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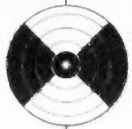


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discoveries  
September 2004





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## Editorial

by John Koenig

I've been thinking about **the collectability of compact discs**. This format has been around for a quarter century now and it seems to me that it's past time for out-of-print CDs to be sought after by collectors. There doesn't seem to be any medium by which any of us firmly know when a CD goes out of print, and that data would surely be helpful in this field, wouldn't it be?

**Is there a compelling reason to seek out the first "pressings" of CDs?** Think of the mid-'80s Columbia and CBS compact discs, and how horrible they sounded (Paul Revere & the Raiders come to mind). Are they mere curiosities, memories to be glad we're done with, or are collectors or perhaps artist-completists searching them out? What about CDs in longboxes? I know from Robin Platts' research for his Market Watch column that people pay pretty good money for older CDs still in the box, but why do they do so? It would seem obvious they aren't taking them out of the box to play them, so it's about the artifact, right? Following that course of logic, then **wouldn't early, now deleted CDs be sought after** for the same reasons?

Do we all agree that the first CD release ever was *52nd Street* by **Billy Joel**, released in Japan in 1982, and that the initial US CD release was 1983's *Born in the USA* by **Bruce Springsteen**?

Tell me what you think the rarest and most collectible "regular release" CDs are today. Not promos, not imports, but over-the-counter releases. Here's my list:

**The Chesterfield Kings** - same (out of print 15 years)

**Elvis Presley** fake stereo RCA releases - *Elvis Presley*; *Elvis*; *Elvis Golden Records*; *Elvis Gold Records Vol. 2*.

**Beatles** - *Abbey Road* (Japanese, Toshiba-EMI, 1983)

**George Harrison** - late '70s/early '80s Dark Horse label, *Cloud Nine*; *Gone Troppo*; *George Harrison*; *Live in Japan*; *Somewhere in England*.

**Bee Gees** - *Living Eyes*  
early **Jimi Hendrix** CDs on Reprise, such as *Crash Landing*

almost any CD on the **MFSL** label  
**Dave Clark Five** - *History Of* (Hollywood Records)  
**Captain Beefheart** - *Lick My Decals Off Baby*  
**Prince** - *The Black Album*

What can you add to this? Talk to me...  
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# Discnews

## What's Happening

According to *Tracks* magazine, *Forbes* magazine says that in 2002 the **Jimi Hendrix** estate generated an estimated \$8 million in revenue, mostly from sales of CDs and DVDs. Amazing. No wonder everyone ever related to Hendrix is suing each other for a piece of the pie.

Best Buy has another DVD exclusive coming up that will anger other retailers. They will exclusively sell **Elton John's Dream Ticket — Four Destinations: Four DVDs** beginning mid-November. The set consists of mostly concert footage, about ten hours and more than 70 songs. One disc comprises a London concert with the London Symphony Orchestra; another is from New York, one from Ephesus, Turkey; and another is some type of documentary covering Elton's career. ([www.bestbuy.com](http://www.bestbuy.com))

I'm getting very annoyed by promotional copies of compact discs with this statement on them: "copy protected: this CD is protected against unauthorized copying. It is designed to play in standard audio CD players. **It is not designed for play in computers.** Playback problems may also be experienced with car stereos, DVD players and game consoles." See, all day I play CDs in my computer, under headphones, in the office. And I play CDs constantly in my car. Most of my reviewing takes place in these two situations." OK, I feel better now that I've vented.

Reports are that the upcoming **Del Shannon Bear Family** box set will have 8 — 10 CDs worth of material. Included will be all of his Bigtop, BerLee, Amy, Liberty, and Dunhill sides, along with 9 more unreleased tracks from Dunhill. Also included will be 30 "pre-Runaway" tracks, known as Shannon's audition tapes to Bigtop, which includes the original demo of "Runaway" plus about half of the *Runaway* album tracks in demo form. Plus there will be alternate tracks / takes from Liberty records, and a few unreleased from those years including "I Won't Be Writing Home Again Mama" and an alternate take of "Under My Thumb", "He Cheated," and "Raindrops."

**XM Satellite Radio**, with more than 2.1 million subscribers, and **Rhino Records** are teaming up to produce a wide range of music series and specials to be heard exclusively on XM. They will mine the Rhino vaults to produce in-depth specials about many artists, including Ray Charles, The Monkees, the Grateful Dead, Elvis Costello, Aretha Franklin, Chicago, Richard Pryor, and Dwight Yoakam, to name a few.

Celebrating the 50th anniversary of **Elvis Presley's** first performance at the "Louisiana Hayride," Shreveport, Louisiana's Municipal Auditorium will be hosting a concert in October. Performing will be the **TCB Band** with **James Burton, the Jordanaires, Terry Mike Jeffrey and J.D. Fontana**. For more information call (318) 227-8863 or go to [www.stageofstars.com](http://www.stageofstars.com).

Found at a flea market in Australia was a **suit-**

case chock full of one-of-a-kind **Beatles** memorabilia, now in the hands of lucky buyer Fraser Claughton of England.

Contents include photos, concert programs and 4 and 1/2 hours of reel-to-reel tapes, including Lennon and McCartney performing alternative versions of previously unrecorded songs. Speculation is that this suitcase of goodies belonged to **Mal Evans**, the Beatles' roadie and sound recordist killed in 1976. (reported by the Associated Press).

This fall, **Revenant Records** will be issuing a 9-CD box set celebrating the career of jazz sax player **Albert Ayler**. *Holy Ghost* is more than just a box set, though. With the help of Ayler's family and estate, Revenant feels they are building a monument in sound to Albert Ayler. Included in this incredible package are radio and TV sessions, studio demos, private recordings and live concert footage. But wait, there's much more! A full-color hardbound book of 208 pages; essays by five different authors; unpublished photos by several photographers; memorabilia of all sorts, all housed in a lavish tabletop Spirit Box format. Yes, this promises to be a **mind-boggling package**. ([www.revenantrecords.com](http://www.revenantrecords.com))

James Monroe, son of **Bill Monroe**, wants to sell his father's mandolin to a museum, he says, but the 1923 Gibson F-5 is locked in a bank vault as it's in the middle of a legal dispute. The instrument, in battered condition, was bought from a Miami barber in 1943 for \$150. Considered an example of **the finest mandolin ever produced**, music fans consider it essential to Monroe's style.

A new Web site commemorating the 35th anniversary of the original **Woodstock Music Festival** is now up and running at <http://www.artiekornfeld-woodstock.com>

Many fans and critics have long thought of "**Soul To Soul**" to be one of the finest music films of all time. Taking place in 1971 in Ghana, West Africa, the 14-hour event celebrated the 14th anniversary of Ghana's independence from Great Britain's rule. Now, **Reelin' In The Years Productions** and **Rhino Home Video** are teaming up to release "Soul To Soul" on two DVD discs. One contains the 95-minute, full-length feature film, newly remastered and restored from the original 35mm negative. Disc two contains the original soundtrack CD, expanded to over an hour, including performances not seen in the film. Among the performers are **Ike & Tina Turner, Santa, Mavis Staples, Les McCann, Wilson Pickett, Eddie Harris**, and many others. ([www.rhino.com](http://www.rhino.com))

The Reuters news service out of London reported on Monday July 12 that **Elvis Presley's** "That's All Right," re-issued to mark the **50th anniversary of his first single**, was kept off the top spot in the British charts on Sunday by releases from Usher and Britney Spears. OK, we know that 50 years is a long time, and who knows how the reissue was promoted, but Britney Spears beating out Elvis Presley? Makes my head hurt...

## Pipeline

Capitol - **Supergrass** - *Supergrass is 10: The Best of 94-04* - Sept. 28; **The Music** - *Welcome to the North* - October 19

Collectables - **Chet Atkins** - *Chet Atkins and His Guitar — The Early Years/Guitar Genius; Guitar Picker / Finger Pickin' Good*; **Floyd Cramer** - *The Magic Touch of Floyd Cramer/ The Distinctive Piano Style of Floyd Cramer*; **The Cascades** - *Rhythm of the Rain*; **The Dubs Meet the Shells**; **Mitch Miller** - *Sing Along*; **Full Force** - *All Cried Out*; **Billy Ocean** - *Suddenly* ([www.aldies.com](http://www.aldies.com))

Concord - **Monica Mancini** (SACD) - *Ultimate Mancini* - Aug. 24; **Chick Corea Elektric Band** - *To The Stars*; **Ray Charles** - *Genius Loves Company* - Aug 31; **Peter Cincotti** - *On The Moon*; **V.A.** - *Musica Romantica - The Colors of Latin Jazz*; **V.A.** - *Sounds of Autumn - Jazz Moods*; **V.A.** - *Playboy Smooth Jazz - In A Smooth Groove* - Sept. 14

Eagle Rock Entertainment - **The Doors** - *The Doors Live In Europe 1968* (DVD) - July 27

Elektra/Atlantic - **Bjork** - *Medulla* - Aug. 31

Fantasy - Ten new SA-CDs - **Jerry Garcia/Merl Saunders** - *Live at Keystone, Vol. 1*; **Vince Guaraldi Trio** - *A Boy Named Charlie Brown*; **The Modern Jazz Quartet** - *Django*; **Sonny Rollins** - *The Sound of Sonny*; **Thelonious Monk** - *Monk's Music*; **Chet Baker** - *In New York*; **Cannonball Adderley / Milt Jackson** - *Things Are Getting Better*; **The Wes Montgomery Trio**; **Bill Evans** - *Explorations*; **The Isaac Hayes Movement** - 8/17

Landslide - **Webb Wilder** - *It Came From Nashville* (deluxe full grown edition, includes six previously unreleased live bonus tracks. Originally released by Landslide in 1987 on vinyl with 12 tracks of both studio and live material) - September 21

Lava - **The John Butler Trio** - *What You Want* (EP) - September 14th

MusicVideo Distributors - **Jan Akkerman** - *Live* (DVD) - Aug. 24; Music Video Distributors / Metal Mind Productions - **The Michael Schenker Group** - *Worldwide Live 2004*; **Devo** - *Live in the Land of the Rising Sun: Japan 2003*; **The Stranglers** - *Live 1978 in San Francisco* - Oct. 5 ([www.musicvideodistributors.com](http://www.musicvideodistributors.com))

Revenant - **Albert Ayler** - *Holy Ghost* (9-CD box set) - Oct. 5 ([www.revenantrecords.com](http://www.revenantrecords.com))

Rhino - **Elvis Costello** - catalog reissues of *Almost Blue*, *Goodbye Cruel World*, *Kojak Variety* (more than doubles the bonus material offered on any previous releases, a total of 73 bonus tracks, and redefines these albums. All three two-disc sets available - August 3.

Sugar Hill Records - **Dolly Parton** - *Live & Well* (in both CD and DVD formats, Recorded at the Dollywood Theater in 2002, the concert was part of her "Halos And Horns" tour that marked her return to the road after a 10-year absence.) - September 14

Sundazed - **Aretha Franklin** - *Arrives*; **Carla Thomas** - *The Queen Alone*; *Carla* (reissues of 1966-'67 albums, audiophile 180-gram vinyl, cut directly from the original Atlantic/Stax analog masters); August 24.

Rhino - **The Zombies** - *As Far As I Can See* - September 14; **V.A.** - *Southern Rock Country Style* - Sept. 21; **V.A.** - *Left of the Dial: Dispatches From the '80s Underground* (4-CD box set) - Oct. 5 ([www.rhino.com](http://www.rhino.com))

Rounder Records - **Rob Wasserman** - *Trilogy* (3-CD boxed set. This deluxe package includes *Solo*, his collection of compositions for acoustic bass, the Grammy-winning *Duets* and *Trios*. It also features new notes and commentary by Rob and several of his collaborators, as well as 24 bit re-mastering by Joe Gastwirt) - Aug. 3



by Ray Sidman

# Pondering Aloud

Because questions regarding this column have floated my way (brick through window-like), I'll start with a mail-bag visit (brave, brave Sir Robin-I ke) ...

Why mention the record companies by name and their Web sites? Sounds like you're being paid by these companies, you sellout [rant snipped due to use of "Harry Potter" as a verb]. If comments about a CD snag my interest, I want to know where to start searching for the tunes. Surely Discoveries readers are the same.

You tend to review artists you're not familiar with or have little knowledge of. Why not stick to those you know? One important purpose behind reviewing is to attract a new audience. What better way to explain something to a newbie than to come from the newbie perspective?

How can we reach you directly? I want to tell you how much I (ahem) REALLY like your sense of humor. Riiiiight. Well, be it compliment or complaint, critiques are always welcome. You can e-mail me here at Discoveries via sidmanr@krause.com.

And now a pretend letter - just assume it's from one of the voices in my skull vying for attention (Shut up, Beavis!) ...

Why does this month's column (and likely others forthcoming) give less space to each CD discussed in comparison to prior months? I'm merely trying out different formats to feed my nascent music column sensibilities (feel free to opine if you'd like; see Question No. 3). It most certainly doesn't mean I don't consider these CDs worthy of more space.

That recited, let's move on to actual music commentary ...

The album cover you see here is a good start. I first noted **R.L. Burnside** on the soundtrack to one of my favorite television shows, "The Sopranos." This longtime Southern bluesman apparently proved popular, because he earned a spot on the second "Sopranos" soundtrack a couple years later.



Burnside's rep surged in the late '90s when a remix element was added to his music (and it sounds groovy). However, most of the songs on *First Recordings* were originally recorded in 1968 with

the simplest of equipment sans remixing. Mobile Fidelity Sound Lab put out this rerelease of the album, adding a pair of said remixes. It all sounds good. B o i l e d - d o w n Southern blues simplicity for 14 tracks, then the remixes. If you're a fan of older and/or Southern blues, you should have this CD.

For those high-tech music lovers out there, MFSL ([www.mofi.com](http://www.mofi.com)) offers this and other rereleases (rereleases are what they do) in hybrid SACD, so it plays in standard players and the newfangled Super-Audio ones. I've got a techie streak, so I find this kinda cool.

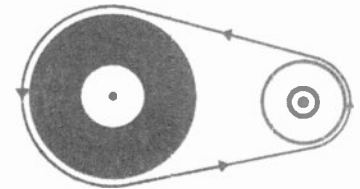
In a similar vein, check out the country rhythm-n-blues music of **Hoodoo Drugstore**. Bonedog Records ([www.mojoboneyard.com](http://www.mojoboneyard.com)) has put out a pair of albums by them: *Root Doctor* and *Misfits, Murderers & Madmen*. Both boast well-played old-school sound. The band reminds me of Buck Owens with a dash of bluesy funk.

Two things about Hoodoo Drugstore that make me grin. (1) Sounds like these guys have a pure blast playing, a real uplift for the listener. (2) The lineup changes from song to song. I didn't tally both albums, but duties are shared by a plethora of guys coming and going. I doubt they outnumber Menudo, but the extended band is large. And hey, if they have fun doing it that way, I say kudos.

Sticking with this vein to close out the month, I add my voice to the many who have raved about **Loretta Lynn's Van Lear Rose** (Interscope Records) - her return to the music scene after some two decades, the album came out earlier this year. She wrote all the music save one song, and wrote all the lyrics on the 13-track work. And while it's clearly a country album (with true Lynn sound), she shakes things up on a few tracks, notably "Portland Oregon" (supposedly getting airplay on punk-rock stations), "Have Mercy" and "Little Red Shoes." Highly recommended. ●

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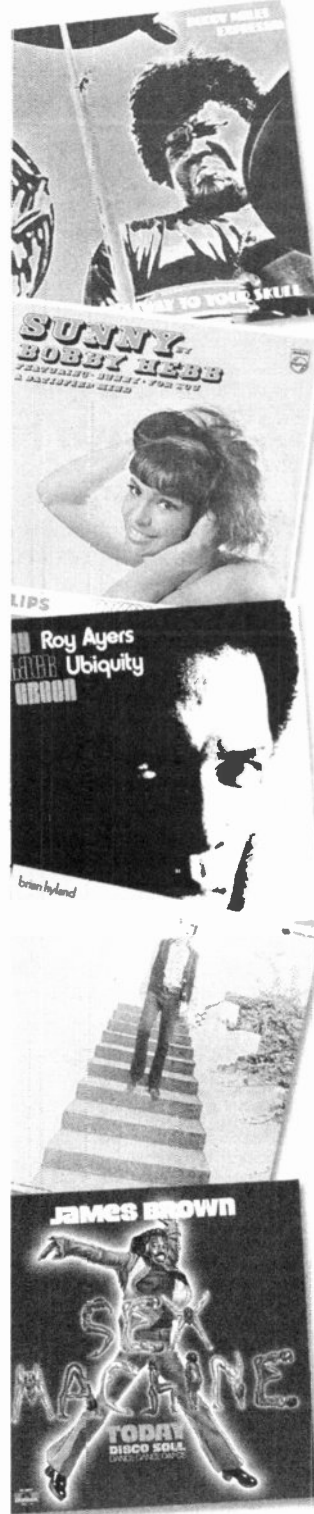
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### And the upcoming release roster includes

- Bobby Hebb,
  - Michael Murphey,
  - Captain & Tenille,
  - Grass Roots,
  - Tommy Boyce & Bobby Hart,
  - Rick Wakeman,
  - Link Wray,
  - Brian Hyland,
  - Checkmates Ltd.,
  - Buddy Miles Express,
  - Stephen Bishop,
  - Genya Ravan,
  - Supremes,
  - Peaches & Herb,
  - Roy Ayers,
  - Jackson 5,
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- and - whew! - a whole lot more.



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## Johnny Cash Remembered

### Dear John:

Johnny Cash has been dead for almost a year now. I wanted to write *Discoveries* as soon as I heard the news of his death. Better late than never.

I was a huge fan of his. In fact, I taped all of his TV shows in the late 1960s, using an old reel-to-reel recorder and holding the microphone up to the TV set speaker. I recently transferred them to audiocassette, and the quality is surprisingly good. He was picked as number one male singer in country music on the CMT network recently, and I agreed. I saw him in person often and have several of his autographs, plus autographs of Luther and Marshall. I bought most of his albums, except those he made in the last few years.

What a voice he had! "Had" is the important word. I was born in 1940, and I appreciate "good" voices (Perry Como, Frank Sinatra, Doris Day, Rosemary Clooney). I loved R&B in the 1950s and bought lots of R&B 45s and LPs. Lots of my LPs from that period are very valuable today. I didn't especially like the voices of the R&B artists, because they didn't measure up to Sinatra and his cohorts, but I loved the beat and the raw, uninhibited sound they made. The "total experience" more than made up for the poor quality of the voices. Then, R&B gave way to rock and roll, and there were some "good" voices (Bobby Rydell) and some "bad" ones (Fabian!).

Eventually, the shouters and screamers took over, and today it seems to be a liability to have a "good" voice. Today, music fans no longer seem to care about the quality of the voice, just about the total experience. When somebody with a terrible voice like Rod Stewart starts recording Gershwin songs, people not only accept it, they buy his records and attend his concerts. (Unlike Stewart, Linda Rondstadt had a "good" voice and I still enjoy listening to her Nelson Riddle albums. James Darren, who did some rock stuff in the 1960s with an "average" voice, has several CDs out in which he sounds quite a bit like Sinatra. He's improved.)

That's not to say that "bad" voices were not successful in the pre-rock era. I'm talking about the 1930s, 1940s, and 1950s. Jimmy Durante, Al Jolson, Louis Armstrong, etc., had terrible voices (in my opinion), but they were VERY successful. So was the great late Ray Charles. I loved most of his stuff, especially from the 1950s when I was a teenager, but nobody can say he had a "good" voice, if you define "good" as a Sinatra-type voice. So I guess you can say I appreciate "bad" voices, too. The total listening experience is important to me as well.

Which brings up Johnny Cash and why I stopped buying his albums around 10 years ago. His voice deteriorated as he got older. After his wife, June, died, I read that he started recording as many songs as he could, probably to keep busy and to ease the pain. That's understandable, I guess. And there was still a market for his output, even though he was no longer the superstar he was years ago.

Johnny Cash, I understand, was wealthy when he died. He didn't need to keep recording to pay his bills. And yet he kept recording. My point is this: In my opinion, he did his fans a disservice in the last years of his life. I think he should have stopped recording when his voice changed from "great" to "bad." That's my opin-

ion. But today's market does not demand "good" voices in order for a singer to be successful. God rest his soul and God rest June Carter's soul.

I wish Johnny Cash, in his last few years, had enjoyed the freedom I now enjoy in retirement. I guess he loved his work so much, he kept doing it even when he was doing sub-par work (in terms of his deteriorating voice). So perhaps he was happy. At least I hope so.

I've heard some of Johnny Cash's songs from his most recent albums on Internet radio, and the difference between his voice during the 1990s and 2000s and his voice during the 1950s and 1960s is tremendous. As a result, I didn't buy his most recent albums. Perhaps that's my loss. But I'd rather remember Johnny Cash as he was in the 1950s and 1960s. From time to time, I play those audiocassettes I made so many years ago when he had his weekly TV show, and I think, "Gee, I wish he were still around and still had his good voice." At least Johnny Cash, even in the 1990s and 2000s, had a voice that was still pretty good. And I guess that's all that matters.

Donald Hendon  
Mesquite, Nevada  
donald\_hendon@yahoo.com

## Chicago Radio Memories

### Dear John:

Ah, Chicago! I have fond memories of Chicago. It was in Chicago in 1976 that I heard for the first time a station that successfully played oldies exclusively, 24 hours a day, while I was stationed up in Great Lakes. The station was WFYR, aka "Fire Radio". The music was great but the format really stunk! The DJ had absolutely no personality. All he said was "You're listening to 'Fire Radio', all oldies, all the time!" and maybe he would announce the song.

WBEN, (Buffalo, NY), in September 1973, attempted to change its format from "easy listening" to "oldies all the time" with an equally great format to match the music it played, which included their weatherman, Allays Wong (Always Wrong). But the idea was too far ahead of its time and the station, after only a few months, reverted back to its easy listening format.

Buffalo does rock with Oldies 105, a real oldies station, unlike those "so-called oldies" stations that limit their playlists to the soundtrack to "Dirty Dancing" (the movie starring Patrick Swayze) and maybe a few other hits by such one-hit wonders as the Beatles, the Beach Boys, Elvis and Leslie Gore.

Oldies 105, for awhile, at the same time each night, played the Top 30 from "this day in ..." This is the way a real oldies station should operate. Of course, being so close to the US/Canadian border, Oldies 105 has the distinction of having to cater to an international audience!

Back to Chicago, the city wasn't just another city with a few great stations. Chicago was a launching pad that sent quite a few great artists throughout the 1960s (and beyond). Chicago is where the careers of such artists as the Buckingham's, the New Colony Six and Shadows of Knight began.

Keep up the great work.

Mike McKenna  
Michael\_Mckenna@tnet.it

## Flares discography addition

### Dear Discoveries:

Cookie Jackson, who recorded with the Flares, also recorded Progress 912, the northern soul stomper "Do You Still Love Me?" / "Blind Love; Cyclone 121 "Try My Love" / "Hot Dog" and two other singles for Okeh, "Suffer" and the great "Your Good Girls Gonna Go Bad." And for Uptown also. As Okeh was a Chicago-based label (although they had offices on the west coast), I wonder if the Flares are the same group who recorded for RAP. They had the excellent soul side "You Got To Steal It." Patience Valentine went on to record for Sam Cooke's SAR label, "Unlucky Girl," #142, and the superb R&B dancer "If You Don't Come" on #199.

Rob Messer  
127 Milton Rd.  
Stanford-le-Hope, Essex  
England SS17 8JY

## Soul collectors getting a fair shake?

### Dear Discoveries:

John Tefteller's in-depth report on the haul of rare soul 45s from Ray Dobard [a couple of issues ago] opens up a large can of worms. He states that the four dealers involved are trying to "hold the line on prices." While this is good business sense, is it actually fair to the collector? If a record was considered rare and fetching, say, \$100, and demand was relatively high, the lack of available copies would keep that price buoyant. However, if 25 or 100 or 200 copies showed up, then obviously it would no longer be as rare, and the price would then reduce accordingly.

In the stock market information has to be shared. If the orange crop is particularly good one year, then the trade price in oranges is lowered. It is illegal to hide such information to keep the price artificially high.

Surely this would be wrong in records also? One example was that rumors were abounding that 300 copies of Jackie Day's rare Phelectron 45 [were in the buy]. This had been fetching \$2,000+. I heard that John Manship stated that there were actually 3 copies only. While 3 would not affect the price either way, 300 certainly would have. So how do we find the truth?

It is certainly fact that some titles are in abundance, and as a collector and dealer I can see both sides. However, the collector in me doesn't want to feel cheated. There are many records that are quite simply out of my price range. Records I would love to own. If multiple copies of some of these records turned up and then the price reduced accordingly, myself and many others could finally obtain these elusive gems. It seems only fair that collectors who have paid increasing prices over the years, and loved and danced to these tunes, and supported the venues and DJs who have played them, should finally be given a chance to own some of them if more become available, without having the wool pulled over their eyes.

We know that when John Tefteller lists an early blues 78 as "only 6 known copies," then it's highly unlikely a box of 25 unplayed copies will turn up. That would seriously dent the record's value. While there are a large number of soul collectors worldwide, I feel it is the duty

Send your letters, comments and suggestions to:

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of these dealers to treat them fairly, revealing the truth on the quantities [in existence] of these "rare" titles.

I would love to see a comment on this from any of the four dealers involved. The 200,000 records cost approximately \$1 each, so even cutting away 3/4 of them as chaff, that still leaves an average price of \$4 a record. As some of the 45s can fetch up to \$300+ that's a pretty good profit by anyone's standard. So I ask again, is it fair trading?

**Rob Messer**  
Standford-le-Hope, England

[John Tefteller replies]

*I reported the story on the Dobard hoard as accurately and completely as I could. I don't know how many records were in the deal in "box lot quantity." I looked through each and every one of those 200,000-plus records about 8 years ago, and I can assure you that many of them were in quantity.*

*Is it fair for those who now own them to try and control the market and knowledge of how many of each were there? Well, it may not be fair but there is no law against it, and when quantities of rare records turn up, strange things happen.*

*I would suggest that you exercise caution when buying Soul records and only pay what you can afford for records you want. Also, you could ask each of the four buyers of the Dobard hoard about particular records you may want. Ask them how many of that title they have and depend on their honesty to tell you. I cannot speak for them. The record market is not regulated like the stock market and you and everyone else needs to remember to choose who you buy from wisely. Spend your money with those that have proven themselves to be trustworthy.*

*I have been cautioning buyers of Soul for some time to be careful. I may get myself into trouble here, but I will say "On The Record" that I really don't think these so-called-rare Soul records are all that rare. They didn't just press a hundred copies of these things and they were not made all THAT long ago. With this "big find" the market should be in for a major correction — but so far it appears that demand is so strong that no correction is coming. Letters like yours however, do indicate that perhaps the market will stop rising at such a rapid rate due to your caution over the huge amounts of Soul records coming on the market. Perhaps some stability will come to the Soul market, which is overdue and necessary for long term security.*

## Beatles Memories

**Dear Discoveries:**

I was with John McCann and the Beatles were in town and we weren't going to miss this for anything. It was 1964 and I was on the commuter train to Boston on the Lowell Line, what was then called the New Hampshire Main Line. In those days the Boston & Maine railroad ran all the commuter lines north of Boston into North Station and the New Haven ran them south at South Station. We got off the platform at the rear of North Station, which was in the same building as the Hotel Madison where the Beatles were staying prior to their performance.

Outside at the rear of the Madison a huge crowd had

gathered and every time a window shade moved on one of the upper floors you'd hear a roar from the crowd. My future friend Charlie whom I would meet years later was also there, as again we both were when the Fab Four appeared in 1966 at Suffolk Downs in East Boston.

Charlie was being interviewed by WMEX and asked: "Which Beatle Do You Like Best?". Being a musician, Charlie answered, "George". Charlie was lucky as his father was some union official and managed to get backstage with his mother, and while back there Jackie DeShannon was ranting something about one of her trunks being lost. Just prior to this Charlie tells me that he had a conversation with George Harrison's sister, as she lived in the States and was hired by one of the stations for some sort of a promotion.

During the concert I remember some girl jumping on Ringo's back as he was playing his drums and some security person threw her right off the stage. I don't even remember who performed with the Beatles that day but I do remember a constant roar that never ceased, just as at their second performance at Suffolk Downs in 1966, except I do remember seeing Barry And The Remains along with Bobby Hebb, The Cyrle and I think The Ronettes. It was forty years ago...

**Arthur Frechette**  
Lowell, MA  
AFrechette@ci.lowell.ma.us

## Everly Bros. Address Needed

**Dear John:**

I've got a question about the Everly Brothers and hope you can help me. I, like my father who's a regular subscriber to *Discoveries* (Ragnar Ebsen), adore the music of the Everly Brothers and am trying to get their signature. I would be over the moon if they could sign a portrait I have drawn, but so far I haven't succeeded in finding a mailing address that appears promising. As this portrait was a lot of work, I hesitate to send it to just any address.

Can you help me and tell me if there is a reliable address?

Kind regards from Germany

**Annika Ebsen**  
Ragnar.Ebsen@t-online.de

*Who can help Annika with her situation? I'd hate to see her mail the portrait into oblivion. Anyone have the answer?*

## Ray Charles Tribute

**Dear John:**

The tribute to the great Ray Charles ("I Believe to My Soul: The Ray Charles Story" by Phast Phreddie Patterson) was very touching and well done.

"Ray Charles - An Appreciation" by Chris Nickson was also well done, except for his mention of Ray Charles' recording for ABC-Dunhill! Wasn't Dunhill founded in 1965? And ABC-Dunhill didn't exist until 1968. Oh well, such an error is forgivable.

One point overlooked was his great sense of humor, which manifested itself in a European car ad for Peugeot whose claim was that their cars were so easy to drive that anyone could drive one.

And driving a Peugeot convertible was Ray Charles, himself, behind the wheel. This ad got a lot of airplay in Italy, and (I imagine) in other European countries where the Peugeot is popular.

Just thought I'd add that one.

**Mike McKenna**  
Michael\_Mckenna@tnet.it

## Got Some Ideas

**Dear Discoveries:**

I would like to suggest more articles (or a column) on employment opportunities in the music biz and/or the nuts and bolts of starting one's own music-related business. I'm one of these guys strong on passion but bereft of business smarts, and as such, I make a lot of assumptions that keep me idle. I suspect, for example, that most record store owners have already made their money in some other field. How else can they afford a store lease, new inventory, a home mortgage, electricity, food, auto, etc? You can't expect me to believe they cover these costs by selling a few records and CDs each month.

Here's another prospect that I find myself wondering about. It would be cool to start an indie music label that re-issues out-of-print oldies, but you'd probably need a hefty chunk of startup cash and a degree in copyright law. Am I right? What about writing for a periodical like *Discoveries*? It would obviously be fun and make one popular with the ladies (heh, heh), but is it the kind of job that would generate something in the neighborhood of a \$30K annual salary? Until someone clues me in on these entrepreneurial realities, I guess I'll just have to hold out for my dream situation: winning the lottery and traveling the world in search of CDs/records to auction on my own collectors' website, which I'll be promoting in *Discoveries* magazine of course. I do know that much!

**Chris Delaney**  
Corpus Christi, Texas

## I've Got the Rare Pic Sleeve

**Dear John:**

I read with great interest Stephen M.H. Braitman's "Picture Sleeve Archive" in the August issue on Dick Wagner & the Frosts.

I quickly went to my files and found out I have a Mint/VG picture sleeve of "Rainy Day"/"Bad Girl" (no record, just the sleeve). Don't ask why, I don't know, as Ozzy would have said.

Any reader looking for the sleeve to match their record, are welcome to make me an offer I can't refuse.

**Jeff Lind**  
2831 Northampton Dr., Apt. 208  
Rolling Meadows, IL 60008

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

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# MarketWatch



## Nirvana

It's hard to believe that we're already past the tenth anniversary of Kurt Cobain's death. It seems like only yesterday that Nirvana were taking the world by storm, making "grunge" and "the Seattle sound" the words that seemed to define an era in the rock world, then tragically burning out in a manner befitting the tortured mood of their songs.

Even during their all-too-brief career, Nirvana's popularity meant that **their less-common records and CDs were in-demand collectibles**, but with Kurt's exit, the myth of Nirvana grew, and the band and their leader now inspire the kind of fascination and devotion previously reserved for the great talents lost in the awkward shift from the '60s into the '70s.

A scan of the Internet reveals numerous Nirvana websites, with exhaustive discographies, detailed articles on such rarities as the swiftly deleted "Pennyroyal Tea" CD-single, comprehensive lists of live shows and their accompanying bootlegs, conspiracy theories about Cobain's death, and on and on. I'd venture to say that virtually **no other group since the '70s has inspired the same kind of mythology and mystique** or, for better or worse, influenced the direction of rock and roll in their time. Nirvana, together with Pearl Jam, cast a shadow that stretched to the end of the '90s, at least, and their influence can still be heard, directly or indirectly, in many of today's rock groups.

In other words, **the perfect band in terms of collectibility**, despite a relatively short career. Among the most sought-after Nirvana rarities are the elusive "Pennyroyal Tea" CD-single, the debut 45 "Love Buzz" and variations on the debut long player *Bleach*.

To get some expert opinions on collecting Nirvana, I went to **Anders Leirvik**, who runs **Pennyroyal 3**, a resource to official Nirvana releases at [www.livenirvana.com/pr3](http://www.livenirvana.com/pr3) and **Enrico**, who runs an excellent site on Nirvana collectibles at [www.silver.it/nirvana](http://www.silver.it/nirvana).

"It's slowly but steadily being completed," Enrico says of the latter site. "When it's finished, it'll definitely be the most complete Internet resource for collectors of official Nirvana items," he promises. Another valuable source of information was the website [www.livenirvana.com](http://www.livenirvana.com), which also hosts Leirvik's website.

A decade after Cobain's death, **prices for rare Nirvana items still appear to be on the rise.**

"I've only been into this for the last five years or so," says Leirvik. "I can't say much more than that the prices have increased, but it's also easier to find what you're after."

The most sought-after Nirvana item is itself rare because of Kurt Cobain's death. "Pennyroyal Tea" was chosen as the third single release from the *In Utero* album, for release in March or April of 1994. With Cobain's death, the single was quickly withdrawn. The most likely reason is that Nirvana's label didn't want to

be seen as cashing in on the tragedy, especially given that one of the single's B-sides was titled "I Hate Myself And Want To Die." Anders Leirvik, who has a detailed page about the single on his Pennyroyal 3 website, also speculates that the single may have been withdrawn because the single was originally planned to coincide with Nirvana's planned UK tour of March/April 1994. When the tour was first postponed (due to Kurt's collapse in Rome) and then cancelled, the single was pulled, he theorizes.



Leirvik believes **there are a few thousand copies of the "Pennyroyal Tea" CD-single in circulation**, though others believe there are only a few hundred. As for the copies recalled by Geffen, it's anybody's guess, but Leirvik believes that most, if not all, were destroyed by the label.

So how much is it worth? "I bought my 'Pennyroyal Tea' single in 2001 I think, for about \$200," says Leirvik. "\$200-250 was the going price at the time. The last year only a few have been below \$300 on eBay, most in the \$300-350 range, but also a few more expensive than that."

According to [livenirvana.com](http://livenirvana.com), "Despite the fact these CDs were withdrawn, they don't seem that rare and at present don't command too high a price."

"Back in the early days, from 1994 on, the 'Pennyroyal Tea' single was more sought-after than the 'Love Buzz' single, or so it seems," says Leirvik. "It was believed to be extremely rare, and more pricey than they are now. I don't know what happened, but I guess when more and more people got the Internet at home, more sellers were exposed."

Another rarity is the British "Pennyroyal Tea" CD promo, which Leirvik says, "is very limited. Online retailers want way too much for this, most singles sold on eBay have been sold for around \$1000." According to [livenirvana.com](http://livenirvana.com), this one-track promo "Features just

'Pennyroyal Tea' and has no artwork. It is notable for the number of printing errors on the CD."

Aside from the CD-single, **the Nirvana collecting community is rife with speculation** about the existence of a 7" vinyl pressing (or pressings) of "Pennyroyal Tea." "Seven-inch test pressings were definitely made, but maybe they have been all destroyed, and a safe, confirmed copy has never been tracked down," Enrico says. "An Italian collector told me he had a copy which he sold to a Japanese guy, but hasn't given more details."

According to [livenirvana.com](http://livenirvana.com), "There is still a lot of intrigue surrounding different pressings of the withdrawn 'Pennyroyal Tea' single. There is great speculation about whether any retail vinyl copies got out of the pressing factory. A sleeve for a 7" has been found which is believed to be genuine but no vinyl to go with it. Perhaps the vinyl wasn't pressed. **Fakes have appeared on eBay** though."

Leirvik says that any 7" pressing of "Pennyroyal Tea" would be **the Holy Grail to a Nirvana collector**. "It has forever been rumoured to exist, but it may not have been pressed. Retail copies, or even promos, were probably never pressed but maybe the 7" test pressing was made. Recently I spoke to a Universal employee who actually had the UK 'Pennyroyal Tea' 7" sleeve. The vinyl was not included, and most likely, as I said, not pressed. Still, that was one step closer in finding out the truth," he says, adding wryly, "I've seen too much X-Files."

"Further, the UK music magazine *Kerrang* had a special issue in April 1994, with a competition," says Leirvik. "Ten lucky readers could win a 'Pennyroyal Tea' 7" test pressing each! However, I've been unable to find out whether the competition was completed, and that *Kerrang* actually received the test pressings to give away. They have not replied to any inquiries I've made. So, we still don't know. **If we actually found that item, it would be priceless.** Literally."

A record listed as a German "Pennyroyal Tea" 7" test pressing sold for \$572 on eBay recently. According to the seller, the tracks on this disc are "Pennyroyal Tea," "I Hate Myself And Want To Die" and "Where Did You Sleep Last Night." "The record has neither a printed sleeve nor a cover," said the seller. "The labels are blank and have handwritten on it 'nirvana pennyroyal tea 7'." Leirvik's verdict: "I don't think that one is legit."

You know a group is collectible when **even counterfeit items fetch big bucks**: A reproduction "Pennyroyal Tea" 7", pairing the title track (Scott Litt Remix) with "I Hate Myself And I Want To Die" sold for \$191.05. This wasn't a scam, either – the seller plainly listed it as being a reproduction.

Aside from the "Pennyroyal Tea" CD-single and possible vinyl editions, Enrico says **the most sought-after Nirvana releases are**: The "Love Buzz" 7" (hand-numbered copies), the first edition white-vinyl US pressing of *Bleach*, the coloured vinyl *Bleach* LP from Australia, and a coloured vinyl US split 7" featuring Nirvana and the Melvins doing Velvet Underground covers, "Here She Comes Now" and "Venus In Furs," respectively. A near-



mint copy of this 1991 release on the Communion label sold recently on eBay for \$92. Other copies sold for \$103.50 and \$88.03

Another split 7" has Nirvana facing off with The Fluid, turning in "Molly's Lips (Live)" and "Candy (Live)," respectively. This green vinyl single, a limited edition of 7,500 (for subscribers of **the Sub Pop Singles Club**) sold for \$78.67 on eBay recently.

As Enrico says, one of the rarest Nirvana records is the group's 1988 debut single, "Love Buzz" b/w "Big Cheese," a hand-numbered limited edition (of 1,000 copies) on Sub Pop. Released in November '88, this 45 was the debut release from the Sub Pop Singles Club, whereby you'd pay a fee upfront and get sent subscriber-only releases for a year. I think it's safe to say that anyone who signed up in 1988 made a solid investment. Number 87 recently surfaced on eBay and sold for \$1275.

Number 737 recently sold for \$1,000 in mint condition, while number 599 sold for \$983.35 in excellent shape and number 810, also in excellent condition, went for \$501.01.

According to *livenirvana.com*, "the 7" 'Love Buzz' / 'Big Cheese' remains the most sought after Nirvana collectible (but not the most expensive collectible). It is much more sought after than the withdrawn 3-track 'Pennyroyal Tea' CD, as it's their first release and **there were only 1000, hand-numbered, copies made**. An additional 200 unnumbered copies were also pressed, for Sub Pop's use. These tend to sell for a little more, around \$1,800, but in my opinion don't have the same kudos as the hand-numbered versions above."

Also rare are several versions of *Bleach*, the group's 1989 album debut, first pressings on the Sub Pop and Tupelo labels, and various colored vinyl versions on the Waterfront label.

A white vinyl copy of *Bleach* on Tupelo (one of 300, according to the seller) recently sold on eBay for \$383.98, while a green vinyl Tupelo pressing went for \$155.65.

Recently, **there has been increased interest in Nirvana test pressings**. "Not that I'm taking full credit,

but after I launched my test pressings guide on pr3, interest was soon raised," says Leirvik. "No wonder really, as **these are as rare as an item can get.**"

A black vinyl test pressing of the *In Utero* LP sold for \$570 on eBay recently. "This LP, from what I see on discographies, was only issued in the US on translucent colored vinyl, but here is a US black vinyl test pressing!" says the item's seller. "I've never had another Nirvana test pressing. But this near-mint one is a true rarity."

"Another story is the Japanese *Hormoaning*," says Leirvik. "It seems that

this is the first rarity up and coming Nirvana collectors hear about, and want. At first it seems like a common item — if you're online, it's no problem to find one.

However, most, in fact **almost all you'll find, are counterfeits**. It can easily be seen on the underside by the (in most cases) poor artwork, both on the disc and the inserts. But the easiest way, and the best, is to inspect the matrix code on the underside of the disc. There are two versions, one first pressing and one second pressing. All other variations are counterfeits. An official version will come quite expensive, as there are much less of them than what we first thought."

Aside from the "Pennyroyal" 7", there is at least one other Nirvana item that may or may not exist.

"Another elusive item is the 7" various artist compilation *Teriyaki Asthma* on the C/Z label on coloured vinyl," says Enrico. "This record officially exists just in black

vinyl, but it's rumoured that some copies on coloured vinyl were pressed by plant workers but never distributed. This remains just a voice, **a coloured copy has never been seen.**"

Did the anniversary of Kurt's death create a surge in demand for Nirvana mementos?

"The tenth anniversary... Not quite sure," says Leirvik. "Of course, the traffic on the discussion boards increased a lot, but that didn't necessarily affect the market. If it did, it would (as always) only be the prices, and it only happened for a very short time."

"But think about it," he adds. "Just because it's ten years since this guy died, would that make you want to spend \$1000 on a 'Love Buzz' (single)? No. If you

spend \$1000 on a 'Love Buzz', you're more likely a devoted collector who doesn't really care about that thing," says Leirvik. "I don't think more people wanted a 'Love Buzz' (or any other item) just because this ten year thing was hyped a bit, and **the demand didn't go up, and nothing changed at all**. A few people tried to take advantage of it though, when selling on eBay. Just hyping the whole thing. I don't think it changed much at all."

The anniversary "affected the market in two ways," says Enrico.

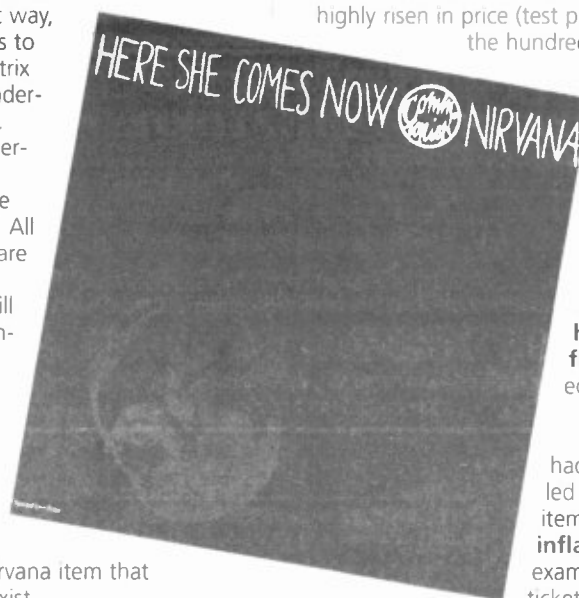
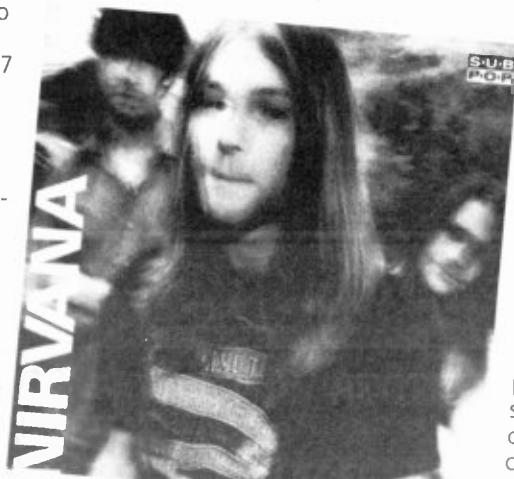
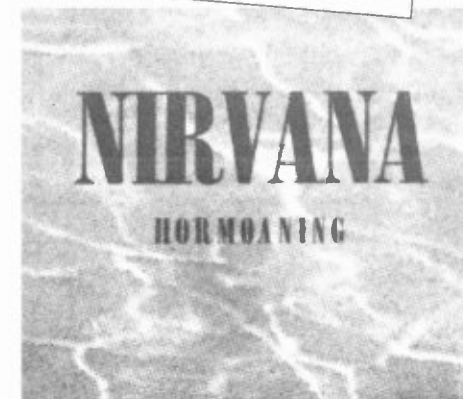
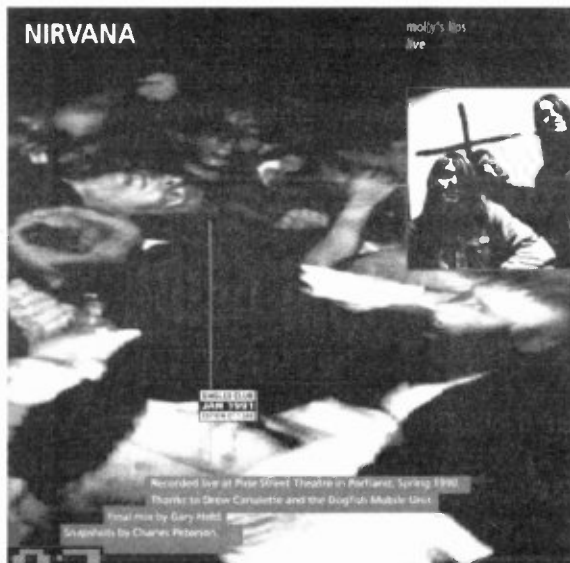
"Many people tried to cash in and there have been a lot of the medium rare items on offer (those made in a few thousands), so these have lowered in price. The really rare items, even if available in more copies than before, either have retained their value ('Love Buzz' remains at \$1000-1300, maybe because many copies appeared lately, and most of the hardcore collectors already have it) or have highly risen in price (test pressings, and items made in the hundreds or less, like the Australian *Bleach* 12" or the 'Here She Comes Now' single."

According to *livenirvana.com*, "Prices have shot up a great deal over the last 10 years or so. However, I don't think the 10th anniversary thing has had that much effect. **Prices have just increased steadily from 1994** rather than rocketed since 2004.

"The 10th anniversary has had some effect though. It has led a lot of people to try to sell items at **ridiculously over-inflated prices on eBay**. For example, I've seen unused concert tickets for the cancelled '94 European tour advertised for around \$1,800. Unsurprisingly these haven't sold. More realistic prices are about \$55. **First-time buyers need to take great care when entering into the collectibles market.**"

Aside from the mythical and near-mythical releases, a collector with patience and plenty of money to spare should be able to track down most Nirvana rarities, especially with the easy access provided by the Internet.

"Most items can be found, you just have to have some patience," says Leirvik. "Even the rarest items do pop up on eBay a few times. Like test pressings. Some have only been there once or twice, but if you just keep looking they can be found. Of course, there are tons of test pressings we haven't seen yet — only a minority have been on eBay."



## Tom Waits

From Seattle, we travel down the coast to San Diego, where Tom Waits serenaded the locals before establishing a cult following that grew and grew and grew.

\$189.50 recently bought somebody Tom's **1967 yearbook** from Chula Vista, CA's Hilltop High School, when Waits was a junior. It's somehow hard to imagine Waits as a high school junior. Even when he was in his 20s he looked much older. The book includes at least one picture of young Tom. **A cool memento** for an avid Waits devotee.

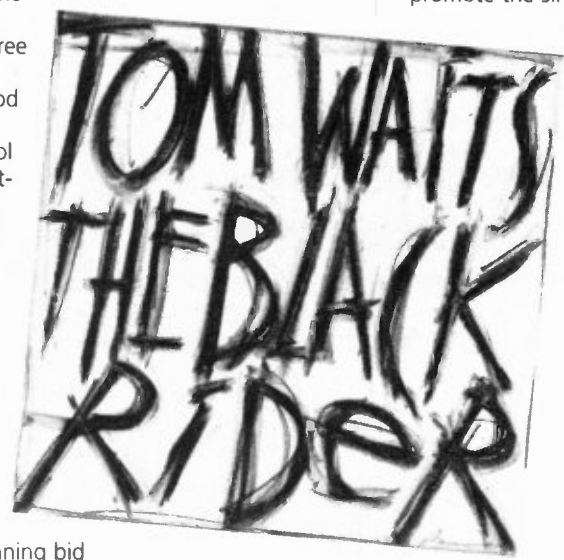
By the early '90s, Waits' popularity was growing and vinyl was becoming scarce, so **black plastic versions of his albums from that era can command pretty decent prices.**

An excellent condition vinyl copy of Waits' 1992 release *Bone Machine* sold recently for \$71, while a UK pressing of the following year's *The Black Rider* went for \$61.13.

\$49.99 won somebody a rare mint pressing of *Swordfishtrombones* from New Zealand. What makes this version notable is that it has a **completely different cover design from the standard release** and is also on Asylum, the label Waits left in the rest of the world after they rejected *Swordfishtrombones* as lacking in commercial potential.

A 1992 French promo CD featuring an interview with Tom and three musical selections ("Back In The Old Good World," "Little Man" and "I'm Not Your Fool Anymore") sold recently for \$61.10 on eBay. And a U.S. promo CD *Bone Machine: The Operator's Manual* (Island Records PRC 6743-2) sold for \$63. This disc features cuts from the 1992 album *Bone Machine* along with interview clips of Waits discussing the album.

\$56.59 was the winning bid for a 30" x 20" 1993 Island Records promotional poster



for *The Black Rider*. A very cool item, with a great painting of Waits. And a promo poster for the New Zealand LP *Bounced Checks* — a selection of Asylum-era picks with a rarity or three thrown in — sold for \$41.

The now-deleted *Big Time* concert video from the late '80s sells for \$30-\$50 these days. Strange, given Waits' recent popularity, that it hasn't found its way onto DVD. It can only be a matter of time.

Lastly, **one of the coolest Waits promo items ever conceived** — a promotional St. Christopher medal to promote the single "Hang on St. Christopher" (from the *Frank's Wild Years* album). One of these showed up on eBay recently, unopened, and sold for \$33.59.

## Cassettes

And now, a quick look at some cassette rarities that recently surfaced on eBay:

A pair of rare **Prince** cassettes recently sold for \$140.01 on eBay. The first is a live recording (made at Paisley Park) of "The War". The other is a sampler for the *Emancipation* album, including two songs, "Slave" and "New World."

\$51 won somebody a sealed cassette version of **Davy Jones' self-titled 1971 album**. "This Record Club Of America release is very, very hard to come by," says the seller of this rather cool item. Tracks on this are: "Road To Love," "Singin' To The Music," "Rainy Jane," "Look At Me," "Say It Again," "Take My Love," "How About Me," "I Really Love You," "Love Me For A Day," "Sitting In The Apple Tree," "Pretty Little Girl" and "Welcome To My Love."

A couple of original **Doors** cassette releases showed up on eBay recently: *Weird Scenes Inside The Gold Mine* (Elektra C2-6001, two cassettes) sold for \$47 and *Waiting For The Sun* (Ampex/Elektra EKK-54024) went for \$34.

**Engelbert Humperdinck's** *Quiereme Mucho*, on which the 'Dinck croons in Spanish on a rare 1993 cassette from Argentina, sold for \$41.

**The Barenaked Ladies'** indie cassette debut (AKA "The Yellow Tape") seems to have dropped a bit in price, with copies recently changing hands for \$30-\$35.

The *Pirate Movie* soundtrack cassette, featuring the music from a vintage **Kristy McNichol** vehicle, sold recently for \$33, while a sealed copy of **The Osmonds Live In Concert**, a 1996 cassette recorded at the Osmond Family Theater, went for \$31.

"But what about Tom Wopat?" I hear you ask. Well, until I finish my definitive two-volume guide to Wopat rarities, I can only tell you that a pair of Tom's tapes sold recently for \$31. The titles in question were *A Little Bit Closer* and *Don't Look Back*, from 1987 and 1988. "Perfect for the collector of T.V. stars-turned-singer or maybe you just collect 'Dukes of Hazard' items," says the seller, adding that these tapes include "some of the best music Tom Wopat ever recorded."

\$28.01 was the top eBay bid for a **Wilco** promo cassette, *Live at the Troubador*, issued by Reprise in 1997 to promote the *Being There* album. Cuts include: "Sunken Treasure," "Someone Else's Song," "New Madrid," and many others. ●

## This Month's Column Powered By:

**A.C. Newman** — *The Slow Wonder* (Matador) — I believe I plugged this last month but, having just seen A.C. Newman live, I am more convinced of this album's greatness. Some small part of me never quite got over the break-up of Newman's group **Zumpano**, but this album and the recent live experience have gone a long way. Anyone who has enjoyed Zumpano or the **New Pornographers** should pick this up at their earliest convenience.

**John Cunningham** — *Happy-Go-Unlucky* (CD) — Just brilliant, **some of the best music I've heard in ages**, some of the best songwriting this side of the '60s. A truly great piece of work, with shades of Nilsson and the Beatles. Seek this out and buy it.

**Madness** — *Keep Moving* — Sure everybody knows "Our House" and "One Step Beyond" but, for me, this album was **possibly Madness' finest hour**, and one of the great albums of the '80s. Revisiting it after many years, I found to be every bit as good as I remembered it.



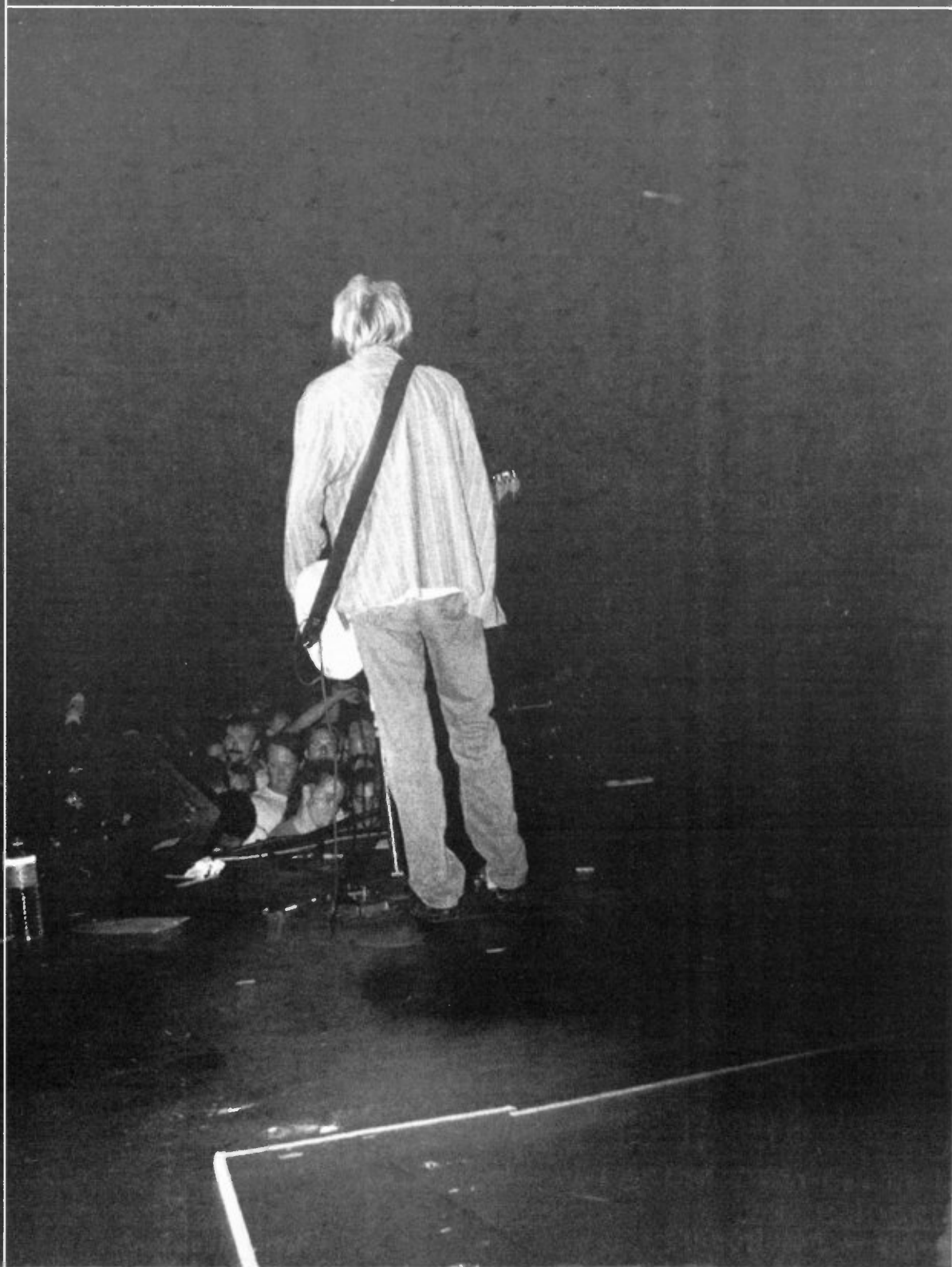
by Gillian G. Gaer

April 2004 marked the 10th anniversary of the death of Nirvana's Kurt Cobain. As expected, the anniversary prompted a flood of media attention; cover stories in magazines, radio and TV coverage, and book releases timed to coincide with the event. Most of the coverage examined Cobain's legacy as "spokesman of a generation"; others were reminiscences of Cobain; some critiqued Nirvana's music.

But few looked at the collectable side of the most popular band to come from the Seattle music scene of the early '90s, and **arguably the most popular band of the decade**. Nirvana's impact on the music scene was tremendous, especially considering that most music fans were unfamiliar with the band until the release of their landmark album *Nevermind* on September 24, 1991 (the group's second album) — and only one more new studio album was released before Cobain's death (*In Utero*, released September 21, 1993). This article will take a look at select Nirvana rarities from recordings to memorabilia.

One of the more unusual aspects of Nirvana's career is how well it's been documented from beginning to end — and how many documents still exist. There are bootlegs for the majority of the band's live performances, for example, and, amazingly, there's even a recording of the band's very first show, taped by Jeff Franks at a party outside of Raymond, Washington, in March 1987, with a lineup of Kurt Cobain on vocals/guitar, Krist Novoselic on bass, and Aaron Burckhard on drums. The eight song set appears on the bootlegs *First Live Show* and *17 Nussbaum Road, 1st Experience*, both of which also feature the band's first live radio performance on Olympia, Washington-based station KAOS, on April 14, 1987. Both performances are rough, but essential to those with an interest in the band's roots; especially interesting is that even at this early stage, most of the band's songs were originals.

# COLLECTING NIRVANA



Touch Me I'm Sick: Photographs by Charles Peterson, published by powerHouse Books.

discoveries

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September 2004





Songs from the band's first professional demo, recorded January 23, 1988 at Seattle's Reciprocal Recording (with the Melvins' Dale Crover on drums) have all been widely bootlegged, not least because the band gave copies to their friends and prospective labels. There are two mixes of the 10-song demo, both by the session's producer, Jack Endino, who did a quick rough mix for the band, and what he calls an "after hours" mix for himself. Endino also made his own copies; one went to Sub Pop Records co-founder Jonathan Poneman, another to Daniel House, Endino's bandmate in Skinyard, and founder of C/Z Records. That demo, with Endino's handwritten notation "Nirvana is God!" written on the cassette, is now on display at Seattle's Experience Music Project museum, in a special "Spotlight" exhibit.

"When I saw the tape at EMP, my reaction was 'Hey, that's my handwriting! I made this tape!'" Endino recalls. "Daniel is the only one I would've written 'Nirvana is God' on the tape for. 'Cause we were in a band together and it was very chummy-chummy; he would've gotten the joke. I can't imagine writing that on Poneman's tape; I would've been a little less hysterical, a little more low-key. I don't know how many I gave out, probably half a dozen. But how many did the band give out — you've gotta wonder."

Quite a few, apparently; as the band recorded more material, the band members, and Cobain in particular, made tapes to pass out to friends and other prospective labels. Cobain's tapes often featured his own artwork collages on the J-cards. One, given to an Olympia friend, pictured a two-headed baby with the word "Nirvana" glued on the stomach on one side; the other features a "Visible Man" toy in front of a collage. The tracks on this particular tape include, on side one, "Floyd the Barber," "Spank thru," "Hairspray Queen," "Mexican Seafood," "Beeswax," "Beans" (a home demo), and "Paper Cuts," and, on side two, "Big Cheese," "Love Buzz," "Aeros Zeppelin," "Pen Cap Chew," and "Montage of Heck" (a sound collage). Such mix tapes featured varied setlists, which also explains why so many early Nirvana recordings are readily available on bootleg.

Poneman was impressed enough with the Endino demo (which Endino actually calls the *Dale Demo*, due to Crover's presence on drums) that he and Sub Pop co-founder Bruce Pavitt signed Nirvana to the label. The band's debut recording for Sub Pop, the single "Love Buzz"/"Big Cheese," has since become one of the rarest Nirvana releases. The single was released in October 1988, in a limited edition run of 1000 copies. It was also chosen to launch Sub Pop's "Singles Club," a subscription series of limited edition singles primarily sold through the mail, though the single was also sold to non-subscribers via Sub Pop's catalog and area record shops.

The single was packaged in a fold-over black and white picture sleeve (featuring photos by Alice Wheeler), with the edition number written in red. What's less commonly known is that there were also 200 promo copies released; their sleeves were marked with a red dash instead of a number. There were also a very limited number of test pressings made, packaged in plain white sleeves. Initially sold for \$3.50, bids on the single on eBay now routinely reach \$1000 (Mudhoney's Mark Arm sold his copy of the test pressing, with a letter of authenticity from Jonathan Poneman, on eBay for \$1260, and delivered it personally to the buyer, a Seattle collector). It's also been widely counterfeited, as exhaustively detailed in the February 1997 issue of the UK magazine *Record Collector* and on the site

<http://www.digitalnirvana.net/discography/nirvana/sp23.asp>. The single mix of "Love Buzz" is also unique to that record, and doesn't appear on any subsequent album.

1988 also saw the first articles written about the band. It was long believed that Dawn Anderson's profile in her Seattle newsprint magazine *Backlash* (August 1988) was the first-ever article about the band. The magazine was a free publication in Seattle, and Anderson (the magazine's founder and editor) later sold back issues for \$5; *Backlash's* final issue from March 1991, which featured Nirvana on the cover, sold for \$10. Both stories were reprinted in the book *The Nirvana Companion* (now out of print). But this past May, the bulletin board on <http://www.livenirvana.com> printed a scan from the Olympia fanzine *Sand*



dating from May 1988, featuring a short blurb on the band. The author, Calvin Johnson (founder of Olympia's K Records), reviewed the upcoming "Love Buzz" single with some prescience: "Buy a half a dozen and keep them like you do your silverware. This guy's gonna make a million bucks." A scan of the zine can also be found at <http://www.kpunk.com/sand/index.html>.

*The Rocket* magazine was another Seattle publication among the first to write about the band; the group also took advantage of the magazine's free Musicians Available/Wanted service and placed three ads looking for drummers (none of which proved to be successful). Nirvana would eventually appear on two *Rocket* covers; Cobain would appear on his own on another two; drummer Dave Grohl would appear twice with his post-Nirvana band Foo Fighters, and Krist Novoselic would appear once with his first post-Nirvana band, Sweet 75. When the magazine was still in existence, Nirvana covers sold for around \$10; hard-core collectors have also sought out the issues with Nirvana's Musicians Wanted ads and club ads mentioning the group.

Photographer Charles Peterson also began shooting the band in 1988; though underwhelmed by their first Seattle show in April 1988, he went on to take arguably more pictures of the band than any other photographer. Shots from his first session were used in the booklet that accompanied the Sub Pop 200 box, and he soon began taking publicity shots of the band. His pictures have also appeared on the CD insert of *Bleach* (and not the vinyl album), and the CD inserts for *Incesticide*, *From the Muddy Banks of the Wishkah*, *Nirvana*, and the "Smells Like Teen Spirit" CD single. His pictures from a March 8, 1991 show at Vancouver, B.C. venue the Commodore Ballroom resulted in some of his most widely reproduced images, including a shot where Cobain appears to be playing the guitar while standing on his head, a picture that appeared on the cover of Peterson's first book

*Screaming Life*; "Just that Vancouver show alone, there's probably been more images reproduced from that than all the others put together," he says. The "Cobain on his head" shot was also used as a still for the movie "Hype!"; another shot became a publicity photograph for *From the Muddy Banks of the Wishkah*.

Peterson's publicity shots regularly appear on sites like eBay for upwards of \$10. "I haven't personally seen them there, but I have an eBay broker and he says they do fairly well," he says, though he admits to being somewhat bemused at the prices people pay for collectables. "Part of me totally gets it and the other part of me is

like...it's just a record!" he says. "Does 'Love Buzz' really sound any different on the 7-inch than it does on a \$11.95 CD? Is the 7-inch really worth two grand?"

Other artifacts from the first stage of the band's career can be found at EMP. The "Spotlight" exhibit on Nirvana has handwritten lyrics of the songs from the band's first demo, written out for the band's then-manager, Tam Chrmund, with an accompanying note reading, "Tam, Baby, here's thy lyrics you so desperately needed. Come by and visit more often. See you at the show Saturday. Bye bye. Signed, the stuck up rock star who bitches about exhaust fumes and anything else that comes to mind." The original paste-up board for Nirvana's first album, *Bleach*, is also on display, along with Bruce Pavitt's platinum award for the record.

Jacob McMurray, one of EMP's curators, bought many of the Nirvana items now in the museum's collection, only a fraction of which are on display. "I tried to get as many of the Nirvana posters as possible, and I do think we have some of the earliest ones," he says, such as a poster for a March 19, 1988 show at the Community World Theatre in Tacoma, designed by Cobain, and reproduced on page 83 of Michael Azerrad's Nirvana bio *Come As You Are*. EMP also has the original layout for the poster of Nirvana's September 22, 1990 performance at Seattle's Motor Sports International Garage, the show Dave Grohl saw right before joining the band on drums. Other notable artifacts in EMP's collection include a painting Cobain did in high school, the original layout for Nirvana's first press kit, the winged mannequins from the band's *In Utero* tour, and two smashed guitars.

"There's a lot of people with bits of Kurt's smashed guitars around the world, I'm sure," says Jack Endino. "Which, you know, he smashed quite a few of them, so there's a lot of those pieces around! I actually have a pick-up from one of his guitars; he gave it to me. It's from one of the smashed Univox guitars. I said, 'Since you're smashing so many guitars, you must have a lot of spare pick-ups laying around.' And he's like, 'Oh yeah, I'll give



you one.' So he gives me this pick-up that's in two pieces! And he says, 'Maybe you can fix it.' Hmm...okay, great, thanks. But I was able to fix it actually. It doesn't sound all that great. But it works. I have it one of my guitars."

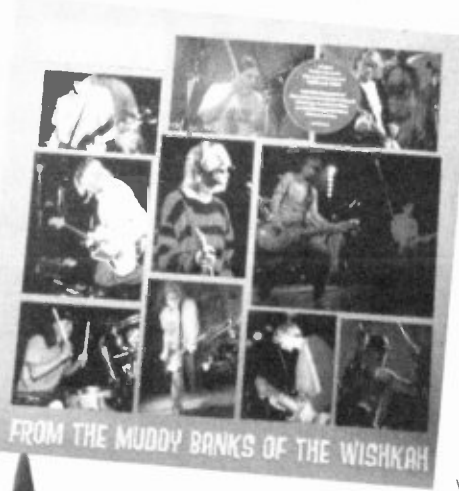
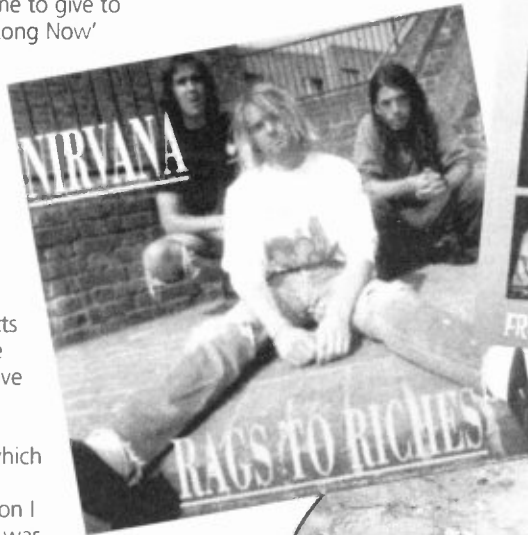
Another rarity in Endino's collection — or, rather, in the archives of Reciprocal Recording — was the *Bleach* album outtake "Big Long Now." "At the time they recorded *Bleach* they hadn't signed a contract with Sub Pop," he explains. "And they paid for the session, not Sub Pop. And basically Kurt decided, 'No, that's not going to go on it, let's not give them that song.' And Sub Pop never even heard about it; I don't think they even knew it existed. It just **went on the shelf and stayed there**; it was just an extra song on a reel, and I was like 'Okay, let me know what you want me to do with this.' But Kurt didn't want it on the album, and he didn't want me to give to anybody, so I was sitting on the 'Big Long Now' tape for years. They finally went and did *Incesticide* [an official collection of singles-only tracks and other rarities] and I had to call them up and remind them about it; 'You know, I've still got this song you guys did that's an outtake from *Bleach*.' And they were like, 'Oh yeah, that's right!'

Endino has also sold Nirvana artifacts to EMP, including the 8-track machine that recorded the sessions for the "Love Buzz" and "Sliver" singles and the *Bleach* album (as well as sessions by innumerable other Sub Pop bands), which is now on display in the museum's Northwest Passage section. "The reason I parted with it was because, frankly, it was getting to the end of its useable lifespan as a piece of equipment," he says. "It was just about worn out. And I could see the end coming very soon. Pete Blecha [one of EMP's curators] had let me know a year earlier, 'If you ever want to part with that thing, let me know.' And I finally called him up and said, 'Well, let's talk.' So we worked out a deal."

Endino also had a small quantity of an unusual *Bleach* oddity. "Pavitt gave me a shoebox of defective *Bleach* cassettes years ago," he explains. "Sub Pop tried to make cassettes of the *Bleach* album, but Sub Pop had forgotten that they had removed a couple of songs for the *Blew* EP from the master tapes. So they sent the tapes off to make these cassettes and they came back without the songs 'Blew' and 'Love Buzz'! So they ended up with 1000 cassettes that they had to basically just eat, because it was their mistake. I think they threw most of them away. But Pavitt gave me a little box of them and said, 'Here, you can use them at the studio, record over them or whatever because we can't sell them.' I used to use them as telephone answering machine cassettes. But a few people bought them on my website for \$5 and then posted them on eBay, so I quit selling them."

Throughout their career, **Nirvana recorded a number of songs that only appeared on compilations or singles**, many of which are now out of print (though these tracks have also been widely counterfeited, on bootlegs like *B-Sides Themselves* and the misleadedly-titled *Unreleased Tracks*). "Do You Love Me," recorded June 1989 at Olympia's Evergreen State College, is the only Nirvana recording featuring second guitarist Jason Everman, who joined the band briefly in 1989. The track, which also featured Chad Channing on drums, was recorded for the Kiss tribute album *Hard to Believe*, released in 1990 on vinyl (and later issued on CD), which also featured such bands as Bullet LaVolta, Coffin Break, and the Whipper Snappers, among others. In the US the album was released on C/Z Records (overseas it appeared

on Southern and Waterfront), in two cover variations (test pressings also exist). The initial release featured drawings of Kiss and their logo, but after Kiss bassist Gene Simmons threatened to sue over the unauthorized use of the band's copyrighted material, a new cover was produced, plain black with the album's title in red; inside is the written plea "Love you, Gene baby. Please don't sue us." All versions are out of print. A video clip of the band playing the other song recorded at the session, an early version of "Dive," circulates in trading circles; contrary to claims on various bootleg CDs, the complete song has not appeared in that format.



Nirvana's February 9, 1990 show at Portland, Oregon's Pine Street Theatre resulted in a live version of the Vaselines' "Molly's Lips" that appears on the band's last single for Sub Pop, another release in the Singles Club series, and released as a split single with the Fluid's "Candy" on the other side. The single comes in a folded sleeve (with accompanying Singles Club card) and was released in January 1991 in a limited edition of 7500, with 4000 on green vinyl, and 3500 on black (some sources say 4500 on green and 3000 on black), both of which versions have been counterfeited; the single also has a test pressing. The single can be found for around \$50, and <http://www.livenirvana.com/pr3/> has reported that the test pressing has gone for "around \$750" — nearly the range for a "Love Buzz" single! The song also appears on the promo-only release *Nevermind It's An Interview*, which sells for around \$75.

From April 2-6, 1990, Nirvana recorded eight songs at Madison, Wisconsin-based Smart Studios, the first time the group worked with producer Butch Vig, who would also oversee *Nevermind*. The session was originally to record the band's second album for Sub Pop, but dissatisfaction with the label led Cobain and Novoselic (Channing left the group following the sessions) to use the songs as their new demo, making copies to pass on to prospective labels — meaning that this session has also been widely bootlegged.

Five of the songs ended up being officially released, the

rarest being "Here She Comes Now," recorded for a Velvet Underground tribute. The song appeared on numerous releases, initially as a split single on Communion Records released in June '91 with the Melvins' "Venus in Furs" on the B-side. **Reports vary as to the number of copies released** (on 10 colors of vinyl in addition to black). Aside from the music, the single's best feature were the jokey liner notes by Fergus Latham, which read in part: "Kurt Cobain, the band's chief songwriter and singer (and a guitarist of raw protean power), was a classically trained dooper with ties to Stonerwitches — a lover of everything from punk rock bus stops to a good pack of butts. Chris Novatocoma, the Yugoslav bassist, had strong connections to the Seattle avant-garde. The story of how this radically disparate crew came together — intriguingly detailed in the book *Up All Night: The Aberdeen Underground Story* by Matt Lukin — is as unlikely a chronicle as any in the annals of rock." *Record Collector* put a top value of the single at 130 pounds (\$236).

The song also appeared on the optimistically-titled *Heaven and Hell: A Tribute to the Velvet Underground Vol. 1* (there was never a volume 2), which also featured contributions from the Wedding Present and Screaming Trees, among others. Communion Records released the album in the US; Imaginary released it overseas. Imaginary released a reworked version of the album in 1994, with new tracks and a new title, *Fifteen Minutes: A Tribute to the Velvet Underground*. All releases are now out of print.

On April 7, 1992, Nirvana (now with Dave Grohl on drums) recorded three songs at Seattle's Laundry Room Studios, then based in West Seattle. Each song was destined for a B-side or compilation. "Curmudgeon" was featured on the "Lithium" single; two other songs appear on out-of-print compilations.

"Return of the Rat" was recorded for tribute set *Eight Songs for Greg Sage and the Wipers*, released in June 1992 on Portland-based Tim/Kerr Records. The initial version of the set featured four singles packaged in a silver box;

other bands on the set included Hole, the Dharma Bums, and Napalm Beach. Out of the 10,000 copies in print, 4000 were on black vinyl, 6000 on colored vinyl; test pressings also exist. In March 1993 the set was released on CD in an expanded format as *Fourteen Songs for Greg Sage and the Wipers*. The box can be found for \$30; according to <http://www.livenirvana.com/pr3/> the test pressing box has sold for as much as \$100, and the Nirvana single has sold for \$400 on its own. Both versions of the set are now out of print.

"Oh, The Guilt," which was demoed on January 1, 1991 at a session at Seattle's Music Source studio, was also recorded at the April '92 session, and released February 22, 1993, as a split single with the Jesus Lizard's "Puss," in a limited edition run of 100,000 (50,000 in the US, 50,000 in the rest of the world), on the Chicago-based label Touch & Go. Formats were a 7-inch vinyl (both black, and blue), cassette and CD single; test pressings and promos exist, and Australia's Inspid Records released a picture disc. Copies of the picture disc can sell in the \$400-\$500 range, while the regular singles can be picked up for \$20-\$30; *Record Collector* put the value of the test pressing at an astonishing 600 pounds (\$1091). The single also reached #12 in the UK charts.

The same month "Oh, The Guilt" was released, Nirvana recorded their third album, *In Utero*, with producer Steve Albini. "Heart-Shaped Box" and "All Apologies" were remixed by Scott Litt before the album's release, as was



"Pennyroyal Tea." But though remixed at the same time, "Pennyroyal Tea" was not included on the bulk of the *In Utero* releases; however, plans were made to release the track as a single (with "I Hate Myself and Want to Die," which had appeared in the US on the *Beavis and Butthead Experience* compilation, and "Where Did You Sleep Last Night" from Nirvana's *Unplugged* appearance) in the UK and Europe to coincide with Nirvana's spring '94 tour.

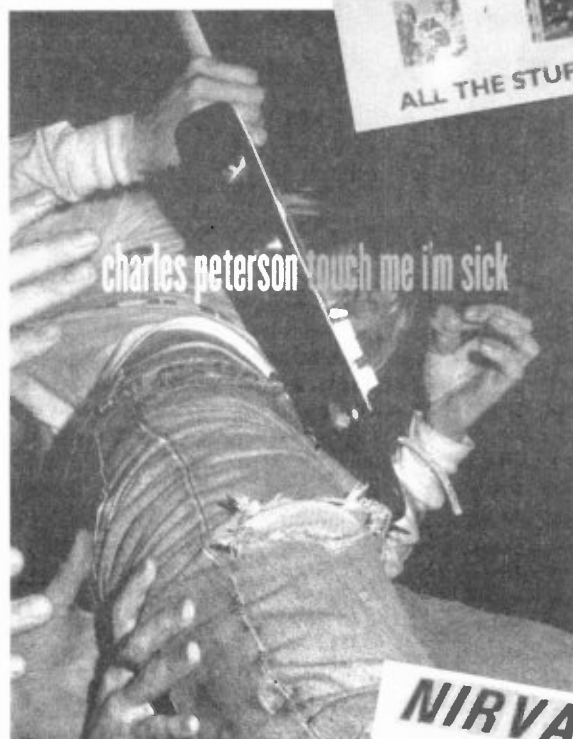
But the single was put on hold when Cobain overdosed in Rome the night of March 3-4, 1994, and it was cancelled completely following his death the next month. But some single and promo CDs survived, and they remain among the highest priced Nirvana rarities — this despite the fact that the Litt mix was officially released on the so-called "clean" version of *In Utero* (when the Wal-Mart chain objected to the Cobain-designed back cover artwork of plastic fetuses and the song title "Rape Me," the album was repackaged with altered artwork and the song title change "Waif Me"), and also appeared on the 2002 compilation *Nirvana*.

The story of the many variations of the "Penny Royal Tea" single, promo, and counterfeits could easily comprise an entire article of its own; <http://www.livenirvana.com/pr3/> has what's probably the most extensive information on the subject, especially regarding counterfeit identification. The single has generally sold for between \$200-\$300; a UK promo CD, featuring only the song "Penny Royal Tea" (spelled as three words) has been valued by *Record Collector* at 800 pounds (\$1470).

Bootlegs have also played their role in keeping the band's legacy alive, especially as there are only two official live Nirvana releases; *Unplugged*, and *From the Muddy Banks of the Wishkah*, the latter of which compiled songs from different Nirvana shows. A few notable releases include the *Outcesticide* series, originally on Blue Moon, which runs to five discs (and which have themselves been heavily bootlegged). The first *Outcesticide*, which featured a mix of tracks from the Dale Demo, the Smart Studios sessions, radio sessions and home demos, was successful enough it was even reissued in a remastered edition; *Volume 5* in the series featured "My Best Friend's Girl" from the band's last-ever show March 1, 1994, at Terminal Einz in Munich (two other songs from this show circulate in collector's circles). The six CD *Into the Black* set is regarded as one of the best Nirvana bootlegs, with a healthy selection of demos, three key shows (October 31, 1991 at Seattle's Paramount Theater, the near-complete August 30, 1992 show at England's Reading Festival, and the band's last American show, January 8, 1994 at Seattle's Mercer Arena), and a full color booklet. Complete *Outcesticide* sets and the *Into the Black* box generally can sell for over \$100 on eBay.

But while recordings remain the most popular Nirvana collectables, there is interest in other memorabilia as well. Following the release of *Nevermind*, Nirvana appeared on the covers of music magazines around the world; after Cobain's death, and on the anniversary of his death, magazine coverage has continued. Most magazines are available for \$10 or less, though as the band becomes more collectable over the years — and Nirvana has remained the highest profile of the Seattle scene bands of the early '90s (Soundgarden, Alice in Chains, and Pearl Jam) — their value may increase. For those simply interested in reading the articles and not needing the original magazine, there are a few books that offer article reprints, *The Nirvana Companion* being the biggest; a 2003 edition in *Uncut's NME Originals* series also reprints Nirvana articles from the UK magazines *New Musical Express* and *Melody Maker*, tracing the band's career from 1989 to 2002.

In 1994, former *Rocket* managing editor Grant Alcen co-founded Vox Populi Gallery in Seattle (now defunct), an indication of the growing interest in the visual artifacts of rock 'n' roll like flyers, posters, and photographs (the gallery sold original copies of the invitation to the *Nevermind* release party for \$75). Local photographers like Alice Wheeler and Charles Peterson sold prints of their work there, 8x10s for \$125 and 11x17s



for \$250; among the most popular shots were Wheeler's close-up of Cobain wearing tinfoil leis after the December 13, 1993 taping of MTV's *Live and Loud*, and Peterson's "Cobain on his head" shot and another of him splayed across Chad Channing's drumkit at the end of a February 15, 1990 show at Raji's in Los Angeles.

"I've been selling a small amount to the public all along," Petersen says. "But now a lot of them are editioned [limited editions] and are strictly fine art prints, versus what I call my work prints, which are just little prints I make to send off to magazines and stuff. I occasionally have a studio sale and sell some of that stuff. But more and more it's going to be just strictly fine art prints of a certain size and certain images and sold more and more through galleries."

Peterson's first book, *Screaming Life: A Chronicle of the Seattle Music Scene*, was published in 1995 in a print run of 50,000 maybe," he says. "And how many of those went to the shredder or are sitting in a warehouse somewhere I have no idea! With *Screaming Life* I had no idea what I doing, honestly. I had an agent who went for the money, and we got great money, unheard of money for a photography book. But the publisher, this small arm of HarperCollins [HarperCollins West] had never done a

photo book before, so they gave us this big advance and they didn't have any money left over to reproduce the book properly. So I learned a lot with that." Still, consider that "Oh, The Guilt" had a run of 100,000; ***Screaming Life* may one day be a collectable in its own right** (the book also came with an accompanying CD).

Last year, Peterson published a new book, *Touch Me I'm Sick* (powerHouse Books), having found inspiration when he came across a photo of Cobain from the Vancouver '90 show and a photo of Courtney Love from a March 1993 Seattle show, both musicians playing guitars. "I was looking through a pile of photos and those two just fell next to each other, and I was just like, 'Wow, what a crazy thing, what a visual coincidence,'"

he explains. "And I thought, 'This should be a book; these are two pages in a book.'" And while *Screaming Life* focused on the Seattle scene, *Touch Me I'm Sick* includes non-Seattle musicians as well. "Screaming Life was more of a chronological catalogue of what was what and who was who up to that point," Peterson says, "whereas *Touch Me I'm Sick* is more of an artist's monograph really, using rock 'n' roll as a vehicle for my photography."

*Touch Me I'm Sick* has a first printing of 7500, though Peterson says "They'll keep it in print as long as it sells," so future editions can be expected. A limited edition of 80 copies was also produced; the book comes in an embossed slipcase and features 9x12 prints of the Cobain and Love shots. British photographers Martyn Goodacre, Steve Gullick, and Stephen Sweet have had their Nirvana shots featured in the books *Winterlong* and *Nirvana* (the latter of which only features Gullick and Sweet's work, and is also available in a limited edition of 1000). Both are available from Vision On Publishing.



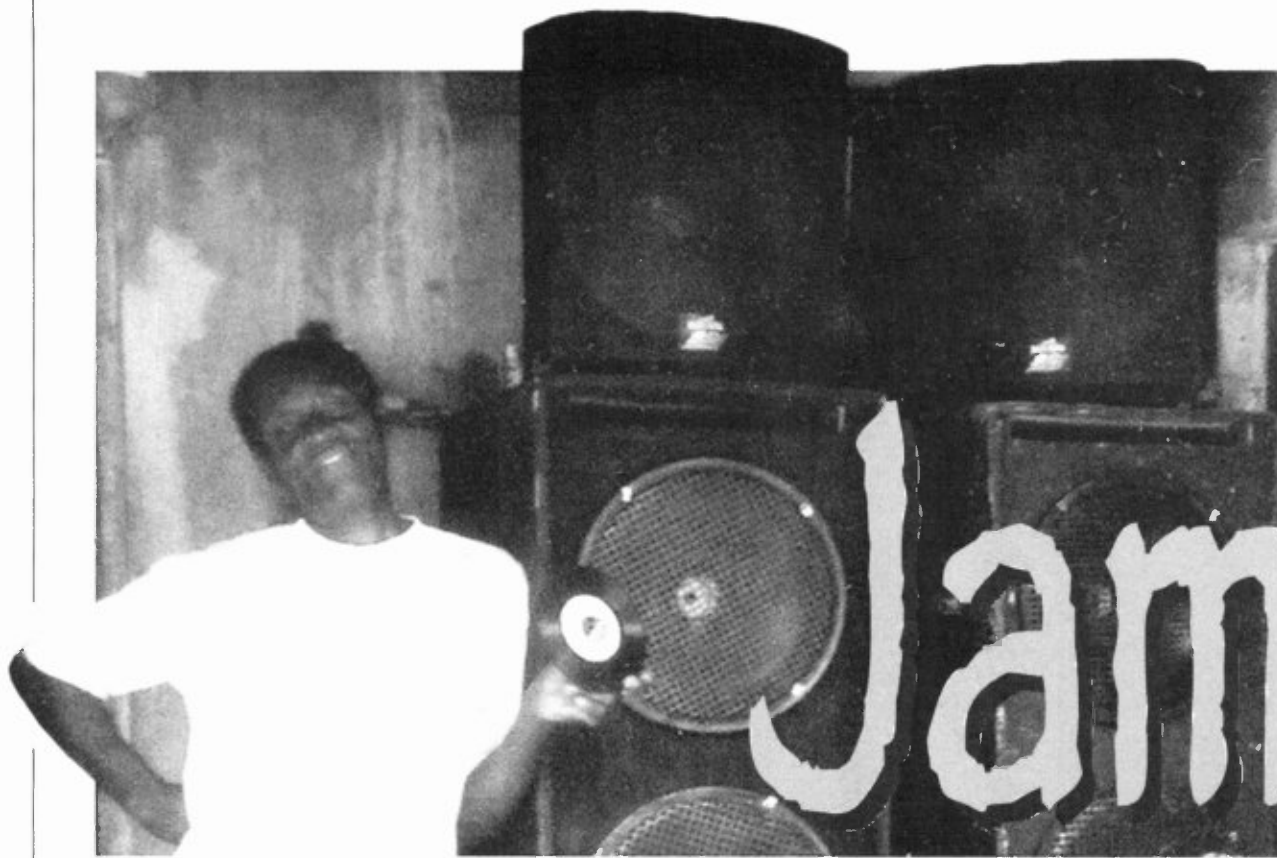
Peterson's work — and interviews with Peterson himself — was again heavily featured in articles and magazines published in honor of the 10 year anniversary. "Though I have to say, this is the last time I'll participate in that, I have a feeling," he admits. "It got a little much after a while. If it wasn't for the fact that I'd just had this book come out and was still in that mode of promoting it, I don't think I'd want to go through that again. It was just kind of ridiculous. Because I have this book out, and because neither Dave or Krist were talking to the press, I ended up sort of becoming this defacto Nirvana expert, Kurt Cobain expert, and you just start recycling the same stories again. And you always go, 'This is it. This is the last interview I'll do.' And five interviews later you're like, 'No, no, this is the last!'" Among other outlets, Peterson's work was featured in a volume of *Uncut* that exclusively focused on the Cobain/Nirvana phenomenon, and on the covers of the books *Love & Death* and *Nirvana: The Chosen Rejects*.

While prices for some of the rarer Nirvana items (such as the "Love Buzz" and "Penny Royal Tea" singles) continue to rise, there are still a number of interesting artifacts that can be picked up fairly reasonably. Given the interest generated by the 10th anniversary of Cobain's death, it's safe to say that **Nirvana remains a collectable band — and that the market for Nirvana collectables remains wide open.** ●



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# Teardrop



## Hunting Records in Jamaica

As the left wing tip of the Jamaica Airlines airship passes over Cuba I followed the instructions cheerfully spoken by the stewardess and quaffed my second breakfast champagne, as landing was imminent. After touchdown, we travelers left the aluminum tube with rapidity and walked across the tarmac through the small glass doors of Sangster International Airport in Montego Bay into slightly cooler tropical heat.

An airport employee casually walks to the baggage carousel and hangs a small hand-painted wooden placard on the post that proclaims that the Chicago flight has landed. The baggage carousel is sleeping. Forty five minutes later, bag in hand, I strolled a short distance to customs. The customs lady asks the usual questions regarding lodging, length of stay, then stamped my passport with a noisy authority.

I opted for an all-inclusive hotel in Negril because food in third world places can play real havoc with even a trip-hardened digestive system. Factor in the cost of a taxi at \$20 or \$30 U.S. a pop and sometimes very slow food service and going on the cheap is expensive and annoying.

By the time I climbed into my taxi (actually a small van) I was very aware that tropical heat of 85 to 90 degrees is quite different from hot temps in Chicago. Tropical heat envelops your being and seeps into your soul. A highly perfumed air quality exists because of the many flowers that grow almost unattended in the tropics. If the rain comes it's gone as fast as it started. Coconut palms and a hundred other palm tree variant species are littered about the island. This joint is a living postcard.

My taxi driver, Iron, proclaims, 'We go now, just you four', Yah Mon! He sped off in typical Jamaican fashion with horn a beeping on the wrong side of the road, Brit style. If you opt for car rental, make sure you are aware of the right hand drive on Jamaica. Just like in England, but the rules of the road are more simply understood as rulers of the road. Intestinal fortitude and a sense of humor is required!

Does a car misjudging the distance of a pass (on a blind turn) and coming within mere feet of your vehicle test your inner Zen harmony? If yes, you might want to rent a taxi. Be prepared for possible heart-in-mouth moments. I like very fast driving but I would bring along a portable Saint to stick to the dashboard for luck!

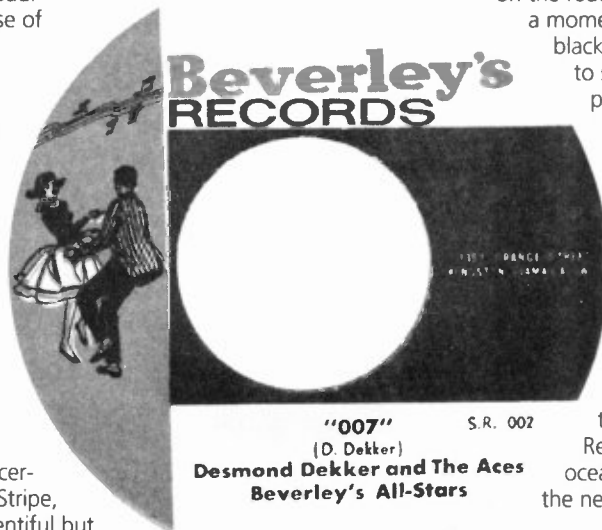
Jamaica is well known for certain items, namely rum, Red Stripe, reggae and ganga. All are plentiful but the first three are legal. Tourists, short of grandmas, are offered ganga at almost every turn. Ganga is illegal, though the smoke wafting thru the air is undeniable in many places. If the police decide to throw you in jail, you will stay there 'till your plane is scheduled to leave and you will pay a fine.

Jamaicans warn you that the herb laws have tremen-

dous variance. A good rule of thumb is that thoughtful behavior can avoid many unpleasant or costly pitfalls. A dreadlocked man smoking a spliff walking down a country road is not the same as a stoned tourist sitting on a beach smoking a spliff and shouting "Bob Marley lives!" For example, a well known painted hut on the roadside, where people stop in for a moment and walk out carrying a black plastic bag, is not a good place to stop. One mile up the road is a police inspection roadblock. This is not the way to start a holiday!

I had arranged through a friend to have two guides ready to help me search for records. These local guys hire themselves to tourists with car service and local knowledge at reasonable cost. "Any-ting you want, Mon!", they promised. After a couple of Red Stripes and a dip in the salty ocean, I made plans for my pick-up the next morning.

Be sure to graze hard at the hotel. Food on the road can range from spicy jerk chicken or pork that is fresh and good to reheated (by the sun) and suspect. It's tough to beat tiny crab cakes followed by cucumber - watermelon soup, rare rack of lamb with a Merlot sauce ended by pear tart. Wash everything down with lots of wonderful Blue Mountain coffee. Later in the evening try Jamaican coffee liqueur followed by Red Stripe



"007" S.R. 002  
(D. Dekker)  
Desmond Dekker and The Aces  
Beverley's All-Stars

beer. Then enjoy a smoke and watch nude women enjoying a moonlit dip, as the Doctor birds ping-ping in the distance. This is professional preparation for record hunting in the Carribean!

It's perfectly legitimate to look for records on a vacation in Jamaica. Your lady can sunbathe naked on the beach for a no-line tan, go snorkeling, or sit in the outside Jacuzzi. With the wave of a small red flag, a fruity drink spiked with rum and ice will be delivered. So forget the guilt, go look for records! This ain't the monthly record show at the VFW....

My plan was to score a hefty lot of early '60s and '70s 45s. The early '60s Jamaican 45s are commonly called Blue Beat. The sounds of New Orleans were picked up by Jamaican radio stations in the '50s and reworked. Fats, Dave Bartholemew, Smiley Lewis and Roscoe Gordon became the R&B stars of Jamaica. Throw in Mento (Jamaican calypso), add the lilting, almost sour horn sections, the island mood and groove and you have Blue Beat in a simplified dissection.

Blue Beat gave way to Ska (locally pronounced ski-yaaah!) and the R&B aspect becomes more of an undertone. Figure more horns before the pronounced keyboard groove of Rock Steady. Rock Steady brought the vocal groups into the forefront with the familiar scratchy guitar riff and far less horns. Rich harmonies not bounded by the standard '50s woo-wop formulas simply do as they will...borrowing from gospel, R&B, and anything that caught the fancy of a Jamaican band. The Jamaican patois instantly changes vocals. Rich and sinewy, textured harmonies grab the listener immediately. It's like pouring rum into mango juice. It ain't just juice anymore.

Desmond arrives punctually, his rasta scarf neatly folded and perched on his head. Partner Clive is sporting shorts and a Chicago Cubs T-shirt. They beckon me to the back seat of the little silver Toyota. "Yah, Mon we go to see a man in Sav (short for Sav La Marr). Yah, Mon! him got many boxes of reh-cards in his garage." Most folks don't have garages in Jamaica.

The Marley in-dash cassette sets the mood as we approach Sav. The Toyota tools around little streets 'till we find the appropriate (unmarked) address. A woman declares, "Him late, you wait." Twenty minutes later our guy arrives and says "no Mon, no 'ave chance to sort tru de reh-cards man...maybe next week." Shoulders shrug and we exit. My chums are not happy with the first bad stop. Loss of face and waste of time.

After a few mumbled Jamaican curse words we speed off to the next stop in the countryside. The countryside is literally a few minutes off the main dirt or asphalt road. Desmond slows the car constantly to drive carefully around the numerous potholes. Des is proud of his car and does not want to replace axles or shocks at huge cost.

The almost ritualistic beeping of the horn is used to pass, and to show respect to any young woman on the

road or in the country that might be walking or standing or lounging on a bench. "She remember me next time, Mon!" More beep beep...

There are no addresses in the country or bush. We look for de little bridge, go past de auto store and then we ask. Des sees a Rasta on a bike and shouts, "Soul-Jah! Mon, come 'ere! Yah, Mon...No, no, don't know 'im..." Further up the road we drive directly into a front yard where a man is hanging laundry on a clothesline between two hugely overgrown trees. He nods and points. "Ova deh!" "We go," says Clive. Our Toyota reverses quickly down the road and we disembark.

After a few knocks an old man comes to the door and surveys his visitors. As the conversation speeds up, I do catch a few "yah Mon, No mon". I interject the names of artists I'm trying to find records by... "yah Mon I got!" Des mumbles "him no want to sell." I interject "can we look?" The old man is eyeing my thin cheroot and I offer him a cigar. He nods and says, "Respect, Mon! We look."

The little ramshackle garage-like structure is filled with 5 crates of LPs and about 7 visible

I tell the "Barefoot Man" what I'm looking for. "Yah Mon. Me know. Ski-Yah, Bob Marley, I got. Old man crazy! Reh- card player not a work for 5 years, him no fix. Him no need no reh-cards." I nod in agreement and offer a cheroot.

We pile into the Toyota and slither through a maze of back streets. Finally we arrive at what looks like a mini encampment of dogs, goats, and Rastas amidst a few small shacks. One of the shacks has a bevy of large speakers by the back door blaring reggae sounds. Obviously, this is the place. The barefoot man emerges with a small handful of 45s. I pick out select titles, chance a few more picks, and repeat the process for the next 30 minutes while the occasional goat saunters by and plumes of ganga waft over me. We negotiate a deal and the Barefoot Man mentions "more next time. I find you more Ski-Yaah, Mon! Yah Mon! I know where reh-cards be". I walk out with about 50-odd platters.

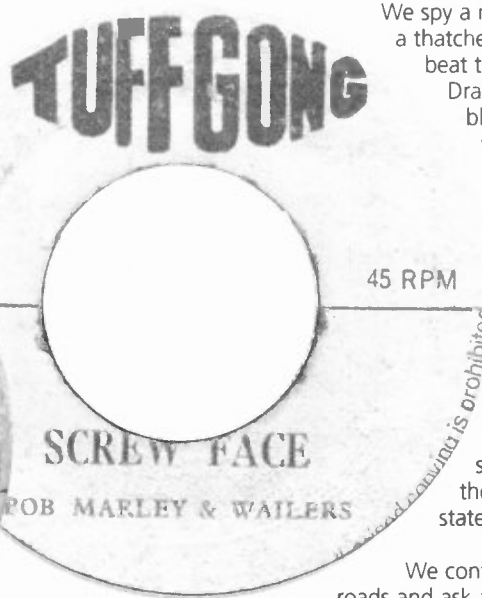
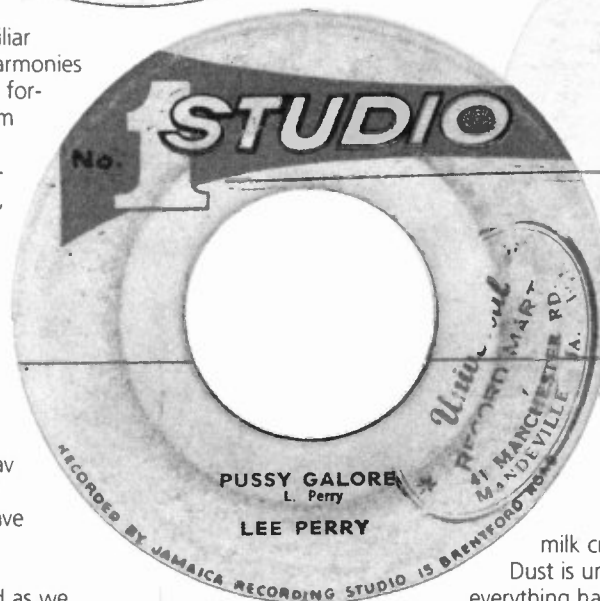
Record label fanatics will love Jamaican labels. They are crude, and the early ones sport only a few colors, just like stateside '50s platters. Label names are almost unending and charming. While there are a number of prolific companies, one-off or indy labels put out by producers or the artist themselves are almost un-countable. There are also blanks, 45s without a label — just white paper, sometimes a portion of a title or a rubber stamp with the company's name might be on one side. These represent risky buys, but many times a pre-release of almost unknown releases turn up on blanks. Roll the dice, Mon!

We spy a roadside bar, actually a hut, with a thatched roof and decide to stop and beat the 95 degree heat. Guinness, Dragon Stout, and more local potables are displayed along the wooden shelves. A hollowed-out coconut bottom is my ash-tray. There are no chairs or tables. I opt for two tonic waters with lots of ice and a lime the size of a large marble. The ice is whacked off a large block with an ice pick. Totally refreshing. Soon a dread walks in smoking a spliff and orders a guava juice. A goat outside peers in and sniffs. I remark the goat smells the ganja. The dread casually states the goats love ganja.

We continue up the twisting country roads and ask an old man who is leading his donkey down the road directions to the next stop. Again the chatter is even more unintelligible, country patois at its best. After lots of hand gesticulating we climb some hills while tooting the horn at the local girls who smile. Shortly, we arrive at a concrete three-room house. A young man brings out a long wooden box of records. After 20 minutes we split, it's all new junk from the '80s and '90s. Not my cup. The lady mentions the Chiney man will come and buy all the records as we walk out.

A couple towns over we visit Jazz-Bo, a gaudily dressed, gold chain-laden, sometime deejay. We arrive at Jazz-Bo's house and he is yelling at a dog and sneering at a wandering goat. With theatrical production, a huge trunk is opened to reveal waterlogged LPs and hundreds of 45s. Inside the little coffin are '80s and '90s beat-up junk. He warns that a Chiney man will be by in a few days and buy them all. I mention that you can always trust a barefoot man and my guides break out in laughter.

The next morning my lady and I planned to explore Mayfield Falls with the help of Clive and Desmond. After about an hour drive through jungle with tiny houses on



milk crates of old 45s. Dust is undisturbed and everything has the smell and vibe of fine records just waiting to be fondled. Gray-head points and says, "Look pon dem..." I gently grab a stack of about fifty 45s and proceed to skim early Bob Marley & Wailers, Lee Perry, Niney the Observer, unknown vocal groups, and some assorted Ska. I carefully put the jams neatly in a pile away from the box they emerged from.

Gray-head kindly says these "no for sale, them stay. Just look." I try to deal and talk about Roscoe Gordon but the talk goes nowhere. Not today. The old man says he needs to fix his record player and "these then play nice. CD no good, just skip!" As we leave, Gray-head says, "Talk to man in yard. A tall barefoot man turning a wrench on the motor of his car turns to see what we want. Again I miss most of the conversation, but I do catch "yeah, Mon, drive to me house and I show you reh-cards."

little cliffs we arrive at a nature must-see. We walk down about 150 steps of bamboo and dirt to a mile long stream with uneven rocks and mini and major waterfalls. The jungle is on both sides and thick. You will be totally wet from walking, swimming and sitting in nature's Jacuzzi. You will also have completed a real workout by the time you return to the car park. Most Jamaicans are respectful and rightfully proud of the wonders of nature.

Clive's cell rings — it's the "Barefoot Man". More records! On the return trip the Barefoot Man is met in town carrying a batch of another 75 jams. I pick out 40 more tunes. Now we go to see the old man. The old man leads us back into his little building. I point at the crate I had viewed, and another wooden box is opened to reveal another 300 records. I pick out another 50 or 60 records. "Maybe next time you look pon me collection ..." he says.

Jamaicans love their records. While looking at various records Des would point at a certain one and shout "Ski-Yaaah! Good one Mon!" Then he would demonstrate how to skank (dance) some Ski-Yaah, or shuffle to Rock Steady or shimmy to Blue Beat. The majority of people I met were very nice folks. The fact that I had two local guys with me stopped a lot of begging or hustling, which is rampant. Record shops usually don't have old records, they carry only a few top selling CDs, or burned CD-Rs of faves. Records are hidden away in houses of dee-jays or the record buying public.

There are loads of reissue comps covering the Ska period to Rock Steady. Jump blues fans can go buy some Blue Beat and hear the old sounds twisted up in a different style. Instead of complaining there's nothing new to buy, go out and skank some!

Two main radio stations existed in Jamaica in the early days. In reaction, the sound systems of early DJs like Coxsonne Dodd, Prince Buster and Duke Reid brought the jams to the people. They set up big speakers under the stars and blasted music all night. These sound men guarded their 45s from the public and from the prying eyes of other DJs. Hence, one notices a lot of defaced titles and artists on labels. This is also where the idea of blank label releases or pre-release 45s became popular. Some issues never made it to a real label! So that blank label issue may be super rare.

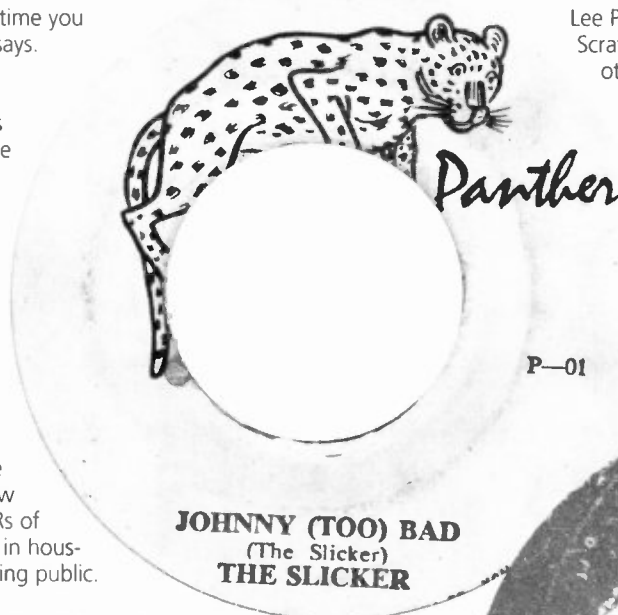
The intensity of the competition among DJs was monumental. Spies were often sent to a rival DJ to cop the latest sounds and see what was going over with the public. Gate crashers raided parties to disrupt the affairs of a competing sound man. With intensity this high, the public's interest and the musician's competence were quickly raised to a higher level. Numerous songs were also cut to defame sound men, producers and artists.

**All early Bob Marley recordings are collectible.** His early records, as by The Wailers, were Ska, then they grew into Rock Steady. Look for the early cuts on Coxsonne, but beware of reissues as many look similar to the early pressings until you get a feel for the paper and label colors. Obscure releases on Muzik City and Tabernacle are rarer still.

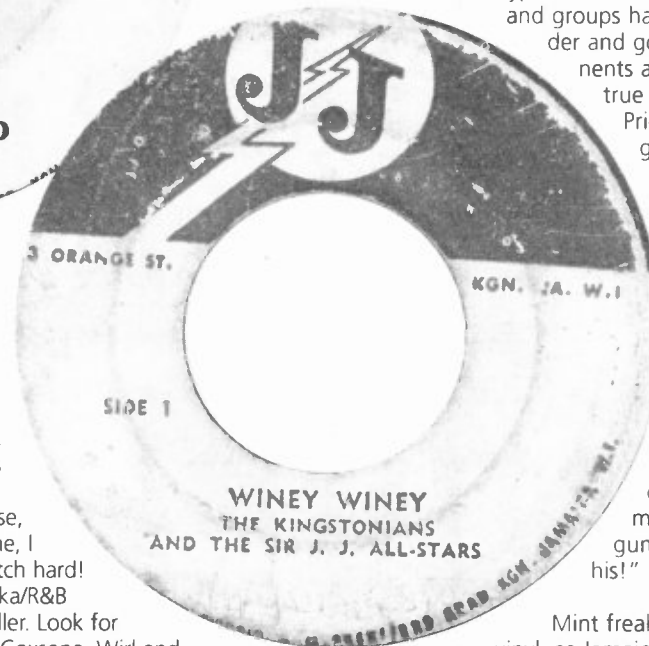
Wailers / Marley Jamaican releases are numerous. Bob Marley is regarded by droves of fans as the King of Reggae. With more of Marley's sensual genius being shared daily, it's more than likely that **Marley's early**

**records will climb in value.** Early Wailers 45s were not pressed in huge numbers.

The Upsetter Marley releases, produced by Lee Perry, are stunning Rock Steady tunes with subtle musical textures and top shelf harmonies. Marley's later cuts are waxed on his own label, Tuff Gong. Tuff Gong released numerous tracks many times, often using alternative takes. Top collectors aren't totally sure all the Marley tracks have been found, either, so pick up anything that looks odd or homespun. Prices range from a couple of bucks to hundreds. All prices are dependent on early rarity and condition. Marley originals are a good bet. The mark he made in the '70s has not diminished, and Marley will remain a king of reggae in collecting circles.



Lee Perry, also known as King Scratch, The Upsetter, and other names, was a right-hand man to Coxsonne Dodd, and cut his teeth from record seller to assistant to producer. Lee Perry tunes run from Ska to Rock Steady to endless



hours of Dub. The greatness is mixed with sheer nonsense, and believe me, I dig King Scratch hard! Perry's early Ska/R&B stylings are killer. Look for the issues on Coxsonne, Wirl and C&N, these tunes are indicative of things to come. Some folks claim Perry invented the reggae riff.

Scratch's own labels include Upsetter, Upset, Orchid and Justice League. Scratch's efforts jump from genius to formula to complete chaos. Prices range from a few bucks to hundreds, again. Perry's own label productions are usually of high standards and are sought after by many collectors. Perry's importance to reggae music is without doubt.

Jamaican vocal groups abound. Personnel could shift from group to group. Some cut only a few tracks and then disappeared. Stalwarts like The Maytals (later Toots & the Maytals) made consistently good records and are in demand by collectors. The Ethiopians, Abyssinians, Melodians, Slikkers, Pioneers, Wailing Souls and Kingstonians are established groups that maintain a strong following. Scads of little-known groups exist, and the fans who live the group sound collect obscure groups hard. Same deal as before, all prices range from a few bucks to a few hundred for a real obscurity offered to a seasoned collector.

Bluebeat records are on the UK-based Bluebeat label, and also on various early Jamaican labels. Bluebeat came to be the catch-all term for the U.S.-inspired music. This is the Jamaican take on U.S. rhythm and blues. Jamaican blues was what the Jamaicans first called the New Beat. Bits of boogie and shuffle dominate the rhythm. Not every Bluebeat record sounds like New Orleans R&B, though. There are just as many R&B pop songs that are bad. If the title reads "Sunny Day", it's probably pop. Look for rockers like "Jack and Jill Shuffle", "Honey Baby" or "No More Whiskey". This category has a solid buying fanbase with prices again ranging from a few bucks to a hundred clams.

A distinct fan base exists for instrumental Ska tracks, but I'm not sure why, as most tracks are often insipid melodies given the lilting Ska treatment. I'm not sure the sax should have ever been invented, and when saxes are out of tune it sounds like nails being pounded into your eyeballs. You've been warned... Nonetheless, lots of UK collectors buy this stuff like candy.

Roots music is the name given to the movement popular in the 1960s and '70s of going back to the roots. Ethiopia, dreadlocks, and plenty of ganga. Add a mystical aspect, religious quotes from the Bible, oppression from Babylon, socialism, extreme poverty and you've got a movement. Some listeners may find lines of Biblical verse mixed in with a chunky guitar sound nothing short of spiritually awakening. The mood is hypnotic and constantly reinventing itself. Solo artists and groups have dabbled in this next rung on the ladder and gone off to something else. Other exponents are firmly rooted in Knotty Roots as the true way. Listen and see if it's your groove. Prices are less for these tunes and seldom go over \$50.

There is a special romance in finding records from people who played them at the time. Most records in Jamaica are used, new stock isn't easy to find. Factor in extreme heat and hurricanes and it's amazing how anything survives. I asked about the well-spoken dangers of Kingston where the music was born and received mixed answers. Answers ranged from "no go deh" to "must be careful, watch where you go." The taxi man said, "if you see a man cleaning his gun on the street, best your eyes not catch his!"

Mint freaks should not go to this country to buy vinyl, as Jamaicans play the records. That's why they bought them in the first place. The rumor of the Chiney Man is true. Some Japanese collectors simply went from hut to hut in villages. That's a lot of walking and possibly dangerous.

Unknown records are still being discovered as many an enterprising singer or group cut their own records and sold the jams on the streets. In Reggae circles no one is quite sure about how many records were put out during the Ska or Rock Steady eras. Indy label is the rule in Jamaica. Some records were only released on blank labels and sold on the street by the artists.

Jamaican group harmony is a logical tangent to the U.S. Rhythm & Blues collectors, but only a few people have made the leap. After all, the Jamaican harmony came from American black singers and got adapted to the tropics. There are loads of reissue comps covering the Ska period to Rock Steady. Jump blues fans can go buy some Bluebeat and hear the old sounds twisted up in a different style. Instead of complaining there's nothing new to buy, go out and skank some!



# Surf Nooze

It's been 10 years since vintage surf instrumentals fueled the soundtrack to "Pulp Fiction." The film's wake rippled throughout popular culture, inspiring countless new rock instrumental bands worldwide, most adopting the sound and style of traditional sixties' reverb rock. This period has been referred to as surf music's "third wave" – the early 1960s and early 1980s marked the genre's "first wave" and "second wave," respectively. These are terms that weren't part of the music's cultural vernacular before the mid-1990s.

Surf music's popularity today is no longer just a curiosity connected to a popular movie. The fan base, although limited in size, is a dedicated one. Some bands have taken to the Internet with elaborate Web sites. There's a surf music "web ring," and several e-mail and Internet-based surf music discussion lists connect fans and bands. Surf bands tend to be very creative and passionate about promoting not only themselves, but the music as well. The effective use of e-mail and the Internet means timely, two-way communication with a large number of people. A good, practical case in point is NESMA, the **Northeast Surf Music Alliance**.

Described as a "regional cooperative of surf and instrumental bands in the northeastern US," NESMA was founded in 2002 by Mike Rosado, lead guitarist for Connecticut's 9th Wave. There are 45 other NESMA bands that present a variety of styles, but all within the rock instrumental genre. Many of these bands, 9th Wave included, are well-known beyond their geographic boundaries from their positively reviewed recorded performances (and e-mail and Internet promotion thereof). Fathoms, Balboas, Cadillac Hitmen, Super Tones, Howlin' Thurston, and Gein & The Graverobbers for example. By the way, both of 9th Wave's two CDs – *Hurricane* and *Time Tunnel* – are nice collections of original recordings in a traditional surf instrumental style. You can locate copies of these, and other recordings by NESMA bands, at: [www.nemasurf.org](http://www.nemasurf.org) or [www.9thwavesurf.com](http://www.9thwavesurf.com).

**New releases of surf music (particularly instrumental) continue unabated** and, as with previous Surf Nooze updates, here are a few more recent "third wave" offerings:

Sometimes it feels like New York's Sundazed Records is on a mission to digitize the entire 1960's canvas of popular music in America...the most historically interesting and important music of that period, anyway. **The quantity and quality of the label's digital reissues continue to be impressive.** A case in point is the new **Davie Allan & The Arrows** anthology, *Devil's Rumble*. This band deserves a retrospective box set of CDs at this point. Until one comes along, this two-disk set is a totally satisfying appetizer. These are recordings made for the Tower and Sidewalk labels between 1964 and 1968.

There are 40 fuzz and reverb-laden tracks here from the band's first radio hit, "Apache '65," to their last, "Devil's Angels." In-between are lots of memorable (and some obscure) guitar fests – "Blue's Theme," "Shape of Things to Come," and "Cycle-Delic" among them. As is typically expected from Sundazed, "Devil's Rumble" includes a well-written and nicely illustrated set of liner notes, in this instance a 16-page booklet documenting the band and the recordings. This package runs on all cylinders ([www.sundazed.com](http://www.sundazed.com) or [www.davieallan.com](http://www.davieallan.com)).

*Surfm' to Baja* is the title of the latest Ventures' CD



from Varese Sarabande. Like a number of recent US releases by the band, this set of 19 tracks has been compiled from earlier CDs released only in Japan. These tracks span the 1992 to 2002 period, from the last recordings featuring drummer Mel Taylor to the first with his similarly talented son Leon on drums. Of interest is that this is the first collection of Ventures' recordings produced by the band that **features all original compositions**. No covers! ([www.varesevintage.com](http://www.varesevintage.com)).

**Merrell Fankhauser** is a familiar name to a lot of *Discoveries'* readers (the Impacts, Merrell & The Exiles, H.M.S. Bounty, and Mu). He's still rockin' out, hosting a syndicated radio surf music news feature, and continuing to make music between his haunts in Hawaii and California's central coast. *Rockin' and Surfin'* is an eclectic group of 12 guitar instrumentals with an intentional emphasis on Fankhauser's surf-styled musical roots.

Standout tracks are the originals here – "Last Wave at Hanalei," "Surfin' 101," and others – and a couple of curious but enjoyable choices for covers: Hendrix's "All Along The Watchtower" and Berry's "Johnny B. Goode." Contact Fankhauser's Ocean Records at PO Box 1504, Arroyo Grande, CA, 93421 ([www.merrellfankhauser.com](http://www.merrellfankhauser.com)).

Six years since their last studio album, Finland's **Laika & The Cosmonauts** have delivered *Local Warming* (Yep Roc Records). These guys released their first album in 1988 and have maintained the same lineup since, a half dozen records and an equal number of US tours later. Their longevity is testament to their staying power with European audiences and a strong U.S. fan base that's grown over the years. What they bring to the genre of instrumental rock is an often brilliant and always interesting amalgam of styles that just isn't possible to clarify in a few words. This isn't traditional surf music, although there are moments that remind. Nor are these long tracks with flashy, fast guitar solos.

This is guitar and keyboard dominated, jazz-infused rock with more than a nod to bands like the Ventures or Booker T. & The MGs. It's soundtrack music to whatever images the songs conjure for you or story they might tell you. For this type of progressive instrumental rock, **Laika & The Cosmonauts are about as good as it gets** and their live performances are even better ([www.yeproc.com](http://www.yeproc.com) or [www.laikaandthecosmonauts.com](http://www.laikaandthecosmonauts.com)).

One of the choicest new CDs of recent months, leaning more toward traditional surf instrumental music, is *Eleki* by a group of San Francisco area surf band vets called **The Mach IV** (Halakahiki Records, 3145 Geary Blvd., #739, San Francisco, CA, 94118). The CD's very creative liner notes describe a faux Mach IV history going back to 1961, with the cover artwork reproduced as an old 12-inch album cover that's obviously been through the well-used, thrift store cycle. These guys do, however, have pedigrees from more recent Bay Area surf bands such as Pollo Del Mar, Los Mel-Tones, the Berzerkers, and The Shitones.

The 16 tracks of original music show an above-average mix of surf, Shadows-styled European rock instrumentals, and spaghetti western themes, all sprinkled with equal amounts of reverb and echo. This comes highly recommended ([www.halakahiki.com](http://www.halakahiki.com) or [www.themachiv.com](http://www.themachiv.com)).

Until next time, all comments or review copies of new recordings can be directed to me at PO Box 358, Corona Del Mar, CA, 19625.



# Documenting the early years of music

"All Coons Look Alike To Me" was the cleaned-up name of a song recorded in 1902. What was the title deemed too controversial for public consumption? "All Pimps Look Alike To Me," the p word being considered obscene at the time. "Coon," as a word and as a subject, was not only acceptable, it was highly popular and it represented a musical category unto itself. This particular "coon song" was the ironic biggest hit written by Ernest Hogan—a black Kentuckian who often billed himself as "The Unbleached American."

There are obvious reasons that this genre and era have been poorly represented in the social history of America and its music. But offensive as they are, "coon songs" are part of our history, and so are all recordings of many other types made before radio, before jazz, before film. And all history aside, some of them were just great music.

A century later, Richard Martin and Meagan Hennessey are working to archive what they can before all such recordings are irretrievably gone. With their Archeophone Records label, they are transferring 78s and cylinders to the CD format, compiling tracks and artists into a cohesive historical record. Virtually all of their focus is on the music from the 1890s through the 1920s.

The idea sprang from their mutual passion for this forgotten piece of music's past, and from personal interest came a determination to preserve it. Now, their collection has a higher purpose than it had as a hobby.

"We've got a collection of three or four thousand 78s and a few hundred cylinders," says Martin. "It's a small collection by collectors' standards. And it's really more of an accumulation than a collection, because when we started [the label] it was 'Get everything, because you may never see it again.'"

The title of one of their compilations, *Before Radio*, captures the essence of the Archeophone concept entirely. The ability to record and distribute music came three decades before radio, but little remains of the audio from that time. These records and cylinders were it.

They were the only recorded source of audio before radio, which changed all aspects of western culture in the 1920s. The remnants captured by the scrappy collecting efforts of Martin and Hennessey represent an important overlooked window of time, three decades, between the revolution of recorded audio and the revolution of radio broadcasting.

"One of the things that Archeophone is very committed to doing is documenting history," says Martin. "We want to understand the time and the people and what they were doing. And they were listening to these records."

Together, they've been collecting material that has been

of great interest to record collectors, but of little interest to everybody else—at least on their original formats, that is. With hope and idealism, Archeophone has reached into public domain material to preserve acoustic recordings representing a documentation of America's oral (and aural) history available to anyone who will listen.

But beyond such lofty ambitions for the preservation of early recordings is **the simple reality of music: It exists for us to enjoy.** And Archeophone has found plenty of songs, singers, and players who brought great joy to the people of their time. As for these tracks in our time, says Martin, "they're all in one place, they sound better, and you can listen to them in the car."

## Archeophone Records does it the digital way

*Stomp And Swerve*, the signature compilation thus far in their series, captures early and rare recordings of American music as it began to swing in the quickly growing and changing country. For the first time, music could be recorded in one city and shared with people hundreds of miles away, uniting the people and diversifying their culture in ways that had been previously inconceivable.

Many styles of the time are represented on the disc.

Big brass bands, long popular at community events, were committed to vinyl by John Phillip Sousa's group and the Edison label's own studio unit, the Edison Concert Band. Ragtime had proved a great success in sheet music, and now it was recorded, hot and jumping, for the pleasure of families without a piano (several Scott Joplin tunes recorded by other artists are included). Dixieland banjo rags swung to great effect in the Teens, like "Circus Day In Dixie" by the Versatile Four. And **the beginning of jazz itself made it to vinyl before radio**, as the historic "Livery Stable Blues" by the Original Dixieland Jass Band demonstrates (the new genre being so young, it did not yet have any Zs in its name).

The rarity of such recordings can be attributed to the attitudes of the time regarding this new form of communication. The technology was fun and fascinating, but the records and cylinders themselves were viewed as ephemeral. Even to the listening public, the songs were disposable novelties, nothing to be taken seriously.

"Things that didn't used to merit attention and discussion now are looked at as indices into the personality of an entire people," says Martin. "That was not thought of back then. It was more of a guilty pleasure. That fact is a big part of the reason why we don't know about them today. We have been taking The Beatles quite seriously for forty years, and the power that has been accorded them in their own time and beyond will speak for many years. These people are of interest, but unfortunately a hundred years have passed, so the links are very tenuous."

So tenuous, in fact, that some of the most important musical figures have been all but forgotten, even by music history buffs and record collectors. Take, for instance, the case of the Denver Nightingale, Billy Murray.

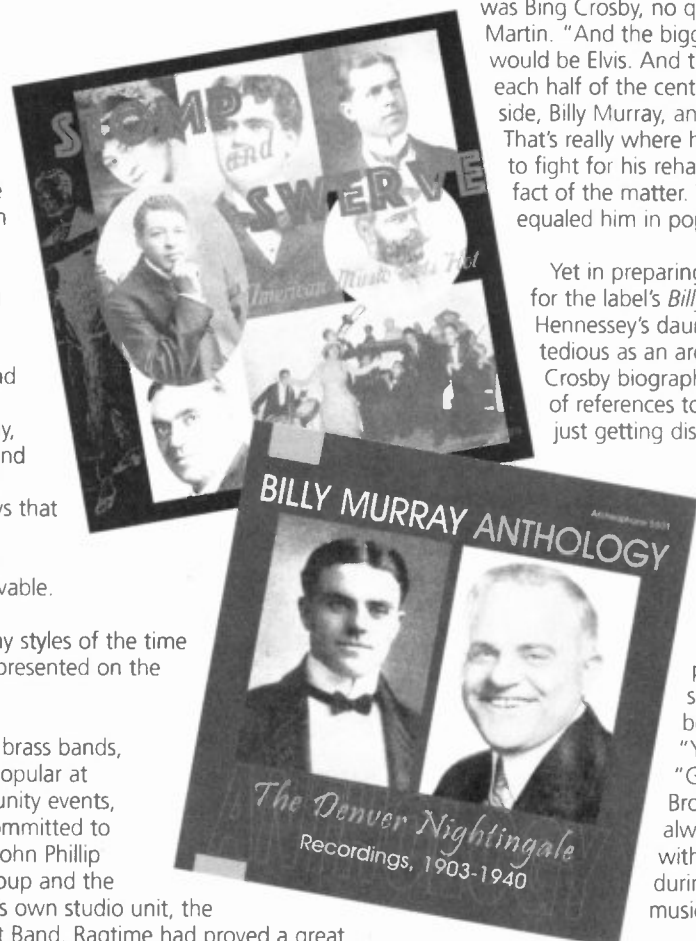
"The biggest artist of the first half of the century was Bing Crosby, no question about it," contends Martin. "And the biggest of the second half would be Elvis. And the second biggest [artist] in each half of the century would be on the one side, Billy Murray, and the Beatles on the other. That's really where he belongs. We're not trying to fight for his rehabilitation; it's just the simple fact of the matter. There was nobody that equaled him in popularity."

Yet in preparing the extensive song notes for the label's *Billy Murray Anthology*, Hennessey's daunting research task proved as tedious as an archeological dig. "In a Bing Crosby biography we only found a couple of references to Billy Murray, and he was just getting dissed."

Murray was an enormously popular singer, particularly in the early years of the Twentieth Century, during which time his appealing Irish voice covered many pop standards, including some of George M. Cohan's best loved songs, like "Yankee Doodle Boy" and "Give My Regards To Broadway." But timing, as always, had everything to do with his recognition, even during his highly successful musical career.

In Murray's heyday, records were vehicles for songs, advertisements for sheet music, which was a hotter consumer product than a record. The era of the performer as a star would come when movies and radio made them so accessible. Americans began to see what Eddie Cantor and Bing Crosby looked like. And that, of course, changed everything.

The memories of Murray's important recordings were



All of their focus is on the music from the 1890s through the 1920s.





## To learn more:

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- Archeophone has released 21 compact discs to date.

already fading even in his own lifetime (he died at 77 in 1954). In 1941, *Time* magazine published an article about Billy Murray at the time of a professional comeback. Martin found the article that talked about the thousands and thousands of records, including all of Murray's masters, that were thrown in the dumpster by Victor in the 1920s. "They were already facing the problem that we're facing today, which is this guy who was the biggest singer in decades [was] basically forgotten—in 1941."

Murray's career is exemplary of another aspect of recorded music's evolution, according to Hennessey. Acoustic recording meant singing through a horn directly to the vinyl master being cut, without benefit of an electronic microphone. The auditory requirements were different then, and so were the voices.

"It wasn't that they had good voices necessarily, they had voices that recorded well and sounded good. Billy had a very nasally voice, which apparently cut into the records well. When they started experimenting with electrical records, a lot of them didn't sound as good. It's analogous to the silent film stars whose voices didn't work in the talkies."

After electric microphone technology took over, singing into a horn seemed completely obsolete, even quaint. Skillful vocal enunciation was no longer relevant.

Chicago's Benson Orchestra represents another fascinating story of music that had fallen by the historical wayside. As Louis Armstrong and his peers were inventing jazz, exploring the improvisational and offbeat elements that would make it the most American of musical forms, there were hotel dance orchestras keeping music vibrant and energetic for people who, well, just didn't get jazz. The Benson Orchestra represented a sort of counter-counterculture, keeping music alive but in a less chaotic rhythmic setting (mostly fox-trots and one-steps).

The Benson Orchestra swung; they just did so without freewheeling instrumental experimentation. In other words, **they had a good beat, and you could dance to it.**

The biggest artist of the first half of the century was Bing Crosby.

Like all Archeophone discs, the Benson compilation includes extensively researched liner notes, putting the music and its musicians in the context of the times. But research is not easy when dealing with lost histories. Hennessey and Martin both hold Master's degrees and a devotion to telling the story of the music that has captured their imaginations just as it had for others so long ago.

In the case of studying Benson, that included poring through genealogical microfilm to piece the musical lives together, along with thorough study of *Variety* and other magazines that had been preserved. The interesting image that she was able to piece together of Edgar Benson was that he was responsible for polite and sweet dance music, though the man himself seemed to lack any sense of politeness or sweetness. That dichotomy, of course, makes his story and his music even more fascinating.

Despite the Benson Orchestra's obscurity today, they sold records. Says Martin, "If you're interested in collecting 78s, [looking in] every flea market and barn and antique store and warehouse with thousands of 78s you're gonna find a bunch of Benson 78s. They were popular."

And they were mostly popular among whites. Racial divisions were not only pronounced, they were seemingly embedded in all Americans, black and white. What emerges from the Archeophone releases (many of which are compiled by year or decade) is something that is difficult to grasp from books or movies about racial relations in America. What those media can't capture and reflect is the degree to which Americans thought about race. Its ubiquitous presence as musical subject matter rivaled romance.

When listening to the label's phonographic yearbook collection of the 1890s, the very dawn of recorded music, one encounters frequent reference to darkies, niggahs, black crows, and coons. Their mystifying lifestyles fascinated white America, enough that there was even a market for coon songs originating from black performers.

George Washington Johnson, a black man born into slavery in the 1840s, is one of the more interesting vocalists. For several decades, he enjoyed great success with a ditty that he happily sang and whistled for white consumption: "You may talk until you're tired but you'll never get a word, from this very funny queer old coon / He's a knock-kneed, double jointed hunky-punky moke, but he's happy when he whistles this tune."

Johnson recorded "The Whistling Coon" literally thousands of times direct to cylinder, each recording sold individually in the days before mass production.



But not all songs were so appallingly demeaning. Bert Williams was a more sophisticated and sincere black humorist / vocalist who, despite being half of a duo act named "The Two Real Coons," was able to capture in song the black and blue experience much earlier than Louis Armstrong. In his 1906 signature song, "Nobody," Williams used wry humor to address the ironies of a racist society: "When winter comes with slow and sleet and me with hunger and cold feet / Who says 'Here's twenty five cents, go ahead and get yourself something to eat'? / Nobody. I ain't ever done nothin' to nobody, I ain't ever got nothin' from nobody."

Archeophone is working to compile Williams' entire output, and like the rest of the label's product, racial issues represent only one aspect of a career as intriguing and aesthetically pleasing as that of Bert Williams.

And according to Martin, race was not the only embarrassing factor that led to the disappearance of so many early recordings. "The industry itself in 1925 and 1926 said, 'We're doing electricity now, so nobody's ever gonna want to hear that garbage again.' So **they threw out all their masters.** It's kind of like 8-tracks, in the sense that it was good while you had it.

Why would you want to be listening to "Hey Jude" and have it split in the middle? You throw all that in the dumpster and you say never again."

That quality-over-content mentality continues today in the world of the audiophile collector and enthusiast, despite the fact that many of these tracks from that previous turn of the century are quite audible now on a compact disc.

In one fascinating respect, the acoustic recordings that were sung directly into a horn are more real, more genuine than any modern audio source. The amount of technology, in many layers, required for delivering Dan Rather's voice from his mouth to a viewer's ear at home, is an amazing feat that we all take for granted.

But equally awesome are the lack of technology and the absence of multiple audio generations that still allow our modern ears to hear a performance of "My Old Kentucky Home" that predates the invention of the automobile. The seemingly primitive recordings represent an alarmingly close link to another time. Thanks to Archeophone's efforts, they are preserved not only for history's sake, but for the sake of the American song. ●





# 10 questions with...

## Nick Santo of the Capris

Nick Santo was the lead singer of the Capris, the vocal group that hit number 3 on the *Billboard* pop charts with "There's A Moon Out Tonight" in 1961. Nick continues to perform with the Capris today.

### 1. Who were your primary musical influences?

I first followed pop singers like Sinatra, Tony Bennett, Johnny Mathis, and Johnny Ray. Frankie Laine was one of my favorites. In the 1950s, I was impressed by Jackie Wilson, Jimmy Sheppard from the Heartbeats, Rudy West from the Five Keys, and Clyde McPhatter. And I think Jimmy Beaumont from the Skyliners was the best lead singer to come out of the '50s.

### 2. What was the first record you ever bought?

This is going to blow your mind. It was a song called "The Cry of the Wild Goose" by Frankie Laine. I was just a big Frankie Laine fan. It was a 78. I bought it somewhere in Jamaica, Queens.

### 3. How did you break into the music business?

I was born in the Red Hook section of Brooklyn and moved away when I was 10, to South Ozone Park, in Queens. With the exception of Frank Reina, who was the second tenor, that's where the Capris were from.

I wrote a song called "God Only Knows" when I was fifteen and I brought it to the group. They liked the way I sang it, and they brought me into the group.

I wrote a lot of material for the group. After I wrote "There's a Moon Out Tonight," there was an entrepreneur who came into the neighborhood and recorded us and released the song on Planet Records.

Planet Records didn't have any kind of financial backing. If anyone has a recording of "There's A Moon Out Tonight" on Planet Records that's in pristine condition, it's probably worth about \$2,000. I don't even have a copy. We recorded the song in 1958, but it went nowhere, and the Capris disbanded.

But there was a record store called Times Square Records that used to sell knockoffs, which were records that had been released but didn't do anything, and collectors would come in and buy them. There was a DJ named Alan Fredericks who continued to play "There's A Moon Out Tonight" on his Night Train radio show. As a result of his playing the song, people went to Times Square Records, the only place that had it, and bought out all the copies. Realizing that there was a demand for the record, a guy named Jerry Greene, who worked at Times Square Records, went to Planet and bought the master for about \$30.

After languishing for a year and a half, it was reintroduced on the Murray the K show, where one night it won the Rate-A-Record contest. We owe a lot to Murray the K. The song became a regional hit on Jerry Greene's Lost Nite label. When Jerry couldn't handle the national distribution, he went to Hy Weiss at Old Town Records, where it broke nationally. We would have made number 1 on the national charts but unfortunately, the week that the distributors told us that we were to become number 1, in February 1961, people weren't able to go to the record stores because there was a major snowstorm, and for three or four days the entire

Northeast was totally immobilized.

### 4. What was Murray the K like?

I knew Murray the K very well. He was the ultimate MC, a great improviser on stage. His wife played an important role backstage, keeping all the groups in tow. Murray really had much of his success after the Beatles came to New York. He was head and shoulders above any of the radio personalities around today.

### 5. Wasn't there another group called the Capris?

Yes. We were out promoting "There's A Moon Out Tonight." We had quit our jobs and I remember performing in Chicago with Aretha Franklin, who was also starting out at that time.

When I got home, my mother greeted me by saying she had bought our new record. I looked at it and it was "God Only Knows" on the Gotham label. I was confused because we had only cut a demo of the record. When I played it, it was a different song. It was like straight out of the Twilight Zone. I mean, what's the likelihood that there would be two groups with the same name and the same song title? And that's exactly what happened. The other group that was called the Capris was from Philadelphia.

### 6. What was your experience like on American Bandstand?

To be honest with you, I thought Dick Clark was very hard on the kids. I remember one incident where a kid had been acting up and Dick threatened him that he wouldn't be on the show anymore. And the kid was kind of a star because he was a dancer. I dated one of the dancers on the show named Carol. And Frank dated another dancer from the show named Arlene. I met Dick Clark years later when he bought the Times Square building where they drop the ball on New Years Eve, but he just said hello and goodbye.

We recently did a show at a hotel where Tony Orlando was also appearing. The last time I worked with Tony was in 1961. I mentioned it to one of the managers and he called Tony's room, even though I didn't think he'd remember me. Tony told him to send me up. There were about 30 people there, but Tony came over and threw his arms around me. It was such a great feeling.

### 7. You weren't a one hit wonder, were you?

No. Once the benefits of "There's A Moon Out Tonight" started to wane, I left the group to go solo. I was signed by George Allota and had recorded a song called "She's My Girl." It was scheduled for release, together with promotions in *Billboard* and *Cashbox*, but unfortunately George was killed in a car accident, and it never happened. Not having much luck as a singer after that, I decided to get a job as an operations manager at the airport, and then in 1965, I became a New York City policeman.



In 1981, I was contacted by Marty Picar of Ambient Sound Records. He wanted to do an album consisting of doo-wop groups with their original lead singers. The project was canned, but one of the songs that we did in the studio, "Morse Code of Love," was released. We had a second hit more than twenty years after our first one. The *Manhattan Transfer* covered it with the title "Baby Come Back to Me," and one of my biggest thrills was when we performed the song with them onstage at the Jones Beach theatre. Today, that song commands more attention than "There's A Moon Out Tonight" in a lot of places that we perform.

### 8. Do you get royalties from your songs?

As artists, yes. Unfortunately, I was naive enough to sign away the rights of writership to "There's A Moon Out Tonight." The record companies did a number on all the groups back then. We just begged our parents to sign on the dotted line. Both of my parents were immigrants. Naturally, we were told that if we signed, once the record would be out on the market, we'd get another hit record. That of course never happened. I get royalties from Rhino for the show we did on PBS and I get royalties for "Morse Code of Love," since I'm shown as the writer for that. To see my name as a writer, that really makes my day.

### 9. What artist would you most like to collaborate with?

I'd love to do a duet with Tony Bennett. He's got a great style and does a lot of things that I like. I met him once and I reminded him that my brother had defeated him in a talent show at a place called the Blue Haven nightclub. Of course, he didn't remember that.

### 10. What recording artists do you listen to today?

One of my favorite groups was the Eagles. I love their sound. Alabama is a great vocal harmony group. Boys To Men have done some really terrific stuff and I think Celine Dion has done some good stuff. Clay Aiken has a good voice, Luther Vandross is phenomenal, and Barry White had great style. I think Mariah Carey is great. I'm not crazy about everything she does, but I admire her ability to do with a song. I like artists who take a song and make it distinctly their own. For example, we take "Unchained Melody" and do it differently than Bobby Hatfield or Roy Hamilton. And that's what I think is important.



# Why doesn't anybody know Martha Velez?



There are very few singers who can claim to have sung with Eric Clapton, Jack Bruce, Christine McVie, Brian Auger, Mitch Mitchell, Van Morrison, Bob Marley, and Lee Perry (and, according to rumor, even George Harrison) during their careers. And those who have been helped by even some of those names have all been major stars.

So why has hardly anyone ever heard of Martha Velez?

Born in New York, of Puerto Rican descent, Martha Carmen Josephine Hernandez Rosario de Velez was the brother of percussion Jerry Velez, who worked briefly with Jimi Hendrix in 1969 in the Gypsy Suns and Rainbows band. During the 1960s she was a member of the Gaslight Singers (whose two Mercury albums were part of the post-Dylan folk revival), before doing something many singers of the time did – joining the cast of “Hair” in New York.



In other words, it was a fairly standard resume of an aspiring singer of the period. But then she joined Elephant's Memory, being one of the singers on their 1969 pre-Lennon debut on Buddah. She was also considered as Janis Joplin's replacement in Big Brother and the Holding company when the Texas queen departed for a solo career. But none of that quite explains how, in 1969, she came to be in England recording a solo disc called *Fiends and Angels* with the cream of the blues-rock crop.

Obviously, someone believed in her – probably Seymour Stein, the head of Sire, who released her albums in the U.S. But there seems to be little information as to how her debut came about.

Still, she ended up in London, making a blues-based album that put her quite firmly in Joplin territory, although her voice owed more to Julie Driscoll and Elkie Brooks rather than the gutbucket, raucous soul of Janis. It was spirited stuff, with Clapton offering sterling guitar work on four tracks. Mainly rocked-up blues standards, there was also the obligatory Dylan cover (“It Takes A Lot To Laugh, It Takes A Train To Cry”).

Producer Mike Vernon (the owner of the famed Blue Horizon label) was in charge of the sessions, which took place in March 1969 – and his clout might well explain the array of talent on the LP. In alphabetical order, it encompassed Johnny Almond, Brian Auger, Dave Bidwell, Duster Bennett, Jack Bruce, Jim Capaldi, Eric Clapton, Jeff Condon, Rick Hayward, Spit James, Paul Kossoff, Christine McVie, Chris Mercer, Mitch Mitchell, Terry Noonan, Bud

Parkes, Andy Silvester, Derek Wadsworth, Blue Weaver, Stan Webb, and Chris Wood, making for nothing less than a superstar lineup. And, according to a couple of sources, George Harrison gave an uncredited performance somewhere in there.

The album, which appeared on Polydor in America, and Blue Horizon in Britain, is long out of print, but one track was included on *The Blue Horizon Story*. There seem to be at least three different album covers floating around.

For all its guest stars, however, the album tanked. No one seemed to be interested in Velez, and she turned up as a backing singer, next to Janet Planet, as part of Van Morrison's *Band and Street Choir*, on the disc of the same name. As Morrison recalled,

“The trumpet player, Keith Johnson, she's married to him. All I remember is just one night she was there, that's all I remember.”

However, the band obviously remembered her, since many of them were there for Velez's sophomore effort, *Hypnotized*, in 1972, with her brother playing congas. A year later she was back with *Matinee Weepers*, which featured a British soul band, the Olympic Runners. One track from that, “Aggravation” was remixed by Craig Leon into a 12” single, which became something of an underground hit on the nascent New York disco scene.

She'd tried her hand at plenty of styles, and success had nimbly evaded her – although it wasn't for lack of effort or talent. Something she hadn't tried was reggae, but she was open to the idea. In fact, she suggested it to Sire, arriving in early 1975 with a copy of Johnny Nash's version of “Stir It Up,” the Bob Marley classic.

“I told her that I knew the guy who had written the song and if she and Seymour were interested we should think about her possibly doing some recording with him and doing a more authentic approach to the song than the Nash version,” recalled Craig Leon. “I also had a meeting with her and played her more roots reggae records.”

Leon talked to Marley, and Stein spoke with Marley's manager, but it seemed as if nothing would come from it. The interest had been lukewarm, at best. Then, three weeks later, Marley arrived in New York, eager to meet Velez, suggesting she make an entire album with him in Jamaica.

At that point, Marley had done no outside production work, so this offered him a new challenge. In May Velez flew down to Jamaica, staying at the Sheraton in Kingston, and going for sessions at Tuff Gong and Harry J's studios.

“It took a very long time for the record to come together in Jamaica,” Leon remembered. “A lot of going to the beach and playing football (soccer) for several months on and off. Martha went down and co-wrote a few songs during that time. Then a whirlwind of sessions and all the tracks were done in about 18 hours.”

Velez co-wrote “Disco Night” with Marley, according to Leon, but the song is actually credited to Rita Marley, Bob's wife – who appeared on the album along with the full complement of the Wailers, and reggae maverick Lee Perry, who was also involved in the production. So she'd gone from working with some of the great English blues rockers to reggae royalty.

Much of the final recording of what became *Escape from Babylon* was completed in New York, with Leon supervising. Marley was on tour, and Leon would send him mixes, receiving comments back – most of which consisted of turning up the bass.

On its release in 1976 it attracted some notice – more for the fact that it contained Marley songs and musicians than anything. But Marley had yet to become roots reggae's deity in America, and sales were sluggish at best.

She tried again the following year, with the rootsy *American Heartbeat*, but that also failed to win the heart of an audience. After that, Velez's career seemed to fade away. 1985 saw *Angels of the Future*, a retrospective that put together tracks from her four LPs (it was reissued in more extended form on CD in 1989 as *Angels of the Future/Past*). *Fiends and Angels* made a short-lived appearance on CD in 1990, but has since faded from sight.

And what happened to Martha Velez? Well, someone, somewhere knows the answer to that. There is an actress named Martha Velez who's been turning up in films and on television since the mid '80s. Is it the same woman?

Martha Velez never became the star she obviously hoped to be. But along the way, there's no doubt she managed to live the rock'n'roll dream that keeps us all nourished. ●



# Disc Reviews

## Donovan

*Beat Café*

Appleseed APR CD 1081A

reviewed by Chris Nickson

Donovan has managed to chart a very even course since his great fame in the '60s. And unlike so many of his contemporaries, he's hewed close to the values of the time, which came, at least indirectly, from the Beats of the late '40s and '50s.

*Beat Café*, his first album of new adult material in eight years, pays homage to his past, both seriously and also with a little tongue in cheek. Working with bassist Danny Thompson, drummer Jim Keltner and producer/keyboardist John Chelew, he proves quite adventurous on the opener "Love Floats," while the sardonically-titled "Yin My Yang" sounds almost as if it could have come off a George Harrison album; he hasn't lost his knack for a pop melody, even if nothing quite rocks out in the manner, say, of "Barabajagal."

Bits do go over the flower power top, like "The Question," but he immediately redeems himself with the gently bluesy "Lord Of The Universe," where he pokes fun at himself, and his setting of the Dylan Thomas poem "Do Not Go Gentle" is quite exquisite. Working with such a stripped-down group suits him well, and Chelew plays up the wispy voice (which hardly seems to have changed in four decades). It's the work of a man who has no need to prove himself, but who can follow his Muse and listen closely to her. In other words, he's still got it. ([www.appleseedrec.com](http://www.appleseedrec.com))

## Nat King Cole

*The Classic Singles*

Capitol (72435-92055-2-6)

reviewed by Colin Fleming

Nat King Cole and mellifluous pop vocals, of course, Nat King Cole and Tin Pan Alley, yes as well. But Nat King Cole and the blues? Above all, Nat King Cole and the blues, as is constantly revealed across this four disc set, from its opening "That Ain't Right," to the unfortunate multicultural extravaganza of "L-O-V-E."

Cole's recorded legacy has essentially been cleaved in two by the fans and scholars who revere him, the one faction, principally, as a romantic balladeer, the other, as a jazz pianist on the level of Art Tatum and Teddy Wilson, vocals scoffed away as quaint diversions. Cole is a difficult artist to get a handle on. The allure of his vocal numbers is shaped by time and personal experience; in a sense, the 101 numbers on this box are typical of Cole and the evolution of his music in cultural memory, in that they are seasonal recordings — not just the stuff of spring, Christmas, and summer diversions. As a chronicler of emotion, only Bob Dylan rivals Cole in the pop tradition. And again, we have the blues, not as an overt manner of presentation in these songs, but as a framework, including the chordings, blue notes, song structures, lyrical content and, most prominently, the reflection of those qualities and structures in Cole's vocals.

"Straighten Up and Fly Right," for example, would not seem out of place on *World Gone Wrong* or a Bobby Blue Bland record. Have a listen to Cole's version of "Kee-Mo Ky-Mo" — country blues lyric, Tin Pan Alley sophistication, unconscionably skilled vocal command. Several of these numbers, especially those on the first half of the first disc, have the feel of Sun sessions outtakes — swampy, nocturnal, but polished and illuminated. Most, if not all, of the vocals that Cole is remem-

bered for are on this set, and it's insightful in sorting out Cole to compare his versions of songs that were handled, often altogether differently, by other artists. "Walking My Baby Back Home" and Johnny Ray, "Meet Me At No Special Place" and Mose Allison, the Beatles with their "straight" version of "Red Sails in the Sunset," "Quizas Quizas, Quizas" and the Coupling theme for the truly eclectic, and what has served as a brilliant smashup of approaches for generations now, the Stones' version of "Route 66" against Cole's. Robert Johnson in tux and tails.

## Various Artists

*Virginia Roots: The 1929 Richmond Sessions*

Outhouse Records (1001)

[outhouserecords.com](http://outhouserecords.com)

reviewed by Colin Fleming

Out of tune but soul deep in spirit, Blues Birdhead on harmonica and the rest of the Bubbling Over Five back Bob Brown on "Don't Mistreat Your Good Boyfriend." We are in Richmond, Virginia, in 1929, at a furniture store in the main part of town, for an Okeh recording session that is tantamount to a talent contest. "Don't you love this little old slow dance...You'll be hollering Lord have mercy papa amen." This particular performance is all over the place, but all over the place con brio — a sound one wants to invent a category for so it may be better respected for its proper wonder. Clearly we discern the informality of the blues, a trait marking many of these recordings by string bands, vocal quartets, and jug bands.

Recordings that are well over seventy years old often grate modern day listeners. I will not promise you you'll be slotting these two discs into your car's multiple CD changer, but to hear these recordings once can be more than enough with genuine art.

## Bill Evans

*Getting Sentimental*

Milestone (MCD-9336-2)

reviewed by Colin Fleming

As anyone who has enjoyed *The Secret Sessions* can attest, Bill Evans is an artist well-served by a bootlegger's needs, in this case those of Mike Harris, an optical engineer and passionate Evans admirer. The recordings made available on *The Secret Sessions* feature Village Vanguard performances from 1966 to 1975, omitting any material from the last five years of Evans' life, in part remedied by this set from January 15, 1978.

In the truest sense, these are gateway recordings; an involving long-player that serves as a portal to the more daunting, vulnerable Evans of two years later, the boxes of *Consecration* and *The Last Waltz*.

But as for *Getting Sentimental*, this is Evans as many like to hear him, introspective across a program constituted as an internal, probing jazz dialogue. Auditioning Michael Moore on bass to go along with Philly Joe Jones on drums, the set list is replete with standards. As the cottage industry of late-career Bill Evans recordings continues to grow, even the obvious comparisons — Bill Harris is to Bill Evans as Dean Benedetti is to Charlie Parker, for example — flake away as less than apt for such singular music. This is good, reliable fidelity over fourteen complete songs, and what might someday be seen as an Evans benchmark in the manner of the Riverside Vanguard recordings.

## Buddy Holly

*Buddy Holly*

Geffen B0001592-02

reviewed by Joseph Tortelli

First issued on the Decca-subsiary Coral label, Buddy Holly's 1958 solo LP features his smash "Peggy Sue," along with the feisty "Rave On," the delicate "Everyday," and "Words Of Love," famously recorded by the Beatles on *For Sale*. The Crickets back up Holly on most tracks, rocking out on "Ready Teddy," mixing country licks into "Look At Me," and driving the rhythmic "Little Baby."

This remastered, expanded edition complements the 12-song vinyl release with three non-LP sides, including the Bobby Darin composition's "Now We're One" and "Early In The Morning." Recorded in New York with studio pros, these songs bring background singers to the mix, typing the sides with a more dated — or at least 1950ish — sound than the LP cuts.

A British chartmaker both in 1958 and 1962, "Listen To Me" prefigures the Liverpool sound: bouncy tune, hummable melody, clever guitar riffs, vocal overdubbing, and a hint of country music. Buddy Holly served as the model for the next decade's British beat group recordings; the bass, guitars, and drums were supplemented only by occasional piano and organ, and the use of double-tracked vocals and guitars would be perfected across the Atlantic. Alternating between vibrant original compositions and strong cover material, while mixing a pleasing concoction of pop tunes, ballads, and rockers, this Buddy Holly LP set the stage for the early Beatle albums. ([www.universalchronicles.com](http://www.universalchronicles.com))

## Stud Cole

*Burn Baby Burn*

Norton (CED-293)

reviewed by Colin Fleming

One of the stranger vocal stylists rock and roll has produced, there are few with whom to compare the late Stud Cole, an artist who sings "a man can't find a woman/that won't steal his purse," as though this was a perfectly normal sentiment, however unfortunate. Described by his small cult of followers as "Elvis fronting the '66 Yardbirds" or "a lysergic Conway Twitty," Cole, whose real name was Patrick Tirone and hailed from Buffalo, wrote upwards of 350 songs between 1963 and 1968 while pursuing a music career in Southern California.

Fifteen of them feature on this disc, plus Cole's rendering of a real estate ad. I doubt you will have ever heard any pop music so tantalizingly bizarre. Over plenty of distortion in the backing tracks, Cole slurs, growls, and above all painfully stretches words as though in a slow burn of consummation with the alphabet. On occasion there is an element of crooning to his vocals, though with an emphasis on froth rather than romance — indeed, this is a slant on teenybopper love as lesser minion of hell diversion, rather than the standard holding-hands-in-the-balcony fare. Even Cole's titles read like hot spots in a sexual travelogue: "Feels Good," "Don't Do That," "I Only Go Down," "My Baby's Comin'," amazingly "The Devil's Comin'," and inevitably, the title track.

Featuring the requisite pompadour, listeners may be chagrined to find a picture of Cole inside the liners enjoying a soda pop. Cole quit the music business in 1968 and went on, so this set's notes tell us, to success in several other fields. I have no idea what those fields were. ●

# Grim Reporter



by Freddie Patterson

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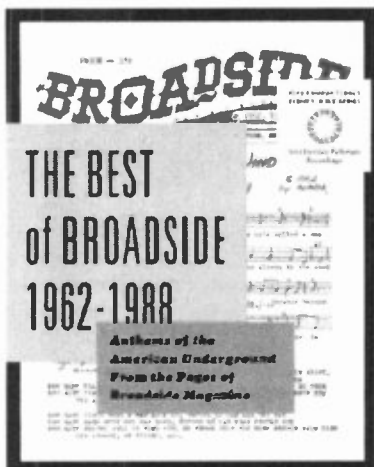


September 2004

Folk music enthusiast **Agnes "Sis" Cunningham** (95) died on June 27 at a nursing home in New Paltz, New York.

She was born in Watonga, Oklahoma. Her family consisted of farmers. She graduated from Southwestern State College in Weatherford, Oklahoma. She married Gordon Friesen in 1941. The couple moved to New York City later that year, where they became involved in the folk scene. Cunningham performed with The Almanac Singers during the early forties.

In 1962, Cunningham and her husband founded *Broadside*—a folk fanzine, which started its life as a few sheets of paper copied via mimeograph. During its 26-year life, the magazine published more than 1000 mostly topical songs. *Broadside* printed early works by Pete Seeger, Bob Dylan, Tom Paxton, Phil Ochs, Janis Ian, and Buffy Sainte-Marie and it became a must-read for West Village folkies. Cunningham and Friesen picked songs that leaned strongly to the left. "Blowin' in the Wind," "I Ain't Marching Anymore" and Malvina Reynolds' "Little Boxes" are among the songs that appeared in the magazine.



Cunningham and her husband—who died in 1996—wrote *Red Dust and Broadside: A Joint Autobiography*, which was published in 1999. In 2000, songs from the magazine were collated on *The Best of Broadside, 1962-1988*—a five-CD boxed set that was nominated for two Grammys.

R&B guitarist **Cal Green** (68) suffered an aneurysm and died on July 4 in Lake View Terrace, California.



Calvin Green was born on June 22, 1937 in Dayton, Texas and grew up in Houston. Inspired by local guitarists T-Bone Walker and Clarence "Gatemouth" Brown, as well as his older brother Clarence Green, he learned to play guitar. He went to school with Albert Collins, Johnny Guitar Watson, Clarence Holliman, Joe Hughes and Johnny Copeland. While teenagers, Cal and his buddy Roy Gaines staged blues guitar battles.

In 1954, while on tour in Texas, Arthur Porter, the guitarist with Hank Ballard & the Midnighters, was drafted

into the army. Cal Green was recruited to replace him. He stayed with The Midnighters for about five years, playing live dates and making records. That's Cal with the boss solos on "Tore Up Over You," "Open Up Your Back Door" and the 1955 version of "It's Love (24 Hours a Day)."

Green also cut some sides for the Federal label under his own name. "The Big Push" is exceptionally fabulous.

In Cincinnati, Ohio on November 11, 1958, Ballard and his crew recorded a song that would change the world: "The Twist." But around the time of its release the next year, Green was sitting in a Huntsville, Texas prison, having been arrested for possession of marijuana. When Ballard was having his greatest success in 1960 and early '61 (four Top Ten R&B records in a row), Green was not there.

Green was released in 1962 and returned only briefly to The Midnighters. He then changed gears completely, turning to jazz. He hooked up with organists Charles Kynard and Brother Jack McDuff. He worked with Lou Rawls. In the seventies he returned to the blues when he played on some Big Joe Turner sides for the Pablo label.

He settled in Los Angeles and began recording his own music by 1968. During the seventies, his music became much funkier, as the 1972 single "Revolution Rap Part 1 & 2" on Mutt & Jeff will attest. He also worked with Joey Jefferson during this time.

Rockabilly singer **Don Rader** (66) died of a heart disease on July 5 at the University of Michigan Medical Center in Ann Arbor.



Rader was born in 1937 in a part of Royal Oak Township that is now called Hazel Park, Michigan—a suburb of Detroit. When he was 17, Rader hosted square dance parties at the National Guard Armory in Pontiac; he would sing and play guitar backing others. He cut a song called "Rock'n'Roll Grandpa" in 1956—perhaps making him the first rocker from Michigan to record.

Rader released several singles on local labels and recorded material that was not released until the rockabilly revival of the seventies and later. In 1995, much of this was issued in Europe on *Detroit Rockabilly Man*.

During the sixties, Rader turned to country music, as many rockabilly singers did, especially after British invasion acts kept them off the charts.

Rader had stepped up his musical activities in recent months, in spite of having had three major surgeries

performed on him in the last year. He was planning a tour of Europe and the East Coast and working on two albums. He was scheduled to appear at the Memphis Smoke, a club in Royal Oak on July 28, but the show became a tribute to him instead.



Soul singer **Syreeta Wright** (58) died of breast cancer at her home in Los Angeles, California on July 6.

She was born Rita Wright in Pittsburgh, Pennsylvania on August 3, 1946. Her father died in the Korean War, leaving her mother and grandmother to raise her. Wright began her interest in singing and songwriting

when she was a girl; her family moved to Detroit when she was 11.

During the sixties, Wright worked as a secretary for producer William "Mickey" Stevenson at Motown Records. She also performed background singing and handclaps on several of the records he worked on.

When Diana Ross left The Supremes, Wright was considered as a replacement—Jean Terrell took the gig instead.

By the late sixties, Wright had developed a songwriting partnership with Stevie Wonder. They wrote "Signed Sealed Delivered (I'm Yours)," "If You Really Love Me" and "Never Dreamed You'd Leave in Summer." She also collaborated with Wonder on some of his most important albums—*Where I'm Coming From*, *Music of My Mind* and *Talking Book*—as well as "It's a Shame," a hit for The Spinners that Wonder produced. During this period, Wright was Wonder's lyricist.

In 1968, she cut her first single "I Can't Give Back the Love I Feel for You," issued on the Gordy label as by Rita Wright—a fine Ashford & Simpson song.

In 1970, she married Wonder, but they were divorced two years later. That didn't stop Wonder from producing her first two albums, when she began recording as Syreeta—the label's idea of a glamorous deviation of Rita.

Her early seventies records did fairly well in England, but they only scraped the bottom of the R&B chart in the U.S. In 1980, "With You I'm Born Again," a duet with Billy Preston cut for the soundtrack to "Fast Break", was a Top Five pop hit in the U.S. as well as England. Subsequent releases were not as successful.

Her demand as a backing vocalist, however, rose. She sang on most of Wonder's seventies and early eighties albums and was a member of his touring group, called Wonderlove. She also worked in the studio with George Harrison, Quincy Jones, George Duke, Ray Charles, Donald Byrd and Patrice Rushen, to name a few. During the nineties she played the part of Mary Magdalene in a production of "Jesus Christ Superstar".

Rockabilly singer **Ersel Hickey** (70) died on July 9 at



New York University Medical Center in New York City. He had been in surgery to have a tumor removed from his bladder, but died after coming down with an infection.

Hickey was born in Brighton, New York on June 27, 1934. He was one of eight children. His father died when Hickey was four and his mother was institutionalized soon after. Hickey lived in foster homes, which he would run away from. He began singing as a teenager, inspired at first by Johnny Ray, then Elvis Presley. He recorded for the Fine label as Mickey Evans in 1955.

Hickey lived with an aunt in Buffalo, New York around this time. Also, he had written a song called "Bluebirds Over the Mountain." He played it for the only person he knew in the entertainment business, a photographer named Gene Laverne. Laverne then hooked him up with Mike Corda, an entertainment manager, bass player and songwriter. Laverne also took some pictures of Hickey—one, depicting a young man with guitar in a rockin' pose, became an iconic rock'n'roll photo when it was used as an opening page of the *Rolling Stone Illustrated History of Rock'n'Roll* twenty years later.

Corda suggested that they record a demo of "Bluebirds." They drove to New York City and cut the song, then Hickey returned to Buffalo. Corda stayed in the city in order to pitch the song to labels. Epic Records was interested and released the song as it was, without re-recording it. Released in January 1958, the song became a very minor hit. Epic cut six more singles in three years; none of them charted. He then went to Kapp Records where his lack of success continued.

Hickey concentrated on his songwriting for a while. Jackie Wilson and LaVerne Baker are among those who have cut Hickey's songs. In 1968, The Beach Boys bought the music publishing rights to "Bluebirds" and covered it. Hickey continued to record into the eighties, but with little to show for it.

Hickey had been mostly out of music for the last several years of his life, but returned to it briefly a few years ago. He appeared at a special rock'n'roll show in Las Vegas in 2003 and a year before that he played a show at the Lakeside Lounge in New York City.

In February, he was hospitalized when he began having respiratory problems. While in the hospital, a cancerous tumor was found. He was able to go home in May, but he became infected and returned to the hospital, where he died.

New York Dolls member **Arthur "Killer" Kane** (55) died of leukemia on July 13 in Los Angeles, California.

Kane was born on February 3, 1951 in New York City. He was a straight-A student who found comfort in rock'n'roll after the death of his mother. He learned to play rhythm guitar and performed in high school bands. He traveled to the Netherlands with his friend George Fedorcik and they tried to form a band there. When their visas ran out, they were deported.

Back in New York, they formed a band with bass player Johnny Thunders and drummer Billy Murcia. After a couple of rehearsals, Thunders and Kane swapped instruments and the group started to make sense. They added singer David Johansen and became The New York Dolls. Fedorcik, who was calling himself Rick Rivits at this point, dropped out of the band and Sylvain Sylvain was brought in. The group acted outrageously; dressed flamboyantly, often in drag; and made a great noise. In the summer of 1972, they began a residency at the Mercer Arts Center, which attracted such scenesters as Lou Reed, Andy Warhol and John Cale, as well as British press people.

To follow-up on the ink they were getting in the UK, the

group toured there in the fall. While in London, Murcia drowned in a bath while under the influence of alcohol and methaqualone (other unusual and mysterious circumstances were contributing factors, as well).

Back in New York, the Dolls regrouped with drummer Jerry Nolan in December. In March 1973, the group signed to Mercury Records and began recording with Todd Rundgren as producer. The debut album was released in July. It was a critical success, but did not generate Led Zeppelin-like sales.

Before a tour that took the group to Los Angeles, Kane's jealous girlfriend cut him with a knife to keep him from leaving. Kane went on the tour, anyway, (to stay out of trouble) and roadie Peter Jordan filled in on bass. A young Grim Reporter witnessed the group's performance at the Whisky A' Go-Go in Hollywood, California.

The New York Dolls toured Europe and, while in Britain, were observed by Paul McCartney and Malcolm McLaren.

In 1974, the group recorded its second album, *Too Much Too Soon* with producer Shadow Morton. A three-month tour resulted in Thunders and Nolan becoming addicted to heroin. Kane drank heavily. At the end of 1974, management was taken over by McLaren, who dressed them in red leather and had them drape hammer and sickle flags on their amplifiers. The group fell apart while in Florida in 1975. Thunders and Nolan joined up with Richard Hell to form The Heartbreakers. Johansen and Sylvain carried on with The New York Dolls name for another year before calling it quits. Johansen went solo and Sylvain briefly toured with him before forming The Criminals, then The Teardrops.

Kane stayed in Florida and tried to form a new group. Called Killer Kane, he moved it to Los Angeles soon after. In 1977, Killer Kane broke up. He teamed with Rivets in The Corpse Grinders and cut an album for a French label.

Kane was not known for his luck. In 1989, he fell from a window and smashed his knees. In the spring of 1992, he was beaten up during the Rodney King riots in Los Angeles.

He became a Mormon.

He also dreamed of getting The New York Dolls back together—a feat made less likely in 1991 when Thunders died of an overdose and Jerry Nolan died of a stroke in 1992. Johansen—making a living as Buster Poindexter during the eighties and nineties, and recently seen performing old blues songs—did not want to take steps that he felt were backwards.

However, the ex-president of The New York Dolls fan club in Britain, Morrisey of The Smiths, convinced the surviving members to reform for a London concert in June. The group enjoyed it enough to add more dates, but Kane became ill. A replacement was called to take his place to fulfill commitments. The group is scheduled to play a large garage-rock festival in New York City in August, unfortunately, without Kane.

Although The New York Dolls didn't sell very many records during the group's lifespan, it became very influential. The Dolls were an inspiration to both the punk rock movement of the seventies and the big-hair, glam-metal bands of the eighties. The punks seemed to ape The Dolls' sound. Both the glam-metal bands copied their look from The Dolls. Both copied the hedonistic lifestyle. **Forgotten was the fact that The New York Dolls actually wrote and recorded some pretty great rock songs.**

Doo wop singer **Arthur Crier** (69) died of a heart attack on July 22 at his home in Warsaw, North Carolina.



Crier was born in New York City on April 1, 1935. As a youngster he sang in a glee club. At 15, he sang in The Heavenly Five, an amateur gospel quintet that performed in The Bronx. In 1953, Crier formed The Chimes with some friends; they cut a single for the Royal Roost label. This group is not to be confused with The Chimes who recorded for Specialty or The Chimes who recorded for Tag.

Toward the end of 1956, Crier was a replacement in The Mellows when the group recorded four singles for Celeste. As Lillian Lee & the Mellows, the group released a single for Candlelight Records. By the end of 1957, the group had broken up.

Crier became involved with other aspects of the music business—songwriting, producing and artist managing. However, he couldn't stop singing; by 1960, he formed The Halos who cut two singles for 7 Arts. During the early sixties, The Halos became popular session backup singers. Records by Tommy Hunt, Little Eva, Johnny Nash, Dion, Ben E. King, Connie Francis and The Coasters all benefited from the group's work. Crier's distinctive bass voice can be clearly heard on Barry Mann's "Who Put the Bomp," "Curtis Lee's "Pretty Little Angel Eyes" and Gene Pitney's "Every Breath I Take."

From 1968 to 1972, Crier was located in Detroit where he worked for Motown, mostly as a backup vocalist.

Crier reassembled The Mellows in 1984 and began to work the doo wop nostalgia market. He was a champion of vocal groups. He was instrumental in cutting "Don't Let Them Starve," a "We Are the World"-like project that benefited aging doo wop singers. He helped organize the 1999 Great Day in Harlem photo shoot with a couple hundred vocal group singers.

Earlier this year, Crier helped organize Doo Wop in DC, a reunion and tribute to R&B vocal groups held in Washington, DC in June.

Music was in the Crier blood. His son Keith was a member of the late seventies silky soul group G.Q. (It has been noted on the Internet that the R&B singer Keith Sweat is the son of Keith Crier—which would make him Arthur's grandson—but The Grim Reporter cannot confirm that to his satisfaction, however he felt it important enough to mention it, just in case.)

Tenor saxophone great **Illinois Jacquet** (81) died of a heart attack at his home in the Queens borough of New York City on July 22.

He was born Jean-Baptiste Illinois Jacquet in Broussard, Louisiana on October 31, 1922. His mother was an American native and his father was French-Creole. At three, he sang and danced with his three brothers. The family moved to Houston, Texas when Illinois was a boy. There, his father led a big band and the youngster learned to play saxophone. As a teenager he worked with the Milton Larkin Orchestra in the Houston area.

In 1940, he and his trumpet-playing brother Russell moved to Los Angeles where they worked on the Central Avenue scene. Illinois, who was playing alto sax at the time, met Nat King Cole, who was impressed enough with Jacquet to recommend him to Lionel Hampton, who was assembling his big band. From 1937 to the spring of 1941, Hampton made a series of highly regarded small group jazz recordings for the Bluebird label as side projects to his

*Continued on page xx*

# The Picture Sleeve Archive

## One of the rarest picture sleeves of the '80s



by Stephen M.H. Braitman



by Freddie Patterson

discoveries

to

September 2004

The decade of the 1980s was high water for the production of 45 rpm picture sleeves. Ironically, the record industry was pumping out more sleeves than ever before while at the same time preparing for the utter destruction of the format in the development of the CD.

Picture sleeves were much less frequently used at the retail level prior to the 1980s. Spurred by the success of independent record labels to market punk and new wave through 45s, the picture sleeve's role in selling records greatly expanded as the music mainstreamed. Perhaps also reflecting the new challenges to getting radio play in the decade, including the assault of the music video and MTV, **major record companies started releasing the vast majority of their 45s with picture sleeves.**

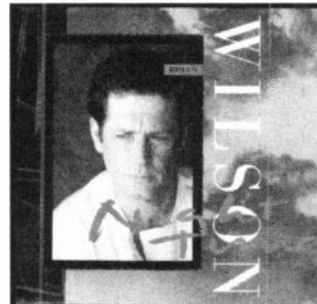
Inevitably, with such a prodigious output, the tendency for mistakes and misses increases. When **Brian Wilson** released his first self-titled solo album for Sire in 1988, anticipation was high that it would provide a strong rebuff to the current version of the Brian-less Beach Boys. Unfortunately, his album and all three singles from it stiffed, while the Beach Boys enjoyed one of the largest hits of their career with "Kokomo." Call it pristine or antiseptic, call it artistic or pretentious, Brian Wilson certainly didn't read the commercial potential of his work correctly.

Sire tried. They first released "Love And Mercy" as a single, with a striking picture sleeve. A lot of promotional money was pumped into trying to get radio play and sales. When that failed to set the world on fire, Sire became more cautious. A very limited release of "Night

Time" was planned, hoping to get fickle radio DJs interested. A second sleeve was created, based on the album cover design. Sire's resolve proved too weak when "Night Time" generated little interest. Very quickly, they stopped the small promo-only distribution of the single.

Sire made one last big gesture early in 1989 with the next single, "Melt Away." Although a picture sleeve for the single was not used, the record was more widely distributed, even hitting retail. Alas, it was the third and final out for Brian Wilson, and his bitterly disappointing debut solo album quietly disappeared from public view. Even though the album had reached #54 in the *Billboard* charts, and sold upwards of 300,000 copies, Sire felt so burned by the whole experience, they even refused to release Brian's follow-up album.

Because of such anemic reception and the swift cutting off of its marketing, **the single of "Night Time" has become the rarest bit of Brian Wilson vinyl.** The picture sleeve, however, is rarer still. Although the 45 was issued in Germany, and perhaps other countries, with the same picture sleeve image, the U.S. promotional version didn't even make it out of the gate. It has remained largely unseen. Even **Ken Barnes**, one of the most famous rock critics in the country, who should have been getting everything the record companies released, never saw a copy back in 1988 when he worked for a major music trade publication.



None of the usual dealers and collectors could supply a scan of the artifact. Surprisingly, Beach Boys and Brian Wilson fan groups were also no help. Finally, a thanks is owed to **Gary Johnson of Rockaway Records** who turned up a copy (without disc) in his shop.

"I've probably had about 20 Brian Wilson promo 45s with picture sleeves since they came out in 1988," says Gary. **"I would sell a near-mint promo 45 plus PS today for \$150.** I sold one about a year ago. If a stock copy exists, it would be quite valuable."

Tim Neely lists it at \$60, Szabla at \$50. Ironically, copies of both the U.S. and the German version of the PS appeared on eBay while writing this column. The German failed to sell, and the U.S. went for \$89, though that was not in mint condition.

The single and picture sleeve for "Night Time" will probably increase in value in the future, when its rarity is better understood. As Brian Wilson's career has rebounded dramatically in the last few years, it bodes well for the enduring appreciation of both his hits and misses. ●

**PS! The Picture Sleeve Archive: A Monthly Glance at Rare, Unusual, and Plain Damn Strange 45RPM Picture Sleeves**

**BRIAN WILSON - "Night Time" (Edit) b/w "Night Time" (LP Version) (Sire 27787) - 1988**



**Continued from page xx**

main gig as a member of the Benny Goodman Orchestra. By the end of 1941, Hampton quit Goodman and signed to Decca, which helped him finance a big band. The alto seat had already been filled in Hampton's group, so Jacquet switched to tenor. The orchestra, which first recorded on Christmas Eve, 1941, included another great tenor player—Dexter Gordon. On May 26, 1942, Hampton and his 16-piece orchestra recorded four numbers. One of them, "Flying Home," was extremely popular. The song featured an exciting solo by Jacquet that made him famous. In August, the AFM (musicians' union) recording ban went into effect. By the time it was over—1943—Jacquet was out of the band.

He returned to L.A., where he worked with Les Hite, until he got the call to join Cab Calloway's orchestra. While with Calloway, "Stormy Weather" was filmed and Jacquet can be seen in it, though he is not featured. In 1944, he left Cab's band and returned to Houston, and then Los Angeles, where he was soon performing regularly at The Swing Club in Hollywood.

Jacquet became involved with Norman Granz, who asked him to participate in a Jazz at the Philharmonic show on July 2. A last-minute addition, Jacquet's name wasn't even on the poster for the show. On a title called "Blues," Jacquet unleashed another of his extroverted solos (about two and a half minutes long, complete with much high-note squealing and low-note honking) and it, too, became legendary when the 10-minute jam was released on a series of 78s. This style became the blue-

print for such fabulous, outlandish rhythm & blues saxophonists as Big Jay McNeely, Joe Houston, Chuck Higgins, Rusty Bryant, Sil Austin, Rufus Gore and Red Prysock; it also inspired such hard-blowing free-jazz enthusiasts as Archie Shepp, John Coltrane, Pharoah Sanders and Albert Ayler—most of whom played in R&B combos before turning to modern jazz.

The next year, Jacquet began recording small group sessions under his own name for several labels. The first, for Philo (soon renamed Aladdin), was cut in July and included his brother Russell, the great pianist Sir Charles Thompson and Johnny Otis on drums. The next session included Charles Mingus on bass and two vocals by Wynonie Harris. By the fall of 1945, Jacquet joined the Count Basie Orchestra for about a year. While with the famous big band, he cut some sides for Savoy that included musicians from the Basie organization. He was also featured on the Basie sides "The King" and "Mutton Leg."

In August, Jacquet felt it was time to make it on his own. His solo sides were becoming popular. At the end of 1947, Jacquet signed to RCA Victor. On December 18, 1947, he cut "Jet Propulsion," one of the most exciting records one will ever hear—and a Grim Reporter favorite.

During the fifties, Jacquet recorded for Norman Granz-associated labels (Mercury, Clef) and in the sixties he swung for Prestige and Argo/Cadet. He worked in swing and hard bop groups as well as organ combos through the seventies. In 1983, he formed a big band

that included alto saxophonist Marshall Royal—who had been with him in the Hampton big band back in '41. For the next twenty years, the group would play sold-out engagements in New York City and in Europe. His orchestra played at the inaugural balls for Presidents Carter, Reagan and Clinton. On July 16 of this year, he and his group played its last show at the Lincoln Center in Manhattan.

Portuguese guitar virtuoso **Carlos Paredes** (79) died of kidney failure on July 23 at a nursing home in Lisbon.

Paredes was born in Coimbra, Portugal and learned to play guitar when he was four. He began recording in 1957 and was fairly prolific through 1987. He composed music for soundtracks and for what may be considered classical or art projects; for instance, he worked with The Kronos Quartet and jazz bassist Charlie Haden.

The Portuguese guitar is more like a large mandolin, with six pairs of strings (the guitar that most Americans are familiar with is based on the Spanish guitar). The music Paredes played was based on the traditional Fado, a style often compared to the blues; but the guitarist played it in a unique way. In Portugal, Paredes was considered a national treasure.

His opposition to a rightist dictator made him a political prisoner during the fifties and sixties.

Paredes spent his last 11 years at the Fundacao-Lar Nossa Senhora da Saude retirement home, suffering from a prolonged bone illness, diabetes and myelopathy. ●

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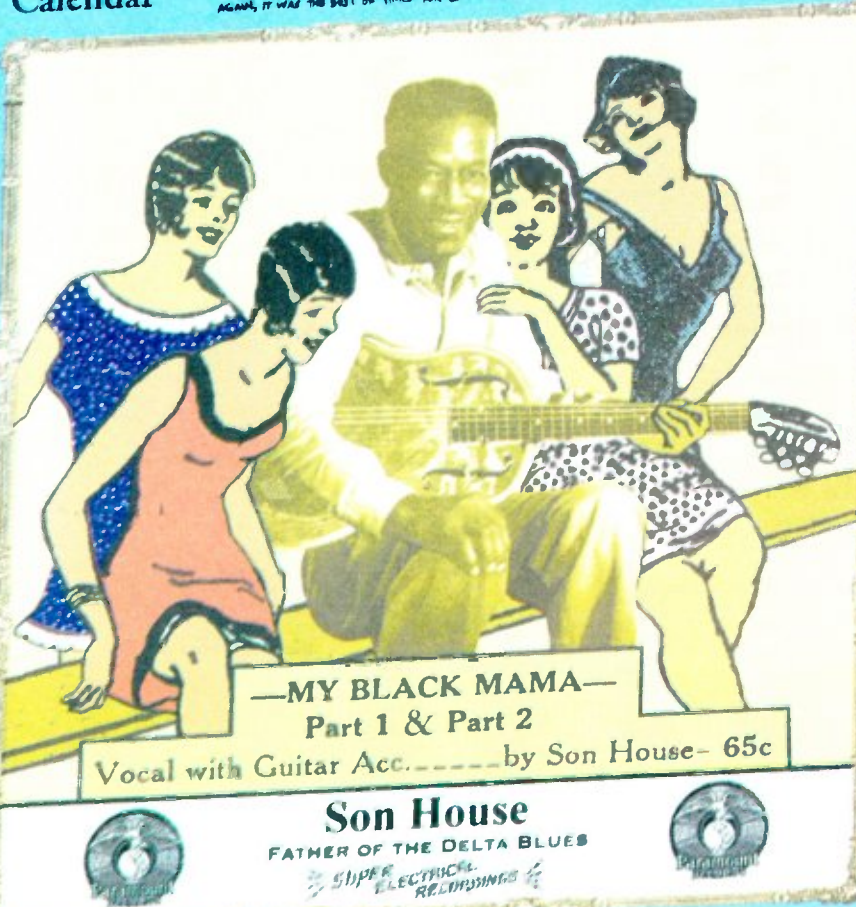
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**SEPTEMBER 2005**

*When I first met you, you had your share of sorrow  
Since I think I've seen you get them all in your  
And now I'm glad, please don't worry  
I know you'll be the same from now on*

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
August 2005 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	October 2005 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	12765-12766-12767-12768-12769-12770-12771-12772-12773-12774-12775-12776-12777-12778-12779-12780-12781-12782-12783-12784-12785-12786-12787-12788-12789-12790-12791-12792-12793-12794-12795-12796-12797-12798-12799-12800-12801-12802-12803-12804-12805-12806-12807-12808-12809-12810-12811-12812-12813-12814-12815-12816-12817-12818-12819-12820-12821-12822-12823-12824-12825-12826-12827-12828-12829-12830-12831-12832-12833-12834-12835-12836-12837-12838-12839-12840-12841-12842-12843-12844-12845-12846-12847-12848-12849-12850-12851-12852-12853-12854-12855-12856-12857-12858-12859-12860-12861-12862-12863-12864-12865-12866-12867-12868-12869-12870-12871-12872-12873-12874-12875-12876-12877-12878-12879-12880-12881-12882-12883-12884-12885-12886-12887-12888-12889-12890-12891-12892-12893-12894-12895-12896-12897-12898-12899-12900-12901-12902-12903-12904-12905-12906-12907-12908-12909-12910-12911-12912-12913-12914-12915-12916-12917-12918-12919-12920-12921-12922-12923-12924-12925-12926-12927-12928-12929-12930-12931-12932-12933-12934-12935-12936-12937-12938-12939-12940-12941-12942-12943-12944-12945-12946-12947-12948-12949-12950-12951-12952-12953-12954-12955-12956-12957-12958-12959-12960-12961-12962-12963-12964-12965-12966-12967-12968-12969-12970-12971-12972-12973-12974-12975-12976-12977-12978-12979-12980-12981-12982-12983-12984-12985-12986-12987-12988-12989-12990-12991-12992-12993-12994-12995-12996-12997-12998-12999-13000	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

No artist remains as much of a mystery as **Blind Blake**. He was probably born in the 1890s in either Jacksonville or Yonah, Florida or the South Carolina Sea Islands. Even his name is uncertain. It might have been Arthur Phillips. Blake recorded about 80 songs in a variety of styles, ranging from blues to rag. He may also have been the first ragtime guitarist to use record. His blues fingerstyle guitar technique has not been matched. Adding to the mystery, there are two Blind Blake records that have never been found. He likely died around 1932. Legend has it he died a sudden death, being run over by a streetcar. Blake's 1931 recording of "Champagne Charlie" was remade in 1978 by Leon Redbone and is the B side of "Depressions Gone From Me".

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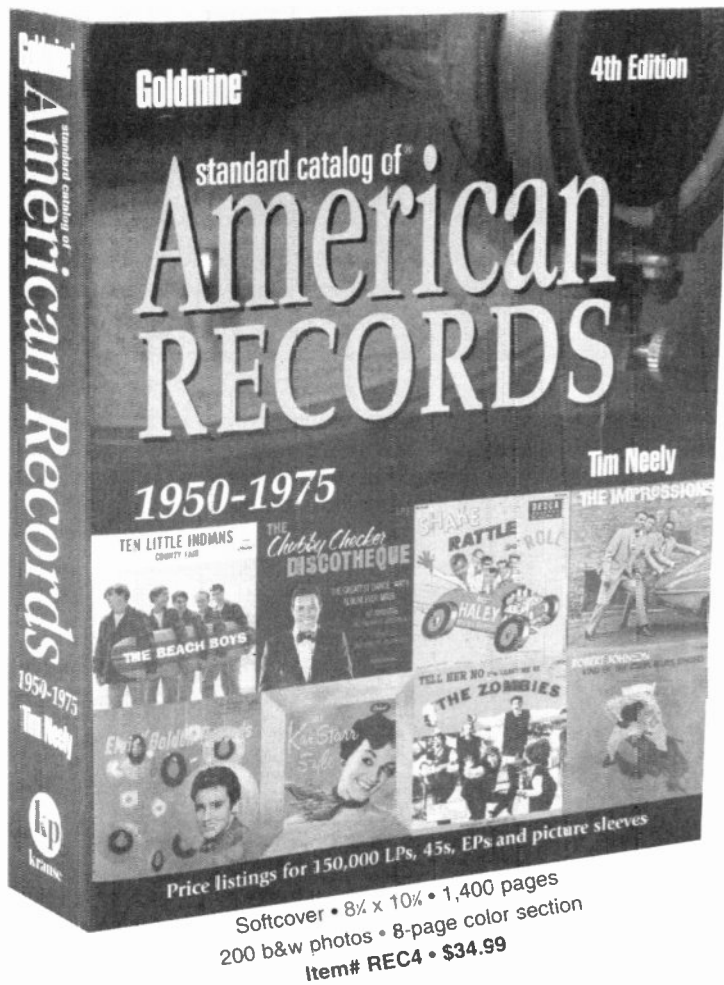
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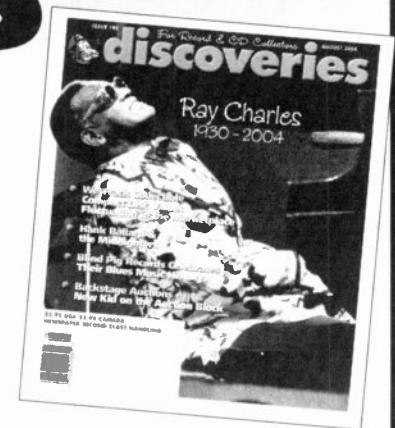
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45's at set sale. (\*) - see Web site for more titles by artist. Please write or e-mail first to reserve your records. We will bill you. NEW YORK STATE CUSTOMERS: Sorry, but we must ask you to include state sales tax (8%) on your order. OVERSEAS CUSTOMERS: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

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45's at set sale. (\*) - see web site for more titles by artist Please write or email 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 email 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. Includes entries like DECCA DFE8620 ROLLING STONES (PEP) IN MY HEART, ROLLING STONES (IT'S ALL OVER NOW), ROLLING STONES (TIME IS ON MY SIDE).

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like RUFF, RAY (HALF-PRIV BABY), RUFF, DAVID (WHOLE WORLD ENDED), RUFFIN, JIMMY (THE POINT OF RADIO/CIRCUMSTANCES).

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 \$20.00. 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.

ALPHABETICAL SET SALE 45 RPM RECORDS CONTINUED

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like RCA 8728 SAILOR, SGT BARRY (BALLAD IN THE GREEN BRICKS), RCA 8804 SAILOR, SGT BARRY (THE "A" TALK, VG+ \$3).

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like COLLIER 03615 SCANDAL (LOVE'S GOT A LINE ON YOU), COLLIER 04424 SCANDAL (THE WARRIOR), COLLIER 04750 SCANDAL (BEAT OF A HEART).

Table with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like SCANDAL (LOVE'S GOT A LINE ON YOU), SCANDAL (THE WARRIOR), SCANDAL (BEAT OF A HEART).

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (under direct light) My satisfaction is guaranteed. My Highest grade is M+ (there is no such thing as a mint 5's! Standard industry abbreviations applied. I also have some unique grades such as "clean vg (d,cln)" which notes that the disc looks shiny and new, but is downgraded due to some small scratches or abrasions. A "+" grade means it's just a hair off the next grade. A "P" after a grade = "Plays". I also trade for other rare 45s. If there are two grades in the Condition column, the first applies to the PS or Cover and the second to disc grade. (When bidding, please include at least: the Item number, the group name, and Section. (if applicable), you etc... This is a great help! NOTE: To receive these sections contain many more records than listed here. If you would like to: Most of the complete section(s) Please send your email address to [vinylnut@comcast.net](mailto:vinylnut@comcast.net) or your mailing address. Thank You Barry-Auction closes SEPTEMBER 21st

**RARE 45's AUCTION**

Main table of 45 RPM records with columns for ID, Artist, Title, Description, and Condition. Includes entries like '20970 Fugitives, the', '23301 The Beatles', '23302 The Beatles', etc.

Table of 45 RPM records starting with 'S E X T R A'. Includes entries like '24942 Beach Boys', '24943 Beach Boys', '24944 Beach Boys', etc.

Table of 45 RPM records starting with 'A'. Includes entries like '25551 Adams, Johnny', '25552 Adams, Ritchie', '25553 Adams, Ritchie', etc.

Vertical text on the left side of the page containing various notes, annotations, and handwritten text, including 'SEPT 2004', 'BETA', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and 'A'.



RARE 45's AUCTION

Table listing rare 45s for auction with columns for artist, title, label, and price. Includes entries like '21276 Bowie, David' and '21278 Bowie, David'.

Auction listing for 'DOO WOPPS' with columns for artist, title, label, and price. Includes entries like 'ABC PAR 9740' and 'ALADDIN 3226 (mar)'.

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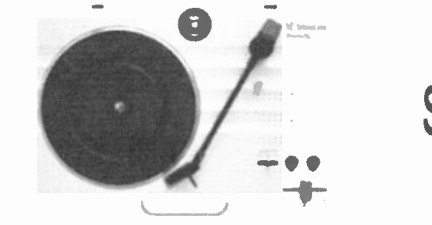
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A & M 1161 QUINCY JONES "KILLER JOE"/"MAYBE TOMORROW" M- STEREO
1245 SHERIDAN LEE "HONEY IN PARADISE" M- STEREO PS M-
ATLANTIC 2391 JUSTUS "S&K" "W/AM I" M- DJ MONO/STEREO
BILL MOSS & THE CRESTALS "WHEN GOD GETS READY PT. 1 & PT. 2" M-

APC-PARAMOUNT 9992 VICE HARTMAN "WONDERFUL WORLD OF LOVE"/"MY MIND" M- DJ
CAPITOL 5198 RANCY WILSON "NEVER LESS THAN YESTERDAY"/"YOU DON'T KNOW HOW GLAD AM I" M-
COLUMBIA 4-4562 VINNY CARON "BIG HIT"/"CABARET" M- STEREO
ISLAND 40159 JESS ROUGH "FRINE THE LOVE" DJ MONO/STEREO
9656 STEVE WINWOOD "WHILE YOU SEE A CHANGE" M- DJ STEREO RE: /EDIT \*\*\* FORTUAL

MONTGOMERY 924 JIM GLASER "WONDERFUL WORLD OF LOVE"/"MY MIND" M- DJ
952 JOE DOWELL "IF I COULD FIND OUT WHAT IS YOURS"/"INDIAN SUMMER DAYS" M- DJ
962 BETTY YOUNG "HOT COOL"/"TOO BAD FOR YOU" M- DJ
956 THE BILL JUSTICE ORCH. "YELLOW SUNSHINE"/"SO UNTIL I SEE YOU" M- DJ

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

Table with 3 columns: Item Number, Artist Name, and Song Title. Includes items like 90000 20TH CENT STEPHANIE HILLS, 90001 20TH CENT JIMMY JAMES, 90002 20TH CENT 2174 DAVID/DAVID, etc.

Main auction list table with 3 columns: Item Number, Artist Name, and Song Title. Includes items like 90120 BANG VINCE WAYNE, 90121 BANG NIGEL OLSON, 90122 BASF DAVID PIERCE, etc.

THE WAXMUSEUM CON'

Table listing music tracks with columns for track number, artist name, and song title. Includes tracks like 'DANCY FARRON/ON A BEAUTIFUL DAY', 'HAPPY BROWN', 'LITTLE BY LITTLE/I'M GETTING LONGER', etc.





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Table listing auction items with columns for item number, artist, title, format, and condition. Includes items like '120 Cen Fox 6622 The Inn Crowd' and '200 701 Cen 3448 Live Unplugged Orchestra'.

Table listing auction items with columns for item number, artist, title, format, and condition. Includes items like '208 A&M 1476 Blue Hazy' and '873 A&R 491 The Impressions'.

Table listing auction items with columns for item number, artist, title, format, and condition. Includes items like '882 ABC 1022 Elton John' and '1064 "X" 167 The Norman Petty Trio'.

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

SECTION C: LP AUCTION \$3.00 MIN. BID

Table listing auction items for Section B, including '200 701 Cen 3448 Live Unplugged Orchestra'.

Table listing auction items for Section C, including '873 A&R 491 The Impressions'.

Table listing auction items for Section D, including '1064 "X" 167 The Norman Petty Trio'.

All items are graded cover/discs. Priority postage is \$5.00 for the first disc, 50¢ each additional disc. Media Mail and/or insurance available upon request. Non-US customers please write for a postage quote. Please email me with any questions, and for more rare and esoteric vinyl, check me out at <stores.ebay.com/uncas-jms-schlag-parade>. Thanks for looking in!

Table listing various vinyl records with columns for Artist, Title, Label, Year, and Price. Includes entries like Abba - MAGIC OF ABBA, Badfinger - MAGIC CHRISTIAN MUSIC, and The Beatles - THE BEATLES.

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Table listing vinyl records with columns for Artist, Title, Label, Year, and Price. Includes entries like Persuaders - Surtur's Nightmares, Buddy Holly - The Buddy Holly Story, and The Beatles - THE BEATLES.

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3) Candlelite Music- Elvis Presley Story. Black fold out box of 5 discs. Still has shrink wrap on it, but not sealed. RCA DML5-1263
4) ABC Radio-Elvis Memories. Black fold out box of 3 discs. ASAP 1003. Promo for Radio Broadcast.
5) Billboard Broadcasting Company-Sounds of 77. Year end radio special for 1977. Black fold out box.
6) 25th Anniversary Silver Limited Edition-With Limited Edition Silver Sticker E 00834. RCA GPL8-3699. Still Sealed. Eight Record set.
7) 25th Anniversary Silver Limited Edition PROMOTIONAL REVIEWERS SERIES- with ultra rare silver promo sticker 00033. RCA GPI.8-3699. Still has shrink wrap but is not sealed. Has booklet insert also.
8) Candlelite Music-Memories of Elvis. RCA DML5-0347. Pull out black sleeve with 5 discs. Shrink wrap on but not sealed.
9) Rare Gold Box of Elvis A Golden Celebration, 50th Anniversary Edition. RCA CPM6-1072. Has rare gold sticker L-6444 on it. Still sealed.
10) Elvis Presley Interview Record-An Audio Self Portrait. This is a DJ Promo issue. RCA DJMI-0835. Released to radio stations only as a programming guide.
11) Mutual Broadcasting System-Dick Clark's Top 30 Artists. This contains the rare time sectioned script. Includes various artists plus Elvis, Beatles and all commercials. Promo to radio stations for radio broadcast. White fold out box (has minor tape on box side).
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Table listing vinyl records with columns for Artist, Title, Label, Year, and Price. Includes entries like Abba - MAGIC OF ABBA, Badfinger - MAGIC CHRISTIAN MUSIC, and The Beatles - THE BEATLES.

Table listing vinyl records with columns for Artist, Title, Label, Year, and Price. Includes entries like Dark Skin Woman Parts I & II, I've Passed This Way Before, and Too Many Lovers.

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Table listing auction items with columns for artist, track, and condition. Items include Beatles, Dave Edmunds, Jimmy Giunter, and many others.

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Table listing 45s for auction with columns for item number, title, condition, and price. Items include '1 Can't Leave You - Destinations', '2 ABC 11101 - Most Of All - Montegos', etc.

Bruce Barritt 2047 Kennard Ave. Bethlehem Pa. 18018 610-867-3199 Here's a blowout set of back of braced and unbraced rock, pop and soul 45's all on the Capitol label from the 1960's-70's.

Table listing 45s for auction with columns for item number, title, condition, and price. Items include 'CAPITOL 3626-Fortunes-Whenever It's A Sunday/Give Me Some Room-DJ-White Label-NM \$4', etc.

Ken Thompson
2802 Buchanan St., Wall, NJ 07719 kthom6143@aol.com
Auction of Soul, group harmony, girl group and gospel 45's. Minimum bid is \$5 unless noted.

Table listing auction items for Ken Thompson with columns for artist, track, and price. Items include 'W.S. 2644 - Whispering Spirits - Wade In The Water', etc.

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Table listing 45s for auction with columns for item number, title, condition, and price. Items include '51. BEA ALKEN DJ PHILLY GROOVE 165', etc.

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World Radio History

AUCTION - DOO WOPPS. ORIGINAL 45'S UNLESS OTHERWISE NOTED.
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Table listing auction items for Peter Collins with columns for artist, track, and price. Items include 'ATLANTIC 225A - COASTERS', etc.

Table listing auction items for Paul Ghenoy with columns for artist, track, and price. Items include 'PAUL GHENOY - 240 S. OLD LITCHFIELD #219 - LITCHFIELD PARK, AL. 85340', etc.



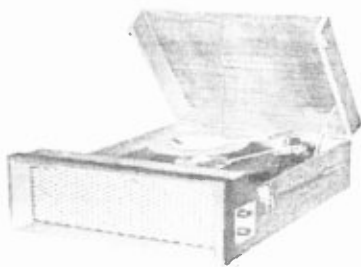






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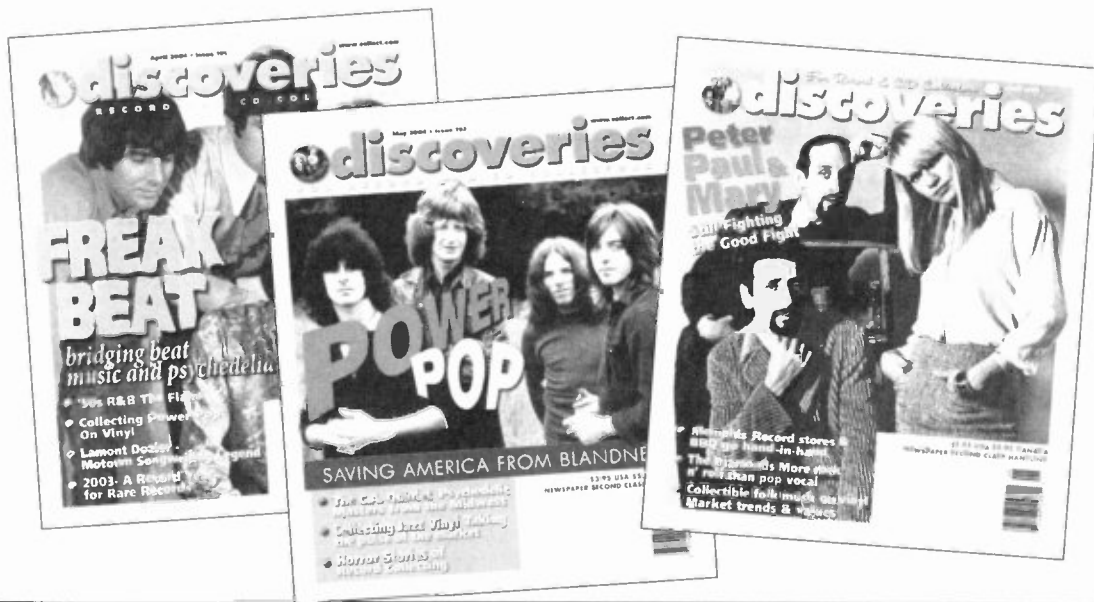
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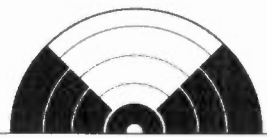
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the kind of colloquialism and inability to maintain an authorial impartiality normally associated with someone much younger and less experienced in their field than he. He also at times displays a teeth-grating awkwardness redolent of a teenager. His description of their debut record "Whatcha Gonna Do About It", for instance, reads, "It is a fresh, jaunty single built around a commercial structure, which is then peppered throughout by intriguing possibilities." In addition, Hewitt seems to think that a comma serves the same function as a full-stop.

However, there is no denying that this is far more significant a work than Hewitt's 1995 Small Faces biography *The Young Mods' Forgotten Story*, which read like an extended magazine article (albeit one with unusually lovely pictures). This is hugely in-depth stuff, its 300 densely-printed pages taking us from Marriott's birth (with précis of the lives of not just his parents but grandparents) right up to his horrific death in a house fire in April 1991. Naturally, Hewitt – both an inveterate Small Faces fan and mod – devotes most of his attention to the brief but glorious original career span of the Small Faces. In terms of analysis of that band's power, Hewitt is enthusiastic but vague.

Despite them recording only three albums and a dozen non-album singles and B-sides, they are rightly widely considered the artistic equals of contemporaries like The Beatles and the Rolling Stones yet Hewitt doesn't seem interested in discussing why this is so. Though he gives due credit to Marriott's gravelly voice, there is little discussion of what else made the band so great, with the contributions of blistering drummer Kenney Jones and blurred fingered keyboardist Ian McLagan barely meriting attention in Hewitt's eyes, nor the tone of sheer grinning joie de vivre that instantly brings a smile to the lips when one of their records is played. Hewitt's analysis of the Small Faces' oeuvre itself is sometimes bizarre.

He virtually dismisses their album masterpiece *Ogden's Nut Gone Flake* as "uneven" while praising the ludicrously flimsy B-side "I Can't Dance With You" as "a spectacular workout". (Incidentally, anyone who is not familiar with the Small Faces' psychedelic comedy hit "Itchycoo Park" will not understand the book's title: the line from that song that the book is named after does not seem to be mentioned in the text.)

There seems to be little direct input from those aforementioned two surviving Small Faces Jones and McLagan. Ex-managers Don Arden and Andrew Loog Oldham don't contribute either, although this is probably due to the fact that they were both working on their own books at the time covering the same period and partly the same subjects. Mostly, though, Hewitt and Hellier have been diligent in tracking down and interviewing family members, ex-colleagues and friends of the subject.

After quitting the Small Faces in early 1969, Marriott

formed hard rock outfit Humble Pie. Hewitt's approach is to make the story from this juncture a tragedy, the start of a long artistic and financial decline that culminated in him being left by yet another manager (the Mob-associated Dee Anthony) with nothing to show for the millions of units he shifted. Though Hewitt's lack of interest in Humble Pie's output is understandable (their music often sounded dowdy compared to the Small Faces' flash and verve and Marriott's bluesy voice sounded less impressive against such a sepiac backdrop), Hewitt's perfunctory coverage of their career fails to properly convey the scale of their commercial success nor the fact that in his own eyes Marriott had triumphantly realised the ambition to be taken seriously as a rock artist (rather than patronised as a pop star) that had motivated his departure from the Small Faces.

It is after the 1975 split of Humble Pie that Marriott's life truly nose-dived and this grim period is detailed diligently and unstintingly by Hewitt. There were album reunions with the Small Faces (sans Ronnie Lane), Humble Pie and Ronnie Lane, all to little commercial success and mostly artistically negligible (although Hewitt is too hard on the Lane reunion which resulted in the then-unreleased *Majic Mijits* album). A broke Marriott was reduced to stealing vegetables from a field new his home in the country. The contrast between his lifestyle and that of Rod Stewart – whom Marriott knew because Stewart had been involved with his first wife before Marriott met her and whom Marriott considered his inferior as a vocalist – seemed to cause him great bitterness. It was possibly this poverty and sense of injustice that resulted in what seems to have been schizophrenic behaviour: Marriott would beat his partners in the persona of a bald-headed wrestler called Melvin and would have no memory of his actions the next day. He also walked away from money-spinning offers from record companies that could have rescued him from poverty, the last one of which was a potentially highly lucrative reformation of the original Humble Pie with Peter Frampton, who was by now a superstar.

The book has a discography provided by Iain McGonigal and Steve Letford which frankly serves to confuse more than it does to illuminate. It is comprehensive enough to feature all the worthless budget compilation albums to which the Small Faces have been subjected down the years yet at the same time doesn't include any album tracklistings. A simple, tidy list – with album contents – of all original Small Faces, Pie and Marriott releases would have been far more useful.

Still, despite its faults and the fact that Hewitt's writing is too frequently cringe-making to be worthy of its ultra-professional packaging, *All Too Beautiful* is an absorbing and well-researched book that tells us many things we did not know previously about its subject.

## The Dirtbombs

*Dangerous Magical Noise*  
*In the Red ITR 99*

**Reviewed by Doug Sheppard**

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

So now they're revving up a brand new Cadillac called *Dangerous Magical Noise*, as fitting a moniker as the B-1 was for the bomber. The sound is rockier, less funky, but still the dirty bombed hope springs eternal with their identity intact. And it's almost all originals this time, some such as "Get It While You Can" zooming by like *Ultraglide* with spoiler, others like "Sun is Shining" laying back soulfully,

and a few more like "Motor City Baby," "I'm Through With White Girls," and "Stuck in Thee Garage" (do I detect some frustration with pigeonholing?) hoisting the band's flag of individuality, as if it was ever in doubt. Computerization, consolidation, sterilization, and masturbation are the conformist music scene in 2004, but the spirit moves in the fertile soil tilled by the Dirtbombs. ([www.intheredrecords.com](http://www.intheredrecords.com))

## Various Artists - Manhattan Doo Wop Volume 1 & 2

Collectables Records

**Reviewed by J. Poet**

These two discs, 25 tunes each, are part of an eight volume release from Collectables documenting the street-corner sounds of the East Coast and LA in the '50s and '60s. Not much remastering information in the liner notes, but the overall sound is great. What most collectors will want to know is "What's on here that isn't on the three volumes of Rhino doo-wop?"

A partial rundown includes "Dearest One" by Dean Barlow and the Monterays, one of the first doo-wop singles to feature a lead guitar solo, the hard stomping "Walking Along" by The Solitaires, "Honey Honey" by Lewis Lymon & The Teenchords, The Crests' "Sweetest One," cut before their big hits, The Timetones' "Pretty Pretty Girl" and "I Don't Know Why (I Love You Like I Do)" by The Keynotes, the probable source material for "I Wonder Why" by Dion and The Belmonts.

## Gary US Bonds

Back in 20

MC Records

**Reviewed by J. Poet**

Like *Dedication* and *On The Line*, the comeback albums Bonds cut with Springsteen in the early '80s, *Back in 20* showcases Bonds' ability to master any style he tackles. Bonds' vocals may be a bit rougher than in years gone by, but he's still slim enough to wear a sharp suit and has youthful, energetic presence that makes his music crackle.

The album opens with "Can't Teach an Old Dog New Tricks" featuring Springsteen on guitar and vocals and Southside Johnny on harp, a thundering anthem for aging rockers. Phoebe Snow's melisma-drenched vocals trade comic insults with Bonds on "Bitch/Dumb Ass". His swampy take on "Fanny Mae" is full of deep-fried Southern funk while his cover of Otis Redding's "Dreams to Remember" has soul to spare. Bond's band, The Roadside Rockers, lays down a solid timeless groove that's equal parts blues, R&B, rock'n'roll and boogie woogie.

## Del McCoury

*High Lonesome and Blue*  
Rounder

**Reviewed by J. Poet**

A few years ago singer/ guitarist/ songwriter Del McCoury was a highly respected bluegrass vet, but in the late '80s after a move to Nashville and the addition of sons Ronnie (mandolin) and Robbie McCoury (banjo) to the band his career started to take off. His sons encouraged him to cover tunes by mavericks like Steve Earle, David Olney and Richard Thompson and play popmusic venues. After being "adopted" by Phish, McCoury became a jam band favorite and an unlikely rock star.

This 16 song collection is drawn from five albums McCoury cut for Rounder in the early '90s as his star was on the rise and include concert faves like "Don't Our Love Look Natural?," a maudlin song of lost love that's full of the pathos that makes country music so heartbreaking, "If You Need A Fool," a hardcore bluegrass romp from Steve Earle and "Blackjack Country Chains," one of the foreboding prison songs McCoury and company do so well.

September 2004

# 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!

## E. HEDGE

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

1970's & 80's 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.

## FRANK G. LLOYD JR.

PO BOX 468  
RICHWOOD, WV 26261

Movie Soundtrack CDs Wanted.  
Halloween  
Halloween II  
Halloween 4: The Return Of Michael Myers  
Halloween 5: The Revenge Of Michael Myers  
Leatherface: Texas Chainsaw Massacre 3

## GUS MOUKOULIS

224 SECOND AVE.  
PHOENIXVILLE, PA 19460

Want In CD Format Only  
Meet The Beatles  
The Beatles - Second Album  
The Beatles - Something New  
The Beatles - 65  
The Early Beatles  
Beatles - VI  
Rubber Soul - (U.S. Version)  
The Beatles - Yesterday & Today  
Hey Jude - Also Called The Beatles Again

## 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.  
WARPIG - Self Titled LP - London NAS 13528 1971.

## BOB PEGG

P.O. BOX 64506  
TACOMA, WA 98464-0506  
PHONE: 253-564-3386

E-MAIL: PEGGRECORDS@FOXINTERNET.NET

WEB SITE:  
WWW.PEGGRECORDS.COM

This is a list of some of my wanted 45 RPM records for my personal collection. You may see the complete list by logging on to my web site: [www.peggrecords.com](http://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.

LOREN NICHOLS - Got Me A Girl - Mark 56-820

NITERIDERS - Just Call On Me - Star-Bright 3055

SHEILA NORTH - Golly Gee - Catch 108

DEE PHILLIPS - Girl I Left Behind - POW

LINDA POWERS - Tum-Ba-Lov - Carlton 510

DONNA PRIMA - Dion, My Dion - Jamie 1263

ROGER AND THE TOURAINS - Joanie - Galaxy 641

LARRY ROLLINS - You're The Only Little Girl - WSLM Radio Ridge

ANDY ROSE - You Weren't There - Coral 62284

RAY RUFF - Pretty Blue Eyes - Sully 100

## PAUL RISVOLD

4591 80TH AVE.  
LINN GROVE, IA 51033  
PHONE: 712-296-3925

I'm looking for the following in VG++ to M- condition.

Peggy Lipton - by Peggy Lipton - LP on Ode Records

## 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.

Stan Kenton - Mama Sang A Song - 45 Only - Creative World 1075

Frankie Laine - Blazing Saddles b/w I'm Tired - 45 Only - Warner 7774

Rick Lane - Never Been Wanted By You - 45 Only - Bronco BR1-01

Langloth Band - Fat Burners - 45 Only - AM 4501

Stacy Lattisaw - When You're Young & In Love (Stock) - 45 Only - Cotillion 44250

## BRUCE BURATTI

2047 KENMORE AVE.  
BETHLEHEM, PA 18018  
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

## BRUCE BURATTI (cont.)

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

CRUSADER 103 - Bo Pete (Harry Nilsson) - Baa Baa Black Sheep

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

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

RECORD RECORDS ??? - Skip Battin-High Coin/Mr. Responsibility

ROULETTE 4654 - Cadillac - 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

ATLANTIC 18191 (LP) - Ben E. King - "Rhapsody"

COWSILLS - Global (CD)

# discoveries

## ADVERTISING RATES & INFORMATION

### AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$56.00.

A full page (9 Units) is \$380.00

#### "BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$132.00

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

### PREPARING YOUR UNIT SPACE ADS

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

### Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

### CLASSIFIED DISPLAY RATES

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

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

### WANT LIST ADS

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

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

### DISC-CLASSIFIEDS

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

Payment must accompany your ad.

### AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

### Commonly Used Terms and Abbreviations

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

### DISPLAY ADVERTISING

#### RATES:

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

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

#### Camera Ready/Agency Rates:

#### SPECIAL LOCATIONS:

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

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

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

#### DISCOUNTS:

Discounts for multiple pages or multiple runs are available as follows. Only one type of discount may be applied at a time. No agency discounts allowed:  
3-5 consecutive issues or pages .....10% discount  
6-11 consecutive issues or pages .....15% discount  
12 or more consecutive issues or pages .....20% discount  
Discounts are by contractual arrangement.

#### PAYMENT INFORMATION:

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

WHERE TO SEND YOUR AD:

**Discoveries**  
700 E. State St.,  
Iola, WI 54990

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

#### UPLOAD ELECTRONIC ADS TO:

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

#### Advertisers Must . . .

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

#### PUBLISHER'S STATEMENT

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

### COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 197 (October)


**SEPTEMBER 1**  
Mailing Date September 14

Current Bidding Deadline

**SEPTEMBER 30**

Ad Deadline, Issue 198 (Nov.)	.....Oct. 1
Mailing Date, Issue 198	.....Oct. 12
Auction Closes, Issue 198	.....Oct. 31
Ad Deadline, Issue 199 (Dec.)	.....Nov. 3
Mailing Date, Issue 199	.....Nov. 16
Auction Closes, Issue 199	.....Nov. 30

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

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

# 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 \_\_\_\_\_

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Ad #2 Category \_\_\_\_\_

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Ad #3 Category \_\_\_\_\_

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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	127 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	128 Heavy Metal	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	129 Jimi Hendrix	205 Pop & Personalities - Wanted	275 Search Services
25 Auctions	90 C&W - Sale	130 Imports	210 Posters	280 Services
30 Audio Equipment	95 C&W - Wanted	135 Independent Labels	213 Power Pop	285 Sheet Music
35 Audio Tapes	98 Disco/Dance Music	138 Michael Jackson	215 Elvis Presley - Sale	287 Frank Sinatra
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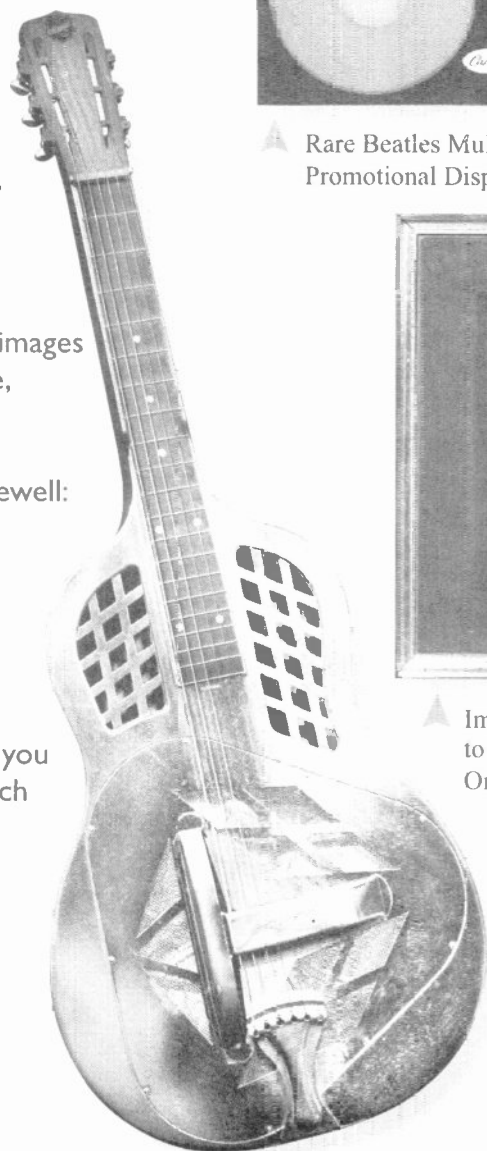
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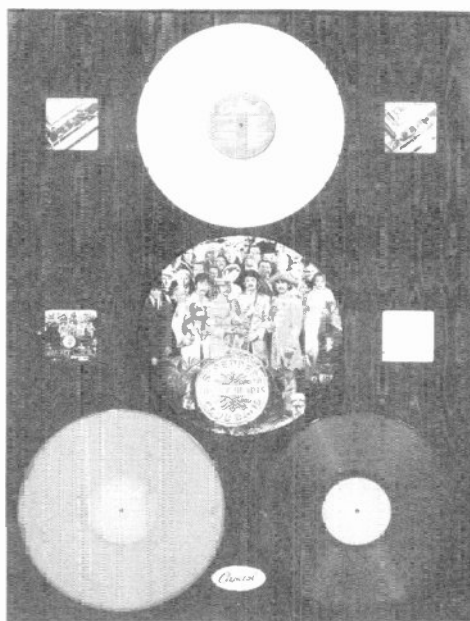
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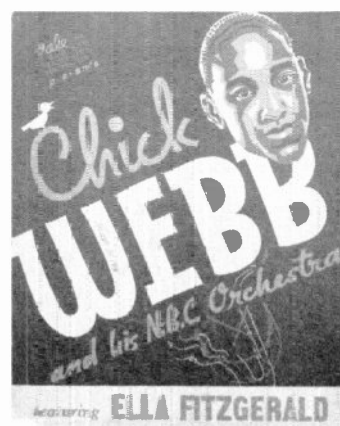
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