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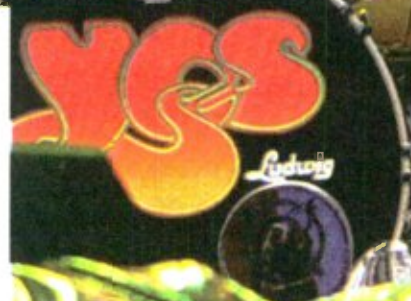
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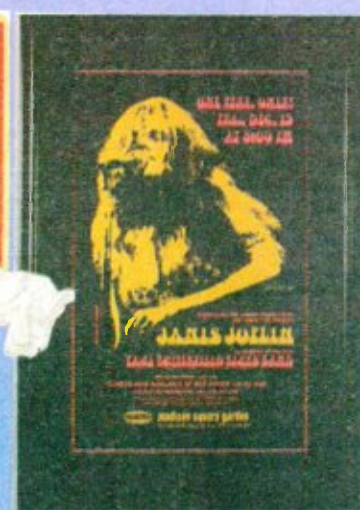
Lennon's To Do List with Song Title



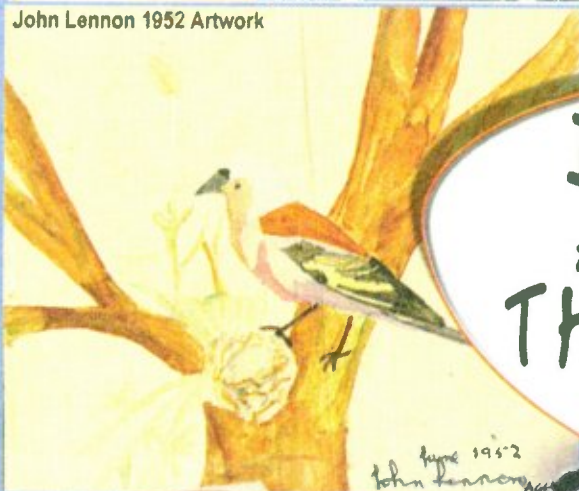
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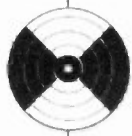
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1-715-445-4612 ext. #650  
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**Publisher/Editor** John Koenig  
Mailing address: Discoveries Magazine, 700 E.State St., Iola WI 54990-0001 • E-Mail: [koenigj@krause.com](mailto:koenigj@krause.com)

**Administration**  
Divisional Publisher: Rick Groth, [grothr@krause.com](mailto:grothr@krause.com), (715) 445-4612, #430

**F+W Publications, Inc.**  
William F. Reilly, Chairman  
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**F+W Publications, Inc. Magazine Div.**  
Roger Case, President  
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## Display Advertising Staff

**Manager** Jill Ruesch 1-800-726-9966 ext 462  
[rueschj@krause.com](mailto:rueschj@krause.com)

**Sales**  
Joanna Gillund 1-800-726-9966 ext 334 [gillundj@krause.com](mailto:gillundj@krause.com)  
Trevor Lauber 1-888-457-2873 ext.322 [laubert@krause.com](mailto:laubert@krause.com)

**Sales Assistant** Jenny Philippon [philipponj@krause.com](mailto:philipponj@krause.com)

**To Send Ads Online** [diads@krause.com](mailto:diads@krause.com)  
fax 1-715-445-4087

**Mailing address:**  
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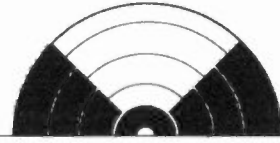
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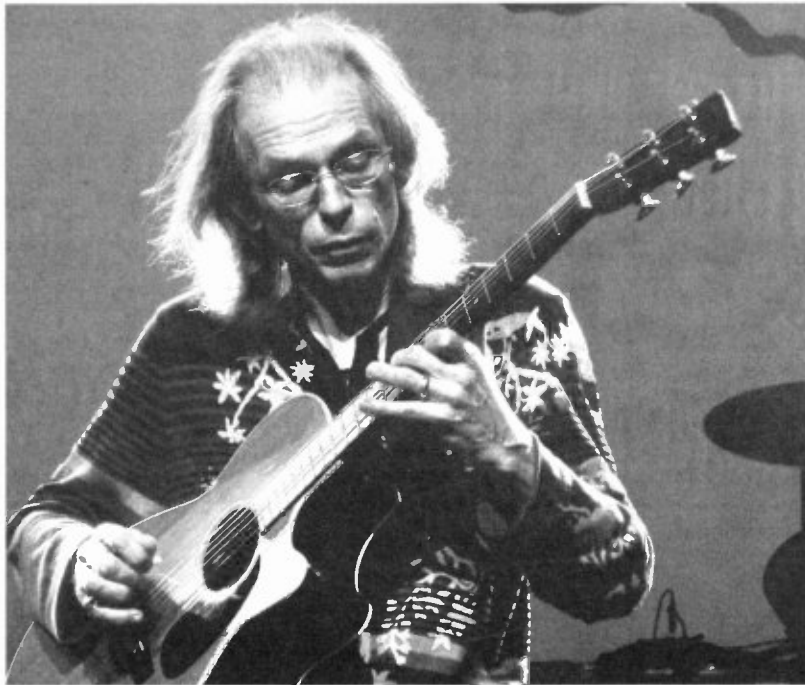




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## Editorial

by John Koenig

Last night while scanning the movie channels on TV, I ran across Bob Costas conducting interviews on HBO with the cast of the show "Six Feet Under," so I stopped there for a few minutes. Oddly enough, just then there was conversation about some automobile accident one of the actors had been in sometime in the past, and Costas asked what song was playing on the radio at the time, commenting upon how that would have tainted his memory of the song forever, as it would be associated with the accident. Turns out the actor thought perhaps "Taking Care of Business" by Bachman Turner Overdrive was in his tape player at the time, there was general laughter, then comments by someone that maybe it was "Smokin' in the Boy's Room" instead. To my chagrin, Costas said he thought that Bachman Turner Overdrive recorded that song as well, though he did pose it somewhat as a question. But nobody knew!

Compelled to defend Cub Koda and Brownsville Station, where else can I rant about this other than here? My co-workers would become tired of me quickly if I went on about it, so you're stuck. Of course BTO didn't record "Smokin' in the Boy's Room." Of course Cub wrote it and Brownsville Station recorded it. And yes, seemingly the pop culture memories of our generation is shortening along with that of subsequent age groups. There is always talk about the lagging attention spans of kids today, and whether video games or computers or music videos or movies (or whatever) are assisting in this decline, but Bob Costas? He's known for his remarkable recall and slide-show memory, almost on a par with Dennis Miller.

So yes, I was disappointed, not only because it was my old friend Cub's song that nobody remembered, but the episode sheds light on one of the ongoing discussions in our letters pages recently, one I have periodically with readers and others in the field. Those early days of rock'n'roll are a long time ago, the image in the rear view mirror is definitely getting smaller, and it's not only because our eyes are aging. No, 1950s rock'n'roll is a smaller slice of the pie than it used to be, with fewer listeners, certainly far fewer musicians performing it, and a smaller percentage of the recorded music collecting public interested.

All that having been said, don't worry that we'll abandon '50s rock in these pages. Won't happen. Just keep in mind that in today's tough, competitive world, *Discoveries* must reflect the biggest areas in collecting, as well as the traditional area that's now a niche. This issue is a fine example; Yes are on the cover, they're legendary, have been making records for more than 30 years, currently tour and have new CDs and DVDs on the market, and are well known. I'm hoping they sell some copies of the mag in stores. Kathy Young & the Innocents are far less well known, other than to collectors, but very important to those interested in that genre. As much as I can, you'll continue to see all that's important in record collecting reflected in these pages.

John Koenig  
koenigj@krause.com



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# DiscNews

## What's Happening

UK memorabilia dealer **Tracks** has up for auction on eBay a letter from **Paul McCartney**, with an anticipated winning bid in the \$26,000 range. He wrote the note in 1961 to the owner of the Top Ten Club in Hamburg asking whether the Beatles could play another gig there. This took place only days before McCartney met **Brian Epstein**. On the note he wrote Epstein's name (spelled Epstin) and phone number. In the letter Paul says he has bought an amplifier "as big as me" and ends it: "Cheers, Paul McCartney (The Beatles)." Also in the lot are two photo-booth pictures of McCartney pulling faces and grabbing his hair.

**Bruce Spizer** tells me he's on schedule for March 2005 publication of his **solo Apple label book**, eagerly anticipated by Beatles collectors. It will premiere at Beatlefest that month.

To celebrate **The Green Pajamas'** 20th anniversary, Hidden Agenda/Parasol will release two CDs of new material before year's end.

**Johnny** and **June Carter Cash's** belongings will be auctioned this fall by Sotheby's. Mid-September, more than 650 guitars, bangos, lyric sheets, clothing, awards and other items from their lives are going on the block.

Included are many pieces of stage clothing, a notebook dating from the 1950s full of handwritten song lyrics, photographs, letters, concert posters, furniture, art, jewelry, Grammy awards and vehicles.

## Pipeline

Action Musik - **Velvet Crush** - *Stereo Blues* - August 10

Anthem/Atlantic - **Rush** - *Feedback* (cover versions of eight songs from the '60s) - June 29

Blue Note - **Medeski Martin & Wood** - *End Of The World Party (just in case)* - Sept. 7

Citadel - **Hank Bordowitz** - *The Bruce Springsteen Scrapbook* (spring publication, [www.musicwriter.biz](http://www.musicwriter.biz))

Collectables - **Bananarama** - *same; True Confessions; Wow; Deep Sea Skiving; Pop Life; John Gary* - *Carnegie Hall Concert; Albert King* - *The Complete King and Bobbin Recordings; The Five Keys featuring Rudy West* - *Dream On: The Very Best of; The Checkers* - *The Very Best of the Checkers: White Cliffs of Dover; Jimmy Durante* - *At the Copacabana; Eddie Arnold* - *Country Songs I Love To Sing/ Eddy's Songs; Frankie Carle & Orchestra* - *April in Portugal/ Cocktail Time; Bobby Bare* - *Folsom Prison Blues/ I'm A Long Way From Home; Pee Wee King* - *Country Barn Dance/ Pee Wee King's Biggest Hits* - June 22 ([www.oldies.com](http://www.oldies.com))

Columbia/Sony Music Soundtrax - **soundtrack** (Dashboard Confessional, Train, Hoobastank, Jet, Maroon 5, Midtown, and others) - *Spider-Man 2 - Music From and Inspired By* - June 22

Concord - **Ray Charles** - *Genius Loves Company* (duets with Norah Jones, Elton John, Natalie Cole, Willie Nelson, James Taylor, Diana Krall, Bonnie Raitt, BB King, Johnny Mathis, Gladys Knight, Michael McDonald, Van

Morrison) - Aug. 31; **Benny Golson** - *Terminal 1; Marian McPartland's Piano Jazz: Lionel Hampton; Quincy Jones and Bill Cosby* - *The Original Jam Sessions* - June 22; **Regina Belle** - *Lazy Afternoon; Rosemary Clooney* - *Girl Singer: Songs From the Classic Television Series* - July 13

Cuneiform - **Paul Dunmall Moksha Big Band** - *I Wish You Peace; Far Corner* - *Far Corner; Richard Leo Johnson Trio* - *Poetry Of Appliance; The Muffins* - *Double Negative* - Sept.

Delmark - **V.A.** - *The United Records Story; V.A.* - *Women Vocalists on United; Tab Smith* - *Crazy Walk; The Five C's & other Great Groups on United* - *Tell Me; July 20* [www.delmark.com](http://www.delmark.com)

Eagle Rock - **John Mayall** - *The Godfather Of British Blues / The Turning Point* on DVD and *The Turning Point* Soundtrack companion double CD - June 29

EM/Capitol Records - **V.A.** - *Unity*, the official Athens Olympics pop album. Songs on *Unity* include duets by Earth Wind & Fire and Roots Manuva, Sting and Mariza, Moby and Public Enemy, Alice Cooper and Xzibit, Wayne Wonder and Neneh Cherry, Tiziano Ferro and Jamelia, and Macy Gray and Keziah Jones.

Fantasy - Long-out-of-print early-'70s albums by saxophonist Gary Bartz and keyboardist Paul Bley, recorded for the Milestone label when it was still based in New York, will be reissued on "twofer" CDs June 29. *Harlem Bush Music*, the new Bartz disc, brings together the two companion albums *Taifa* and *Uhuru*. *Circles*, the new Paul Bley CD, is a reissue of *The Paul Bley Synthesizer Show* (recorded in late 1970/early '71).

Hidden Agenda - **Unbunny** - *Snow Tires* - August 10

Locomotive Music - **Anibus Gate** - *Purification; Sex Museum* - *Fly By Night* (double live CD set) - June

Metal-Is/Sanctuary - **Motorhead** - *Inferno* - June 22

Music Mentor Books - **Elvis: A Musical Inventory 1939-55** by **Richard Bousiron** (includes complete details of all the legendary Sun sessions, taken directly from the personal files of Marion Keisker) - July 5 <http://musicmentor0.tripod.com>

Music Video Distributors - **V.A.** - *The Golden Age of Jazz Vol. 1* (captures the motion pictures of some of greatest artists in the history of jazz including Cab Calloway, Duke Ellington, Louis Armstrong, Louis Prima, The Mills Brothers, Gene Krupa, and many more); **Charles Bukowski** - *Bukowski at Bellevue; Dizzy Gillespie* - *Jivin' In Be Bop: Swing Era; Stan Kenton* - *Swing Era; Dinah Washington & Friends* - *Swing Era*; - July 13; **Ben Sidran** - *In Concert: Ohne Filter* (DVD) - July 27 ([www.musicvideodistributors.com](http://www.musicvideodistributors.com))

Relapse - **V.A.** - *Choosing Death: The Original Soundtrack* - September 28 [www.relapse.com](http://www.relapse.com)

Rhino - **The Faces** -- *Five Guys Walk Into A Bar...* (box set); **Dwight Yoakam** - *The Very Best of; X* - *The Best Make the Music Go Bang* (two-disc, 46-tracks); **Van Halen** - *The Very Best Of* (two-disc, 36-tracks) - July

The Right Stuff/EMI - **Maze featuring Frankie Beverly** - *Greatest Hits* - August 10

Rounder - **Leon Redbone** - reissues of *Red to Blue; No Regrets; Whistling in the Wind; They Might Be Giants* - *The Spine* ([www.rounder.com](http://www.rounder.com))

Sanctuary - **Queensryche** - *The Art of Live* (CD and DVD, sold separately, each include exclusive bonus tracks); **Dokken** - *Hell to Pay* - July 13 [www.sanctuaryrecordsgroup.com](http://www.sanctuaryrecordsgroup.com)

Smithsonian Folkways Recordings - **V.A.** - *Classic Folk Music from Smithsonian Folkways* - July 27

Sony Legacy - **Heart** - 3 expanded editions of *Little Queen; Dog & Butterfly; Bebe le Strange; Kansas* - two expanded editions - *Kansas; Song Of America* - June 29; **Kansas** - *Sail On* (2-CD/1-DVD box set includes two CDs of hits and a DVD featuring videos and rare performances); **Deep Forest** - *The Essence of the Forest* (compilation includes the 1993 international dance hit, "Sweet Lullabye"); **Tony Bennett** - *Cloud 7* (expanded edition of album from 1955); **Duke Ellington** - three expanded editions - *Piano In The Foreground; Piano In The Background; Blues In Orbit* - July 27

SpiritHouse Records - **King Radio** - *Are You the Sick Passenger?* - August 17.

Stony Plain Records - **Jay Geils, Duke Robillard, Gerry Beaudoin** - *New Guitar Summit* - (all-star swing jazz and blues CD, the enhanced CD will also include a bonus video track, "Swing With Dr. Jake," recorded live by the three guitarists in late 2002 at the Stoneham Theatre in Stoneham, MA) - August 24

Sugar Hill - **V.A.** - *Touch My Heart: A Tribute To Johnny Paycheck* (including George Jones, Buck Owens, Bobby Bare, Mavis Staples and pedal steel great Lloyd Green) - August 10 [www.sugarhillrecords.com](http://www.sugarhillrecords.com)

Sundazed - (five titles from their new Truckstops, Broken Hearts & Honky Tonk Heroes series) **Dick Curless** - *Tombstones Every Mile; Kay Adams* - *Wheels & Tears; Red Simpson* - *Roll, Truck, Roll; Truck Drivin' Fool; Hank Thompson* - *A Six Pack To Go* - July 27 ([www.sundazed.com](http://www.sundazed.com))

Thirsty Ear - **Big Satan Souls Saved Hear** - July 27; **Groundtruther** (featuring Charlie Hunter & Bobby Previte with special guest Greg Osby) - *Latitude* - August 24

Volcom Entertainment - **V.A.** - *The Only Constant Is Change (two-Disc, 46-Song Set features 36 Rare, Unreleased, Live & B-Side tracks from acts such as Pennywise, Rise Against, Death By Stereo, Piebald, Brazil And More)* - July 13 [www.volcoment.com](http://www.volcoment.com)

Warner Bros. - **Paul Simon: The Studio Recordings 1972-2000** (limited-edition slipcase includes all nine of Simon's Warner Bros. CDs. Each digitally remastered for the first time and expanded with two to four previously unreleased bonus tracks. The box offers six never-before-released Paul Simon songs. The CDs will also be made available individually in two batches (the first five albums on July 13, the last four on July 27) - June 29.

Water Music Dance - **Soda Club** - *Anthem Alert* - July 20 [www.watermusicrecords.com](http://www.watermusicrecords.com)



# Fondering Aloud

by Ray Sidman

There are things known, and things unknown, and in between is a big whoop-dee-freakin'-doo. (Thank you, Mr. Heirlein.) OK, how about things once known and now forgotten?

Consider the British Invasion band The Pretty Things. Musical masters of rhythm and blues rock that broke out in the early '60s, they faded from sight long ago (so far as I can tell, anyway).

Nevertheless, Shout! Factory hopes to nudge the group toward center stage with the new 25-track "Come See Me: The Very Best of The Pretty Things," released April 20. (Should be easy to find. It's not like Sisyphus will laugh if you undertake such a task. If all else fails, try [www.shoutfactory.com](http://www.shoutfactory.com).)

My opinion of BI (note: does not mean "barely interrupted" nor "belated insanity") bands - the ones that lasted until the later '60s, at any rate - is their earlier stuff is cool, but the later stuff is cooler. Upstanding-looking young gents with matching outfits vs. long-haired dudes questioning life, the universe and everything. (Thank you, Mr. Adams.)

The Pretty Things fall into that realm. Their early stuff - while not as sugary as "I Want to Hold Your Hand" - is overshadowed by their later psychedelic-influenced music.

The disc starts with "Rosalyn," "Honey, I Need" and "Road Runner." Catchy, driven tunes all - and all enjoyable. Even more pleasing to the ears, though, is their stuff released a few years later, in May 1967. "The Sun" grabs your attention, and "Defecting Grey" keeps your head bobbing.

The collection only impresses more as it continues chronologically. "Walking Through My Dreams," "Talkin' About the Good Times" and "Dream/Joey" are the best pieces, in my opinion, and all are from the later '60s.

The Pretty Things is one group that should not have fallen off the radar. Good music for rock lovers, and borderline imperative for British Invasion fans ("bloody Colonists ... do they think tea grows on trees?").

Moving on to something typically considered less-than-pretty ... British Invasion leaders pirated (ahoy, yo).



You may know of the infamous CD by DJ Danger Mouse titled "The Grey Album": a mix of The Beatles' "White Album" (not the technical name, I know) with rapper Jay-Z's "Black Album."

Reps for The Beatles' music have headed for legal action because Danger Mouse didn't have permission to use the music. I don't know the whole story, but pirating someone else's work doesn't work for me ... you play, you pay. (Sure, there are times where it pains to think that an artist is receiving money for certain work, be it duplicated, mixed or whatnot ... have you ever shuddered at the thought that Rick Springfield still gets royalties for his use of the word "moot"? Yikes.)

Stealing music shouldn't sit well with one's soul (or "cybersoul" if you're into MP3s), but that aside ...

"The Grey Album" is an interesting experiment. About 35 percent Beatles and 65 percent Jay-Z, there are strong Beatle-ish points, such as "What More Can I Say?" with a good amount of Harrison's beautifully penned "While My Guitar Gently Weeps." Most of the songs intro with a "White Album" tune before a preponderance of Mr. Z's vocals take over. In fact, almost all vocals belong to him.

And some copies of the album floating around out there (perhaps not quite under the radar) have a couple bonus tracks, one of which is an NPR report on the phenomenon that is "The Grey Album," including an intriguing (in a good way) interview with the DJ mix-master himself.

OK, feel free to return to your regularly scheduled lives. (Thank you, whomever.)

Viva la British Invasion! (Cheerio!) ●

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From the first chord of his open-tuned Guild guitar, from the first note of his smoke-and-velvet voice, Richie Havens captured half a million people's attention at Woodstock. He hasn't let go since. Hip-O Select has assembled two audio snapshots from Havens' career; one just prior to that historic appearance, one several years after. If you'd like to experience the electricity of a Richie Havens performance without having to sit in a cow pasture, we have a couple of suggestions.



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# MarketWatch

## Collectible CD values — comparing the last few years

I have suggested in recent columns that the eBay craziness of a few years back — when numerous out-of-print CDs, some not seemingly that rare, changed hands for very high prices — has subsided of late. Anyway, acting on a recent suggestion in our letters section, I have taken a trip back and compared some CD auctions from a few years back with current auctions.

The market for used CDs on eBay has changed quite a bit in the last few years. In the late '90s there were a number of titles that had been issued on CD (from the mid-'80s through the early '90s) but had slipped out-of-print. Since many music fans didn't own CD players when these titles were originally available (especially in the '80s), they didn't have a chance to buy them when they were in print, and turned to eBay. That was, I believe, a major part of the CD craziness that happened on eBay a few years ago.

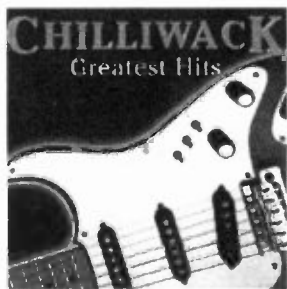
Comparing the auctions then and now, it seems that prices have dropped in most cases. Part of it, I think, is that the fans mentioned in the above paragraph have caught up, and tracked down most of the must-have titles that went out of print before they bought a CD player.

### The Babys — Broken Heart

Then: sold for \$61; Now: The album has been reissued on a two-fer CD, which also includes the band's self-titled album; A sealed copy of the two-fer sold for \$11.99.

### Laura Branigan — Hold Me

Then: sold for \$41.01; Now: Sells for around \$20-45.



### Chilliwack — Greatest Hits

Then: Out-of-print at that time, this disc sold for \$25-\$30; Now: Reissued in 2003, the new version sells for \$5-10.

### Alice Cooper — Pretties For You

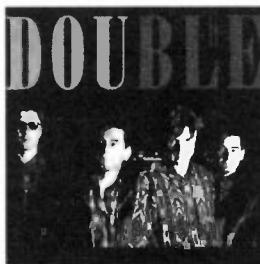
Then: Sold for \$101 and \$51; Now: Since reissued on German two-fer CD (with *Easy Action*, the original CD release of which used to sell for \$50-\$80), which sells for \$25-\$35.



Also, there have been numerous CD reissues in the last few years. And, in many cases, the reissues are remastered, often with bonus tracks, new liner notes, etc. So, in terms of appealing to fans/collectors, the later versions of CDs usually have more to offer. Which is sort of the reverse of the way it was with vinyl, where first pressings from the '60s, for example, were often sonically superior to later pressings. And if there were goodies packaged with the LP they were often dropped from later pressings. So if, for example, you wanted to get the best version of Simon and Garfunkel's *Bookends* album, your best bet on vinyl would be the first pressing with the poster, but your best bet on compact disc would be the recent remaster (and, boy, those S&G remasters sound good).

Anyway, I decided to dig up some auction prices that appeared in this column in late 1999 — early 2000, and see how much the same discs have fetched on eBay recently. In cases where a disc has been reissued, the original seems to have dropped off the radar. (Probably, in many cases, for the reasons stated above).

Keep in mind this is not a scientific exercise. eBay winning bids sometimes shoot up or plummet in a way that doesn't necessarily reflect an item's true value. But, these snapshots of auctions from then and now give some idea of how the market has changed.



### Double — Blue

Then: This disc, featuring the pleasant hit single "Captain of Her Heart," was out-of-print and sold for \$51; Now: The album has been reissued, and the reissue can be had for \$17.99.

### Sheena Easton — A Private Heaven

Then: Out-of-print at the time, this CD (featuring the Prince-penned "Sugar Walls") sold for \$36 and \$41; Now: A reissued version from 2000 recently sold for \$11.99 on eBay and sells for \$12.99 on Amazon.

### GTR — GTR

Then: This self-titled prog-rock supergroup effort (with former Genesis lead guitarist Steve Hackett and Yes-man Steve Howe) was out-of-print back in 2000 and fans paid as much as \$51 for the CD that included the hit "When The Heart Rules The Mind." Now: The disc was remastered and reissued in 2001, and the new version sells for about \$10 these days, both on eBay and Amazon.

### The Guess Who — #10

Then: The first CD issue of this early-'70s effort by the Guess Who (the greatest Canadian band ever? Discuss.) had slipped out-of-print and was selling for \$33 or so; Now: The album was just reissued in April, paired with *So Long, Bannatyne*, and that two-fer just sold on eBay for \$16.99. Makes sense — unless you're a true Guess Who completist, why would you shell out more for the original disc, when you can get the reissue for less money and with the bonus of *So*

*Long, Bannatyne* (which includes "Sour Suite," one of the best tracks the Guess Who ever made — and they made a lot of great tracks).

### Killer Dwarfs — Stand Tall

Then: The original Grudge Records CD release of this 1986 album by this Canadian metal band sold for \$163.50 back in 2000. Now: In 2003, Bullseye Records re-released the album. The remaster now changes hands for \$10.



### John Lennon and Yoko Ono — Milk And Honey

Then: The posthumous sequel to *Double Fantasy* was actually out-of-print for a time, and copies sold for \$50 and \$92. Now: With the reissue-mania we've seen in the last few years, it was

bound to reappear and it did, remastered and with bonus tracks, towards then end of 2001. The remaster can be had on eBay for as little as \$6.

### Barry Manilow — Manilow

Then: This 1985 release was not one of Manilow's biggest sellers and had slipped out of print by 1999/2000, making it a sought-after item on eBay. In those days it tended to sell for \$50 or so; Now: Not much has changed. The Manilow album remains out-of-print, and copies on eBay have recently changed hands for \$45.00 and \$31.

### Jeffrey Osborne — Emotional

Then: Out-of-print in 1999/early 2000, this 1986 CD sold for \$45.10 on eBay. Now: The album was reissued in September 2000, remains in print, and copies of the reissue sells for as little as \$1 on eBay. (Amazon sells it new for \$6.98.)

### Dolly Parton — Just The Way I Am

Then: This collection of late-'60s recordings sold for \$51; Now: The disc has been remastered and reissued. No sign of any copies of eBay at the moment, but it sells new on Amazon for \$8.98.

### Toronto — Greatest Hits

Then: In 1999/early 2000 this best-of comp by this Canadian rock combo was deleted and sold for \$42.50; Now: It has since been reissued. A copy of the new version was recently offered on eBay for \$9.99 but there were no takers.

### Dionne Warwick — No Night So Long

Then: The deleted Japanese CD release of this album by the great Ms. Warwick sold for \$305; Now: Still out-of-print, this CD's value seems to have dropped a little, but if you're looking to get hold of a copy, be prepared to part with \$100-\$150.

### "Weird Al" Yankovic and Wendy Carlos — Peter And The Wolf

Then: This CD, pairing synth pioneer Carlos with



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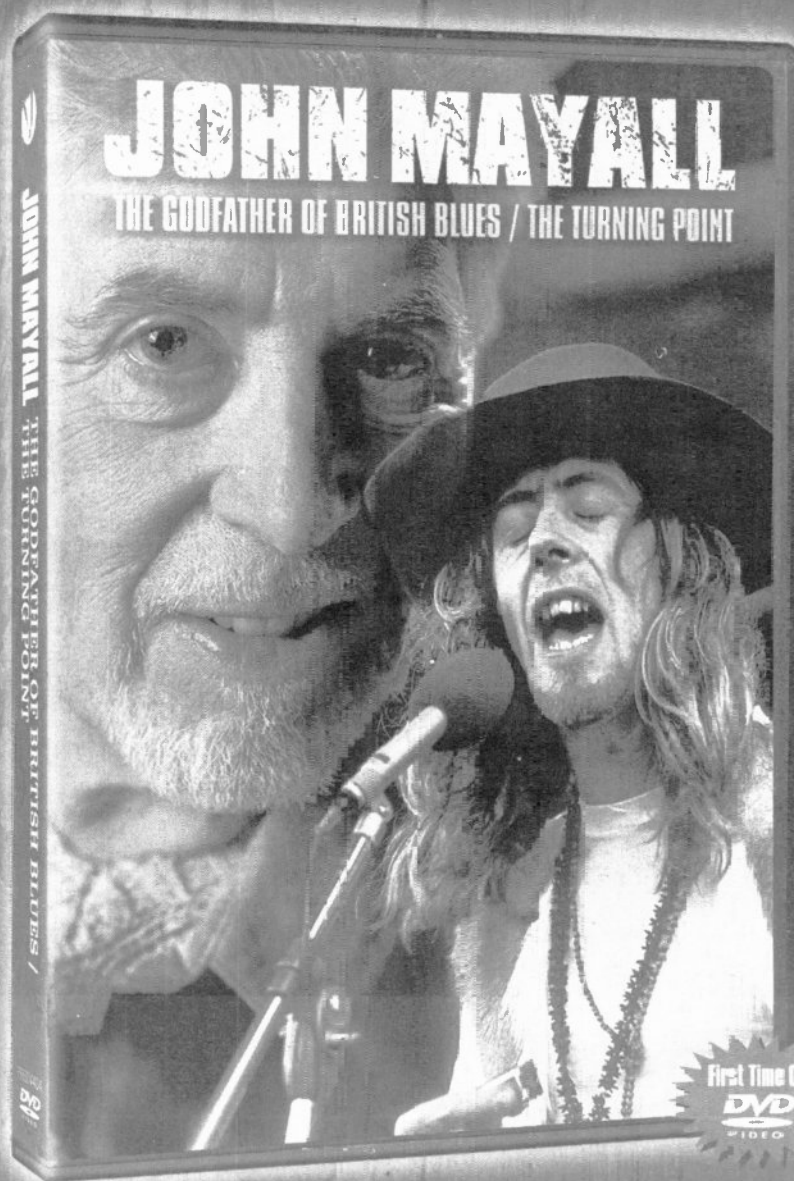
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*"I wanted to sit with him and just say  
how much he'd meant to me as a sort of guide."  
Eric Clapton - Bluesbreaker, 1964-1969*

BBC documentary together with The Turning Point "rockumentary" captures Mayall's undeniable influence on other musicians.

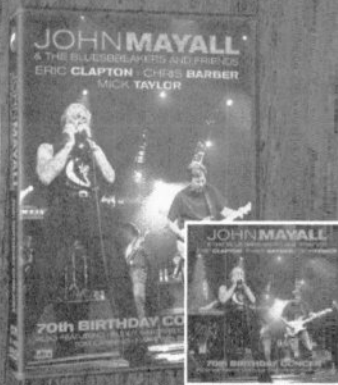
Includes interviews and commentary by family, friends and former Bluesbreakers, Eric Clapton, John McVie and Mick Taylor.

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spoof specialist Yankovic was out-of-print and sold for \$295; Now: **Still elusive**, but not as much as four years ago, the disc now fetches \$85-\$100.



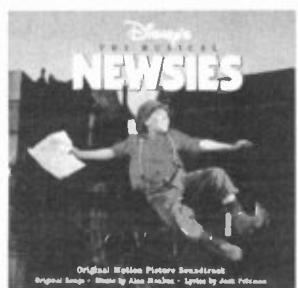
**Soundtrack - Major League**

Then: This disc, featuring a cover of "Wild Thing" by X, sold for \$40 and \$61; Now: **Still out-of-print** and selling for \$30-\$40 on eBay.



**Soundtrack - Married To The Mob**

Then: This soundtrack (including contributions from Sinéad O'Connor, the Feelies, New Order, Chris Isaak and others) sold for \$38.68 and \$52; Now: **Still out-of-print**, this can now be had for \$20-\$34.



**Soundtrack - Newsies**

Then: The CD soundtrack to Disney's musical flop had disappeared from record store racks, but devoted fans of the musical were happy to spend \$50 to get a copy on eBay; Now: The disc has been reissued and sells for \$8-\$11.



**Soundtrack - Planes, Trains And Automobiles**

Then: The soundtrack to this fun '80s romp, which paired Steve Martin with the late, great John Candy, was out-of-print and sold for \$36 and \$75; Now: **Still out of print and in**

**demand**, this disc (featuring numbers by Dream Academy, Dave Edmunds, Emmylou Harris, Steve Earle and others) recently sold for \$42.79.

**Badfinger - Ass**

Then: Badfinger's Apple Records swansong was reissued in 1996, but deleted not too long after that. By 1999/2000 copies were fetching \$100 on eBay; Now: The price has dropped of late, with copies selling for \$35 and \$41. This is perhaps due to the fact that, at the time of writing, the album is **set for a UK CD reissue**, along with a bunch of other Apple titles..

**Black'n'Blue - Nasty Nasty**

Then: The Japanese CD release of this album sold for \$135; Now: A more recent domestic remaster sells for \$11-\$15.

**Blancmange - Believe You Me**

Then: Sold for \$102.50; Now: Recently sold for \$35.



**The Boomtown Rats - The Fine Art Of Surfacing**

Then: Out-of-print, this disc by Bob Geldof's former group sold for \$65, \$45 and \$32.27; Now: **Still no reissue and the price has gone up**: copies recently sold for \$53 and \$70 on eBay.

**Kim Carnes - Cafe Racers**

Then: Out of print, this disc sold for \$81; Now: One Way reissued this in 2001, with three bonus tracks. The reissue recently sold for \$14.99.

**Tim Curry - The Best Of...**

Then: This out-of-print collection of Curry's musical offerings sold for \$41 and \$77; Now: A copy recently sold for \$26.

**E.G. Daily - Wild Child**

Then: This A&M release by the singer/actress (who starred in "Pee-Wee's Big Adventure") sold for \$266 and \$255; Now: Although still out-of-print, the demand for this title has subsided a little, and a copy sold recently for \$83.73.

**Martha Davis - Policy**

Then: This Capitol CD by the Motels singer sold for \$46.50; Now: It's **still out-of-print**, but a little cheaper these days, selling recently for \$10 and \$22.



**Difford & Tilbrook - Difford & Tilbrook**

Then: The self-titled effort by the singing-songwriting mainstays of Squeeze sold for \$105.50 and \$152.50; Now: Still out-of-print, a copy recently sold for \$46.99.



**Doucette - Mama Let Him Play**

Then: This out-of-print disc, named for the Canadian singer's hit single, sold for \$41; Now: Still out-of print, the disc has recently sold for \$31 and \$54.

**Graeme Edge - Kick Off Your Muddy Boots**

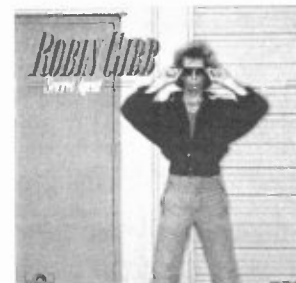
Then: This solo outing from the Moody Blues man sold for \$75; Now: A copy recently sold for \$24.

**Fastway - Waiting For The Roar**

Then: Sold for \$49.99; Now: Recently sold for \$26.06.

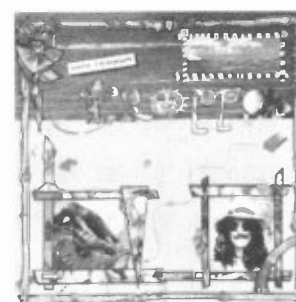
**Gentle Giant - In A Glass House**

Then: Sold for \$50; Now: 2001 reissue, with bonus track, recently sold for \$31.03.



**Robin Gibb - Secret Agent**

Then: This out-of-print solo disc from my favourite Gibb brother (not just because of the name, the voice is one of the best in the in history of pop music, in my opinion) sold for \$163 and a whopping \$255.50; Now: **Still out-of-print**, but more reasonably priced - a copy recently sold for \$42.



**George Harrison - Gone Troppo**

Then: This album, not exactly George's solo masterpiece, was out-of-print in 1999/2000, after a short-lived reissue, and sold for \$46; Now: Easily available again, thanks to a new reissue, which has been selling for \$10 or so on eBay.

**Heavy Pettin' - Rock Ain't Dead**

Then: The original CD release of this album (Polydor Germany) sold for \$113; Now: Reissued earlier this year, with a couple of bonus tracks. The reissue sells for \$15-\$20.



**Hurricane - Take What You Want**

Then: Sold for \$80-\$85; Now: Still out-of-print. A copy recently changed hands on eBay for \$138.70.



**Elton John - To Be Continued**

Then: This 1990 box set went out of print for a few years and, by 1999, was selling on eBay for as much as \$150; Now: The set was reissued in 2000. Copies of the reissue have recently changed hands on eBay for as little as \$20-\$50.



**Kansas - Masque**

Then: This out-of-print CD by the popular American prog-rockers sold for \$46; Now: A reissue from 2001, with two bonus tracks, now sells for \$10.



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 PINK FLOYD Video Anthologies Vols 1,2,3 100 min each  
 RAINBOW TV Files 1978-1982 90min  
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 ROLLING STONES - Ladies and Gentlemen MASTER!  
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 VAN HALEN - Buenos Aires 1983- 90min  
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 TOM WAITS - BBC 79/TV File #1 US/UK TV - 2 hours  
 JOE WALSH - TV File 1970 -1985 - 2 hours  
 MUDDY WATERS - Iowa To Montreal TV Concerts 130 min  
 WHO - Keith Moon Years TV Compile 2 hours  
 JOHNNY WINTER - German TV 1979 121 min  
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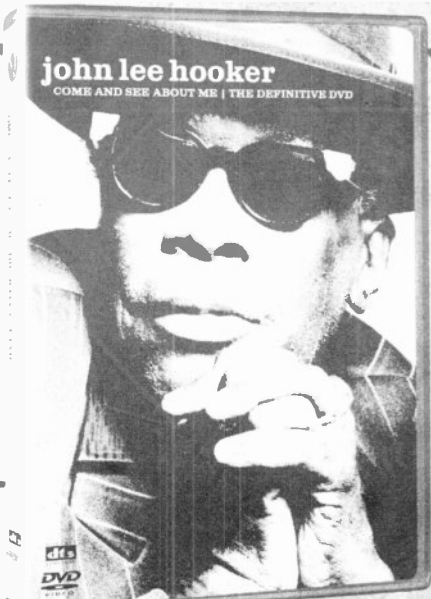
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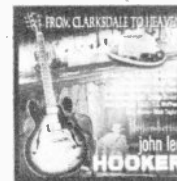


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**Sarah McLachlan – Live**

Then: This limited edition Canadian release from 1992 was in high demand as McLachlan's popularity grew, and was selling for \$45-\$50; Now: **Still out-of-print**, this disc sells for \$30-\$40.

**Madhouse – 8**

Then: The rare CD release of the debut album by Prince's jazzy side-project sold for \$51; Now: Still out-of-print, copies of this disc recently sold for \$50-\$120. Given Prince's current popularity, I don't see the price dropping anytime soon, unless there's a reissue.



**Madhouse - 16**

Then: See above. The second Madhouse CD sold for \$102.50; Now: Copies have recently sold for \$60-\$90.

**Milli Vanilli – Girl You Know It's True**

Then: Deleted after the controversy of them not singing on their record, this out-of-print CD sold for \$44. It seemed as though a bunch of the people who liked it in the first place had bought CD players post-scandal and decided to upgrade from the cassette, only to find the album deleted; Now: There's still moderate demand and the CD (which remains out-of-print) now sells for \$10-\$20.

**The Motels - Shock**

Then: The out-of-print 1990 CD release of the Motels' 1985 album sold for \$60; Now: **Still out-of-print**, but less in-demand – a copy recently sold for \$4.50.



**Olivia Newton-John – Let Me Be There**

Then: The CD reissue of Olivia's 1974 album sold for \$56; Now: Still out-of-print, this recently sold for \$50.

**Benjamin Orr – The Lace**

Then: This solo disc by the since-departed Cars bassist (and sometimes singer, as on the hit "Drive") sold for \$51.50; Now: Still unavailable, this recently selling for \$50-\$65.

**Brent Spiner – Ol' Yellow Eyes Is Back**

Then: This 1988 CD, by the man best known as "Data" on "Star Trek: The Next Generation," sold for \$26.99; Now: Oddly enough, no reissue yet. Seriously though, given the enduring popularity of all things Star Trek, it could happen. Anyway, the demand appears to have gone up, and a copy of this CD recently sold for 51 of your Earth dollars.

**Andy Taylor – Dangerous**

Then: This CD by the Duran Duran guitarist sold for \$33.71; Now: Sells for \$15-\$25.



**Traveling Wilburys – Volume 1**

Then: This long-deleted disc by Harrison, Dylan and their chums sold for \$32; Now: With a reissue expected in the near future (hopefully), it now tends to go for around \$20, but can go as high as \$50, and a copy sealed in the longbox sold for \$76.

**Dionne Warwick - Finder Of Lost Loves**

Then: Another rare Warwick CD, this one sold for \$100; Now: Still deleted, copies of this have recently sold for \$56 and \$34.99.



**The Who – Two's Missing**

Then: This late-'80s follow-up to the *Who's Missing* rarities collection sold for \$36; Now: Still out-of-print, currently fetching \$40-\$50.

**Work Force – Work Force**

Then: This out-of-print AOR title sold for \$33.50; Now: Still out-of-print, copies have recently sold for \$56.55 and \$28.55.



**Various Artists - Urgh - A Music War**

Then: This live compilation, featuring rare tracks by the Police and others, sold for \$61.07; Now: a copy sealed in the original longbox recently sold for \$128.22

**Soundtrack – Bull Durham**

Then: The soundtrack to the great Kevin Costner/Susan Sarandon/Tim Robbins film sold for \$60; Now: Recently sold for \$25-\$50.



**Soundtrack – The Muppet Movie**

Then: The out-of-print soundtrack to the Muppets' big-screen debut (including Kermit's "The Rainbow Connection") sold for \$172 and \$81; Now: Still out-of-print, the demand has diminished, but this CD still sells for \$40-\$50



**Soundtrack – The Raggedy Man**

Then: This Varese Vintage limited edition release of a Jerry Goldsmith soundtrack sold for \$127.50; Now: This recently sold for \$122.50.

**Tori Amos - China**

Then: This UK CD single sold for \$51; Now: Copies have recently been changing hands for \$30-\$40.



**Tori Amos – Y Kant Tori Read**

Then: This pre-fame CD featuring Ms. Amos sold for \$305; Now: Still out-of-print, a mint copy of this disc recently sold for \$510.

**The Beach Boys – Surf's Up**

Then: This classic album was out-of-print for a number of years and sold for \$40 a few years back; Now: *Surf's Up* was recently issued on a two-fer CD (with *Sunflower*), thereby lessening demand for the first CD version. The two-fer sells new for about \$15.



**Richard Carpenter – Time**

Then: The out-of-print solo disc from one half of the Carpenters sold for \$38; Now: Still out-of-print and currently fetching anywhere from \$25 to \$40 on eBay.



**Aretha Franklin – One Lord One Faith**

Then: Out-of-print a few years back, this sold for \$40.51; Now: Reissued last year, remastered and with bonus tracks. The new version sold recently for \$9.99.

**Headpins – Greatest Hits**

Then: This best-of from the Canadian hard-rockers sold for \$37.50 and \$46; Now: This still appears to be out-of-print, but now sells for \$5-\$15. A factor in the price drop may be the fact that the group's two albums, *Turn It Loud* and *Line of Fire*, have **recently been reissued**, covering much of the same ground.

**The Iveys (Badfinger) - Maybe Tomorrow**

Then: The out-of-print Apple CD release of the debut album by the group who would become Badfinger sold for \$41; Now: A sealed copy sold recently for \$149, while unsealed copies currently go for around \$40. Looks like this title is **about to be reissued in the UK**, so **prices for the earlier edition may dip** as a result.

**Jason And The Scorchers – Still Standing**

Then: Out-of-print a few years ago, this sold for \$51; Now: A copy of the subsequent (2002) reissue recently sold for \$10.50



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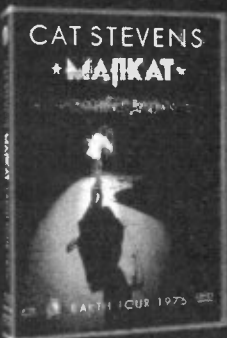
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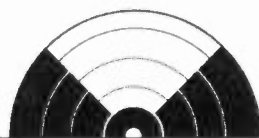
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**Freddie Mercury – Mr. Bad Guy**

Then: The 1985 solo offering from the late, great Queen frontman sold for \$36; Now: Still out-of-print, this recently sold for \$47.41.

**Olivia Newton-John – Greatest Hits**

Then: The out-of-print CD version of Olivia's original *Greatest Hits* album on MCA sold for \$63; Now: Due perhaps to subsequent compilations and the availability of Olivia's hits via Kazaa, etc., this now sells for \$20-\$30.

**Plasmatics – Beyond The Valley**

Then: Out-of-print at the time, this sold for \$94 and \$83; Now: The subsequent reissue recently sold for \$15.98



**Jude Cole – Jude Cole**

Then: Cole's self-titled disc sold for \$66; Now: Still out-of-print and still-in-demand, copies have recently sold for \$70 and \$51.



**Bob Seger System – Ramblin' Gambler Man**

Then: Sold for \$51; Now: A sealed copy of this rare Seger CD sold recently for \$279.

**Diana Ross – Ross**

Then: This out-of-print CD release of

Diana's 1983 album sold for \$64; Now: A copy recently sold for \$43.

**The Scorpions – Taken By Force**

Then: This out-of-print title by the German hard-rockers sold for \$48; Now: The subsequent remastered reissue now sells for \$8-\$15.

**The Scorpions – Tokyo Tapes**

Then: Sold for \$36; Now: Also now available via a remaster, which sells for \$10-\$20.

**Bob Seger – Seven**

Then: Sold for \$35.50; Now: **Still out-of-print** and selling for around \$60.

**Tommy Shaw (Styx) - Ambition**

Then: Sold for \$43; Now: Still out-of-print and selling for \$40-\$50.

**Frank Sinatra – Tone Poems Of Color**

Then: Out of print in 1999, this sold for \$51; Now: Since reissued. A copy of the new version recently sold for \$1.99 on eBay.

**Billy Squier – Tale of the Tape**

Then: Sold for \$36; Now: **Still out-of-print**, a copy of this sold recently for \$53.62. Another copy, still sealed in the original longbox, went for \$130.

**Vanilla Ice – Hooked**

Then: This out-of-print disc sold for \$38; Now: **Still evading in-print status**, a copy of this CD recently sold for \$42.01.

**Nancy Wilson – Godsend**

Then: Sold for \$35; Now: This title still fetches around \$35 on eBay.

**Alanis - Now Is The Time**



Then: This early Canadian CD by Alanis, before she re-adopted her last name (Morrisette), sold for \$26; Now: This is still out-of-print and fetches anywhere from \$15 to \$56 on eBay.

**The Babys – Union Jacks**

Then: Out-of-print a few years back, this sold for \$60; Now: The album is now more readily available as a reissue from One Way, which sells on eBay for about \$10.

**Tim Buckley – Blue Afternoon**

Then: Sold for \$86; Now: Still out-of-print, this disc recently sold for \$49.99.

**Game Theory – Tinker To Evers To Chance**

Then: This compilation by the great Game Theory sold for \$61.55; Now: Still out-of-print, this recently sold for \$26.03.

**Julian Lennon – Mr. Jordan**

Then: A few years back, this out-of-print disc went for \$32.55; Now: Alas, it would seem that the **demand for rare Julian product has decreased** since then and *Mr. Jordan* has recently been selling for as little as \$2-\$3 on eBay.

**Sinead O'Connor – Mandinka**

Then: This rare CD EP sold for \$76; Now: **Much less demand for it these days**, and it now sells for \$7 or \$8 on eBay.

**Billy Squier – Signs Of Life**

Then: This out-of-print Squier CD sold for \$75; Now: **Still out-of-print**, it currently fetches around \$50.

**Al Stewart – Last Days Of The Century**

Then: Sold for \$45; Now: The subsequent reissue sells for about \$10.

**Jermaine Stewart – Frantic Romantic**

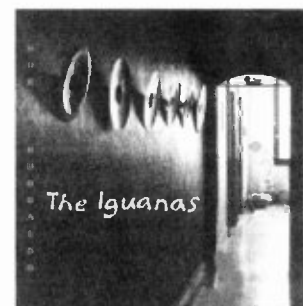
Then: Sold for \$61; Now: Still out-of-print, but sells for \$25 or so.

**Peter Wolf – Lights Out**

Then: The CD version of Mr. Wolf's successful solo album sold for \$101 and \$81; Now: The glory days of Peter Wolf eBay CD auctions have now largely passed, with copies now changing hands for an impressive, but less spectacular, \$30-\$50.

**Original Soundtrack – Steel Magnolias**

Then: Sold for \$82.07; Now: Recently sold for \$42.



**The Iguanas – Nuevo Boogaloo**

Then: This 1994 release, issued by Jimmy Buffet's Margaritaville label in conjunction with MCA, was out-of-print and copies sold for \$112.50 and \$81.00; Now: Although still out-of-print, the

demand seems to have lessened and a copy recently sold for \$26.

So what does it all mean? Well, by and large, it seems that when a disc gets remastered and reissued, the demand for the out-of-print original version stops.

Since most of the big-money eBay CDs from a few years back were '80s releases and because CD sound quality has improved so much since then, most fans/collectors would rather pay less for the latest and greatest remastered CD, with bonus tracks, etc. The exceptions would be cases where a particular artist is very collectible and completists might want an earlier CD just for the rarity of the item, rather than for the listening experience.

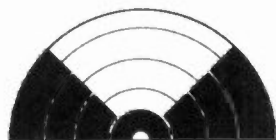


In cases where a disc remains out-of-print, prices have still **dropped** in many cases. This may be due to the fact that in the last year or two, person-to-person file-sharing has made it possible to download almost any track you can think of. Also, in some cases, certain

artists and titles had a limited enough audience that the market couldn't sustain the high prices of a few years back. I suspect that everyone devoted enough to spend \$75 for a **Tim Curry Best Of** CD now has one, and so on. Although the market has dipped from the mania of the late '90s, **there are still plenty of titles changing hands for big money on eBay**, and I suspect that will continue to be the case. And the titles reissued in the last few years won't be around forever, so maybe it'll come to be that One Way's remastered Babys are hot eBay items a few years from now.

Anyway, it's been a fun little jaunt down memory lane. A sequel is already in the works, since there were a number of notable auction titles from a few years back for which I couldn't find current auction prices. So Volume II will be heading your way sometime soon. And that's it for another month. ●





## Love the mag and the passion it embodies

Dear John:

Just had to drop a line to say how much I enjoyed the May 2004 issue. If you can keep an old subscriber like me entertained, you've gotta be doing a heckuva job.

"Horror Record Stories" sent me back to view the DVD of "High Fidelity" with John Cusack. One of the deleted scenes is entitled "Records for Sale", and is worth the price of the DVD alone. This scene is a record dealer's heaven AND hell, particularly because it stars the delectable Beverly D'Angelo. Check it out!

Speaking of dealers, I also enjoyed "Dealer Chat" with Mike Hawkinson of Disc Collector. I've been dealing with Mike since the 80s, and have always found him to be a man of the highest integrity. His knowledge of the latest releases is next to none, and he is a pleasure to deal with on the phone. He's been known to slip a little 'thank you' gift into a large order, which is a day-brightener. I placed an order last week via fax, and he called to personally say "Thanks" for being a long-term customer. When's the last time a vendor (of any kind) did that for you? His thoughtfulness is appreciated. Viva Mike!

The "Power Pop" article was enlightening. "Someday, Someway" by Marshall Crenshaw has got to be one of the great PP 45s of its time. Is anyone else hip to the LP *Close Personal Friend* by Robert Johnson (not the legendary bluesman) on Infinity Records? This album is chock-full of power-pop explosions.

Thanks for your dedication and zeal in putting out the best magazine you can, John. Your efforts do not go unnoticed.

Barry Haughin  
BHAUGHIN@aol.com

## More Quality Radio

Dear John:

I agree with Walter Barber of Queens, New York (DiscMail, 5/4/04) that it's a shame traditional oldies stations are fading away from the nation's airwaves. He might be happy to know that WSAI, the real oldies station he can barely hear out of Cincinnati is available without interference on his home computer.

I tune them in at home in California and enjoy the programming. Another great station is WRLL, [www.realoldies1690.com](http://www.realoldies1690.com) out of Chicago.

It would appear that the 'future' of oldies programming won't be on our radios, but our computers. With that in mind, I invite you, Walter and your other readers to tune in to KCWB; [www.doowopradio.com](http://www.doowopradio.com), a subscription-only, commercial free dose of those great '50s and early '60s tunes you can't hear anywhere else.

We pride ourselves in having virtually everything that charted nationally as well as many regional favorites; the kind of depth we heard back when "Top 40" radio was born — pre British Invasion.

Hope you take the opportunity to dial us in and make an email request.

Bob B. Sox  
KCWB 58 Kool Gold Radio

## eBay Store

Hi John,

First off, let me say I look forward to reading the magazine every month. Keep up the great work.

I just opened a new record store here in the northern suburbs of New York City in Cold Spring, called **The Cold Spring Music Company**. Yes, opened a store! It has been too long since I've heard about a store opening. Most of the time you only hear about stores closing. And yes, we are proud to carry the magazine in the store as well as have an ad in every issue.

I wanted to share with you my situation. I've been selling records and music memorabilia "for a living" for about 20 years. I used to have a store/gallery in NYC on 26th Street, and when it came time to close the place, I tried selling off some bulk stock on what was then a new web site called eBay. I had amazing success. So much so, I have been selling on eBay full time for years.

Back when I started selling on Ebay in the "good ole days", I could count on selling at least 95% of all items that I posted for sale. It was an amazing turnaround. But as time went on, and more people started selling on eBay, sales slowed down. And the tragic events from the fall of 2001 certainly set things back quite a bit as well.

Last October, the last indie record store in Westchester, **Exile on Main Street** in Mount Kisco, closed. It was quite a shock. There had always been at least a handful of record stores in the area, but after October, there were none. This was sad.

And I started thinking, what if someone were to open a store and instead of having eBay be a side thing for business, what if it was the main source of income? So I set out to find a store front that I could afford (quite a trick in itself), and somewhere that during the week was quiet so that I could do my eBay auctions, and then on the weekend is when all of the walk-in traffic would come in. Cold Spring was perfect. It is a sleepy little village in Putnam county, about 5 minutes from the northern Westchester County border along the Hudson River. Minutes from the Bear Mountain Bridge.

I am happy to report that the response to the store has been amazing. I've already had a number of collectors come from long distances to see the store, and they have been very satisfied. I was also amazed to find that there are still loads of collectors in the area who are happy just to have a store to go to and hang out.

I try to stock the place with the kinds of things I always wished I could find in stores. I always have at least one Butcher Cover on the wall, and it always gets a lot of attention. An Sun Elvis 78 of "Mystery Train" hangs on the wall, too, and quite honestly, I wouldn't mind if it never sells because the look on collector's faces when they walk in and see that is priceless. Real collectors know exactly what kind of place it is when they see that baby on the wall. I also have a massive dollar section, with decent albums is used condition. As a life-long collector, I know the thrill of digging through albums and finding something that is cool and cheap, so a good dollar section was a must for my store.

But anyway, back to the subject of this email. I'd love to think that this is a new trend for the record business, that sellers will miss human interaction and get tired of sitting in front of the computer screen all day and will consider opening a store. I think it would be good for the hobby and right now it would be

pretty good for them, because at least in my area, there is not much competition.

One way I keep my expenses way down is I do not sell new release CDs. I have a Walmart and a Best Buy within 10 miles. How can I compete with them when the wholesale on most new CDs is around \$11.80 and they are selling them retail for \$11.99-\$13.99? We all know that it is a losing battle. The music industry has stacked the cards against the mom and pop's. It is time to be creative and evolve, or the downward trend of record stores closing will continue. I only sell used CDs that people bring in and sell or trade in. Sometimes I have to go out and search for good titles like CDs by the Beatles, because people want them, but few want to sell them.

I am also getting in a lot of people who have been buying on eBay for years and are tiring of it. I always hear stories of getting ripped off, seriously over-graded records, or parcels getting lost or damaged while in the mail. Many of them still buy on eBay, AND they come into my store and shop. There is no reason that it has to be one or the other, why can't it be both? If a seller plans things out, they can get the best of both worlds.

I also gets tons of people coming through my door who see my eBay ads and come to the store to see what else I have around. I sell a lot of pretty rare items for good money and a very big advantage by having a store. People can come in and see the items in person. I already have a number of good, regular customers who buy from me both online and in the store. How can you beat that?

The storefront is also a great way to get new merchandise in, especially if you are the only record store in the area that advertises that you buy records. I also do things like art shows with concert poster artists in the store and plan on having free acoustic shows as well. In July we're going to have Pat Dinizio from the Smithereens play in the store and it will be recorded and released as a mail order only LP from us and Pat's website [www.patdinizio.com](http://www.patdinizio.com). If I have to pay rent on the space, I might as well do as much as I can to justify the expense.

The biggest topic of discussion among dealers at record shows these days is "to eBay or not to eBay." I have a unique perspective, I have had my brick and mortar store front, and I have done Ebay full time. There are good points to both, and I say, why can't we have the best of both worlds. I have the storefront, my ebay auctions, and my web site [www.coldspringmusic.com](http://www.coldspringmusic.com) and I'm glad to say that so far, we're a very happy family!

Here's to hoping to see a new trend of record stores opening. It can be done.

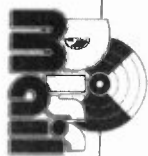
Jim Gibson  
Cold Spring Music  
147 Main St  
Cold Spring, NY 10516  
845-265-3225  
[www.coldspringmusic.com](http://www.coldspringmusic.com)

*Congratulations, Jim, not only on beginning a new retail, over-the-counter record business, but for sharing with all of us. Your ambition is to be commended. I'm aware of other retailers who use their shop mainly for buying carefully from what comes through the front door, most of their "open" time being online putting auctions up and handling response and feedback, not only to their online sales, but their print advertisements, as well. Good luck with your shop, and thanks for carrying the publication and your words of encouragement.*

Send your letters, comments and suggestions to:

Discoveries: 700 E. State St. • Yola, WI 54990-0001 fax: 715-445-4087 • attn: Discoveries E-mail address: [koentgj@krause.com](mailto:koentgj@krause.com)





## Agreeing With Terry Moore

Dear Discoveries:

I wanted to let you know that I agree with Terry Moore's observations [DiscMail, June issue] concerning the record collecting field. My *Discoveries* faves are definitely "Market Watch" and George Paulus' "Record Horror Stories" in the May issue.

Anyhoo, I have noticed an increase in record demand, no matter what genre of music, once the artist passes away. When Johnny Cash died last sept. 2003, I had 8 Johnny Cash LPs for sale prior to that on my set sale list, and the very next day I sold 5 of the LPs, and the other 3 the following week. So I know this is true.

I find that your specific question regarding what items sell for NOW, in '04' vs just a few years ago would be great for *Discoveries* to address..

**Ben Lambert**  
collector/dealer  
Syracuse NY

*Watch for Robin Platts to address this very topic in Market Watch. We all hear about high ticket memorabilia and records selling for "no ceiling" prices, but what's truly happening with demand and costs and values relating to the great majority of collectibles in the music field is of greatest interest to me, and I believe to most of our readers. Stay tuned, we'll tell you.*

## Hey, where's the real old music?

Dear Discoveries:

[As any letter on this topic should be, Mr. Curtiss handwrote me this, on letterhead. A rare thing any more]

I read all the complaints about the lack of '50s music coverage [in *Discoveries*] in your letters column. Can I put in a complaint about the lack of twenties, thirties and forties as well? Even the days of acoustic discs deserve a look now and then.

I've run Folk Arts for 37 years here in San Diego. We still sell a fair amount of 78s, and it's not all to old farts like me. I've been hosting "Jazz Roots" on KSDS (88.3 FM) in San Diego for 18 years. Two hours on Sunday nights and it's all at 78 rpm ([www.KSDSFM.org](http://www.KSDSFM.org)). The return of 3-speed turntables has given a little boost to the 78 biz as well. We still do our two free music festivals, and always our best featured artists are the old-timers (Adams Ave Roots Festival, last weekend in April, and the Adams Ave Street Fair, the last weekend in September).

Now that I've gotten all the plugs in I wanted to comment on your Dylan collectibles bit. I seem to remember there was a Dylan interview back in the '60s where young Bob was asked if he'd ever do a singing commercial and for who and he replied "Ladies underwear." Do you suppose he's throwing us long-time Dylan fans a fish?

Recordially,

**Lou Curtiss**  
Folk Arts Rare Records  
3611 Adams Ave.  
San Diego, CA 92116

*Lou, "back in the day" when I was with Goldmine and record shows were flourishing and anything and everything came up for sale in our pages, we spun off a publication called Classic Wax, covering pre-rock'n'roll era recordings. It failed, due to a staggering lack of interest on the part of both readers and advertisers. There was a time when I'd see cylinders and plenty of boxes of 78s at shows and in shops, but those times are in the rear view mirror now. Anyone walking into a record show today looking for pre-1950s records will usually be disappointed. Dealers don't stock 'em as there's just not much demand any longer, at least not on a large scale.*

*I've read the anecdote about Dylan and his '60s quote, but don't know the source, nor whether it's fable or truth. But his doing ads today for Victoria's Secret is kinda odd, isn't it?*

## Rare Hendrix LP Cover?

Dear Discoveries:

I recently found a very interesting item at a yard sale — Jimi Hendrix' first album, *Are You Experienced* — with a 3D cover. You need the glasses to see it properly. Everything else is normal on the back [of the jacket]. The album is an original three-color Riverboat label.

I have been collecting records since the early '60s, and buying and selling since the mid-'80s. I've never seen or heard of this. Is it a prototype? It was done very professionally.

**James Scios**  
S. Orange, NJ

*I showed the photocopy of the cover to price guide author Tim Neely, who told me he's also never seen such a variation, much less heard of one. Tim is of the opinion that the album cover is most likely an off-registration printing error, not a true 3-dimensional effect.*

## Jan Berry Obituary Correction

Dear Discoveries:

I'm hoping by now that one of the many Jan & Dean fans out there have made you aware of a significant error in Phast Freddie Patterson's obituary of Jan Berry in your May '04 issue. Mr. Patterson stated that "...Berry took his Corvette Stingray out with three of his friends... all three passengers died." This error has been perpetuated for decades by the misleading headline of an article regarding Berry's accident that appeared in the *Los Angeles Times* after the accident: "3 More Die in Traffic; Singer Hurt." The headline, in fact, refers in total to Berry's accident and other accidents in the L.A. area that occurred within the same 24 hours. The three people were killed in other mishaps; Berry was the only one in his car.

(And Freddie: back to "Hot Rod 101" -- given that a Corvette Stingray is a 2-seater car, you should have realized that something didn't add up...)

**Lee Dempsey**  
Charlotte, NC

## Another Radio Station Playing the Good Stuff

Dear Discoveries:

More good news for fans of 1950s and '60s music: AM 540, San Diego market station, licensed as XSUR, Tijuana, Mexico, previously played adult standards. I just returned from the Los Angeles area, where it is also received, and they are playing '50s music and into the '60s, including the Beatles. Most automated for now, but I heard one DJ, Scott Shannon I believe.

**Howard Moser**  
Lincolnshire, Ill.

*Thanks Howard, this is good news indeed. Hopefully readers will tell us about other stations out there continuing to keep the music of the '50s and '60s alive on the airwaves.*

## Why I Collect Records (and love Discoveries)

Dear Discoveries:

I recently purchased several CDs from *Discoveries* ads: the Pat Boone 2-CD set, Guy Mitchell's collection, Ray Conniff's collection, and the Patience & Prudence collection. The Pat Boone set is promoted as containing the first stereo versions of many of Mr. Boone's hits. I have been playing this on my daily commutes to and from work, and the stereo versions are great. However, some of the selections have been rearranged, like "Love Letters in the Sand" and are not as good as the original Billy Vaughn arrangements.

The Guy Mitchell CD set is great, containing all of his hits from original master tapes. However, the Ray Conniff set was somewhat disappointing as Conniff's *Concert in Rhythm* LP was missing. The "Shubert's Serenade" selection from the *Concert in Rhythm* album made the top 40 on KFVB in the fall of 1958. This selection got considerable airplay during KFVB's Bill Balance's very popular evening program in Los Angeles. The McGuire Sisters CD did not contain all of their recordings that were played on radio. I hope that a more extensive collection of their hits, including "Endless," will be offered in the future. It is too bad Bear Family Records did not put together these CDs, as they do a superb job.

Despite the missing section, I enjoyed all of the CDs, but the Patience & Prudence is very special. I believe the sister's harmony has never been duplicated on records. The first time I heard these recordings was in late 1956 or early '57 on Earl McDaniels' morning KPOP program. McDaniels had a very popular radio program. Bob Thompson, a fellow collector and *Discoveries* reader, and I were discussing the show and we remembered McDaniels' "Tillie the Timekeeper" feature he used for giving the time, so we would not be late for class.

The memories associated with old records is one of the best reasons for collecting records and subscribing to *Discoveries*.

**Kenneth Ryan**  
La Mirada, Calif. ☉

**Send your letters, comments and suggestions to:**

Discoveries, 700 E. State St., • Iola, WI 54990-0001 fax: 715-445-4087 • attn: Discoveries E-mail address: [koenigj@krause.com](mailto:koenigj@krause.com)



# on the Cover



## It's Cool to Like **Yes** Again!

It's virtually impossible to be conscious of the last 30 years of music and not be aware of Yes. From their real breakout, 1971's *Fragile*, which even managed a pair of hit singles in "Your Move" and "Roundabout," they've been a musical fixture, with more comebacks than the average rap star and a number of well-publicized problems.

Last year they celebrated 35 years as a band with the reformation of the 'classic' '70s lineup – Alan White, Steve Howe, Rick Wakeman, Chris Squire, and Jon Anderson. Their tour proved remarkably successful, and from it came the *Yesspeak* DVD, which offers not only a stunning performance of 18 songs, but a full history of the group, and the ultimate Yes compilation. Suddenly it's cool to like Yes again.

By now, though, almost everyone knows at least the outlines of the story, the ups and downs, the revolving door that would do a hotel proud as personnel have come and gone and returned. No one needs it all rehashed. But there are little corners where the light hasn't shone yet, and turning on the torch, dusting off the nooks and crannies can be fascinating.

Jon Anderson, of course, was one of the band's founders, along with bassist Chris Squire, drummer Bill Bruford, keyboard player Tony Kaye, and guitarist Peter Banks. But by the time Anderson started building the group, he'd already enjoyed a fairly lengthy history in the pop business. Born in Accrington, Lancashire in 1944, he left school at 14 to work on a farm. But his ambitions lay at first in becoming a soccer player, and he used to train with the local team, Accrington Stanley, who were trained by Les Cocker – no relation to Joe.

"I used to deliver Les's milk when I was working on the farm. He used to say "I'll see you tonight then, Jon," and I'd go down to Accrington Stanley, because it was only a couple of hundred yards from where I lived. I'd train with the grown-ups, and kick the ball around, dribble around them like a lunatic. I was too fast, but I was only 4' 10"

or 4' 11" when I was 15, and they said I'd never make in soccer, even though I had a good football brain."

Anderson's brother was a member of a local beat group, the Warriors, and definitely something of a rocker. He was "the singer in the band, the Elvis Presley of Accrington. He looked like a cross between Elvis and Marlon Brando. He had his motorbike, and he was a wild one. He'd seen all the movies, and he went onstage and did Elvis. But we used to do the Everly Brothers on the milk round. The band had two singers, and the other one left to become a hairdresser. My brother said, 'why don't you join the band, we can do some Everlys.' The Beatles had just started, it was January 1963. I said 'okay,' and I learned some Eddie Cochran and Buddy Holly. We did "Twist And Shout" and a couple of songs from the first Beatles album. I went onstage and never looked back. I thought, this is the life. I'd been working 12 hour days on the farm, and I wanted to get out. I'd left school at 14. So by the time I was 17 I wanted to break away."

Music offered an opportunity. But first they had to break out of the grind of the club circuit, which was anything but glamorous.

"We played the Manchester sporting clubs. You'd go on, do three songs, then the stripper came on. You'd play three more songs, then there was the comedian, three more songs, stripper, and everyone got drunk every night. One of the owners cornered us one time and said, 'We think the Warriors could be a big hit band.' We said 'okay,' not knowing what the hell they were talking about. They said, 'Can you come next Thursday to do an audition in front of the people who have the money? We've already got the song,

and we'll make you a hit record.' And my brother said, 'Sorry, next Thursday we're playing a club, we can't cancel.' They said, 'Have you got a contract?' 'No, just a handshake.' 'So you're not going to come to the audition?' 'No, we've got to go and play the gig.' He went and found the Leila Morton Four in Burnley. They became the Four Pennies, and they had a hit record, which really pissed us all off.

"So we went down to London to do an audition for Decca. Because they'd lost the Beatles, they were auditioning everything they could find. They put us with this guy, a regular producer type. We had no idea what we were doing. We did "You Came Along," and they put it into a movie. We actually bought silver suits, and went in this movie called 'Just for You,' with Freddie and the Dreamers, and a bunch of other people. Our claim to fame was having a big hit record in Accrington, and the movie was shown in Burnley! We actually went onstage at Burnley Empire and did the song live."

At that point they felt like the world was their oyster, and major success was just around the corner. They certainly began playing farther afield, even venturing over the Pennines into Yorkshire.

"When you get a bunch of people all intent on becoming good, there's a lot of incredible chemistry that comes together."

"I remember we played a gig in Sheffield, and the club owner asked if a 17 year-old could get up and sing with us. He came over, and he sounded just like Ray Charles, so I said, 'we'll do "Hit The Road, Jack."' What's your name?" He said, 'Joe Cocker.'

Not long after, Anderson's brother got married, and needed the kind of steady life a group couldn't provide. The others carried on, though, and went to play clubs in Germany, "the path the Beatles had taken. I had a lot of LSD, a

"I became intent on rehearsing every second of every day."



lot of drugs, and a lot of crazy nights in Scandinavia and Germany. I left the Warriors because they wouldn't get up and rehearse. I had this feeling that I could do something in music, I had these crazy musical dreams – a lot of it drug-induced, I must say. I was a hippie. I went to Munich, went a bit crazy, and heard a voice from God saying, don't worry, everything will work out. I ran home from this garden, and there was a telegram from my mum saying this band wanted me to join them. I went to join them in Frankfurt. That's really all I wanted. A hop, skip, and a jump, and I got to London, where I realized the Warriors was a damn good band. We missed our way by not going to London. But I felt very free, just waiting for something to happen. And that's when I met Chris."

Back in London, Anderson found a job cleaning up at the Shaft Club, which was upstairs from the Marquee, one of the famous clubs in the city, and a watering hole for anyone and everyone in the music business.

"Pete Townshend would walk in and Keith Emerson, all the stars of that time would come in for a drink before and after the show. I'd meet them all, and I was watching what was happening. As soon as we got the band going we realized we had all these connections, and we just phoned up a couple of people and got the right gigs at the right time. I knew John Peel, and asked if we could do his radio show. 'Oh yeah, come along, come along.' He saw our show and liked us."

From there things built very quickly indeed. One of their first shows was the opening slot at Cream's farewell concert at the Albert Hall, and they followed that with a prestigious residency at the Marquee, then a support slot for Janis Joplin in London – all this before they even had a record contract. It wasn't until November 1969 that they released their eponymous debut, which drove Anderson even harder.

"As soon as we got success I became intent on rehearsing every second of every day. I just wouldn't get into the same thing – I felt I was too old to be famous, anyway. I thought it would be great to work harder. I think my work ethic as a kid made me demand that everybody work four or five hours' rehearsal every day. Then we went to see King Crimson and thought we were a load of crap! So that inspired us. At that time we just wanted to be as good as Family, because they were great. We'd start listening to different kinds of music. I think it's because we rehearsed so damn hard together that we started to find all the sort of connections."

They were part of the progressive rock wave that began to break in 1968, as Anderson points out, when there were "about five or six other bands starting at exactly the same time and they became Zeppelin, Genesis, Deep Purple, and so on. There was an amazing amount of good energy going on at the time and we were just one of the flock. We're putting out a live recording of stuff we did on John Peel, and it really is powerful stuff. I always thought we were a great band, but if you want real rock-'n'-roll, just listen to the Who. But we were rocking, hurtling away like lunatics. I think it was just the excitement of getting a gig, people saying good things about us. I felt we were lucky."

Luck and skill can be a powerful combination, and it worked for Yes. They were intent on improving the band. Banks left to form Flash, and was replaced by Steve Howe, who'd been a member of psychedelic heroes Tomorrow. Then, when Kaye left, he was replaced by former Strawbs member Rick Wakeman, which really helped the band

"We got Rick in the band, and we got someone more intent on becoming something. When you get a bunch of people all intent on becoming good, there's a lot of incredible chemistry that comes together."

In the wake of *Fragile* they began their first U.S. tour in 1972. But there was no master plan to conquer America.

"That was a bizarre experience. All we thought about was getting as big as Family or the Nice. Then we did some gigs in Europe and realized that people had been listening to Radio Luxembourg and dug the band. Going to New York wasn't 'Oh, we've got to go and conquer America.' We just got a tour with Jethro Tull, and we didn't realize what we were doing. We just went in and dug the fact they had Holiday Inns in

every town. A real hotel with swimming pool! The audiences were great, they were young and excited, and they were smoking a lot of marijuana. Watching Ian Anderson was brilliant, because he was such a showman, and I learned a lot on that tour."

In August of that year Bruford quit to join King Crimson, and Alan White was recruited on drums. A veteran of many sessions, he'd also pounded the skins in John Lennon's Plastic Ono Band, and was a member of Griffen (who'd changed their name from Happy Magazine)



"Then we went to see King Crimson and thought we were a load of crap!"



"John Lennon had seen us play in the Rasputin Club in New Bond Street," White recalls. "He'd passed by there, I didn't even know he was in the club. I knew some of the people who worked at Apple. John was looking for my phone number. He called me up at home and said, 'I need you to play drums for me.' I initially put the phone down because I thought it was a friend of mine playing a trick on me. But he called me back 10 minutes later saying, 'Really, it's John Lennon. I'd really like you to get on a plane and come to Canada tomorrow.' And that was the basis of it all. I was doing quite a few sessions around town with different people, and keeping my band alive."

He first met Yes before they recorded the sprawling *Close to the Edge*, when he was sharing a flat in South London with the band's producer, Eddie Offord.

"I was playing with Joe Cocker at the time. I'd never really met Yes, even though he worked with them all the time. They were rehearsing in a small studio in Shepherd's Bush. I went down with him one day. Bill wasn't getting on too well with the band. He had to leave early one night. They were playing "Siberian Khatru," one of the songs on *Close to the Edge*, and they said, 'Why don't you play?' I'd already been playing time signatures that were different with my own band, and that was one of the things I was interested in. This was a bar of eight, and a bar of seven, and I fitted in straight away. So when Bill left, they asked me."

Success built on success, and Rick Wakeman started a huge solo career – he was also disenchanted with the band and left in 1974. But it was a time when each member was working on solo records.

"The thing was, we'd made so much music together that I felt we needed a break from each other," explains Anderson. "There was a feeling that the camaraderie had disappeared and we were in it for the money. I wasn't too happy about the way the business affairs were going. Everything was money and it became the dominant talk. I said why don't we all do solo projects for a year, and I'll see you then. I wanted to go learn more about my work. A friend of mine who did our second album, Tony Coulton from Heads, Hands and Feet had just been to college to learn piano. I was mesmerized he could do that. I thought I should do that."

"Then I thought, wait a minute, I'll convert my garage. I'll get all the instruments in, lock myself in, and record an album. And that's what I did. I became a solo artist, and that's *Olias of Sunhillow*. I wanted Roger Dean to do all the artwork, but he was not very helpful. Eventually I had to find somebody else (Dave Rose) who was incredibly good. I thought that every now and again an artist has to do that; it's like dipping in the water, it replenishes your system."

White also indulged in a solo project, 1976's *Ramshackled*, one of the lesser-known addenda to the Yes canon.

"I'd been playing with my own band for years, doing all original material that had never made it vinyl. This was the opportunity to get this stuff out. We went into the studio, got an offer from Atlantic, and did the whole thing in three months, including the video, I think!"

It was around this time that Anderson first became familiar with the work of keyboard player Vangelis, with whom he'd share an occasional musical partnership that would last for many years.

"The guy who introduced me to Vangelis was a guy who died recently called Keith Goodwin. He was one of these guys in London who did some writing at *NME*, he had a PR company. He'd pop round to my house and give me albums, like Shostakovich, and some electronic music. He gave me an album called *Creation du Monde*, by Vangelis, who lived in Paris. Within two days I went to Paris to find him. I had a phone number, and went to meet him. I just fell in this love with this music. And he showed me in his apartment how he did it. He played these keyboards through about six Echoplexes and it just created this full, modern symphonic orchestra. He was a real revolutionary. I sang a song with him that day, and about three or four years later we made an album together. I tried to get him in Yes for a while, but that didn't work out, because he was a one-man band. We became great friends, and he taught me a lot about how music isn't so hard. To create is easy; the business is difficult."

In 1980 the edifice that was Yes suddenly crumbled. Anderson and Wakeman (who'd rejoined) suddenly quit, taking away much of the core of the band. But there was good reason, Anderson insists.

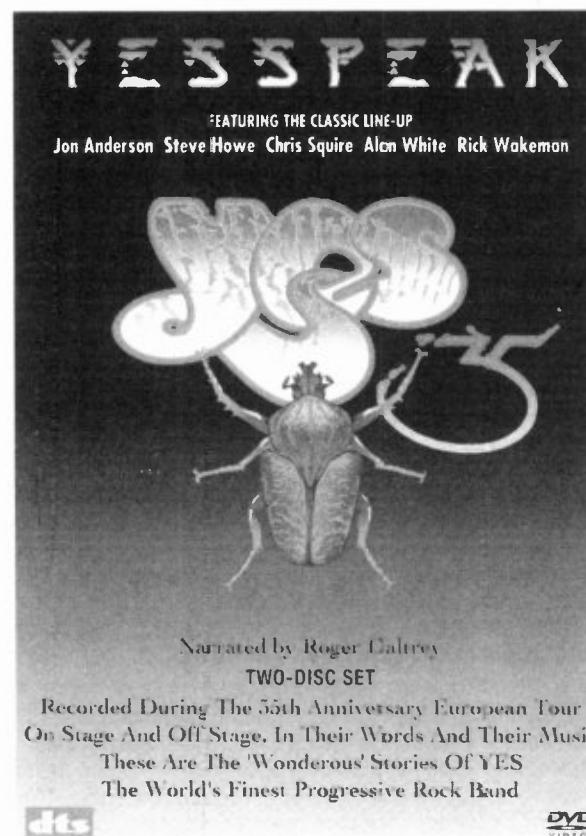
"The record company felt we weren't selling enough records. They bent Chris and Steve's ears. They got a producer in, Roy Thomas Baker, who made the band virtually sound like the last band he'd produced, which was the Cars. He and Chris partied in Paris to the point where we never got any work done. It became a spectacle of how to waste money. I said, 'I can't live this way.' I went to live in the South of France, and I did an album with Vangelis, I did some music for a ballet company. I met Chagall, and started writing a musical about his life. My life went on, the band carried on. But the manager of that time would have put Mickey Mouse in the band to make money. He didn't care about Yes; I did. I really didn't like the way we weren't treating each other good. We were tired of each other and it was a very dark time for the band."

While Anderson pursued other avenues, White and Squire formed an unlikely team with another rock hero – Jimmy Page

"Chris lived not too far from Jimmy," says White. "He knew my playing and Chris's playing. He was at a loose end, and basically we got together in his studio two or three days a week and played music. Funnily enough, most of the music we were playing Chris and I wrote. Jimmy didn't write that much. We came out with about nine or 10 tracks."

I think you can buy it on bootleg, although I thought I had the only cassette of it. It is the basis of a few more modern Yes songs, including "Mind Drive," which was on *Keys to Ascension*. We developed it a bit more than it was back then, of course."

If Yes existed at all then, it was more or less just the rhythm section, at something of a loose end. Then White "ran into a guy from Atlantic Records who said, 'There's this great guy, Trevor Rabin. He's from South Africa, but he lives in America. You guys should meet him.' Trevor was a big fan of Yes, so Atlantic flew him to England. We were at Chris' house. We stuck a Marshall cabinet in front of him, he brought his guitar, we played for a couple of hours and we thought, 'This is a good sound.' That was the basis of what we were going to call Cinema. It was a new thing, we couldn't call it Yes. At the same time, Chris said, 'Let's call Tony Kaye up.' The four of us went to a rehearsal place in London called John Henry's. We were there for about nine months, sculpting a new sound for Yes, as it were. That's when John heard some of the tapes, loved the



music, and jumped right back in. He came and sang on a couple, and there was nothing else we could call the band then except the new Yes."

Anderson was on a trip to London when "Chris rang me up and said, 'I want you to hear these songs,' and played me the backing tracks for *90125*. I knew then that this was a big, big stepping stone musically. I'd started to listen to a band called Art of Noise. I didn't know at that time that they were connected with Trevor Horn. They were using samples, and that was a new way of doing stuff. For me it was like a new revolution in music. To get Yes back together was a good feeling. I felt very, very proud that we had something to say musically. That's why I jumped on that as quick as I could."

From the album, of course, came "Owner Of A Lonely Heart," which, though video, introduced Yes to the MTV generation, reached #28 in Britain, and topped the American chart. A new, shorter-form Yes was back, and making videos.

"I think we did two good videos and that was it," suggests Anderson "We never became a great video band. I never liked any of them. I think "Leave It" was the best one. I love movies too much to think they were great. They did the job. That year, we started the tour, and I was intent on making a documentary of the tour, I thought it would be so much fun. So I said, we should get a couple of kids straight out of film school. I don't want any of these directors coming with their bloody big ideas. They'll come on tour and film it as it happens.' The first week we were on tour with the film guy and a sound guy. We were driving to Boston for the second or third show. We had an afternoon to kill, and we saw a cinema with this sign saying 'Spinal Tap' opens today. They said it was a film about a rock'n'roll band, and we went in. I've never laughed as much in my life. From then on I thought I was in Spinal Tap, and we were, of course, number one. I couldn't stop laughing onstage."

The cameraman on the documentary, by the way, was Steven Soderbergh, who'd find fame as a director in 1989 with "Sex, Lies and Videotape." As an aside, the band made a video at the end of the tour called *9012Live*, which will be re-released when they obtain the rights.

"Everything was money and it became the dominant talk."

"Then I thought, wait a minute, I'll convert my garage."



But the smooth sailing was too good to last, and the problems only grew while the band took on the protracted process of making *Big Generator*.

"That took two years and cost two million dollars to make, and it never really worked," Anderson says "It was okay, it was a great album in a sense, but they kept me out of the way, they didn't want me around. Trevor Horn hated the fact that I had a hit record with Yes, I think. He wouldn't let me come and rehearse with the band. So I went and made an album with Vangelis (*State of Independence*), I made an album for Christmas (*Three Ships*). I wanted to go to Cuba and sing with a big band, but the record company stopped the check. They said I'd only get the check if I went and worked with a band called Toto. So I went to L.A. and did an album called *In the City of Angels*. I had a lot of time on my hands, so I did three albums while Yes made one. They weren't big hits, but that's not the point; you don't make music to make big hits. You make music to evolve, to learn and go through the experience. If we all made music to make money we'd all be Elton John."

Once more problems rose to the surface.

"By the time *Big Generator* had toured, management dropped the band, the record company dropped the band, and I said I couldn't continue with the band, it wasn't a happy bunch of people," recalls Anderson. "So I went to London, got together with Steve for an afternoon, Rick for an afternoon, Bill for an afternoon, got tapes from them, went to Paris and made an album. Then I gave it back to them and they played it and it became Anderson, Bruford, Wakeman and Howe. I sort of designed this album. The funny thing was Bill became Mr. Grumpy. He was always a happy sort, but as soon as we had a big record he wasn't happy any more. I said, 'Let's do an album exactly the same,' and they said no. They didn't want to do an album I created and they played what I wanted. I pointed out that it was good. I'd gleaned the musical ideas from everybody and created something I hoped they liked – they could change anything they wanted. But they wanted to make an album like a group. We tried that and it wouldn't work, because we weren't built as a group."

Legally they weren't able to use the name Yes, because that belonged to "Chris and myself and Trevor," says White. "That's why the others had to call themselves Anderson, Bruford, Wakeman and Howe. We used to call it Yes East and Yes West. I don't think we ever really ran into each other. We each carried on making albums at that time. We knew they had an album out and they were working on another album. The managements put their heads together and said, why don't we put the two albums together and make it one Yes album and go on tour. That's where *Union* came from."

"I wanted the idea of doing it like a big band, I thought it would be a trip," explains Anderson. "The record wasn't great, but the tour was amazing! They were some of the best shows Yes has ever done – so there was a reason ABWH broke down, to rebuild a big Yes and do it one time."

With two drummers, two guitarists, two keyboard players, Anderson and Squire, it was also very crowded on the stage.

"There were a lot of notes, so we had to be very selective on who played what when," says White. "I sat down with Bill for a few days and talked through what we'd been doing on the set, and who would take the major role in certain parts. Bill had been out of the band for so long, that the band was already playing the music like I played it. So Bill saw the band was used to me being the foundation. So a lot of set he played frills on the top. He was playing the electronic kit, and I was keeping the rhythm kit. Certain things like "Heart Of

The Sunrise" were a trademark for Bill, and he ended up doing most of the drumming on it, and I provided backup for him."

These days, with a relatively settled lineup – although, given their history, that might possibly not last – playing is a real pleasure for everyone.

"Once Rick came back in, after he'd tried four years earlier and it hadn't worked, the chemistry changed right away, and it was good," notes Anderson. "We don't have to say too much to each other, there's a sort of honor and brotherhood about it. I always tend to look at the great moments of the band, the history, and the fact that we still go onstage and kick each other's arses if somebody starts not happening onstage. We find out the problem and talk about it. I laughingly call it group therapy. You know you're part of this happening."

"The band's attitude is 110%, all the time," agrees White. "There's no use in doing something unless you're going to do it properly."

Currently the band is focused on touring, with dates set through the end of August. Then, said White, "we take a break, and there are numerous ideas, like Australia, Japan, and the Far East. And there are offers to go to Africa too. So that may be happening. It would be a lot of fun to do that. But we've all been writing with the thought of doing an album. So the beginning of next year we'll be going in the studio to make a new album."

That's the point where Anderson begs to differ.

"This is going to be an incredible bone of contention, because I don't want to make another album. I want to do a series of events that are totally different from the norm. I've just got this feeling that there's no point in making an album that in three months might be forgotten. Why don't we do something over a period of three years – like a double trilogy! I've already spoken to the guys, and they stand there like they don't know what I'm talking about, because they don't know that you can do something different."

It might be on computers, communicating that way, documenting it, and that's the product." He'd also be happy to webcast shows. "I've always felt these days we should be able to perform, and people can download it and watch it anytime they want. This next tour we're filming and sending to the web. It's like giving back. I film all my solo work on small cameras, and if I create it and make it available, some people might want the memento."

Whatever happens, or doesn't, with a new record, Yes seem comfortable in their skins these days, more relaxed and able to handle their renewed success. White, who lives in Seattle, plays locally with a band. All the members pursue their own interests outside the band, while coming together as and when necessary. Anderson, for one, is happy with the state of affairs.

"I'm 60 this year, I'm still singing great and I love singing. The band's playing great. I'm still investing in discovering my music. I'm doing a show with a youth orchestra in Cleveland. I want to do more orchestral work, I've written for 20 years, although I've never had the chance to perform before."

And it's obvious he's proud, not only of the work he's created, but of the band itself.

"Whether the business or media accepts it or not, that's fine. We're who we are. We create a style of music that's totally Yes. It isn't commercial, we maybe have a hit every 10 years! But what we do touches peo-

ple all over the world. Going to Australia after 30 years, there were thousands of people who came to see us. It's a part of life, a big part of my life, and part of other peoples' too."

Thanks to Brett at Chipster Entertainment, Nick Baily at Shorefire Media, and Jodi at 10th Street Management. ●

## Collecting Yes

Since they're such a big band, and have been for virtually all their career, actually discovering Yes collectibles isn't easy. But there are a few that are worth tracking down...

## The Warriors

"You Came Along"/ "Don't Make Me Blue" - Decca (UK) 11926

Jon Anderson's pre-Yes band issued this, and it's definitely scarce. For diehards only.

## Yes

12 Inches on Tape – Atlantic 90156

Available on 12" and cassette, this contains three remixes from the 90125 release, and never found much currency even at the height of the band's MTV stardom in the early '80s.

"Looking Around"/ "Everydays" – Atlantic 584 298

There's debate as to whether this was actually released or whether the songs were simply demos. However, it has a serial number.

Classic Yes – Atlantic K 50842

While this was a relatively common album, it's worth some money if it still has the free 45 that came with the release, live versions of "Roundabout" and "Your Move" (SAM 141)

Going for the One – Atlantic DSK 50379

A promo version of the album was issued as three 12" singles. That's the one that's worth the dosh.

"Going For The One"/ "Parallels" Atlantic 10985

It has a number, but supposedly never released. If you find it, you're either sitting on a goldmine or a fake.

## Mike Oldfield

"Shine"/ "The Past" Virgin (UK) 863

Jon Anderson guested on "Shine," which was easy to find. However, you need to look for the shaped picture disc.

## Rick Wakeman

"Wagner's Dream"/ "Count Your Blessings" – A&M/Lyntone LYN 3176

Rare flex-disc that was given away free with 19 magazine.

## Syndicats

"On The Horizon"/ "Crawdaddy Simone" – Columbia (UK) DB7686

Some very serious money (well over \$600) for this seven inch from an early Steve Howe band.





# Kathy Young

During the early 1960s, Kathy Young was accorded the nickname "The Cinderella of Show Business" as a result of having quickly zoomed up to the top of the music charts with her first commercial record, "A Thousand Stars" (Indigo 108). In recent times, she returned to performing on various oldies shows. Even after so many years, she has continued to draw a favourable response from audiences all over the country. Interestingly, she has come full circle to an earlier era of rock and roll history.

## Growing up years

Kathy Young was born on October 21, 1945 in Santa Ana, California. While growing up she lived surrounded by music. Her parents both played musical instruments and sang. After church, where her mom was the choir director, it was common practice on Sunday afternoons for her family to get together with a couple of other neighbourhood families and spend hours singing.

When Kathy was about five years old, she made her very first record, cut on a home recorder. She still has the record and it is for her a lasting treasure. When she heard the record played back for the first time, she immediately knew then that she wanted to be a singer. Early influences for Kathy Young included the music of Ray Charles. She also had a keen interest in gospel music by way of The Clara Ward Singers, for example, and beyond that she listened to all types of music, especially the music of the 1940s.

## Meteoric success

One day in 1960, at the age of 15, through sheer determination and a bit of rooting by a bunch of girlfriends who had surrounded her and a man by the name of Mr. Jim Lee, the person in possession of the kind of record connections she had been searching for, she clinched a record audition. On that fateful day, Mr. Lee became impressed enough to invite her to a record tryout. All this unfolded when Kathy, her mom and her girlfriends were in attendance at a Wink Martindale show, a popular daily dance program out of Los Angeles.

Wink Martindale was a recording artist in his own right, best known for his one national hit, "Deck of Cards" (Dot 15968) released in 1959. However, music fans favour his up-tempo rock and roll jiver, "All Love Broke Loose" (Dot 15728) issued in 1958. He made several singles for Dot up to the mid-'60s.

Jim Lee was in charge of A & R and a producer for Indigo Records in Hollywood. The label, founded and co-owned by four partners in 1960, was short-lived as were many such independents during the 1950s and 1960s. By 1962, the company folded, but inbetween it was fruitful and produced enough good records to make a mark in music history. Kathy Young and The Innocents recorded most of them. Also notable was a purchased master, recorded by Pat Zill and titled "Pick Me Up On Your Way Down" (Indigo 119). It was an effective reworking of the Charlie Walker original on Columbia. Not to be overlooked is the group sound of "She's Gone" (Indigo 136) by The Carians, produced by Vic Gargano (an owner of Indigo) and one of the best-crafted tunes on the label.

## Young and the Innocents

The group name Kathy Young and the Innocents appeared tailor-made. In reality, Kathy Young hooked up



with The Innocents by accident. After much practice and preparation for her anticipated audition there was a false start due to a swimming pool mishap, forcing cancellation of her appointment with Indigo and temporarily delaying her big chance. Instead, the chain of events proved to fall just in the right place and bring rapid success for Kathy Young.

"A Thousand Stars", originally recorded by The Rivileers in 1954 on Baton 200, was sent to Indigo with the intention that The Innocents would record it. The group was formerly with the Keen/Andex entity (owned by two brothers, John and Alex Siamas, with earlier involvement by Bob Keane who went on to establish Del-Fi) as The Echoes but were now under contract with Indigo.

As it turned out, Kathy Young came in to Indigo just at the right time, thanks to her accident. Indigo wanted to record the song by a female, since it had already been done by a male group. Enter Kathy Young. The recording was made, but something seemed to be lacking with the sound. It was determined that she needed a backing group in order to come up with a fuller sound. The Innocents just happened to be kicking around, lurking about in the background. Naturally they obliged and filled in the required backup harmonizing. It worked out so well that The Innocents would continue to fill this role on all of Kathy Young's Indigo tracks and it also began a great relationship between Kathy Young and the Innocents lasting to this day.

"A Thousand Stars" (which also featured Sandy Nelson on drums) took off like a rocket, peaking at the number three position within three weeks of its debut

and staying for an impressive seventeen weeks on the national Billboard Hot 100 chart.

An album, *The Sound of Kathy Young* (Indigo 504) was soon issued, featuring songs that were also waxed by other leading female singers at the time, such as Shelby Flint's "Angel On My Shoulder", Rosie & the Originals' "Angel Baby" and Cathy Jean & the Roomates' "Please Love Me Forever". An original copy of this LP is a desirable item to just about any '60s record collector today and not easily attained.

Several more Indigo 45's were issued as by Kathy Young & the Innocents throughout 1961 and 1962, the most successful being "Happy Birthday Blues", written by producer Jim Lee and the follow up to "A Thousand Stars". The platter went to number thirty for ten weeks. Kathy Young solely wrote the flip side ("Eddie My Darling" and "Someone To Love") of her first two records.

## Monogram records

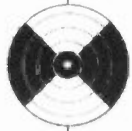
When the Indigo record company ceased operations in 1962, Jim Lee formed his own recording business which he named Monogram. His company quickly garnered a national hit with a Ritchie Valens emulator, Chris Montez and his summertime hit, "Let's Dance" (Monogram 505), partially inspired by Dave "Baby" Cortez' "The Happy Organ". Montez had first recorded for Joe Carlton's Guaranteed label in 1961 with a fine song called "They Say" (Guaranteed 217). He followed up "Let's Dance" with a couple of more good ones, "Some Kinda Fun" (Monogram 507) and "Rockin' Blues" (Monogram 508), but Montez and his company were not able to sustain the initial promise of more hit record success. After Monogram, Chris Montez enjoyed a much wider commercial run on the pop charts with appealing re-workings of such standards as "Time After Time", "Call Me" and "The More I See You" on Herb Albert's A & M records.

While Jim Lee had taken Kathy Young with him to the new company, The Innocents gravitated over to Reprise and Warner Bros. Her first Monogram single was "Dream Boy". It had been decided by her producers that the first Monogram single by Chris Montez, "All You Had To Do (Was Tell Me)" would be re-released with her voice dubbed on to the original master and then transformed into a duet single, as by Chris & Kathy.

The song by Chris & Kathy seemed destined to only "bubble under" on the *Billboard* charts, with or without Kathy, in April 1962 and April 1964 respectively. An odd chart action activity also occurred with "Gee Baby", a song derived from Mickey & Sylvia's "Baby You're So Fine". Joe & Ann "bubbled" with the tune, released in 1960 on Ace 577. Then, two years later, Ben & Bea "bubbled" some more with it when their record was released by Philips (4000), that company's first US 45.

Two additional duet singles by Chris & Kathy were issued by Monogram: "It Takes Two" b/w "Shoot That Curl" and "(It's Not) Puppy Love" b/w "He's Been Leading You On". This time, in reality they sang together. However, these platters proved to be momentous in Kathy Young's life because they signified the end of her dazzling recording success and the beginning of a drastic turn.





by Andy Meroy



## England swings (or did it?)

John Maus was Kathy Young's sometime guitar player and one of the members of the famed Walker Bros. Interestingly, even though they were strongly associated with the British Invasion, The Walker Bros. were not brothers and not even British, but were unrelated Californians. They decided to go to England where they found unexpected popularity, particularly from a frenzied following of female fans.

It was against this backdrop that Kathy Young married John Maus and started a new life in England. She abandoned her record and music career in favour of concentrating on her marriage. Although she was not directly active in music anymore, she attended Walker Bros. recording sessions, such as the one that produced their 1966 classic, "The Sun Ain't Gonna Shine (Anymore)" (Smash 2032). Scott Engel's powerful deep baritone fronted an equally strong and effective "wall of sound", resulting in one of the most memorable records of that era. Frankie Valli recorded the song a year earlier but it held no contest to the Walker Bros. superior rendition. It was a big hit in England where it went to number one and charted for eleven weeks, their second best seller, next to "Make It Easy On Yourself" (Smash 2009). It is hard to believe that such a good song only went to number thirteen in the US, dismal results in comparison.

Married life for Kathy Young quickly acquired nightmarish overtones at having to deal with serious problems brought on by the hysteria constantly directed at The Walker Bros. Wild screaming girls were pounded at their doors. Kathy did her best to deal with a lifestyle that robbed them of all privacy, living a balancing act that would be sensitive to both the adulation given by the fans, (after all they were responsible for The Walker Bros.' fame and fortune) and the reality of annoyed and angry neighbours, who constantly complained about the noisy and disruptive fans. In the end it became a losing battle for Young and before the decade was out, she separated from John Maus and moved back home to the States.

## Back in the USA

As if to distance herself from the madness she had faced in England, she didn't return to her music career. Instead she re-married in 1971 and settled in Central California, spending two decades living a peaceful existence raising a family, a far cry from her experiences in England. Much of her time was taken up helping to manage the citrus ranch she owned with her husband.

In 1994, she returned to Los Angeles, where she is now working for an international company. This time, as fate would have it, she ended up back with her first love: music. A couple of disc jockeys working for a popular



Kathy and Brenda Lee backstage at the Pantages, Hollywood, CA 1960

oldies station in Los Angeles at the time, Brian Berns and Mark DeCosta, were actively concentrating on trying to find singers who had not been heard from or seen for a long time. Luckily, just by chance they came in contact with Kathy Young. This eventually led to her return to singing. She has done many oldies shows since then and continues to do so as they become available. She also took part in the popular PBS-TV series of shows called "Rock, Rhythm and Blues", which reunited her with The Innocents, and proved to be very successful with audiences and fans from coast to coast. Rhino Records made these great shows available on VHS, DVD and CD, providing a much wider reach for the public.

Once again, Kathy Young is performing and singing. Having lost so many of our singers and performers from the 1950s and 1960s, it is reassuring to know there are others such as Kathy Young who are willing to be in the public eye today, providing entertainment to the fans and transporting them back to earlier, youthful times.

## Talking to Kathy Young

Andy Meroy - The Rivileers originally recorded your first record in 1954. Was it your idea, in view of the fact that the song was a favourite of yours, to record that particular song once you landed a contract with Indigo Records?

Kathy Young - It wasn't really a favourite. I had never heard it before. I had never heard The Rivileers version because I have never wanted it stuck in my head. No, it was recommended by a disk jockey in Bakersfield, for The Innocents, for their next song. The record company felt that because The Rivileers had done it, a male group, a female should do it and they didn't have a female singer and then I walked in a few days later and that's how it came to be.

DI - Were you listening to the rhythm and blues sounds of the '50s while were growing up?

Young - I listened to a lot of different music; Ray Charles, also gospel music like The Clara Ward Singers. I also listened to a lot of music from the '40s. I listened to everything. You know, it wasn't just rhythm and blues, it was a lot of everything.

DI - What other factors influenced and inspired you to seek a career in music?

Young - When I was five years old, I recorded my first record. I had an old recording machine in our house and my mom played the guitar and sang and my dad played and sang and we used to get together with a couple of other families on Sunday afternoons after church and have dinner, then we would all sit around and sing old gospel songs. I grew up singing all the time and I recorded that first record and when I heard that played back to me, that was it. I wanted to hear my voice come out of a speaker, I really didn't ever envision myself being on a stage necessarily, it wasn't that type of thing. I wanted to be in a recording studio with this big band and this big music and my voice everywhere.

DI - Is that record still in existence?

Young - Yes it is, "The Doggie In the Window." My mom had it for a long time.



Kathy age 16 with pet cat.

DI - So you come from a musical family?

Young - Yes, my mom was the choir director in our church so I sang in the choir and sang lead a lot. At glee clubs in junior high school I was the lead singer quite often. I started playing guitar when I was about five, taught myself to play mostly and then took some lessons later. I have never been a good guitar player. I can play a few chords, can accompany myself, which I did on a lot of shows back in the '60s when I was singing. We would go from one town to another and sometimes do two or three shows in a night; a high school here, a high school there and lots of time I wouldn't have the opportunity to rehearse with a band at all. I would walk in and they would already be playing so I would walk on stage carrying my guitar, and if I found they were struggling a little bit, I would bring out sheet music. Lots of times with a smaller band even though they couldn't read music, I would pick up my guitar and let them follow me.

DI - I'm looking at an original black & white promotional card of you which measures about 2" by 4", made out of hard cardboard. On the back there is a mini biography of you, courtesy of Bill Back Week as follows: Birthday - October 21, 1945; Hometown - Long Beach, California; Education - High School; Hobby - Surfing; Background - TV personal appearances; Other Musical Interests - Plays guitar, songwriting, arranger.

Young - Arranger?

DI - Yeah, that's what I'm curious about.

Young - I did arrange some of my own songs, I wrote the flip side of "A Thousand Stars", and I told them how I wanted it to be, how I heard it in my head, and how I wanted the song to be produced.

DI - As an arranger, I thought you were involved in actual production work in the recording studio.

Young - I would have liked to but at that time I just didn't know enough about music. Taking that avenue





back then, especially as a female, and as young as I was, wasn't really open to me but now, I probably would.

DI - There are conflicting stories that Wink Martindale was instrumental in guiding you over to Indigo as opposed to Jim Lee, who was A & R at the company, supposedly noticing you while he was congratulating The Innocents after they performed "Honest I Do" on one of Martindale's shows. Exactly how did your career as a recording star begin?

Young - They're both a little bit true. I had written to all the record companies in Hollywood and said that I am a singer, could I come in for an audition, wanted to be a recording star, and of course they had all written back saying don't call us, we'll call you, thank you very much. I found out I could rent a studio, hire a band, cut a demo record for \$275.00, then I could take that to a record company and say, listen to me, I'm good.

Wink Martindale had a rock and roll show at Pacific Ocean Park, Santa Monica and Frankie Avalon was going to be on the show and we were all crazy about Frankie Avalon. My mom had a station wagon, so she and several other mothers drove us [a group of girls], because we were 13 to 15 years old. We went to the show and I could see what was the greeting room area and I saw this gentleman talking to everybody, but he really wasn't with an artist, he was just there. After the show, I saw him out in the amusement park, and I decided, oh my gosh, this is my big chance, and so I walked right up to him and said, how do you make a record if you don't know anybody, if you don't have any connections. He just stood there watching me, and I repeated, how does somebody get in the door, how do you get an audition at a record company. Then my mom came over and said, was I bothering him, he said, no, but is she serious and all the girls go, oh yeah, she's serious, that's all she does is sing and writes. He said, I have some friends that own a record company, I'm going to call and tell them I heard you sing and I think you're good and that they should give you an audition. He said, so that's your break, after that it's up to you. So I thought, oh my gosh, I winged it!

So I waited two to three months, practiced and sang and wrote and played. I thought, this is my big chance, I have to be absolutely the best 'cause I'm not going to get a chance like this again. During that time, he [Jim Lee] became the audition manager and producer for his friend's record company. When I called, he said, where have you been, I've been waiting to hear from you, and I said, I had to be good and had to practice. He said, OK, why don't you come in tomorrow? So that's how things came to be, Wink Martindale and Jim Lee, my manager and record producer.

DI - How did you acquire the name "The Cinderella of Show Business"?

Young - I think because it happened overnight. From the time we recorded "A Thousand Stars" to where it was climbing the charts, it was three weeks and it just went straight up. One day I was this 14 year old teenager and the next day, I'm a recording star.

DI - Were you attending high school during the time you made your first record?

Young - In the 9th grade, I was 14.

DI - What was it like attending high school and being a recording star at the same time? How did you interact with the other kids?

Young - Unfortunately, as soon as I started singing, I pretty much had gone on the road, so there really wasn't a lot of interaction. Before that I was kind of shy, that hasn't changed. I was always on the edge of the in-crowd. I knew everybody, but I wasn't "Miss Popular," I was just another normal teenage kid in school with a love of singing and writing. My teachers would get upset with me because I would sit there daydreaming, writing lyrics in my head.

DI - Did you make any motion picture appearances during the early '60s?

Young - No, I tried out for "Gidget," because I surfed and they thought I would make a good Gidget. But I was too skinny, so they passed on me.

DI - Gary Paxton. Did he preside over any of your recordings at Indigo?

Young - He had nothing to do with them at all.

DI - So he only produced The Innocents?

Young - Right, in the very beginning when they came into Indigo. Again, he didn't have anything to do with them after; Jim Lee was their manager. That's how The Innocents came to sing with me. I went in and had my audition and Jim Lee said, come back tomorrow night and we'll do a test record at the end of The Innocents' album session. I went home, I was so excited, this was my big chance, I was going to be a recording star. I always knew that it would happen and so I went over to my girlfriend's house. She was my best friend; she had a swimming pool and everybody was gone. She and I were having a little party, just the two of us, she was 13, I was 14, a couple of girls excited that I'm going to go to Hollywood to make a test record.

We were sports oriented and always competed with each other. Best friends, but always a lot of competition. She was going to dive in one end of the pool and I was going to dive in the other. We were going to swim underwater to see who could get to the other end first. I was diving in the shallow end, she was in the deep end. As I started to dive in, my towel started to fall off, I grabbed for it, went straight down, knocked myself cold. She swam, got out of the other end, started looking around for me, and I'm under the water drowning. She pulled me out and got me going. I had a terrible concussion. I probably should have been in the hospital. So my mom had to call and tell Jim Lee that I wasn't going to make it the next day and what had happened. I was heartbroken, and I just cried and cried. I thought I had missed my big chance, that I had blown it; they were going to forget about me. Jim Lee said, just tell her when she feels better to come in, not to worry about it.

It took me about three weeks. I was crushed. During the time I was recuperating, a gentleman from a Bakersfield radio station had sent "A Thousand Stars" to The Innocents. So had I gone in when I should have they might not have been interested in me, because they didn't have the song "A Thousand Stars" yet.

DI - It was meant to be.

Young - It was, yeah, and that's why I've always had this belief that even when something bad happens, something good comes out of it. There are no accidents. So I went back in and sang for him [Jim Lee]. He pulled out a drawer and had the sheet music for "A Thousand Stars" and played it. Then he said, come back tomorrow night. So I did, made a test record and while I was singing, The Innocents were finishing their album session which had been in progress the whole three weeks. As I was singing, they started harmonizing in the background, and it just came together that way. It wasn't a planned thing.

DI - From that point on, you had a good chemistry with The Innocents.

Young - Yeah, we did, we had a lot of fun.

DI - Have you done any shows with Dave Somerville of The Diamonds?

Young - Yes, Dave is a great guy. We do a lot of shows together and I just went to his birthday party.

DI - Vic Gardiano produced an outstanding 45 on Indigo called, "She's Gone" by The Carians. Do you remember him, and did he oversee any other recording sessions at Indigo?

Young - Yes I do, Vic Gardiano was one of the four owners of Indigo.

DI - I am curious about a promotional-only release on Indigo by Washer Windshield called, "Kathy Young Finds The Innocents Guilty". What was that record all about?

Young - That was Jimmy O'Neill, a disc jockey from KWFB, maybe it was KRY, I can't remember now. It was just a fun, spoofy thing. I think two or three radio stations played it. It was just for fun, it wasn't anything that was meant to really sell.

DI - On your Web site, you've included a neat photo of you and Brenda Lee chatting in 1960. Any other of your musical contemporaries from that time that you knew well, such as Rosie Hamlin of Rosie & the Originals or Shelby Flint, whose "Angel On My Shoulder" you covered, you have good stories about?

Young - I didn't meet any girls because they didn't have two females on the same shows, so I never met Rosie or any of those other girls until now. I've gotten to know Rosie pretty good because we've done quite a few shows together. Brenda Lee and I went to school together and became good friends. When she was in Hollywood, she attended Hollywood Professional High School, since she was going to be there for a while doing recording sessions. If she had a few days off, she would come and stay at my house. We would try and be normal teenage girls; slumber parties, Disneyland one time.

DI - You covered "Angel On My Shoulder" which was written and turned into a hit by Shelby Flint. Did you choose to record that song?





Young - If you'll notice on my album I "covered" all songs that came after me and most of them were songs that kind of had the same sound I had. That was the theme of the album. The only song that really wasn't the same was "Will You Love Me Tomorrow" by The Shirelles, one of my favourites.

DI - When Indigo folded, Jim Lee started Monogram. Did he do so on his own?

Young - Right, Chris Montez and I sang for that label.

DI - Chris Montez had a record out in 1962, his first on Monogram, called "All You Had To Do (Was Tell Me)". It was re-issued two years later as by Chris & Kathy. Supposedly your voice was dubbed in on the second version. Is that true?

Young - I can't remember because we did four songs together and a couple we recorded and a couple I was dubbed in. I think "All You Had To Do (Was Tell Me)" [had] my voice dubbed in.

DI - In 1965, a major turn in your life occurred when you married John Maus, who was sometimes your guitar player and a member of The Walker Bros. Describe what your life was like when you lived in England.

Young - We couldn't go anywhere, we couldn't do anything. We had from 75 to 150 girls outside our door day and night. We would try to go to a movie and we would go through the alley door. The manager would cover me in an overcoat and with our dark glasses we would sneak in while the movie was already on and within 2 or 3 minutes the kids would know. Those fans in England had such radar, they were absolutely amazing, they knew where you were, and we would always have to leave. I think maybe 2 or 3 movies we actually got to watch in their entirety. We had one special restaurant that we would go to, they had a back room that we could have, a private room. Finally it got so that we would simply take-out. The worst part was that it would disrupt everyone around us, and we felt it was unfair for them.

The kids were wonderful though, nothing against them but we had to move so many times. One time we moved in the middle of the night, 3 o'clock in the morning. We had the bobbies driving ahead of us. The kids found us by 6 o'clock the next morning. How they did it, I don't know. We had no cars parked on the street, nothing, but there they were. We had to move again, because the neighbours would get tired of it.

I realized that I had to be friends with the fans because they make or break you; absolutely, and being a wife, especially, I wanted them to be on my side. Once a week I would go out and talk to all of them and there was always like a kind of ringleader within each little group from different areas. I would invite them up for tea, tell them to bring me all their autograph books and anything they wanted, just give me a list and I would get everything signed for them. I would tell them to come back the following week for tea and I would then get everything back for them. They became really, really sweet. They have to know that you love them and you treat them fairly because they're the ones that buy the records.

Young - During the '70s and '80s, after returning to the States, you remarried, settled in central California and raised a family.

Young - I was a typical working mom. We had an orange grove at one time, just a good place to raise kids, driving a tractor....

DI - You weren't involved in music?

Young - I sang in the church choir, other than that no. I felt that you can't raise a family and have a music career; you can't do both of them justice. Now it was my turn to be a mom. Then my son graduated from high school and headed off to college, my daughter was already in college, my husband and I had divorced, [I thought] OK, what do I want to do? I knew what I wanted to do, I wanted to go back to singing, so I moved back to L.A.

Brian Berns, a disc jockey at a big oldies station in Los Angeles, was trying to find me for eight years. I built a little house in town after my husband and I divorced. Well the people whom I had sold my [previous] house to, [knew Berns and delivered a] letter from Brian Berns asking if I would be willing to do an oldies show. It was really a letter from BMI; he was sending this letter for me to get in touch with them.

DI - What year did that occur?

Young - This was in 1993. By the time the letter got to me, they had already set the whole show, they had lined up everybody they were going to have on, they didn't have room for anybody extra. They said, unfortunately, we'll have to put you on next year but they said if anybody should fall off and not be able to make the show, then they would call me. My son had shoulder surgery here in L.A. and so I drove him down here and after the doctor's appointment I said, we're going to go to The Greek Theatre, so we drove over and I sat there and I pictured my name up on the marquee, like I used to see it. I walked in to the stage area and my son is going, mom, you just look so different, you look like you belong up there, and I said, I do, this is where I belong, it's just like coming home, I love being up here. It just felt so good, we went home, we drove back home, it was like a three-hour drive. Brian Berns called me that night and said I had the show!

Since then I was able to do quite a few shows. They were coming in very frequently, but now all of a sudden, there doesn't seem to be as many oldies shows going on. I just do whatever I can.

DI - In the late '70s, Rip Lay, a California record dealer re-issued much of the Kathy Young & the Innocents Indigo material on his Starfire record label. How did that unfold?

Young - He was friends with The Innocents. I didn't know Rip at that time, I met him later. They decided they wanted to re-issue these things.

DI - Who owns the Indigo masters?

Young - I do, I own all my own masters, because the company went bankrupt. I took them back to court in the bankruptcy. I didn't receive the money that I was supposed to receive for "A Thousand Stars", "Happy Birthday Blues", all of them. I really didn't get any money and so I took them back to court and managed to win the suit.

DI - Will you be making your material available on CD?

Young - Aha, yes. If you look on my Web site, I re-issued my original album on CD. I hope to have another one coming out soon, it takes a little time. I would like to do some new material, but it takes awhile.

DI - In 2001, your reunion with The Innocents on the PBS-TV production "Rock, Rhythm and Doo-Wop" was extremely well received. How did you feel when you once again performed with The Innocents after so many years?

Young - We had already done one or two shows before that smaller show. It was just like the old days, it was fun to sing with everybody else.

DI - Have you kept most of your records?

Young - I have most of them. There are a few songs I don't have. I finally got "Our Parents Talked It Over". Somebody sent that one to me. I'd lost my album in the earthquake but got another copy. ●

## KATHY YOUNG DISCOGRAPHY

(compiled by Andy Merrey)

### 45's

#### Kathy Young & the Innocents

A Thousand Stars / Eddie My Darling Indigo 108 1960

Happy Birthday Blues / Someone To Love Indigo 115 1961

Our Parents Talked It Over / Just As Though You Were Here Indigo 121 1961

Magic Is the Night / Du Du'nt Do (picture sleeve) Indigo 125 1961

Baby, Oh Baby / The Great Pretender Indigo 137 1961

Lonely Blue Nights / I'll Hang My Letters Out To Dry Indigo 146 1962

Send Her Away / Dream Awhile Indigo 147 1962

Washer Windshield Kathy Young Finds the Innocents Guilty Indigo (no #) 1961 (one-sided promotional issue only)

#### Kathy Young

Dream Boy / I'll Love That Man Monogram 506 1962

#### Chris & Kathy (Chris Montez & Kathy Young)

All You Had To Do (Was Tell Me) / You're the One Monogram 517 1964

It Takes Two / Shoot That Curl (picture sleeve) Monogram 520 1964

(It's Not) Puppy Love / He's Been Leading You On Monogram 522 1964

#### EP's

"Kathy Young" (Sparkle & Shine; Eddie My Darling; Angel On My Shoulder; Happy Birthday Blues) Indigo 1001 1961

#### LP's

The Sound of Kathy Young Indigo 504 1961

#### CDs

The Sound of Kathy Young

Visit Kathy Young at [www.kathyyoung.com](http://www.kathyyoung.com)  
Visit The Innocents at [www.theinnocentsmusic.com](http://www.theinnocentsmusic.com)



# Stuff I Like



koenigj@krause.com

Not at all my usual musical interest, singer-songwriter **Nicki Jaine's** debut, *of pigeons and other curiosities* resonates with interest. With my first listen I wasn't overly taken with Jaine's oddly interesting voice, but after a while she seeped into my consciousness. Cleanly produced, most tracks have only piano or acoustic guitars accompanying her singing, but that's all that is necessary. Musically engrossing, Jaine is an old soul. (Shaman Records, [www.shamanrecords.com](http://www.shamanrecords.com))

Another "spooky" voice belongs to **Dayna Kurtz**, on her *Beautiful Yesterday*. She's also a singer/songwriter channeling much jazz influence, in this case utilizing both her own songs and putting her stamp on compositions by Prince, Leonard Cohen and Duke Ellington. Quite a trio, isn't it? Kurtz' press release compares her voice to that of Tom Waits, Nico and Edith Piaf, which certainly intrigued me and got the CD spinning. She's much more than the sum of influences, though they're evident in the music. I don't know how to describe this, other than to reveal her music is challenging, intriguing, and improves with each listen. This is melodic, cool, jazzy-yet-not-jazz music, and I like it. (Kismet Records, [www.daynakurtz.com](http://www.daynakurtz.com))

Helter Skelter Publishing have just issued a clear look at the influential rock band that was **Love**, written by **Michael Stuart-Ware**, who was their drummer. With Arthur Lee back on the musical scene, the time couldn't be better to learn more about the group that seemingly influenced as many bands and musicians as they sold records. *Love: Behind the Scenes - On the Pegasus Carousel with the Legendary rock group Love* is available in the States via Consortium (1-800-283-3572).

*Reveal: The Story of R.E.M.* by **Johnny Black** uses interviews with band members and other inner-group persons to bring the close ranks of R.E.M. as out front as they've ever been. Black is a veteran rock journalist who knows how to put a story together. (Backbeat Books, [www.backbeatbooks.com](http://www.backbeatbooks.com))

**Duke Robillard's** new *Blue Mood*, a celebration of the songs of T-Bone Walker, quickly proved to be one of those CDs that just won't come out of my vehicle sound system. Some records are a journey from beginning to end, others go quickly, but *Blue Mood* sounds as if it's never going to be ejected from the dash.

Robillard's guitar and vocal work is subtle and sublime, out front when needed, yet featuring that spare sound so loved by T-Bone Walker. The horn work of the Roomfull of Blues guys is almost delicate, but I am afraid to term it that way. A master of both the blues and jazz worlds, Duke Robillard captures the sound of earlier eras run through modern technology, retaining all the spirit and emotion. His recordings are special, and this one is very special indeed. Few can sing in such a relaxed manner, yet convey so much feeling. (Stony Plain Records, [www.stonyplainrecords.com](http://www.stonyplainrecords.com))

From the same label, at the same time, comes *Now My Soul* by **Ronnie Earl**. My press release tells me that Earl believes this is his finest record. Perhaps it is, but as a fan of Earl's music, that's setting the bar pretty high. That being said, the blues guitar master who remains relatively unknown to the masses has issued one of the best blues records of the year so far. With Kim Wilson singing on five tracks, and other guests including the Silver Leaf Gospel Singers, the qualities setting Earl apart from others in the field are strong here. You'll hear blues, soul and gospel, powered by strong guitar work,

all tinged with sensitivity and passion. Ronnie Earl is special, and brings these qualities to the recording studio on a regular basis. (Stony Plain Records).

It's true, as **Jackie Allen** sings, that *Love Is Blue*, but few vocalists are able to convey so many shades with their voice. Allen does. I could say this is jazz vocal music, or a case could be made that Allen performs emotional, jazzy pop vocal work. Whatever one calls this, I think it's splendid, well written work addressing a tough subject — love. Emotions are all about sensitivity, and so are colors and the way people react to them. The same goes for *Love Is Blue*. Try it on for size and see how it fits. (A440 Music, [www.A440musicgroup.com](http://www.A440musicgroup.com))

Power pop continues to be favored by labels with a taste for careful reissues. Lucky Seven/Rounder's **Cargoe: Live in Memphis!** is a example. Their first album was on the short-lived Ardent label in 1972, prior to Big Star's #1 *Record* from the same people. That album was out of print for years, but the resurgence of interest in this style of music is bringing recordings such as this to the marketplace. Recorded live in the studio (for radio airplay), *Live in Memphis!* is a stellar set, that will get inside your head after a couple of listens. ([www.rounder.com](http://www.rounder.com))

Periodical Discoveries scribe **John Einarson's** *For What It's Worth: The Story of Buffalo Springfield*, co-written with **Richie Furay**, has been reissued in an updated edition. I'd not read the 1997 edition, so I dug right in. This proves to be more than just another look at an influential yet short-lived band. Furay and Einarson truly take the reader inside the life of these musicians, the time and the band, not to mention the music. A fun read, I found it engrossing and captivating. (Cooper Square Press, ISBN: 0-8154-1281-9)

*Rock Talk* compiles interviews conducted over a period of years by **Rev. Keith A. Gordon**, many published in fanzines. The primary attraction is the offbeat collection of subjects, including Mojo Nixon, Jello Biafra, Billy Bragg, Ian Moore, Charlie Sexton and many other not-often-interviewed-in-books types. The chats are mostly brief and some are quite dated, but this is a fine example of indie book publishing. ([www.anthempopkult.com](http://www.anthempopkult.com))

One of the beatniks of the North Beach scene in the late 1950s, **David Meltzer** has written *Beat Thing* as much to rant about the myths surrounding the beatnik scene as anything else. Meltzer's poetry, often read with jazz musicians backing him, has been a thread of the hipster scene forever, but he's tired of the fantasies so firmly in place today and pokes big holes in the blurred "reality" so often written. Part history, part rant, *Beat Thing* is necessary and compelling. (La Alameda Press, [www.laalameda-press.com](http://www.laalameda-press.com))

When I received *Alvin Lee in Tennessee*, and realized the stalwart guitar hero of Ten Years After had recorded with **Scotty Moore and DJ Fontana**, I was almost sad. I enjoyed Ten Years After in the early '70s, even saw them live at Cobo Hall in 1971, but all I could imagine was this record was going to be a stale run-through, a paycheck for all involved. Happily, I was so wrong. My first listen didn't do too much for me, not that there was anything wrong with the music, it was fine but seemed uninspired. I must have been tired that day, though, as subsequent plays have revealed there to be a fine recording here. These guys challenge each other, and Lee and Moore's guitars work very well together. It becomes quite clear that everyone had a ball performing together, and this is Alvin Lee's finest performance, especially singing,

in a long while. Yes, they do "I'm Going Home," and it's six minutes plus, but somehow it works. (Blue Storm Music, [www.bluestormmusic.com](http://www.bluestormmusic.com))

One of the legendary influential blues albums of the 1960s is **Jimmy Reed's** *At Carnegie Hall*. Interviews with rock musicians of the following two decades revealed that countless kids with guitars were enthralled by Reed and this recording, and over the years it's taken on an aura. Audio Fidelity has reissued it in the Hybrid SACD format, and the 23 songs sounds wonderful. Does the sound quality represent a leap forward from a "regular" CD? I don't know, but it sure sounds fine to me. Yes, this represents important musical history, but it's also great music. ([orders@audiofidelity.net](mailto:orders@audiofidelity.net))

*What's A Matter Baby* shows off the full sound of **Timi Yuro's** voice at full howl. These original Liberty label recordings of the early 1960s, so many of them hits, all of them vivid today, just shine thanks to this reissue from RPM Records. I think Yuro sounds as compelling in 2004 as she did forty years ago, exhibiting soul and emotion sorely lacking in so many top performers today. Complete with a bunch of non-album single bonus tracks, this is a cool package. ([www.rpmrecords.co.uk](http://www.rpmrecords.co.uk))

Do you want energy? Want to hear and see three female blues performs kick ass for an entire concert, together? Then get your hands on **Angela Strehli, Marcia Ball, and Sarah Brown** *Live in Concert: Ohne Filter*. Strap in, step back, crank the volume and push play. This is real blues music, with a whopping dose of Austin, Texas sensibilities mixed in. "Dreams Come True" indeed. ([www.musicvideodistributors.com](http://www.musicvideodistributors.com))

**Buddy and Julie Miller** keep making me listen to country music. *Love Snuck Up* is another example, as their new album just keeps putting itself into the CD player. If you're unfamiliar with their music, this is the record to begin with, as it's a compilation taken from their several albums on the Hightone Records label over the years. Listen to their duets and tell me it ain't magic. ([www.hightone.com](http://www.hightone.com))

Acrobat Records in England is issuing a slew of very cool CDs by '40s and '50s performers, covering the spectrum from the Mills Brothers and Bill Haley to Frank Sinatra and Lightnin' Hopkins. Packaged in nice slipcases with very interesting graphics, the sound quality varies but generally is excellent. Taken from a variety of audio sources, lines such as this represent what's so powerful about the digital medium. I'm assuming Acrobat can market these anticipating smaller sales overall, yet strong in the niches, especially to collectors. I love 'em, I must say. Check out these titles: **Bill Haley** - *See You Later Alligator*; **The Mills Brothers** - *London Sessions 1934-1939*; **Dinah Washington** - *Greatest Hits*; **Perry Como** - *Greatest Hits*; **Frank Sinatra** - *Live in Japan*; *Live in Blackpool 1953*; **Earl Fatha Hines** - *Jazz Is His Old Lady & My Old Man*; **Buddy Johnson** - *Jukebox Hits 1940-1951*; **The Four Knights** - *Oh Baby! Best of Vol. 1*; **Big Joe Williams** - *Chicago '63*; **Lightnin' Hopkins** - *King of the Texas Blues*; **R.B. Greaves** - *same*; **John Lee Hooker** - *Rock With Me*, and **The Orioles** - *Road to Doowop*. ([enquiries@acrobatmusic.net](mailto:enquiries@acrobatmusic.net))

**The Clinton Administration's** *Take You Higher: The Songs of Sly & the Family Stone* are instrumental renditions of classic Sly compositions. I love it, especially roaring down the highway. Different and compelling. ([www.magnatuderecords.net](http://www.magnatuderecords.net)) ●



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3. **The Avengers VI - "Good Humor Presents Real Cool Hits"** Mark 56 No # (SEE INSERT BELOW)
4. **The Avengers VI & Others - "Mrs. Faruki's Suzuki"** Mark 56 No # Sealed/Mint Mono Still SEALED in the original shrink! Released just after the Good Humor LP, this was not available in stores either, but rather from Suzuki dealers. Features three tracks by the Avengers VI and also tracks by Barry McGuire, The Olympics, The Marathons and The Champs. MB \$100

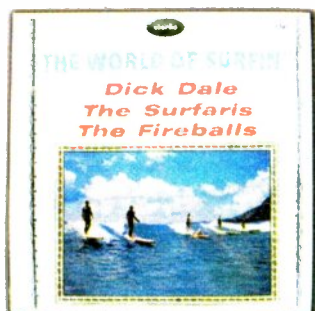


5. **The Beach Boys - "Shut Down Volume 2"** Capitol ST 2027 Sealed/Mint Stereo Still SEALED in the original shrink! Perfect except for a small BB hole in upper right corner. Yes, this is guaranteed to be the original first pressing on the old Rainbow style Capitol Label. Original Beach Boys LP's still sealed are getting REAL hard to find! MB \$150

6. **The Beach Boys - "The Beach Boys Today!"** Capitol DT 2269 M/M Stereo Cover still in original shrink. Original inner sleeve intact and the record has probably never been played, just opened! MB \$50
7. **The Beach Boys - "Stack-O-Tracks"** Capitol DKO 2893 M-VG++ Stereo Complete with the BOOKLET which is usually missing when this LP turns up. A few age spots on the booklet, but overall this is a real nice copy! MB \$50
8. **The Beach Boys - "Sunflower"** Reprise 6382 M/M- Stereo White Label Promo! Nice copy! MB \$30
16. **Dick Dale/Surfaris/Fireballs - "The World Of Surfin'"** Almor AS-108 Sealed/Mint Stereo Still SEALED in the original shrink wrap! The Perfect copy and very tough to find in Stereo. MB \$150
17. **The De-Fenders - "Drag Beat"** Del-Fi DFLP-1242 M/M Mono Cover still in the original loose fit baggy. Perfect copy that was opened, but with no evidence of play. MB \$75
18. **The Golden Breed - "The Original Soundtrack Recording"** Capitol ST 2886 Sealed/Mint Stereo Still SEALED in the original shrink wrap! Cut out hole in upper right hand corner. MB \$50
19. **Jan & Dean - "Jan & Dean's Golden Hits"** Liberty LST-7248 M/M Stereo Cover still in the original shrink! Just gorgeous copy that was opened, but does not show signs of play. MB \$40
20. **Jan & Dean - "Filet Of Soul—A 'Live' One"** Liberty LRP-3441 M/M- Mono White Label Promo MB \$30
21. **Jan & Dean - "Filet Of Soul—A 'Live' One"** Liberty LST-7441 M/M Stereo Cover has been neatly signed by BOTH Jan and Dean right near their photo! MB \$75
22. **The Marketts - "Out Of Limits"** Warner Brothers 1537 M/M- Stereo NICE copy! MB \$25



9. **The Catalinas - "Fun Fun"** RIK 1006 M/M Mono Tough one with great Surfin'/Hot Rod cover MB \$100
10. **The Centurians - "Surfers' Pajama Party"** Del-Fi DFLP 1228 M/M Mono Original Shrink still on cover! Perfect copy just opened! MB \$100
11. **The Challengers - "The Challengers On The Move—Surfing Around The World"** Vault 102 Sealed/Mint Stereo Still SEALED in the original shrink wrap! BB hole in upper left corner. Record SHOULD be colored vinyl inside as all the Stereo Challengers LP's on Vault are! The PERFECT COPY! MB \$150
12. **Jerry Cole & His Spacemen - "Surf Age"** Capitol T 2112 VG++/M- Mono With Bonus 45 by Dick Dale in its slot! Nice clean copy! MB \$75 (See picture at top of page)
13. **Dick Dale & His Del-Tones - "Checkered Flag"** Capitol T 2002 M-M Mono Cover still in the original shrink! Gorgeous! MB \$75
14. **Dick Dale & His Del-Tones - "Checkered Flag"** Capitol ST 2002 M-M Stereo Gorgeous copy with no signs of play! MB \$100



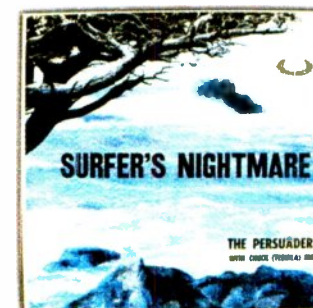
15. **Dick Dale/Surfaris/Fireballs - "The World Of Surfin'"** Almor A-108 Sealed/Mint Mono Still SEALED in the original shrink wrap! Beautiful copy! Nice cover! MB \$100



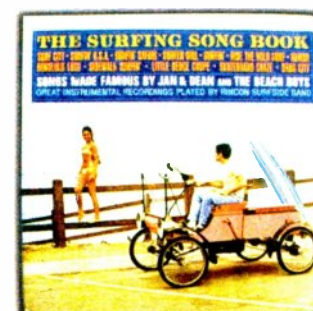
23. **The New Dimensions - "Surf 'N Bongos"** Sutton SSU 332 M/M Stereo Very scarce and nice cover! MB \$50
24. **Jack Nitzsche - "The Lonely Surfer"** Reprise R9-6101 M/M Stereo Classic LP and quite hard to find in Stereo MB \$150



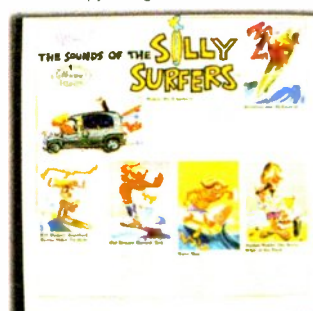
25. **Jack Nitzsche - "The Lonely Surfer"** Reprise R-6101 M/M Mono White Label Promo with promo sticker on front cover! Very tough to find on Promo! MB \$150



26. **The Persuaders - "Surfer's Nightmare"** Saturn SAT-5000 M-M Mono Very scarce Surf LP. Chuck Rio from the Champs is in the group! MB \$150



27. **The Rincon Surfside Band - "The Surfing Song Book—Songs Made Famous By Jan & Dean and The Beach Boys"** Dunhill D-50001 M/M- Mono White Label Promo, VERY RARE Surf LP! MB \$150
28. **Rod & The Cobras - "Drag Race At Surf City"** Somerset SF-20500 Nice VG+/M- Mono MB \$30
29. **The Sentinals - "Big Surf!"** Del-Fi DFLP-1232 M-M Mono Cover still in the original shrink wrap! Beautiful copy and great surfin' cover! MB \$50



30. **The Silly Surfers - "The New Sounds Of The Silly Surfers"** MERCURY MG 20977 M/VG++ Mono Great artwork by Griffin on the cover and this copy does indeed contain the original inner sleeve with more Griffin artwork! Top seam is split and frayed but it could be repaired. These are getting REAL hard to find. MB \$100



31. **World's Greatest Surfers - "Surfing Seminar"** Seminar 6001 M-M Mono Inside tips on surfing techniques by professional surfers! Great cover and very hard to find! First copy I've ever seen! MB \$50
32. **Sonny & The Eagles - "Everybody Monkey"** United Artists UAL 3311 M/M- Mono Includes Surfin' Monkey! MB \$25
33. **The Spinners - "Party-My Pad! After Surfin'"** Time S/2092 Sealed/Mint Stereo Still SEALED in the original shrink wrap! Rare! Nice cover! MB \$50

3. **The Avengers VI - "Good Humor Presents Real Cool Hits"** Mark 56 No # Sealed/Mint Mono, still SEALED in the original shrink! One of the World's Rarest Records! This was created as a Promo for Good Humor Ice Cream Bars and never sold in stores—the Ice Cream truck drivers carried them! And it is just MAGNIFICENT Surf! Obtained years ago from label owner George Garabedian. MB \$500







See #34

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA

Phone: (541) 476-1326 • FAX: (541) 476-3523

E-mail: john@tefteller.com • Website: www.tefteller.com

Auction closes Thursday, July 15, 2004 at 7:00 p.m. PDT



See #55

34. **The Tides** – "Surf City/Surfing USA And Other Surfin' Favorites" *Mercury Wing SRW 16265* M/M- Stereo Tough one! MB \$50 (See picture at top of page)



35. **The Vettes** – "Rev-Up" *M-G-M E-4193* M/M- Mono BB hole in lower left corner, one of the rare ones! Great car cover! MB \$150



36. **The Weird-Ohs** – "The New Sounds Of The Weird-Ohs" *Mercury MG 20976* M/M- Mono Promo copy of this very scarce LP! Also comes with the original inner sleeve containing even more great Cartoon art by Griffin! MB \$100

37. **Murry Wilson** – "The Many Moods Of Murry Wilson" *Capitol ST 2819* Sealed/Mint Stereo Still SEALED in the original shrink wrap! "FREE" is perforated into the upper right corner! Beach Boys' dad gets his contractual obligation fulfilled. MB \$40



38. **The Zip Codes** – "Mustang!" *Liberty LRP-3367* M/M Mono White Label Promo, tough one! Nice car cover! MB \$75

## Original '60's Surf / Instrumental / Hot Rod 45's

39. **Richie Allen** – "Undercurrent/Kick-Off" *Imperial 5885* Mint White Label Promo MB \$15

40. **The Allison's** – "Surfer Street/Money" *Tip 1011* Mint Promo Copy with Promo sticker on the A-side MB \$15



41. **Eddie Atwood & His Goodies** – "Hot Saki/Peach Fuzz" *Surf 5028* Mint Nice two-sider, White Label Promo MB \$15

42. **Mickey Baker** – "Third Man Theme/Baia" *Atlantic 2042* Mint Nice Guitar Instrumentals from the guitar playing half of Mickey & Sylvia MB \$15

43. **Jim Balcom & His Shades Of Rhythm** – "Tribal Dance/Balcom's Blues" *Caddy 106 M-* MB \$15



44. **The Banditos** – "The Mark Of Zorro/Ralph & Jack" *Elkay 2001* VG++ Hot Instrumental! Produced by Richard Delvy MB \$35



45. **The Beach Boys** – "Surfin'/Luau" *X 301* M- The very first one on the very first original label by the legendary Beach Boys! The B-side label has slight stain, but other than that, this is just a beautiful copy of a record that is usually found beat up. MB \$600

46. **The Beach Boys** – "Surfin'/Luau" *Candix 301* VG++ First release # on Candix but second issue with "Dist. by ERA" on the label. Nice and clean MB \$100

47. **The Beach Boys** – "Surfin' Safari/409" *Capitol 4777* NG++ Picture Sleeve only—no record. Very nice copy! MB \$30



48. **The Beach Boys** – "Ten Little Indians/County Fair" *Capitol 4880* M/M- With Picture Sleeve! One of their rarest! Sleeve is near perfect with just a slight hint of ring wear on one side only! Best copy I've seen in 30 years! MB \$150

49. **The Beach Boys** – "Surfin' U S A/Shut Down" *Capitol 4932* M- clean copy of classic MB \$15

50. **The Beach Boys** – "Fun, Fun, Fun/Why Do Fools Fall In Love" *Capitol 5118* M- Picture Sleeve only—no record. Small, hard-to-spot stain on one side only. Nice copy! MB \$25

51. **The Beach Boys** – "Don't Worry Baby/Get Around" *Capitol 5174* M- Picture Sleeve only—no record. Very small hard-to-spot stain on one side only. Nice copy! MB \$25

52. **The Beach Boys** – "Blue Christmas/The Man With All The Toys" *Capitol 5312* VG++ Hard one! Nice copy! MB \$15

53. **The Beach Boys** – "Help Me, Rhonda/Kiss Me, Baby" *Capitol 5395* M- Picture Sleeve only—no record. Near Perfect copy! MB \$25

54. **The Beach Boys** – "Sloop John B/You're So Good To Me" *Capitol 5602* M- Picture Sleeve Only—no record. Just about Perfect copy. MB \$25

55. **The Beach Boys** – "Good Vibrations/Let's Go Away For Awhile" *Capitol 5676* M-M With Picture Sleeve!!! All time classic song and the Picture Sleeve is Stone Mint! MB \$40 (See picture at top of page)

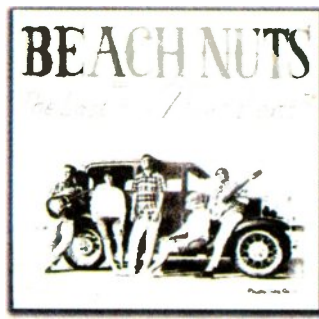
56. **The Beach Boys** – "Darlin'/Here Today" *Capitol 2088* M/M With Picture Sleeve! Perfect! MB \$30

57. **The Beach Boys** – "Friends/Little Bird" *Capitol 2160* Mint Store Stock New! MB \$15

58. **The Beach Boys** – "I Can Hear Music/All I Want To Do" *Capitol 2432* Mint Store Stock New! MB \$15

59. **The Beach Boys** – "Do It Again/Wake The World" *Capitol 2239* Mint Promo copy!!! Xol, but Perfect otherwise! MB \$25

60. **The Beach Boys** – "Peggy Sue/Peggy Sue" *Reprise 1394* Mint Mono/Stereo Promo, #ol on B-side only MB \$15



61. **The Beach Nuts** – "The Last Ride/Surf Beat 65" *Coronado 131* M/M Great Rockin' Instrumentals with super rare Picture Sleeve too! MB \$100

62. **The Bedwells** – "Karate/Karate Again" *Del-Fi 4230* Mint MB \$15

63. **The Belairs** – "Mr. Moto/Little Brown Jug" *Arvee 5034* VG++ Unlike many copies out there, this one does have the correct labels on each side. Classic! MB \$20

64. **1 Jan 1 AKA Jan Berry** – "Tinsel Town/Blow Up Music" *Ode 66050* Mint Promo MB \$15

65. **Hal Blaine & The Young Cougars** – "Challenger IV/Gear Stripper" *RCA Victor 8282* Mint Great Surf sound with the heavy drums of Hal Blaine! MB \$15



66. **The Breakers** – "Surf Bird/Surfin' Tragedy" *Impact 14* M- Yellow Plastic!!! MB \$50

67. **Bruce And Terry** – "Raining In My Heart/Four Strong Winds" *Columbia 43378* M- White Label Promo MB \$25

68. **B. Bumble & The Stingers** – "Nut Rucker/Nautilus" *Rendezvous 166* Mint MB \$15

69. **B. Bumble & The Stingers** – "In The Mood/Chicken Chow Mein" *Rendezvous 210* Mint White Label Promo, promo sticker on B-side only MB \$15

70. **B. Bumble & The Stingers** – "Polly Wog/Slumber Party" *Dymo 13* M- White Label Promo MB \$15

71. **The Busters** – "Bust Out/Astronauts" *Arlen 735* Mint Big Hit and Clean! MB \$15

72. **The Camelots** – "Scratch/Scratch" *Comet 2158* Mint White Label Promo with promo sticker on the A-side only MB \$15

73. **Al Casey Combo** – "Hot Foot/Cookin'" *Ramco 3705* Mint Tough one from Arizona MB \$40

74. **Al Casey** – "The Stinger/Keep Talking" *United Artists 158* M- White Label Promo MB \$20

75. **Al Casey & The K-C-ettes** – "Surfin' Hootenanny/Easy Pickin'" *Stacy 962* Mint Classic MB \$15

76. **The Challengers** – "Torquay/Bulldog" *Vault 900* Mint Classic MB \$15

77. **The Challengers** – "Hot Rod Show/K-39" *Vault 913* Mint Tough MB \$20



78. **The Champs** – "Tequila/Train To Nowhere" *Challenge 1016* Mint White Label Promo of all time Classic! Very scarce as Promo! MB \$40

79. **The Champs** – "Jumping Bean/Hokey Pokey" *Challenge 59103* Mint Odd one by them! MB \$15

80. **The Chantays** – "Monsoon/Scotch High's" *Dot 16492* Mint MB \$15

81. **The Chestnuts** – "Wobble Shank/Endless Love" *Coral 62176* Mint Powder Blue Label Promo, nice Rockin' Instrumental MB \$20



82. **The Chevells** – "Hendersonville/Hootnanny Ho-Down" *Gass 1001* Mint Great Rockin' Instrumental MB \$50

83. **The Chiefs** – "Apache/Dee's Dream" *Greenwich 408* Mint Classic MB \$15

84. **The Citations** – "The Snake/Panda Bear" *Majestic 1001* Mint Promo MB \$20

85. **The City Surfers** – "Powder Puff/50 Miles To Go" *Capitol 5052* Mint Classic MB \$15



86. **The Cornells** – "Malibu Surf/Agua Caliente" *Garex 102* Mint Classic MB \$20

87. **The Crescents** – "Breakout/Pink Dominoes" *ERA 3116* Mint Classic MB \$15

88. **The Crockett Brothers** – "Mother, Mother Can I Go Surfin'/After You've Been So True" *Del-Fi 4213* Mint White Label Promo, Vocal MB \$25



89. **Dick Dale & The Del-Tones** – "Let's Go Trippin'/Del-Tone Rock" *Del-Tone 5017* Mint Xol, White Label Promo, very scarce as a Promo! MB \$50

90. **Dick Dale & The Del-Tones** – "Shake-N-Stomp/Jungle Fever" *Del-Tone 5018* Mint Tough One! MB \$75

91. **Dick Dale & The Del-Tones** – "Miserlou/Eight Till Midnight" *Del-Tone 5019* VG White Label Promo MB \$20

92. **Dick Dale & The Del-Tones** – "Miserlou/Eight Till Midnight" *Del-Tone 5019* Mint Classic MB \$20

93. **Dick Dale & His Del-Tones** – "Surf Beat/Peppermint Man" *Del-Tone 5020* Mint Classic MB \$20

94. **Dick Dale & The Del-Tones** – "Surf Beat/Peppermint Man" *Del-Tone 4940* VG++ Capitol Records pressing MB \$15

95. **Dick Dale & His Del-Tones** – "The Scavenger/Wild Ideas" *Capitol 5048* Mint MB \$20

96. **Dick Dale** – "Grudge Run/Wild, Wild Mustang" *Capitol 5187* Mint Perfect! MB \$20

2005 "Classic Blues Artwork from the 1920's" Calendars are out!

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See #111

# John Tefteller's World's Rarest Records

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E-mail: john@tefteller.com • Website: www.tefteller.com

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See #151



- 97. Dick Dale – "Dick Dale Open End Interview" *Capitol Pro 2321 VG++/VG++* Record & special Promo only sleeve w/ questions & answers for Dale printed on the sleeve! Very scarce promo only item to promote the new "Surfer's Choice" LP. MB \$250
- 98. Dick Dale & Francine York – "Enlistment Twist/Dream Girl Waltz" *U.S. Army 1320 M/NM-* Blue Vinyl record with special picture sleeve! Very slight ring on sleeve. Produced for the US Army as a recruiting song. MB \$40
- 99. Dick Dale – "The Fairest Of Them All/We'll Never Hear The End Of It" *Cupid 107 Mint* Yellow Vinyl MB \$20
- 100. Dick Dale & His Del-tones – "You're Hurtin' Now/Ramblin' Man" *Cougar 711 Mint* MB \$20
- 101. Dick Dale – "Taco Wagon/Spanish Kiss" *Cougar 712 Mint* MB \$20



- 102. The Original Dartells – "Bouncy/Often Imitated Never Duplicated" *TVA 104 M-* Yellow Vinyl with slight sticker stain on label MB \$35
- 103. The Defiant Ones – "Deep Six/Choice Tidbits" *Essar 1000 Mint* Perfect MB \$35



- 104. The Defiants – "Surfer's Twist/Twistin' And Stompin'" *Baronet 5 M-* Tough MB \$25
- 105. The Del-ites – "Humorock/Delma" *Dell 614 Mint* White Label Promo MB \$15
- 106. Bill Destro & The Destiny – "Destiny's Last Call/Bunny" *Starla 13 M-* MB \$25



- 107. The Duals – "Stick Shift/Cruising" *Star Revue 1031 Nice* VG+ Super Rare original first label true first pressing of what became a huge hit! MB \$250
- 108. The Duals – "Stick Shift/Cruising" *Sue 745 Mint* The Big Hit label version MB \$20
- 109. Eddie & The Showmen – "Toes On The Nose/Border Town" *Liberty 55566 Mint* White Label Promo MB \$25

- 110. Eddie & The Showmen – "Squad Car/Scratch" *Liberty 55608 Mint* MB \$20
- 111. Scott Engel – "Devil Surfer/Your Guess" *Challenge 9206 Mint* White Label Promo MB \$25 (See picture at top of page)
- 112. The Exports – "Car Hop/Seat Belts Please" *King 5917 VG++* Classic MB \$15
- 113. The Falling Stars – "Batman/The Real Batman" *Black 101 M-* MB \$15
- 114. The Fireballs – "Torquay/Cry Baby" *Top Rank 2002 Mint* MB \$20
- 115. The Fireballs – "Bulldog/Nearly Sunrise" *Top Rank 2026 M-* MB \$15
- 116. Johnny Fisher – "Tan Dan/Every Time You Cry" *Park Ave 125 VG++* Vocal take-off on "Big Bad John" with surfer stant MB \$20
- 117. Johnny Fortune – "Soul Surfer/Midnight Surf" *Park Ave 597 Mint* Classic MB \$20
- 118. Bill Friel & The Fabulous Furies – "Fort Lauderdale, U.S.A./Johnny, Come Home" *Joker 1009 VG++* MB \$25
- 119. The Frogmen – "Underwater/The Mad Rush" *Candix 314 Mint* Classic, Maroon label first press MB \$20



- 120. Gene & The Esquires – "Space Race/Rave On" *GNP Crescendo 345 Mint* White Label Promo, GREAT! MB \$25
- 121. Ginny & the Gallions – "Hava Nagila/Hava Nagila Part Two" *Downey 110 Mint* White Label Promo MB \$20
- 122. Gene Gray & The Stingrays – "Surf Bunny/Surfer's Mood" *Dot 16478 M-* GREAT Instrumentals MB \$35



- 123. The Handclappers – "Three Gassed Rats/The Other Side" *Collier 2500 M-* Great two-sider, B-side especially rocks! MB \$35



- 124. Phil Harvey – "Bumbershoot/Willy Boy" *Imperial 5583 M-* Phil Spector goes Surfin' in one of his very first records! MB \$100
- 125. The Hollywood Persuaders – "Agua Callental/Drum's A-Go-Go" *Original Sound OS-50 M-* Classic MB \$15
- 126. The Hollywood Vines – "Cruisin'/When Johnny Comes Slidin' Home" *Capitol 4511 Mint* Perfect copy MB \$15



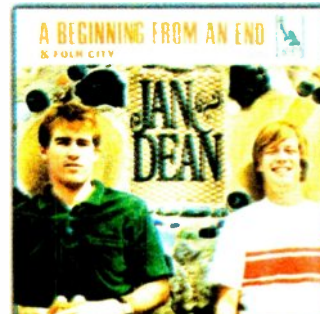
- 127. The Hondells – "Yes To You/Just One More Chance" *Columbia 44361 M-* White Label Promo—Gary Usher MB \$30
- 128. The Hondells – "Little Honda/Hot Rod High" *Mercury 72324 M-* MB \$15
- 129. The Hondells – "Younger Girl/All American Girl" *Mercury 72563 Mint* MB \$15
- 130. The Hondells – "Show Me Girl/Cheryl's Going Home" *Mercury 72626 Mint* MB \$15
- 131. The Hot Tamales – "Hot Tamale/Hum Double Bubble" *Pac 3501 M-* MB \$20
- 132. Al Hurricane & The Night – "Racer/Lobo" *Challenge 9127 M-* Xol on B-side only, White Label Promo, nice two-sider! MB \$30



- 133. Jan & Arnie – "Gas Money/Bonnie Lou" *Arwin 111 Mint* White Label Promo—tough to find on Promo! MB \$35
- 134. Jan & Arnie – "I Love Linda/The Beat That Can't Be Beat" *Arwin 113 M-* #ol, the hard one to find by them! MB \$50



- 135. Jan & Dean – "Baby Talk/Jeanette, Get Your Hair Done" *Dora 522 Mint* White Label Promo of all time classic! Very scarce as Promo! MB \$75
- 136. Jan & Dean – "White Tennis Sneakers/Cindy" *Dora 548 VG++* White Label Promo MB \$25
- 137. Jan & Dean – "Who Put The Bomb/My Favorite Dream" *Liberty 55496 VG++* White Label Promo MB \$20
- 138. Jan & Dean – "You Really Know How To Hurt A Guy/It's As Easy As 1, 2, 3" *Liberty 55792 M/M-* White Label Promo with PICTURE SLEEVE! Record is in perfect shape and the sleeve is just about perfect too with only very slight ring wear on the B-side only. MB \$35



- 139. Jan & Dean – "A Beginning From An End/Folk City" *Liberty 55849 M/M* White Label Promo

- with PICTURE SLEEVE! Record and sleeve are Brand New! MB \$75
- 140. Jan & Dean – "Popsicle/Norwegian Wood" *Liberty 55886 Mint* New! MB \$15
- 141. Jan & Dean – "A Surfer's Dream/Fiddle Around" *Liberty 55905 Mint* MB \$15
- 142. Jan And Dean – "Like A Summer Rain/Louisiana Man" *J & D Records 402 Mint* Tough one MB \$40
- 143. Jan & Dean – "Fun City/Fun City" *Ode 66111 Mint* Mono/Stereo White Label Promo! MB \$20



- 144. Bruce Johnston – "Do The Surfer Stomp Part One/Do The Surfer Stomp Part Two" *Donna 1354 Mint* White Label Promo! Perfect! MB \$50
- 145. Bruce Johnston – "The Original Surfer Stomp/Pajama Party" *Del-Fi 4202 Mint* White Label Promo, xol on B-side only MB \$50



- 146. Johnny & The Hurricanes – "Down Yonder/Sheba" *Big Top 3036 M-* Picture Sleeve only—no record. Near Perfect! MB \$25
- 147. Johnny & The Hurricanes – "Crossfire/Lazy" *Warwick 502 Mint* Perfect MB \$15
- 148. Johnny & The Hurricanes – "Red River Rock/Buckeye" *Warwick 509 Mint* Perfect copy! MB \$15
- 149. Johnny & The Hurricanes – "Reveille Rock/Time Bomb" *Warwick 513 M-* MB \$15
- 150. Johnny & The Hurricanes – "Beatnik Fly/Sand Storm" *Warwick 520 Mint* More old store stock MB \$15
- 151. Norb Kamin – "The Night Rider/Pick And Shuffle" *Erro 203 Mint* Great Rock'n'Guitar Instrumentals! Very scarce! MB \$50 (See picture at top of page)



- 152. King Rock & The Knights – "Scandal/Send-Di (Boss Part 2)" *Zoom 005 VG++* Super Hot Rock'n'Guitar Instrumentals and a hit back then in the Pittsburgh area MB \$125
- 153. Clyde Lay & The Rocketeer – "Rocketeer Beat/Well Good Then" *Tobi 999 VG++* From Forest, Mississippi MB \$15
- 154. The Lively Ones – "Surf Rider/Surfer's Lament" *Del-Fi 4196 Nice* VG+ Classic MB \$10
- 155. Manuel & The Renegades – "Rev-Up/Trans-Miss-Yen" *Piper 7001 VG++* Wol, Classic! MB \$20
- 156. Tony March – "Cousin Rockin' Roll Blues/Stompen Rock" *Checker 887 Mint* MB \$20
- 157. The Mar-kets – "Surfer's Stomp/Start" *Union 501 Mint* First label true first pressing before it became a big hit and had national distribution on Liberty MB \$25

**Next Month's Auction**

\*\*\* ROCKABILLY 45's \*\*\*





See #160

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See #187



- 158. The Mid-Knights – "Running Wild/Mid-Knight Walk/I'm Doing Time In The Prison Of Love/ Help Me Loose The Blues" *Erro 400 VG++* Four song EP in plain cover—never came in PS. First side is Rockin' Instrumentals and the second side is more straight Rock & Roll vocals. Very scarce! MB \$50
- 159. The Midnite Riders – "Tiger Lily/Danger Soft Shoulders" *Imperial 5799 Mint* White Label Promo with date neatly written on label MB \$20
- 160. The Nauticals – "Castaway/Rockin' Chopin" *Polo 210 VG++* Wol, White Label Promo, nice Surf sound! MB \$25 (See picture at top of page)
- 161. Jack Nitzsche – "The Lonely Surfer/Song For A Summer Night" *Reprise 20202 Mint* Classic MB \$20
- 162. Jerry Norell & The Beach Girls – "What Is Surfin' All About/Salt Water Taffy" *Legend 124 Mint* New! MB \$25

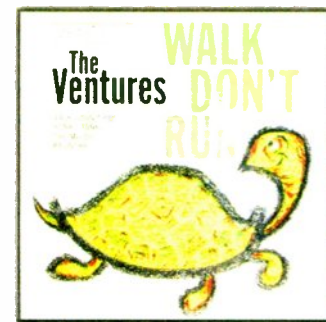


- 169. Rachel & The Revolvers – "The Revo-lution/ Number One" *Dot 16392 Nice VG+* Brian Wilson and Gary Usher and a few other Beach Boys worked under another name for this extremely rare August 1962 release. One of the all time rarest Brian Wilson/Gary Usher items! MB \$150

- 180. Marlow Stewart & His 4 Guitars – "Riptide/Sky Surt'n" *Marlow Stewart 102 VG++* Tough custom press MB \$25
- 181. Billy Strange, His Guitar & Orch. – "The James Bond Theme/007 Theme" *GNP Crescendo 320 Mint* Perfect MB \$15
- 182. The Strangers – "The Caterpillar Crawl/Rockin' Rebel" *Titan 1701 Mint* Classic MB \$15
- 183. The Strangers – "Hill Stomp/A Lost Soul" *Titan 1702 VG++* MB \$15



- 184. The Strangers – "The Dance Of The Ants/ Navajo" *Titan 1711 Mint* The TOUGH one MB \$30
- 185. The Surfaris – "Wipe Out/Surfer Joe" *Dot 16479 Mint* Classic MB \$20
- 186. The Surf Bunnies – "Our Surfer Boys/Surf Bunny Beach" *Dot 16523 Mint* Great girl group vocals MB \$35
- 187. The Surfer Girls – "Draggin' Wagon/One Boy Tells Another" *Columbia 43001 Mint* Xol, White Label Promo, Johnny B. Goode take off. Vocals, GREAT Girl Group sound! MB \$50 (See picture at top of page)
- 188. The Surfmen – "The Ghost Hop/Paradise Cove" *Titan 1723 M-* wol MB \$15



- 195. The Ventures – "Walk Don't Run EP with Cover" *Dalton BEP 503 M-VG++* Super scarce EP with four cuts including the monster hit! MB \$100
- 196. The Ventures – "Walk Don't Run/Home" *Dalton 25 Mint* All time classic! MB \$15
- 197. The Ventures – "Ram-Bunk-Shush/Lonely Heart" *Dalton 32 Mint* White Label Promo MB \$20
- 198. The Ventures – "Genesis/Yellow Jacket" *Dalton 50 M-* White Label Promo MB \$20



- 170. The Rebels – "Wild Weekend/Wild Weekend Cha-Cha" *Marlee 0094 Mint* Promo! First label and true first pressing of what was to become a big hit when Dick Clark picked it up for his Swan label MB \$50
- 171. The Revels – "Church Key/Vesuvius" *Impact 1 Mint* Nice one! MB \$25



- 189. The Survivors – "Pamela Jean/After The Game" *Capitol 5102 VG++* Beach Boys incognito! Very scarce! MB \$300
- 190. The Talismen – "Surfin' Man/Jailbreak" *Dot 16068 VG++* MB \$20
- 191. The Tornadoes – "Bustin' Surfboards/Beyond The Surf" *Aerfaun 100 Mint* Classic MB \$20
- 192. The Trashmen – "Surfin' Bird/King Of The Surf" *Garrett 4002 Mint* Classic MB \$15
- 193. The Trashmen – "Bird Dance Beat/A-Bone" *Garrett 4003 Mint* MB \$15



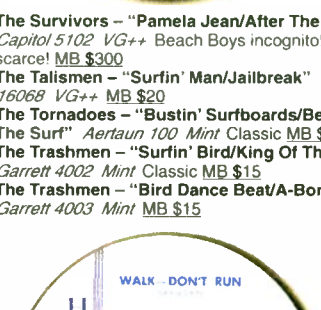
- 199. The Ventures – "Slaughter On 10th Avenue/Rap City" *Dalton 300 M/M-* With very scarce Picture Sleeve MB \$35
- 200. The Ventures – "Wild Thing/Penetration" *Dalton 325 Mint* MB \$20
- 201. The Vertues 4 – "Uphill Downhill/Angel Baby" *Sea Seven 22 VG++* Nice one! MB \$25
- 202. The Viceroy's – "Dartell Stomp/Granny's Medley" *Bolo 743 Mint* White Label Promo MB \$25
- 203. Vince & The Waikiki Rumble – "Waikiki Rumble/ Pacifica" *Big Ben 1003 Mint* Promo MB \$25



- 163. The Originals – "Scatter-Shot/Lucille" *Van 01464 M-* Great Rockin' Instrumental with THREE GUITARS!!! Rare! MB \$150
- 164. The Parleys – "Big Ben/The London Jerk" *Counsel 4901 Promo!* M- MB \$20



- 172. The Rumlbers – "Boss/I Don't Need You No More" *Downey 103 Mint* True first pressing on the original first label before Dot picked it up for nationwide distribution MB \$50
- 173. The Scavengers – "Shot Gun/Cream Puff" *Stars of Hollywood 1210 VG++* Wol MB \$25
- 174. The Shadows – "The Frightened City/F B I" *Atlantic 2111 Mint* Cliff Richard's back up band rocks on these MB \$15
- 175. The Shadows – "Wonderful Land/Stars Fell On Stockton" *Atlantic 2146 Mint* MB \$15
- 176. The Shadows – "Theme For Young Lovers/The Rise and Fall Of Flingel Bunt" *Atlantic 2235 Mint* MB \$15



- 194. The Ventures – "Walk — Don't Run/Home" *Blue Horizon 101 Nice VG+* All time Surf rarity! This is the original first press on the original first label of the all time Instrumental Classic! Loads of these out there on Dolton, but the Blue Horizon issue almost never turns up. Sold this copy to a good customer last year who is now forced to liquidate some of his collection. Sticker stain on label, A-side only. MB \$500



- 204. The Virtues – "Guitar Boogie Shuffle/Guitar In Orbit" *Hunt S-H-324 VG++* STEREO pressing for jukeboxes only! Very tough to find in Stereo MB \$75



- 165. The Pendletons – "Board Party/Barefoot Adventure" *Dot 16511 M-* Vocals—nice one! Produced and written by Gary Usher MB \$75
- 166. The Petticoats – "Surfin' Sally/Why Does Billy Play In Your Yard" *Challenge 9211 Mint* White Label Promo, nice Girl Group vocals MB \$15



- 177. The Shut Downs – "Four In The Floor/ Straightaway" *Karsong 101 VG++* GREAT Rockin' Instrumentals MB \$50
- 178. Bob Sled & The Toboggans – "Here We Go (The Surfer Boys Are Going Skiing)/Sea And Ski" *Cameo 400 Mint* Wol, Promo copy! Bruce Johnston and Friends! MB \$50
- 179. The Spirits – "Kili Watch/Spook Ship" *United Artists 306 Mint* White Label Promo MB \$30



- 167. The Progressives – "Hot Cinders/Man Of Mystery" *Dot 16514 Mint* GREAT Rockin' Instrumentals produced by Richard Delvy. Tough! MB \$50
- 168. The Pittdown Men – "Brontosaurus Stomp/McDonald's Grave" *Capitol 4414 Mint* Classic hit MB \$15



- 205. The Wierd-Ohs – "Leaky Boat Louie/Digger" *Mercury 72410 Mint* White Label Promo MB \$25
- 206. Brian Wilson – "Caroline, No/Summer Means New Love" *Capitol 5610 Mint* Brian's first solo release on Capitol MB \$50
- 207. Link Wray & His Ray Men – "Rumble/The Swag" *Cadence 1347 VG++* Guitar Crushing Classic! MB \$15
- 208. Link Wray & the Ray Men – "The Sweeper/Run Chicken Run" *Swan 4163 PROMO COPY M-* Great! MB \$25
- 209. The Zircons – "Frog In The Fog/Sneaky Pete" *DeVille 120 Mint* MB \$20

**Bids accepted via:**  
 • phone • fax • email • snail mail  
 (See header for numbers and addresses.)





# It's Only Rock n'Roll

## It's Only Rock'n'Roll unveils The Rock'n'Roll Trust and its June "Rock, Pop and the Beatles" auction

Marc and Debra Zakarin of ItsOnlyRocknRoll.com have been making their living buying and selling collectibles since they were kids, and while it's not getting any easier, they are getting better at marketing themselves and their wares.

"I've always been a collector," Marc Zakarin said from his home/companyoffice/warehouse. "I started collecting rocks, minerals, skeleton keys and records when I was a kid. And my wife, Debra, who I met in high school, had a mother who was president of the local historical society, and one day she let us go through her attic and take the stuff she didn't want to the flea market. On garbage day we used to drive to Scarsdale, which was a higher class neighborhood, and I remember we found a set of andirons on the street and sold 'em the next day for \$65 and we kinda went from there."

"By day my wife and I were cleaning out antique toy stores and thrift shops and selling the stuff at collector's shows, and gradually got to know the good stuff, like a Buck Rodgers radio — a premium that you'd had to send away for — would bring in hundreds of dollars. By night, I was in a band and when I saw balloons hanging in a store with some band's name on them, I got the store to give 'em to me when they were done instead of throwing them away. I already had the records so I started to buy everything that wasn't records — posters, cardboard stand ups, trading cards, lunch boxes — and I started a show to sell the stuff.

"That was the first Rock Music Convention. I brought in bands to sign posters, rent booths to other exhibitors, showed films and videos — anything to make it more fun. We did about 23 sold out shows in New York and Philly but then hundreds of other people started doing shows too, so we started looking for another way to go."

In the '80s the Zakarins opened the It's Only Rock'n'Roll gift shop in Greenwich Village, and co-produced a couple of KISS conventions, but the collectable market was changing. "The collectible business got hurt badly when the Internet became popular, but now it's readjusting. The online auctions hurt us a bit, but the real hardcore collectors want to make the find themselves, to touch the item with their own hands, which you can't do online." Nonetheless, the Zakarins produce and maintain ItsOnlyRocknRoll.com for online browsers and run the memorabilia gift shop at the Rock'n'Roll Hall of fame in Cleveland.

As anyone who cruises Ebay or any of the other online retail sites knows, prices and quality of



merchandise can fluctuate wildly. In order to insure quality and set some kind of baseline for rock collectables, Zakarin is helping to put together The Rock'n'roll Trust.

The Trust is a commercial venture to appraise, authenticate, grade and research rock'n'roll memorabilia, first and foremost because of the forgeries. On the net there are thousands of Beatles autographs alone, every month, selling for \$15 to \$75,000 each. If they're real, they're worth that much. On the net autographed Beatles albums are often sold for three or four thousand, and if it seems too good to be true, it's probably a fake. Unfortunately, there are professional forgers feeding the market and getting away with it. Some of these are innocent forgeries — management, secretaries, promoters and fan clubs would sign for the group just to fill the demand. Mal Evens at EMI UK would sign or Neil Aspinall, head of Apple would sign or Beatles would sign for other Beatles. So one of the key members of the Trust is Frank Caiazzo, the most recognized expert in Beatles autographs. Not only can he authenticate, he can pin down an autograph to within a couple of months."

The other Trust principals are Ed Kosinski, Trust founder and creator, a private collector and dealer in rock memorabilia who works with the Rock and Roll Hall of Fame and is an expert on rock lyrics, gold records, contracts and other documents, and Zakarin. The Trust will also work with the Rock Hall and dozens of consultants including Richie Friedman, one of the top vintage guitar experts in the world. He authenticated the Eric Clapton guitar that's coming up on Sotheby's. He can look at a guitar tell you every screw that's been replaced. Larry Marion for posters, handbills, tickets and tour programs, an expert at telling the variations in Fillmore posters. Gary Johnson of Rockaway Records, an LP aficionado who can tell first editions from bootlegs and John Brennan, an in-person autograph hound, who goes from hotel to hotel to hunt down stars. "People collect as an investment or 'cause they love the stuff," Zakarin said "When people get older and they want to retire and it's fake, they are in for a rude awakening. A lot of people who bought this stuff were not rich and if we can same then some trouble, that's icing."

Zakarin said The Trust will accept subscriptions from major auction houses, and working with the Rock Hall of Fame, estates and other museums. The organization should be up and running by this summer.

Zakarin is also busy with his next "Rock, Pop and the Beatles" auction which will open on ItsOnlyRocknRoll.com sometime in June (Get date verified?) "Our last auction closed in December and grossed about a million bucks and this time we almost have twice as much stuff," Zakarin said. "Since Rockaway Records came on board we're really expanding. We have 1,350 lots, including 500 Beatle lots. We have a John Kerry record from his band the Electras, sealed Beatles albums, including *The Beatles vs. Four Seasons* on VJ, a test pressing of *Hard Days Night* with handwritten notes from Brian Epstein — the last one that came up sold for around 20 grand. Two three foot by three-foot photos from the *Satanic Majesty* album sessions, for \$25,000 minimum. Many John Lennon items including signed artwork from his 1952 grammar



school notebook (minimum \$26,000,) John's blank back Butcher cover autographed by the other three Beatles, Elvis's jukebox from Graceland, a Seeberg full of Elvis records that RCA gave him with a plaque (minimum \$40,000) an original Frank Sinatra oil painting and autographed set list from the Beatles from Ringo's earliest known set with the group as well as a Pete Best set list and a Jimmie Nichols set list. (Nichols filled in when Ringo was sick) as well as many items within the budget of ordinary collectors." Items will be up for bid in early June and bids can be placed online and by phone, fax, and email.

ItsOnlyRocknRoll.com supports its auctions with TV spots, ads in magazines and their big, glossy four color catalogue, a weighty tome that will have any collector drooling with anticipation and/or envy. And if you can't afford to bid on any of the items, order a catalogue anyway. They'll probably be valuable ten or twenty years down the road. ●

**ItsOnlyRocknRoll.com**  
223 Wall ST. PMB #187  
Huntington, NY 11743  
FAX 631-385-1307  
<http://www.ItsOnlyRocknRoll.com>

**The R&R Trust**  
1 Hewitt Square, #190  
East Northport NY 11731







teftelli@internetrds.com or www.tefteller.com

# on the Record

# Les Docks

## *The Man, The Myths and The Legends*

No record collector or dealer is more of a mystery than Les Docks of The Shellac Shack in San Antonio, Texas. As a rule, he does not socialize with other collectors. He only puts out lists of records for sale sporadically, sometimes several times a year and sometimes only once every two years or more. Docks no longer publishes his phone number.

As if this isn't enough, his price guide, *American Premium Record Guide 1900-1965*, has been confusing, confounding and helping record collectors since 1979. This book is probably the most controversial price guide published. So much has been rumored about Docks I felt it was time to go on the record with him.

Les Docks was born 62 years ago in Detroit, Michigan, and graduated from the University of Michigan Law School in 1967. His interest in music as a child consisted of novelty records like Spike Jones' "Wild Bill Hiccup," and popular favorites like Tex Ritter singing the title song to the classic western "High Noon."

In 1966, he discovered 1920s jazz when he heard "China Boy" by Red Nichols and His Five Pennies. That hot jazz sound knocked him off his feet and set him in search of "more records that sound like that." Docks started his collecting adventures, like many young boys, as a coin collector. He says he's always been attracted to things that were round and flat, and that records and

coins go together well, "except you don't have to keep records in a safe deposit box."

His friend Bob Mays had a coin shop in the Detroit area, and Docks, with his big interest in coins, hung around the shop. One day in 1967, to settle a debt, Mays took in a Victrola and stacks of 78 rpm records. Soon the coin shop became a record shop, and Docks' interest in records grew and grew. Mays came up with the idea of placing a sandwich board outside the store offering to pay 2 cents each for "any record." Soon records starting coming in by the truckload and there were 200,000 in the store. Remember, this was 1967, so most of the records they were buying at 2 cents each were at least ten years old, and many were blues and R&B.

Soon, Docks and Mays hooked up with 80-year-old Harry Lane, who had been putting out auctions of 78 rpm records for years. Lane gave them his mailing and prices-realized lists and soon Docks and Mays began running a mail order record auction out of the store. Providing a justification for Docks to buy additional records, the more he bought, the more new musical gems he discovered.

All the auction activity fueled Docks' interest in records even further. He discovered that others had similar interests in 1920s jazz and that if he could find more records, he could keep those he liked and finance his hobby by selling the rest to other collectors. It was

apparent that expansion beyond the Detroit area provided his best means for locating more records to buy, so he began placing advertisements in small town newspapers in upstate New York and other areas he could drive to from Michigan.

Docks' first big find was a huge barn full of old 78s in Tupper Lake, New York. Many old store-stock Victor jazz and blues records were in this haul. In 1970, Docks located a copy of the *Music Operators of America* directory and began contacting old-time juke box operators in search of old 78s and 45s. Les was ahead of his time, as in 1970 almost no one else was looking for records in this manner. These operators had piles of old records they wanted to get rid of to make room for more recent releases. Happily for Docks, those boxes of old records were usually 1950s rock 'n' roll and R&B!

This was the Golden Age of the old time jukebox dealers' stocks finding their way into collector's and dealer hands. By the early 1970s, many in the jukebox industry had been in business since the '30s, and had accumulated stacks of 78s nobody had shown interest in for years. Docks had a field day going from town to town looking through hundreds of thousands of then-unwanted records. He had first chance at loads of great vinyl, in a time when the asking prices were mostly nickels and dimes!

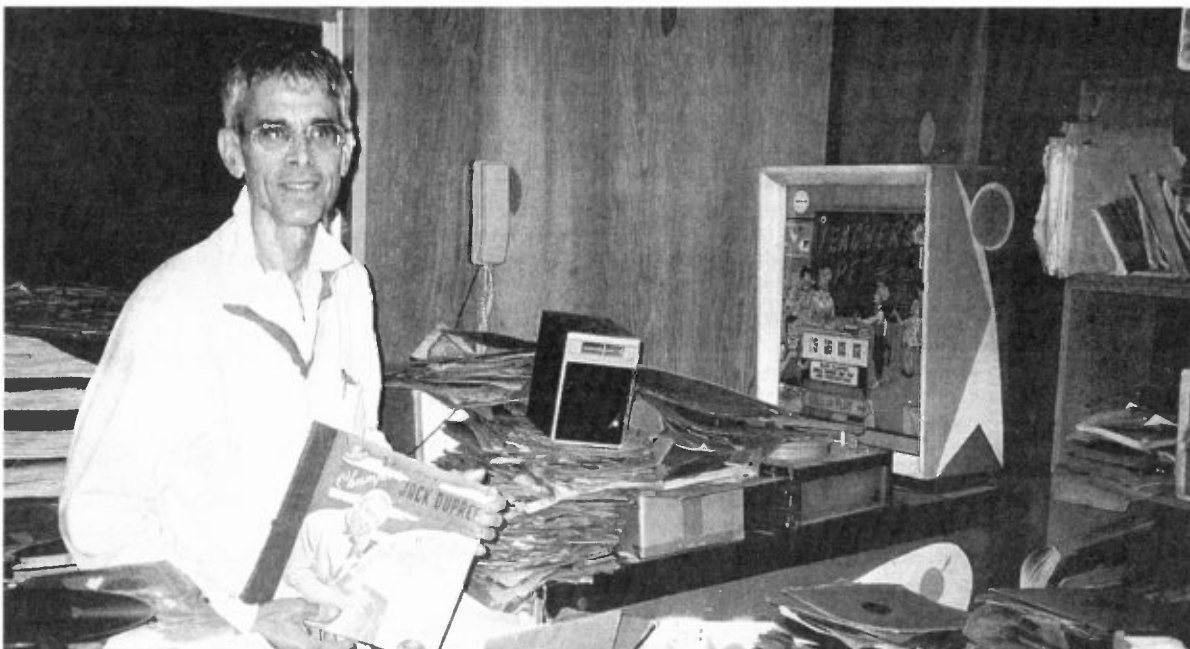
In western Michigan at a jukebox operator's place called Fabianno Amusement was where the most exciting 45 rpm find of his career, to date, took place. Docks describes the 1971 scene as if it was just yesterday:

"I walked in and saw walls of records from the floor to the ceiling and on shelving. The records were in old brown sleeves and most of them were blues and R&B vocal groups. Thousands of them. I got on a ladder to get to the top shelves and began pulling out those I wanted. They were \$1.00 each. I found the Five Thrills on Parrot in red wax. I found loads of other group records. Loads of blues. I remember seeing Rock Heart Johnson on RCA and hesitating — not really knowing what it was. In the end I bought it and was glad I did!"

Docks repeated his success in Michigan all over the country. He fondly remembers buying 2,000 78s in El Dorado, Arkansas — a load that included 40 Elvis Sun 78s! The sad thing about this deal was that there were about 35,000 78s in the building that had been taken to the local dump before he got there. The 2,000 78s he rescued from the next dump run cost him a dollar apiece. El Dorado also yielded over 15,000 blues and R&B 45s, including many rare titles and classics by Elmore James, Big Ed Burns and hundreds of others.

In DeKalb, Texas, Docks secured access to 25,000 78s stored in the ballroom of an old hotel. Again and again, he was in the right place at the right time and continued to pile up more and more records. His last major find took place in 1980 at a radio station near Cape Girardeau, Missouri. Stored in an abandoned control room of the old station were thousands of unplayed 45s. Best of all, the selection was heavy in rockabilly releases, so tons of obscure label rockabilly records were his for just 25 cents each.

In 1973, Docks moved from Michigan to Texas and built his Shellac Shack. The Shack is a 1,200 square foot building crammed with 78 rpm records from the floor to the ceiling. In fact, Docks now has so many 78s that there is



"What a record will bring depends on where it is being sold and the knowledge of the buyer."



"just no way I can find anything." Records are stacked everywhere — on shelving and some in stacks. His office in the house is where several hundred thousand records are indeed filed (sort of) but there are tens of thousands of records that remain in stacks, uncatalogued and unknown — even to Docks. When he decides to put an occasional auction list out, he is very reluctant to sell anything from his collection, because it is hard for him to determine, with nothing really filed, whether or not he has duplicates of the records that mean the most to him.

When it comes to the rare jazz and dance band 78s, he agonizes over each potential listing before finally deciding if he can let it go. Docks estimates he has over 200,000 78s and 25,000+ 45s in his collection. He is not really an album collector but has several thousand of them anyway. Of compact discs, he has very few.

In 1979, Docks was approached by Dan Alexander of publishing house Books Americana to write the first edition of his now legendary price guide. Initially, he protested because Alexander wanted a book that would cover all genres of 78s.

"I knew nothing about country. It was not something I was interested in and he insisted that it had to be in the book. So I went to Los Angeles and spent three weeks at the John Edwards Memorial Foundation at USC and learned enough about old-time country to do the book." (The John Edwards Memorial Foundation is a private archive of and contained, at the time, the biggest and best collection of vintage country music in the world.) Docks' book was published soon after and has been causing controversy in record collecting circles ever since.

The excitement about his book came on several fronts. The first batch of complaints came from many of the old collectors who didn't want any price guides available talking about 78s. This way they could have free reign to buy from amateurs at pennies on the dollar. A price guide of any kind was not welcome with this crowd, and Docks instantly became a traitor to the cause with these people. Next came the complaints from those who felt that his prices in the book were ridiculously low. This is the most common complaint about the book to this very day.

Docks defends his work with passion:

"I priced everything as best as I knew how. I am a dance band and jazz collector. I begged for help with the pricing but many of the major collectors just simply refused to help. Every time a new edition of the book comes out, I get more complaints and only a few offers of help!"

Docks argues that while the prices in his guide may indeed be on the low side, they also are much closer to reality for the average seller.

"Of course a well known dealer with a big time reputation can get better prices than are in my book — but how many big time dealers are there? Most records that are sold in antique malls and places like that sell for less than my book prices. It is those very people that my book was written for — antique dealers, flea marketers and estate liquidators. Prices vary all over the country and what a record will bring depends on where it is being sold and the knowledge of the buyer present at the time of the sale. I wanted to write a book that gives a general guideline, then it is up to my readers to take it to higher levels if they have the knowledge and the desire to reach beyond their local areas for the biggest spending buyers."

Docks' book is now in its 6th edition and has sold "at least 50,000 copies — if not 100,000" since 1979. *American Premium Record Guide* is the only book in the marketplace that comprehensively covers 78s. Some of the other guides contain a few 78s, but only the Docks book goes into great detail on the "care and feeding of 78s." Sales of the book have tapered off in recent years and

Docks is not particularly happy with the most recent edition "since the current publishers have chosen to leave out the index." [Krause Publications, publishers of *Discoveries*, published the 6th edition] No matter, controversy still surrounds the book and Docks dismisses it all, saying emphatically "If you are unhappy with the prices in the book, then help me make the next edition better — send me corrections." After all these years, it remains the only price guide extensively covering 78s. Docks is continually working on the next edition, which will contain further price changes as more and more prominent collectors are now coming forward to help.

B. Max Mehl, a famous coin collector and dealer, spent most of the first half of the 20th century promoting and selling a small book which listed his buying prices for coins. Even in the depths of the 1930s Depression, using printed advertising, free publicity and even radio advertising, Mehl sold large numbers of his little booklet at \$1.00 each to buyers who were lured by the prospect of finding a fortune in their pocket change. A few lucky folks did indeed find rare coins and Mehl profited right along with them. Most of his profits came from the sale of the booklet itself.

In 1981, drawing on his knowledge of the world of coin collecting, Docks tried a strategy based on Mehl's booklet, which has been quite successful for him. His version of Mehl's coin book was first advertised in 1981, and for most of the 1980s sales of the \$2.00 booklet ran between five and ten thousand copies per year. Docks advertised not only in record hobby publications but also in magazines and newspapers of general interest. His efforts got him a great deal of free publicity and access to a staggering array of records that otherwise would have remained hidden away.

Docks estimates he has sold "in excess of 100,000 copies" of the booklet and recently ordered a revised ninth edition — though he also says that lately "sales of the booklet and my purchases from its users have greatly declined." This latest edition "will probably be my last as most people in the general population these days are not even sure what a 78 is!"

As I have said, Docks favorite music is 1920s jazz and dance bands, but he also loves blues, 1950s R&B vocal groups, and classics like Bobby Darin's "Splish Splash" and Jimmy Charles' "A Million To One." He calls certain songs "goosebump records" because when he hears them he gets goosebumps on his arms. "Eyesight To The Blind" by the Larks (Apollo 1951) is a goosebump record. Docks is a true collector and a real aficionado of the music.

He is also a huge fan of film noir movies from the 1940s and '50s. His wife, Pam, also shares his interest in vintage music and likes pre-war Hawaiian guitar records best. Together, they listen to vintage radio shows from the '30s and '40s and most all the classic movies from film's Golden Age. The Docks household is always overflowing with the best entertainment that the 1920s-1950s produced!

Selling records is not something Docks particularly enjoys — even if he does have duplicate copies. "I am reluctant to convert good vinyl or shellac into Federal Reserve Notes — just so I can pay out huge amounts of money to the government in taxes. Yeah, I made good investments by buying records for 25 cents and \$1.00 each that can now be sold for much, much more. But why should I let the government take a huge share of my profits from my investments? I'd rather die with the records than pay all that money in capital gains taxes!" As a result of his feelings in this area, as well as his inability to determine whether or not he has a duplicate of a particular record, auctions from the Shellac Shack are few and far between.

What does Les Docks think of eBay and the Internet? "Lots of records go unsold there. There are some really great buys on RARE records — I got a Happy Harmonists on Gennett on eBay last year for \$5.00. I have sold some of the records I know I have multiple copies of on eBay and I do okay with the big name items, like Sun label stuff. I have on occasion, sold some rare records on eBay, but I would be cautious there. There are many desirable records I would not offer on eBay. You have to develop a feel for that, though."

And the future of record collecting? "Even if there are fewer collectors, the true rarities and classics will always have some people looking for them and because of their rarity, they will bring more money."

Les Docks is a pioneer record collector and a real innovator when it comes to coming up with unique ways to flesh out stocks of vintage and rare records. His private nature has helped him accomplish things that other collectors only dream of. With 78s of all types currently more in demand by collectors than they have ever been, Docks' reluctance to sell from his vast holdings should only be of benefit to him in the long run.

Les Docks can be reached at docks@texas.net or by writing to The Shellac Shack, P.O. Box 691035, San Antonio, Texas 78269-1035



"I'd rather die with the records."





peanuttruck@aol.com

# Grim Reporter

Jazz drummer **Walter Perkins** (72) died of lung cancer on February 14.

He was born in Chicago on February 10, 1932 and by the mid-fifties was a mainstay of the Windy City jazz scene, where he worked with such locals as Ahmad Jamal and Gene Ammons as well as touring musicians who needed a drummer for a live date or a local recording session. On February 20, 1958, Perkins was at the drum seat for the Earl Bostic date that produced "Sweet Pea," a Grim Reporter favorite. Perkins was also a key member of The MJT + III, a fine post-bop outfit that is highly regarded among those who know about it.

During the sixties, Perkins moved to New York City, where he worked with Sonny Rollins, Charles Mingus. Others he has recorded with include Lucky Thompson, Jimmy witherspoon, Roland Kirk, Sonny Criss, Charles Earland, Booker Ervin, Gigi Gryce, Mel Torme and Carmen McCrae and many more.

Doo wop bass vocalist **Jerry Van Hollander** (63) died of cancer on April 21 at his home in Delaware County, Pennsylvania, just west of Philadelphia.

Van Hollander sang with The Vandells before forming The Parktowns with lead singer Rob Frantz, Jerome and Stan Ziets and Marc Breslow. They cut two singles. Both were issued on the Impala and Thor labels in 1960/61. One of the songs, the group's fabulously rockin' "That Day Will Never Come," was also released on Crimson. Philadelphia's top DJ Jerry Blavet—the Geater with the Heater—gave the track some spins, but it remains an obscure doo wop gem. After his brief singing career, Van Hollander worked in the insurance business.

Legendary reggae producer and record company owner **Sir Coxsone Dodd** (72) had a heart attack and died on May 4 at his studio in Kingston, Jamaica.

Clement Seymour Dodd was born in Kingston on January 26, 1932. He worked as a building contractor and on the docks. In the early fifties, he began his first sound system—basically a disco DJ set-up that played jazz and R&B records real loud in order to attract customers to dances. Competition was tough with his main rival being Duke Reid's "Trojan" entity. Dodd traveled to the United States in order to obtain records for his system, known as "Sir Coxsone the Downbeat." Often, Dodd's associate Count Machuki would talk over the records—a technique that came to be known as toasting that was adopted in the late seventies by similar organizations in New York City, where it became known as rapping.

Soon, Dodd was recording local talent in order to have exclusive recordings to play at his sound system events. He eventually released them on several labels before starting Studio One in 1962. The bulk of the recordings associated with him were issued on this label.

Dodd was keen at spotting the rich talent in Jamaica. Among the people he brought to the public are Alton Ellis, Prince Buster, The Heptones, Lee "Scratch" Perry, Delroy Wilson and Ken Boothe. In December 1963, Dodd released a single on his Coxsone label called "Simmer Down" by The Wailing Wailers. The track, which featured the instrumental backing of The Skatalites, was a smash hit in Jamaica at the beginning of 1964 and it kick-started the career of its lead singer and songwriter, Bob Marley.

Several other Jamaican entrepreneurs imitated Dodd's success, and together they developed the music business in their country. As a record producer, Dodd shepherded the music through its various phases—ska, rock steady, reggae, dub. The Studio One label has been compared to Stax and Motown due to the long lasting appeal of its music.

In the eighties, Dodd opened a record store, Coxson's Music City, on Fulton Street in Brooklyn, New York. He continued to maintain his studio in Kingston. Less than a week before he passed away, the street on which the studio is located was renamed Studio One Boulevard as an acknowledgement to Dodd's contribution to Jamaican culture.

Among the most influential records issued by Dodd are "I'm the Toughest" by Peter Tosh, organ instrumentals by Jackie Mitoo and "Armageddon (sic) Time" by Willie Williams, which was covered by The Clash. A Grim Reporter favorite is Burning Spear's *Rocking Time*, with the track "What a Happy Day"—it is sublime.

Jazz guitarist **Barney Kessel** (80) died of a malignant brain tumor on the evening of May 6 in San Diego, California.

Kessel was born on October 17, 1923 in Muskogee, Oklahoma. At 12, he picked up a guitar and learned to play it by listening to the radio and records and strumming along. As a teenager, around 1937, he joined Ellis Ezell's territory orchestra. The group operated throughout the state. Kessel was not only the youngest member of the group, but also the only white person in it. It was during this time that Kessel first observed the innovative guitarist Charlie Christian—also a native of Oklahoma. Up until then, the guitar was largely a rhythm instrument in jazz. Christian's instrument of choice was an electric guitar, which was mostly a novelty instrument at the time. Christian played it like a horn, solos and all.

The young Kessel was deeply influenced by Christian, and became determined to make music his life. At 18, he left Oklahoma for California in order to pursue this ambition. He worked with bands led by Chico Marx, Hal MacIntyre, Charlie Barnet and Artie Shaw.

In 1944, Norman Granz—a man with fingers in many pies (he produced jazz records on labels he owned; booked jazz concerts, including the popular Jazz at the Philharmonic series; and managed jazz talent)—produced a short film called "Jammin' the Blues" that featured Lester Young, Billie Holiday and other jazz greats. Due to the archaic racial attitudes of the day, Kessel was only shown in shadow or silhouette as a white person could not appear working with black people. Granz would use Kessel on various sessions he produced and Kessel made his first album, *Swing Guitars* (1953), for Granz's Verve label.

Kessel was able to further raise his profile in the jazz world when he took part in a recording session on February 19, 1947 in Hollywood with The Charlie Parker New Stars for Dial Records. Kessel's playing is noticeable throughout the four songs recorded that day, and his solo on the classic "Relaxin' at Camarillo" is exceptional.

Kessel's star especially rose during the fifties, when he began cutting solo records and working as a session musician. He was a key figure in Ricky Nelson's early career. Kessel conducted the orchestra on Nelson's first

three recordings for Verve. For Nelson's second single, a b-side was needed and Kessel supplied his own "Honey Rock"—a cheesy novelty instrumental that is a Grim Reporter favorite. (Note: Gloria Wood chants "Oh, Honey!" at the appropriate moment during the tune—she was the voice of Woody the Woodpecker on the cartoon show's theme song.)

To say that Barney Kessel was versatile would be an understatement. Kessel could play with ANYone, and, during the fifties, sixties and seventies he must have—hundreds of recordings are embellished with his playing. Here is a selective list of artists he worked with: Sonny Rollins, Elvin Jones, Frank Sinatra, Marlene Dietrich, Sam Cooke, Elvis Presley, Herb Ellis, Art Tatum, Julie London, Fred Astaire, The Beach Boys, Jefferson Airplane, Jimmy Gilmer & the Fireballs, Sonny & Cher, The Coasters, Benny Goodman, Earl Bostic, Vernon Garrett, Dexter Gordon, Kid Ory's Creole Jazz Band, Lou Rawls, The Righteous Brothers, The Crystals, Ike & Tina Turner, The Ronettes, Big Joe Turner and T-Bone Walker.

He also played on such TV themes as "I Spy," "The Man From U.N.C.L.E." and "The Odd Couple." He was on the "A" list for Phil Spector sessions. He wrote books and magazine articles about guitars and guitar playing. He received awards from just about every musical entity that gave them out. He played command performances for Presidents Carter and Reagan. He has been inducted into the Big Band and Jazz, Oklahoma Jazz and Oklahoma Music Halls of Fame.

Among Kessel's survivors are his sons, Dan and David—musicians and producers who have worked with Dion, Leonard Cohen, Phil Spector, The Ventures, members of The Go-Go's, Rodney Bingenheimer, The Ramones, Blondie, John Lennon, Brian Wilson, The Marsupials, Annette Funicello, Frankie Avalon and Phast Phreddie & Thee Precisions.

Doo wop singer **Rudy Maugeri** (73) died of cancer in Las Vegas, Nevada on May 7.

Maugeri was born January 21, 1931 and grew up in Toronto, Canada. In 1952, he and some childhood friends formed The Crew-Cuts, a white vocal group. Two years later, the group was signed to Mercury Records and covered such R&B hits as "Sh-Boom" (originally by The Chords), "Earth Angel" (The Penguins), "Ko Ko Mo" (Gene & Eunice), "Gum Drop" (The Charms) and several others. With an orchestra arranged and conducted by David Carroll—who will never be mistaken for Johnny Otis—The Crew-Cuts turned these songs into pop smashes.

After the band broke up in 1964, Maugeri worked in broadcasting. He had been living in Las Vegas for the last 25 years.

South African pop singer **Brenda Fassie** (39) died on May 9.

She was born in the Cape Town township of Langa on November 3, 1964. Her father died when she was very young. Her mother, who named her daughter after Brenda Lee, encouraged her to sing. At 16, she left for Soweto and soon joined a vocal trio called Joy, then fronted Brenda & the Big Dudes, a pop group.

Her first single, "Weekend Special," was a significant international hit in 1983. More hits followed, but her





success, coupled with personal demons, led her to drugs—which worked against her career.

In the mid-nineties, after the overdose of her lover, Fassie was rehabilitated. In 1998, her *Memeza* album was the biggest selling album in the country. She released an album a year for the next four years.

Although she began her career as a pop singer, she also sang material with political content, such as 1990's "Black President," about the then-imprisoned Nelson Mandela. She stopped singing in English and declared her pride in being African.

Jazz clarinetist/composer **John LaPorta** died in Sarasota, Florida on May 12 after suffering a stroke.

John Daniel LaPorta was born in Philadelphia, Pennsylvania on April 13, 1920. He earned a bachelor's and a master's degree in music. As he studied classical music, he also followed the current jazz scene. In 1942, he joined Bob Chester's band and two years later he was playing with Woody Herman's Herd. In 1946, LaPorta left Herman to settle in New York City, where he worked with Lennie Tristano, and the stars of the new bop music, Dizzy Gillespie, Charlie Parker and Max Roach. In 1951, he began working sporadically with Charles Mingus for seven years. LaPorta played clarinet and alto saxophone at a December 1954 date that for years was only partially available on the cheesy Everest label. The album contains some of Mingus' most forward-sounding music.

During his career, LaPorta also recorded with Duke Ellington, Bill Evans, Fats Navaro, Billy Eckstine and Neal Hefti. Between 1959 and 1985 he taught at the Berklee College of Music.

R&B singer/songwriter **John Whitehead** (55) was shot to death on May 11 in Philadelphia, Pennsylvania.

John Cavadus Whitehead was born in Philadelphia on July 2, 1948. He and his childhood friend Gene McFadden attended high school together and formed a vocal group called The Epsilons with Whitehead's cousin Ronald Lowry (later in Maze) and Allen Beatty. They cut a single for the Shrine label that went nowhere.

In 1966, they met Otis Redding, who took the group on as a manager. The Epsilons sang backup on the hit record of another of Redding's protégés, Arthur Conley's "Sweet Soul Music." The group was signed to Stax, but when Redding died in a plane crash in December 1967, The Epsilons were left hanging until the single, "The Echo." The track is an outstanding example of late-sixties Philly sweet soul with a heavy doo wop flavor. However, the record received little airplay outside of Philadelphia. Discouraged, the group broke up.

Whitehead and McFadden continued to work together in Philadelphia. They formed a new group called Talk of the Town that was signed to North Bay in 1971. They began working with Kenny Gamble and Leon Huff, who had just formed Philadelphia International Records. Whitehead and McFadden wrote a song called "Backstabbers" that Huff polished up and gave to The O'Jays. It was a smash hit—Number One R&B and Number Three pop. Other songs written by Whitehead and McFadden include "Wake Up Everybody" and "Bad Luck" by Harold Melvin & the Blue Notes, "For the Love of Money" and "992 Arguments" by The O'Jays and "I'll Always Love My Mama" by The Intruders.

In 1979, the pair wrote a song and released it themselves, as McFadden and Whitehead. "Ain't No Stoppin' Us Now" was a Number One R&B hit and peaked on the pop chart at Number 13. The song was very popular in Philadelphia, an unofficial anthem for the Phillies in 1980 when they went to the World Series, and the

Eagles when they reached the Super Bowl in 1981. Whitehead's sons, Johnny and Kenny recorded as The Whitehead Boys for Motown in 1994.

On May 11, Whitehead and family friend Oemidd Johnson, 20, were installing a radiator hose in a car in the driveway of Whitehead's home when two young men began shooting at them. More than ten shots were fired. Johnson survived the attack, and police speculate that he may have been the intended target of the shooting. He had been previously arrested for assault and drug charges. The killers were still at large at press time.

Jazz drummer **Elvin Jones** (76) died on May 18 in New York City. His health had been failing for several months.

Elvin Ray Jones was born in Pontiac, Michigan on September 9, 1927, the youngest of 10 children. Two of his brothers, Hank (piano) and Thad (cornet) also made names for themselves in the jazz world. As a child, he beat on pots and pans in the kitchen and began studying the drums in earnest when he was 13.

From 1946 to 1949 he did a stint in the Army, and then became part of the Detroit jazz scene. He toured with Charles Mingus and Bud Powell. In 1956, he moved to New York, where he freelanced. From time to time, Jones was asked to sit in with Miles Davis' group. Davis' tenor saxophonist John Coltrane liked the way Jones played. When Trane struck out on his own in 1960, Jones answered the call.

On October 21, 1960, Jones' first session produced Trane's wonderful version of "My Favorite Things"—a crappy pop song from "The Sound of Music" that Coltrane and company (with McCoy Tyner on piano and Steve Davis on bass) turned into an exciting display of creativity in waltz time.

In 1961, Steve Davis vacated the bass position in the Coltrane quartet. In his place was Art Davis, Reggie Workman or Jimmy Garrison—often a combination of the two, especially during the *Africa/Brass* sessions and the *Live at the Village Vanguard* dates. During the last half of that November, Coltrane's quintet—with Workman on bass and Eric Dolphy on reed instruments—toured Europe. In February '62, Garrison was on bass and by spring Dolphy was on his own, making way for the classic John Coltrane Quartet, which re-defined the meaning of modern jazz every time it played.

On August 8, 1963, Jones and Workman co-led a recording session that featured Tyner and included three saxophonists. The result is *Illumination!*, on Impulse Records—a great album.

With a few exceptions, Jones played on every Coltrane recording, including the legendary *A Love Supreme* and *Ascension* albums, until November 23, 1965. Coltrane often experimented with his music by adding musicians to his group. When the drummer Rashied Ali was made a permanent member, Elvin opted out. McCoy Tyner left around the same time. A little over a year and a half later, Trane was dead.

Jones led small groups and recorded prolifically for the rest of his life. Even though he also played with Sonny Rollins, Earl Hines, Ornette Coleman, Barney Kessel, Roland Kirk (on the great *Rip, Rig and Panic*) Yusef Lateef, Freddie Hubbard, Wayne Shorter and Sonny Sharrock, he was best known as Coltrane's drummer, a title he was proud of and he wore it well.

Although he had been in poor health in recent months, he appeared at the drum stool on stage whenever he could, up until a few weeks before he died. ●

## Paul Simon

*The Paul Simon Song Book*  
(Sony Legacy)

reviewed by J. Poet

After *Wednesday Morning, 3 A.M.* tanked, Paul Simon left New York to sulk in London. While he was there the British folkies inspired him to start writing topical material. He signed with Columbia UK and put out his first solo album, long sought after by collectors and finally on CD with two bonus tracks.

This is just Simon — voice and guitar — singing acoustic versions of the songs that would soon make him famous. "I Am A Rock" lacks the drama of Bob Johnson's electric arrangement and "A Simple Desultory Philippic" (with different lyrics from the *Parsley, Sage* LP) still sounds lame, but the rest show Simon's range as an expressive singer and showcase his guitar playing. "Leaves That Are Green," "April Come She Will," "Kathy's Song" and other tracks that would make up the bulk of the *Sounds Of Silence* album shine here in all their simple, acoustic glory.

## Fred Astaire

*The Essential Fred Astaire*  
(Sony Legacy)

reviewed by J. Poet

When Fred Astaire took his Hollywood screen test, one studio wag commented "Can't sing, can't act, slightly balding, can dance a little." Except for the comment on Astaire's dancing, the quip isn't that far off the mark, but it doesn't take in the hoofer's boyish charm and incandescent charisma. Despite his upper class patina, Astaire was able to project an everyman quality that made men respect him and women fall head over heels. That quality comes across in his low-key vocals.

Like many country singers, he always sounds as if his voice is going to break reaching for the high notes, and when he hits them you almost sigh with relief. *Essential* collects 15 tunes from musicals Astaire made in the 1930s including standards like "Night and Day," "A Foggy Day" and "Let's Face The Music and Dance." The digital transfers give these mono recordings a surprising range and depth. By the end of the first track you'll be dusting off your imaginary top hat and dancing across the floor.

## Tom Rapp

*Familiar Songs*  
(Water)

reviewed by J. Poet

*Familiar Songs* is one of the strangest albums ever cut in Nashville. Rapp (AKA Pearls Before Swine) developed a large cult following with two albums of psychedelic folk on the tiny ESP label in the '60s — *One Nation Underground* and *Balaklava*. Reprise signed Rapp in '69 and although they knew he had an audience, they had no idea who they might be, or how to reach them. Near the end of his contract, the label suggested a "hits" package, even though PBS had no hits. Rapp undermined the concept by recording new arrangements of older songs in Nashville, but when he didn't like how the sessions were going, he called it a day.

His business manager sold the sides to Reprise and vanished with the advance money and *Familiar Songs* hit the streets in all its unfinished glory. Fans will be happy that this atypical Rapp album is back in print, and while hearing what the Nashville cats made of Rapp's disjointed folk melodies is of interest, *Familiar Songs* doesn't add anything new to Rapp's legend. ●



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Frank EP with cover for Auction Cover First

Table listing various music releases with columns for artist, title, and format. Includes artists like The Beatles, Pat Boone, James Brown, and Cliff Richards.

Bruce Buratti 2047 Kenmore Ave. Bethlehem Pa. 18018. 610-867-3199. E-mail: bburatti@rcn.com. Here's a set sale list of both charted and uncharted rock, R&B and soul 45s from the 1950s-70s. All are stock copies unless otherwise noted. Add \$3 for postage, no matter what size the order. Want lists welcome.

BLUE THUMB 7122-Dave Mason-Waitin' on You/Just a Song-NM \$3
BOARDWALK 130-Ringo Starr-Wrck My Brain/Drumming is My Madness-NM \$4
BOARDWALK 5700-Harry Chapin-Santa/Finally Found it Candy-NM \$2
BOBBY VINTON 100-Bobby Vinton-Santa Must Be Polish/Santa Claus is Coming to Town-NM \$3
BOW 307-Fredde Scott-Tell Them for Me/Hold My Hand-(DJ)-NM \$5
BREW 307-Skip & Flip-Fancy Nancy/It Could Be VG \$4
BRENT 7052-Brenton Wood-I Want Love/Good Lovin'-VG \$4
BRONZE 16476-Gene Pitney-I'll Be Still in Love with You/Train of Thought-(Euro import-rare)-NM \$9
BRUNSWICK 55366-Gene Chandler & Barbara Acklin-Love Won't Start/Show Me the Way... NM \$5
BRUNSWICK 55387-Gene Chandler & Barbara Acklin-Franch Teacher.../Anywhere... NM \$5
BRUNSWICK 55405-Gene Chandler & Barbara Acklin-Little Green Apples/Will I Find-(bb hole)-NM \$5
BRUT 814-Jyve Fyve-All I Ever do is Dream about You/Same-NM \$5
BT PUPPY 512-Tokens-Only My Friend/Catle Call-(DJ)-NM \$8
BT PUPPY 524-Tokens-Live in Groovy/Split-VG \$2
BT PUPPY 525-Tokens-Green Plant/Saloo-VG \$2
BT PUPPY 545-Happenings-Crazy Rhythm/The Love Song of Mommy & Daddy-NM \$3
BUDDAH 23-Lemon Pipers-Rice in Tainbourne/No Help From Me-(w/v)-VG \$1
BUDDAH 31-Lemon Pipers-Rice is Nice/Blueberry Blue-VG \$2
BUDDAH 75-Brooklyn Bridge-The Worst that Could Happen/Your Kite, My Kite-VG \$1
BUDDAH 95-Brooklyn Bridge-Blessed is the Rain/Welcome Me Love-VG \$3
BUDDAH 100-Chubby Checker-Bake in the U.S.S.R./Windy Cream-NM \$8
BUDDAH 116-Lou Christie-I'm Gonna Make You Mine/I'm Gonna Get-NM \$5
BUDDAH 117-Ohio Express-Prankee/Pinch Me-VG \$4
BUDDAH 162-Brooklyn Bridge-Free as the Wind/He's not a Happy Man-VG \$2
BUDDAH 183-Syndicate of Sound-Mexico/First to Love You-NM \$8
BUDDAH 187-Tokens-Groovin' on the Sunshine Sesame Street/Listen to the Words-NM \$4
BUDDAH 192-Lou Christie-Glory River/Indian Lady-NM \$4
BUDDAH 337-Paul Anka-While We're Still Young/This is Your Song-VG \$2
BUDDAHSEY 1025-Dean and Marc-Tell Him No/Change of Heart-NM \$15 (later became Newbeats)
BULLSEYE 1026-Dean and Marc-The Beginning of Love/Cry-NM \$15
BVM RECORDS 002-Del Vikings-My Heart/Rock & Roll Remembered-NM \$5
BVM RECORDS 003-Del Vikings-Ain't No Place Like the USA/Do You Remember-NM \$5

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Table listing music releases with columns for artist, title, and format. Includes artists like Alexander Gordon, Bob And Jerry, and The Beatles.

Table listing music releases with columns for artist, title, and format. Includes artists like London Express, The Sapphires, and Scott Page.

Auction - Soul. Original 45's for labels unless otherwise noted. Peter Collins, 9 Village Way, Berlin, MD. Closes Aug. 1. Table listing various soul releases with columns for label, title, and format.

Table listing music releases with columns for artist, title, and format. Includes artists like 45's 50's-70's Soul, Blues, R&B, Funk, Blues, R&B, Soul.

Table listing music releases with columns for artist, title, and format. Includes artists like King, Pee Wee, and The Beatles.

Auction - 338 45's. Table listing various music releases with columns for artist, title, and format. Includes artists like 1. ALL-PLATINUM-2330 DONNIE ALBERT IF YOU LOVE ME.

Auction - 339 45's. Table listing various music releases with columns for artist, title, and format. Includes artists like 1. ARGO-EP-4013 ETTA JAMES 6 SONGS (NO - COVER).



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REPRISE 093 DEAN HARTIN "DOWN HOME"/"COME ON DOWN" M- DJ  
 ROLLETTES 7003 THE LOVED ONE "IT YOU HANK YOU THINK"/"I LOVE YOU LOVE ME" M- DJ  
 60-77 TONY JAMES & THE SHONKELS "CRYSTAL BLUE PERSUASION"/"HOMY MOMY" M- GOLDEN COODIES  
 SANSU 466 BETTY HARRIS "I'M EYI TONTOK"/"NEARER TO YOU" VC \*\*\* HITS SERIES  
 SPECIALTY XSI-561 LITTLE RICHARD "TUTTI-FRUTTI"/"I'M JUST A LOVELY CUB" M- RE  
 STAX 130 RUFUS THOMAS "THE DOG"/"DID YOU EVER LOVE A WOMAN" M- XOL  
 0073 FRED THOMAS "DO THE MOTHERS TOUCH"/"I'M FULL PT. 1 & PT. 2" M-  
 0109 REDDIE FLOYD "YUM YUM (I WANT SOME)"/"Tears of Joy" M-  
 0142 JOHNIEE TAYLOR "STOV DODGIN" M- DJ BOTH SIDES \*\*\*\*\* WORLD TODAY" M- BB  
 TANTA 54176 MARVIN GAYE "I HEARD IT THROUGH THE GRAPEVINE"/"YOU'RE MY HAPPENING" (IN THE  
 ABC 1202 LARRY PRILLEGG "I SHE JUST BELLS ME OUT OVER YOU"/"LARRY ARNE" M- STEREO  
 SOUTH CENTURY FOW 582 NELSON RIDDLE "WHAT A WAY TO GO"/"HAPPY ROBERTS" M- DJ  
 UNI 53346 LOIS UNLIMITED "ANOTHER CHANCE"/"IS IT REALLY TRUE BOY-IS IT REALLY ME" M- STEREO  
 UNITED ARTISTS 336 COUNTRY MATTHEW "PINKIE TALK TO MY HEART"/"LITLES GO HOME" M- DJ  
 WARNER BROS. 7182 THE FIREBIRD STORY "I'VE GOT THE BRILLIANT BRIDES"/"TAKE PATTY GO"  
 7310 FETHIA CLARK "YOU & I"/"LOOK AT MIKE" M- \*\*\*\*\* WOL  
 40550 DEVO "WRIT IT"/"TURN AROUND" M- WOL \*\*\*\*\* AFRAP OF THE BIG BAD HURT" M- DJ  
 WE MAKE ROCK N ROLL RECORDS P 1602 THE MELLOW MOONS "WHEN YOU GO TAKE YOUR MEMORIES TOO"/"WHO'S  
 ABC 1202 LARRY PRILLEGG "I SHE JUST BELLS ME OUT OVER YOU"/"LARRY ARNE" M- STEREO  
 12027 GENE COTTON COUNTRY SPIRIT "DARKIE IT ALL" M- STEREO (MYRN RECORDS)  
 1267 DAVID CROSS/GRANHAM RAIN "SPOTLIGHT" M- DJ MONO/STEREO  
 A & M 2703 SILENE MINDS "DON'T YOU (FORGET ABOUT ME)"/"A BRASS BAND IN AFRICA" M- PS M-  
 ARISTA 0162 CINO CUNDO "PARTY (BE TENDER WITH MY LOVE)" M- DJ MONO/STEREO  
 ASTYLEM 42480 THE SOUTHERN HILLMAN "PUREY BAND FOR SOMEONE I LOVE" M- DJ MONO/STEREO  
 47150 DAVID LINDLEY "YOUR OLD LADY" M- DJ MONO/STEREO  
 ATLANTIC 2777 LED ZEPHILIN "IMMIGRANT SONG"/"HEY HEY, WHAT CAN I DO" M- STEREO  
 BUDDAH 483 THE CHARISMA BAND "CHARISMA ROAD" M- DJ MONO/STEREO  
 CAPITOL 3307 DORSEY BURMAN "THE SAME OLD YOU"/"THE SAME OLD ME" (IN THE SPARK) M- STEREO  
 CAPRICORN 035 COOPER BROS. "ROCK & ROLL CONVOYS"/"PORTRAIT" M- STEREO  
 CARTEL 30,054 VIVA "LOS ANGELES" M- DJ BOTH SIDES  
 CBS 22118 BROOKLINGS "HELIOPHANT"/"HAWKINS (MUST BE THER)" M- PS M- (SMALL CENTER HOLE)  
 CHESTER 65400 LITTLE RICHARD "I'VE GOT THE BRILLIANT BRIDES" M- PS M- (SMALL CENTER HOLE)  
 CHISWICK 111 BISHOPS "MR. JONES"/"HUMAN BEAN"/"ROUTE 66" M- PS M- UK  
 COLUMBIA 4-84725 TOMY BENNETT "FEDORA (FROM PUNKY GIRL)"/"THEY ALL LAUGHED" M- DJ XOL  
 4-5551 PROPER HARBELT & REED "LOVE IS ALIVE (IN MY HEART)" M- DJ MONO/STEREO  
 38-03343 RAY WATSON "THE MORNING AFTER"/"DAVIDSOME" M- STEREO \*\*\*\*\* STEREO  
 38-04168 PAUL MCCARTNEY & MICHAEL JACKSON "SAY SAY SAY"/"ODE TO A KOALA BEAR" M- PS M-  
 38-04749 BIRD AND "DO YOU KNOW IT'S CHRISTMAS"/"FEED THE WORLD" M- STEREO PS M-  
 38-08809 ROSALINE CASH "I DON'T KNOW MY YOU DON'T WANT ME"/"WHAT YOU GONNA DO ABOUT IT  
 & K 102 4300 ALLI MURPHY "REASON WHY I LOVE YOU"/"STREETS OF LONDON" M- STEREO PS M-  
 38-06569 JIMMYE MCDONALD "REASON WHY I LOVE YOU"/"I WANA GO BACK" M- STEREO PS M-  
 CREAM 7608 DON NIX "ROLLIN' IN MY DREAMS" M- DJ MONO/STEREO  
 DASH 2256 SCHROEDER'S PLAYBOYS "THERE'S NOTHING AS SWEET AS MY BABY" M- VOCAL/INSTRUMENTAL  
 DJM 1021 ABBIE "SHEROITA" M- DJ MONO/STEREO  
 10217665 BEAN COLLINS "LADY YOU GOT THE BOW" M- DJ BOTH SIDES STEREO  
 ELKTRA 45344 RUBY HILAND & DAWN "SPANISH HARBOR, ROSALITA & ME" M- DJ MONO/STEREO  
 EMI 8094 MARTY BALON "HEARTS"/"FRIENDLY" M- STEREO PS M-  
 FESTIVAL K-8840 THE SHREES "DON'T THROW IT ALL AWAY"/"KNOWING YOU" M- BUBB MAX PS M-  
 GEPFEN 7-22794 KYLIE MINOGUE "MOLUTION CHANGE A THING"/"I NO SECRET" M- PS M-  
 7-29644 DEBRA CHAZZ "WHOLE" M- PS M-  
 HEAT 101 PETER MCNICH & JUST FOR THE TRACK "LOVING YOU"/"TRIPPING Tired" M- STEREO PS M- UK  
 IBERIAL 6624 JOHNNY RIVERS "THE TRACKS OF MY TEARS"/"REMEDY" VC PS VS  
 7-9952 S.E. n.y.c. FRACH BOS "DANCE SLIPPER (BIOPHEDBACK)" M- STEREO DJ BOTH SIDES  
 7-9994 JIMMYE MCDONALD "REASON WHY I LOVE YOU"/"STREETS OF LONDON" M- DJ BOTH SIDES STEREO  
 MCA 5287 MICHAEL DONALDSON "REASON WHY I LOVE YOU"/"STREETS OF LONDON" M- DJ BOTH SIDES STEREO  
 53181 BELINDA CARLISLE "BRAVER" M- PS M- (REASON WHY I LOVE YOU) M- PS M-  
 MEGASCOPY 888 467-7 BON JOVI "WANTED DEAD OR ALIVE"/"I'D DIE FOR YOU" M- STEREO PS M-  
 A & M 1230 PREE "STREALER"/"BROAD DAYLIGHT" M- STEREO  
 BUDDAH 3141 PAUL ANAN "LIFE SONG"/"SOMETHING GOOD IS COMING" M- (SILVER STAR SERIES)XOL  
 31411 PAUL ANAN "LIFE SONG"/"SOMETHING GOOD IS COMING" M- (SILVER STAR SERIES)XOL  
 DECCA 9-34398 RONNEY DANFIELFIELD "THE LOSER" (SIL CONEXT SONGS) M- DJ PINK LABEL  
 GEMINI 3010 ALAN LAE "LADY, YOU'VE BEEN ON MY MIND"/"BARFOOT GIRL" M- XOL VOL  
 HERALD 596 BOBBY BLUE "YOU THERE"/"CHAMPAGNE" M- VOL  
 HICKORY 1409 JAMES OWEN "SEVEN YEARS AGO"/"RUNNING FOR YOUR LOVE" M- DJ  
 1409 JAMES OWEN "SEVEN YEARS AGO"/"RUNNING FOR YOUR LOVE" M- DJ  
 JUBILEE 5036 KERRIT WHITING "HARD ON MY BLOOD" M- DJ E.P. VOL. 3  
 LONDON 122 MARGARET SIMPSON "FAITHFULLY"/"I'M LOSING YOU" M- BB  
 KIM 31506 SAN THE SMAR & THE FARGANS "LITTLE RED RIDING HOOD"/"LOVE ME LIKE FREEDOM" M- DJ  
 MONUMENT 498 "SOME OF THESE THINGS" M- PS M- (A THING CALLED MADNESS) M- DJ  
 1133 MILO LIGGETT "ROCK ISLAND LINE"/"STRAIGHT MAN" M- DJ (WHITE LABEL) \*\*\* LABEL  
 1204 BILLIE WALKER "COURTAINS ON THE WINDOWS"/"WHAT EVA DORSEN" NAVE" M- DJ (STAIN ON  
 NUSS 228 6031 STEPHENBURY "JUSTICE DON'T SLOW"/"STRAIGHT SHOOTIN' WOMAN" M- SOUL STEREO PS M-  
 MARGULIE 1081968 J.D. & THE MISTAKES "O HENRY THE VIII, I AM OVERLOAD" M- STEREO  
 1081968 J.D. & THE MISTAKES "O HENRY THE VIII, I AM OVERLOAD" M- STEREO  
 PRESIDENTIAL PROFILES 22 FRANKLIN D. ROOSEVELT NARRATED BY ART BAKER M- PS M- 3/1/REP  
 35 JOHN P. BERRY NARRATED BY ART BAKER M- PS M- 3/1/REP  
 RCA VICTOR 1 PEARL ALAN SINGS HERRY XMAS SONGS (4 SONGS) M- E.P. PS VS (LITTLE MPPER)  
 547193 457193 "DO YOU LOVE ME" M- PS M- UK  
 SES-10 305 BELLES "TOD TOO"/"RUBY RED" M- STEREO P.S. M- (COLLECTORS ISSUE NO.1) 10,000 MADE  
 SMASH 2045 TIGER & THE ESSENTIALS "BABALU'S MENDING DAY"/"MY WAY OF SAYING" M- BB  
 SONA 1464 THE RUCYATS "HEARTACHES"/"MELODY OF LOVE" M- WOL  
 SOUND STREET 2575 SIR LATTITUDE HORNE "I'S SUCH A SAD,SAD WORLD" M- DJ BOTH SIDES  
 2575 SIR LATTITUDE HORNE "I'S SUCH A SAD,SAD WORLD" M- DJ BOTH SIDES  
 THEBONS 1040 PATTY LOVE "PATTY LOVE" M- PS M- (CANADIAN)  
 TREASURE 3481 DICK SAMA & AUDIE HAYERS "I'M NOT A POOL ANTHROP"/"DON'T FIGHT IT" M- PS M- UK  
 UNITED ARTISTS VJ 36500 JEAN-JACQUES BURELL "FRENCHIE KARAOE"/"OZYARDIAS" M- STEREO PS M- UK  
 VAUGHAND STV 425333 JOURNAL JOE HE DONALD "SWEET DAYS IN GLITCH PT. 1 & PT. 2" M- PS M- DENMARK  
 RED BIRD 100-002 THE NEW YORK ROYAL "EVERY NIGHT"/"BURRING A NOLE" EX DJ  
 10-006 THE DIKX COPS "PROFANE SNA"/"GIRLS CAN TELL" M-  
 10-010 ALVIN ROBINSON "DOWN HOME GIRL"/"FEVER" M-  
 10-020 THE TRAVELERS "NEW YORK'S A LOVELY TOWN"/"GUB 17" M-  
 10-026 JIMMY "I'LL STILL LOVE YOU"/"OUR LOVE CAN STILL BE SAVED" M- SOUL  
 10-043 THE SHAMOKES "I'M THE ONLY ONE WHO BELIEVES" M- SOUL  
 10-074 THE SHAGGY BROS "STOP THE CLOCK"/"IN THE MORNING" M- \*\*\*\*\* SOUL  
 RED COACH 805 RICHMOND INTERNATIONAL "HAYE - IF I LEAVE YOU"/"BACK ON THE ROAD AGAIN" M- STEREO  
 RENEE 5001 BARBARA CHERE "TIGHT ROY"/"I SHOULD HAVE TREATED YOU RIGHT" M-  
 REFRIGER 4010 PHILIP STEIN "I SHOULD HAVE TREATED YOU RIGHT" M- \*\*\*\*\* (INTO THE BLACK)  
 49031 NEIL YOUNG & CRAZY HORNS "RUST NEVER RINGS" M- DJ BOTH SIDES (INTO THE BLUE) PS M-  
 RIC TIC 107 SEVIN STARR "CRASH STRAIT" M- VOCAL/INSTRUMENTAL, SOUL DETROIT LABEL  
 111 EDWIN STARR "HARDLINE NEWS"/"HARBLEN" M-  
 115 J.J. BARNES "DO YOU REMEMBER" M- SOUL \*\*\*\*\* SOUL  
 118 EDWIN STARR "GIRLS ARE GETTING PRETTIER"/"IT'S MY TURN NOW" M- \*\*\*\*\* YOU PLAY?" M-  
 124 PANTASTIC 4 "YOU GAVE ME SOMETHING/ROMEO & JULIET" S. DON'T WANT TO LIVE WITHOUT  
 130 PANTASTIC 4 "TO SHARE YOUR LOVE" AS LONG AS I LIVE" M- SOUL  
 132 FANTASTIC 4 "THERE MANA" "LET'S HAVE A LOVE-IN" M- SOUL  
 134 PANTASTIC 4 "AS LONG AS WE FEELING IN LOVE"/"COLOSSUS OF LOVE" M-  
 136 PANTASTIC 4 "LOVE IS A MISTY SPANISH THING"/"COLOSSUS OF LOVE" M-  
 137 FANTASTIC 4 "NO LOVE LIKE YOUR LOVE"/"MAN IN LOVE" M-  
 140 FANTASTIC 4 "BLESS YOU" AL KIM "BLESS YOU" M- SOUL  
 141 DETROIT SPORLES "KISS OF COVING BACK"/"FEAR ME THE WAY I AM" M- SOUL  
 17108 THE SHAGGY BROS "STOP THE CLOCK"/"IN THE MORNING" M- \*\*\*\*\* SOUL  
 REYLIOU 246 J.J. BARNES "DO YOU REMEMBER" M- SOUL \*\*\*\*\* SOUL  
 RIGHT-ON 101 HEART "FRISTY LITTLE BROWN SKIN GIRL"/"THAT'S NOT MY BAC" M- SOUL  
 RISING SONS 70 BOBBY RUSSELL "TEARS FELL"/"BLUEBIRD" M-  
 ROMAC 101 CLARK SUTCLIFF "THE ONLY WAY TO GET THROUGH" M- DJ  
 ROMAN 9 ROSSANTIN MCCALL "I'LL DO IT FOR YOU"/"ISSAINT SHUFFLE" M- SOUL  
 ROMN 15 TED TAYLOR "MISS YOU SO"/"I'M GONNA GET TOUCH" M- SOUL  
 20 TOISSANTIN MCCALL "NEVER LEAVE BEHIND"/"I'M GONNA MAKE ME A WOMAN" M-  
 57 TED TAYLOR "ONLY THE LOVELY HONORS"/"HOW DO YOU WALK AWAY FROM ME" M-  
 ROLLETTES 4074 THE SHAGGY BROS "STOP THE CLOCK"/"IN THE MORNING" M- \*\*\*\*\* SOUL  
 4623 CITATIONS "CORNER P"/"EVERYBODY HILLARY" M-  
 4628 DAVE "BABY" CORTAZ "HEARTIE PIE"/"THE ONES ADM" THAT THEY USED TO BE" M-  
 7097 THE THREE DEGREES "STARDUST"/"YOU'RE THE KING" M-  
 7098 THE THREE DEGREES "I DO TAKE YOU"/"YOU'RE THE KING" M-  
 7102 THE THREE DEGREES "I DO TAKE YOU"/"YOU'RE THE KING" M-  
 7112 HARMAN RIVER DRIVE (BOBBE PALMER) "SUSSES OF LOVE PT. 1 & PT. 2" M- SOUL  
 RONKE 115 THE PLAMINGOS "SOMEBODY TO WATCH OVER ME"/"HAWAY HIPS"  
 ROKBURY 2028 JACK STACY "CRACK "GOOD TIME MUSIC" M- DJ MONO/STEREO  
 ROST 5100 DEAN & JANE "COLOSSUS OF LOVE"/"LOWLIFE YOUNG" M-  
 RUSH 113 AL KIM "I'M GONNA GET TOUCH" M- SOUL \*\*\*\*\* SOUL  
 SAINDINO 202 THE SOUNDS FOR "A MEMORY BEST FORGOTTEN"/"KISS OF LOVE IN"  
 SAL/M4 1002 PAPA'S RESULTS "SISTER SHERILA" M- VOCAL/INSTRUMENTAL, SOUL  
 SANSU 454 DIAMOND JOY "HOW TO PICK A WINNER"/"CALL A MURDER" M- SOUL  
 SANSU 105 SARAH CANTON & LEO "FRENCH GOOD"/"CHIT LINA A LA CARTER" M-  
 SINK-812 105 SARAH CANTON & LEO "FRENCH GOOD"/"CHIT LINA A LA CARTER" M-  
 SCAPTR 12281 BARRY HAIN "LET'S GET WITH YOU"/"FRENKINS" M-  
 12336 DIORNE MARVICK "THE LOVE OF MY MAN"/"HURTS SO BAD" M- SOUL  
 SELECT 741 PAT JARVIS "THE SOUL OF MY MAN"/"GUESS YOU I'M POOLING" M- SOUL  
 SEMANTION 007 MARVELL "FORGET ABOUT THE MESS PT. 1 & PT. 2" M- SOUL  
 SEVINTY SEVEN "I WISH YOU WOULD BE LIPS" M- SOUL \*\*\*\*\* SOUL  
 120 JACKY BEAVIS "GIBB BABY, YOU'RE A FRISTY THING"/"HORE DID I GO WRONG" M- SOUL  
 124 GRATER DAVES "WHY DOES IT HURTS SO BAD"/"LAME, GOLD WITNER" M- SOUL  
 130 GRATER DAVES "WHY DOES IT HURTS SO BAD"/"LAME, GOLD WITNER" M- SOUL  
 SHAMA 4004 SINDRO "A GOOD LADY" SONG "HEARTY BUT NOT" M- SOUL \*\*\*\*\* SOUL  
 4004 SINDRO "A GOOD LADY" SONG "HEARTY BUT NOT" M- SOUL \*\*\*\*\* SOUL  
 SHELTER 1322 PHREDDIE KING "ME & MY GUTTA"/"LONDON IN LOT" M- STEREO SOUL  
 7321 J.J. GALE "CRIVING BONES"/"AFTER MIDNIGHT" M- STEREO  
 SHIRLEY 12361 RAY AGRE "OPEN UP YOUR HEART"/"THE GARDEN" M-  
 12361 RAY AGRE "OPEN UP YOUR HEART"/"THE GARDEN" M-  
 SICHMARTO 101 TERRISA BRANSON "A NATURAL FEELIN' FOR YOU"/"SOME SONGS" M- PS M-  
 SICHMARTO 70006 DARYL O'BRENE "GOOD TIME CHARLIE'S GOT THE BLUES" M- DJ MONO/STEREO  
 SILVER POP 6 THE PAT RIBBITT COLLECTION "ON HAPPY DAY"/"BLUE SUNSET SMILE" M- SOUL  
 S.I.M. 28666 GENE PERKINS & SILVER STARS "GIRL IN THE STRUTS PT. 1 & PT. 2" M- SOUL  
 SIKR 4102 THE STRANGLERS "HONEY DO"/"I WANA DO IT" M- BE SOUL  
 SKYE 453 IENA HORNE "ROCK RAZOR" "WATCH WHAT HAPPENS" M- STEREO SOUL  
 SKYSCRAPERS 6001 JAY. KIM "I'M SO AFRAID"/"DON'T HAVE TO WORRY" M- SOUL  
 SMOX 1964 BOBBY BYRD "DO YOU LIKE MY BABY"/"WE ARE IN LOVE" M- SOUL  
 2015 PRESLAYS "HELDI" "I'LL ALWAYS LOVE YOU" M- SOUL  
 2086 JAY & TECHWIGERS "APPLES, PEACHES, PUMPKIN PIE"/"STRONGER THAN DIRT" M- BB SOUL  
 SOUL 837 THE BARONS "HONEY DON" CROW ON TREES"/"D.C. MAD DOG" M- SOUL DETROIT (GOLD LABEL)  
 SOUL 3502 JAMES KNIGHT & PIES "MADE ME THE WOMAN THAT YOU GO HOME TO"/"IT'S ALL OVER BUT  
 THE SHOUT" "I'DRIVE FASTER"/"I'DRIVE FASTER" M- SOUL \*\*\*\*\* SHOUTING" M- SOUL  
 35096 EDWIN STARR "BALL OF CONFUSION"/"TAKE ME CLEAR FROM HERE" M- SOUL  
 SOUTHTOWN 103 LITTLE HERMIE "THE RIGHTEST GIRL"/"WORM & NORE" M- SOUL  
 SOUND STAGE SEVEN 2396 JAMO THOMAS "BARANA NANA" PT. 1 & PT. 2" M- SOUL  
 SOUTHERN SOUND 118 LITTLE HERMIE WILLIAMS "I'M THE LOVER MAN"/"THE PUSH, PUSH, PUSH" M- SOUL  
 SPARTAN 1650 PAUL CHARLES "GO ON HOME"/"THAT'S A LIE" M- SOUL (CANADIAN LABEL)  
 SERIAL DELIVERY 1005 U.S. PALE "I DON'T WANT TO KNOW"/"THE GIRL WHO MADE ME CRY" M- DETROIT  
 SSS ENTER. 727 MICK MURRAY "HOW MANY BRACKS CAN ONE HEART TAKE"/"HIT RECORD" M- SOUL  
 730 CLARENCE HURRAY "BABY YOU GOT TO FEEL HOW CHANCE" M- SOUL  
 STACY 2530 JIMMYE MCDONALD "REASON WHY I LOVE YOU"/"STREETS OF LONDON" M- DJ BOTH SIDES STEREO  
 35096 EDWIN STARR "BALL OF CONFUSION"/"TAKE ME CLEAR FROM HERE" M- SOUL  
 STANG 5042 THE MOBERTS "JUST BECAUSE HE WANTS TO HAVE LOVE"/"SO THIS IS OUR GOOD-BYE" M- SOUL  
 STANG 5042 THE MOBERTS "JUST BECAUSE HE WANTS TO HAVE LOVE"/"SO THIS IS OUR GOOD-BYE" M- SOUL  
 STARK 1935 KIM ODELL "I'VE GOT THE BRILLIANT BRIDES"/"TAKE PATTY GO" M- STEREO SOUL  
 STARMARSH 1925 THE CARAVELLES "PINK LIPS"/"ANGEL ANKLE" M- SOULISH R & B DETROIT (M&E GROUP)  
 STAR ROUTE NR 2369 PLINT EXECUTIVES "WHEEL OF FATE"/"MY VISION" M- SOUL R & B  
 STAN-VUE 1410 THE TRAVERS "WHY MUST I BE"/"I'VE COULD" M- STEREO SOUL  
 STAX 175 RUFUS THOMAS "ALL NIGHT WITCHER"/"JUNE BAC" M- SOUL  
 1450 RUFUS THOMAS "LITTLE RICHARD SALLY" M- SOUL  
 166 MAR-KETYS "THE SHOV"/"BAMBA JUICE" M- SOUL INSTRUMENTAL  
 172 CARLA THOMAS "SWEET SONG OF STRENGTH"/"STEP 1 LOOK WHAT YOU DOING" M- SOUL  
 173 RUFUS THOMAS "SUGAR GONNA KISS HIM UP"/"WILLIE HILLY" M- SOUL  
 175 SANA & DAVE "I TAKE WHAT I WANT"/"SWEET HOME" M- SOUL  
 181 MAR-KETYS "WRAB THIS THING" PT. 1 & PT. 2" M- SOUL INSTRUMENTAL  
 182 BOOKER T. & THE "S" "BE MY LADY"/"RED BEANS & RICE" M- SOUL INSTRUMENTAL  
 194 RUFUS & CARLA "NEVER LET YOU GO"/"BIRDS & BEESS" M- SOUL  
 189 REDDIE FLOYD "GOOD LOVE, BAD LOVE"/"THINGS GET BETTER" M- SOUL  
 251 CARLA THOMAS "I WANT YOU BACK"/"I WANA LOVE A WOMAN" M- SOUL  
 0133 CARLA THOMAS "SUGAR"/"YOU'VE GOT A CUSHION TO FALL ON" M- SOUL DETROIT DJ  
 STRADY 123 PAINTED GARDEN "I LIKE YOUR WORLD"/"RED VIBES" M- SOULISH SKA  
 STEPHANIE 335 THE PROPHETS "MY KIND OF GIRL"/"I CAN'T MAKE IT" M- SOUL DETROIT DJ  
 SUCCESS 110 MARTINELS "BABY, THINK IT OVER"/"I DON'T CARE" M- R & B  
 SUSSEX 204 SINDRO HAYERS "I'M GONNA GET TOUCH" M- SOUL  
 SUNDGOD 1001 SAN LORIO "I'VE GOT THE BRILLIANT BRIDES"/"TAKE PATTY GO" M- SOUL  
 SWAN 4184 THE SAPPHIRES "MOULIN ROUGE"/"GOTTA BE MORE THAN FRIENDS" M- SOUL  
 4224 THREE DEGREES "CLOSE YOUR EYES"/"GOTTA RAIN THE LINE" M- SOUL  
 SYMBOL 206 LENA & CHARLES "FOK" "I BELIEVE ALIGHT"/"I BELIEVE ALIGHT" M- SOUL T.A.  
 T.A. 195 MORNING RISE "CAN I BELIEVE IN YOU" BOTH SIDES  
 TALAKO 1934 ROBERT JAMESON "I'M LOVELY"/"I WANA LOVE YOU" M- BE SOUL DETROIT LABEL  
 TANTA 54131 THE MARVELLETTES "PAPER BOY"/"YOU'RE THE ONE" M- BE SOUL DETROIT LABEL  
 54193 KIKI DEX "THE DAY WILL COME BETWEEN SUNDAY & MONDAY" M- DJ BOTH SIDES PS M- SOUL  
 TCF 12 DEAN BARKER "LIFE" M- PS M- UK  
 TEAH DOD 300 HIM "I'VE GOT THE BRILLIANT BRIDES"/"TAKE PATTY GO" M- SOUL  
 TEAR STAR 104 THE T-K-O'S "THE PAT MAN PT. 1 & PT. 2" M- SOUL INSTRUMENTAL  
 TETRAHARMONIA 1530 JOHNSONS "THE WARRIORS & THE WHY"/"MY HOUSE" M- SOUL  
 THOMAS 304 JAMO THOMAS "ARREST ME"/"JAMO'S SONG" M- PS M- SOUL  
 TIME 501 PARRAQUILLA "SEA OF NO FUTURE" M- SOUL  
 THE-TING 115 SILV JOHNSON "PALLING IN LOVE AGAIN"/"I'VE GOT TO GET OVER" M- SOUL  
 118 KEITH EVERETT "CONCITIOUS OBJECTOR"/"DON'T YOU KNOW" M-  
 TODDLER TOWN 102 THE TOWN "I WANT HER BACK"/"THINGS WILL CHANGE" M- 60'S GARAGE BAND  
 117 NE KINLEY MITCHELL "TOWN I LIVE IN" M- SOUL  
 TODAY 1501 BILLY BIRD "WHY DON'T YOU ASK ME TO STOP" M- SOUL  
 1507 JOE THOMAS "KENTILINS & COCHUPPTONS"/"TALK TO ME" M- SOUL  
 1513 LIDS & ENDS "APPLES, PEACHES, PUMPKIN PIE"/"TALK THAT TALK" M- SOUL  
 TOWER 355 CURTIS BISHOP "I NEED YOU"/"YOU'VE GOT TO GO" M- SOUL  
 TORSIL 0002 CAMEL DRIVERS "GIVE IT UP"/"SUNDAY MORNING 6 O'CLOCK" M- DETROIT LABEL  
 TRX 102 103 CAMEL DRIVERS "GIVE IT UP"/"SUNDAY MORNING 6 O'CLOCK" M- DETROIT LABEL  
 106 JOE TOWNS "TAKE A MOMENT OUT OF THAT SHACK"/"DOWN AT OUR WORLD" M- SOUL  
 108 JOE TOWNS "LOOK AROUND & YOU'LL FIND ME"/"DOWN AT OUR WORLD" M- SOUL  
 109 THE PURSUIT "I'VE GOT A TICKET TO THE WORLD"/"TO-TS-AM" M- DJ  
 101 CAMEL DRIVERS "I'M GONNA GET TOUCH" M- SOUL  
 TROO 601 THE SPIRITS "JELLY JELLY JELLY"/"PIED PIPER" M- SOUL  
 TRX 5003 TROY SHONDEL "HEAD MAN"/"SHE'S GOT EVERYTHING SHE NEEDS" M- DJ  
 TUBA 2002 CLARA MAR "GONNA BUILD A MOUNTAIN"/"GOD BLESS THE CHILD" M- SOULISH GOSPEL  
 2002 CLARA MAR "GONNA BUILD A MOUNTAIN"/"GOD BLESS THE CHILD" M- SOULISH GOSPEL  
 2005 FRIDAY NIGHT "WEDNESDAY NIGHT WARRIORS"/"WIGGIE CUTS FINISH LAST" M- 60'S GARAGE BAND  
 2007 JOHNNY LITTLE "THE SHAPER"/"SCRAMBLIN' LOUD" M- SOUL INSTRUMENTAL  
 2010 DEREK MARTIN "ALX GIRL"/"SOUL POWNER" M- SOUL  
 2011 OTIS SMITH "WE CAN ALL WALK A LITTLE BROUWER PT. 1 & PT. 2" M-  
 2012 RICHARD "DOING IT YOURSELF"/"GIVE YOUR OWN PART" M- SOUL GIRL GROUP  
 TUFF 406 THE PASTASTIC VASTASTICS "GIVE WHAT A BOY"/"ON HAPPY DAY" M- SOUL GIRL GROUP  
 TURBULENT 505 HOWARD TATE "WHAT'S THE HAPPENINGS"/"THESE THINGS THAT MAKE ME KNOW YOU'RE COME" M-  
 506 LLOYD FRIE "THE TRUTH"/"BAD CONDITIONS" M- SOUL \*\*\*\*\* SOUL  
 20TH CENTURY-FOX 432 BILL RALPH "KISSING" (THESE THING) JR. NO "M-  
 496 MIKE SHKLDIN "OH! YOU BEAUTIFUL DOLL"/"BRING BACK THE GIRL THAT MADE ME CRY"  
 610 SALLY TURNER "FOR YOUR LOVE I'LL DIE"/"THE HOUSE I LIVE IN" M- SOUL  
 6429 HARRY SIDONES CHORALE "LITTLE DRUMMER BOY"/"O HOLY NIGHT" M- GOSPEL XMAS  
 TWILIGHT 106 SILV JOHNSON "MY NEIGHBORS"/"IT'S YOU M- SOUL  
 TWILIGHT 106 SILV JOHNSON "MY NEIGHBORS"/"IT'S YOU M- SOUL  
 UNI 55066 FIVE & CAMES "ELEPHANT CANDY"/"I LOVE THE SHINERS" M- DJ  
 55210 THE FOUNDATIONS "TAKA A GIRL LIKE YOU"/"I'M GONNA BE A RICH MAN" M- \*\*\*\*\* SOUL  
 55246 ELYON JOHN "BORNER SONG"/"BAD SIDE OF MOON" M- \*\*\*\*\* H- HEBERMAN LABEL  
 ULTRA 710 791 COUNTRY GIRLS "DON'T LET YOU GO"/"I'VE GOT THE OWNS FOR ME"/"POWER HONEY"  
 UNITED ARTISTS 640 CINE THOMAS "BABY'S COME"/"STAND BY LOVE" M-  
 687 CARNET HINES "EVERYTHING"/"WHAT GOES TO SHOW YOU" M- SOUL  
 5026 REDDY KNIX "NIGHT RUMBERS"/"GOD KNOWS YOU LOVE YOU" M- DJ  
 5059 JEFF BARRY "MORRIS' S'IT'S AT"/"KING TON YOUR" M- DJ  
 5058 "THEY HATE ME" M- DJ MONO/STEREO PS M-  
 5065 DONALD ROBINSON "RICHER MAN THAN I"/"KUDZI MISSISSIPPI LINE" M- DJ  
 50575 DOMINIC PROVITERE "LA CHAMADA"/"ANTOINETTE & DIANA" M- STEREO  
 50581 LLOYD HOLMES "EVERYBODY'S TALKING"/"THE BRIDGE AT RAMAGEN" M- DJ  
 50583 BILLY JOE "RESHEDER" "THE SON OF LOVE"/"YOUNG BILLY JOHN" M- DJ STEREO  
 50591 "WORLD OF CALIFORNIA" M- PS M- UK  
 50913 JAY & TINA TURNER "PERL GLOUB"/"OUTRAGED" M- SOUL  
 U.S.A. 812 AL PERKINS & THE "KING OF LOVE"/"I LIKE YOU LOVE YOU" M- SOUL  
 888 HERBY HINES "THE GORNA PART 1"/"THANK YOU BABY" M- SOUL  
 VANGUARD 3506A & HENRIETTA "WIGGIE CUTS FINISH LAST" M- SOUL  
 3506F PERRY SCHICKLES ORCH. "GOOD TIME TICKET"/"WILD WIND ROOMS OF MY HOME" M- DJ  
 3509S RAUL DANES "THE SUN"/"SOON WE WILL BE ONE" M- DJ  
 VALT 945 CHAMBER BROS. "SHOUT PT. 1 & PT. 2" M- SOUL  
 VEE JAY 309 MADE PLEASERS "HOLD ME CLOSE"/"YOU'LL REMAIN FOREVER" M- R & B MAROON LABEL  
 309 MADE PLEASERS "HOLD ME CLOSE"/"YOU'LL REMAIN FOREVER" M- R & B MAROON LABEL  
 VERVE 1249 JOHNNY GALE "NO USE CRYING"/"YOU'RE SO SHOOTER" M- SOUL  
 VENTURE 605 CALVIN ARNOLD "SNATCH" BACK"/"PUNKY MAT" M- SOUL  
 VERVE 10332 WILLY JACKSON "I ALMOST LOST MY MIND"/"SWIMMIN' HOME, BABY" M- SOULISH  
 10365 LALO SCRIPIER "BELLES A GO GO"/"THIS MAN FROM THROUGH" M- \*\*\*\*\* SOUL  
 ZAY 7400 "I'VE GOT THE BRILLIANT BRIDES"/"TAKE PATTY GO" M- \*\*\*\*\* (INTO THE BLACK)  
 10596 CARNET HINES "I CAN HEAR MY BABY CRYING"/"STOP & THINK IT OVER" M- SOUL  
 10602 LOU COURTYER "RUBBER KICKING"/"DO THE HORSE" M- SOUL (PUNKY)  
 10604 HOWARD TATE "RIGHT ON"/"EVERYBODY I HAVE THE BLUES" M- SOUL  
 VIRGIN 67006 FILLIE "THE SONS OF LOVE" M- DJ MONO/STEREO PS M-  
 67006 FILLIE "THE SONS OF LOVE" M- DJ MONO/STEREO PS M-  
 VOLT 131 MAD LADS "I WANT SOMEBODY"/"NOTHING CAN BREAK THROUGH" M- SOUL  
 135 MAD LADS "COKE CLOSER TO ME"/"SUGAR, SUGAR" M- SOUL  
 VULTURE 5008 FREDRICK III "CROOVIN' OUT OF LIFE"/"OVERDOSTA" M- SOUL  
 5008 FREDRICK III "CROOVIN' OUT OF LIFE"/"OVERDOSTA" M- SOUL  
 WALKER 5004 THE ROCKY PELLERS "JEANIE HENSHAW"/"TELL ME HOW YOU FEEL" M- SOULISH  
 WARNER BROS. 5440 THE ROCKY PELLERS "JEANIE HENSHAW"/"TELL ME HOW YOU FEEL" M- SOULISH  
 7501 BROWNSVILLE STATION "THAT'S THE FINE"/"TRILLER MR ALL ABOUT IT" M-  
 4621 DAVE "FREEDOM OF CHOICE" M- DJ MONO/STEREO PS M-  
 WESTBOUND 144 THE SUPERLATIIVES "I DON'T KNOW HOW"/"LOVELY IN A CROWD" M- SOUL DETROIT LABEL  
 148 PHENIX "BECOME FOR MY MOTHER" M- VOCAL/INSTRUMENTAL, SOUL  
 156 DETROIT SUPERLATIIVES "I DON'T KNOW HOW"/"LOVELY IN A CROWD" M- SOUL  
 WILT 717 BOBBY FOWKLE "DOES GOT OVER"/"I'M GONNA LEAVE YOU" M- SOUL  
 WINDY C 602 FIVE STARLINES "WORLD OF PRANS"/"PATRIAL'S LOVE" M- SOUL  
 604 FIVE STARLINES "DARREN'S SHAW'S A SHAWER"/"BEHIND CURTAINS" M- SOUL  
 WINKATE "ROBEY LADIES" "LOWLY LADIES" "HOLD ON TO ME" M- SOUL  
 002 SAN BONIE & BLUE PERLINES "THE GOOD TIMES WE HAD TOGETHER"/"SWOP SWOP" M- SOUL  
 101 KIRBY "YOU KNOW I LOVE YOU"/"COUNTRY BOY" M- SOUL  
 006 SONY STITT "THE DOUBLE O SOUL PT. 1 & PT. 2" M- SOUL INSTRUMENTAL  
 YARBIRD 8008 DOTTIE BROOKS "HUSH"/"SUNSHINE, SHERRINGHAM & LOVE" M-  
 8008 DOTTIE BROOKS "HUSH"/"SUNSHINE, SHERRINGHAM & LOVE" M-  
 ZEN 102 FASTER SIX "CINNAMON CINDER"/"BANDIDO" M- INSTRUMENTAL  
 105 PASTER SIX "THE STRANGE GHOST"/"A SING A LONG SONG" M- INSTRUMENTAL  
 KIM 1155 JAMES BRON & FANGE FLORIST "I GOT THE PERLINS"/"I STAYED THE WORLD" M- SOUL  
 ATLANTIC 3007 ERIC HARRIS "I WANT TO BE BRITISH"/"NOTHING I SAID THE SAME FEVER" M-  
 ALFA 18-58-61 JIMMY SNEAD "HEARTY TRAVELER"/"TIME STOOD STILL" M- STEREO \*\*\*\*\* SOUL STEREO  
 ANTIILLES 4504 THE MATRESSES "I KNOW WHAT BOYS LIKE"/"NO GUILTY" M- DJ STEREO  
 ATDO 6491 THE FIREBALLS "BOTTLE OF WINE"/"CAN'T YOU SEE I'M TRYIN'" M- BE SOUL  
 CAPITOL F9847 "I NEED YOU" "I NEED YOU" "I NEED YOU" "SING TO MY SING" M-  
 CRYSTALS 2109 FRIGOLD HARUN "TROPICAL BOSS"/"I'VE GOT THE BRILLIANT BRIDES"  
 CLARANA 1200 BEREDA & ALBERT "TALKING ABOUT LOVEING YOU"/"THIS HAS HAPPENED BEFORE"  
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A note about the records: the M- records are problem free, either not played at all or played once. The non-M- records are all pre-owned, used records. They will all play or they would not be listed. But some are rough looking as far as labels and vinyl. They have soul.

Abbreviations: WOL - Writing on Label LW - Label Wear DII - Drill Hole ORG SLV - Original Sleeve PROMO - Promotional/DJ Copy LD - Label Damage RW - Ring Wear INST - Instrumental LT - Label Tear SLT - slight

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Good luck to all and please honor your bids. Only winners will be notified. I reserve the right to reject any and all bids.

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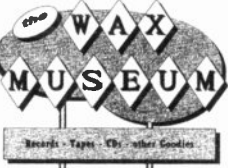
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THE NEW MUSEUM Con't.

Table with 4 columns: Artist Name, Song Title, Album Name, and Record Label. The table lists numerous musical discoveries from July 2004, including artists like 70480 KENT, 70481 KENT, 70482 JAY, etc., and their respective tracks and labels.











## Ian McLagan & the Bump Band

*Rise & Shine!*  
Gaff Music

reviewed by Chris Nickson

Admit it, you miss the Faces, the best rock-'n'-roll band to have been born in England. Even when they were sloppy – which was often, they always had a groove and a feel. Well, keyboard player extraordinaire McLagan (former Face and Small Face) has a gift for you.

He's turned into a terrifying good writer of roots rock, be it the balls-to-the-wall rockabilly of "Your Secret," the countrified "Date With An Angel" or the slower, soulful "Wishing Hopping Dreaming." And in the Bump Band, which includes producer/guitarist to the stars Gurf Morlix, he's found some sympathetic companions who know that sometimes you have to be tight to be loose. Recorded in Mac's home studio, *Rise & Shine* has a warmly intimate feel that makes you want to grab a beer and sit right by the band. It's a disc that's full of magical playing, although you hardly notice it: there are no flashy solos, since everything is in service of the song. Mac might not be the best singer around, but his style is so genuine you don't mind (and it's certainly a lot more welcoming than anything Rod Stewart's done in many a year).

More than anything, this is an extended love letter to Mac's wife of 30 years, a glorious celebration of feelings – but with a beat. Think of

these guys as the kind of bar that would be playing three sets a night in your ideal bar. Or think of it as the best Faces album the Faces never made – and a lot more besides.

## The Rats

*The Fall And Rise - A Rat's Tale*  
Angel Air SJPCD165 (British Import)

reviewed by Joseph Tortelli

A British rhythm and blues combo from Hull, the Rats notched a place in music lore when guitarist Mick Ronson graduated to the Spiders From Mars. This 15 track/57 minute CD neatly divides into three distinct periods: Mid-1960s beat group; late '60s with Mick Ronson; 1990s reunion. Ronson plays on six songs, including the psychedelic "The Rise And Fall Of Bernie Gripplestone," an instrumental take-off on Jeff Beck retitled "Mick's Boogie," and the heavy "Telephone Blues."

The disc also features two songs recorded at a 1994 Mick Ronson Memorial Concert, notably the Spiders From Mars tribute "It Ain't Easy." The re-formed Rats close the album with two Ronson compositions, "Colour Me" and "Life's A River."

Performing on all 15 tracks, singer Benny Marshall is the group's one constant. Although he later developed into a formidable British rock belter, Marshall sings with a punky edge on the band's two mid-'60s singles, their only commercial releases of that decade. As part of the beat group craze, the Rats deliver upbeat

R&B like Willie Dixon's "Spoonful" and "I've Gotta See My Baby," penned by songwriter Chris Andrews. In the accompanying 24-page booklet, author Keith Smith tells the band's story with the kind of detail that Anglophiles will genuinely appreciate. ([www.angelair.co.uk](http://www.angelair.co.uk))

## James Brown

*Live At The Apollo (1962) Expanded Edition*  
Polydor B0001715-02

reviewed by Joseph Tortelli

James Brown's highest charting and biggest selling album, *Live At The Apollo* stands among the greatest concert recordings of the rock 'n' roll era. In historical perspective, the LP is even more impressive, because rock acts did not release live recordings of competitive quality until the 1970s. Remastering from the original stereo tape, this Expanded Edition provides a superb sounding performance by Mr. Dynamite at his peak as a rhythm and blues artist. The disc captures the incredibly tight band that gives a perfect rhythmic backdrop to Brown's unique vocals. *Live At The Apollo* reissues the eight song King label LP, which included the smoldering 11 minute "Lost Someone" and the six minute "Please Please Please" medley.

Along with the fantastic sounding stereo album, the Expanded Edition CD adds four mono single tracks that were issued in the years after the 1963 LP release. These include a radio station promo-only mix of "Think," a three-song selection from the medley, an abbreviated edit of "Lost Someone," and "I'll Go Crazy," the song covered by rock combos like the Moody Blues and the Kingsmen (who perhaps found the inspiration for their own *In Person* recordings listening to *Live At The Apollo*). In addition to the original LP notes and artwork, the booklet prints essays by Harry Weiner and Alan Leeds. They reveal that the existence of this treasure hinged upon two events separated by a quarter of a century: Against the advice of his record label, Brown personally financed the 1962 Apollo recording; then years later jazz researcher Phil Schaap chanced upon the master tape, without which this quality CD would be impossible. ([www.universalcontributions.com](http://www.universalcontributions.com))

## The Dirtbombs

*Dangerous Magical Noise*  
In the Red ITR 99

reviewed by Doug Sheppard

In 2001, the Dirtbombs triggered an explosion with their second full-length, *Ultraglide In Black*. Vintage soul was not just covered, but redefined into a booming electric field of Detroit rock energy not witnessed since *Raw Power*. With their unique lineup of two drummers, two bassists (one fuzzing out), and main man Mick Collins guitar and vocalizing up front, it moved with the speed of punk, beat of funk, and meat of rock and roll. It was, without question, the greatest record of at least the past 10 years, obliterating any of the art students placarded by the hipper-than-thou alternative rock crowd.

So now they're revving up a brand new

ting a moniker as the B-1 was for the bomb. The sound is rockier, less funky, but still the dirty bombed hope springs eternal with their identity intact. And it's almost all originals this time, some such as "Get It While You Can" zooming by like Ultraglide with spoiler, other like "Sun is Shining" laying back soulfully, a few more like "Motor City Baby," "I'm Through With White Girls," and "Stuck in The Garage" (do I detect some frustration with pigeonholing?) hoisting the band's flag of individuality, as if it was ever in doubt.

Computerization, consolidation, sterilization and masturbation are the conformist music scene in 2004, but the spirit moves in the fertile soil tilled by the Dirtbombs. ([www.intheredrecords.com](http://www.intheredrecords.com))

## Rita Marley with Hettie Jones

*No Woman No Cry: My Life with Bob Marley*  
Hyperion ISBN 0-7868-6867-8

reviewed by Chris Nickson

There have been plenty of books on Bob Marley, possibly too many over the last 20-odd years since his death. This, however, is a little different. Rita Marley probably knew her husband better than anyone – she was his wife, after all – and though the portrait she paints is lacking overall, it reveals the man, not the saintly figure of reggae.

They were both teenagers when they met with musical aspirations that came true early on, and they married literally just before Marley left for several months in the U.S., briefly abandoning music to make some money, and leaving his bride behind. For quite a few years Rita kept music behind herself, to concentrate on being a mother to the children she and Marley had (she also had a girl from a prior relationship) while he pursued his career, often far away. She's not afraid to show that reggae's idol had feet of clay, in the frequent relationships he had with other women, relationships that killed part of his relationship with Rita – they remained friends, and man and wife in name, but the real side of their relationship ended.

Rita herself came back as part of the I-Threes, who provided backing vocals for the Wailers after Peter Tosh and Bunny Wailer departed, and from her account that proved to be a good and bad thing for Rita. It kept her away from her children for extended periods and exposed her to Marley's regular liaisons, but also brought her a good regular income (although she's quick to point out that Marley was always a good provider for his family).

Since his death from cancer she's taken on the mantle of keeping his legacy alive as well as managing the career of some of her offspring – the Grammy winning Melody Maker and releasing her own records. There are some excellent little insights into the origins of some of Marley's lyrics, many of which were drawn straight from his life, and she shows a different far more human side of the icon than has been portrayed before. While not great literature, an absorbing read. Even working with a co-writer, her own voice comes through loud, clear, and proud. ●



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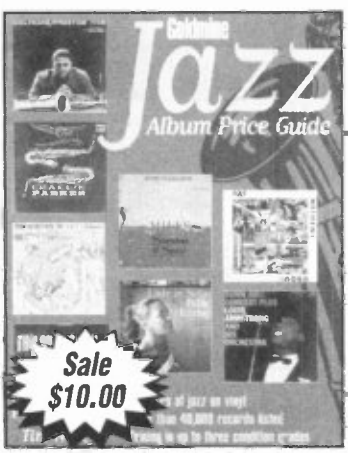
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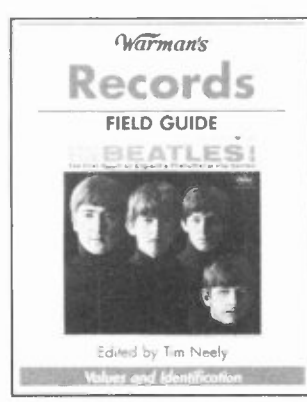


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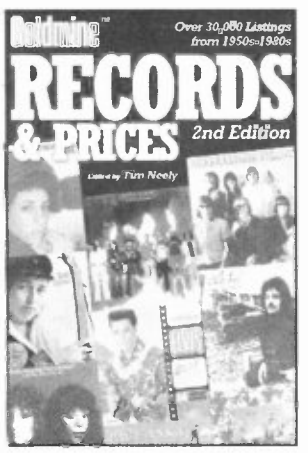
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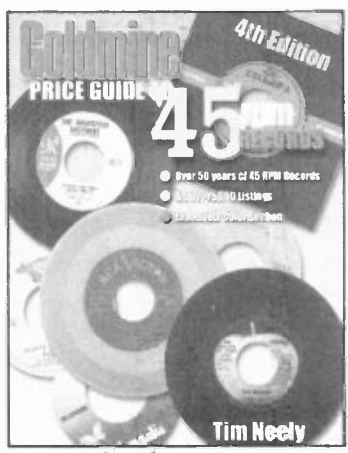
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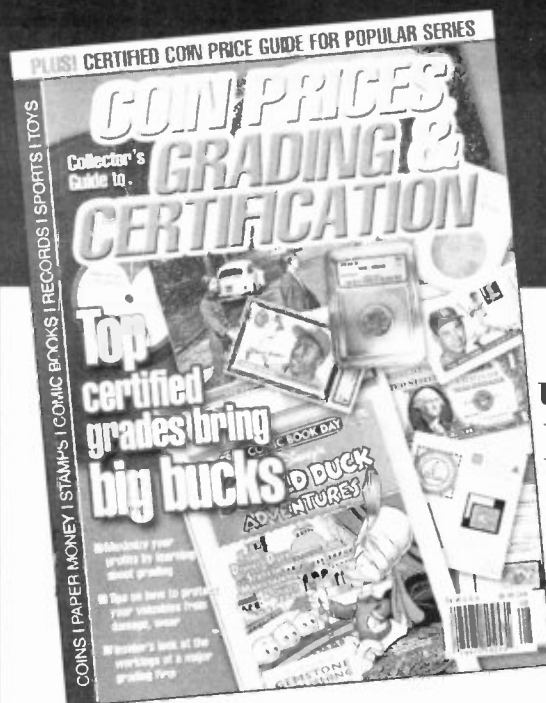
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# Record Shows



Please call ahead before you travel. All information listed herein is provided by the show promoters, 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.

- 18 MO**, St. Louis. Ultimate Jazz Collectors Convention, Viking Holiday Inn. SH: Fri. 9am-5pm, Sat. 9am-3:30pm, A: free. Euclid Records, Joe Schwab, PH: 314-961-8978.
- 19 NJ**, Paramus. Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N., SH: 10am-4pm, A: \$1. J & C Marketplace, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- 19 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.
- 19 NY**, New York City. Collector's Show 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., 12 & under free. Gary Lyons, PH: 718-972-3872.
- 19 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.
- 20 CA**, Davis. KDVS Record Swap, Veterans Memorial Ctr. 203 E. 14th St., SH: 10am-2pm, T: 6' & 2', F: \$40. in advance, \$50. that day, A: \$2. Record Swap, 14 Lower Freeborn, UC Davis, Davis, CA 95616. PH: 916-928-6102 or 505-1525.
- 27 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower 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.
- 27 CA**, San Jose. Collector's Show, Crowne Plaza Hotel 282 Almaden, downtown across from the Convention Ctr., SH: 10am-4pm, A: \$5. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-607-1849.
- 27 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.
- 27 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.
- 27 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.
- 1-4 FL**, Orlando. 40th Anniversary Hasbro Int'l. G.I. Joe

- Collectors' Convention, Walt Disney World Resort, G.I. Joe Collector's Club, 225 Cattle Baron Parc Dr., Fort Worth, TX 76108. PH: 817-448-9863.
- Jul 4 ON**, Hamilton. Sacret Heart Collector's Fair, 24 Poplar, SH: 10:30am, F: \$15. for 1, \$25. for 2, \$35. for 3, A: \$2. Nuno, PH: 905-297-5500 or FAX: 905-297-7446.
- Jul 10 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.
- Jul 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.
- Jul 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.
- Jul 11 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.
- Jul 11 IN**, Fort Wayne. Record & CD Collectors Show, Quality Inn, 3030 Coleseum Dr., SH: 11am-5pm, T: 50-6' & 8', F: \$40-\$45, A: \$2. Blain Klein, PH: 269-323-7262 or Ken, Cell: 574-329-1483.
- Jul 11 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, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Jul 11 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. ea. with wall space, \$30. ea. without wall space, A: \$3. Tim, PH: 651-373-0065.
- Jul 11 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.
- Jul 11 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.
- Jul 11 WA**, Seattle. NW Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
- Jul 17 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.
- Jul 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.
- Jul 18 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.
- Jul 18 IN**, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. one week in advance, \$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.
- Jul 18 IN**, South Bend. Record & CD Collectors Show, Quality Inn, 515 Dixie Hwy. N. (Indiana 933), SH: 11am-5pm, T: 40-6' & 8', F: \$40-\$45., A: \$2. Blain Klein, PH: 269-323-7262 or Ken, Cell: 574-329-1483.
- Jul 18 OR**, Portland. Area Vintage Guitar Show & Music Swap Meet, Holiday Inn West, Exit 5 off I-95, PH: 508-865-5935.
- Jul 18 WI**, Milwaukee. Music Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Jul 24 NJ**, Paramus. Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N., SH: 10am-4pm, A: \$1. J & C Marketplace, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- Jul 25 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower 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.
- Jul 25 WI**, Milwaukee. Record Fest, American Serb Hall, 5101 W.

- Oklahoma Ave., SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.
- Aug 7 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.
- Aug 7 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.
- Aug 8 MI**, Kalamazoo. Record & CD Collectors Show, Days Inn, Sprinkle Rd., SH: 11am-5pm, T: 40-6' & 8', F: \$40-\$45, A: \$2. Blain Klein, PH: 269-323-7262 or Ken, PH: 574-329-1483.
- Aug 8 OH**, Dayton. Music Collectors' Convention, Ramada Inn-Mall, 3555 Miamisburg-Centerville Rd., SH: 10am-3pm, F: \$30. one week in advance, \$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.
- Aug 8 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.
- Aug 14 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.
- Aug 14 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.
- Aug 15 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.
- Aug 21-22 AL**, Birmingham. Record Collectors, The Cedars Club, 301 Green Springs Ave. S., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: \$3. Ben Saxon, PH: 205-631-3339 or Cell, 205-567-3339.
- Aug 21 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.
- Aug 28 NJ**, Paramus. Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N., SH: 10am-4pm, A: \$1. J & C Marketplace, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- Aug 29 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.
- Sep 5 NM**, Albuquerque. Record Convention, Marriott Ballroom, I-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$60., A: \$2. PH: 505-281-9230.
- Sep 5 ENGLAND**, London. Rock 'n' Roll Record & CD Convention, Int'l. Students House, 229 Great Portland St., SH: 9am-4pm. Ian Saddler, 44 Priory Way, Harrow, Middx., HA2 6DH England. PH: 44-20-8427-4819.
- Sep 11 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off of I-495, SH: 10am-3pm, \$5. PH: 978-388-6576.
- Sep 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Sep 11 OH**, Cincinnati. Music Collectors' Convention, Oasis Conf. & Golf Ctr., 902 Loveland-Miamiville Rd., SH: 10am-3pm, F: \$30. 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.
- Sep 12 CA**, San Jose. Collector's Show, Crowne Plaza Hotel, 282 Almaden, downtown across from the Convention Ctr., SH: 10am-4pm, A: \$5. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-607-1849.
- Sep 12 KY**, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$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.
- Sep 12 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, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Sep 12 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. ea. with wall space, \$30. ea. without wall space, A: \$3. Tim, PH: 651-373-0065.
- Sep 12 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.
- Sep 12 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.
- Sep 12 NY**, Plainville. Central Long Island Guitar Show & Music Sell Off, Holiday Inn, Exit 46 off LIE, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Sep 12 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.
- Sep 12 WA**, Tacoma. Music Expo, La Quinta Inn, 1425 E. 27th St., Portland Ave. Exit off I-5, SH: 10am-5pm, T: 6', F: \$35. at least one week in advance, \$45. day of show, A: \$3. Disc Connection, PH: 253-539-5632. www.tacomamusicexpo.com
- Sep 12 WI**, Milwaukee. Music Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Sep 12 ON**, Fort Erie. Record-O-Rama Show, Bridgewater Country Club, 700 Gilmore Rd., SH: 10:30am-4pm, A: \$3. PH: 905-994-7434.
- Sep 18 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.
- Sep 18 NJ**, Paramus. Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N., SH: 10am-4pm, A: \$1. J & C Marketplace, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- Sep 18 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.
- Sep 19 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.
- Sep 19 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.
- Sep 19 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.
- Sep 19 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.
- Sep 19 NJ**, Edison. Vinyl Only Record Show, Convention & Expo Hall, At Raritan Ctr., SH: 10am-7pm, T: 8', F: \$80. Groovy Prods., PO Box 351, Morganville, NJ 07751. PH: 732-583-4150 or 687-0199.
- Sep 19 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
- Sep 19 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.
- Sep 25 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.
- Sep 25 PA**, Allentown. Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-7, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 26 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower 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.
- Sep 26 CT**, Danbury. Record & CD Convention, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.
- Sep 26 IN**, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. one week in advance, \$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.
- Sep 26 MA**, Auburn. Central MA Guitar Show & Music Sell Off, Elks Rt. 12 off Exit 12 Mass Pike, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Sep 26 PA**, Allentown. Fall 2004 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after Sep 22, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Oct 2 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.
- Oct 2 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.
- Oct 2 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.
- Oct 3 CT**, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6', A: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 3 PA**, Fort Washington. Greater Philadelphia Guitar Show & Music Equip. Sell Off, Holiday Inn, PA Turn Pike (I-276), Exit 26, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 6 WA**, Tacoma. 5th Annual Northwest 45 RPM & 78 RPM Record Meet, VFW Post #91, 2000 S. Union Ave., SH: 10am-5pm, F: \$30., A: \$3. Don, PH: 253-627-1342.
- Oct 8-10 TX**, Austin. Fall Record Convention, Crockett Event Center, 6301 E. Hwy. 290. Austin Record Convention, PH: 512-288-7288 or web: www.austinrecords.com
- Oct 9 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 10 CA**, Ontario. U.S. U2 Fan Celebration, Ontario Convention Center, 431 Cornell Dr., Battle Creek, MI. PH: 269-964-1069 or www.ElevationUSA.com
- Oct 10 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.

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From Harrisburg: I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.

From Reading: Rt 222 towards Allentown. Take I-78 East to Exit 57 (Lehigh St. North), go Left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.

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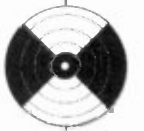
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# The Picture Sleeve Archive



A MONTHLY GLANCE AT RARE, UNUSUAL, AND  
PLAIN DAMN STRANGE 45RPM PICTURE SLEEVES

by Stephen M.H. Braitman

**Emergency Exit** – “Why Girl” b/w “Maybe Too Late (Ru-Ro 404) - 1966

Thriving regional music scenes of the mid-’60s relied on a symbiotic relationship between radio, the retailers, the venues, the bands, and the fans. Altogether, these ingredients focused the feverish teenage energy of the new rock freedom into an original, specific kind of soundscape. We still remember and enjoy the music of these independent scenes nearly 40 years later.

Like San Francisco, Seattle was a magnet for bands. Its distinctive musical style had been developing intensely since the late 1950s. With the post-Beatles garage explosion, entrepreneurs leaped into satisfying the need of an expanding marketplace. The Jerden label led the way in developing and promoting local bands, which stimulated others to find their own pot of gold.

One ambitious Seattle musician-businessman was Neil Rush. Rush had knocked around since the ’50s in bands like the Aztecs and the Stinkers. By 1965 he had found his home (and his wife) as a member-manager of Merrilee Rush and the Turnabouts. The band proved very popular in the Northwest; so much so, that Neil Rush decided to put out a record by the band in 1966. He formed a record company, Ru-Ro and released their first single, “Party Song” b/w “It’s Alright.”

But it’s the second single on their little label that we’re featuring this month. Another hot local property, Emergency Exit, would also have their debut release on Ru-Ro, the radio favorite “Why Girl” b/w “Maybe Too Late.” That song proved to have legs, and was picked up by Dunhill and reissued. It was also issued in Canada by RCA. Unfortunately they could not break out beyond the area. Sales beyond Seattle were scarce. They had one more single released by Dunhill, then a member of the band was drafted, and that was that. Their big memory: Opening for the Beach Boys at the Seattle Center Coliseum in 1967.

The guys in the group continued on playing in bands like the Liberty Party, Easy Chair, Calliope, Soldier, and Ballin’ Jack, among others. But for good melodic garage rock, Emergency Exit has the cachet and the legacy.

It also has the picture sleeve. The distinctive bright orange design features an image of the band by noted photographer Jini Dellaccio. (She also shot the photo of Merrilee Rush and the Turnabouts used on their Ru-Ro picture sleeve.) It has a clean, contemporary design, using the stencil letters of emergency signs everywhere for the band name.

The picture sleeve is so obscure it has not been mentioned in any price guide or discography before. Most of the Discoveries panel of dealers and collectors has not seen it either. One person who does know is peripatetic **Alec Palao**, who included a demo version of “Why Girl” on volume 1 of his fine anthology series for Big Beat Records UK, *Northwest Battle Of The Bands*.

Always one with a choice tidbit, Alec mentions, “Trivia note: Emergency Exit guitarist Paul Goldsmith was briefly in the Wailers in early 1965, between Rich Dangel and Neil Andersson.” The Northwest scene was certainly incestuous!

Dealer **Barry Wickham** mentions that, “I’ve had the pic sleeve a few times. It’s not common by any means, but it does not have great demand. I sold the picture sleeve a few years ago for around \$40.”

It probably didn’t have “great demand” because nobody knew about it to demand it!

As another dealer, **Joe Schwab** of St. Louis’ **Euclid Records**, eagerly says, “I don’t recall ever seeing the Ru-Ro. If you find any, I’ll take a box!”

That’s as good an epitaph as any for such a fine record, and a superb picture sleeve.

## Bernie Leadon

*Mirror*  
Really Small

reviewed by Chris Nickson

There’s no denying that Bernie Leadon has a history – anyone who’s played with the Eagles and the Flying Burrito Brothers has his own small claim to a little bit of American rock legend. It’s been 26 years since his last solo album – although he’s been busy in the meantime – which means that *Mirror* has to deliver a lot after such a wait. For the most part, it succeeds.

Leadon is very good at putting himself inside the mind and emotions of the blue collar Everyman, whether it’s the barbed “Vile And Profane Man” or the more thoughtful “Rich Life.” While he seems most comfortable with an acoustic guitar, Leadon hasn’t forgotten how to rock, as on “Everybody Want,” and he certainly hasn’t forgotten his country roots – in a better world “Backup Plan,” his duet with the glorious Emmylou Harris would be all over radio.

With some excellent musicians and a top-notch producer, Ethan Johns (son of Glyn), Leadon has lovingly crafted a work here. Yes, there might be an overarching theme of looking at life from middle age. In some ways it’s not a million miles from the sound of the Eagles in their early days, although the harmonies aren’t as deliberately creamy – more “Witchy Woman” and less “Hotel California,” thank God. He might have waited a little while to get it out, but Leadon still has a talent inside.

## Bill Haley And The Comets

*Rock Around The Clock*  
Geffen B0001705-02

reviewed by Joseph Torte

*Rock Around The Clock* is among the landmark 1950s albums reissued by Universal Music to commemorate the 50th anniversary of rock ‘n’ roll. Because the title smash was recorded and released in 1954, this Bill Haley and the Comets disc matches the calendar perfectly. All 15 songs were first pressed as singles, and two-thirds cracked the Top 25 during a phenomenal 18 month period for Haley. The reissue CD adds three chart entries, “R-O-C-K,” “See You Later Alligator,” and “The Saints Rock ‘N’ Roll,” to the 12-song Decca label LP, which also includes the Top 10 hit “Shake, Rattle & Roll.”

Mixing country and western with rhythm and blues, along with a dash of swing, the Comets featured Haley’s country-trained voice, the hot guitar licks of Danny Cedrone and Franny Beecher, and the honking sax riffs of Joey D’Ambrosio and Rudy Pompilli. Pictured in the 16-page CD booklet, the original album cover rather quaintly refers to the innovative, uptempo sound as “Fox Trots with vocal chorus by Bill Haley.” The group described its music differently: Eight songs sport “rock,” “roll,” or “boogie” in the titles.

Vaulting to the top of the charts in the summer of 1955, “Rock Around The Clock” ushered in the era of rock music dominance. Its astounding success pivoted upon its placement in the movie “Blackboard Jungle,” linking the upstart music to juvenile delinquency from its popular beginnings. Twenty years later the song reentered the Top 40, this time as part of the ‘50s-oriented comedy TV show, “Happy Days.” The back alley threat had softened into suburban nostalgia. Although neither the earliest rock ‘n’ roll record nor the most typical of it genre, “Rock Around The Clock” had the broadest cultural significance; it delineated the moment from which it would be impossible to ignore the music aimed at teenagers, which today is crossing the half-century mark. (www.universalchronicles.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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A&M 1371 - Bill Medley - Missing You  
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AVCO 4589 - Jive Five-Follow the  
Lamb/Let The Feeling Belong  
CHARIOT 100 - Bob Brady & the Con-  
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Lard Will/You Short Changed Me  
MERRILIN 5306 - Merilee Rush - How's  
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MGM 14667 - James Darren - Sad Eyed  
Romany Woman/Stay  
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A Hippy/Whip It Up, Baby  
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Band - Johnny, Get A Gun/And The  
World Goes Round  
PYE 15313 - Kathy Kirby - Love Can  
Be/Crush Me  
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You're Crying  
RANWOOD 940 - Sounds Of Sunshine -  
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High Coin/Mr. Responsibility  
ROULETTE 4654 - Cadillacs - Let's Get  
Together/She's My Connection  
UNITED ARTISTS 825 - Danny Williams  
- How Soon/The Seventh Dawn  
VANGUARD 35029 - Rooftop Singers -  
Rainy Day/Buddy Won't You Roll Down  
The Line  
VITA 169 - John Stewart - Rocking  
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WMOT - Archie Bell & the Drells -  
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- 33LP & CD - Orig. Sound Track - The  
Chase - Columbia LP 6560
- Compact Disc Only - Shirley Bassey  
- At Carnegie Hall (1973) United Artists  
UA111-H2
- 33LP - Neil Sedaka w/The Tokens -  
Vernon VS518
- 33LP - The Diamonds - America's  
Famous Song Stylists - Mercury MGW  
12114
- 33LP - Roger Miller - A Tender Look  
At Love - Smash LP SRS67103

## ERIC MOORE

116 WINTERSTEIN DRIVE  
FOLSOM, CA 95630

E-MAIL: [ERIC.N.HR.MOORE@INTEL.COM](mailto:ERIC.N.HR.MOORE@INTEL.COM)

Rare and OOP jazz/avant garde CD  
sought:  
JazzPassengers/Roy Nathanson:  
Deranged & Decomposed  
(CrepeSCALE)  
Double Band/Ned Rothenberg: Overlays  
(Moers)  
Craig Harris: Tributes (lp only - OTC)

## TERI

PHONE: 212-399-0315

E-MAIL: [WHISKERVILLE@EARTHLINK.NET](mailto:WHISKERVILLE@EARTHLINK.NET)

45's NEEDED (Original pressings)  
Jerry Arnold & The Rhythm Captains -  
Race For Time/Let's Take A Ride -  
(Security 106) or Cameo (C120)  
Clint Eastwood - Rowdy - Cameo (C240)  
The Persian - Get A Hold Of Yourself -  
Pageant (PG601)  
Dee Dee Sharp - It's Wonderful -  
Fairmount (F1004)  
Frankie Beverly & The Butlers - Because  
Of My Heart - Fairmount (F1017)  
Cindy Scott - I Love You Baby - Soul  
Town

## N. DAVID LUHN

1840 JUNEWAY TERRACE

FAY., AR 72703-2733

E-MAIL: [LUNACY1840@AOL.COM](mailto:LUNACY1840@AOL.COM)

F/X - Movie Soundtrack, LP or CD  
4 Seasons pic sleeve - Candy Girl  
4 Seasons pic sleeve - Tell It To The  
Rain  
Frankie Valli pic sleeve - The Girl I'll  
Never Know  
Leon Mcauliffe LP - Take It Away Leon

## BOB PEGG

P.O. BOX 64506

TACOMA, WASHINGTON 98464-0506

PHONE: 253-564-3386

FAX: 801-640-8995

E-MAIL:

[PEGGRECORDS@FOXINTERNET.NET](mailto:PEGGRECORDS@FOXINTERNET.NET)

WEB SITE: [WWW.PEGGRECORDS.COM](http://WWW.PEGGRECORDS.COM)

This is a list of some of my wanted 45  
r.p.m. records for my personal collec-  
tion. You may see the complete list by  
logging on to my website at [www.pegg-  
grecords.com](http://www.pegg-<br/>grecords.com) From the home page,  
click on "My Want List". I also buy as a  
record dealer for resale, so please feel  
free to offer me other records, espe-  
cially multiple quantity titles of new  
condition old stock. Trades are also a  
possibility. If you live in the states of  
Washington or Oregon, I can travel to  
view large collections of old 45's of all  
types.

DON ELLIOTT, ANGEL, CURTAIN  
CALL, EMERALD CITY BANDITS,  
COME ON OZ, PHILIPS 40197,  
FARAGHERS, SHE'S THE KIND OF  
GIRL, KELLY 2, MIKE FRANKLIN, AL  
ALONE, DANTE 3009, JOHNNY GAM  
BOA, WHY LOVER, STAR REVUE  
1003, GENE AND THE ECHOTONES  
SHE'S GONE AWAY, ECHO TONE  
102, GOOD VIBRATIONS, MARY  
ANN, NEW SURF 32651, DALLAS  
HARMS, YOU MEAN THE WORLD TO  
ME, CAN-REO 8322 (CANADIAN), AL  
HARTLEY, I NEVER KNOW WHAT  
LOVE WAS LIKE, HERMITAGE 801,  
JACQUELINE AND THE JILLS, HE  
LOVES ME, LOVES ME NOT, GOLD-  
ISC 3023

## E. HEDGE

PO BOX 8412

PARKVILLE, MD 21234

(410) 254-5804

Wanted Reward: CDs & LPs of Easy  
Listening Instrumental Artists, play-  
ing songs from the 1970's and  
1980's. Artists such as Johnny  
Arthey, Simon Park, Nick Ingman,  
Geoff Eales, Sven Liabek, Golden  
Dream Orchestra, and many more...  
Call or write.



# 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 colored! 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%.

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 1/8")	.....\$107.00
SIXTEENTH PAGE (2 1/8" X 3 1/8")	.....\$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 195 (August)

➔ **JULY 1<sup>ST</sup>**  
Mailing Date July 13th


Current Bidding Deadline

➔ **JULY 31<sup>ST</sup>**

Ad Deadline, Issue 196 (Sept)	.....Aug. 4
Mailing Date, Issue 196	.....Aug. 17
Auction Closes, Issue 196	.....Aug. 31

Ad Deadline, Issue 197 (Oct.)	.....Sept. 1
Mailing Date, Issue 197	.....Sept. 14
Auction Closes, Issue 197	.....Sept. 30

**Confused? Questions? CALL US!**  
 Display-1-888-457-2873  
 Classified-1-800-942-0673  
 FAX: 1-715-445-4087

 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.







**RECORD CLEANING PERFECTED!**

**YOUR RECORDS NEVER HAD IT SO GOOD!**

**Nitty Gritty** offers the most affordable, efficient and hassle-free line of wet scrub/vacuum dry record cleaners available.

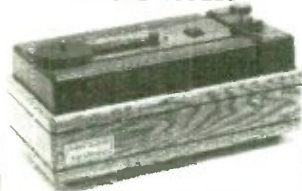
Clean records *Sound better, Last longer, Grade higher*  
(Five models from \$282 MSRP)

DELUXE MODELS

BUDGET BALANCERS

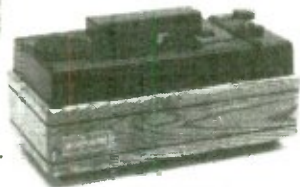


Model 1.0 (Shown)  
Record Master



Model 2.5Fi (Shown)  
Model 1.5

ULTRA LP PRO



MINI-PRO 2

**NITTY GRITTY™**



RECORD CARE PRODUCTS, INC.

Send for **FREE** Full-Line Brochure  
DEALER INQUIRIES INVITED

**NITTY GRITTY, INC.**

4650 Arrow Highway #F-4 • Montclair, California 91763  
Tel. 909-625-5525 • Fax 909-625-5526  
www.nittygrittyinc.com

**"Feel the Groove!"™**

# JOHN KAY

John Kay belted out some of the greatest rock anthems of the 1960s.

His legendary band, Steppenwolf, carved out a musical legacy and created the soundtrack for an entire generation.

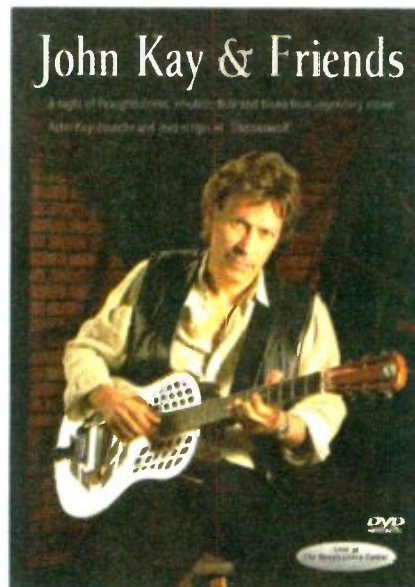
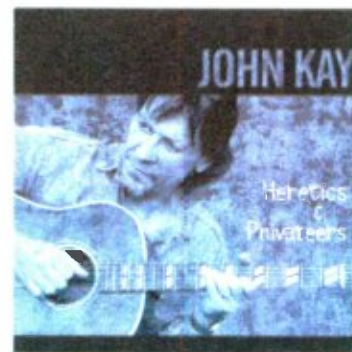
Rainman Records announces two new releases from the legendary singer, guitarist and songwriter.

*Heretics & Privateers* is a blues/roots album that gives insight to this gifted performer.

*John Kay & Friends* is a special live performance DVD in which John lends his voice and songwriting skills to a more private realm of folk, blues and rock tunes.

In this his first DVD, aside from the bonus footage and interviews, John includes many of the songs from "*Heretics and Privateers*" as well as many Steppenwolf classics like "*Born To Be Wild*" and "*Magic Carpet Ride*."

John Kay will be inducted into The Canadian Walk of Fame this June, and you can see him tour with Steppenwolf throughout the year. Check the website for details.



rainmanrecords.com • steppenwolf.com

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**Baby Bubbler**

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*Elvis Presley*  
**CROSLLEY**  
Jukebox

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DEERPARKINFO.COM • JUKEBOXMART.COM

WorldRadioHistory.com





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 now being accepted  
**GET SOME SATISFACTION**

The 1964 Rolling Stones French Decca Promotional Poster Shown here will be featured in our upcoming fall auction.



Fall Auction  
*featuring*  
**THE**  
**ROLLING**  
**STONES**  
**COLLECTION**

