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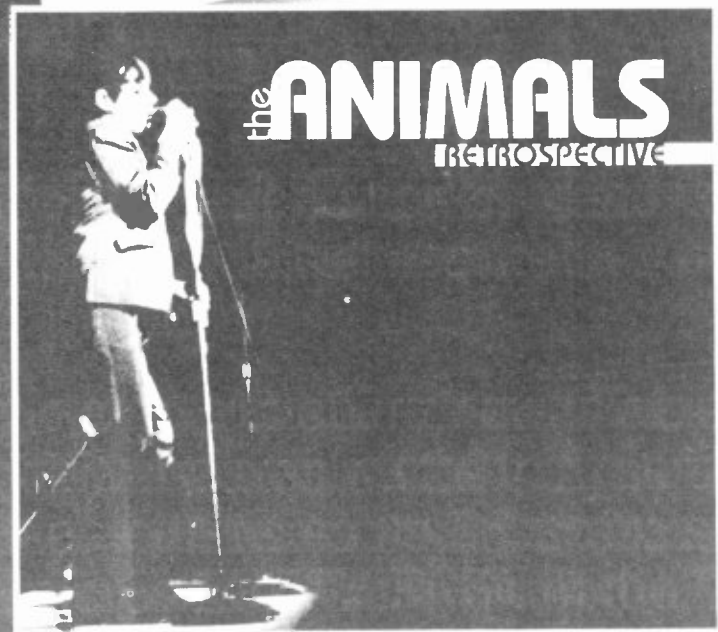
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4	4.4	4.4	3.9	3.4	3.7	3.5	3.3	3.3
5	4.8	4.8	3.8	3.2	3.2	3.2	3.2	3.2
6	4.7	3.8	3.5	3.3	3.3	3.3	3.2	3.2
7	4.8	3.3	3.4	3.0	3.4	3.0	3.1	3.1
8	3.8	3.8	3.5	3.0	3.0	3.0	3.0	3.0
9	3.5	3.0	3.0	2.7	2.6	2.6	2.6	2.6
10	3.2	3.0	3.0	2.7	2.6	2.6	2.6	2.6
11	3.0	3.0	2.7	2.5	2.4	2.4	2.4	2.4
12	3.0	2.7	2.7	2.5	2.4	2.4	2.4	2.4
13	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
14	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
15	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
16	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
17	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
18	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
19	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
20	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
21	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
22	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
23	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
24	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
25	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
26	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
27	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
28	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
29	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
30	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
31	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
32	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
33	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
34	3.0	2.5	2.7	2.4	2.2	2.2	2.2	2.2
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137-146	3	376	3	350-374	5	054	6
147	2	377-379	4	375-377	6	055-063	7
148-149	3	380-381	5	380-382	5	064	6
150-160	2	382-385	4	383-386	6	055-075	7
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Editorial

by John Koenig

When I was growing up, I listened to the radio all the time. AM radio, in fact. Yeah, I know that dates me, as it's been a long while since AM radio mattered to radio, but the point is, I took that little portable transistor unit everywhere I went. Carried it on my bicycle, in the garden weeding, on the driveway shooting baskets, to friend's houses, to the park — everywhere. Just to continually listen to music as much as possible.

Hitting the teenage years didn't change my desire for constant music, only added albums, stereo record players, hauling albums around under my arm on my bicycle to friend's homes and parties, etc. Still, music all the time.

Now, thirty years later (how did that happen?), I continue to listen to music a great deal. But no longer all the time. I find myself spinning CDs all day here in the office, sliding them into the drive of my computer and slipping the headphones on. This is a good place to test drive new releases, give a quick listen to something a publicist is talking to me about, and compare listening notes with friends.

My other big listening venue is my vehicle. I don't know about you, but I drive a great deal, and when alone in the car is the ideal time for playing CDs loudly. There is an entire genre of music that sounds better loud, and I don't mean only rock'n'roll. Sometimes records catch my attention in some manner under headphones, but don't make the grade in the car. And of course that works the other way, as well, and some records are pure heaven in the car, but a close listen under 'phones makes me wonder what I was listening to in the first place.

I find myself listening to records at home the least; perhaps it's because I'm busy and out of the house a great deal. But I've also found over the last few years that I read or watch a movie or, in the summer, cycling races, and music comes in last to these.

Does anyone have an informed opinion about why promos and acetates aren't worth more to collectors? Shouldn't their rarity kick in hard in terms of perceived value? At least with established, collectible artists, I would think this would be the case, but it doesn't seem to be, at least not in any consistent manner. Someone tell me why this is so.

I think acetates and promos, especially promos, should be more sought after by collectors, and I predict they will be, one day. The supply is drying up, record companies distribute fewer and fewer copies of promotional CDs. In fact, this slowly emerging trend of emailing the URL of a streaming or download site to reviewers in place of a real copy of a CD is going to change everything.

John Koenig
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New Orleans Jazz Fest Report

Dear John:

Things went very well again for music and fun this spring in New Orleans, so for all of you who did not come down or participate here is a bit of what you missed. The free music in Lafayette Park every Wednesday at 5pm started in April with Beausoleil doing one of the first concerts. I also saw Buckwheat Zydeco and the Iguanas. The park is in the business district on St. Charles and only 6 blocks from Canal St. This series has been going on for several years in the spring and fall so if you're there check it out. The French Quarter Festival occurred April 15 to 18 and is free as well. Twenty years for this fest. The Old U.S. Mint Museum had a music colloquium on "The Brass Band Tradition of New Orleans" with lectures on April 16 & 17 from 10am to 5pm.

Interesting facts were presented by Dr. Connie Atkinson, Dr. Carolyn Kolb, Dr. Jack Stewart, Jerry Brock and others. Jerry Brock was one of the founders of radio station WWOZ in New Orleans. *Discoveries* readers can check it out at wwoz.org. The music that weekend was performed on 20 stages in the Quarter and along the Mississippi. If you go to www.fqfi.org you can check all the music you missed and be prepared to make plans for next year.

On Thursday April 22nd at 11am in the NOCA High School The New Orleans Post Office had its 16th annual presentation to honor a New Orleans musician. This year's recipient was Aaron Neville, who was in attendance with his wife, brother Art and some family members. The post office produces a limited number of high quality envelopes with the musician's likeness on it to kick off their participation in Jazz Fest. These events are always fun as the post office does a bang-up job, and this one ended with Aaron doing a half hour concert, then signing the envelopes. During the presentation it was brought out how Aaron has quietly made countless contributions to charity, even to the school we were in. He not only sings like an angel but acts like one.

Jazz Fest began the next day for the 35th time. One hears complaints every year that the quality of the fest is down but every year most of us have an outstanding time. Weather played havoc with some heavy rain on the first weekend and the cancellation on the second weekend of the whole Friday. There are 10 major stages with performers going from 11am to 7pm. A few of the performances I enjoyed the first weekend were Buckwheat Zydeco, Emmylou Harris, Bonnie Rait, Donald Harrison, Pancho Sanchez, Little Freddie King, Rocks of Harmony, Brandford Marsalis, Bessie Smith Revue, Big Al Carson, Joe Krown, Etta James, interviews with Ann Savoy & Geno Delafosse, Sherman Washington — who has headed the Gospel Tent for 35 years (if you enter this tent you will not want to leave), George Wein, moderator for "The Evolution of the Jazz Musician" talking to Phoebe Jacobs (head of The Louis Armstrong Archives), and famous jazz photographer Herman Leonard (he explained he was asked to take pictures even when he didn't want to).

"Billy looks horrible today"! Hence we have great documentation in photos of the '40s to the '60s. His work was placed in boxes and not rediscovered 'till the '80s. He is now a young 81 living in New Orleans and still using the camera. His advice — don't destroy those digital music photo's.) These interviews are all recorded and saved in The New Orleans Jazz & Heritage Festival Archives.

Monday April 26 rolls around and free music is every where: Louisiana Music Factory, Towers, Virgin and Mo

Fest by the river. Got to see Deacon John, Forgotten Souls Brass Band and John Boutte at Music Factory. Then off to Generations Hall. It was the 16th Annual WWOZ Piano Nite saluting Marcia Ball. Great evening in a great venue. The Solo Stage was MC'd by Mike "Mr. Jazz" Gourrier. It was an intimate setting and Mike asked people to refrain from loud speech during the performances. On the large bandstage Bob French was MC from 6pm to 9, then John Sinclair till closing around 2 am. Non-stop New Orleans piano thanking Professor Longhair. This is broadcast live on WWOZ so listen online if you're not there next year.

All was going well when Marcia Ball took the stage after Dr. John around 11:30pm. She was giving a great performance on one of the two grand pianos on stage when in walked unannounced a most distinguished guest who sat and played the other piano. Marcia was flabbergasted by Allen Toussaint's appearance and the honor and respect the visit brought with it. She pulled through it though and they made beautiful music. Allen was gone as quickly as he had arrived, then Eddie Bo came on stage and all heck broke loose. Bo got Joe Krown out on organ, put Davell Crawford (Sugar Boy's grandson), Jon Cleary and himself on the pianos. Got Dr. John on guitar. The place was rockin'!

It's difficult to top that, but the next day was more free music and then off The Ponderosa Stomp #3. Deke Dickerson was there to back-up many of the musicians with his band. It was great to have him back for the second year in a row. One of the highlights last year was Deke backing Jimmy Lee Fautheree. Jimmy couldn't appear this year as he is fighting cancer. Thankfully Deke backed Jimmy on a new CD that was for sale at The Mid-City Lanes Rock 'n' Bowl where the Stomp has been held for the past two years. Deke started things off shortly after 5pm, then backed Matt Lucas, then Lady Bo (Diddy's female guitar player). Deke then did Ricky Nelson vocals backed by James Burton but soon turned the vocals over to Dale Hawkins. Heard that Dale and James when they recorded "Susie Q" in 1956 rode to the studio on bicycles. I most likely have some of the performances out of order as there were many acts.

The Hi Rhythm Section was fabulous, starting out with "Green Onions," then they brought up Percy Wiggins and Willie Cobbs to sing. Deke backed Sonny Burgess, who looked great and sounded even better doin' his Sun single "We Wanna Boogie" and other great tunes. Also saw Toussaint McCall, Denis Binder, Henry Grey (Little Henry on Chess), Ray Sharpe and Billy Boy Arnold. The Fabulous Wailers from Tacoma were outstanding doing their hits "Tall Cool One" and "Dirty Robber". Things were to be over by 1:30am but it was still happen' when I left at 3:30am! The next nite could have been better but you decide for your self by going to www.ponderosastomp.com. Great Excello artists and Swamp Pop legends: Lazy Lester, Guitar Gable, King Karl, Classie Ballou, Carol Fran, Lil Buck Sinegal, Lil Bob, Barbara Lynn, Tommy McLain, Johnny Allen, Gene Terry, Warren Storm, Roy Perkins and more. Back to Jazz Fest the next day where I took in Odetta's interview.

Her quote "Could I have a glass of water, not a bottle cause I'm to old to suck on anything" had the crowd in laughter. Her concert later that day was a masterpiece. She still has the outstanding voice and songs. Steve Miller did a blues concert with Roy Rogers helping out, then threw in a few of his old hits. I was looking forward to the Dick Waterman interview the next day (Fri) where he would have told some stories behind his new *Blues Photo Book* but the rain washed that away. Stanley Mouse was at a Quarter Gallery doing an autograph session for his book, selling posters and original art. His Greatful Dead, Fillmore and Avalon art will always be in demand. Saturday the Jazz Fest grounds had dried out so I enjoyed Anders Osborne, The Funky Meters, Santana, Kid Jordan, then Dave Brubeck (out-

standing, felt like the Jazz Tent elevated from the ground). The Preservation Hall Jazz Band finished off the day. Went out that evening to see Little Feat play at the Southport Hall. The last day of Jazz Fest went well starting off with J. Monque'D Blues Band, a bit of Mem Shannon, then I wandered from the blues tent to the jazz tent to listen to Harold Batiste presents The Next Generation. He is still teaching at the Univ. of New Orleans. Last year I heard he was writing his memoirs but it's on hold now as he has started the "AFO Foundation". It is a non-profit organization to honor the music and the people who make it in New Orleans. The Foundation will have to honor him!

Heard The Dixie Cups do "Iko, Iko". then into the Gospel Tent for Sherman Washington & The Zion Harmonizers. A wonderful performance as usual. I guess a group that has been together for 65 years has to have something going for it! Smokey Robinson performed close to the Gospel Tent so I checked on it. Heard some of Robert Cray, Neville Bros. and Hugh Masekela to finish Jazz Fest for another yr. The next Sunday I went to Audbon Park to see the new baby rhino named Louis Armstrong. Henry Butler and Irma Thomas performed. Irma has performed at the Zoo on Mom's Day for over 20 yrs.

Don Hargrove
groovebrian@idirect.com

Don, what an amazing report. How on earth did you fit all that music listening and viewing in to each day and night? And when did you sleep? I'm bowled over by the sheer immensity of talent performing, what a lineup. That must have been a very cool moment when Toussaint walked on and sat down at a piano... wow.

The interesting time of year

Dear John:

Just in time for the season of summer, when buying and selling records becomes interesting in the least and amazing at most. This week among my usual routine of record buying I came across nice copies of the Kinks *Greatest Hits*, mono Reprise R-6217. A nice LP jacket, the record has a few scuffs, but plays VG+. I also found *The Best Of the Animals*. Not the MGM gatefold issue (E-4324) but a Canadian LP on the Quality label, a single sleeve jacket bearing the # SV-1786. This record album is in the same condition as the Kinks record. I've just never seen the Quality label (deep blue), similar to the London, ie. Decca Stones-era label in color. I'm wondering if this was an official release or some kind of knock-off, like "Wyncote", etc.? Any help would be most appreciated.

I wish everyone an "endless summer" and may the joys of record collecting during the Summer bring everyone lots of interesting and amazing finds.

Ben Lambert
203 Sweeting St.
Syracuse, NY 13203-1043
blambert4@juno.com

More Wenzel's Music Town Memories

Dear Discoveries (and John Tefteller):

I have additional information regarding your article

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: koenig@krause.com

Pondering Aloud

by Ray Sidman

Radio listeners may recall a pair of songs played over and over and over during the '90s ... OK, I grant you there were cornucopias of such songs, and many of those painfully noted because they earnestly sucked (think industrial vacuum cleaner as imagined by Stephen King). However, the two I'm referring to were solid, catchy tunes I wanted to know who composed and performed.



Enter Grant Lee Buffalo, a band that garnered critical praise in the '90s with four albums before disbanding in 1999. They crafted such works as "Mockingbirds" and "Fuzzy" (the aforementioned pair of songs). The writer was namesake cofounder Grant-Lee Phillips (yeah, the hyphen thing bugs me too).

Phillips penned all the tunes on Rhino's two-CD best-of compilation *Storm Hymnal: Gems from the Vault of Grant Lee Buffalo*, recently released. Phillips can write, and the band could play. (Beyond the band, Phillips has released a few solo albums in recent years, including *Virginia Creeper* this year from Rounder Records. Check it out.) Disc One contains the best-ofs, while Disc Two is for the die-hard fan (or curious newbie, like me) with alternate versions and previously unreleased tracks. Both excel. And the packaging has way cool visuals.

The first disc is strong, especially the aforementioned song pair, plus "The Shining Hour," "Lone Star Song" and "Bethlehem Steel." (Adding this last title to the album's title and my use of the word "praise" in the second paragraph, no doubt the religion potential has surfaced, misleading ... the song refers to Bethlehem, Pa., and "praise" was just me being oh-so-punny.) Sixteen songs with nary a lemon. ("Truly, Truly" may get repetitive, but it's not bad.)

Disc Two isn't as impressive — these weren't main album releases, after all — but it boasts some mighty cool material very worth spinning. The alliteration of "Mr. Know-It-All" glides off your tongue with lyrics such as "Look at da Vinci / He wasn't all that smart / Neither was Tesla / Not even Jean-Paul Sartre." (If anyone pronounces that last surname as "Sarter" or "Sar-trah," don't worry — it's a French thing). "Gold Chain Drag" might be the most aggressive action on either disc, and it definitely rocks. Phillips wrote "Halloween" after learning of the death of River Phoenix on Halloween 1993 ...

and it's not sap — far from being titled "Ode to a Gen X Actor Fallen Too Soon." Kudos to this 14-track disc.

Moving on, few topics are cooler than the songs of Bob Dylan. Shout! Factory has assembled a best-of country renditions of the legend's tunes on the newly issued *Dylan Country*. The track list reads like a who's who of celebrated country artists past and present ... sixteen artists on sixteen songs, mostly solo but a few bands/duos.

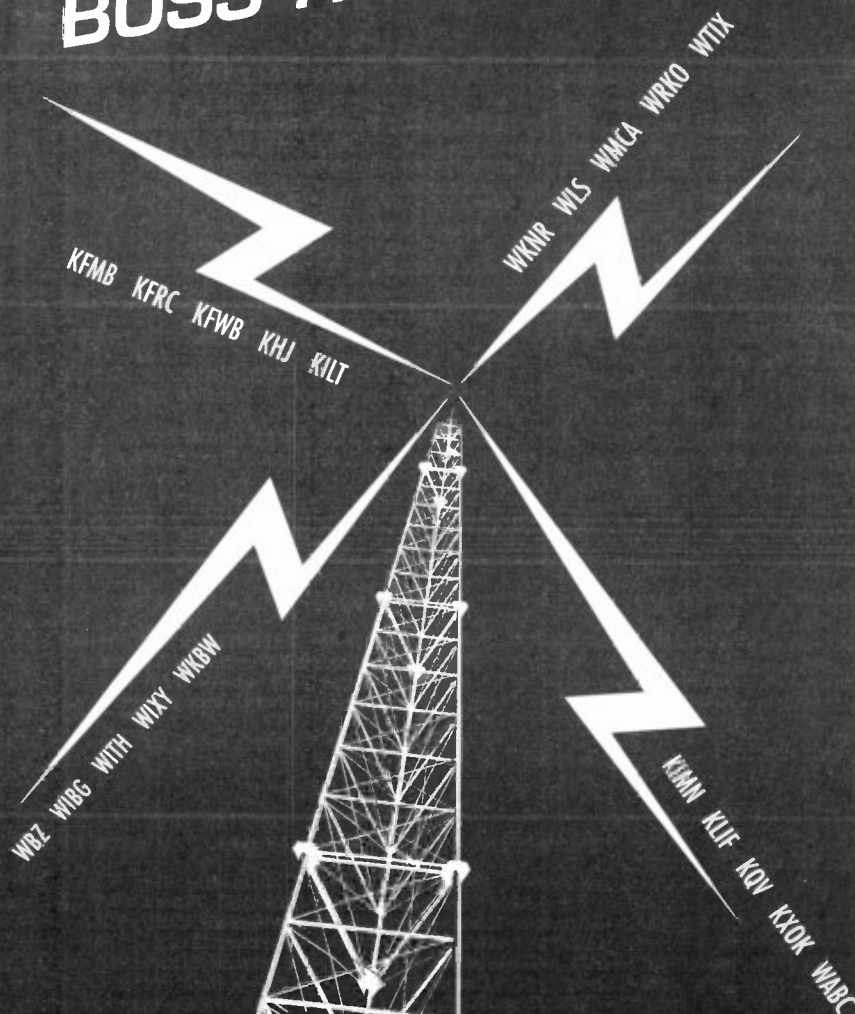
Dylan sings on the first track (no kidding), "Nashville Skyline Rag," alongside Earl Scruggs. Hard to top Johnny Cash's "It Ain't Me Babe" (the perfect voice for this song ... sorry, Bob). You'll program your stereo to repeat Waylon Jennings' "Don't Think Twice, It's Alright," "If Not for You" by Glen Campbell, Tim O'Brien on "Subterranean Homesick Blues" (a hallmark of Dylan genius), "Boots of Spanish Leather" with Nanci Griffith, and others.

Any surprises on this disc? Well, only for those who thought "Forever Young" originated with The Pretenders. Kitty Wells sings a fantastic rendition — nothing against Chrissie Hynde (like I need the state of Ohio throwing down on me).

The only question I have — and this is just the pattern geek in me — is: What's the logic behind the song order on this disc? Possibly if I knew the Dylan canon better, I'd recognize it.

Know of a CD you want to see pondered aloud? Let me know (write *Discoveries* editor John Koenig ... he knows where I lurk) and I'll see what I can do. Those who've read this column since it debuted a few months ago know I stick to more obscure or resurfacing/released musical acts. Sure, I like oodles of big dawgs, but for this column I prefer to tip my hat to the grass-roots artists who keep our faith in the music industry afloat. ●

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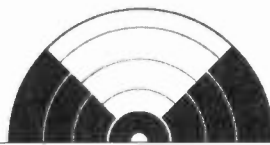
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about Wenzel's Music Town in the June 2001 issue. I started shopping at Wenzel's in 1958 when Mom and Pop Wenzel ran the store. I drove by the location of the Wenzel's store in June 2004 and the old store is still empty and up for lease. What happened to their big inventory of used records?

In early 1961, I was trying to obtain a copy of "Dream Big" by Sonny James, and "She Say" by the Diamonds, from Wenzel's. Maxine knew the Diamonds and told me they could not get Mercury to press copies of their record!

Most if not all of the great old record stores are now history. In the '50s and '60s there were several used record stores in the Los Angeles area: Sam's Record Store in Huntington Park, one in South Gate, another in Bellflower, Wenzel's in Downey, and several big new/used wholesale record stores in Long Beach and Los Angeles. The big stores in LA and Long Beach had enormous stacks of old 78s. In the late '50s the 78 rpm records were being phased out and it was much easier to get 78s than 45s at used record stores. I did not buy the 78s if 45s were available. Youth is wasted on the young!

I got my first copy of "Love Is Strange" on a 78 from Sam's Record Shop, as he did not have it on 45. I got several new old stock 45s of "Dream Big" from the store in South Gate, and "She Say" from a shop in San Diego. Later, after I got my copy of "She Say," Maxine got copies when they started handling old records.

Both of the record stores in San Diego were fantastic. They had large bins containing hundreds of 45 rpm records for 5 cents apiece. In addition to these used record stores, we had Wallick's Music City in Lakewood across from the Lakewood Mall, and at least one other Wallick's store in downtown Los Angeles. Clyde Wallick made his own personal advertisements for his stores on the local music stations, like KFVB, KHJ, and KPOP. I understand Clyde Wallick had a connection with Capitol Records; perhaps a reader may remember.

Both of the Wallick's stores and Wenzel's would personally order records for me from an orange book that contained all of the records currently available in either the 45 or 33 1/3 formats. Now I shop for records at the Orange County Record Swap Meet or at garage sales.

Kenneth Ryan
14538 Cortina Drive
La Mirada, CA 90638

Yes, Glaring Mistakes but I Love Discoveries

Dear John:

Ahhh! That's twice! In your March "Prog Issue", Robin Platts' Marketwatch column stated that Yes's "Long Distance Runaround" is from the *Tales From Topographic Oceans* album. It's from *Fragile*. Now in your Yes issue (July 04) Chris Nickson states in the first paragraph that 1971's *Fragile* "managed a pair of hit singles in "Your Move" and "Roundabout". "Your Move" is the hit single from the previous album, *The Yes Album*. This is real common knowledge and a glaring mistake to a Yes fan.

And while I have your attention (you are still there, aren't you?), I'd like you to know how much I love the magazine. I keep seeing editorial comments made about why *Discoveries* is covering less '50s material and more pertinent marketability subjects. Articles covering music I am completely unfamiliar with, indeed produced before I

was born, are an endless fascination to me. Although I've only been reading *Discoveries* for less than a year, I feel like I've taken in a comprehensive history of recorded music.

When my *Discoveries* issue comes in the mail I turn on a low light, get in my comfy chair, put on some soft music and let the ghosts of nostalgia past and the wild omnipresence of today run free in my mind. Peace out, man!

Guy De Federicis
Dunkirk, New York
yug@netsync.net

Welcome aboard, Guy! I love hearing such comments from a relatively new reader, notably one with an open mind. Thank you. Your attitude about different eras and forms of music is what the mag is aimed at. About those Yes mistakes: Chris and I are both old, so that's our excuse. We saw Yes many times in the early '70s, and hey, our memories are fuzzy. I know, we could look things up in reference books, but that's no fun! Robin Platts, on the other hand, is quite young, so he has no excuse...

All of us appreciate the correction, as indeed we do strive to present accurate information.

Kathy Young & the Innocents

Dear John:

Great story — well-documented, superbly written. More like this, please?

Pete Grendysa
grendysa@execpc.com

Your wish is my command, sir.

A Call for Help

Dear John:

I have actively collected records for 35 years now, and been a seller of 45s via mail since 1975. However, that is not even my oldest hobby.

Long before that, nearly 41 years ago, I began collecting surveys (charts, Top 20 lists) as made or reported by local radio stations anywhere. I am seeking *original* surveys only, in whatever form originally presented. The three major ways these surveys were presented were "hand-out flyers" to the public (example, WRKO, WABC, KHJ, WKNR, CHUM, WQAM, WLS, KOL); internally compiled but not available to the public (often mailed to record labels, promoters, etc., to get free records); reported to, and published in, local newspapers. These, in fact, are by far my most sought after of all, especially from the 1950s or earlier. Often, in large cities, a newspaper may have reported "Top 10" lists from as many as 7 to 10 stations weekly.

My goal is to receive one survey — from as early a year as possible — from as close as possible all radio stations that have ever existed anywhere in the world. I will generously pay your price, or trade liberally, for any needed surveys. I have around 100,000 charts available for trade. I am most likely to need surveys before 1960, and before 1955 anything and everything is needed

without exception. I can need surveys from the '60s, '70s and even '80s, and will exceed prevailing "eBay asking prices" for any stations I don't have. I will always make it worth your while if you have something I need, or even if you don't, in which case I'll snail-mail you at least one cool original survey from the 1960s, or later if you prefer. I will reply to all responses.

What am I most likely to need, or not need? Stuff before 1960 is most sought after, and that era will contain many exceptions to what I say below. This era should not be ignored. After 1961 or '62, I will almost never need anything that was elegant or fancy or colorful which was put out by a metropolitan station for a couple years or more. However, anything that was crude or ugly, or from a small-town station, even from the '60s, '70s or '80s, may be needed. Before 1960, even the fancy metropolitan stuff may be needed by me. Also, from any era, I am slightly more likely to need C&W or other non-rock charts, charts from the Southern U.S., or the mountain states in the West. Outside of the U.S., Canada or "border" Mexico, I have no survey from anywhere in the world before 1962.

Where are these found? Collectors, of course, may have some handout sheets. Those found in newspapers will virtually always receive an offer from me, with Pittsburgh, Cleveland, St. Louis, New Orleans and Washington D.C. being my most sought pre-1960, but I seek all locales. My most wanted, in any form, are WHRV Ann Arbor (which may not exist), KVLC Little Rock, and any Cuba or Alaska before 1959. Again, please check the newspapers for these, but I confirmed WHRV was never in a newspaper.

All dealers are historians! The most promising source for these surveys are distributors, promo reps, record label owners or employees, perhaps recording artists themselves. Of course music magazines such as *Billboard* and *Cash Box* received hundreds of these weekly. Any record source that ever had even the slightest involvement in any kind of successful hit, even locally, likely got hundreds of radio station surveys mailed to them. There have probably been millions of surveys that have passed through RCA or Capitol over the decades, none of which were saved, but was somebody rescuing these from a wastebasket in 1949 or 1957 or 1976? Dealers should also be aware that these surveys are every bit as auctionable as \$5 and \$10 records, so by that principle alone I hope that dealers may start paying attention to these and seeking them.

If anybody finds a record industry person who has old surveys encompassing many different stations, especially if 1950s and/or obscure or ugly charts, I am willing to travel. Please contact me even if you only have one.

Frank Merrill
PO Box 669
Macomb, IL 61455
fmerrilljr@yahoo.com

Some of you may be wondering why I published a letter such as this, which may be better suited as a paid advertisement. Frank Merrill, as he states in his opening, is now one of the "old men" of record collecting and dealing, and as such I give him this space. If nothing else, he writes an entertaining letter, doesn't he? I remember one time Frank showed up here to visit me, on his way back to the midwest from a record buying trip to Alaska! His car was chock full, and I mean full, of 45s. There was only space for Frank behind the wheel of his low-riding, jammed vehicle. It reminded me of one of those little cars that clows jam into in the circus, but in this case it was all records. Few have worked as hard as Frank over the years to get inside radio stations and warehouses in search of vinyl. Those of you with batches of these surveys, help Frank out and sell him some!

Send your letters, comments and suggestions to:

Discoveries, 700 E. State St., • lola W 54990 0001 fax 715 445 4087 • attn Discoveries E-mail address: koenigj@krause.com

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DiscNews

What's Happening

The legendary **Bob Keane** of **Del-Fi Records** fame has started a new label, **Keane Records** (see DiscNews, June 2004 issue, for info on Keane selling the Del-Fi catalog to Rhino Records). He's soliciting bands to send him CDs and promo kits for review, promising personal commentary and insights. Obviously, Keane is looking for bands to sign for his label. He's also at work on a book about his life and Del-Fi Records, to be titled *The Oracle of Del-Fi*. Musicians, send your materials to Keane at Open Door America, PO Box 69188, Los Angeles, CA 90069.

For fall release, Fantasy is preparing **Lenny Bruce's** 1972 album *Thank You Masked Man*, the CD reissue of which will feature John Magnuson's animated film of the same name (produced by Magnuson; story and narration by Bruce; direction, characters, and sound by Bruce and Magnuson).

Starting on July 13th, **Carlos Santana** will be selling his new album exclusively at Baja Fresh restaurants. The *Food For Thought* CD will go for eight dollars at the healthy Mexican food chain and will benefit Santana's Milagro Foundation. (Source: 2004 Punmaster's MusicWire <http://www.punmaster.com>)

MastroNet's upcoming August auction (11-13) includes an autographed **Beatles handbill**, signed by all four including **Pete Best**, from 1962; a 1953 Humes High School yearbooks signed by both **Elvis and Priscilla**; a large photograph of Elvis signed by him to **Ed Sullivan**, a collection of more than 1,300 45s, and much more. (www.mastronet.com)

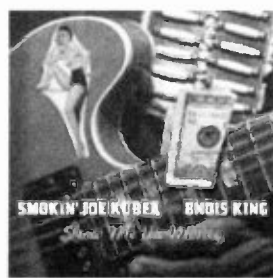
Pipeline

ABKCO - **The Animals** - *Retrospective* (22 tracks); **Herman's Hermits** - *Retrospective* (26 tracks) (both are Hybrid SACD) - July 20

Blue Cave - **dada** - reissues of *Puzzle*, *American Highway Flower*, *El Subliminoso* (remastered and enhanced with bonus materials, including previously unreleased tracks - July 13 www.dadataband.com)



Blind Pig - **Nick Curran and the Nitelives** - *Player!*



Blind Pig - **Smokin' Joe Kubek & Bnois King** - *Show Me The Money* - out now (www.blindpigrecords.com)

Blue Note - **Dexter Gordon** - *Doin' Allright*; **Andrew Hill** - *Black Fire*; **Freddie Hubbard** - *The Night of the Cookers*; **Lee Morgan** - *The Sixth*

Sense; **Horace Silver** - *Serenade to a Soul Sister*; **Jimmy**

Smith - *Home Cookin'* - July 13; **Patricia Barber** - *Live: a Fortnight in France* - Sept. 7

BMG Heritage - **Survivor** - *The Ultimate Survivor* - July 13

Collectables - **Eddy Arnold** - *That's How Much I Love You/ More Eddy*; **The Browns** - *I Heard the Bluebirds Sing/A Harvest of Country Songs*; **Perez Prado** - *Latino / Mambo Happy*; **Joan Weber** - *The Complete Recordings*; (the following are from the new "Live" collection and are all sub-titled Extended Versions) **Deep Purple** - *Live*; **Little Feat** - *Live*; **Nazareth** - *Live*; **Lou Reed** - *Live* - July 13 (www.oldies.com)

Columbia/Legacy Jazz - **Duke Ellington** (three expanded editions - *Piano In The Foreground*; *Piano In The Background*; *Blues In Orbit* - July 27; Epic Legacy - **The Isley Brothers** - *The Essential Isley Brothers* (2-CDs); (Epic/Legacy); **REO Speedwagon** - *The Essential REO Speedwagon* (2-CDset); Columbia/Legacy Jazz - **Louis Armstrong** - *The Essential Louis Armstrong* (2-CDs); Columbia Legacy - **Robert Johnson** - *King of the Delta Blues Singers Vol. 2* (sonic upgrade); **Tony Bennett** - *Cloud 7* (expanded edition of this LP from 1955. First time on CD) - August 3; Epic/Legacy - **Stevie Ray Vaughan & Double Trouble** - *Live at Montreux 1982 & 1985* (2-DVD set (the visual companion to Epic/Legacy's 2001 release of the 2-CD set *Live at Montreux 1982 & 1985*. Features the concert from 1982 (same track listing as the earlier CD set) as well as the concert from 1985 (track listing features two additional tracks that did not appear on the CD). In addition, this set will include a newly-created documentary about the shows, featuring on-camera interviews with Jackson Brown, John Mayer, and Tommy Shannon and Chris Layton of **Double Trouble**. - Aug. 10; Columbia - **Jeff Buckley** - *Grace: Legacy Edition* (2-CD + DVD, the 10th anniversary of the release of Jeff Buckley's first Columbia album (on August 23, 1994) commemorated with a three-disc digi-pak set. The package will include the complete original 10-song album on disc one; a 13-song collection of previously unreleased material, promotional rarities, solo tracks, and live performances on disc two; and a newly-produced DVD (that will include EPK footage, all the videos from the era, and more) as disc three - Aug. 17

Compadre Records - **Billy Joe Shaver** - *Billy and the Kid* - August 24 (son Eddy was working on this then untitled album at the time of his death in 1999; it was only half completed. Operating from "visits and instructions" from Eddy, Shaver went ahead and finished the album.)

Country Music Foundation Press - *Night Train to Nashville: Music City Rhythm & Blues, 1945-1970* - by the Museum staff - June (www.countrymusichallof-fame.com)

DRT - re-issuing **GWAR's** debut album *Hell-O* and the follow-up *Scumdogs of the Universe* as a specially packaged double CD on August 3. www.gwar.net

Eagle Rock Entertainment - **Joe Cocker** - *Live: Across From Midnight Tour* (DVD) - July 13

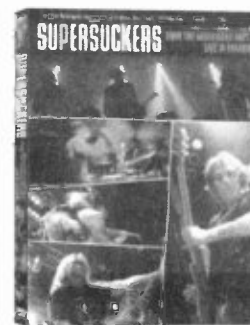
Fantasy - coming is a Prestige twofer CD, *Super Soul*, by soul-jazz purveyor **Richard "Groove" Holmes** (1931-1991). Pairs *Super Soul* and *Soul Power!*, both recorded in 1967; *Guitar Moods* by **Mundell Lowe** (recorded

1956, in the Original Classics series) - June 29

Gammon Records - **V.A.** - *The Late, Great Daniel Johnston: Discovered Covered* (a benefit album for the outsider songwriter, Daniel Johnston (features exclusive tracks from artists such as Beck, Tom Waits, Bright Eyes, Sparklehorse w/ The Flaming Lips, Death Cab for Cutie, Eels, TV on the Radio, Clem Snide, Gordon Gano of the Violent Femmes, JT Leroy's band Thistle, Guster and eight other artists covering Johnston's songs. A second disc will be included with the original versions of all the songs, culled from Johnston's catalogue (several tracks previously only available on cassette) - September 21 (www.gammonrecords.com)

Hudson Music - *A Salute To Buddy Rich* - with **Phil Collins, Dennis Chambers and Steve Smith, Horacio "El Negro" Hernandez**, *Live at the Modern Drummer Festival, 1998*, and *Live in New York City*, by the **Abercrombie/Erskine/Mintzer/Patitucci Band** (aka The Hudson Project) - (reissues of video tapes onto DVD). *The Big Beat* (book) by Max Weinberg and Robert Santelli - all out now (www.hudsonmusic.com)

Liquid 8 Records - **V.A.** - *Mischief Invasion* (sound-track) - August 8th (www.liquid8records.com)



Music/Video Distributors - **Supersuckers** - *From the Audio/Video Department-Live in Anaheim*; with Disconforme, new Swing Era DVD releases - **Count Basie**; **Benny Goodman**; **Duke Ellington** in Hollywood; **George Shearing** - Aug 3 (www.musicvideodistributors.com)

Rhino Handmade - *original motion picture soundtrack* - **Finian's Rainbow**; **Jean Ritchie** - *Mountain Hearth and Home* - the recordings on this remastered collection date back to 1948 and appeared on the Elektra releases *Jean Ritchie Singing The Traditional Songs Of Her Traditional Kentucky Mountain Family* (1952), *Songs Of Her Kentucky Mountain Family* (1957), and *A Time For Singing* (1965) - (www.rhinohandmade.com)



Rhino Reprise - **Dwight Yoakam** - *The Very Best Of Dwight Yoakam* - July 27 (www.rhino.com)

Sly Dog - **John Brannen** - *The Good Thief* - August 17

Smithsonian Folkways Recordings - **Pete Seeger** - *American Favorite Ballads, Vol. 3* - July 27

Sundazed - **The Five Americans** - *The Best Of The Five Americans*; **The Youngbloods** - *Ride The Wind / Rock Festival / High On A Ridge Top / Good And Dusty*; **The Lovin' Spoonful** - *Hums Of The Lovin' Spoonful* (180 gram vinyl); **Various Artists** - *What's Shakin'* (180 gram vinyl); **Bob Dylan** - *Greatest Hits* (180 gram vinyl); **Mitch Ryder & the Detroit Wheels** - *Take A Ride...*; *Sock It To Me* (180 gram vinyl); (www.sundazed.com)



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THE DOORS
Live in Europe 1968
(with Grace Slick & Paul Kantner, Jefferson Airplane)



TINA TURNER
Live in Amsterdam
Wildest Dreams Tour



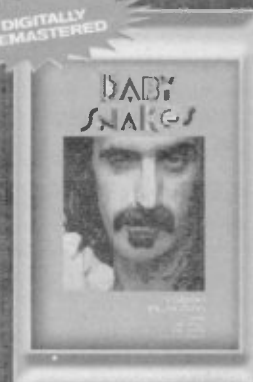
TONY BENNETT'S
New York
(1996 Concert / Interview)



JONI MITCHELL
Painting With Words And Music



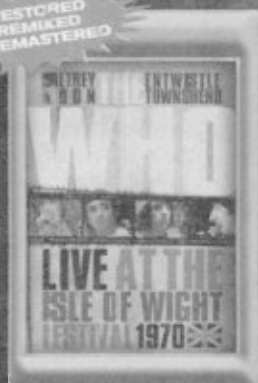
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MarketWatch

Soul singles

Soul singles – northern and otherwise – continue to create a thriving niche economy on eBay. Toe-tappers, foot-stompers and dancefloor-packers by artists most people have never heard of continue to inspire furious bidding and big pay-offs, day after day. Here are some recent examples:

A mint-minus copy of **Bill Bush's** northern soul single "I'm Waiting" sold for an incredible **\$2,336.01**. "It comes with a signed sleeve from Bill," notes the seller, "and has been stored at the back of a box in Bill's house since it was cut in 1965."

\$1,685 won somebody a mint-minus copy of the **Ty Karim** 45 "You Really Made It Good To Me" b/w "All At Once" (Romark 112), while \$1,585 secured somebody else a very good condition copy of **Johnny Mae Matthews'** "I Have No Choice" b/w "That's When It Hurts" (Big Hit 105).

A VG+ condition copy of "No More Like Me" b/w "This Time" (Shrine SRO103), a solo single by **Ray Pollard** (of the **Wanderers**) sold for \$1,576. And a very-good condition white-label DJ copy of the **Eddy Hughes** single "Soul Searcher" b/w "Dry Tears" (Bard #1014) sold for \$1,200.

A very-good condition copy of **Bobby Kline's** "Say Something Nice To Me" b/w "Taking Care Of Business" (MB Records) sold for \$1,000. This record became a Northern Soul classic after it was popularized in the early '80s by British DJ **Randy Cozens** (who passed away last year).

A VG+ copy of a northern soul disc by the Texas combo **Rocky Gil And The Bishops** sold for \$888. A DJ pressing on the Tear Drop label (#3181), this record pairs "Every Day Of My Life" with "It's Not The End."

A rare single by the **Family Of Eve**, "I Want To Be Loved By You" b/w "Please Be Truthful" (Jeree 21880), sold for \$877. In excellent condition, this soul rarity dates back to around 1979/1980.

\$809 was the winning bid for a very-good condition copy of **Clyde Milton's** "I'd Rather Leave on My Feet" b/w "Disco Funk" (Disco Tac AR4864). "Original version of a modern/crossover effort better known (if at all) from a later version by **Emanuel Laskey**," says the seller. "Milton is the tune's author and his vocals are a bit more gruff and urgent than the remake — the backing track is extremely similar and may only be a different mix. The b-side is the instrumental alone."

A mint-minus promo copy of **the Jades'** northern soul favorite "I'm Where It's At" b/w "Mother's Only Daughter" (Nite Life Records 70 002) sold for \$751. Another mint-minus promo copy of this rarity sold for \$733.04.

A mint copy of a rare 45 by **Marisa Gatti** – "Love's What You Want" backed with "You're Gone Now" – sold for \$735. "Mint copy of this extremely rare uptempo northern 'stomper' from Detroit," notes the item's seller. "Produced and written by **Mike Valvano** ('J Greer' was a songwriting alias). An excellent and possibly under-rated effort."

A VG-minus copy of the '60s single "Will You Ever Learn" b/w "Please Don't Make Me Cry," by the North Carolina group **the Soul Set**, sold for \$650. "Monster northern soul," says the seller.

\$614 was enough to induce somebody to part ways with their copy of another northern soul rarity, **the Sophisticates'** 45 "I Really Hope You Do" b/w "Let Me Go" (on the Underground Sounds label). "Oh My!" says this record's seller. "Monster Rare Northern Soul 45. Rarely Seen If Ever. Killer Two Sider."

A near-mint-minus copy of **Ike Strong's** Mabel Records single "Your Love Keeps Me Dancin" b/w "Boogie Land" sold for \$579.

\$577 was the winning bid for a near-mint disc the seller describes as a "Hideously hard to come by and in-demand Northern biggie." The artist here is **the Houston Outlaws** and the record is "Ain't No Telling" b/w "Uncle Ed's Backyard" (Westbound 179).

A white-label DJ copy of **Willie Kendrick's** "Change Your Ways" b/w "What's That On Your Finger" (RCA 47-9212) sold recently for \$510, in VG++ shape. The seller's verdict: "'Change Your Ways' is a great uptempo track, and 'What's That On Your Finger' is slightly slower, but equally great."

A mint northern soul 45 by **Carol Anderson**, "Sad Girl" b/w "I'll Get Off At The Next Stop" (FEE 101), fetched \$495 on eBay recently, while a demo copy of **Kenny Wells'** "Isn't It Just A Shame" b/w "I Can't Stop" (New Voice 812) sold for \$473.

A mint-minus copy of **the Natural Four** single "I Thought You Were Mine" b/w "Hurt" (ABC label) sold for \$462, while **the Dynells'** "Call On Me" b/w "Let Me Prove That I Love You" (Atco 6639) went for

\$457.66 in mint-minus condition.

"Boy, this is a great sounding Northern soul record," says the seller of a mint-minus copy of the **Ollie Jackson** single "The Day My Heart Stood Still" b/w "Gotta Wipe Away The Teardrops" (Magnum 737), which went for a mere \$455.

A rare US white label northern soul promo 45 by **Christine Cooper**, "Heartaches Away My Boy" b/w "(They Call Him) A Bad Boy" (Parkway Records P 983) sold for \$445, in "solid VG+++ condition, darn near mint!" says the seller, adding,

"Matter of fact, if you discount one very small, insignificant scuff and an 'X' written on the A-side label, this is near-mint, an absolute beauty." (I love the informality of record-grading on eBay.)

Meanwhile, an excellent condition copy of Texas combo **the Volumes'** "I've Never Been So In Love" b/w "I'm Gonna Miss You" (Garo GU-107) sold for \$799.78, while **Mary Love's** "Born To Live With Heartache" b/w "There's Someone For Me" (Elco Records 444) sold for \$421 in near-mint condition.

"Super-rare 1971 release on the tiny Sacramento-based Elco label," says the seller of the latter disc. "A-side is groovy and up-tempo, B-side is a soulful mid-tempo ballad. Top-notch northern soul!"

Dena Barnes' "If You Ever Walk Out Of My Life" b/w "Who Am I" (Inferno 2002) sold for \$405 in VG-minus condition, while a rare VG+ disc by **the Survivors** featuring **J. Larry Collins**, "Good Baby" b/w "Horny Toad" (Valli 333), sold for \$405. "This is from South Bend, Indiana and to the best of my knowledge is an unknown slice of northern soul," says the seller of the latter item.

"This is blue-eyed soul with a definite resemblance to 'Hey Girl You've Changed' by the **Vondells** on Airtown Custom. I know **the Vondells** were from Dayton, Ohio and that Airtown was an Indiana based label, I wonder if there is any connection here, because it is very similar."

\$399.99 won somebody a VG+ 45 described by its previous owner as "Killer rare northern soul." The disc in question is by the Dallas group **the Debonaires**, "Please Come Back Baby" b/w "Untrue Woman" (Soul Click 8097).

Terry Callier's Cadet single "Ordinary Joe" b/w "Golden Circle of Your Love" sold for \$396 in VG+ shape, while a mint-minus promo copy of **Andrea Henry's** "I Need You Like A Baby" b/w "The Grass Is Greener" (MGM-13893) sold for \$391.99.



SAY SOMETHING NICE TO ME

(Winfield Scott)
BOBBY KLINE
arr. and cond. by Horace Ott



CALL ON ME

(Schwartz - Brown - McGhee)
THE DYNELLS
Prod. by Gambino-Huff



BORN TO LIVE WITH HEARTACHE

(Mary Love)
MARY LOVE
arr. by Roger Henderson Smith
Prod. by John W. Gore



ORDINARY JOE

(TERRY CALLIER)

CADET

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TERRY CALLIER

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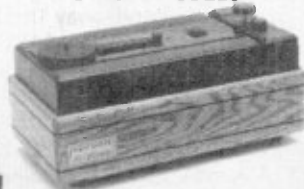
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Comparing Collectible CD Values for the Last Four Years, part 2

Here, as promised (threatened?), is a sequel to last month's comparative look at CD prices on eBay. In other words, I dig into the archives for some notable CD auction prices from 1999/2000, and see what the same items are selling for now.

This time out, my observations were pretty much the same as last month: **where a title has since been reissued, there seems to be little interest in shelling out big bucks for an original CD pressing.** This is partially because CDs still haven't attained quite the level of collector-appeal that vinyl did, so an original pressing isn't necessarily worth paying an extra \$40-\$100 for. Also, where **original vinyl pressings** (especially from the '60s and '70s) **tend to have better fidelity and/or more goodies** (posters, inserts, KISS tattoos, etc.) than later reissues, the opposite is true with CDs. **Later CD pressings tend to sound better, have extra tracks and come housed in more generous packaging** – in some cases replicating the original LP cover (only smaller, of course).

Interestingly, out of the titles that I didn't find listed when I scanned eBay for last month's column, all but a couple showed up this time. It seems you really can find just about anything on there. For instance...



Toyah - *Desire*

Then: This long-deleted Toyah disc, a 1987 release, featuring a cover of the Canadian new wave classic "Echo Beach," sold for \$60.99

Now: Still unavailable, a copy recently sold for

\$54.96.



Dionne Warwick - *Hot! Live And Otherwise*

Then: This great Dionne live set sold for \$142.50, and had fetched over \$200 on a couple of previous occasions.

Now: Despite the best efforts of **Rhino**

Handmade, there are still some big gaps in Dionne's in-print CD catalog, this album being one of them. Amazingly, three of these have shown up on eBay in the last three weeks, which is probably why **each one sold for less than the one before.** The first went for \$76, the next for \$50.11 and the last for \$42. (And of course, the second one appeared a few days before the first auction closed, which likely caused the bidders to be a little more conservative, knowing if they didn't win that copy they'd have a chance at the next one.)



Jon Anderson - *Three Ships*

Then: This Yuletide set by the Yes frontman sold for \$137.50

Now: Still hard-to-find,

although most Anderson-solo-completists have by now probably bought a copy or downloaded the tracks and burned their own. Nonetheless, a copy recently sold for \$65

Dennis DeYoung - *Desert Moon*

Then: Hit solo outing from the perhaps the only man who had what it takes to front **Styx.** (Remember the video for the title track?) Back in '99, this was in demand, with copies fetching around \$150.

Now: The remastered reissue sold recently for \$4 on eBay, while a copy of the once-sought-after original pressing had no takers for its \$15 starting price.



Tommy Keene - *Based On Happy Times*

Then: This 1989 Geffen release, featuring REM axeman **Peter Buck** on a couple of tracks, sold for \$46.

Now: Still worth about the same, possibly still sought out by Buck-session

completists. Two copies surfaced on eBay last month, selling for \$43 and \$36.

The Reivers - *End Of The Day*

Then: Sold for \$127.50

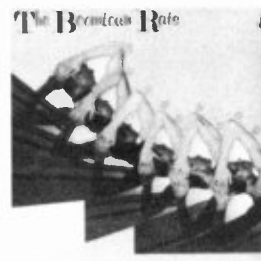
Now: No takers for an opening bid of \$7.99



Wall Of Voodoo - *Happy Planet*

Then: Sold for \$51

Now: Sold for \$15.51



Boomtown Rats - *Mondo Bongo*

Then: The Boomtown Rats catalog was among the most sought-after on eBay a few years back, and a copy of this title sold for \$41

Now: The Rats back catalog is still MIA, and this was one of the few titles I checked on that actually seems to have gone up in the last five years, selling recently for \$76.

Harry Chapin - *Remember When The Music*

Then: Sold for \$51

Now: Sold last month for just \$9.99

Flock Of Seagulls - *Listen*

Then: Sold for \$49.55

Now: Also among the titles that have seen a price increase, with copies recently selling on eBay for \$128.24 and \$76.

Guadalcanal Diary - *Walking In Shadow*

Then: Sold for \$61.

Now: Since reissued on a two-fer that sells for around \$17.

Laura Nyro - *Live at the Bottom Line*

Then: Sold for \$36

Now: Sold recently for \$34

Eddie Money - *Playing For Keeps*

Then: Sold for \$34

Now: Recently sold for \$20.49

MFSL CDs

A little more then-and-now comparison shopping, to see how some MFSL CD titles are faring now versus five years ago.

Pink Floyd - *The Wall*

Then: Sold for \$103.50

Now: Copies sealed in the original longbox sold for \$229; unsealed copies sold for \$96.50 and \$76.

The Band - *Music From Big Pink*

Then: Sold for \$76.99

Now: Still in demand, copies recently sold for \$59.99 and \$38.46



Joe Walsh - *Barnstorm*

Then: Sold for \$75.00

Now: Recently sold for \$31.50

The Moody Blues - *Days Of Future Passed*

Then: Sold for \$70.00

Now: Copies sold recently for \$49, \$33.76 and \$26



Procol Harum - *Broken Barricades*

Then: Sold for \$58.56

Now: Sold recently for \$49.99, \$48.99 and \$47

Peter Frampton - *Frampton Comes Alive*

Then: Sold for \$51.00

Now: Sealed copies sold recently for \$129.99 and \$76.99

Elton John - *Goodbye Yellow Brick Road*

Then: Sold for \$50.00

Now: A sealed copy recently sold for \$79.99, while unsealed copies went for \$52 and \$22.50

Bob Marley and the Wailers - *Exodus*

AUCTION RESULTS

Seaford, NY, June 4, 2004 - Who knew that Johannes Brahms had a business card? Or Benito Mussolini! Or Leon Trotsky, Toulouse Lautrec, Amelia Earhart or Ralph Waldo Emerson?

Los Angeles collector Gerald William Burg knew, and he had collected business cards - mostly signed - since he was a boy of 15 in 1938, connecting through the Library of Congress with a woman who sent him a shoebox full to get him started.

Mr. Burg's collection of 1,486 business cards, 95% signed, was auctioned yesterday by Lelands.com for \$66,039 (lot 391), on the first day of a two-day spring auction. (The sports portion of the auction, including Seabiscuit's saddle and Secretariat's bit and bridle, concludes tonight). (The prices listed here include a 15% buyer's premium).

The Burg collection also included Adolf Hitler, Louis Pasteur, John Philip Sousa, Robert Louis Stevenson, William Howard Taft, Dr. Seuss, Sam Houston, Claude Debussy, Charles DeGaulle, P.T. Barnum, Buffalo Bill Cody, Gustave Eiffel and Harry Houdini. "We're a nation of collectors, and this may have been the mother lode of signed business cards," said Joshua Leland Evans, founder and chairman of Lelands.com.

Several Bruce Springsteen items also did well, included his leather jacket (worn in a 1975 Newsweek cover feature) (lot 116 - \$5,398), his Platinum Record award for

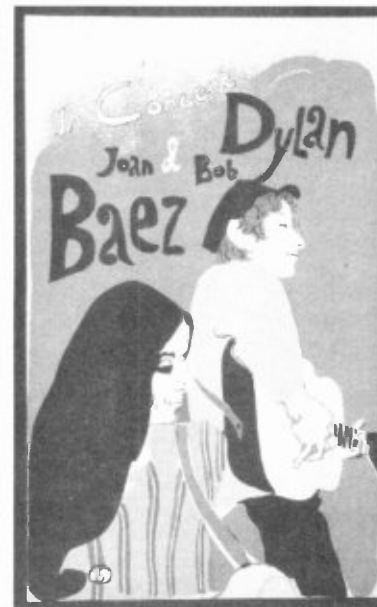
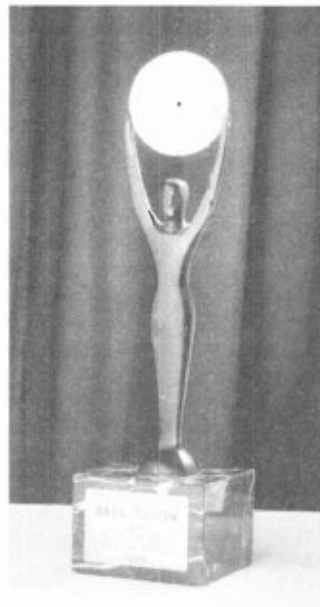
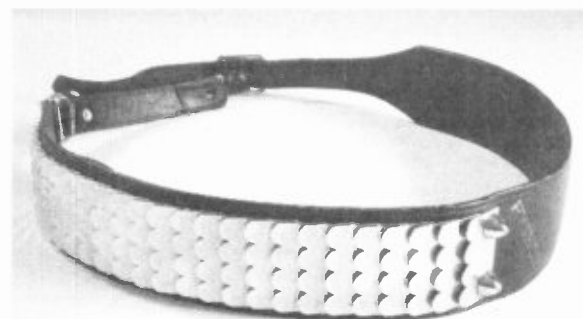
SIGNED BUSINESS CARD COLLECTION GOES FOR \$66,039 IN DAY ONE OF LELANDS.COM JUNE AUCTION

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"The River" (#117, \$6,533), and his handwritten "Meeting Across the River" lyrics (#118, \$10,140).

The Temptations' David Ruffin's Rock and Roll Hall of Fame award from 1989 (lot 179) brought in a whopping \$13,852.

The auction had hit the \$3.4 million mark with a full day remaining.



Other auction highlights:

- #39 - John Lennon Vox Python Guitar Strap (\$14,724) (pictured)
- #155 - Madonna Early Stage Worn Denim Jacket (\$11,572)
- #169 - Bruce Springsteen's Leather Jacket (\$5,398) (pictured)
- #179 - David Ruffin's Rock & Roll Hall of Fame Award (\$13,852) (pictured)
- #211 - Dylan-Baez 1965 concert poster by Eric Von Schmidt (\$7,374) (pictured)
- #315 - Van Helsing's glasses from the original Dracula movie (\$2,769)
- #328 - Erik Estrada's CHIPS costume (\$1,258)
- #355 - original art, MAD Magazine "Godfather" issue (\$8,380)
- #387 - 1948 Albert Einstein photo by Yousuf Karsh, original frame (\$4,056)
- #396 - Two large copper cents owned by Jesse James (\$5,875)
- #415 - Bess Myerson's 1945 Miss America trophy (\$8,098)

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Then: Sold for \$38.00

Now: Recently sold for \$28.01



Supertramp – Crime Of The Century

Then: Sold for \$36.00

Now: Recently sold for \$39 and \$25

Jethro Tull – Thick As A Brick

Then: Sold for \$35.00

Now: Sold recently for \$30, \$29 and \$28.72

Endless Summer Quarterly —

Over the years, *Endless Summer Quarterly* has distinguished itself as a Beach Boys fanzine par excellence. The latest issue is especially notable since it comes packaged with an exclusive CD, entitled *One In a Million*. The disc is a tribute to the late, great **Dennis Wilson** and features contributions from various Beach Boys, family members and friends. Among the highlights:

A very pleasant new recording of the early '70s Beach Boys track "California" by the song's composer, Mr. **Al Jardine Justyn** and **Carl B. Wilson** (sons of Beach Boys Dennis and Carl) do a nice version of Dennis' "Baby Blue"; **Billy Hinsche** (of Dino, Desi and Billy, and a longtime touring Beach Boy) pays tribute to Dennis on the disc's title track; Past and present Beach Boy **David Marks** does Dennis' "You and I"; **Brian** and **Carl** each appear doing backing vocals on a track, and so on. Very much a family affair, and a great tribute to one a very underrated singer-songwriter. And given the fact that most of these Beach Boy-related tracks aren't available elsewhere, I should think **this is already well on the way to becoming a genuine collectible**. So Dennis fans are advised to pick up a copy sooner than later. (To track down a copy, surf over to www.esquarterly.com)

And speaking of Dennis, **aren't we well overdue for some sort of compilation of the man's work?** It's about time.

And that about wraps things up for another month. Until next time...

This month's column powered by:

A.C. Newman – *The Slow Wonder* (Matador) – First solo outing from the man behind the New Pornographers and the great, criminally overlooked Zornpano. Took a couple of listens but is now firmly entrenched alongside previous Newman glories in the consciousness.

The Monkees – "What Am I Doing Hangin' Round?" – An old favorite rediscovered. Possibly my favorite Monkees tune – brilliant Nesmith vocal, backed by some jangling par excellence.

Fleetwood Mac – "Farmer's Daughter" – Finally released as one of many great bonus tracks on the *Tusk* reissue CD. This is the studio version of the Mac's rendition of an early Beach Boys number and, as much as I love the Boys, I think this surpasses the original. Stripped-down backing and beautiful haunting harmonies from Lindsey, Stevie and Christine.



The Picture Sleeve Archive



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

by Stephen M.H. Braitman

Long Music Career Propelled by Early Promo-Only Picture Sleeve

DICK WAGER AND THE FROSTS – "Rainy Day" b/w "Bad Girl" (Date 2-1577) - 1967

What do London And The Bridges, The Shirtsails, Dick Wagner And The Frosts, and The Zombies have in common?

OK, add in Keith Relf, The Remains, The Goldberg-Miller Blues Band, The Byrds, Illinois Speed Press, Gene Clark, The Creatures, The Blue Beats, The Druids, and Taj Mahal.

During the 1960s, all these bands and musicians had very cool promotional-only picture sleeves released. Not coincidentally, all were issued by record labels owned by CBS, Inc., the second group being on Epic and Columbia. The first group was issued by the poor cousin, Date Records.

Date seemed to be used as a dumping ground for a variety of acts that the corporate honchos didn't have faith in, risking the "prestige" of their Epic or Columbia brands. The label lasted approximately from 1966-1969, and most of the records released never really challenged the prevailing wisdom about why they were put on the label in the first place. Except for The Zombies, of course. The unexpected success of "Time Of The Season" was quite a shock for Date, and it never was able build any momentum for them. The other bands on the label remained obscure.

But Dick Wagner and The Frosts are worthy of more than a historical footnote. The crisp, smiling photograph of the band and clean design of the PS gives off a sense of style and professionalism. A joke may be made that the standard business practice of the day was to turn every "pop" band into something resembling The Buckingham's or The Union Gap. Dick Wagner and The Frosts, however, had a true garage pedigree, learned their trade well, and created excellent state-of-the-rock records. "Rainy Day" and "Bad Girl" are fine melodic pop rock tracks, produced and performed with star-quality confidence.

They weren't hits, of course, but the single did find a respectable place in the continuum of Dick Wagner's career. This legendary guitarist/songwriter/entrepreneur started out leading The Bossmen in the wake of Beatlemania, releasing several singles regionally in the Chicago area and Midwest. Through The Fabulous Pack, Cherry Slush, Elation Fields, and two singles on Date as Dick Wagner And The Frosts, Wagner became widely known throughout the industry – if not by the general public.

The hard rocking resurrection of The Frost for Vanguard Records at the turn of the '60s, and the landmark *Ursa Major* album for RCA in 1972 cemented his reputation. His duet with Steve Hunter on Lou Reed's seminal *Rock 'N' Roll Animal* album made him a star.

For many years he was music director and lead guitarist for Alice Cooper's live extravaganzas, and he has played on numerous recordings by Aerosmith, Hall & Oates, Etta James, Peter Gabriel, Burton Cummings, Roberta Flack, Steve Perry, and others.

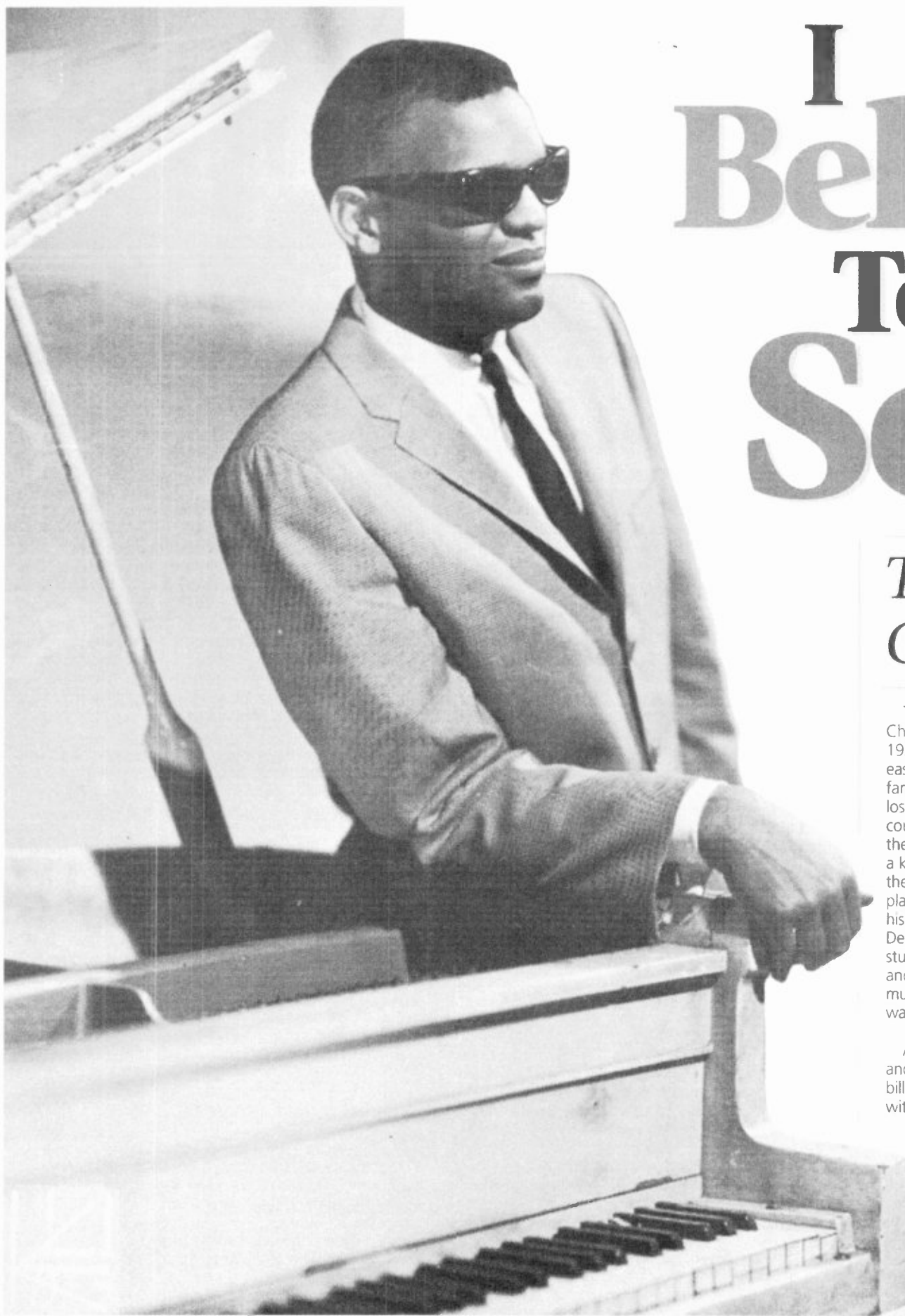
You could say, yes, he's had a good life.

The Date picture sleeve for "Rainy Day" is not yet noted in any price guide. Texas dealer **Doug Hanners** says, "Yes, I've had it several times. Not that rare; sold it for \$20-30. Might bring a little more nowadays." *USA Today's Ken Barnes* has seen it listed for \$35 minimum in a foreign-based auction of mostly American records.

"Since it's a Michigan garage record and Wagner had a long career afterwards," Barnes writes, "I would think there would be some kind of market for it. **Any decent garage record seems to have acquired inflated value lately**, and one with a sleeve, even if it is a major label, would seem to be valuable now, maybe \$50 and upwards."

Even though you couldn't say it ALL started with this nice PS on Date Records, the photo's sunny optimism early on in his career speaks clearly of the dynamic self-assurance that has guided Dick Wagner through a notable rock 'n' roll career.

(<http://www.wagnermusic.com>)



I Believe To My Soul:

The Ray Charles Story

The great American singer Ray Charles was born Ray Charles Robinson in Albany, Georgia on September 23, 1930. He grew up in Greenville, Florida — a small town east of Tallahassee in the northern part of the state. His family was very poor and when he was five he began to lose his sight — probably due to glaucoma. His family could not afford a doctor and by the time he was seven, the youngster was blind. Also by this time, he had shown a keen interest in music and often listened to music on the radio, including blues, jazz and hillbilly. He learned to play piano — boogie woogie, gospel and blues — before his mother sent him to the St. Augustine School for the Deaf and Blind, where he took formal music lessons. He studied several instruments, including trumpet, clarinet and saxophone, and he learned to write and arrange music in Braille. Charles never let his blindness get in his way, and he never used a cane or a seeing-eye dog.

At 15, Charles left school after the death of his mother and began his music career in Jacksonville, Florida. He billed himself as Ray Charles so he would not be confused with the popular boxer Sugar Ray Robinson (who later made some records for the King label). He became weary of Florida and in 1948 he decided to move as far away from it as he could — Seattle, Washington. There he formed the McSon Trio — named after its guitarist G.D. McKee (some say Gosady McGee) with the “son” from Robinson (bass player Milton Garred made it a threesome). Downbeat/Swingtime Records discovered the group and took it to Los Angeles to record. The resulting records — billed initially as by The Maxin or Maxim Trio — show the

outfit to be very influenced by the reigning cocktail blues acts of the day: The Nat Cole Trio and Johnny Moore's Three Blazers featuring Charles Brown. Right out of the box, "Confession Blues" was an R&B hit that rose to Number Two in 1949. By the end of the year, Charles was recording as a solo act. In place of the trio were such high-quality musicians as Marshall Royal, Jack McVea, Teddy Buckner, Billy Brooks, Stanley Turrentine and Billy Hadnott — all regulars on Los Angeles' Central Avenue. Charles also recorded with Cole's rhythm section: guitarist Oscar Moore and bass player Johnny Miller.

During this period, Charles performed up and down the West Coast, often on the same bill as label-mate Lowell Fulson.

As evidenced by the fact that it got the artist's name wrong on the label, the Downbeat/Swingtime organization was not the most professional. In fact, the approximately 40 Ray Charles tracks it recorded have, in general, only been available on shoddily packaged reissue LPs since the sixties. Some of these albums even included recordings on which Charles did not even appear!

The uptempo "Kissa Me Baby" was a Top Ten R&B hit in 1952 and is probably the song that prompted Atlantic Records to purchase Charles' contract.

(Note: One legend has it that Atlantic Records was offered Elvis Presley but could not come up with the money for the deal, so instead the label signed Ray Charles. In fact, Ray Charles was recording for Atlantic in 1952, almost two years before Presley set foot inside the Sun Studio.)

At first, Atlantic had Charles recording with local session musicians. The September 11th date yielded a fabulous song in "Jumpin' in the Morning" but no hits. A long session, probably a rehearsal, on May 10, 1953 produced 20 songs, but only two were ever issued. On May 17, six masters were cut, including "It Should've Been Me," a Top Five R&B hit, as well as the classics "Heartbreaker" and "Mess Around."

During the early fifties, such artists as Fats Domino, Lloyd Price and Smiley Lewis were making New Orleans a hotbed of R&B activity. Charles spent much of 1953 down there, where he worked at the Pelican Club and the Dew Drop Inn. He also recorded there. On August 18 he cut two songs. Eddie Jones, AKA Guitar Slim, wrote one of them. On October 27, Charles played piano on and arranged the Guitar Slim session that produced the guitarist's signature tune, "The Things That I Used to Do." The third session was held on December 4, and it resulted in Charles' next hit, "Don't You Know," a Number 10 R&B hit around the fall of 1954.

A November 18 session in a radio station in Atlanta, Georgia is notable for two reasons. 1) Charles recorded for the first time with his own group, including a saxophonist that would become a cornerstone of the Ray Charles sound — David "Fathead" Newman. At first, Newman played baritone — which he did at this date. The tenor saxophonist was ex-Amos Milburn sideman Don Wilkerson (dig his records on Blue Note!). 2) The recording session resulted in Charles' biggest hit yet, "I Got a Woman."

The success of the date enabled Charles to record with

his own group for the rest of his time with Atlantic — unless he was cutting jazz, such as the recordings with Milt Jackson. Nearly all of his next several singles made the R&B charts.

Charles' work was becoming more and more influenced by gospel music. In the spring of 1955 he cut "This Little Girl of Mine, a slight change from the spiritual "This Little Light of Mine." The gospel quotient was significantly upped when he added a group of female back-up singers called The Cookies (who by the end of the year, was called The Raelettes, and their angelic voices became the perfect foil to Brother Ray's soulful rasp, especially on "The Right Time" (Dig Margie Hendrix screaming "baby!!" Her solo records on Mercury are a gas.) and "I Believe to My Soul."

Ray Charles was not the first R&B artist to take the gospel sound and turn it secular — both Wynonie Harris and Rosetta Tharpe did it while singing with Lucky Millinder's Orchestra during the forties, and Nappy Brown worked that side of the street concurrent with Charles, for example. However, Charles' gospel leanings were done with much more conviction and, well, soul, than anyone else had done up to that time. Gospel people complained that he was making the sacred profane, but what he was really doing was making the profane sacred. During the sixties, this gospel/R&B mixture was developed extensively and called soul music. Every practitioner of it looked to Ray Charles for inspiration.

By the fall of 1959, "What'd I Say" was Charles' first Top Ten pop hit. Also, he had recorded with the Quincy Jones Orchestra. This kind of activity was too much for the bigger record companies to ignore. In 1960, ABC-Paramount Records (at the time one of the largest record companies) offered him an unprecedented contract — the label gave him tons of loot, bought him a recording studio, financed his publishing company, PLUS gave our hero ownership of his master tapes. A couple of years later ABC financed Charles' own label, Tangerine Records.

For an artist, owning his or her own masters is key. It means the label licenses the recordings from the artist, the artist has complete control over them and the artist usually receives a better royalty rate on these kinds of deals. It also means, unfortunately for the fans, that if the artist loses interest in the recordings they can go out of print. By the late seventies, when ABC was sold to MCA, none of Ray Charles' ABC-period recordings were available, and it remained that way until the compact disc era.

The ABC-Paramount deal got off to a quick start. The second single, "Sticks and Stones," was a Number Two R&B hit. The third single, "Georgia on My Mind," was a Number One pop smash. "Georgia" had not been popular for a couple of decades when Charles cut it. A Hoagy Charmichael song, it was a hit for the Ralph Burns Orchestra in 1931. Louis Armstrong, Billie Holiday and Bix Beiderbeck had cut it for the jazz market, also during the thirties. Charles probably learned it from Nat King Cole's version cut in the forties. But Charles breathed new life into the song and it is his version by which most people know it today.

At ABC, Charles could do no wrong. His first album, *Genius Hits the Road*, was a hit. He was one of the few



R&B acts to take full advantage of the relatively new LP format and succeed at it. Atlantic was keen to cash in and repackaged most of Charles' singles into albums — including the shameless *Do the Twist with Ray Charles*, with its over-dubbed audience to cash in on the Joey Dee *Live at the Peppermint Lounge* craze.

In early 1962, Ray Charles went further — he recorded and released an album of country songs, as arranged by jazzbos Marty Paich, Gerald Wilson and Gil Fuller. Called *Modern Sounds in Country and Western Music*, it contained four hits, including "I Can't Stop Loving You," which was a Number One pop hit for five weeks in a row — Charles' biggest ever. The album was Number One for 14 weeks and remained on the chart for 101 weeks. Although the concept of an R&B act recording country songs was not new (Wynonie Harris and Bull Moose Jackson both cut hillbilly songs during the forties and early fifties and Ray himself cut Hank Snow's "I'm Movin' On" while at Atlantic), once again Ray did it in his usual, magnificent way and it moved well at retail. Charles recorded a second volume that was also well received.

After this flurry of success, things petered out chart-wise for Charles. He returned to the Top 10 with "Cryin' Time" (1965), a Buck Owens song, and Number One R&B with "Let's Go Get Stoned" (1966), a very gospel-ish reading of the Nikolas Ashford and Valerie Simpson song, first cut by The Coasters. After that, he had few Top 10 hits on either chart. The Beatles song "Yesterday" (1967) is a notable exception and his version of "Eleanor Rigby" (1968) deserved a better fate than having just reached into the thirties. However, Charles remained popular — he appeared on TV shows and in movies, and he performed internationally.

By 1974, the ABC deal was over. Charles snuck few releases into the charts after that.

However, in 1980, Charles began to get hits in the country market. Starting with "Beers to You," a song from the Clint Eastwood movie "Any Which Way You Can," Charles hit that chart 13 times. The highest entries, including a Number One, were duets with such established C&W singers as George Jones, B.J. Thomas, Willie Nelson and Hank Williams Jr.

what he was really doing was making the profane sacred.

Ray Charles - An Appreciation

by Chris Nickson

It was a shame that Ray Charles died in the wake of Ronald Reagan. It prevented one of the major figures of 20th Century American from receiving his full due. And make no mistake, Brother Ray did change the entire course of popular music. The winner of 12 Grammy awards, he virtually invented soul music by melding R&B and the sacred release of gospel in the 1950s, then successfully crossed it country in the '60s.

Born in Albany, Georgia on September 3, 1930, Ray Charles Robinson was the first child of Baily and Aretha Robinson. When he was just three months old the family headed even farther south, across the border into Florida, where they settled in Greenville. It was a hard life at the height of the Depression, but even by the standards of the day, the Robinsons were poor.

"We were on the bottom of the ladder looking up at everyone else. Nothing below us except the ground," he'd say later.

When Ray was five, his younger brother drowned in the tub that his mother used for taking in laundry to try and earn a little money. By then, Ray's vision was just beginning to fade. When he was seven it had gone completely, thought to be the result of undiagnosed glaucoma, and Ray was completely blind.

He was accepted as a charity student at St. Augustine's, the state's school for deaf and blind children. Although he hated to go, it proved to be the making of him. He not only learned to read Braille and to type, he was able to indulge his gift for music.

Ray had shown the first signs of his talent when he was three. Now he could learn piano – along with clarinet and alto sax – and use Braille to write music and learn how to arrange for bands.

There was a precocious ability as a musician, singer, and writer. But it was just as well that he'd developed so young. Aretha Robinson died when Ray was 15 (his father had long gone from the family), leaving him an orphan. It was time to strike out on his own, performing in bands all around Florida. Two years later he took the \$600 he'd saved and struck out for Seattle, where a jazz scene had formed around Jackson St. It was there he met and began a lifelong friendship with a younger musician, Quincy Jones.

He carried with him a heroin habit that would last until 1965, when he was finally able to kick it.

In Seattle Ray formed the Maxim Trio, in the style of Nat 'King' Cole and Charles Brown, and they had a minor 1949 hit with "Confession Blues." Ray also toured with blues guitarist Lowell Fulson in the early 1950s.

That he had talent was unarguable. But at least one label thought he'd be better suited working in a different direction, and that was why Atlantic purchased his contract from Swing Time in 1952 for the then-princely sum of \$2500. It was an investment that would pay off handsomely in a couple of years, when Ray put together

blues and R&B with "I Got A Woman." It was the first in a string of hits in the '50s, and it was the very first soul record, the start of an era of great black singers. For Brother Ray, that era culminated with "What'd I Say" in 1959, a magnificent workout lifted directly from church, with call-and-response vocals between himself and the Raelettes over a bumping blues rhythm.

Having gone as far as he could with Atlantic, he moved to ABC-Dunhill, cutting more restrained classics like "Georgia On My Mind." That stay was brief; in 1962, now settled in Los Angeles and an astute businessman, he formed Ray Charles Enterprises, which included his own label, and began working with full orchestras. The first real fruit of these new experiments was the groundbreaking *Modern Sounds in Country and Western*, which produced its share of smash hits with "I Can't Stop Loving You" and "You Don't Know Me." A year later Charles released the second volume, which included "Your Cheatin' Heart." He was far from being the first black performer to sing country music, but he was the first to put it on the charts, wrapping it up in full orchestrations and adding a raw, soulful voice that brought a whole new dimension to the songs. Throughout the rest of the '60s and '70s soul singers would tackle country material (and in Charlie Pride there'd even be a black country star). Without Ray Charles to lead the way that might never have happened.

Through the rest of the '60s and '70s Ray moved from label to label, having a few more hits, and appearing in movies, in addition to publishing his autobiography in 1978. He'd graduated to the role of elder statesman as a new generation came along and changed the music, but he wasn't entirely out of the loop – in 1989 he was still able to score a chart hit with "I'll Be Good To You," a duet with Chaka Khan. And four years after that he received his 12th Grammy for "A Song For You."

By now the honors had begun to roll in. He was elected to the Blues Foundation Hall of Fame in 1982. And in 1986, when the Rock and Roll Hall of Fame opened its doors, he was among the first inductees.

He could do it all, from soul to country, R&B to big band jazz. And he continued to play a number of dates each year, until he was hospitalized in early 2004 for a hip replacement. After that his health declined rapidly, and he died of acute liver disease at his home in Beverly Hills on June 10.

"Music's been around a long time, and there's going to be music long after Ray Charles is dead," he told the *Washington Post* in 1983. "I just want to make my mark, leave something musically good behind. If it's a big record, that's the frosting on the cake, but music's the main meal."



Fittingly, Charles' last big chart showing was as a featured performer on a Quincy Jones record — "I'll Be Good to You" also featured Chaka Khan and it was Top 20 pop and Number One R&B for two weeks in January 1990.

Jones and Charles first met in Seattle during the late forties when they were both teenagers. The older (by about two years) Charles taught Jones how to arrange for a big band at that time.

He could do it all,
from soul to country,
R&B to big band jazz.

During the eighties, Charles' achievements caught up with everybody else — he sang "America the Beautiful" at the 1984 Republican National Convention and was inducted into the Rock and Roll Hall of Fame in 1986. In 1987, he received a Lifetime Achievement Grammy (through the years, he was awarded a dozen Grammys for his recordings). He received Kennedy Center Honors in 1986 and was awarded the Presidential Medal for the Arts in 1993.

He wrote two autobiographies, in which he freely discussed his life, his loves, his music and his drug addictions.

As recently as April, he was working on a duets album that featured Willie Nelson, B.B. King, Elton John, Bonnie Raitt and Norah Jones. His last public appearance was on April 30, when the city of Los Angeles designated his studio on Washington Boulevard a historic landmark. A feature film called "Unchain My Heart, the Ray Charles Story," starring Jamie Foxx, completed filming last year.

On June 10, Ray Charles died of complications of liver disease at his home in Beverly Hills, California. He had hip surgery last year, which was successful, but problems with his liver were diagnosed at that time. He was 73. ●

Move Over Gipper, Brother Ray's coming through by Gary Dretzka

Way back in November, 1995, at the benefit concert staged in Los Angeles to celebrate Frank Sinatra's 80th birthday, several of the world's greatest singers gathered to pay their respects to the Chairman of the Board. By then, Sinatra's failing health had laid waste to most of his own vocal chops, but he clearly enjoyed being serenaded by dozens of his talented friends, colleagues and much-younger admirers, including Bob Dylan, Bono, Luis Miguel and Bruce Springsteen.

At the time, the thoughts of everyone in the audience were on Sinatra, even as to what he might be making of some of the entertainers asked to perform. He had, after all, been no great fan of rock 'n' roll, and probably didn't approve of any male vocalist who didn't show their respect for an audience by wearing a tux. Even so, everyone was on their best behavior, and careful not to upstage Sinatra on this star-studded evening.

It was left to The Genius, though, to at least suggest that The Voice might not, in fact, have been the coolest cat in the room that night.

After Ray Charles performed his roof-raising rendition of "Old Man River", referring, of course, to Sinatra's long and bountiful career — many in the audience probably

wondered if some ambitious producer would return the favor, by saluting this great musician in kind, in his declining years. I know I did.

In the last couple of decades in his life, Brother Ray — who died Thursday June 10, in Beverly Hills, at 73 — certainly didn't lack for praise, plaques and respect. He was inducted into every major musical Hall of Fame worth mentioning, and his work sang for itself.



Photo: Harold Sherrick

At the Subway Soul Club happenings, held on the third Saturday of each month in New York City, the sixties soul music aficionados who pack the dance floor of Club Riffi often inquire about particular records that the DJs play. At the June event, a person commented on a song called "You're Just About to Lose Your Clown."

"What a great record! It sounds just like Ray Charles!!"

"It IS Ray Charles," replied the DJ.

"Really? I thought I knew all of his records..."

The point is this: Few people know all of Ray Charles' records — he made so many. And a lot of the 45s that were issued were great, even though they were not hits, and very few of them have been reissued on CD. Case at hand, "You're Just About to Lose Your Clown," which reached Number 91 on the pop chart in 1966; it was included on Charles' *Cryin' Time* album and is the B-side to "Together Again." Johnny MacRae, whose songs were cut by Brenda Lee, Mel Tillis and George Jones, wrote the song, but somehow it was not included on Rhino Records' otherwise accurately-titled *The Complete Country & Western Recordings* 4-disc box set. Great songs can somehow fall through the cracks. The following discourse will focus on **five Ray Charles songs that were only issued on 45 RPM records during the sixties and may not be familiar to many of his fans.** All of them are excellent up-tempo numbers with a serious amount of soul content.

1. "Something's Got to Change" (ABC/Tangerine 10970, rel. 8/67) — After recording for several labels (including Vee Jay and Capitol) in the earlier portion of the sixties, Billy Preston came under the wing of Brother Ray

Five By Ray by Phast Phreddie Patterson

around 1967, when the two of them wrote this great floor shaker. The Raeletts are in full effect herein, and the fabulous organ solo must have been by Preston. Special bonus: the flip side is the title track from the movie "In the Heat of the Night" — one of Charles' best ballad readings.

2. "Go On Home" (ABC/Tangerine 11045, rel. 1/68) — The B-side of a minor hit called "That's a Lie," "Go On Home" has a great dance rhythm, very similar to the one employed on the more popular "I Don't Need No Doctor." A pair of studio guitarists, Mack Pierce and Hugh McCracken, wrote "Home," which also features excellent backing by The Raeletts.

3. "Claudie Mae" (ABC/Tangerine 11251, rel. 11/69) — After an initial blast from a tight horn section, this song eases into a tambourine-driven groove that is about as funky as you will hear from any Ray Charles record. The song was written by Jimmy Holiday, who recorded for Minit, Everest, Kent and Diplomacy ("The New Breed" is a killer track) during the sixties. He was a prolific songwriter (he co-wrote "Put a Little Love in Your Heart" with Jackie DeShannon) who Charles must have had a lot of faith in — The Genius recorded a LOT of Holiday's songs, including the entire *Doin' His Thing* album.

4. "Something Inside Me" (ABC/Tangerine 10901, rel. 2/67) — Though a little raw, this track is about as close to

a Motown song as Ray Charles recorded in his career. It's the kind of song that would have benefited greatly with involvement by The Funk Brothers in the Snake Pit with H-D-H at the board. It didn't, but it's still a fine toe-tapper and dance-floor-filler that deserved a better fate than having been the B-side to the Number 98 non-hit "I Want to Talk About You."

5. "The Train" (ABC/Tangerine 10808, rel. 5/66) — On July 23, 1966, "Let's Go Get Stoned" became a Number One R&B hit. If anyone turned the record over, they would have heard this wonderful dance sensation that should have swept the nation. Most likely the song was a throw-away B-side written by Charles for the publishing royalties. Today, it is sought after by enthusiasts of crazy R&B records. Sandwiched between the railroad sound effects is quite possibly the least sophisticated song of Charles' career.

Sample lyric: "This little dance you can do night and day/It makes you want to holler hey hey/Let's get it on...Let's do the train one time before you go home."

Once again, The Raeletts are put to good use, but the real highlight is Brother Ray when he imitates the train whistle. If one has not heard Ray Charles sing "whoo whoo," then one has never heard "whoo whoo" sung properly! There is no sense like nonsense.

These five songs are just a drop in the bucket of the Ray Charles canon. Perhaps the reader has his/her own favorites that have not been reissued on any modern digital format. Charles released more than 130 singles and 60 LPs during his lifetime. Anyone who owns and has listened to them all has certainly accomplished a Herculean but most pleasant task.



Ray Charles - Collectible Market Values

by Robin Platts

On June 10, the world lost one of the greatest voices of our time or any other: Ray Charles.

Ray's passing doesn't seem to have caused a huge surge in demand for his records and memorabilia. My guess is that he was an artist of such class that his devoted fans were with him all along and weren't about to start loading up on collectibles when he left us.

There's really nothing fad-ish about Ray Charles. He has a certain cachet with fans and collectors, who have always valued him highly. And although he's very well-known, **he's just not the kind of act whose death would cause casual admirers to run amok snapping up rare vinyl.** Maybe a few autographed photos, though. That's my take, but for more informed opinions, I went to a couple of dealers who carry a plentiful assortment of rare Ray items, to find out what's in demand, and whether or not Ray's departure had affected demand.

"Ray has such a voluminous output, he probably could be considered 'over-recorded,'" says **Craig Moerer** of Records By Mail (<http://www.recordsby-mail.com>). Records By Mail has hundreds of Ray Charles records in stock among their inventory of over a million vinyl titles. "I have a single Ray Charles completist customer in Italy, but as a rule, his records are not in huge demand for us."

"Serious R&B collectors would obviously want his early fifties Atlantic 45s," Moerer continues, "while serious LP collectors need his Hollywood and black-label Atlantic issues. His zillion-selling *Modern Sounds in Country Music* LPs are dirt-common, but not nearly so if mint or sealed, so they have some demand."

Moerer says Records By Mail "had a one or two day uptick in sales of Ray after his death made headlines, but I haven't noticed anything since."

Julian Thomas of *eil.com*, another great source of vinyl as well as CDs, concurs that **Ray's death hasn't caused a big boost in demand for his rarities.**

"Following his death we had a handful of extra orders coming in, probably due to the increased media attention," says Thomas, "but beyond that we sell his catalogue much as we did before. Quality stock sells, but it's hard to find."

"I wouldn't say we've had any mad demands for particular items," Thomas continues. "One of the rarest UK issues is the 1960 HMV label 78rpm for 'Georgia On My Mind' (£150+). As with the Elvis Presley 78s it's always the later issues that command higher prices — in 1960, the 45 format was well established, and 78s were beyond their heyday so they didn't sell well — the result today is that **mid-1950s 45s, and very late 1950's / early 1960s 78s, are genuinely rare formats.** Original UK vinyl LPs always sells well for us, largely due to the excellent

Nonetheless, as a seasoned entertainment reporter, I knew that no editor was likely to assign me to write reams of copy on the occasion of his death, or wander too far afield for quotes and anecdotes. Charles would receive all due respect from the editors, but his life wouldn't be celebrated in the same way Sinatra's — or George Harrison's, for that matter — would be. That was a given.

(I remember being in the same room as the editors of the *Chicago Tribune*, as they actually debated whether Sammy Davis Jr.'s obit deserved the same prominence as that of Jim Henson, who died the same day. In the wisdom of the boss, at the time, it was decided that the estimable Muppet master's obit was more noteworthy than Davis, and, instead of pairing the two, relegated the black artist's praise to the inner depths of the paper. No one could change the mind of the editor, who, amazingly, was a jazz buff.)

In June, the same sort of thing might have been going through the minds of journalists covering the near-hysterics, at least in the media, surrounding the funeral of Ronald Reagan: Will postal workers be similarly encouraged to meditate on the contributions of Jimmy Carter, Gerald Ford, George Bush I and II, and Bill Clinton, during the unscheduled federal holidays announced after their deaths? Will pundits and obit writers ignore their warts and all?

Imagine how Pope John Paul II felt in mid-June, learning that it was the Gipper — not him, and all those MTV Europe veejays — who single-handedly tore down the Berlin Wall, thus liberating tens of millions of souls trapped behind the Iron Curtain. It can be argued that the Vatican did more to defeat international communism, by anointing a little-known prelate from Poland to lead the flock, than all of the victors in the United States put together, in two elections.

Indeed, Ray Charles probably did as much for lifting the veil of tyranny on imprisoned nations as Reagan — no offense intended. His spirit, courage and, yes, genius were a staple in cultural diplomacy when the future president was hosting "Death Valley Days."

Charles faced far more adversity than Reagan and Sinatra — overt racism, abject poverty and heroin addiction, in addition to blindness from age 5 — and probably played before as many people. Rather than trash other people's musical tastes, Charles embraced them all and made everything sound better. This included R&B, jazz, rock, soul, gospel, blues, pop, Broadway, ad jingles and, perhaps most notably, country music.

If Charles held any grudges or malice, it was well hidden within a bright and optimistic public face that was as welcome on late-night talk shows as any stage in the world. His music was charged with sexuality ("What'd I Say") and humor ("Hit the Road, Jack"), and his voice had few equals. He was country way before country was cool, or integrated. "Georgia on My Mind," his chart-topping cover of the Hoagy Carmichael standard, not only was his signature piece, it became Georgia's official state song in 1979. He was an active, if often unaccredited crusader for civil and human rights in America and South Africa.

To my mind, Charles deserved a Congressional Medal of Honor, if only for giving the world the Raeletts.

Like Sinatra, Charles had a slot machine designed in his honor. It was the first to offer prompts in Braille, and to play "America the Beautiful" during the bonus round.

Ray Charles deserves the same kind of media attention that should have been accorded Sinatra and Reagan, in a less exploitative media world. This is to say a lot, but not to the point of self-satire and faux reverence.

He was that important a man and artist. That he won't receive a tenth of it, doesn't diminish his life, career and spirit one iota.

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THE GENIUS OF RAY CHARLES



A rare Japanese double-LP *Golden Double Album* (love those Japanese titles) sold for \$71, vinyl mint-minus, sleeve VG+. "This 2-LP Japan-only album contains 29 of Ray's greatest hits," says the seller. "It is also packaged in a beautiful double gatefold sleeve with gold embossed letters on the front. Within the gatefold, there are lyric sheets for every song that is on the album."

Another gold-themed Japanese LP sold for \$49.95 in mint condition. Entitled *Golden Prize*, ABC GP 5, this is a Japan-only release from 1967, including "I Can't Stop Loving You," "What'd I Say," "Unchain My Heart," "Georgia On My Mind," "Hit The Road Jack," "I Got A Woman," "You Are My Sunshine" and other classics.

A signed 45 of "America the Beautiful" (on the Crossover label) sold for \$55, and a VG+/near-mint copy of the 1960 single "Georgia On My Mind" b/w "Carry Me Back to Old Virginny" (ABC Paramount 10135) went for \$51.

A mint copy of the 1972 LP *Message From The People* sold for \$40.17. Tracks on this LP include "What Have They Done To My Song, Ma," "Abraham, Martin & John," "Lift Every Voice And Sing" and "Seems Like I Gotta Do It Wrong."

\$37.88 was the winning bid for a copy of the 1958 LP *The Great Ray Charles* (Atlantic Records 1259), still in the original shrinkwrap.

A British tour program from 1996 sold recently for \$36.54, while \$36 won somebody a 1973 Official Program for the **Ann Arbor Blues & Jazz Festival**, featuring with Ray on the cover. "Fans will find features and photos on Roosevelt Sykes, the Revolutionary Ensemble, JB Hutto and The Hawks, Count Basie, Leon Thomas, Freddie King, John Lee Hooker, Yusef Lateef, Big Walter Horton, Jimmy Reed, Charles Mingus, Ray Charles, Victoria Spivey, Ornette Coleman, Homesick James, Sun Ra, Lucille Spann, Luther Allison, and more," says the latter item's seller. "Also lots of great features on the city of Ann Arbor with great old advertisements, too."

On the digital side of things, a DCC gold CD pressing of the self-titled album by Ray Charles and another brilliant, one-of-a-kind vocalist, **Betty Carter**, sold for \$63.99; a sealed copy sold for \$44.

A signed copy of the 2000 CD *Sitting On Top Of The World* sold for \$49. The insert has been signed boldly in gold ink. "Just gorgeous," says the seller.

Lastly, a "Genius of Soul" **laserdisc** sold recently for \$56. This is from the **PBS American Masters** series, and includes "Georgia On My Mind," "Drown In My Own Tears," "I Got A Woman," "Let The Good Times Roll," "You Don't Know Me," "I Can't Stop Loving You," "What'd I Say" and "Hit The Road Jack," among other gems.

pressing quality on heavyweight vinyl. However, finding these in Near-Mint condition is the tricky part — and vinyl junkies will pay well for genuinely pristine examples. You will regularly see wrecked copies in second-hand or even charity stores, but copies in beautiful original as-new condition are very, very hard to locate."

"We do find decent quality vinyl in Japan," Thomas adds, "and Japanese pressings are always desirable due to the extra obi-strip on the sleeve. The Japanese also seem to look after their vinyl much better than most other nations — and they released unique compilations with different artwork — even 1980s issues tick over nicely, and it's easy to forget that the 80s were over 20 years ago. His original UK issue LPs are now 40 to 45 years old, and people played them a lot, so there aren't that many decent copies left to find."

Not surprisingly, plenty of Ray Charles pieces have surfaced on eBay since the man's passing. At the time of writing there were 1,085 items up for bids. Of the items auctioned **recently on eBay, a great many haven't sold**, suggesting the market was flooded by sellers hoping to make a buck in the wake of his death, but overestimating the demand.

Autographed items — mostly photographs — are dominating this corner of the eBay market in the wake of Ray's death, many selling in the \$100-\$150 range. Still, many others have gone unsold.

\$239.50 won somebody a 17" tall Ray Charles chalkware statue by ESCO, in mint condition, "with absolutely no chips, cracks, paint flakes or repairs!"

A program from Ray's funeral turned up on eBay, two days after the funeral, and sold for \$177.50.



On the vinyl front, a vintage EP signed by Ray sold for \$224.72 on the day he died. The disc was *Modern Sounds in Country and Western Music*, featuring "I Can't Stop Loving You," "Born To Lose," the great "You Don't Know Me" and "Careless Love."

A sealed copy of the LP *Ray Charles in Person* (Atlantic 8039) sold for \$162.09, while a VG++ copy of the Atlantic LP **Ray Charles At Newport** sold for \$76.

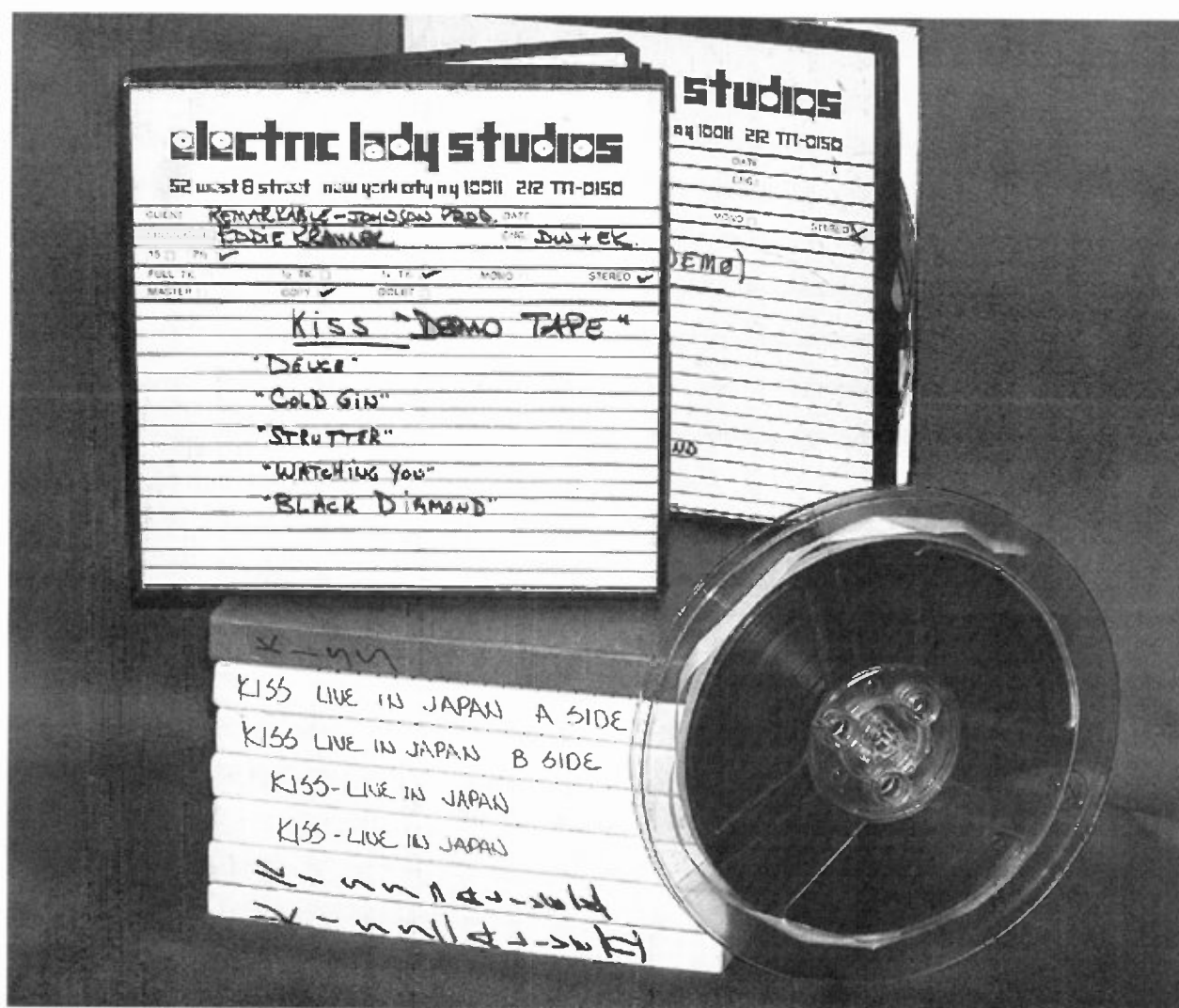
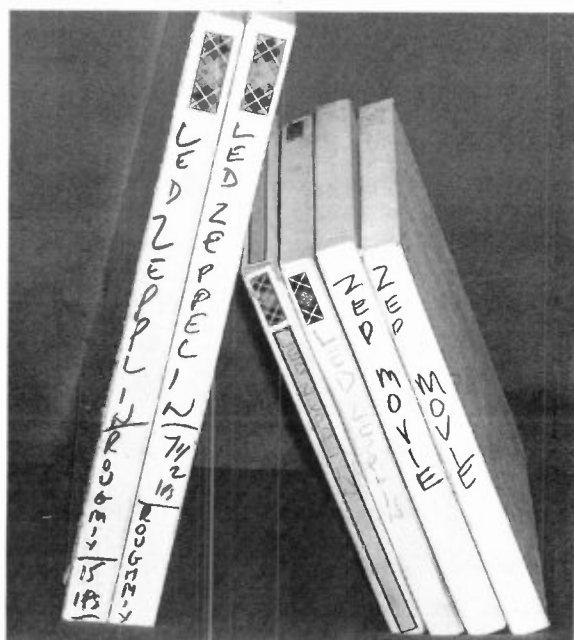
A sealed, numbered (#9) copy of the 1995 DCC limited edition virgin vinyl LP *Greatest Country And Western Hits* (LPZ 2012) sold for \$99. Another sealed copy of the same LP (#327) sold for \$76.

A sealed copy of the album *The Genius Of Ray Charles* (Atlantic) sold for \$105, while a mint-minus copy sold for \$56.

Backstage Auctions



by John Koenig



Keeping Memorabilia Personal

One of the newer auction houses in the music memorabilia business is Backstage Auctions Inc. Based in Houston, Texas, Jacques van Gool heads up this enterprise. I met Jacques in Austin this spring at the record show, and subsequent conversations rolled into a wide-ranging interview.

John Koenig — How long have you been in the music memorabilia biz?

Jacques — As an auctioneer, just six months.

DI — What got you into this business?

Jacques — Two things. This is the next step up from what I did on a hobby level, buying, selling, brokering memorabilia. The second thing that got me into the biz was my feeling that the current auction business needed something better than what's currently out there. Something new and innovative, something closer to the collector him or herself. I have very specific ideas about what I want to do, and always came back to that question, "how would I do it?" I think I've answered those questions through Backstage Auctions.

DI — What sets your company apart?

Jacques — A number of things. I have nothing but respect for the established auctioneers, every company

that dedicates itself to bring collectibles and memorabilia to the public has my respect. What separates Backstage Auctions is first and foremost we are an exclusive direct representation auctioneer, for musicians and music industry professionals. We do not auction off third party collections. If there is a big Beatles collector with a ton of great stuff I still wouldn't pick that up. We want to guarantee the authenticity of every piece we sell. A signed guitar is only good if it comes from the artist or the estate, in my book.

For each piece we auction off the buyer gets a certificate from the legal owner, stating that it comes directly from his or her collection. Like with Eddie Kramer, all the items we will be selling come from his collection, so every piece will come with a signed Eddie Kramer statement saying it was his. This is something we'll do with every auction going forward.

Look at the sales out there; there are many great items up for sale, but authenticity is always in question. Many collectors have that little bit of doubt, and

we want to eliminate that entirely. We only do auctions where we directly represent the musicians or person.

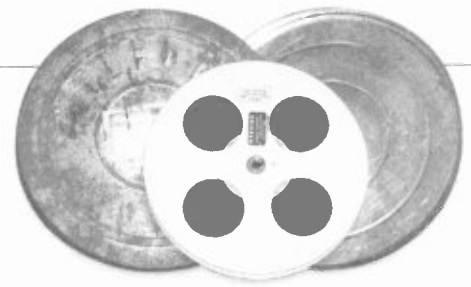
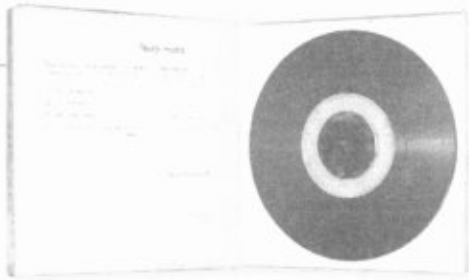
Second thing: we want to have the lowest buyer's premium in the industry. The industry standard is 15% to 25% in the overall auction business, ours is 5%. We want to eliminate the thresholds that auction participants sometimes feel. Many people get excited and emotional, so the bidding goes up, and all of a sudden you wake up and discover you spent \$5,000 on a great collectible. Here come the surcharges, shipping, all of a sudden it's a \$6M item. The position of Backstage Auctions is there should be no hidden costs, no hidden fees, a flat 5% buyer's premium, such that it won't refrain people from bidding. We want to take that barrier away.

authenticity is
always in question.
Many collectors have
that little bit of
doubt, and we want
to eliminate that
entirely

The third element that sets us apart is that we want our auction house to be the meeting ground between collectors on one side, and their idol on the other side. We want to make it personal, a great opportunity for a musician to connect with their fan base. We will facilitate



by John Koenig



auctions any way the musician wants it. If they want to donate part of the proceeds to a charity we'll do that, or link the auction to their official website. It's meant to be a positive experience.

Example: I think it's great to obtain a Peter Frampton collectible, but to know you bought it directly from Frampton adds a dimension that makes it more special. I look at Backstage Auctions as an auction house for the musicians and for the fans. I really want Backstage Auctions to become the auction house of choice for musicians and industry professionals. It's more than a tool to help them clean out their attic or basement. If that's what they want we'll do that, but we can turn it into so much more, and it should be more. I feel the opportunities sometimes are missed, there's all this great stuff out there, the only experience you'll remember is the bidding war. I want people to remember they'll feel the connection with the person they bought it from.

My wife Kelli is in the business, we have a small staff, all of us are passionate about music and collectibles and memorabilia. We grew up in the '60s, in the classic rock era. Not only was that one of the most significant eras in music, it's also the first era where most bands started to understand the power and meaning of merchandising collectibles. Throughout the '70s it became cool to collect more than just an album from your favorite band. It was cool to have a poster, t-shirt, lunchbox, etc. We understand because we grew up then, have that passion and wanting to have more than just the music, that drives us.

DI - Tell me about your Eddie Kramer auction

Jacques - Technically this is Backstage Auctions' second auction; it goes live July 18, and will be open for two weeks. The reason we decided to partner with Eddie was we felt doing a broad auction as an official introduction

would be better than doing an auction for just one band or musicians. Kramer is without doubt one of the most legendary producers in the history of music.

His impact on classic rock music is so diverse and broad that by hosting Eddie's auction we hope to expose our company and what we are to a wide variety of music aficionados. On top of that, Eddie worked directly with a number of music's greatest — Jimi Hendrix, Kiss, Led Zeppelin, but what people might not remember is Kramer's involvement with Joe Cocker, Peter Frampton, Carly Simon, David Bowie — the list is endless. He also had involvement with jazz music, with R&B, with musicals such as "Hair".

It's such a phenomenal collection, so diverse, it should create tremendous exposure. Teaming up with Eddie Kramer was a deliberate decision, plus the excitement of being able to represent collectibles of these great groups.

What makes this collection special is that we will be able to offer recording reels and test pressings. There will still be over 50 Jimi Hendrix lots with phenomenal items, such as test pressings, acetates, sealed vinyl, vintage vinyl, Electric Lady promo t-shirts and "paperwork", promo posters and many other pieces.

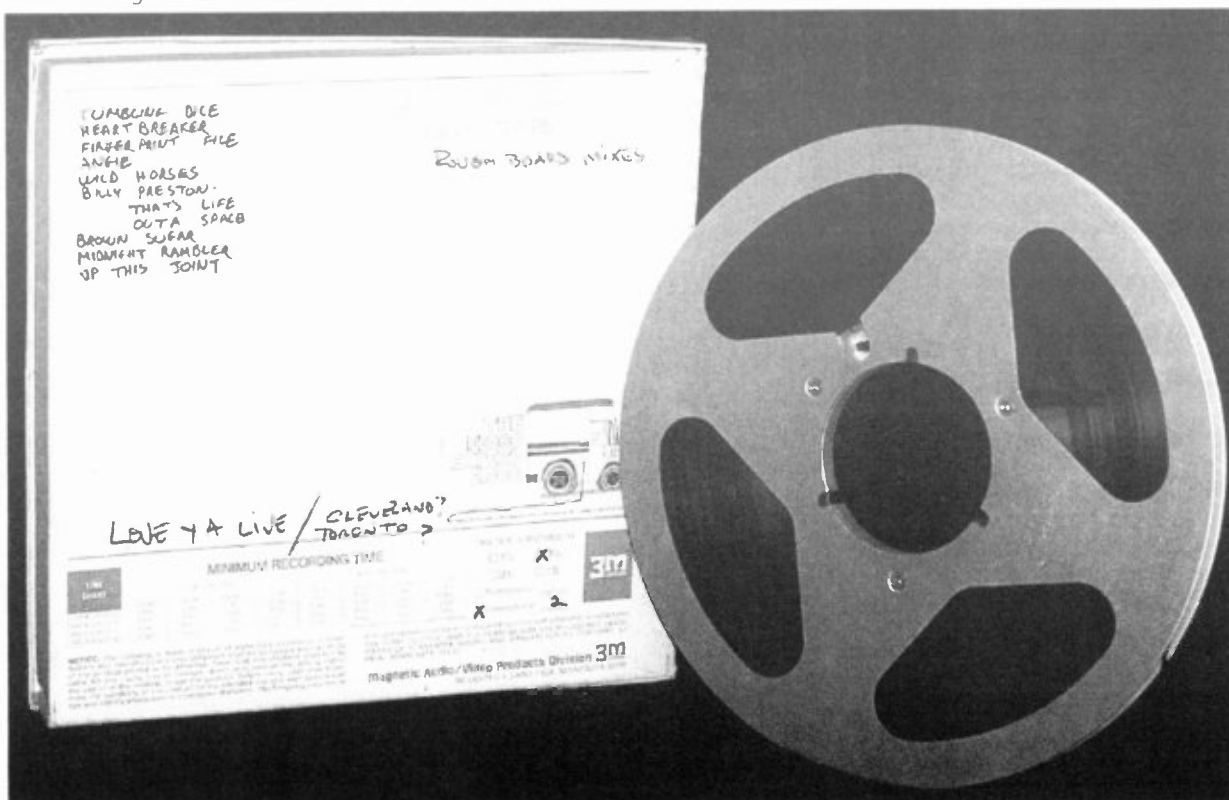
When the studio was built, Eddie had some t-shirts made that said just "Electric Lady" on purple shirts, for the crew that worked there. Here's the shirt that Eddie and some of the crew members wore, these are museum pieces from a historic place in the history of music, worn by producer Eddie Kramer, even perhaps during a recording session with Hendrix. People from the inside, musicians and those in the industry, they don't always see or understand the true value or meaning of these tools. For people on the other side of the fence, these are enormous historic possessions that speak so many words.

Kramer did some work in the '60s in London at Olympic Sound Studios, also had some shirts made for them. Same thing, these tremendous historic momentos will be a part of the auction.

Kiss is extremely well represented in the auction, Eddie Kramer produced Kiss a lot. *Kiss Alive* is the album that changed the history of Kiss, at the same time became the new platform of live recordings. 'Till that time, they never had that true concert feel, the audience feel, *Kiss Alive* blew music fans away, broke a lot of records. *Kiss Alive* was the first album in the history of the RIAA to go both double platinum and then triple platinum. *Frampton Comes Alive!* was also produced by EK!

One of the highlights in this auction, for me personally, is a Kiss demo. When Kiss formed in 1973, Gene Simmons and Paul Stanley had done some studio work prior to Kiss, [a band called] Wicked Lester, with a sound engineer who was related to Electric Lady studios. They needed a demo, and Eddie Kramer ended up producing Kiss' first demo, 5 tracks, on two different recording reels. In the auction will be those two very first demos. It's the historical meaning of that piece that's important, the very first recording of Kiss as a band.

We are immensely honored and proud to represent Eddie Kramer, not only because of what he is and his place in rock'n'roll history, but by the ability to present the incredible collectibles to the public, which is what Backstage Auctions is all about. We want to get to the good stuff, the stuff that makes people go wow! ●



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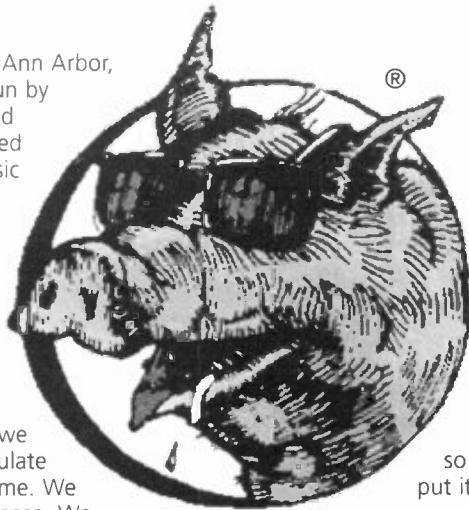
Blind Pig Records

CELEBRATES 27 YEARS OF THE BLUES

by J. Poet

Blind Pig Records was born in Ann Arbor, Michigan, 26 years ago, is still run by founders Jerry Del Giudice and Ed Chimelwski and remains dedicated to the gritty blues and roots music the majors ignore.

"A Blind Pig is a speakeasy, an illicit beer joint," explained Ed Chimelwski, from Blind Pig's San Francisco office. "In the early '70s Jerry and I met in Europe, even though we both went to the University of Michigan. When we came back we started the Blind Pig Café to emulate the places we hung out at in Rome. We sold imported beer, wine and cheese. We got an espresso machine, probably the only one west of Greenwich Village back then. At that time there were annual Blues and Jazz Festivals that did really well, so Jerry started booking blues bands. The place was tiny, but we became a regular stop on the Detroit, Chicago, New York circuit."



After 10 years, the duo finally quit their day jobs. The label now has an office in San Francisco and an office and warehouse in Chicago. "We're known for our blues titles, but we didn't start out to be a strict blues label," Chimelwski said. "We're not purists. Old masters like Roosevelt Sykes and Walter Horton lived in Ann Arbor, but younger kids were fanatical about the blues too, so we wanted to work established guys and young bands updating the sound. If it came from the African American tradition, be it blues, Zydeco, rockabilly, Gospel, so long as it hit that monkey nerve, we'd put it out."

The Blind Pig catalogue now boasts 130 titles, including sides by Pinetop Perkins, Charlie Musslewhite, Tommy Castro and Muddy Waters. They release eight or 10 discs a year and remain optimistic as they face the challenges of their 27th year.

Chimelwski said. "It's part of the background clutter. Some only see it as part of a video game or a commercial. The mom and pop stores, the small chains that would stock local artists are all gone. We're locked out of the mainstream media, but there are people out there who respond to honest music, we just have to find 'em.

"Our audience is older, so they buy a lot of music through Amazon.com and our website. And people think 15\$ is too much for a CD. They don't see the production, the creativity and the art that goes into it. It's a perception problem, but it's real, so we offer five CDs for 50 bucks on our website. Ten dollars is the price people seem most comfortable with. The download of digital singles is promising too, but no matter how well that does, I don't think it'll bounce back and replace the revenue of CD sales.

"The corporatization of America, which has taken place in all aspects of life, has made it harder to be a musician. If people can't make a living playing music, our cultural choices will become fewer and our lives poorer. All the quirky stuff will disappear. You'll have to settle for what the majors push down your throat.

"It's important to keep little labels healthy and local artists making music. We recently signed Reneé Austin, a great singer and writer and Nick Curran, a kid who's recreated the sound of '50s R&B and jive, down there in Texas. When he plays, you can hear the ghost of Louis Prima coming through. They were both nominated for Handys this year as best new artist. The Pig may be Blind, but he's not deaf."

www.blindpigrecords.com

"CD sales are down and music has been devalued in our culture."

As the Blind Pig Café grew, Del Giudice thought a label would be the next logical step. The first Blind Pig record was a 45 of a local band, The Silvertones backed with a cut by Boogie Woogie Red, John Lee Hooker's pianist, called "Boogie Woogie Live at the Blind Pig." In those days radio would actually play a local record and they sold several thousand singles.

"We started the label with eight people who worked in the club, but when they saw there was no glamour in the record business they dropped out and the label died. Jerry [Del Giudice] asked me if I'd try again as a serious business and I said yes. We wanted to document the music we loved and hopefully, make some money. The idea wasn't to get rich, but to put out great music and make a living."

The new Blind Pig logo involved a long learning curve. "Jerry [Del Giudice] sold the café, moved back to Chicago, drove cabs and worked for East Side Digital (the distributor that evolved into Rykodisc) where he got experience selling LPs. I went from teaching ESL in Brazil to a gig at UC Berkeley working part-time at Bayside Distribution."

"It's important to keep little labels healthy and local artists making music."

Rocket From the Tombs

Rocket Redux
Smog Veil SV50CD

reviewed by Doug Shepard

Seminal as they may be, the vintage Rocket From the Tombs recordings can also be a trying listen — often the aural equivalent of driving through early morning Lake Erie fog on Ohio's north shore. Thus the idea of the current Back from the Tombs reunion redoing them is actually a good one, and one that pans out in reality. Obviously the late Peter Laughner isn't here, but he gets a more than worthy replacement in Television guitarist Richard Lloyd, and the original core of David Thomas, Craig Bell, and Cheetah Chrome is more than capable of preserving the legacy.

With newcomer Steve Mehlman drumming more impressively than anyone from the '70s Rocket, the band romps through their old repertoire like they were born to play it, revealing a few subtle and not-so-subtle textures in the process. "Final Solution RFTT" and "So Cold" are every bit the dramatic equal of their predecessors, and who knew there was melodic genius lurking within "Amphetamine," sung divinely by Bell here? But the best may be the remade "Ain't It Fun," where Chrome delivers his gravely vocals like an old blues, paying tribute to fallen comrades Laughner and Stiv Bators, who did "die young." Glad to know some things can be reborn. (www.smogveil.com)

Brian Wilson

Gettin' in Over My Head
BriMel/Rhino (R2 76471)

reviewed by Carlo Wolff

Brian Wilson's third solo album is his best work in years, largely because of the arrangements and partly because it's honest. If nothing else, *Gettin'* proves that Wilson, largely AWOL in the '80s and half of the '90s, hasn't lost his lovely, eccentric audio sense.

Parts are really good, like "How Could We Still Be Dancin'," a rocker featuring Elton John on chorus and boogie piano; "Soul Searchin'," an overdubbed duet with deceased Beach Boy brother Carl, who recorded a lead vocal for an unreleased Beach Boys album; and "City Blues," a cut featuring uncharacteristically awake Eric Clapton guitar.

The lyrics are often shaky, however, particularly on "Desert Drive" (a ringer for several early-'60s Beach Boys celebrations of surfing and hot cars), "Rainbow Eyes" and "Make a Wish," one of Wilson's gooiier utopian efforts. But even these sound good; the vocal arrangements are gorgeous, bedding Wilson's thin tenor to sumptuous effect. He was never as good at thinking as at sounding out.

Some tunes are new; others are what CD annotator and long-time Brian Wilson support David Leaf calls "trunk tunes," works-in-progress that Wilson has been toting for years and finally finished here. Doesn't matter; the album works as a whole. Even the stiff "Rainbow Eyes" and "The Waltz," a daffy, curiously Grant Wood-styled collaboration with Van Dyke Parks that caps the album, communicate an oddball charm.

The psychological tension that has informed Brian Wilson's best work — the gap between the resolutely regular guys Beach Boys standards and marketing communicate and the truly tortured artist at Brian Wilson's core — is beautifully mounted here. Despite cameos from Elton John, Clapton and Sir Paul McCartney, *Gettin'* is pure Brian Wilson, warts and all. And it never sounds less than great. ●

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HULLABALOO TV 2/2/65 w/Jay & Americans, P. Clark, etc., 60m
HULLABALOO TV 3/9/65, B. J. Kramer, J. Rivers, Chad & Jeremy, 60m

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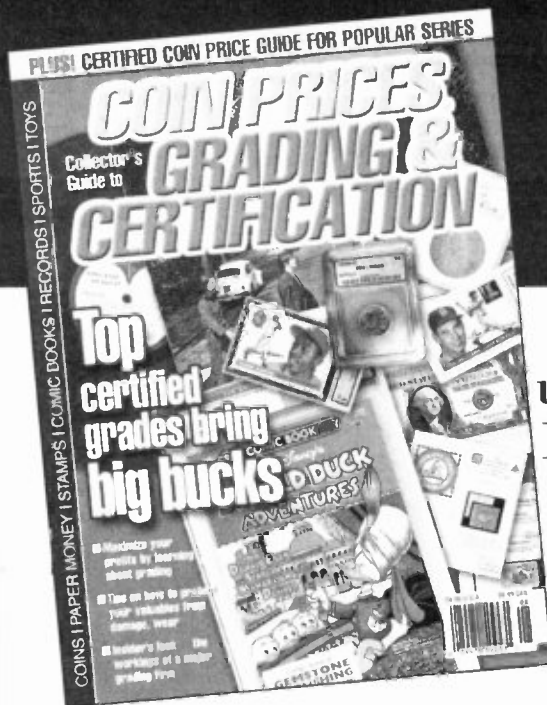
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See #4

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Auction closes Monday, August 16, 2004 at 7:00 p.m. PDT



See #31

Original 1950's Rockabilly / Hillbilly Bop 45's Auction

AUCTION DETAILS

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

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

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

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

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

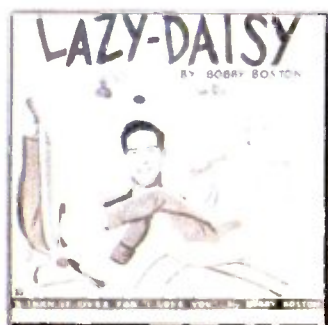
Original 1950's Rockabilly / Hillbilly Bop 45's

1. Charlie Adams - "Baby Let Me Kindle Your Flame/ Hope You're Happy Now" *Decca 28686* VG++ Country Bopper MB \$5

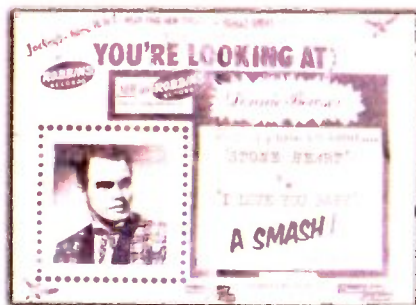


2. Johnny Burnette - "Shadow My Baby/ Whispering Blues" *Vance 481* Nice VG+ All time Classic! GREAT record—top shelf! Killer! Nice clean copy that plays Mint—! Is it THE Johnny Burnette??? Label is from Ripley, Mississippi—rarely for sale in any condition! MB \$750
3. Bart Barton - "Ain't I'm A Mess/Walk With Me" *E & M 1651* Mint Interesting Big Bopper copy from Arkansas! I used to have about ten of these including some with a neat picture sleeve—and all gone now—and this is my absolute last copy. So buy it now or forever search the hills of Arkansas! MB \$20
4. Tommy Jim Beam & the Four Fifths - "My Little Jewel/Bayou" *100 Proof 101* M- All time MASTERPIECE! A must have for any serious Rockabilly collector and most who have it would never sell it! MB \$300 (See picture at top of page)
5. Carl Belew - "Cool Gator Shoes/No Regrets" *Decca 30947* M- Classic Country Bopper MB \$10
6. Eddy Bell - "The Great Pumpkin/I'm Still In Love With You" *Lucky Four 1012* M- Interesting Chicago record MB \$25

7. Eddy Bell & the Bel-Aires - "The Masked Man (Hi Yo Silver)/Anytime" *Mercury 71677* M- MB \$15
8. Eddy Bell & the Bel-Aires - "Knock, Knock, Knock/Wear My Class Ring On A Ribbon" *Mercury 71763* M- MB \$15
9. The Bell Notes - "Shortnin' Bread/To Each His Own" *Madison 136* M- MB \$15
10. The Bell Notes - "Real Wild Child/Friendly Star" *Madison 141* M- MB \$15
11. Cliff Bennett - "I'm In Love With You/You've Got What I Like" *Capitol 4621* Mint True first pressing on purple label with early release # MB \$30
12. Joe Bennett & the Sparkletones - "Black Slacks/Boppin' Rock Boogie" *ABC Paramount 9837* M- Classic MB \$20
13. Joe Bennett & The Sparkletones - "Penny Loafers And Bobby Socks/Rocket" *ABC Paramount 9867* Mint White Label Promo MB \$20
14. Joe Bennett & The Sparkletones - "Cotton Pickin' Rocket/I Dig You Baby" *ABC Paramount 9885* Mint White Label Promo MB \$20
15. Rod Bernard - "Pardon, Mr. Gordon/This Should Go On Forever" *Argo 5327* Mint Classic MB \$15
16. Jackie Lynn Blevins - "Devil Doll/Blue Doll" *G & G 118* VG++ Obscure Female Rocker MB \$25
17. Eddie Bond & The Stompers - "Rockin' Daddy/ I've Got A Woman" *Mercury 70826* VG++ Classic MB \$30



18. Bobby Boston - "Lazy-Daisy/I Love You" *Star-Win 7001* M/M Nice rocker with scarce Picture Sleeve MB \$75
19. The Bowman Brothers - "Hey Punkin'/And I'll Remember" *Columbia 41176* M- White Label Promo, Norman Petty produced MB \$10



20. Donnie Bowser - "I Love You Baby/Stone Heart" *Robbins 1009* M/M Includes very scarce promotional only Photo Insert! MB \$50

21. Ronnie Brent - "My Sweet Verlene/Love" *United Artists 108* M- Xol MB \$30



22. Tommy Brewer - "Drag Brother Drag/Function At The Junction" *Crystaletta 701* Nice VG+ White Label Promo and RED PLASTIC, #ol MB \$20



23. Carl Bryant - "I Got A Great Big Feeling For You/She's A Peach Of A Girl From Georgia" *Ridgecrest 1004* M- Very SCARCE Rocker from Georgia! Slight storage warp with NO effect on play MB \$200
24. Johnny Burnette & The Rock 'N Roll Trio - "Tear It Up/You're Undecided" *Coral 61651* Mint Old Store Stock NEW! All time classic! MB \$200



25. The Johnny Burnette Trio - "The Train Kept A-Rollin'/Honey Hush" *Coral 61719* Mint Small #ol, Powder Blue Label Promo Copy! Masterpiece re-make of classic Tiny Bradshaw song! MB \$150
26. Johnny Burnette - "Eager Beaver Baby/Touch Me" *Coral 61829* Mint Powder Blue Label Promo copy in Perfect Mint shape! MB \$150

27. Johnny Burnette - "Rock Billy Boogie/If You Want It Enough" *Coral 61918* M- Powder Blue label, original Promo copy, small sticker stain on label MB \$125
28. Johnny Burnette - "Kiss Me/I'm Restless" *Freedom 44001* M- White Label Promo MB \$25
29. Johnny Burnette - "Party Girl/Tag-Along" *Chancellor 1123* Mint Promo copy! MB \$25
30. Jerry Byrne - "Lights Out/Honey Baby" *Specialty 635* Mint Written by Dr. John! MB \$20
31. Dudley Callicutt & The "Go" Boys - "Get Ready Baby/Heart Trouble" *DC 0412* Mint Autographed on the label by Dudley! MB \$50 (See picture at top of page)
32. Jackie Cannon - "Proof Of Your Love/Chill Bumps" *Chess 1807* Mint Promo copy, xol on B-side only MB \$30
33. Billy Carroll - "Big Green Car/That's All I Want" *Fascination 2000* M- GREAT!!! All time classic! MB \$35
34. Johnny Carroll & His Hot Rocks - "Wild Wild Women/Corrine, Corrine" *Decca 29941* Mint All time classic! MB \$50
35. Don Carson & The Whirlaways - "Three Carburetors/Smoke! Smoke! Smoke! (That Cigarette)" *Crest 1051* Mint White Label Promo, decent rocker MB \$20
36. Johnny Cavalier & The Keynotes - "Knock Off The Rock/Rock'n Chair Roll" *Hi-Class 105* Nice VG+ MB \$30
37. Paul Chaplain & His Emeralds - "Shortnin' Bread/Nicotine" *Harper 100* M- Classic! MB \$10
38. Jody Chastain - "My My/Jody's Beat" *Kay 5047* Nice VG+ Charlie Feathers bandmate goes solo, rare Memphis label MB \$30
39. Carl Cherry - "The Itch/Baby Doll" *Tene 1023* (SEE INSERT BELOW)
40. Terry Clark - "You Better Change Your Way/I'm Gonna Travel" *Amco 003* M- MB \$20
41. Joe Clay - "Duck Tail/Sixteen Chicks" *Vik 0211* Mint Classic MB \$100
42. Joe Clay - "Get On The Right Track/Cracker Jack" *Vik 0218* M- The HARD one! MB \$125
43. The Cochran Brothers - "Rollin'/Walking Stick Boogie" *Cash 1021* VG Xol, Faded label and small pit in the vinyl that ticks—so this will be a real bargain copy! MB \$25
44. The Cochran Brothers - "Tired And Sleepy/ Fool's Paradise" *Ekko 3001* VG++ White Label Promo, #ol, the Best one on Ekko MB \$300
45. The Cochran Brothers - "Mr. Fiddle/Two Blue Swingin' Stars" *Ekko 1003* Mint All time classic and Store Stock NEW! MB \$400



46. The Cochran Brothers - "Guilty Conscience/ Your Tomorrows Never Come" *Ekko 1005* M- White Label Promo! MB \$400

39. Carl Cherry - "The Itch / Baby Doll" *Tene 1023* Mint—MASTERPIECE!! Impossible to find in this condition! Label is signed by Carl Cherry as well! These rarely turn up and when they do, they are VG or less. This one is just a hair below perfect! MB \$850



47. Eddie Cochran - "Skinny Jim/Half Loved" *Crest 1026* M- All time classic and arguably his BEST record! MB \$600
48. Eddie Cochran - "Jeanie, Jeanie, Jeanie/ Pockettful Of Hearts" *Liberty 55123* M- Classic MB \$30



See #81

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See #99

49. **Eddie Cochran** – "Summertime Blues/Love Again" *Liberty 55144 M* - Classic Teen Anthem! This is THE original! **MB \$30**
50. **Eddie Cochran** – "C'Mon Everybody/Don't Ever Let Me Go" *Liberty 55166 M* - White Label Promo—Classic! **MB \$50**
51. **Eddie Cochran** – "Somethin' Else/Boll Weevil Song" *Liberty 55203 Mint* White Label Promo with faded xol **MB \$50**
52. **Jackie Lee Cochran** – "Ruby Pearl/Mama Don't You Think I Know" *Decca 30206 M* - Pink Label original Promo, #ol **MB \$50**
53. **Wayne Cochran** – "Funny Feeling/Last Kiss" *Gala 117 Mint* B-side is the original version of the classic Death Song that was turned into a big hit by J. Frank Wilson and more recently by Pearl Jam **MB \$25**
54. **Wayne Cochran** – "Last Kiss/I Dreamed, I Gambled, I Lost" *King 5856 M* - White Label Promo, second time he recorded "Last Kiss" **MB \$15**
55. **Wayne Cochran** – "The Coo/My Little Girl" *Scottie 1303 M* - Xol **MB \$20**
56. **Don Cole & Al Casey** – "Snake Eyed Mama/Kiss Of Love" *R.P.M. 502 VG++* Classic **MB \$50**



57. **Sammie Cole & The Alibis** – "I'm Sorry About That/High On The Hilltop" *National 1001 Mint* Great primitive Rockabilly from Prescott, Arizona **MB \$200**
58. **The Collins Kids** – "Beetle-Bug-Bop/Hush Money" *Columbia 21470 M* - #ol, White Label Promo, Classic **MB \$25**
59. **The Collins Kids** – "I'm In My Teens/They're Still In Love" *Columbia 21543 M* - #ol, White Label Promo, Classic **MB \$25**
60. **The Collins Kids** – "Rock And Roll Polka/My First Love" *Columbia 21560 Mint* White Label Promo **MB \$20**



61. **Buddy Covelle** – "Lorraine/I'll Go On Loving You" *Coral 61281 M* - #ol, Powder Blue Label Promo—Masterpiece!!!! **MB \$400**
62. **Jonathan Craig** – "Rock-A-Billy Gal/Rock-A-Billy Gal" *Flip 1001 VG++* B-side is instrumental version, White Label Promo **MB \$20**
63. **Simon Crum** – "Bop Cat Bop/Muki-Ruki" *Capitol 3460 M* - White Label Promo, aka Ferlin Husky **MB \$15**



64. **Dick Dale** – "Jessie Pearl/St. Louis Blues" *Del-Tone 5014 VG++* Stunning! His BEST record ever! **MB \$300**

65. **Dick Dale** – "Ooh-Whee-Marie/Breaking Heart" *Del-Tone 5012 VG* Bargain **MB \$10**
66. **Charles Davidson** – "Out In Space/Darlens" *Robin 401 M* - Wild spacey guitar instrumental! **MB \$25**



67. **Cliff Davis & Kentucky Play Boys** – "Hard Hearted Girl/You're Asking My Forgiveness" *Banana 501 M* - Fantastic!! Three breaks! Rare, cool-looking Chicago label! **MB \$300**
68. **Jan Davis** – "Destination Love/She Told Me" *Guild 1900 M* - Jan is a guy and it's a good Rockabilly record! **MB \$100**
69. **Link Davis** – "Sixteen Chicks/Deep In The Heart Of A Fool" *Starday 235 M* - Classic! **MB \$50**
70. **Bing Day** – "I Can't Help It/Mama's Place" *Mercury 71446 Mint* White Label Promo, xol on the B-side only **MB \$20**
71. **Jodie Decker** – "Teenage Blues/Heartbreak Joe" *Fable 607 VG++* Decent Female Rocker **MB \$35**



72. **Jimmy Dee & The Offbeats** – "Henrietta/Don't Cry No More" *TNT 148 M* - First pressing on original first label before it was picked up by Dot and became a big hit! Classic! **MB \$100**
73. **Little Denny & Torkeys** – "I'd Love To Take You Walkin'/She's Everybody's Darling" *Perry 2 Mint* Promo copy! Classic **MB \$35**
74. **Arnie Derksen** – "She Wanna Rock/My Dancin' Shoes" *Decca 30906 M* - Pink Label Promo copy, sol **MB \$20**
75. **Larry Dowd** – "Pink Cadillac/Blue Swingin' Mama" *Spinning 6009 M* - Nice one! **MB \$50**
76. **Wayne Downing** – "Rattlesnake Daddy/Let Me Tell You About Mary" *Big J 164 M* - **MB \$15**
77. **Steve Drexel & The Cut-Ups** – "Dance To The Bop/Baby Blue" *Flip 131 M* - Wol **MB \$15**
78. **Huelyn Duval** – "It's No Wonder/Across The Aisle" *Starfire 600 Mint* Nice! **MB \$50**
79. **Clay Eager** – "TV Boogie (Blues Style)/Down By A Little Stream" *Karl 9000 Nice VG+* Extremely rare medium tempo rocker from Ohio **MB \$35**
80. **Jimmy Edwards** – "Love Bug Crawl/Honey Lovin'" *Mercury 71209 Mint* Classic **MB \$20**

95. **Frank Floyd** – "Rock A Little Baby / Monkey Love" *F & L 100 • Mint*
Extremely rare! One of the World's Rarest Records! This is Harmonica Frank of Sun and Chess label fame in a great release on his own label from Memphis in 1957! Less than 5 known copies! There are bunches of second pressings out there, but this is the TRUE original! **MB \$2500**



81. **Bob Ehret** – "Stop The Clock/So Lonely" *Aladdin 3377 M* - Great! **MB \$75** (See picture at top of page)
82. **The El Cobras** – "Guitar Boogie/Oh Yeah (Last Night)" *Essar 714 M* - **MB \$20**
83. **Melvin Endsley** – "Keep A-Lovin' Me, Baby/Lonely All Over Again" *RCA Victor 6968 Mint* **MB \$15**
84. **Melvin Endsley** – "Lovin' On My Mind/Hungry Eyes" *RCA Victor 7062 M* - **MB \$15**
85. **Melvin Endsley** – "I Got A Feelin'/There's Bound To Be" *RCA Victor 7147 Mint* **MB \$15**
86. **Scott Engel** – "Comin' Home/Don't Want To Know" *Orbit 545 Mint* White Label Promo **MB \$20**
87. **Jerry Engler & The Four Ekkos** – "Sputnik/Unfaithful One" *Brunswick 55037 Mint* Yellow Label original Promo copy! Great! **MB \$40**
88. **The Fabulous Counts** – "Money/I Can't Stop Loving You" *Kim 811 VG+* Wild Guitar Rocker! **MB \$35**
89. **Werly Fairburn & The Delta Boys** – "All The Time/I'm A Fool About Your Love" *Savoy 1503 M* - Classic **MB \$20**
90. **Billy Farrell** – "Slippin' And Slidin'/Cherry Lips" *Imperial 7001 M* - **MB \$15**
91. **Judy Faye** – "Rocky-Rolly-Lover Boy/Second Anniversary" *RCA Victor 7125 M* - **MB \$15**



92. **Charlie Feathers** – "Bottle To The Baby/One Hand Loose" *King 4997 M* - White Label Promo with Bio label! NO list of Rockabilly should be without this record and I always try real hard to have one for each of mine! This is the ultimate MASTERPIECE of Rockabilly and NO collection should be missing this! Stunning! **MB \$600**
93. **Charlie Feathers** – "Nobody's Woman/When You Decide" *King 5022 VG+* White Label Promo with Bio label, tiny wol, plays M - **MB \$100**
94. **Eddie Fontaine** – "Middle Of The Road/Goodness, It's Gladys!" *Chancellor 1018 M* - Best Rocker on the label **MB \$50**
95. **Frank Floyd** – "Rock A Little Baby/Monkey Love" *F & L 100 (SEE INSERT BELOW)*
96. **Red Foley** – "The Hoot Owl Boogie/A Handful Of Rice" *Decca 29894 Mint* Pink Label Promo **MB \$15**
97. **Tennessee Ernie Ford** – "Cattfish Boogie/Kiss Me Big" *Capitol 2602 M* - **MB \$15**
98. **Wally George** – "I Dig/Drag Strip" *Accent 1060 Mint* Yes, this is the same Wally George who was on TV in Los Angeles in the 1980's. He is also the father of actress Rebecca DeMornay. This one is from his wild teenage days. **MB \$50**
99. **Ethan Giant** – "Where's My Baby/Laughing Stock" *Mark 141 Nice VG+* White Label Promo, tiny tol, plays Mint - Great! **MB \$50** (See picture at top of page)
100. **Georgia Gibbs** – "Great Balls Of Fire/ Miss You" *RCA Victor 7098 Mint* Her ONLY Rock and Roll record! **MB \$25**
101. **Joe D. Gibson** – "Good Morning Captain/21 Years" *Tetra 4450 Mint* Yellow label first pressing and vinyl! **MB \$25**

102. **Glenn Glenn** – "One Cup Of Coffee/Laurie Ann" *ERA 1074 VG+M* Classic **MB \$35**
103. **Sammy Gowans** – "Rockin' By Myself/Kissin' At The Drive-In" *United Artists 114 VG++* White Label Promo, GREAT two-sider! **MB \$75**
104. **Billy Graddock** – "Smacky-Mouth/How Does It Feel!" *Sky Castle 26671 Mint* AKA Billy Crash Craddock! **MB \$15**
105. **Lou Graham** – "Wee Willie Brown/You Were Mean Baby" *Coral 61931 M* - Powder Blue Label Promo **MB \$20**
106. **Jerry Grant & The Rockabilly Bandits** – "Talkin' About Love/Some Day, Maybe Tonight" *Alco 6100 Mint* White Label Promo **MB \$20**
107. **Billy Gray & His Western Okies** – "Tennessee Toddy/It Could Have Been Me" *Decca 29800 M* - Pink Label Promo **MB \$20**
108. **Jimmy Gray & The Missels** – "Two - Timer/My Wish" *Globe 006 Mint* Ohio Rockabilly! **MB \$50**
109. **Hardrock & The Rhythm Rockers** – "Who! I Mean Wheel/We Three" *Emperor 112 M* - **MB \$75**
110. **Billy And Don Hart** – "Rock-A-Bop-A-Lina/More And More" *Roulette 4133 M* - Nice! **MB \$40**
111. **Dale Hawkins** – "Susie - Q/Don't Treat Me This Way" *Checker 863 VG++* Classic and this is the nice thick vinyl pressing! Small stain on label on the B-side only **MB \$20**
112. **Don Head** – "Goin' Strong/Never Before" *Dub 2840 Mint* Classic **MB \$50**
113. **Roy Head & The Traits** – "Treat Her Right/So Long, My Love" *Back Beat 546 Mint* Classic **MB \$15**



114. **Chuck Henderson** – "Rock And Roll Baby/Imagine" *Ozark 959 M* - #ol, Nice one! **MB \$150**
115. **Ben Hewitt** – "You Break Me Up/I Ain't Givin' Up Nothin'" *Mercury 71413 Mint* Classic **MB \$15**
116. **Ersel Hickey** – "Bluebirds Over The Mountain/Hangin' Around" *Epic 9263 Mint* Perfect Store Stock New! **MB \$15**
117. **Ersel Hickey** – "Love In Bloom/What Do You Want?" *Epic 9357 Mint* White Label Promo **MB \$20**
118. **Bobby Hicks & The Youngsters** – "Hassle It Jack/Long Long Time" *Skyway 116 Mint* Perfect **MB \$25**
119. **Johnny Horton** – "I'm Comin' Home/I Got A Hole In My Pirogue" *Columbia 40913 M* - White Label Promo with # ol, GREAT!!!! **MB \$25**
120. **Jim Hunter & His Princeton Tigers** – "Twist Tina Twist/Bad Boy" *Adore 904 Mint* Great Scarce two-sider! **MB \$75**



121. **Little Ike** – "She Can Rock/Am I Losing You" *Champion 1011 Mint* Fabulous Black Rocker **MB \$100**
122. **Autry Inman** – "Be Bop Baby/It Would Be A Doggone Lie" *Decca 29936 M* - Pink Label Promo, Nice Country Bopper **MB \$10**
123. **Roddy Jackson** – "Moose On The Loose/Hiccups" *Specialty 649 Mint* Nice! **MB \$25**

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

Get your copy!
BluesImages.com



See #152

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 Monday, August 16, 2004 at 7:00 p.m. PDT



See #162



- 124 Wanda Jackson – "Baby Loves Him/Cryin' Thru The Night" *Capitol 3637 M- #01*, White Label Promo of what I think is her best record! MB \$35
- 125 Wanda Jackson – "Let's Have A Party/Cool Love" *Capitol 4397 Mint* All time classic and Store Stock NEW in original sleeve MB \$20
- 126 Wanda Jackson – "Mean, Mean Man/Happy, Happy Birthday" *Capitol 4469 M- Classic* MB \$20



- 141. John D. Loudermilk – "Susie's House/Yearbook" *Columbia 41165 Mint* White Label Promo MB \$20
- 142. Jerry Lynn – "Bigger Burns/Queen Of The Moon" *D 1041 M- #01*, Very scarce one! MB \$100

- 143. Kathy Lynn & the Playboys – "I Got A Guy/My Special Boy" *Swan 4193 Mint* White Label Promo—FABULOUS Female hard Rockabilly! MB \$75
- 144. Jeani Mack – "Dirty Dishes/Jimmy" *Class 2061 M- More Female Rockabilly* MB \$20
- 145. Janis Martin – "Drugstore Rock And Roll/Will You, Willyum" *RCA Victor 6491 M- Classic* MB \$20
- 146. Janis Martin – "Ooby-Dooby/One More Year To Go" *RCA Victor 6560 M- Classic* MB \$25
- 147. Sammy Masters – "Pink Cadillac/Some Like It Hot" *4 Star 695 M- Shiny Red label* first pressing MB \$50



- 127. Carol Jarvis – "Lover Boy/My Heart Has A Mind Of Its Own" *Ditto 101 Mint* Red Vinyl!!!! MB \$25



- 148. Wayne McGinnis – "Rock, Roll And Rhythm/Lonesome Rhythm Blues" *MeteoR 5035 Mint* All time classic *MeteoR* Rockabilly! MB \$200



- 128. Waylon Jennings – "Jole Blon/When Sin Stops" *Brunswick 55130 VG++ #01*, Yellow Label Promo copy! His first! MB \$150



- 149. Ronnie Molleen – "Rockyn' Up/Fat Mama" *King 5365 VG++* White Label Promo, Great screamin' classic! MB \$100
- 150. Roy Moss – "You Don't Know My Mind/Corinne Corinna" *Mercury 70858 Mint #01* MB \$75

- 129. Johnny And Jonie – "Kee-RO-Ry-in'/Just Before Dawn" *Challenge 59001 Mint* Perfect Store Stock New! MB \$25
- 130. Merle Kilgore – "Please, Please, Please/Teenager's Holiday" *Imperial 5379 Mint* White Label Promo—Country Bopper MB \$20
- 131. Sid King & The Five Strings – "Blue Suede Shoes/Let 'Er Roll" *Columbia 21505 Mint* White Label Promo, #01 MB \$40
- 132. Sid King & The Five Strings – "Oobie-Doobie/Booger Red" *Columbia 40680 M-* White Label Promo, #01 MB \$40
- 133. Larry Kirby – "Sweet Shop/Lucianne" *Apollo 526 Mint* White Label Promo MB \$30
- 134. Buddy Knox – "Party Doll/My Baby's Gone" *Roulette 4002 Mint* Orange label Roulette Wheel first pressing of all time classic and perfect Store Stock New! MB \$20
- 135. Sleepy La Beff – "I'm Through/All Alone" *Mercury 71112 Mint* Faded #01, Classic! MB \$100
- 136. Sleepy La Beff – "All The Time/Lonely" *Mercury 71179 Mint* Classic and Store Stock New! MB \$100
- 137. Brenda Lee – "Rock The Bop/Rock-A-Bye Baby Blues" *Decca 30535 Mint* Perfect Store Stock New MB \$20
- 138. Brenda Lee – "Let's Jump The Broomstick/Some Of These Days" *Decca 30885 Mint* Classic and also Store Stock New! MB \$20
- 139. Wally Lewis – "Kathleen/Donna" *Tally 117 Mint* White Label Promo copy! First label from Bakersfield, California before it was picked up by Dot and turned into a huge hit! MB \$40
- 140. Dick Lory – "Wild-Blooded Woman/No One But You Knows When" *Columbia 41224 Mint* White Label Promo copy MB \$20



- 151. Joey Nepote – "Doctor, Doctor, Doctor/Sweet Little Baby I Care" *Blue Ribbon 1001 VG+* Obscure! Great Rocker! Nice photo label. Had two copies – sold one last year and now this is it – grab it or hunt for twenty more years! MB \$200



- 152. The Night Riders – "Pretty Plaid Skirt/I'll Never Change" *Sue 713 Mint* ABSOLUTELY INSANE ROCKABILLY! Wild and like a 60's garage band Punk record! My candidate for the top ten of all time! Gotta hear it to believe it! Call me and I'll play it for you! Comes on a 78 too if you really want to freak out your friends! MB \$100 (See picture at top of page)
- 153. Joe Norris – "Rock Out Of This World/Son Of Mississippi" *SOM 1001 Mint* Classic and Store Stock New! MB \$100

- 154. Johnny O'Keefe – "Shake Baby Shake/Real Wild Child" *Brunswick 55067 VG++* Wild two-sider by an Australian guy who puts many US rockers to shame! Yellow Label PROMO copy with small xol. MB \$75
- 155. Gracie O'Neal – "Baby 'Oh' Baby/Turkey Neck Stretch" *Bella 2204 M-* Slight label fade, CLASSIC two-sider! MB \$200
- 156. Joyce Paul – "Baby, You've Had It/Bad News" *Dot 15703 M-* MB \$10
- 157. Hank Penny – "Wham! Bam! Thank You Ma'am!/Texas Never Would'a Made It" *Decca 30179 Mint* Pink Label Promo, Nice Country Bopper MB \$15
- 158. Carl Perkins – "Blue Suede Shoes/Honey, Don't!" *Sun 234 Mint* Xol, All time classic and this copy is STORE STOCK NEW! MB \$40



- 159. The Phantom – "Love Me/Whisper Your Love" *Dot 16056 VG++* MONSTER Rockabilly! One of the TOP TEN of all time! Classic! Tol on B-side only. MB \$100
- 160. Webb Pierce – "Teenage Boogie/I'm Really Glad You Hurt Me" *Decca 30045 Mint* Pink label Promo and Nice Country Bopper MB \$20
- 161. Royce Porter & the Kounts – "Good Time/Beach Of Love" *Mercury 71314 VG++* Classic MB \$25
- 162. Nedra Price & The Moonglows – "Let's Have A Party/Sugar Booger" *Ponca 101 Mint* Like Wanda! Could be Wanda???? MB \$35 (See picture at top of page)
- 163. Dwight Pullen – "Sunglasses After Dark/Teen Age Bug" *Carlton 455 Mint* Promo copy of all time Punk Rockabilly classic! MB \$100



- 164. Whitey Pullen – "Let's All Go Wild Tonight/Gently" *Sage 294 Mint* #01, GREAT wild rocker! MB \$150
- 165. Andy Quinn – "Rock-A-Boogie/Back To School Again Blues" *Decca 30438 VG++/VG* MB \$5



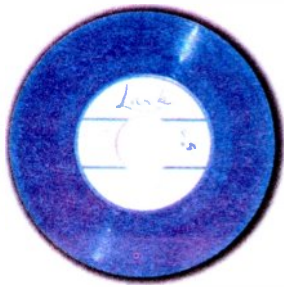
- 166. Botie Quinn & The Tophatters – "Teen-Age Bop/Walk Right In" *Reed 1016 Mint* Super obscure two-sider from Birmingham, Alabama! Rare! MB \$100
- 167. The Raiders – "Hocus Pocus/Yoo Hoo" *Andex 4015 M-* Promo copy of all time classic! MB \$150
- 168. Wayne Raney – "Cattish Baby/Heads Or Tails, I Win" *King 1058 VG++* Maroon label, Nice Country Bopper MB \$20
- 169. Wayne Raney – "Shake Baby Shake/40th And Plum" *Decca 30212 MVG++* Small scuff on B-side MB \$20
- 170. Wade Ray – "Two Red Red Lips/Burning Desire" *Dot 15600 M-* MB \$10
- 171. Jimmy Reagan & The Rhythm Rockers – "Lonely, Lonely Heart/Can't You See It In My Eyes" *G & G 128 Mint* Perfect—Elvis overtones MB \$75



- 172. The Rebel Rousers – "Red Headed Woman/Dark Road" *Jan 1959 VG++* Monster record! Every Brothers style wild vocals with outrageous lyrics. One of my all time favorites and no collection should be without this one! From Marshall, Missouri. MB \$600
- 173. Jody Reynolds – "Elope With Me/Closin' In" *Demon 1511 Mint* White Label Promo MB \$15
- 174. Jody Reynolds – "Fire Of Love/Daisy Mae" *Demon 1509 Mint* White Label Promo, wol on B-side only MB \$25
- 175. Jody Reynolds & The Storms – "Beulah Lee/Golden Idol" *Demon 1515 M-* White Label Promo MB \$25
- 176. Jody Reynolds – "I Wanna Be With You Tonight/The Whipping Post" *Demon 1523 VG++* White Label Promo MB \$20
- 177. Jody Reynolds – "Stone Cold/The Girl With The Raven Hair" *Demon 1524 Mint* The TOUGH one! MB \$30
- 178. Billy Riley & Little Green Men – "Red Hot/Pearly Lee" *Sun 277 Mint* Classic MB \$40
- 179. Chuck "Tequila" Rio – "Denise/Bad Boy" *Challenge 59019 Mint* White Label Promo, Great Rocker from the leader of the Champs! MB \$40
- 180. The Road Runners – "Little Pig/Rains" *Chan 111 M-* #01, Nice Rockabilly! MB \$20



- 181. Warren Robba – "Single Man/If I Had My Dreams To Build Over" *Mystic 811 Mint* Starday Custom Press and quite interesting! Rare! MB \$300
- 182. Marty Robbins – "Maybellene/This Broken Heart Of Mine" *Columbia 21446 M-* Classic MB \$20



See #189

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Auction closes Monday, August 16, 2004 at 7:00 p.m. PDT



See #230

183. Marty Robbins – "Tennessee Toddy/Mean Mama Blues" *Columbia 21477 VG++ MB \$10*
184. Marty Robbins – "Singing The Blues/I Can't Quit" *Columbia 21545 Mint Classic Hit! Store Stock New! MB \$15*
185. Marty Robbins – "Long Tall Sally/Mr. Teardrop" *Columbia 40679 M- White Label Promo MB \$20*
186. Marty Robbins – "Respectfully Miss Brooks/You Don't Owe Me A Thing" *Columbia 40706 M- White Label Promo MB \$20*
187. The Rock-A-Fellas – "Don't Torment Me/Red Lips" *Devere 313 M- Xol MB \$50*
188. The Big Rocker – "No Privacy/Have I Stayed Away Too Long" *Lucky Four 1002 M- Odd ball Chicago rocker MB \$25*
189. Johnny Rocker & The Cheques – "Lovers Wonderland/Song Of The Lonely Guitar" *Lark 4514 M- Blue Vinyl Promo copy! MB \$25 (See picture at top of page)*
190. The Rockin' Chairs – "Rockin' Chair Boogie/A Kiss Is A Kiss" *Recorte 402 VG++ MB \$20*
191. The Rockin' Saints – "Alright Baby/Saint's Rock" *Decca 30990 Mint Pink Label Promo copy MB \$15*
192. Joe Romero – "Come On Pretty Baby/Oh Baby" *Dore 532 Mint White Label Promo MB \$35*
193. Don Ruby – "Rockin' Piano—Outta Tune Guitar/You Quiero Su Amor" *Cub 9012 M- Promo MB \$100*
194. Del Saint & The Devils – "Rock Yea/Tangy" *Checker 897 Mint Tiny tol, guitar and sax rocker MB \$20*
195. Hank Sanders – "Been Gone A Long Time/How Much—How Much" *Crest 1039 VG++ Promo MB \$10*

201. Chester Smith – "You Gotta Move/The Hook" *Decca 30603 Mint Classic MB \$20*



202. Leon Smith – "Little Forty Ford/Once I Had A Heart" *Willamette 101 M- First label and true first pressing before it was picked up by Epic and became a big hit! Oregon label. MB \$75*
203. Leon Smith – "Flip, Flop And Fly/Sweet Love" *Willamette 109 VG++ The Hard one! MB \$75*
204. Warren Smith – "Rock 'N' Roll Ruby/d Rather Be Safe Than Sorry" *Sun 239 M- Sun label Classic Rockabilly! MB \$35*
205. Johnny Spain & The Famous Flames – "I'm In Love/Family Rules" *Back Beat 516 M- Promo copy! MB \$30*
206. The Sprouts – "Teen Billy Baby/Goodbye, She's Gone" *Spangle 2002 M- First Label before RCA picked it up for national distribution MB \$40*

218. Jesse Lee Turner – "Shake, Baby, Shake/The Little Space Girl" *Carlton 496 Mint Classic MB \$20*



219. Jesse Lee Turner – "Baby Please Don't Tease/Thinkin'" *Carlton 509 M- Picture sleeve only, nice shot MB \$50*
220. Ruckus Tyler – "Rollin' and A-Rockin'/Rock Town Rock" *Fabor 135 VG++ Nice MB \$75*

229. Wayne & Ray – "Yea Why?/I've Got Your Love On My Mind" *Adonis 109 M- Like Everly Brothers MB \$20*
230. Howard Western & His Western Swing Band – "Sawmill Boogie Blues/You're The One That I've Always Loved" *Western Star 147 Mint Tough—had two copies and this is the last one! From Mapleton, Oregon! MB \$100 (See picture at top of page)*
231. Robert Williams – "Cranberry Blues/Loud Mufflers" *Tip Top 730 Mint Classic MB \$50*



232. Bill Willis – "Boogie Woogie All Night/Where Is My Baby" *Dixie 825 M- Great primitive Rockabilly as only a Dixie could be! MB \$750*
233. Don Woody – "You're Barking Up The Wrong Tree/Bird-Dog" *Decca 30277 Mint Great two-ider! MB \$75*
234. Wayne Worley & His Worley Birds – "Red Headed Woman/To Be Alone" *Elbridge 11016 M- Very slight heat damage on the edge but no effect on play. All time classic! MB \$50*
235. Lucky Wray – "It's Music She Says/Sick And Tired" *Starkey 552 M- Link Wray in one of his earliest recordings! MB \$200*



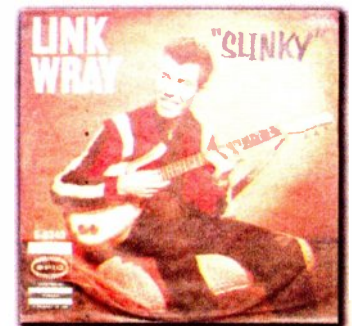
196. Tyrone Schmidling – "You're Gone, I'm Left/Honey Don't" *Andex 4022 VG++ Monster two-sided Rockabilly! Promo copy! MB \$300*
197. Jack Scott – "Baby, She's Gone/You Can Bet Your Bottom Dollar" *ABC Paramount 9818 M- Classic! MB \$100*



207. Andy Starr – "Round And Round/Give Me A Woman" *M-G-M 12364 Mint Rare stock copy! Usually only found as a Promo MB \$100*



221. The Uptowners – "Cost Of Lovin'/Your Smilin' Face" *Hop Record 9565 VG Plays Mint MB \$100*
222. Gene Vincent & His Blue C – "Be-Bop-A-Lula/Woman Love" *Capitol 3450 VG+ Bargain copy with some wear but still decent MB \$5*
223. Gene Vincent & His Blue Caps – "Bluejean Bop/Who Slapped John" *Capitol 3558 Mint Classic and Store Stock New! MB \$30*
224. Gene Vincent & His Blue Caps – "I Got It/Dance To The Bop" *Capitol 3839 Mint Perfect Store Stock NEW! MB \$30*
225. Gene Vincent & His Blue Caps – "Baby Blue/True To You" *Capitol 3959 VG++ White Label Promo slight sticker stain on B-side only MB \$50*



236. Link Wray – "Slinky/Rendezvous" *Epic 9343 M-M- With great Picture Sleeve! Stock # in upper right corner of sleeve but Mint otherwise MB \$150*
237. Don Wyatt – "You Oughta' Be In The Movies/Let Me Be The One" *ERA 1081 Mint White Label Promo MB \$50*



198. Jack Scott – "Two Timin' Woman/I Need Your Love" *ABC Paramount 9860 Mint White Label Promo, Classic! MB \$100*
199. Ronnie Self – "Ain't I'm A Dog/Rocky Road Blues" *Columbia 40989 Mint Classic and Store Stock New! MB \$25*



208. Frank Starr & The Rock-Away Boys – "Tell Me Why/For The Want Of Your Love" *Lin 1013 Mint White Label PROMO with Bio label! Nice! MB \$100*
209. Rocky Starr & The Happy Cowboys – "Rock-A-Bye Boogie/Lonesome Childhood" *Mercury 70192 M- Tough Country Boogie! MB \$25*
210. Vernon Stewart – "Mean Mean Baby/Heal This Old Heart" *Peach 751 M- Nice rocker MB \$50*
211. The Strikes – "If You Can't Rock Me/Baby I'm Sorry" *Imperial 5433 Mint White Label Promo, xol MB \$40*
212. Gene Summers & His Rebels – "Gotta Lotta That/Nervous" *Jan 102 Mint Classic in original Jan sleeve! MB \$40*
213. Gene Summers – "Alabama Shake/Just Because" *Capri 507 M- Nice one! MB \$35*
214. Tom Tall & His Tom Kats – "Stack-A-Records/Mary Jo" *Crest 1038 Mint Promo, all time classic! Every record collector MUST own a copy of this one! MB \$100*
215. Bill Taylor & The Cyclones – "Nelda Jane/Bullwhip Rock" *Trophy 500 M- B-side is great rockin' instrumental! MB \$40*
216. Al Terry & La Hayriders – "Shoot Me A Line/Promise Made—Promise Broken" *Ace 502 Mint Super early Black Label ACE second release on the label MB \$25*
217. Jerry Thomas & The Rhythm Rockers – "Baby Please/Tell Me" *Khoury's 708 Mint Louisiana rocker MB \$30*



226. Gene Vincent & His Blue Caps – "Over The Rainbow/Who's Pushin' Your Swing" *Capitol 4153 Mint White Label Promo copy and perfect! MB \$75*



238. Danny Zell & his Zell Rocks – "Wicked Ruby/Black Sax" *Red Rocket 475 M- True first pressing on the original FIRST label before it was released nationwide! Very scarce!! MB \$150*



200. Bobby Sisco – "Go, Go, Go/Tall, Dark & Handsome Man" *Chess 1650 M- Fabulous two-sider from predominately Blues label! #01 MB \$500*



227. Lynn Vrooman – "Let The Good Times Roll/Hopeless Love" *Penguin 1010 M- Great Female rocker! Cool-looking Label MB \$100*
228. George Walsh – "Don't Let Me Down/Alone, Lost And Lonely" *Aladdin 3438 VG++ White Label Promo MB \$50*

*** PLEASE NOTE! ***

Due to my father's medical problem, I may skip my September auction and perhaps October's too. Nothing is definite as of press time, but if you don't see my ad for a month or two, you'll know why.

Don't worry, I'll be back!

Next up:
* R & B Vocal Group 45's & 78's *

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

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

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

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

Table with columns: LABEL & #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various record releases from labels like Columbia, RCA, Mercury, etc.

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from various labels.

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from various labels.

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GRAB BAG SECTION

- GRAB BAG - PICTURE SLEEVE 45's. Mostly '80's. VG+ to M- 200/\$40. GRAB BAG - '70's-'80's rock/pop artists VG+ to M- 200 for \$200. GRAB BAG - '50's-'60's pop/instrum. VG to VG+ 200 for \$35.00. GRAB BAG - '50's-'60's rock/pop artists G to VG+ 100 for \$25.00. GRAB BAG - REISSUE 45's. '50's-'80's. VG+ to M- 200 for \$35.00. GRAB BAG - EP's, no covers. '50's pop & instr. VG+ 100 @ \$20.00.

45c Auction 45c 45c

NO minimum bid, no bid toping. Postage added. Closes AUGUST 15, 2004 @ 6:00 PM. Auction

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Bill Johnson • Rare Vocal Groups

281 Smith Ave., Elip, NY 11751 E-mail: bebj@webtv.net

THE FOLLOWING 45'S ARE FOR BIDD. ALL ARE ORIGINAL CERTIFIED W/PROF. SATISFACTION GUARANTEED OR MONEY REFUNDED. USA POSTAGE & INS. \$4.50/ORDER. MONEY ORDERS OR CERTIFIED CKS PREFERRED. AUCTION CLOSURE THURSDAY, AUGUST 26, 2004 @ 10PM EST. CALL MON, TUES & THURS ONLY 7PM TO 10PM. GOOD LUCK TO ALL.

ACAMA 122 (DJ)	DARLA HOOD/GRP	NO SECRET NOW (TREMENDOUS) (NOL)	VG++
ACAMA 124	DARLA HOOD/GRP	HURT HURT	M
ALADDIN 3440	TRUSTON HARRIS/GRP	I HEAR A RHAPSODY	M
AMY 886	CASLONS	FOR ALL WE KNOW (NICE)	M
AMY 886	WOTTEY DANI/GRP	DROTTY YOU A LETTER	VG++
BANDERA 2504	IMPRESSIONS	LISTEN (NICE)	M
BRIP 802	ROBERT KLEIN/GRP	FABULOUS 50'S (GREAT GRP)	VG++
CAMEO 198	ORLONS	I'LL BE TRUE (THEIR BEST)	VG++
CAPITOL 3885 (DJ)	SAMMY HAGAN/VI SCOUNTS	TAIL LIGHT (GREAT)	VG++
CIAN 107	CUPIDS	TRUBLES NOT AT END (GREAT)	VG++
CLARK 1782	CLARK/GRP	2 KING OF THE PEOPLE (LIL ANTHONY SONG)	VG++
COBRA 2222	ROYAL JESTERS	LOVE ME (NICE, TOL)	M
COLUMBIA 42793	BLUE SONNETS	IT'S NEVER TOO LATE (TREMENDOUS)	VG++
DECCA 31282 (DJ)	TRAVELERS	WHITE ROSE (GREAT, WOL)	M
GALLAHADS	GALLAHADS	I'M WITH A GIRLFRIEND (2ND)	M
4 DICE 478 (RARE)	BILLY FORTUNE/SQ/IRTS	LISTEN TO YOUR HEART (SL WARP UNAP)	VG+
DORÉ 941 (DJ)	NUMBERS	MY PILLON (FANTASTIC) (SK WOL)	M
ELROY 105	GLEN MADISON/GRP	WHY DO YOU HAVE TO GO (BELLS SONG)	M
EDISON INTNL 412 (DJ)	5 TROJAN	LOVE A LEE (REAL NICE)	VG++
END 1072	STARLIGHTERS	STORY OF LOVE (RARE, STAR OL)	VG++
END 1108	DUBS	THIS TO ME IS LOVE (NICE)(LUB)	VG++
FEDERAL 12348 (DJ)	J. BROWN FAMOUS FLAMES	THERE MUST BE A REASON (NICE)	MINT
FLIP 316	ROBERT PHAROAS	TAKE THE WHLY (GREAT)	M
4 J 502 (DJ)	LITTLE ALICE GRP	WHY OH WHY (NICE)	VG++
FREEDOM 223	L. COCCO CHIMES	NEW YORK CITY SONG	VG++
FURY 1012	VELVETS	I-1-1 LOVE YOU LADY	M
GIBBS 15 (DJ)	THE NEW JAZZ GRP	NOW IS THE TIME (2SIDER, NICE)	VG++
GONE 5139 (DJ)	JOHNNY CARL/GRP	HOW WILL IT END	VG++
HARVARD 803	HIRD ROLLINS/GRP	I'LL LOVE YOU FOREVER	VG++
INSTANT 519	J. BARNETT TALENTS	DON'T WALK AWAY IS + WOL	VG++
HUSH 101 (DJ)	THE RUMBLE	LITTLE STAR DANCER (NICE, XOL)	M
INSTANT 3255	NEPTUNS	MAKE A MEMORY (REAL NICE)	VG++
JAMIE 1267 (DJ)	FOUR 3	HERE AM I BROKEN HEARTED (XOL)	VG++
JOHNSON 884 106	CAMPOS	LOST LOVER (2 SIDER, XOL)	VG++
KARMA 101 124	VALIANTS	WILL THE MUSIC BE (GREAT PLASTIC)	VG++
KEEN 4026	JOHNNY COOK/GRP	PLEASE WAIT MY LOVE (NICE)	M
LAMP 2006	JOHNNY COOK/GRP	MY DEAR, MY DARLING	M
MARLEY 103	VOVS	HAVE YOU HEARD (ORANGE LBL)	M
MARSH 101 (DJ)	WIX (VERY RARE, WOL)	WIX (VERY RARE, WOL)	VG++
WILLER 1140	MILLER SISTERS	REMEMBER THAT	M
MUSICNOTE 121	4 CHYMES	NOW LOOK AT WHO'S CRYING (NICE)	M
OKEN 7122 (DJ)	DOLLS	IN LOVE (NICE GIRLS)	STRONG VG+
HUSH 101 (DJ)	SCARIBAIRS (NOL)	YOU'RE BACK WITH ME (RARE TITLE) VG++	
OLD TOWN 1026	FESTAS	OUR ANNIVERSARY	VG++
ORBIT 540	DEVILLES	JOAN OF LOVE (GREAT)	VG++
ORIG SOUND 6	JAGUARS	SOMEDAY SHE'LL COME ALONG (NICK)	M
FUJILLAS 5170**	D. BELLARD/SOUL PATROL	THINKING OF YOU	VG++
PEACOCK 1689	DOWNBEATS	LILY	VG++
POPLAR 101 (DJ)	BACHELORS	AFTER (REAL NICE)	VG++
REACH 2	LIN DELLS	LITTEBBUT (DON'T BE A)	VG++
SWASH 1701	FAMOUS	PLACE IN MY HEART (2 SIDER)	M
PICKY 212 (SILVER)	JOHNNY JACK/GRP	NEED YOU (NICE, BB)	VG++
RIM 2022	ADELPHIS (WOL)	SHINE AGAIN (RIM WINDY MUSIC)	VG+
SHERLY 340	PORTUNE TELLERS	SCHOOL PRON (REAL NICE)	M
SWASH 1701	FAMOUS	THAT'S THE WAY WE LOVE	M
TERRACE 7501	RONNIE CATES/GRP	LONG TIME/OLD MAN RIVER (2 SIDER)	M
TRI PHI 1007	SPINNERS	WHAT DID SHE USE	VG++
WARNER BROS 5070	TROYCE KEY/GRP	WHAT OF ALL (MOONGLAWS SONG, GREAT)	M

Auction 343 "Albums" "Mint-Minus or Noted"

1. BIG TOP 1308	DEL SHANNON	LITTLE TOWN FLIRT (1 - VINYL SKUFF)
2. CADENCE 3040	EVERLY BROS.	FAB. STYLE
3. CAN AM 1005	LINDA SCOTT	STARLIGHT
4. CAPITOL 5-2576	BEATLES	REVOLVER (VINYL - VG)
5. CHANCELLOR 5018	FRANKIE AVELON	17 HITS
6. COLUMBIA 1986	BOB DYLAN	FRESHWHEELIN (1" - PRESS)
7. COLUMBIA 5-8718	MARTY ROBBINS	DEVIL WOMAN (1" - PRESS)
8. COLUMBIA 5-9639	JOHNNY CASH	FOLSON PRISON (1" - PRESS)
9. COLUMBIA 5-9826	JOHNNY WINTER	J.W. (1" PRESS/VINYL SKUFFS)
10. CORAL 57326	BUDDY HOLLY	VOL. 2 (BLACK - LBL)
11. DECCA 5 74741	KITTY WELLS	SONGS BY JIM REEVES (SEALED)
12. DECCA 5 78889	WEBB PIERCE	ROUND FOR THE KINGDOM
13. EMU 5-517070	STRAY CATS	BUILT FOR SPEED
14. IMPERIAL 9048	RICKY NELSON	RICKY (LITE SEAM WEAR/VIN. SKUFFS)
15. IMPERIAL 9167	RICKY NELSON	ALBUM 7 (VIN. SKUFFS)
16. LIBERTY 3012	WHY OH WHY	LONELY GIRL
17. LIBERTY 3132	D. SEVILLE	SING CHIMPONS (ANIMAL COVER/RED VINYL)
18. LIBERTY 5 7206	JOHNNY BURNETTE	HITS
19. LONDON 5-493	ROLLING STONES	GO LIVE (LITE COVER/RED WEAR)
20. MALA 4001	RONNY & DAYTONA (G.T.O.)	G.T.O.
21. MGM-3267	HANK WILLIAMS	AS LUKE THE DRIFTER
22. MGM-4028	SHEB WOOLLY	WHAT'S MY PA
23. MERCURY 20662	LEROY HAN DYKE	LEWY HAN DYKE
24. OKEH-5 14106	MAJOR LANCE	MONKEY TIME
25. PHILIPS-217	BRIAN HYLAND	JOKER WENT WILD (1 - VIN SKUFF)
26. RCA-2697	ELVIS PRESLEY	WORLD'S FAIR (BLACK LBL)
27. RCA-AQ-5-3578	ELVIS PRESLEY	HOW GREAT THOU ART (LITE-COVER WEAR)
28. RCA-2492	HOMER - JETHRO	CONVENTION
29. RCA-2928	HOMER - JETHRO	CORNFUCIUS SAY
30. RCA-3673	HOMER - JETHRO	WANTED FOR
31. SIRE-20633	MADONNA	LA BONITA (MAXI-SINGLE)
32. SIRE 21577	MADONNA	HANKY PANKY (MAXI-SINGLE)
33. SIRE-23867	MADONNA	MADONNA (8 - SONGS)
34. SIRE-25535	MADONNA	YOU CAN DANCE (7 - SONGS)
35. STARDAY-318	ROGER MILLER	WILD CHILD
36. VOCALIAN 5 73811	BUDDY HOLLY	THE GREAT
37. VA-3604	DON ADAMS	LIVE
38. COLUMBIA 6170	CHORDETTE	HARMONY (10-INCH DISC/W-COVER)
39. VOX-650	GEORGE FEYER	ECHOS OF BROADWAY (10 IN/VG++)
40. CAPITOL-DBX-3133	BOZO HAS A PARTY	BOZO HAS A PARTY (2 - RECORD SET 78 - RPM WITH GATE FOLD BOOKLET)

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Auction of Soul, RnB and Grl Group 45's. Minimum bid is \$5 unless noted. Most records play graded. Satisfaction guaranteed. Post/Ins. Extra. You can write or e-mail bids to me at Kthomp6143@aol.com. PLEASE NOTE: I WILL BE AWAY THE ENTIRE MONTH OF JULY. SO AUCTION ENDS AUG. 31, 2004

1000	Let Me Love You sol	VG+
1025	I'll cherish Your Love	VG++
1025	You Made Me mad	VG++ 15
Value 214	Don Gardner/GG	VG
Valerie	Little Melvin/Boleros	VG++ 10
Valbert 7111	Stars Of Harmony	VG++ 10
Valentine 1000	Dovers	A Lonely Heart RE Green pl
Valmor 009	Cathy Jean/Grp	Make Me Smile Again DJ, wot, 1 sided
16	Roommates	Please Tell Me
10	Roommates	Band Of Gold sol
Van Dyk	Avengers	Your Picture DJ
Verve 10095	Carole King/Chorus	Carole's sol plays VG++ 10
10245	Quotations	Imaginations
10353	Irene Reid	Save Your Love.....
10370	Supers	What Would I Do
10378	Wilson Pickett/GG(Supremes)	Let Me Be Your Boy DJ
10385	Jades	I'm By Your Side DJ
10384	Howard Guyton/Grp	I Watch You Slip Away DJ
10387	Charlene	You're Welcome To My Heart DJ
10435	"It's Just Me	LJ
10388	Shalimar	Stop And Take A Look..... DJ
10409	Sammy Turner/Grp	Our Love Will Grow.....
10420	Howard Tate	Ain't Nobody Home
10444	"Holl A Mon	Holl A Mon
10547	"I Learned It All.....	"I Learned It All.....
10573	"Shool Em All Down	"Shool Em All Down
10604	"Night Owl	"Night Owl
10402	Triumphs	Walkin The Duck DJ, wot
10436	Ambers	I Love You Baby
10458	Four	Pretty Little Face
10450	Little Eva	Just One Word..... DJ, wot
10529	"I G/G	Take A Step.....
10514	Velvetones	What Can The Matter Be looks G, plays VG
10540	Bocephus/Grp (Hank Wrm	JJ Meter Reader Mad DJ
10588	P.C. Crockett/W/G	This Is My Story DJ
10610	Webb	I Want You Back DJ
10624	Gamel Minnis/GG	Can You Top This DJ, lol
10642	"Happy Landin	"Happy Landin DJ
Westbound 144	Superlatives	Lonely In A Crowd wot
Westco 3	Magictones	I'll Make It Up To You VG++ 15
Wheelsville 116	Lee Rogers/GG	How Are You Fixed For Love
11		

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Welcome to the MOJOBONEYARD'S "DOGGIE'S BOIN" DA BOO-GA-LOO" AUCTION #149. All 45+ are M unless noted. LPs & EPs are graded cover record. LPs are STEUBEN or better noted. Please bid accepted only on the closing day. Please use auction # item numbers when entering bids. Cash, check or money order accepted. You pay postage & insurance. Auction closes SEPTEMBER 1st. ph: 412 678-2955 • fax: 412 672-2317 email: haddonboneyard@mojoboneyard.com Fax & Email must include mailing address. COMPLETE LISTING & 45 article ON WEBSITE www.mojoboneyard.com

#149



SECTION A: SPECIAL STUFF 45 AUCTION

Table listing auction items for Section A, including artist names, album titles, and prices. Includes sub-section '3:00 MIN. BID'.

SECTION B: SOUL 45 AUCTION \$2.50 MIN. BID

Table listing auction items for Section B, including artist names, album titles, and prices.

SECTION C: LP AUCTION \$3.00 MIN. BID

Table listing auction items for Section C, including artist names, album titles, and prices.

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

- CADENCE 1304-O.C. Smith-Slow Walk/Forbidden Fruit-(start maroon & silver label)-VG+ \$6
CADENCE 1312-O.C. Smith-Bad Man of Missouri/If You Don't I Love Me-VG \$3
CADENCE 1329-O.C. Smith-Lighthouse/Too Many-VG \$6
CADENCE 1386-Lenny Welch/Darin/Three Handed Woman-NM \$4
CADENCE 1399-Lenny Welch-Change Rock/Bougie Cha-Cha-NM \$9
CADENCE 1432-Johnny Tillison-I'm So Lonesome I Could Cry/I Can't (start red & black lib)-NM \$12
CADENCE 1434-Johnny Tillison-Out of My Mind/My Feeling-NM \$12
CADENCE 1446-Lenny Welch-Father Sebastian/If You See My Love-NM \$9
CADET CONCEPT 7001-Status Quo-Pictures of Matchstick Men/Gentleman Joe's... (w/o)-VG \$2
CALICO 109-Skyliners-It Happened Today/Lonely Way-Start white, yellow & blue label-NM \$20
CALICO 120-Skyliners-Be Happy/Time-NM \$20
CAMEO 128-Rays-Rendezvous/Triangle-(start orange & black label)-VG+ \$9
CAMEO 160-Bobby Rydell-Please Don't Be Mad/Makin' Time-NM \$45
CAMEO 164-Bobby Rydell-All I Want is You/For You-For You-NM \$15
CAMEO 256-Johnny Maestro-Over the Weekend/If I'll Be True-(red, yellow & black label)-VG \$5
CAMEO 265-Bobby Rydell-Little Queenie/The Woodpecker Song-(DJ)-VG \$3
CAMEO 273-Orions-Cross Fire/I's No Big Thing-VG \$9
CAMEO 319-Orions-Rays of Love/Heartbreak Hotel-NM \$12
CAMEO 361-Bobby Rydell-Ciao, Ciao, Bambina/Voce da la Note-(DJ)-NM \$12
CAMEO 436-Eve Sands-The Love of a Boy/We Know Better-(w/o)-NM \$9 (VG copy \$2)
CAMEO 441-7 & the Mysterians-Do Something to Me/Love Me Baby-(DJ)-VG \$8
CAMEO 475-Eve Sands-Angel of the Morning/Dear John-(sic did original of Merlece Rush hit)-NM \$9
CAMEO 496-7 & the Mysterians-Do Something to Me/Love Me Baby-(DJ)-VG \$8
CAMEO 2002-Eve Sands-Billy Sunshine/It Makes Me Laugh-(odd purple, blue & white label)-NM \$9
CANADIAN AMERICAN 117-Fireflies-Give All Your Love to Me/Mr/Mr/Mr-(white label)-VG \$9
CANADIAN RECORDS 714-Cascades-Sweet America/Started a Joke (Bee Gees song)-bronze lib-NM \$4
CANDIDELITE 411-Five Satins-Somewhere a Voice is Calling/She's Gone with the Wind-NM \$5
CAPITOL 2026-Lou Rawls-Little Drummer Boy/Child w/ a Toy-(start of orange & gold swirl lib)-NM \$6
CAPITOL 2076-Glen Campbell-Faye Little One/My Baby's Gone-Go \$1
CAPITOL 2078-People-Love You/Sombody Tell Me My Name-VG- \$1
CAPITOL 2119-Human Beinz-Turn on Your Love/Light/It's Fun to be Clean-VG- \$1
CAPITOL 2160-Beach Boys-Friends/Little Bird-VG \$2
CAPITOL 2174-The Pack-Next to Your Fire (Jimi Hendrix song)/Without a Woman-VG \$2
CAPITOL 2217-Barry Mann-I Just Can't Help Believin'/Where do I Go (DJ)-start green lib-NM \$12
CAPITOL 2284-Joe South-Don't Throw Your Love to the Wind/Redneck-(DJ)-NM \$5
CAPITOL 2348-Joe South-The Split/Why Can't I Speak-(start orange & gold swirl label)-NM \$6
CAPITOL 2409-Terry Knight-Such a Lonely Life/Lullaby-VG \$4
CAPITOL 2426-Syndicate of Sound-Change the World/You're Looking Fine-(DJ)-green label-VG+ \$3
CAPITOL 2499-George Ulla/Turnin' Me on-(start red and orange label)-NM \$9
CAPITOL 2506-Terry Knight-Saint Paul/William & Mary-VG \$2
CAPITOL 2550-Lou Rawls-Who Knows What's Going On/Season of the Witch-NM \$3
CAPITOL 2745-Bobbie Gentry & Glen Campbell-All I Have to do is Dream/Less of Me-VG+ \$4
CAPITOL 2763-Pat Boone-Now I'm Saved/What are You Doing for the Rest of Your Life-VG+ \$2
CAPITOL 2842-John Stevan-Marshall Wind/Same-(DJ)-NM \$5
CAPITOL 2860-Pat Boone-Picking up Pieces/Oh My God-VG+ \$2
CAPITOL 2916-Joe South-Why Does a Man do What He Has to do/Be a Believer-NM \$4 (DJ copy \$5)
CAPITOL 3053-Joe South-United We Stand/So the Seeds are Growing-NM \$4
CAPITOL 3445-Fortunes-Wait until September/Don't Sing to Me-NM \$3
CAPITOL 3459-Genes-Let Me Put this Ring upon Your Finger/Same-(DJ)-VG+ \$2
CAPITOL 3514-Fortunes-Secret Love/Same-(DJ)-NM \$3

- PAUL GREENY - 240 S. OLD WITCHFIELD #219 - WITCHFIELD PARK, AZ, 85340
1 NOTE - NO bid available
2 THE BIRD - Postage added
3 CROSS - CONSIGNMENT - 50% ALL
4 ALL KINDS - 10%
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- Robert Miner, Jr., 2342 N. Wayne, Chicago, IL 60614 Auction 45's min. bid 5.00 records
MOM - Unless noted Records graded VG or better. US postage and insurance for 1 to 3 Records is \$3.75, 4 to 6 records is 4.75
records or more add 30 cents each. Overseas ask for Surface or Air Rates.
1- ABC 11040 - Marmelade - It Won't Take Much to Bring Me Back (DJ) M B 200.00 VGP
2- Big Boy 3578 - Stanley Banks - Craft Before You Work M B 8.00 VGP
3- Big 7751 - Esquires - Baba Daba Dop (Sm Eye Wp MAP) M B 8.00 VGP
4- Black Beauty 12075 - Donald & Deighters - Music Revolution M B 15.00 VGP
5- Black Beauty 12075 - Donald & Deighters - Music Revolution M B 8.00 VGP
6- Black Beauty 302 - Ronald Starkey - Funny World (Funk) M B 8.00 VGP
7- Black Falcon 19103 - Wweekniths - What Did I Do Wrong M B 25.00 VGP
8- Blue Soul 78 - Maps Thoms - Down and Out M B 8.00 VGP
9- Blue Soul 405686 - Lita Madeline - There I Come a Time M B 7.00 VGP
10- Brunswick 1196 - Mavis Mears - Run Go Away (WOL) M B 20.00 VGP
11- Capitol 5495 - Meli-Lyne - Live Got the Blues M B 7.00 VGP
12- Chess 2088 - Honey & Heist - Jing Jing a Ling M B 20.00 VGP
13- Columbia 45239 - DJ Brothers Keepers - You Been Along Time Comin' (DJ) (SF) M B 20.00 VGP
14- Columbia 4448 - Garland Green - Get Back Ouch M B 8.00 VGP
15- Crayon 48209 - Siquira - I Must Be Love M B 10.00 VGP
16- Dome 715 - Superbs - Baby Baby All the Time M B 10.00 VGP
17- Golden Era 2294 - Lucie Fuchs - Making Room for Love M B 20.00 VGP
18- Intonation 7717 - Allie - Lonely Lovers (DJ) M B 15.00 VGP
19- J.V.2501 - Magnetics - Wasting Time M B 15.00 VGP
20- Limght 3030 - Charles Faren - You Got Everything (DJ) M B 30.00 VGP
21- M.P.Lus 6016 - Josephine Taylor - Ain't Gonna Cry No More M B 8.00 VGP
22- M.P.Lus 6017 - Young Fool - Lonely Girl M B 8.00 VGP
23- Mellow 1006 - Ellys & Sells - Looking for a Lover M B 7.00 VGP
24- Mercury 72718 - Knight Brix - Nobody's Fault (COH) M B 15.00 VGP
25- Mod Art 1076 - Cassi Sall - My Givie M B 8.00 VGP
26- Motown 1070 - Carolyn Crawford - When Someone's Good to You (COH) M B 35.00 VGP
27- M.P.Lus 7203 - Dorothy Prince (Crip) - Seek and You'll Find M B 6.00 VGP
28- M.P.A.C 7214 - Eartha - Lonely Days M B 30.00 VGP
29- Wonderful 4026 - Jim and Mavis - I'm a Believer M B 15.00 VGP
30- Wonderful 4843 - Sharpness - I've Got a Secret M B 15.00 VGP
31- Philly 188 - Jerry Trivette - You Are My Sunshine (XOL) (One Sided DJ) M B 15.00 VGP
32- Philly 188 - Jerry Trivette - You Are My Sunshine (XOL) (One Sided DJ) M B 15.00 VGP
33- Philly 188 - Jerry Trivette - You Are My Sunshine (XOL) (One Sided DJ) M B 15.00 VGP
34- RSP 414 - Patricia of the Arts - Sister Lovers (Funk) M B 25.00 VGP
35- Salsm 1002 - Blaines Hall - A Memory Built Forgotten M B 8.00 VGP
36- Soul Unlimited 188 - Renee Houston - Disco Fun on the Feels M B 30.00 VGP
37- Soul World 001 - L.D. Stallings - Fan Free (XOL) (Funk) M B 8.00 VGP
38- Star Vision 1103 - Intertube - Give Who (XOL) M B 10.00 VGP
39- Tamino 5100 - Fabulous Emotions - Numb or One Foot M B 30.00 VGP
40- Toddlers Town 113 - Geneva Chandler and Len Sae-Geneous Feeling M B 15.00 VGP
41- Bobby Hutton - Christmas Time at Mavis's House M B 15.00 VGP
42- Precious - Patricia Acker (Funk) M B 15.00 VGP
43- Ace 571 - Hurry Smith - Lonely Darling M B 15.00 VGP
44- Arave 548 - Tramps - Ride On M B 15.00 VGP
45- Atco 6197 - Chuck Jackson - Baby I Want to Marry You (WOL) (DJ) M B 15.00 VGP
46- Constellation 1011 - Melissa - You've Gone M B 8.00 VGP
47- Cret 1006 - Misscotton-Owens/Dun (WOL) M B 30.00 VGP
48- Crumhilt 7714 - Harry Clay - Take Me Out To The Ball Game M B 15.00 VGP
49- End 1037 - Chantels - I Can't Take it M B 18.00 VGP
50- Falcon 1011 - Prodigal - Mamba M B 30.00 VGP
51- Federal 12718 - Billy Ward & Dominoes - Tootsie Roll (Silver Top) M B 15.00 VGP
52- HOB 112 - Herman Griffin - I Need You M B 175.00 VGP
53- Jubilee 5107 - Chantels - I Miss You (WOL) (SO) M B 15.00 VGP
54- Meitz 101 - Menarchis - In My Younger Days (B Side by the Willows) M B 10.00 VGP
55- Peacock 1773 - Dixie Herringbirds - Just Trusting (Nice Harmony) M B 10.00 VGP
56- Rama 231 - Heartbeats - Everybody's Somebody's Fool (COH) M B 30.00 VGP
57- Roulette 4271 - Wheelie - No One But You M B 30.00 VGP
58- Sentar 1204 - New Country Six - Wonderful Marmadame (WOL) M B 85.00 VGP
59- Whirl Dec 106 - Pretenders - Part Time Sweetheart M B 30.00 VGP
60- H-Q - Roy Hall - Bespung Muz (Picture Sleeve Only) M B 30.00 M

50's - 60's Rare Vinyl and Others - LP's

SET SALE. Postage and insurance extra. Visual grading - Jacket/Record. Records are from a collector's estate. Satisfaction guaranteed. Phone or email to reserve. Judy Corsi 97 Braemar Rd. Kingston, Ontario Canada K7M 4B5 1-613-389-1740 or corsirecords@hotmail.com Pies Available

Table with columns: Artist, Title, Label, Year, Jacket/Record, Price. Includes entries like Barbara George 'I Know', Bubble Puppy 'A Gathering of Promises', and Fleetwoods 'Mr. Blue'.

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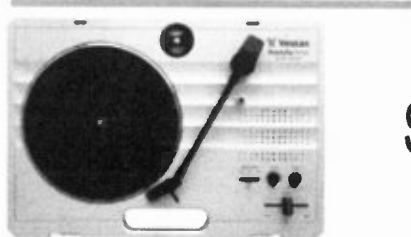


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SOUL 45's...at auction!!

NO MINIMUMS! Bids taken through 6 P.M. Central time *AUGUST 10th*

**EDDIE RICHARDSON, 1538 Applingwood Cove,
Cordova, Tn., U.S.A.** (e-mail: hogwilded@cs.com)

- ACCLAIM 1005 - That's All I Want; Al Anders NM
- ALPAX 4 - She's Allright / I've Got Love; Don Wyatt (dj) Mint
- AJP 1514 - Come Out; Johnny "K" (dj - with his own personal slv.) Mint
- A & W 100 - I Won't Be Your Fool Anymore; Gibralters (dj-wol) VG++
- AMY 816 - For Your Love; Little Bessie (v. sm. Tape ol) VG+
- ATLANTIC 2160 - My Man-He's A Lovin' Man; Betty Lavett NM
- ATLANTIC 2454 - It Ain't What You Got; Jimmy Hughes Mint
- ATLANTIC 2273 - Walking Up A One Way St.; Willie Tee Mint
- ATLANTIC 2372 - Ooh-Poo-Pah-Do; Billy Graham & Escalators mint
- ATCO 6260 - I Cried a Tear; Gerri Hall Mint
- ATCO 6291 - Across The Street / Sat. Angel; Lenny O'Henry Mint
- A-BET 9421 - How Sweet It Is; Tommy & Chessmen Mint
- ABC PARA. 10407 - I Want Revenge; Rosco Gordon (orig. sleeve) NM
- ABC PARA. 10222 - cheated Heart; Lenny O'Henry (dj) NM
- BARRY 109 - Gonna Get me A Watchdog; Eddie Alston (stamped lbl.) NM
- BELL 733 - I Got It; Masqueraders (dj - v. small # ol) NM
- BLUE ROCK 4077 - This Love Is Real; Benny & Tina (dj) Mint
- BIG TOP 3115 - If I Never Get To Love You; Lou Johnson (orig. slv.) Mint
- BACK BEAT 573 - Man About Town / Baby I Do; Passions (dj) Mint
- CONSTELLATION 144 - She's Gone; Nolan Chance Mint
- CONSTELLATION 150 - New Guy; Dynettes VG++
- CRACKERJACK 4004 - Don't Tell It All; Pearl Woods (dj stamp) NM
- CRACKERJACK 4018 - Lonely Girl; Betty Green Mint
- CRASH 426 - Little Miss Perfect; Jimmy Dobbins VG+++
- CAPITOL 5631 - What Can Go Wrong; Thrills (orig. slv.) NM
- CORAL 62531 - If It Ain't One Thing; Spidells (dj) Mint
- DATE 1504 - You're my Lovin' Baby; Sweet Things (dj) Mint
- JECCA 32148 - Just One More Chance; The Patrick Bradley (stock) VG-
- DREW 1003 - If This Is Love; Precisions Mint
- DANIELS 501 - Baby Be Mine; Venturas Mint
- DOT 16144 - Chills and Fever; Ronnie Love (orig. slv.) Mint
- D-TOWN 1050 - Boss Love; Lee Rogers (v. tiny sol) wax is Mint
- DONTE 100 - Soul Nitty Gritty; Dontels (this 'pounder' looks pretty rough But plays through good with no skips, etc. - Outta sight!) Mint
- EPIC 9594 - I Don't Want No Mama's Boy; Erma Franklin (sm.sol) wax is Mint
- EPIC 9339 - Whenever You Need Me; Jimmy Jones (dj) Mint
- ELJ 8003 - You Know You Got Me; Joe Buckner NM
- EEE CEE 101 - Laugh & Dance / Soul Bag; Effie Smith (dj) VG+++
- FRIENDLY FIVE 740 - Monkey Business; Freddy Young Mint
- GORDY 7011 - My Baby Won't Come Back; Martha & Vandellas (wol) VG++
- GORDY 7002 - Come Into My Palace; Lee & Leopards (sm. Wol) wax is NM
- GAITY 111 - Walking The Dog; Jerry Palmer (nol) wax is NM
- 3UYDEN 2075 - My Loving Time / I'm Qualified; Jimmy Hughes VG+++
- HARVEY 117 - Brainwasher / Cleo's Mood; Jr. Walker VG+++
- INSTANT 3256 - You Won't Do Right; Art Neville Mint
- IMPACT 1002 - Ain't Love Grand; Mickey Denton (dh) NM
- JUBILEE 5447 - a Three Dollar Bill; Beverly Ann Gibson Mint
- JEWEL 796 - Wig Wearing Woman; Lightnin' Hopkins NM
- JOHNSON 737 - Love, Love, Love; Soul Set w / Norman Seldin(xol) VG+
- KAREN 1536 - Cool Pearl / Don't Say Maybe Baby; Capitols (dh) VG+
- KAPP 2087 - Come To Me Girl; thee Prophets (nol - one sided DJ) Mint
- KIMBERLY-ANN 127 - Stubborn Kind of Fellow; Dalton Gang (nol) wax is NM
- LANOR 515 - Evil Hearted Woman; Drifting Charles VG++
- LEOPARD 100 - Lost Love / My Girl; Lost Souls Mint
- LEMCO 882 - Stubborn Kind of Fellow; Magnificent 7 (dj) VG+++
- LOMA 2074 - Heart Be Still; Lorraine Ellison Mint
- MOTOWN 1027 - Your Heart Belongs To Me / He's 17; Supremes Mint
- MINIT 32039 - Get Yourself Together; Young Hearts Mint
- MOON SHOT 6702 - Lady Love; Vontastics NM
- MIRA 294 - Ooh Honey Baby; Earl Cosby VG++
- MGM (Sounds of Mphs.) 703 - Follow Your Heart; Minits (see below (label is slightly dirty and has very small date on it but wax is NM))
- MGM 13138 - You Still Love Him; Roy Hamilton Mint
- NATION 7859 - Two Loves; Cheers (sm. Wol - Great!!) VG++
- ONE-DERFUL 4848 - That's How It Is / Show Place; Otis Clay NM
- OKEH 7245 - Right Track / Boston Monkey; Billy Butler NM
- OKEH 7324 - Yesterday Is Gone; Variations Mint
- OKEH 7334 - Prove It; Azie Mortimer (dj) Mint
- OKEH 7198 - Somebody's Always Trying; Ted Taylor NM
- PEACOCK 1924 - Baby Come & Get It; Adorables Mint
- PIN POINT 7669 - We Got Love / Woo-O Baby it's U; Alvin Christy(dj) NM
- (Great 2-sider.....has small marks on each side)
- POLO 211 - Dotted Line / You Crack Me Up; Jimmy Norman (dj) Mint
- RIC-TIC 110 - Real Humdinger; J.J. Barnes VG++
- RAINBOW 151 - Kangaroo; Little Charles G+
- (disc has been played quite a bit but still play well with no skips, etc.)
- RISING SOUL 109 - I Love You Baby; Fidelics (awesomel) VG+++
- ROULETTE 4564 - Don't Fight It Baby; Anita Humes (dj) Mint
- RIVER CITY 727 - Any Way You Want It; Bobby Marchan (#ol) VG++
- RPR 107 - Flippy Flip Flop Fly; Aldo Hubbles (dj - mark on 1 side) wax Mint
- RED BIRD 10-021 - Come Back Baby / Love Hit Me...;Roddie Joy NM
- RCA 9283 - Foolin' Around; Peggy March (dj) Mint
- RCA 8841 - I've Gotta Get Myself Together; Kenny Carter (dj) Mint
- SOUL 35075 - Stay A Little Longer; Yvonne Fair (dj - #ol) NM
- ST. LAWRENCE 1012 - It Ain't Necessary; Mamie Galore (x's ol) wax Mint
- SMASH 4158 - Bring Back Your Love; Azie Mortimer Mint
- SMASH 1800 - Mr. Moonlight; Lenny O'Henry (dj) Mint
- TransSONIC 1001 - He Gave Her To Me; Ed Bruce Mint
- TAMLA 54076 - Love Me All The Way; Kim Weston NM
- TAMLA 54036 - Ain't It Baby; Miracles (globes - initials ol) wax Mint
- TAMLA 54038 - I Want A Guy; Supremes (dj-lines - date ol) VG++
- TAMLA 54116 - I'll Keep Holding On; Marvelettes NM
- WATCH 6333 - Someday; Johnny Adams (slight ring) NM
- XL (no #) - You Don't Love Me; Barbara & The Browns NM

THE BLUES

AUCTION of original 45's closes *Aug 10th*. Any defects noted. Grading satisfaction guaranteed or money back. Some pieces listed here that are awfully hard to find in such condition.

- ACE 515 - I'm So tired; Eddie Bo (original yellow label) Mint
- ACE 520 - Is Everything Alright; Earl King (original yellow label) Mint
- ACE 524 - Misery Blues; Frankie Lee Sims (original yellow label) NM
- ACE 529 - Those Lonely Lonely Feelings; Earl King (red on white - sm. #ol) VG+++
- ACE 535 - Mercy's Blues; Mercy Baby Mint
- ACE 563 - Evelyn / Never Will Part; Bill Horton & Silhouettes Mint
- ACE 516 - Bad Boogie; Lightning Hopkins (original yellow label) NM
- ACE 555 - I Love To Rock & Roll; Eddie Bo Mint
- ACE 571 - Dearest Darling; Huey Smith Mint
- ACE 536 - Sleeping In The Ground; Sammy Myers Mint
- ALADDIN 3251 - Boogie Woogie King; Jimmy Liggins (blue label - orig. slv.) NM
- (couple of inaudible scratches on "A" side)
- ALADDIN 3406 - So Long; Johnny Flamingo (maroon - orig. lbl.) Mint
- ATLANTIC 969 - Ting-A-Ling; Clovers (yellow & black - ong. slv.) NM
- ATLANTIC 1007 - Sweet Talk; Faye Adams (orig. yellow & black - v. sm. #ol) VG+++
- ATLANTIC 1010 - Comin' On; Clovers (yellow & black - ong. slv.) VG+++
- ATLANTIC 985 - That's What Make My Baby Fat; Fay Scruggs / Joe Morris NM
- ATLANTIC 1048 - White Christmas; Drifters (scarce red & white promo w / holly) Mint
- BEE BEE 130 - That's For Me / Wallflower; Little Sonny Warner NM
- BOBBIN 103 - Long Distance Operator; Little Milton NM
- BIG D 851 - I Ain't Gonna Suffer; Mr. Bo & His Blues Boys Mint
- BIG TOWN 107 - A Woman Is To Blame; Jimmy Wilson NM
- BIG TOWN 101 - Tin Pan Alley; Jimmy Wilson Mint
- C-O-S 704 - Doll Baby; Allan Shaw & his Hawks (great obscure blues!) Mint
- CENCO 116 - Driftin' Blues; Charlie Brown Mint
- CHECKER 824 - Don't Start Me Talkin' Sonny Boy Williamson (this is the original "glossy" web-top record) Mint
- CHECKER 805 - Last Night; Little Walter (ong. web-top) Mint
- CHECKER 780 - Quarter to Twelve; Little Walter (ong. web-top) NM
- CHECKER 764 - Mean Old World; Little Walter (ong. web-top) Mint
- CHESS 1533 - The Tickler / 24 Hrs.; Eddie Boyd (silver top) NM
- CHESS 1531 - Worry Blues / I don't Know; Willie Mabon (silver top) Mint
- COBRA 5005 - Violent Love; Otis Rush (very small sol) wax is Mint
- DECCA 48191 - Train Time Blues No.2; Cecil Gant Mint
- DUKE 173 - Tummer Tee; Rosco Gordon NM
- EXCELLO 2091 - It's U Darling; J. U. J. Bragg & Marigolds(green-sm. Sol) wax is NM
- EXCELLO 2096 - Bad Luck & Trouble; Lightnin' Slim (promo - sm. Sol) wax is Mint
- FEDERAL 12297 - She Made My Blood Run Cold; Ike Turner Mint
- FEDERAL 12278 - How Fine Can You Be; Jimmy Nolen NM
- FIRE 1503 - Anna Lee; Elmore James (blue label) Mint
- GME 1328 - Jealous Man; Big Daddy Rucker NM
- GROOVE 0159 - Got You On My Mind / Skinny Jimmy; Varetta Dillard (sm.sol)wax is M
- HERALD 471 - Lonesome In Your Home; Lightnin Hopkins (promo - sm. Sol) wax is NM
- HERALD 416 - Shake A Hand; Faye Adams (has date ol) ...Gorgeous RED WAX is Mint
- IMPERIAL 5180 - reeling & Rocking; Fats Domino (blue scripting label tr.) VG+
- IMPERIAL 5268 - Blue Monday; Smiley Lewis (blue script) NM
- IMPERIAL 5404 - Someday / Down Under We...; Smiley Lewis (orig. slv.) VG++
- JAY-TONE 802 - Cherry Red; Curlee Dinkins Mint
- KING 4527 - Drown In My Tears; Lula Reed w / Sonny Thompson NM
- KING 4633 - Tongue-Tied Blues; Jack Dupree (circle around ch on one side) VG+++
- KING 1495 - 24 Hours a Day; Cathy Ryan w / Admirals (orig. slv.) NM
- KING 4556 - Trying; Lavern Baker w / Todd Rhodes (ong. slv.) VG++
- MERCURY 70061 - Playboy Blues; Elmore Nixon (orig. maroon) NM
- MODERN 1008 - Close Your Eyes / Old Man River; Hadda Brooks NM
- PONCELLO 715 - Oh Baby; Rudy Greene (dj copy) VG
- PEACOCK 1671 - Don't Call My Name; Billy Tate NM
- PEACOCK 1602 - Sittin' & Thinkin'; Memphis Slim NM
- RULER 900 - Slow Down Baby; Willie Cobbs Mint
- ROBBEE 116 - Quit Eatn; Honorable Fats Wilson Mint
- RPM 386 - Highway Bound; B.B. King NM
- RCA 6543 - Mama Done Said; Original Miss Peaches Mint
- SAVOY 735 - Mistrustin' Blues; Little Esther w / Mel Williams (beautiful copy) Mint
- SWINGTIME 242 - Lonesome Christmas; Lowell Fulson VG
- (above has some ch "reaming" that drap...plays really good with hiss in background)
- SPECIALTY 495 - I'm Your Best Bet Baby (original 1st - lines) Mint
- TALOS 5000 - Come By Here; Nat The Cool Cat VG
- VEE-JAY 265 - U Can Lead Me Baby; John Lee Hooker NM

GROUP AUCTION

Bids taken through 6 P.M. Central time on *August 10th*
Original 45's...satisfaction guaranteed.

- ANGELS - Gee 1024 - Glory of Love NM
- ACCENTS (David Gates) - Mala 427 - Jo Baby (dj) Mint
- BOSSTONES - Boss 501 - Mopity-Mope (black on yellow) NM
- BLUE SONNETS - Columbia 42793 - Thank You Mr. Moon (dj) Mint
- CADETS - Modern 956 - Don't Be Angry / I Cry (red - tiny sol) NM
- CONCORDS - Gramercy 304 - Cross My Heart (with candy canes) NM
- COLONAIRS - Ember 1017 - Sandy / Can't Stand To Lose U (dj) Mint
- CHORDELLS - Jaro 77005 - At Last / September Song Mint
- CHANDELIERS - Angletone 521 - Blueberry Sweet Mint
- CADILLACS - Joz 820 - Broken Heart / My Girl Friend Mint
- DU DROPPERS - RCA 5229 - I Wanna Know / Laughing Blues NM
- EMERSONS - Newport 7004 - Joannie, Joannie (nol) NM
- EAGLES - Mercury 70391 - Tryin' / To Get To You (pink - sm. Wol) wax ..Mint
- FIVE SATINS - Ember 1014 - Oh Happy Day (tiny #ol) NM
- 5 ROYALES - Apollo 458 - What's That / Let Me Come Back Home NM
- HOLIDAYS - Robbee 103 - Miss You / Pretend Mint
- HEARTBEATS - Guyden 2011 - One Million Years ("a" side stamp flip) NM
- HEARTBEATS - Hull 720 - 1000 Miles Away (red lbl. - tiny sol) wax is Mint
- JAN & DEAN - Liberty 55496 - Who Put The Bomp (dj) Mint
- MELLO-TONES - Gee 1037 - Rosie Lee (v. sm. Sol) NM
- MELLO KINGS - Herald 507 - Chapel on The Hill (script in flag) NM
- NINO & EBB TIDES - Mr. Peeke 123 - Nursery Rhymes (dj) Mint
- ROCKETONES - Melba 113 - Mexico / Dee I (v. sm. Sol) NM
- SHEIKS - Cat 116 - Walk That Walk NM

EDDIE RICHARDSON (hogwilded@cs.com)

1538 Applingwood Cove...Cordova, Tn. 38016

GROUPS...ALL KINDS

This is an AUCTION of group 45's. R&R, R&B, garage, soul, funk, etc. Bids will be take through 6 P.M. Central Time *AUGUST 10th*

- ATCO 6409 - Substitute / Waltz for a Pig; The Who (orig. slv.) Mint
- ATCO 6308 - Ain't She Sweet; Beatles (dh - vocal by John L. at left) Mint
- APT 25046 - 1 Week From Today; Shane Sheppard & Limerites (dj) Mint
- AMP 3 1002 - I Lost My Job; Don Clairs (dj) VG+++
- ANOTHER FIRST 104 - When Your Love Comes Along; 5 Satins NM
- ARVEE 5031 - Dooley / Stay Where U Are; Olympics Mint
- ARWIN 108 - Jennie Lee / Gotta Get A Date; Jan & Armie VG+++
- ALL STAR 501 - Tight Skirt & Sweater / Bila; Versatones NM
- APOLLO 452 - I Do / Good Things; 5 Royales VG+++
- ANGLETONE 536 - Deep In My Heart; Fi-Tones (dj - label flaking) wax is Mint
- BUFF 1006 - Tiger Girl / Runaway; Tigermen VG++
- BLUE MOON 409 - Arlinda / Wait For Me; Danny Lester & Margilators NM
- CRESCENDO 101 - Picture In The Fire; Sammy Marshall & Rays NM
- CHAYN-REACTION (no #)-Live With The Moon / Night Time;Chayns (scuffs) VG+
- CASINO 6001 - Cobra 289 / Count Dracula; Rockin' Continentals (wol) wax is NM
- CONTACT 4058 - Some Day Some Way; Traits (sm. Wol) VG+
- CINEMA 7339 - Rockin' Little 409 / "L" Is For Love; Real Pros VG++
- COLPIX 694 - Teeter Totter Love / One Last Kiss; Marcels (dj) Mint
- CHESS 1605 - Starlite; Moonglows (silver top) VG+++
- COOL 711 - Why, Oh Why; Rockets with Lois Lewsader VG++
- CHATTAHOOCHEE 664 - It's A Cryin' shame; Chadons Mint
- CORAL 62419 - Arlene; Del-Aires (dj) VG+++
- CAPITOL 5964 - All U Need Is Love; Beatles (light green DJ) VG
- DIMAC 1001 - When You Brought Me You; Reets VG++
- DOT 1243 - Love & Understanding / From This Day On; Counts (maroon) Mint
- DECCA 31362 - Shirley; Vitells (pink label) NM
- EMPIRE 107 - You're An Angel / Counterfeit Heart; Youngsters (xol) wax is Mint
- EPIC 10001 - Diddy Wah Diddy / Once Before; Remains (dj - ong. slv.) Mint
- EARL 101 - I Want To Know About Love / Dolores; Bachelors (dj) strong VG
- FEDERAL 12162 - My Baby's 3-D / Until The Real Thing ...;Dominoes(sol.top) NM
- FEDERAL 12197 - Goody Good Things / Yum Yum; Lamplighters VG++
- FORTUNE 1000 - Double Shot; K-Otics VG+
- FORTUNE 825 - Baby, I Love U So; Joe Weaver & Don Juans NM
- (above has slight crack in the dead wax that drp - wax is Mint)
- FALCON 1013 - For Your Precious Love; Jerry Butler & Impressions VG++
- GARRETT 4011 - Love You / The Grid; Gregory Dee & Avanties Mint
- GORDY 7024 - Too Hurt To Cry... / Come On Home; Darnells Mint
- GORDY 7048 - Never Leave Your Baby's Side; Martha & Vandellas (dh) NM
- GORDY 7001 - Isn't She Pretty; Temptations (dj stamp) NM
- GEORGIE 101 - What's Wrong With Me; Chet Reni & Kings (dj) Mint
- GEE 1000 - You Baby You; Clefones VG+++
- GEE 1046 - Flip Flop / Everything To Me; Teenagers (dj) VG+++
- GONE 5078 - With Each Step A Tear; Trickle (multi-color -small nol) VG+++
- HERALD 481 - Bells of Love / Vip-A-Dip;Mint Juleps (orig. script in flag) VG+++
- HERALD 495 - Valley of Love; Turbans (dj - orig. script in flag) VG+++
- HULL 720 - 1000 Miles Away; Heartbeats (red label - v. tiny sol) wax is Mint
- INFINITY 012 - You Lied / 10 Steps To Love; Electras (dj) NM
- JO ANN 130 - I Need A Helping Hand; Terry Brown & Marquees Mint
- KC 115 - Brenda; Cupids Mint
- MODERN 990 - It's All Over / Ever Since You Been Gone; Hawks NM
- MARTAY 2001 - I Only Came To Dance With U; Dalton Bros. (dj) VG+++
- MUSTANG 3011 - Never To Be Forgotten; Bobby Fuller 4 (dj) NM
- MONUMENT 861 - Let The Fool Kiss You; Velvets (orig. slv.) VG+++
- MELIC 4114 - Welcome Me Home / Oop Shooobie Doop...;Fabulous 4 Mint
- MOHAWK 105 - The Chosen Few; Dion & timberlanes (v. tiny lbl. Tear) wax Mint
- MGM 13213 - The Saints; Beatles NM
- OKEH 7324 - Yesterday Is Gone; Variations Mint
- OLD TOWN 1066 - Embraceable You; Solitaires Mint
- ORIG. SOUND 06 - Thinking of You; Jaguars (dj - wol) wax is NM
- ORIGINAL 1 - Chapel of Love / Cool School; Hitmakers NM
- PLAID 1003 - Foolish One; Bobby Gregory & Tornados strong VG
- PARKWAY 897 - There Goes The Boy; Lydells (dj stamp) Mint
- PEEK-A-BOO 106 - No Letter Today / Dream Again; Honan Bros. (dj) VG+++
- PHILLES 108 - Puddin n' Tain; Alley Cats (blue - orig. slv.) VG+++
- ROULETTE 4086 - Mama Wanna Rock / My Broken Heart; Teenagers NM
- RAMA 228 - I Cried Oh, Oh / Don't Say Goodnight; Valentines Mint
- RAMA 201 - 20 Minutes / I'll Never Let You Go; Valentines NM
- RAMA 5 - Gee; Crows (blue label with clouds) VG+
- RPM 462 - Casual Look; Little Clydie & Teens (hiss in background) VG+
- RPM 399 - Hey Pretty Mama / Love Only U; Meadow Larks G
- (has been well played-looks rough but plays thru with no skips, etc.)
- RED TOP 105 - Oo Wee Baby; Ivy Tones (v. small nol - dj) VG+++
- SHANE 36 - All of Your Love / I've Got It; Larry Wilson & Continentals (dj) NM
- SWAN 4152 - Whe Loves You; Beatles (black & silver - ddo) Mint
- SHELL 711 - Ankle Bracelet; Pyramids (with shells) Mint
- SPARK 103 - Riot In Cell Block #9 - Robins (silver on red - v. tiny tr.) VG
- (has an audible scratch on side 1 but plays thru well)
- SILVER 1006 - Annie Has A Party; Kelly Four (v. tiny #ol) wax is Mint
- SKOOP 1073 - Just Once In My Life; Chevelles NM
- SUAIVE 714 - Do You Wanna Dance; Freddy Karl & Jades Mint
- SCEPTER 12125 - Out In The Streets Again; Candy & Kisses (dh) VG+++
- SINGULAR 712 - An Innocent Kiss; Tops (dj stamp - sol) wax is Mint
- STAX 245 - I got A Sure Thing; Ollie & Nightingales NM
- TAMLA 54116 - I'll Keep Holding On; Marvelettes NM
- TRI-PHI 1004 - Subbuster; Spinners (x's ol - sm. Nol) VG++
- TURF 1000 - My Baby Likes To Rock / Summer Is Here; Pais Mint
- HULL 502 - We'll Meet Again / Help; Citations Mint
- TOLLIE 9001 - Twist & Shout; Beatles (yellow with black box & tollie) VG+++
- UNITED SOU. ART. 110 - Alone Without Love; Dean Purkiss & Fi-Dels VG++
- UPTOWN 740 - Sweet Young Thing / Baby Blue; Chocolate Watch Band(dj) VG+
- VIP 25025 - I've Been Cheated; Dalton Boys (wol) wax is NM
- VEL 300 - Somewhere Love Is Waiting; Mar-Vels NM
- XL (NO #) - You Don't Love Me; Barbara & Browns Mint

EDDIE RICHARDSON

1538 Applingwood Cove... Cordova, Tn. 38016..(hogwilded@cs.com)

THE WAX MUSEUM

45's - Singles - 45's

R&B, Gospel, Rock & Roll & Soul

Auction D-0804 Ends August 31st



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it is searchable! e-mail us your bids

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Any phone calls concerning bids after 4pm EST. Please!!

Bids can not be checked until the closing date.

And all bids are considered Sales after the closing date.

Put your name and address on your bid sheet or e-mail!!!!

Get Your Bids in Early!!! Good Luck!!!

List item numbers AND artists to reduce mistakes - write legibly!!

80001 AM	101	LOUIE BLUM	LOUIE BLUM	LOUIE BLUM	M
80002 A & C	102	WALTERS	WALTERS	WALTERS	M
80003 A & M	103	WALTERS	WALTERS	WALTERS	M
80004 A & M	104	WALTERS	WALTERS	WALTERS	M
80005 A & M	105	WALTERS	WALTERS	WALTERS	M
80006 A & M	106	WALTERS	WALTERS	WALTERS	M
80007 AM	107	WALTERS	WALTERS	WALTERS	M
80008 AM	108	WALTERS	WALTERS	WALTERS	M
80009 AM	109	WALTERS	WALTERS	WALTERS	M
80010 AM	110	WALTERS	WALTERS	WALTERS	M
80011 AM	111	WALTERS	WALTERS	WALTERS	M
80012 AM	112	WALTERS	WALTERS	WALTERS	M
80013 AM	113	WALTERS	WALTERS	WALTERS	M
80014 AM	114	WALTERS	WALTERS	WALTERS	M
80015 AM	115	WALTERS	WALTERS	WALTERS	M
80016 AM	116	WALTERS	WALTERS	WALTERS	M
80017 AM	117	WALTERS	WALTERS	WALTERS	M
80018 AM	118	WALTERS	WALTERS	WALTERS	M
80019 AM	119	WALTERS	WALTERS	WALTERS	M
80020 AM	120	WALTERS	WALTERS	WALTERS	M
80021 AM	121	WALTERS	WALTERS	WALTERS	M
80022 AM	122	WALTERS	WALTERS	WALTERS	M
80023 AM	123	WALTERS	WALTERS	WALTERS	M
80024 AM	124	WALTERS	WALTERS	WALTERS	M
80025 AM	125	WALTERS	WALTERS	WALTERS	M
80026 AM	126	WALTERS	WALTERS	WALTERS	M
80027 AM	127	WALTERS	WALTERS	WALTERS	M
80028 AM	128	WALTERS	WALTERS	WALTERS	M
80029 AM	129	WALTERS	WALTERS	WALTERS	M
80030 AM	130	WALTERS	WALTERS	WALTERS	M
80031 AM	131	WALTERS	WALTERS	WALTERS	M
80032 AM	132	WALTERS	WALTERS	WALTERS	M
80033 AM	133	WALTERS	WALTERS	WALTERS	M
80034 AM	134	WALTERS	WALTERS	WALTERS	M
80035 AM	135	WALTERS	WALTERS	WALTERS	M
80036 AM	136	WALTERS	WALTERS	WALTERS	M
80037 AM	137	WALTERS	WALTERS	WALTERS	M
80038 AM	138	WALTERS	WALTERS	WALTERS	M
80039 AM	139	WALTERS	WALTERS	WALTERS	M
80040 AM	140	WALTERS	WALTERS	WALTERS	M
80041 AM	141	WALTERS	WALTERS	WALTERS	M
80042 AM	142	WALTERS	WALTERS	WALTERS	M
80043 AM	143	WALTERS	WALTERS	WALTERS	M
80044 AM	144	WALTERS	WALTERS	WALTERS	M
80045 AM	145	WALTERS	WALTERS	WALTERS	M
80046 AM	146	WALTERS	WALTERS	WALTERS	M
80047 AM	147	WALTERS	WALTERS	WALTERS	M
80048 AM	148	WALTERS	WALTERS	WALTERS	M
80049 AM	149	WALTERS	WALTERS	WALTERS	M
80050 AM	150	WALTERS	WALTERS	WALTERS	M
80051 AM	151	WALTERS	WALTERS	WALTERS	M
80052 AM	152	WALTERS	WALTERS	WALTERS	M
80053 AM	153	WALTERS	WALTERS	WALTERS	M
80054 AM	154	WALTERS	WALTERS	WALTERS	M
80055 AM	155	WALTERS	WALTERS	WALTERS	M
80056 AM	156	WALTERS	WALTERS	WALTERS	M
80057 AM	157	WALTERS	WALTERS	WALTERS	M
80058 AM	158	WALTERS	WALTERS	WALTERS	M
80059 AM	159	WALTERS	WALTERS	WALTERS	M
80060 AM	160	WALTERS	WALTERS	WALTERS	M
80061 AM	161	WALTERS	WALTERS	WALTERS	M
80062 AM	162	WALTERS	WALTERS	WALTERS	M
80063 AM	163	WALTERS	WALTERS	WALTERS	M
80064 AM	164	WALTERS	WALTERS	WALTERS	M
80065 AM	165	WALTERS	WALTERS	WALTERS	M
80066 AM	166	WALTERS	WALTERS	WALTERS	M
80067 AM	167	WALTERS	WALTERS	WALTERS	M
80068 AM	168	WALTERS	WALTERS	WALTERS	M
80069 AM	169	WALTERS	WALTERS	WALTERS	M
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80071 AM	171	WALTERS	WALTERS	WALTERS	M
80072 AM	172	WALTERS	WALTERS	WALTERS	M
80073 AM	173	WALTERS	WALTERS	WALTERS	M
80074 AM	174	WALTERS	WALTERS	WALTERS	M
80075 AM	175	WALTERS	WALTERS	WALTERS	M
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80081 AM	181	WALTERS	WALTERS	WALTERS	M
80082 AM	182	WALTERS	WALTERS	WALTERS	M
80083 AM	183	WALTERS	WALTERS	WALTERS	M
80084 AM	184	WALTERS	WALTERS	WALTERS	M
80085 AM	185	WALTERS	WALTERS	WALTERS	M
80086 AM	186	WALTERS	WALTERS	WALTERS	M
80087 AM	187	WALTERS	WALTERS	WALTERS	M
80088 AM	188	WALTERS	WALTERS	WALTERS	M
80089 AM	189	WALTERS	WALTERS	WALTERS	M
80090 AM	190	WALTERS	WALTERS	WALTERS	M
80091 AM	191	WALTERS	WALTERS	WALTERS	M
80092 AM	192	WALTERS	WALTERS	WALTERS	M
80093 AM	193	WALTERS	WALTERS	WALTERS	M
80094 AM	194	WALTERS	WALTERS	WALTERS	M
80095 AM	195	WALTERS	WALTERS	WALTERS	M
80096 AM	196	WALTERS	WALTERS	WALTERS	M
80097 AM	197	WALTERS	WALTERS	WALTERS	M
80098 AM	198	WALTERS	WALTERS	WALTERS	M
80099 AM	199	WALTERS	WALTERS	WALTERS	M
80100 AM	200	WALTERS	WALTERS	WALTERS	M

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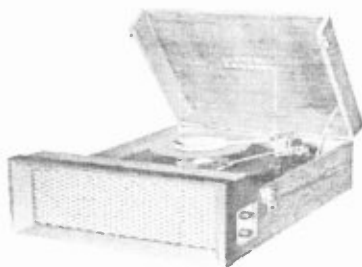
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Grim Reporter

Sixties pop singer **Priscilla Paris** (59) died as the result of a fall in Paris, France on March 5.

Paris was born in San Francisco, California around 1945. She and her sisters Albeth and Sherrell were inspired to sing together by listening to their mothers' Andrew Sisters records. During the fifties, The Paris Sisters recorded for Decca and Liberty. In 1961, they released "I Love How You Love Me," which was produced by Phil Spector. It was a Top Five pop hit. Although the group continued to record fairly prolifically through the end of the sixties, it had no more popular success.

In 1967, the sisters, with producer Jimmy Bowen and arranger Jack Nitzsche, recorded *Everything Under the Sun*, which has been called one of the best Phil Spector records Phil Spector never recorded!

Priscilla, the youngest sister, cut three solo albums—two in 1967 and one in 1978. During the late seventies, she moved to France, where she began her own business and sang in nightclubs from time to time.



Soul music guitarist **Cal Thomas** (59) died of an abdominal aneurysm on May 25 in Houston, Texas. He had suffered a heart attack two weeks prior to this.

During the mid-sixties, while attending Texas Southern University, Thomas formed a self-contained R&B group to play at parties. The group was called The TSU Toronados, after their school and their favorite car, the Oldsmobile Toronado. By 1966, the group had become a popular draw in the Houston area and often backed national acts during tours through the south Texas region. In the fall of 1967, The Toronados were enlisted to back a vocal group called Archie Bell & the Drells for the B-side of its second single on the local Ovide label. While trying to write the song, the group started jamming on King Curtis' "Memphis Soul Stew." One of The Toronados suggested that Bell just say something, "like tighten it up, man." Under Thomas' direction, it was tightened up. It is Thomas who plays the infectious, instantly recognizable opening riff and it is his guitar

playing that drives the song. When Bell says, "Fall in with that guitar," Thomas falls in right on time. The single was released, with "Dog Eat Dog" as the A-side. However, when a local DJ began airing the flip, "Tighten Up" became very popular very quickly.

The record made enough noise to attract the attention of Atlantic Records, who purchased the master and re-released it. When it looked as if the record was going to hit the pop market in early 1968, Atlantic remastered the song and cut "Tighten Up Part II" for the B-side. It is this record (Atlantic 2478) that was the smash hit. It made Number One Pop and Number One R&B May 18.

This success demanded that Archie Bell & the Drells come up with an album, and one was hastily assembled under difficult circumstances. Archie Bell was in the Army. "Tighten Up" was recorded while on leave before he was shipped out to Germany. Bell didn't even sing on some of the LP tracks. In fact, "A Thousand Wonders" is actually a TSU Toronados single—Cal Thomas is the lead vocalist—with backgrounds by The Drells dubbed over it! Soon after, Bell & Drells hooked up with the Philadelphia production team of Kenny Gamble and Leon Huff—more hits resulted, but The TSU Toronados were left in Houston.

The last notable Bell/Toronados collaboration was "You're Such a Beautiful Child," the B-side to Bell's next hit, "I Can't Stop Dancing." Someone was even gracious enough to give The TSU Toronados credit on the label.

The Toronados did get one thing out of their association with Bell—a deal with Atlantic Records that resulted in two excellent funky-boogaloo party singles, "The Goose" and "Getting the Corners," but achieved little success with them. The group recorded a few more singles for Ovide, and then, in 1969, moved to Stax, where they issued two singles on the Volt subsidiary. Although it is obviously inspired by Sly & the Family Stone's "Dance to the Music," "My Thing Is a Moving Thing" is a wonderful soul record that somehow did not hit.

By the early seventies, the disillusioned TSU Toronados had broken up, but they resurfaced about ten years later to occasionally perform locally. Thomas always continued to write and play music, but no longer professionally. He kept the group together into the nineties and was recently recording his music with a new group.



Blues and gospel singer **Reverend Gatemouth Moore** (90) died after a long illness on May 19 in Yazoo City, Mississippi.

He was born Arnold Dwight Moore on Nov. 8, 1913 in Topeka, Kansas and grew up in Memphis, Tennessee, where he attended Booker T. Washington High School. At 16, he ran away from home, eventually settling in Kansas City, where he worked with jazz groups. He was called "Gatemouth" because of his loud voice.

In 1940, during a gig with Walter Barnes & His Royal Creoles at the Rhythm Night Club in Natchez, Mississippi, a fire broke out. Most of the people in the club were trapped—more than 200 people died, including many band members. Moore survived—he had been in the touring bus with a woman at the time of the blaze.

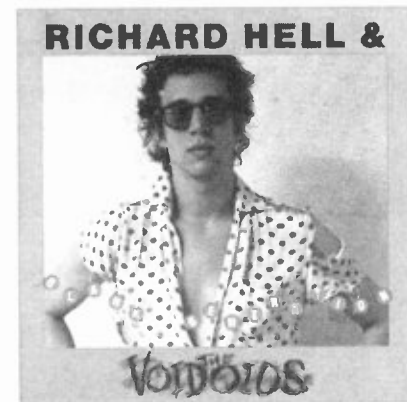
Three of the four songs he cut in 1945 for the tiny Chez Patee label have become standards—"Did You Ever Love a Woman," "I Ain't Mad at You Pretty Baby" and "Somebody's Got to Go." He was then signed to the National label. Moore recorded in Chicago with Dallas Bartley's group, in New York with the Budd Johnson Orchestra and the Tiny Grimes Swingtet.

In 1947, Moore signed to King Records. He cut sessions in August and September. On December 26—just a few days before the 1948 recording ban was to go into effect—he and a seven-piece band cut 20 songs in Chicago, Illinois. All of these early recordings are highly sought after 78s—**excellent examples of jump blues**.

In 1949, he turned to God. He was ordained a minister at the First Church of Deliverance in Chicago. Most of Moore's subsequent recordings were for the gospel market. He also worked as a gospel DJ on the radio.

Moore's last album was recorded in 1977 under the direction of Johnny Otis for the Blues Spectrum label. He appeared last year in the film "The Road to Memphis"—part of the PBS series "Martin Scorsese Presents the Blues." Moore sang "Beale Street Ain't Beale Street No More" as he walked down the famous avenue in Memphis.

Reverend Moore was pastor of the Lintonia Church in Yazoo City at the time of his death.



Futuristic rock guitarist **Robert Quine** (61) died on May 31 in New York City.

Quine was born in Akron, Ohio on December 30, 1942. As a teenager, he immersed himself in rock'n'roll records and learned to play guitar. During the early sixties, he became a fan of the raw blues of John Lee Hooker and the hard-blowing jazz of John Coltrane and



Pharoah Sanders. He attended Earlham College in Richmond, Indiana and the Washington University law school in St. Louis, Missouri.

During the late sixties, he became obsessed with the music of The Velvet Underground. In 1969, Quine was living in San Francisco when the group played a series of dates there—Quine taped every show on a cassette recorder. (In 2001, a 3-CD set of these recordings were issued as *The Bootleg Series Volume 1: The Quine Tapes*.)

In 1971, Quine moved to New York City after he failed to pass the bar exam. For a couple of years he wrote books on tax law before he took a job in a West Village bookstore where he met co-worker Richard Hell, who was then playing bass in Television. When Hell decided to start his own band, he asked Quine to play guitar. They were joined by drummer Marc Bell and guitarist Ivan Julian and called The Voidoids.

In 1977, the group released *Blank Generation* on Sire. The music was rockin' and intelligent, without being pretentiously progressive. Rockabilly and jazz influences were thrown together with an aggressive pulse and herky-jerky rhythms—The Velvets mixed with Captain Beefheart, if you will. It quickly became a favorite among the emerging punk rock faction.

The group toured England twice—in '77 and '78, but fell apart soon after.

During the summer of '77, Quine also played guitar in Birdland, a group that featured rock writer Lester Bangs.

Richard Hell & the Voidoids made *Destiny Street* in 1982, by which time Ivan Julian had quit and Bell had joined The Ramones. Produced by rock writer Alan Betrock, it was a worthy follow-up to *Blank Generation*.

In 1982, Quine joined up with Lou Reed to record *The Blue Mask*. Quine's guitar playing revitalized Reed's music. Quine also played on Reed's next album, *Legendary Hearts*, but was fired before *New Sensations* was made in 1984. Reed asked Quine to rejoin him on a world tour that resulted in *Live in Italy*, one of Reed's best albums—it has never been issued in the U.S.

At the end of the tour, Quine found work in the studio with Marianne Faithful, Tom Waits, Brian Eno, Lydia Lunch, John Zorn and Material. During the nineties, Quine worked with Matthew Sweet and Lloyd Cole.

Quine never released a solo album, but did two duets—*Basic*, with drummer Fred Maher and *Escape*, with guitarist Jody Harris.

In 1993, Quine had a bit part as a street hustler in the low budget film "White Trash."

Alice Quine, his wife of about 30 years, died suddenly of a heart attack in August last year. This threw him into a deep depression from which he could not escape. Earlier this year he failed in an attempt to kill himself. On May 31, Robert Quine took a fatal dose of heroin and was discovered five days later by his friend, a guitar dealer. A note found with the body indicated the cause was suicide.

Jazz soprano saxophonist **Steve Lacy** (69) died of cancer on June 4 in Boston, Massachusetts.

He was born Steven Norman Lackritz in New York City on July 23, 1934. He began his musical journey playing clarinet, but around 1941 he switched to soprano saxophone upon hearing Sidney Bechet. By the time he was 21, he was playing professionally on both instruments in Dixieland bands. He played with such traditionalists as Henry Red Allen, Pee Wee Russell, Buck Clayton and Hot



Lips Page. In the mid fifties, Lacy fell in with the modernist Cecil Taylor, who did not adhere to musical structure. He also played with such forward-thinking musicians as Gil Evans and Thelonious Monk.

Lacy especially studied the music of the latter. Monk's music has a way of sounding complicated by being simple in unexpected ways. It also has humor and economy that Lacy incorporated into his own playing and compositions. In 1960, while playing soprano with Monk's group, John Coltrane heard him and was inspired to take up the straight sax. Soon after, Trane recorded his classic version of "My Favorite Things" on the soprano.

In 1966, due to lack of work, he traveled to Argentina, then Europe where he worked with Irene Aebi, a violinist and singer with whom he collaborated and married. In 1970, they moved to Paris, where he made his home for thirty years.

Lacy often appeared in a club unaccompanied. During the eighties, he worked with ethnic music ensembles and poets.

In 2002, he and his wife moved to Boston, where he taught at the New England Conservatory of Music.



African singer **Ben Shabalala** (late forties) was shot to death in Durban, South Africa on June 16. Circumstances of his death were listed as "unknown."

Ben's older brother, Joseph Shabalala, formed a vocal group made up of his brothers, cousins and close friends in the mid-sixties. It was called Ladysmith Black Mambazo after their hometown, Ladysmith. The traditional music the a-cappella group sings is called Isicathamiya, which was favored by South African miners on their one day off a week.

Ladysmith Black Mambazo quickly became very popular in South Africa, and then internationally. Ben Shabalala joined the group in 1979. During the mid-eighties, the group's music came to the attention of pop singer Paul Simon. He flew to South Africa and recorded with it for his *Graceland* album. Subsequently, Ladysmith Black Mambazo was signed to Warner Brothers Records,

which resulted in *Shaka Zulu*. It won a Grammy for Best Traditional Folk album in 1987.

In 1993, Ben Shabala left the group to spend more time with his family.

Garage rock singer **Howard "Richard" Tepp** (56) died of leukemia on June 17 in New Jersey.

When Tepp joined the Newark, New Jersey rock group The Emeralds in 1965, they immediately changed the name to The Original Kounts. The next year, a pair of songwriters who worked for the producer Bob Crewe discovered the Kounts. The production team went to work. First, the name was changed to Richard & the Young Lions. When they cut a single using session musicians, the group splintered. As singer and focal point of the group, Tepp stayed with it and recruited new Young Lions.

The single, "Open Up Your Door," was issued on Philips and became a regional hit in the Midwest. After two follow-up singles failed to garner any attention, the group broke up.

Inspired by the inclusion of their near-hit on Rhino's *Nuggets* box set, Tepp reformed Richard & the Young Lions. In July 2000, the group played a legendary show at Maxwell's in Hoboken, New Jersey. On November 4, it played a great set at the garage rock festival Cavestomp with The Troggs, The Blues Magoos, The Beau Brummels, The Syndicate of Sound and The Gants.

Richard & the Young Lions were preparing the release of an album at the time of Tepp's death.



Jazz singer **Jackie Paris** (79) died of bone cancer on June 17 in New York City.

He was born Carlo Jackie Paris on September 20, 1924 in Nutley, New Jersey to Italian-American parents. He was in the Army from 1944 to 1946. Soon after his discharge, Harry Mills of The Mills Brothers heard him sing at a Harlem club and he helped Paris get bookings on 52nd Street. Paris sang at The Onyx, the Three Deuces and the Downbeat. In 1947, Paris cut four songs for M-G-M. In 1949, he recorded for National. He also worked briefly with Lionel Hampton, but they did not record together.

On September 16, 1952, Paris recorded two songs under the leadership of Charles Mingus. Two years later, Paris cut his debut album for Brunswick.

Many musicians admired Paris, but he never achieved the success he sought. For much of his life he depended on cheesy hotel bookings and on teaching to pay his bills. In spite of this, he continued to sing and to record. His last album, *The Intimate Jackie Paris* was issued in 1999 and he performed in New York City as recently as March. ●



by Jay Warner

Hank Ballard and the Midnighters

Hank Ballard and the Midnighters were an important early rock and roll group that had one of the more colorful careers on record. The group will mainly be remembered for starting the "Annie" answer-record craze along with a dance fad that for the first time brought parents onto the dance floor gyrating to the same music their kids were enjoying, thus helping to finally legitimize rock and roll. Henry Booth (lead and tenor), Charles Sutton (lead and tenor), Lawson Smith (baritone), and Sonny Woods (bass), with occasional vocal contributions from guitarist/arranger Alonzo Tucker, made up a group called the Royals in Detroit during 1950. Two other local kids who reportedly sang with Smith and Woods before Booth and Sutton settled in were named Levi Stubbs (later the lead of The Four Tops) and Jackie Wilson (the one and only).

The boys were from Dunbar High School and like most aspiring rhythm and blues groups of the time worked their way into an amateur contest in early 1952 at the Paradise Theatre. They were spotted by King/Federal Records talent scout Johnny Otis, who liked them enough to recommend them to Federal. He also wrote their first single, "Every Beat of My Heart," released in April of 1952. The smoothly sung ballad was overlooked by radio but became a huge hit for Gladys Knight And The Pips (#6 Pop, #1 R&B) in 1961 after she and her group learned the song from the Royals' recording. The flip, "All Night Long," included the bari-tone harmonizing of studio guest Wynonie Harris. Other beautiful ballads, usually led by Sutton, went nowhere, including "Moonrise" and "The Shrine of St. Cecilia."

The group's early influence was THE ORIOLES but in 1953, when Lawson Smith left for the army, a new influence entered the scene and joined the group: 16-year-old Ford assembly line worker Hank Ballard. The youngster had come from Bessemer, Alabama, when he was 13 although he was born in Detroit.

The group had seen five of their ballad sides go by the wayside, so to make some money they began touring under a slightly altered name. They became the Five Royales mainly because the real group of that name was on the charts with "Baby, Don't Do It" on Apollo. A quick Apollo court in-junction put a stop to their impersonation, however, and the Royals were back to being their hitless selves.

In the early summer of 1953 that changed as Ballard, who had a gospel tinge to his voice, wrote raunchy songs, and loved country music (his big idol before Clyde McPhatter was Gene Autry), came up with "Get It." The single went to number six R&B.

With Hank now singing lead and writing, the emphasis was upbeat, and three singles later "up-beat" became "legendary."

In March 1954 Federal issued a record that became so big it ended the Royals' 10-record ca-reer. "Work with Me Annie" charted R&B on April 24, 1954, and began steadily climbing the charts. Now that the Royals were enjoying some belated success they didn't want there to be any confusion with The Five Royales (in moments between ec-stasy and paranoia, our heroes might have worried that the Five Royales were out masquerading as them), so they changed their name to the Mid-nighters, which is what the label

read by the time it reached number one R&B. "Annie" also reached number 22 Pop.

The original title fell somewhere between "Rock with Me Annie" and "Sock It to Me Mary," depending on which story you hear, but whatever "Annie" originally was, she not only was a hit, she launched a new institution called the answer record. No fewer than 21 "Annie"-related recordings, most with the same melody and different lyrics, were issued over the next few years. The Midnighters added fuel to the fire by throwing in a few of their own, compliments of Ballard's magic pen. "Sexy Ways" (#2 R&B), "Annie Had a Baby" (#23 Pop, #1 R&B), "Annie's Aunt Fanny" (#10 R&B), and "Henry's Got Flat Feet (Can't Dance No More)" (#14 R&B) kept the Midnighters busy through 1955. Johnny Otis jumped in, reworking the song into "The Wall-flower" for a half black, half Italian teen named Etta James. The song became better known as "Roll with Me Henry." Though rock and roll was becoming a well-known term in white America through a new generation's music, it had for some time been used in the black community as another name for intercourse.

By the time Georgia Gibbs got her hands on "Annie"/"Henry," it had become watered down to "Dance with Me Henry." Both Gibbs and James had number ones with their shots at Henry—Georgia's went Pop and Etta's went R&B. Some of the other colorful "Annies" were "Annie's Back" (Little Richard), "Annie Get Your Yo-Yo" (Little Junior Parker), "Annie Pulled a Humbug" (The Midnighters—you can't get closer than that!), "My Name Ain't Annie" (Linda Hayes and The Platters), and the unforgettable "Annie Kicked the Bucket" (the Nu-Tones). (How widespread was the Annie craze? Well, it was reported that there was a New York maternity boutique called "Annie Had a Baby"! It seemed everyone but Dick Clark liked "Annie." He thought the record was dirty (as did many radio stations that banned the record) and wouldn't play it or any other Midnighters records. This situation had an interesting effect on dance record history some years later.

Hank and company wailed through another hit in August 1955 ("It's Love Baby," #10 R&B) but then hit a drought. Some excellent singles were either ignored by radio or not promoted by Federal; recordings like "House on the Hill," "Partners for Life," "Open Up the Back Door," and "In the Door-way Crying" never got a public trial. Years before the term "funky" came into vogue, Billboard's reviewer knew how to apply it to the Midnighters in his January 14, 1956, observation of "Sweet Mama Do Right" (the flip of "Partners for Life"): "The boys knock off this blues with lots of heart and style, and the side has a good funky sound."

In 1957 Charles Sutton left and Lawson Smith returned. By 1958 Sonny Woods (who had reportedly been a valet for Sonny Til And The Orioles prior to his Royals/Midnighters days) had left and been replaced by Norman Thrasher.

King dropped Hank and company in 1958, so Ballard went label shopping with a new demo of a song he'd written called "The Twist," actually a revision of The Drifters' 1955 hit "What Cha Gonna Do." But whose revision? Doo wop folklore tells us

that a spiritual group called the Nightingales offered "The Twist" to The Spaniels (they turned it down) months before Hank wrote the song. (The Nightingales reportedly never put their name to the song because it was taboo in the '50s for gospel acts to write let alone record or sing secular music.) Hank has stated that he saw the Mid-nighters working up a frantic, twisting dance routine on stage and got the idea for "The Twist." He then wrote the song in about 20 minutes. The dance, then, was invented by the Midnighters, not a certain Ernest Evans (but more on him later). Vee-Jay Records heard "The Twist" and turned it down. King Records then picked up the group's option and recorded "The Twist" as the B side to a pretty ballad called "Teardrops on Your Letter."

The act now became Hank Ballard and the Midnighters, and in February 1959 "Teardrops" came out and charted R&B March 16th. Sometimes the most obvious reason a record is the A side is overlooked. Henry Glover, A&R man for King, wrote "Teardrops on Your Letter," thus ending any debate. But Hank felt "The Twist" was the hit, and even though "Teardrops" was charting and doing well, he and the group kept promoting "The Twist" at their shows. While Hank and the boys were pounding out "The Twist" King issued the Midnighters' rocking version of Wilbert Harrison's "Kansas City," which reached number 16 R&B and number 72 Pop.

Nothing much happened until the Midnighters performed at the Royal Theatre in Baltimore and some kids took the dance over to the Buddy Dean TV show. Dean called Dick Clark to tell him of the excitement "The Twist" was causing among the teens: "Man, you should see the kids over here. They're onto a record called 'The Twist' by Hank Ballard and the Midnighters. They're dancin' and not even touchin'!" Clark, who vividly remembered that Ballard's records were bawdy, didn't even want to hear the song, but Dean sent him a copy anyway. Convinced it was clean, Clark played it on the show, liked the audience response, and invited Hank and company to come on "American Bandstand" and kick off the dance. For some reason the date never came off, so Clark got someone else to record the new dance tune and perform it on the air—an 18-year-old ex-chicken plucker turned singer/impersonator named Ernest Evans, whom Dick renamed Chubby Checker because his wife thought he was a cute version of Fats Domino. Chubby (probably to his lasting chagrin) was not even the first Clark choice; the song was reportedly offered to Freddy Cannon and Danny And The Juniors who for various reasons nixed it.

If you don't know what happened then, you weren't on this planet in 1960. Checker appeared on "Bandstand" and his record on Parkway shot through the roof, reaching number one on September 19th and selling millions, but most people aren't aware that Ballard's own version made it to number 28 Pop and number six R&B. This was especially impressive given that he must have lost sales to people who thought they were buying his version but purchased Checker's near sound-alike. (Ballard himself has stated that when he first heard Checker's copy on the radio, he thought it was his own recording. In a sense that's a tribute to Chubby as well.)

Meanwhile, King Records hadn't been wrong about



Ballard's A side, "Teardrops": it rose to number four R&B and number 87 Pop.

When the King original of "The Twist" finally hit the charts, the Midnighters' newest single "Finger Poppin' Time" was already there, and the catchy Ballard-penned rocker hit number two R&B and number seven Pop in the summer of 1960.

By 1961 Mr. Checker had gone to number one with "Pony Time," a song written by Don Covay and John Berry (of the Rainbows, Red Robin) with a note-for-note "Oh baby oo eee" bridge right out of a 1954 song called "Sexy Ways"—by the Midnighters.

To Hank's credit he was never bitter about Chubby's success, realizing that Checker's record took his song to heights his label was never able or willing to reach.

When Hank's newest and favorite creation for the Midnighters, "Let's Go, Let's Go, Let's Go" hit the charts in September 1960 and went into the top 40 before "The Twist" and "Finger Poppin' Time" could drop out, the Midnighters became the first recording artists to have three simultaneous singles in the top 40.

"Let's Go" became their biggest hit (#6 Pop, #1 R&B) and was followed by some more country-rock rhythm and wailing gospel that kept the group charting through "The Hoochi, Coochi, Coo" (#23 Pop, #3 R&B), "The Continental Walk" (#33 Pop, #12 R&B), and "The Switch a Roo" (#26 Pop, #3 R&B).

The Midnighters' last of 13 chart records was "Do You Know How to Twist" (#87, February 1962), which was followed by another twist of sorts, "It's Twistin' Time," which was actually "Finger Poppin' Time" with twistin' lyrics.

You can't blame Hank for trying: Chubby was back up to number one for an unprecedented second time in two years with "The Twist" (winter 1961-62). Still, industry people and artists in the '60s knew the genuine article. Appearing in Miami circa 1965, Hank and the Midnighters found all four Beatles watching their show. Afterwards the mop tops jammed with the group backstage.

The hits stopped coming for the Midnighters after 1961 and by the mid-'60s the group had disbanded. Hank reformed with Walter Miller, Frank Stadford, and Wesley Hargrove, and after performing with the James Brown Revue recorded a few solo sides produced by Brown. He also recorded for Chess, Silver Fox, Polydor, and Stang among others over the late '60s and '70s, dropping out of the music scene from around 1974 to 1982 when he put his own revue together and toured Europe and the U.S.

The consummate showman, Hank created a buzz for the release of his 1974 single "Lets Go Streaking" by recording the composition in the nude. After his wife and manager Theresa McNeil died in a 1990 car accident, Hank reduced his performance visibility. Three months later he was inducted into the Rock and Roll Hall of Fame tearfully accepting the award while wishing that Theresa could be there to share the moment. Hank eventually went back to performing and his Midnighters of the 1990's were Eddie Stovall, James Dorsey, Eugene Hudson, and Ony Kaye. Dick Clark once said that Hank's song, "The Twist" was the most important single record in Rock & Roll history and Hank was as proud of that writing accomplishment as he was of the hit recordings his voice had created. On March 2nd, 2003 Hank died after a long bout with throat cancer. He was a very young-at-heart 66 and this author was proud to know him and see him not long before he passed away. In fact, he came to one of my book signings while he was ill to give me moral support! ●


A SIDE/B SIDE	LABEL/CAT NO	DATE
The Royals		
Every Beat Of My Heart / All Night Long	Fed 12064	4/52
Starting From Tonight / I Know I Love You So	Fed 12077	5/52
Moonrise / Fifth St. Blues	Fed 12088	7/52
A Love In My Heart / I'll Never Let Her Go	Fed 12098	9/52
Are You Forgetting / What Did I Do	Fed 12113	12/52
The Shrine Of St. Cecilia / I Feel So Blue	Fed 12121	4/53
Get It / No It Ain't	Fed 12133	1953
Hey Miss Fine / I Feel That-A-Way	Fed 12150	1953
That's It / Someone Like You	Fed 12160	1/54
Work With Me Annie / Until I Die	Fed 12169	3/54
The Midnighters		
Work With Me Annie / Sinner's Prayers	Fed 12169	4/54
That Woman / Give It Up	Fed 12177	4/54
Sexy Ways / Don't Say Your Last Goodbye	Fed 12185	1954
Annie Had A Baby / She's The One	Fed 12195	1954
Annie's Aunt Fanny / Crazy Loving	Fed 12200	10/54
Tell Them / Stingy Little Thing	Fed 12202	1954
Moonrise / She's The One	Fed 12205	1954
Ashamed Of Myself / Ring A-Ling A-Ling	Fed 12210	2/55
Why Are We Apart / Switchie Witchie Titchie	Fed 12220	4/55
Henry's Got Flat Feet / Whatsoever You Do	Fed 12224	1955
It's Love, Baby / Looka Here	Fed 12227	1955
That Woman / Give It Up	Fed 12230	8/55
Rock And Roll Wedding / That House On The Hill	Fed 12240	12/55
Don't Change Your Pretty Ways / We'll Never Meet Again	Fed 12243	1/56
Partners For Life / Sweet Mama, Do Right	Fed 12251	1956
Rock, Granny, Roll / Open Up The Back Door	Fed 12260	1956
Tore Up Over You / Early One Morning	Fed 12270	1956
I'll Be Home Someday / Come On And Get It	Fed 12285	12/56
Let Me Hold Your Hand / Ooh Bah Baby	Fed 12288	1/57

A SIDE/B SIDE	LABEL/CAT NO	DATE
E Basta Così / In The Doorway Crying	Fed 12293	3/57
Is Your Love So Real / Oh So Happy	Fed 12299	1957
Let 'Em Roll / What Made You Change Your Mind	Fpd12305	1957
Daddy's Little Baby / Stay By My Side	Fed 12317	2/58
Baby Please / Ow-Wow-Oo-Wee	Fed 12339	10/58
The Twist / Teardrops On Your Letter	Fed 12345	2/59
The Twist / Teardrops On Your Letter	King 5171	2/59
Kansas City / I'll Keep You Happy	King 5195	1959
Sugaree / Rain Down Tears	King 5215	1959
House With No Windows / Cute Little Ways	King 5245	1959
Never Knew / I Could Love You	King 5275	1959
Look At Little Sister / I Said I Wouldn't Beg You	King 5289	1960
Waiting / The Coffee Grind	King 5312	1960
Finger Poppin' Time / I Love You, I Love You So-o-o	King 5341	4/60
Lets Go, Let's Go, Lets Go / If You'd Forgive Me	King 5400	1960
The Hootchie Cootchie Coo / I'm Thinking Of You	King 5430	1960
Let's Go Again / Deep Blue Sea	King 5459	1/61
The Continental Walk / What Is This I See	King 5491	1961
The Switch-A-Roo / The Float	King 5510	1961
Nothing But Good / Keep On Dancing	King 5535	1961
Big Red Sunset / Can't You See I Need A Friend	King 5550	1961
I'm Gonna Miss You / Do You Remember	King 5578	1961
Do You Know How To Twist / Broadway	King 5593	1962
It's Twistin' Time / Autumn Breeze	King 5601	1962
Good Twistin' Tonight / I'm Young	King 5635	1962
I Want To Thank You / Excuse Me	King 5655	1962
When I Need You / Dreamworld	King 5677	1962
Shakey Mae / I Love And Care For You	King 5693	1962
She's The One / Bring Me Your Love	King 5703	1962

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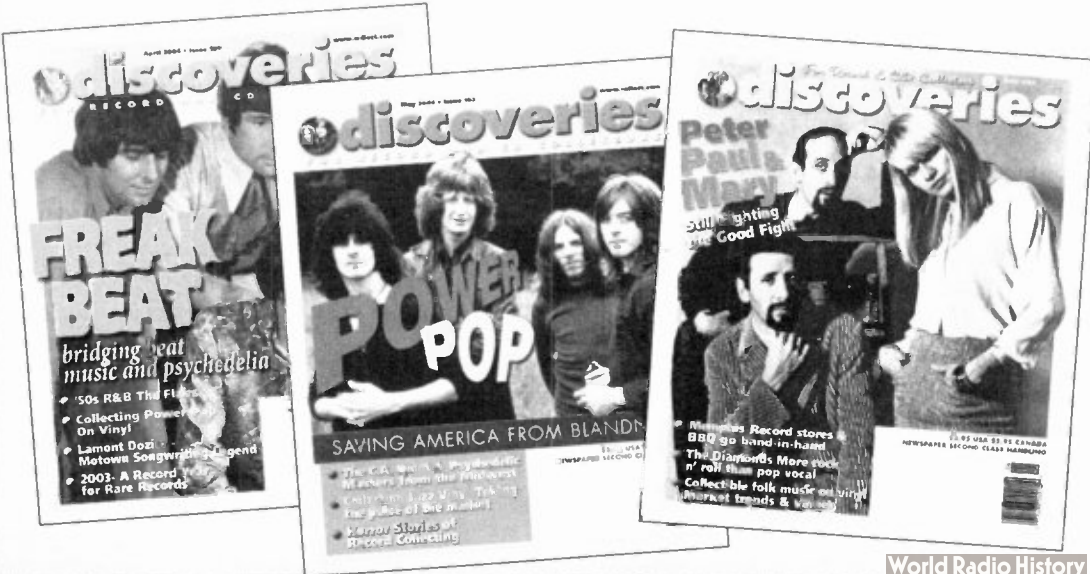
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Record Shows

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

- 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. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- 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 DixieWay 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 24-25 MD**, Frederick. Record Show, Independent Fire Hall, 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- 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 24 TN**, Chattanooga. Record & CD Show, Comfort Inn Suites & Conference Ctr. I-75, Exit 1 Eastridge, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- 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 TN**, Knoxville. Record & CD Show, Holiday Inn Select, I-75-40 at Cedar Bluff, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- 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 6-7 MD**, Salisbury. Record Show, Wicomico Youth & Civic Ctr., 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Aug 7 IL**, Burr Ridge. CD & Record Fest, Ramada Inn, Country 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 11-15 TN**, Memphis. Elvis Con 2004, Clarion Hotel, 1471 E. Brooks Rd., I-55 & Brooks Rd. Exit, SH: Wed.-Sat. 10am-6pm, T: 6', F: \$250, A: \$3. Soundz Good Records, Robert Alan, PH: 815-464-7681 or FAX: 815-464-7682.
- 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 IA**, Davenport. Music Marketplace, Holiday Inn, 5202 Brady St., just S. of I-80 on N. Rt. 61, F: \$40, A: \$3. Bill, PH: 847-409-9656.
- 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 Saxton, 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 22 OH**, Cincinnati. Music Music Expo, Best Western Springdale Hotel & Conf. Centre, 11911 Sheraton Ln., I-275 W. Fairfield, Hamilton, Exit 41, I-275 E., Springfield Pike, SH: 10am-3pm, T: 6' & 8', F: \$40-\$45, A: \$3, under 12 free. PM Productions, Mike, PH: 269-321-0950.
- 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 28 OH**, Akron. Music Music Expo, Holiday Inn, 4073 Medina Rd., I-77, Exit 137A, SH: 10am-3pm, T: 6' & 8', F: \$40-\$45, A: \$3, under 12 free. PM Productions, Mike, PH: 269-321-0950.
- 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 Ct., San Francisco, CA 94111. PH: 415-386-5873.
- Aug 29 IA**, Des Moines. Music Collectors' Show, Holiday Inn, 1050 6th Ave., SH: 10am-4pm, T: 6' & 8', F: \$25-\$35, A: \$3. ZZZ Records, Nate, 424 E. Locust St., Des Moines, IA 50309. PH: 515-284-1401.
- Aug 29 PA**, Pittsburgh. Record & CD Music Music Expo, Comfort Inn Pittsburgh East, 699 Rodi Rd., I-376, Exit 11, SH: 10am-3pm, T: 6' & 8', F: \$40-\$45, A: \$3, under 12 free. PM Productions, Mike, PH: 269-321-0950.
- 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 Suddler, 44 Priory Way, Harrow, Mddx., HA2 6DH England. PH: 44-20-8427-4819.
- Sep 11 MA**, Chelmsford. Record, CD & MusicCollectors 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 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.
- 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 FL**, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928.
- 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 I-49, 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. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- 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 NY**, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4 30pm, T: 70-8', F: \$60, A: \$3. Record Baron, PH: 716-871-8722.
- Sep 26 PA**, Allentown. Fall 2004 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-5pm, 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', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 3 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$50, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Oct 3 PA**, Fort Washington. Greater Philadelphia Guitar Show & Music Equip. Sell Off, Holiday Inn, PA Turnpike (I-276), Exit 26, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 3 VA**, Richmond. Record, CD & Music Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 10am-4pm, F: \$40, before Sep 11, \$50, thereafter. Stand Still Music, PO Box 35913, Richmond, VA 23235. PH: 804-305-3289.
- 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.
- Oct 16-17 CA**, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.
- Oct 16-17 NJ**, Atlantic City. Atlantic City Holiday MegaFair, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Oct 16 NY**, New York City. 45 Collectors Expo, The Inn (Formerly Days Inn), 440 W. 57th St. btw 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 16 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.
- Oct 17 CT**, Hartford. Guitar Show & Music Sell Off, Pratt & Whitney Aircraft Club, 200 Clement Rd., (I-84, Exit 58 E or W, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 17 IL**, Arlington Heights. Music Marketplace, Park Plaza, 75 W. Algonquin Rd., SH: 10am-4pm, F: \$40, A: \$3. Bill, PH: 847-409-9656.
- Oct 17 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.
- Oct 17 MI**, Ann Arbor. Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 17 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.
- Oct 17 PA**, Pittsburgh. "All Vinyl" Record Convention XXIV, Radisson Hotel Greentree, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: \$40, A: \$3, 12 & under free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.
- Oct 17 WA**, Seattle. NW Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Oct 23 AL**, Birmingham. Record & CD Show, Pickwick Conference Ctr., 2012 Magnolia Ave. in Five Points, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Oct 23 IL**, Tinley Park. Music Marketplace, Holiday Inn & Convention Ctr., 18501 S. Harlem Ave. (just N. of I-80), F: \$40, A: \$3. Bill, PH: 847-409-9656.
- Oct 23 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.
- Oct 24 AL**, Huntsville. Record & CD Show, Holiday Inn 5903 University Dr., beside Madison Square Mall, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Oct 24 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.
- Oct 24 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 24 NJ**, Secaucus. Great Northwest Guitar Show & Music Sell Off, Meadowlands Crown Plaza Exhibit Center, 2 Harmon Plaza-Meadowlands Pkwy., SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 24 TN**, Nashville. Music Collectors' Convention, Sheraton Music City, 777 McGavock Pike, 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.
- Oct 24 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.
- Oct 31 NH**, Portsmouth. Guitar Show & Musical Equip. Sell Off, Yokens Conference Ctr. Rt. 1, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 31 NY**, Syracuse. NY CD & Record Fair, Ramada Inn, 1305 Buckley Rd (Exit 25, I-81 or Exit 36 NYS), SH: 10am-5pm, T: 65-6', A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
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Sundazed's Garage-Psych Comeback

Reissues of Elvin Bishop, the Youngbloods, and later Lonnie Mack albums? What was Sundazed thinking? Or at least those questions arose in Internet chat rooms throughout last year. But lately, like the proverbial gunfighter playing poker in a Old West movie, Sundazed has upended the table of cards, producing the kind of vault snatches and remasters they're known for.



Most recently, they did a 180-gram vinyl reissue of the rare mono mix of **Vanilla Fudge's** 1967 self-titled debut (LP 5168), a groundbreaking album that rarely gets the credit it deserves. The conventional wisdom (mostly promulgated by goofy Springsteen worshippers) on the

Fudge is that they're at best an amusing '60s curiosity with a penchant for extended versions, at worst tedious pomposity. Listening to the music rebuts the former, while the facts debunk the latter.

Vanilla Fudge were heavy rock pioneers, combining rock abandon with soul energy and a knack for making covers sound like originals. Their radical remake of "You Keep Me Hanging On" from the debut is one example, transforming what had been a quaint bore by Motown's weakest link (the Supremes) into a song truly worthy of the best Berry Gordy's label had to offer. But they also covered a tune by a Ross who could really sing, Jackie, "Take Me For a Little While," combining a Rascals-like blue-eyed soul feel with hard rock without losing the spirit of the original. And in their slower, rearranged versions of "Ticket To Ride" and "Eleanor Rigby," they found admirers in the Beatles themselves.

But the Fab Four weren't the only ones paying attention. Within a year, a band of former English sessionmen forming the nucleus of Deep Purple based their entire sound on the Fudge, eventually throwing in classical and '50s R&B influences to make some of the most powerful rock and roll ever recorded. Yes wasn't quite as artistically successful in building on their stated Fudge influences, but nevertheless made a few fine recordings which, for better or worse, shaped much of the '70s. (And in a more isolated sense, hear albums by fellow New Yorkers like Child, Liquid Smoke, and the Tea Company for examples of bands inspired by Vanilla Fudge.)

While the stereo mix of Vanilla Fudge isn't nearly as atrocious as the electronically rechanneled abominations on early Stones albums, **it's still primitive stereo** — putting the keyboards and bass flush right and the guitar and drums flush left, with vocals spread. The presence of the mono mix is much better, and in fact, this isn't the first time some of these mixes have been reissued. The Best of Vanilla Fudge (Atco, 1982) discretely used the unedited mono mix of "You Keep Me Hanging On," while 1993's *Psychedelic Sundae* (Rhino) included the mono mixes of "Ticket To Ride" and "Take Me For a Little While." Might they have known something? Like, maybe, the mono is better in this case?



Maybe their impact wasn't as lasting as the Fudge, but Detroit's **Unrelated Segments** needed just three singles in '67 and '68 — all on this eponymous 10" EP (SEP 10-167) — to drive home their message, and what a message it was. "Story of My Life"

booms out of the box with a lumbering bass-and drums intro before moving into breakneck punk, "Where You Gonna Go?" pounds with rubberneck guitar and punk loser anthem lyrics, and the descending riff of "Cry Cry Cry" sees garage rock smashing hard rock's door of with a battering ram. Two moody ballads, "It's Gonna Rain" and "It's Not Fair," are no slouch, either. In short, essential.



All anyone had ever heard by **the Bruthers** prior to *Bad Way To Go* (SC 6209) was the single of the same name, a spooky, frantic punker that commands high sums on its original 1966 RCA pressing. But here's that single plus a half-hour of equally strong cuts, including the lone

single's flip, "Bad Love," and projected followups like "The Courtship of Rapunzel" and "Don't Forget to Cry," originals smelling like the garage teen spirit these actual brothers (bearing the Delia surname) embodied. Or to clarify for garage punk veterans: Unlike many vault raids, this is not a good single surrounded by a lot of boring covers in substandard fidelity. **Great liners by Bill Dahl** that uncover the mystery of the band, too.



Can Sundazed turn the trick twice with **Raik's Progress**, the makers of the killer "Sewer Rat Love Chant" b/w "Why Did You Rob Us, Tank?" single for Liberty in 1966? Yes, actually — and once again, it's not only some stellar originals, but the excellent sound quality

of *Sewer Rat Love Chant* (SC 6212) as well. Even on the Sunset Strip scene they were a part of, Raik's Progress stood out with a sound that combined the desert blues aura of early Beefheart (who they opened for — coincidence?) with guitars reminiscent of the Byrds (they cover "It's No Use"). While running the gamut from songs that sound like the single such as "F' In 'A'" and "Prisoner of Chillon" to folk rockers like "Don't Need You," the quality of the content is nevertheless consistent. Coming from guys just out of high school in Fresno, that's quite remarkable.

Perhaps no one was expecting more from Raik's Progress, but collectors have been waiting to hear the Gurus' 1967 United Artists album, *The Gurus Are Hear!* (SC 11130), ever since an ad for the LP was found in an old issue of *Billboard*. Except the album never came out — until now. While the grooves don't reveal

anything extraordinary, this is **an interesting period piece**, with their Middle Eastern-styled psychedelic folk-rock shining most brightly on "Cry Cry," "Rainy Day In London," and "Blue Snow Night," one of four tracks (all included) originally released on 45. The oud-enhanced, Maharishi-on-speed version of "Louie Louie" in 9/8 time is another highlight, or at least hard to forget.



With all but two of its 16 tracks previously unreleased, **the Mojo Men's** *There Goes My Mind* (SC 6111) would also qualify as a lost '60s album, though not a great one. Their transformation from mediocre

Stones/Animals imitators to a credible pop band with the addition of girl drummer Jan Errico in 1966 was commendable, but they don't build on that progress here. Whether it's a lack of the arrangers that made many of their Reprise recordings with Errico memorable or just a lack of ideas, there's **not much excitement on these 1967 and 1968 recordings** outside of the title track and "But Now and Then" — which are fairly solid psych and pop, respectively. Most of the remaining songs are good ones that might sound even better on an album with stronger material, but that don't stand up particularly well on their own.



Like the Mojo Men, **the Stillroven** were also the subject of a previous Sundazed release, *Cast Thy Burden Upon the Stillroven*, a singles compilation that showed them to be solid interpreters of British freakbeat and American garage of 1966-1968

vintage. Though composed mostly of originals, *Too Many Spaces* (recorded for A&M in '68 but not released) ironically underscores their status as a covers band — mainly because it generally lacks strong material. "Sundance" and "Girl In Blonde" (both written by lead guitarist Dave Rivkin) are good bluesy psych and moody psych, respectively, and "Happiness Is" is above average as well, but most of *Too Many Spaces* (SC 6041) doesn't leave much of an impression. A weak version of the Small Faces' "Tin Soldier" and an embarrassing stab at country rock called "Country Tune" don't help matters much, either, though fans of their other Sundazed release may well dig this one.

Compared to fellow Minneapolis band the Paisleys, however, **the Stillroven's decent-but-uneven swansong is positively brilliant**. Though 1970's *Cosmic Mind At Play* (SC 11112) was produced by Twin Cities legend Warren Kendrick, the stunning paisley (what else?) cover art is the sole redeeming quality of an album buried in cheesy lounge organ and hackneyed songs like "Musical Journey," which includes the mock broadcast of a baseball game. Better to spend your Sundazed dollar on some of the other titles in this article.

(www.sundazed.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!

DAVID MANSKE

5 GREENLEAF
IRVINE, CA 92604
PHONE: 949-552-7667

Please help me complete my collection
Oingo Boingo - Demo EP - Hand Painted
Oingo Boingo - Only A Lad 7" picture
sleeve AFP 1002 I.R.S.
Oingo Boingo Private Life - 7" Picture
sleeve 8244 A&M
"Day-O" Beetlejuice soundtrack picture
sleeve - /Ceppen 7-27859

GEORGE B. LOCKWOOD

4540 KIPLING CIRCLE
SARASOTA, FL 34241-6137
PHONE: 941-379-4470
E-MAIL: GLOCKWOOD2@COMCAST.NET

Please help me complete my singles & picture collection. I need the following items and will answer all replies. Only respond with clean vinyl, promo or stock (unless noted otherwise), first pressing singles, in M- or better condition.

Zerben Hicks - Lights Out - 45 ONLY - RCA 9278
Bid Daddy Kane - Ain't No Half-Steppin' (Stock) - 45 ONLY - Cold Chillin' 27834
Paul Kantner - Sunfighter (Stock) - 45 ONLY - Grunt 503
Kenny Karen - To Sandy With Love - 45 ONLY - Columbia 42452
Dave Kennedy - Wooden Heart - 45 ONLY - Cuca 1036

BOB PEGG

P.O. BOX 64506
TACOMA, WASHINGTON 98464-0506
PHONE: 253-564-3386
E-MAIL: PEGGRECORDS@FOXINTER-NET.NET
WEB SITE: WWW.PEGGRECORDS.COM

This is a list of some of my wanted 45 r.p.m. records for my personal collection. You may see the complete list by logging on to my web site at www.peggrecords.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, especially 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

MIKE JOSEPH - Sandy - Lucky Four 1017
BUDDY KALB - First Love - Scottie 1302
LINDA LARKIN - Johnny - Etiwanda 101
JOHNNY LAURY - I Go And Dream - Ridge 1047
RANDY LEE - Never Ever - Spann 402
KEITH LOREN - Summer Love - Mark IV 8800
SUSAN LYNNE - In His Car - Capitol 5201
JACK MOORE - Half Angel - Capri 62-2
MOPPETS - The Little Things - Cha Cha 753
MOVIN MORFOMEN - When You Were Mine - Delta 2242

ROBERT KALINA

6920 DENT AVE.
WEBSTER, MN 55088
PHONE: 952-652-2860
78's Wanted - Bohemian
1. Columbia 321-F - Svestkova Alej - Adolf Hofner
2. Columbia 262-F - Krasny Texas - Bacova-Ceska Kapela
3. Columbia 164-F - Otylie Polka - Bacova-Ceska Kapela
4. Texas Polka Bands on "Hummingbird" Label

N. DAVID LUHN

1840 JUNEWAY TERRACE
FAY., AR 72703-2733
E-MAIL: 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

E. HEDGE

PO BOX 8412
PARKVILLE, MD 21234
(410) 254-5804

Instrumental, Easy Listening CDs & LPs. Artists such as Johnny Arthey, Simon Park, Nick Ingman, Geoff Eales, Sven Liabek, Golden Dream Orchestra, Geoff Love, John Fox, John Gregory, and many more....
Call or write.

LEN EISENSTEIN

71 WOPOWOG TRAIL
SHELTON, CT 06484
PHONE: 203-944-0880
E-MAIL: LENDWOPP@AOL.COM

Elvis Presley RCA 45 RPM Want List

REGULAR ISSUES

0280 If You Talk In Your Sleep - full title on one line - disc only
2458 My Boy/Loving Arms - produced in US for European distribution - disc only
6420 Heartbreak Hotel - turquoise label
6642 Lawdy Miss Clawdy - dogless label
7777 Its Now Or Never - with omitted piano track - disc only
10278 T-R-O-U-B-L-E - gray label - disc only
10401 Bringing It Back - orange label - disc only
60575-7 A Little Less Conversation - white label jukebox issue (from 2002) - disc only
62402 Don't Be Cruel - colored vinyl - disc only
62403 Blue Christmas - colored vinyl - disc only
62449 Heartbreak Hotel - colored vinyl - disc only

PICTURE (SLEEVES ONLY)

8243 Bossa Nova Baby - no mention of Fun In Acapulco LP on bottom of sleeve
8360 Viva La Vegas - with Ask for... On bottom of sleeve
9547 Your Time Hasn't Come Yet Baby - with Ask for.... On bottom of sleeve

EP'S

SPD 22 with cover and 2 discs
747, 940, 965, 992, 993, 994, 1254, 4006, 4041 - with dogless label - disc only
4340 - with dog on top label - disc only
4368 Dog on top of label - w/wrong play times of songs listed on label - disc only
4368 Special paper sleeve - (Not EP hard cover) - sleeve only
4387 White label promo disc of Easy Come Easy Go - cvr and 45
5101, 5120, 5121 Maroon label - cvr and 45
5088 and 5141 Black label - cvr and 45

PROMOS (DISC ONLY)

0130 How Great Thou Art - yellow label
447-0601 That's All Right - white label

LEN EISENSTEIN (Cont)

447-0602 Good Rockin Tonight - white label
447-0643 Crying in the Chapel - white label
447-0651 Joshua Fit the Battle - white label
447-0652 Milky White Way - white label
447-0720 Blue Christmas - white label
6357 Mystery Train - Prevue White Label
8350, 8400, 8500, 8657, 8780, 8870, 8950, 9287, 9341, 0651, 0672 - All white labels
0910, 9465, 9600, 9731, 9764, 9873, 9960, 10601 - All yellow labels
10998 Way Down - YELLOW label promo NOT white label
12158 Guitar Man - Yellow label with red vinyl
12205 Lovin Arms - Yellow label with green vinyl
13500 I Was The One - Yellow label with black vinyl
13547 Little Sister - Blue label with blue vinyl
13875 Baby Lets Play House - Gold label on this side and white label on Hound Dog side
13875 Baby Lets Play House - Gold label on both sides and gold vinyl without mono or stereo mentioned
13875 Baby Lets Play House - Gold labels and gold vinyl and stereo printed on both sides
13929 Blue Suede Shoes - Gold label with blue vinyl
14090 Always On My Mind - Gold label with purple vinyl
14237 Merry Christmas Baby - Gold label with either black or colored vinyl

12 INCH SINGLES

0517 Little Sister - (Promotional Issue Only)
60575 A Little Less Conversation - Need the disc and the promotional sleeve (from 2002)

BEATLES

Picture Sleeves for VJ 581, Tollie 9008, Capitol 5150, EAP 1-2121, Capitol R-5365 and ATCO 6308

JAMES BAIRD

P.O. BOX 132
PORT TOWNSEND, WA 98368
E-MAIL: STING19771@ICQMAIL.COM

Seeking originals in VG+ condition or better.

BOB DESPER - New Sounds - LP - Rose City Sound 1974
JOHN FOGERTY - "Sail Away" B-side "I Found A Love" - Format 45 w/picture sleeve. Only released in Germany.
WARRPIG - Self Titled LP - London NAS 13528 1971.

JOHN TIERNEY

31200 LANDAU BLVD., #1603
CATHEDRAL CITY, CA 92234
Body In The Seine - VB-001
Alfred The Great - MGM Label
Girl In The Bikini - PLP 33-1002
Twisted Nerve - Poly583-728
A Child Is Born - MCA-TV C-55
Jurassic Park - MCA/BMG - No #

BRUCE BURATTI

2047 KENMORE AVE.
BETHLEHEM, PA 18018
PHONE: 610-867-3199
E-MAIL: BBURATTI@RCN.COM

This is my want list of 45s. Most of these I've never seen, which makes me wonder if they were ever actually released. Does anyone out there know anything about these records? I'd welcome any information about them. If they do exist, I will pay top dollar. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grade. If you have a copy of any of these but are unwilling to part with it, I'll accept a burned CD copy of the song. I appreciate your help.

ACE 668 - Jimmy Clanton - Heart Hotel/Many Dreams
A&M 1371 - Bill Medley - Missing You Too Long/Simple Man
ATCO 6526 - Rooftop Singers - My Life Is My Own/Kites
AVCO 4589 - Jive Five - Follow The Lamb/Let The Feeling Belong
CHARIOT 100 - Bob Brady & the Con-Chords - Goodbye Baby/Tell Me Why
COLUMBIA 8496 - Freddie & the Dreamers - Little Big Time/You Belong to Me
COLUMBIA 8517 - Freddie & the Dreamers - It's Great/Garbardine Mac
CONTINENTAL 4072 - Shields - You Told Another Lie/Barnyard Dance
EGAN ??? - Skip Battin - Love Minus Zero/Mr. Responsibility
GASTANKA - Cowsills - Christmas Time/Some Good Years
JAMIE 1369 - Dovells - One Winter Love/Blue
LEMANS 008 - Danleers - I'm Sorry/This Thing Called Love
MALA 509 - Don & Juan - The Heartbreaking Truth/Thank Goodness
MERCURY 71782 - Diamonds - I Sho Lawd Will/You Short Changed Me
MERRILIN 5306 - Merilee Rush - How's The Weather/See Me, I'm Smiling
MGM 14667 - James Darren - Sad Eyed Romany Woman/Stay
MUSICOR 1046 - Tommy Edwards - Leftover Dreams/9 Chances out of 10
PARKWAY 875 - Bobby Freeman - She's a Hippy/Whip It Up, Baby
PLAYER 134 - Terry Stafford - Lonesome, Lonesome/Falling
POLYDOR 14263 - Five Man Electric Band - Johnny, Get a Gun/And The World Goes Round
PYE 15313 - Kathy Kirby - Love Can Be/Crush Me
PYE 15342 - Kathy Kirby - Danny/Now You're Crying
RANWOOD 940 - Sounds of Sunshine - Sea Gull/She Takes Care Of Me
RECORD RECORDS ??? - Skip Battin - 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
VITA 169 - John Stewart - Rocking Anna/Lorraine
WMOT - Archie Bell & the Drells - Touching You
RHINO - (2 CD set) - Ben E. King - "Anthology"
ATLANTIC 18191 (LP) - Ben E. King - "Rhapsody"
ATLANTIC 19300 (LP) - Ben E. King - "Street Tough"
ICHIBAN 1133 (LP or CD) - Ben E. King - "What's Important To Me"

discoveries

ADVERTISING RATES & INFORMATION

Payment must accompany your ad

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$56.00.

A full page (9 Units) is \$380.00

"BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$132.00

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

PREPARING YOUR UNIT SPACE ADS

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1 1/2"

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

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

16c per word
21c per word - Bold
All prices are per each issue.
6-11 consecutive issues deduct 15%; 12 issues deduct 20%.

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, GF, or GATE: Gatefold cover | SLV: Sleeve |
| M: Mono | SM: Saw marks. Small cut on outer LP cover. |
| PD: Picture disc | SPLIT: Split seam |
| PROMO: Promotional copy (usually stamped or marked "Not For Sale") | SOC: Sticker on cover |
| PS: Picture sleeve | SOL: Sticker on label |
| QUAD: Quadrophonic | SS: Still sealed |
| RI: Reissue | TOC: Tape on cover |
| RS: Rubber stamped. Usually a name or promo indication | TOL: Tape on label |
| RW: Ring wear | TS: Taped seams |
| S or ST: Stereo | WOC: Writing on cover |
| SCR: Scratch | WOL: Writing on label |
| | 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 1/2")	\$352.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	\$352.00
QUARTER PAGE (4 1/2" X 6 1/2")	\$198.00
EIGHTH PAGE (4 1/2" X 3 1/4")	\$107.00
SIXTEENTH PAGE (2 1/4" X 3 1/4")	\$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 196 (September)

AUGUST 4TH
Mailing Date August 17

Current Bidding Deadline

AUGUST 31ST

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

Ad Deadline, Issue 198 (Nov.)	Oct. 1
Mailing Date, Issue 198	Oct. 12
Auction Closes, Issue 198	Oct. 31



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.

3 CLASSIFIED ADS FOR \$12!

★ A SPECIAL ADVERTISING OFFER ★

Make sure you're part of the excitement with an advertisement in *Discoveries*. Use the space below to prepare your convenient, low cost advertisement.

Ad #1 Category _____

Ad #2 Category _____

Ad #3 Category _____

Ads must be mailed or faxed to receive this special. Note: This special applies to new ads only. No other coupon, discounts, specials apply. All ads will appear in 8 point lightface type. Price of \$12.00 applies to 1 to 3 ads. Each ad can be up to 25 words. Ads that exceed 25 words will be run at the regular price. All ads will appear in the same issue. Some restrictions apply. Advertising deadline is the 1st of each month.
(Please Print and Punctuate Ad Copy)

★ Categories ★			
10 Albums	80 CDs - Sale	126 Grateful Dead - Sale	195 Picture Sleeves
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd
20 Announcements	87 Compilations	128 Heavy Metal	200 Pop & Personalities - For Sale
22 Apparel	88 Computer Software	129 Jimi Hendrix	205 Pop & Personalities - Wanted
25 Auctions	90 C&W - Sale	130 Imports	210 Posters
30 Audio Equipment	95 C&W - Wanted	135 Independent Labels	213 Power Pop
35 Audio Tapes	98 Disco/Dance Music	138 Michael Jackson	215 Elvis Presley - Sale
40 Autographs	100 Doo Wop - Sale	140 Jazz - Sale	220 Soundtracks/Original Casts
43 Beach Boys	101 Doo Wop - Wtd.	145 Jazz - Wanted	295 Soul - Sale
45 Beatles - Sale	102 DVD	150 Jukeboxes	300 Soul - Wanted
50 Beatles - Wanted	104 Bob Dylan	152 KISS - Sale	305 Spoken Word
53 Big Bands	106 8 Tracks	153 KISS - Wanted	307 Bruce Springsteen
55 Blues - Sale	107 Easy Listening - Sale	155 Laser Discs	310 Stereo
56 Blues - Wanted	108 Easy Listening - Wanted	157 Led Zeppelin	311 Storage
58 Bluegrass	109 EPs	159 Madonna	313 Barbra Streisand
60 Books & Magazines	110 Fan Clubs	160 Memorabilia - Sale	315 Supplies
61 David Bowie	111 Fanzines	165 Memorabilia - Wanted	317 Surf
63 British Invasion	113 Fleetwood Mac	168 Mini Discs	320 78s
64 Kate Bush	115 Folk Music	170 Misc. - Sale	325 Tapes - Sale
65 Cassettes	120 45s - Sale	175 Misc. - Wanted	330 Tapes - Wanted
70 Catalogs	121 45s - Wanted	178 Monkees	332 Turntables
71 Children's Recordings	122 Genesis	180 Musical Instruments	334 U2
73 Christmas	123 Girl Groups	182 New Age	335 Videos
74 Eric Clapton	124 Gospel	183 New Wave	336 The Who
75 Classical		185 Photographs	338 Hank Williams
77 Comedy		190 Picture Discs	340 Woodstock
			342 World Music
			344 Frank Zappa

Return this form with payment to:
discoveries Classifieds, 700 East State St., Iola, WI 54990-0001
 You may fax your order to us using a credit card for payment to 715-445-4087

Yes Place my 3 ads for \$12.00 x _____ number of issues = _____ Total Classified Charge

Payment by Check MasterCard Visa Card # _____

Expiration Date ____/____/____ Signed by _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

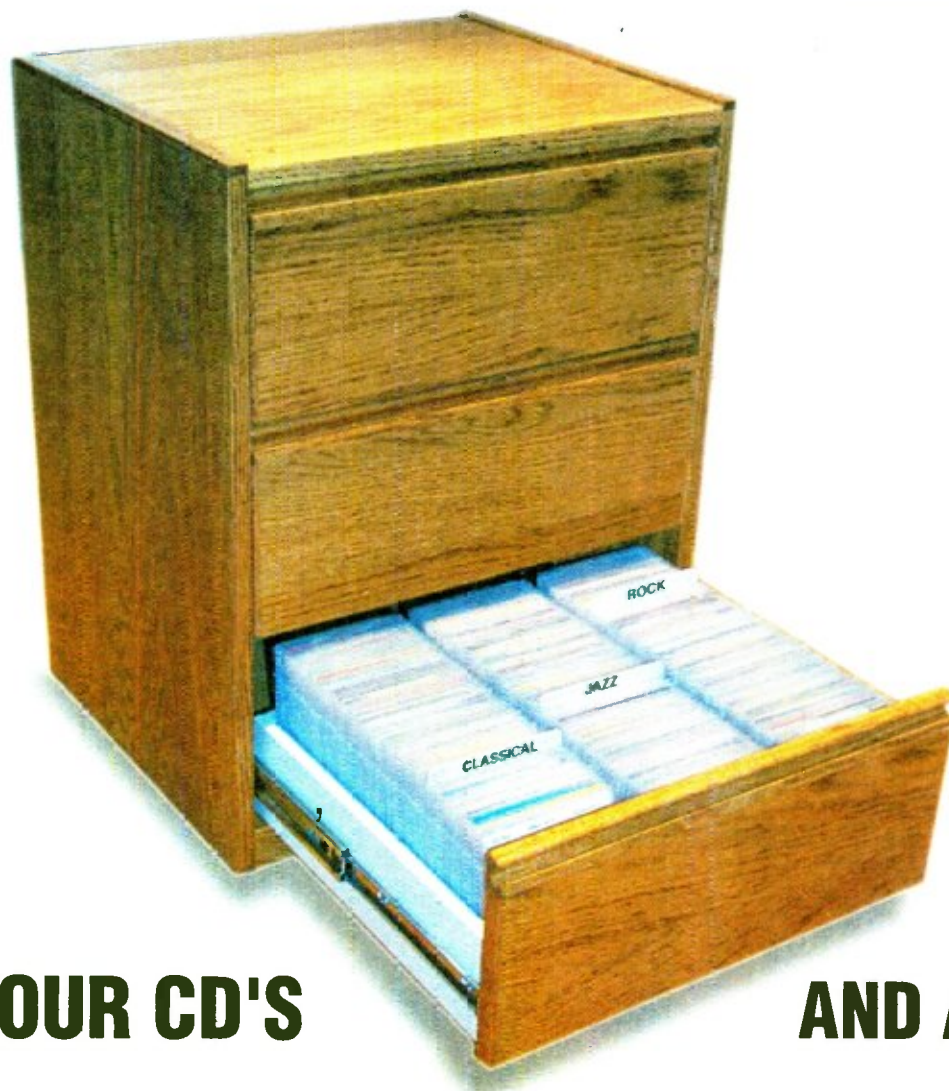
discoveries DIRECTORY

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