  
music DVD's. Coming on a trip? Call  
first for hours!

## MINNESOTA

**Car & Record Collector's Heaven**  
155 No. Snelling Ave.  
St. Paul, MN 55104  
(551) 645-3153  
E-Mail: rbroz598@cs.com  
Rock-RAB-Garage-R&B/Soul -  
Blues/Jazz-C&W/Pop-45/LP/CD-  
Domestic-Import-Car Books-Mags.  
CC: VISA/MC/Disc.Card

## MISSISSIPPI

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

**Little Big Store**  
P.O. Box 921, 201 E. Main St.  
Raymond, MS 39154  
(601) 857-8579  
www.littlebigstore.com  
E-Mail: bj999@aol.com  
CDs, LPs, 45s, 78s, reel-to-reels,  
videos, memorabilia, etc. Train  
depot full of records & music-related  
stuff. Open: Wed-Sat 10 AM-5 PM;  
Sun 1-5 PM

## NEVADA

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

**Wax Trax Records, Inc.**  
2909 S. Decatur  
Las Vegas, NV 89102  
PH: (702) 362-4300  
FAX: (702) 362-4340  
E-Mail: waxtraxinc@aol.com  
Over 1,000,000 records, CDs, cas-  
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biliana. A must for the true collector.  
When in Vegas stop in. Also check  
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www.klav1230am.com on Mondays  
at 9:00 p.m. until 11:00 p.m

## NEW JERSEY

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

**The Album Hunter**  
2217 Atco. Ave.  
Atco, NJ 08004  
PHONE: (856) 719-1515 (24 Hrs.)  
FAX: (856) 719-1313 (24 Hrs.)  
Great Dealer Discounts! Biggest in  
South Jersey in Rare Vinyl! 167+  
Page Catalog Send in \$6.00 U.S.A.-  
\$8.00 Overseas. Thousands of  
Albums \$1.00-\$2.00 in Store!!

**Flipside II Records**  
120 Wanaque Ave.  
Pompton Lakes, NJ 07442  
(973) 835-8448  
Plenty o' vinyl, from 99¢; also 45's,  
CDs, needles, tapes. Call for hours.

**Izzy's Records & Compact Discs**  
1107 W. St. Georges Ave.  
Linden, NJ 07036-5652  
(908) 486-3303  
E-Mail: izzmeister@aol.com  
Web site: www.izzymusic.com  
100,000 + LPs, CDs, 45s in stock.  
We buy collections - LP, CD, rock  
memorabilia. Buy & sell new & used  
LPs, CDs, 45s. Promos, imports,  
rarities, memorabilia. 10 Minutes  
from Newark Airport, 20 minutes  
from NYC. Great dealer prices on  
Jazz, Soul, R&B, 12", Rock, 50s,  
60s & more. Open 7 days.

## NEW JERSEY

**Tunes CDs**  
884 Greentree Plaza  
Route 73 North  
(Ten Miles From Philly)  
Marlton, NJ 08053  
(856) 983-2566  
Tunes CDs  
225 Washington Street  
Hoboken, NJ 07030  
(Take Hoboken Path From NYC)  
(201) 653-3355

Hours for all stores:  
Monday-Saturday 11 am-10 pm  
Sunday-Natur-8 PM  
E-mail inquiries:  
crazymino@hotmail.com  
Both stores feature an outstanding  
selection of new and used compact  
discs at competitive prices. Tunes  
also carried used vinyl in all stores.  
Rock, soul, jazz, hip-hop, many  
types of 12" singles. Thousands of  
dollar records at each location.  
Check out records in Turnersville  
and Voorhees also. Stock changes  
monthly!

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

## NEW MEXICO

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

**Merlin's Record Workshop**  
9609 Menaul NE  
Albuquerque, NM 87112  
Phone: (505) 299-8031  
FAX: (505) 299-0330  
E-Mail: merlinsrecords@prodigy.net

## NEW YORK

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

**Junkie Vinyl**  
PO Box 148  
Hannacroix, NY 12087-0148  
(518) 756-9593  
E-Mail: jvinyl@msn.com  
Free mail order catalog of New  
Arrivals available. Newest catalog  
just released! Updated every 3  
months. Thousands of Rare and  
Common LP's all types and styles of  
Music and Comedy. 10% discount  
on orders over \$50. 24 hr. voice-  
mail, call anytime!

## NEW YORK

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

**Mr. Cheapo CD & Record Exchange**  
46 Jericho Tpke.  
Commack Long Island, NY 11725  
(631) 543-8686  
and 134 Jericho Tpke  
Mineola Long Island, NY 11501  
(516) 742-7670  
www.mrcheapocd.com

We sell most of what's in Goldmine.  
Thousands of used CDs & Records  
in every store. Largest selection on  
Long Island. When you're visiting  
the New York area, we have 2 loca-  
tions!

## NORTH CAROLINA

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

## OHIO

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

## OKLAHOMA

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

## OKLAHOMA

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

## OREGON

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

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

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

## PENNSYLVANIA

**Attic Record Store Inc**  
513 Grant Ave  
Pittsburgh, PA 15209  
(412) 821-8484  
FAX: (412) 821-5179  
E-Mail: atticrecords@cs.com  
Astounding selection of new & used  
CDs, 45s, LPs & 12" singles. All cat-  
egories - credit cards accepted -  
Expert mail order service -  
want lists accepted.

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

**Musical Energi**  
59 North Main St.  
Wilkes-Barre, PA 18701  
Phone/Fax (570) 829-2929  
www.musicalenergi.com  
E-mail: questions@musicalenergi.com  
Northeast Pennsylvania's biggest and  
best used record store. Buy & Sell  
records, CD's tapes, video, books  
and DVD's. Open 7 days a week.

**Positively Records**  
4153 Woerner Ave.  
Levittown, PA 19057  
(215) 945-8063  
FAX: (215) 945-0221  
E-Mail: posrec@aol.com  
Rare CDs/New-used-imports/10,000  
used CDs. 5000 quality CDs at  
\$4.99 or less/open 7 days/Best  
Store Phila/NJ area.

# STORE DIRECTORY

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

## PENNSYLVANIA

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

**Record Connection**  
550 N. Reading Rd.  
Ephrata, PA 17522  
(717) 733-1641  
FAX: (717) 733-1685  
Visit our Web site at:  
[www.RecordConnectionPa.Com](http://www.RecordConnectionPa.Com).  
Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums!  
Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21).  
Open 7 days a week. M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.

**Record King**  
The Record King - (Our Only Location!)  
2113 Parkdale Ave.  
Glenside, PA 19038  
(215) 576-0102 (Mail & Phone orders only!)  
E-Mail: [therecordking@yahoo.com](mailto:therecordking@yahoo.com)  
Search Service - 11 a.m.-8 p.m. EST  
7 days a week. SASE/IRC & collect phone # for reply.  
Buy & Sell. Catalogs/lists available. 8-track \$25. Soundtrack/orig. cast \$25. All refundable w/order.  
McNally's picture price guide (Soundtrack) \$29.95 + shipping, Rockin Records.  
Video/DVD/Karaoke/Audio equipment sold. CDs, tapes, vinyl & adult videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.

## PENNSYLVANIA

**Val Shively-R & B Records**  
49 Garrett Rd.  
Upper Darby, PA 19082  
(1 mile from West Philadelphia)  
(610) 352-2320  
FAX: (610) 352-8199  
11-7 EST M-Sat.  
Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.

## TENNESSEE

**Grumpy's Music & Books, Inc**  
3905A Hixson Pike  
Chattanooga, TN 37415  
(423) 874-0242  
FAX: (423) 874-0286  
E-Mail us at: [grumpybk@aol.com](mailto:grumpybk@aol.com)  
**BUY • SELL • TRADE**  
Books • CDs • T-shirts • LPs • DVDs • Videos • Audio Books • Posters Open Mon-Sat. 10:00 a.m.-9:00 p.m.; Sun. 12:00 p.m.-6:00 p.m. We Specialize in hard-to-find items.

**The Great Escape**  
1925 Broadway  
Nashville, TN 37203  
(615) 327-0646  
FAX: (615) 321-5568  
[www.duffelbag.com](http://www.duffelbag.com)  
E-Mail: [tge@bellsouth.net](mailto:tge@bellsouth.net)  
Nashville's oldest record store!  
(Open for 24 years.) Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Thurs. 10 a.m. - 9 p.m.; Fri-Sat. 10 a.m. - 10 p.m.; Sun. 1-6 p.m.

## TENNESSEE

**The Great Escape**  
111 N. Gallatin Rd.  
Madison, TN 37115  
(615) 865-8052  
FAX: (615) 865-8779  
[www.duffelbag.com](http://www.duffelbag.com)  
E-Mail: [tge@bellsouth.net](mailto:tge@bellsouth.net)  
Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.

**Lost and Found Records**  
7315 Kingston Pike  
Knoxville, TN 37919  
(865) 558-9028  
[albumguy@email.msn.com](mailto:albumguy@email.msn.com)  
Buy • Sell • Trade. Records, tapes & CDs. Open 7 days a week. We have thousands of LPs.

## VERMONT

**Mainly Music:**  
"Where Music Lives On"  
36 Main St.  
Brattleboro, VT 05301  
PH/FAX: (802) 257-0881  
Toll Free U.S. & Canada:  
877-257-0891  
E-mail: [getmusic@sover.net](mailto:getmusic@sover.net)  
(no attachments)  
Southern Vermont's largest used music source! Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search. Insurance and estate appraisals. Will travel.

## VIRGINIA

**DMS Associates**  
P.O. Box 724  
Portsmouth, VA 23705  
(757) 465-3333  
FAX: (757) 465-9890  
E-Mail: [ddel065716@aol.com](mailto:ddel065716@aol.com)  
Jazz, Blues, R&B, Soul Music  
Specialist. Jazz, Blues, R&B, Soul, Gospel, Music Magazines.

**Safe As Milk Records**  
20 Kirk Ave. SW  
Roanoke, VA 24011  
(540) 982-7789  
E-Mail: [SAFEASMILKUSA@YAHOO.COM](mailto:SAFEASMILKUSA@YAHOO.COM)  
Mon.-Sat. 10 a.m.-9 p.m.;  
Sun. 12 p.m.-6 p.m.  
Want lists welcome!! New & used LPs, used CDs, tapes & 45s & videos.

## WASHINGTON

**Disc Connection**  
405 Garfield St. (1 block east of PLU)  
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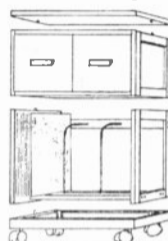
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Indian strains of George Harrison's "Within You, Without You." In the notes, 4AD owner Ivo Watts-Russell opines that Gerrard (who now does music for films such as *Gladiator* and *Ali*) used her voice as a weapon as much as for singing lyrics. Watts-Russell describes herself as creating from the heart, whereas — in balance — Perry (whose vocals have a Jim Morrison tone) did so from the brain.

In a lesser act's hands, reaching across cultures could have watered down each element's distinctive flavor into a bland stew. Dead Can Dance knew how to maintain their diverse genres' integrity. Perhaps therein lay a key to their own integrity.

— Bruce Sylvester

### DINOSAUR JR.

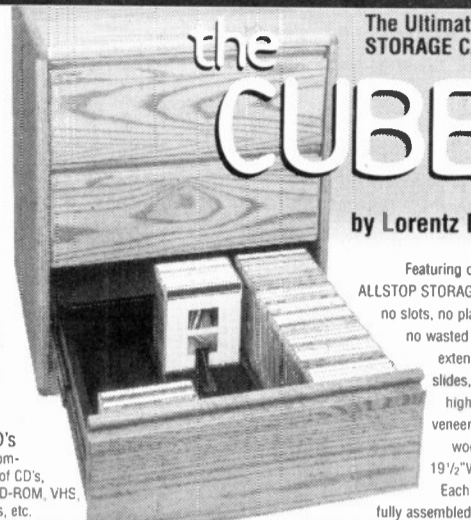
Ear Bleeding Country: The Best Of Dinosaur Jr.  
Rhino (R2 78395)

Along with bands such as Sonic Youth, The Replacements, Hüsker Dü, and The Pixies, Dinosaur Jr. blazed a highly influential trail without which the '90s alternative boom might never have happened. Like those bands, Dinosaur Jr. never made it as the "next big thing" as many had predicted, in part because leader J. Mascis was considered press shy and "difficult," but also because the band was simply too strange and extreme for commercial radio. For those who missed out on the band the first time around, or for those who thought that the band's albums were inconsistent (a common claim, but one that I'd strongly dispute), *Ear Bleeding Country: The Best Of Dinosaur Jr.* cherry-picks songs from each of the band's releases for a fine, career-encompassing overview.

The album begins with songs from the band's early albums for SST (which included the underground classics *You're Living All Over Me* and *Bug*), when Dinosaur Jr. consisted of the dynamic rhythm section of Lou Barlow (bass) and Murph (drums). Of course, it was Mascis' gloriously fuzzed-out, ear-splittingly loud guitar that dominated every Dinosaur Jr. album, and though Mascis was never accused of being a great singer, his whiny, sleepy drawl offered a unique contrast to the band's noisy music.

Those who like the grungy side of Neil Young will probably like Dinosaur Jr. an awful lot, as Mascis' overdriven guitar exploits often thrill in a similarly unhinged "who cares about

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technique" kind of way. In addition, the band mixes a surprisingly melodic pop sense within their heavily distorted guitar interjections, and this loud/soft approach became a much-copied "alternative rock" template.

By the time of the band's major label debut, *Green Mind*, Barlow had been kicked out of the band (he rebounded with the critically acclaimed but inconsistent Sebadoh), and Murph was only a part-time contributor. Yet Mascis, the one-man band, was up for the task, for even though many older fans were put off by *Green Mind*'s mellower, less-abrasive (and, many would say, less-exciting) style, Mascis' songwriting, which now heavily mixed in acoustic guitars, was more melodic and accessible than ever.

Murph was back for *Where You Been*, which also features the talented new bassist Mike Johnson (whose solo album, *Year Of Mondays*, I highly recommend). Not much had changed, however, as this is another consistently strong album that is represented here by "Out There," "Start Choppin'" and "Get Me." Unfortunately, 1994-1996 weren't particularly strong years for Mascis, as he released his first sub-par Dinosaur Jr. album (*Without A Sound*) and a mediocre solo album (*Martin And Me*). With grunge being at the height of its popularity and about to lose favor, perhaps this was

## Those who like the grungy side of Neil Young will probably like Dinosaur Jr. an awful lot....

Mascis' final chance at grabbing the brass ring, and he blew it. These albums weren't without some high points, however, as "Feel The Pain," "I Don't Think So" and the poppy "Take A Run At The Sun" prove.

Murph was replaced by George Berz on *Hand It Over*, which saw some neat new touches, such as the piccolo trumpet riffs that made "I'm Insane" an instant Dinosaur Jr. classic. Unfortunately, despite delivering yet another exciting piece of work, the album was barely promoted, and thus the band's career ended with an inglorious whimper.

Fortunately, *Ear Bleeding Country: The Best Of Dinosaur Jr.* is here to restore the band's good reputation. Featuring 19 songs, this compilation hits most of the expected high points ("Repulsion," "Little Furry Things," "Freak Scene," "The Wagon"), while including harder-to-find songs from singles (a cover of The Cure's "Just Like Heaven") and EP's ("Whatever's Cool With Me" and "Not You Again"). The album ends with a song from last year's J. Mascis *And The Fog* album called "Where'd You Go," which strongly recalls (you guessed it) Dinosaur Jr.

As with most retrospectives, there are some songs here

(Please see Reissues page 70)

(Reissues from page 57)

have been fresh was the duo's constant artistic search — a reflection of Gerrard's view that recklessness is an act of faith.

Loaded with rarities, *Dead Can Dance: 1981-1998* masterfully surveys the duo's 18-year hegira. An accompanying DVD presents a full 1994 concert plus interviews and song videos. The box's chipboard book provides lyrics, discographical data, photos and a strong essay.

Dead Can Dance were never fully happy with their eponymous debut LP, so the 47-track box ignores it, instead beginning the feast of rarities with a 1981 demo of "Frontier" (Perry and Gerrard's first joint creation) and, from a 1983 John Peel radio session, never-before-released songs "Orion" and "Labour Of Love," plus "Ocean" and "Threshold."

With 1986's reverb-heavy *Within The Realm Of A Dying Sun*, Dead Can Dance moved toward classical. *Aion* (1990) delved into early musical instruments. Preceding an elegant Medieval Italian saltarello, the liturgical-like "The Promised Womb" boasts two tenor and two bass viols (predecessors to the violin). From a 1993 live radio broadcast on Santa Monica's KCRW come "Sloth" (which reemerged as "Dragging My Feet" on Perry's 1999 solo *Eye Of The Hunter*) and Gerrard's haunting a cappella traditional ballad "The Wind That Shakes The Barley." That tour's lineup included members of Ireland's multipercussion Afro-Celt band Kila.

Omitted from 1994's *Toward The Within*, "Gloridean" was redone as "Gloradin" on Gerrard's solo debut *The Mirror Pool*. From the rhythm-grounded *Spiritchaser*, "Indus" echoes the

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**VIDEO ROCK & ROLL #8-"GARAGE BAND RARITIES":** Another great tape with segments featuring The Guess Who, Beau Brummels, Cyrkle, Bobby Fuller 4, Remains, Kingsmen, Tony & The Tigers, We Five, Buckingham, The Byrds, 5 Americans, Vanilla Fudge, Electric Prunes, Seeds, 1910 Fruitgum Company, Iron Butterfly, Blues Magoos, Buffalo Springfield, Strangeloves, Mitch Ryder & The Detroit Wheels, 2 & The Mysterians (Color/90 minutes)

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(Reissues from page 66)

that I personally wouldn't have included, but even the staunchest Dinosaur Jr. fanatic would probably have trouble finding too many faults with this collection. It works as both an excellent introduction to the band for non-fans and as a pleasurable listening experience for fans already on board. Mascis and his alternating cast of handmates had a uniquely enduring grunge-folk sound that contributed greatly to the rock 'n' roll cause, and *Ear Bleeding Country: The Best Of Dinosaur Jr.* recapitulates the career high points of these underground legends for a whole new generation of listeners.

— Scott Floman

## VARIOUS ARTISTS

Philadelphia Folk Festival 40th Anniversary  
Sliced Bread (74440) (Four CDs)

Let's start with a simple verdict. As a document about folk music of the past 40 years, the four-disc *Philadelphia Folk Festival 40th Anniversary* set has few peers. As a history of 40 years of the Philadelphia Folk festival, it is simply irreplaceable. In fact, with a generous serving of nearly five hours of music, 28 pages of fully annotated program notes and a collection of video sequences on disc four, it's unlikely that any regional festival will be given a more loving and thorough treatment. This set becomes the gold standard against which similar historical packages will be measured.

I don't envy producer Gene Shay, who had the task to select the 57 artists and tracks represented. Only Steve Goodman, a festival regular for many years, is given a second selection — the final ensemble treatment of "Good Night Irene." The artists who appear on this four-disc set include international folk stars such as Pete Seeger, Doc And Merle Watson, Odetta, Taj Mahal, Phil Ochs, Tom Rush, Arlo Guthrie, Loudon Wainwright III, and John Prine. Other artists on the set whose music has penetrated a wider audience than pure folk include Bonnie Raitt (in a revealing 1970 performance), Nanci Griffith (singing "From A Distance"), Ricky Skaggs in his bluegrass-revival mode from 1996, Canadian crossover group Moxie Fruvous from 1999, Judy Collins in a historic 1966 performance, and — in the collection's

oldest performances — Rev. Gary Davis and Rambling Jack Elliott from 1962 and Mississippi John Hurt from 1963.

Perhaps the only rap against this package is that nearly two-thirds of the tracks (37 of 58) come from the 1990s and beyond, with 18 of those from the 2000 festival. That's a heavy emphasis on the present for a collection that makes much of its historical slant. Another oddity — there is not a single performance from the 1980s. As Jonathan Takiff's liner notes make clear, it is plainly not the case that the festival was short on talent during this decade.

Of all the stand-out performances on the collection, Richard Thompson's "Bee's Wing" is in a class by itself — an amazing job. Likewise, Chris Smith's song "No Love Today" is eerily memorable. So is Mary Gautier's "Drag Queens In Limousines" — sort of a cameo of trailer-park trash awash in the big city.

In any collection such as this, listeners know one track is going to push the folkie envelope in the direction of rock. Tempest's 1999 performance offers just enough aggressive electric guitar to push Celtic rock past any reasonable bound-

ary of folk music. The abiding question is, "What's it doing here?" Wisely, the track is located as the end of disc three, where its strident edge can be programmed out of existence by folkie purists.

Nine audio selections on disc four are followed by a well-assembled "multimedia" program that features nostalgic video collages of previous festivals as well as a TV documentary broadcast in 1981 on the festival's 20th anniversary. It's hard to believe it's been 20 years since then and that the technology has expanded so that local TV coverage from 20 years ago can be nestled cozily among tracks by John Gorka and Beausoleil. The video selections also include an extended plug for the Philadelphia Folksong Society, whose efforts predate and extend beyond the yearly festival.

Whether purchased as a general collection of 40 years

(Please see Reissues page 76)

## Iron Maiden book review

### IRON MAIDEN COMPANION

by Marco Gamba and Nicola Visintini

Moving Media & Arts (Import, softcover, 400 pages, \$27.50) (ISBN 978-86790-02-3)

Marco Gamba and Nicola Visintini have got to be the biggest Iron Maiden fans in all of Italy — and probably in all the world. How else can one reasonably explain their drive to compile the lavish *Iron Maiden Companion*, a beautiful and monumental slab of research that — are you ready for this? — documents the New Wave Of British Heavy Metal band's every album, single, compilation contribution, home video, magazine cover (including *Goldmine* #491), set list, concert T-shirt, tour book and solo credit? This may be the most exhaustive collection of material ever devoted to one band — and it's not even a price guide.

The 400 color glossy pages stacked in between a front- and back-cover illustration by renowned Maiden artist Hervé Monjeaud feature more than 2,070 images and 3,000 item listings, including obscurities such as *Maidenmania*, a rare box set from Greece featuring the 12-inch vinyl singles of "Women In

Uniform," "Maiden Japan," "Aces High" "Run To The Hills" (live) and "Wasted Years," and a limited-edition European Union single of "The Wicker Man" released in 2000 that includes enhanced video footage and a "beer mat," or coaster.

Which brings us to the language issue. Fortunately, much of the reason *Iron Maiden Companion* succeeds is because of Maiden's memorable album artwork and images featuring band mascot Eddie — making the 48 pages devoted to tour-shirt designs among the book's most intriguing sections. But when Gamba and Visintini take stabs at prose using English, they look like hacks. "We wanted a guide with a comprehensive listing of what is really out and not to what may be expected to be," the authors write in their introduction. Nevertheless, this essential work — which focuses much of its attention on product from countries outside of North America — provides both hard-core Maiden fans and casual listeners considerable insight into how heavy metal is marketed around the world. (E-mail ironbooks@yahoo.com for ordering information.)

— Michael Poppe

# A Broad Abroad

## RIOT CITY, ELP BOX SETS AND MORE MOTT FOR 2002

by Jo-Ann Greene

It seems strange to look to the import racks for a collection of American instrumentals, but *Riot City* (Ace U.K.) makes the search worthwhile. Thirty-one tracks are drawn from the Pacific Northwest-based Jerden label archives, and they prove that The Wailers and The Sonics weren't the only garage gods grinding out a gratuitously groovy sound in the backwoods of Washington and Oregon.

All recorded between 1961 and 1965, the tracks on *Riot City* preserve the fearsome fuzz of James Henry, Dave Lewis, Don & The Goodtimes, The Raymarks, The Classics, The Jesters, The Imperials, The Chessmen, and The Juveniles. Without peeping at the accompanying booklet, how many of these names mean anything to you? None at the moment, maybe, but they certainly will. Crank the volume up as loud as the Hammond will go, with the bass boost on stun and the curtains drawn tight, and *Riot City* is the most frenetic American history lesson this side of *Nuggets* — just one blaring, burning, seething, surfing chestnut after another. Add the exemplary sound and exquisite sequencing, and *Riot City* emerges among the most crucial period comps around. Get it, now.

New from what is shaping up as the U.K.'s premier folk reissue label, Market Square ([www.marketsquarerecords.co.uk](http://www.marketsquarerecords.co.uk)), is a reissue of Steve Tilston's 1987 album *Life By Misadventure*, which shines a very welcome spotlight on one of Britain's most underrated singer/songwriters. Having started brightly with 1971's *An Acoustic Confusion*, Tilston was active throughout most of the 1970s but then dropped from sight. *Life By Misadventure* was his first album in close to a decade, debuting his own Red River label with a set of warm, gentle songs dominated by Tilston's remarkable classically influenced guitar. It was a well-received album, both at home and in the U.S. — Tilston toured here in the late 1980s with a band he formed with John Renbourn, Ship Of Fools. In 1990 Tilston cut the follow-up, the hyper-ambitious and immaculately arranged *Swans At Coole*.

One cut from that album is included here as a bonus track, and what a bonus it is. Tilston himself later referred to the 23-minute "Rhapsody" as "my own *Tubular Bells*" (by Mike Oldfield), and the comparison is more than valid. Wholly instrumental, wholly self-performed, it is a fascinating hybrid of traditional, new age and classical influences but with an adventurous spirit that is all its own.

More classically inspired shenanigans are running wild across two astonishingly generous box sets drawn from the voluminous vaults of Emerson, Lake & Palmer. *The Original Bootleg Series From The Manticore Vaults* (Sanctuary U.K.; [www.sanctuaryrecordsgroup.co.uk](http://www.sanctuaryrecordsgroup.co.uk)) comprises a total of 15 CDs, sensibly divided into two separate box sets (*Volumes One* and *Two*, naturally) and all granting first-time official issues to the best-loved bootlegs of ELP's 1970s heyday.

Those who love ELP already know what to expect. The trio's live shows ranked among the most ambitious of the age — all the more so as their musical sense of adventure increased. Travel on the seven-CD *Volume One*, from a Gaelic Park, N.Y., show in September 1971, to Saratoga Springs in August 1972, and you witness ELP's transition from the still-uncertain virtuosos of their debut album to the dynamic colossus who created *Tarkus* and *Trilogy*. Of course there is plenty of duplication among the material performed; "Take A Pebble," "Hoedown" and the marathon "Tarkus" were performed at all four concerts (and, indeed, reappear on all four in *Volume Two*!), "Rondo" and "Pictures At An Exhibition" on three and so on. But the inflammatory improvisation that was one of ELP's most dramatic trademarks ensures that the repetition never dulls. There are moments here that rank alongside the best of the band's period studio recordings.

*Volume Two* is less intense. Its four concerts on eight discs stretch from London in late 1972 through two shows from their 1974 American tour and onto one date from the 1977

*Works* outing. Two near-complete performances of the landmark *Brain Salad Surgery* are the highlights of the box, although that is not to decry their 1977 New Haven set, recorded following the departure of the orchestra that, somewhat ill-advisedly, had accompanied the band earlier in the tour.

Opening with a tumultuous version of "Peter Gunne," closing with a savage reworking of "Fanfare For The Common Man" and, in between times, cherry-picking the very best of the *Works* album, this final show might well be the most exciting of them all in overall terms.

The packaging is phenomenal — each of the individual concerts is packaged within a reproduction of its original (or best-known) bootleg sleeve, while a fold-out mini-poster offers brief notes on each gig. Criticism, then, is best reserved for the sound quality, which barely improves on the original bootleg releases.

**...*Riot City* is the most frenetic American history lesson this side of *Nuggets* — just one blaring, burning, seething, surfing chestnut after another.**

Mercifully, however, the originals were at least above average, so nothing here is especially painful and a lot turns out better than you might expect. It's a masterful project at a budget price.

Any new releases from the age of classic Kraut-rock are welcome, but anybody who missed picking up last year's Faust box set is in for a real treat. One of the highlights of that set, of course, was the *BBC Plus* collection of rare and unissued material. While its appearance now as a separate disc (Recommended, U.K.) might seem a little perturbing to anyone who bought the box for the sake of it, still it's impossible to complain about the contents. Eight tracks open with the 20-minute-plus "Lurcher"/"Kraut Rock"/"Do So" medley that Faust performed on the BBC's *John Peel Show* in early 1973 — its only official appearance since that long-ago broadcast. From there, two songs taken from the long-deleted *The Last* and *Munich And Elsewhere* albums are joined by five more that have never previously seen the light of day, all adding up to a welcome glimpse into this most uncompromising of bands at the peak of their powers.

It's been open season on The Vibrators' archive lately. While it will take a lot to top the 100 Club punk festival tapes issued by Overground last year, Captain Oi's *Punk Rock Rarities* compilation does fill in a lot of gaps in the band's long history ([www.captainoi.com](http://www.captainoi.com)). The most important songs, of course, are those from the early days — the punk era when The Vibrators were really on top of their game. Included here are outtakes and demos from each of the original lineup's albums, including the projected (but ultimately canned) third album in 1978; a 1977 London radio session blisters with all the verve for which the group was renowned, while we also get to hear what would have been their second single, "Bad Time"/"No Heart" — recorded for the RAK label in late 1976 but abandoned when the band signed a long-term deal with CBS.

Seventeen tracks take us through the classic period, with three more dating from a flurry of activity toward the end of the 1980s. It's safe to say that they are as fiery as anything that preceded them. It's an excellent collection for The Vibrators fan in all of us.

Captain Oi's policy of unearthing entire band catalogs comes up trumps again with the reissue of two sterling sets of undisguised brilliance by The Flys — a zippy little band that history best recalls for the presence of Hazel O'Connor's

brother in the lineup but whose power pop/punk hybrid is worth infinitely more than that. Cut between 1977-79, both *Waikiki Beach Refugees* and *Flys Own* are minor classics, highlighted by some genuinely powerful material. The title track from the first album remains unbeatable in any surroundings, while "Love And A Molotov Cocktail," a non-LP single appended to *Waikiki*, is even better! Indeed, with a total of 14 bonus tracks spread between the two albums, there's more than two hours of sheer brilliance.

Mott The Hoople fans always seem to have something to celebrate, and this month is no exception, as Mick Ralphs rolls out *It's All Good* (Angel Air U.K., [www.angelair.co.uk](http://www.angelair.co.uk)), a solo album that could barely have been given a more appropriate title. It is, indeed, all good. Drawn from a three-year supply of instrumentals recorded by Ralphs alone, it is a fabulously evocative record, the sort of controlled masterpiece of which most guitar heroes are capable but that few actually get 'round to recording. They're all too busy proving they can sing and dance and chew gum at the same time. Ralphs is a guitarist — he plays guitar, and some of the tracks here rate alongside any of the masterpieces for which he is otherwise justly feted. Just one track breaks the mood, a live recording of Freddie King's "Hideaway," recorded during the 1999 Bad Company reunion tour in the U.S., but it, too, is a wonderful piece of work.

The other crucial Mott-related release is *Two Miles From Live Heaven* (Angel Air, U.K.), a two-CD package drawn from the band's classic 1970-74 years and, in one fell swoop, rendering every other live Hoople recording all but redundant. Three shows are featured: The Fillmore in 1971, an unspecified date from 1973 and the renowned Santa Monica show from 1974, hitherto available as the quasi-legal release from the band's fan club, *Rest In Peace*. The latter alone is included in its entirety, but sufficient of the others is present to remind us just what a phenomenal live act Mott were. Versions of "No Wheels To Ride," "Angel Of Eighth Avenue," "Angeline," "Death May Be Your Santa Claus" and Cliff Richard's "It'll Be Me," all from the 1971-73 shows, are rough and roaring, with churning keyboards and seismic bass.

From the 1974 show, with guitarist Ariel Bender at his most fluid and ferocious, it's difficult to pick out any individual highlight. But the segue from Don McLean's "American Pie" into "The Golden Age Of Rock 'N' Roll" is priceless, and Mott classics "Roll Away The Stone" (medleyed with Lou Reed's "Sweet Jane"), "All The Way From Memphis," "Sucker" and "Violence" have seldom sounded better. Add an informative booklet documenting all of the band's U.S. tours via the members' own anecdotal reminiscences, and at last, one of the finest live bands ever to walk the earth have a live album to match their reputation. It's gonna be a happy new year with this on the shelves!

### The best of the rest

JUDGE DREAD, *The Legendary Judge Dread* (Snapper, U.K.). Just ahead of a series of full-length LP reissues coming up from Captain Oi!, this budget-priced, two-CD collection serves up 28 pieces of primal judicial juiciness from Britain's first and finest reggae superstar. "Up With The Cock," "Y Viva Suspenders" and "Jamaica Jerk Off" vie with the expected smash hits ("Big Six," "Big Seven" "Big Eight"... the man's trousers knew no limits) for a magnificent overview of Judge Dread's unique oeuvre.

STEVE ELLIS' LOVE AFFAIR, *Edinburgh Live 95* (Angel Air, U.K.). A suitably sweaty, soul-blues blast from Steve Ellis, founding member not only of the pop-heavy Love Affair, but also 1970s metal warriors Widowmaker. A handful of his best-known songs ("Everlasting Love," "Rainbow Valley," "Day Without Love") punctuate a driving set strong on '60s R&B classics, with Ellis' vocals as vibrant as they ever were. It's almost as good as being there.

THE REVILLOS, *Totally Alive!* (Captain Oi!, U.K.). A sensational 19-track disc recounts The Revillos' 1996 reunion show in London. Original members Eugene Reynolds and Fay Fife are on board, of course, and all the hits are here. It really does sound like they never went away. Great comic-book liners as well!

THE YOBS, *The Worst Of The Yobs* (Captain Oi!, U.K.). Arriving just a little too late for Christmas, this 15-track collection rounds up the welter of festive rudery unleashed during the late 1970s by The Yobs — the mischievous alter-ego of power-pop kings The Boys. From "Silver Bells" to "Silent Night," from "Tommy The Christmas Tree" to the "12 Days Of Christmas," there's no end to the ribald japey on board. Just think, if you buy a copy now, you'll be all set for next Christmas. It's only 11 months away, you know.

# Goldmine

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

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

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LITA FORD - Especially Out For Blood LP Mercury 810331 Good-Mint  
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- Old Westbury, NY 11568-1710
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- Fax: 631-234-8248
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MADISON AVE. - Who The Hell Are You, 12" Vinyl Single  
GIGI D'AGOSTINO - I'll Fly with You, 12" Vinyl Single (fast version, not commercial 12" release)  
EDDY GRANT - Electric Avenue, 12" Vinyl Single (2001 version)

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- E-mail: Dreemer01@earthlink.net

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YES - Rockline, 10/12/99  
BOWIE - Rockline, 10/9/97  
A. PARSON'S - on Mark & Brain, 10/4/99  
R. MANSERER - on Mark & Brain, 2/13/01  
R. HODGSON - on Mark & Brain, 4/9/98  
THE WHO - Last Who Special  
QUEEN - BBC, #1 & 2, 1978  
D. HENLEY - Jim Ladd's Living Room, 5/10/00  
P. FLOYD - 20th Anniv. (not 25th) of D.S.O.T.M. hosted by Jim Ladd, 1993

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Orange Crush 3" German CD in 5" slimline jewel case w/adaptor  
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TICO & TRIUMPHS, Motorcycle, 45, Madison 169  
TICO & TRIUMPHS, Wildflower, 45, Amy 845  
TICO & TRIUMPHS, Cards of Love, 45, Amy 876  
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 Amour Perdu / Oui, Nous Serons Des Copains (French Canada)  
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LP's  
 Nora, Foreign Legions "Worldwide Lyric Search" (Sedaka one of several judges) NY Music NYM-5  
 Secaka Compositions or recorded by Neil and by R. Grossman for example:  
 Laverne Baker Saddler  
 The Cardinals The End Of The Story Atlantic 1103

**GENE PITNEY WANTS**  
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 It's Country Time Again (with George Jones-stereo black label)  
 Musicor 1965  
 She's A Heartbreaker (promo, stereo) Musicor 1963  
 Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, alt. versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run Roadrunner, Rags To Riches) Vintage  
 45's: Pitney compositions not recorded by Gene for example:  
 Buzz Clifford Magic Circle Columbia 42290, 45 same # for 33 1962  
 Notells? Searchin' For My Love / Crying Over You Mar 101 1962  
 If possible, records to be in a least EX condition

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 AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, off-stage  
 AVERAGE WHITE BAND - 1972-1982 Video rare TV appearances, video filmed from the audience  
 AVERAGE WHITE BAND - 1989-2001 Video TV appearances, video filmed from the audience  
 HAMISH STUART BAND - 1998-2001 Audience tapes

## TOM BERTRAND

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- Phone: 212-673-6568

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 Motown Fedords  
 DIANA ROSS - Music/Videos/Interviews CD/Cassette/Video

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- Secaucus, NJ 07094
- Phone: 201-350-9409
- E-mail: marylee711@aol.com

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 TEDDY RANDAZZO - Big Wide World LP Colpix CP445M CSP445S

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- Brooklyn, NY 11230
- E-mail: flifred@aol.com

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 BLONDIE - Eat To The Beat LP Blue Vinyl Australia  
 BLONDIE - Millicaire '90 12" White Vinyl UK  
 BLONDIE - Islands Of The Lost Souls 12" Red Vinyl El Salvador  
 BLONDIE - Auto-american LP Blue Vinyl Ecuador  
 BLONDIE - Rapture 12" Gold Vinyl Mexico  
 BLONDIE - Atomic 12" Blue Vinyl Brazil  
 BLONDIE - Tide Is High 7" Blue &/ or Orange Vinyl Holland  
 BLONDIE - Atomic 7" White Vinyl with Blue Australia  
 BLONDIE - Too Cool To Care/Pallisades Park 7"  
 BLONDIE - Send Down An Angel 1 sided acetate  
 BLONDIE - On The Road With Blondie 12" Picture disc  
 BLONDIE - Debbie Harry any interesting stuff  
 ANN MARGARET - Bye Bye Birdie 7" with picture sleeve  
 THE CURE - Close To Me 7" with picture sleeve  
 PAUL McCARTNEY - My Love 7" with picture sleeve

## RANDY BRYSON

- 3041 McAfee Drive
- Hobart, IN 46342
- Phone: 219-678-1313

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 CHEAP TRICK - Gift CD or CDR Fan Club ONLY Release  
 MICHAEL ANDERSON - Sound Alarm CD or CDR A&M  
 JOHN KILZER Any live or unreleased CD or CDR  
 DETECTIVE - Detective CD or CDR Swan Song  
 HYDRA - Rock The World CD  
 ROB JUNGKLAS - Closer To The Flame CD

## LEE B. SCHWARZ

- 808 Carrolton Boulevard
- West Lafayette, IN 47906
- E-mail: Lee@mgmt.purdue.edu

Landt Trio on-air recordings between 1929 and early '50s or NBC  
 Thesaurus recordings of Landt Trio. Please specify media, songs, and dates. LPS M-/M- OR BETTER  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 R & L THOMPSON - Live (more or less) Island  
 FAIRPORT CONVENTION - Liege & Leaf A&M/Island  
 FAIRPORT CONVENTION - Full House (not House Full) Hannibal  
 POCO - Pickin' Up The Pieces Epic BN 26460  
 POCO - Deliverin' Epic BN 26522  
 LEONARD COHEN - Cohen Live Columbia? '94

## SAL J. ANGERAME

- 50 1/2 Maple Street
- Oneonta, NY 13820
- Phone: 607-431-9846

Anything by Artie Colombino - I'd prefer vinyl  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 ALBERT FINNEY - Soundtrack to movie "Scrooge" on vinyl  
 KIDS INC - Soundtrack to TV show (mid 1980s) on vinyl  
 JOHN WESLEY SHIPP - Anything on vinyl (I have "Images")

## BROOKS

- 191 Main St. Apt #3
- Philmont, NY 12565

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 GREAT WHITE - Recovery/Live/On Your Knees Double CD  
 GREAT WHITE - Let It Rock CD  
 GREAT WHITE - Twice Shy/Live At The Marquee CD

## DOUG LARSON

- 62 Crane St.
- Caldwell, NJ 07006
- Phone: 973-226-6332 after 4pm
- 973-420-1349 (cell phone)
- E-mail: douglars@hicom.net
- http://www.hicom.net/~dlarson

Pink Floyd wants in EX to Mint condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 45s  
 See Emily Play/Scarecrow (Japanese Odeon with Pic Sleeve)  
 It Would Be So Nice/Julia Dream (Tower 426)  
 Let There Be More Light/Remember A Day (Tower 440)  
 LPs - Live (I'm only interested in original vinyl. No CDs or tapes)  
 Astral Projection  
 Barrett's Revenge  
 Beyond Belief  
 Big Pink  
 Blow Your Mind Until You Die  
 California Stockyard  
 Circus Days  
 Copenhagen  
 Double Bubble  
 Early Tours  
 Eclipsed  
 Europe 74  
 Floyds of London  
 Giant Barn Dance  
 Gotta Be Crazy  
 Hamburger  
 In Celebration Of The Comet  
 International Transmission  
 Kabe  
 Knobs  
 Libest Spaement Monitor  
 A Little Black Book With My Poems In  
 Live In Monreux  
 Midas Touch  
 Miracle Muffler  
 Music Halle  
 Mystery Tracks  
 Nippon Connection  
 Norde Star  
 Ohm Suite Ohm  
 Omayyad  
 Paradox  
 Pigs Wishes and Moons  
 Pompeii  
 Raving and Drooling  
 Returns Of The Suns Of Nothing  
 The Screaming Abdab  
 Stairstep to Abandon  
 Still First In Space  
 Sysiphus  
 Take Linda Surfing  
 Tampa  
 30 KW P.A.  
 Tour 73  
 Water's Gate  
 Wavelengths  
 I'll consider any other titles on vinyl also

## TONI CARBO

- P.O. Box 14282
- 08080 Barcelona, Catalonia, Spain
- Phone/Fax: 34 93 237 02 08
- E-mail: TONICARBO@teletelne.es

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 THE POLICE - gold, silver record awards RIAA or BPI  
 THE POLICE - reel to reel tapes, outtakes, demos, rehearsals, soundchecks  
 THE POLICE - 7" EPs from Bolivia, Ecuador, Chile, Guatemala, Colombia  
 THE POLICE - live concerts from 1977-78-79-80-81-83  
 STING - 22nd birthday celebration for Prince Hakeen, 12 track live CD from BRUNEL stereo with poster  
 STING - 7" EPs from Bolivia, Ecuador, Chile, Philippines, Colombia  
 STING - Rock Steady promo CD single 2001 US only Harper  
 Collins children book 1 track CD w/PS  
 STING - My Funny Friend of Me Brazil promo 2 track amp 258-2  
 STING - Singles & B Sides CD A&M 1999 10 track CD promo from Brand New Day  
 LAST EXIT - original 6 track audio tape wudnick label  
 LAST EXIT/NEW CASTLE BAND - live concerts  
 OYSTERHEAD - live US shows 2001  
 THE POLICE - memorabilia, mugs, Ghost In The Machine  
 Rubbick Cube toy

## B.T. WATANABE

- Fax: 425-688-8120

CD Album wants  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 DAVID BLAMIERES - David Blamieres Group NOVA  
 STEVE COLEMAN - Rhythm In Mind RCA Victor  
 RICHY KICKLIGHTER - Myakka Ichiban  
 LESLIE LETVEN - Make It Right Sin Drome  
 CHARLES LLOYD - Acoustic Masters One Atlantic  
 DON PULLEN - New Beginnings Blue Note  
 DON PULLEN - Random Thoughts Blue Note  
 NELSON RANGELL - To Begin Again GAIA (Gramavision)  
 DAVID SANCHEZ - The Departure Columbia

## KURT COLE

- 212 Emerald Circle, South
- Whitmore Lake, MI 48189-8263
- Phone: 734-449-8807

Want list (vinyl LPs) American & Import releases - I am seeking the following LPs in G to NM condition. Most of these are folk records along with a couple of Rock & Folk-Rock titles also. These LPs hail from the USA, Scotland, England, Canada and Ireland. I'm looking for first pressings of the US albums in stereo and other details, as noted. In the case of international LPs a later pressing is acceptable  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 GORDON BOK - (self titled) Verve/Folkways, 1967-stereo (FTS-3016)  
 JUDY COLLINS - concert Elektra, 1964-Guitar Player label-stereo (EKS-7280)  
 ROBIN & BARRY DRANSFIELD - Popular to Contrary Belief Free Reed, 1977 (FRR-018)  
 FINDASK - Near Enough Far Enough Open Door 1983 (ODR-?)  
 FIVE HAND REEL - Nothing But The Best RCA 1980 (PL-25267)  
 DICK GAUGHAN - True & Bold songs of the Scottish miners Stuc 1986 (Stuc-2)  
 DICK GAUGHAN - Call It Freedom Celtic Music 1988 (CM-041)  
 JETHRO TULL - Living In The Past Reprise 1972 Steamboat label (MS-2106)  
 NIC JONES - Ballads & Songs Trailer, 1970 or Highway label (LER-2014)  
 NIC JONES - (self titled) Trailer 1971 or Highway label (LER-2027)  
 TOMMY MAKEM - A Room Full of Song Columbia 1977 (ES-90203)  
 TOMMY MAKEM - Four Green Fields Image or Hawk labels (4920/HALP-136)  
 MAKEM & CLANCY - Collection Shanachie 1980-Hearth Scene label (52001)  
 STAN ROGERS - Fogarty's Cove Barn Swallow 1977 (BS-1001)  
 SPIRIT - The Best Of Epic, 1973-Yellow label (KE-32271)  
 BRIDGET ST. JOHN - Ask Me No Questions Dandelion, 1970 (D9-101)  
 TRADER HORNE - Morning Way Janus 1970 (JLS-3012)  
 MARTYN WYNNDHAM READ - (self titled) Trailer 1971- or Highway label (Ler-?)  
 MARTYN WYNNDHAM READ - Harry The Hawker Is Dead Argo 1973 (ZFB-82)  
 MARTYN WYNNDHAM READ - Andy's Gone Broadside 1979 (BRO-134)

## DAVID W. HOUSER

- 711 Cherry Dr.
- Hershey, PA 17233

The following album in Fair to VG condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 MANTOVANI ORCHESTRA - Maestro CS or CD pair PDK-2-1170

## JAMES BAIRD

- PO Box 132
- Port Townsend, WA 98368
- E-mail: seahawks\_1976@yahoo.com

I'm looking for the following in VG+ or better condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 THE BAD ROADS - Blue Girl/Too Bad 45 JIN 210 1967  
 JOHN FOGERTY - Comin Down The Road stereo-mono 45  
 Fantasy 717 1973  
 BANDOLERO - Life Is All Love Is All LP (reissue) label? catalog?

## HERNANDEZ

- 915 Highland Ave., #115
- Duarte, CA 91010

I would like LPs in VG or better condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 B. BARDET - Girl In The Bikini LP PLP33-1002  
 A. NORTH - The Bad Seed LP LPM-1395  
 B. HERRMAN - Child Is Born 10" LP MCA-TV C-55  
 O/C - Body In The Seine LP Priv.tl-VB-001

## MARCUS D. MEBES

- 5901 Yarbrough Road
- Shreveport, LA 71119
- Phone: 318-635-1252
- E-mail: BARINGER2K@aol.com

Looking for ENYA videos - no copies please!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 ENYA - May It Be video VHS or DVD  
 ENYA - Only Time (remix) video VHS or DVD  
 ENYA - May It Be CD US or import  
 LOREENA McKENITT - Bonny Swans video VHS or DVD

## DEAN HANSON

- 34922 150th St. NE
- Goodridge, MN 56725

Must complete my Marx and CCR collections! Help! Write! Thanks!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 TOMMY FOGERTY AND BLUE VELVETS (CCR) - Yes You Did/Now  
 You're Not Mine any format  
 GROUCHO MARX - The King And The Chorus Girl (co-wrote-VHS)

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Big Bands Wanted	5051	80s Rock For Sale	5156	KISS Wanted	5270	Power Pop Wanted	5358	Soul Wanted	5451
Bluegrass For Sale	5055	80s Rock Wanted	5161	Laser Discs For Sale	5275	Elvis Presley For Sale	5360	Soundtracks For Sale	5455
Bluegrass Wanted	5056	World Music For Sale	5165	Laser Discs Wanted	5276	Elvis Presley Wanted	5361	Soundtracks Wanted	5456
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**ROCK, BLUES, Country.** Collecting video since early 80's. Send artist wants. Quick response. Steve, 5957 Reach St., Philadelphia, PA 19120.

**UNCUT VIDEOS** of the Bizarre. Horror, Gore, adult. 4 stamps for uncensored catalog. Sign 18 or older! Bloodgore Imports, PO Box 543, Iselin, NJ 08830-0543.

**SIXTIES ROCK.** Everyone's source for rare and unreleased sixties and related rock videos, large SASE for extensive list. Peter Abram, 561 Staples, San Francisco, CA 94112.

**VIDEO/AUDIO:** Led Zeppelin, Jethro Tull, Heart, Skynyrd, Van Halen, Bad Company, Fleetwood Mac, Kiss, Eagles, Foghat, Foreigner, etc. J.A.M., PO Box 7600, Garden City, GA 31418.

**VIDEO CONVERSIONS.** Serving worldwide collectors since 1985. PAL SECAM NTSC. VHS. Send SASE or visit <http://www.sky-lands.net/users/ajp1/Videos/conv.htm> Visions Imaging, PO Box 184, Stockholm, NJ 07460.

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**FOR TRADE:** Beatles, Stones, Dylan, Bruce, Zep, Nirvana, Who, Queen, U2, lots more. Send audio/video lists. Ken, 304 E. 20th St. #2G, NY, NY, 10003.

**TINA TURNER** fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tina Turner. Have audio/video tapes to trade. 516-317-1566.

**VIDEO TAPES** wanted. Don Johnson and Philip Michael Thomas guest starring or hosting on various talk and award shows past and present. Send inquiries to: Stacy McCann, 33 Niles Hill Rd., New London, CT 06320.

**WANTED ON VHS.** Looking for Tears For Fears, Tears Roll Down, greatest hits from 1982 to 1992 on video. Rob Logan, 518 Earl Drive, Northfield, IL 60093-1106. [robjlogan@aol.com](mailto:robjlogan@aol.com)

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(Reissues from page 70)

worth of folk music or a trip down the memory lane of your own hippy-dippy festival days, it won't disappoint. Learn more about the project by visiting [www.sliced-bread.com](http://www.sliced-bread.com).

— Hank Davis

## RUBBER CITY REBELS

Re-Tired

White Noise (WNR 004 2)

Based in Akron, Ohio, the aptly named Rubber City Rebels began their career as a cover band inspired by the nascent punk rock scene, not to mention the galvanizing effect of seeing The Heartbreakers live in Cleveland in 1976. Though they never made it to the big leagues, the Rebels could hold their own against any of their equally unvarnished peers. *Re-Tired* — which includes both their 1977 self-produced Clone Records release *From Akron* and a live recording from that same year at an Akron bar called The Crypt — captures the Rebels in all their ragged glory in the days before they honed their chops and became more technically proficient.

The Rebels also had a sense of humor. On the high-voltage "Kidnapped," singer/rhythm guitarist Rod Firestone delivers this rich kid's lament (he's a whining kidnap victim) with Ramones-style humor ("I wish I was poor/I can't take it no more") while the delightfully dumb "Child Eaters" is an Alice Cooper-inspired number sung with a phony British accent.

Other highlights include the almost melodious "Such A Fool" (which expresses regret at being a high-school dropout) and their own high-powered anthem "Rubber City Rebels." These songs — and more — are repeated in an even more intense fashion on the live portion of the record. Never mind that the sound quality is muddy — that only adds to the air of inspired sloppiness at play here. Firestone sounds looser and more animated in a live setting which, aside from the aforementioned originals, also features punked-up versions of The Ventures' hit "Pipeline" and Paul Revere And The Raiders' "Just Like Me," which the Rebels attack with unbridled relish.

This is what music sounds like when it hasn't been robbed of its sense of immediacy and spontaneity by big production values. *Re-Tired* is the real deal.

— Tierney Smith

## AL CASEY

A Man For All Sessions

Bear Family Records (BCD 16579 AH)

The 32-song compilation *A Man For All Sessions* covers guitar session-master Al Casey's career from 1956-1963 with one track added on from 1993. There are great liner notes with his biography and an early discography that matches the songs on this CD, although the song info numbers do not line up with the order of the program. Photos include Casey with Duane Eddy, Lee Hazlewood, and Casey's vocalist/guitarist wife Corky and of course pictures of him in the studio and at other events.

His clean, tremoloed reverb-drenched six-string guitar approach is used throughout. He covers a couple of classic Eddy tunes with Eddy such as "Ramrod" and "Caravan." Later on Casey performs "Forty Miles Of Bad Road" without Eddy. Casey sings and plays guitar on "Willa Mae," a cool rockabilly tune with Eddie Cochran on guitar. The hilarious "Guitar Man" on the Casey/Hazlewood original features Hazlewood on vocals.

A great deal of these songs are pretty much the 1-4-5 progression, but he whips

some fine jazz performances too. On the instrumental "Tenderly," he rolls off some of the treble on his guitar. The jazz standard "Green Dolphin Street" has those groovy chords supporting Jim Horn's excellent flute work, and the tune includes Casey's tasty guitar solo. He plays some cheesy organ on "Cookin'." Several cuts include solo vocalists with Casey's guitar used as a support tool. Johnny Lane on "Big Tragedy" and Jody Reynolds' "Endless Sleep" have Casey's signature tremolo guitar licks. Jimmy Spellman's "Doggonit" have almost an early George Harrison sound, but wait a minute — this was recorded in '57! "Swingin' Sheppard Blues," recorded in '93, has Casey go back to that late-50s/early 60s tone that he's obviously most comfortable with. There is lots of music history here.

It seems that every cut features honest guitar playing and live performances in the studio. The sound quality is good, considering when it was recorded. After this, Casey went on to being a studio cat playing his axe on Monkees albums, among others.

— Guy Lee

## Five Star Record

[heymarty@wnet.net](mailto:heymarty@wnet.net)

MARY WINTERS  
 WNR  
 2002

**DURING THE EARLY SIXTIES, STAN GETZ RELEASED A SERIES OF HIGHLY SUCCESSFUL BOSSA NOVA LPs...** "JAZZ SAMBA" (1962), RECORDED WITH GUITARIST CHARLIE BYRD, FEATURED A TUNE BY ANTONIO CARLOS JOBIM CALLED "DESAFINADO" \* WHICH SOLD OVER A MILLION COPIES AS A SINGLE, MAKING BRAZILIAN JAZZ POPULAR AROUND THE WORLD! REALIZING THEY WERE ONTO SOMETHING, THE FOLKS AT VERVE QUICKLY FOLLOWED UP WITH "BIG BAND BOSSA NOVA" (1962), "JAZZ SAMBA ENCORE" (1963) - WITH A COMPLETELY DIFFERENT SET OF MUSICIANS THAN "JAZZ SAMBA" - & THE LP FEATURED HERE: "GETZ/GILBERTO" FROM 1964! THE BIG SINGLE FROM THIS ALBUM WAS "THE GIRL FROM IPANEMA", WHICH HAS REMAINED A PERENNIAL BOSSA NOVA STANDARD TO THIS DAY, SELLING MILLIONS OF COPIES WORLDWIDE AND WINNING THE GRAMMY FOR RECORD OF THE YEAR 1964! FEATURING THE VOCALS OF ASTRUD GILBERTO (JOAO'S WIFE), THE SONG AS IT APPEARS ON THE ALBUM HAS LYRICS IN BOTH ENGLISH AND PORTUGUESE!



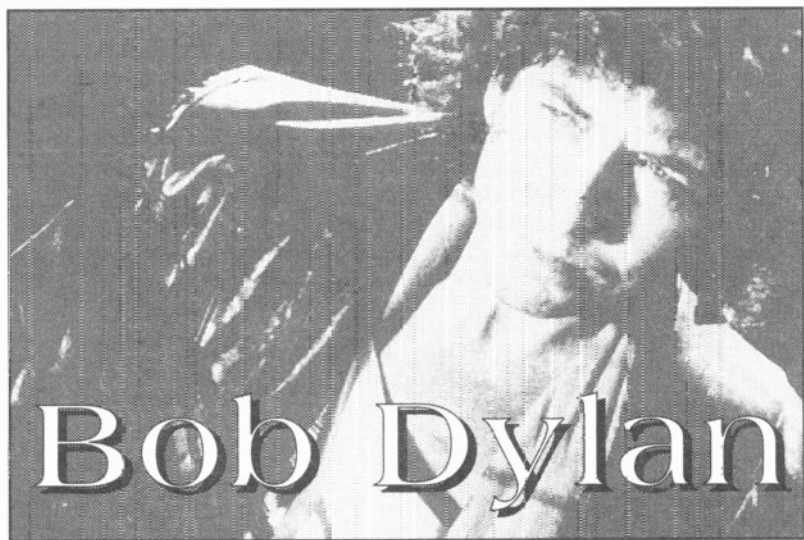
THE SINGLE VERSION OF "THE GIRL FROM IPANEMA". HOWEVER, FEATURED ASTRUD'S ENGLISH LYRICS ONLY AND SPOTLIGHTED GETZ'S COOL TENOR SAX TO TREMENDOUS EFFECT! THE REST OF THE MATERIAL HERE IS JUST AS SATISFYING AND CONTINUES TO SOUND FRESH NEARLY FOUR DECADES LATER!! STAN GETZ WAS BORN IN PHILADELPHIA IN 1927, AND BEGAN PLAYING THE SAXOPHONE AT AN EARLY AGE, WORKING PROFESSIONALLY IN NYC BEFORE HE WAS TWENTY YEARS OLD! HIS EARLY YEARS WERE SPENT IN THE BIG BANDS OF JACK TEAGARDEN, STAN KENTON, JIMMEY DORSEY AND BENNY GOODMAN, BEFORE BECOMING A PART OF THE WEST COAST JAZZ SCENE! BY THE FIFTIES, GETZ WAS RECORDING REGULARLY WITH MANY OTHER JAZZ GREATS, INCLUDING DIZZY GILLESPIE, MOSE ALLISON AND LONEL HAMPTON! ASIDE FROM HIS BRAZILIAN JAZZ LPs OF THE 1960'S, GETZ WAS FEATURED ON THE SOUNDTRACK TO THE FILM "MICKEY ONE" (1965)! HE ALSO CONTINUED HIS LONG-TIME ASSOCIATION WITH VERVE RECORDS INTO THE SEVENTIES AND REMAINED ACTIVE RIGHT UP UNTIL HE DIED OF CANCER IN 1991!

MY ONE DOLLAR COPY PLAYS OKAY, BUT I BADLY NEED TO UP-GRADE! I'M SURE YOU CAN GET THIS ON CD, TOO!

\* MEANS SLIGHTLY OUT OF TUNE!

Coming to...

## Goldmine



(courtesy of Columbia/Archland Star, New Zealand)

**B**ob Dylan is the voice of the '60s generation, and while he just turned 60, the folksinger is showing no signs of slowing down, releasing "Love And Theft" late last year and touring incessantly. A look back at his early career is *Don't Think Twice*, the acclaimed film of Dylan's 1965 tour of England by influential film documentarian D.A. Pennebaker. The film not only broke new ground, but it also launched Pennebaker's career in rock filmmaking, which included 1967's *Monterey Pop Festival*, '72's *Keep On Rockin'*, *Jimi Hendrix At Woodstock*, David Bowie's *Ziggy Stardust And The Spiders From Mars* and many more. Pennebaker describes the pros and cons of working with Dylan and many other rock artists, and he explores the evolution of rock moviemaking up to the present day.

Also in this special Dylan issue is a list of the Top 25 most collectible Dylan recordings and a special focus on *Freewheelin' Bob Dylan* and why it's the hobby's most expensive album.

**Advertisers:** Stock your ads with Dylan items or items from all artists, genres and eras and reach *Goldmine's* active, buying readership.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
Mar 8	Feb 7	Feb 14	Feb 22

## Advertising deadlines

DEADLINE	ISSUE DATE	MAILING DATE	ON SALE DATE
Thursday Jan 24	Friday Feb 22	Thursday Jan 31	Friday Feb 8
Feb 7	Mar 8	Feb 14	Feb 22
Feb 21	Mar 22	Feb 28	Mar 8

FOR AD INFORMATION: Call Trevor Lauber, Joanna Gillund, or Jill Ruesch at 715-445-2214. RETAILERS: To sell *GOLDMINE* in your shop at no risk, contact Bulk Sales Manager Steve Hudziak at 715-445-2214, ext. 327.

**Sign up as a GOLDMINE subscriber**  
— get 13 issues for only \$24.95!

(U.S. addresses only; see subscription ad on this page for non-U.S. rates.)

Charge Card holders, call toll-free:

1-800-258-0929

(Please Mr. Postman from page 8)

## Who sings that song?

The other day a friend and I were sitting in a burger joint listening to some great oldies. Most were one hit-wonders. I used to be somewhat of an authority on "who sang that song" but have slipped somewhat in recent years. However, being someone who can't get it out of my head until I know the answer, I made notes about the songs and came home to do some research. I spent hours looking on the Internet for answers and was not able to find the right site. Which brings me to my question — is there such a place to go for just plain ol' basic information on matching title to artist? For several of the songs, I knew the title but couldn't think of who sang it. Others, I knew the artist but did not know the name of the song. It is driving me crazy. Does anyone know of such a Web site?

— Debbie Wilson  
Houston TX

(Debbie, your dilemma is one that everyone faces from time to time. Just hope you're not on *Weakest Link* or *Who Wants To Be A Millionaire* when you're musically stumped! There are a number of options. Pick up a copy of Joel Whitburn's *Top Pop Albums 1955-2001* (just released!) and his *Top Pop Singles 1955-1999* reference books. These list all the Billboard-charted albums and singles, with cross-references in the back of the *Singles* book alphabetically listing song titles and who sang them. Plus, the album book lists all the songs from a particular artists and what album they were on. We use these references daily at *Goldmine*. They're extremely helpful to anyone involved in music. You can also pick up price guides, such as the new *Goldmine Price Guide To 45 RPM Records, Third Edition*, by Tim Neely, which lists both charted and non-

charted 45s by artist. As for Web searches, some sites to check out include [www.lyrics.com](http://www.lyrics.com), [www.lyrics.astraweb.com](http://www.lyrics.astraweb.com) and [www.kissthisguy.com](http://www.kissthisguy.com) (in case the lyrics were mishcard). One can also use a search engine such as Google or Lycos. For example, if only few words of a song are known, such as "letter cassette loneliness truth beauty," type those words in a search engine, along with "Lyrics." The search engine will often pull up the full lyrics (in this case, to "No Aphrodisiac") and the artist (The Whitlams). You may also want to use AskJeeves.com — phrase the question as "Who sang 'hustle hedgerow may queen'" or something like that, and it should point you to Led Zeppelin's "Stairway To Heaven." Another solution is to go to a record collecting Usenet newsgroup such as [rec.music.collecting.vinyl](mailto:rec.music.collecting.vinyl) and ask, "Who sang that song" and give the lyrics. There are plenty of Name That Tune contestants who can help you out there! You can also go to sites that sell CDs such as [www.towerrecords.com](http://www.towerrecords.com), [www.cdnw.com](http://www.cdnw.com) or [www.cduniverse.com](http://www.cduniverse.com). In addition to artist and the title of the CD, they all have the capability of searching by song title, assuming, of course, that the song is available on an in-print CD. This should help out when the ol' brain won't respond! Thanks to *Goldmine's* Tim Neely and Chuck Miller for also helping out on this. — Ed.]

## Nektar — overlooked band

I just want to second Camaro Ed's request for an article on Nektar, one of the more overlooked prog bands of the 1970s (*Goldmine* #561, Jan. 25, 2002). Also, Nektar will be performing for the first time in more than 20 years at the NEARfest progressive rock concert in Trenton, N.J., in June along with Caravan, Steve Hackett, Le Orme and six other bands.

— Dave Jacobs  
Hamilton NJ

## Goldmine Subscription Service

### Including Special Services Subscriptions sent via UPS, 1st Class

**Note:** Current subscribers: when ordering any Special Service Subscription, a minimum one half year payment must be submitted. Those funds will be added to any current subscription credit and the total balance pro-rated to arrive at the number of issues due under the chosen plan. Subscribers will be notified of the resulting change in subscription duration and their new expiration date.

Regular Subscriptions are delivered via Second Class Mail to addresses in the U.S. and possessions.

**Credit card orders:** To speed the processing of your order for a Special Service Subscription, VISA,

MasterCard, Discover or American Express orders may be phoned in by dialing 800-258-0929 and asking for Special Services.

**United Parcel Service** delivery subscriptions require a street address.

Clip and mail with payment to:

# Goldmine

Special Services  
Subscription Department

700 E. State St., Iola, WI 54990-0001

NOTE: Special Services Subscriptions are not available outside of U.S.A.

Goldmine Service	6-mo.	1-yr.	2-yr.	3-yr.
Second Class Mail (Standard Delivery 50 States)	\$24.95	\$39.95	\$74.50	\$107.95
Plain Wrapper (2nd Class Mail 50 states)	N/A	46.95	88.50	128.95
First Class Mail (in Plain Wrapper 50 states)	66.95	124.95	255.00	382.95
United Parcel Service (Regular Delivery 48 States)	75.00	140.00	N/A	N/A
United Parcel Service (2nd Day)	160.00	305.00	N/A	N/A
United Parcel Service Next Day	245.00	470.00	N/A	N/A

Foreign subscriptions including Canada and Mexico must be paid for in U.S. funds by an international money order or postal money order

## Circle the rate below your country

	1/2-year	1-year
Surface mail all countries	49.95	93.95
Canada, Mexico (Air Mail)	70.95	135.00
Central America, Caribbean (Air Mail)	135.00	255.00
South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia) (Air Mail)	135.00	255.00
Asia, Africa, Australia, all other countries (Air Mail)	135.00	255.00

Name \_\_\_\_\_ ☐ Check enclosed  
 Address \_\_\_\_\_ ☐ MasterCard ☐ VISA ☐ Discover ☐ Am. Ex.  
 City \_\_\_\_\_ Card # \_\_\_\_\_  
 State/Zip \_\_\_\_\_ Expires Mo. \_\_\_\_\_ Yr. \_\_\_\_\_  
 Signature \_\_\_\_\_

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

# Goldmine

Rates are subject to change.

Circulation Dept.

700 E. State St., Iola, WI 54990-0001 GMPTY97

# Goldmine

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## 2001 Advertising Deadlines

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

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

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
*Jan. 24 '02	#563	Feb. 22	Jan. 31	Feb. 8
Feb. 7 '02	#564	March 8	Feb. 14	Feb. 22
Feb. 21 '02	#565	March 22	Feb. 28	March 8
March 7 '02	#566	April 5	March 14	March 22
March 21 '02	#567	April 19	March 28	April 5

## REFERENCE FORM

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

## PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME \_\_\_\_\_  
MAILING ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
TITLE \_\_\_\_\_

## TRADE REFERENCES

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
PHONE \_\_\_\_\_

## BANK REFERENCE

BANK NAME \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
PHONE \_\_\_\_\_

## BANKING OFFICIAL

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

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) \_\_\_\_\_

## Advertising Information

### DISPLAY ADVERTISING:

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

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16" x 3 1/4"	\$56.00	\$54.00	\$50.00	\$47.00	\$44.00
1/8 pg	4 7/8" x 3 1/4"	111.00	105.00	100.00	94.00	89.00
1/4 pg	4 7/8" x 6 1/2"	214.00	203.00	192.00	182.00	171.00
1/2 pg	4 7/8" x 13" or 10" x 6 1/2"	397.00	378.00	358.00	338.00	319.00
Jr. pg	7 7/16" x 10"	526.00	499.00	473.00	447.00	421.00
Full pg	10" x 13"	721.00	685.00	649.00	614.00	577.00

### COLOR:

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

### UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

### Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$61.00	\$58.00	\$55.00	\$52.00	\$49.00

Full page of 9 - \$466.00

### Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$127.00	\$121.00	\$114.00	\$108.00	\$102.00

Full page of 4 - \$466.00

### COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

### Showcase Advertising Rates:

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

### SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$39.00	\$37.00	\$35.00	\$33.00	\$31.00

### WEB SHOWCASE:

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$37.00	\$34.00	\$31.65	\$29.00	\$26.00

### RETAILER DIRECTORY.....PREPAID

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

### CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$16.00	\$15.00	\$14.00	\$13.00	\$12.00
Two Inch (1 1/2" x 2")	30.00	28.00	26.00	24.00	22.00
Three Inch (1 1/2" x 3")	45.00	43.00	40.00	37.00	33.00

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

### CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue).  
Ad will also be included on our www.collectit.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

1-2.....	No Discount	10-12.....	20%
3-6.....	10%	13-26.....	25%
7-9.....	15%		

### ADVERTISING REQUIREMENTS:

#### BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

#### REFUNDS:

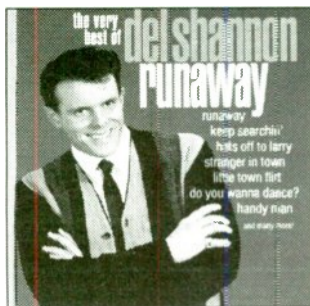
If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for 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/guardian before their advertising can be accepted.

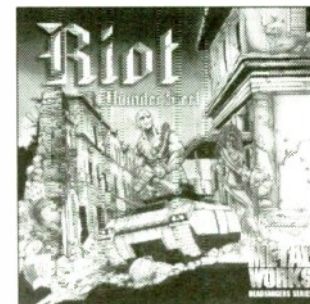
Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.



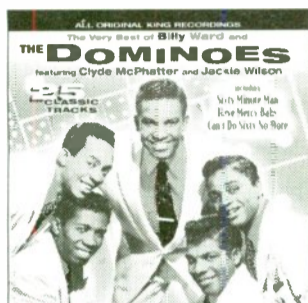
**DEL SHANNON**  
Runaway - The Very Best Of  
COL 2796

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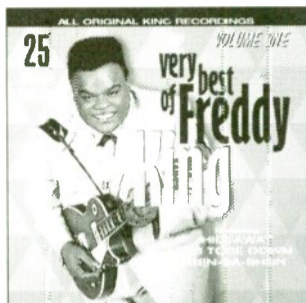
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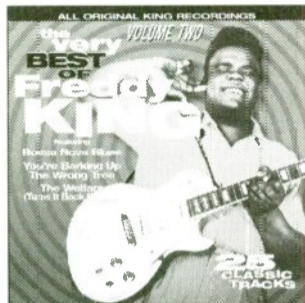
**RIOT**  
Thunder Steel  
COL 7404



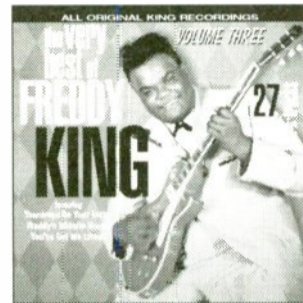
**BILLY WARD & THE DOMINOES**  
The Very Best Of  
COL 2827



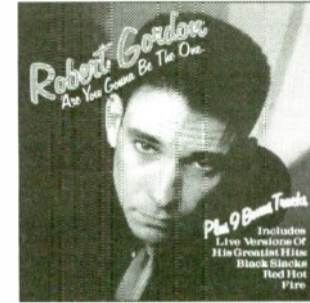
**FREDDY KING**  
The Very Best Of - Volume 1  
COL 2824



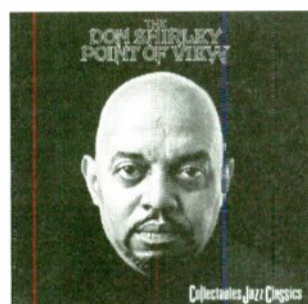
**FREDDY KING**  
The Very Best Of - Volume 2  
COL 2825



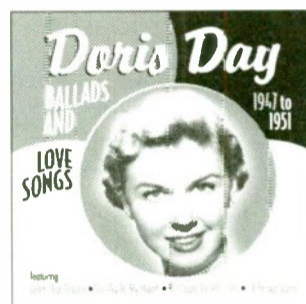
**FREDDY KING**  
The Very Best Of - Volume 3  
COL 2826



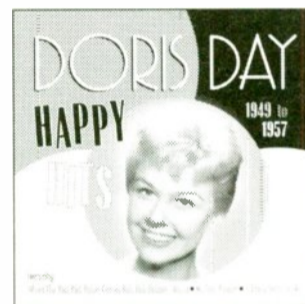
**ROBERT GORDON**  
Are You Gonna Be The One?  
Plus 9 Bonus Tracks  
COL 2821



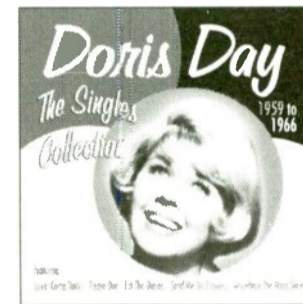
**DON SHIRLEY**  
The Don Shirley Point Of View  
COL 6195



**DORIS DAY**  
Ballads And Love Songs  
1947-1951  
COL 6855



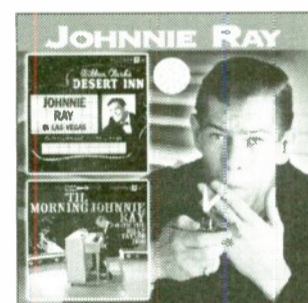
**DORIS DAY**  
Happy Hits 1949-1957  
COL 6857



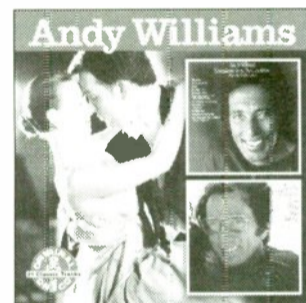
**DORIS DAY**  
The Singles Collection  
1959-1966  
COL 6856



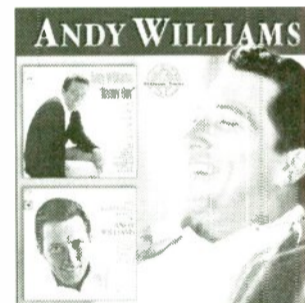
**RAY CONNIFF**  
It Must Be Him / Honey  
COL 7432



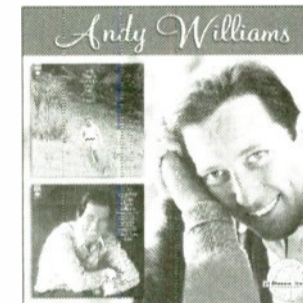
**JOHNNIE RAY**  
In Las Vegas / Til' Morning  
COL 7437



**ANDY WILLIAMS**  
Love Theme From "The Godfather"/  
The Way We Were  
COL 7444



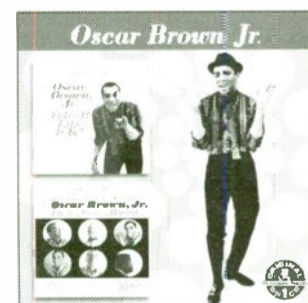
**ANDY WILLIAMS**  
Danny Boy /  
The Wonderful World Of  
COL 7426



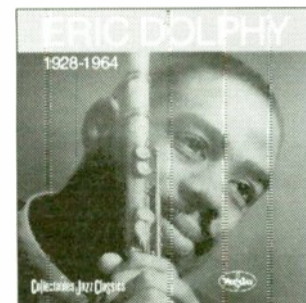
**ANDY WILLIAMS**  
Raindrops Keep Fallin'  
On My Head /  
Get Together With  
COL 7424



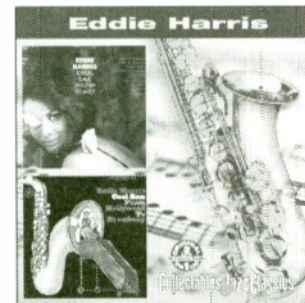
**GEORGE WEIN**  
George Wein's  
Newport All-Stars  
COL 6194



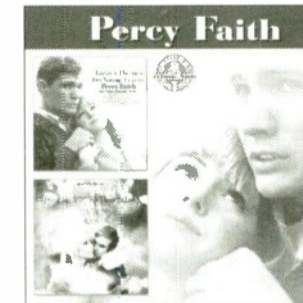
**OSCAR BROWN JR.**  
Tells It Like It Is! /  
In A New Mood...  
COL 7436



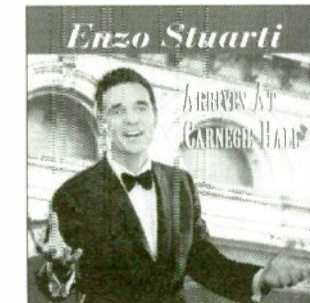
**ERIC DOLPHY**  
1928-1964  
COL 7154



**EDDIE HARRIS**  
Cool Sax Warm Heart /  
Cool Sax From  
Hollywood To Broadway  
COL 7418



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For Those In Love  
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Arrives At Carnegie Hall  
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For the **BEST** in **RECORD**  
Collection Protection

## 12" LP-33 1/3 rpm / LASER DISCS

## 10" LP / 78 RPM

SLEEVE	3 Mil Poly Album Sleeves	MAILER	LP Mailer Folder	DISPLAY	LP/Laser Disc Display	SLEEVE	10" LP/78 RPM Poly Sleeves
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket.		13 x 13 Expandable		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 12 5/8	RESEALABLE FLAP	Prod. Code CLP140		10 1/4 x 10 1/4	10 5/8 x 10 5/8
No Flap	No Flap	No Flap					
100 \$11.90	\$12.05	\$19.70		1 \$40.00		100 \$10.20	100 \$11.30
500 41.70	43.20	75.60		2 70.00		200 17.80	200 21.00
1,000 72.50	73.90	134.40		4 120.00		500 38.50	500 42.10
5,000 329.75	336.55	628.40		10 220.00 + Frt		1,000 68.90	1,000 72.30
PCode: SLP3	SLP3	SLP3R				PCode: SLP3	SLP3
* with FLAP add 10%.		Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.		Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.		▲ Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves	

SLEEVE	Poly Album Sleeves	MAILER	Album Mailer Box-Holds 12	DISPLAY	Album Jacket Frame Kit	SLEEVE	10" LP/78 RPM Paper Sleeves
12 3/4 x 12 3/4 No Flap		13 x 13 x 1 1/2		Black Matte Finish		GOLD PAPER	
Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets.		Prod. Code MLPB12		1 \$10.00		50 \$13.25	
2 Mil	4 Mil	6 Mil		2 18.00		100 19.65	50 \$23.30
100 \$10.75	\$21.20	\$31.70		5 39.25		500 81.95	100 34.65
500 37.20	76.20	114.20		10 64.50		1,000 150.45	500 144.55
1,000 62.10	127.65	191.40		25 152.50		2,000 254.90	1,000 265.45
5,000 287.40	608.00	911.60		50 287.50		PCode: S10G	PCode: S10G
PCode: SLP2	SLP4	SLP6		Prod. Code ALPJFK		28 Lb. Kraft Paper with Fits in our 10" Jacket.	

SLEEVE	Poly Box Album Sleeves	MAILER	Album Mailer Box-Holds 20	DISPLAY	Album Art "Frame"	SLEEVE	10" LP/78 RPM Paper Sleeves
14 x 14 1/4 w/Flap		13 x 13 x 3		BACK BY POPULAR DEMAND		ANTIQUE GREEN	
Made from 100% Pure Virgin Polyethylene.		Prod. Code MLPB20		2 \$17.00		50 \$14.10	
2 Mil		100 16.10		5 36.25		100 20.90	50 \$14.50
100 \$10.75	\$21.20	114.20		10 60.00		500 87.45	100 21.35
500 37.20	76.20	191.40		25 125.00		1,000 160.60	500 89.55
1,000 62.10	127.65	277.60		50 225.00		2,000 272.20	1,000 163.80
5,000 287.40	608.00	911.60		PCode: AAAP		PCode: S10GRN	PCode: S10W
PCode: SBLP2				■ Qty / case		32 Lb. Green Paper Fits in our 10" Jacket.	

SLEEVE	12" Poly / Polylined	FILLER	LP Mailer Filler Pads	CLEANER	Record Cleaning System	JACKET	10" LP/78 RPM Jacket
POLY		12 5/8 x 12 5/8		Discwasher® D4+™ Record Replacement Fluid		No Hole	
100 \$11.50		Prod. Code FLP		1 \$21.50		5 \$7.20	5 \$7.55
500 42.15	100 26.60			3 50.25		10 10.80	10 11.30
1,000 74.10	600 129.00			5 80.75		25 20.90	25 21.95
Made from 100% Pure Virgin 3 Mil Polyethylene		1,000 124.75 + Frt		10 145.00		50 39.45	50 43.40
PCode: SLP1	PCode: SLP2			PCode: AFG1005		110 79.00	120 90.10
Fits directly over 12" Record.		Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.		Record care system includes record cleaning pad with walnut handle. 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.		220 115.30 + Frt	240 132.00 + Frt

SLEEVE	12" White Paper	BOX	Album Storage Box	CLEANER	Record Cleaning Fluid	BOX	10" LP/78 RPM Storage Box
Regular Weight		13 X 13 X 10 1/2		Groovy™ Cleaner		10 1/2 x 10 3/4 x 13	
50 \$9.20		Prod. Code XLP6S		4 oz.		Dividers	
100 14.65	50 \$10.20			1 \$6.00		2 \$14.65	10 x 10 5/8
500 52.00	100 16.20			3 16.50		5 28.80	12 \$8.40
1,000 90.10	250 34.50			5 25.00		10 47.90	24 12.55
2,000 154.70	800 79.30			10 45.00		25 98.35	48 19.35
4,000 248.05	1,600 147.10					50 181.00	100 36.85
PCode: S12WB	PCode: S12WM					PCode: S10J	PCode: S10JH
Fits directly over 12" Record. Comes with die cut center hole.		Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.		Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.		Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. Needs no tape or glue. STACKABLE.	

JACKET	12" LP Jacket	BOX	Album Storage Box	CLEANER	Cloth / Sponge	BOX	10" LP/78 RPM Storage Box
12 1/4 x 12 1/4		WHITE PLASTIC CORRUGATED		Record Cleaning Cloth		NEW WHITE PLASTIC CORRUGATED	
5 \$7.10		13 x 13 x 10 1/2		1 \$2.00	1 \$5.00	11 x 11 3/8 x 8	
10 12.00	10 \$10.35			5 6.25	5 20.00	2 \$19.25	2 \$38.50
25 16.95	25 17.40			10 10.00	2 per pack 10 37.50	5 38.50	10 67.65
50 30.75	45.30			Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans.		25 137.50 + Frt	
100 58.70	77.00			Our Super Sponge is absorbent & dripsless. Lint free. Safe for vinyl.		A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.	
300 138.60 + Frt	152.10 + Frt			Prod. Code ASA2	Prod. Code ACS2	PCode: X7830CP	
PCode: SLPJW	SLPJW					1/16" Extra strong white corrugated.	

### OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED ▲

**PLEASE READ** Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price.

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### MAILER 78 RPM Mailer Box / Filler

10 1/2 x 10 1/4 x 1 1/2	FILLER
10 \$12.40	10 1/8 x 10 1/8
25 19.85	50 \$18.15
50 34.05	100 24.20
100 61.05	250 45.40
500 289.80	500 72.60
PCode: M7810	PCode: F78

Holds 8 to 10 78/10" LP Records. no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.

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