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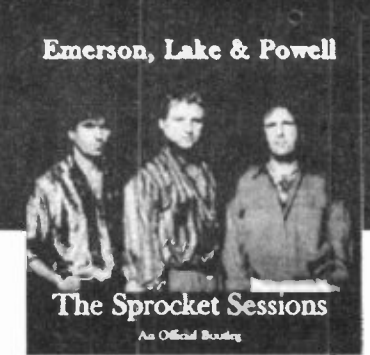
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Item F-45	45 Corrugated Cardboard Filler Pads (7 1/4 x 7 1/4)	10¢ each plus (3 lb./per 50)
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Item M-CD10	CD Corrugated Cardboard Box (Holds 10 CD Cases)	45¢ each plus (3 lb./per 10)
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Item MB-4550	45 Corrugated Cardboard Box Mailer (Holds 50 45s)	55¢ each
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Item C-400	Audio Cassette Cases (Clear)	\$37 per 250	17 lbs.	Item C-427	Compact Disc Jewel (Black Tray Only)	\$45 for 400	28 lbs.
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Item C-422	Compact Disc 6 CD Case	\$125 per 100	30 lbs.	Item C-429	Compact Disc Jewel (Clear Tray Only)	\$55 per 400	28 lbs.
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Item C-424	Compact Disc Jewel Case with built-in tray (Slim line)	\$95 per 300	27 lbs.	Item C-432	CD Slimline Double Jewel with Clear Tray	\$55 per 100	19 lbs.
Item C-425	Compact Disc Jewel Box (Set)	\$30 per 100	22 lbs.	Item C-500	Compact Disc Blister Pac (single)	\$90 per 250	22 lbs.
Item C-426	Compact Disc Jewel (Box Only)	\$45 per 200	32 lbs.	Item C-503	Compact Disc Blister Pac (double)	\$40 per 100	10 lbs.

A shipping chart is included for your convenience. For each item find the weight of your shipment - Find your zip code prefix - find our zone and locate the postage due - please include postage with your wholesale order to ask us to send each item C.O.D. CASH (Add \$6 COD Fee). We ship via UPS so please give a residence or commercial address - no box numbers. PA residents add 7% tax.

SLEEVES, BOXES, MAILERS, FILLERS, JEWEL CASES & DIVIDERS

WHOLESALE PRICES

Item 100	45 RPM Record Sleeves (7 3/8 x 7 3/8, 3 mil thickness, plastic)	\$25 per 1000	12 lbs.
Item 200	LP Album Sleeves (12 5/8 x 12 5/8, 3 mil thickness, plastic)	\$45 per 1000	33 lbs.
Item 201	LP Album Sleeves (12 5/8 x 12 5/8, 4 mil thickness, plastic)	\$65 per 1000	42 lbs.
Item 202	Double LP Sleeves with flap (12 3/4 x 12 3/4 plus 1 1/2" flap, 4 mil thickness, plastic)	\$35 per 500	23 lbs.
Item 300	Double LP Sleeves (12 3/4 x 12 5/8, 4 mil thickness, plastic)	\$66 per 1000	46 lbs.
Item 305	Double LP Sleeves (12 3/4 x 12 5/8, 3 mil thickness, plastic)	\$46 per 1000	33 lbs.
Item 310	Small Box Set LP Sleeves (12 7/8 x 12 5/8, 4 mil thickness, plastic)	\$12 per 100	5 lbs.
Item 400	78 RPM Record Sleeves (10 7/16 x 10 7/16, 3 mil thickness, plastic)	\$42 per 1000	20 lbs.
Item 420	CD Sleeve (5 3/8 x 6 with flap, 3 mil thickness, plastic)	\$24 per 1000	6 lbs.
Item 421	CD Sleeve (5 3/8 x 6, 3 mil thickness, plastic)	\$23 per 1000	6 lbs.
Item 422	CD Sleeve (5 x 5, 3 mil thickness, plastic)	\$21 per 1000	5 lbs.
Item 500	LP Inner Sleeves (high density plastic, 2 mil thickness)	\$40 per 1000	17 lbs.
Item 508	White Paper Sleeves 12" (12 x 12, with hole) Rounded Corners	\$50 per 900	27 lbs.
Item 510	White Paper Sleeves 12" (12 x 12, no hole) Rounded Corners	\$50 per 900	27 lbs.
Item 521	White Poly Lined Inner Sleeves 12"	\$64 per 500	24 lbs.
Item 607	Red 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 608	Blue 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 609	Green 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 610	Yellow 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 611	Gold 45 Paper Sleeves with Hole	\$45 per 1000	13 lbs.
Item 612	Purple 45 Paper Sleeves with Hole Also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
Item 701	White Paper Sleeves for 45s with hole	\$50 per 2400	21 lbs.
Item 710	Brown Kraft 78 Paper Holed	\$75 per 500	20 lbs.
Item 800-W	LP White Cardboard 12" Album Jackets with hole	\$55 per 150	22 lbs.
Item 801-W	LP White Cardboard 12" Album Jackets without hole	\$55 per 150	22 lbs.
Item 820	Heavy Duty White Cardboard 4 3/8" x 4 7/8" CD Jacket without hole	\$10 per 100	3 lbs.
Item 821	CD Paper Sleeve	\$9 per 100	1 lb.
Item 822	CD Paper Sleeve with Window	\$10 per 100	1 lb.
Item 825	Heavy Duty 5 Gauge Plastic CD Pouch (5 3/8 x 5 3/16) with Flap	\$20 per 100	3 lbs.
Item 830	TYVEK (insert) CD Sleeve (can be used with ITEM 825 Co. Pouch)	\$10 per 100	1 lb.
Item 831	CD TYVEK Sleeve with Window	\$12 per 100	1 lb.
Item 900	Regular Comic Bags (7 1/8 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 901	Golden Age Comic Bags (7 9/16 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	Special \$10 per 1000	17 lbs.
Item 950	Newspaper Bags (15 x 13 1/4 plus 2" flap, 4 mil thickness, plastic)	\$15 per 100	3 lbs.
Item 1000	Maaazine (Monster) Size (8 1/2 x 13 no flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 1005	Playboy Size (8 15/16 x 11 1/8 plus 2 3/4 flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 1011	"Life" Magazine Size BAGS (10 1/2 x 13 1/4 plus 2" flap, 3 mil thickness, plastic)	\$11 per 100	2 lbs.
Item 1100	Baseball Card Holder (2 7/8 x 4 1/2, 3 mil thickness, plastic)	\$5 per 1000	2 lbs.
Item 1200	Sheet Music Sleeves (9 3/8 x 12 1/2 plus 1 1/2 flap)	\$11 per 100	3 lbs.

NEW "PLASTIC" LP, 45 AND CD DIVIDERS

Item 2500	LP Full Divider (12" x 13 1/2" .030 gauge)	50 Ct. = 13 lbs.	50¢ each plus shipping
Item 2501	LP Slant Divider (12" x 13 1/2" .030 gauge)	50 Ct. = 10 lbs.	50¢ each plus shipping
Item 2600	45 Full Divider (7 x 8 1/2" .030 gauge)	50 Ct. = 6 lbs.	30¢ each plus shipping
Item 2601	45 Slant Divider (7 x 8 1/2" .030 gauge)	50 Ct. = 5 lbs.	30¢ each plus shipping
Item 2602	45 Tab Cut Divider (7 x 8 1/2" .030 gauge)	50 Ct. = 5 lbs.	30¢ each plus shipping
Item 2700	CD Full Divider (6 x 13 1/2" .030 gauge)	50 Ct. = 5 lbs.	30¢ each plus shipping
Item 2800	CD Divider (5 1/2 x 6 1/2 .030 gauge)	50 Ct. = 5 lbs.	25¢ each plus shipping
Item 2900	CD Divider (6 1/4 x 4 15/16 .030 gauge)	50 Ct. = 5 lbs.	25¢ each plus shipping

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1	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
2	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
3	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
4	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
5	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
6	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
7	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
8	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
9	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
10	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
11	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
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21	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
22	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
23	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
24	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
25	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
26	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
27	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
28	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
29	1.02	1.03	1.04	1.05	1.06	1.07	1.08	1.09
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045	4	300-314	4	674-675	3	760-757	6
046-048	5	315-317	5	674-679	4	760-757	7
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071	3	320-324	5	683-684	4	800-812	6
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084	4	364	5	821	7		
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087-089	4	369-371	5	824-825	7		
		382	4	826-828	6		
100-126	4	383-387	5	829-834	7		
127	3	388	4	835-838	8		
130-129	4	389	5	840-847	7		
131-132	3	390-394	4	848-851	6		
133-136	4	395	5	852-853	7		
137-146	3	396-397	4	854	8		
147	2	398-399	3	855-863	7		
148-149	3	400-401	4	864	8		
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200-214	3	410-411	4	889	8		
215	2	412-413	3	890-891	6		
216-225	3	414-415	4	892-893	7		
226	2	416-417	3	894	8		
227	3	418-419	4	895-896	7		
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233-237	4	429	4	902-905	5	906-908	4
238-243	3	430-431	3	909-911	6		
244	2	432-433	2	912-914	6		
245-249	3	434-435	3	915-916	5		
250-254	2	436-437	2	917-918	4		
255-259	3	438-439	3	919-921			



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discoveries March 2004

7" SINGLES

Table listing 7" singles with columns for artist, title, and price. Includes artists like Asia, Syd Barrett, Emerson, Lake & Powell, Fish, and Pink Floyd.

CD SINGLES

Table listing CD singles with columns for artist, title, and price. Includes artists like Porcupine Tree, Queen, and Todd Rundgren.

12" SINGLES

Table listing 12" singles with columns for artist, title, and price. Includes artists like Fish, Pink Floyd, and Syd Barrett.

CD SINGLES

Table listing CD singles with columns for artist, title, and price. Includes artists like Dream Theater, Fish, and Pink Floyd.

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CD SINGLES

Table listing CD singles with columns for artist, title, and price. Includes artists like Pink Floyd, Marillion, and Porcupine Tree.

CDs

Table listing CDs with columns for artist, title, and price. Includes artists like Aardvarks, Aphrodite's Child, and Syd Barrett.

CDs

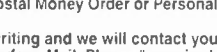
Table listing CDs with columns for artist, title, and price. Includes artists like Marillion, Pink Floyd, and Porcupine Tree.

LPs

Table listing LPs with columns for artist, title, and price. Includes artists like Beatles, Pink Floyd, and Marillion.

STORE HOURS

M - F, 11 am - 8:00 pm Sat., 11 am - 7:00 pm Sunday, Noon - 5 pm CST



VIDEOS

Table listing videos with columns for artist, title, and price. Includes Pink Floyd, Roger Waters, and Syd Barrett.

DVD'S

Table listing DVD's with columns for artist, title, and price. Includes Syd Barrett, Black Sabbath, and Pink Floyd.

BOOKS

Table listing books with columns for author, title, and price. Includes books about Pink Floyd, Syd Barrett, and Marillion.

CD SINGLES

Table listing CD singles with columns for artist, title, and price. Includes artists like Todd Rundgren, Pink Floyd, and Marillion.

CDs

Table listing CDs with columns for artist, title, and price. Includes artists like Todd Rundgren, Pink Floyd, and Marillion.

LPs

Table listing LPs with columns for artist, title, and price. Includes artists like Todd Rundgren, Pink Floyd, and Marillion.

VIDEOS

Table listing videos with columns for artist, title, and price. Includes Pink Floyd, Roger Waters, and Syd Barrett.

CONCERT PROGRAMS

Table listing concert programs with columns for artist, title, and price. Includes Pink Floyd, Roger Waters, and Syd Barrett.

PICTURE DISC LPs

Table listing picture disc LPs with columns for artist, title, and price. Includes artists like Pink Floyd, Roger Waters, and Syd Barrett.

LPs

Table listing LPs with columns for artist, title, and price. Includes artists like Anubian Lights, Syd Barrett, and Syd Barrett.

VIDEOS

Table listing videos with columns for artist, title, and price. Includes Pink Floyd, Roger Waters, and Syd Barrett.

PINK FLOYD THE WALL FIGURINES

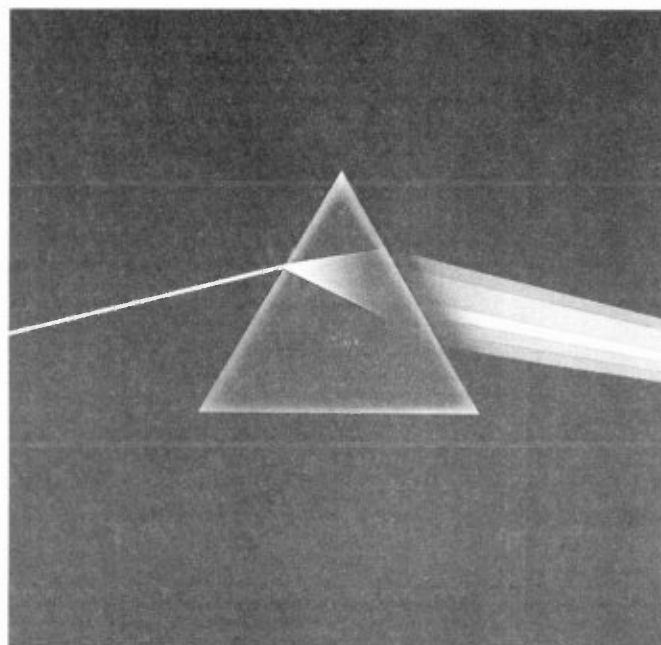
3-D Plastic Figurines are approximately 1 1/2 tall and come with an interlocking wall base that can fit together to form a large wall display.



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Editorial

by John Koenig

Having started collecting and amassing records in the 1960s, kicking off my publishing pursuits in 1971 (Cowabunga!), and haunting record shows virtually since they began in the '70s (Stuart Shapiro, remember him?), I've come to know and appreciate most of the dealers and collectors who inhabit this crazy world of passion we all love. One problem with getting older is that we lose people along the way.

Doug Hanners passed along some sad news, that **Dallas Ellis**, long-time record collector, dealer and friend, passed away January 21 at his home from Mesthelioma at the age of 55. Doug went on to write: "This disease is a very aggressive form of cancer caused by exposure to asbestos, and for some people a one-time encounter with asbestos dust can result in the cancer 20-30 years later."

Dallas was one of the original group of collectors who established record collecting in the discovery days of the 1970's, when the hobby began turning into a business. He lived in San Diego, Dallas and Detroit, where he passed away. He leaves his wife Mindy, son Chris 22 years old and a large group of friends and collectors who enjoyed the Dallas "experience", and he will be missed as one of the loveable characters that made record collecting fun.

I enjoyed Dallas' company for many years, both during the years I lived in Detroit, and at major record shows nationwide. It was common to run into him at Car City Classics or any of the other shops I hung out at. There was never any doubt when Dallas Ellis was in the room, and he'll be missed.

Another old friend of mine, someone I spent lots of time with at shows in the late 1970s and through the 1980s, has left us. **Joe Scott**, known under the business name Rock & Roll Heaven out of Florida for many years, passed away Dec. 1 of heart failure.

A native of Toledo, Ohio, business partner with well-known dealer Dave Bushey for years, Joe was one of my best friends in the dealer ranks for a long time back then. We seemed to keep showing up at the same record shows all over the place (remember those Birmingham, Alabama and Lakeland, Florida shows?)

One year, either in Birmingham or Atlanta, Georgia, Joe and Don Kiel (another dealer with plenty of personality, Canadian but liable to show up anywhere) decided near the end of a late night out to introduce me to sushi! My memories of subsequent events are vague, but I do remember we had a lot of fun, never stopping the chatter about records.

Joe Scott was one of the good guys in this business; he loved records and the mail order business and was in it at the beginning, dating back to the *Record Exchanger* days. He's survived by his son Robert, his wife Linda and their two young sons. Though he'd been out of record selling for the last decade, just knowing Joe was in Florida staying busy selling real estate made me smile, especially during Wisconsin winters. I miss you, Joe.

John Koenig
koenigj@krause.com

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Where's Joe Jackson?

Dearest Discoveries,

It is unfathomable that in five pages about the New Wave (Feb 2004, by Chris Nickson) that not once was there a mention of Joe Jackson.

You may have heard of him. . . he was arguably one of the top three most prolific artists to come from that period (with Sting and Elvis Costello). I guess Chris Nickson couldn't see that with his lipstick, from Sting's behind, smeared on his glasses.

Joe Jackson has made, and is still making, more contributions to the world of music than ninety percent of those mentioned in the article. This was definitely a gross omission.

Brent Haleen
brentano@cox-internet.com

(Koenig) - Before Chris responds, Brent, let me assure you that he thinks as little of Sting's music as I do, especially his post-Police body of work. I can't imagine anyone taking seriously any of the music Sting has made in the last two decades. Though I do believe you overstate Joe Jackson's contributions to popular music, but that's what's fun about opinions and passion. We get to disagree.

(Nickson) - Mea Culpa, mea maxima culpa. Joe Jackson slipped through the cracks, I'm embarrassed to say. I don't even know why or how. I loved his albums, right up to and including Beat Crazy. I was in a band that covered "Is She Really Going Out With Him?" So I have no excuses to offer, other than groveling. I know that at the time many people viewed him as a cut-price Elvis Costello (or Graham Parker — who wasn't New Wave), but he had his own talents, which have flowered even more as time's gone by (unlike Costello). And, by the way, I've never been a fan of Sting. Great in the Police, pure crap on his own. Which, of course, is why he's made shedloads of money. But hardly one of the most prolific artists of the period. Merely the wealthiest in material goods. Now, excuse me while I go and trade in this memory for something that works better.

Smoke Ring is In The House

Dear Discoveries:

Greetings from Fremont, Nebraska. I'm President (Trustee) of the Nebraska Music Hall of Fame Foundation "and" a member of The Smoke Ring. A brief history:

The group was formed in 1966 when two Norfolk, Nebraska bands (The Strollers and Little Joe & The Ramrods) combined forces. (The Ramrods had previously released cuts on Soma and Studio City Records, both out of Minneapolis, MN). Originally a classic rock band, the group moved more toward an R&B horn-band sound around 1966-'67, mostly from the influence of The Fabulous Flippers, from Lawrence, Kansas. The group also picked up regional Midwest gigs by hiring recording artists to back on the road, such as Rufus Thomas, Bobby Vee, Tommy Roe, Bobby Wood, The Shangri-La's, Dickie Lee, etc.

Dickie Lee particularly liked the band, and took them to Memphis (Sam Phillips Recording Studio - sec-

ond home of Sun Records) and they released "That Girl Was My Girl One Time" on Mala Records, with regional success.

I joined the group in mid-1968 — and we again went to Memphis to record. Our next release was a remake of a '50s song by The Four Lads, "No Not Much". Initially released on the local Gold Dust Records, it was picked up by Buddah Records (#77) in New York after heavy regional sales. By Jan, 1969 the record reached the top 10 in New York, Los Angeles, San Francisco, Memphis, Boston and our home towns, such as Omaha and Lincoln, NE. We went to around the mid-70s on *Billboard*, and around # 50-55 range on *Cash Box* and *Record World*. Due to the "easy listening" sound of the record, we hit #17 nationally on the *Billboard* Easy Listening Charts, even though live we were a 8-piece "show-band" with horns, doing mostly R&B covers. The record eventually sold 800,000 copies, and we appeared on Dick Clark's "American Bandstand" in LA around May, 1969. A second Buddah record, "Portrait of My Love" (#112) was released around that time, but did not chart nationally.

Around that time, a revolving door started in the band, and a number of players were in and out till the end of the band around 1972.

Many members of the band gained national acclaim, such as Garth Fundis (A/R-RCA Nashville, President of ALMO Records, and producer for Crystal Gayle, Don Williams, Trisha Yearwood), Jim Casey (Nashville, songwriter for Oak Ridge Boys, Albert Collins (blues), Bobby Bare, etc),

Tom Benjamin (RCA 45 release and songwriter for Bobby Bare, and others, charted 10 Top-40 songs he wrote...mostly country), Steve Dahl (major artist promoter-Nashville — booking Grand Funk, etc), Max Carl Gronenthal (lead singer for .38 Special and now, Grand Funk Railroad), Joe Hupp, Jr. (booking agent with Halsey Agency in Tulsa (David Allen Coe, Oak Ridge Boys, the late Carl Perkins, and Roy Clark, among others).

Our "crew" in Memphis included Dickey Lee (major songwriter and Top-10 rock and country artist), Knox Phillips (producer, son of Sam Phillips, Sun Records), Bobby Wood (studio keys - member of J. Frank Wilson/Cavaliers and major Nashville studio musician, including Presley), The Memphis Horns (Andrew Love/Wayne Jackson - studio horns for STAX/Volt Records and many others), Bob McDill (studio, keys) - major Nashville songwriter (numerous Grammys), and Allen Reynolds (producer for Don Williams and Garth Brooks).

A late member of the band was Tommy Shaw, later to join STYX and Damn Yankees. Right after Tommy joined the band, the band changed its name to Storm (briefly) and then found regional fame as M. S. Funk (mostly booking out of Chicago, ILL). That group (which initially included all members of the Smoke Ring) lasted till about 1976.

The group reformed in 1994 to be inducted into The Nebraska Music Hall of Fame. Since then, we have played 5 — 7 times annually, with mostly original members and great success. We typically put a 10-14 piece band on stage. We recently played major festivals in Comstock, NE opening for Grand Funk Railroad, .38 Special, The Knack, Def Leppard, Walter Trout, Lynyrd Skynyrd, Little River Band, and others. We also opened for Three Dog Night and Little River Band in Lincoln, NE.

For more information on the group, go to The Nebraska Music Hall of Fame Website (www.nebrocks.org) and find The Smoke Ring under "inductees". Also, see separate inductee sites for

Max Carl Gronenthal, The Strollers, Little Joe & The Ramrods, Don Sohl & The Roadrunners, Little Joe Hupp, & J. Harrison B. & The Bumbles — all of whom had members of The Smoke Ring in their ranks at one time. More info on the group can be found on my inductee site at the Rock-A-Billy Hall of Fame (www.rockabillyhall.com) - see "Mike Semrad" under Inductees.

Mike "Pinky" Semrad
Trustee - The Nebraska Music Hall of Fame Foundation (www.nebrocks.org)
Member - The Smoke Ring (Mala-Buddah-Certron-BMG/RCA Records)
msemrad@anbf.com

Tormented

Hey Georgie boy,

Your article bashing *Scorse's Blues* makes me puke. [January issue] *Tormented* is how I felt when I read it. Some people just "can't be satisfied." I agree that *Godfathers and Sons* was a waste of time, but the other six nights were marvelous, including Jones and Lulu.

The Blues is great American art form and it gets so little recognition. There are not many people in today's world who try and raise our consciousness about the Blues. It's a national treasure and I applaud anyone who brings it to our awareness. Hooray for Scorse. I hope there will be many more sequels to follow. Go grab a beer and pout some more.

Pat Graham
pgtunes@yahoo.com

Hey Paddy,

I'm guessing that your reverse digestion flow difficulty has more to do with purchasing ground chuck marked "special today" rather than opting for prime rib.

Possibly your tastes in art parallel the cheaper priced meat specials. Where have you been hiding? Blues research has been an ongoing battle by collector researchers like myself since the 1940s. Where do you think all the 78 or LP reissues and magazines came from? Hollywood? This is about the fourth wave of resurgent interest in the blues genre. Raising your consciousness seems to be an effortless task. I'm not convinced that you are aware in the true sense of the word.

Yes, blues is a specific American art form. That is precisely why I choose to honor those who deserve praise and expose the many pretenders. I do not choose to prostitute or defile that which I admire.

Fifth rate harp players who aren't worthy to play "Juke" should not merit a moment's attention in a documentary. A black musician stumbling through a horrific version of "Spoonful" has nothing to do with artistic greatness. This is precisely why Alberto Giacometti's sculptures are in museums and those glittery little cottage sculptures are snapped up by hordes of overweight women in jogging suits.

Most knowledgeable people who I talk with were surprised at how politely I wrote in regard to Scorse's cinematic flatulence. The reason was that I was filled with Christmas spirit. Well, the holidays are over and the movie stinks even more now.

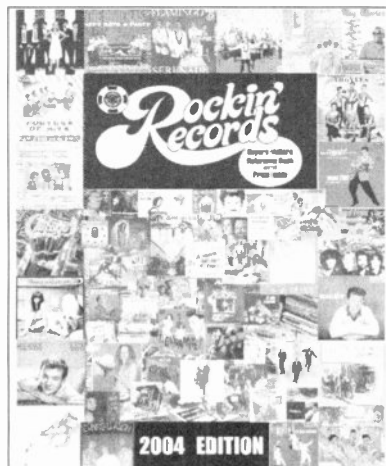
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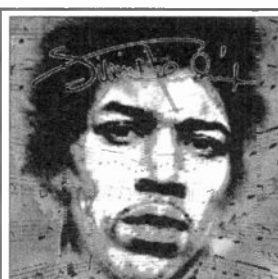
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Disnews

What's Happening

Broadway Books has announced that **Amanda Vail's** *Somewhere: A Life of Jerome Robbins* will now be published in the fall of 2005.

Blue Note Records is in the process of putting together a reissue series in the DVD-A format. These will be classic jazz titles, all in surround sound mixes. First up will be **Cassandra Wilson's** *Traveling Miles*.

Pearl Jam's 2003 **Holiday Single** is now available. [from pearljam.com] It will be "Reach Down" featuring **Chris Cornell** from the October 28th Santa Barbara show and "I Believe in Miracles" from the October 22nd Benaroya Hall show. For those of you who haven't heard this version of "...Miracles", it is the first performance of an acoustic, re-arranged mid-tempo version of the Ramones song. "Reach Down" essentially reunites **Temple of the Dog** in its original line-up, with Chris and Eddie harmonizing, and Mike, Stone, Jeff and Matt playing their asses off.

During the first half of 2003, only 100,000 **DVD-Audio** format discs were sold. In the same time frame, **245 million traditional compact discs** sold, according to RIAA reports. Sending an even stronger signal about the lack of acceptance of this new format, **vinyl albums outsold DVD-Audio** during those six months 6 to 1! In fact, DVD-Audio sales were down in the first half of 2003, compared to the same six months the year before. The RIAA does not keep track of SACD format sales, so no sales figures are available. DVD-Audio sounds great to me at home, but it's frustrating that **I cannot play these discs in the office on my computer**, nor in my car, two places much of my reviewing listening takes place.

Audio tidbits: **Apple's iTunes** has sold more than 30 million legal downloads since beginning operation in the spring of 2003. The research firm Ipsos-Insight estimates that roughly **10 million Americans paid to download** music or mP3 files off the Internet in the first six months of 2003. (taken from the BsarlesWire@aol.com)

Here's some **strange Elvis Presley** news: on January 27 an open-to-the-media event was held at the Nola Recording Studios in New York City. According to a press release, this was the official "first cut" of the original 1954-55 *Sun Sessions* master recording tape made by Presley and his band. And I do mean "cut." **Master Tape Collection**, which appears to be Mike Esposito, who owns the tape, cut, certified, numbered and mounted each 2" segment. Each piece will comprise an **authenticated collectible limited edition plaque** licensed by Elvis Presley Enterprises. Selling for \$495. Tony Bongiovi and Jim Czak, an sound engineers and record producers, verified the tape, according to Esposito.

Weirded out yet? As news of this event made the rounds prior to the 27th, a flurry of emails went back and forth around the world as concerned people such as **John Tefteller** attempted to locate someone with the money and motivation to purchase the tape and save it from being destroyed.

Gail Parenteau, the event's publicist, said that the tapes have **10 Elvis sides from 1954-55** (including the uptempo arrangement of the classic Bill Monroe waltz "**Blue Moon of Kentucky**" from the first session). They were bought some years ago as part of a lot by produc-

er/collector **Mike Esposito** at a salvage sale. At the time he didn't even know what was on the tape, it was simply one of many. When Esposito played the tapes and saw one box was marked "Elvis," he brought in Tony Bongiovi. The tapes were breaking down and rusting, and were unable to be baked, though the tried several times. Each time, **the tapes burst into flame**, absolutely too far damaged to be saved. Some, including this one, were on wooden spools, and over the years they'd moved from storage facility to garage sale, etc. As Esposito and company realized what they had, they contacted **Sam Phillips**, RCA, and the Presley Estate for licensing.

According to Parenteau, **Sam Phillips** had intended to make the first cut of the tapes, in fact, and spent a great deal of time on this project. Sam, in fact, **wondered aloud whether this was indeed the original tape**, and opened the possibility that he gave RCA a copy, Parenteau remarked. According to the New York Times, RCA Records said through a spokeswoman: "We possess the original tape of the recording. Beyond that, we cannot comment."

Dave Marsh is quoted in **Robin Pogrebin's** story in the *New York Times* in a state of outrage, saying "If they were cutting up something that was purported to be the original copy of the Declaration of Independence or an original copy of *Moby Dick*, we wouldn't even be asking 'What's the big deal.'" In the same piece, **Jim Henke**, chief curator at the Rock and Roll Hall of Fame, said, "If indeed it is the original master tape to 'That's All Right,' **I think it's a disaster**. To destroy something that's such an important historic artifact is **destroying a key part of American culture**." (www.elvismaster-tape.com)

Thomas at **psychedelic-music.com** in Germany is releasing a two-disc, gatefold cover, vinyl LP of **Fingertoad, Strange, Siho**, an obscure Chicago psychedelic band. The record never was released, only an acetate exists in collecting hands. This will have an insert, band photos and lyrics.

Sony Legacy upcoming title changes: **The O'Jays - Family Reunion** has been cancelled; the following have new titles: **Little Richard - Get Down With It! The O'keh Sessions**; **Kenny Lattimore - Days Like This: The Best of Kenny Lattimore**; **Peabo Bryson - Love And Rapture: The Best of Peabo Bryson**.

Quicksilver Gold is a band performing in the Bay area of California. Yes, they perform Quicksilver songs; check out the lineup: **Joli Valenti** (son of the late Quicksilver Messenger Service vocalist **Dino Valenti**); **Gail Muldrow** (Sly & The Family Stone), **Peter Harris** (JGB), **Mario Cipollina** (brother of the late QMS guitar player John and formally with Huey Lewis & The News), and **Ed Michaels** (Alvin Youngblood Hart). www.quicksilvergold.net.

If ever someone who isn't a performer deserved induction into the **Rock Hall of Fame**, it's **Jann Wenner**, co-founder of *Rolling Stone* magazine in 1967 with Ralph J. Gleason. He's going in this year. Congratulations, Jann.

Smithsonian Folkways Recordings has announced they're using the **Peppercorn Payment System** to power its online music initiative. Folkways will make its entire collection of 33,000 American folk and world songs

from artists such as **Woody Guthrie, Lead Belly, Brownie McGhee, Pete Seeger** and **Ella Jenkins** available online for 99 cents each. (www.folkways.si.edu)

Ron Cabral (author of the book *Country Joe and Me*, former manager and percussion player for Gold) tells me the German label WorldInSound has just released CDs by **Gold** titled *Oregins*. He goes on to say "This CD is by far Gold's best recorded product - 18 tunes in all. Gold existed from 1968 to 1973 and went from being a garage band to the stages of Fillmore-West and Winterland. They had a very hot run, the only thing stopping them was lack of an LP. Now in 2004 we have a beautiful Vinyl LP release of the 1970 "live" at Fillmore-West performance. They are selling these for \$40 on the www.worldinsound.com site... The sound changed when Robin Sinclair joined the group in late 1971 and her influence remains on the other Gold CD called *Mission Rock* released in 2002. Robin had recorded two LP's for Kadet Konzept as part of **Saloom-Sinclair and The Mother Bear** before joining Gold. The group also had Bob Golden singing on some of the *Oregins* tracks. Golden walked into the group directly from his role as Berger in the Chicago Broadway production of "Hair." The main vocalist on *Oregins* is the late Richard Coco - way ahead of his time - died tragically in NYC in the early '70s." (www.worldinsound.com/gold)

Soul/blues vocalist **Charles Wilson**, nephew of blues legend Little Milton, will record his next album for Chicago's **Delmark Records**, to be released this spring. (www.delmark.com)

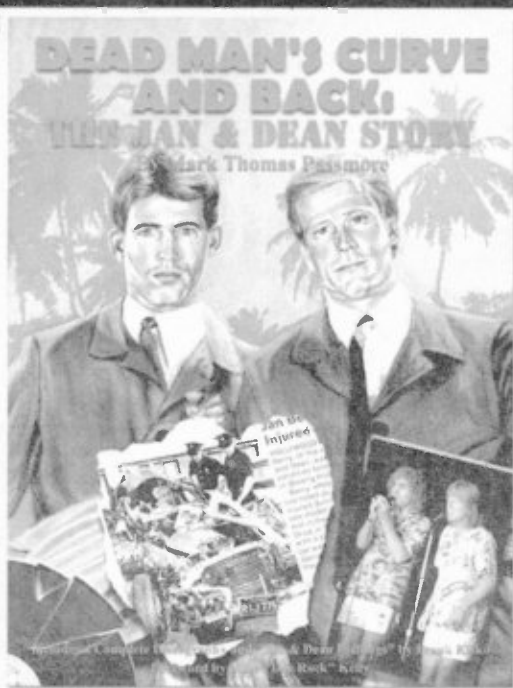
Silverline Records has received exclusive license rights from **Artemis Classics** to release in six-channel format 39 master recordings originally released under the Vanguard Classics and Omega record labels founded by Maynard and Seymour Solomon. Much of the repertoire features seminal recordings by the **Utah Symphony Orchestra** conducted by Maurice Abravanel from the mid-'60s through the late '70s, in addition to performances by the **Baltimore Symphony**, among others.

Taken from an article by **Gary Jones** done for **The Mirror.co.uk**: Former Jethro Tull rock star **David Palmer** has become a woman called **Dee**. The 66-year-old keyboard player with the '70s group proudly revealed that he's had a sex-change. With long blonde hair and wearing make-up and black leggings, she told of her transformation: "I want to be judged on my musical ability alone, and nothing else."

Speaking from the Spanish resort of Lanzarote — where she is recording her first solo album — Dee acknowledged that many fans may be shocked. She said: "Yes, you are speaking to the person you thought I was - **the keyboard player in Jethro Tull**, for many years, one of the biggest bands in the world." But the former soldier in the Royal Horse Guards and Fellow of the Royal Academy of Music has no plans to give up the rock'n'roll lifestyle she loves. Next month she plans to launch a British tour under her new persona.

A German publishing company is releasing a book titled **Big Brother & The Holding Company 1965 - 2003: The Band That Made Janis Joplin Famous** by **Michael Sporke**. The book is in German, but Sam Andrew of Big Brother is in the process of translating it into English, and is search for a publisher (if anyone is interested, contact me). The book is 224 pages, with

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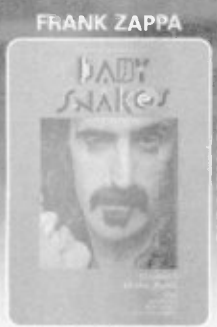
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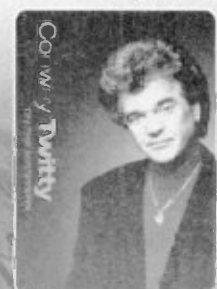
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BMG Heritage's early January CD release of **Harry Nilsson's Nilsson Schmilsson** includes six unreleased bonus tracks, deluxe packaging and rare photos. Nice treatment of a deserving and cool album.

The Catalog of Cool Online (<http://www.catalog-of-cool.com>) is expanding its editorial scope with a series of new themed features. In addition to its extensive listings ("Who's Cool In Music," "The Boss Books," "The 'Gone' Shows: TV's Greatest"), the pop-culture site has initiated a series of longer, more in-depth packages.

Just up is "Cool Commies: **Eastern Europe's Swingin'est Dictators**," Davin Seay's 1,500-word, tongue-in-chic essay on East Bloc party beasts. "Cool Commies" is accompanied by features on "The Top 15 Mission Impossible Tyrants" and Turkmenistan's current leader, Halk Watan Turkmanbashi. Also just posted is **Gene Sculatti's** "It's in the Fridge: Finding Cool Radio Now," a guide to wild rock & roll programs, which touts current shows, as well as vintage airchecks available online and on CD.

Matador Records have signed **Mission of Burma**, with an all-new album slated for May, their first new release in 22 years!

The first-ever joint conference of the **Association for Recorded Sound Collections** and the **Society for American Music** will be held March 10-14 in Cleveland, Ohio. Highlights include sessions devoted to: **Music downloading and file sharing**; the Cleveland Orchestra; **Telarc Records**; **Chris Strachwitz** (founder, of **Arhoolie Records**); John Philip Sousa's 150th birthday and shape-note singing. Several outings and special events are on the agenda, including a private open-house at the **Rock and Roll Hall of Fame and Museum**.

For more information on the ARSC, go to www.arsc-audio.org/ For more about SAM, visit www.american-music.org/ All registration options and detailed conference information is at either Web site, or contact Bill Klinger (440) 564-9340.

The Bottom Line, a legendary music club in New York City's Greenwich Village, closed Thursday Jan. 22 after nearly thirty years as a **music industry staple**. Small and not particularly neat and clean, the place was nonetheless home to a legendary number of performers. Many live releases were recorded on its tiny stage.

Silverline Records is going to be distributing the **Cooking Vinyl** catalog in digital form. They'll be releasing 20 DVD-Audio albums during the second and third quarters of 2004 from artists such as **Billy Bragg**, **Richard Thompson**, **Cowboy Junkies**, and **Bruce Cockburn**, among others.

Nathan Hanners, an old friend of mine and a fine musician, is in a band called **Go Nova**, currently one of the bands featured on **MusicforAmerica.org**. Check out their page at www.musicforamerica.org/node/view/865. **Go Nova** have been described as containing the energy of punk, the song-writing sensibilities of classic country, and the melodies and general attitudes of any one of many British Invaders. Logical, when one considers that Nathan is the son of Austin Record Show head honcho **Doug Hanners**, and grew up surrounded by a wealth of cool records. Anyways, go to the Web site and **download their Mp3**, as **Go Nova** is in a contest

based upon how many downloads take place, and this'll give them wonderful exposure and get them additional gigs.

Fantasy Records plans a re-release this fall of **Thank You Masked Man**, a long-unavailable collection of **Lenny Bruce** bits recorded in Los Angeles, San Francisco, and New York, mostly in 1958-59. The new CD **will include an additional 30 minutes** or so of previously unissued Bruce.

Sundazed Records plans to restore **Davie Allan** to his rightful place atop the ranks of fabled guitar gun-slingers gearing up for a 40-track, double CD/double LP anthology to be released on May 25th, followed later this year by exact reproductions of Davie's three ultra-scarce studio albums, *Apache '65*, *Blues Theme*, and *Cycle-delic Sounds* (all on both CD and LP with bonus material), and finally a *Best-Of The Soundtracks* compilation. (www.sundazed.com)

Pipeline

Action Musik - **Ric Menck** - *Ballad of Ric Menck* - March 2

Back Porch Records - **The Subdudes** - *Miracle Mule* - April 20 (www.subdudes.com)

Bar/None Records - **Eszter Balint** - *Mud* - March; **Kate Jacobs** - *You Call That Dark* - April

Beggar's Banquet - **Mountain Goats** - *We Shall All Be Healed* - February 3 (4AD/Beggars Group); **Blonde Readhead** - *Misery Is A Butterfly* - March 9 (<http://www.beggars.com/us/>)

Black Iris - **Dulcie Taylor** - *Mirrors and Windows* - March 2

Black River Records - **Blue Dogs** - *Halos and Good Buys* - March 9

Blue Note - **Miles Davis** - *Birdland 1951* (previously unreleased); **V.A.** - *One Night With Blue Note* (2-disc DVD/CD set) - Jan. 27; **Benny Carter** - *Sax a la Carter*; **Stan Kenton** - *Back to Balboa*; **Cannonball Adderley & Ernie Andrews** - *Live Session*; **Nancy Wilson & George Shearing** - *The Swingin's Mutual* - Feb. 24; **Norah Jones** - *Feels Like Home* - Feb. 10; **Wynton Marsalis** - *The Magic Hour* - **Donald Byrd** - *At The Half Note Cafe*; **Free Form**; **Grant Green** - *Goin' West*; **Freddie Hubbard** - *Ready for Freddie* - March 9

BMG Heritage - **Aaron Tippin** - *Ultimate Aaron Tippin* - Feb. 10; **Barry Manilow** - *2 Nights Live!* (2-CD set, recorded during August 2002 at New Jersey's PNC Arts Center); *Ultimate Manilow!* (2-DVD set, based on his CBS television special, taped live at Hollywood's Kodak Theatre in 2002. The DVD's include the original broadcast version as well as an extended version of the broadcast show, exclusive photos from the taping, commentary from Barry, bloopers and out-takes, show rundowns, song lyrics and much more.) - April 6

Britannia Press - *It Happened in Monterey* (a collection of never-before-seen photographs by **Elaine Mayes** taken during the **Monterey Pop Festival**; 192 pp., \$29.95; the photos were discovered by Mayes thirty years after she took them; www.britanniapress.com)

Capitol Records (and Scout Productions) - **Queer Eye for the Straight Guy** *official soundtrack* (two versions: with bonus DVD and with enhanced video) - Feb. 10; Capitol - Capitol - **George Harrison** (Dark Horse Records catalog, long out of print, digitally

remastered, all but *Live in Japan* featuring extra tracks, also to be sold in a box set including an exclusive DVD) - *Thirty Three & 1/3*, **George Harrison**, *Somewhere in England*, *Gone Troppo*, *Cloud Nine* and *Live in Japan* - Feb. 24 **Borialis** - *What You Thought You Heard* - March; **Skye Sweetnam** - *Noise From the Basement*; **Steriogram** - *Schmack* - April 20

Chrysalis/Capitol - **Jethro Tull** - *Bursting Out* (remastered, bonus tracks) - April 6; **Strom** - *Strom* (remastered, bonus tracks) - April 6. **Jethro Tull** - *A* (remastered, bonus tracks, with a DVD of the video "Slipstream") - April 20

Collectables - The Greatest Hits Of **Donnie Elbert** - *Have I Sinned*; The Very Best Of **Champion Jack Dupree** - *Walkin' The Blues*; The Very Best Of **Otis Williams & His Charms** - *Ivory Tower*; The Very Best Of **Wynonie Harris** - *Good Rockin' Tonight* (all four from the King Records vaults, digitally remastered) - Jan. 6; **John Gary** - *A Heart Filled With Song/ Choice*; **Pure Prairie League** - *Aimie*; **B.W. Stevenson** - *Lead Free/ B.W. Stevenson; My Maria/Calabasas*; **Lisa Lisa & Cult Jam** - *Spanish Fly/ Straight to the Sky*; **V.A.** - *I Love Rock'n'Roll Vol. 1 through 10* (separate discs) - Jan. 27 (www.oldies.com)

Columbia/Earshot - **Crossfade** - *Intensity* - April 13

Compadre - **James McMurtry** - *Live In Aught-Three* - March 23

Country Music Hall of Fame® and Museum / Lost Highway - **V.A.** - *Night Train to Nashville: Music City Rhythm & Blues 1945-1970* (2-CD set) - Feb. 24

Deutsche Grammophon - **Lang Lang** - *Lang Lang: Live at Carnegie Hall* (2-CD set) - March 2

Dualtone - **BR549** - *Tangled In The Pines* - March 9

Eenie Meenie Records - **From Bubblegum To Sky** - *Nothing Sadder Than Lonely Queen* - April 20

EMI - **Soundtrack** to Irish indie film "Intermission" - has **Colin Farrell** singing "I Fought The Law" plus songs by **U2**, **The Thrills**, **Clannad**, **Ron Sexsmith** - March 16

Epic - **Sweetback** (Sade's band) - *Stage 2* - April 6

Evangeline Records - **Keleidoscope** (English label releasing a 3 CD set, the first complete reissue of their Epic years).

Get Hip - **The Breakup Society** - *James at 35* - Feb.; **Jet Lag** - *Beautiful Scars* (LP + 7" EP) - March 1

Hidden Agenda - **Moonbabies** - *The Orange Billboard* - March 2

Image Entertainment - **Lorrie Morgan** - *Show Me How* - January 20th

Innerstate - **TiSHAMiNGo** - *TiSHAMiNGo* - March 16th

Jackpot/Leaps Records - **Randy Thompson** - *That's Not Me* - Feb 9

Kimchee Records - **Willard Grant Conspiracy** - *Regard The End* - Feb. 17

Koch - **Opeth** - *Lamentations - Live at Shepherd's Bush Empire 2003* (DVD); **Anathema** - *A Natural Disaster* (KOCH/Music For Nations) - February 24th; **Ringo Starr & his 8th All Starr Band** - *Tour 2003* (recorded live in concert over two nights at Casino Rama in Canada) - March 23; **Steve Forbert** - *Just Like There's Nothing To It* - April 28

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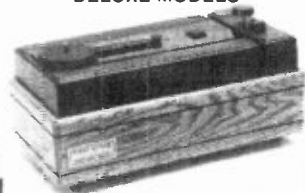
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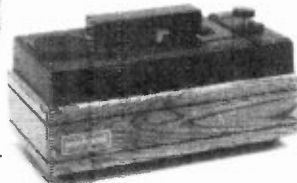
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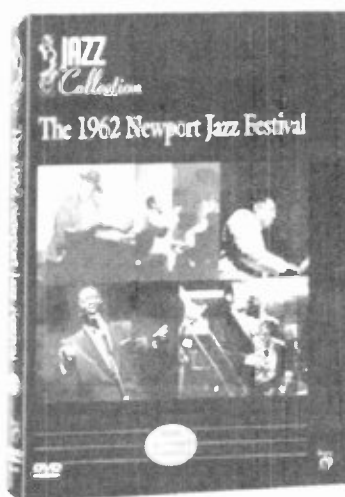
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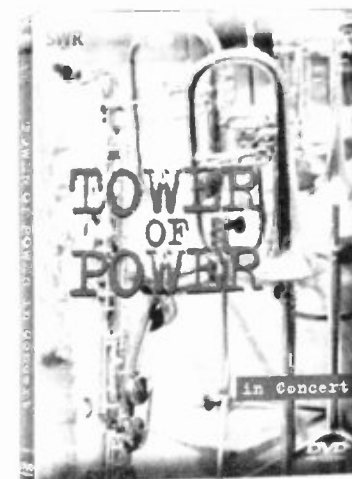
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Lava - **Tony C. and The Truth** - *Demonophonic Blues* - March 23

Legacy Recordings - **Earl Scruggs** - *The Essential Earl Scruggs* (2-CD set) - March 2

Lemon Recordings - **Trapeze** - *Trapeze* (originally released in 1970); **Ginger Baker** - *Ginger Baker's Airforce 1* (originally 1970, double LP); **John Hiatt** - *All Of A Sudden* (1982 originally); **Stealer's Wheel** - *Stealer's Wheel* (www.cherryred.co.uk)

Light in the Attic Records - **V/A** - *The Free Design Redesigned* (12" remix E.P. Vol. 1 featuring exclusive remixes by **Madlib**, members of **Belle & Sebastian**, **Sharpshooters**, **Peanut Butter Wolf**, and **Mellow** - Feb. 24

Lost Grove Records - **Toulouse Engelhardt** with percussionist **Remi Kabaka** - *A Child's Guide To Einstein* (produced by **Chris Darrow**) - February (www.toullusions.com) and (<http://home.earthlink.net/~chrisdarrow/default.htm>)

Matador - **Preston School Of Industry** - *Monsoon* - Feb. 17

Messenger - **Anne McCue** - *Roll* - Feb. 24

MettaFour Records - **John Flynn** - *Dragon* - March 2

Milan Entertainment through WEA - **Robert Rodriguez** - *Mexico and Mariachis* (CD & DVD set) - Jan. 27

MusicVideo Distributors / Target Video - *The Cry of Jazz* (1959) featuring **Sun Ra & His Arkestra** - (a film by Edward O. Blande, DVD); **The Cramps** - *Live at Napa State Mental Hospital* - Feb. 10; MVD - **V.A.** - *What the Punk?! - Part II* (DVD) - Feb. 24; **Iggy & the Stooges** - *Live in Detroit 2003*; w/Discription's Partner - **Nat King Cole** - *Soundies & Transcriptions*; **Sarah Vaughan & Friends** - *Swing Era*; **Louis Jordan** - *Films and Soundies* - March 23 (www.musicvideodistributors.com)

Network America - **The Clumsy Lovers** - *After the Flood* - Feb. 10; **Ron Sexsmith** - *Retriever* - April 6

New West - **Randall Bramblett** - *Thin Places* - Feb. 24.

Parasol - **Doug Powell** - *Day For Night* - April 6 (www.parasol.com)

Rainbow Quartz - **Denise James** - *It's Not Enough To Love* - March 2; **Rockfour** - *Nationwide* - March 9

Razor & Tie - **V.A.** - *Fired Up* - Jan. 27; **V.A.** - *Thug Nation*; **Cletus T. Judd** - *The Essenshul Cledus T. Judd* - Feb. 10; **Kidz Bop Kidz** - *Kidz Bop 5* - Feb. 24; **Tha Down Low** - *same*; **The Irish Tenors** - *Heritage* - March 9

Red House Records - **Eliza Gilkyson** - *Land of Milk and Honey* (includes a previously unrecorded **Woody Guthrie** song, "Peace Call." Singing with Gilkyson on the special track are **Patty Griffin**, **Mary Chapin Carpenter** and **Iris DeMent**) - March 23

Reprise - **Lou Reed** - *Animal Serenade* (2-CD live set, recorded at Los Angeles' Wiltern Theater June 24) - March 23

Rhino - **Emmylou Harris** reissue program - *Pieces Of The Sky* (1975, 2 previously unreleased tracks, one with Ricky Skaggs); *Elite Hotel* (1975, 2 previously unreleased tracks, one with Rodney Crowell); *Luxury Liner* (1976, 2 bonus tracks); *Quarter Moon In A Ten Cent Town* (1978, 2 bonus tracks); *Blue Kentucky Girl*

(1979, 2 bonus tracks, one with Glen Campbell); **Del Tha Funky Homosapien** - *The Best Of Del Tha Funky Homosapien (The Elektra Years): The B-Boy Handbook*; **House Of Pain And Everlast** - *The Best Of House Of Pain And Everlast: Shamrock & Shenanigans*; **Daniele Luppi** - *An Italian Story*; **Peter, Paul & Mary** - *Carry It On* (spans 1956-2003, more than 80 remastered tracks on 4 CDs); **Peter, Paul & Mary** - *In These Times* (new recording); **Yes** - *Tormato* (expanded & remastered); **Yes** - *Drama* (expanded & remastered); **Yes** - *90125* (expanded & remastered)- **Daniele Luppi** - *An Italian Story* - Feb. 24 (www.rhino.com)

RhinoHandmade - **Dionne Warwick** - *Soulful Plus* (reissue of 1969 LP, along with selections off *From Within*, a 1972 LP); *Promises, Promises I'll Never Fall In Love Again* (reissue on one CD of 1968 and 1970 LPs, with 2 bonus tracks); **Gilbert O'Sullivan** - *Caricature: The Box* - (tracks spanning 1967-2001, three-disc boxed set is the first in-depth survey of Gilbert O'Sullivan's career. Contains numerous singles and B-sides, cuts from 16 of his albums, and five previously unreleased tracks. All recordings have been remastered from original source materials.) **House of Freaks** - *Monkey On A Chain Gang*, *Tantilla* (Monkey features live tracks from the now-defunct Raji's club (arguably the birthplace of L.A.'s post-punk indie scene), b-sides and outtakes. The *Tantilla* reissue also features a 1989 EP recorded subsequent to the two albums titled *All My Friends*, plus outtakes and demos from *Tantilla*.) - March 23; *Three Little Words*; *Du Barry Was A Lady* - **Original Motion Picture Soundtracks**; all releases are individually numbered limited editions of 5,000 copies - **Noel Harrison**'s *Life Is A Dream* is composed of songs from his three late '60s Reprise albums, and is in a numbered limited edition of only 2,500 copies. (www.rhinohandmade.com)

Rounder - **Grant-Lee Phillips** - *Virginia Creeper*; **Tangle Eye** - *Alan Lomax's Southern Journey Remixed*; **Dirk Powell** - *Time Again*; **Battlefield Band** - *Out for the Night* - Feb.

Rubic - **Gingersol** - *Eastern* - March 9

Sanctuary - **Tesla** - *Into The Now* - March 9; **Blondie** - *The Curse of Blondie* - April 6

Shout Factory! - **V.A.** - soundtrack to the documentary "Mayor of Sunset Strip" (about Los Angeles DJ **Rodney Bingenheimer**) - **David Bowie**, **Brian Wilson** **Chris Martin** (Coldplay) contributing - March 18

Sixthman - **Sister Hazel** - *A Life In The Day* (DVD); *Live Live* (CD) - Jan 20 (www.sisterhazel.com)

Smilin' Castle Records / Crystal Clear distribution - **Del Castillo** - *Del Castillo Live* - Jan 27

Smithsonian Folkways Recordings - **Warner Williams / Jay Summerour** - *Blues Highway: Warner Williams Live With Jay Summerour* - Feb. 24 (www.folkways.si.edu)

Sony Legacy - **Duke Ellington** - (3 new expanded editions) - *Festival Session*; *Ellington Uptown* and *Masterpieces by Ellington* - Feb. 17; **The Isley Brothers** - *Live It Up*; **Earth, Wind & Fire** - *I Am*; **Harold Melvin & the Blue Notes** - *same*; **Little Richard** - *Get Down With It!: The Okeh Sessions*; **Peabo Bryson** - *Love And Rapture: The Best of Peabo Bryson*; **Kenny Lattimore** - *Days Like This: The Best of Kenny Lattimore* - Feb. 24; **Dave Brubeck** - *For All Time* (5-CD box set, the albums *Time Out*, *Time Further Out*, *Time In*, *Time Changes* and *Countdown: Time In Outer Space* all housed in a slip-case); **Mahalia Jackson** - *The Essential Mahalia*

Jackson 2CD set; **Kris Kristofferson** - *The Essential Kris Kristofferson* 2-CD set; **Cheap Trick** - *The Essential Cheap Trick* (2 CD set); **Ray Conniff** - *The Essential Ray Conniff* (2 CD set); **Earl Scruggs** - *The Essential Earl Scruggs* (2 CD set); **Branford Marsalis** - *The Steep Anthology*; **Yousou N'Dour** - *7 Seconds: The Best of Yousou N'Dour* - March 2; **Bob Dylan** - *Live 1964: Concert at Philharmonic Hall - The Bootleg Series Volume 6* (2-CD set documenting the all-acoustic, October 31, 1964, Halloween-night concert at Philharmonic Hall in New York City) - March 23.

Sundazed - **The Sonics** - *Introducing the Sonics* (CD w/four bonus cuts); **Blues Image** - *Open* (from the original Atco analog stereo masters); **Yardbirds** - *Blueswailing-Live 1964* (180 gram vinyl LP, newly discovered concert recording, ca. 1964, featuring Eric Clapton); **Love** - *Four Sail* (180 gram vinyl LP); **Vanilla Fudge** - *Vanilla Fudge* (rare original mono mix, unavailable for over 35 years, 180 gram vinyl LP); **V.A.** - *Garage Beat '66! Volume I - Like What, Me Worry?!?*; *Volume II - Chicks Are For Kids*; *Volume III - Feeling Zero* (from Sundazed press release: each disc spotlights 20 fuzz-drenched, Farfisa-laced tracks from genre heroes like **The Music Machine**, **The Guess Who**, **The Litter**, and **The Remains** as well as obscure killers from forgotten warriors like **The Ugly Ducklings**, **The Jynx**, **The Preachers** and pre-Alice Cooper creepy-crawlers, **the Spiders**. Best of all, *Garage Beat* has been assembled from the vintage source tapes with full participation of the artists which means this stuff has never sounded so good. Naturally, we've included copious liner notes by garage experts and tons of eye-popping band photos and cool graphics.) - April 27; www.sundazed.com

Takoma - **John Fahey** - *The Best of John Fahey, Vol. 2: 1953-1983* (contains several tracks new to CD, including the 13-minute "The Fahey Sampler," first issued on the 1966 Takoma collection *Contemporary Guitar* - and three tunes from an unreleased Fahey album, *Azalea City Memories (and Dreams of Prince George's County)* that was recorded in 1991 but never issued) - Jan. 28

Taxim Records - **Kaleidoscope** - *When Scopes Collide* (German label, the first of two reunion records released this year on Taxim. Originally on **Mike Nesmith**'s Pacific Arts label in 1976, it is the first time it will be out on CD. The other *Greetings From Kartoostan (We Aint Dead Yet)* was released earlier this year. Coming later this year is *Wages of Sin*, an all-duet record by **Chris Darrow** and **Robb Stranlund**. (www.taxim.com/start.htm)

Telarc - **V.A.** (w/**Darius Brubeck & Afro Cool Concept**, **Hotep Idris Galeta**, **Paul Hamner**, **Moses Khumalo**, **Mcoy Mrubata**, **Bheki Mseleku**, **Andy Narell**, **Zim Ngqawana**, **The Sheer All Stars**, **Voce** and **Marcus Wyatt**) - *Africa Straight Ahead* - February 24

Texas Records - **Sammy Sadler** - *Hard On A Heart* - March 9

Thirsty Ear - **Craig Taborn** - *Junk Magic* - April 20 (part of their "Blue Series")

Varese Vintage - **Wanda Jackson** - *Heartache* (1st time on CD, recorded in the 1980s); **V.A.** - *British Invasion* (2 CD box set, liner notes by Ian Whitcomb) - Feb. 10; **Ventures** - *Surfin To Baja*; **Johnny Cash** - *Sings Johnny Cash* - Feb. 24; **10cc** - *The Complete UK Recordings: 1972-1974* - March 16; **The Very Best Of The Tokens** - *The B.T. Puppy Years, 1964-1967* - March 23.

Waxploitation - **Danger Mouse** - *The Grey Album* (www.waxploitation.com)

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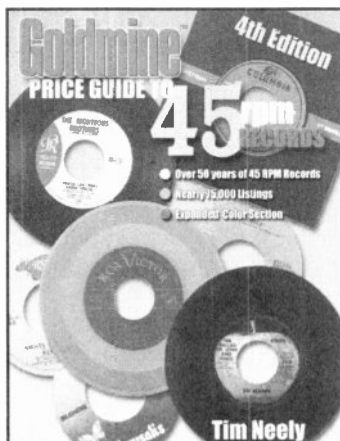
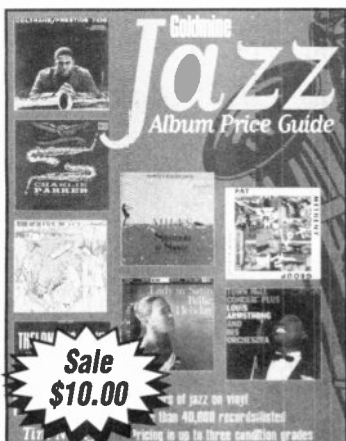
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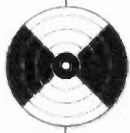
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by John Koenig

Talking to Record Dealers



Craig Moerer (left) and Craig Moore (right), proving once and for all they're different people. Guess which one has more records?



Gary Johnson of Rockaway Records (not to be confused with Bob Say of Freak Beat Records, who was on a BBQ run when this pic was snapped.)

At the Austin Record Show I spend evenings sitting around with dealers, talking about the issues confronting all of us these days, coming up with our solutions to all the problems. Conversation ranges from eBay to conventions to the magazines to pricing to grading to personalities. Here's a very edited series of excerpts; the various voices are that of Bob Say (Freakbeat Records), Gary Johnson (Rockaway Records), Craig Moerer (Records By Mail) and myself. You'll have to guess who said what.

The only guys buying reissues these days are DJs and sample guys, who just want to sample the music for their recordings.

Lots of the records we were selling for \$5 a couple of years ago are now going for \$1.99 today.

There's a great need to interpret the mass of information coming to record collectors these days and make sense of it. **What's real, what's really going on,** is what needs to be in the magazines.

Another thing is price guides, which in some ways are becoming more and more irrelevant. I think **eBay is killing off price guides,** in every field. They're useful now as discographies, so people can learn what's real and what isn't. The thing that really annoys me is not being able to find out the minutiae about first pressings and all the little details. I go to the guides today and wonder for example, "What Blue Note number is when it switched from Lexington to New York City," for example.

Now people go to *allmusicguide.com*, but the Internet in general has an astounding amount of incorrect information.

The Internet is great 'cause you can find almost anything out instantly, but it's not always right. I was just researching a **Yardbirds poster from Switzerland, 1964,** in August. They played for a week at a place in Switzerland. So I go on the web to find out the date, it's not listed on the poster, I'm trying to find out if it's really 1964. After about an hour, going to a million sites, the only reference to it at all is on an Eric Clapton Web site, which says they played for a week at a hotel in July of '64. This poster is for a different hotel, and in August, not July. I think the Web site is mistaken, odds are.

Now we're at this point where collecting is getting down to where there's a lot of information out there that's wrong, but **nobody is correcting it.** There is no reason for anyone to correct it, as they won't get anything out of it.

There's still people that care. I'm sure the guy who runs that Clapton Web site would appreciate it if I wrote all the correct information down and sent it to him, along with a photo of my poster. But I don't have time.

Today there are more **rare, collectible 1950s doo-wop** records, in good shape, on the market than ever before. Partly because the market is so much bigger, but also because the collectors of '50s music are turning over, dying actually. So their collections are coming on the market enmasse, and nobody wants them. That's the other side of the coin. **Nobody is buying '50s stuff.** We can't sell R&B, can't sell rock'n'roll, can't sell doo-wop.

That's why old records have to become collectibles in the sense that antiques are. I have this Five Keys record in my

store priced below book value. This guy that comes in all the time says to me, "Let me know when you sell it for that price." Sarcasically. **He knows it will never sell.**

In another generation it will, we just won't be around to see it. It'll turn into a blue chip investment, absolutely.

The market has to evolve slowly, it can't happen overnight.

Collectible classical music: I'd like to see someone write about Shaded Dog RCA releases, or "bluebacks", or why did Deutsche Gramophone go from something revered to something feared? **Tell me what I need to know,** as a record dealer, so I can keep my eyes open for collectible classical recordings.

I wish there were more articles about how to grade records. Grade them correctly. **People on eBay don't know how to grade records to save their life.** If only magazines could use a photo guide to display proper grading. And shipping; it's too bad people can't be taught how to properly pack records. But the same people who grade records wrong don't pack them right, either.

Out of the subculture and into popular culture.

Rap has been around longer than rock'n'roll was when *Goldmine* magazine started!

We need articles about just how collectible used Barbra Streisand, Montovani and Percy Faith albums are. **We need a Montovani revival.** Somebody is always trying to sell Percy Faith records to us, but we throw them away. We used to put them out for \$.49

thinking somebody would buy them, but they take up too much space.

Frampton Comes Alive! actually sells, but Linda Ronstadt, Doobie Brothers, Springsteen, U2... **they don't sell.** When someone walks in with their *Joshua Tree* album to sell and I tell them we can't use it, they say "What!" There's a whole slew of those records that in good condition we used to be able to sell for something, it was worth our while, now we put them out at \$.29 and hope they sell. These are from when we buy a collection, or else people just leave them in the store.

We don't buy easy listening, don't buy big band, don't buy classical, don't buy pop vocal. I say we buy jazz, and they ask what kind. I say Thelonious Monk and John Coltrane, and they go "Oh. I have Benny Goodman."

Hip hop, I'm trying to learn the values. It's my latest thing.

Many dealers are going to set up Saturday morning of the show with blow-out prices right away. These people are not part of today's marketplace, **they're living in the 1970s.** In hotel rooms we saw guys with old price guides, putting absurd prices on beat-up crap. And some of these guys apparently cannot see the scratches on their records.

In my store, end of 2003 I bought a big collection, did really well with it, the only thing left a year and 1/2 later are 1950s and early '60s records.

People still care about the bands, **people still care about vinyl.** One of the important aspects of the record store business is to create the right atmosphere in your shop. I used to carry all the new vinyl releases. Some I'd have to sell at cost

by John Koenig

down the road to get rid of. Maybe in the long run the vinyl didn't make a lot of money, we could have eliminated that category. But, by doing so, we would have made the store less hip overall, then we would have been just like any other store. So there are things you should do that don't make a profit per se, but overall help you make money and generate traffic.

In Las Vegas, one of the coolest things to do is visit the **Liberace Museum**.

I was in a used record store in the early '80s where the clerks actually checked every video and audio tape, before a customer left with their purchase, to make certain they worked!

Someone bid in one of my auctions, then after the sale ended and he was notified he was a winner, he emailed me and asked "How do I know you'll send me the record?" He'd never bid with me before.

I emailed him back and suggested he check my feedback with eBay. He also asked "What does 'in the shrinkwrap' mean?"

I love the "eBay police." People who don't work for eBay, but read your auctions and email you to tell you about some little detail they think is wrong in your listings. Not informative stuff, but nit-picking.

I put up a 45 by Pandora and the Males, I had three copies. I asked **Barry Wickham**

about it, and he said "Everybody says that's the first Ted Nugent record." In my auction I said "Supposedly this is the first Ted Nugent record." This guy send me a nasty email saying "I've been collecting Michigan records for 30 years, there's no way in hell this is Ted Nugent, I have no idea where you got this information in the first place."

So I ask Barry, "Who says this is Nugent's first record?" He says "Ask **George Grimarc** in Texas, he collects all these 'first' records, he's who told me." I email George, and he says "The only source I have to go on is Ted Nugent himself. In 1985 I showed him a copy of the record, and even though he hated it, he admitted it's him."

The guy still didn't believe me.

I was trying to sell some of those "Flexi-disc" records from the '80s UK magazine *Flexi-Pop*. The mag for a while released vinyl albums compiling the different flexi-discs, sent out promo-only to the stores in the States selling the mag. They were selling more copies of *Flexi-Pop* magazine in the US than in England. A guy bid on one of them, who turned out to be the head of an **Adam Ant fan club**. When he found out I had multiple copies, he retracted his bid, and left a post saying "These are obviously bootleg copies, there can't be this many legit copies, he says he has 300 copies, I

know for a fact only 50 were made, blah blah blah." He was obviously wrong, didn't know what he was talking about, but I couldn't combat it. **Those who think they know the most know the least.**

Prior to eBay, when it was difficult to find people willing to sell an entire collection at wholesale because it was worth so much money and so easy to sell, every time I bought a Beatles memorabilia collection, what we would do is put it in display cases in the store. This is a \$200 item, I'd think, I'll price it at \$250 because I don't want it all to sell right away. It keeps people coming into the store, they like looking at it. Conversation pieces, and it also brings stuff in for us to buy.

Every time we did, a month later it would all be gone, it would just sell. And we'd keep getting it, pricing it higher, and it would sell. **When eBay came along everything changed.** Yes, a lot of it still sells, but lots of it just sits there, we have to mark down the prices. It's not as hot as it used to be, **Beatles memorabilia is not as rare as people thought.** At BeatlesFest in LA., we'd clean out the display cases, take it to the show, and wouldn't bring anything back, it would all sell. In LA memorabilia was the hottest thing, it would just sell. People knew just what they want. Many collectors only went to Beatlefest, didn't ever go to stores.

Nothing is as rare as we thought it was. If you have a truly rare thing, an Elmore James record like John Tefteller recently found, whatever, set your price and push it. Don't be shy. Think to yourself, "Can you find another one to buy? Is there another copy this nice out there somewhere?"

In April at the Austin Record Show I'll be conducting more dealer interviews, involving a larger circle of people. If you've specific topics you'd like to see addressed, drop me an email at koenigj@krause.com

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MarketWatch

The Demand For Progressive Rock

Ah, prog rock, a genre that doesn't inspire ambivalence. It's loathed by many, worshipped by others. But, of course, for the purposes of this column, it's the latter group we'll pay attention to. First, a random sampling of dealers offer their take on prog demand...

"The Prog market is still largely driven by Japanese demand," says **Jules from More Music** (moremusic.co.uk). "The Japanese collect very methodically so often they chase a specific label, collecting every release. There has been a notable shift from the classic prog rarities towards really obscure Welsh folk, here I get substantial demand for the Welsh folk. Some is prog-folk, a lot is pure folk, but labels such as **Sain and Gwerin** are now becoming sure-fire winners.

"At the other end of the market the **big names like Black Sabbath are rising in price** again as a new generation discovers them and then seeks to collect the originals," Jules continues. "I do not think the prog market will ever again reach the dizzy heights of the late '80s when almost anything sold, it seems set now in a pattern where certain areas or bands generate interest."

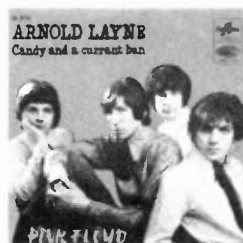
Jason from retrobloke.com says the prog section is "not a particularly popular section of our site, however we do sell some rarities on eBay. What you have to remember is that the guys who collect prog have been doing so for years, they have everything relatively easy to find, so **it's the super rare they fight over**. I've had some really nice LPs listed lately, but with little interest. Ten years ago, I could have sold **Gentle Giant, Roy Harper, Zappa, Greenslade** stuff with ease, but right now there's **no demand for it unless it's at a very low price**, and then usually to another dealer prepared to gamble on it."

"We specialize in '60s/'70s psychedelic, garage and progressive music," says **Evan Chern** of the Miami-based **Yesterday and Today Records** (found on the Internet at www.vintagerecords.com). "We sell a number of progressive bands on both CD and vinyl (mostly reissued LPs, as it's hard to keep original pressings in stock because of the demand.) A number of the local college students these past few years seem to be heavily into **Gong, Hawkwind, and Neu**. We do periodically get hits on our Web site, mostly for old progressive stock that's out of print at the moment."

Pink Floyd

It's not surprising that **Pink Floyd is one of the more collectible prog rock acts**. From the early, quirkier **Syd Barrett** days through mega-albums like *Dark Side of the Moon* and *The Wall*, the group has built a very devoted audience. Although by no means a "singles band," Floyd issued a number of 45s that

are now highly prized, as evidenced by a batch of early releases that recently changed hands on eBay.



A 1967 Spanish EP featuring "Arnold Layne," "Candy And A Currant Bun," "See Emily Play" and "Scarecrow" (Columbia Epl 14-377) sold recently for \$721.11, while the French equivalent, including "Arnold Layne," "Candy And A Currant Bun" and "Interstellar Overdrive" (Columbia Esfr 1857) went for \$560. The seller of the latter item notes that the version of "Interstellar Overdrive" is unique to that EP release.



The Danish single equivalent, "Arnold Layne" b/w "Candy And A Currant Bun" (Columbia Db 8156 which, as with the above releases, is housed in a cool picture sleeve) sold for \$325 in mint minus condition.



Another rare early effort is the Dutch single pairing "Apples And Oranges" with "Paint Box," which sold for \$417.64 in EX- shape. Another copy of that release, with sleeve and vinyl both mint minus, sold for \$332. A French picture sleeve single from 1969, "Nile Song" b/w "Ibiza Bar" sold for \$184.82 in EX-condition. And the German 45 "Point Me At The Sky" b/w "Careful With That Axe Eugene" went for \$183.16 in excellent condition.



And then there are, of course, the albums. Like **Supertramp**, Floyd were always **highly touted for the sonic superiority of the recordings**. That, combined



with demand, meant that audiophile versions were popular. Obviously, **they were pressed in smaller numbers than the standard versions and are now very valuable**.

Among the rarest is **Mobile Fidelity's Ultra High Quality Recording of Dark Side of**

the Moon. A sealed copy of this audiophile's dream recently showed up on eBay, and sold for \$610. Recently, sealed (in their longbox) MFSL gold CD copies of **The Wall** have sold for \$245 and \$300.



A rare Japanese promo version of *The Wall* recently surfaced on eBay and sold for \$355.01. And an original UK first pressing *Dark Side of the Moon* LP (the solid blue prism label) in excellent condition, complete with all the postcards and posters, sold for \$298.58.

Among the more recent Floyd rarities: A UK double-LP (i.e. two one-sided discs) test pressing of the *Momentary Lapse Of Reason* album sold for \$260.11.

Genesis

Another of the most collectible prog rock acts is Genesis. Realistically, the group hasn't truly been a prog band for the last 20-25 years, having had greater success with more mainstream **Phil Collins**-sung material. However, in the first part of their career, with **Peter Gabriel** voicing epic numbers about giant hogsweeds, moonlit knights and so on, Genesis were about as prog as you can get. So it's fair to include them here. The group's devoted following ensures that there is a **very steady demand for collectible items**, and their long career means that there's no shortage of interesting goodies to choose from.

One of the best sources for information on Genesis collectibles is the **Genesis Museum** web site (genesismuseum.com). The site has a wealth of pictures and information, and a section detailing the finer points of collecting Genesis. I turned to the site's owner, **Adam**, for some details on the **current state of Genesis collecting**.

"Genesis collecting reached a peak (in dollars) in 1998/1999," says Adam, "Not only because of the rise of eBay and great economy, but the *Archive* boxed set(s) created interest in the band including the early Gabriel era. Things not only sold for astronomical prices – like \$200 for the 1975 Norwegian *Best of Genesis* LP or \$175 for the 1978 Japanese *Programme* – but they were easy to sell and had lots of competitive bidders. Only 5 years later **many Genesis collectibles sell for as little as 1/4 of their former value**."

The reason for the price drop, says Adam, is down to quantity. "In 1998, a search of Genesis items yielded about 750 at any one time; today there are over 2500. Not only does that mean more competition for sellers, but the high volume makes it difficult to weed through the common in order to find the rare and interesting."

"Before the Internet and eBay, many items were truly rare. Only one or two were thought to exist and prices were high. When copy after copy show up on eBay, **collectors realize that they are not so rare** and don't have to pay as much for them."

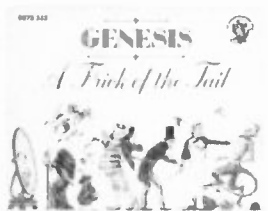
Another factor in the drop in value, Adam notes, has to do with the lack of recent activity on the Genesis front. "The release of the *Archive* boxed sets created interest in the band and held promise that they may continue to support the fans through tours, more rare recordings, or even a reunion. This has not happened and **interest in the band is fading**...if only a little."

"Don't get me wrong, there is still a decent market for Genesis collectibles and many supportive fans. Many of the old 7" singles, test pressings, and variations of their first LP *From Genesis to Revelation* always generate a lot of interest and high dollar amounts... but it's obvious that it is not as it was."

Although Genesis issued singles as far back as 1968, very few of them made the charts before the late '70s, and **many of the early singles are now highly collectible**.



A demo copy of the band's debut single sold recently for \$267.76 on eBay. This record paired the Bee Gees-influenced "The Silent Sun" with "That's Me" (Decca F 12735). And \$236.50 was the winning bid for a very rare early British pic sleeve single, "The Knife."



A rare picture sleeve single from Portugal, featuring the title track from the *Trick of the Tail* LP and "Squonk," sold for \$120 (vinyl mint, sleeve VG+).



A rare Italian single pairing the group's first UK hit "I Know What I Like (In Your Wardrobe)" with the non-LP flip "Twilight Alehouse" sold for \$255.00. In mint minus shape, this 45 is housed in a very nice picture sleeve. And a mint-minus Portuguese picture sleeve version of another hit single, "Your Own Special Way" b/w "It's Yourself," sold for \$96.



A very good condition Brazilian EP featuring three tracks from the *Selling England By The Pound* LP, housed in a nice picture sleeve, sold for \$75. Tracks on this are "I Know What I Like," "More Fool Me" and "Dancing With The Moonlight Knight."

\$433.88 won somebody a rare original copy of the band's 1969 debut album, *From Genesis To Revelation*. In mono with a red Decca label, catalog number LK 4990.

A mint minus stereo first pressing of that album sold for \$319.24. Early pressings of the first Genesis album are in demand since the album was a notoriously poor

seller. Compounding the fact that Genesis was completely unknown at that point was the album's cover – a dark blue design with no picture and just the words "From Genesis to Revelation" printed in one corner. It was assumed by most dealers to be something of a Biblical nature and filed in the religious section, probably alongside Charlton Heston's LPs of Bible readings.

A hard-to-find test pressing for the early '70s album *Genesis Live* sold for \$269.66 last month. "This was obtained from the studio where the album was mixed and produced and gives a one side pressing of the album comprising of the tracks 'Musical Box' and 'The Knife'," explains the item's seller. "I believe when the production album was manufactured these two tracks appeared on opposite sides of the album. The LP is in a plain white studio sleeve, with the tracks hand written on a plain white centre label."

A mint UK first pressing of the 1972 album *Foxtrot* sold recently for \$142.29.



One cool item that had no takers for its starting price of \$250 was a mint Portuguese EP by **Phil Collins'** pre-Genesis band **Flaming Youth**. Tracks on this unwanted rarity are "Guide Me Orion," "Earthglow," "Pulsar" and "From Now On."

A Japanese laser disc version of the documentary *Genesis: A History* sold for \$90 recently. For some strange reason, this nice history of Genesis is **currently not in print in any format**, and has yet to be released on DVD.

A rare **test pressing** of the group's 1978 LP *...And Then There Were Three...* sold for \$76.50. This copy, pressed by Presswell Records, comes in a plain white jacket with typewritten track listing, etc.

A CD copy of the group's self-titled 1983 album (the one with "Mama," "That's All" and "Illegal Alien"), still sealed in its original longbox, sold for \$47.

\$39.99 was the bid that won some lucky collector a mint-condition invitation to an event that they're already 30 years late for. Says the item's seller: "It is the original envelope and ticket for a very **private press party** for Genesis at the Boston Wax Museum, the date was April 23, 1974. This auction is for one ticket with one envelope, both are the vintage originals. The size of the ticket is 9" X 4" as is the envelope. The ticket is a see thru plastic, one of the best ever promo items from the early Genesis days. I have had this ticket since the opening, it is from Atlantic Records."

Yes

Yes are a group that was long perceived as somewhat uncool, but I get the sense that they are once again being recognized as having **made some pretty cool records**. The brilliant "Your Move" appeared in the soundtrack to "Almost Famous" and is in the trailer to "Big Fish" (although I didn't notice it in the movie). The words *Tales From Topographic Oceans* may still inspire fear in the hearts of many music buffs, but tell me that "Long Distance Run Around" isn't a supremely cool track.

Having said that, there hasn't been too much Yes action on eBay of late, but here are a few items of interest.

Like other major prog groups, **Yes are audiophile favorites**. Two **MFSL** *Close To The Edge* LPs recently

sold on eBay for decent prices – a sealed copy for \$153.10 and a mint copy for \$140.

\$62 was the winning bid for a rare pre-Yes single featuring the fretboard expertise of Mr. **Steve Howe**. Before playing the bass for Yes, Squire supplied the low-end for a group called **the Syn**. The item in question is a VG+ copy of the 1967 Syn 45 "Grounded" b/w "Created By Clive," on the **Deram** label.

Jon Anderson's Christmas CD *Three Ships* remains a favorite on eBay, especially in December. Copies typically fetch between \$50 and \$80.

Jethro Tull

Among prog rock acts, **Jethro Tull is definitely one of the more collectible groups**. Since I freely admit to knowing little about Tull collecting, I contacted **Dag Sandbu** for some information. Dag runs a great site about Tull collecting, found at www.collecting-tull.com.

As with pretty much every other aspect of collecting, the Tull market has been affected by the increased popularity of the Internet. "The market for Jethro Tull items can generally be divided into two eras: before and after the Internet," notes Sandbu. "Before the Internet and online auctions and marketplaces became common, serious Jethro Tull collectors would spend countless hours writing letters to second-hand vendors and browsing record collecting magazines such as *Discoveries*, *Record Collector*, and such. Back then, good copies of quite common LPs were hard to find — **rare singles and memorabilia were quite impossible to track down**. And as a result, most second-hand vendors would have no problem selling their Jethro Tull items, even well used copies, at good prices. **Jethro Tull have always been a popular group for collectors**.

After the Internet became common, and online auctions gave everyone the opportunity to offer his items for sale, a drastic change happened. **The internet was downright flooded with Jethro Tull items**, and still is. Well-known quality vendors are experiencing a huge loss of income due to these marketplaces, and the prices on regular albums and other more common items have dropped to a minimum these last three-four years. Almost any Jethro Tull album can now be bought at cheap prices any day online, even items that were considered rare five years ago are now quite commonly found. So in my opinion, **the demand for Jethro Tull items has changed**. Earlier, there was a high demand for any Jethro Tull item, both worn and mint, common and rare. But now, the demand is focused on the mint/unused, and extremely rare. Such mint/unused/extremely rare items can fetch amazing prices online, so there's definitely an upside to the development as well, at least for those sellers who are able to find something out of the ordinary.

Dag says that **certain rare singles are amongst the most sought-after Tull items**. "A small core of Tull collectors are trying to get the last pieces of the puzzle to complete their Jethro Tull singles collections, and as a result, the prices on previously undiscovered, or very rare singles, fetch high prices online." As an example, Sandbu refers to the single "Bruja" b/w "Professor," a mono 7" from Venezuela that recently sold for \$799 in VG+ condition.

Sandbu also notes that **"high quality items" in general are in strong demand**. "Mint/unused LPs, but also limited releases with better sound quality or more interesting features than the common album releases (for example Mobile Fidelity CD/LP releases, Japanese CD/LP releases with OBIs, etc). **Original UK pink Island LPs** are also getting very good prices these days."



"And of course, **memorabilia will always be on top of the demand list.** More common items such as newer t-shirts, tour programmes after 1979, new posters/handbills, etc are too common to get good prices, but special promo items such as old t-shirts, rare shaped promo items (belt buckles, horseshoes, 3-D cardboards, etc) are usually guaranteed to get a very good price."

Asked if there is a particular Tull item that has proven elusive, Dag replies: "I've been collecting Jethro Tull for many years - and consider my collection to be quite large, I'm especially proud of my 45s collection. But there's one item I've been looking for for many years, and never been able to find. I've heard rumors of its existence, but never seen proof: **The Broadsword Townhouse LP.** Supposedly a picture disc release made to promote the *Broadsword* album."



One of the advantages of vinyl being the prevailing music format was that it allowed all kinds of innovative packaging gimmicks. One of the greatest was Jethro Tull's *Stand Up* LP from 1969, whose gatefold sleeve opened like a pop-up book, with the members of Tull magi-

cally standing before your eyes. (Sadly, though, **Ian Anderson** isn't doing that standing-on-one-leg-playing-the-flute pose, but you can't have everything...) A near-mint UK first pressing sold on eBay recently for \$266.33.

Another cool Tull item from '69 recently sold on eBay for \$202.50. This was a press kit, including a bio, glossy black-and-white photos and copies of magazine and newspaper articles.

A slightly earlier item is Tull's 1968 debut, a "fine" condition copy of which sold recently for \$134.79.

Vintage concert programs figure prominently in the world of Jethro Tull collecting. \$83.79 was the winning bid for an item characterized by its seller as "the most sought after UK Jethro Tull concert programme." This comes from only two 1973 appearances at the Empire Pool, Wembley, wherein Mr. Anderson and the band performed *Passion Play* in its entirety. "Now over 30 years old, the programme is the last, I believe, of the typical early '70s Tull matte finish format that started with *Benefit*," observes the seller. "Features of course the classic **Anderson, Barre, Hammond, Evan and Barlow** line up. It is in very good condition without creasing. Also features the support, **Robin Trower** with his first major arena showing for his debut album *Twice Removed from Yesterday*."



A program from the 1970 *Aqualung* tour (Great. It's happened. Now I'm going to have that riff stuck in my head all day!) sold for \$77.41. And the program from the group's January 1977 gig at the Dorothy Chandler Pavilion sold for \$55.99.

A mint-minus Swedish picture sleeve single for "Thick as a Brick" sold recently for \$154. What's on the B-side, you ask. More of "Thick as a Brick," of course. Early '70s English progsters generally paid little heed to the idea that having a hit single involved choosing a song that would all fit on one side of a 7"

record (see also: "The Knife, Part 1" b/w "The Knife, Part 2," by Genesis).

Some of the priciest Tull items on the market are MFSL releases, especially the gold CDs issued by the great audiophile label:



\$149.99 won somebody the two-disc 24-Karat Gold Ultradisc II version of *Living in the Past*, while a factory-sealed MFSL *Passion Play* CD sold for \$61. Also popular is the MFSL version of *Stand Up* which, as I recall, recreates (on a smaller scale) the pop-up packaging of the original LP. A copy sold recently for \$57.09. And, lastly, an MFSL CD pressing of *Thick As a Brick* sold for \$51.02.

All right. I have successfully exorcised the "Aqualung" riff from my head, but only by replacing it with the equally potent memory of watching the "Kissing Willie" video on TV about 14 years ago, Ian Anderson romping around singing the praises of "my best friend Willie."

Supertramp



Like Genesis, Supertramp started out more on the prog side but tended to get more commercial as time went by. However, Supertramp were a bit more down-to-earth than early Genesis and their prog masterwork *Crime of the Century* is a to-the-point piece of social commentary.

Among **the more collectible Supertramp releases are the various audiophile releases** of the classic albums. A&M did some of their own half-speed audiophile LPs, but the rarest (with some exceptions - see the *Paris* release below) are the MFSL releases. One of these, a numbered UHQR boxed pressing of *Crime of the Century*, sold recently for \$235. This was number 274 of 5000 copies.

A sealed copy of the regular MFSL vinyl pressing of *Crime*, meanwhile, sold for \$75, while a near-mint MFSL *Crime* CD went for \$52.99.

As I said before, some of A&M's own audiophile Supertramp LPs are more common than the MFSL versions. For instance the A&M half-speed master version of the *Crime of the Century* LP is not worth as much as its MFSL counterparts. Less easy to find though, since it probably didn't sell as well or wasn't distributed as widely, is A&M's audiophile version of the 1980 Supertramp live double-album *Paris*, a copy of which sold recently for \$108.50. "This is the rarest of all the A+M Audiophile half speed LPs," explains the seller. "This album is so rare that a lot of people don't even know that it was done. It is the only 2-LP album that A&M did as a 1/2 speed, which is probably why there are so few copies around - it was expensive, around \$30-35 twenty years ago when albums were about \$5.00. The recording is great, and the records were pressed in Japan by JVC, just like the MFSL pressings of the same time period. **A&M audiophile records are sleepers**, that is, they are on the same quality level as the Mobile Fidelity records, but they haven't shot up in price yet. And since they only put out their own material, they had

access to the first generation tapes, rather than copies that may have been sent to other companies for their pressings."

One item that yielded a higher auction price than I would have predicted is a Canadian mono/stereo promo 7" of the group's hit "Give a Little Bit" (recently featured in a Gap commercial, though I'm not sure that that would really have boosted this promo single's value that much). This single, in VG++ shape, sold for \$47, and it should be noted that the versions on both sides are edits.

No sign recently of two of **the rarest Supertramp items:** the first is a late-'60s single by a one-off studio group called **Argosy**, whose line-up featured Supertramp's **Roger Hodgson** on vocals and a young **Reg Dwight** (later known as Elton John) on piano. (Both sides of this 1969 single showed up on a UK psych box set called *The Rubble Collection*.)

Another notable rarity is the non-album single the classic Supertramp line-up put out before *Crime of the Century*, "Land Ho" b/w "Summer Romance."

Rush

The profile of Canadian prog-ish power trio Rush got a (probably unwanted) boost recently courtesy of guitarist **Alex Lifeson** (not his real name - who knew?) and a Florida nightclub fracas. No word yet as to whether Gene Simmons plans to sue over Lifeson's (alleged) blood-spitting, but presumably it won't become a regular feature of Rush's act.

Anyhoo... **Rush are icons**, especially in the Great White North, and are **very collectible**.

Copies of a rare promo CD single featuring an acoustic version of "Resist" sold recently for \$153.51 and \$102.51.

A two-CD Rockline radio show from last year, featuring the band taking calls from fans, sold for \$110.38.

And, as with so many prog-type acts, MFSL figures here: an MFSL CD version of *Moving Pictures* sold recently for \$112.50 and \$100.

There's considerable demand for a Brazilian vinyl pressing of the 1993 album *Counterparts*, not apparently released in that format elsewhere, with copies selling recently for \$60-\$80.

And despite being listed by its seller as an "unwanted gift," a copy of the *Rush In Rio* DVD hooked up with someone who did want it and made the seller \$51.72 richer.

Kansas

American prog rockers Kansas haven't spawned as many interesting collectibles as their counterparts across the Atlantic, but one item is worth mentioning: **The picture disc version of the *Picture Disc Return* LP** has sold recently on eBay for \$81 and \$56.55, in near mint condition. "Their classic progressive masterpiece which features the fantastic cover artwork which really stands out on the picture disc version," notes one seller. "One of the holy grails for picture disc collectors."

Marillion

Marillion arrived on the British music scene around '81 or '82, and were getting some positive attention, until somebody noticed their music owed a huge debt

to Gabriel-era Genesis and the hipsters ran screaming. (Perhaps the fact that their debut 12" included a 20-minute track called "Grendel" might have provided just a teeny clue as to their prog leanings...) Nevertheless, the band retained a loyal following and took the UK charts by storm with the single "Kayleigh" – a pop song, yes, but a pop song from a concept album.

Not a ton of Marillion action to report, but the group deserves a mention as one of the few post-'70s prog bands to have much commercial impact. A near-mint picture disc copy of the group's debut LP, *Script For a Jester's Tear*, sold for \$53.48.

A promotional CD single, "Cannibal Surf Babe" sold for \$46. This disc features two versions of the song – a 3:47 radio edit, and the 5:44 album version.

Miscellaneous Prog

Of course, for every Yes, Genesis, Floyd and ELP there were plenty of lesser-known prog rockers on the scene. And releases by such artists often **command big prices** since, obviously, not many of these records went into circulation in the first place. Genre labelling is always a little sketchy and there's certainly some overlap between prog and other genres – especially psych and, to a lesser extent, folk. And it's all subjective, really. After all, *Sgt. Pepper* and *Tommy* both fall easily into what one might define as "progressive," especially at the time they were released, but neither the Beatles nor the Who are classed as prog bands. So, in searching eBay for recent notable prog auctions, I've tried to avoid titles that are listed as both prog and psych, or prog and folk, etc. Here then, are some recent auction highlights.



The self-titled 1970 album debut by German prog group **Birth Control** (who I understand had a Deep Purple-esque heavy-guitar-and-organ sound) is notable for its packaging: a round cover designed to look like an oversized birth control

pill dispenser. A mint minus copy of this LP, on the **Metronome** label, recently sold for \$515 on eBay.

\$420.55 was the sum that caused the owner of a rare **Lagger Blues Machine** LP to part with it. This is a mint-minus copy of the *Tanit* LP, a 1972 release from Belgium on CBS. "Wonderful and powerful early progressive rock LP from Belgium!" is how the former owner characterizes this platter. "In Hans Pokora's book *2001 - Record Collector Dreams* it's titled as "same", but it is in fact called *Tanit*."

As with psych, there are many self-titled LPs among the upper echelons of prog rock collectibles. One of these is the self-titled 1971 album by **Electric Mud**, a mint copy of which sold recently for \$380.55. They were, like many other early '70s prog combos, from Germany. Hence, the label for this release was Förderturm Records. "Monster rare and brilliant prog-rock!" says the seller, noting that "Förderturm was a famous label at this time, where also **Troya** was produced by some time later!"

And \$333 was enough to score somebody a little weed. I'm referring, of course, to the early '70s prog band **Weed** who were **yet another German outfit**. Cool name – presumably they were gardening enthusiasts, not unlike many of today's hip-hop

artists, who seem preoccupied with hoes. Anyway, the \$333 record here is an eponymous effort, near mint, from 1971. And the self-titled album by the Italian prog band **Flea on the Honey** sold for \$325.

Magma. Whenever I hear that word, I think of Dr. Evil from the Austin Powers movies, who gave the word its definitive pronunciation. Anyway, Magma was the name of a German prog duo, and their self-titled 1971 LP (yes, **1971 was a big year for German prog**) sold recently for \$315, in mint condition. "One of the best German organ-driven prog rock masters," says the seller. And who am I to disagree, knowing little about German **organ driven prog rock masters**. Anyway, the seller goes on to say that this is "comparable to **SixtyNine** or **Twogether!** Came out in micro-quantity at this time, and all copies are gone since a long time!"

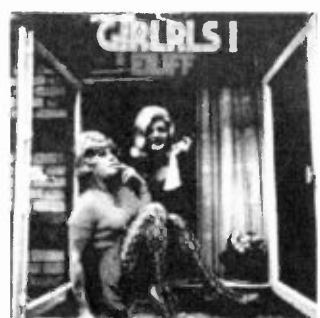
The self-titled 1972 album by another German act, **Subject Esq.**, sold for \$302 in mint-minus shape, while the eponymous 1970 platter by **Ikarus** (also from Germany) went for \$257 (vinyl mint, sleeve near-mint).



Lutha

I Drive was a UK prog band from the early '70s. An excellent condition German pressing of their self-titled 1972 (on **Metronome**) sold recently for \$263, while the self-titled 1972 LP by the New Zealand band **Lutha** sold for \$265 in VG++ shape.

A near mint copy of the *First Loss* album by the German band **Murphy Blend** sold for \$235.50, while the self-titled 1970 LP by their countrymen **Tomorrow's Gift** went for \$215.50.



Another self-titled German prog opus sold for \$214.23. This was the eponymous 1971 LP by **Eiliff**. The seller's verdict? "Really rare and very fine prog-rock-gem from Germany!" And \$155.50 was the price for a 1971 LP by the **Blackbirds**,

Touch Of Music.

Yugoslavia yielded another entry in the prog rock sweepstakes of the early '70s, a group called **Fire**. A mint copy of their 1973 LP *Could You Understand Me* showed up on eBay last month and sold for \$222.50.

And, to finish this month's tale from a topographic ocean, an excellent condition copy of *Gwrach y nos* by the Welsh prog group **Bran** sold recently for \$150.

Doris Troy update

Doug Sheppard writes to shed some light on the rare Doris Troy CD referred to in a recent column:

"The Doris Troy CD that the reader refers to in the latest issue of *Discoveries* has to be *Just One Look: The Best of Doris Troy* (Ichiban/Soul Classics SCL 2504-2, 1994), which compiles her '60s Atlantic sides, plus a few 45-only tracks from other labels. It's much better material than what's on the Apple

album, which seems to be more renowned for being on the Beatles' label than anything else.

Anyway, *Just One Look* is one among a number of titles from the Soul Classics series (all are out of print) that go for money. The **Dee Dee Warwick** CD of her Atco sides (*She Didn't Know - The Atco Sessions*, SCL 2111) doesn't go cheaply, either. I've seen it hit \$40 — and that was a year ago, so who knows where it is now."

Digital crackle

As we move further into the digital/cyber age, it's interesting to see how those of us raised on vinyl reconcile our musical passion with the latest technology. I recently moved and, I confess, I haven't yet set up my turntable at the new place. So how do I stay connected to the stash of black plastic that got me started on this crazy business in the first place?

Well, to give you an example, I recently burned a CD copy of the first record I ever owned. A *Collection of Beatles Oldies... But Goldies*. It was so strange to put on a CD and relive my first-ever rock and roll experience. And, yes, my digital copy contains the original vinyl crackle and all. It wouldn't have been the same without the crackle. But listening to that homemade CD gave me a buzz that no amount of remastering could provide. Yes, it's late in the column, the bar is open, and I'm getting a little sentimental here, but I just relived that moment. It's different for everybody, but for me it's a couple of seconds of crackle, then that sound exploding out of the speakers:

"ba-dum-ba-dum-she-loves-you-yeah-yeah-yeah..."

Yeah, that's what it's all about. I've always felt that the *Oldies... But Goldies* album was unfairly overlooked when EMI set about releasing the original UK Beatles albums on CD. It was, after all, the only UK compilation released during the group's lifespan, and it's a damn fine collection. On that note, I hope there's some truth to the rumour that **Capitol is going to reissue the early U.S. Beatles albums on CD**. I think it's important that those who discovered the Fabs on this side of the Atlantic get a chance to revisit the music the way they heard it in the first place. All right. That's enough for this month. I've got a vodka and grapefruit juice to contend with...

This month's column powered by:

Graham Gouldman – *The Graham Gouldman Thing*. Although I had long known it existed, I only recently heard this excellent LP by the great '60s songwriter (and subsequent 10cc member). Features excellent versions of some of the songs Gouldman penned for others (such as "Bus Stop" and "No Milk Today"). Great late '60s pop.

The Lovin' Spoonful – "Did You Ever Have To Make Up Your Mind?" – What can I say. Just brilliant.

Dexys Midnight Runners – "Manhood." A nice return to form after the disappointment of Kevin Rowland's comeback album on Creation. (**Was it just a nightmare** or did he really wear a dress and sing "The Greatest Love of All"?) Anyway, this track – one of two new ones on the recent Dexys best-of disc – is more than enough to let us put all that behind us and remember the glory days of "Come On, Eileen," "Geno," etc.

Squeeze – *Frank* – An overlooked gem. Squeeze really had no right to make such a good album after a decade on the scene, but they did. A very strong, consistent piece of work. Seek it out. ●



The Golden Age of

Progressive Rock

Prog rock has received a bad rap over the years. It's remembered as a time of excess, when dinosaurs still walked the earth, when the rock had vanished from music, replaced by the classically trained executing arpeggios at ridiculous speed in unlikely time signatures.

To be fair, there's truth in all those criticisms. But they don't paint the whole picture. Progressive rock – certainly in its British incarnation – helped rock music come of age. It gave a maturity and complexity to the music that it needed in order to grow. For all the £6000 Persian rugs preserving the feet of bass players onstage, there were those toiling up and down the M1 in battered Transit vans barely making a living while trying to be creative.

From 1969-1974, progressive rock, as it was termed, enjoyed something of a golden age. Its range was remarkably wide, capable of encompassing the Nice, ELP, Genesis, and Gentle Giant on one side, while allowing room for Soft Machine and all the other Canterbury bands, Jethro Tull, the Groundhogs, Pink Floyd, Van der Graaf Generator, Argent, or Arthur Brown's Kingdom Come.

But how did rock even become progressive? And what made all of the above more than just rock bands? Was there something special, some common thread between them?

Where It All Came From

It all began, really, with psychedelia. That was a journey into the unknown, with the Beatles in the vanguard of course (although prog was one path they wouldn't pioneer, nor venture down, possibly because they simply didn't possess the chops). But while dabbling in new sounds was interesting, it was something of a dead end. You could only be weird for so long before it became boring to audiences.

In the nature of the time, the only path was onward, and that meant getting better. For some, like the Nice, that was easy, having the classically-trained Keith Emerson on board, ready to attack his Hammond organ with knives – the perfect mix of show and skill. The band's first album, *The Thoughts of Emerlist Davjack* was psychedelia. Their second, 1968's *Ars Longa Vita Brevis*, mixed that with more classically-influenced material, taking on Sibelius and Bach (and thus giving prog its permanent association with classical music). They topped it off with a

single, a version of Leonard Bernstein's "America," from "West Side Story", that earned the composer's ire by not being especially reverent – and also because they burned an American flag during a performance of the song.

Rocking the classics was nothing new, of course – think B.Bumble and the Stingers – but Emerson approached with a panache. And there was a lot of material to go at. For The Nice, in 1969, he took Mozart's "Rondo" (via Dave Brubeck's "Blue Rondo A La Turk"), which the band had played onstage for a while, and committed it to vinyl as "Rondo 69." And a year later he became a classical composer in his own right, with "The Five Bridges Suite," commissioned by the City of Newcastle. The album, which would prove to be the Nice's last hurrah, included more Bach and Sibelius, along with some Tchaikovsky.

The line between psychedelia and progressive rock blurred quickly after 1967. With Pink Floyd, for example, once the free spirit of Syd Barrett had become damaged by acid, and he was no longer part of the group, they became a prog band. Bringing in David Gilmour on guitar seemed to take the airiness from the band, and replace it with a semi-intellectual earnestness that would find its fulfillment in the '70s. Certainly without Barrett's songs they struggled to find direction, as *A Saucerful of Secrets* and *More* showed. It was only with 1969's *Ummagumma* that they discovered a personality (and, notably, the best track from the live disc of the two-LP set was a version of Barrett's "Astronomy Domine." The other disc, where each member took a solo outing was...interesting, more so at the time than in retrospect.

In some respects, Procol Harum almost invented prog rock. "A Whiter Shade Of Pale," their legendary 1967 hit, had all the elements – a portentous, surreal lyric (courtesy of Keith Reid, who was the band's lyric writer, and not a performing member), and interesting classical elements, all woven together in a distinctly different rock pattern. That mixture would be a hallmark of their career, which began with a hastily-recorded first album to capitalize on the success of the single. Curiously, while the band would go on to achieve some fame in the U.S, they never again managed to do as well in the U.K. That's not to say their music was without merit, but both *Shine On Brightly* and *A Salty Dog* were ahead of their time for the late '60s, with epic ideas and execution that would be more at home in the '70s. In their middle period, the tension between classical organ and the blues guitar of Robin Trower made for interesting counterpoints at times. The

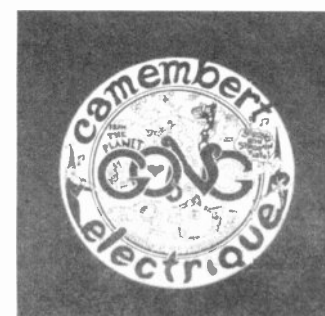
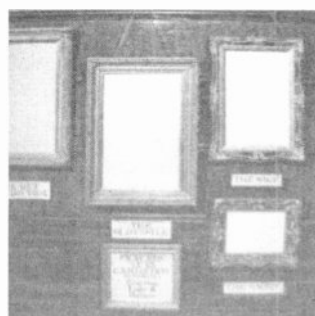
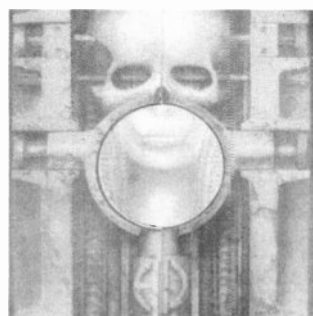
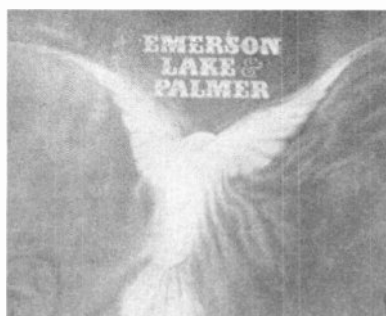
live "Conquistador" did make the British charts in 1972, but it was something of a last cry – quite how they limped along until 1977 is anyone's guess.

Also early out of the blocks were the Moody Blues, more by luck than good judgement. They'd scored a hit in 1964 with "Go Now," but could never really follow it, and changed personnel when they were approached by Decca to debut the new Deram label with a rock version of Dvorak's "New World Symphony." Instead they persuaded the label to try an idea of an album about...a day. Which led to *Day of Future Passed*, where their brand of (not very heavy rock) and somewhat juvenile poetry mixed with rich strings. On the basis of two hit singles, the sublime "Nights In White Satin" and "Tuesday Afternoon," the album became a hit, the template for their output for the next several years. In many ways more a pop group than a serious progressive band, they still made a very nice living. However, by the turn of the decade they'd largely shot their wad creatively.

Some bands, it seemed, were made for prog, such as Yes, who first recorded in 1968 (and who, that year, opened for The Nice on tour, making for an interesting double bill). They were an ambitious lot, and surprisingly focused musically (more than they'd be later, in fact), with Peter Banks on guitar proving a strong foil for Tony Kaye's keyboards. Live they could be surprisingly showy (in fact they had had a lot of visual similarities to The Nice at that point). Steve Howe would replace Banks after their second album, and after 1970's *The Yes Album* Rick Wakeman would be drafted from the Strawbs to put together the classic Yes lineup. By then, however, they'd established their credentials, with Bill Bruford and Chris Squire as a good, elastic rhythm section, capable of making complexity sound simple.

Arthur Brown was another name to emerge from psychedelia to prog rock. He made his name, of course, with "Fire," a classic single, but his band, the Crazy World of Arthur Brown, only put out one 'real' album (a second appeared later as). From there he put together Kingdom Come, a far more ambitious lot (and Vincent Crane, the keyboard man behind the Crazy World's sound, assembled the excellent Atomic Rooster, who scored a hit of sorts with "Death Walks Behind You," and employed the searing tones of John Cann on guitar). The '70s would prove to be their shining time, although real commercial success always eluded them.

"Procol Harum almost invented prog rock."



And then, of course, there was Deep Purple. The outfit keyboard player Jon Lord put together in 1968 was still several years from "Smoke On The Water" and "Highway Star." At the start they were a rock band, as their cover of Joe South's "Hush" showed. But they had ambition, and chops, although at this stage they were perhaps more a British Vanilla Fudge than anything else, specializing in heavy rock remakes of pop songs. Curiously, they found their real voice once they replaced their bassist and singer and recorded the overblown *Concerto for Group and Orchestra* in 1970, setting the stage for their real career.

Keyboards played a prominent role in early prog rock, far more so than in any of the rock that had come before. It was natural, given that the music wanted a much greater scope, and keyboards could offer that coloration. And, of course, they could play the classical music. But guitars weren't ignored, by any means. How could they be, when this was rock music? The role of the player did change, however. The lead guitarist became more important than ever before. Previously he'd contributed an incisive solo to a song. Now, as the material became more ambitious and sprawling, so did his work. The length of solos increased, which meant that guitarists had to be better than in prior years. Some of those who'd made it through the beat group years made the grade; plenty didn't. And that brought out a new generation of guitarists.

Jethro Tull certainly utilized the guitar, although they remain indelibly associated with leader Ian Anderson's flute work. On their first album, 1968's *This Was*, they came across as a warped blues band fronted by Roland Kirk disguised as a tramp. With the album and festival appearances, they became an immediately popular act, but they really hadn't found themselves yet. That process began when they changed guitarists, shedding Mick Abrahams (who'd go on to form Blodwyn Pig), and brought in Martin Barre, whose playing was much less bluesy. Anderson, the main writer, brought in elements of folk music to mix with the rock, and with 1969's *Stand Up* they laid a foundation for the future, a record that indicated just how quickly they were growing, and their skills advancing.

In fact, musicianship in general improved. Keyboard players could initially get away with rippling arpeggios on a Hammond, but soon it became evident that they had to be able to offer more than that. And rhythm sections had to get better as the beat moved beyond a straightforward 4/4 into more complex time signatures.

Nowhere was that better illustrated than in the case of King Crimson, who seemed to emerge from nowhere (actually Bournemouth) in the middle of 1969. In many ways, they were the absolute antithesis of most of the rock bands who'd gone before, studied, somewhat intellectual, and led by Robert Fripp, a guitarist who avoided most of the clichés – even sitting down to play. Their debut, *In the Court of the Crimson King*, was a revelation. There were rich sweeps of mellotron – one of the most popular instruments of the age, before synthesizers became both affordable and portable – and some stunningly original songs, like the title track and "21st Century Schizoid Man," which truly sounded unlike anything that had gone before. While most of the music

came from Fripp's pen, they employed an outside lyricist, Pete Winfield, whose words were sung by bassist, Greg Lake.

They were the culmination of the first step of progressive rock, the real sign that this was a form with possibilities. Prior to them, the term had been generically applied to anything that was rock-based but not commercial in the obvious pop sense – in a sense, the forerunner of alternative in the '90s. But by the end of 1969 it had taken on an identity of its own, which it would grow into properly during the first few years of the next decade.

The start of the '70s

1970 was prog's annus mirabilis. Deep Purple aimed for semi-classical respectability before releasing *Deep Purple in Rock*, where they fully found their style on songs like "Speed King," "Black Night," and "Child in Time," with the high wail of singer Ian Gillan upfront, while Lord's keyboard and Ritchie Blackmore's guitar duelled for instrumental supremacy. The key factor proved to be new bassist Roger Glover, who was a more than able songwriter.

Interestingly, Purple were happy to quickly shed their "progressive" tag, and shoot for more mainstream popularity. "Black Night" had been a hit single, and it guided the way for them, on a course toward heavy rock (as it was in those days), an area already populated by bands like Black Sabbath and Led Zeppelin. They'd be the only band there to heavily feature a keyboard (Zeppelin would use one for texture, but not as a lead instrument), a rarity in the guitar-laden zone.

They weren't the only ones expanding their horizons. Floyd, still somewhat adrift since Barrett's departure, finally found a way forward with *Atom Heart Mother*. It was a 20-minute suite, with orchestration by the peripatetic Ron Geesin. Although it's been greatly derided since, it was an ambitious work, and one which was mostly successful, drawing on the band's strengths – a good sense of dynamics and atmospherics, not dependent upon major technical instrumental ability. It was very much a transitional record, rather than an end in itself (listen to the other cobbled-together tunes that took up the LP's other side to understand that they still had a way to go), but in that it was quite successful. They were at least moving ahead instead of jogging in place, although exactly where they'd go remained to be seen; for the moment they remained pretty much without a leader.

The Nice hadn't managed to stay the course, and, to be fair, they'd probably gone about as far as they could go. Lee Jackson and Brian Davison were an adequate rhythm section, but hardly stellar, and not fully capable of bringing Keith Emerson's ever more farcical vision to reality.

King Crimson, too, had entered another phase. Greg Lake had jumped ship, after agreeing to sing on the second album, and he joined forces with Emerson and former Arthur Brown (and Atomic Rooster) drummer Carl Palmer in the first prog supergroup, Emerson, Lake and Palmer – or ELP. The band's formation became a major event, as did the quick recording of their debut album,

sandwiched between dates on their first tour in September 1970 – where "Knife Edge" was dedicated to the memory of a recently-departed Jimi Hendrix. *Emerson, Lake & Palmer* was surprisingly unpretentious – certainly compared to what they'd do later – with some excellent songs, and even spawned a number four single with "Lucky Man" (top 20 in the U.S., starting their incredibly successful career there). They proved there was real money in prog, and made it into a money-spinning circus. They raised the bar, and would become one of the major dinosaurs made extinct by punk in the mid-70s.

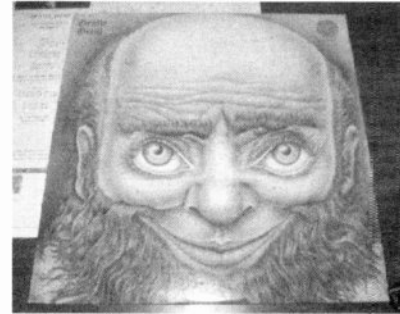
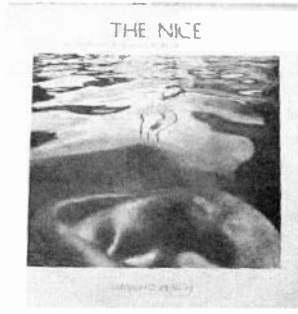
Also mining the classics with showmanship was Curved Air, put together by violinist Darryl Way and keyboardist Francis Monkman, graduates of the Royal College of Music. Fronted by singer Sonja Kristina, they burst on the scene in a big way in 1970 with their debut, *Air Conditioning*, released on one of the first picture discs – pretty to look at, but with awful sound. The music was actually very good, and extremely accomplished, with a stirring take on Vivaldi, and plenty of fiery solos, along with songs that broke away from formula rock. Their second album, entitled simply *Second Album*, couldn't match up, although in "Back Street Luv" they did get their only hit single. They did manage a few more albums, but to all intents and purposes, that first one was the only one that mattered, as the quality decreased exponentially.

One band that did come the '60s intact, and which blossomed in the '70s was Van Der Graaf Generator, formed at Manchester University, and fronted by singer/songwriter Peter Hammill. They'd released two albums, the tentative, unformed *Aerosol Grey Machine*, then the more accomplished *The Least We Can Do Is Wave To Each Other*. Thanks to Hammill, one of the best lyricists of the prog period, the band had a dark vision that permeated their music, and found flower on the pompously-titled *H to He, Who Am the Only One*. Their ideas often exceeded their ability, but on this they found an excellent balance, with tracks like the menacing "Killer" and the boldly romantic "House With No Door." Hammill was an imaginative writer, and the combination of keyboards and electric sax offered a different take, one that sometimes wanted to take a turn to the apocalyptic.

They followed it with their most successful and satisfying outing, *Pawn Hearts*. It was an epic, with just three tracks, one side of which was taken up with "Plague Of Lighthouse Keepers," where, for once, their reach and grasp perfectly coincided. The presence of King Crimson's Robert Fripp on the album added to its prog cachet, although it was fine without him, one of the best musical expressions the band managed.

Hammill, meanwhile, had also discovered that not all his material fitted into the band's worldview, and had released his first solo album, *Fool's Mate*. Much more stripped-down (a lot of the songs featured just his voice accompanied by either his piano or guitar), it was decidedly more accessible than VDDG, although hardly pop fare. And it would set the course for the solo career Hammill still enjoys today.

Van der Graaf weren't a million miles from Genesis, a band that was just beginning to get up to speed as the



'70s got underway. After coming together at school in 1966, they'd finally released their debut, *From Genesis to Revelation*, two years later. They'd been helped along by former pop star, now pop impresario Jonathan King, a former pupil at the same school. However, the album sold just over 600 copies, which wasn't an inspiring beginning.

Bloodied but unbowed, they continued, and signed to the Charisma label. The core trio of singer Peter Gabriel, keyboardist Tony Banks, and bass player Mike Rutherford remained intact, but they changed drummers and guitarists before going into record *Trespass*, which was almost like starting anew. They'd taken time to rethink their approach, and Gabriel had proved to be a charismatic frontman on-stage. Their music still had folky elements, with floating 12-string guitars. Some of the songs, but they were beginning to discover their forte – the more theatrical song that gave Gabriel leeway in his different characterizations. On this album they found it with "The Knife," whose fascist images were disturbing, to say the least. By far the record's best track, it was a concert favorite, and a signpost to the band's future.

That would start to be realized on their next disc, 1971's *Nursery Crymes*, which brought yet another new guitarist and drummer into the fold. This time, however, the chemistry was magic, and the addition of Steve Hackett and Phil Collins was precisely what they needed. The songwriting had also taken a quantum leap. The last gasps of the folk influence remained, but songs like "The Musical Box," the wonderfully bizarre "Harold the Barrel" and the astonishing "The Return Of The Giant Hogweed" marked their real arrival as a band to be reckoned with. Gabriel came even more into the limelight, his acting ability a vital factor – more so, in some ways, than his singing.

The beginning of the decade brought the debut of a band more highly regarded in the U.S. than in Britain – Gentle Giant. Led by three musically-trained brothers, Derek, Ray, and Phil Shulman (who'd been the heart of Simon Dupree and the Big Sound, a band whose "Kites" was a classic psychedelic single), they forged a mix of rock and the classics that was more imaginative than anything by ELP or Deep Purple, in large part because keyboardist Kerry Minnear was a true original, not trying to mimic an orchestra. *Acquiring the Taste*, in 1971, went further, with more unified songwriting, but never forgetting to rock, too.

Guitar prog hadn't withered, by any means. In fact, it had enjoyed a surprising addition, as the Groundhogs, more familiar for their blues playing, issued two steaming slabs of prog rock. The band had actually broken up, and reformed at the request of the label, still under the leadership of guitarist Tony McPhee. A trio, they relied heavily on McPhee's ability and writing, which proved up to the task on *Thank Christ for the Bomb* (1970), a study of war in the atomic age and before. The basis was still blues, but didn't follow them slavishly, instead taking them as a jumping-off point into rock. With *Split* the following year, the rock quotient increased, especially on the bullying riff to "Cherry Red." The title track (in parts one to four, as befitted the era) was an examination of schizophrenia, years ahead of its time. The two albums represented the apex of the band's popularity and its creative flourish.

McPhee wasn't the only one to flourish a mighty axe, either. Wishbone Ash brought something new to the field by offering twin lead guitars, opening new possibilities of sound and harmony. They didn't quite achieve it at first. 1970's *Wishbone Ash* saw Ted Turner and Andy Powell starting to work out what they could do with two guitars, and not straying too far from blues-rock clichés. Their second album would be an improvement, but it was still a case of slowly finding their feet.

Jethro Tull, it seemed, had found theirs. *Benefit*, in 1970, was a collection of accessible, individual songs (there were also singles that didn't feature on any albums, and made the charts) with lots of melody and strong rock elements. But it was just the prelude to their real breakthrough, *Aqualung*, the following year. This was the big one (albeit more so in the U.S. than at home). Essentially a treatise on God and organized religion, wrapped up in power chord bows, it struck home with Tull's audience – which, like most prog bands, consisted of teenage males. A concept album in the perfect age, it wasn't Tull's best, but it resonated with plenty of people. They were on the rise.

And so were King Crimson. After an astonishing debut, they'd undergone personnel changes (which would be a hallmark of the band, with Fripp offering the only continuity), and returned with 1970's *In the Wake of Poseidon*. While, on the surface it seemed to offer a reprise of many of the elements of the band's astonishing debut, there was more going on. "The Devil's Triangle" was essentially "Mars" from *The Planets Suite* by Gustav Holst, dressed up under another name (Fripp had been refused permission to actually use "Mars"). This was classical music, but without the pomp of an ELP. There was still plenty of melotron in the material (which was largely culled from the band's stage set, rather than new), but for a holding action it was very effective. More so, perhaps, than Lizard, that appeared later that same year. Very earnest, it had Yes's Jon Anderson guesting on vocals for one track. The influences seemed to come from jazz this time around, especially Miles Davis in the '50s, marking it as an odd road for a rock album – and not entirely successful.

Remarkably productive, in '71 Fripp and an entirely different lineup issued *Islands*, where they sometimes seemed to have lost direction – Pete Sinfield's lyrics were especially weak. But tracks like the heavily-textured "A Sailor's Tale" showed that Fripp could still be ahead of the game.

1972-1973

The prime years of prog rock were heady indeed. The music had a definite audience, mostly young and male, the college crowd. The bands had been around long enough to be confident in what they were doing, and the best had the musical ability to achieve their visions. More than that, they weren't afraid of a more epic scope. There had been long pieces on record before (Procol Harum had done one in the '60s, and Van der Graaf's *Pawn Hearts* contained one side-long epic), but suddenly they were becoming the fashion – a chance for bands to really spread their wings and stretch out their ideas. While it wasn't always a good idea (think the self-indulgence of Yes's multi-disc meanderings, for example), it could offer some excellent results.

In 1972 ELP issued their live *Pictures at an Exhibition*, a take on the piece that Mussorgsky had never envisioned. Pompous at times, it certainly completed the marriage of classical and rock that Emerson had kept in his mind for a few years. Released at a cheap price, it sold well, and vaulted the band to the next level. With *Trilogy*, later that same year, they issued their first really mature album. Every detail was thought out, from the obligatory classical cover (Aaron Copland, in this case), to the neo-classical flourishes, Greg Lake's singing, the arrangements and production. It had a sheen, and that was reflected in the sales – especially in America, where they soared into the realm of giant acts. That in turn led to 1973's *Brain Salad Surgery*, their biggest album to date in every way, with expansive material, production, and playing – yet oddly not over the top, the way they'd become. "Karn Evil 9" and "Still You Turr: Me Own" showed they were still pushing themselves, rather than settling into the comfortable role of superstars. But that would happen.

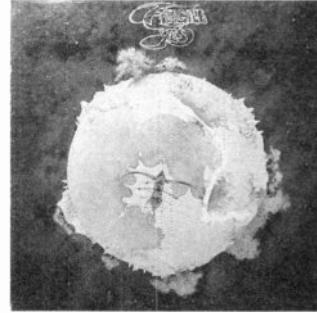
Genesis came of age with *Foxtrot*, which featured "Supper's Ready," 22 minutes of music that moved relentlessly from section to section with inexorable logic. It made stars of the band, especially Gabriel, who was singled out more for his costume changes (including a flower and Britannia) than his singing or lyrics. Even though it wasn't exactly made for radio, it still rose to #12. After grubbing around on the fringes, Genesis suddenly found themselves in the spotlight – quite a feat for a suite that included a piece called "Apocalypse in 9/8 Co-Starring The Delicious Talents Of Gabble Ratchet."

They capitalized on the new fame by releasing *Genesis Live* in July '73, with performances of older material. It reached #9, although it's generally been overlooked in their canon of work.

While Genesis did well, the band barely figured against the achievements of Pink Floyd. They moved into the international superstar class. 1971 had seen *Meddle*, which took their approach about as far as it could go, then 1972 brought *Obscured By Clouds*, a soundtrack album that was, well, a soundtrack album and nothing more.

But in 1973 they found their place in the history books with *Dark Side of the Moon*, which established all manner of records that remain to be broken. It established the blueprint for Floyd albums to come, but at the time it was a complete departure from everything they'd done before. The songwriting coalesced around Roger Waters and his particular vision of the world, and in "Money" it boasted a big radio song. It became the record that defined them perfectly. Thickly textured, with Dave Gilmour's reverb-heavy guitar solos, it built musically on what they'd done before, while Waters's lyrics appealed to the semi-intellectual. While perfect for boys in their late teens, its appeal was obviously much wider, since it sold literally millions of copies, and made Floyd into one of the world's major touring and recording attractions.

A single album had the same effect on Yes. Curiously, though, their big one was actually a transitional record, one that fell between the early experiments and the overblown epics still to come. But in *Fragile* they achieved a perfect balance. The songs were among the strongest



they'd ever write, the playing was spot-on, with Howe proving a standout on "Mood For A Day," achieving elevation to the rock guitar pantheon, and "Roundabout," in an edited form, proved a passport to international success. They'd moved from their sub-Nice beginnings into a unit with power and ideas.

With records like these, prog rock completely emerged from its alternative shadows to become one strand of mainstream rock. It was big business now, one that had moved beyond the university circuit to fill concert halls around the country (and in the U.S. several of these bands could fill stadiums – and did). More than that, prog had gained respectability, and was taken seriously as a "deeper" form of rock music, one that could satisfy cerebrally as well as physically.

King Crimson had certainly gone for the physical on *Earthbound*, a 1972 live album (originally a cheap-price release, and justifiably so, given its appalling sound). It had its moments, especially on the truly apocalyptic take on "21st Century Schizoid Man," but overall a much funkier, earthier departure from Crimson's flights of fancy. That changed with *Larks' Tongues in Aspic*, which introduced yet another incarnation of the band, featuring the violin of David Cross. John Wetton (ex-Family) came in on bass and vocals, Bill Bruford, formerly of Yes, was behind the drums, and Jamie Muir provided assorted percussion. It was, perhaps, the strongest Crimson lineup to date, and Fripp took advantage of that to push the envelope. There were still songs, like "Book Of Saturday" and "Easy Money," but elsewhere, as on the two parts of the title track, they headed into more avant-garde territory, with no holds barred, and no concessions to rock popularity.

Wishbone Ash finally figured out how to make full use of their twin guitars, and put them to good use on their magnum opus, *Argus*, in 1972. For the first time there was real melody and development in the music, and songs like "Time Was" and "The King Will Come" were truly memorable. It was, however, a grief moment of glory, and by *Four*, the following year, they were back to being a rock band.

That was definitely not true for Jethro Tull, who seemed more interested in just how far they could go. 1972's *Thick As A Brick*, purportedly a poem by a precocious schoolboy set to music by Anderson (the work was, in fact, all Anderson's), was a concept tour de force. Musically accomplished, with seamless shifts between acoustic and electric sections, it brought the band to a new level, the equal of anyone else in prog's first division. Cohesive and challenging, not to mention neatly packaged like a newspaper, it was a special album – and actually better than the other long concept piece they released the following year, *A Passion Play*, although both sold very well.

Space Rock

Progressive rock was a multi-faceted beast, and one of its faces came to be known as "space rock," although the space was more inner than outer. The prime exponent (although it included – for a while – bands like Floyd) was a ragtag bunch of London hippies called Hawkwind. They hit their stride with 1971's *In Search of Space*, with little

gems like "Masters Of The Universe" and the surprising hit single "Silver Machine." Then, in 1973, *Space Ritual*, a double LP, clarified their somewhat blurry vision. They might not have been the musical peers of most of the prog bands (in fact, there was more in common with the stoner rock of the future), but they were mightily effective in their own way – and a powerful live act with a reputation for playing any and every free festival around.

Although based in France, Gong gained a strong reputation in the U.K. after they signed with Virgin, and released *Flying Teapot*, the first part of the Radio Gnome Invisible trilogy – a "space opera" as founder Daevid Allen called it. Allen, an Australian, had been part of the early Soft Machine, and settled in France when he was refused re-entry to England. Gong started as a collective, with several albums, finally coming up to speed with 1971's underground classic *Camambert Electrique* and the soundtrack to "Continental Circus." Unlike so many earnest prog bands, there was a childlike playfulness about Gong, which connected them to the Canterbury bands of the era – a connection that was cemented when Steve Hillage, formerly of Khan, joined on guitar.

Canterbury

Although lumped in with prog rock, the bands which grew out of the music scene in Canterbury, in the South East of England, were almost a law unto themselves. It began with the Wilde Flowers, in the mid '60s, out of which grew both Soft Machine and Caravan, the two biggest names. While very different, they did share some characteristics. Both were keyboard based (hardly unusual for the time), with a propensity for lyrics that could be both surreal and humorous. But most recognizable was the vocal style, which offered a very English kind of song speak, lines merging, that was utilized by both Robert Wyatt in the Softs and Richard Sinclair in Caravan.

The first two Soft Machine albums were odd beasts, where tracks joined and took off at tangents, with snippets of song and instrumental excursions, featuring the keyboard skill of Mike Ratledge. But all the members of the trio contributed, bringing in influences from avant-garde classical and jazz.

It was with 1970's *Third* that they took off. A double LP, it brought to the fore a new member, saxophonist Elton Dean, and took a decidedly jazzier flavor (except for "Moon In June," which was essentially a Wyatt solo track). It brought instant respectability, and the band was featured during one night of the traditionally classical Proms Concerts. Wyatt, meanwhile, was also involved with the avant-jazz big band, Centipede, but returned for the imaginatively titled *Fourth* in 1971, his swan song with the band – and a record which rooted the band even further in jazz, which they'd continue to explore, basically removing themselves from the prog field altogether.

Another early Soft Machine alumnus, Kevin Ayers (who'd been on their first album), established his own band the Whole World, after releasing his eccentric, absurd *Joy of a Toy* solo album in 1969. The band issued *Shooting at the Moon*, which featured one of Ayers's best songs, the languorous "May I?" along with some tastes of the avant-garde, thanks to keyboard player

David Bedford, who also had a reputation as an avant-classical composer.

The band had gone by next year's *Whatevershebringswesing*, although young bassist Mike Oldfield remained. Another collection of outstanding, often whimsical songs, it perhaps marked the end of Ayers's highest career point, although a couple more '70s albums did contain gems.

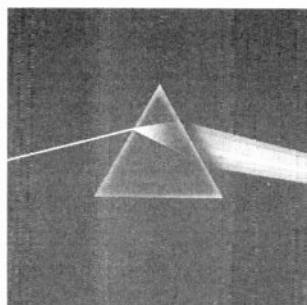
Caravan's high spot was also in the early '70s, with '71's *In the Land of Grey and Pink* an arguable career high. But the quartet which shared Wilde Flowers roots with the Softs had been refining their sound through two albums, 1968's *Caravan*, and 1970's *If I Could Do It All Over Again, I'd Do It All Over You*, where their mix of songs and instrumentals offered plenty of scope. They weren't afraid of sounding pop (and came close to a hit single a couple of times), then turning around and firing off long, melodic solos – in Dave Sinclair they possessed one of prog's best, most melodic organists, and bassist Richard Sinclair also used his instrument melodically.

With *In the Land of Grey and Pink* they hit the musical jackpot. Side one was songs, including the delightful "Golf Girl" and "Winter Wine," while the other side was 22 minutes of "Nine Feet Underground," one of the most successful long compositions of the time. However, after this record Dave Sinclair would leave (to form Matching Mole with Wyatt), to be replaced by keyboardist Steve Miller, ex-Delivery, who brought jazzy touches to the not-so-great *Waterloo Lily*. But Sinclair was back for 1973's *For Girls Who Grow Plump in the Night*. If not the equal of *Grey and Pink*, it was still an excellent record – although probably the last of their essential catalogue.

One of the more convoluted Canterbury bands was Egg, who specialized in complex, often annoying, time signatures. A trio of keyboard, bass, and drums, led by Dave Stewart (not the one who'd be in the Eurhythmics), they last for two albums, after which Stewart teamed with Caravan's Richard Sinclair and two other musicians to form the wonderfully-named Hatfield and the North. Their two albums continued the real spirit of Canterbury – whimsical, musical, and never taking things too seriously. Success eluded them, however, and they broke up.

Sometimes associated with Canterbury, although they weren't part of that scene, or town, was Henry Cow, one of the most radical of the British prog bands. Their background was in avant-garde jazz and classical, and they were relentless experimental – a more out there version of Matching Mole, the band formed by Robert Wyatt after leaving the Softs – which was ended when Wyatt fell out of a window in 1973, leaving him wheelchair-bound, although the solo albums that came after, quieter and more intimate, were musically very successful.

Mike Oldfield, who'd played with Kevin Ayers, was also Canterbury by association. Very capable on many instruments, he began working in the studio owned by Richard Branson, the head of Virgin, which then just sold records. Eventually he completed "Ojus 1" – a 49-minute epic where he played 30 instruments, with 1000 (reputedly) overdubs. Retitled *Tubular Bells*, he couldn't find anyone willing to release it. In 1973 it would become the first disc



on Branson's Virgin label, and an incredibly successful one. It spent weeks at the top of the charts (although the pressings had problems with skipping and sound), establishing both label and artist. Influenced by composers like Terry Riley, it was a glorious work, one eventually performed live with some of the cream of the prog crop. And Oldfield never quite managed to recapture the special magic he'd found with it, although he tried.

1974-75

1974 and '75 were the last two glory years of prog rock, at least in the U.K. In part that was because several of the bands has passed their creative peaks. But it was also more than that. The bands were part of an aging generation, and their music didn't represent the taste of those just growing into adulthood.

Both Emerson, Lake and Palmer and King Crimson called a halt in '74. For ELP it was time for a break (which lasted until 1977), especially after a major trek through the U.S. They went out on the most extravagant possible note, with a triple live album. Overblown? Yes, but they'd reached the stage of doing nothing by halves. Greg Lake liked to have his expensive Persian carpet to stand on onstage, and it took several 18-wheelers to haul around their gear. But listen to the record, which is just a trio, and they could more than cut it musically.

King Crimson were also wrecked by the U.S. (and also went out with a 1975 live album recorded in the U.S., though not as high profile as ELP), after issuing two stunning studio albums. 1974's *Starless and Bible Black* didn't so much push the envelope as tear it to pieces, a profound and difficult album, while pulling back for *Red*, which largely brought together the lineup that had recorded *Lizard*.

Yes seemed to be going for the "bigger-is-better" prize. After 1973's live *Yessongs* (which was surprisingly punchy), they delivered *Tales from Topographic Oceans* a year later. Four tracks, each 20 minutes long – either the best thing they'd ever done or a disaster, depending on your opinion. However, it sold well, and with *Relayer* (a single disc, but with only three tracks) they continued to be stars, although Wakeman had been replaced on keyboards by Patrick Moraz for this last disc – which would, in fact, prove the last until 1977. Wakeman, in fact, had been dissatisfied for a while, and tales of him eating curries while playing onstage are legend. He'd go on to a successful solo career, rejoining the band at different points.

While all around them were falling apart, Genesis produced the best music of their career. They'd followed up *Foxtrot* with the slightly less ambitious *Selling England by the Pound*, which gave them their first hit single, "I Know What I Like (In Your Wardrobe)." But they had bigger things in mind, and at the end of 1974 released *The Lamb Lies Down on Broadway*, with Gabriel very much center stage in the tale of Rael, a Puerto Rican street kid in New York. A far cry from their more fanciful flights, it was a test for British audiences. It would also prove to be Gabriel's last shout with the group, as he quit in 1975, opting instead for a solo career.

Pink Floyd would fare considerably better, although they first had to answer the question of how to follow up the incredible success of *Dark Side of the Moon*. The answer was a look back at their own history, with *Wish You Were Here*, which was more or less about their departed leader Syd Barrett. After *Dark Side's* chilly psychological distance, this had a pleasantly human quality, which was reflected in both the songs and the playing – although they'd forego that again in favor of the machine approach on later discs.

So yes, prog rock had more than its share of excesses and indulgences, some of them musically unforgivable in retrospect. But rock music was still in its adolescence,

The Ten Vital Prog Albums

Pink Floyd *Atom Heart Mother*

The Floyd album that so many Floyd fans hate. But while it sprawled more than later discs, with the emphasis on instrumentals rather than songs, it didn't have Roger Waters's pseudo-intellectual witterings. And, thanks to Ron Geesin, the doses of brass on the long title cut were bright, complementing the band's ideas. There were even some decent songs on the LP's other side, too.

Jethro Tull *Benefit*

Before concept albums and giant tracks, Tull had *Benefit*, with some of Anderson's most incisive writing, and the most cohesive group playing. The first three tracks issued their own knockout punch, but the rest never let up. Wonderfully memorable, with all the excesses still reined in.

Curved Air *Air Conditioning*

Best remembered for the Paganini-like violin work on "Vivaldi," this was also an album of songs – and some very good ones, the equal of the disc's instrumental work – which was quite stellar. Sonja Kristina had a yearning voice that suited material like "It Happened Today." Altogether a unique artifact.

Genesis *Foxtrot*

Their breakthrough, and justifiably so. "Supper's Ready" was ambitious, but pulled off with intelligence and panache. But the other side of the record was equally good – "Get 'Em Out By Friday" was a Gabriel tour de force, and the tension in the 7/4 time of "Watcher Of The Skies" was magnificent. Their most unified record.

Van Der Graaf Generator *He to He Who Am the Only One*

With this record, VDGG came of age, and from the sound of it, they thought we were crawling toward apocalypse. Doom-laden, portentous, with some killer riffs and explosions, as well as an expression of tenderness, they offered the dark side of prog whose looming shadows were full of the feel of real life.

undergoing a process of discovery and growing-up. Prog certainly helped it mature, and brought a seriousness and technical respectability that music needed then and there. The bits of pomp just came along, and were justifiably viciously slashed by punk.

That it's still popular is apparent by the fact that many of these musicians still tour and release albums, albeit on a vastly reduced scale. And the best of them have continued to break down barriers (such as Peter Dinklage).

It was a time...and a place – certainly America produced nothing like it. And there was a little magic involved. But maybe you had to be there to enjoy it fully. Or maybe not.

Yes *Fragile*

The big one, of course, thanks to "Roundabout," "South Side Of The Sky," and the epic "Heart Of The Sunrise." They hadn't yet abandoned memorable songs for sprawling form, and the small individual showcases helped make a star of Steve Howe with "Mood For A Day." All the best qualities with the indulgence lopped off.

Caravan *In the Land of Grey and Pink*

The side-long "Nine Feet Underground" was a marvelous, melodic suite, with some gloriously inventive keyboard work. But the rest of the album wasn't shabby: "Golf Girl" was poppy and goofy enough to have been a hit, and "Winter Wine" flowed along on its melody, with Richard Sinclair's very English delivery a pure joy throughout.

Emerson, Lake and Palmer *Tarkus*

Their debut had been rushed, but this time around ELP had time to think in the studio. And it was worth it to hear "Tarkus," where the ideas bristle with invention, and the sound of three people working together (not outdoing each other). Some decent material on the other side, and Emerson showed he hadn't forgotten his B.Bumble records.

Soft Machine *Third*

With this, the Softs slipped away from the idiosyncrasies of their first two albums, arriving with a double album that consisted of four pieces – one each side. Mostly jazzy, the interplay was glorious, as on "Slightly All The Time" and daring ("Facelift"). But Robery Wyatt's wonderfully wonky "Moon In June," a moving song with improvisations, stole the show.

Mike Oldfield *Tubular Bells*

With countless overdubs, speeded-up playing, and a huge arsenal of instruments, Mike Oldfield – still only 21 – emerged with this complex masterwork. A huge scope, and a remarkable individual effort – especially considering studios in 1973 – the conception and execution was masterful, and raised the bar for all rock instrumental compositions.



Airplane Reissues Finally Land Safely



Among 1960s heavyweights, no legacy has been tarnished more than that of Jefferson Airplane. Sticking around past their sell-by date (*Bark and Long John Silver* are hardly noteworthy swansongs), Jefferson Starship, solo abominations, Starship, cheesy market-ready compilations, and a deservedly panned 1989 reunion define a post-Airplane legacy that's nothing if not undistinguished — even with otherwise worthy spinoffs like Hot Tuna.

But to be fair, the crappy compilations weren't entirely the band's fault, and they had no control over the main thing that's helped clinch their fate in the reissue age: The cut-rate treatment of their catalog. Some bands have been victim to shoddy mastering on the first CD issues of their albums, but the Airplane boasts the dubious distinction of having not only a bad first run, but a questionable second run as well.

The first batch of Airplane reissues were poor even by the low standards of the 1980s, looking bad and sounding worse. Not only was much of the artwork cut off (and replaced with beautiful plain black tray cards), but *After Bathing at Baxter's* and *Crown of Creation* were mastered at the wrong speed. The second time at bat in 1996 was better (how could it not be?), but more discriminating collectors still questioned the sound quality — complaining that it wasn't up to the standards of the original vinyl. And while the second *Takes Off* reissue promised the original, uncensored version of "Runnin' Round This World," it instead delivered an alternate version with a loud guitar riff replacing the offending word "trips" in one verse.

So that brings us to the third time (or fourth, in the case of *Surrealistic Pillow*), which is indeed lucky. True to the original vinyl, graced with mostly worthy bonus tracks, well annotated by Airplane biographer Jeff Tamarkin, and well designed, **these BMG Heritage releases are the Airplane reissues to get.**

The title of *Jefferson Airplane Takes Off* (RCA/BMG Heritage 82876 53226 2) symbolized not only a band on its first flight, but the sound of an entire city that would blossom within a year of its 1966 release. All the seeds of the San Francisco psychedelic sound are here: love as a universal emotion rather than love in a romantic sense; dreamy arrangements mixing folk, blues, jazz, and (naturally) rock; and the more serious, almost intellectual vibe of folk music grafted onto rock and roll. Once the exclusive property of people who wanted to drink beer, yell and dance, rock and roll was now fair game for those who wanted to sit back, smoke weed and contemplate as well.

There were also the qualities unique to the Airplane, such as Jorma Kaukonen's pioneering psychedelic guitar

sound and contrapuntal male-female vocals that were by no means a duet in a traditional sense — but something new altogether. The songs blended grooves with melodies, with a vibe that was basically upbeat, but with something lurking beneath the surface, as if the band had foresight of where the '60s were really headed.

Unlike subsequent Airplane albums, *Takes Off* also had more of a pop influence due in no small part to the leadership of vocalist Marty Balin, who penned eight of the album's 11 (or 12, if you're talking the ultra-rare first pressing) tracks. But pop sounds were by no means to the album's detriment, as "Let Me In," "It's No Secret," "Run Around" and "Blues From an Airplane" were all fine originals. Matter of fact, there's not a single weak cut on this inaugural flight.

The bonus cuts, unlike so much "alternate instrumental demo" drivel heard at the end of reissues nowadays, are also worthy, even superior. The version of "Let Me In" has not only the uncensored lyrics, but a bolder sound on Kaukonen's peerless jamming on the main riff. The previously unreleased alternate of "Chauffeur Blues" also beats the official version, and the original "Runnin' Round This World" is finally here. And if you missed the killer "Go To Her" (initially unreleased) on 1992's *Jefferson Airplane Loves You* box set, here 'tis again.

Subtract drummer Skip Spence and vocalist Signe Anderson, enter Spencer Dryden and Grace Slick in their place, and you have the classic Airplane lineup that made *Surrealistic Pillow* (RCA/BMG Heritage 82876 53225 2), the album that put them on the map. Whereas the first album had blended its influences into a common thesis, the differences between hard and soft tunes on the second is more pronounced, ranging from the surging psych blues of "She Has Funny Cars" and "3/5 of a Mile in 10 Seconds" to gorgeous ballads like "Today" and "Comin' Back to Me." Oh yeah, and there's also "Somebody To Love" and "White Rabbit," which came from Slick's previous band, the Great Society.

Again, the bonuses are great, including the bluesy "In the Morning" and the punky "Come Back Baby" by Kaukonen, an update of "Go To Her," and the brilliant melody of "J.P.P. McStep B. Blues" by the departed Spence, who contributed an equally stunning song to the album proper, "My Best Friend."

True to their nature, Jefferson Airplane followed their breakthrough by flying 110 degrees to the left on the next album, *After Bathing at Baxter's* (RCA/BMG Heritage 82876 50351 2). The decidedly uncommercial sound is partially due to the fact that they were given free reign in RCA's Hollywood studios, but also attrib-

utable to the waning influence of Balin, who cowrites but one song. The result is an edgier Airplane, with Slick and rhythm guitarist Paul Kantner proving to be worthy songwriters in their own right. Coming off like a twisted cousin of Balin, Kantner writes nearly half of the album himself, including fine tunes like the subdued "Martha" (toke sucking noise and all) and the more rocking "Watch Her Ride." And Slick comes into her own with "Two Heads" and "rejoyce" (sic), which belies its title with a minor key vibe underscored by jazzy horns.

Even so, *Baxter's* is a schizophrenic album in search of producer — or at least someone to provide focus. Nine meandering minutes of "Spare Chaynge" (sic) are mostly like a pocketful of slugs, while "Won't You Try/Saturday Afternoon" is an overlong, repetitive hippie-dippy dud.

The band avoided a third disaster by leaving off an annoyingly overlong live version of the album's dark psych opener, "The Ballad of You & Me & Pooneil," which you can now hear as a bonus track. But not all is lost in the addendum, as the single version of "Martha," a previously unreleased alternate of "Two Heads," and an earlier version of Marty's cool ballad, "Things Are Better in the East," should please any Airplane fan.

Whereas *Baxter's* saw Jefferson Airplane get lost a few times in their attempt to navigate forward, *Crown of Creation* (RCA/BMG Heritage 82876 50352 2) found them on firmer experimental footing, even if the overall result isn't necessarily better. "The House at Pooneil Corners" sounds twice as long as its six-minute run, epitomizing an album that tends to shamble along lazily as if the band had been smoking too much dope (imagine that) and/or infighting (which in fact they were). But in spite of whatever chemicals they were ingesting, *Crown* does contain some of their finest work, including an evocative rendition of David Crosby's "Triad," Balin's "Share a Little Joke," and of course the apocalyptic, generation-defining title track.

Of the bonus portion, "Ribump Ba Bap Dum Dum" and "Would You Like a Snack" are reprised from the *Loves You* box, while the long-lost single alternate of "Share a Little Joke" and "The Saga of Sydney Spacepig" make their first appearance on CD.

So there you have it: Just as traditional compact discs take their final bow to usher in downloading and SACDs, the pioneers of the San Francisco Sound have finally been done right on CD. And five years from now, we'll probably see "the truly definitive Jefferson Airplane remasters" on SACD. ●

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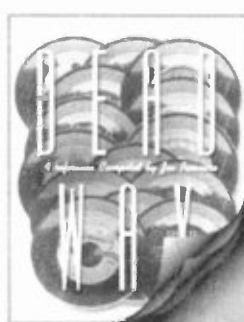
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5. Yoko Ono - Approximately Infinite Universe (sealed).....	Apple SVB 3399
6. Yoko Ono - Feeling The Space (sealed).....	Apple SW 3412
7. BAG ONE - Original 1970 Catalog with all 14 lithos, a visual memory by John of his courtship & marriage to Yoko.....	Apple ST 3364
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10. Mary Hopkins - Post Card (sealed).....	Apple ST 3359
11. Billy Preston - That's The Way God Planned It (sealed).....	Apple SMAS 3369
12. John Tavener - The Whale (sealed).....	Apple SMAS 3390
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15. El Topo - Original Soundtrack (sealed).....	Apple SMAS 3389
16. Elephant's Memory - Elephant's Memory (sealed).....	Apple SW 3400
17. Phil Spector's Christmas Album - (sealed).....	Apple STAL 3360
18. Modern Jazz Quartet - Space (sealed).....	Apple ST 3371
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Dick Campbell

Blue Winds Only Know
Rev-Ola CR REV 31

reviewed by Doug Sheppard

Dick Campbell is best known for a highly regarded Dylan-
esque album from 1965 called *Sings Where It's At*, but by
the time he recorded these demos in California from 1969
through 1971, he was firmly entrenched in an acoustic-based
soft pop sound. Nothing wrong with that, except that the
results are basically pleasant but unremarkable pop that, in
spite of a collaboration with legendary producer Gary Usher,
don't leave much of an impression one way or another. This
is a nice package featuring some cool pictures and an inter-
esting interview with the elusive Mr. Campbell, who recently
passed away, but the music makes one more inclined to wait
for a reissue of *Sings Where It's At*.

(http://www.revola.co.uk)

Andy Pratt

The Andy Pratt Album

Records Are Like Life

Cover Me (with Mark Doyle)

(itsaboutmusic.com)

reviewed by Joseph Tortelli

"Avenging Annie" stands as the ultimate blend of AM
radio pop sensibility and progressive rock musicality. A smash
in Andy Pratt's hometown Boston, the 1973 single stalled
short of the national Top 40. On it, Pratt melds his sensation-
al vocal gymnastics, amazing falsetto, and soaring keyboard
wizardry to create a melodious progressive pop masterpiece.
The lyrical imagery draws together Pretty Boy Floyd the out-
law, the Avenger from Oklahoma, and hippies running
around playing games. Originally issued by Columbia

Records, *The Andy Pratt Album* includes the heavy desper-
ation of "Inside Me Wants Out," the singer-songwriter gem
"All The King's Weight," the acoustic troubadour "Deer
Song," and the beautiful Beach Boy tributes "Summer,
Summer" and "Give It All To Music." Added to the brilliant
studio album is a previously unavailable live version of
"Avenging Annie."

Before Pratt cut the stunning *Avenging Annie*, he record-
ed a highly sought after (around Boston, anyway) album for
Polydor titled *Records Are Like Life*. Liner note author Joe
Viglione explains that only 5,000 copies were pressed, and
the disc was never reissued until now. This album captures
the experimental musical possibilities of late '60s pop, mixing
baroque classical, acoustic folk, and jazz piano, with Pratt's
magical multi-layered vocals. Behind the sound lies the
eccentric, ingenious spell cast upon a youthful Pratt by Brian
Wilson; *Records Are Like Life* deserves a place next to the
recordings of Millenium and Sagittarius, as wonderful satel-
lites to the Beach Boys' most adventurous albums.

More recently, Pratt has refashioned material by songwrit-
ers ranging from John Lennon to Aaron Neville, from Charlie
Rich to Jimmy Cliff. Vocalist Pratt teams with extraordinary
multi-instrumentalist Mark Doyle, who played on the '70s
albums *Shiver The Night* and *Resolution*. Pratt performs
the anticipated outstanding interpretations of '60s classics
"Don't Worry Baby," "Goin' Back" and "Everybody's
Talkin'," together with the unexpected soul treats "Tell It Like
It Is" and "Beauty Is Own Skin Deep." Ever searching, Pratt
also works with reggae beats and rap, while his liner notes
give voice to his deeply held spiritual beliefs. (www.itsabout-
music.com; www.andyprattmusic.com)

World Radio History

Ray Paul

Performance Reel, Vol. 1 & Vol. 2

Permanent Press DVD

PPDVD52751/52752

reviewed by Chris Nickson

Paul, whose work in Boston with RPM in the late '70s and
early '80s made him a local power pop icon (even if he never
enjoyed the national success of some of his colleagues, like
the Cars), wrote some excellent songs. All you need to do is
listen to his compilation, *The Charles Beat*, for a taste of
how good he could be. The *Performance Reel* DVDs are, in
many ways, expanded versions of that CD and as such, are
likely to appeal to a smaller group, the hardcore power pop-
per. It's certainly interesting stuff, and fascinating to hear
how the songs change with different lineups of the band and
the fact that they could snag TV airtime in 1978 and 1980, a
comment both on Boston's openness to local music and the
quality of the band itself.

The theater performances (from '78 and '79) are also
interesting, but suffer from muddiness and buzzes that
occasionally block out anything else. But this is archival,
not perfect, and the buzzes, etc. simply add to the reality
of it all (as does the black-and-white footage). Both discs
end with more material of a more recent vintage — disc
two has Paul and Emitt Rhodes, arguably the best and
most underrated American singer-songwriter of the '70s —
at the 2000 International Pop Overthrow Festival 2000,
while disc one offers the same pairing doing a short set of
songs by both in 1997. Again, the sound is far from per-
fect, but they make an excellent team, and it's lovely to
hear songs by both resurrected. For the hardcore, indeed,
but plenty of joys within. ●



See #2

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Auction closes Monday, March 15, 2004 at 7:00 p.m. PDT



See #3

All Original 1950's Classic Blues 45's Auction

AUCTION DETAILS

GRADING: Very strict! Records are graded first, followed by cover/sleeve if applicable.

ORIGINAL ISSUE: All records are guaranteed originals and/or guaranteed as described. If not satisfied for any reason, return for full refund including your return postage.

BIDDING: All records have a minimum bid. You may bid the minimum and win. If no other bids are received, most of the records will sell at a price well above the minimum bid so you may wish to bid competitively. You may find out the current high bid on any item by phone only. If you choose to bid on any item after finding out the current high bid, you must raise the current high bid by 10% or more or pass on the item. To place bids on records, Call: (541) 476-1326, Fax: (541) 476-3523, Write: P.O. Box 1727, Grants Pass, Oregon 97528 USA or E-mail: john@tefteller.com

CALL BACKS: On the last day of the auction, sometimes a bidder may choose to "go to war" with other bidders over a particular record(s). If you wish to engage in such a "bidding war," you must notify me before closing time of the auction. Tell me which record(s) you wish to "battle over." You must be available for a CALLBACK between 7 and 9 PM Pacific Standard Time on closing day. I will then contact you to give the opportunity to "duke it out" over the records you want most either until you are "declared the winner" or until you are "knocked out of the ring." If you cannot be reached, the bidding will continue without you. With the exception of CALLBACKS (as defined above), I will not disclose the winning bids until 24 hours after the close of the auction. I will not disclose the identities of any bidders or winners. No exceptions.

PAYMENT: Winners will receive an invoice listing records won, plus postage and insurance charges. You will be given the opportunity to purchase a printout of the winning bids for all items in the auction for an additional \$2.00. First class or air mail postage charges will be added to all winnings. U.S. residents may pay by VISA, Mastercard, American Express, or Discover Card (all major credit cards welcome), or by money order, personal or bank check. You may also send cash at your own risk via registered mail. All others outside the U.S.A. must pay in U.S. DOLLARS by VISA, Mastercard, American Express, or Discover Card, (all major credit cards welcome), or by International Money Order, check drawn on U.S. bank (with proper routing numbers only) or by U.S. currency sent via registered mail at your own risk. You must pay for the records you've won within 30 days. Exceptions may be made for orders over \$5,000 at my sole discretion. If you need more than 30 days to pay for your winnings, please pay for them with your credit card.

1950's Original Blues 45's

1. Billy Boy Arnold – "I Was Fooled/I Wish You Would" *Vee Jay 146 Mint* Chicago Blues Classic MB \$100
2. Dave Bartholomew – "Every Night, Every Day/Four Winds" *Imperial 5350 Mint* White Label Promo in Perfect shape! MB \$75 (See picture at top of page)
3. Long Man Binder – "The Long Man/I'm A Lower" *United 194 VG++* White Label Promo—very rare! Dennis Binder rocks on this GREAT and very scarce 45! MB \$300 (See picture at top of page)
4. John Brim & His Gary Kings – "Go Away!/That Ain't Right" *Chess 1588 M-* Chicago Blues Classic by a Blues Master who made just a few records—but all are wonderful! MB \$125

5. Clarence Gatemouth Brown – "For Now, So Long/Midnight Hour" *Peacock 1633 M-* Texas Bluesmaster near the beginning of his career! MB \$50



6. Clarence Gatemouth Brown – "Okie Dokie Stomp/Depression Blues" *Peacock 1637 M-* Shiny Red label True First Pressing of his All Time Classic from 1954! MB \$75
7. Roy Brown & His Mighty-Mighty Men – "Travelin' Man/Hurry Hurry Baby" *King 4602 Mint* Perfect Store Stock NEW original copy of his Classic! MB \$100
8. Roy Brown & His Mighty-Mighty Men – "Crazy, Crazy Women/Laughing But Crying" *King 4654 M-* Another Roy Brown Classic MB \$75
9. Roy Brown & His Mighty, Mighty Men – "Ain't It A Shame/Gal From Kokomo" *King 4731 Mint* Perfect Store Stock new! MB \$75



10. Roy Brown & His Mighty-Mighty Men – "She's Gone Too Long/My Little Angel Child" *King 4834 M-* White Label Promo with Bio Label!!! Small #01 MB \$75
11. Eddie Burns – "Hello Miss Jessie Lee/Dealing With The Devil" *Deluxe 6024 Nice VG+* (SEE INSERT BELOW)
12. Big Ed & His Combo – "Biscuit Baking Mama/Superstition" *Checker 790 M-* Tiny tol (SEE INSERT BELOW)



11. Eddie Burns – "Hello Miss Jessie Lee / Dealing With The Devil" *Deluxe 6024 • Nice VG+* STUNNING Detroit Country Blues that just ROCKS!!! One of my all time favorite Post War Blues records only for sale because I have a Mint copy! Call me and I'll play it for you if you don't know it! Rarely for sale at ANY price as most all who have it would never part with it! MB \$400

13. Gunter Lee Carr – "We're Gonna Rock/ Yesterday" *Decca 48170 Mint* AKA Cecil Gant—and this one is a real Rockin' Piano Pounder! MB \$100



14. Arthur Big Boy Crudup – "That's All Right/ Crudup's After Hours" *RCA Victor 50-0000 M-* Orange Plastic! The record that inspired Elvis Presley to make Rock and Roll! This is the original and the very first R & B record released on 45 format in 1949! Historic! Important! Great! MB \$300
15. Big Boy Crudup – "Goin' Back To Georgia/ Mr. So And So" *RCA Victor 4572 M-* White Label Promo and a nice record too! MB \$100
16. Big Boy Crudup – "Lookin' For My Baby/ Pearly Lee" *RCA Victor 5070 M-* White Label Promo MB \$100
17. Big Boy Crudup – "The War Is Over/My Wife And Woman" *RCA Victor 5563 VG++* MB \$75
18. Earl Curry – "Somebody Stole My Girl From Me/Special Girl" *Post 2001 M-* Nice New Orleans sound MB \$75
19. Earl Curry – "Love Somebody/Hobo" *Post 2011 Mint* Nice New Orleans Jump MB \$75



20. King Curtis – "Wine Head/I've Got News For You, Baby" *Monarch 702 Nice VG+* Super nice Drinkin' song and very scarce on 45! I've had 78's on this but never seen a 45 in all my 30 years in records until this one! MB \$200



21. Champion Jack Dupree – "Shim Sham Shimmy/ Drunk Again" *Red Robin 130 M-* My candidate for his best record! A-side really ROCKS! A small batch of these were found in New Orleans about 12 years ago but rarely for sale these days! MB \$250
22. Jack Dupree – "The Blues Got Me Rockin'/ Tongue Tied Blues" *King 4633 M-* MB \$25
23. Jack Dupree – "Harelip Blues/Let The Doorbell Ring" *King 4797 VG++* MB \$20



24. Jack Dupree & Mr. Bear – "Walking The Blues/Daybreak Rock" *King 4812 Mint* White Label Promo with Bio Label of All Time Classic! Tough to find as Promo MB \$30



12. Big Ed & His Combo – "Biscuit Baking Mama / Superstition" *Checker 790 • Mint* – Eddie Burns rocks on Checker. Not as wild and primitive as the Deluxe above, but still great and a Classic! Tough to find too! Tiny tol. MB \$600





See #47

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See #59

25. Billy The Kid Emerson – “Red Hot/No Greater Love” *Sun 219 VG++* Wol, Sun Promo with “SAMPLE” stamped on the label in red! This is the Blues version that inspired all those great Rockabilly versions later on! **MB \$75**



26. Little Willy Foster – “Falling Rain Blues/Four Day Jump” *Blue Lake 113 VG++* Great Chicago Blues with Guitar and Harmonica! Classic! **MB \$200**

27. Clarence Garlow & His Guitar – “No No Baby/I Feel Like Calling You” *Folk Star 1199 M-* Storage warp but plays just great! Nice Guitar Blues! **MB \$40**

28. Flick Gipson & The Sliders – “Footloose And Fancy Free/Etta Mae” *Specialty 587 M-* Great Rockin’ Jump Blues **MB \$50**

29. Clarence Green – “Mary My Darling/Old Grandpa” *Chess 1732 M-* Scarce one and nice guitar! **MB \$50**



30. Arthur Gunter – “Baby Let's Play House/Blues After Hours” *Excelllo 2047 M-* Yellow Label true first pressing! This is one of the other records that inspired Elvis to rock and roll—and he recorded his version on Sun. All Time Blues Classic **MB \$100**

31. Arthur Gunter – “Trouble With My Baby/Baby You Better Listen” *Excelllo 2073 M-* White Label Promo, Great Rockin’ Blues **MB \$35**

32. Arthur Gunter – “Ludella/We're Gonna Shake” *Excelllo 2137 M-* **MB \$25**

33. Arthur Gunter – “Don't Leave Me Now/Crazy Me” *Excelllo 2147 Mint* **MB \$25**

34. Arthur Gunter – “Little Blue Jeans Woman/Mind Your Own Business Babe” *Excelllo 2191 Mint* **MB \$25**

35. Arthur Gunter – “My Heart's Always Lonesome/I'm Fallin', Love's Got Me” *Excelllo 2201 M-* **MB \$25**

36. Buddy Guy & His Band – “Try To Quit You Baby/Sit And Cry” *Artistic 1043 M-* Super early Buddy Guy from 1957 **MB \$50**

37. Buddy Guy – “First Time I Met The Blues/I Got My Eyes On You” *Chess 1753 M-* White Label Promo **MB \$25**

38. Slim Harpo – “Baby Scratch My Back/I'm Gonna Miss You (Like The Devil)” *Excelllo 2273 VG++* Classic **MB \$15**

39. Wynonie Harris – “The Deacon Don't Like It/Song Of The Bayou” *King 4635 VG++* (SEE INSERT BELOW)

40. Wynonie Harris – “Shake That Thing/Keep A Talkin'” *King 4716 Mint* Store Stock New **MB \$100**

41. Wynonie Harris – “Christina/All She Wants To Do Is Mambo” *King 4763 M-* **MB \$100**



42. Wynonie Harris – “Drinkin' Sherry Wine/Get With The Grits” *King 4814 M-* White Label Promo with Bio Label **MB \$100**

43. Wynonie Harris – “Big Old Country Fool/That's Me Right Now” *King 5050 M-* King White label test pressing with typed labels, xol **MB \$30**

44. Wynonie Harris – “Destination Love/Tell A Whale Of A Tale” *Atco 6091 Mint* Maroon label **MB \$40**



45. Roy Hawkins – “I Hate To Be Alone/Lonesome Without You” *Rhythm 1041 VG++* Nice Guitar and this is one RARE record! In all my 30 years in records I have never seen this one on 45 or even 78 format! **MB \$250**

46. Screamin' Jay Hawkins – “I Put A Spell On You/Little Demon” *Okeh 7072 M-* Classic and this is the original first press on the purple label Okeh **MB \$40**

47. Screamin' Jay Hawkins – “You Made Me Love You/Darling Please Forgive Me” *Okeh 7084 Mint* White Label Promo **MB \$40** (See picture at top of page)

48. Henry Hill – “What's The Matter Mama/If You Love Me” *Federal 12044 M-* (SEE INSERT BELOW)

49. Lorenzo Holden – “Walking Down The Street/Midnight Mood” *Flash 108 M-* R & B instrumentals, scarce one on Flash label **MB \$25**

50. Lightnin' Hopkins & His Guitar – “The Jackstrapper/Fast Life” *Harlem 2331 VG+* Plays great! **MB \$75**

51. Lightnin' Hopkins – “Gonna Change My Ways/Flash Lightnin'” *Herald 547 M-* **MB \$35**

52. Ivory Joe Hunter – “I Almost Lost My Mind/If I Give You My Love” *M-G-M 10578 Mint* Promo copy of all time R & B Classic. Hunter redid this song in 1958 as “Since I Met You Baby” and had a hit all over again! **MB \$50**

53. Elmore James & His Broomdusters – “1839 Blues/Sho Nuff I Do” *Flair 1039 M-* Super clean and great—like all the Elmore James stuff! **MB \$250**

54. Elmore James & His Broomdusters – “Late Hours At Midnight/The Way You Treat Me” *Flair 1062 Mint* Very slight stain on the label but near Perfect otherwise **MB \$250**

55. Elmore James & His Broomdusters – “Happy Home/No Love In My Heart” *Flair 1069 M-* Another Elmore Classic! These Flair releases are the ultimate in Post War Blues and have defined an era and style unlike most others! **MB \$250**



56. Elmore James & His Broomdusters – “Dust My Blues/I Was A Fool” *Flair 1074 VG++* All time Classic! The Ultimate one! In original Flair sleeve! **MB \$250**

57. Elmore James & His Broomdusters – “It Hurts Me Too/Elmore's Contribution To Jazz” *Vee Jay 259 M-* Classic **MB \$75**

58. Elmore James & His Broomdusters – “Cry For Me Baby/Take Me Where You Go” *Vee Jay 269 Mint* Perfect copy of Classic **MB \$75**

59. Elmore James – “The Sun Is Shining/I Can't Hold Out” *Chess 1756 M-* White Label Promo Classic and VERY hard to find on Promo **MB \$75** (See picture at top of page)

60. J. B. Lenore – “Mama Talk To Your Daughter/Man Watch Your Woman” *Parrot 809 Nice VG+* One of the few highlights of the Scorsese Blues films that aired last fall was newly discovered footage of J. B. Lenore. These records define what he meant to Blues and they are just magnificent! **MB \$50**



61. J. B. Lenore – “Fine Girls/I Lost My Baby” *Parrot 821 M-* Great **MB \$125**

62. J. B. Lenore – “Let Me Die With The One I Love/If I Give My Love To You?” *Checker 844 M-* Tiny tears on label **MB \$40**

63. J. B. Lenore – “Oh Baby/Do What I Say” *Vee Jay 352 Mint* White Label Promo, wol on B-side only **MB \$30**

64. Smiley Lewis – “Jailbird/Farewell” *Imperial 5325 M-* Script label original **MB \$50**

65. Smiley Lewis – “Real Gone Lover/Nobody Knows” *Imperial 5349 Mint* White Label Promo script label **MB \$60**



66. Smiley Lewis – “I Hear You Knocking/Bumpity Bump” *Imperial 5356 Mint* White Label Promo of All Time Classic! Very rare as Promo and YES this is the script label true first press **MB \$100**

67. Smiley Lewis – “Queen Of Hearts/Come On” *Imperial 5372 M-* **MB \$30**

68. Smiley Lewis – “Goin' To Jump And Shout/Go On Fool” *Imperial 5450 Mint* White Label Promo **MB \$50**

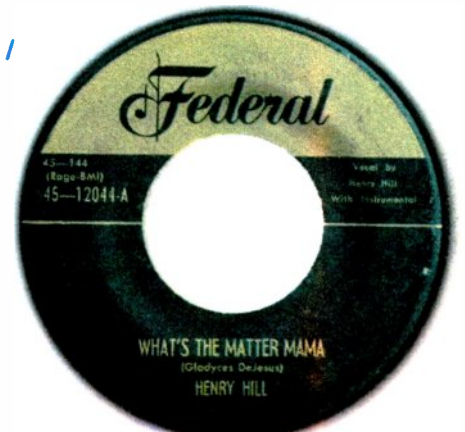
69. Little Willie Littlefield – “Blood Is Redder Than Wine/Striking On You Baby” *Federal 12101 M-* Gold Top Federal Classic **MB \$200**

Auctions are on-line: tefteller.com

39. Wynonie Harris – “The Deacon Don't Like It/Song Of The Bayou” *King 4635 • VG++* Probably his rarest release on King! Most don't have it and many have never seen it! **MB \$300**



48. Henry Hill – “What's The Matter Mama/If You Love Me” *Federal 12044 • Mint* – Super Rare Gold Top Federal 45!!! Never had this before in all my 30 years in records! **MB \$400**





See #80

John Tefteller's World's Rarest Records

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Auction closes Monday, March 15, 2004 at 7:00 p.m. PDT



See #97



- 70. Little Willie Littlefield – "K. C. Loving/Pleading At Midnight" *Federal 12110 Mint* Gold Top Federal and this is the original version that Wilburt Harrison turned into a Million Seller in 1960 as "Kansas City"! Classic and Rare!! MB \$300
- 71. Little Willie Littlefield – "(Please Don't Go) O-O-O-Oh/Don't Take My Heart, Little Girl" *Federal 12163 Mint* Gold Top Federal—yes this IS a GOLD TOP Federal and according to the books say that Federal 12129 was the last Gold Top and then they went to Silver Top, but I have run into about thirty releases after 12129 that ARE Gold Top. MB \$200
- 72. Joe Hill Louis – "Hydramatic Woman/Bad Woman Blues" *Big Town 401* (SEE INSERT BELOW)
- 73. Willie Love & His Three Aces – "Vanity Dresser Boogie/Seventy Four Blues" *Trumpet 173 Mint* Classic from Jackson, Mississippi MB \$150
- 74. Willie Mabon & His Combo – "I Don't Know/Worry Blues" *Chess 1531 M- Classic* MB \$50
- 75. Willie Mabon – "Knock On Wood/Got To Let You Go" *Chess 1627 M- MB \$40*

- 79. Jerry McCain & His Upstarts – "Trying To Please/My Next Door Neighbor" *Excello 2103 M- Xol, the GREAT one!* MB \$100
- 80. Johnny Moore's Three Blazers – "Drifting Blues/Groovy" *Aladdin 112 Mint* Charles Brown sings the vocals on this Classic which became his theme song! This is a Blue Label and super early # to be released on 45 format—usually you only see worn 78's of this one! MB \$200 (See picture at top of page)
- 81. Willie Nix & His Combo – "Just Can't Stay/All By Yourself" *Sabre 104 Nice VG+* (SEE INSERT BELOW)



- 82. Little Junior's Blue Flames – "Feelin' Good/Fussin' And Fightin' Blues" *Sun 187 Mint* All Time Classic! Store Stock New! These used to show up clean but these days they just don't anymore! MB \$300
- 83. Little Junior Parker – "Sweet Home Chicago/Sometimes" *Duke 301 Mint* Robert Johnson Classic from 1937 updated and rocked up for the 50's! MB \$30
- 84. Little Junior Parker – "Driving Wheel/Seven Days" *Duke 335 M- Xol* and Blues Classic! First Press! MB \$20
- 85. King Pleasure – "Moody Mood For Love/Exclamation Blues" *Prestige 924 VG++* Red vinyl MB \$35
- 86. Jimmy Reed – "Pretty Thing/I'm Gonna Ruin You" *Vee Jay 132 M- Great one and nice and early # too!* MB \$75

- 88. The Rocking Brothers – "Play Boy Hop/The Grinder" *Elko 901 M- Rare* Los Angeles label MB \$100
- 89. Rocking Brothers – "Blow Torch/Evening Shadows" *Imperial 5341 M- MB \$50*



- 90. Jimmie Rogers – "Blues All Day Long/You're The One" *Chess 1616 VG++* White Label Promo and scarce! Great! MB \$100
- 91. Jimmy Rogers – "If It Ain't Me/Walking By Myself" *Chess 1643 Mint* Great! MB \$75
- 92. Tampa Red – "When Things Go Wrong With You/Come On, If You're Coming" *RCA Victor 50-0019 VG++* Orange Plastic MB \$100
- 93. Tampa Red – "Pretty Baby Blues/Since Baby's Been Gone" *RCA Victor 51-27 Mint* Special Maroon Label Advanced Release MB \$100



- 100. Harmonica Slim – "Mary Helen/Lonely Hours" *Aladdin 3317 M- MB \$100*
- 101. Harmonica Slim – "My Girl Won't Quit Me/You Better Believe It" *Vita 138 M- MB \$75*
- 102. Lightnin' Slim – "Lightnin' Blues/I Can't Be Successful" *Excello 2066 M- Sample copy* MB \$50
- 103. Lightnin' Slim – "My Starter Won't Work/Long Leanie Mama" *Excello 2142 M- MB \$35*
- 104. Lightnin' Slim – "I'm Leavin' You Baby/Feelin' Awful Blue" *Excello 2150 Mint* White Label Promo MB \$50
- 105. Lightnin' Slim – "Rooster Blues/"G I" Slim" *Excello 2169 Mint* Classic MB \$50
- 106. Lightnin' Slim – "Tom Cat Blues/Bed Bug Blues" *Excello 2173 Mint* MB \$30
- 107. The Sly Fox – "Alley Music/My Four Women" *Spark 112 M- (SEE INSERT ON NEXT PAGE)*
- 108. Little George Smith – "Telephone Blues/Blues In The Dark" *RPM 434 M- Great* Harmonica Blues Classic! MB \$50
- 109. Little Sonny – "I Gotta Find My Baby/Hear My Woman Calling" *Duke 186 VG++* Xol, Promo, Great Country Blues from Detroit leased to Duke in Houston! MB \$35
- 110. Walter Spriggs – "I Pawned Everything/(I'm Gonna) Love You, Love You, Love You" *Atco 6079 Mint* Maroon Label and one of the harder numbers to find! MB \$50
- 111. Mamie Miss Good Blues Thomas – "Use What I'm Usin'/Miss Good Blues" *M-G-M 11826 Mint* Nice Female Blues—very obscure! She sounds like Billie Holiday! MB \$75



- 76. Jerry Boogie McCain – "Wine-O-Wine/East Of The Sun" *Trumpet 217 Mint* All Time Classic MB \$200
- 77. Jerry McCain & His Upstarts – "You Don't Love Me No More/If It Wasn't For My Baby" *Excello 2079 M- White Label* Promo, hard one! MB \$100
- 78. Jerry McCain & His Upstarts – "Run Uncle John! Run/Things Ain't Right" *Excello 2081 M- #01, ANSWER* record to Little Richard's "Long Tall Sally" MB \$100



- 87. Icky Renrut – "Hey - - - Hey/Ho - - - Ho" *Stevens 107 VG+* Ike Turner Spelled backwards!!! And yes, Ike really ROCKS the guitar on this obscure release from Granite City, Illinois MB \$100




- 94. Tampa Red – "Boogie Woogie Woman/I Won't Let Her Do It" *RCA Victor 4275 M- MB \$75*
- 95. Tampa Red – "She's A Cool Operator/Green And Lucky Blues" *RCA Victor 4399 VG++* Promo sol MB \$50
- 96. Tampa Red – "Got A Mind To Leave This Town/I'll Never Let You Go" *RCA Victor 5273 Mint* MB \$75
- 97. Magic Sam – "Mr. Charlie/My Love Is Your Love" *Chief 2013 M- MB \$50* (See picture at top of page)
- 98. Guitar Slim & His Band – "Later For You Baby/Trouble Don't Last" *Specialty 527 M- MB \$30*
- 99. Guitar Slim & His Band – "Oh Yeah/Down Through The Years" *Atco 6072 Mint* Maroon Label MB \$40



- 112. Willie Mae Big Mama Thornton – "Hound Dog/Night Mare" *Peacock 1612 Mint* Maroon Label first pressing! This is the song that Elvis made famous by the original growlin' Blues mama! MB \$150

72. Joe Hill Louis – "Hydramatic Woman / Bad Woman Blues" *Big Town 401 • Mint* – One of only 25 copies known to exist on 45! In fact, until a few years ago, NO copies were known to exist on 45 and it was assumed that none were made. Then the owner of the label was located and he had one 25 count box of 45's. They were quickly sold to Blues collectors worldwide, most of whom will never part with them. I bought two and have decided to let one go. MB \$500



81. Willie Nix & His Combo – "Just Can't Stay / All By Yourself" *Sabre 104 • Nice VG+* All time Chicago Classic! A MONSTER Top Shelf rarity! I own the only known copy on Red Vinyl or this would not be for sale! This is one of my ALL TIME favorite Post War Blues records. They don't get much better! MB \$400





See #141

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See #154

113. Willie Mae Big Mama Thornton – "I Smell A Rat/I've Searched The Whole World Over" *Peacock 1632 M- MB \$50*
114. Willie Mae Thornton/Elroy Peace – "Tarzan And The Dignified Monkey/How Come" *Peacock 1654 M- MB \$50*
115. Willie Mae Big Mama Thornton – "Yes I Cried/Mercy" *Soto Play 50 M- MB \$20*
116. Joe Turner & His Blues Kings – "Shake, Rattle And Roll/You Know I Love You" *Atlantic 1026 M- All Time Classic and tough to find clean! MB \$50*



117. Eddie Cleanhead Vinson – "Lonesome Train/Person To Person" *King 4582 Mint Perfect Store Stock New!! MB \$200*
118. T-Bone Walker – "Papa Ain't Salty/T-Bone Shuffle" *Atlantic 1065 Mint Classic MB \$50*



119. Little Walter & His Night Caps – "Mean Old World/Sad Hours" *Checker 764 M- Classic and Tough on 45! MB \$150*
120. Little Walter & His Jukes – "Blues With A Feeling/Quarter To Twelve" *Checker 780 M- Great MB \$125*
121. Little Walter & His Jukes – "You're So Fine/Lights Out" *Checker 786 M- Tiny tol MB \$100*
122. Little Walter & his Jukes – "My Babel Thunder Bird" *Checker 811 M- All Time Classic!!! MB \$50*

BluesImages.com

- Charley Patton Posters & T-shirts for sale
- 2004 "Classic Blues Artwork from the 1920's" Calendars with CDs still available

123. Little Walter – "Just A Feeling/Teenage Beat" *Checker 845 Mint Thick West Coast pressing MB \$50*
124. Little Walter & His Jukes – "Key To The Highway/Rock Bottom" *Checker 904 Mint Perfect! Classic MB \$40*
125. Little Walter – "Dead Presidents/I'm A Business Man" *Checker 1081 Mint BB hole in label, Classic MB \$25*



126. Muddy Waters & His Guitar – "I'm Your Hoochie Coochie Man/She's So Pretty" *Chess 1560 VG++ All Time Classic Muddy Waters—one of the MUST HAVES! MB \$100*
127. Muddy Waters & His Guitar – "I'm Ready/I Don't Know Why" *Chess 1579 Nice VG+ MB \$30*
128. Muddy Waters & His Guitar – "My Eyes (Keep Me In Trouble)/I Want To Be Loved" *Chess 1595 M- MB \$75*
129. Muddy Waters & His Guitar – "Manish Boy/Young Fashioned Ways" *Chess 1602 M- Classic Muddy and another ESSENTIAL one! MB \$125*
130. Muddy Waters & His Guitar – "Forty Days & Forty Nights/All Aboard" *Chess 1620 M- Nol, Thick Vinyl West Coast pressing MB \$40*
131. Muddy Waters & His Guitar – "Diamonds At Your Feet/Don't Go No Farther" *Chess 1630 Mint Store Stock New MB \$50*
132. Muddy Waters & His Guitar – "Good News/Come Home Baby" *Chess 1667 M- MB \$40*
133. Muddy Waters – "Mean Mistreater/Walking Thru The Park" *Chess 1718 M- White Label Promo MB \$40*
134. Muddy Waters – "Take The Bitter With The Sweet/She's Into Something" *Chess 1733 M- BB hole in label MB \$25*
135. Muddy Waters – "Recipe For Love/Tell Me Baby" *Chess 1739 M- White Label Promo MB \$40*
136. Muddy Waters – "I Feel So Good/When I Get To Thinking" *Chess 1748 M- White Label Promo MB \$35*
137. Muddy Waters – "I'm Your Doctor/Read Way Back" *Chess 1752 M- White Label Promo with slight storage warp MB \$25*
138. Muddy Waters – "Tough Times/Going Home" *Chess 1819 M- MB \$20*
139. Muddy Waters – "Five Long Years/Twenty-Four Hours" *Chess 1862 M- Solid blue vertical Chess label which is totally out of place for this release number but must indeed be an original first pressing MB \$35*
140. Muddy Waters – "My John The Conquer Root/Short Dress Woman" *Chess 1914 M- BB hole, Classic MB \$25*



107. The Sly Fox – "Alley Music / My Four Women" *Spark 112 • Mint – Very Rare!! In all my 30 years in records, this is only the second copy I have ever had. The first one was stolen from my house in 1987. MB \$750*

141. Young John Watson – "Motor Head Baby/Sad Fool" *Federal 12131 Mint Perfect Store Stock New in original Federal sleeve! MB \$150 (See picture at top of page)*
142. Young John Watson – "I Got Eyes/Walkin' To My Baby" *Federal 12143 Mint Also Brand New in original Federal Sleeve! MB \$150*
143. Young John Watson – "Half Pint-A-Whiskey/Space Guitar" *Federal 12175 VG- Looks VG- but actually plays VG++ and this gives you the opportunity to pick up a GREAT record cheap! Slight warp too—but you should hear how it plays! MB \$25*
144. Johnny Guitar Watson – "Hot Little Mama/Love To Love You" *RPM 423 M- Great one! MB \$75*
145. Johnny Guitar Watson – "Those Lonely, Lonely Nights/Someone Cares For Me" *RPM 436 M- Classic MB \$50*
146. Johnny Guitar Watson – "Give A Little/Oh Baby" *RPM 447 Mint Store Stock New in original sleeve MB \$25*
147. Johnny Guitar Watson – "Ruben/Three Hours Past Midnight" *RPM 455 Mint Store Stock New in original sleeve MB \$25*
148. Andre Williams – "Jail Bait/My Tears" *Fortune 837 M- Hissy Pressing like most Fortune 45's but this is one of the all time 50's Classics! MB \$35*
149. James Williamson – "Homesick/The Woman I Love" *Chance 1131 VG++ (SEE INSERT BELOW)*



150. Sonny Boy Williamson – "Bring Another Half A Pint/Little Girl" *RCA Victor 50-0005 VG++ Orange plastic and great!!! MB \$200*
151. Sonny Boy Williamson – "Nine Below Zero/Mighty Long Time" *Trumpet 166 M- Classic! Label wear but near Store Stock vinyl! MB \$200*
152. Sonny Boy Williamson – "Gettin' Out Of Town/She Brought Life Back To The Dead" *Trumpet 215 Mint Store Stock New from the old Trumpet Warehouse. These used to be common and cheap but no one hardly wants to give them up anymore. MB \$175*
153. Sonny Boy Williamson – "Red Hot Kisses/Going In Your Direction" *Trumpet 216 Mint Warehouse perfect! MB \$150*
154. Sonny Boy Williamson – "Let Me Explain/Your Imagination" *Checker 834 Mint Super scarce White Label Promo! MB \$75 (See picture at top of page)*
155. Sonny Boy Williamson – "Fattening Frogs For Snakes/I Don't Know" *Checker 864 M- Slight ring on label MB \$30*

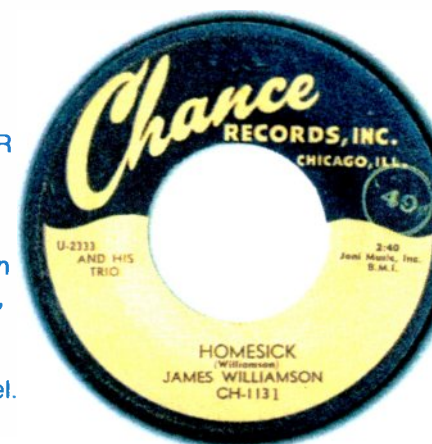
156. Sonny Boy Williamson – "Cross My Heart/Dissatisfied" *Checker 910 M- With Robert Jr. Lockwood on guitar MB \$30*
157. Sonny Boy Williamson – "Lonesome Cabin/Temperature 110" *Checker 956 M- MB \$20*
158. Sonny Boy Williamson – "Decoration Day/Trying To Get Back On My Feet" *Checker 1065 VG++ MB \$20*



159. The Howlin' Wolf – "Evil Is Goin' On/Baby How Long?" *Chess 1575 M- Classic Wolf!!!! Nice thick Silver Top Chess MB \$150*
160. Howlin' Wolf – "I Asked For Water/So Glad" *Chess 1632 M- Xol, Blues Classic MB \$75*
161. Howlin' Wolf – "Going Back Home/My Life" *Chess 1648 M- MB \$40*
162. Howlin' Wolf – "Nature/Somebody In My Home" *Chess 1668 M- Thick Vinyl Press from the West Coast, super nice copy MB \$50*
163. Howlin' Wolf – "Poor Boy/Sitting On Top Of The World" *Chess 1679 M- Two outright copies of earlier songs credited to Wolf. "Poor Boy" is his version of "My Babe" and the B-side was the best selling Blues record of 1930 by the Mississippi Sheiks MB \$30*
164. Howlin' Wolf – "I Didn't Know/Moanin' For My Baby" *Chess 1695 VG++ White Label DJ with slight sticker stain MB \$30*
165. Howlin' Wolf – "I'm Leaving You/Change My Way" *Chess 1712 M- White Label Promo MB \$40*
166. Howlin' Wolf – "Who's Been Talking?/Tell Me" *Chess 1750 Mint White Label Promo MB \$40*
167. Howlin' Wolf – "Down In The Bottom/Little Baby" *Chess 1793 M- Masterpiece! MB \$30*
168. Howlin' Wolf – "Ooh Baby/Tell Me What I've Done" *Chess 1928 M- BB hole in label Nice one! MB \$30*
169. Young Jessie – "Nothing Seems Right/Do You Love Me" *Modern 973 M- Nice New Orleans sound MB \$40*
170. Young Jessie – "Here Comes Henry/Oochie Coochie" *Modern 1010 M- Another in the long line of Henry songs MB \$20*
171. Young Jessie – "Shuffle In The Gravel/Make Believe" *Atco 6101 Mint White Label Promo MB \$35*

Next Month's Auction

- * Pre War & Post War Blues *
- * 78's only *



149. James Williamson – "Homesick / The Woman I Love" *Chance 1131 • VG++*
Okay, so here is the MONSTER for this auction! Homesick James' very first record on the legendary Chance label out of Chicago! A MASTERPIECE with slide guitar and growlin' vocals, this is a TOP SHELF rarity and only for sale because I have a nice copy myself. "49¢" on label. MB \$2500

Stuff Like



koenig@fuse.com

The first thought in my mind while I paged through a borrowed copy of *Lennon Legend: An Illustrated Life of John Lennon* by James Henke was — "I better be careful with this intricate, beautiful work." There are cut-outs, documents in sleeves, a CD, photographs and reproductions of John's handwritten song lyrics, drawings, memorabilia, and personal papers. In all, 40 removable facsimiles are within the 64 color pages. Thanks to the archives of Yoko Ono, *Lennon Legend* is so much more than a simple book, it's art in and of itself. How does Chronicle sell this for only \$40? (oversize hardcover, www.chroniclebooks.com)

It's remarkable how quickly video tapes seem antiquated, once one begins using DVDs. The picture, the audio, the convenience, the additional features — it's incredible and I love them. All that being said, there are a couple of videotapes from LSL Productions well worth adding to your collection. It's not like the format is going to disappear in our lifetimes, right?

When *I Fall In Love: The One & Only Nat King Cole* collects 21 full-length performances from the wonderful 1956 TV show Cole had on NBC. With Nelson Riddle directing, this is the smooth, jazzy vocalist and pianist at his best. Guest stars include Ella, Johnny Mercer and many others. Cole sounds better to me as the years go on. Oddly titled, *MWAH! The Best of the Dinah Shore Show*, is taken from her award-winning TV show of the 1950s. Guest stars abound, a who's who of popular singers of the day. Catch these duets — they epitomize another time, another era, yet are refreshing in this day and age of bizarre and un-musical travesties such as we saw recently during halftime of the Super Bowl. As John Stewart said on "The Daily Show," 'shouldn't we be talking about how the music sucked?'

Was there a reggae performer more vital, more dynamic, than Bob Marley was in the 1970s? Until Marley became popular in the States I didn't know spit about the music of Jamaica, but from about the mid-'70s on, I was listening and learning. Watch and listen to *Bob Marley: The Legend Live - Santa Barbara County Bowl Nov. 25 1979* and you'll begin to understand. This contains much more footage, and is and superior to, the version released on VHS. This DVD release contains seven songs more, including an amazing "Exodus." (Trojan)

The Ladies Sing The Blues is an hour-long documentary, full of music, chronicling the great American women blues and jazz vocalists of the '50s and '60s. Here's the roll call: **Bessie, Ethel, Billie, Rosetta, Dinah, Ruth, Lena, Peggy** and more. But check this out: 16 full performances, not edited clips. It's a beautiful thing. (www.view.com)

So is *The Howlin' Wolf Story*, a phenomenal, breathtaking documentary of Wolf, who needs no introduction. I never saw the theatrical release, but this has a half hour of additional footage. Much of it's live, including his "Shindig" performance courtesy of the Stones, and Sam Lay's early '60s home movies shot in Chicago blues clubs. I cannot say enough about the primal roar, the "real" emotion and grit that comes from Chester Burnett when he's singing and playing. Incredible. (Bluebird DVD)

For musical comic relief, **Tenacious D - The Complete Masterworks** is your best bet. He's hilarious, he's comic, and yet he's musical, Jack Black is. The press release says there's a second, bonus disc contained in the set, too (not in my unmarked promo slipcase). There are even the HBO episodes from the early days of Tenacious D. If you are unfamiliar with Tenacious, suffice to say this is enterprising comedic music, full of in-jokes and a wide

range of humor. (*Epic Records, available at your local rental store*).

Sam Cooke: Legend details the wondrous voice and career of soul singer **Sam Cooke**. But that doesn't say enough about this production. Narration by Jeffrey Wright is stellar, the picture quality is breathtaking. When "You Send Me" pours out of the speakers, you'll melt. Mucho vintage film footage and excellent cut-ins from interviews move the story along. Top shelf. (*ABKCO*). *Soul Comes Home* is the exceptional video recording of the concert held last year to celebrate the opening of the Stax Museum of American Soul Music in Memphis. Nearly two hours in length, crisp on the screen, it's so cool to see **Eddie Floyd, Percy Sledge, Isaac Hayes, the Bar-Kays, Al Green, Solomon Burke** and all the others (too good and too numerous to list) in this great show. Do you realize how fortunate we are to have magical concerts such as this in our hands so quickly after they happen, and with such quality? There are all kinds of extra tracks on here, documentaries and rehearsals. (www.shoutfactory.com). *Rhythm Love and Soul* is another live "who's who" concert, from 2002. Check out the smooth performers - the **Manhattans, Freda Payne, Gloria Gaynor, Thelma Houston, Mary Wilson, Edwin Starr, Lou Rawls** and more. This is great Sunday morning viewing and listening. (www.shoutfactory.com).

Speaking of smooth vocalists, nobody tops **Mr. Sinatra**. *Vintage Sinatra* and *Sinatra: The Classic Duets* are DVDs collecting FULL performances from his TV show, originally aired between 1957 and '60. What else needs to be said? These are re-mastered both for sound and picture, include interviews and anecdotes from all three of his children, and have complete text commentary tracks. Exceptional. (*Sinatra Enterprises*). *The Frank Sinatra Show: Welcome Home Elvis* is the entire final episode of the **Frank Sinatra Variety Shows** broadcast on ABC from 1957 to '60. This one, from May '60, was of course filmed just after Presley was discharged from Army service. The stories of whether he and Sinatra did or did not get along abound, but this is your opportunity to view the entire show, commercials and all (and yes, that watch keeps on ticking). The picture is occasionally a bit distorted, but knowing these were taken from old kinescopes, I'm thankful they're here at all. The show also includes **Sammy Davis Jr., Peter Lawford, Joey Bishop, Nancy Sinatra and the Nelson Riddle Orchestra**. (www.musicvideodistributors.com)

Trouble No More: The Making of a John Mellencamp Album takes the viewer through the creative process, in studio, of recording and developing Mellencamp's blues project of the same name. No matter what you think of Mellencamp's music (I like his brand of Americana), this is a terrific album, and a stunning film. So real, so musical, there are moments here when songs begin to come together, and the band rehearses as a unit for the first time on a particular song, that are chilling. Insights into the recording and creative process abound. It's obvious Mellencamp and the other musicians truly love the music. (www.redline-entertainment.com).

Dubliners Live is a double DVD set of this majestic Irish band, in performance celebrating their 40th year in music. Not knowing too much about this group, I found the interviews compelling and informative. But the music knocked me out: these guys are master musicians, with plenty of spirit and humor. Hell, I almost got nostalgic, and I'd never heard 'em before! Seriously, this is exceptional Celtic music, a wondrous experience. (www.celtic-collections.com) *The Chris Barber Band - Live at the Hot Jazz Festival Europa-Park*, introduced me to the venerable Barber's 11-piece

band. Barber should hold a place in your heart as co-founder of the Marquee club, early home of the Who, Stones and even the Sex Pistols. Remember the classic Who poster from the '60s? Anyways, Barber has been fostering appreciation of classic jazz for decades, notably the compositions of Duke Ellington, and this show highlights his jazz career. They were celebrating Barber's 50th year as a performer with a concert! I found drummer Colin Miller entrancing, and as the band moves between Dixieland and New Orleans styles, for example, I was wishing I was there, ale in hand. (www.in-akustik.com).

Beatles fans would say there cannot be too many live **Paul McCartney** performance DVDs. I cannot argue with that, but as *Paul Is Live in Concert on the New World Tour* is my first one, what do I know? This is a pretty fun production, dating back to 1983, when Linda was still alive and in the band, and Paul wasn't yet the wealthiest "Sir" in the world. Lush sound, pretty vocals, goofy backing footage, wild crowds, energetic onstage performances, and cinematic touches as the film moves from stark black and white to color, it's Paul McCartney live in your living room. What more do you want? (*Liberty International Entertainment*).

These next few titles are from the middle of last year, terrific live recordings of musicians who deserve more acclaim than they ever get. Let's give them a round of cheers: **Paul Weller Live (Two Classic Performances)** captures the classy frontman of the Jam. Weller has recorded some damn fine albums the last few years that seem to go unheard, especially in the States. This brings him forward for two full shows, one electric with his full band, the other acoustic solo. Recorded in 2002, you will not hear Jam songs! Give this man your ears, please. (www.yeproc.com). **Pretenders Loose In L.A.** was recorded at the Wiltern Theatre Feb. 2003, and is more than a simple concert. Backstage footage, a video, incredible sound and high definition video, this is a great rockin' document. Chrissy is still kicking ass after all these years. (www.eagle-rock.com). **Ronnie Wood - Far East Man** is a live concert, recorded sometime somewhere (the booklet gives few details). Slash is guest guitarist, and it's a fine performance. This is one that's probably not on your local rental store shelves, but you should search it out. (www.spv.de).

Filed at the Cow Palace in San Francisco on two consecutive days in 1987, **Fleetwood Mac's Tango In The Night** is the classic, "modern" Rumours-era line-up. As Christine McVie isn't touring with the band any longer, this is an opportunity to enjoy her in the lineup, though this incarnation has Billy Burnette on guitar, rather than Lindsay Buckingham. Personally, I love the Peter Green-era bluesy lineup of this band, but for the millions who love the gals, you'll be delighted. (www.rhinohomevideo.com). **Gary Moore** often records good blues records, but his *Live at Monsters of Rock* is guitar god excess all the way. This is his heavy, Scars trio, recorded during the 2002 Monsters of Rock tour. Crank up the subwoofer and get it going; Gary sure does. Sound check and interviews complete the package. In the right frame of mind, zooming down a highway, I love this good and loud. (www.sanctuaryrecordsgroup.com).

Walter Trout and the Radicals - Relentless: The Concert is interesting. Trout is an unheralded talent, and this spring 2003 concert in Amsterdam, Holland, is handled a bit differently. Between songs he tells stories behind the tunes, talks to the band, and then they hit it. Next song, same thing. The audience is kept involved, pushing the band. Lots of interviews and behind-the-scenes documentary footage help this blues guitar master bring his amazing music forward. (www.musicvideodistributors.com)

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15th ANNIVERSARY FROM 89 TO 04

LISTED AS ARTIST/Title/Label & Date/Info/JACKET GRADE/VINYL GRADE/PRICE

GARRISON, MICHAEL/Eclipse/Windsp/ '82 NM/NM \$5
GELLER, HERB-SEXTE/In Condor/Venus 1955/Trip NM/NM \$7
GETZ, STAN & ARTHUR FIEDLER/In Tanglewood Boston Pop/RCA VG+/VG++ \$10
GETZ, STAN/Children of the World/Columbia VG+/VG++ \$6
GETZ, STAN/Focus/Verve VG+/VG++ \$10
GETZ, STAN/Reflections/Verve Import-Germany Itk wear, VG+/VG++ \$18
GETZ, STAN/Sweet Rain/Verve Itk wear, VG+/VG++ \$6
GETZ, STAN/The Cool Jazz of Atlantic Recording Society white generic jkt, vinyl is VG++ \$8
GETZ, STAN/The Greatest of/Roulette '81 re-issue, NM/NM \$5
GETZ, STAN/The Melody/Metro Itk jk wear, VG+/VG++ \$7
GIBBS, MIKE & GARY BURTON/In the Public Interest/Polydor savcut, NM/NM \$6
GIBSON, ANDY MAINSTREAM SEXTET/Mainstream Jazz/RCA-Camden MONO, Itk wear, VG+/VG++ \$7
GIBSON, ANDY & MAINSTREAM SEXTET/Mainstream Jazz/RCA-Camden Living Stereo NM/VG \$8
GILBERT, MICHAEL WILLIAM/In the Dream/Polo New Music VG+/VG++ \$5
GILL, KENNY/What Was, What Is, What Will Be/Ronco-Warner Bros. Excellent Piano Jazz, cc, Itk wear, VG+/VG++ \$12
GILLESPIE, DIZZY & ARNETT COBB, JEWEL BROOK/Show Time/Fantasy promo SEALED \$5
GILLESPIE, DIZZY & GERRY MULLIGAN/Europa Jazz/Import-Italy NM/NM \$6
GILLESPIE, DIZZY & HIS ORCHESTRA/Dizzer and Dizzer/RCA Import-France VG+/VG++ \$40
GILLESPIE, DIZZY/Digital at Montreux, 1980/Pablo live show w/ Toots Thielemans & Bernard Purdie, jkt wear it stain at bottom, red wax, VG+/VG++ \$7
GILLESPIE, DIZZY/JATP: In Europe/Verve MONO punch hole w/ Stan Getz, Lou Schiffrin, etc., VG+/VG++ \$9
GILLESPIE, DIZZY/The Greatest of/RCA MONO, Itk wear VG+/VG++ \$5
GIMENEZ, RAFAEL/Fantasy/Editions of/Auteuil '82 Import-France, NM/NM \$5
GIUFFRÉ, EGGERTS/SOLIM VG+/VG++ \$6
GIUFFRÉ, JIMMY/3Music for People, Birds, Butterflies & Mosquitoes/Choice '73 Itk wear, split seams, VG+/VG++ \$7
GIUFFRÉ, JIMMY/Music for Brass/Columbia very Itk wear, VG+/VG++ \$10
GIUFFRÉ, JIMMY/The Jimmy Guiffre Clarinet/Atlantic Black lib, MONO, VG+/VG++ \$12
GLENN, ROGER/Rachin/Fantasy gold promo stamp bc, VG+/VG++ \$6
GLENN, TROY/Easy Little Tenderness/Roulette w/ strings, white lib w/ multi-coloured asterk, minimal Itk wear, VG+/VG++ \$10
GO/Live from Paris/Island 2 to set w/ Steve Winwood, Al Di Meola, Slomk Yarnashta, Itk wear, VG+/VG++ \$10
GOLDEN PALOMINOS/A Dead Horse/Caluloid SEALED \$6
GOLDEN PALOMINOS/Blasé of Silence/Caluloid NM/NM \$5
GOLIA, VINNY-QUINTET/Gon' Ahead/9 Winds NM/VG \$5
GOLIA, VINNY-TRIO/Slice of Life/Winds '83 Itk wear, VG+/VG++ \$5
GOLIA, VINNY/Solo/Winds Itk wear, VG+/VG++ \$5
GOLSON, BENNY/Killer Joe/Columbia trmping strip, gold promo stamp bc, VG+/VG++ \$5
GOLSON, BENNY/Tune In Turn On to the Hottest Commercials of the 60's/Verve tape on seam, VG+/VG++ \$10
GOLSON, BENNY/Pop + Jazz/Swing/Audi Fidelity very minimal Itk wear, VG+/VG++ \$12
GOODMAN, JERRY & JUAN HAMMILL/Like Children/Nemperor NM/NM \$6
GOODRICK, MICK/In Paris/ECM NM/NM \$5
GORDON, DEXTER-QUARTET/Maharajah Symphony/Columbia VG+/VG++ \$5
GORDON, DEXTER/American Classic/Elektra Musican VG+/VG++ \$6
GORDON, DEXTER/Same/Up Front Itk jk wear, VG+/VG++ \$6
GORDON, DEXTER/The Ballad Album/Prestige yellow lib, VG+/VG++ \$6
GORDON, DEXTER/The Other Side of Round Midnight/Blue Note w/ Ron Carter, Herbie Hancock, Wayne Shorter NM/NM \$6
GORDON, MICHAEL-PHIL HARMONIC/Same/Neutral NM/NM \$7
GOYONE, DANIEL/Label Bleu Import-France, Itk jk wear, VG+/VG++ \$5
GRAF, HAKON/Blow Out/Compandium Import-Norway, w/Svenning Hovens Jo, Jon Eberson, Jon Christensen very Itk wear, VG+/VG++ \$12
GRANT, TOM/Night Charge/Gaea promo, NM/NM \$5
GRAVES, MEL/Three Fantasy 73/ARC NM/NM \$5
GRAY, JOHN/The New Wave/Capitol Itk jk wear, dh, VG+/VG++ \$12
GRAYSON, CHET & THE COUNTRY CLUBBERS/Swing at the Country Club/Treasure MONO, NM/VG \$12
GREEN, URBIE/6-Tel/Command tape on seam, dh, VG+/VG++ \$6
GREEN, URBIE/Let's Face the Music and Dance/RCA '58 NM/VG++ \$8
GREEN, URBIE/Senor Blues-CTI punch hole, w/ Grover Washington Jr., Itk wear VG+/VG++ \$8
GREEN, URBIE/Senor Blues-CTI stereo sound, Itk wear, VG+/VG++ \$12
GRIFFIN, JOHNNY/In the Tokyo/Inner City 2 lp set, VG+/VG++ \$10
GROSSMAN, RICHARD/One Two Three, Four/9 Winds cc, VG+/VG++ \$8
GROSSMAN, STEVE-TRIO/Way Out East Vol 2/RCA Import-Italy, tny, tny outcut, NM/NM \$5
GROUP 87/Same/Columbia w/ Terry Bozzio on drums & Peter Wolf on piano, Itk wear, VG+/VG++ \$8
GRUSIN, DAVE & LEE RITTENOUR/Original Group NM/VG \$5
GRUSIN, DAVE/Concage/GRP '87 NM/VG \$5
GRUSIN, DAVE/Night Lines/Grp digital master, VG+/VG++ \$5
GRUSIN, DAVE/One of a Kind/Grp digital master, Itk wear, VG+/VG++ \$5
GRUSIN, DAVE/Out of the Shadows/Anstia name stamped on lib, NM/NM \$6
GRUZO, TOM/Say When/When's punch hole, NM/VG \$5
GUARINERI, JOHNNY/Glass Me Again/Classic Jazz, w/ dj str, writing on lib, VG/VG \$5
GULDA, ERICH/RICH/Guide Jazz/Classic Heritage/Scotty VG+/VG++ \$6
HACKETT, BOBBY-QUARTET/Easy Beat/Capitol Full Dimensional STEREO, NM/VG++ \$20
HACKETT, BOBBY/A Time for Love/Project 3 Total Sound originated & produced by Enoch Light NM/VG++ \$7
HACKETT, BOBBY/At the Embury/Capitol very Itk wear, VG+/VG++ \$20
HACKETT, BOBBY/Coast/Concord/Capitol Ong 50's Teal lib, Itk jk wear, VG+/VG++ \$8
HACKETT, BOBBY/Columbia STEREO, Itk wear, wear on seams, VG/VG++ \$5
HACKETT, BOBBY/In a Mellow Mood/Capitol Teal lib, promo stamp on lib, taped seams, VG/VG++ \$20
HACKETT, BOBBY/Melody as a Muse/Live at the Roosevelt GRM/Phonastics Import-Sweden NM/NM \$7
HACKETT, BOBBY/Night Love/Columbia '360 STEREO Sound, Itk wear, stain on bc, VG+/VG++ \$8
HACKETT, BOBBY/Plays the Music of Henry Mancini/Epic STEREO, Itk wear, yellow lib, VG+/VG++ \$7
HACKETT, BOBBY/That Midnight Touch/Project 3 Total Sound originated & produced by Enoch Light promo
HACKETT, BOBBY/What a Wonderful World/Flying Dutchman w/ Teresa Brewer SEALED \$7
HAIN, JERRY/Three Fantasy 73/ARC VG+/VG++ \$9
HALL, EDMOND/Petite Fleur/United Nations NM/VG \$25
HALL, EDMOND & ART HOODES/Original Blue Note Jazz Vol 1/Blue Note Itk jk wear VG+/VG++ \$8
HALL, JIM & RON CARTER DUO/Alone Together/Milestone Itk wear, VG+/VG++ \$8
HAMBRÖ, LENNY/Message from Hambrö/Columbia very Itk wear, red lib w/ 8 white 'eyes' VG+/VG++ \$20
HAMILTON, CHICO/On the Border/Elektra Itk wear, NM/NM \$5
HAMILTON, CHICO/The Master/Enterprise NM/NM \$10
HAMILTON, SCOTT/Concord Jazz very Itk wear VG+/VG++ \$6
HAMILTON, SCOTT/Same/Concord Jazz name on fc, VG+/VG++ \$6
HAMLIN, JOHNNY-QUINTET/Polka Dots and Moonbeams/RCA MONO, wear on seams, VG+/VG++ \$7
HAMLIN, JOHNNY-QUINTET/Powder Puff/RCA black lib MONO, wear on seam, VG+/VG++ \$10
HAMMER, JAN & JAMES YOUNG/JY/City Slicker/Absolute/Passport NM/VG \$6
HAMMER, JAN/Black Sheep/Asylum NM/VG++ \$6
HAMMER, JAN/On Hammer/Asylum VG+/VG++ \$6
HAMMER, JAN/On Hammer/Asylum NM/VG \$7
HAMMER, JAN/The First Seven Days/Nemperor Itk wear, NM/NM \$6
HAMMOND, JOHNNY/Gears/Milestone cc, Itk wear, VG+/VG++ \$7
HAMPTON, LIONEL & CHARLIE TEAGARDEN/The Great Horn and Little 'T' Coral Import-U.K., Itk jk wear, VG+/VG++ \$10
HAMPTON, LIONEL & HIS ORCHESTRA/Sentimental Journey/Atlantic feat Sylvia Bennett, NM/NM \$6
HAMPTON, LIONEL-SEXTE/Same/Europa Jazz w/ Chick Corea Billy Meade Import-Italy NM/NM \$6
HAMPTON, LIONEL/All That Twinst' Jazz/Glad Itk wear VG+/VG++ \$14
HAMPTON, LIONEL/Hamp's Big Band/Audi Fidelity MONO, VG+/VG++ \$8
HAMPTON, LIONEL/Many Splendored Vibes/Epic promo lib lower left cor, fc, VG+/VG++ \$12
HAMPTON, LIONEL/Newport Apparitions/RCA '58
HAMPTON, LIONEL/The Swingin' Jazz of American Recording Society white jkt, vinyl is VG++ \$6
HAMPTON, LIONEL/You Better Know I Impulse NM/VG++ \$5
HANCOCK, HERBIE-QUARTET/Same/Columbia w/ Wynton Marsalis, Ron Carter, Tony Williams etc., NM/NM
HANCOCK, HERBIE/Autodrive/Columbia 12 dance re-mix, bw, Chameleon, gold promo stamp on bc, VG+/VG++ \$5
HANCOCK, HERBIE/Everybody's Free/Columbia wlp 12" single, disco vers, Itk jk wear VG+/VG++ \$5
HANCOCK, HERBIE/Feels Don't Fail Me Now/Columbia wcc, writing on lib, VG+/VG++ \$5
HANCOCK, HERBIE/Feels Don't Fail Me Now/Columbia wlp 12" single, disco vers, Itk jk wear VG+/VG++ \$5
HANCOCK, HERBIE/Head Hunters-Survival of the Fittest/Arista later on upper right cor, VG+/VG++ \$14
HANCOCK, HERBIE/Head Hunters-Survival of the Fittest/Arista later on upper right cor, VG+/VG++ \$14
HANCOCK, HERBIE/Head Hunters/Columbia SEALED Re-issue, \$15
HANCOCK, HERBIE/Head Hunters/Columbia SEALED Re-issue \$12
HANCOCK, HERBIE/Isle Up/Columbia 12" single wlp, black jkt, vinyl is VG++ \$5
HANCOCK, HERBIE/Isle Up/Columbia 12" single wlp, black jkt, vinyl is VG++ \$5
HANCOCK, HERBIE/Isle Up/Columbia 12" single wlp, black jkt, vinyl is VG++ \$5
HANCOCK, HERBIE/Isle Up/Columbia 12" single wlp, black jkt, vinyl is VG++ \$5
HANCOCK, HERBIE/Monster/Columbia wcc, initials on lib, VG+/VG++ \$5
HANCOCK, HERBIE/Perfect Machine/Columbia gold promo stamp on bc, NM/NM \$5
HANCOCK, HERBIE/Secrets/Columbia NM/VG++ \$6
HANCOCK, HERBIE/Sextant/Columbia Itk wear VG+/VG++ \$10
HANCOCK, HERBIE/Sounds/Sytem/Columbia NM/NM \$8
HANCOCK, HERBIE/Sunlight/Columbia NM/NM \$9
HANCOCK, HERBIE/Tell Everybody/Columbia wlp 12" single, disco vers, Itk jk wear, VG+/VG++ \$5
HANCOCK, HERBIE/Thru/Columbia Itk wear, VG+/VG++ \$8
HANCOCK, HERBIE/Traces/Up Front Itk jk wear, VG+/VG++ \$8
HANCOCK, HERBIE/Treasure Chest/Warner Bros. 2 lp set, NM/NM \$10
HANCOCK, HERBIE/You Bet Your Love/Columbia 12" single b/w Ready or Not, disco vers., Itk jk wear, VG+/VG++ \$5
HAND, FREDERIC/Jazz/Intuition/Musical Heritage Society NM/NM \$5
HANDY, JOHN/Quoote, Unquote/Roulette Orig. 80's orange pinwheel lib, Itk wear VG+/VG++ \$16
HANDY, JOHN with CLASS/Centrepiece/Milestone wcc, gold promo stamp bc, VG/NM \$5
HANDY, JOHN/Carnival/ABC Impulse Itk wear, VG+/VG++ \$6
HANDY, JOHN/Handy Dandy Man/Warner Bros. Itk wear, VG+/VG++ \$5
HANDY, JOHN/Hard Work/ABC Impulse cc, VG+/VG++ \$8
HANDY, JOHN/Recorded Live at the Monterey Jazz Festival/Columbia Itk wear, MONO, red lib w/ 2 white 'eyes', VG+/VG++ \$10

HANDY, JOHN/The 2nd Album/Columbia NM/VG++ \$12
HANDY, JOHN/Where Go the Boats/Warner Bros. SEALED promo \$6
HARRIS, EDDIE/Love from the Horn/Parade/Columbia NM/NM \$6
HARRIS, EDDIE/Need Some Money/Atlantic 80's, name on fc, VG+/VG++ \$7
HARRIS, EDDIE/The Voices of Harlem/Atlantic Theater feat Hank Johnson Itk wear, VG+/VG++ \$5
HARNELL, JOE/Moving On/10/More rare jazz instrumental on Motown, cc, sm savcut, VG+/VG++ \$5
HARPER, HERBIE/Same/Liberty w/ Bud Shank & Bob Gordon name on bc, teal lib w/ silver lettering, MONO, NM/VG++ \$45
HARRELL, TOM-QUINTET/Tom Monley/Cross Cross Import-Holland NM/NM \$6
HARRELL, TOM-QUINTET/Open Air/Sleep/Chase Import-Denmark NM/NM \$6
HARRIS, EDDIE/Cool Sax Warm Heart/Columbia taped seams, MONO, red lib w/ white 'eyes', VG/VG++ \$8
HARRIS, EDDIE/E.H. in the U.K./Atlantic NM/NM \$8
HARRIS, EDDIE/Goes to the Movies/Vee Jay MONO Itk jk wear, VG+/VG++ \$10
HARRIS, EDDIE/Goes to the Movies/Vee Jay STEREO/PHONIC bent corner, VG+/VG++ \$12
HARRIS, EDDIE/Here Comes the Judge/Columbia cc, taped seams, VG/VG++ \$6
HARRIS, EDDIE/Need Some Money/Atlantic 80's, name on fc, VG+/VG++ \$7
HARRIS, EDDIE/I'm Tired of Dying/RCA gold promo stamp on bc, VG+/VG++ \$8
HARRIS, EDDIE/Instant Death/Atlantic H20 dmg on lower left corner, Itk jk wear, VG/VG++ \$8
HARRIS, EDDIE/Jazz for Breakfast/Atlantic TFG+/NM \$9
HARRIS, EDDIE/Live at Newport/Atlantic TFG+/NM \$9
HARRIS, EDDIE/Live at Newport/Atlantic TFG+/NM \$9
HARRIS, EDDIE/Silver Cycles/Atlantic wlp, VG+/VG++ \$10
HARRIS, EDDIE/Sings the Blues/Atlantic promo dj str, Itk jk wear, VG+/VG++ \$10
HARRIS, EDDIE/The Explosive/Sunset STEREO, Itk jk wear, VG/VG \$6
HARRIS, EDDIE/The In Sound/Atlantic MONO, red & purple lib, NM/NM \$15
HARRIS, EDDIE/The Tender Storm/Atlantic MONO, dh, NM/NM \$16
HARRIS, HAROLD/Black Lib w/ colorband STEREO, Chicago style NM/VG++ \$7
HARRIS, JEROME/Advertiser/Menor Music Import-Germany, sm savcut, NM/NM \$5
HART, BILLY/Enchanted/Horizon AAM NM/NM \$6
HART, BILLY/Rah/Gramavision '88 NM/NM \$5
HASSELL, JON/Aka Darban Java/Magic Realsm/Edition EG very Itk wear, VG+/VG++ \$5
HASSELL, JON/City Works of Fiction/Opal VG+/VG++ \$5
HASSELLE, JON/Blue Note/Atlantic wlp, VG+/VG++ \$10
HAWES, HAMPTON/Lite Copenhagen Night Music/Anstia Freedom NM/NM \$8
HAWES, HAMPTON/I'm All Smiles/Contemporary very Itk wear, VG+/VG++ \$7
HAWES, HAMPTON/Live at the Montmartre/Anstia Freedom punch hole, very Itk jk wear, bent corner, VG+/VG++ \$6
HAWES, HAMPTON/Spanish Steps/Black Lion sm cc, Itk jk wear, VG++ \$8
HAWKINS, COLEMAN-SEPTET/Think Deep/Riverside dh, Itk jk wear, VG+/VG++ \$7
HAWKINS, COLEMAN/Septet of the Time/Columbia Tappan Zee NM/NM \$6
HAWKINS, COLEMAN/Septet of the Time/Columbia Tappan Zee NM/NM \$6
HAWKINS, COLEMAN/All Stars/Prestige Swingline feat Joe Thomas, Itk wear, VG+/VG \$6
HAWKINS, COLEMAN/All Stars/Prestige Swingline feat Rose NM/VG \$6
HAWKINS, COLEMAN/Same/Crown Full Color Fidelity, Itk wear, VG+/VG++ \$8
HAWKINS, COLEMAN/Soul/Prestige navy lib w/ silver indent, STEREO, w/ Kenny Burrell & Ray Bryant, VG+/VG++ \$15
HAWKINS, ERKINS/Same/Europa Jazz Import-Italy w/ Bud Freeman Quartet, Charlie Barnet, NM/VG++ \$8
HAYWARD, LANCE/Killing Me Softly/Island '87 Itk wear VG+/VG++ \$8
HAZARDOUS DUB COMPANY/Dangerous Dubs Vol 2/Acad Jazz Import-U.K., NM/NM \$8
HEATH BROS./Live at the Public Theatre/Columbia NM/VG++ \$6
HEATH BROS./Passin' Thru/Columbia very Itk wear, wlp, VG+/VG++ \$6
HEATH, JIMMY/Truque Health/Xanadu '78 Itk jk wear, VG+/VG++ \$6
HELIAS, MARK/Split Image/Enja Import-Germany, savcut, VG+/VG++ \$6
HEMPHILL, JULIUS & ABDUL K. WADDUD/Live in New York/Red Import-Italy, VG+/VG++ \$8
HENDERSON, BOBBY/A Home in the Clouds/Halcyon very Itk wear, sm wcc VG+/VG++ \$10
HENDERSON, JOE/Black Narcissus/Milestone '76 Itk wear, smp bc, VG+/VG++ \$9
HENDERSON, WAYNE/Big Daddy's Place/ABC gold promo stamp bc, dj str, VG+/VG++ \$5
HENDERSON, WAYNE/Live at a Dream/Polydor NM/NM \$6
HENRIQUE, LUIZ/Barral Limp/Verve black lib, punch hole, STEREO, VG+/VG++ \$8
HENRY, ERNIE/Presenting/Milestone Import-Japan re-issue, MONO, very Itk wear, VG+/VG++ \$10
HERMAN, WOODY/Heret at Montreux/Fantasy
HERMAN, WOODY/Heret at Montreux/Fantasy 74 promotional lib, Itk jk wear, VG+/VG++ \$6
HERMAN, WOODY/The Raven/Songs/Fantasy Itk jk wear, VG+/VG++ \$6
HERVEY, DAVID/Red Hot/Atlantic/Atlantic Young Music/Arista cc, wcc, dj str, VG+/VG++ \$5
HERVEY, EDDIE/Breeze'n' Along with the Breeze/Mercury NM/VG \$5
HEYWOOD, EDDIE/One For My Baby/Mercury STEREO, NM/NM \$8
HEYWOOD, EDDIE/Same/EmArcy Import, plastic peeling off, VG+/VG++ \$8
HIATUS/Avant-Vanguard/Cryonic Import-France, taped seams, VG+/VG++ \$6
HILARY/Just Before After Hours/Columbia Itk stain on jkt VG+/VG++ \$9
HILL, ANDREW/Horn Concerto with Love/Anstia Freedom Yester & Today, VG+/VG++ \$8
HILL, ANDREW/Live from Montreux/Anstia Freedom punch hole, wcc, Itk wear, VG+/VG++ \$8
HILL, IDA/Live at the Bistro/Bistro Protr photographed, Itk wear, VG+/VG++ \$8
HINES, EARL & HIS FLOCK/Fatha & His Flock on Tour/MPS-BASF Itk wear, VG+/VG++ \$9
HINES, EARL "FATHA"/Ali Star Jazz Session/Trio Itk wear, VG+/VG++ \$5
HINES, EARL/Live in Paris/Everest Itk wear, VG+/VG++ \$5
HINES, EARL/Live with Fatha/VIP-Verve punch hole, dh, VG+/VG++ \$8
HINES, EARL/Plays George Gershwin/Class Jazz 2 lp set, Itk jk wear, VG+/VG++ \$8
HINES, EARL/Same/Everest Itk wear, NM/NM \$5
HINES, EARL/Same/GNP Crescendo Vintage series, VG+/VG++ \$5
HINES, EARL/Same/Explorations/Concord STEREO, NM/VG++ \$20
HINES, EARL/The Essential/Olympic w/ Muggsy Spanier, VG+/VG++ \$5
HINSLEY, JIMMY/In the Quietness of the Night/Jazz SEATED \$6
HIRT, AL & ANN MARGARET/Beauty and the Beast/RCA Itk wear, VG+/VG++ \$8
HIRT, AL & BOSTON POPPS, ARTHUR FIEDLER/Pops Goes the Trumpet/holiday for brass/CTERA STEREO, VG+/VG++ \$5
HIRT, AL & HIS BAND/Same/RCA NM/VG++ \$6
HIRT, AL & PETE FOUNTAIN/Super Jazz/Monument 2 lp set, NM/VG++ \$8
HIRT, AL/JA's Pleasure/RCA NM/NM \$5
HIRT, AL/JA the Mardi Gras/RCA Super STEREO NM/NM \$6
HIRT, AL/Cotton Candy/RCA STEREO, sm dh, VG+/VG++ \$7
HIRT, AL/Honey in the Horn/RCA "The Classic Album", MONO, VG+/VG++ \$10
HIRT, AL/Horn A-Plenty/RCA Itk wear, VG+/VG++ \$6
HIRT, AL/In Love with You/RCA NM/NM \$5
HIRT, AL/In New Orleans/Conti Itk wear, VG+/VG++ \$8
HIRT, AL/Jumbo's Gumbo/Monument cc, trmping strip, sm wcc, VG+/VG++ \$8
HIRT, AL/Latin in the Horn/RCA lib, MONO SEALED \$10
HIRT, AL/Latin to Watch Girls by RCA '87 Itk wear, VG+/VG++ \$8
HIRT, AL/Mani You Wagon/Gib score lp from '89, Itk jk wear, VG+/VG++ \$7
HIRT, AL/Plays Bert Kaempfer/RCA '85 STEREO, NM/VG++ \$6
HIRT, AL/Rare Sugar, Sweet Sugar, Banned Pudd'n/Monument liming strip, tape on jkt, VG+/VG++ \$7
HIRT, AL/Same/RCA sm savcut, VG+/VG++ \$8
HIRT, AL/Soul in the Horn/RCA '67 cc, Itk wear, STEREO, taped seam VG/VG++ \$10
HIRT, AL/Sugar Lips/RCA STEREO, NM/VG++ \$5
HIRT, AL/Swingin' Dixie/Audio Fidelity Itk wear, punch hole VG+/VG++ \$5
HIRT, AL/That Honey Horn Sound/RCA '85 Itk wear, VG+/VG++ \$7
HIRT, AL/The Best of Vol 2/RCA savcut, VG+/VG++ \$5
HIRT, AL/The Best of RCA STEREO NM/NM \$6
HIRT, AL/The Best of RCA STEREO NM/NM \$6
HIRT, AL/The Greatest Horn in the World/RCA Itk jk wear, VG+/VG++ \$5
HIRT, AL/The Happy Trumpet/RCA NM/NM \$7
HIRT, AL/The High Flying Trumpet of RCA lib Ed Airforce lib, Itk wear, VG+/VG++ \$7
HIRT, AL/The Horn meets the Horn/RCA early 70's press, cc, VG+/VG++ \$18
HIRT, AL/The Year of Playing Our Song/RCA NM/NM \$7
HIRT, AL/Unforgettable/RCA 98 VG+/VG++ \$7
HODES, ART & TRUCK PARHAM/Plain Old Blues/EmArcy wlp, Itk wear, promo stamp on bc, VG+/VG++ \$8
HODES, ART/Sittin' In Vol 1/Blue Note Itk jk wear, VG+/VG++ \$6
HODGES, JOHNNY & EARL "FATHA" HINES/Side Right/Verve Itk wear, scuffs on side b VG+/VG++ \$6
HODGES, JOHNNY WILD BLUES/Blue Reborn/Verve Itk wear, VG+/VG++ \$6
HODGES, JOHNNY/A Tribute to MGM/punch hole, Itk wear, VG+/VG++ \$6
HODGES, JOHNNY/Don't Sleep in the Subway/Verve Itk wear, VG+/VG++ \$8
HODGES, JOHNNY/In Disco Order-Vol 3/Ajax Itk wear, VG+/VG++ \$7
HODGES, JOHNNY/Same/Verve Import-Germany STEREO, Itk wear, VG+/VG++ \$12
HODGES, JOHNNY/The Eleventh Hour/Verve plastic starting to lift VG+/VG++ \$12
HODGES, JOHNNY/Things Ain't What They Used to Be/RCA vintage series, NM/NM \$5
HOFFMAN, JEANNE & DANNY FRESHMAN/Plant Me Some Seeds/Grass Roots sm cc, SEALED \$5
HOFGARD, JAY/Days That Were/Anstia Grp promo strip on fc, cc, VG+/VG++ \$5
HOLLAND, DAVE/Emerald Tears/ECM gold promo stamp on fc, NM/NM \$5
HOLLYDAY, CHRISTOPHER/Same/Novus NM/NM \$5
HOLLOWAY, RED/CA Company/Concord Jazz w/ Cedar Walton, Jimmie Smith & Richard Red NM/NM \$5
HOLMES, RICHARD "GROOVE"/Living Soul/Prestige navy lib w/ silver indent, NM/VG++ \$6
HOLMES, RICHARD "GROOVE"/Night Glider/Groove Merchant savcut, VG+/VG++ \$8
HOLMES, RICHARD "GROOVE"/The Best of/Prestige navy lib w/ silver indent, logo at top of lib sm wcc, VG+/VG++ \$10
HOLT, ISAAC "REDD"-UNLIMITED/Isaac, Isaac, Isaac/Paula SEALED re-issue, \$12
HOLT, ISAAC "REDD"-UNLIMITED/Isaac, Isaac, Isaac/Paula NM/VG++ \$10
HOLT, REDD-UNLIMITED/The Other Side of the Moon/Paula SEALED re-issue, \$12
HOOPER, STY/The World Within/ABC gold promo stamp on fc, NM/NM \$8
HOPE, STAN/Same/Mainstream VG+/VG++ \$6
HORENSTEIN, STEPHEN/Collages-Jerusalem '85/Soul Note savcut, NM/NM \$6
HORN, JIM/"I'm Comin' Home/Don MONO, Itk wear, VG+/VG++ \$5
HORN, PAUL & THE CONCERT ENSEMBLE/Same/Ovation Itk wear, VG+/VG++ \$5
HORN, PAUL-QUINTET/Cyber/RCA Itk jk wear, STEREO, VG+/VG++ \$12
HORN, PAUL/Aura Duo (Solo High Sun)/Epic liming strip, gold promo stamp on bc, NM/VG++ \$5
HORN, PAUL/Behind the Scenes/ABC, great Jazz-Funk w/ Bernard Purdie, VG+/VG++ \$5
HORN, PAUL/Inside (Epic) VG+/VG++ \$7
HORN, PAUL/Inside the Great Pyramid/Kuckuk Import-Germany, 2 lp set, Itk wear, NM/NM \$8
HORN, PAUL/Inside the Great Pyramid/Musroom different cover, beginnings of Itk jk wear, 2 lp set, booklet, VG+/VG++ \$8
HORN, PAUL/Inside/Epic Itk wear, VG+/VG++ \$7
HORN, PAUL/Jazz Suite on the Mass/Taxi/RCA very Itk jk wear, VG+/VG++ \$8
HORN, PAUL/Monday, Monday/RCA MONO wcc, VG+/VG++ \$7
HORN, PAUL/Special Edition/Musroom 2 lp set, sm savcut, VG+/VG++ \$8
HORN, PAUL/Vision/Epic liming strip, Itk jk wear, str upper left cor, VG/VG++ \$5
HORVITZ, BILL/No Boundary/Theatre For Your Mother, '79 VG+/VG++ \$6
HORVITZ, WAYNE/The President/Dossier Import-Germany NM/NM \$6
HOT CLUB OF FRANCE-QUINTET/First Recordings' 1934-35/Prestige w/ Django Reinhardt, Alex Combelle etc., NM/VG++ \$10
HOWARD, GEORGE/Dancing in the Sun/TBA sm amr on bc, Itk wear, VG+/VG++ \$5
HUBBARD, FREDDIE & STANLEY TURRENTINE/In Concert Vol 1/CTI Itk wear, w/ Ron Carter, Herbie Hancock, Jack De Johnette etc., VG+/VG++ \$7 \$8
HUBBARD, FREDDIE/Sky/Columbia NM/VG++ \$5
HUBBARD, FREDDIE/Same/Sweet/DCTI NM/NM \$7
HUBBARD, FREDDIE/Super Blue/Columbia NM/NM \$5
HUBBARD, FREDDIE/The Baddest Hubbert/H20 dmg on bottom portion of jkt, VG+/VG++ \$5
HUBBARD, FREDDIE/The Best of Live and in Studio/Pablo VG+/VG++ \$5
HUBBARD, FREDDIE/The Hub of/MPS-BASF Itk wear, VG+/VG++ \$8
HUBBARD, FREDDIE/The Love Connection/Columbia Itk wear, VG+/VG++ \$5
HUMMINGBIRD/Diamond Heart/ABC cc, great Jazz-Funk w/ Bernard Purdie, NM/NM \$7
HUMMINGBIRD/We Can't go on Meeting Like This/ABC NM/VG++ \$7
HUNDLEY, CRAIG-TRIO/Arrival of a Young Giant/West Pacific NM/NM \$6
HUTCHERSON, BOBBY/Conception: The Gift of Love/Columbia Itk jk wear, VG+/VG++ \$6
HYDER'S, KEN-TALISKER/Land of Stone/Warner Bros. Import-Germany, Itk wear, savcut, VG+/VG++ \$7
IRVINE, WELDON/Abba's in a Sweater/Bar Vol 1/Black Hawk punch hole, promo strk NM/NM \$6
IRAKERA/UColumbia wlp, wcc VG/VG++ \$5
IRVINE, WELDON/Cosmic Vortex/Justa Justice/VBMG SEALED \$12
IRVINE, WELDON/Spirit Mar/VBMG re issue SEALED \$12
JACKSON, MICHAEL GREGORY/Karmonic Suite/ABC NM/NM \$6
JACKSON, MILT & RAY CHARLES/Soul Meeting/Atlantic NM/VG++ \$12

JACKSON, MILT/Big Bags/Riverside NM/VG++ \$15
JACKSON, MILT/Sunflower/CTI w/ Herbie Hancock, Billy Cobham & Ron Carter, NM/NM \$8
JACKSON, MILT/Vibrations/Atlantic STEREO, VG+/VG++ \$8
JACKSON, RONALD SHANNON & THE DECODING SOCIETY/Decode Yourself/Island NM/NM \$6
JACKSON, RONALD SHANNON & THE DECODING SOCIETY/Eye On You/About Time '80 Itk wear, VG+/VG++ \$8
JACKSON, SHANNON/When Colors Play/Caravan of Dreams DJ str upper left cor., lg wcc, VG/NM \$5
JACKSON, WILLIS "GATOR TAIL" Mellow Blues/Up Front SEALED \$6
JACKSON, WILLIS/Single Action/Amaz '80 w/ Pat Martino NM/NM \$6
JACKSON, WILLIS/Soul Night/Preserve navy lib w/ silver indent, NM/VG++ \$15
JACQUET, ILDUNO/Spectrum/Argo punch hole, minimal Itk wear, VG+/VG++ \$20
JAFFE, ANDY/Manhattan Projection/Star 85 dj str, lg wcc, sm cc, wcc, scuff on last song 2nd side but plays fine, VG+/VG++ \$8
JAKUBOVIC, JAROSLAV/Checkin' in/Columbia liming strip, gold promo stamp bc, VG+/VG++ \$6
JAMAL, AHMAD-TRIO/Same/Epic imported, yellow lib, w/ black stripes trmp, VG+/VG++ \$6
JAMAL, AHMAD-TRIO/Vol IV/Argo Itk wear, VG+/VG++ \$10
JAMAL, AHMAD/At the Penthouse/Argo Stereo-odyssey, Itk wear, VG+/VG++ \$6
JAMAL, AHMAD/Crystal/Atlantic Jazz VG+/VG++ \$10
JAMAL, AHMAD/Extensions/Argo punch hole, minimal Itk wear, VG+/VG++ \$20
JAMAL, AHMAD/Topsy Mood/Argo very Itk wear, MONO, VG+/VG++ \$8
JAMAL, AHMAD/One/20th Century Fox cc, VG+/VG++ \$8
JAMAL, AHMAD/Tranquility/ABC VG+/VG++ \$10
JAMAL, AHMAD/The Bright, The Blue and The Beautiful/Cadet STEREO, NM/NM \$9
JAMES, BOB & EARL KLUGH/One on One/Columbia Tappan Zee NM/NM \$6
JAMES, BOB & EARL KLUGH/Two of a Kind/Capitol NM/NM \$6
JAMES, BOB & DAVID SANBORN/Two of a Kind/Vision/Warner Bros. NM/NM \$5
JAMES, BOB/12/Columbia NM/VG++ \$6
JAMES, BOB/At Around the Town/Columbia 2 lp set, NM/VG++ \$12
JAMES, BOB/Four/CTI cc, Itk wear, VG+/VG++ \$8
JAMES, BOB/Foxie/Columbia Tappan Zee NM/NM \$5
JAMES, BOB/Grand Piano Canyon/Warner Bros. gold promo stamp bc, NM/VG++ \$5
JAMES, BOB/Hands Down/Columbia Tappan Zee VG+/VG++ \$5
JAMES, BOB/Heads/Columbia Tappan Zee VG+/VG++ \$6
JAMES, BOB/Ivory Coast/Warner Bros. gold promo stamp bc, NM/NM \$5
JAMES, BOB/Lucky Seven/Tappan Zee gold promo stamp bc, Itk wear, VG+/VG++ \$5
JAMES, BOB/Obsession/Warner Bros. NM/VG++ \$5
JAMES, BOB/Rainbow/CBS-Masterworks NM/NM \$5
JAMES, BOB/Sign of the Times/ECM Tappan Zee NM/NM \$6
JAMES, BOB/Three/CTI w/ Grover Washington Jr. NM/NM \$6
JAMES, BOB/Touchdown/Columbia Tappan Zee NM/NM \$6
JAMES, GREGORY/Alpha/Town/Rogue NM/NM \$5
JARRITT, KEITH & DENNIS RUSSELL DAVIES/Royal Piano/ECM savcut, NM/NM \$8
JARRITT, KEITH & GARY BURTON/Same/Atlantic NM/VG++ \$7
JARRITT, KEITH/Book of Ways/ECM Import-Germany Itk wear, VG+/VG++ \$6
JARRITT, KEITH/Book of Ways/ECM Import-Germany savcut, NM/NM \$12
JARRITT, KEITH/Concerts/ECM VG+/VG++ \$6
JARRITT, KEITH/Eye of the Heart/Out-out, tear on mouth of jkt, VG+/VG++ \$6
JARRITT, KEITH/Eyes of the Heart/ECM 2 lp set, VG+/VG++ \$9
JARRITT, KEITH/Forgo You/ECM Itk jk wear, VG+/VG++ \$6
JARRITT, KEITH/Forgo You/ECM Itk jk wear, VG+/VG++ \$6
JARRITT, KEITH/Hymns Spheres/ECM 2 lp set, Itk jk wear, scuff marks on jkt, 2 lp set, VG/VG++ \$6
JARRITT, KEITH/In the Light/ECM cc, NM/NM \$8
JARRITT, KEITH/Involutions/The Moth and The Flame/ECM double album savcut, VG+/VG++ \$12
JARRITT, KEITH/Luminous/ECM VG+/VG++ \$6
JARRITT, KEITH/My Song/ECM w/ Jan Garbarek savcut, NM/NM \$6
JARRITT, KEITH/My Song/ECM Import-Germany, Itk jk wear, VG+/VG++ \$6
JARRITT, KEITH/Nude Arts/ECM 2 lp set Import-Spain, NM/NM \$8
JARRITT, KEITH/Sacred Hymns of G. Gurdjieff/ECM promo stamp on fc, NM/NM \$6
JARRITT, KEITH/Shades/ABC Impulse cc, VG+/VG++ \$6
JARRITT, KEITH/Solo-Concerts/ECM 3 lp boxset, w/ insert NM/NM \$12
JARRITT, KEITH/Staircase/ECM 2 lp set, NM/NM \$10
JARRITT, KEITH/Sun Bear Concerts-Piano Solo recorded in Japan/ECM 10 lp box set w/ book, Itk wear, VG+/VG++ \$40
JARRITT, KEITH/The Celestial Hawk/ECM NM/NM \$6
JARRITT, KEITH/The Kohn Concert/ECM 2 lp set, NM/NM \$10
JARRITT, KEITH/The Mourning of a Star/Atlantic NM/NM \$7
JARRITT, KEITH/The Sunbeams Suite/ECM NM/NM \$6
JARRITT, KEITH/Treasure Island/ABC Impulse cc, VG+/VG++ \$7
JAUME, ANDRE/Patentes/Gm Musiques 3 Import-France, VG+/VG++ \$6
JAZZ AND ROCK/Nothin' but Blues Vol 2-A new approach to Jazz improvisation by Jamey Aebersold/Jamey Aebersold a play along record, Itk wear, VG+/VG++ \$5
JAZZ INTERACTIONS ORCHESTRA/Jazzhattan Suite/Verve Itk wear, STEREO, VG+/VG++ \$12
JAZZ-HOLE/The Best is the Bomb/Blue Note 7 track mini lp of hip-hop re-mixes, feat. Shining Star as heard on the Hitchcock movie/Blue Note Import-Germany, Itk wear, VG+/VG++ \$6
JAZZMOBILE ALL STARS/Same/Taylor Made NM/VG++ \$5
JAZZ MINISTRELS/Party/ABC Itk wear, VG+/VG++ \$6
JEANNEAU, FRANCOIS/Techniques Douces/The Gentle Touch/Inner City sm wcc, sm split seam, VG+/VG++ \$5
JENKINS, BILLY/Beyond E Major/One Two Testing Import-France, savcut, VG+/VG++ \$6
JENKINS, LEROY/feeling emotions/Black Saint 81 Import-Italy feat Mulhal Richard Abrams, NM/NM \$8
JENKINS, LEROY/feeling emotions/Black Saint 81 Import-Italy feat Mulhal Richard Abrams, NM/NM \$8
JENKINS, LEROY/The Legend of A. Glatton/Black Saint 81 Import-Italy, Itk wear, VG+/VG++ \$7
JEWKES, NOEL & THE DR.LEGATO EXPRESS/Just Passin' Thru/Revelation 79 NM/NM \$6
JOBIM, ANTONIO CARLOS/terza Brasiis/Warner Bros. 2 lp set NM/NM \$10
JOBIM, ANTONIO CARLOS/The Composer of Desafinado, Sylvia/Verve Import-France STEREO, NM/NM \$10
JOBSON, EDDIE/Theme of Scorsese/Private 85 NM/NM \$5
JOBSON, EDDIE/Theme of Scorsese/Private 85 NM/NM \$5
JOHNSON, BUDDY & HIS ORCHESTRA/Buddy Johnson Walks/Trio bent corners, VG+/VG++ \$8
JOHNSON, DAVID EARLE/Route Two/Landside '81 SEALED \$8
JOHNSON, DAVID EARLE/The Midweek Blues/Plug savcut Import-Canada w/ Jan Hammer & John Abercrombie VG+/VG++ \$6
JOHNSON, J.J./Concepts in Blue/Pablo cc, VG+/VG++ \$6
JOHNSON, J.J./Vol 1/Blue Note Itk wear, MONO, NM/NM \$30
JOHNSON, MARC/Bass Desires/ECM NM/NM \$5
JOHNSON, MICHAEL/There is a Breeze/Alto savcut, Itk wear, VG+/VG++ \$7
JOHNSON, REGGIE/First Edition/Jameh Robinson Co '85 NM/NM \$5
JOHNSTON, BUDD & THE FOUR BRASS GIANTS/Same/Riverside w/ Nat Adderley & Ray Nance, Itk wear, taped seams, half some surface scratches, VG+/VG++ \$6
JONAS, GONDO/Keyboard Music/Kram Import-Hungary NM/NM \$6
JONES, JONAH & GLEN GREY/Same/Capitol MONO very Itk wear, VG+/VG++ \$6
JONES, JONAH-QUARTET/Touch of Blue/Capitol NM/VG++ \$8
JONES, JONAH-QUARTET/Hello Broadway/Decca STEREO, NM/NM \$6
JONES, JONAH-QUARTET/Jumps Again/Capitol MONO, Itk wear, VG+/VG++ \$6
JONES, JONAH-QUARTET/Jumps Again/Capitol MONO, Itk wear, VG+/VG++ \$6
JONES, JONAH-QUARTET/Swingin' at the Casino/Capitol STEREO Itk wear, black lib w/ colorband, VG+/VG++ \$8
JONES, JONAH-QUARTET/Swingin' Round the World/Capitol MONO, tape on seams, black lib w/ colorband, VG+/VG++ \$5
JONES, JONAH-QUARTET/Swingin' on Broadway/Capitol teal lib, jkt wear, wear on seams, VG+/VG++ \$6
JONES, JONAH/In a Little Dream/Blue Note, NM/NM \$12
JONES, JONAH/Along Came Jonah/Motown cc, VG+/VG++ \$8
JONES, JONAH/And Now in Person/Capitol cc, VG+/VG++ \$6
JONES, JONAH/At the Embury/RCA VG+/VG++ \$9
JONES, JONAH/Hi Me Again/Capitol NM/NM \$7
JONES, JONAH/Jazz Bonus/Capitol VG+/VG++ \$6
JONES, JONAH/Jazz Bonus/Capitol VG+/VG++ \$6
JONES, JONAH/Jazz Bonus/Capitol VG+/VG++ \$6
JONES, JONAH/Swingin' at the Casino/Capitol
JONES, OLIVER/Lights of Burgundy/Justin Time Import-Canada, NM/NM \$5
JONES, OLIVER/The Many Moods of Justin Time '84 Import-Canada dj str upper left cor., NM/NM \$5
JONES, QUINCY/Back on the Block/West NM/VG++ \$6
JONES, QUINCY/Body Heat/ABC very Itk jk wear, VG+/VG++ \$6
JONES, QUINCY/Heart That/ABC 2 lp set, VG+/VG++ \$12
JONES, QUINCY/Heart That/ABC 2 lp set, VG+/VG++ \$12
JONES, QUINCY/Heart

AUCTION - 800 WUPPS. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED. PETER COLLINS, 9 VILLAGE HWY, BERLIN, MD 21011. CLOSES: APR. 1.

Table listing auction items with columns for item number, title, and grade. Includes items like 'ABC PAR 10150 (promo)', 'ABC PAR 8099', 'ABC PAR 10020', etc.

Auction ends 45 days mail-only

Advertisement for 'LED ZEPPELIN' vinyl. Features a large image of the 'LED ZEPPELIN' vinyl record and text: '2 WINNERS!!!', 'THE 2 HIGHEST BIDS WIN!', 'DJ-PROMO', 'Min. Bid \$20', 'MINT NEW VINYL', 'OUT-OF-PRINT'.

Table listing auction items with columns for item number, title, and grade. Includes items like 'PAUL GRENOY - 240 S. OLD LITCHFIELD #219', '1. ALVINI', '2. BOONCE', '3. BOONCE', etc.

AUCTION of 50s & 60s BLUES, R & B, ROCK LPs

CLOSES: MARCH 15, 2004

David Schwartz P.O. Box 43 Bloomfield Hills, MI 48303-0043 U.S.A.

e-mail: david@schwartznyork.com FAX: 248.646.1106

Grading: RECORD/cover Vinyl grading is visual; records are spot-played as needed. RECORD: A = NM (no marks, or if any, none will sound) A- = NM- (a mark will sound for only a very short duration) B = E+ (marks will sound for a slight time) C = E (marks will sound more extensively)

One grade: both sides grade the same. Two grades-A,B-indicate the sides grade differently. cover: a = 1 flaw; b = 2 flaws; c = 3 flaws; d = 4 flaws; e = 5 flaws

A cover flaw includes a split or taped seam, bent corner, writing or sticker on face, a tear, water damage or heavy face wear.

When bidding, please list record #, label and #.

Each record is a first press unless otherwise indicated.

Minimum Bid: \$100, though all bids are subject to seller's acceptance.

Abbreviations: P = promo WLP = white label promo c/o = cut-out St = stereo nap = not affecting play SLD = Sealed

Payment: Due within 10 days in U.S. Dollars. U.S. Postal money order, U.S. bank cashiers check, PayPal and BidPay. NO personal checks please.

Shipping (paid by buyer): Within the U.S., by insured Priority mail; outside U.S. by AIRmail.

Satisfaction Guaranteed: Please return any win as received within 7 days after receipt for a full refund of price and return postage. Please first notify seller by FAX or e-mail.

Table listing auction items with columns for item number, title, and grade. Includes items like '1 Adam VIII 8018 John Lennon Roots St', '2 Alabama 78-9-01 Alabama The Alabama Band #3 St', '3 Aladdin 804 Maxwell Davis and his Tenor Sax', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '73 Josie 4001 Dubs Meet the Shells St', '74 Jubilee 1014 Various Best of Rhythm & Blues Red v.', '75 Jubilee 1039 Four Tunes 12 x 4 Blue 1 side: slight crackle', etc.

Auction-329 45's Mint-Minus or Better

Table listing auction items with columns for item number, title, and grade. Includes items like '1. ABC 10066 CLIFF RICHARD DYNAMITE (VG++)', '2. ABNER 1018 PRISCILL BOWMAN ROCK'N GOOD WAY (VG++)', '3. ABNER 1026 DEE CLARK JUST KEEP IT UP (B SIDE-1-SKUFF) (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '11. COED - 509 CRESTS 6 - NITES A WEEK YOU (VG++)', '12. COLPIX - 113 JAMES DARREN ROCK AROUND THE CLOCK (STAR-LBL/SKUFFS) (VG++)', '13. DECCA - 29124 BILL HALEY SHAKE-RATTLE ROLL (LINES LBL/CLEAN VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '21. DECCA 48284 LTL DONNA HIGHTOWER I FOUND A NEW LOVE (VG++)/SKUFFS', '22. DECCA-30977 KALEN THWING THE MEANING OF THE BLUES (MILD HEAT-WARP/VG++)', '23. DEL - F1-4220 JIMMY FOSTER SHIRLEY (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '31. JUBILEE - 5362 ROYALTONES SEESAW (INSTRU.) (VG++)', '32. MERCURY-71073 VISCONTI RAINDROP (INSTRU.) (VG++)', '33. MERCURY-71241 DEL VIKINGS YOUR BOOK OF LIFE (INSTRU.) (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '39. PEK - 504 KATHY LINDEN RING ON MY FINGER (INSTRU.) (VG++)', '41. SEVILLE 120 MARCIE BLANE BOBBY'S GIRL (INSTRU.) (VG++)', '42. STORK 1 PIN UPS KENNY (INSTRU.) (VG++)', etc.

Auction-330 45's Mint-Minus or Better

Table listing auction items with columns for item number, title, and grade. Includes items like '1. ABC 10598 FRANKIE LITTLE I'M MAKING BELIEVE (PROMO) (VG++)', '2. BACK-BEAT 510 ORI CASUALS JUDY (INSTRU.) (VG++)', '3. BULLSEYE 1004 CLYDE STACY BABY SHAME (INSTRU.) (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '8. CHALLENGE 59269 JERRY FULLER THE KILLER (INSTRU.) (PROMO) (VG++)', '9. CHECKER 1108 FREDERICKS NO USE CRYIN (PROMO-TINY-WOL/VG++)', '10. CHESS-1720 LINDA BRANNON WHERE EVER YOU ARE (INSTRU.) (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '21. FEE-BEE-233 WILLIE WARD I'M A MADMAN (CLEAN-LBL/WORN-PLAY GOOD) (INSTRU.) (VG++)', '22. FRATERINITY-903 MAX FALCON MONEY BACK (INSTRU.) (VG++)', '23. GOLDEN-CREST-544 JUDY NELSON OUR SECRET VOW (INSTRU.) (VG++)', etc.

Table listing auction items with columns for item number, title, and grade. Includes items like '31. LIBERTY-55217 EDDIE COCHRAN HALLELUJAH (INSTRU.) (VG++)', '32. LIDO-604 FRANKIE-JOHNNY TOGETHER TONITE (PROMO) (VG++)/SKUFFS', '33. LOLA-002 RIC-A-SHAYS GROOVY (PROMO-GUITAR INSTRU.) (VG++)/SKUFFS', etc.

Dale Marchand P.O. Box 301, Brookfield, Ohio 44003

OLDIES UNLIMITED P.O. BOX 1731 WILLIAMSVILLE, NY 14231

web site: oldiesunlimitedwny.com e-mail: oldiesun@gte.net

45's at set sale. (*) - see Web site for more titles by artist. Please write or e-mail first to reserve your records. We will bill you. NEW YORK STATE CUSTOMERS: Sorry, but we must ask you to include state sales tax (8%) on your order. OVERSEAS CUSTOMERS: Please write or e-mail us first, and tell us what you want.

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Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various 45 RPM records and their prices.

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various 45 RPM records and their prices.

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various 45 RPM records and their prices.

GRAB BAG SECTION

GRAB BAG - PICTURE SLEEVE 45's. Mostly '80's. VG+ to M- 300/\$50. GRAB BAG - '70's-'80's rock/pop artists VG+ to M- 300 for \$25.00. GRAB BAG - '50's-'60's pop/instrumental. VG+ to M- 200 for \$30.00. GRAB BAG - REISSUE 45's: '50's-'80's. VG+ to M- 300 for \$40.00.

HANK FEIGENBAUM
39 FOX BLVD, MERRICK, NEW YORK 11566
(516) 546-0437 E-MAIL ADDRESS: HFEIGEN@AOL.COM
WWW.HFEIGEN.COM

THE FOLLOWING SOUL VOCAL GROUP RECORDS ARE BEING OFFERED AT AUCTION
THERE WILL BE A MIX OF "SWEET SOUL", BALLADS, NORTHERN, ORIG. LABEL,
STREET ETC. GREAT SWEET SOUL - I LOVE THIS RECORD - ORIGINAL COPY ON
SUNDAY, MARCH 28, 2004. PHONE BIDS AND E-MAIL WILL BE ACCEPTED TILL
MIDNIGHT. MINIMUM INCREASE OF 10% ON ALL BIDS. GOOD LUCK. ANYTHING YOU
WOULD LIKE TO HEAR? PLEASE CALL WEEKDAYS 5:00-9:00 P.M. THERE ARE NO
MINIMUM BIDDINGS!! ALL FAIR BIDS WILL BE ACCEPTED.

- 1. BOSS FOLK - WALK BY RIM #2025 - RARE & GREAT NORTHERN SOUL -
VG++
2. DONALD JENKINS/DELIGHTERS - ELEPHANT WALK - CORTLAND #109 -
EARLY 60'S SOUL - FABULOUS GROUP - M-
DISTRICTS - LIKE CLOUDS/OVER - NILE #408 - RARE & OUTSTANDING -
2 SIDER - KILLER SOUL - M-
MARK IV - HONEY STILL LOVE YOU - NATION-WIDE #106 - NICE EARLY SOUL -
M-
3. BROTHERS OF SOUL - CANDY - SHOCK - #3314 - OUTSTANDING SOUL - CASH
MUST HAVE - M-
4. HARLEM MEAT COMPANY - I'M NOT gonna BE ANYBODY'S FOOL - CASH
#2634 - FABULOUS SWEET ODD-BALL - M-
5. EXTENTIONS - THIS LOVE OF MINE - NICKEL - #111 - NICE EARLY SWEET SOUL - M-
6. EPSON/O - THE ECHO - STAY - #21 - GREAT CLASSIC SOUL - VG++
7. THE N GROUP - WORK LOVE - WES MAR - #1021 - STRANGE ODD-BALL -
BALLAD - NEW YORK CITY - M-
NEW YORK CITY - DON'T RUSH ME - BR. #1024 - #108 - GREAT SWEET
SOUL GROUP - M-
8. BARONS - I'M SO LOVELY - SUPER DOME - #501 - ORIG. LABEL - EXCELLENT
SWEET SOUL - M-
9. PHILLY DEVIATIONS - I JUST CAN'T SAY GOODBYE - DONE D - #127 -
OUTSTANDING - TEMPO - VG++
10. CHAPPELLS - ARE YOU READY - DOUBLE CHECK - #4001 - NICE SWEET SOUL -
STRANGE LABEL - M-
11. ELEMENTS - SAVE IT FOR A RAINY DAY/FREEDOM - JAM - BIG STREET - #3066
KILLER SOUL - FLIP FUNK - M-
SKEELEY BROOKS/MALIK GP - ETERNAL BLOOD - #101 - EXCELLENT ODD-BALL -
FLIP FUNK - M-
12. JADES - WE'LL MISS YOU GAIN - PONCELLO - #7703 - NORTHERN FLIP - VG++
13. INFERRAL WONDERS - JUST A DREAM DAY - WOOD - #8901 - CLEVELAND SUPER
UP-TEMPO - VG++
14. HOUSTON OUTLAWS - I JUST GOT TO BE LOVING YOU - WESTBOUND - #194 -
NORTHERN OUTSTANDING AND SCARCE - SOUL FUNK - M-
15. KATIE LOVE/KIM SHADES OF BLACK - IT HURTS SO GOOD - MUSCLE SHOALS -
#100 - RARE - ORIGINAL LABEL - VG++

AUCTION - DOO WOPPE ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE INDICATED.
PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD 21111. CLOSURE: APR. 1

Table with columns: ARTIST, LABEL, TITLE, PRICE. Includes entries like APOLLO 514, ARGO 5436, AARGO 5284, ATCO 8180, etc.

Table with columns: ARTIST, LABEL, TITLE, PRICE. Includes entries like Bob Gladex, 4956 S. Luna Ave., Chicago, IL 60638; Aucton 45s, Min. bid \$5.00, unless noted.

TUESDAY & WHITE BELLES/45'S

Table with columns: ARTIST, LABEL, TITLE, PRICE. Includes entries like GEORGE HUMBERTSON, P. O. Box 3352, LaVale, Maryland 21504.

Table with columns: ARTIST, LABEL, TITLE, PRICE. Includes entries like 170. London 155 promo, 171. London 155, 172. London 155, etc.

ED FOX
P.O. BOX 5725
WILMINGTON, DE 19808-0725
(302) 999-7392
E-MAIL SILVERFOX5@AOL.COM

SET SALE OF VOCAL GROUP 45'S CALL OR WRITE TO RESERVE

Table with columns: SET NO., ARTIST, LABEL, TITLE, PRICE. Includes entries like 1. CAPITOL 2654, FIVE KEYS, I COULDN'T STAY AWAY FROM YOU.

CHARLOTTE TUCSON - P.O. Box 166, Grand Blanc, MI 48439-0166 - PH. (248) 634-1307 after 6:00 p.m.
Auction 45's Auction 45's Auction 45's Auction 45's Auction 45's Auction 45's Auction 45's Auction 45's Auction 45's

CHARLOTTE TUCSON P.O. Box 166 GRAND BLANC, MI 48439-0166 PH. (248) 6341307 AFTER 6:00 P.M.
AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S

ANABET 119 CORN "COTTAGE CHEESE" / "SLOW DOWN" M-
125 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
126 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
127 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
128 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
129 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
130 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
131 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
132 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
133 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
134 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
135 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
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139 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
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141 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
142 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
143 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
144 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
145 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
146 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
147 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
148 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
149 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-
150 KICK "DON'T TRY TO MAKE IT" / "GOING TO THE KING OF ROCK & ROLL" / "SATISFIED" M-

CHARLOTTE TUCSON P.O. Box 166 GRAND BLANC, MI 48439-0166 PH. (248) 6341307 AFTER 6:00 P.M.
AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S

MARSH 144 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
151 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
152 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
153 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
154 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
155 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
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178 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
179 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-
180 LOS RELAPACOS DEL NORTE "LA CHIVA" / "VEN A DECIRME" M-

CHARLOTTE TUCSON P.O. Box 166 GRAND BLANC, MI 48439-0166 PH. (248) 6341307 AFTER 6:00 P.M.
AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S

SIDS 245 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 246 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 247 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 248 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 249 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 250 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 251 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 252 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 253 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 254 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 255 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 256 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 257 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 258 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 259 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 260 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 261 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 262 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 263 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 264 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 265 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 266 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 267 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 268 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 269 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ
SIDS 270 ROSCOE SHALTON "I HAVE SOME CRYING TO DO" / "THE FIRE STILL BURNS" M- DJ

CHARLOTTE TUCSON P.O. Box 166 GRAND BLANC, MI 48439-0166 PH. (248) 6341307 AFTER 6:00 P.M.
AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S

ROCA 47-0970 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0971 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0972 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0973 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0974 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0975 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0976 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0977 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0978 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0979 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0980 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0981 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0982 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0983 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0984 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0985 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0986 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0987 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0988 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0989 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0990 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0991 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0992 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0993 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0994 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0995 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0996 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0997 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0998 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-0999 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL
ROCA 47-1000 LANA CATREL "SINCE I FELL FOR YOU" / "BREAKFAST AT TIFFANY'S" M- DJ VOL

ABC-FARAWANT 10188 BILL TORRIS "IF YOU LET ME" / "EVERYTHING'S GONNA BE ALRIGHT" M- DJ
CAPITOL P2500 GARY LEVIN & THE PLAYERS "IF YOU LET ME" / "EVERYTHING'S GONNA BE ALRIGHT" M- DJ
37305 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37377 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37378 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37379 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37380 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37381 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37382 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37383 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37384 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37385 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37386 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37387 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37388 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37389 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37390 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37391 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37392 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37393 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37394 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37395 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37396 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37397 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37398 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37399 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-
37400 NAT "KING" / "COLA" / "A BLOSSOM FELL" / "IF I MAY" M-

REDDA 1504 BOOBY & THE VISIONS "I GO CRAZY" / "GOOD-GOOD LOVIN'" M- VOL
ROCA 504 KATHY LINDEN "PUT THIS RING ON MY FINGER" / "BILLY IS MY BOY FRIEND" M-
RECORDING 12417 BOBBY MOORE "TRY TO HOLD ON" M- STEREO RIG, DISCO VERSION
SIMP 404-21573 ALVIN SEMP & ARIZONA BOYS "BELIEVE ME" / "THROUGH MY TEARS" M- WHITE LABEL RE
SIDS 77-00132 THE BROTHERS "I'VE GOT A FEELING" / "I'VE GOT A FEELING" M- PS
27-2955 TALKING HEADS "BURNING DOWN THE HOUSE" / "I GET WILD/CRAZY" M- PS
35076 GLADYS KNIGHT & PIPS "END OF OUR ROAD" / "DON'T LET HER TAKE YOUR LOVE FROM YOU" M-
35077 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35078 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35079 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35080 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35081 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35082 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35083 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35084 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35085 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35086 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35087 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35088 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35089 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35090 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35091 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35092 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35093 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35094 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35095 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35096 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35097 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35098 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35099 THE BEATLES "LET IT BE" / "LET IT BE" M- PS
35100 THE BEATLES "LET IT BE" / "LET IT BE" M- PS

ABC 11057 FRANKIE LANE "DON'T WANT TO SET THE WORLD ON FIRE" / "I FOUND YOU" M-
A & H 1499 HOOKFOOT "HARK I COME" / "M- DJ
1711 HURBLE PIE "ROCK & ROLL MUSIC" / "M- PS
2666 DANNIS DAVONG "DESSERT ROSE" / "GRAVITY" M- PS
ANEX 13001 THE BEATLES "I AM" / "SWEET CAROLINE" / "WOMEN" M- MONO PS
ARIZONA 7503 POLLY BOND "SPECIAL DELIVERY" M- DJ
ATLANTIC 7-89608 LAURA BRANIGAN "SATISFACTION" / "TI AMO" M- STEREO PS
B-89998 TUD HUGENT "BOLEA" / "CAGOR" / "MARITIMA" / "CONTANTO BILLETTES" M-
BERO 31001 ANDREW "LA VIDA ES UN SONO" / "THE VIDEO A JERAM" M-
BERNAL 154 TUD DE LA ROSA "LO DIO AGUA AL AGUA" / "CONTANTO BILLETTES" M-
BIG 78-1206 CALICO "LONELY LONELY FEELING" M- DJ
BOONE 1061 SOROKINS PICKARD "THERE AIN'T NO BROTHER OF YOU TO GO AROUND" / "SEEK RUBY FALL" M- DJ
BROWN 845 1812 WILD CHERYL "FATHER SISTER DAUGHTER" / "LOVIN'" M- STEREO
BUCKLE 5523 GARY "THE BEATLES" / "THE BEATLES" M- DJ
CANDICE 1446 LARRY WHEAT "GETHER AGAIN" / "IF YOU SEE MY LOVE" M-
CAPITOL 1813 RINGO STARR "IT DON'T COME AGAIN" / "BARRY 1970" M- STEREO
2011 THE BEATLES "WHEN THE GOOD TIMES COME" / "WHEN THE GOOD TIMES COME" M- DJ VOL
P-2031 STEREO "WHEN THE GOOD TIMES COME" / "WHEN THE GOOD TIMES COME" M- DJ VOL
3723 BEVERLY "WHEN THE GOOD TIMES COME" / "WHEN THE GOOD TIMES COME" M- STEREO
4994 MEL DIAMOND "AMERICA" / "SONGS OF LIFE" M- STEREO PS
5009 TUBES "THINK ABOUT IT" / "DON'T WANT TO WAIT ANYMORE" M- STEREO PS
5013 ANDY "THINK ABOUT IT" / "DON'T WANT TO WAIT ANYMORE" M- STEREO PS
A & H 815 LOU CHRIE "OUTSIDE THE CORNERS OF HEAVEN" / "ALL THAT GLITTERS ISN'T GOLD" M-
COLUMBIA 4-43589 THE CRITIKER "RED RUBBER BALL" / "FROM CAN I LOVE HER" M-
4-44297 THE UNION GAY "WOMAN, WOMAN" / "DON'T MAKE PROMISES" M-
4-44937 THE UNION GAY "LADY WALKING" / "DAYLIGHT STRAMBO" M-
4-10353 THE UNION GAY "FOLLOW ME" / "FOLLOW ME" M- STEREO (DJ VOL)
CURTIN 1778 CHRISTI MAYFIELD "SUPERSTITION" / "LOVE TO KISS YOU IN MY MIND" M- PS
DECCA 31403 BOBBY HELMS "THOMAS" / "THE BROTHERS" / "CHAMPAGNE" M- (PINK LABEL)
DJM 70,017 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,018 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,019 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,020 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,021 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,022 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,023 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,024 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,025 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,026 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,027 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,028 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,029 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,030 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,031 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,032 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,033 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,034 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,035 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,036 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,037 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,038 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,039 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,040 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,041 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,042 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,043 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,044 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,045 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,046 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,047 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,048 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,049 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,050 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,051 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,052 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,053 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,054 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
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DJM 70,062 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,063 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
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DJM 70,065 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,066 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,067 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,068 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,069 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,070 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,071 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,072 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,073 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,074 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,075 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,076 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,077 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,078 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,079 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,080 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,081 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,082 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,083 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,084 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,085 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,086 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,087 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,088 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,089 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,090 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,091 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,092 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,093 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,094 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,095 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,096 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,097 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,098 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,099 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ
DJM 70,100 MICK "BLOOM" / "WITH ME" / "BLOOM" / "SINFUL" M- DJ

KAPP 1444 ROBYN WILLIAMS "MY DEAR SIBYL" / "MILLIE-LEE" M- DJ
LIBERTY 59373 THE BEST WAY & THE PLAYERS "IF YOU LET ME" / "EVERYTHING'S GONNA BE ALRIGHT" M- DJ
MONO 4085 STANFORD "DISCO RUMOR" / "THOSE FROM WHICH WAY IS UP" M-
MERCURY 7725 (444) 100 "ART FOR ART'S SAKE" M- DJ STEREO BOTH SIDES
MCA 113156 BILL McNEILHEIMER & ORCH. "AT THE CUMBERLAND" / "DOWN TOWN" M- DJ
MCA 80-0986 ED ARNS "THE ANSWER IS YES" / "THE ANSWER IS YES" M- DJ STEREO
SEARTON 1444 ROBYN WILLIAMS "MY DEAR SIBYL" / "MILLIE-LEE" M- DJ
1609 BRIAN OAKES "ONE NIGHT STAND" / "SHAGS" M-
UNITED ARTISTS 41779-1 FERRETTA & TRICHTER "THINGS FROM BROOKLYN PASS" / "THINGS FROM BROOKLYN PASS" M-
WARRNER BROS. 49136 BOB STAMPA "I DON'T WANT TO TALK ABOUT IT" / "I DON'T WANT TO TALK ABOUT IT" M- DJ STEREO
WORLD 1444 ROBYN WILLIAMS "MY DEAR SIBYL" / "MILLIE-LEE" M- DJ
4-0165 FRANKIE LESTER "KNOCK ME A KISS" / "MII SII" M-
AARDVARK 1004 CAROL SALVO "ITALIAN STYLE" / "STARLIGHT SERENADE" M- VOL
AIC 12139 FREDA FAYNE "LOVE" / "M- DJ STEREO
12146 BANNITT "GOD IN LAUGHIN'" / "M- DJ STEREO
ATCO 7728 STEREO "CRAZY IN THE NIGHT" / "M- DJ STEREO
CENTAUR 4452 TRIO NONOMO "MANAGUA" / "CABALLITO CHERITANCO" M- VOL
DJ 17549 HARVEY PRELTS "SOMEBODY HOLD ME (UNTIL SHE ASSES BY)" M- DJ BOTH SIDES STEREO
17551 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17552 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17553 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17554 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17555 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17556 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17557 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17558 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17559 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17560 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17561 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17562 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17563 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17564 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17565 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17566 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17567 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17568 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17569 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17570 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17571 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17572 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17573 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17574 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17575 PERLON WILLY "SEE'S NOT YOUR ANYMORE" / "AN OLD REMOY (GOT IN MY EYE)" M- DJ STEREO
17576 PERLON WILLY

THE AMERICAN COUNTRY MUSIC '90s

Table listing country music tracks from the 1990s. Columns include track number, artist name, and song title. The list is organized in two columns per page, with track numbers on the left and artist names in the middle. Song titles are on the right. Some entries have small star symbols next to them.

KEN THOMPSON

2802 Buchanan St., Wall, NJ 07719 • kithom6143@aol.com

This is an auction of my collection of soul, r & b, girl groups and gospel 45's. Most records play graded. Satisfaction guaranteed. Minimum bid is \$5 unless noted. Post/Ins. extra. You can e-mail bids to Kithom6143@aol.com. Auction ends APRIL 1, 2004

Table listing various records with columns for artist, title, grade, and price. Includes entries like 'Royal Root 610', 'Taffi 100', 'Tops 278', etc.

SET SALE-AUCTION

Write or e-mail first to reserve your desired purchases. I will notify you of your buys. These are first pressing 45's. Bids on auction items close MARCH 12th. On any EP's or singles in PS the covers are graded first.

Eddie Richardson (e-mail: hogwiled@cs.com)

1538 Applingwood Cove, Cordova, Tn. 38016

Table listing records for sale with columns for title, grade, and price. Includes entries like 'ATLANTIC 986 - He Treats Your Daughter Mean; Ruth Brown', 'ATLANTIC 2273 - Walking Up A One Way St.; Willie Tee', etc.

BEGIN AUCTION ITEMS

Table listing auction items with columns for title, grade, and price. Includes entries like 'EKKO 1004 - Two Blue Singin' Stars; Cochran Bros. (min. \$250)', 'EAST WEST 113 - Ding Dong Dandy; Al Henderson', etc.

Music Scene Same location since 1970

CRAFTON HIGHLAND SHOPPING CENTER, PITTSBURGH, PA 15205. PHONE: (412) 921-3028 FAX: (412) 921-7645. PHONE, FAX, & E-MAIL ORDERS ARE ACCEPTED & E-MAIL RESERVATIONS ARE REQUESTED. JAMES P. BUTTERI WE ACCEPT MASTERCARD-VISA AND DISCOVER CARDS

THE FOLLOWING IS AN AUCTION LIST OF 45'S - ALL ARE SOLD WITH SATISFACTION GUARANTEED !! THIS AUCTION BEGINS MARCH 3, 2004 AT 9:00 AM EST. CLOSING BIDDERS AUCTION AUCTION AUCTION PART ONE 45 RPM RECORDS AUCTION AUCTION AUCTION

Large table listing auction items with columns for artist, title, label, number, grade, comment, and price. Includes entries like 'ARTIST TITLE LABEL NUMBER GRADE COMMENT MIN BID', 'ARTIST TITLE LABEL NUMBER GRADE COMMENT MIN BID', etc.

REMEMBER THIS AUCTION WILL CLOSE MARCH 3 2004 AT 9:00 P.M. EASTERN STANDARD TIME GOOD LUCK TO ALL BIDDERS

RAVE 45's ACTION

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (under direct light)! My satisfaction is guaranteed. My Highest grade is M- as there is no such thing as a mint #45. Standard industry abbreviations applied. I also have some unique grades such as "clean w/ (d.h.n)" which notes that the disc looks shiny and new, but is downgraded due to some small scratch or abrasions. A "+" grade means it's just a hair off the next grade. A "P" after a grade = "Plays". I also trade for other rare 45s. If there are two grades in the Condition column, the first applies to the PS or Cover and the second to disc grade. When bidding, please include at least: the item number, the group name, and Section. (garage, soul, etc.) This is a great help! NOTE: Most of these sections contain many more records than listed here. If you would like to receive the complete section's Please send your email address (to vinylnu27@comcast.net) or your mailing address. Thank You Barry- Auction closes APRIL 12th

Garage/Park Rock (60s-70s)

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 2213 Abstract Sound, 2215 The Untouchables, 2228 Answer, 2232 Apollo, etc.

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 22411 Grady, Don & the Palace, 22412 Hollis, etc.

Surf & Instrumentals

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 2461 ALBI DALLE, 22455 Alan Terry, 22456 Alan Terry, etc.

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 21144 Alamo, Steve, 21145 Alamo, Steve, 21146 Alamo, Steve, etc.

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 2235 Albi, Keith, 2236 Albi, Keith, 2237 Banana Spies, etc.

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 22411 Grady, Don & the Palace, 22412 Hollis, etc.

Table listing records with columns: ID, Artist, Title, Description, Condition, Price. Includes entries like 21144 Alamo, Steve, 21145 Alamo, Steve, 21146 Alamo, Steve, etc.

BARRY WICKHAM P.O. Box 2796 • Petaluma, CA 94953-2796 Phone/24-hour Fax: 707-765-9334 • E-mail: vinylnu27@comcast.net • Also visit our Web site: www.goldengaterecords.com

RARE 5 AUCTION

Table listing auction items with columns for artist, title, label, description, and price. Includes entries like '2,295 Linda, Sonny', '2,292 Lane Brothers', '2,294 Lovers, the', etc.

Main auction table with columns: #, Artist, Title, Label, Description, and Price. Contains hundreds of entries such as '2,747 Accels, the', '2,750 Adams, Faye', '2,748 Allen, Ten', etc.

Continuation of the auction table with columns: #, Artist, Title, Label, Description, and Price. Includes entries like '1802A Certain Rain', '1958B Adams w/ps', '1958C Adams w/ps', etc.

Vertical text on the left side of the page, possibly a sidebar or additional notes.

Vertical text on the right side of the page, possibly a sidebar or additional notes.

Advertisement for Barry Wickham, including contact information: 'Barry Wickham P.O. Box 2796 • Petaluma, CA 94953-2796' and 'Phone/24-hour Fax: 707-765-9334 • E-mail: vinylnut@comcast.net'.

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PAUL GRINDY - 240 S. OLD LITCHFIELD ROAD #219 - LITCHFIELD PARK, AZ 85340 45c Auction 45c 5m-
#5 5c NO bid looking. Closes ★★ CONSIGNMENT ★★ All 50% Kms \$50.00 plus pp
#6 5c NO bid looking. Closes ★★ CONSIGNMENT ★★ All 50% Kms \$50.00 plus pp

1	ADAMS, LUCILLE	RIBBEN	6913	Back to school	VG	to VG+
2	ADAMS, LUCILLE	CELESTE	617	I'm gettin' do us part/let's talk about love	VG	to VG+
3	BAKER, LAVON	ATLANTIC	2186	Trouble in mind/Half of your love	strong VG	scuffs
4	BALMAIN, "HANDSOME" JIM	STARLA	7	Corrido rock, parts 1&2 -Original label-	VG+	
5	BALLARD, "HANDSOME" KING		5719	The house on the hill	★midnight	VG+
6	BEATLES w/TONY SHERRILL	MCA	13212	My Bonnie/The Saints	strong VG	to VG+ scuffs
7	BENTLEY, JAY & JET SET	GRP	6955	322-Nature I feel/I'll get you -autographed-	VG	to VG+ mark of
8	BOOK OF CHANGES	TUMBR	337	I stole the Goodyear blimp	VG	to VG+
9	BROTHERS OF SOUL	BOO	1004	I guess that don't make me a loser	VG+	
10	BUFFY, BETH	ATLANTIC	1125	Lucky lips	str-	VG to VG+
11	CHARLES, RAY	ATLANTIC	2094	Early in the mornin' -flip side-	VG+	white/wol
12	CIBOLA	COLUMBIA	43965	I wish you could be here	w/PSI	VG+
13	DAVIS, JIMMYE	REY-MAR	1001	Scowdoby/Your love and my mercy	str-	VG to VG+
14	DESHANNEN, JACKIE	LIBERTY	55678	Oh boy/I'm lookin for somebody to love	VG+	scuffs-
15	DUKAYS	NAT	4002	Festival of love/Nite owl	VG	to stry VG scf
16	DUKAYS	BIGTOP	3161	Misery/I'm the man -west cost. delta pt-	str-	VG to VG+
17	DONNA	1367	Mister Singsap -w/alt. backside-	VG+	scuffs-	
18	EARL STONE	ARCO	5357	Little girl little girl -white di-	str-	VG w/flip vinyl
19	G-CLAPS	PILGRIM	720	Cause you're mine/Please write-away	VG+	scuffs-
20	HALEY, BILL	DECCA	30394	Miss you/The Dippy Doodle	VG+	small scuffs
21	HALF DOZEN	SONA	1453	Heat wave/The angels listened in	VG+	white PRGRO
22	HENRY & HENRI	AMC	808	Soap suds/Two big feet -2B-	VG+	black PRGRO
23	JET KINGS	CHESS	1723	Jet tone boogie/Kansas City 42y Rocky Qlone-	VG	blue lib/wol
24	JET KINGS	DORÉ	885	Raindrops keep falling on my head -double-	VG+	
25	JET KINGS	TOP RANK	2077	Your picture/School boy blues -playa better-	VG+	white/rv
26	JET KINGS	CHESS	2055	I've got to get over you/how long	VG+	-d-
27	JET KINGS	REY-MAR	1001	Scowdoby/Your love and my mercy	str-	VG to stry VG oct
28	JET KINGS	DECCA	30107	Christy Christmas -1st label/2nd label-	good-	rv/scuffs
29	JET KINGS	PHILIPS	114	Tail til' my bobby gets home -blue lib-	str-	VG label wear-
30	JET KINGS	PHILIPS	114	Tail til' my bobby gets home -blue lib-	str-	VG label wear-
31	MASTERS OF SOUL	OVIDE	247	I need you/Count the times	VG+	white PRGRO
32	MASTERS OF SOUL	OVIDE	251	The new/Right on	VG+	to M-
33	MASTERS OF SOUL	OVIDE	253	Sad face/Lord bleas my woman -white lib-	VG+	lite r-wear
34	MASTERS OF SOUL	OVIDE	253	Sad face/Lord bleas my woman -white lib-	VG+	to VG scuffs
35	MILLER SISTERS	RAYNA	5001	Dance little sister/I miss you so	VG+	white PRGRO
36	MILLER SISTERS	REY-MAR	1001	Tell him/dance close -1st label/2nd label-	VG+	minor scuffs
37	MILLER SISTERS	TOP RANK	1470	Transfusion/Big -w/alt. backside-	VG+	minor scuffs
38	NITE LIFE'S	SOUTHERN SOUND	106	Little Red Riding Hood/Burnt out -4instr-	VG	to stry VG w/d/rv
39	PAULINE SISTERS	RIBBEN	6914	I was yours -ASIDE to Fireflies song-	VG+	
40	PRINCE HUSTER	PHILIPS	40427	Ten Commandments (in man to woman)	VG+	minor scuffs
41	PRINCE HUSTER	KING	5080	" (in woman to man) -ANSWER-	VG+	
42	ROAD BANDS	REPRISE	0418	I'll make it up to you/Dance me	VG+	white PRGRO
43	RUSS, LONNIE	4J	501	My wife can't cook w/girls-	VG+	small scuffs
44	SHIRLEY & SHIRLEES	BELL	815	Go away and find yourself/Never give you up -M-	white PRGRO	
45	SOUL BROTHERS SIX	ATLANTIC	2535	Your love is-wonderful love/I can't live-	M-	1 side
46	SPRINGFIELD, DUSTY	PHILIPS	40439	I'll try anything/Corrupt ones -w/PS-vg-	VG+	
47	TATE, PHILIP	MUSYANG	3024	It may be winter outside -D. Ross/Southern Sound-	VG+	-w/-
48	THEYARDERS	GREY	7015	I want a love I can see	VG+	flip vinyl
49	THOMAS, B.J.	LORI	9561	For your precious love/Here I am in love again -w/ps-	VG+	
50	THOMAS, CARLA	ATLANTIC	2086	See what I look at his eyes/For you	VG+	small scuffs
51	TRASHMEN	GARRETT	4002	Surfin' bird/King of the surf -block re/delta re-	VG+	to M-
52	TREAS, CHUCK	SOCK	800101	Woodmen/call on me -w/alt. backside-	VG+	wol 1 side
53	VINTAGE	DOLTON	28	Perfidia/No trespassing -w/PS-vg-	VG+	to M-
54	VINCENT, GENE	CAPITOL	3450	Be-bop-a-lula	VG+	to VG+
55	VILLAGEERS	FAME	1005	Laugh it off/You're gonna lose that girl -str-	VG+	VG+
56	WHITESIDE, BOBBY	USA	775	I'm goin' your way/Wendy	VG+	

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Banders 2515	Lovelites	I Found A Lover MB 7 0	VGP
Bell 731	Masqueraders	I Ain't Got To Love Nubash Elac	VGP
Blue Rock-4002	Ota Leavell	Let Her Love Me	VGP
Carnival 527	Lee Williams & Cymbals	Love Through The Window (COH)	VGP
Checker 1015	Conate Christmas	What A Night (DJ) MB 8 00	VGP
Fonemora 1-01	Diane Cunningham	Someday Baby (DJ) (WOL) MB 12 00	VGP
Gordy 7017	Contours	That Day When She Nodded Me	VGP
Mercuro 79746	Ralph Carter	Extra Extra (Read All About It) (DJ) (SF)	VGP
Victrola 1427	Supremes	Your Heart Belongs To Me MB 12 00	VG
Motown 1444	Supremes	A Breath Taking Guy (Long Title) MR 15 00	VG
Okch 7175	Major Lance	The Monkey Time	VGP
Okch 718	Major Lance	Crying In The Rain	VGP
Okch 719	Major Lance	Goanna Get Married (DJ) MB 10 00	VGP
Okch 719*	Major Lance	I Ain't No Use (DJ) MB 10 00	VGP
Okch 720*	Major Lance	Sometimes I Wonder (DJ) MB 12 00	VGP
Okch 722*	Major Lance	Am I In A Slime (DJ) (WOL) MB 10 00	VGP
Okch 722b	Major Lance	The Hot To Hold (DJ) MB 7 00	VGP/VGP
Okch 723*	Major Lance	I Just Can't Help It (WOL) MB 8 00	VGP
Okch 723b	Major Lance	The Heat MB 10 00	VGP
Okch 726*	Major Lance	Without A Doubt MB 15 00	VGP
Ota 5501	Impertals	Who's Gonna Love Me	VGP
Parkway 949	Chubb's Checker	(A) The Discotheque	VGP
Pap 209	Dynamites	Let's Go MB 12 00	VGP
Rare Bird 5017	Earl Lewis & Chantels	She Blew My Mind	VGP
Red Bird 10-456	Pointes	Merry Christmas Baby MB 10 00	VGP
Ronn 47	N Alen	Lav It On Me Right Now (Jerry Butler Sound)	VGP
Roadside 4452	Henry Ford & Gifs	Treat Her Nice	VG-
Solid Hk 625	Pat Lewis	Warning MB 15 00	VGP
Southern 1	McKinley Travis	Get Yourself Together	VG/VGP
Soul Unlimited 108	Rare Function	Disc Function MB 20 00	VGP
Tania 14869	Miracles	If Your Mother Only Knew (COH) MB 8 00	VGP
Tec 3015	Fama's	Here You	VGP
Tollie 9028	Desfighers	Whisper Of The Wind (DJ) (WOL) MB 10 00	VGP
UA 50033	Jive Five	Then Came Heart Break (Great Sweet Soul) MB 10 00	VGP
Atlantic 1-089	Drifters	Ruby Baby MB 15 00	VGP
Blaze 204	Ray Allen & Upcats	Poppa Sue	VGP
Blaze Box Kingdom 106	Five Stars	So Lonely Baby MB 40 00	VG
Capitol 5143	Four Preps	A Letter To The Beatles (WOL)	VGP
Dreamtown 200	Adornones	(Linda) (Acappella)	VGP
Kent 109	Tony & Thymas	Weep No More	VGP
Ladix 101	Chanels	Eternally	VGP/VGP
Modern 941	Marvin & Johns	Kiss Me MB 25 00	VGP
Peacock 1488	Checker Dics	Alpha Omega (WOL) MB 20 00	VGP
Random 325	Dynalix	You Came To Me (Red Wax) MB 30 00	VGP
Roadside 4-32	Jimmy Jones	Lower (Altermac Table) MB 25 00	VGP
Seven Arts 709	Halos	Nag (DJ) (WOL)	VGP/VGP
Swaad 4151	Swans	He's Mine (Stodger Stain)	VGP
UA 175	Mary Johnson	I'm Coming Home	VGP
WB 5469	Rocky Fellers	Nina (DJ)	VGP/VGP
Warwick 547	Jimmy Glimmer	True Love Ways (DJ)	VGP
Bright Star 501	Chamé Mates	You Can Do Me Some Good MB 15 00	VGP
Note: The Next 6 Records Have Picture Sleeves. Sleeve Graded Fine			
Cobyn 186	Martels	Blue Moon (MS) MB 50 00	VGP/M
Okch 7187	Major Lance	Um, Um, Um, Um, Um (WOS) MB 10 00	VGP/VGP
Okch 7207	Major Lance	Rhythm MB 10 00	VGP/VGP
Okch 7216	Major Lance	Come See MB 15 00	VGP/VGP
Okch 7256	Major Lance	Investigate (DJ) MB 40 00	VGP/VGP
Okch 7266	Major Lance	Ain't No Soul MB 30 00	M-VG

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232 Scepter 1298 The Blues I Dreamed I Leaven Was Like This

233 Scepter 1299 The Blues I Told You Baby

234 Scepter 1300 The Blues I Told You Baby

235 Scepter 1301 The Blues I Told You Baby

236 Scepter 1302 The Blues I Told You Baby

237 Scepter 1303 The Blues I Told You Baby

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930 Alco 294 The String-A-Longs The Best Of (2 records)

931 Alco 295 The String-A

Roky Erickson and the Aliens

Don't Knock the Rok!
Norton CED-301

reviewed by Doug Sheppard

By setting drive-in horror flick fantasies to searing psychedelic rock 'n' roll in the late '70s and early '80s, Roky Erickson became one of the few '60s punks to update his sound without any whiff of revival. He was cutting edge in more than just an artistic sense, as his werewolf-yowl vocals seemed to drip red with every bloodcurdling scream.

To paraphrase Gregg Turner in the liner notes, "this collection is not for the Erickson uninitiated" to catch up. But for those who have experienced the self-proclaimed Man from Mars in his Bleib Alien glory, this ragged '78 rehearsal is one provocative insight, showcasing Rocky and company transforming "Stand By Me" and "A Teenager In Love" into screaming punkers — and even displaying the Rok's less jagged side on a near acoustic rendition of "Love Is Strange," plus Buddy Holly covers like "You're the One" (three versions, matter of fact) and "What to Do."

Along the way, seven Erickson originals are dropped into the mix, including two that have never appeared elsewhere, "Wake Up to Rock and Roll" and "Things That Go Bump in the Night," plus "Bumble Bee Zombie" — a recitation of a cheesy B-movie tribal chant that points the way to Erickson's then-immediate future. You need to hear that future if you haven't already, and when you do, there's no doubt: you'll want to return to *Don't Knock the Rok*. (<http://www.norton-records.com/>)

The Aerovons

Resurrection
RPM 261 (UK import)

reviewed by Doug Sheppard

It sounds like a movie script: St. Louis teenagers parlay their love of the Beatles into not only a contract with the Fab Four's English label, Parlophone, but also record an album at Abbey Road. Had it not really happened to the Aerovons in 1968 and 1969, it would be hard to believe. What's even harder to believe is that all but two singles from those sessions remained in the can until now.

This CD holds its own with other Beatlesque American bands like the Troll and Lazy Smoke. With sparkling harmonies and piano compressed to the point of sounding like Billy Preston's organ, "She's Not Dead" is a triumph of the pop idiom that would have fit comfortably into the Fabs' *Let It Be* sessions. It also epitomizes an album that's bursting with Beatles influences, whether the *Sgt. Pepper* orchestrations of "World of You," the correspondence of "Say Georgia" to "Oh! Darling" and "Resurrection" to "Across the Universe," or the execution of two acoustic-driven numbers in the vein of the ballads on *A Hard Day's Night*, "The Years" and "With Her." Throw in Tom Hartman's Paul McCartney-styled vocals, and you'll know why even an attempt at Four Freshmen/Beach Boys harmonies, "Words From a Song," ends up sounding like the Fabs.

Because this isn't nearly as good as the Beatles, it's prompted a backlash that's almost as strong as the pro-Aerovons hype that surrounded its release. Both extremes miss the point. Neither a classic album nor a shoddy exploitation, *Resurrection* is merely a commendable, occasionally excellent artifact from a bygone era. (<http://www.rpmrecords.co.uk>)

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66 JONATHAN NOTES	MY FANTASY/TIN MINUTES TO MIDNIGHT (WOL)	DE LUXE 6129	VGH+	\$20	
67 DONIE ELBERT & GRP	LET'S TO THE STROLL/WILD CHILD (DJ, LIL FD, VGH+ \$20) (STOK)	DE LUXE 6156	VGH+	\$30*	
68 DONIE ELBERT & GRP	SOMEONE MD YOU FOR ME/TI WANT TO BE LOVED	DE LUXE 6161	M	\$35*	
69 DONIE ELBERT & GRP	MY CONFESSION OF LOVE/BACK A BOO	DE LUXE 6161	M	\$35*	
70 DONIE ELBERT	WHAT CAN I DO/HEAR MY PLUA	DE LUXE 6125	VGH+	\$20	
71 WALTER DALL	TAKE MY HAND/FRM SOMEONE WHO CARES (GOOD IMP, NICE "SAX FRK)	DE LUXE 6102	VGH+	\$20	
72 JAMES (ALL O.W. CHRIS AM) VCM	WE GET TOGETHER/LET HAPPENINGS HAPPN (VGH+ \$25)	DE LUXE 6087	M	\$30	
73 WILLETTS	WHERE'S MY BABY/BOSS TUN SHUFFLE (DJ, THESE WERE SHEETS/ITS ON HILL) DANCEY 5002	DOT 15940	VGH+	\$20	
74 KRIPPY JOHNSON (LD SWR CP)	IM SPENDING/WHEN I COME HOME (DEL-VIS & KREPP JOHNSON) (VGH+ SOL \$15) DOT 5636	DOT 15940	VGH+	\$20	
75 SHIELDS	PLAY THE GAME FAIR/FARE THEE WELL (WOL)	DOT 15805	VGH+	\$10	
76 SHARS	ALL MY LOVE/LOCK WHAT YOUVE DONE (HOL)	DOT 15805	VGH+	\$10	
77 THE WILSONS	SMART DREAMS/SWEETHEART/MUSIC BOX LULLARY (1ST-OLD TOWN RUFFS) DRAGON 101	EPIC 9127	M	\$20	
78 BEATS	MARCHING BEATS/FIDDLERS ROCK (FROM STK PD, GRP NOVELTY)	EPIC 145	VGH+	\$30	
79 BREWERS	GO GO (WOL) BY UP (FROM STK PD, VGH+ \$30) (JUMPER!) FLIP 11	EPIC 9127	M	\$35*	
80 BARRY LANE & GROUP	I DNT WANT YOU (ALL OF A SUDDEN ITS A GRP RECORD!!) ROCKER FLIP	EMPIRE 101	VGH+	\$30*	
81 "LIGHNIN'" SLIM	MY SWARTER WONT SIMP/ALONG LEANIE WAVA	EMPIRE 101	VGH+	\$30*	
82 JACKS AND JILLS	HOSES NEVER FADE/TI HEAR A MELODY (FEMALE LEAD WITH GRP)	EMPIRE 104	VGH+	\$30*	
83 YOUNGSTERS	SMOTHERED DREAMS/RUN ROIN COBWOY (VGH+ \$40)	EMPIRE 109	VGH+M	\$60*	
84 YOUNGSTERS	IM SORRY NOW/REAMY EYS	EMPIRE 107	M	\$60	
85 YOUNGSTERS	YOUR AN ANGEL/COURTNEY HRT (LIGHT STK PD)	FEDERAL 12302	VGH+	\$40*	
86 TINY TOPSY/GRP	AW SHES BAW/MISS YOU SO (GP IS 5 CHANCES!!)	FEDERAL 12198	VGH+	\$100*	
87 PLATTERS	NO SHEDS/HAVE IT UP W/AMMO (EXCELLENT 2 SIDED JUMP!!)	FEDERAL 12022AA	VGH+	\$125*	
88 DOMINOS	60 MINUTE HW/TI ONT ESCAPE (ALL AA GOLD) (VG \$45)	FEDERAL 12058	VGH+	\$150	
89 DOMINOS	DEEP SEA BLUES/MY MERCY BABY (GOLD TOP) (VGH+ \$100)	FEDERAL 12105	VGH+	\$115	
90 BILLY WED & HIS DOMINOS	ID BE SATISFIED/NO ROOM (GOLD TOP)	FEDERAL 12129	M	\$20*	
91 BILLY WED & HIS DOMINOS	THE BELLS/POL PUSN PAPA (GOLD TOP) (HRO ONE-WANT SEEN IT SOCE THE 70'S) FEDERAL 12162	FEDERAL 12129	M	\$20*	
92 BILLY WED & HIS DOMINOS	THESE FOLKISH THINGS/UNT LV ME THIS WAY (GOLD TOP-RARER ONE)	FEDERAL 12162	VGH+	\$30	
93 BILLY WED & HIS DOMINOS	UNTIL RARE THING COMES ALONG/MY BAWYS 3-D (STLR TP)	FEDERAL 12263	M	\$50	
94 BILLY WED & HIS DOMINOS	HOW LONG/HOW LONG BLUES/HOLEY SOK BAWY (VGH+ COPY \$40)	FLIP 340	VGH+	\$25*	
95 TRILBY WILLIAMS & GRP	A LONGISH LITTLE GR/LR MY BOYFRIEND (INITIALS OL)	FLIP 353	VGH+	\$100*	
96 ELGINS	UNCLE SAM'S HAN/CASEY COP (TRAMPOLINE-WHTE CP HARMY IS ALL ABOUT!!) FLIP 353	FORTUNE 544	M	\$20	
97 BOYAN STRONG & DIARLOS	HELLO MONTI DONT CARE (BLUE LBL-WITH VAL SHIRLEY SIMP SOLV?)	FORTUNE 546	M	\$25	
98 NOELAN STRONG/GROUP	BEHIDE YOU/AND OVR MTR (PINK LBL-NO LINES) (VGH+ \$20) (XCL)	FORTUNE 537	VGH+	\$75*	
99 JIMMY FLAKE/SEQUINS	FORBIDDEN LOVE/OOH!! THOSE EYS (PURPLE)	FANTASTIC 79	VGH+	\$20	
100 PASSIONS	TO MANY MEMORIES/THE REASON	SINCERELY/TR. BROWN (HARVEY DIDNT LOSE ANY SLEEP OVR THIS) (SOL) FIRE 1032	VGH+	\$15	
101 BLISTER BROWN & GRP	RAISE A RUCKUS TONIGHT/ONNA LV MY BAWY (DJ DATE XCL) FLING 516	FIRE 516	VGH+	\$15	
102 BLISTER BROWN & GRP	SNOOPIN AND ACCUSIN/THIS IS THE LIFE (NICE BALLD & JUMP!!) (WOL) FIRE 1014 (#HEAD WOL) VGH+ \$45	FLING 722	M	\$40*	
103 BOBBY MARCHAN & TICK TOOKS	GOD HS BROUGHT US TOGETHER/NEEDLESS TO SAY (GD BALLD WGR/ GRP)	FLING 727	VGH+	\$50	
104 JIMMY WARE & GROUP	THERE THEY GO/OVER AND OVER (FROM COPY-FRAN MK ON FLIP)	FLING 260	VGH+	\$25	
105 DELONICS	PARTY THS/AINT NO WAY (BALLD & JUMP-LE, ANSHR TO "JOHNNY & JOE" WOL) GLORY 260	GLORY 0012	VGH+	\$25	
106 WAMIE & ROBERT	ILL GET BY/OLD ME BABY (FUNKY RMP & BALLD-SNGS IK FAYE ADMS ON ACID, WOL) GHOZE 0012	GLORY 0012	VGH+	\$25	
107 SUE ALLEN & OSCAR BLACK	TRUE LOVE IS MISSING/IF YOU ASKED ME (GRS JUMP W/SAV FRK, SOL) GHOZE 0012	GLORY 0104	VGH+	\$20	
108 THE TWO SHEETHEARTS	GIVE ME SOME CONSIDERATION/TALK THAT TRK (ARGUABLY THE BEST BALLD, SMOO, XROVE 0104	VGH+	\$50		

110 TENDER SLIM	COUNTRY BOY/TI WAS KIDDING (NICE DOWN HOME BLUES! (FROM X))	GREY CLOFF 723	M	\$15	
111 SONNY RIDDOS	YOU GOTTA SHAKE IT UP & GO/TI LOST MY JOE	GALAXY 763	M	\$20	
112 JOHN LEE HOOKER	ALTAZ OF LOVE/ALL ALONE (NICE BLACK ORIG. W/INTENTION PRS!)	GALAXY 716	VGH+	\$20	
113 CHANNELS	OLD THIS BE MAGIC/SCH LOAN (BLACK ORIG)	GENE 5019	VGH+	\$75	
114 DUBS	HE SURE (MY LOVE)/SING IN MY HRT (BLACK ORIG)	GENE 5011 (NICE) VGH+	\$25		
115 DUBS	RESIDE MY LOVE/ONNA MAKE A CHANGE (BLACK ORIG)	GENE 5034	VGH+	\$35	
116 DUBS	ROSTIE LEE/SPAK FR YOURSELF (BLACK 3-D PRINT ORG)	GENE 5028	VGH+	\$35	
117 TUNDRIPS	GATES OF HAV/SOMEONE TO LV ME	GENE 5036	M	\$30	
118 RONNIE BAXTER & GRP	PRISONER OF LOVE/RATES OF HW (DIFF FLIP AND LATER RELEASE!!)	GENE 5011	VGH+	\$50	
119 RONNIE BAXTER & GRP	KING OF FOOLS/THE WACH/WALIT	GENE 5042	VGH+	\$25	
120 SAM HAWKINS & GRP	SPECIAL DELIVERY/ALONG COME LOVE (TINY LP TEAR)	GENE 5028	VGH+	\$30	
121 MARIKES	SUMMER ROMANCE/TAROCK	GENE 5133	VGH+	\$20	
122 MELODEANS	CRAY DREAM/SAN ANTONIO (NICE BLESSEY GROUP!!) (MARCON LBL)	GOLDENWAY 1080	M	\$35	
123 BIG WALTER & GROUP	PLEASE ACCEPT MY LOVE/BEV WHEEL ROLLING (NICE BALLD! MARCON)	GOLDENWAY 1074	M	\$30	
124 JIMMY WILSON & GROUP	TRAC TO LIND HOW TO LV YOU/FRON ON FIRE (ARCH MRY SOL)	GENE 601	M	\$25	
125 ELSTER BROWN & GRP	SLOW DRY/PART 2 (HOT FUNKY BLUES RECORDED LIVE-SAN JONAS HS/MTH/JOHNAN 600	VGH+	\$30		
126 ELSTER BROWN	OVER AND OVER/TY (GD BALLD WGR. GRP TRACKING, (FROM WOL) SATURDAY 715	M	\$40		
127 NORMAN CHARLES & GRP	WHY DO FOLKS FALL IN LV (BEAUTIFUL, LUSH BRWN WAX HLD TO LIGHT) WEP 8172	M	\$75*		
128 TEENAGERS	WHY DO FOLKS FALL IN LOVE (THE RARE 3 WRITER CREDIT SPECIMEN!!) WEP 8172	VGH+	\$50		
129 TEENAGERS	OUT IN THE OLD AG/MARBLE IN THE RAIN (NICE LP FROM STK PD)	WEP 8172	VGH+	\$30	
130 FRANKIE LYMAN & TEENAGERS	I HAD A NOTION/JUST YR WAY BABY (RED WAX, VGH+ RED MK OL \$55) (RED WAX) HERALD 417	M	\$75*		
131 FRANKIE LYMAN AND HIS TEENAGERS	LIFE BEGS AT 40/LUS A FUNNY TING (VGH+ HEAD W/ \$35) (RED WAX COPY) HERALD 421	M	\$40*		
132 FRANKIE LYMAN AND THE TEENAGERS	TAKE YOUR TIME/HE SEEN YOU IN MY DREAM (NICE BLACK PRINT HERALD) HERALD 430	M	\$50*		
133 ROSEBUDS	A FOOL WAS I/TROUBLE ON MY MIND (VERY GOOD GROUP/FROM DJ SHAL) HERALD 505	M	\$45*		
134 MELLO-TONES	STORY (WOL/PAGE ME LOSE MY MND (VGH+ NAME OL \$20) (S) (S) "S" M OL) HERALD 452	M	\$40		
135 SHAW COXAN	SHIP OF LOVE/BACK ME (WOL)	HERALD 459	VGH+	\$30	
136 FRANKYNS	MY STORY/AY SHEET DREAM (VGH) (LIP PRNT 2ND)	HERALD 538	M	\$20	
137 FAYE ADAMS	A HUNDREDS ROK & ROLL INDIAN DANCE/LINDY LOU (LIL WEAR LBL)	HERALD 485	VGH+	\$30	
138 FAYE ADAMS	I GOT NEWS FOR YOU/SOME FLIP (NICE ORGY FR GRP-DI FROM)	HERALD 575	M	\$25	
139 JOE MORRIS/AL SAVAGE	BOBBY YOU WOULD LOVELY HRT (MIGHT COLOR LIT-STK PD)	HERALD 532	VGH+	\$30*	
140 JOE MORRIS/AL SAVAGE	HERE COMES A FOOL (INTRIGING CLOWRS CRY-TRY STOLE RUK & CROTS, DJ) INFINITY 009	VGH+	\$75*		
141 JOE MORRIS/AL SAVAGE	MY BAWY HRT/NO/SHAKE IN CARBON (FROM DJ, STATION SIDE)	IMPERIAL 5632	M	\$30	
142 AL SAVAGE & GROUP	FRISON ROUND/ROLLING MILL (WHITE DJ)	IMPERIAL 5693	VGH+	\$20	
143 NUMBES	HAVE LOVE WILL TRVL/ITS GET ON (DJ XCL)	IMPERIAL 66015	M	\$20	
144 NUMBES	GOING TO RAV/MARCI GRAS (HUL SCRIPT, TINY WOL-M \$100) (RARE RUBL GRAY SCRIPT) IMP 5231	M	\$150*		
145 NUMBES	WOULDNT HE BE/TI THANK YOU (DI-GOOD SOULSH WGR/ GRP) (IS IT LEONRD LEE?) IMPERIAL 5931	M	\$40*		
146 LITTLE EUCHEE SAUNDERS & HUNDREDS ROK & ROLL INDIAN DANCE/LINDY LOU (LIL WEAR LBL)	I WANT YOU TO BE MY BOYFRIEND/TI GOOF ON ME (DJ STK PD)	JOSE 919	M	\$25	
147 JULIE GIBSON & ANGELNS	THE RUBY/RUBY JOAN HOME (DJ, NICE BALLAD!!)	JURILEE 5464	M	\$30	
148 DESIRES	OH BABY/STRING ALONG (DJ STK PD)	JOSE 915	M	\$25	
149 SHAD PRINDER & GROUP	CRYIN IN MY DREAM/TI FEEL SO GOOD (DJ, MALE LD WGR/ GRP, WOL)	JOSE 868	M	\$20	
150 JERRY HOWARD & GRP	WHOS CONN CK UP/TI FEELS/TEEP IN HRT (DI-NICE TRANSITLAL GPOCK MK OL) JUSTE 914	M	\$45		
151 LITTLE SON JACKSON	WHERE HAVE YOU BEEN/LIFE-LINE (DI, XCL)	JOSE 894	M	\$30	
152 IMPERIALITES	PLEASE COME BOK HOME/GET YOURSELF TO SCHOOL (BLUE LBL STYRENE PRS) KAYO 927	VGH+	\$40*		
153 PATS LOMBO	RIGHT BACK TO MY ARMS/AM BIGGEST MISTAKE (JUMP BLACK RRP)	KING 4894	VGH+	\$45*	
154 MR. LEE WARP	SHES MINE/TI HD TO COME BK TO YOU (GOOD RRR WHOT SAX BRK!! STK PD) KING 4911	M	\$45		
155 CHIO-LETS	COME BACK UNCLE JOHN/LET ME COME HOME (CLASSIC BLACK RRR!!)	KING 4941	M	\$50	
156 CAROL SISTERS	RETURN OF SYDOLIE/ANWER ME (ANOTHER ROCK ANSHR RECORD!!)	KING 5186	M	\$40*	
157 JESSE COLVIN & MAYORS	DREAM/OVANDANT SENORITA (ALL SHAL PRINT 1ST PRS) (VGH+ \$30)	KING 5273	M	\$40	
158 LEON WILLIAMS & GRP	I BURNED YOUR LETTER/WH ON I FORGET YOU (SOL, PRNT 1ST, WOL)	KING 5312	VGH+M	\$40*	
159 LITTI F'Y & HURLERS	VALLEY OF LOVE/BMED (PAINT STK PD-WOL BY "DICKER" THREAT OF D.C. KING 5398	M	\$30		
160 CASHMERS	I ONT ESCAPE FR YOU/ALL NVR STOP LOVIN YOU (EXCITING "DOMINOS" COPY!!)	KING 5677	M	\$20	
161 ORIENTALS	170 JAMES WASHINGTON LEE & GRP	I NEED SOMEBODY/TI ASK ME (PAINT STN & LB TRS, GD W/GR/ BALLD) JEM 1003	VGH+	\$50*	
162 JOE TEX	171 BOB KNIGHT FOUR	GOOD GOODBYE/OLD MUST I FR	LAUREL 1020	VGH+	\$25
163 JOE TEX	172 RIVINGTONS	CHERRY LITTLE/SALLY WALKER (DJ CREAM, WOL X)	LIBERTY 5661		

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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 Discoveries 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: Discoveries Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087.

- Feb 21 NC, Statesville. Records, Beanie Babies, Sports & Comics Show, Signal Hill Mall, Exit 50 off I-77, SH: 10am-9pm, T: 40, F: \$40, A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-1029 or Cell, PH: 828-446-5089.
- Feb 22 IL, St. Charles. Music Fest, Holiday Inn. 1600 E. Main St., SH: 10am-4pm. PH: 847-409-9656.
- Feb 22 MA, Auburn. Central MA Guitar Show & Music Swap Meet, Elks. Rt. 12 S., Exit 10 off MA Pike. PH: 508-865-5935.
- Feb 22 MA, Boston. Record, CD & Music Collectors Show, Radisson Hotel. 200 Stuart St. 6th Floor, 10am-4pm, A: \$5. PH: 978-388-6576.
- Feb 22 MI, Kalamazoo. Record & CD Collectors Show, Days Inn. Sprinkle Rd. Exit from I-94, SH: 11am-5pm, T: 40-6' & 8'. F: \$40-\$45, A: \$2. Sounds Unlimited Prods., Blain, PH: 269-323-7262 or Ken, PH: 574-329-1483.
- Feb 22 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 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Feb 22 NY, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Feb 22 NY, New York City. Sunday Record & CD Collectors Expo, Holiday Inn. (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Feb 27-28 OH, Cleveland. U2 Fan Celebration, Fri.: Hard Rock Cafe, Sat.: Marriott Residence Inn. On Prospect Ave., SH: Fri. 9pm-1am, Sat. 8am-5pm, A: Fri.: \$5-\$8., Sat.: free. www.elevationmusic.com
- Feb 28 OH, Akron. Music Mania Expo, Holiday Inn. 4073 Medina Rd., I-77, Exit 137A, SH: 10am-4pm, T: 6' & 8', F: \$40-\$45, A: \$3., under 12 free with adult. Mike, PH: 269-655-8343 after 5pm.
- Feb 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8, F: \$55 for 1, \$100 for 2, A: \$3., \$7. early admission. Steve Brunner, PH: 626-963-9717 or 665-4448.

- Feb 29 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 29 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd., Exit 25, I-81 or Exit 36 NYS Thruway, T: 65, F: \$55, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 29 PA, Pittsburgh. Music Mania Expo, Comlort Inn. 699 Rodi Rd., I-376, Exit 11, T: 6'8", F: \$40-\$45, A: \$3., under 12 free with adult. Mike, PH: 269-655-8343 after 5pm.
- Feb 29 FRANCE, Colmar. Record Fair, Sagadic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Mar 6 AL, Birmingham. Record & CD Show, Pickwick Conference Center. 2012 Magnolia Ave. at 20th St. South, SH: 10am-5pm, A: \$3. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 800-255-7304.
- Mar 6 FL, Fort Myers. Record & CD Show. 2431 Cleveland Ave., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- Mar 6 IL, Burr Ridge. CD & Record Fest, Ramada Inn. County Line Rd. & I-55, SH: 9am-3pm, F: \$40., A: \$3. Lou, PH: 630-515-1975.
- Mar 6 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
- Mar 6 NY, New York City. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Mar 6-7 NC, Concord. Records, Comic Book, Sports Cards, Toys, Beanie Babies & More Show, Carolina Mall. I-85, Exit 58, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: \$60., A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-1029 or Cell, PH: 828-446-5089.
- Mar 7 AL, Huntsville. Record & CD Show, Holiday Inn. 5903 University Dr. NW, beside Madison Square Mall, SH: 10am-

- 5pm, A: \$3. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 800-845-7275.
- Mar 7 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, A: \$3. John Miller, PH: 954-815-7625.
- Mar 7 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 7 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Mar 7 MO, St. Louis. Record & CD Show, American Czech Hall, Kingshighway & Landsdown, SH: 10am-4pm, F: 310, A: \$2.50. Jim Ronat, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Mar 7 NY, Plainview. Central LI Vintage Guitar Show & Music Swap Meet, Holiday Inn. Exit 46 LI Expwy, PH: 508-865-5935.
- Mar 7 NY, Massapequa. LI Record & CD Lovers Fair, American Legion. Broadway & Veterans Blvd. (at LIRR, Exit 30S), SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Mar 7 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: \$5. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Mar 7 WI, Milwaukee. Music Fest, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Mar 7 WI, Milwaukee. Music Fest, Burnham Bowl. 6016 W. Burnham St., West Allis, SH: 10am-3pm, F: \$35. for 1, \$100. for 3, A: \$2. Jim, PH: 920-733-5076.
- Mar 7 FRANCE, Montbelliard. Record Fair, Salle De Conferences. Sagadic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Mar 12-14 NJ, Secaucus-Meadowlands. Super Mega Show, Crown Plaza Secaucus. 2 Harmon Plaza. K&S Promos, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.
- Mar 13 IL, Alsip. Record Collectors Show, Radisson Hotel. 5000 W. 127th St. (I-294 Exit at Cicero), SH: 9am-3pm, T: 6' & 8', F: \$30-\$40, A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Mar 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 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Mar 13 OH, Columbus. Record, CD & Music Memorabilia Show, Vets Memorial Hall. 300 W. Broad St., SH: 10am-4pm, F: \$45, A: \$4. Colleen's Collectables, 1476 Oakland Park Ave., Columbus, OH 43224. PH: 614-261-1585.
- Mar 14 CA, Los Angeles. Soul-R&B Record Show, The Wilshire Grand Hotel. 930 Wilshire Blvd., SH: 11am-5pm, A: \$5. Gabby, PH: 818-368-2968 or 310-420-7367.
- Mar 14 CA, Newark. Music Swap Meet, Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.
- Mar 14 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 14 IL, Hillside. Chicago Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3.

- John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 14 KY, Louisville. Music Collectors' Convention, Executive 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 14 MN, Minneapolis-St. Paul. Record Show, Four Points by Sheraton. 1330 Industrial Blvd., just off of I-35W at Exit 22, SH: 10am-4pm, F: \$35., A: \$3. Tim, PH: 651-373-0065.
- Mar 14 NJ, Toms River. 3rd Annual Rock & Roll Convention, Ramada Inn. Rt. 70, SH: 10am-4:30pm, A: \$15. Andrew Howard, PH: 732-921-5413.
- Mar 14 OR, Portland. Area Vintage Guitar Show & Music Swap Meet, Holiday Inn West. Exit 5 off I-95, PH: 508-865-5935.
- Mar 14 OR, Portland. Music Expo CD & Record Convention, Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8', F: \$65., A: \$3. C-2-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-244-6474.
- Mar 14 PA, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-7pm, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246.
- Mar 18-21 AZ, Scottsdale. National Festival of the West, WestWorld. 16601 N. Pima Rd., Thurs.-Sat. 10am-Dusk, Sun. 10am-5pm, A: \$12., \$4. 12 & under. Mary Brown, PH: 602-996-4387 or Calliope Public Relations, PH: 602-404-2852.
- Mar 20-21 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.
- Mar 20 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 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Mar 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Mar 20-21 NC, Salisbury. Records, Comics, Cards & Movie Items, Mall. I-85, Exit 74, SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: \$50., A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-1029 or Cell, PH: 828-446-5089.
- Mar 21 CT, East Hartford. Vintage Guitar Show & Music Swap Meet, Pratt & Whitney Aircraft Club. 200 Clement Rd. (I-84, Exit 58 E. or W.), PH: 508-865-5935.
- Mar 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.
- Mar 21 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Mar 21 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. PH: 908-925-9667.
- Mar 21 PA, Scranton-Wilkes Barre. NY CD & Record Fair, The Woodlands. 1073 Rt. 315 (Exit 1701, I-81 to Exit 1 off Ramp), T: 75, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 21 VA, Richmond. Record, CD & Music Show, Holiday Inn Hotel. 2000 Staples Mill Rd., SH: 10am-4pm, T: 6', F: \$40. in advance, \$45. after Feb 21, \$50. thereafter, A: \$2.50, \$1. seniors & students, 12 & under free. Stand Still Music, PH: 804-305-3289.
- Mar 21 ITALY, Imola-Faenza. XXX Show, Marketplace Toy Fair of the Collection. XXIV Show, Marketplace. SH: 10am-6pm. Exhibition Service, PH: 0545-27548 or 348-9030832.
- Mar 25 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted, PH: 440-884-4125.
- Mar 26-27 AL, Birmingham. 23rd Annual CD & Record Show, Bessemer Civic Ctr. Main Exhibition Hall, 1130 9th Ave. SW, SH: Fri. 1pm-9pm, Sat. 9am-5pm, F: \$60., A: \$3. A.R.C.A., PO Box 11733, Birmingham, AL 35202. PH: 205-791-ARCA.
- Mar 27-28 NJ, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Mar 27 PQ, Montreal. 17th Record Show, Palais Des Congres. 201 Av Viger West, Rm. 510, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-609-9039.
- Mar 28 CA, San Francisco. Rock 'n' Swap, University of San Francisco Campus 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.
- Mar 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8, F: \$55 for 1, \$100 for 2, A: \$3., \$7. early admission. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Mar 28 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: 860-644-8044.
- Mar 28 IN, South Bend. Record & CD Collectors Show, Holiday

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FROM NEW YORK & NEW JERSEY: I-78 West to VA Exit 18 (Lehigh St. North), go right, 1 mile to 2nd light at Vulture St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 9) North to exit 33 (Lehigh Valley), take Rt 22 East to 309 South to I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vulture St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM HARRISBURG: I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vulture St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vulture St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

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Central Connecticut, Sunday, March 21
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- Inn. 515 Dixie Way N. (US 933), SH: 11am-5pm, T: 6', F: \$40., A: \$2. Blain, PH: 269-323-7262 or Ken, Cell: 574-329-1483.
- Mar 28 NM**, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$65. Mike or Jackie Walsh, PH: 505-281-9230 or FAX: 505-281-9045.
- Mar 28 OH**, Cincinnati. Music Collectors' Convention, Oasis Conference & Golf Ctr. 902 Loveland-Miamiville 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.
- Mar 28 PA**, Allentown. Spring 2004 Lehigh Valley Music Expo, Merchants Square Mall. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after Mar. 30. A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Mar 28 PA**, Scranton. Northeastern PA Guitar Show, Holiday Inn East. Jct. of I-81, I-84 (Exit 1 off 380), PH: 508-865-5935.
- Mar 28 ON**, Ottawa. 16th Record Show, Carleton University's Fenn Lounge, 1125 Colonel By Drive, SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-609-9039.
- Mar 28 ON**, Mississauga. Nostalgic Show, Capitol Banquet Centre. 6435 Dixie Rd., SH: 10am-4pm, Ted Yates, PH: 905-945-5921.
- Mar 28 FRANCE**, Evreux. Record Fair, Hall Des Expositions, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Apr 2-4 TX**, Austin. Spring Record Convention, Crockett Event Ctr. 6301 E. Hwy. 290, Austin Record Convention, PH: 512-288-7288 or web: www.austinrecords.com
- Apr 3 FL**, Sarasota. Record & CD Show, 4880 N. Fruitville Rd., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703, PH: 727-251-9458.
- Apr 3 IL**, Burr Ridge. CD & Record Fest, Ramada Inn, County Line Rd. & I-55, SH: 9am-3pm, F: \$40., A: \$3. Lou, PH: 630-515-1975.
- Apr 3 MN**, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101, PH: 651-290-2900.
- Apr 3 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
- Apr 3-4 NC**, Asheville. Records, Toys, Comics, Cards & Movie Items, Randolph Mall, Hwy. 64, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: \$50., A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-1029 or Cell, PH: 828-446-5089.
- Apr 4 CT**, Danbury. Record & CD Convention, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.
- Apr 4 MA**, Springfield. Guitar, Equipment Show & Music Market, Holyoke Holiday Inn, Exit 15 off I-91 in Holyoke, SH: 10am-4pm, PH: 508-865-5935.
- Apr 4 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5, PH: 978-388-6576.
- Apr 4 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), T: 60, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 4 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246.
- Apr 4 PA**, Trevoise. Vintage Guitar & Swap Meet, Radisson Philadelphia Northeast Hotel, I-95, Exit 46B, PH: 508-865-5935.
- Apr 4 TN**, Nashville. Music Collectors' Convention, Sheraton Music City, 777 McGavock Pike, 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.
- Apr 10 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 251, Hamburg, NJ 07419, PH: 973-209-6067.
- Apr 10 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 11 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.
- Apr 15 MA**, Boston. Record, CD & Music Collectors Show, Radisson Hotel, 200 Stuart St. 6th Floor, 10am-4pm, A: \$5. PH: 978-388-6576.
- Apr 17 NY**, New York City. Record & CD Collectors Expo, Holiday Inn, (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F: Falk, PO Box 251, Hamburg, NJ 07419, PH: 973-209-6067.
- Apr 17-18 NC**, Boone. Records, Toys, Comics, Cards & Movie Items, Mall, Hwy. 321, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: \$50., A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-1029 or Cell, PH: 828-446-5089.
- Apr 17-18 THE NETHERLANDS**, Utrecht. Mega Record & CD Fair, Jaarbeurs, SH: Sat. 10am-6pm, Sun. 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS, PH: 0031 229 213891 or FAX: 0031 229 235738.
- Apr 18 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228, PH: 410-455-0418.
- Apr 18 MA**, Springfield. Record Convention with Rock102, Best Western Sovereign Hotel, 1080 Riverdale St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
- Apr 18 MI**, Ann Arbor. Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free, Rod Branham, PO Box 148, Chelsea, MI 48118, PH: 734-475-1006.
- Apr 18 NY**, Ithaca. NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., T: 40, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 18 NY**, Deer Park. Record Collectors Show, Sons of Italy Hall, 2075 Deer Park Ave., SH: 9am-4pm, A: \$5, PH: 516-481-2188 or www.recordcollectorsanon.com
- Apr 18 WI**, Milwaukee. Record Show, Burnham Bowl, 6016 W. Burnham St., West Allis, SH: 10am-3pm, F: \$35. for 1, \$100. for 3, A: \$2. Jim, PH: 920-733-5076.
- Apr 18 AB**, Edmonton. Record Show, Aviation Heritage Centre, 11410 Kingsway, SH: 10am-4pm, T: 5', F: \$31.25-\$50., A: \$3. Fred, PH: 780-487-3195.
- Apr 24 IL**, Tinley Park. Music Fest, Holiday Inn & Convention Ctr. 18501 S. Harlem Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Apr 25 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$55. for 1, \$100. for 2, A: \$3., \$7. early admission. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Apr 25 CT**, Danbury. Tri-State Guitar Show & Swap Meet, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Apr 25 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.
- Apr 25 NE**, Omaha. Music & Collector's Show, Firefighters Union Hall, 60th & Grover, SH: 10am-4pm, T: 8', F: \$35-\$40., \$2. Tim Behrens, PH: 712-328-8731 or 328-2504.
- Apr 25 NJ**, Edison. Vinyl Only Record Show, Convention & Expo Center, At Raritan Ctr., SH: 10am-?, T: 4' & 8', F: \$45-\$80., A: \$6. Groovy Prods., PO Box 351, Morganville, NJ 07751, PH/FAX: 732-583-4150.
- Apr 25 NY**, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.
- Apr 25 OR**, Canby. Record Collectors Show, Clackamas Cty. Fairgrounds, Main Pavilion Bldg., Hwy. 99E, SH: 10am-4pm, T: 60, F: \$45., A: \$3. Don Rogers, 31301 S. Kaufman Rd., Canby, OR 97013, PH: 503-651-2780.
- Apr 25 PA**, Pittsburgh. "All Vinyl" Record Convention XVIII, Radisson Hotel Greentree, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: \$40., A: \$3., 12 & under free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136, PH: 412-331-5021.
- Apr 25 ON**, Windsor. 11th Record Show, Cleary International Centre, 201 Riverside Dr. W., SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-609-9039.
- Apr 25 BC**, Vancouver. Record Show, Croatian Cultural Centre, 3250 Commercial Dr., SH: 11am-5pm, F: \$50., A: \$2. Nepton Records, Chuck DeMean, PH: 604-9909125 or Rob Frith, PH: 604-3241229.
- Apr 30-May 2 NY**, New York City, WFMU Spring Record & CD 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 1 FL**, Tampa. Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703, PH: 727-251-9458.
- May 2 CT**, Hartford. 15th 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 2 MO**, St. Louis. Record & CD Show, American Czech Hall, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- May 2 NY**, Rochester. Bop Shop Record Show, Village Gate Square, 274 N. Goodman St., SH: 10am-4pm, A: free. Tom Kohn, PH: 585-271-3354.
- May 2 OH**, Dayton. Music Collectors' Convention, Ramada Inn-Dayton Mall, 3555 Miamisburg-Cntrl. 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.
- May 2 PA**, Allentown. Lehigh Valley Vintage Guitar Show & Music Swap Meet, Holiday Inn Conference Ctr. I-78 & Rt. 100 S, PH: 508-865-5935.
- May 2 WI**, Milwaukee. Music Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- May 8 CA**, Paradise. Music & Collectibles Show, Terry Ashe Recreation Ctr. 6626 Skyway, SH: 10am-4pm, F: \$20., A: free. Dean Moore, PH: 530-872-6393.
- May 8 IL**, Burr Ridge. CD & Record Fest, Ramada Inn, County Line Rd. & I-55, SH: 9am-3pm, F: \$40., A: \$3. Lou, PH: 630-515-1975.
- May 8 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.
- May 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 251, Hamburg, NJ 07419, PH: 973-209-6067.
- May 9 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246.
- May 15 IL**, Alsip. Record Collectors Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit at Cicero), SH: 9am-3pm, T: 6' & 8', F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629, PH: 773-585-6254.
- May 15 NY**, New York City. Record & CD Collectors Expo, Holiday Inn, (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F: Falk, PO Box 251, Hamburg, NJ 07419, PH: 973-209-6067.
- May 16 GA**, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.
- May 16 IL**, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504, PH: 630-898-1533 eves.
- May 16 MI**, Roseville. Metro Detroit Record Show, VFW Hall, 25871 A Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090, PH: 586-759-5133 eves.
- May 16 NY**, Binghamton. NY CD & Record Fair, Heritage, 4301 Watson Blvd. (Exit 70 N, Rt. 17 Johnson City, L. first light, 1 mi. on R.), T: 75, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9626.
- May 22 NC**, Greensboro. Record & CD Show, Oriental Shrine Club, 5010 High Point Rd., 2 mi. S. of I-40, SH: 10am-5pm, A: \$3. Show Logic Productions, PO Box 245, Warner Robins, GA 31099.
- May 23 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228, PH: 410-455-0418.
- May 23 MA**, Boston. Vintage Guitar Show & Music Swap Meet, Sheraton Hotel Conf. Ctr. Framingham, Rt. 9, Exit 12 off Mass Pike, PH: 508-865-5935.
- May 23 NC**, Raleigh. Record & CD Show, Holiday Inn, I-440 Bellline at Glenwood Ave. (US 70) near Crabtree Valley Mall, SH: 10am-5pm, A: \$3. Show Logic Productions, PO Box 245, Warner Robins, GA 31099, PH: 919-782-8600.
- May 23 WI**, Milwaukee. Record Show, Burnham Bowl, 6016 W. Burnham St., West Allis, SH: 10am-3pm, F: \$35. for 1, \$100. for 3, A: \$2. Jim, PH: 920-733-5076.
- May 23 ITALY**, Bologna. il Toy XVII Show, Marketplace Toy Fair of the Collection. Treno Bologna, XVII Show, Marketplace, Convention Bambole Antiche of the Collection, SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.
- May 30 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$55. for 1, \$100. for 2, A: \$3., \$7. early admission. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Jun 5 IL**, Burr Ridge. CD & Record Fest, Ramada Inn, County Line Rd. & I-55, SH: 9am-3pm, F: \$40., A: \$3. Lou, PH: 630-515-1975.
- Jun 5 MN**, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101, PH: 651-290-2900.
- Jun 5 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
- Jun 6 CA**, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.
- Jun 6 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
- Jun 6 NJ**, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free, PH: 908-925-9667.
- Jun 6 PA**, Allentown. Summer 2004 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after May 24, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106, PH: 610-530-7606 or 797-7743 day of show.

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WANTED ELVIS Presley items, records, CD's, memorabilia collections, anything Elvis. Top dollars paid. Rick Luther, 3110 196 Ave Cr E, Sumner, WA 98390.

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The Cowslingers

Cowslinger Deluxe
Shake It Records

reviews by Alex Green

Depending on who you ask, The Cowslingers are either a punk band, a country band or a rockabilly band. On their eighth album, they continue to defy categorization by checking in with a disc that features the Cleveland band moving from genre to genre like seasoned veterans. From the howling rootsy stomp of "Work Privilege" to the country swing of "Whistlin' Bob," *Cowslinger Deluxe* is a perfect mix of musical styles. Recorded at 609 Recording by Don DePew (Guided By Voices), this is an album of impressive range.

Elsewhere, there's the tex mex of "Catfish Krusty," the inspired cowpunk of "Saltine" and the bluegrass picking of "I Got Time" which manages to namecheck both Marilyn Monroe, Ernest Hemmingway and Bob Marley. As a front-man, singer Greg Miller Miller can shift from rockabilly ("Shut The Door") to a Hank Penny cover ("Bloodshot Eyes") with twangy assurance. The Cowslingers' strength is that their tastes run from traditional ballads ("Oh, The Wind and Rain") to punk rock — check out their country reading of GG Allin's "Drink, Fight, Fuck" — and on *Cowslinger Deluxe* they prove they're one of the most versatile bands around.

Earth Quake

Purple (The A&M Recordings)
Acadia ACA 8046 (UK import)

reviewed by Doug Sheppard

Blending equal elements of hard rock and the late '60s West Coast sound, the strength of Earth Quake's self-titled 1971 debut album music doesn't rest so much in riffs, but in grooves and hooks. The album sails steadily like a boat in the San Francisco Bay, grooving most prominently on the breezy West Coast blues of "Summer Song" and the extended, darker jam of "Things." They also find time for a great ballad called "Wind Keeps

Blowing" and catchy rocker titled "Look Out Your Window."

The second album, 1972's *Why Don't You Try Me?*, introduced horns on a few cuts and the more pop-oriented sound that would define the rest of their career, as exhibited on a soulful cover of "I Get the Sweetest Feeling" and the title track. "See What My Love Can Do" is another standout in the vein of the first album, but the remainder is somewhat less satisfying, and in the case of "Live and Let Live," quite dated. That would earn this sophomore outing a very qualified recommendation, but it's combined with a fairly solid debut here, so call it nice a bonus on a worthy reissue. (<http://www.evangeline.co.uk/>)

Kathleen Edwards

Live From The Bowrey Ballroom EP CD/DVD
Zoe/Rounder Records

reviewed by Alex Green

Kathleen Edwards' *Live From The Bowrey Ballroom* is a great snapshot of the Canadian singer's charged live sets, and appears to be an offering to tide fans over while she records the follow-up to 2003's highly acclaimed debut *Failor*. Recorded June 13, 2003 at the famed New York locale, this three song EP features "National Steel" and "Hockey Skates," two numbers from *Failor*, and one lone cover — AC/DC's "Money Talks."

Vocally, the temptation is to say that Edwards falls somewhere between Neil Young and Lucinda Williams, but her phrasing, which can be wounded, hungry or resolute, is all her own. *Live From The Bowrey Ballroom* is a double edged sword — on one hand it shows how commanding a performer and singer Edwards is, but on the other it shows that studio production doesn't really augment her sound — she's better with the sound stripped down. "National Steel" has more grit and bitterness than its album track counterpart, while "Hockey Skates" has the same touch of emotional injury but it comes with a steely resolve not found on *Failor*. As good as the first two numbers are, the real treat here is Edwards'

reading of "Money Talks," which she transforms from a stadium sing-a-long into a searing, almost taunting indictment of the lure of wealth. Although *Live At The Bowrey Ballroom* only has three tracks, on its DVD flip side are the videos for two more album tracks "Another Song The Radio Won't Like," and "Six O' Clock News," all of which reinforce the fact that Edwards is an insightful, powerful and important new voice in rock and roll.

Lost Country

Turn Your Radio Around
Cool Groove CD104

reviewed by Joseph Tortelli

"Turn Your Radio Around," the title track to Lost Country's third album, crackles with the mysterious excitement of extending a transistor antenna, twisting the dial, and cradling the hand-sized black box to capture a far-off station broadcasting an enchanting sound. Knocking Clear Channel behemoths, the irresistible song has all the style and spunk of a Ray Davies classic, had the eccentric Brit hailed from heartland America. It's one of four tunes composed by singer-guitarist Jim Colegrove, whose musical career bounded from the Midwest (Teddy and the Rough Riders) through the Northeast (Bo Grumpus), before settling in Fort Worth, Texas, as founder of the Juke Jumpers and most recently Lost Country.

The rootsy sextet also features keyboardist Jeff Gutcheon, who previously teamed with Colegrove in Ian and Sylvia Tyson's seminal country-rockers Great Speckled Bird and its offshoot Hungry Chuck. Gutcheon contributes the spirited instrumental "Cotillion," the country tearjerker "There Goes My Memory Again," and the majestic cowboy anthem "Pecos River Trail."

Complementing its resplendent vocal harmonies, "Pecos River Trail" closes with a sweeping instrumental ploy blending guitar, piano, and steel guitar. In fact, the authoritative and energetic interplay between Colegrove's six string and David McMillan's steel guitar enriches the entire album. (www.lostcountry.com) ●

want lists

Looking for that particular disc? Here's the place to put it! The cost is a \$2.00 flat fee plus 50¢ per "item" or line. Simply list the artist, title, record and # (if known), and any info you think helpful to track down that elusive "want"! Send your WANT LIST today!

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BUCHANAN & GREENFIELD - The Invasion Novel 711
BYRNES, EDD - Yulesville Warner ?
CROSBY, BING - White Christmas Decca 29342
DICKY DOO & DON'TS - Nee Nee Na Na Nu Nu Nu Swann 4006
DUBS - Chapel of Dreams Gone 5069
FASCINATORS - Chapel Bells Capital 4053
FIVE DISCS - Rock N Roll Revival Laurie 3601
FOUR SEASONS - Dec. '63 (Oh What A Night) Curb 76917
GIRLS - Chico's Girl Is it on a 45?
HONEY'S - The One You Can't Have-Is it on a 45?
INTERGALACTIC FUNKY FAMILY - Things I Dig-Gollamudi 5082 or 502
KAREN, KENNY - Sixteen Years Ago Tonight Col 42638
PONI-TAILS - Can I Be Sure Marc 1001
SHA NA NA - Top Forty (Of The Lord) K-Sutra 528
SONNY & CHER - Baby Don't Go/Love Is Strange Reprise 0392
SPELLMAN, BENNY - Lipstick Traces Minit 644
STEVENS, APRIL - Teach Me Tiger Imperial 5626
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VINNY AND KENNY, SCHOOL TIME, FIRE 1005
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A&M 1371-Bill Medley-Missing You too Long/Simple Man
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COLUMBIA 8340-Freddie & the Dreamers-The Maybe Song/The Long Road
COLUMBIA 8368-Freddie & the Dreamers-The Little Red Donkey/So Many Different Ways
COLUMBIA 8496-Freddie & the Dreamers-Little Big Time/You Belong to Me
COLUMBIA 8517-Freddie & the Dreamers-It's Great/Garbardine Mac
CONTINENTAL 4072-Shields-You Told Another Lie/Barnyard Dance
DECCA 11515-Brian Poole & the Tremeloes-That Ain't Right/Blue
EASTLAND 101-Terry Stafford-Back Together/Life's Railway to Heaven
EGAN ???-Skip Battin-Love Minus Zero/Mr. Responsibility
GASTANKA-Cowsills-Christmas Time/Some Good Years
GROOVE 0055-Skip Battin-Searching/She Acts Like We Never Met
INDIGO 143-Skip Battin-Can't Stop Twisting/Quarter to Three
JAMIE 1369-Dovells-One Winter Love/Blue
LEMANS 008-Danleers-I'm Sorry/This Thing Called Love
MALA 484-Don & Juan-Sincerely/Maryanna Cherie
MALA 494-Don & Juan-I Can't Help Myself/All That's Missing
MALA 509-Don & Juan-The Heartbreaking Truth/Thank Goodness
MAY 108-Skip Battin-Twister/Daybreak
MERCURY 71782-Diamonds-I Sho Lawd Will/You Short Changed Me
MERRILIN 5306-Merilee Rush-How's the Weather/See Me, I'm Smiling
MGM 14567-RB. Greaves-All I Want to do/Long Live the King
MGM 14667-James Darren-Sad Eyed Romany Woman/Stay
MUSICOR 1046-Tommy Edwards-Leftover Dreams/9 Chances out of 10
NRC 022-Joe South-What a Night/Chills
NRC 053-Joe South-Tell the Truth/If You Knew Her
PARKWAY 875-Bobby Freeman-She's a Hippie/Whip it up, Baby
PLAYER 134-Terry Stafford-Lonesome, Lonesome/Falling
POLYDOR 14263-Five Man Electric Band-Johnny, Get a Gun/And the World Goes Round
PYE 15313-Kathy Kirby-Love Can be
PYE 15342-Kathy Kirby-Danny
RECORD RECORDS ???-Skip Battin-High Coin/Mr. Responsibility
REV 3523 (or TIME 1007) Gary and Clyde-Why Not Confess/Johnny Risk
ROULETTE 4654-Cadillacs-Let's Get Together/She's My Connection
UNITED ARTISTS 825-Danny Williams-How Soon/The Seventh Dawn
VITA 169-John Stewart-Rocking Anna/Lorraine
WMOT-Archie Bell & the Drells-Touching You
OXFORD RECORDS-Brian Poole & the Tremeloes (CD)-"Big, Big Hits of '62"

DEREK BEEBY

5 BRITTON CLOSE, WATLINGTON, KING'S LYNN
NORFOLK, PE33 0JQ ENGLAND

TEL: 01553-811007

I need promo copies of the following compact 33s. These are 7-inch discs which look like 45s, but have small spindle holes and play at 33 1/3 RPM. PLEASE DO NOT OFFER ME 45s.

GUY MITCHELL

Columbia 1-643 & 3-38822 Giddy-Ap!/Where In The World
Columbia 1-689 & 3-38872 Me And My Imagination/To Me You're A Song
Columbia 1-764 & 3-38931 Angels Cry/You're Not In My Arms Tonight
Columbia 1-905 & 3-39052 Marrying For Love/You're Just In Love (W.R. Clooney)
Columbia 1-907 & 3-39054 House of Singing Bamboo/Place Where I Worship (W.R. Clooney)
Columbia 1-918 & 3-39067 My Heart Cries For You/The Roving Kind
Columbia 3-39190 Sparrow In The Tree Top/Christopher Columbus
Columbia 3-39415 My Truly, Truly Fair/Who Knows Love
Columbia 3-39512 Belle, Belle, My Liberty Belle/Sweetheart Of Yesterday
Columbia 3-39663 Pittsburgh, Pennsylvania/The Doll With A Sawdust Heart
Columbia 3-41725 My Shoes Keep Walking Back To You/Silver Moon Upon The Golden Sands
Columbia 3-41853 Sunshine Guitar/Ridin' Around In The Rain
Columbia 3-41970 Your Goodnight Kiss/Follow Me
Columbia 3-33005 Hall of Fame Singing The Blues/Heartaches By The Number
Columbia Stereo Seven S7-30476 Heartaches By The Number/Two
Guy Mitchell 45s Wanted. Stock copies only please;
Columbia 4-41359 Alias Jesse James/Pride O'Dixie
Columbia 4-41397 I'm Gonna Leave You Now/Loosen Up Lucy
Reprise 0513 Run To The Door/Foreign Love Affair
Starday 45-866 Get It Over/Just Wish You'd Maybe Change Your Mind

discoveries

ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

You can list your items for sale or bid in *Discoveries* by following these instructions.

TYPE IT YOURSELF "UNIT SPACE" ADS (9 on a page)

If you type or have access to a typewriter, computer, etc., you can prepare advertisements and save money! You do all the work, you simply send us your prepared typewritten page and we reduce it and print it as sent. Each "Unit Space" is one 8 1/2 x 11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge.

The cost per Unit Space is \$56.00.

A full page (9 Units) is \$380.00

"BIG UNITS" (4 on a page)

Big Units are type-it-yourself ads that appear larger in our publication. We fit four "Big Units" on one of our pages. As with Unit Spaces, you prepare your ad on an 8 1/2 x 11" sheet of typewriter paper. We reproduce your Big Unit (along with three others) on one of our pages. Your name & address will be placed at the top of your ad at no extra charge.

The cost per Big Unit is \$132.00

A full page (4 Big Units) is \$380.00

PREPARING YOUR UNIT SPACE ADS

This is most important! We are not responsible for copy submitted that reproduces poorly. Follow these instructions: Use a new, dark typewriter ribbon, and make sure to clean your keys! Light, grey type breaks up in the reproduction process. Always use black ink, no colors! Use white paper, not colors! Make your ad attractive, decorate it with logos, etc., but don't squeeze too much in, it will be ignored if you do. Keep in mind that a better original produces a better printed copy. We will typeset your name and address at the top of your ad at no charge, but you must leave a 1/2" border on the top of the page. Please put your name on the back of each page you send. If sending multiple pages, please number them on the back. Our printer is good but isn't a miracle worker, so please send us the best copy of your ad. Always keep a copy for yourself.

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$41.00 per box**.

CLASSIFIED DISPLAY RATES

1-2 issues	3-5 issues	6-11 issues	12 or more issues
per inch \$9.95	\$9.55	\$8.98	\$7.60

Mechanicals - 1 column width = 1 1/2"

Advertising is purchased in 1" steps. - Please specify total column inches and number of insertions when ordering. All prices are per issue.

WANT LIST ADS

The Want List section is similar to the auction/set sale section, only you list no minimum bids. You may list prices you are willing to pay for items. We suggest this format when advertising in the Want List section:

- 1) Your name and address, brief word of explanation (up to 25 words), etc.
 - 2) Artist wanted, name of record, label of record/disc, record number, price willing to pay. Naturally, if you don't know the information on some of your wants, you can't list it. We suggest using a question mark for information you don't know.
- The charge for an ad in the Want List section (which we re-type) is \$2 plus 50¢ per line (item).

DISC-CLASSIFIEDS

16¢ per word
21¢ per word - Bold

All prices are per each issue.

6-11 consecutive issues deduct 15%; 12 issues deduct 20%.



Confused? Questions? CALL US!

Display-1-888-457-2873
Classified-1-800-942-0673
FAX: 1-715-445-4087

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

SS: STILL SEALED. Still in original shrink wrap. Unopened and in original manufactured condition. Usually sold for a premium. These are the most dangerous investment quality records to purchase. Since it is sealed, visual inspection of the inserts and vinyl cannot be made. SS records with ANY defect such as mildew or discoloration of the cover will not rate the premium SS implies.

M: MINT. The record and sleeve are in original, unsealed condition. They may have been played, but will have no visual or audible deterioration.

EX: EXCELLENT. This record may show slight signs of wear and use, but will have almost no audible defect. Sleeves in this condition may show marginal deterioration that will keep them from being graded mint, but will not have any repairs, pen, or pencil.

VG: VERY GOOD. Records will be noticeably less than perfect. They obviously have been played, but the damage is not visually or audibly distracting. Minor scuffs and slight surface defects may be present. Background ticks and hiss are minimal. Sleeves may show some slight ring wear and may have minor creases. Seams will be intact unless they have separated due to failure of manufacturer's gluing agent.

G: GOOD. This record will have both visual and audible distractions, but will still be playable. The record and sleeve will show visual wear and moderate use. Sleeves will show ring wear, but will not be physically damaged.

F: FAIR. This record is visually and audibly distracting. It will still play although obviously damaged and will not have skips, but may have "play through" scratches. It is still usable. Sleeves will show heavy ring wear and some minor physical damage.

P: POOR. This record is one step away from the trash. It may or may not play. The sleeves are faded, torn, holed, marked, or otherwise damaged beyond pleasurable viewing. Anything worse than this condition should be classified as BAD.

Commonly Used Terms and Abbreviations

BB: BB-size hole drilled through sleeve and/or cover	SCU: Scuff
CC: Cut Corner. One corner of cover is cut at 45° angle.	SLT: Slight
DJ: Radio Station copy	SLT WRP: Slight warp
EP: Extended Play	SLV: Sleeve
G, GF, or GATE: Gatefold cover	SM: Saw marks. Small cut on outer LP cover.
M: Mono	SPLIT: Split seam
PD: Picture disc	SOC: Sticker on cover
PROMO: Promotional copy (usually stamped or marked "Not For Sale")	SOL: Sticker on label
PS: Picture sleeve	SS: Still sealed
QUAD: Quadrophonic	TOC: Tape on cover
RI: Reissue	TOL: Tape on label
RS: Rubber stamped. Usually a name or promo indication	TS: Taped seams
RW: Ring wear	WOC: Writing on cover
S or ST: Stereo	WOL: Writing on label
SCR: Scratch	WRP: Warp
	WSOC: Water stain on cover
	WSOL: Water stain on label

DISPLAY ADVERTISING

RATES:

For your convenience, we offer a choice. You can prepare your own advertisement, or let us do the work! We have in-house typesetting and graphic arts capabilities, or you can send it to us Camera Ready and we'll run it as sent. "Camera Ready" means just that! If your ad needs a border, needs to be reduced or enlarged, needs a photo screened, etc., it is not camera ready and you will be asked to pay the regular rate before your ad runs. You can send your ad sized to the specifications below, or we will reduce or enlarge it to fit if you enclose a \$6.00 camera fee. We can also screen photos at the rate of \$5.00 per 8 x 10 camera shot.

FULL PAGE (10" X 12 1/2")	.....\$634.00
THREE QUARTER PAGE (10" X 9 1/4")	.....\$503.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	.....\$352.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	.....\$352.00
QUARTER PAGE (4 1/2" X 6 1/4")	.....\$198.00
EIGHTH PAGE (4 1/2" X 3 1/6")	.....\$107.00
SIXTEENTH PAGE (2 1/8" X 3 1/6")	.....\$55.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

Selected locations are available on a first-come, first-serve basis at the following rates:

Inside Front Cover	.....\$653.00 + color
Inside Back Cover	.....\$653.00 + color
Back Cover	.....\$819.00 + color
Centerfold (2 pages)	.....\$1194.00

COLOR OPTION: Spot color is available at the price of \$130.00 per color on one page, regardless of the size of your ad. Four color process also available. Inquire for details.

DISCOUNTS:

Discounts for multiple pages or multiple runs are available as follows. Only one type of discount may be applied at a time. No agency discounts allowed:

3-5 consecutive issues or pages	.....10% discount
6-11 consecutive issues or pages	.....15% discount
12 or more consecutive issues or pages	.....20% discount

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

Payment in full must accompany advertisements. No open accounts are permitted. All monies must be in U.S.A. funds on a U.S.A. bank. We reserve the right to hold checks for clearance before advertising is run. For your added convenience, we accept Visa or MasterCard. Please submit name on card, card number and expiration date when using your credit card. **There is a \$15.00 charge for any check returned to us by the bank.**

WHERE TO SEND YOUR AD:

Discoveries

700 E. State St.,
Iola, WI 54990

You may also FAX your ad to us, providing credit card payment information is included with your ad. We do not recommend faxed "Camera Ready" ads. Our FAX number is 715-445-4087.

UPLOAD ELECTRONIC ADS TO:

diads@krause.com, but please let your ad rep know that you sent it.

Advertisers Must . . .

Supply us with home name, address, and telephone number. Sorry, no advertising will be accepted without this information, which will be kept confidential.

PUBLISHER'S STATEMENT

The Publishers are responsible for errors in advertising due exclusively to an error in the preparation of the advertisement(s) by the Publishers. Publishers are not responsible for errors in key numbers. Publishers obligation is to re-run portion(s) of advertisement in error in the first available issue following written notification of error. Advertisers and advertising agencies assume liability for all ad content (including text and/or illustrations) of advertisement printed. Advertisers and agencies also assume responsibility for any claim made against *Discoveries* or its publisher as a result of advertising placed in this publication. Advertisers and advertising agencies will be presumed to have read this information and agreed to its terms and conditions set forth without any further contract notice.

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 191 (April)

➔ **MARCH 3rd**

Mailing Date March 16th

Current Bidding Deadline

➔ **MARCH 31st**

Ad Deadline, Issue 192 (May)	.....April 1
Mailing Date, Issue 192	.....April 13
Auction Closes, Issue 192	.....April 30

Ad Deadline, Issue 193 (June)	.....May 5
Mailing Date, Issue 193	.....May 18
Auction Closes, Issue 193	.....May 31



Full payment must accompany your advertising order. For your convenience, we accept Visa and MasterCard. Don't forget to give card holder name, card #, and card expiration date.

Rock & Roll Autograph and Memorabilia Consignments Wanted



Autographed Beatles 8" x 10" Photo Inscribed to Jerry Schilling (Memphis Mafia) On the Night The Beatles Met Elvis! Sold in a MastroNet Premier Catalog Auction for \$21,846

We are always accepting consignments for our Americana Premier Catalog Auctions. **Current Deadline: February 16th!!**

- Beatles Memorabilia and Autographs
- Elvis Memorabilia and Autographs
- Music Industry Awards for Significant Artists
- Significant Original Recordings, Acetates, Etc.
- Significant Contracts, Agreements and Documents

Since 2001, MastroNet Americana auctions have realized well over \$20 Million for our consignors – results no other auction house can touch. If you have material you want included in the finest auctions, with an auction house dedicated to your needs as a consignor, call us today at 630-472-1200 or visit www.mastronet.com and click on **Consignments**.

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Tower.com

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IS LOOKING FOR THE FINEST ROCK 'N ROLL MEMORABILIA

CONTACT OUR EXPERT



Simeon Lipman
Director, Americana Acquisitions

Simeon Lipman has been dealing in Pop Culture Memorabilia for over fifteen years. His insatiable thirst for history, coupled with the possible discovery of untapped treasures at flea markets and garage sales, sparked his initial interests in collectibles, in particular those dealing in popular culture (entertainment, music, sports, comic art, etc.). He began his career with Christie's Popular Arts Department and appears regularly on PBS's top-rated Antiques Road show.

WE'RE INTERESTED IN THE FOLLOWING

- Collections of Celebrities & People in the Industry
- Important Publications & Tickets (& Collections)
- Awards (Grammys, Gold & Platinum Albums)
- Autographs of Famous Entertainers
- Beatles Memorabilia & Autographs
- Important Documents & Contracts
- Vintage Rock & Music Posters



The John Lennon Grammy pictured here was featured in our December Auction. Check out the complete list of prices realized on the web at www.lelands.com

LeLands
com

SPORTS & AMERICANA AUCTIONS

www.lelands.com
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Seaford, NY 11783
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Lelands.com offers a flat 15% commission rate. You pay no other charges. In addition, we'll set a reasonable reserve based on an honest appraisal and you'll get paid 35 days from the date of the sale. But best of all, ... we'll get you the most money for your items. So go ahead and call or email us for details. We will travel for major collections.