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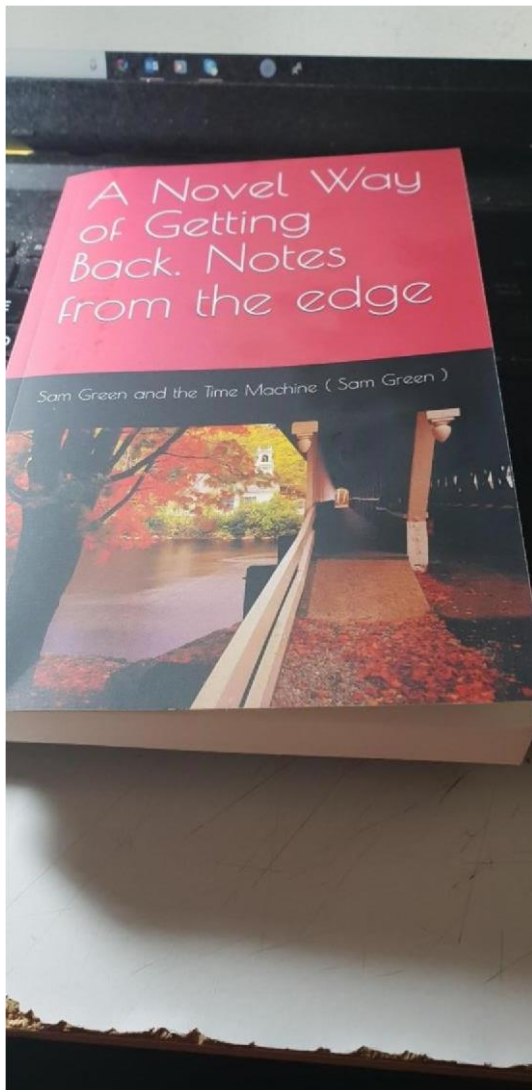


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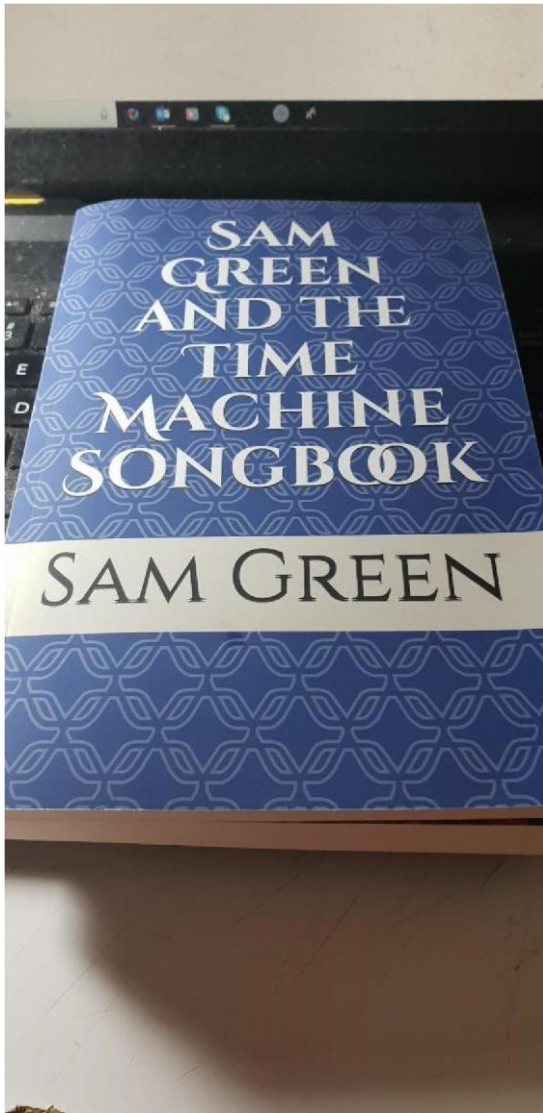


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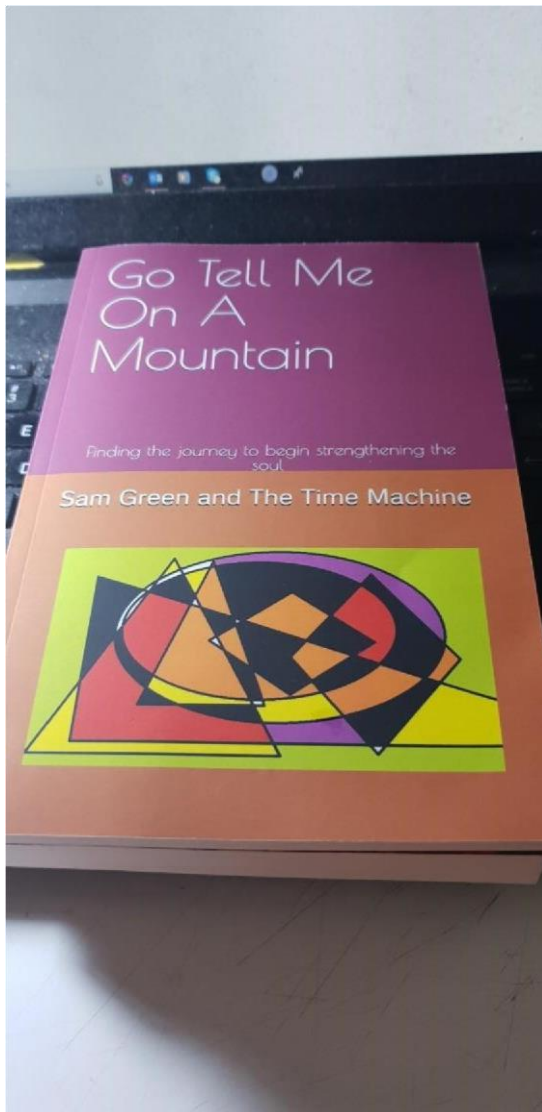


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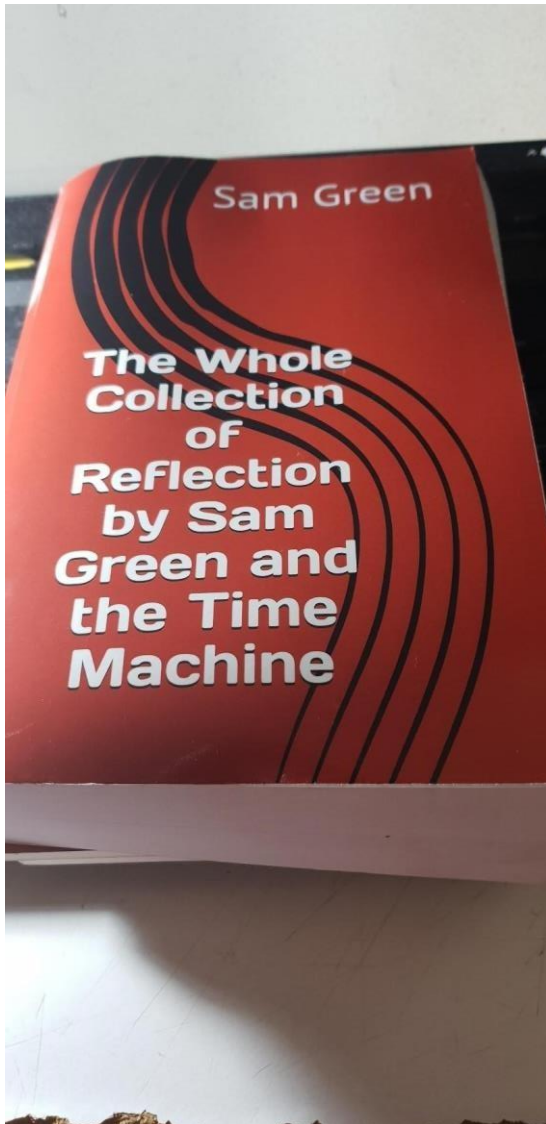


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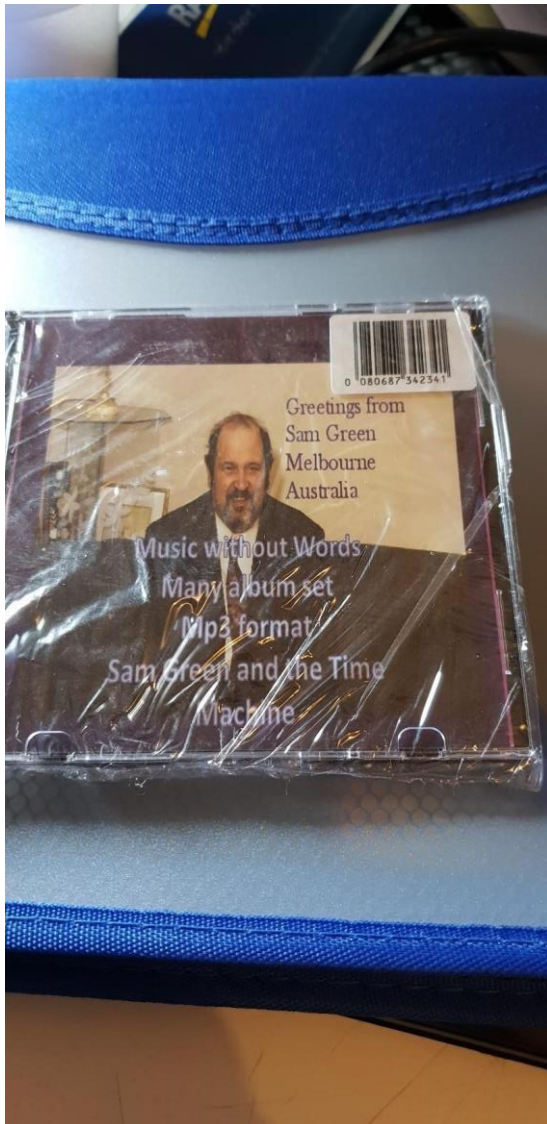
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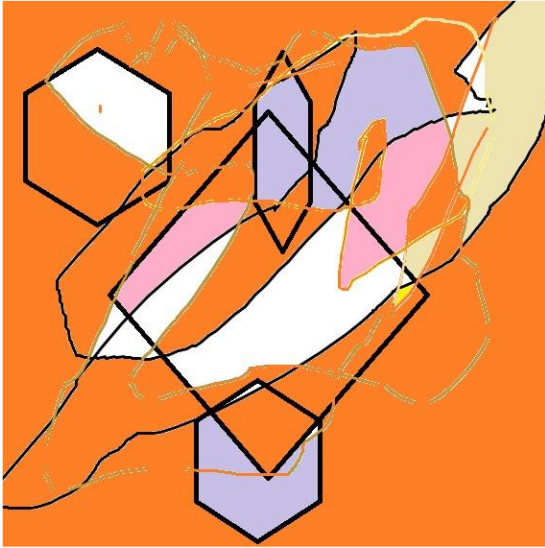


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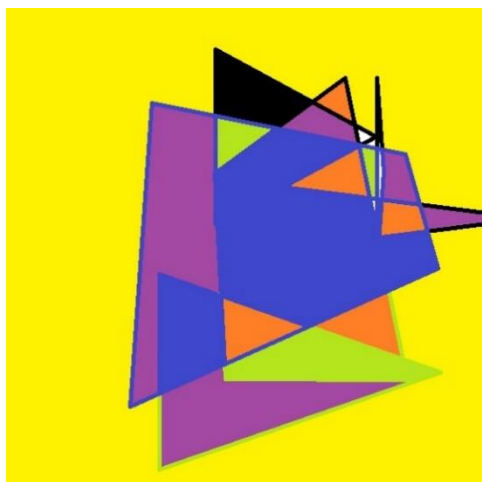


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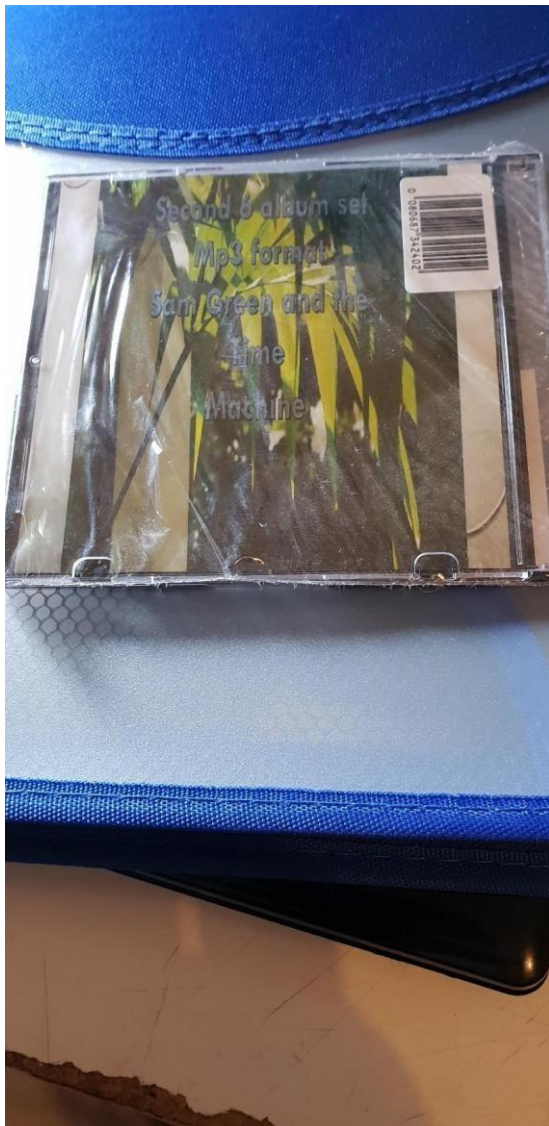
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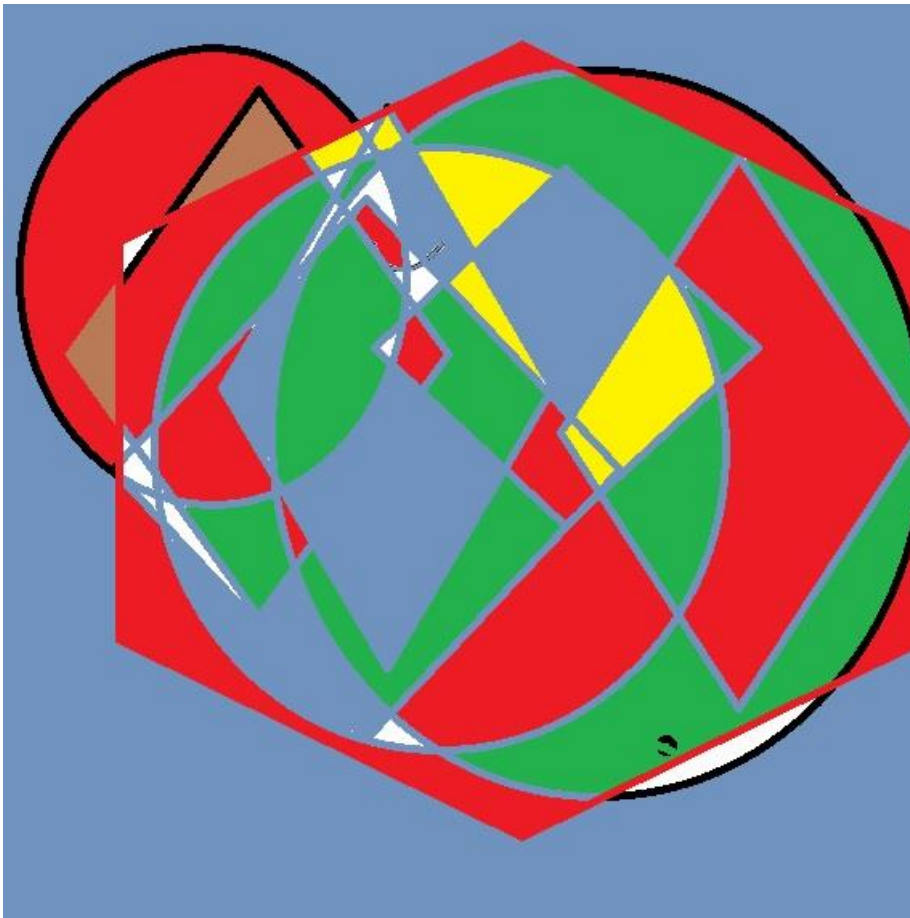
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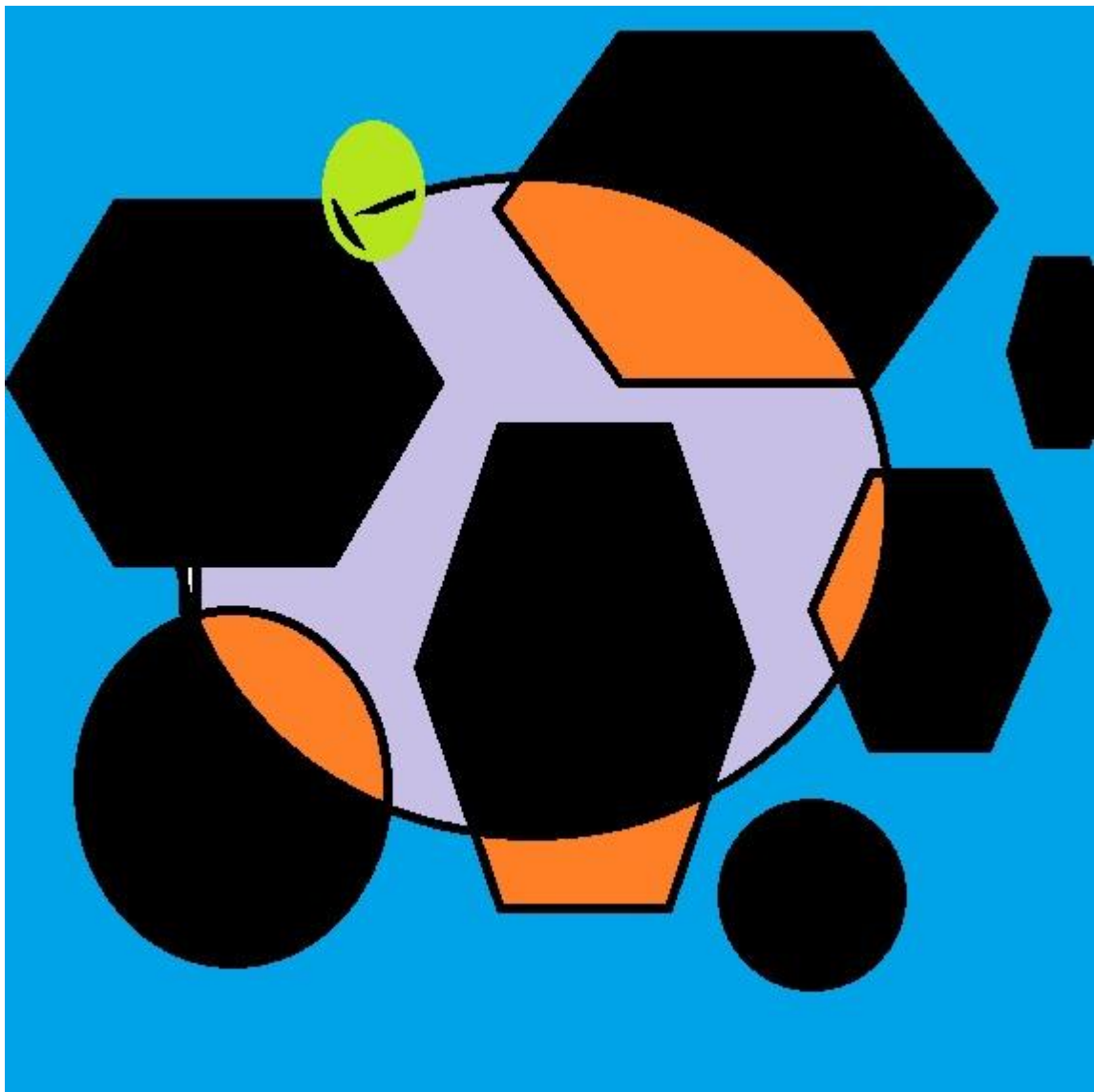


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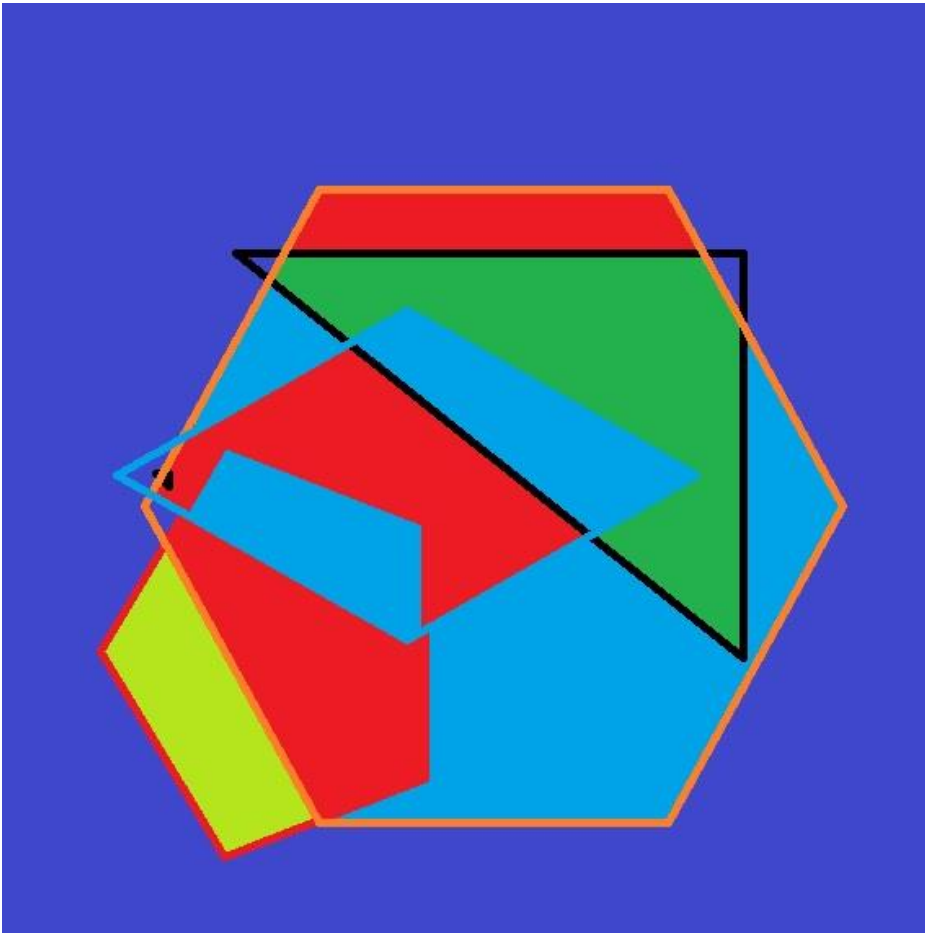
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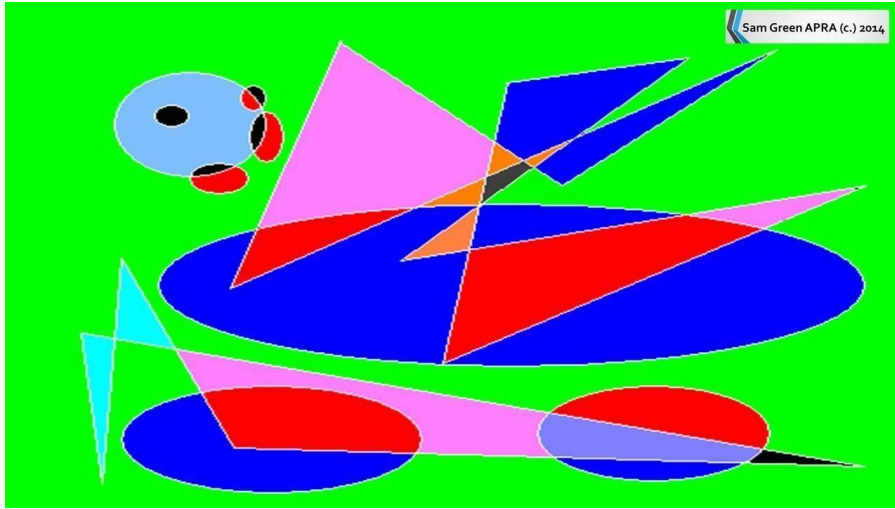
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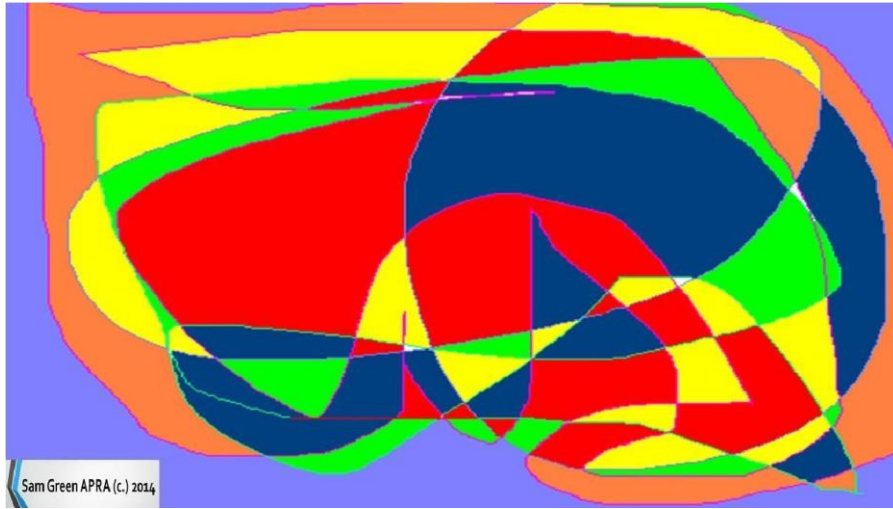


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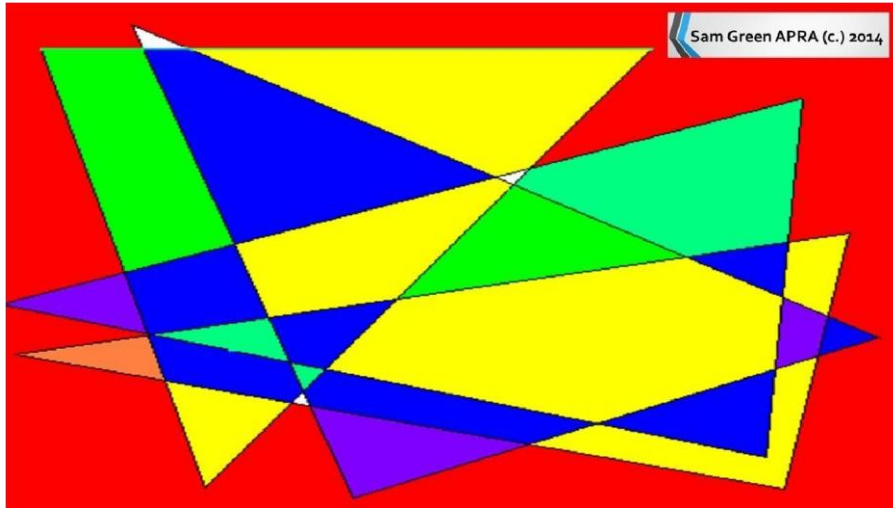
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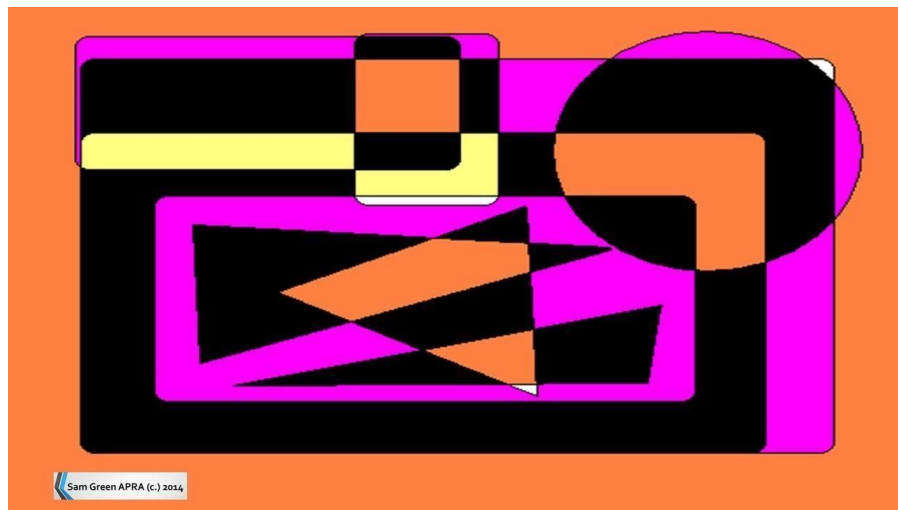
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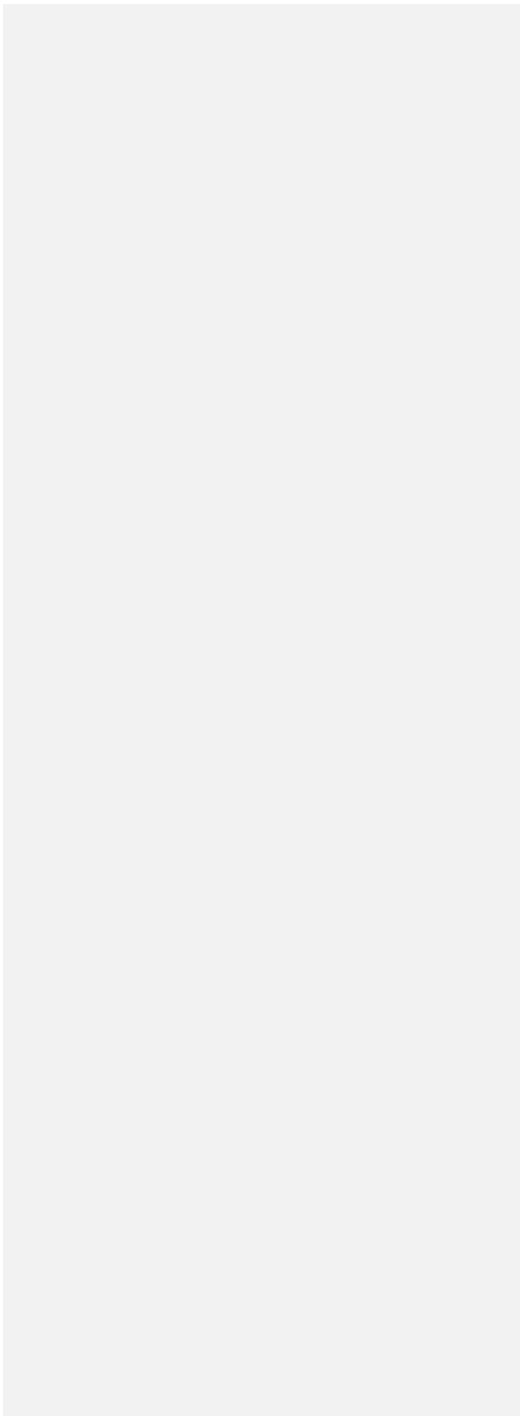
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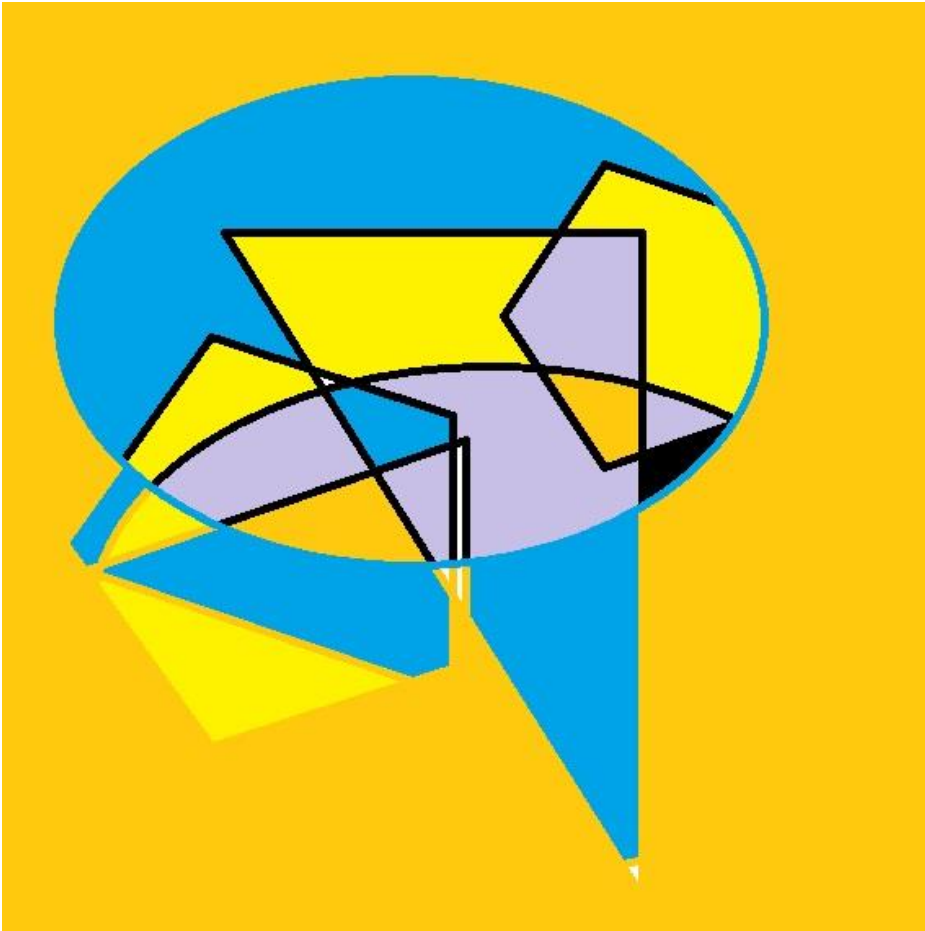


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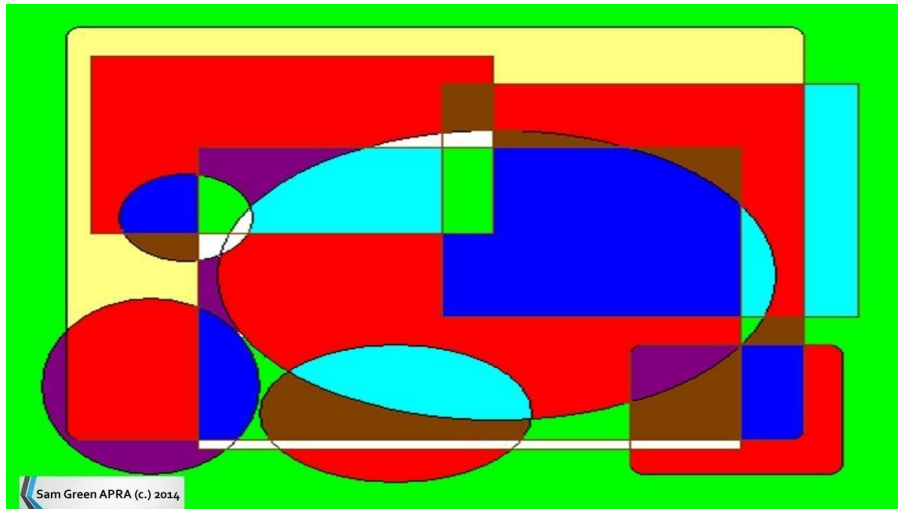
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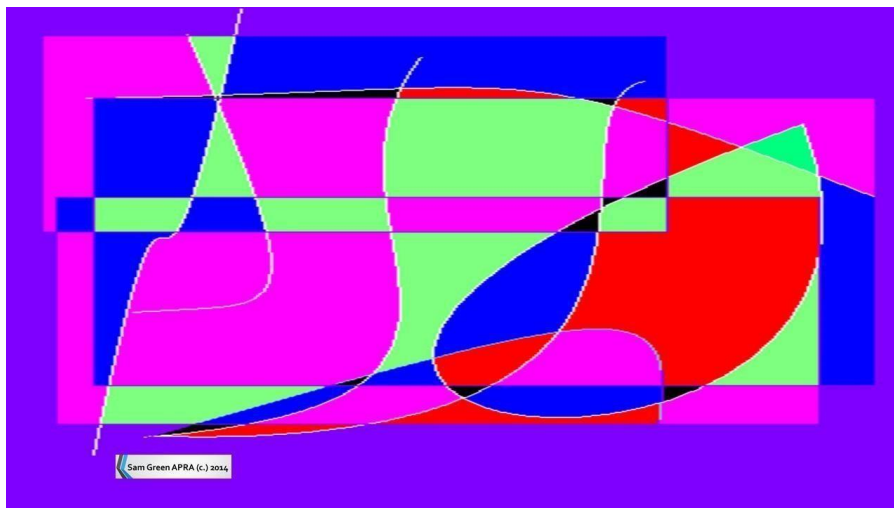


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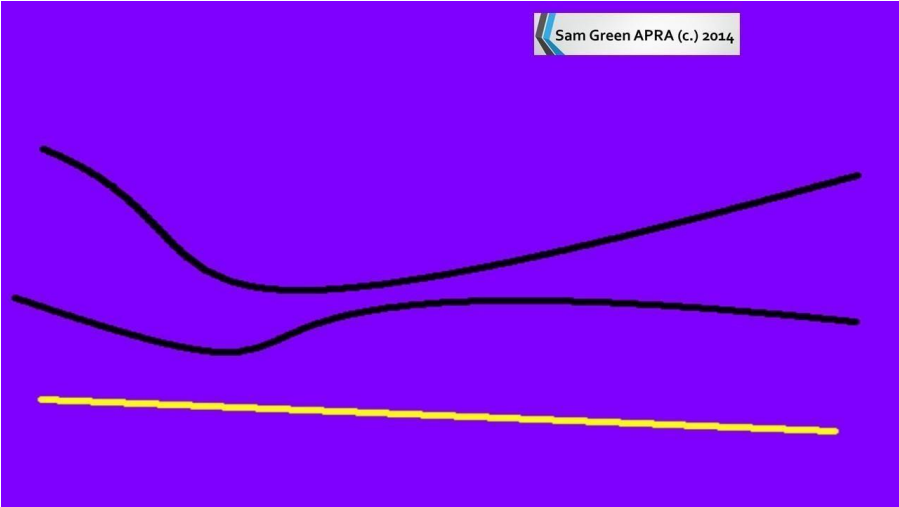


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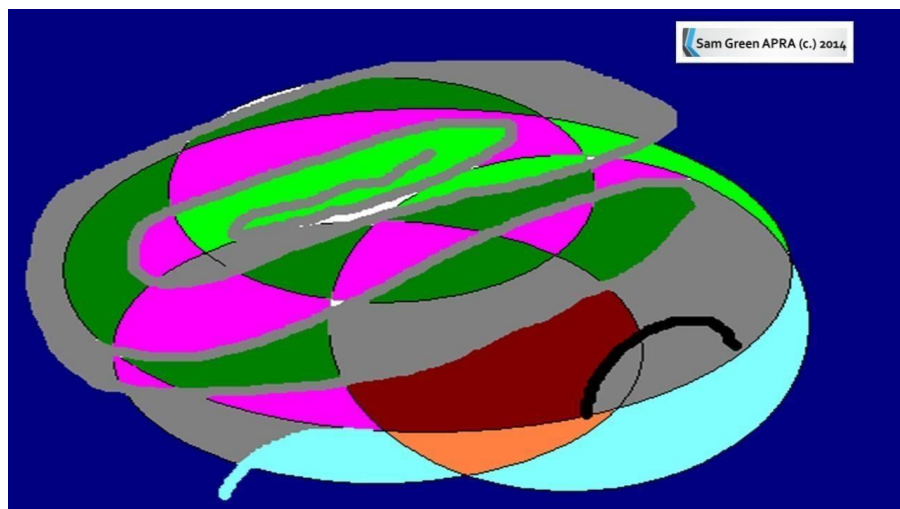
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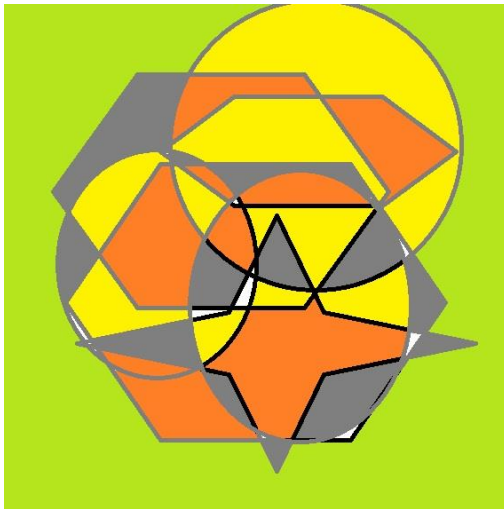


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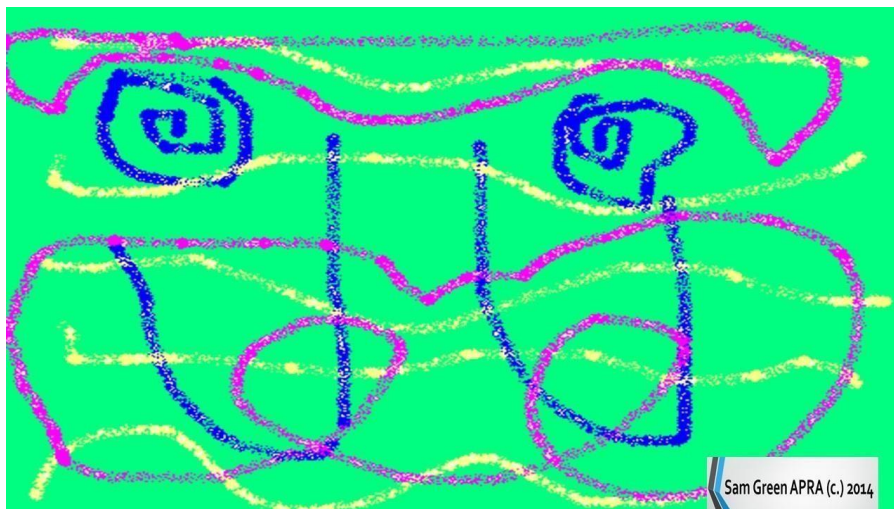
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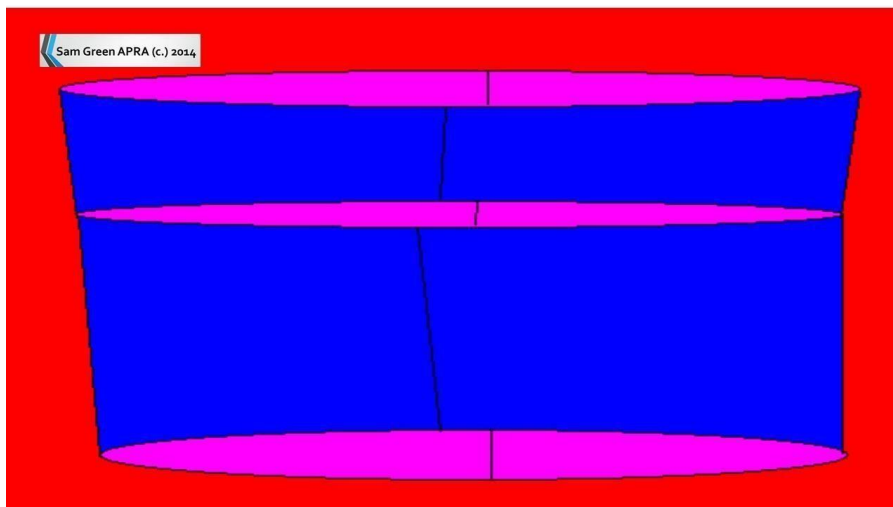
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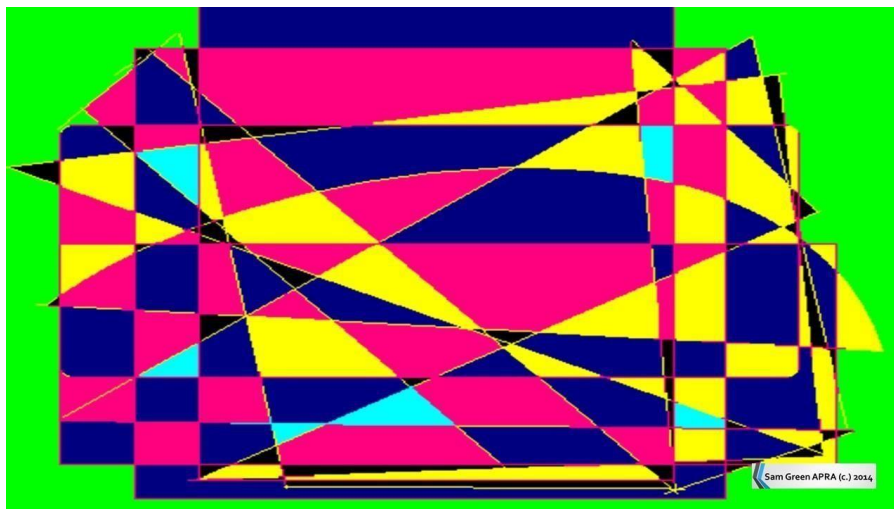
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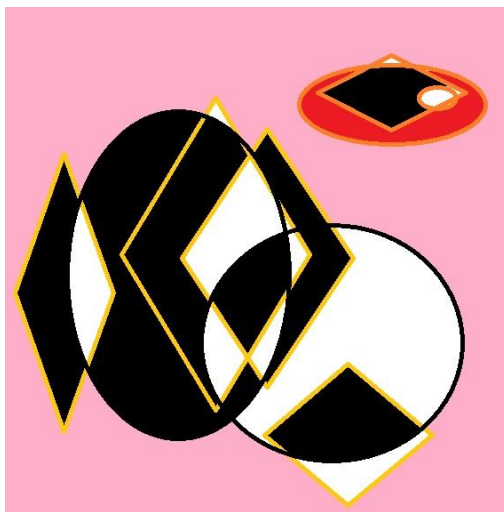
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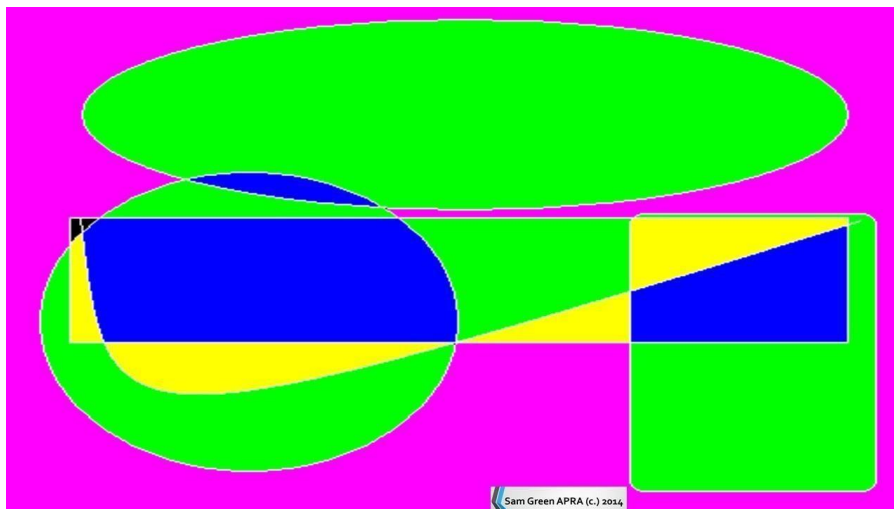
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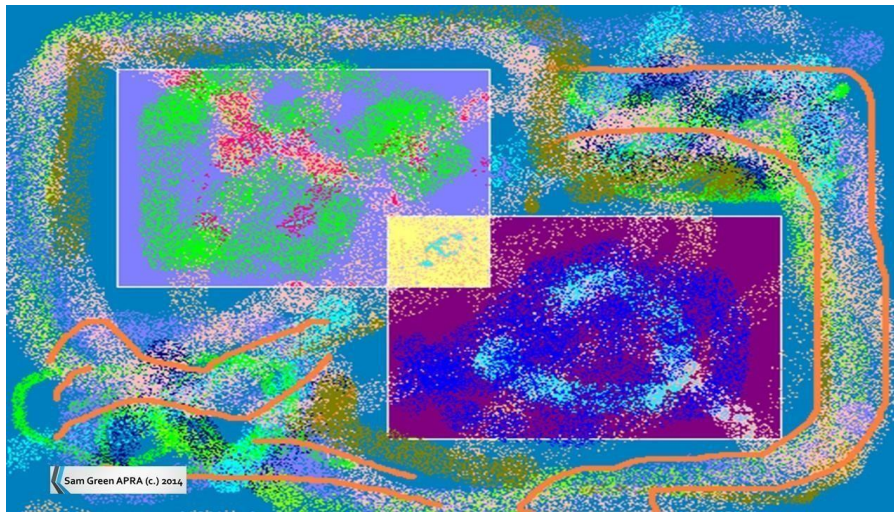
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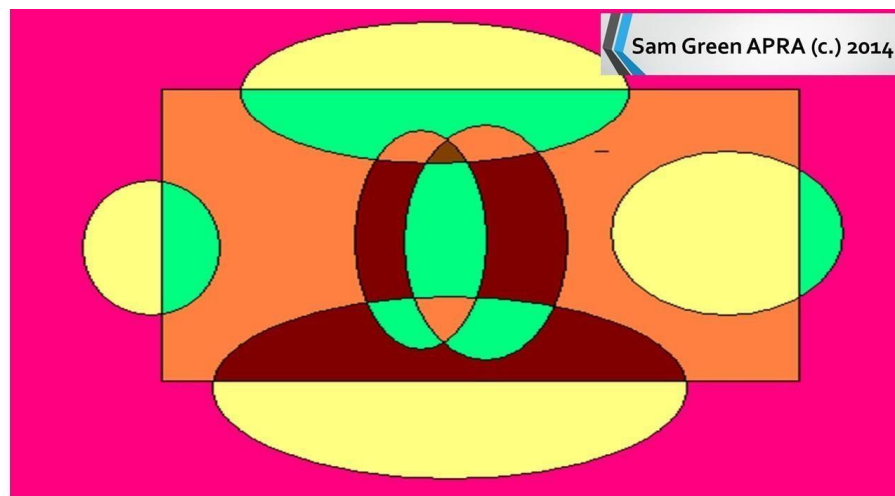
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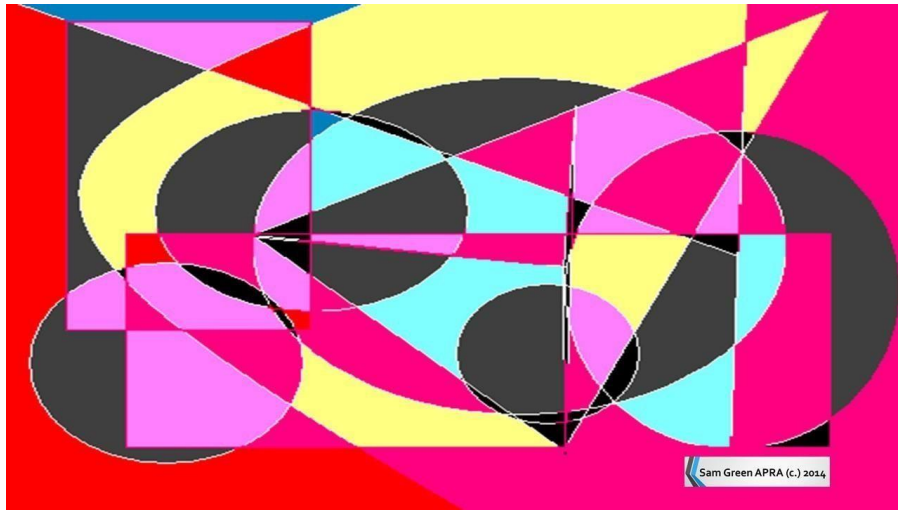
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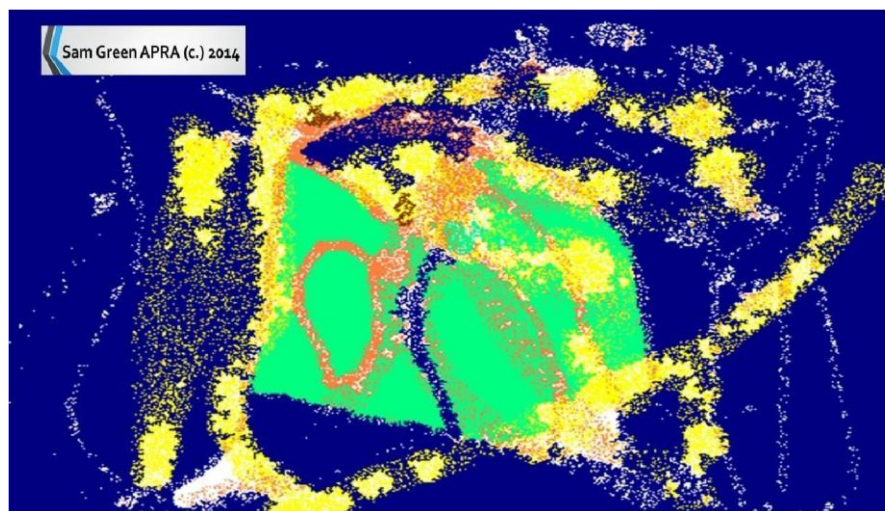


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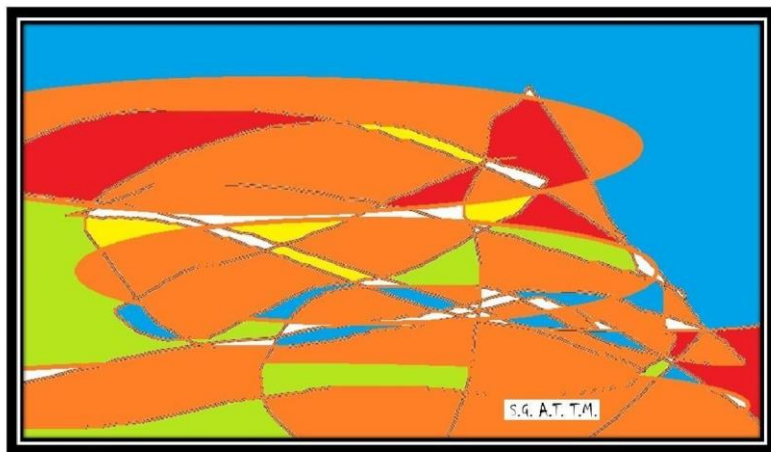


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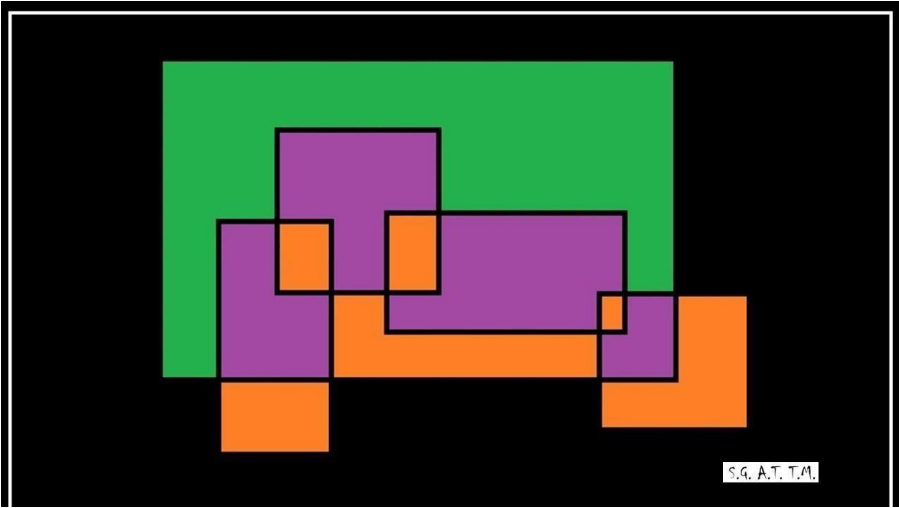
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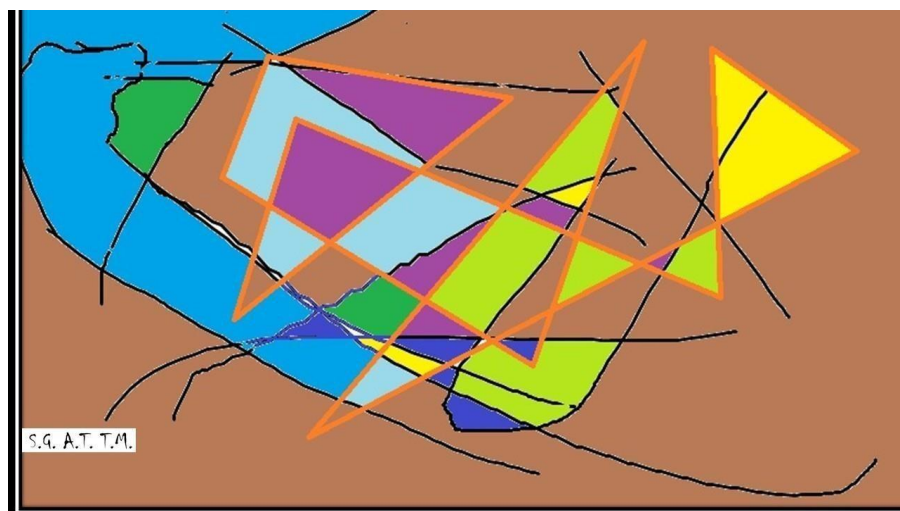


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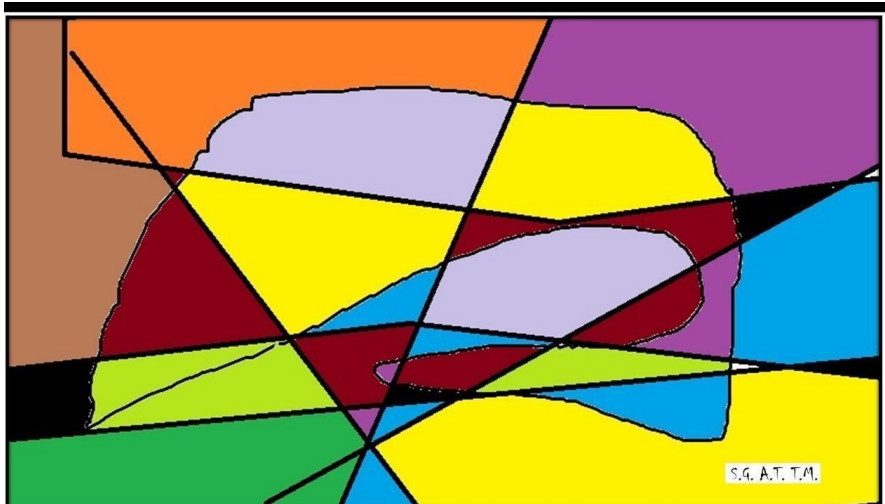
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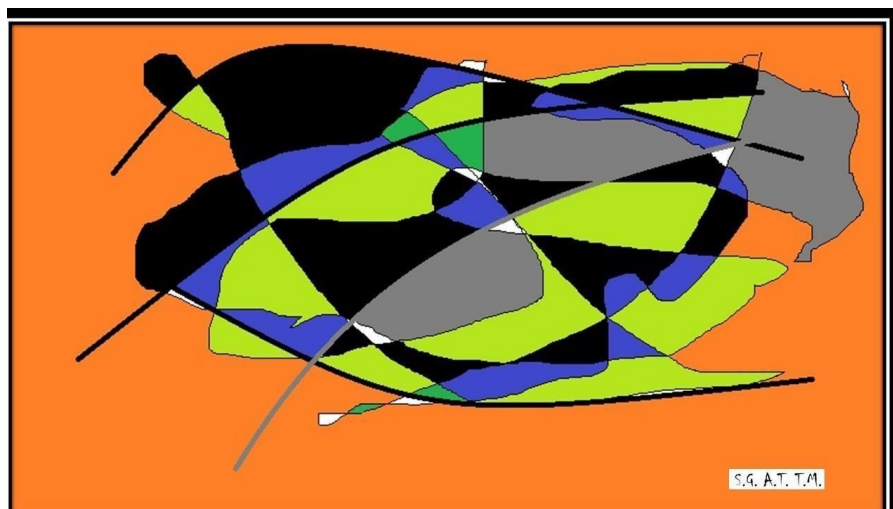
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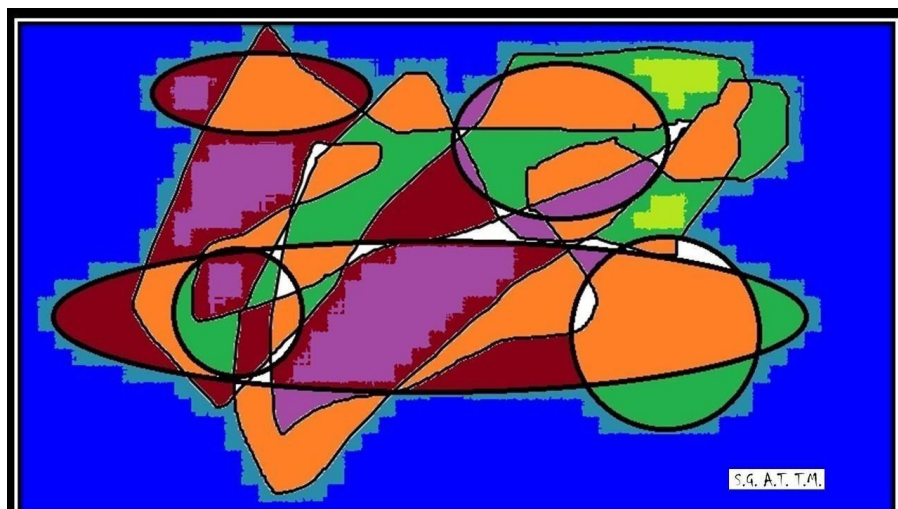


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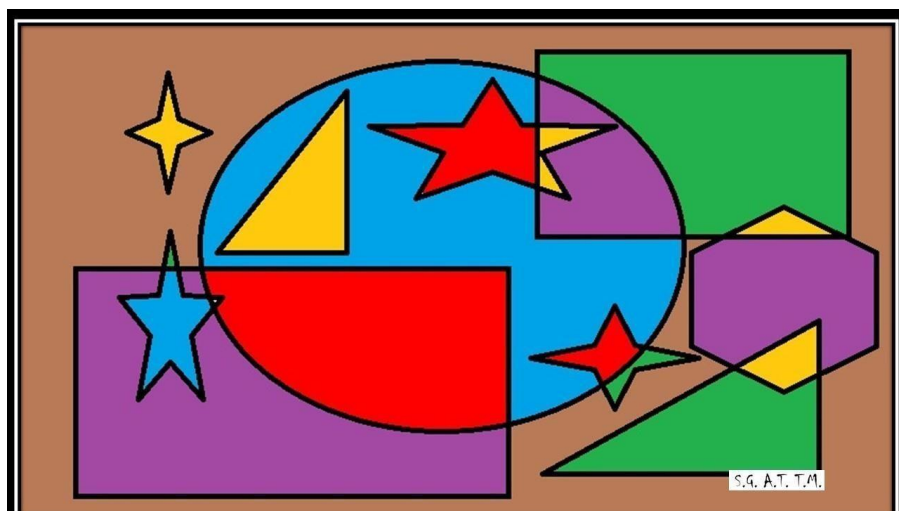


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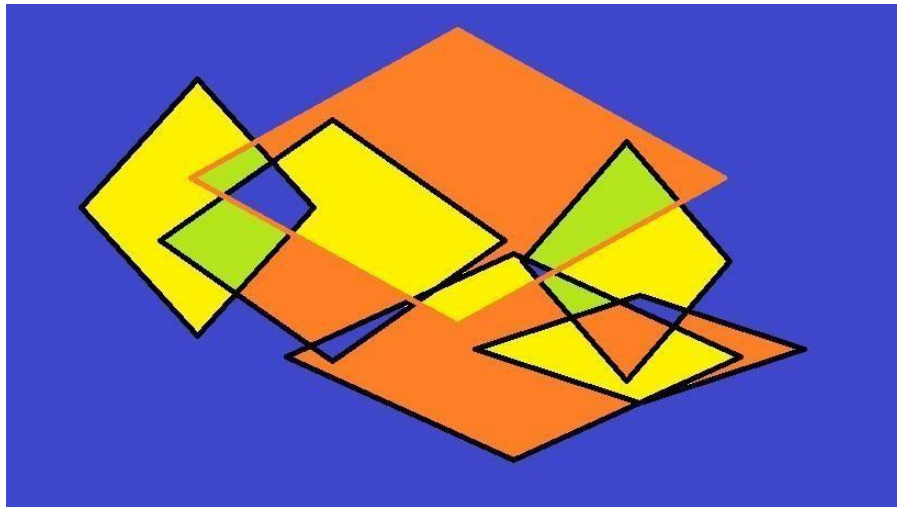


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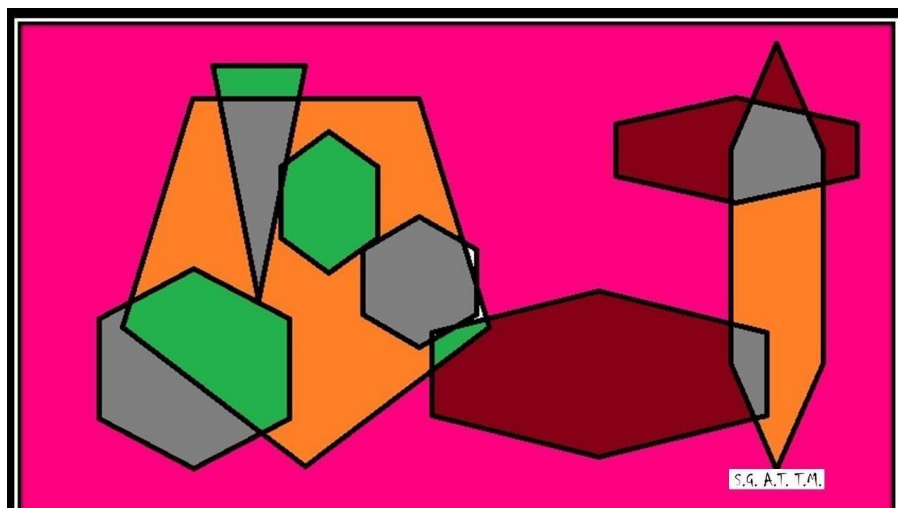
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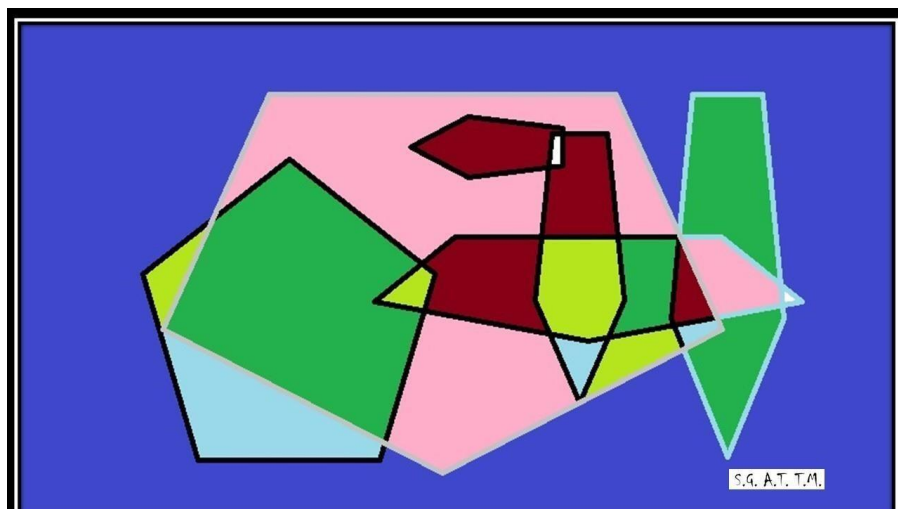


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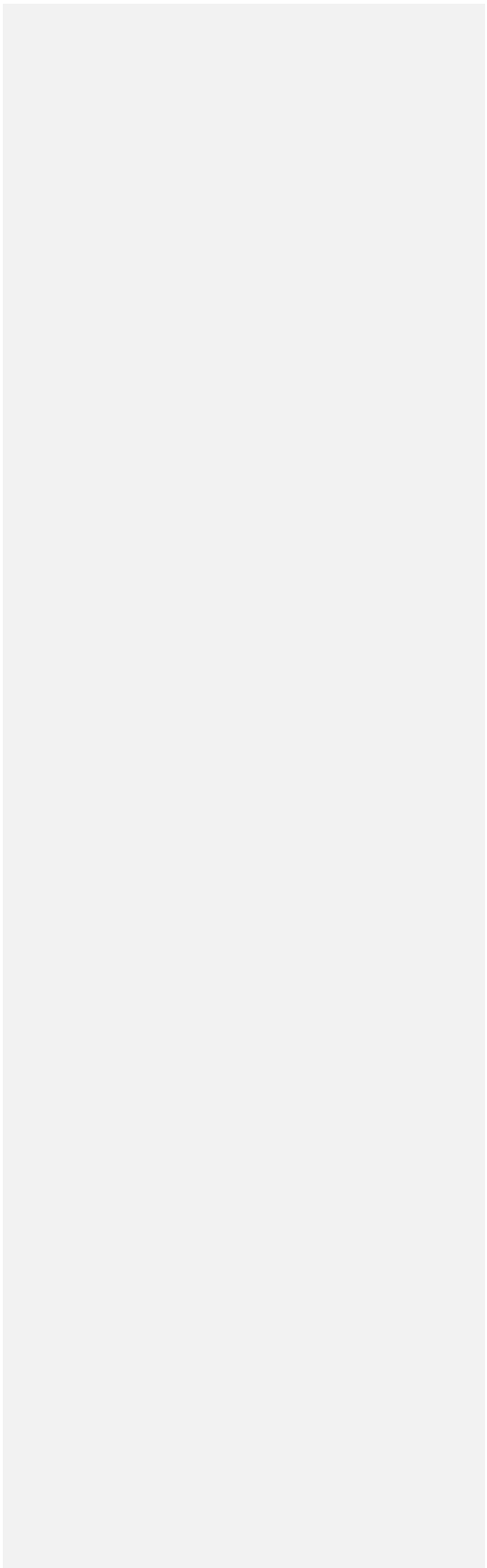
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Sam Green and the Time Machine
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Which Way Left?

Never let it be said that growing older is an impediment to creativity. Some have said that our imagination, as children, is like a wide tunnel gradually narrowing as we move through life. This, for some, may be true. It doesn't apply to Sam Green. The Australian born singer, musician, and songwriter began exploring his passions at an early age and has continued to evolve long past the point where other performers and creative spirits fall into stay id rehashing and inconsistency he is different. His latest release fourteen song release Which Way Left? is packed with an assortment of tightly composed songs and equally focused performances illustrating how he continues to work at or near the peak of his considerable powers. It's a bracing reminder of how continuing to pursue one's passions deep into life can invigorate the heart and engage listeners of any age.

The opener "Dandeong Ranges" sets a mighty tone for everything following it. Green's weathered vocals might take some getting used to for those more devoted to smooth singers, but there's a depth of soul in his simple conveyance of the song's lyric. The spare writing hits just the right note mixing concrete imagery with generalities capable of communicating with any listener. The acoustic guitar is straight forward and the accompanying violin adds an understated melodic touch to the performance. The second song, "Eli", is an anguished meditation on betrayal with a particularly impassioned vocal, quasi-flamenco style acoustic guitar flourishes, and some cutting mandolin lines further sweetening the stew. His distinctive humor comes through on the song "Google Me" but, as in other similar examples on the album, the humor is always tinged with a touch of melancholy. These are deceptively simple songs transformed by his graceful talent for mixing a variety of emotions and never calling too much attention to the fact.

The sparkling wordplay defining the lyric of "Harry Ginagain" has an almost childlike quality, but there's the same despair creeping around the edges we hear on the earlier "Google Me". His gruff, nicotine wracked voice is no impediment to some wonderful phrasing – he never missteps and the twisting vocal lines have an intensely musical quality. The ironic romanticism in the song "I Want to Live in Australia" is also infused with genuine affection. You can hear it in every line of Green's vocal and the repetitive nature of his lyric never grows tiresome. The rhymes are simple, but the song says much about the performer despite this. "Mist of the Desert" has a slightly ominous air, but he never lays on the mood too thick and there's a fantastic amount of detail in the lyric that brings it into even sharper relief for the listener. The accompaniment, like every song on Which Way Left?, accomplishes much without ever over-exerting. Sam Green and the Time Machine have likely reached a new peak with this release and there is a surprising lack of filler despite the extended track listing. This is a powerful artist with an intensely personal in edge to his writing that never excludes the listener from his art. William Elgin

Sam Green and the Time Machine

Which Way Left?

Australian Sam Green and his musical cohorts dubbed the Time Machine have long since established themselves as one of the most impressive units plying their trade Down Under and in the indie music scene. Their latest collection, a fourteen song effort entitled *Which Way Left?*, is an impressive outing in a career marked by excellence at every turn and signals there is still much to accomplish in this musician, writer, and performer's career. Much of the writing centers around his life and experiences as an Australian, but there's an universal resonance to this material crossing any border or ocean and certain to touch the hearts and minds of anyone willing to meet it head on. There is humour, gravitas, and exceptional musical skill that goes into each of these compositions and it makes *Which Way Left?* a sure winner from the start.

"Dandenong Ranges", for the novice to Sam Green's work, is an excellent introduction to what guides him as an artist. There is a distinctly personal element to the song, naturally, that has reflected in its geographical reference but there is an emotion here superseding such specific elements anyone can make a strong emotional connection to the material. "Eli" is one of the most affecting tracks on the album. Green throws himself into this track with a tremendous amount of passion and there is little doubt that this tale of heartbreak driven by betrayal will strike a nerve with any listener who has suffered broken trust. The musical backing provided by Green's collaborators never fails to be compelling despite it being stripped down and utterly unadorned. "Financial Year" might strike some as semi-comical and it certainly presents a scenario virtually any listener can relate to. There's a strong atmosphere of worry and weariness pervading the track Green artfully gets over without ever straining for effect.

"Harry Ginagain" is vaguely reminiscent of a childhood nursery rhyme but, underneath the playful phrasing, there is another tale of woe Green presents in an oddly entertaining fashion. It's one of the album's sleeper gems and illustrative of his imaginative powers as a songwriter. He draws a deft characterization with minimal details. "Howdido" boasts one of the album's strongest choruses and some beautifully restrained mandolin providing an excellent counterpoint for Green's gravelly vocals. It's one of the longer songs on *Which Way Left?*, but Green never oversteps his mandate and it has all of the same haunted, tender spirit coming through on the other tracks. "Lightning Never Strikes" has one of the more deliberate arrangements on the album and it might risk sounding a bit disjointed if not for the vivid violin playing accompanying the track. "Part of the Corporate" certainly plows familiar ground, but Green brings a distinctive approach to even familiar themes and the backing musicians add much to this particular performance. "Round and around" ends *Which Way Left?* on a slightly playful note musically and there's a great deal of love in his expression of universal truths. Sam Green and the Time Machine's *Which Way Left?* isn't an album geared to knock you over with sonic firepower – instead, it quietly gets under your skin and finds its way to your heart. Shannon Cowden

Sam Green and the Time Machine Which Way Left?

Which Way Left? is a fourteen song release from Sam Green and the Time Machine, a marvellous musical experience hailing from Australia that is certain to entertain and connect with a wide audience. Fourteen songs might seem like an unnecessarily sprawling affair, but these are compositions that never tax listener's patience and, instead, are honed to a sharp edge and never risk self-indulgence. They are often charged with elements of personal experience and, after even a single pass, anyone engaged with this music is certain to realize these are songs ripped from Green's personal experiences and vividly alive with the flesh and blood of passions that make for the best music. Sam Green and the Time Machine are unapologetically themselves and they make music that brims over with playfulness and personality in equal measure.

"Dandeong Ranges" is one of the album's best songs. Green and the Time Machine pursue musical performances aimed at getting the most out of as little instrumentation as possible. The primary instruments defining the album are guitar, violin, and mandolin and it is a testament to the creativity of the performers and the in tune song-writing quality that songs like this get over so well despite the dearth of sonic variety. Green delivers the song's fine lyric in such a dramatic, yet never hackneyed, fashion we are immediately drawn into a foreign landscape made familiar by his interpretive powers. "Eli" is about a relationship broken by lies and, despite the common path of the subject matter, Green serves up his heartache with such visceral pain listeners will never feel like this is some rote rehash of standard subject matter. He transforms it.

"Google Me" shows a songwriter who can pull language from the modern landscape and use it to pour old wine into new bottles. The slightly playful edge implied by the title is a doorway leading listeners into another tale of a man dealing with the vagaries of love. The same sparse musical textures heard on other songs strike an interesting contrast with the modern reference and it adds up to one of the album's best moments. "Harry Ginagain" is a cleverly written lyric with equally memorable music backing Green the whole way. One might not expect his voice to be capable of such things, but Green bobs and weaves his way through some ear-catching phrasing that makes this one of the album's best moments. He keeps the momentum going with the next song "Howdido" and great verses culminate in a memorable chorus that exercises the same artful restraint heard elsewhere on the release. The violin and melodic qualities of the song "Love for a Moment" come at a great place relatively late in the album and possess an uplifting air a little different from the album's other entries. The album's penultimate track "Popcorn" is one of the more remarkable pieces of song-writing on this release thanks to his powerful invocation of how we keep coming back to painful scenes in both life and entertainment to elucidate our own experiences. It's a stirring exclamation point on an album that quietly achieves monumental ends. Lance Wright

Which Way Left?

Sam Green and the Time Machine

Sam Green is a long-time mainstay of the Australian music scene and his releases backed by the Time Machine have secured him a place among the best in the nation's indie scene. His appeal, however, is far broader. These are songs with an often strong national identity, but they deal with recognizable facets of life that would appeal to anyone from Cambria to Calcutta or around the world. His latest album *Which Way Left?* features fourteen tunes, but they aren't tiresome epics or musically longwinded. Instead, they crackle with daring and an obvious command of fundamentals. This is a seasoned hand at work and the confidence is unmistakable. He isn't shy about bringing the personal into the music, but it's handled with an universal touch rather than becoming mired in obscurity and painfully uncomfortable confession. This is an album unafraid to mix artistry and entertainment.

Novices will find themselves immediately riveted by the opener "Dandeong Ranges". Many of the songs on *Which Way Left?* are firmly grounded in the geography and experiences of a native Australian and this song is probably the best example of that on the release, but it is never so far removed from universal human experiences that, let's say, a listener in rural Georgia wouldn't find something to latch onto. The evocative musical backing never overreaches. It's a delicate and well produced weave of guitar and violin with neither instrument ever overtly vying for instrumental superiority. "Eli" is removed from concerns of place and, instead, is personal in a much different fashion. It's a song about fractured trust that might sound, lyrically, similar to many tracks of the same ilk, but Green's rough hewn singing busts through the familiar and grabs onto something viscerally his own. The weariness of "Financial Year" has an intensely personal quality and, while the subject matter isn't something everyone will relate to, it does speak with an accessibility that even those removed from the subject matter will connect with.

"Harry Ginagain" is one of the moments on *Which Way Left?* that is distinctively Green's own. There's quite a catchy quality to the vocal melody that Green's voice handles with surprising deftness and the arrangement is carried quite nicely by the album's typically stylish, yet bare bones, instrumentation. Despite an occasional playfulness coming across in some songs, the presiding spirit of *Which Way Left?* is a sort of poetic melancholy. It never succumbs to outright despair, but "Howdido" shows off the precarious balance Green and his cohorts maintain throughout the course of this release. The release is never a jovial affair, but Green, despite the struggles depicted in these songs, keeps up a genuine life affirming spirit and few moments embody it more than the chorus on this song. The track "Popcorn" might be the second to last song of a fourteen track release, but it is undoubtedly one of the album's marquee numbers and delves into truths about relationships that we often would prefer to ignore. It's a stunning number to come so late in the release and further illustrates the quality of Sam Green and the Time Machine's value – value that transcends that arbitrary borders of the indie scene. Dale Butcher

Which Way Left?

Sam Green and the Time Machine

Since he first began publically channeling his creativity in the 6th grade, Sam Green has been putting himself out there as an artist in a way only those devoted to such things truly do. His musical work reflects the same principle. His recordings with the band Time Machine are among the most lively works one will encounter both on the indie and mainstream scene and there's a fearlessness married to playfulness in everything he touches and there's an equally skillful thrust to the performances on his latest outing *Which Way Left?* reaching far beyond the yen of dilettantes and hacks who lack heart/ There's an abundance of heart on this release. Fourteen songs might strike some as a bit much, but none of the tracks are long winding epics lacking rhyme or reason or simply throwing things against the wall in hopes they stick.

"Dandeong Ranges" shows off that point with utter clarity. In lesser hands, this song would have surely been weighed down with too much in an effort to convey points and story that Green and his accompanying musicians manage to get across with minimal playing and lean, economical lyrics. This is the sort of song that is obviously intensely personal, yet speaks across the artist's personal experience to something we can all touch. The acoustic guitar is particularly strong. Those same qualities continue on the album's second track "Eli". This isn't an invocation of place like we heard on the first song and, instead, sounds ripped from Green's soul thanks to a riveting vocal reaching far beyond the relatively common subject. It's even more impressive if it isn't autobiographical because it sure does sound like the inspiration for the song is as close to Green as the mic in front of him. It's even more impressive considering his voice is far from the typical vocal we appreciate, but the tone and texture is ideal for the material.

"Google Me" might seem, based on title alone, to be a more light hearted affair, but Green's songwriting uses it as a jumping off point for something much more personal. This is a performance full of longing and the instruments reflect this as well as the vocal. It unfolds slowly and deliberately, but it sounds organic and never premeditated. "Harry Ginagain" is one of the album's most creative efforts with an almost child-like quality in its vocal melody and the simple rhymes. It is relatively simplistic in its lyric content compared to earlier tracks but "I Want to Live in Australia" is much more than a mere paean to Green's homeland. There's a bit of understated irony in his extolling the people of his homeland as basically unblemished souls, but one can never be sure listening to the song that he isn't entirely serious. There is a great deal of love in the song and sifting through its possibilities is much of its fun. The final song on *Which Way Left?*, "'Round and Around", might seem to traffic in somewhat trite sentiments, but they have the undeniable ring of truth and he delivers the lyric with far more light and whimsy than anything else we've heard before. Rarely do releases come as well rounded and complete as this album.

Dear Friends and assistance in the time zone of life,

What I'm saying is this world has to be. Here and there lies the knowing of what is real, in the really of what is? I had a close shave which shows I like rainbows so sail away with me and something around the resting of some. Things we know, we never understand understand to know a lot. To this looking in a telescope there is a view to some degree. What I'm going to say on the river of flowing energy eventually we build a bridge. And cross over it to dry land. When is as important as a rising city the Wind slow rains can seem from far away? In the fact of a viewpoint of reason to the degree of coming to conclusion. The city rises little drops of rain going to the damming at the right level. Feeling a nation. Lambs, goats, even and the land to roam free, sense know the way of happiness in the heart in some light we come to know. My father expressed many things that of walking within the limits of fathers many have written. Words can change in the sands of time to reflections of the view, we all are one together under a different sun. On the sun moon and earth then bringing forth to see the were and why we share. In important within the limits to up right and defender of communities to the shining as the Paris streets cry out of which may be more than mud. In flying and sharing but defending. We all bold on foundation, with love three or four hours watching the wave of nature's love on common grounds, one becomes two then one again the finding of balances in trees as in the garden to flower the enjoyment of growing seeds of space. Within limits there is no limits. Smaller bigger, in that which flows out and in as drawing of yin and yang some to the same as most view. One show be a little brighter, but time is on our side, salt the poet to the timekeeper in time. Oh the ancients and being in now slowly find within the sum and sounds of living life in the outback to the balance of which to finds and all most touch our heavens gate here on the zone of this we live. Together feeling expression, with work labour of liberal or even green from within. Happy to share expression of this all children grow. Finding wisdom to work out we teach, as they teach and we are all learning in all in time. If I could sing of releasing pressure of the sun to easy it way, as in to find healing. Within love who can you confirm such a thing as always loving her I would be nothing without love. I have to get up and because of that when parking lot of my life, yeah we know Christmas as to this there is seasons. The morning show with the limits of the TV have what to say. I live willing to be. Be loved. One that was within me is a shirt to share. On stage or broadcast take with as many grains of salt

Great news, we just
uploaded a new GreenBits
release which is on line
through
www.mrmusicman.com

*Host Sam Green and the Time Machine (common ground)
(from Australia, the land down under , to the world)*

