

ISSUE 198

For Record & CD Collectors

NOVEMBER 2004

# discoveries

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# NEW RELEASES ON 180 GRAM VINYL

## Spooked ROBYN HITCHCOCK!



"Hitchcock's observations are mirrored by his music ...part wit with a dash of grit."

-Rolling Stone

This collaboration with Americana duo Gillian Welch and David Rawlings marks the newest milestone in **HITCHCOCK'S** career. From the art-punk Soft Boys through the crystal jazz of the Egyptians to his psychedelic troubadour solo incarnation, Hitchcock is on a round trip to Eternity. The latest stop is **Spooked** - get on board!

## Believe TH' LEGENDARY SHACK\*SHAKERS!



Is Colonel J.D. Wilkes "the last great rock n' roll front man," as no smaller an opinion-meister than Jello Biafra has opined? Is this "the best damn band in America," as no less richly imbued a progeny than Hank Williams III has claimed? **BELIEVE** is not just any record - this is a triumph of Vaudevillian exuberance melding the rural, agricultural rhythms of Appalachian hoedowns, the intensity of gut-bucket blues, and even the madcap oompah of Polka.

## "Tis the Season For LOS STRAITJACKETS!



Trim the tree, stuff the stocking and kick your shoes off for some Christmas Rocking with the mighty **LOS STRAITJACKETS!** America's Instrumentalists deconstruct classics like "Here Come's Santa Claus" and "God Rest Ye Merry Gentlemen" with their dual guitar attack, and you'll wish Santa was bringing you a new guitar when you hear the soon-to-be-classic holiday compositions "Christmas in Las Vegas" and "Christmas Weekend."

## High Life High Volume THE FORTY-FIVES!



Road dogs who've toured with everyone from the Mooney Suzuki and D4 to The Supersuckers, **THE FORTY-FIVES** are serious contenders for best live band on the rock'n'roll/garage scene. Between tours, the band went into Detroit's Ghetto Recorders studio with The Dirtbombs' Jim Diamond (the White Stripes, Andre Williams, the Sights) to record their new full-length, **High Life High Volume**. The title says it all.

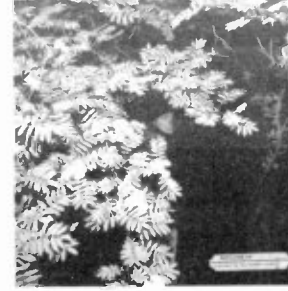
## Revival REVEREND HORTON HEAT!



"Exactly what fans will expect: slashing, high-speed odes to fun, women, cars and alcohol."  
-BILLBOARD

Yep Roc is proud to release **Revival**, a new studio album by the **REVEREND HORTON HEAT**. **Revival** is a return to Jim Heath's (aka the Rev) roots - musical and geographical. For you guitarheads, he's also introducing a new "top secret lick," so listen up!

## Violence in the Snowy Fields DOLOREAN!



"Lush folk-pop that's as immediate as it is placating."  
-THE BIG TAKEOVER

This is still the sound of your loved one's heart breaking - **DOLOREAN** returns with a new cauldron of emotions set to finger-picked folk songs, but builds them into lush, bouncing melodies on **Violence in the Snowy Fields**. On tour now with Richard Buckner and Damien Jurado.

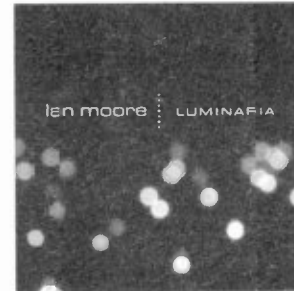
## Blues that Defy My Soul DEXTER ROMWEBER!



"One of the best kept secrets of the rock n' roll underground"  
- JACK WHITE  
of the WHITE STRIPES

The sci-fi-addled rhythms, creepy crooning and woodshed rockabilly of **Blues That Defy My Soul** couldn't have sprung from anyone else but **DEXTER ROMWEBER**. The former frontman of the legendary Flat-Duo Jets brings his peerless brand of psycho twang and drive-in movie mania to his Yep Roc debut.

## Luminaria IAN MOORE!



"Fans of Jeff Buckley's vocal grandeur, Nick Drake's somber reflections, or Richard Buckner's elegant storytelling should take note--your new favorite artist has arrived."  
-THE STRANGER

Free from decades' worth of expectations, **IAN MOORE** sticks to what has always made him beloved by his fans: his voice, his songs and his presence. On **Luminaria**, Moore is bravely trusting in where his spirit is taking him.

## Favourite Colours THE SADIES!



Toronto's cosmic cowboys **THE SADIES** are serving up another batch of genre-bending rock 'n' roll on **Favourite Colours**, their second release on Yep Roc. **THE SADIES** have managed to combine country, '60's psychedelia, surf, punk and bluegrass and transform it into their own uniquely organic sound on these 13 original tracks. Longtime fans will notice there are more vocals and a greater emphasis on Good brothers Dallas and Travis' effortless harmonies.



# DISCO FALL BACK PRICES!

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- #### TOP 10 CD SIZZLERS OCTOBER 2004
- Roy Orbison - Many Moods Of The Big O (MGM label)(2 on 1) - 24 tracks (UK) - Edsel 8063 - S \$16.99
  - Roy Orbison - Sing's Don Gibson/Sing's Hank Williams (MGM label)(2 on 1) - 24 tracks (UK) - Edsel 8064 - S \$16.99
  - Mamas & Papas - Anthology (deluxe 4 cd box-complete recordings + unreleased tks. w/72 page book)- 101 tracks (UK) - FEA 21680 - S \$72.99
  - Brian Wilson - Smile (deluxe package w/book) - 17 tracks (US) - WEA 70846 - S \$15.99
  - John Fogerty - Deja Vu All Ours Again (new recs.) - 38 tracks (US) - Geffen 702 - S \$14.99

- #### HOT NEW CD RELEASES
- Various Artists - The Italians (50's-70's hits w/24 page book)(cd & bonus dvd-15 tks. (US) - Audio Fidelity 23 - M \$14.99
  - Various Artists - What Does A Girl Do-60's girl pop from the President vaults - 22 tks. (UK) - President 157 - M \$16.99
  - Charly McClain - Anthology (2cd)(RI) - 34 tracks (US) - Renaissance 225 - S \$20.99
  - Freddie Hart - Duke Jimmie Boogie-early years w/36 page book - 34 tracks (Germany) - Bear Family 167 - M \$18.99
  - Tom Paxton - The Complete (2cd)(US) - Rhino HMD 7870 - S \$36.99
  - Eddie Holland - Complete (RI) - 31 tks. (Germany) - Mar 54 - M \$18.99
  - Dominus - Guitar Greatest (10 medleys of 50's & 60's guitar intros) - 50 tracks (UK) - Prism 1205 - S \$10.99
  - The Collectors - Self Titled (US) - Collectors Choice 499 - S \$11.49
  - The Collectors - Grass & Wild Strawberries (US) - CCM 500 - S \$11.49
  - Both only \$21.99
  - Insect Trust - Hoboken Saturday Night (US) - CCM 502 - S \$11.49
  - Wild Man Fischer - Wildmanaria (US) - CCM 501 - S \$11.49
  - Livingtons - The Liberty Years - 23 tks. (Germany) - Mar 2023 - M \$15.99
  - Livingtons - All That Glitters-Rarities - 21 tks. (Germany) - Mar 2024 - M \$15.99
  - John Lennon - Acoustic w/annon guitar picks - 16 tks. (Japan) - EMI 7483 - S \$32.99
  - Roger McGuinn - Roger McGuinn & Band + bonus tks. (75)(US) - Sundazed 6203 - S \$11.49
  - Roger McGuinn - Cardiff Rose + bonus tks. (76)(US) - Sundazed 6204 - S \$11.49
  - Both just \$21.99
  - Merrilee Rush - Angel Of The Morning w/bonus tks. - 21 tracks (US) (due 10/28) - Collectors Choice 514 - M \$15.99
  - Cadillacs - The Fabulous/The Crazy (2 on 1) - 24 tracks (US) - Collectables 7628 - M \$13.99
  - Dubs Meet The Shells - 12 tracks (US) - Collectables 6398 - M \$11.99
  - Cascades - Rhythm Of The Rain - 12 tks. (US) - Collectables 6388 - M \$11.99
  - Strawberry Alarm Clock - Incense & Peppermints - 9 tracks (US) - Collectables 8015 - M \$11.99

- #### NEW ARRIVALS
- Various Artists - Rare Instrumentals Vols. 1-5 (50s-60s) - 27-30 tracks each (Canada) Can 2301-2305 M \$15.99 each \$74.99
  - All S just \$74.99
  - Bobby Darin - Songs From Big Sur (Directional label-unreleased tks.) - 22 tracks (US) Varese 66565 M \$13.99
  - Bobby Darin - Aces Back To Back (rare) - 20 track cd + dvd of vintage footage) - 31 tracks (US) IMF 9324 M \$19.99
  - Nancy Sinatra - Nancy Sinatra (NEW recs.) - 11 tracks (US) Sanctuary 84729 S \$14.99
  - Jackie Wilson w/ Billy Ward & The Dominoes - The Essential Masters - 19 tracks (US) Varese 66553 M \$13.99
  - Zombies - As Far As I Can See (new recs.) - 11 tracks (US) Rhino 76573 S \$15.99
  - Various Artists - The Hit List-24 Hit 100 American Chartbusters Of The 70's - 24 tracks (UK) Ace 1001 S \$16.99
  - Various Artists - Soul Of Sue-The UK Sue Story Vol. 3 - 26 tracks (UK) Kent 235 M \$16.99
  - Various Artists - Double Shot Of Soul (Double Shot label) - 26 tracks (US) Rhino 76574 S \$16.99
  - Rocky Sharpe & The Replays - Show! Show! - 18 tracks (UK) Ace 244 S \$12.99
  - Various Artists - Gene Vincent Cut Our Songs - 30 tracks (UK) Ace 1018 M \$16.99
  - Various Artists - Let's Go Joe Meeks Girls - 29 tracks (UK) RPM 166 M \$16.99
  - Various Artists - New Riders Of The Purple Horse - Home, Home On The Road (Brujo (2 on 1) (UK) BGO 322 S \$19.99
  - Quicksilver Messenger Service - Shady Grove Solid Silver (2cd) (UK) BGO 302 S \$21.99
  - Spirit - Son Of Spirit - Farther Along (2 on 1) (UK) BGO 442 S \$19.99
  - Various Artists - Magic Moments - Best Of 50's Pop(PBS) - (3cd) 60 tracks (US) Shout 30180 M \$44.99
  - Frank Zappa - Cucamonga (RI) - 17 tracks (US) Rhino 7615 S \$11.99
  - In This Corner - The Newporters w/ Frankie & The Fashions - 27 tracks (US) Crystal Ball 1059 S \$15.99
  - Bobby Shriver - The Story - 25 tracks (Australia) Wendi 717 M \$15.99
  - Duprees - Go To The Movies (new recs.) - 11 tracks (US) Pyramid 13 - S \$14.99
  - Cliff Richard - The World Tour (Live PBS tour) - 15 Tracks (US) DPT 21 S \$15.99
  - Bobby Fuller Four - I Fought The Law - Best - 13 tracks (US) Rhino 76494 M \$10.99
  - Jerry Lee Lewis - S/T (1 st lp + bonus) - 18 tracks (US) Varese 06602 - S \$14.99
  - Joni Mitchell - Dreamland - Best - 17 tracks (US) Rhino 76520 S \$15.99
  - Bobby Bare - Folsom Prison Blues - I'm A Long Way From Home (2 on 1) - 19 tracks (US) Collectables 717 M \$13.49
  - James Gang - Newborn - Jesse Come Home (2 on 1) - 20 tracks (US) WOU 112 S \$15.99
  - REO Speedwagon - The Essential - (2cd) 33 tracks (US) pic 86015 S \$22.99
  - Talking Heads - Best Of - 18 tracks (US) Rhino 76488 S \$15.99
  - Dolphins - I Had A Dream (doo-wop) (orginal) (new recs.) - 27 tracks (US) Crystal Ball 1058 S \$16.99
  - Various Artists - United Records Story Chicago 51-57 - 22 tracks (US) Delmark 775 M \$13.99
  - Five Cs & Other Great Groups On United (Dandenters, Palms, Earls & More) - 25 tracks (US) Delmark 776 M \$13.99
  - Various Artists - Yes Indeed - Women Vocalists On United (Della Reese, Helen Fox, Betty Mays & more) 20 tracks (US) Delmark 554 M \$13.99
  - Various Artists - Doo-Wops Of Guys Names (females singing) Vols 1 & 2 - 25 tracks each (US) DWR 20827 S \$15.99
  - Donovan - Beat Cafe (new recs.) - 12 tracks (US) Applesseed 1081 S \$14.99
  - Kinks - Muswell Hillbillies w/bonus tracks (sacd hybrid) - 14 tracks (US) VVE 79801 M \$14.99

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We're now carrying the revived Renaissance Label!  
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- Cactus - Fully Unleashed - The Live Gigs - (2cd) 18 tracks (US) Rhino HMD 78781 S \$36.99
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- Tommy Sands - The Sands Collection '57-'63 - 33 tracks (Australia) Raven 193 M \$18.99
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- Jimi Hendrix - Experience - Are You Experienced & More (w/ unreleased) - (2cd) 35 tracks (UK) Purple Haze 005 S \$24.99
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- Larry Williams - At His Finest/The Specialty Rock n' Roll years - (deluxe 2cd) 44 tracks (UK) Ace 1021 M \$24.99
- Various Artists - Teenage Crush Vol.4 - 28 tracks (UK) Ace 1015 M \$16.99
- Jody Miller - Anthology (RI) - 24 tracks (US) Renaissance 226 S \$13.99
- Starz - Anthology (RI) - 18 tracks (US) Renaissance 227 S \$13.99
- Beatles/Elvis Presley - Beatles '65 book + Elvis Sings Beatles CD - (US) JAT 46409 S \$24.99
- Various Artists - Teenagers Forever - Vol.1 - 32 tracks (Australia) RRR 1007 M \$18.99

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- Petula Clark - The 60's EP Collection (deluxe 10 cd EP collectors box set) (UK) Hot Price! \$59.99 \$44.99 \$29.99
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- Skeeter Davis - End Of The World/Blueberry Hill - 19 tracks (US) Collectables 7301 S \$13.49
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- Viceroys - At Granny's Pad - Best (N.W. 60's instro kings) - 27 tracks (US) Bolo 8006 M \$16.99
- Various Artists - Dave Gundy's Deep Soul Treasures - Vol.4 - 28 tracks (UK) Kent 230 M \$16.99
- Flairs - Ultimate (all labels) - 29 tracks (US) Ace 1023 M \$15.99
- Russ Ballard - Anthology (RI) - 18 tracks (UK) Renaissance 106 S \$13.99
- Dave & Sugar - Anthology (RI) - 23 tracks (US) Renaissance 213 S \$13.99
- Juice Newton - Anthology (RI) - 19 tracks (US) Renaissance 204 S \$13.99
- Elvis Costello & The Attractions - Almost Blue + bonus cd - 39 tracks (US) Rhino 76485 S \$17.99
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- Stealers Wheel - Ferguson Park - 12 tracks (UK) Lemon 37 S \$16.99
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- Emotions - Songs Of Innocence & Experience (lost 72 lp w/ unreleased songs) - 23 tks. (UK) Stax 138 S \$14.99
- Various Artists - The Renfro Soul Story (60's - L.A. northern soul) - 24 tracks (UK) Kent 234 M \$16.99
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- Various Artists - The R&B Years 1952 - (4cd) 100 tracks (UK) Boulevard Vintage 1002 M \$34.99
- Various Artists - The R&B Years 1953 - (4cd) 100 tracks (UK) Boulevard Vintage 1001 M \$34.99
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- Kinks - Village Green Preservation Society (3cd deluxe) 60 tracks (UK) Sanctuary 105 M \$25.99
- Roy Orbison - There Is Only One - The Orbison Way (MGM) - 24 tracks (UK) Edsel 8061 S \$16.99
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- Elvis Presley - Paradise Hawaiian Style (FTD deluxe) - 24 tracks (Denmark) BMG 59846 S \$30.99
- Elvis Presley - Polk Salad Annie (Las Vegas 2/70) - 25 tracks (Denmark) BMG 59847 S \$29.99
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- Jim & Jean - Changes - People World - 23 tracks (US) CCM 477 S \$16.99
- Faces - Five Guys Walk Into A Bar (deluxe 4cd w/book) - 67 tracks w/31 unreleased (US) Rhino 78233 M \$49.99
- Various Artists - Best Of Derby Records Vols. 1-3 - 29 tracks each (UK) DBY 555-57 M \$15.99
- Various Artists - Bynamide Vocal Groups Vol. 37 - 26 tracks (German) DOS 137 M \$15.99

### Various Artists - Rock & Roll-The First 50 Years (25 top 10 hits from early 60's) (US) Varese 66557 M \$14.99

- Irma Thomas - Straight From The Soul / Best - 24 tracks (UK) Stateside 79965 M \$15.99
- Hank Marvin - Shadowing The Hits - (2cd) 35 tracks (UK) RCA 511 S \$16.99
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- \* both just \$31.99
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- Caravels - Story Of (RI) - 25 tracks (German) MAR 26 S \$18.99
- Kiki Dee - Collection (RI) - 30 tracks (German) M&A 113 S \$18.99
- Jackie DeShannon - The Early Years (RI) - 33 tracks (German) MSS 003 M \$18.99
- Jerry Lee Lewis - The Killer Rocks - Boogie Woogie Country Man - 23 tks. (UK) BGO 635 S \$18.99

### CD HOT BOX

- | CD-Title   | Label                                | Mono/Stereo | Price |
|--|--------------------------------------|-------------|-------|
| George McCrae - The Very Best  | 18 tracks (Holland) - Disky 5823 - S | \$8.99      |       |
| Johnny Kidd & The Pirates - The Story (cd + cd rom)  | 20 tracks (Holland) - EMI 9905 - S   | \$9.99      |       |
| Dave 'Baby' Cortez - Organ Shindig - Twentee Pie - In Orbit (3 on 1) - 27 tracks (UK) - Sequel 751 S           | \$9.99                               |             |       |
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## Editorial

by John Koenig

Coming up in a few days is the Austin Record Show, that wonderful twice-yearly excuse to spend plenty of time doing nothing but talking records, CDs, music, the collecting and dealing biz.... oh, and food and wine a little bit! I'm looking forward to the weekend, as always, as the time spent with friends is enjoyable and special. Plus, I just enjoy standing on my feet for twelve hours a day!

My feet can take the beating better than my checkbook sometimes does. What I need to do is *not* go record and CD shopping on the show floor with writer Rush Evans. That guy is a bad influence. Why, it's nothing for him to run up to our booth exclaiming about something he just found — "You have to buy it, you need to see this, it should be in your collection!" Last time he said something like that it cost me more than a hundred bucks.

I know, nobody twisted my arm behind my back, but he's a convincing, passionate record and music lover. Maybe I won't tell him I'm coming down for the show...

For those of you reading this after you attended the Austin Record Show, I'm curious about what was on your "want list" prior to the event, what you found that you were searching for, and what interesting purchases you made that surprised you. Take a couple of minutes and drop me a quick email or letter with this information, and any other anecdote about your adventures in Austin. Often many of you stop by the booth and show me records, tell me good stories, but by the time I get back here I've forgotten many of them. So the responsibility is on you, now, to re-tell me these stories after you get home. I'll even go for good stories involving food and records!

I'm curious about something else, too (I know, I'm always asking questions). How many of you now own an i-Pod? I don't... yet. But more and more I'm hearing from people about how their i-Pod is changing their listening habits in dramatic fashion. One aspect of this I enjoy is that so many people are only loading copies of CDs they own, they're not downloading illegally. C'mon, most of us own more CDs than we can ever listen to, anyways, so this makes sense. Who among you have one and what are you doing with it?

At a party the other night, this question came up: what is the best contemporary rock'n'roll band making records today *that count*? Who is important right now?

What's your answer?

John Koenig  
koenigj@krause.com

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# DiscNews

## What's Happening

**John Lennon** will have two new compact discs out this fall. Capitol Records announced it was releasing a 17-song disc, *Acoustic*, which collects some of his quieter post-Beatles work, including "Working Class Hero," "Watching the Wheels" and "Dear Yoko." Seven of the tracks will be available for the first time, including an acoustic version of "Cold Turkey," a live take on "Imagine" and a non-sweetened "Real Love."

Capitol is also repackaging Lennon's 1975 album, *Rock 'n' Roll*, his homage to the music of his youth. They include four bonus tracks: "To Know Her is to Love Her"; "Angel Baby"; "Since My Baby Left Me"; and "Just Because." *Source: 2004 Punmaster's MusicWire* <http://www.punmaster.com>

**DownloadPunk.com**, an online music retailer geared specifically towards serving the punk and indie community with digital music downloads is now live. DownloadPunk.com offers up a catalog that runs into the deepest corners of punk, hardcore, emo, metalcore, pop punk, post punk, ska, street punk, indie rock and metal genres and sub-genres with **over 30,000 songs from over 120 labels**. DownloadPunk currently features releases from labels such as Epitaph, Nitro, Lookout, Trustkill, SideOneDummy, Ferret, Fearless, Fiddler, The Militia Group, Doghouse, Triple Crown, Artemis, Jade Tree, Volcom and Hopeless/Sub City Records.

**ItsAboutMusic.com** is the first entirely online record label, or E-label. With a staff of eight A&R reps across the country and currently celebrating its five-year anniversary, ItsAboutMusic.com has more than 200 acts on its roster, ranging over a spectrum of genres (including pop, rock, AAA, Americana, alternative rock, classic rock, celtic, blues, world, folk, and jazz). ItsAboutMusic.com is also the first stand-alone download site, with no affiliation with another label or site—all of the downloads are fed only by ItsAboutMusic.com's roster of artists.

**Sony Legacy** says that two titles previously announced for release have been bumped to 2005, most likely spring. They are **Screaming Trees** - *Ocean Of Confusion - Songs Of Screaming Trees 1989-1996* (Epic/Legacy) and **Anthony Copping's Last Voices From Heaven** - Siva Pacifica (Columbia/Legacy).

Ken Sharp sends along the following news: The original **Raspberries** lineup of **Eric Carmen**, **Wally Bryson**, **Jim Bonfanti** and **Dave Smalley** are reuniting to perform a very special grand opening show at The House Of Blues in Cleveland, Ohio on Friday, November 26th.

There are plans to film and record the show as well. Tickets for the performance, the bands first live gig in 31 years, went on sale October 9th and can be obtained through [www.ticketmaster.com](http://www.ticketmaster.com) or [www.hob.com](http://www.hob.com)

From what I understand, there will be two pricing tiers, a regular general admission ticket for \$45 and a higher priced VIP ticket for \$100 includes a reserved premium seat, a "meet and greet" with the band and a special bonus surprise.

The band has begun rehearsals, with some of the

songs kicked around including "Go All The Way," "Tonight," "I Wanna Be With You," "Come Around & See Me," "Nobody Knows", "I Saw The Light" and "If You Change Your Mind."

Technicians at Sweden's public television have unearthed an unexpected delight for music lovers - a **complete original recording of a Jimi Hendrix concert** in Stockholm from 1969 on a tape long thought to have been destroyed. The unmarked tape was recently found stashed on a shelf deep inside the station's enormous archives during a project to transfer archived material from tape and film to digital, SVT spokeswoman Catarina Wilson said.

"They looked through the tape and found it had some Jimi Hendrix," Wilson said. "Then they saw **it had a lot of Jimi Hendrix - the entire concert, which is what makes this tape unique.**"

The black-and-white recording from Stockholm's concert hall was ordered destroyed by a producer in 1969, a time when it was too expensive to keep all raw footage, Wilson said. Hendrix died in 1970.

Wilson said it was likely that one of the state-run network's workers, perhaps a Hendrix fan, stashed it on the shelf, where it sat for 35 years gathering dust. Part of the 56-minute concert was broadcast on SVT in 1969, before the Jimi Hendrix Experience disbanded, but it has never been shown in its entirety. SVT is determining if it still has the rights to show the entire broadcast of the concert. ((taken from the *Rockin' Radio News*, [RLTAN-NEX1@aol.com](mailto:RLTAN-NEX1@aol.com)))

A New York federal judge on Friday, September 24 struck down a 1994 law banning the sale of **bootleg recordings of live music**, ruling the law unfairly grants "seemingly perpetual protection" to the original performances.

U.S. District Judge Harold Baer Jr. dismissed a federal indictment of Jean Martignon, who runs a Manhattan mail-order and Internet business that sells bootleg recordings. Baer found the bootleg law was written by Congress in the spirit of federal copyright law, which protects writing for a fixed period of time — typically for the life of the author and 70 years after the author's death. But the judge said the bootleg law, which was passed "primarily to cloak artists with copyright protection," could not stand because it places no time limit on the ban.

Baer also noted that copyright law protects "fixed" works — such as books or recorded music releases — while bootlegs, by definition, are of live performances. (taken from the *Rockin' Radio News*, [RLTAN-NEX1@aol.com](mailto:RLTAN-NEX1@aol.com))

## Pipeline

Anti Records - **Eddy Izzard** - reissues on both CD and DVD of *Unrepeatable* (1994), *Definite Article* (1996), and *Glorious* (1997); *Dress to Kill* (CD) - Nov. 9

Backbeat Books - **Elwood's Blues: Interviews with the Blues Legends & Stars** by Dan Aykroyd and Ben Manilla - Nov. 1 ([www.backbeatbooks.com](http://www.backbeatbooks.com))

Bar None - **Freedy Johnston** - *The Way I Were* (14 previously unreleased songs from the early years 1988-91) - Oct. 19

Collectables - **V.A.** - *Music From the World War II Years Vol. 1*; **V.A.** - *Music From the Korean War Years Vol. 1*; **V.A.** - *Music From the Vietnam War Years Vol. 1*; **Solomon Burke** - *King Solomon/I Wish I Knew*; **Clifford Jordan** - *These Are My Roots: Clifford Jordan Plays Leadbelly*; **Eddie Harris & Les McCann** - *Second Movement*; **Jefferson Airplane** - *The Best of Jefferson Airplane: Somebody To Love* - ([www.oldies.com](http://www.oldies.com))

Elektra/Atlantic - **Jet** - *Family Style* (DVD, includes full length concert) - Oct. 26

Fantasy - **Charles Bukowski Reads His Poetry**, recorded at a 1972 San Francisco reading and originally released by Takoma in 1980, was reissued on Takoma Oct. 12. Six new titles were released Sept. 28 in 20-bit remastered editions: **Dave Brubeck Quartet** - *Jazz at the College of the Pacific*; **Vince Guaraldi Trio** - *A Boy Named Charlie Brown*; **Joe Pass** - *Blues for Fred*; **Miles Davis** - *Collectors' Items*; **Art Blakey & the Jazz Messengers** - *Ugetsu*; **Coleman Hawkins** - *The Hawk Flies High*.

Frizzle Fry - **Primus** - *Hallucino-Genetics Live 2004* (concert DVD) - Nov. 16

Geneon Entertainment - **Ray Charles** - *Live at the Montreux Jazz Festival* special edition DVD (re-release) - November 9 ([www.Geneon-Ent.com](http://www.Geneon-Ent.com))

Justin Time - **Russell Gunn** - *Ethnomusicology Volume 4* - Oct. 26

Mammoth/Hollywood - **Los Lobos** - *Los Lobos Live At The Fillmore* (DVD) - November 9

Mobile Fidelity Sound Lab - **John Lennon** - *Mind Games* - (Ultradisc II™ 24 KT. Gold CD) - November 23

Polydor - **Eric Clapton** - (2-CD deluxe edition) - *461 Ocean Boulevard* (Disc Two contains 11 tracks from Clapton's concerts at Hammersmith Odeon, London December 4-5, 1974) - October 26

Republic/Universal - **Rammstein** - *Reise Reise* - Nov. 16

Rock Ridge Music - **Stroke 9** - *All In* - Nov. 9

Routledge - *Lost in the Grooves: Scram's Capricious Guide to the Music You Missed* (the history of recorded music, with almost 100 writers, critics, and musicians weighing in on their favorite discs that slipped through the cracks) - October 26 (<http://www.lostinthegrooves.com>)

Virgin - **The Verve** - *This Is Music: The Singles '92 - '98* (CD includes two previously unreleased tracks from the *Urban Hymns* sessions, plus a DVD of the same title containing every Verve music video) - Nov. 16

Virginia Soul - **Eddie From Ohio** - *This Is Me* - Oct. 19

Warner Bros. - **Simon & Garfunkel** - *Old Friends* (DVD, deluxe CD of live show from last year's tour) - Nov. 23





## Arthur Crier

### Dear Discoveries:

I had the opportunity to work with Arthur Crier on a TV pilot called "Heart and Soul." My co-host was Bobby "J" Jeffers of the Laddins, currently relocating to Las Vegas with Frankie Lymon's legendary Teenagers.

I'm hoping someone will suggest to Collectables Records that they put out a CD of Halos material that includes Arthur's great and obscure Nag LP issued by Morty Craft on 7 Arts.

It should also include his Bassman hits and his "Fire & Rain" cover as Taster's Choice, plus the unreleased disco demo called "Super Lovin' For A Super Guy."

Joe Sicurella  
Rutherford, NJ

## Elvis Question

### Dear Discoveries:

I have the following Elvis item, and would like information and help determining if it is of any value:

"Elvis --- Unreleased" typed on the label. "I'm Left, You're Right, My Baby Is Gone" handwritten on the label, along with the word "Sun." The words "I'll Be Gone" handwritten are crossed out with a horizontal line. This is a 45 rpm on an Audiodisc Gold Star label. It is a slower version of the song released on the Sun label.

Jack L. Jones  
9204 Miramar Lane NW  
Albuquerque, NM 87114-6003  
(505) 899-9372

## Strange Asleep at the Wheel LP Found

### Dear Discoveries:

I am looking for some information on an album I recently purchased at a used record store. As a long-time Asleep at the Wheel fan, I was surprised to run across an album called *Lucky Steels the Wheel featuring Lucky Oceans and the Asleep at the Wheel Review*. It's on the Blind Pig label, distributed by Flying Fish Records. No year or copyright is listed.

The lead vocalists are Chris O'Connell, Leroy Preston and John Nicholas. Five of the ten tracks are instrumentals. Ray Benson is listed on guitar on two tracks. The audio mix and production I would describe as "brighter" with more "high end" than other Asleep at the Wheel albums of the era, presumably, mid-to-late '70s.

Overall I am very pleased with the discovery of this album, but I remain puzzled as to why it was released on Blind Pig rather than Epic or Capitol, what year it came out, and why is Ray Benson, the group leader, missing in action?

Bill Golden  
Asheville, NC  
bill\_golden@hotmail.com

Aaah, Bill, you've played right into my hands with this one. I even owned this album back in the day, and remember the cover well. Here's some history for you:

*Lucky Oceans, Leroy Preston and Ray Benson are the founding members of Asleep at the Wheel, formed in West Virginia, I believe in 1970. Commander Cody invited the band to move to San Francisco the next year, and they did. United Artists Records signed them after Van Morrison wrote a rave review of a Wheel concert in Rolling Stone in either '71 or '72. They toured with Willie Nelson, who suggested they perform in Austin, loved it and moved there, opening often for Nelson in clubs such as the Armadillo World Headquarters (wish it was still in existence) and the Broken Spoke (still there).*

*Lucky Oceans, steel guitarist of the highest order, was in the band from the first album, Coming Right at Ya through 1979's Served Live. He also performed on Live From Arizona Charlie's. Oceans won two Grammy Awards while in the band, the first for their remake of Count Basie's "One O'Clock Jump" on Collision Course, then for the first Bob Wills tribute album. He moved to Australia in 1979, having fallen in love with an Aussie lady, their having a baby and his not wishing to be on the road away from his family. He recorded the album Lucky Steels the Wheel while packing to move to Australia. Oceans has continued to perform with many different kinds of groups over the years, has had a radio show since 1996, and hooked up with a Cajun / Zydeco group called the Zydecats in 1993.*

*Also on the album Lucky Steels the Wheel can be heard Ray Benson, Floyd Domino, Tony Garnier, Spencer Starnes, Chris O'Connell, John Nicholas, Danny Levin, and Johnny Gimble. After Blind Pig let it go out of print Oceans reissued it on CD with two additional tracks by the Zydecats on the Australian indie Sunset Music label, but that's now out of print as well. He's thinking of releasing it again, on his own.*

*Oceans has a double solo album titled Dirt Music, released in tandem with a novel of the same name by Tim Winton. He's produced many other albums, written bunches of songs and written scores for TV and motion pictures. The Zydecats have one album (www.zydecats.com.au)*

*Oceans' radio show can be heard at www.abc.net.au/rn/music/planet.*

*Email Lucky Oceans at L\_oceans@iprimus.com.au*

## The Twist

### Dear John:

Regarding Jay Warner's article in the August 2004 issue on Hank Ballard and the Midnighters: There are many interesting stories associated with the evolution of "The Twist" as a national dance craze in the early 1960s. While the song's authorship is certainly debatable, there are also some interesting footnotes regarding the recordings themselves. For example, it can be easily deduced that King records did not simply write off Chubby Checker's great success with "The Twist." King's CEO Syd Nathan was no doubt turning purple over Parkway Records and their copycat recording.

You can find this out from the fact that that there were actually TWO versions of "The Twist" released on King by Hank Ballard and the Midnighters. The first "Twist" recording came out in late 1958 or early 1959, got some radio exposure, and enjoyed a little chart action (mostly for the B-side, "Teardrops on Your Letter").

However, once "The Twist" by Chubby Checker took off in the summer of 1960, King immediately re-released Ballard's original record — but this time with a few

embellishments. Extra instrumentation was dubbed in to make the old Ballard recording sound like the Checker remake! What's more, King kept the original B-side ("Teardrops on Your Letter") and retained the original release number (5171). Collectors must listen carefully to this record whenever they find it to discover which version of Ballard's "Twist" is at hand.

A creature of habit, Nathan had pulled this stunt at least once before. Back around 1955 the King hit recording of "Daddy-O" by Bonnie Lou (a solo vocal effort) was covered by the Fontaine Sisters on Dot. With the Fontaine Sisters disc looming as serious competition, Bonnie Lou was rushed back into the studio to overdub her original solo effort with vocal harmony parts. "Daddy-O" was then re-released on King with "Bonnie Lou" reincarnated as a vocal group!

PS: Following three cornball flops on Parkway, Chubby Checker almost lost his chance at the big time. In the spring of 1960, many deejays played Checker's fourth novelty tune "Toot" as a pick hit before finally flipping the disc over and discovering "The Twist." By the time Checker's "Twist" hit the charts again in 1962, Parkway had dumped "Toot" and replaced it with "Twistin' USA." This cut featured the exact same instrumental tracks and background vocals used on the original "Twistin' USA" by Danny and the Juniors (Swan Records, 1960). Apparently Parkway bought the old "Twistin' USA" masters from Swan and then had Checker lay down new lead vocals. Result: a bargain B-side and even more chart success for the Philadelphia penny pinchers!

Don Mennie, Mendham, NJ  
dgmennie@netscape.net

## Stereo / Mono Vanilla Fudge Preferences

### Dear John:

In the August edition of *Discoveries* Doug Sheppard goes on about how much better the mono mixes of Vanilla Fudge are than the so-called primitive stereo mixes. Well, I'd like to disagree. I love the sound of those 3 and 4-track stereo mixes and will buy them over mono any day. In fact, I wish they'd go back and remix a lot of currently-available-in-mono-only tracks into stereo.

There is so much more clarity in the stereo mixes, and if mastered properly, they can sound just as powerful as any mono mix. Although I must say that I personally don't find mono sounds more powerful anyway. The solution to this problem is that the reissuers should put out the albums with both stereo and mono mixes on one CD, as Pye has done with the Searchers albums.

EMI should do this with the Beatles albums. Then all Beatles fans would be happy. It's high time they were reissued anyway. The CDs in the stores today are still the same crappy sounding ones that were put out years ago.

Everybody else has had their albums remastered and remixed. I guess they're going to wait until the old ones stop selling before they reissue them.

One other thing. Has anyone ever done any research on exactly what people are downloading? I'll bet a lot of people download tracks that aren't available to buy anywhere. I prefer to buy my music, but if I can't find it anywhere I'll start looking for less than legal versions of the song I want.

Send your letters, comments and suggestions to:

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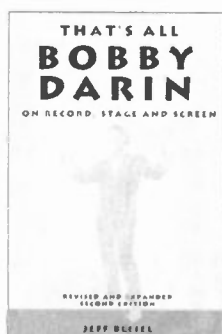
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That's my rant for the day. A dedicated music fan.

**Rieuwert Buitenga**  
 orangeskies@telus.net

*You raise a good question about just what people are downloading. I imagine you mean more in our little ocean of collecting than in the greater college student - iPod world, right?*

## Ray + Hank = Class

Dear John:

I am an avid reader of your magazine every month, but last month's issue was of particular interest to me with tributes to Ray Charles and Hank Ballard, two of the twentieth century's true music pioneers.

Greg Dretzka's essay on the comparison of media coverage of the deaths of Ronald Reagan and Ray Charles will probably generate much commentary, and maybe some folks will be upset with his thesis that Ray Charles made the more significant contributions to our society. Now, I don't want to get too political here, but Greg's point is on target. If you compare the impact and contributions that these two individuals made to their respective fields - Ronald Reagan to politics (we can ignore his forgettable movie career) and Ray Charles to music - then I think it is fair to say that Ray Charles had the greater impact in his field. **Ray Charles in essence invented a whole new form of music at Atlantic Records in the early 1950s** by fusing early rhythm and blues with gospel to arrive at what we now call "soul." Mr. Charles was a pioneer - in some cases, surpassing other innovators that were critical for the development of an entire generation's music, influencing a third generation of music lovers.

And Ray Charles did it the hard way - growing up in abject poverty, subjected to overt racism, losing his eyesight at age 7 and orphaned at age 15. Yet through it all, Ray Charles's contributions still stand out above many others that went before and came after him.

Mr. Reagan's presidency, on the other hand, was characterized by some achievements and some flaws. Historians will eventually have to sort out where Reagan stands relative to the great presidents of this country, but we do not have to wait to appreciate Ray Charles and his contributions. And while it is true that politics probably affects the lives of more people than music does, how many of us thrive on the kind of music that Ray Charles contributed - the kind that nourishes the mind and the soul. So, wherever you are Mr. Charles, Thank You!

Speaking of pioneers, the article by Jay Warner on Hank Ballard and the Midnighters was timely and appreciated. Growing up in Decatur, Alabama near the Tennessee border in the 1950s, the only daytime radio I was able to listen to were the stations devoted mostly to pop music of the day. However, in the evening hours, I could tune in to powerful AM radio stations like WHBQ out of Memphis with my little transistor under the bed sheets. There, I learned all about "Annie" and her ordeals, and I wondered why I couldn't hear the Midnighters on local radio stations throughout the day. (The answer, of course, is obvious now). The Midnighters and the whole Annie craze continued for years - my favorite Annie Answer Record has to be the Hazel McCulloum and the El Dorados version on VJ - and probably did more than anything else to bring raunchy R&B to the ears of young listeners like me. And, the only version of "The Twist" that inhabits my Seeburg 200 in the den at my home is the

one by Hank and the boys. Thank You, Mr. Ballard!

Now, to change topics, I'd like to bring up an eBay issue - MY! Where have all the eBay letters gone? - in deference to John Tefteller's numerous articles in Discoveries. John has been pretty consistent in his view that eBay is an inferior forum compared with advertising in Discoveries and other print media for realizing top dollar when selling rare, high-priced records. Since I am a collector of - but not a dealer in - rare records, I assume that John knows what he's talking about. Nevertheless, I decided recently to put a few records up for sale on eBay. These included modestly priced vintage records (soul, doo wop, rockabilly, etc.) as well as some real high priced ones. The reasons I did this were two-fold: first, I was interested to test John's theory that eBay is a lousy place to sell high-dollar items, and second, I wanted to know whether eBay would be an appropriate - perhaps adjunct - venue for selling records should I decide I need to sell my collection of records. So, what was the result of my experiment?

Drum roll, please - da-dahh! John is CORRECT! Hence, the reserve prices that I put on several of the rare items were not met, and in most cases, the bids did not even come close. On the other hand, most of the less rare, low-end items sold for more than I thought they were worth. Go figure. So, I tend to agree with what John has stated about eBay, that it operates on a "flea-market mentality." Thus, truly rare and desirable collectable records simply are not valued very highly by bidders on eBay like they would be if they appeared for sale on private lists or the print medium.

I do believe that eBay is here to stay, and has an important place in the record collectors market due to its unprecedented breadth of users and visibility. After all, there are literally tens of thousands of people out there with records to sell, some probably rare and collectable, and they don't have the slightest idea of how to contact anyone to sell them. With eBay, everything is for sale, and everyone knows about it! It is a great place to pick up those records, rare and otherwise, that one may have been searching for since it is a 24-7 operation used around the world. Of course, one has to put up with a lot of stupidity on eBay (I recently saw a Webb Pierce record advertised as Northern Soul!), and wade through a lot of garbage to find the gems; but for the really rare stuff, John's advice is sage.

And finally, I do have a bone to pick with eBay, and I wonder if anyone else has had the experience I am about to describe. As I noted, I put hefty reserves on several rare items that I listed and the reserves were not met. Immediately after the auction closed, dozens of collectors from all over the world emailed me requesting the reserve price, and in some cases, making offers. Well, eBay informed me that eBay prohibits the selling of items "off-site," so to speak, after the auction has closed. What? Since when is it eBay's business what happens after the auction closes? They've already made their money in listing fees, and if they miss out on the commission because of the lack of sale - so what? If eBay is concerned about not making commissions on sales, it could change its policy and prohibit reserve prices. But this will still not stop people from contacting dealers after the auction closes without the minimum being met and making offers "off-site."

Well, thanks again for listening - and keep up the good work.

**Tom Lincoln**  
 tlincoln@bellsouth.net

## Collecting CDs

Hi John:

I'm writing in response to your editorial in the September issue about the collectability of compact discs. About a decade ago, CD collecting was touted as the hot new hobby, via the publication of two CD price guides: Gregory Cooper's *Collectible Compact Disc Price Guide* (1993) and Jerry Osborne and Paul Bergquist's *Official Price Guide to Compact Discs* (1994).

According to Mr. Cooper, Billy Joel's *52nd Street* was indeed the first CD release ever, in Japan in October 1982. In 1984, the first U.S. pressing plant in Terre Haute, Indiana (ironically a converted record manufacturing facility) produced two CDs: Bruce Springsteen's *Born In The USA*, and a special promotional sampler titled *The Edison CD Sampler*. This sampler contains 19 historic tracks recorded between 1877 and 1929, including the 1877 recording of Thomas Edison reciting "Mary Had A Little Lamb." It was given (along with the Springsteen CD) to attendees of the plant's grand opening in September.

In 1998, Mr. Cooper published a 2nd edition of his CD price guide. Nearly twice the size of the first edition, it lists over 50,000 collectible discs, including CDs, CD-ROMs, laser discs, and minidiscs. It's extremely informative, and has a ton of color photos of some of the most valuable discs in the world. I don't know if it's still in print, but I highly recommend it to anyone interested in CD collecting.

Here's a few additions to your list of rare and collectible "regular release" CDs:

Tori Amos - *Y Kant Tori Read* (Atlantic 81845-2) [rare 1988 release]

David Bowie - *Best Of 1969-1974* (EMI-Capitol 72438-21320-2-8) [1998 limited edition]

Chicago - *Chicago Transit Authority* (Columbia C2K 00008) [first issued on 2 CDs, 1984]

Paul McCartney & Wings - *Wings Over America* (Columbia C2K 37990) [circa 1984]

Metallica - *Kill 'Em All* (Elektra 9 60766-2) [w/bonus cuts "Am I Evil?" and "Blitzkrieg"]

The Monkees - *Then & Now* (Arista A2CD 8432) [25-track compilation from 1986]

Plastic Ono Band - *Live Peace In Toronto 1969* (Capitol CDP 0777 7 90428) [1995]

Queen - *A Kind of Magic* (Capitol CDP 7 46267 2) [w/2 tracks not on Hollywood CD]

Rolling Stones - *Still Life* (Atco 39113-2) [first Stones album issued on CD, 1983]

Dwight Twilley Band - *Sincerely* (Shelter/DCC SRZ-8002) [w/4 bonus tracks]

**Dean Hegerty**  
 Oak Creek, WI

*Dean, thanks so much for your entry in the collectible CD sweepstakes. You've a few on this list I completely forgot about, notably the Stones' Still Life and Bowie's Best Of. Which reminds me, remember the live Bowie concert CD that was out for a short while on, I believe, Rykodisc? It was an early '70s "Ziggy Stardust-era" performance, if I remember correctly, without researching it. That should be pretty sought after now, I'd think.*

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

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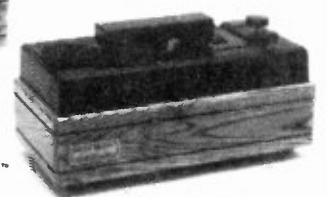
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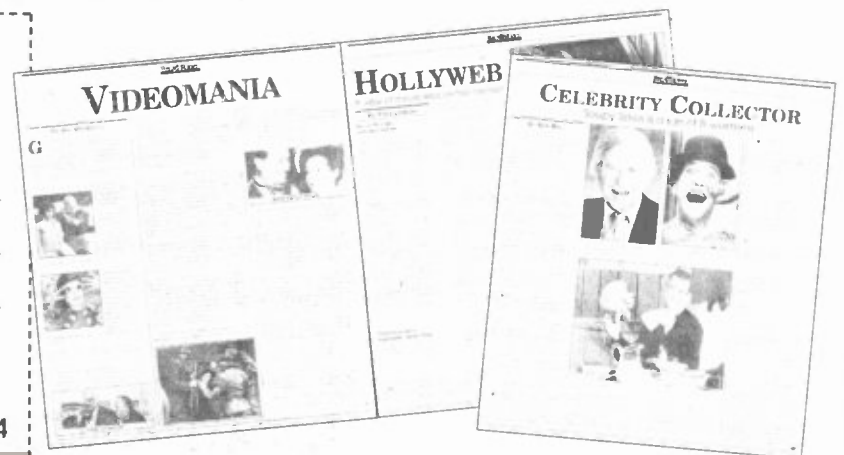
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# MarketWatch

## Collecting compact discs

Since the whole music-downloading/mp3 era began, I've often wondered if the shift to the computer-as-sound system mindset would influence the collectibility of CDs. **Would CDs ever have the same legitimacy as a collectible that vinyl has?** Would people keep paying hundreds of bucks for an out-of-print CD if they could download the tracks at home and burn their own CD (and then download and print their own cover)? Would someone shell out for a one-track promo CD single that contained a song they already had on CD? **Well, it appears that the answers are yes and yes.**

I'm sure that digital downloads have impacted the value of at least some rare CDs and I'm not convinced that the CD format has quite the same allure to many as vinyl, but **CDs are clearly highly prized by collectors.** Promo discs in particular are much in demand on eBay and elsewhere.

A Belgian promo CD single of the title track from **Radiohead's** *The Bends* sold recently for \$493.89 on eBay. It also features "Bones" as the B-side, although since it's a CD-single, both songs are actually on the same side.

\$400 secured some lucky fan a sealed copy of the rare **Iron Maiden** CD *The Soundhouse Tapes*. It's an official CD but not something you could just walk into your local retail outlet and get your hands on. "This was the CD you got if you mailed in 6 Eddie proof of purchase stickers from the limited edition mini vinyl CD reissues," explains the seller. "This CD was never available for sale or in stores at any time. Only a very few who acted fast and turned in their proofs of purchase within days of the catalog reissues were lucky enough to get this Iron Maiden collectible." Another copy, this one not sealed, sold for \$305.

A couple of **U2** promo discs sold recently for decent amounts on eBay. A mint copy of the UK promo CD *October 1991* sold for \$355. This disc, released in '91 prior to the release of *Achtung Baby*, served as a reminder of the group's earlier glories and contained four tracks: "I Will Follow," "Pride," "God Part II" and "Where the Streets Have No Name."

Meanwhile, copies of a Mexican **U2** promo CD, *Mofo* (also mint) went for \$281 and \$226.49. The latter disc includes just one track (the album version of "Mofo") but is appealing to collectors due to its **unique sleeve design.**

Another U2 rarity **combines vinyl and compact discs.** A box set version of *The Best of U2 1980-1990*, featuring two CDs and a total of **14 vinyl 7" singles**, recently surfaced on eBay and sold for \$555.

\$331 was enough to make some **Cure** fan's wish

come true and put them in possession of a limited edition *Australian Wish* numbered box set, in excellent shape.

And it's likely that **Morrissey's** recent comeback came to bear in the bidding for a **rare radio concert CD** that sold recently for \$306.69 on eBay. Recorded at the House Of Blues in Chicago and aired earlier this year, this cool promo disc includes a nice selection of Morrissey solo numbers, plus a couple from **the Smiths** years (still his best work, in my humble opinion): "Shakespeare's Sister," "How Could Anybody Possibly Know How I Feel," "Jack the

Ripper," "Rubber Ring," "I'm Not Sorry," "First of The Gang To Die," "I Know It's Gonna Happen Someday," "The World Is Full Of Crashing Bores," "I Have Forgiven Jesus," "The Headmaster's Ritual" and "Irish Blood English Heart."

As always, certain **CD titles released only in Japan** hold great appeal for fans in the U.S. and elsewhere. Copies of **Ray Parker Jr.'s** *The Other Woman* sold for \$282 and \$247.50, while **Deniece Williams' I'm So Proud** sold for \$224.72. The latter disc includes a duet with **Johnny Mathis** on "So Deep In Love."

Another rare Japanese CD, the **Brothers Johnson's** *Out Of Control*, sold for \$222.50.

Meanwhile a Mexican promo CD featuring eight remixes of "Butterfly" by **Mariah Carey** sold recently for \$277, and sealed **MFSL gold CD** pressings of **Pink Floyd's** *The Wall* sold for \$225 and \$222.50 recently.

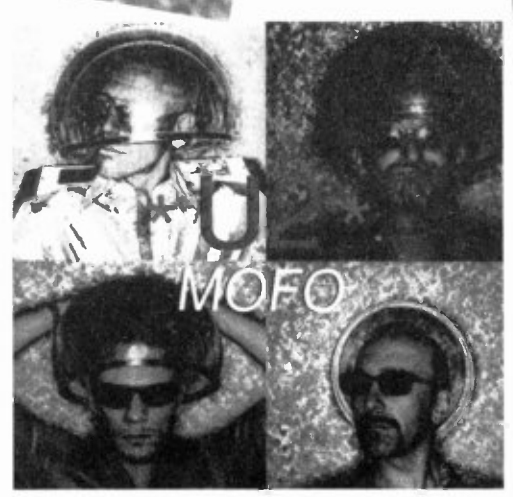
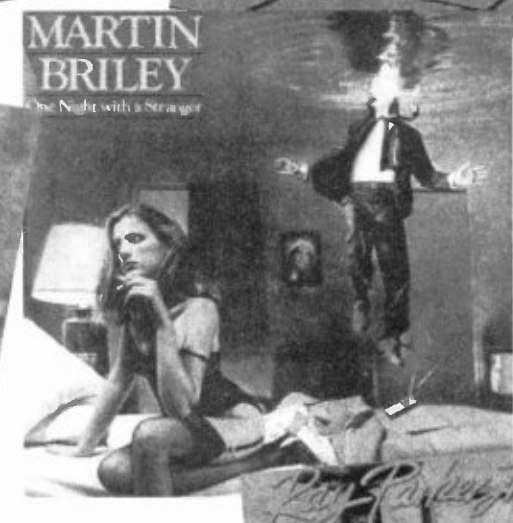
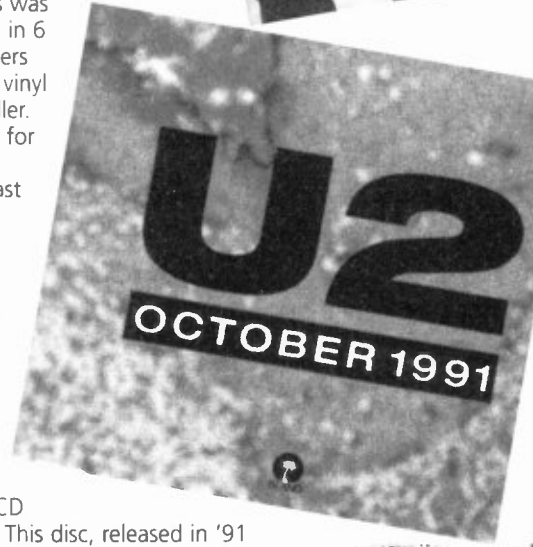
## Adult-Oriented Rock CDs Hot New Collectible Category

Over the last few months, in perusing eBay CD listings, I began to notice a trend: the magic letters **AOR** seemed to crop up in an increasing number of CD listings. Listings for discs I'd never heard of by bands I'd never heard of. **Discs** that, I began to notice, were **selling for several hundred dollars.** Indie releases, many of them, with the sellers' touting them as ideal for fans of Foreigner, Survivor, Journey, Bon Jovi and the like.

Yes, it seems that, unbeknownst to me, legions of AOR fans have been massing the world over, with appetites for **melodic hard rock.** Appetites that cannot be sated by revisiting old copies of *Head Games*, *Raised On Radio* or *Eye Of The Tiger...*

The **Heavy Harmonies Website** is an in-depth guide to AOR titles (rare and otherwise) and even provides a list of the top AOR rarities on eBay.

Another source of AOR on the web is **AOR heaven** ([www.aorheaven.com](http://www.aorheaven.com)), a German website offering a variety of interesting discs.



Anyway, if you've decided to join the many who are seeking out the men who would be Steve Perry or Jon Bon Jovi, but never quite found themselves headlining an arena, be prepared to dig deep in those pockets – **rare AOR ain't cheap**, as evidenced by a scan of some recent eBay auctions...

\$585 was the high bid on eBay, but the reserve price was not met for a copy of the self-titled CD by the New York AOR band **Surrender**. It's little surprise that the reserve on this one wasn't met. According to Heavy Harmonies, **this disc averages \$1000 on eBay.**

Another self-titled AOR rarity is the 1992 indie release by **KC Rose**, which recently went for \$300 on eBay. "Wow," says this item's seller, "here it is, one of the ultimate wanted and sought after melodic hardrock / aor-indies!! Oh boy, this is good! Not one of those "overhyped" indies but really high-quality stuff! A perfect mix between **Scandinavian and German melodic hardrock.**"

Even with a high bid of \$290, the reserve price on another recent AOR CD auction wasn't met. The band is **Touris**, the album *Big Plans*, a 1991 Ice Productions release. "Ultra megare US Indie, this band plays a melodic Rock/AOR in vein of Hot Boy/Spiced Ice/Bon Jovi," notes the seller. "This treasure is **one of the most rare indie ever** and very hard to find." According to Heavy Harmonies, this disc tends to sell for almost \$400 on eBay so, clearly, \$290 just didn't cut it.

Another **Touris** disc, the 1993 CD EP *Home For Christmas*, recently sold for \$63 on eBay. This disc features two versions of "Merry Christmas To The World."

The self-titled 1987 release by **Farrenheit**, this one on Warner Bros, sold recently for \$204.01. The seller's verdict? "Perfectly executed AOR. **Very rare CD**, produced by Keith Olsen. Great vocals by Charlie Farren."

Another self-titled rarity – I haven't seen this many eponymous discs since my last psych column – sold for \$261.51 recently. In this case the artists is **Redstone** and the album, well, *Redstone*. "This is a self produced and released AOR indie from 1988," says the seller. "What you get is a major league production as what you'd expect with a name band such as Journey or Survivor."

Another **Survivor-esque, Journey-esque rarity** is the self-titled 1987 effort by the **Cauze**, a copy of which sold recently for \$153.50. "This is fantastic AOR / melodic rock loaded with great vocals, big hooks, keyboards and tasty guitar solos," says the seller of this rare CD. "Highly recommended to fans of: Survivor, Journey, Refugee, Virginia Wolf, Boulevard, Starship, Diving For Pearls, etc."

\$145 was the winning bid for another rare AOR CD, **Martin Briley's** *One Night With a Stranger*; and a rare disc by **Peo**, *The Man Behind the Face*, sold for \$132.50

A rare indie AOR release by a group called **Seasons In Color** sold recently for \$127.50. This 1991 CD, entitled *Nothin' But New*, includes the following tracks: "Chance Sweet Freedom," "Lean On You," "Newspapers Life," "Hold On," "Love Grows," "Doktor Chicago," "Christine," "Still Waitin'," and "Stay In Time."

An Australian AOR rarity, **Wildland's** 1990 CD *In This Lifetime*, sold for \$100, and \$92 was the winning bid for a rare 1989 disc by a Swedish combo called **Fingerprints**, entitled *Time Is All We Need*.

From Holland, we have a group called **Hot Legs**, whose 1990 CD *Stand Tall* sold on eBay recently for \$91.51 and \$62. Meanwhile, *So Long*, a rare 1992 CD EP by a French group called **Century**, sold recently for \$88.

From Canada, we have singer-songwriter **Paul Janz**. A **rare promo sampler CD** by Janz, entitled *Songwriter*, sold recently on eBay for \$78.77, while Janz's first CD, *High Strung*, recently sold for \$50. Meanwhile, the self-titled 1987 CD by another Canuck, **Michael Breen**, sold recently for \$77.77.

\$68.51 was the bid that secured someone a copy of **Frank Johnson's** *ONE* CD, released in 1992 on the brilliantly named Thirstin Howl label. "Mega rare American private release," says this item's seller. "Quality AOR/melodic hardrock. **Like a blend of classic Night Ranger and Craft.**"

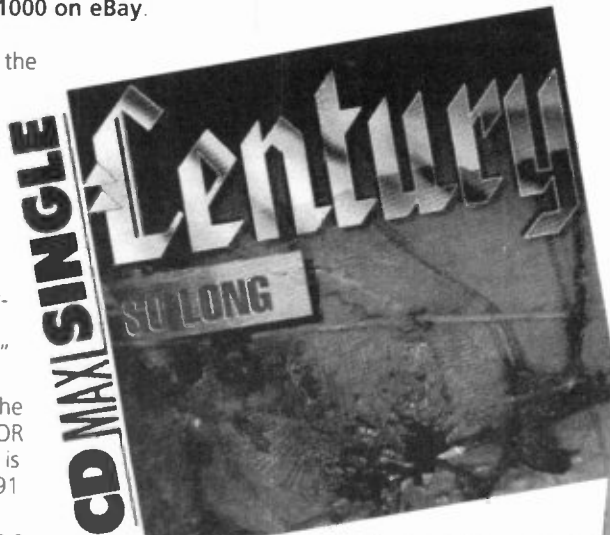
Lastly we have a winning bid of \$57.51 for a 1993 Dutch AOR disc by a group called **Clouseau**, called in *Every Small Town*. The seller's review: "Fantastic Dutch AOR recorded in sunny California with musicians like Tim Pierce on guitar and Mark Free (King Cobra, Signal, Unruly Child) on backing vocals. The harder songs sounds a bit like Mark Free/Signal while the softer songs remind me of a harder Richard Page (Shelter Me)."

## Instant Live Concert CDs

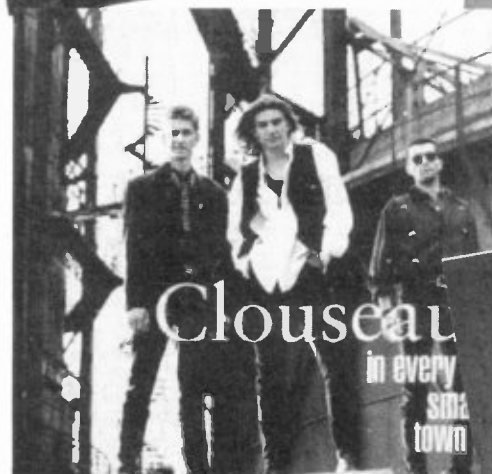
Here's an interesting new phenomenon. **One of the hottest collectibles of the digital age** might well turn out to be CDs recorded, manufactured and sold at concerts. Many artists are going this route to beat the boots, offer the fans a nice souvenir and get a better cut of the profits than your average record label is inclined to offer.

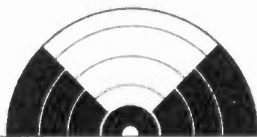
One company that offers such a service is **Instant Live**, which, says their website "records concerts and burns them to CD right at the show, so concert-goers are able to literally take the show home with them. Instant gratification."

Nowadays, an increasing number of artists are giving fans a chance to go home with a professionally recorded CD of the concert they just attended. Instant Live is even gearing up to allow concertgoers to **pre-order their CD** along with tickets, and boasts the **Allman Brothers Band, KISS, the Cowboy Junkies, Peter Frampton, George Clinton and Jewel** among the artists they have recorded.



CD MAXI SINGLE





Instant Live's CDs are of course **limited editions** and, at the artist's discretion, some are not available for purchase once the show has left town. Meaning that they're **only available to those who attend the gig itself**, which keeps it special, and meaning that some titles are being eagerly sought out by those who weren't there.

For example, several titles from **Jewel's** recent tour have **changed hands for big bucks** on eBay:

Jewel's July 12 Green Bay, WI set sold for \$567, while the July 19 Toledo recording went for \$514. \$327.99 was the top bid for the 2-CD set from the June 15th concert at Humphrey's By The Bay in San Diego. Copies of Jewel's Toronto set (also a double) sold recently for \$315 and \$300, while the Clio, Mi. show went for \$225, Saratoga went for \$215.07 and Sacramento sold for \$193.49. **Does anyone else think these prices are amazing?**

Copies of the **Allman Brothers Band's** August 31 set at the Minnesota State Fair (three CDs) sold for \$169, \$136.50 and \$123.50 on eBay recently. Their Mansfield, MA show from August 21 sold for \$150 and \$103.50, and the Wallingford set from the next day sold for \$121.

**KISS'** recent Phoenix show sold for \$46, their Columbus date for \$46 and the Charlotte, NC set sold for \$31. However, most titles from the last KISS tour sell for \$10 or less. For those who were at the shows, or can't wait for the band to issue *Alive IV* or *V* or whatever they're up to, these sets treat fans to Gene, Paul and the other two (i.e. not Ace and Peter, sadly) strumming "Love Gun," "Deuce," "Makin' Love," "Lick It Up," "War Machine," "Got To Choose," "Christine Sixteen," "I Want You," "Psycho Circus," "I Love It Loud," "100,000 Years," "Unholy," "Shout It Out Loud," "I Was Made For Lovin' You," "Detroit Rock City," "God Gave Rock and Roll To You II," and, naturally, "Rock and Roll All Nite."

Another Instant Live set, a six-song disc featuring Boston band **Buffalo Tom** live in a Cambridge, Massachusetts club last January, sold for \$41.05.

Disclive is another company that sells you a live CD of the show you just caught. Their roster includes **Jefferson Starship, the 21st Century Doors, Kenny Loggins, Devo** and **Billy Idol**.

The Pixies are an act that's taken full advantage of the right-after-the-show- live CD phenomenon, courtesy of Disclive. Not surprisingly **some of their concert souvenirs have changed hands for serious dollars** on eBay:

The group's April 13 show at the at the Fine Line Café in Minneapolis – **their first gig in many years** – recently changed hands for \$119. This disc was one of 1,000 pressed. Another sold for \$76.



All these "instant recordings" make me think about how I had to wait 20 years for a bootleg CD of a Simon and Garfunkel concert that holds fond memories for me to appear. But I wonder if it would have been less special somehow if I'd had it in my hands as I left the arena back in '83.

And here's another potential pitfall to keep in mind: Anytime I've gotten my hands on a recording of a show I attended, or a different show from the same tour, quite often there's a certain indefinable something missing, and the harsh reality of the tape or CD doesn't quite match up to the magic of being there. Don't get me wrong, I fully support this idea and wish it had been around to capture some concerts that are now just dim, though often cherished, memories to me.

# Pixies

LIVE IN WINNIPEG, MB - 06.14.04



## Apple acetate mystery solved

In response to last month's mention of a mysterious Apple Records acetate, **Mark of Wuxtry Records** writes to reveal... "The Apple label acetate of "Hey You Out There" b/w "I'd Rather Sing A Ragtime Song" is by **The Vaudeville**

**Express.**" So there you are.

## This month's column powered by:

**John Cunningham** – *Happy-Go-Unlucky* – Yes, it's the third time I've mentioned this CD, and I haven't yet seen it rocketing up the *Billboard* charts, as I had hoped. So here's the deal, rather than just tell you how great it is – pure classic pop genius, I tell you – I simply ask you to direct your web browser to: <http://www.parasol.com/labels/parasol/parcd083.asp> ...and click on the audio sample of "Losing Myself Too."

Anyway, I can't get enough of this album and feel like Derek Taylor undoubtedly felt when he bought up a crate of Harry Nilsson's first album and gave a copy to everyone he knew. Of course, you'll get no such generosity from me, I'm afraid, but I do recommend checking out the above link or visiting [www.johncunningham.co.uk](http://www.johncunningham.co.uk).

If you hate it, well there goes my reputation as a pop tastemaker. I'm no **Rodney Bingenheimer**, but speaking of Mr. Bingenheimer, I highly recommend the documentary "Mayor of Sunset Strip", now on DVD, a touching look at four decades of the legendary L.A. scenester.

And there you go. That's it for another month. I'll try to avoid plugging the John Cunningham album next month, but if you do check it out and like it, e-mail me and let me know. (Otherwise I'll be tempted to rave about it at least once more.)



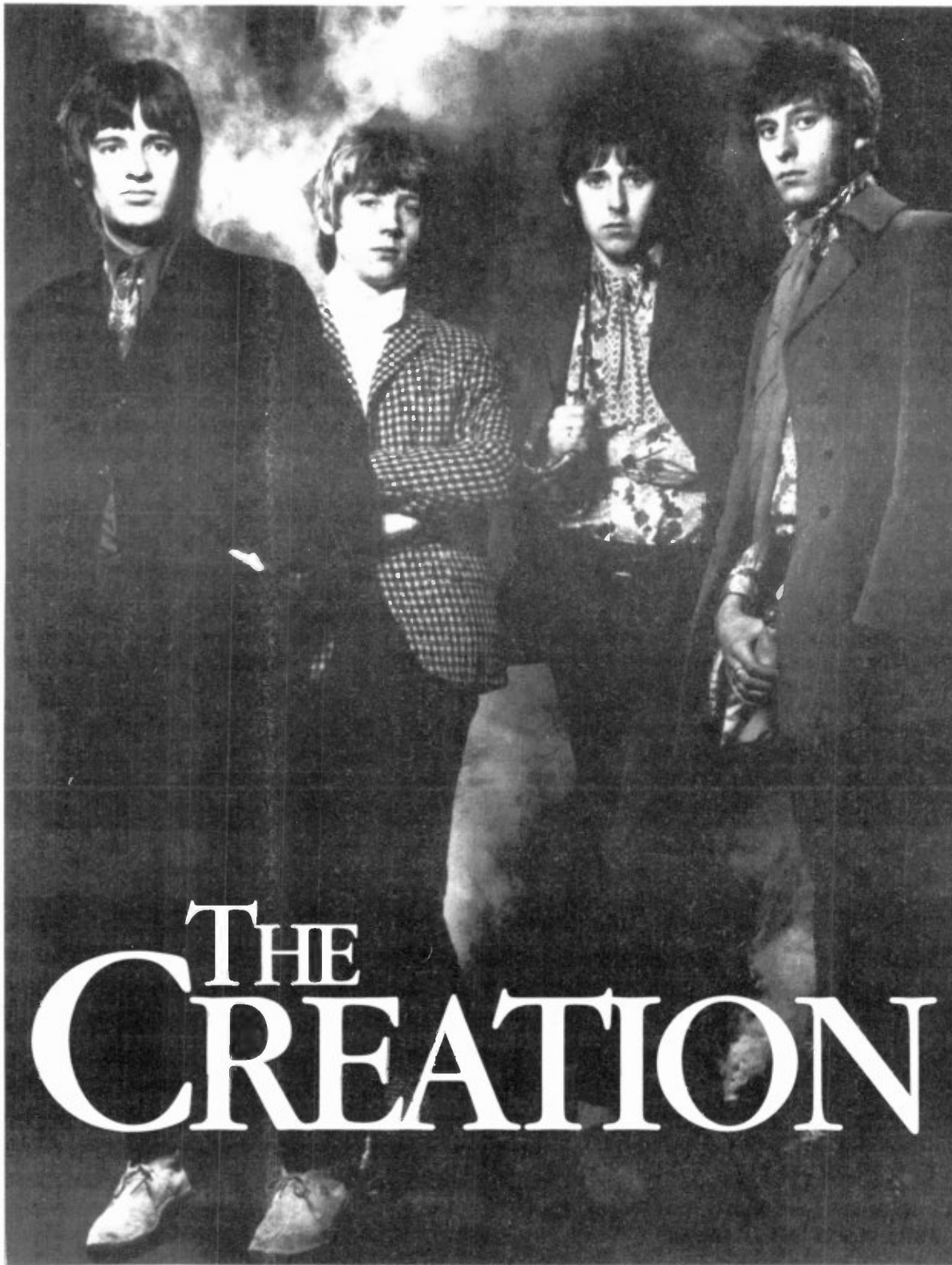
The Disclive recording of the band's May 1 appearance at the Coachella Festival in Indio, California is also in demand, with **copies recently fetching anywhere from \$30 to \$115**. Other Pixies Disclive shows are less pricey and many can be had for around \$25. **I wonder why the Coachella Festival appearance sell for so much more?**

Although all the band's recent Disclive CDs are now sold out, the Indio and Minneapolis discs seem to be the most sought-after. No doubt the prices of some or all of the others will increase over time.





by Sean Egan



The Creation emerged from a group called the Mark Four, most of whose members were from the Cheshunt/Hertford area on the fringes of London. The exception was East End boy Eddie Phillips and it was he who first demonstrated the ability of the band to branch out beyond the beat group ordinaire on 'I'm Leaving', the B-side of their third single in August 1965. The track featured an extraordinary instrumental break of more than a minute's duration containing languorously coiling guitar feedback. Discounting The Beatles' more gimmicky use of feedback on "I Feel Fine", only The Who's "Anyway Anyhow Anywhere" from the previous May was an antecedent. Indeed, Phillips remembers having felt a little upset when somebody told him several months before that a fellow by the name of Townshend had been using feedback on stage in the Who-precursor High Numbers. Neither Townshend or anyone else could lay claim to another guitar innovation of Phillips'. In late 1964, audiences at Mark Four gigs began to be treated to the exotic sight of Phillips playing his Gibson 335 with a violin bow

Manager Tony Stratton-Smith got interested in the group in early 1966. Stratton-Smith was in the classic 'Sixties UK pop manager mould: upper middle-class, flamboyant and gay Phillips: "Tony Stratton-Smith saw us one night and he liked what he saw but he wanted to change the bass player. That's how Bob came into the band and at that point that's when he got the idea of the name change, from the Mark Four to The Creation." Bob Garner - born in Warrington - was no better a bassist than Tony Cook, who he replaced, but had blonde good looks that fit the rock and roll band template more convincingly than did Cook's dumpy appearance. Ironically Stratton-

## "RED WITH PURPLE FLASHES"





Smith's mercenaryism resulted in an integral part of The Creation's powerhouse sonics. With the Mark Four having gone from a five-piece to a four-piece seven months previously, Phillips had begun employing a rhythm-lead style to cover gaps. With his southern England power chord work augmented by Bob's traditional Merseybeat drum-thickening bass style, The Creation's punch-packing sound was born.

Handily, Stratton-Smith was friendly with Shel Talmy, ultra-successful producer of the likes of The Kinks and The Who and owner of his own label. "Making Time", The Creation's entrée, was, for mid-1966, utterly revolutionary. Laid down at a session that was paid for by Talmy (as would all Creation sessions, with him leasing masters to labels when his own ceased to exist), it was a modish angry-young-man bellow with a brutal riff and an instrumental break featuring the first ever recorded use of a violin bow on electric guitar strings. Phillips remembers that the task of putting his trademark bow work on disc for the first time was difficult. "I don't think I overdubbed it," he says. "I just played the first part of the solo with the violin bow in my hand and then as the chord changed I had to do this big slide-down thing on the E string and it was all just doing it live. It was pretty much: Grab it, do it and hope for the best."

The alternately squalling and shimmering results made for what was an avant garde pop record. The combination of the record's excellence and innovation and Stratton-Smith's – to use Jones' words – "chat" ensured that The Creation's debut began making waves. Jones: "It got an awful lot of exposure. In England alone we got six televisions. For a brand new band, that was good. It showed in the charts but it never got top ten. I think one chart showed it about 17. We had a great spread, we were getting gigs everywhere and it was really well received. All the critics: great, great, great."

The formal, militaristic uniforms in a thoroughly non-formal purple colour that they wore when promoting "Making Time" only added to the aura of sit-up-in-seat cutting edge modernism surrounding the group, as did the now-immortal quote from Phillips about the band's sound in music paper adverts for the record: "Our music is red – with purple flashes".

However, acclaim did not translate into the kind of sales that make a top tenner. Talmy swears "Making Time"'s chances were deliberately sabotaged by his distributor Philips. Jones insists there was a different – or perhaps additional – reason for the record's failure: "We were in the charts with it. Some guy comes into the bar where Tony [was] – I got this afterwards – and they talk to Tony... [He said] 'I got a list here of all these shops that are returning to the NME.'" The NME was the leading UK weekly pop paper *New Musical Express*, which carried its own chart. Stratton-Smith paid a substantial sum of money for the list and instructed an employee to purchase the record in each of them. However, the scheme, according to Jones, backfired horribly when a furious Maurice Kinn – owner of the NME – discovered it. Kinn was thought in danger of going public with the deception. Luckily, Arthur Howes – The Creation's agent and Talmy's business partner in Planet – happened to be a heavy advertiser in the paper and was able to use his financial muscle to secure Kinn's silence on the matter. There was a heavy price: an agreement was

reached that the record would not feature in the NME's chart, then considered the most authoritative of the four main competing British pop charts.

The first signs of the bickering that would dog this band occurred in August '66 when Jones was replaced on drums by Dave Preston and re-instated within the month when Preston ruined a gig when blind drunk (although stories about him falling off the drum rostrum unconscious are an exaggeration). The reconstituted Creation went back into the studio and laid down two new Pickett/Phillips



tracks, an utterly infectious beautiful loser's lament called "Painter Man" — whose derivation Garner suspects was the similarly work-themed "Paperback Writer" — and the crackling, ultra-modern "Biff Bang Pow", whose Adam West-"Batman" derivation nobody needed to spell out.

That October they were put on either side of a single that constituted a powerful follow-up to "Making Time" and was assisted in impact by the stage act Pickett had devised to accompany the A-side's performance: painting a large canvas with aerosol spray and then setting it aflame. The record secured an incremental advance, climbing as high as 22 in the NME chart (although Stratton-Smith later confessed in the downmarket national newspaper *News Of The World* that money was still changing hands to boost The Creation's sales figures). Further evidence of a building momentum was provided by music press reports that Pete Townshend was so impressed by the group that he had asked Phillips to join The Who, only to be rebuffed. Many have dismissed the idea as a publicity stunt but Townshend confirms that he does recall making the approach, although speculates that it was not to join The

Who but a band he would put together when the permanently bickering Who inevitably – he thought – disintegrated.

The momentum the band were building was halted by the three blows in quick succession mentioned above – at least in Britain. On a tour of West Germany supporting the Rolling Stones in March-April '67, The Creation began to achieve their first notable success in any territory. The previous January had seen the band – then still fronted by Pickett – involved in a small scandal in Germany when at a gig at the Circus Krone the canvas-lighting routine caused such nervousness and ire amongst the Munich authorities that they banned the group from the city for life. Of such small brushes with authority were rebel's credentials made in 1967, and the band members are convinced that it was the bad boy chic generated by the incident that made the Germans so receptive to them on their next visit to the country, causing "Painter Man" to explode up the charts. From hereon, West Germany would always be the country that confirmed to The Creation the validity of their art, while the way successive classic singles flopped elsewhere only planted doubt and confusion in their minds.

By June '67, it had been eight months since the band's last UK single, a worryingly long period in an era when groups could be forgotten about if absent from the release schedules for more than three months. The new lineup needed to make an explosive comeback for their belated re-emergence on their new label Polydor. They had a number that fitted the bill perfectly. Though completed with Pickett still in the group, "Can I Join Your Band" had been written by Phillips alone. It was a fabulous anthemic number with a picaresque lyric that was akin to a miniature novel and featured an extended accelerating climax that was almost unbearably exciting. Its release as the band's third single would have completed a stunning debut trio of releases and would surely have provided the breakthrough hit so many had been predicting for The Creation.

To the band's astonishment, however, their third single – chosen by either Talmy or Polydor – turned out to be a smouldering soul number called "If I Stay Too Long", a song that would have been a very respectable album track but which had no business pretending it had the instant impact and singalongability required in the highly competitive atmosphere of a musical golden age. It also sounded nothing like The Creation's established sound. Laments Jones, "We had a good single called 'Making Time', we had a good single called 'Painter Man'. Both of 'em was like social comments and good solid sound and then we bring out 'If I Stay Too Long' which is like just a reasonable little ballad. What the hell was Shel's thinking then I don't know."

"If I Stay Too Long" went nowhere and the group never troubled the chart compilers again. To add insult to injury, the recording of the single's B-side "Nightmares" involved a degree of personal humiliation. The track was a claustrophobic number concerned with the sweaty paranoia induced by a bad trip with some innovative tapping on harmonics from the ever inventive Phillips in the intro. Having laid down the basic track for the Phillips/Pickett-written song before Pickett's departure, the band were loathe to waste their work but were faced with an excruciating





atingly embarrassing task. Bob Garner: "None of us knew the words so we had to ring up Kenny and Kenny gave us the words over the phone." It would be Garner who would supply lyrics for Creation songs from hereon. Happily, he would prove himself to be easily Pickett's equal in this department.

It was primarily for the German market that the band's one and only album was put together. A recording session that June saw them lay down some perfunctory cover versions – "Hey Joe", "Like A Rolling Stone" and "Cool Jerk" – to add to their previously released material. The ensuing hodgepodge was put out on the Continnel label as *We Are Paintermen*, a title as awful as the rechanneled stereo mixes on the record. Conversely, the same June session saw the group begin work on "How Does It Feel To Feel". The band's masterpiece, it was a phantasmagoric epic that set staggering distortion against dazzling imagery from Garner ("How does it feel to slide down a sunbeam/Bursting clouds on your way?"). A different mix of the song only released in the US featured Phillips' most extraordinary bow work yet, him producing shivery, spindly sounds unique in the history of guitar playing. Other great Creation tracks of this period are an infectious thumping nursery rhyme with colossal Hendrix-style guitar called "Tom Tom" and "Through My Eyes", whose lyric described – as did so many that multi-coloured year – the surreal experience of an LSD trip, with Phillips providing a cooing, bobbing musical backdrop to Garner's peek through the doors of perception.

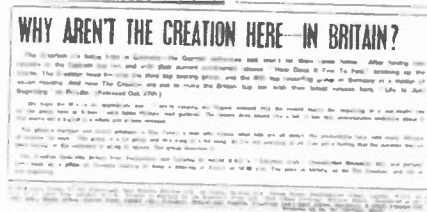
In July, The Creation returned to the studio. As well as the overdubs to the US version of "How Does It Feel To Feel", it saw the band finally revisit a Garner-Phillips collaboration called "Life Is Just Beginning". A track with a theme of the spiritual riches open to someone emerging from adolescence into adulthood, it had actually been the first song the two had worked on but which Phillips had initially been reluctant to develop because he thought it too ornate for the Creation's style. "That was a little bit like 'Greensleeves'," says Garner of the song's genesis. "Almost acoustically. It was only later when we recorded it that Shel said, 'Oh this sounds a bit Beatley, we'll put some strings on it'. Unfortunately he put them on later rather than at the session. You can almost tell that they're two separate sessions." Not that this nearly visible join detracted from what was a sumptuous merger of classical and rock music. It was a fitting swansong for Eddie Phillips, for whom this Creation session was the last.

"Eddie was getting involved in divorce, which was totally killing him," says Jones. "He was in a bad way with that. It really affected him. It was very difficult." Faced with a marriage disintegrating through his long absences from home in Germany and the melancholia of seeing the great and innovative art to which he was contributing consistently flopping in both the UK and US, Eddie confided to a horrified Jones that he was planning to take a job on motor car company Ford's production line in London. With gigs already lined up for Germany and Switzerland, a replacement had to be found quickly. Enter Tony Ollard, a friend of a Creation roadie whose clean-picking, journeyman style was an almost laughable contrast to Phillips' experimentalism. Garner was so disillusioned by the hole left by Phillips' departure that he made up his mind to leave the group before the tour was over.

Ollard wasn't retained and with only Jones and Gardner in the group, it would seem the game was up for the band. However, Jones suggested an overture to Pickett. The band's original frontman had been frustrated in his attempts to become an Alan Sillitoe-like working class novelist and agreed to return. Ron Wood, Kim Gardner's ex-colleague in The Birds, completed the new lineup on guitar. Pickett subsequently admitted that the main reason for the existence of this band was to exploit the one market that had proved lucrative to the group, West

Germany. Nonetheless, this lineup of the band laid down some decent material, including the gritty and (then) risqué "The Girls Are Naked" and the larger-than-life covers "Midway Down" and "For All That I Am". However, when in March or April 1968 Wood was offered the option of going to the United States – rare in days when the musicians unions acted as a barrier to Transatlantic musical trade – by Jeff Beck, he found himself unable to refuse. Jones and Gardner especially were weary of the self-deluding search for a replacement for a guitarist who was utterly irreplaceable. The band played their last gig at the ballroom above London's John Lewis store in April 1968.

Fortunes for the ex-members of The Creation varied. Wood's successful career trajectory is too well known to be worth detailing here. Bob Garner graduated from a band called Smiley to a one-man stage show mixing comedy and George Formby-esque music. Jack Jones worked as



a high-ranking Tesco bureaucrat before boredom took him back into drumming work, which in turn led him to develop a highly successful career as a cabaret singer under the name Jack Hardy. Pickett auditioned for the role of vocalist with Led Zeppelin

but ended up as their roadie. He also continued songwriting, off and on, and finally saw the success he craved in 1971 when his unlikely novelty-oriented collaboration with Herbie Flowers, "Grandad", kept "Ride A White Swan" off the top of the charts. Nonetheless, by the mid-'eighties, Pickett was back at the plumbing job that he, despite its high pay, despised. Kim Gardner was a constituent part of the jazz-inflected trio Ashton, Gardner and Dyke – and had a bona fide hit with them in the shape of "Resurrection Shuffle" – before setting up an English-themed pub in LA called the Cat and Fiddle whose bar seemed to be permanently propped up by his music biz friends.

And Eddie Phillips? Though he never did take up that Ford job, the man who all those who heard play considered the technical equal of Clapton, Page and Townshend briefly played bass for PP Arnold before – disillusioned – applying to be a bus driver for London Transport, a post he held for nine years. Fortunes only changed for Phillips in 1978 when, walking into his living room, he was told by his wife that disco act Boney M had just appeared on the television apparently singing a song of his: "The one that goes, 'Painter man, painter man...'" The decision by the producer – perhaps not coincidentally, a German man – of what were then one of the most successful recording acts in the world to cover one of his co-compositions was on the level of a miracle for someone who had given up the ghost of commercial success. Says Phillips, "Directly that happened, I got off the bus. Literally."

It wasn't just Boney M who had belatedly acknowledged the brilliance of The Creation. **Their original records were now becoming collector's items.** Paul Weller namechecked them on the inner sleeve

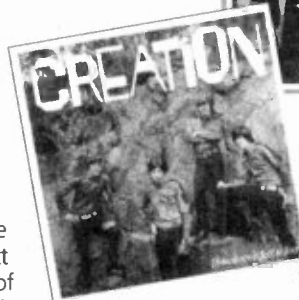
of *All Mod Cons*. One of the Jam fans who saw that namecheck was a young Scot named Alan McGee. McGee would subsequently become a firm Creation fan, mesmerised by music that struck him as being a wonderful, undiscovered genre: "psychedelic punk". McGee would not only name his band – Biff Bang Pow – after one of the group's songs but would name the record label he formed in 1983 after the group themselves. Creation Records was just about to become a pop music phenomenon – Oasis would break big the following year – when the original lineup of The Creation held a reunion gig at London's Mean Fiddler in 1993.

There had been reunions before. Phillips and Pickett had collaborated on a brilliant album in the mid-'80s that was intended to be released under The Creation name but the project foundered after the release of just one single when their label Jet began to run into financial difficulties. There had also been three Mark Four reunion gigs. This reunion, however, was intended to be the start of something permanent, at least in the mind of Pickett. Pickett was now estranged from a wife who had always expressed inhibiting disapproval of his musical activities and had his eye on the potentially lucrative nostalgia market that existed for the group in Germany. Phillips was the least enthusiastic about the reunion idea. He indicated a German tour was out of the question and felt uneasy when it was decided to record the first gig this configuration of the band had played for 26 years. However, even Phillips had to concede that the seamlessness of the way the band proceeded to pick up the thread from 1967 at the Mean Fiddler was magical. Also impressed were Alan McGee and Joe Foster of Creation Records who, naturally, were in the audience.

By now, McGee had made that transition that so many music fanatics dream of: he had the power to finance his wildest, craziest ideas. Impressed by the band's Mean Fiddler set, he and Foster hit upon just such a Dare-We? idea. With Creation Records' 200th single coming up on the schedules, why not make it a record by the very band who had inspired the original musical direction and name of the label? The band agreed and Pickett took the idea and ran with it: the song that Phillips and Pickett would provide would itself be called "Creation".

Things snowballed from there. There were more gigs (including an emotional slot at Creation Records' tenth anniversary bash at the Royal Albert Hall in June 1994) and McGee even gave them their first opportunity to record a proper studio album. This second chance that The Creation thought they would never have did not, however, herald a great second coming. Instead, it merely seemed to prove that the original group were four individuals who were destined to never be able to get on with each other. Phillips was always a reluctant presence on the revival rollercoaster. He declined to join his colleagues in providing support to Oasis and was sometimes absent from the album's recording sessions. At one point, Phillips announced he would not turn up to further sessions unless he was paid session fees in advance. "If it hadn't been for me and Kenny, the album wouldn't have been finished, I tell ya," says Jones.

Garner was horrified to find that Jones' and Pickett's response to Phillips demand for session fees was to recruit a replacement in the form of ex-Rod Stewart guitarist Stewart Grainger. Garner rang Phillips to tell him of the development. It was Phillips' fury at this and the announcement by Pickett and Jones in response to Phillips' alleged lack of effort that they were going back on their alleged agreement to split monies four ways – including





the publishing advance - that caused a crisis meeting in McGee's office. McGee arranged a separate publishing deal for Phillips to compensate him. Phillips then agreed to resume recording, although at this stage this mainly meant overdubbing - through gritted teeth, no doubt - guitar parts on basic tracks in whose recording he had not participated.

Considering its fractious and protracted genesis, the resulting product - *Power Surge*, released in June 1996 - was a surprisingly coherent album. It was also amazingly young-sounding, these fifty-somethings resembling nothing so much as the highly promising new kids on the indie-pop block. It indicated that with a more harmonious group atmosphere and more songs from Phillips, the album could have been spectacular. It was a futile hope. By the time the album appeared, such was the bad blood that there was no question of Phillips continuing to participate in any Creation-related projects.

Bob Garner returned to his cabaret work, although he remained friendly with Phillips, with whom he collaborated on "Hillbilly Rock", a line-dancing cash-in that featured in a TV soap opera with a rural setting and went top five in 1996. Phillips includes the song in his steady country-oriented solo live work. Jones is now semi-retired from singing and runs a convenience store. Pickett died of a suspected heart attack in January 1997. Kim Gardner succumbed to throat cancer in October 2001.

The bickering preceding and during the making of *Power Surge* was a sad finale to the story of a band who, despite laying down little over two dozen recordings in their original incarnation, have been a profoundly influential ensemble. Led Zeppelin's Jimmy Page purloined, and acquired the credit for, Phillips' idea of bowing the electric guitar. The feedback which Phillips at the very least pioneered in parallel to Townshend is now a staple of the rock guitarist's armory. The band's onstage aerosol painting was the very (and literal) definition of pop-art. They were one of the few groups to get past the Sex Pistols year-zero punk filter: the Pistols often played "Through My Eyes". A musical generation later, Ride covered "How Does It Feel To Feel" (and in the process scuppered a mooted cover by Oasis). Last year, no less a figure than Courtney Love was enquiring as to Phillips' availability for sessions. And a thousand-and-one freakbeat and mod bands who most people will never hear of feature "Making Time" or "How Does It Feel To Feel" in their sets. The Creation's influence and high regard is made all the more astonishing by their failure to ever secure a bona fide hit in either the UK or the USA. In rock history, only the Velvet Underground have inspired such admiration amongst their fellow musicians in inverse proportion to their sales figures.

"Oh, they would have been as big as The Who, easily," says Shel Talmy of the premature demise of the band whose every sixties session he financed and produced. As someone who has steered the helm of classic and epoch-marking recordings like The Who's "My Generation", The Kinks' "You Really Got Me" and The Easybeats' "Friday On My Mind", Talmy must be assumed to be a man who knows what he's talking about when he sums up of The Creation, "You are talking to somebody who thinks that **The Creation was one of the great bands of all time**".

*Our Music Is Red With Purple Flashes - The Story Of The Creation by Sean Egan (with a foreword by Alan McGee) is published by Cherry Red Books (ISBN: 1901447227).*

## CREATION RARITIES

**ACETATES:** As with many groups of their era, the bands from which The Creation ultimately emerged - Phillips' ensemble Bobby Lee and the Travellers, Jimmy Virgo and the Blue Jacks (featuring a pre-Mark Four Jack Jack Jones) and the Mark Four - all made acetate recordings.

The Travellers recorded an acetate at Radcliffe Recording Services in 1961 featuring a Phillips-written instrumental and (possibly) "Pointed Toe Shoes". The Blue Jacks knocked out "Say Mama" and "Brand New Cadillac" at City Of London studio in 1963. The following year saw the Mark Four visit the same studio to record "Crazy Country Hop" and "Slow Down". (These recordings are different from renditions of the same songs that would be released by them on Mercury Records.) Another acetate by the Mark Four from Regent Sound studio dates from later that year and, unlike all the previous acetates, was not a vanity disc by an amateur band but resulted from a proper recording session funded by a record company, although the products of it - "You Be My Baby" and "Sick And Tired" - were never commercially released.

In each case, the number of acetates pressed is uncertain but was certainly no more than a handful and in some cases probably limited to one. At least one of each acetate is known to still be in existence. Naturally, such **surviving acetates have an incredible**



**scarcity value**, as illustrated by the winning eBay bid for the only one of them to have so far come up for public sale: Pickett's personal copy of **the Mark Four's "Crazy Country Hop"/"Slow Down" went for US \$800 in 2003.**

**MARK FOUR RECORDS:** The Mark Four released four singles: "Rock Around The Clock" b/w "Slow Down", "Try It Baby" b/w "Crazy Country Hop" (both 1964, Mercury), "Hurt Me If You Will" b/w "I'm Leaving" (1965, Decca) and "Work All Day (Sleep All Night)" b/w "Going Down Fast" (1966, Fontana). Aesthetically, these records are not in the same league as The Creation's material but have a curiosity/historical value for Creation fans, especially as "I'm Leaving" features what is amongst the first (and most extraordinary) use of feedback on a rock record. **All singles are scarce.** The first two records - the scarcer ones - understandably fetch around 50% more than the latter two but **you would probably pay no less than US \$75 for any of them.**

**MAKING TIME and PAINTER MAN - PLANET RECORDS:** One thing lends credence to Shel Talmy's insistence that the Philips company deliberately sabotaged the distribution of Planet singles: copies of the UK Creation singles "Making Time" and "Painter Man" rarely appear. Both are instantly recognisable by their white labels and picture of the earth being circumnavigated by a satellite and **both fetch at least US \$30**, although you are more likely to be asked a price closer to \$50 if the record is in its original Planet label sleeve.

**FRENCH EPs:** There were no Creation singles released in France during the group's lifetime, but France did throw up a couple of interesting and sought-after Creation rarities in the shape of the EPs *Making Time* (1966) and *Tom Tom* (1967). Each contained four tracks and featured a selection of already released A and B-sides but both also featured rarities. *Tom Tom* may even have featured the first release of the track "Can I Join Your Band", although said song did also turn up on a Belgian single and their German LP *We Are Paintermen*. "Making Time", however, featured the only sixties appearance in any territory of "Sylvette". This number was an instrumental which was clearly the backing track of the Holland/Dozier/Holland song "Leaving Here", although its composition was cheekily credited to Pickett/Phillips. **Expect to pay at least US\$ 400 for each EP.**

**CAN I JOIN YOUR BAND - BELGIAN SINGLE:** Creation insiders think that this platter (matrix #INT 80098) was what was intended to be the band's third single in the UK - one disastrously rejected in favour of the release of "If I Stay Too Long" b/w "Nightmares". For some reason, the only territory chosen for its release was Belgium, although the Disques Vogue earmark indicates it was pressed in France. **Value: US \$200 - \$250.**

**HOW DOES IT FEEL TO FEEL (USA):** Though the U. S. Decca coupling of the more powerful version of "How Does It Feel To Feel" and "Life is Just Beginning" constitutes **one of the greatest singles of all time**, it was greeted by indifference on the part of the American public. It rarely turns up but should you spot it (Matrix #32227), **expect to have to part with US \$75-100.**

**CANADIAN RELEASES:** There were two known releases by The Creation in Canada, "Making Time" b/w "Try And Stop Me" (Matrix #B-3434X) and "Painter Man" b/w "Biff Bang Pow" (B-3453X). Because of the low number pressed, these are **among the rarest of Creation releases.** They were released on the Barry label (both 1966), a company run by Quality, whose policy was to press no more than 500 (often less) of a record until such time as radio stations started playing it. **Expect to pay a minimum of US \$120 - if you can find them.**

**WE ARE PAINTERMEN:** The **most valued edition** of the one and only album released under the band's name in their lifetime **is the Scandinavian version** on Sonet Records, although the fact that the Scandinavian pressing didn't suffer from the same sound deficiencies as the German issue - poor mastering and bad re-channelled stereo mixes - is probably just a coincidence. The original catalogue number was SLPS 1251 and **fetches US \$300 - \$400**, but don't turn your nose up if you're offered the same record with the different, stickered catalogue number SLPS 1933. The latter dates from a 1970 re-promotion and is generally reckoned to have a value of \$200-\$250.

**IF I STAY TOO LONG - BOOTLEG.** Something of a curiosity. This was actually a kind of landmark for The Creation: the first bootleg of the band's material and therefore growing proof of the band's increasingly legendary status. Dating from 1980 and duplicating exactly the contents of 66-'67, the first UK collection of Creation material released by Charisma in 1973, it purported to be released by Planet Records. Of course, it wasn't the product of Shel Talmy's long defunct label. In fact, it was the handiwork of Action Records. Determining values for bootlegs is always difficult but its historical value to Creation fans will be as high as its scarcity status and **you might have to part with as much as US \$100 for it.** ●

*Grateful thanks for rarities information to Mike Griffiths, Piers A. Hemmingsen and Alexander Taylor.*



# Missing Tracks

Ever since the onslaught of compact disc technology, which almost did away with vinyl, the floodgates of record company vaults have been left open, sometimes ad nauseam. But even with all these reissues and compilations, there remain many great records, mostly 45s, still not available on any digital issue. Here's my list of essential yet missing records. What would you add to this?

For example, compilations by The Everly Brothers continue to be endlessly churned out by several companies. It should be mentioned that when a company like Bear Family Records takes on a project on a given recording artist, everything is covered. For example, Ricky Nelson's underrated "Don't Leave Me This Way", the flip of "Poor Little Fool", was missing from many Nelson CD compilations. But with the release of the Bear Family Verve/Imperial Nelson box set, the problem was corrected. The only trouble with humongous Bear Family CD box sets is that they are pricey. Stateside, the Eric label has done a great service making available many one-hit wonders, with their series, "Hard To Find 45's On CD". The reliable Ace label out of England carries on with an outstanding, continual CD project called "Golden Age of American Rock and Roll", also making available (albeit as imports only) lots of the mainstream records from the '50s & '60s, mixed and spiced with harder to get 45's.

## The Ames Brothers

### "Rockin' Shoes" (RCA Victor 6930) 1957

As the title suggests, this 45 was as close as Ed Ames and his siblings ever got to rock 'n roll. After rock 'n roll exploded on the charts, many pop singers and groups from the '40s and early '50s seemed to jump in and blend their pop sound with a rock and roll flavor. This sometimes made their music more lively than listeners were accustomed to. The Ames Bros. did this with "Rockin' Shoes". "Rockin' Shoes" did make it to CD via *Fabulous Flips Vol. 3* on the Ace label, but as an import only. It is largely shunned.

## LaVern Baker

### "Shadows of Love" (Atlantic 2059) 1960

The other side of this 45 was a recording of Kay Starr's "Wheel of Fortune". However, on the flip side lies a rather haunting gem in "Shadows of Love". Rightly so, it did also garner chart activity on the *Billboard* Hot 100 but is overlooked today.

## Harry Belafonte

### "Mama Look At Bubú" (RCA Victor 6830) 1957

It is difficult to find the original mono version of this, beware of the live stereo rendition floating about. Incidentally, the other side of this cover recording was called "Zombie Jamboree". Now there's an interesting title! It definitely had a lot of attitude.

A good cover from the same time (with a slight difference in the title, "Mama Looka Boo Boo") on Columbia 4-40866 by **King Flash** will probably never make an appearance on CD.

## Boyd Bennett

### "Boogie Bear" (Mercury 71749) 1959

This is a good novelty involving the cartoon characters Yogi Bear and his sidekick Boo-Boo, but look for the original 45 only.

## Chuck Berry

### "Lajaunda" (Chess 1664) 1957

The other side of the still fabulous "Oh Baby Doll", the only way to have this particular version is by owning the original single, since all subsequent album releases of the song are different takes.

### "That's My Desire" (Chess 1716) 1959

Side one, "Anthony Boy" charted, but this totally unique sounding version of the standard remains elusive, unless of course one has the original on vinyl.

### "Little Star" (Chess 1779) 1961

This platter is somewhat different for Chuck Berry but very appealing. "I'm Talking About You" was the top side of the record, and has made it to CD, but "Little Star" is not easy to obtain.

**Top-40 Singles  
From the '50s &  
'60s You Can't  
Find on Compact  
Disc... yet**

## Bill Black's Combo

### "Twistin' White Silver Sands" (Hi 2052) 1962

This never shows up on numerous BBC CD collections. There were many twistin' interpretations of previous hit 45's during the Twist craze, such as "Guitar Boogie Shuffle Twist" by The Virtues or "Patricia Twist" by **Perez Prado**, another 45 that has shied away from CD territory.

If **Abkco Records** makes the **Cameo/Parkway** masters available once again, besides **Chubby Checker** and **Bobby Rydell**, would we get some of the real nitty-gritty contained in the vaults and see released such rare and great tracks as "You Must Be An Angel" (Cameo 156), "The Secret" (Cameo 151), and "Gonna Rock Tonight" (flip of 151), all by **The Gainors**, or the rocker "Red Hot" (Cameo 140) by **The Carroll Bros.** or "Hm-Mm-Baby-Hm-Hm" (Parkway 805) by **Johnny Stevens**?

Most likely, we would get the same titles Abkco

previously gave us on vinyl by way of two double-LP sets released in 1972 entitled *Rock-O-Rama Vol. 1* (Abkco AB4222) and *Rock-O-Rama Vol. 2* (Abkco AB 4223). Although the LP's were fairly representative of the hits on Cameo and Parkway, no rarities were included.

## Cathy Carr

### "First Anniversary" (Roulette 4125) 1959

Cathy Carr, sounding quite different here than the more customary style of her pop vocal hits like "Ivory Tower" and "Heart Highway" which were pressed on Fraternity, gave a very touching vocal delivery on "Anniversary", and resulted in a teen sound peculiar to the late '50s.

### "I'm Gonna Change Him" (Roulette 4152) 1959

Cashing in on more teen market product, which somewhat belied the singer's actual age of 23. Additional chart activity for Cathy Carr resulted when "Sailor Boy" was released on the Laurie label in 1963.

## Nat King Cole

### "Come Closer To Me (Acercate Mas)" (Capitol 4004) 1958

Another 45 that's difficult to find on CD. Based on a 1940 Mexican song, this is Nat Cole at his sophisticated best assisted by a first-class musical arrangement.

## Perry Como

### "My Little Baby" (RCA Victor 6904) 1957

The flip side of "The Girl With the Golden Braids" (also not that common among compilations) wins hands down as Perry Como's best 45. But, wouldn't you know it, this song never shows up on CD. Como's vocal phrasing on "My Little Baby" is incomparable, delivered with confident ease, coupled with a near perfect arrangement and production on this mid-tempo pop classic.

## Vic Damone

### "The Only Man On the Island" (Columbia 41185) 1958

Impossible to find on CD, this island song takes you there with atmospheric sounds and cute lyrics that tell of a man's daydreams.

**Tony Bennet** was "In the Middle of An Island" (also Columbia) and **Don Rondo** fancied himself "The King of Holiday Island" (Carlton). **Nick Noble** suggested to his girl that they pretend they are on a desert isle and go on a "Moonlight Swim" (Mercury). **The Four Lads** had their "Enchanted Island" (Columbia) and **Rosemary Clooney** sang about "Mangos" (Columbia), more examples of a penchant record companies had during the '50s, particularly Columbia Records, for alluringly exotic island 45's.

Honorable mention: "The Enchanted Sea" (Mayflower) by **The Islanders**; "Quiet Village" (Liberty) by **Martin Denny**; "Caribbean" (Guyden) by **Mitchell Torok** and "Island In the Sun"/"Coconut Woman" (RCA Victor) by **Harry Belafonte**.



## Bobby Darin

**"Judy Don't Be Moody" (Atco 6117) 1958**

Most of Bobby Darin's flip sides matched the top sides in merit, one of a handful of rock 'n roll stars, including Elvis, Ricky Nelson and even Pat Boone, that can be credited with this.

Special mention should be given to "Lost Love", written by Bobby Darin. It first appeared as the flip of "Queen of the Hop" and was included in the Rhino CD box set, *As Long As I'm Singing: The Bobby Darin Collection*. This song could serve as a reflection of the turmoil in the short life of Bobby Darin, best outlined in the excellent book, *Borrowed Time* (Running Press, 1981) by Al DiOrio. "Bullmoose" which was coupled with "Dream Lover" is also a standout other side. "Judy Don't Be Moody", side two of his first hit, "Splish Splash", went against the grain and for some reason didn't chart and is still overlooked.

**"Beachcomber" (Atco 6173) 1960**

**"Theme From 'Come September'" (Atco 6200) 1961**

The ever versatile Bobby Darin recorded and composed two underrated instrumental 45's, at the piano and with orchestra. The first, "Beachcomber" (1 wk. #100, *Billboard*, just coming in by the skin of its teeth!), contained a haunting feel, especially with its cold ending, supported by the orchestration of Shorty Rogers (aka Boots Brown & his Blockbusters on "Cerveza", RCA Victor, 1958). It did receive inclusion on an early '90s CD collection by Atlantic, but still it is difficult to find. CDs produced in the '80s often had inferior sound compared to what we get now, and this was one of them.

The second instrumental single, "Theme From 'Come September'", (bubbled under, 1 wk. #113, *Billboard*, did even worse than "Beachcomber") was ever so lively and rich in its presentation, but rare or non-existent on CD.

## Doris Day

**"Julie" (Columbia 40758) 1956**

Not an easily forgotten single, but it is always left behind on numerous CD releases, save for the massive, Bear Family box set consisting of her complete Columbia recording history. Taken from the movie "Julie", one of two thrillers (the other one was "Midnight Lace") where the line between celluloid and reality blurred for Doris Day, she had a difficult time making them, thus the many comedies she opted for thereafter. The slightly eerie sounding song from "Julie" is one the best parts of the 1956 movie.

**"Twelve O'Clock Tonight" (Columbia 40870) 1957**

Once again, a pop singer influenced by the unstoppable sounds of the rock 'n roll era. This song isn't rock 'n roll by any means, but does have a peppy and fresher sound brought on by rock 'n roll.

## The Drifters

**"Moonlight Bay" (Atlantic 1187) 1958**

This song is tough to crack on CD. You'd never know this record was by The Drifters, as here they sound completely different from everything else they ever did. The flip side of "Drip Drop", later turned into a hit by Dion, it is an unparalleled version of the standard.

## Eddie Fontaine

**"Nothin' Shaking (But the Leaves On the Tree)" (Sunbeam 105) 1958**

It seems a record company dispute fired up Eddie Fontaine enough to re-record this shouting and far superior version of the rock 'n' roll song that also appeared and charted on Argo. That 45 is more easily acquired on CD.

Eddie Fontaine also dabbled in acting and was a regular on the TV show "The Gallant Men" (1962). His character was a guitar player named Pete D'Angelo. I wonder if the character name had any connection with Peter D'Angelis of Chancellor Records or was it mere coincidence. Over the years Eddie Fontaine made guest appearances on such series as "Hawaiian Eye" and "The Rockford Files".

**"Goodness, It's Gladys" (Chancellor 1018) 1958**

Unfortunately this record by Eddie Fontaine didn't make the ambitious two-volume CD release from a few years back, *The Chancellor Story*, released on Taragon. "Gladys" should have been favoured over some of the tracks chosen, such as the lesser "I Love My Girl" by Cosey Morley.

## The Four Lads

**"I Just Don't Know" (Columbia 40914) 1957**

A very strong sound and arrangement on one of The Four Lads' best 45s, but once again missing from CD.



## The Four Preps

**"Big Surprise" (Capitol 4218) 1959**

The Four Preps are fondly remembered for their sound, largely constructed by Lincoln Mayorga (The Piltdown Men), which included his standout keyboard workings so evident on such records as "Big Man" or "Gidget". "Big Surprise" is an obscure Capitol single that bubbled under at #111 for 1 week. It was similar to "Big Man" even though Joe Maphis, not Lincoln Mayorga, supervised the orchestral arrangement in this instance.

**"Calcutta" (Capitol 4508) 1961**

A vocal version that works real well. Should have been included in the line-up of their now deleted CD on Capitol-EMI, *The Four Preps*, which was part of the Capitol Collector Series.

## The Four Voices

**"Angel of Love" (Columbia 40933) 1957**

**"Dancing With My Shadow" (Columbia 41076) 1958**

Mitch Miller at Columbia didn't want anything to do with rock 'n roll and largely directed the label away from it (the all out, frantic "Bop-A-Lena" by Ronnie Self notwithstanding). Lucky for him and the company that it excelled in producing sophisticated pop sounds that sold many discs during the '50s. Under contract with Columbia, The Four Voices were no exception to this trend, as exemplified by the fine, appealing "Dancing With My Shadow" and the convincing "Angel of Love", with Ray Conniff producing. This is not to be confused with the banal vanilla music he made during the sixties.

## Rocco Granata

**"Marina" (Laurie 3041) 1959**

Recordings from other countries that were hits on this side of the Atlantic are hard to nail down on CD. Records such as Rocco Granata's "Marina" (recorded in Belgium) were mostly leased by US companies, so today the master and its owner can be tricky to track down.

Other examples:

"Morgen" (Laurie), **Ivo Robic**; "Banjo Boy" (Kapp), **Jan & Kjeld**; "Ciao Ciao Bambina" (Jamie), **Jackie Noguez**; "Wish Me A Rainbow" (Kapp/Four Corners), **Gunter Kallmann Chorus**; "Torero" (Capitol), **Renato Carosone**. In the case of "Swinging Shepherd Blues" by **Moe Koffman**, the jazz classic (recorded in Toronto) was first issued on Quality, then leased to Jubilee. Quality has a horrendous history of losing masters.

## Hanover / Signature Record Co.

There were many independent record outfits during the '50s that had an intriguing, interesting story. This label illustrates this. Inaugurated in 1958, one of many New York City labels, it was founded by Steve Allen and Bob Thiele. As a songwriter Steve Allen wrote "Pretend You Don't See Her" by Jerry Vale, and among other notable accomplishments he was the first host of "The Tonight Show" back in 1954, and had the lead role in the movie "The Benny Goodman Story" in 1956. Bob Thiele played a key role in Buddy Holly's career when he was A & R man at Coral Records during the late '50s after he heard "That'll Be the Day" by The Crickets, produced and submitted from Clovis, New Mexico by Norman Petty. Mr. Thiele couldn't get the record on Coral due to label image considerations (Buddy Holly & the Crickets were not yet established) but somehow convinced the Brunswick arm of Decca to release it. Once the record became a huge hit, the picture changed and Holly got on Coral as a solo artist, while at the same time with The Crickets continued to record for Brunswick. It is intriguing to consider the in-house marketing rivalry between different divisions of the same company. Another example of this involves "Moonglow and Theme From 'Picnic'". Bob Thiele saw the hit potential in this piece of music and issued a 45 of it on Coral by **George Cates**, but not before parent Decca released the soundtrack version. Decca got a million while Coral



sold half a million.

Hanover was chosen as the labelname because Steve Allen had accounts at Manufacturer's Hanover bank in New York City. Signatory was the name of Bob Thiele's first record company during the late 1930's and so it was revived again. As it happened this was to be Mr. Thiele's last independent music company venture. The short-lived (as were many independents during this era) entity managed only one national hit: "Uh! Oh! (Part 2)"/"Uh! Oh! (Part 1) by **The Nutty Squirrels** (Hanover 4550), but nevertheless enough additional material was produced by Hanover to possibly make a nice CD collection today.

The first 45 issued, and probably the most obscure is "Long Legged Linda" by **The Kids From Texas** (Hanover 4500), a great record in the rockabilly vein. "At the Ball" by **The Unique Teens** (Hanover 4510) would stoke interest from collectors, likewise with the single "The Facts of Life" (Hanover 4520) by **The Fluorescents**. Then add **Ray Bryant** (Hanover-Signature was noted for its jazz and comedy catalogue) with his "Little Susie Pt. 2" (Signature 12026) plus **Janet & Jay** and their Hanover cut #4549, entitled "Have Some Popcorn", and you get worthwhile material. "Popcorn" had a neat girl-guy dialogue, backed with an infectious though repetitious whistling and guitar riff. This must have made some noise somewhere, since their 45 "Compatitude", which followed on Leader #810, relied on the same formula, but in this case the charm of "Have Some Popcorn" was totally lost.

Among the top hilarious novelty 45's from the 1950s, such as "Delicious! (Jubilee) by **Jim Backus & Hermione Gingold**; "The Good Old Days" (Coral) by **Eddie Lawrence** and "Stagger Lawrence" (Gone) by **Spencer & Spencer**, was the Hanover release of "Bye Bye Love" (Hanover 4529) well done by **Will Jordan**, the well-known Ed Sullivan impersonator. Doing a take on the Everly Bros.' song, Jordan impersonates how Ed Sullivan would have attempted to sing and ends up mostly talking his way through the song but not before exclaiming: "Come on, let's really hear it for me!" Then about halfway through plugs his "Ed Sullivan Show", mentioning upcoming attractions: "How big? Really big! Next week, 740 Polish dentists with teeth will perform remarkable extractions; I will get them to drill for you on stage"(!!) He also says: "First time appearance on the show, Steve Allen (label boss), how about that!" At one point, as he is trying to sing, he accidentally whistles through his teeth!

## The Highwaymen

"The Bird Man" (United Artists 475) 1962

Although Burt Lancaster wore several hats during his famous career in the entertainment business, being a singer wasn't one of them. However, with "The Bird Man" (from "Birdman of Alcatraz") he forever immortalized himself on 45 rpm when he narrated this song by The Highwaymen. Missing from CD compilations.

## The Hollyridge Strings

"Light In the Piazza" (Capitol 4687) 1961

"All My Loving" (Capitol 5207) 1964

Two records not typical of the Hollyridge Strings sound, which was basically thin elevator music. Perry Botkin Jr. conducted "Light In the Piazza". "All My Loving", a spine-tingling, memorable little 45, was arranged and conducted by Stu Phillips, A & R at Colpix Records, at the time the label was producing hit after hit during the early sixties. This instrumental, which can be found on certain Japanese CD imports, did manage an ever-so-brief appearance on the *Billboard* Hot 100, 1

week at #93, the only Hollyridge Strings record to be allowed a visit on the chart.

## The Kingston Trio

"Sally" (Capitol 4114) 1959

"Oh Cindy" (Capitol 4167) 1959

I wonder why these songs, done with the familiar Kingston Trio vocal delivery, are not on CD. "Sally" was on the backside of the single "Raspberries, Strawberries" and "Oh Cindy", the flip of "The Tijuana Jail" came from Howard Hawks' classic western, "Rio Bravo".

## Arthur Lyman

"Taboo" (Hi-Fi 550) 1959

You get the long LP version of this record on compilations, but the only way to hear the shortened mono take is to own the original single.

"Vera Cruz" (Hi-Fi 591) 1961

Intriguing music, composed by Hugo Friedhofer, here performed in the revered Arthur Lyman style but still overlooked. From the 1954 movie of the same name which featured Gary Cooper and Burt Lancaster.

## The Midnighters

"Oh So Happy"/"Is Your Love For Real" (Federal 12299) 1957

This one hardly ever shows up today. "Oh So Happy" has a likeable, laid-back approach that moves right along, in mid-tempo style. The other side is great, raw, rock 'n roll at its best from the late Hank Ballard and crew.

## Patti Page

"The Walls Have Ears" (Mercury 71428) 1959

Probably her best 45, influenced by the music of the late '50s. Even on her Mercury vinyl LP's, this one never showed up. A record that's totally evocative of a wonderful year in music, 1959. Wouldn't it be nice to hear it in stereo?

"I'm Walking" (Mercury 72123) 1963

A very good version by Miss Page with a single that finished her initial fifteen year Mercury run, at which time she moved over to Columbia and later, the hit "Hush Hush Sweet Charlotte". You won't find "Walking" on any Patti Page collections, vinyl or shiny, to my knowledge.

## The Playmates

"The Day I Died" (Roulette 4100) 1958

This is one of the more interesting songs by The Playmates, but I haven't seen it on LP or CD. "The Music Goes Round" was on the other side.



## Brenda Lee

"Love You 'Till I Die" (Decca 30333) 1957

Most of Miss Dynamite's Decca output has been generally covered by compact discs, except for this great side. Bear Family did release a multiple CD box set on Brenda Lee, including this track, but it is likely out of reach if your pocket book is thin. Produced by one of the top all-time great record producers, Owen Bradley, this was the B-side of "Dynamite", her second single to go to the Hot 100, after "One Step At A Time". Where did Brenda Lee learn to hiccup like that? Buddy Holly maybe? Or was it the other way around? Certainly a most effective and desirable vinyl delivery that should have been the hit side.



## Eileen Rodgers

"Treasure of Your Love" (Columbia 41214) 1958

Another Columbia single with outstanding production. on a song written by Barry DeVorzon, sounding ahead of its time. Haven't seen it on CD yet.

## Jimmie Rodgers

"Just A Closer Walk With Thee" (Roulette 4234) 1960

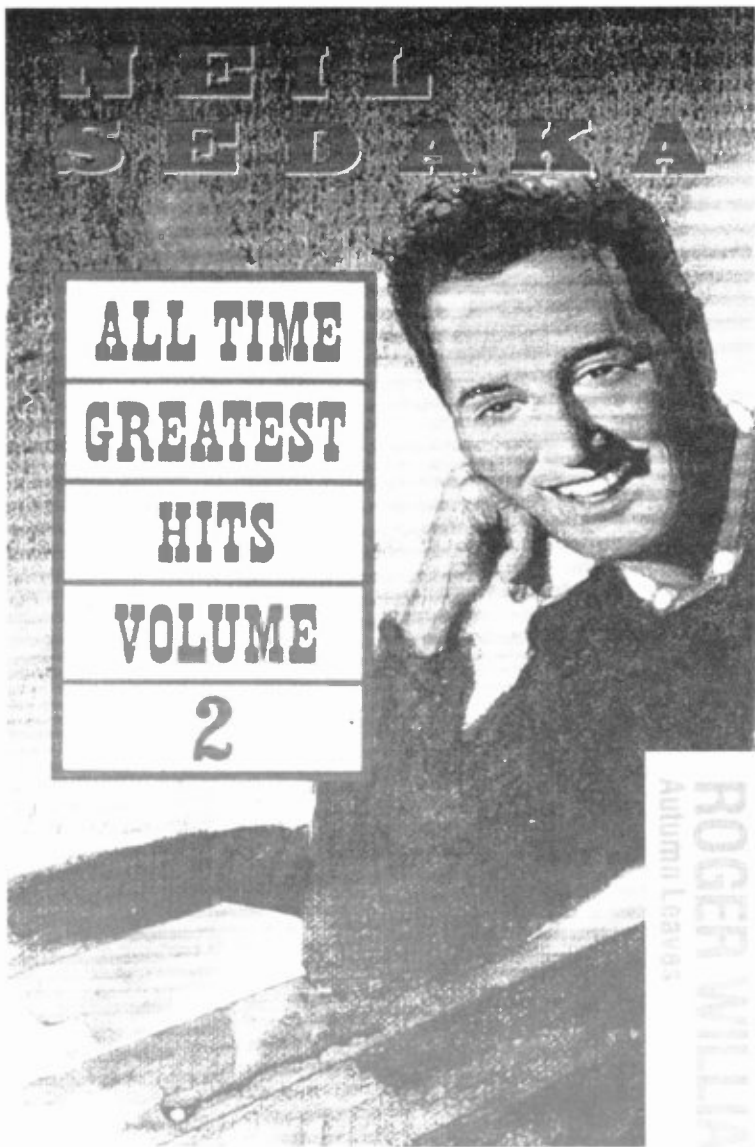
"English Country Garden" (Roulette 4384) 1961

Two Roulette 45's that were Top Ten hits in Canada (4234 reached the #2 position; 4384 went as high as



#6) but not in the US, and that might explain a lack of CD inclusion. "Just A Closer Walk With Thee" is still the best version of the spiritual song. Patsy Cline's live version, released by Kapp Records in 1965 as a promo-only single, comes in a close second. Rodgers' sensitive vocal is effectively combined with full sound and high production values.

"English Country Garden" is such a pretty folk ballad that it might have even made Roulette label owner at the time, Morris Levy, temporarily forget his well-known hard guy persona!



## Neil Sedaka

"No Vacancy" (RCA Victor 7408) 1958

Sedaka's back catalogue has been well researched and reissued by his former label. RCA even issued a first class second volume "All-Time Greatest Hits" CD set a few years back, but didn't include "No Vacancy". The flip of his first hit, "The Diary", it received some airplay in 1958.

As an aside, here's an intriguing Neil Sedaka story. Back in the late '50s, Sedaka and cohort Howard Greenfield were at a party attended by Connie Francis. Well into the night, Sedaka and Greenfield were pitching many of their songs to Miss Francis. She became tired of all the slow songs and said, "Don't you guys have something faster, more up-tempo?" Sedaka said, "Sure, we have a song called "Stupid Cupid"". At this point

Howard Greenfield, rather nervously jumped in and said, "You can't give her "Stupid Cupid", we promised The Shepherd Sisters they could have that song." One can only wonder what The Shepherd Sisters would have done with "Stupid Cupid".

## Jo Stafford

"Wind In the Willow" (Columbia 40832) 1957

"Underneath the Overpass" (Columbia 40926) 1957

One of the biggest female names in recorded sound during the 1940s and early 1950s was Jo Stafford. These represent two examples of how some of her records took on a different direction with a somewhat fuller sound, during the early years of rock 'n roll.

## Strand Records

Begun in 1959, this is another New York company that had only one national hit, a purchased master at that. The much loved "Sandy" (Strand 25007) by the late Larry Hall became a very popular single and one of the top hits of 1959. It first saw the light of day on Hot Records #1.



## Joe Tex

"The Only Girl I've Ever Loved" (Dial 3000) 1961

Joe Tex had a strong debut on the Dial label, but his first hit would not come until 1964, with the second phase of the Dial story, which kicked off with "Hold What You've Got" (Dial 4001), another true classic that is available on CD but not so for "The Only Girl I've Ever Loved".

## Travis & Bob

"Little Bitty Johnny" / "Teenage Vision" (Sandy 1019) 1959

"Lover's Rendezvous" / "Oh Yeah" (Sandy 1024) 1959

"Tell Him No" has appeared on CD a couple of times, but not the follow-ups. England's Ace label released the CD, *Gulf Coast Grease: The Sandy Story Vol. 1* but excluded Travis & Bob altogether, presumably to appear on a future volume. Still sounding fresh after all this time, the duo were probably inspired by The Everly Bros. and yet had a stamp all their own.

## Jerry Wallace

"Diamond Ring" (Challenge 59027) 1958

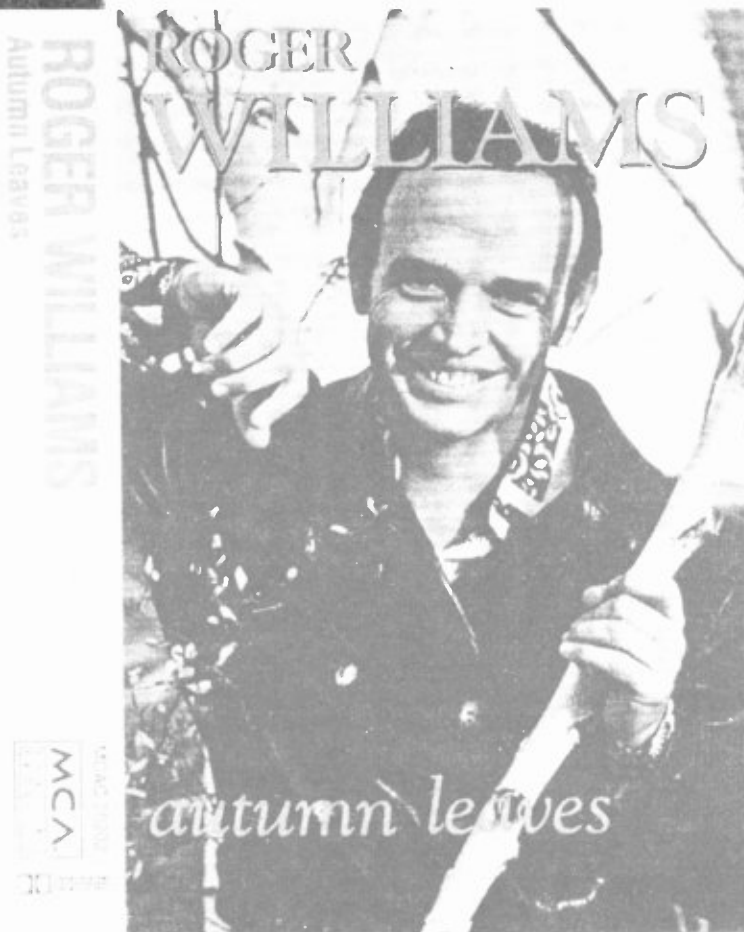
"With This Ring" (Challenge 59013) 1958

Another two outstanding songs by the same artist and yet not generously included on CD collections, even though as often happens, they were two of the best by the artist. "With This Ring" was on the other side of "How the Time Flies".

## Roger Williams

"La Montana (If She Should Come To You)" (Kapp 331) 1960

Even more than "Autumn Leaves", which possessed a great rushing crescendo at the end of the record, "La Montana" clicked as an unusual, spine-tingling 45. Frank DeVol coincidentally charted with his version, but just doesn't compare. Definitely qualifies as one of Roger Williams' best.







The late '60s and early '70s may be remembered for as much — if not more — great music than any other period in rock and roll history, but the era will never be remembered for its joviality. The music was very much a reflection of the times, as the Death of the Dream and authority's assaults on the counterculture yielded everything from dour-faced rockers to conservatory escapees playing cosmic jams, partaking in social commentary, and/or turning up to skull-splitting volume.

Oh sure, there was the often enjoyable frivolity of '60s bubblegum and '70s AM hits, but it was pop, not rock and roll. There was also glam, but for every party animal like Slade, there was a David Bowie — and besides, glam's concessions to contemporary fashion snobs were too close for comfort. And while the Stooges, MC5, and Flamin Groovies flew the Chuck Berry/Little Richard flag onstage and partied hard off it, only a few would-be punk rockers were paying attention.

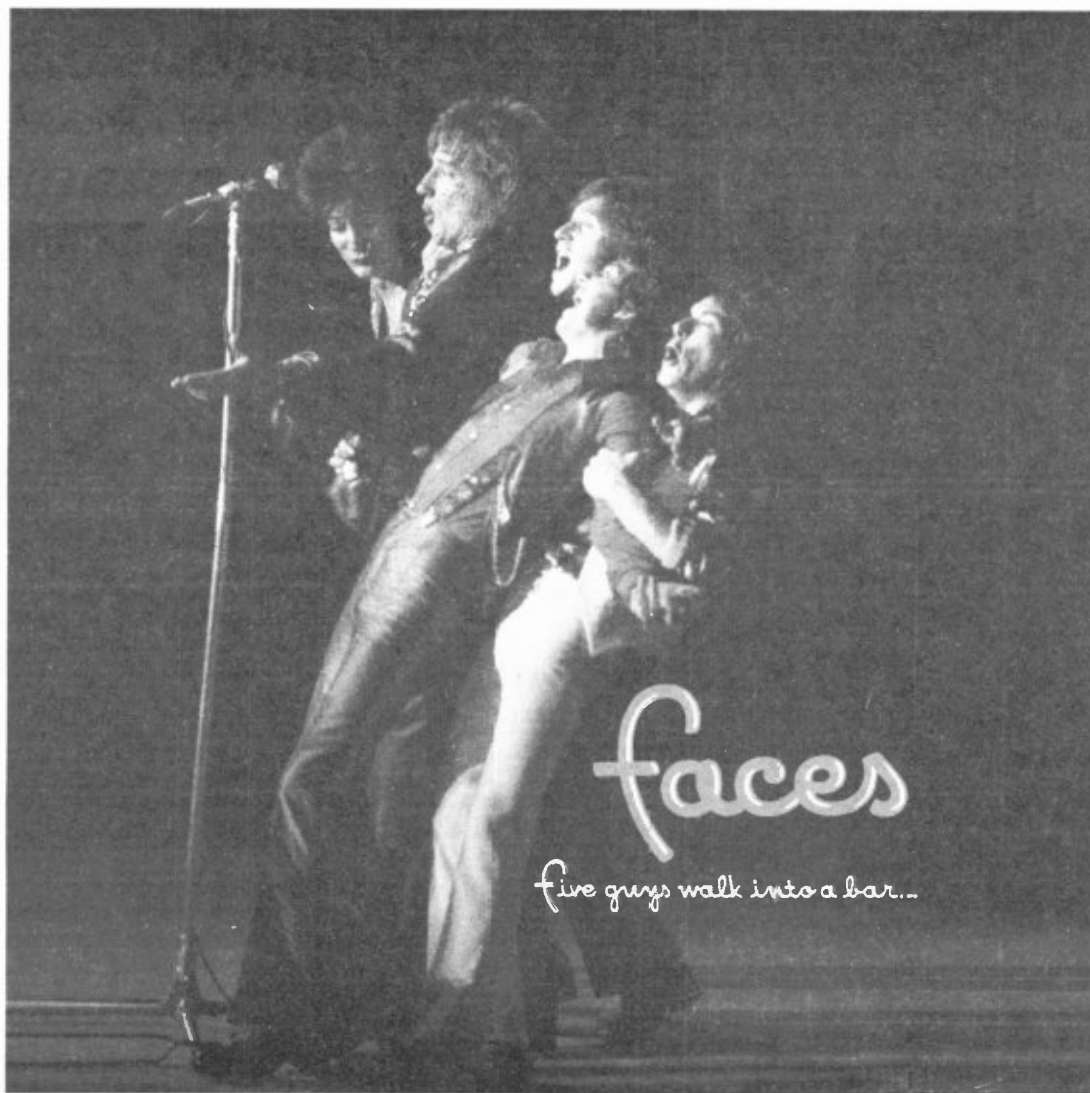
Many punks were also listening to the Faces, the only major band to combine the looseness of their music with the persona to match. While it wasn't necessarily planned, according to Faces keyboard player Ian McLagan, it wasn't by accident, either.

"With Rod Stewart, Ronnie Lane, Ronnie Wood, Kenney Jones, and Ian McLagan in the band, nobody got to take themselves seriously," McLagan told *Discoveries* in a recent phone interview.

"We always took the piss out of each other and enjoyed a good laugh. We took our music seriously, but not ourselves — and that's the difference, I think. At the end of the '60s, a lot of bands were taking themselves so seriously, like: 'We're playing the blues.' It's like: 'Who cares?'"

Other than Stewart's flamboyant wardrobe, the Faces dressed like everyday blokes and conducted themselves as such as well. Their sound was mostly straight-ahead rock and roll, but it captured much more — including influences of contemporary soul and hard rock, gospel, Stax, Motown, and the R&B they'd been weaned on in previous ensembles like Steampacket, the (English) Birds, and the Small Faces. They were master interpreters, but their albums were stacked with strong originals as well. And as anyone who was there will tell you, they were magnificent live.

But the Faces — who may soon reunite (more on that later) — were also forgotten. As their legacy was wrongly folded into that of Stewart, every Faces album was out of print during the 1980s — and on the radio, it was as if "Stay With Me" was the only song they ever recorded. Only diehards noticed the '90s reissues of their four studio albums, and Rhino's otherwise excellent *Good Boys ... When They're Asleep* compilation from 1999 couldn't quite set things straight.



"[With] some people, a manager stays working on the legacy or whatever, the product, and nobody was there to do that, so Warner Bros. didn't put our albums on CD until I went 'round to see them," McLagan said. "And without the albums being available, we can't make any money. And also, people forget about you. We're underrated because we haven't had any product out in 29 years, really, apart from the *Good Boys* [CD], so if you're 21, you'd never have heard of us, you know what I mean?"

As a result, McLagan set about compiling the only thing that could rectify the situation: a box set. If a box set could work wonders for the legacies of once forgotten greats like the Zombies and even the Trashmen, then it could certainly do likewise for the Faces. Besides the obvious task of reintroducing the Faces to the world, McLagan also wanted to show an unheralded side of Rod Stewart and "introduce Ronnie Lane to people who don't know who the hell he was."

McLagan's first thought was to put the four studio albums onto three CDs, but Eric James of Warner Bros. UK had a better idea.

"[James] looked at me and he said, 'Maaaac, I'm a Faces fan. We can get that stuff, we need the alternate takes and some of the BBC sessions, and what else you got hidden away?'"

I got to work then; I started to enjoy the thrill of the chase searching down some bootlegs and things and finding some really great stuff," McLagan recalled. "So really, **my mission was to put the Faces on the map — again.**"

What McLagan came up with was **one of the best box sets ever produced**, one that combines the classic studio recordings with previously unreleased live tracks from both bootlegs and (mostly) the BBC, B-sides, and rehearsals. Thanks to McLagan's thematic sequencing, *Five Guys Walk Into a Bar ...* (Rhino R2 78233) functions as a unified piece rather than a timeline.

"When I put the songs in chronological order, I got bored very quickly listening to it; I couldn't listen to it," McLagan said. "I just sat down with a few pints of Guinness and had a party, basically, and it worked. I did adjust it a little bit; I knew what I was going to start with, and I knew what I was going to finish with on each of the four CDs, and basically I just had a party and figured, 'well, if I can get to the end and it works, all right. If it doesn't, I'll take one out or add something else.' And you know, she came together pretty smoothly once I was having fun — because if I'm going to have fun, you're going to have fun, I hope. I'm an amateur deejay; that's what I was trying to do was to make it presentable."

# UNFAMILIAR FACES NO MORE

## NEW BOX SET BRINGS FORGOTTEN LEGENDS BACK INTO VIEW



It's certainly cool to hear the remasters of classic rave-ups of "Miss Judy's Farm" and "Stay With Me," the introspective Ronnie Lane compositions like "Debris" and "Glad and Sorry," and the peerless melodies of "Cindy Incidentally" and "You Can Make Me Dance, Sing or Anything." But it's even cooler to finally hear first-rate BBC performances of their killer rearrangement of "(I Know) I'm Losing You," "Flying," plus further covers of Eddie Cochran's "Cut Across Shorty," Free's "The Stealer," Paul McCartney's "Maybe I'm Amazed," and especially "Angel," where the cosmic groove of the Jimi Hendrix original is transformed into a melodic love paean.

There's also the first reissue of their UK B-side live version of "I Wish It Would Rain," long a fan favorite and vastly superior to the version on *Coast to Coast/Overture and Beginners*, the surprisingly lackluster — and until now, only — live document. As much as anything else, *Five Guys Walk Into a Bar ...* provides evidence of the Faces' live abilities — an upgrade that their keyboardist is keenly aware of.

"That's pretty rough," McLagan said of *Coast to Coast*. "I never understood why until I was writing about that period in my book, *All the Rage*, and I was going through files to see where we were, what we were doing. One of the nights we were mixing *Coast to Coast*, we actually did a gig at Anaheim, got back to LA, went to a party until about 5 or something in the morning, and then went to the studio. You know, sensible: Now we're really in a good mood. (laughs) I mean, kind of no wonder that it was a load of rubbish. I don't know what we were thinking."

McLagan is also particularly proud of the three 1969 rehearsals — "Evil," "Shake, Shudder, Shiver," and "I Feel So Good."

"It shows just what a great blues singer [Stewart] always was and still is," McLagan said. "It's just a side that people wouldn't know about, really. And 'I'd Rather Go Blind,' '(If Loving You Is Wrong) I Don't Want to Be Right' and things like that on the box set show Rod off very well; I think it shows us all off very well."

Even if the public stopped noticing such greatness after the Faces' 1975 dissolution, musicians never did — with many late '70s punks from both sides of the Atlantic citing them as an inspiration. Now that the box set has gotten the Faces notoriety everywhere from *Rolling Stone* to NPR, has the time come for a reunion?

"Let me put it this way: Rod's manager called me after I sent them all the finished [box set] and he said, 'you know, **there should be a Faces reunion.**' And I laughed, because I always understood that he [Rod] didn't want to do it, but he does want to do it," McLagan said. "So we're talking about it. I'd like to do it, Woody [Ronnie Wood] would definitely like to do it, and Kenney [Jones]; it's always been a question of whether Rod would actually do it."

At the time of this writing, McLagan had plans to meet with Wood and Stewart to talk it over. With Lane in the heavenly choir and replacement Tetsu Yamauchi apparently out of the picture, the bass slot would have to be worked out.

"I've been thinking about it for years now, and [former Sex Pistol] Glen Matlock and I have talked about it; he'd be keen to do it," McLagan said. "I think Glen Matlock would be the perfect choice. Or my bass player at the moment, Mark Andes, who used to play with Spirit and Jo Jo Gunne."

Whatever happens, the box set ensures that the Faces won't be sitting alone at the bar anymore. ●

# The Picture Sleeve Archive

I Wanna Talk About My Baby  
b/w Gonna Make You Mine



The RIOT SQUAD



THE RIOT SQUAD — "Gonna Make You Mine" b/w "I Wanna Talk About My Baby" (Roulette R 4621) - 1965

## The British Invasion gets no respect.

That's the judgement after surveying the collecting landscape for rarity and desirability. Sure, there are The Beatles, The Rolling Stones, The Kinks, The Who, maybe Manfred Mann and The Pretty Things, and perhaps a few other titans of the Invasion who retain their value edge in the hearts and minds of fans and collectors. It's almost all the other guys, however, who are sufferin'.

Perhaps it's a combination of things. Home-grown garage rock is still fanatical territory, with furious bidding and often mind-boggling prices being achieved for rare and obscure titles. As for British Invasion bands, if they made their appearance after the initial rush in 1964, in 1965 or later, their legacy in U.S. consciousness appears to be very dicey. No matter their quality or rarity.

**The Riot Squad is a case in point.** This Liverpool band released many singles in England from 1965 through 1967. Members included drummer **Mitch Mitchell**, later of Georgie Fame & The Blue Flames and The Jimi Hendrix Experience, and keyboard player **Jon Lord**, prior to his joining Deep Purple. They didn't sell many records in England, but they were pretty well known and respected. Now **their records are rare**, regularly bringing \$50-\$75 and more.

In the United States, however, their three known single releases (on Reprise, Hanna-Barbera, and Roulette) don't get rated more than \$10 or \$12. And the price guide value reflects the interest level in this country.

"No one in the US seems to care about this British group," says **Barry Wickham**. "UK stuff never means as much here as it does there," writes **Doug Hanners**. "I think the collector's price guides in this country in general have undervalued mid-'60s Brit stuff, especially freakbeat," offer **Ken Barnes**.

Too bad. It's not necessary to argue that The Riot Squad were the "best" to still be able to appreciate their rough pop sound, kind of a Pretty Things-Mindbenders blend. At least, that's what "Gonna Make You Mine," the a-side to their Roulette single, sounds like. Their schizophrenic nature turns the b-side, "I Wanna Talk About My Baby," into pure Georgie Fame-style rocking swing (perhaps the influence of Mitch Mitchell).

**The picture sleeve is most likely promo-only**, with a cool period design often used by Roulette (The Hullabalooos, Tony Sales & The Tigers, The Detergents). It's not referenced in the price guides, but a few of our dealer and collector panel members have seen it. Barnes says, "You could probably sell it for \$60-100 in the UK to the right buyer, but maybe \$20-\$25 here." **Bruce Lyall** of San Francisco's **Recycled Records** thinks it would be a "tough sell" even at \$15, though **he admits he's never seen it.**

**Gary Johnson** of **Rockaway Records** is more encouraging: "Until recently, U.S. pressings of UK 45s were really not appreciated. I have not had that Riot Squad 45 w/PS before and I'm sure it would be quite valuable (a guess would be \$75 to \$100)." But Wickham has more experience: "I've had the 45 more than once. It never sold for any significant amount, even though the picture sleeve is quite attractive. **I've sold the sleeve and promo record for \$15-25.**"

If The Riot Squad has a problem today in getting respect because of the bias against British groups, think of the problem it had in May 1965 when their record was first released. Enclosed with the 45 and PS was a promotional letter written on Roulette Records letterhead.

"Wowee!! Wowee!! Wowee!!" it begins, setting the tone for the clueless exuberance typical of the era among old fogey record industry promo men. "The Riot Squad is a zany group of 'nuts' from England whose record is number three there, and number one in France! We think we have the next 'goofy' group from across the seas who will hit it big in this country. They're talented, funny, and they even sing well!!"

Thanks a lot, guys. That was real helpful. ●

# Grim Reporter



by Freddie Patterson

Pop singer **Laura Branigan** (47) died of a brain aneurysm in her sleep on August 26 at her home in East Quogue, New York.

Branigan was born July 3, 1957 and grew up in Brewster, New York. She became interested in show business as a young girl and, in high school, she played the lead in a drama musical. She studied singing at the Academy of Dramatic Arts in New York City. In the late seventies, Branigan worked with Leonard Cohen as a back-up singer during a tour of Europe.

She signed a recording contract with Atlantic Records in 1980, but did not get a hit until 1982—but what a hit. During the late summer and early fall of that year, one could not turn on a radio without hearing “Gloria.” Although it only peaked at Number Two, where it spent three weeks, it was immensely popular. Follow-ups “Solitaire” and “Self Control” were also Top Ten hits, but subsequent releases were not as well received.

Branigan cut some songs for soundtracks and appeared in some movies and TV shows. In 2002, she played the lead role in the off-Broadway production of “Love, Janis”, a musical about Janis Joplin.

British pop singer **Carl Wayne** (61) lost his battle with cancer when he died in his sleep at his home in Pyrford, England on August 31.

Wayne was born in Birmingham, England on August 18, 1943. In 1963, he joined a local beat group called **The Vikings**—which soon became Carl Wayne & the Vikings around the time drummer Bev Bevan was added. The group cut its teeth in German clubs and recorded two singles before Wayne quit. He formed **The M&B Five** with Mike Pinder. When Wayne quit the group it changed its name to **The Moody Blues**.

In 1965, Wayne reunited with Bevan and joined Roy Wood, Trevor Burton and Ace Kefford in **The Move**. The group signed to Deram Records and its first three records were hits in England—“Night of Fear,” “I Can Hear the Grass Grow” and “Flowers in the Rain.” All of these songs are excellent examples of post-Mod power pop and are worth repeated listening.

The Move’s manager, Tony Secunda, often resorted to sex and violence in order to get publicity for his clients. One campaign went too far. He had postcards promoting “Flowers in the Rain” printed up that portrayed England’s Prime Minister Harold Wilson in a compromising position with his secretary. Wilson sued and won the royalties from the song, which was a hit in England.

In November 1967, The Move was part of a UK tour package that included Pink Floyd, Amen Corner and The Jimi Hendrix Experience.

The Move released further outstanding recordings—“Cherry Blossom Clinic,” “Fire Brigade” and “Blackberry Way.” In 1969, the group came to the U.S., but the tour was not booked properly and frustration ensued. In January of 1970, Wayne left the group to be replaced by Jeff Lynne of **The Idle Race**.

Wayne attempted a Tom Jones-like singing career but did not excel at it. *Deeper In Love* was a return to form but was not successful; nor was a 1972 solo album. Wayne took work wherever he could get it—mostly as an actor in bit parts on TV and singing jingles. In 1991,

he appeared in the musical “Blood Brothers” in the West End of London and stayed with it for six years. He was also featured on about a dozen albums that culled songs from musicals.

In 2000, Wayne replaced Allan Clarke in **The Hollies**. This version of the group cut “How Do I Survive” for a compilation and was preparing to record a new album.

Swamp pop singer **Joe Barry** (65) died of various medical complications—including a heart attack about a month prior to his death—on August 31 in Cut Off, Louisiana.

Joseph Barrios was born in Cut Off on July 13, 1939—cajun country. His father worked on riverboats and his mother cut sugarcane. At eight, young Joe began playing guitar and was soon appearing at area dances.



In the late fifties, Barrios moved to New Orleans where the local R&B scene became an influence on the young musician. He worked with **The Dukes of Rhythm** and made his first record as a member of **The Delphis** in 1959.

The next year, billed as **Joe Barry**, he began recording for the Jin label. One of his records was a cover of a song that had been recorded by Gene Autry and Les Paul & Mary Ford called “I’m a Fool to Care.” Barry shaped the song into a smooth, Fats Domino-influenced ballad and it began to make enough noise locally that it was picked up for national distribution by Smash, a subsidiary of Mercury. The record went to Number 15 R&B and 24 pop. However, further recordings during the sixties for a series of Louisiana-based labels did not perform as well.

Barry worked on oil rigs when he needed money and in the early seventies he found God. He preached and sold cars. He returned to Cut Off, where he remained for the rest of his life. He made an album in 1980 called *Sweet Rose of Sharon*. By 2000, Barry was suffering

from several ailments, including arthritis, asthma, diabetes and heart disease. However, he occasionally found himself in a recording studio and *Been Down That Muddy Road* was released in 2003.

Blues singer/harmonica player **Raful Neal** (68) died of cancer on September 1 in Baton Rouge, Louisiana.

Neal was born on June 6, 1936 in Baton Rouge, Louisiana. His parents died when he was young and an aunt raised him and his sister. Neal bought his first harmonica at 14 and formed his first band at 17. The group’s first guitarist was Lester Johnson (Lazy Lester to you). He was replaced by Buddy Guy, who moved to Chicago before he could play on Neal’s first recording session in 1958. A single, “Sunny Side of Love” / “Crying Hard,” was cut for Peacock. Both sides sound like **Fats Domino dipped in a swamp**—excellent examples of Louisiana R&B.

Neal went unrecorded for ten years. During this time he continued to play locally. He got married and sired 10 children. In 1969, he cut sides for La Louisianne and Whit. Neal worked with Buddy Guy during the late seventies and early eighties.

Neal returned to the recording studio in 1989, when he made his first album for the King Snake label (later reissued on Alligator). With his career now ignited, he quit his day job in 1990 and was able to concentrate on his music and tour the world performing it. He was inducted into the Louisiana Blues Hall of Fame in 1995.

Many of Neal’s children also play the blues. Kenny has released 10 albums. Noel has played bass with James Cotton and Junior Wells. Raful, Jr. has worked with Bobby “Blue” Bland. Daughter Jackie has three albums.

Vocal group singer **Johnny Bragg** (79) died of cancer on September 1 in Nashville, Tennessee.

John Henry Bragg was born on May 6, 1926 in the poorest section of Nashville, and his mother died giving birth to him. Also, Bragg was born blind, but surprisingly his sight came to him when he was six. An uncle who was a minister raised him and Bragg learned to sing gospel. He was a wild child—he fought with the neighbor children and killed chickens for kicks. When he was 14 he served a month in jail for riding in a stolen car.

In 1943, he was railroaded into pleading guilty to a rape charge, which led to six more false charges against him. He was given six 99-year sentences and dragged to Tennessee State Penitentiary, where the guards often beat him.

While in the pen, Bragg formed **The Prisonaires**, a vocal group that consisted of Ed Thurman (he killed the man who killed his dog), William Stewart (he was convicted of killing a white man, even though another confessed to the crime) Marcell Sanders (he stabbed the man who stabbed his girlfriend) and John Drue, Jr. (a car thief). The group’s first shows consisted of **serenading prisoners before they were executed**.

Bragg got to work writing songs. Country singers occasionally appeared at the prison. When Hank Williams played a show, **Bragg sold the singer a song for five dollars**—“Your Cheatin’ Heart.” In early



1953, Bragg wrote a song that he thought might be a hit—"Just Walkin' in the Rain."

Around this time, Frank Clement became governor of the state. He appointed a new warden of the penitentiary with the mandate to make it more humane. Upon hearing The Prisonaires, the new warden brought them to the attention of Clement, who agreed to let them perform at churches, civic events and on local radio—under armed guard. Clement displayed the group for visiting dignitaries, celebrities and President Truman.

In June 1953, Sam Phillips recorded the group at his studio in Memphis—with guard in tow—and released "Just Walkin' in the Rain" on his Sun label. The melancholy ballad proved to be very popular and it allowed the group to make further recordings.

As group members got released on parole or finished their sentences, Bragg replaced them to keep The Prisonaires going. By 1955, the group changed its name, first to **The Leapfrogs**, then to **The Marigolds**, and began to sing more upbeat material. It signed to the Nashville label Excello and "Rolling Stone" became a Top Ten R&B hit. The group cut three more singles, one as **The Hollyhocks** on Nasco, and then faded away. Bragg cut some singles for Decca that did not find acceptance with the record-buying public.

Clement pardoned Bragg in January 1959 after serving 15 years for crimes he didn't commit. He went on to sing on the Grand Ole Opry—one of the few black artists to do so—and open for Sammy Davis, Jr. in Las Vegas.

In 1960, Bragg was arrested for robbery and given ten years. Soon after, Sanders was caught in a burglary and the two sang together again.

Upon his release in 1967, Bragg went to work for a cemetery—he sang at funerals and maintained the graveyard. In 1969, he cut some singles, including "I'm Free," for the Elbejay label. Also that year, he was arrested for facilitating prostitution. Soon after his release, he was falsely arrested again for shoplifting. In August 1977, Bragg was let out of prison for the last time.

Except for singing in church, Bragg never returned to music. He mostly lived off the royalties for "Just Walkin' in the Rain," which was covered several times—Johnnie Ray's 1956 version was a Number Two pop hit. The same title was used for a biography of Bragg, written by Jay Warner and published in 2001.

Songwriter/producer **Billy Davis** (72) died after a long illness on September 2, at his home New Rochelle, New York. No cause was announced.

He was born Roquel Billy Davis on July 11, 1932 in Detroit, Michigan. As a teenager he sang on street corners with his friends. In the early fifties, he was a member of The Thrillers until his cousin, Lawrence Payton, asked him to manage **The Four Aims**. Davis also wrote songs for the group and occasionally sang with it. Davis sent a demo tape to Chess Records with the hopes of landing a contract. The label showed more interest in Davis' songs, though, and took two of them in exchange for cutting a single with the Aims—whose name was quickly changed to **The Four Tops** to avoid confusion with The Ames Brothers. The Four Tops' record sold nothing, but Davis' songs, "See Saw" and "A Kiss From Your Lips" were hits for The Moonglows and The Flamingos respectively.

Meanwhile back in Detroit, Davis concentrated on his songwriting. Using the pseudonym **Tyran Carlo**, he and Barry Gordy, Jr. wrote many of Jackie Wilson's early hits, including "I'll Be Satisfied," "Lonely Teardrops," "Reet Petite," "That's Why I Love Her So" and "To Be Loved."

They also scored with "You Got What It Takes" for Marv Johnson. In 1958, Davis formed Anna records with Gordy's sister Gwen Gordy.

Davis used his connection at Chess to obtain national distribution for the label. In 1960, the Anna label picked up a song called "Money (That's What I Want)" by Barrett Strong from Gordy's newborn Tamla label and scored a Number Two R&B hit. Anna also made some noise with a young singer named Joe Tex.

In 1961, Davis and Gwen Gordy sold their interest in the label to Barry Gordy as Motown was starting to blossom. Gwen then formed Harvey with Harvey Fuqua and Davis went to work for Chess, starting Check-Mate, a subsidiary **based in Detroit in order to draw from the talent that was starting to spring from there**. And what talent! Davis cut records by David Ruffin, Anthony Lamont (Lamont Dozier of Holland-Dozier-Holland fame), Ty Hunter (later of The Originals) and The Del-Phis (later The Vandellas). There were no hits in the year and a half Check-Mate existed, but Davis' work impressed Leonard and Phil Chess enough to call him to



work in Chicago. Davis clearly **had a feel for the new soul music** that was emerging during the early sixties—much more than the Chess brothers, whose interest was mostly in hard blues and jazz.

Davis became head of A&R, house producer and main songwriter. He built a production team and hired a house band (that included drummer Maurice White). Under Davis' creative leadership, Chess became a powerhouse in soul music with hits by Billy Stewart, Mitty Collier, Jan Bradley, Fontella Bass, The Radiants, Jackie Ross, The Knight Brothers, Etta James, The Dells and Little Milton. **Grim Reporter favorites of this period include Barbra Carr's "Don't Knock Love" and Tony Clarke's "Landslide."**

Toward the end of the sixties, the Chess label was going through management changes that did not appeal to Davis. In late 1968, he took a job as music supervisor with the McCann Erickson Advertising Agency.

As an ad-man, Davis continued to do well. He was responsible for the wildly successful "I'd Like to Buy the World a Coke" song and campaign of the early seventies. The song, re-written as "I'd Like to Teach the World to Sing," was a Top Ten hit by **The New Seekers**. Davis also wrote the Coke jingles "It's the Real Thing," "Things Go Better With Coca-Cola," "Have a Coke and a Smile" and "Coke Is It," and "If You Got the Time" for Miller Beer.

Davis continued to work into his seventies. Most recently, he produced the newly released album by the Australian singer **Kate Ceberano**.

Inventor **Don Leslie** (93) died of natural causes at his home in Altadena, California on September 2.

Donald James Leslie was born in Danville, Illinois and grew up in Glendale, California. He was an enthusiast of theater pipe organs and became drawn to the electric Hammond organ soon after it came on the market in 1935. He first heard it at the Barker Brothers Furniture Store in downtown Los Angeles, where Leslie was employed as an electronics repairman. He began experimenting with its sound, in order to have it sound more like the pipe organs he so admired.

In 1940, Leslie came up with a contraption that consisted of two rotating horns that worked in both the treble and bass registers. It had several names before it became universally known as **the Leslie speaker** around 1949. Leslie took the prototype to the maker of Hammond organs, Laurens Hammond, with the hopes of being hired, but was turned down.

Leslie began his own company, called **Electro Music** in Pasadena, California, to develop and manufacture his speakers. Hammond didn't care for the speaker at all and often spoke against it. In fact, Hammond's negative attitude toward the speaker was notorious. For twenty or so years, Electro Music struggled to keep up with the demand for the speakers, which were also popular with electric organs made by others than Hammond, including Wurlitzer, Baldwin, Kimball and Yamaha. But it is with the Hammond that the Leslie speakers are usually associated, especially during the sixties when many jazz and rock musicians used this combination. Leslie's invention was also used with other electronic keyboards, such as synthesizers and moogs.

In 1965, CBS Musical Instruments purchased Electro Music. Hammond died in 1973. In 1980, the Hammond Organ Company bought Electro Music and the Leslie name from CBS. Today, Leslie speakers are made by Hammond/Suzuki USA. In 2003, Leslie and Hammond were inducted into the American Music Conference Hall of Fame.

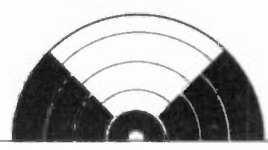
Blues pianist **Arthur Butch Dixon** (45) died in an automobile accident on a Pennsylvania interstate highway on September 6.

Dixon was the son of the legendary blues songwriter/producer/bass player **Willie Dixon**. Butch grew up with blues music all around him and was taught to play piano by another legend—**Lafayette Leake**. Dixon toured and recorded with his father as soon as he was old enough until Willie semi-retired in 1990. After Willie died in 1992, Butch worked briefly as a Cook County sheriff's deputy, but continued to play music. In June, he accompanied Chuck Berry in concert.

Dixon spent most of his time working with his family's non-profit organization, **The Blues Heaven Foundation**. Earlier this year he began working as a bodyguard for the rapper Twista.

On September 6, around 4:00 A.M., a westbound van carrying Dixon, Twista and four others flipped over on the median in the middle of Interstate 90, about 5 miles from the Ohio-Pennsylvania border. The vehicle rolled over several times and the top was completely sheared off. The others in the van sustained non-life-threatening injuries, but a helicopter took Dixon, who was alive when the police arrived, to a local hospital where he died.

Guitar string maker **Ernie Ball** (74) died after a long illness on September 9 at his home in San Luis



Obispo, California.

Roland Sherwood Ball grew up in Santa Monica, California. His father taught him to play Hawaiian steel guitar and at 19, Ball became a member of western swinger **Tommy Duncan's** band, with whom he toured for a year before joining the Air Force. Upon his discharge, Ball returned to Los Angeles to play professionally—he was in the house band for a local TV show—and teach the guitar.

Ball opened a small guitar shop in Tarzana, California in the San Fernando Valley. It may have been the first music shop in the country to cater exclusively to guitarists. In the early sixties, Ball developed steel strings that would help enhance the sound of an electric guitar—especially for rock'n'roll. **The strings were called "Slinkys."** He also offered guitarists custom-gauge strings.

The string business did so well that he sold the store and relocated his string company to Newport Beach. During the seventies, international distribution was set up for the strings. Nine Inch Nails, John Fogerty, Robin Trower, Aerosmith, Sonic Youth, The Beach Boys, Jimi Hendrix, Eric Clapton, Kevin Sharp, Pete Townshend, BB King, Metallica, The Rolling Stones, Steve Wynn and Merle Travis are among the artists who have been known to use **Ernie Ball Strings**.

Soul singer/songwriter **Jimmy Lewis** (65) died of liver cancer at his home in Los Angeles, California on September 11.

James E. Lewis was born April 11, 1939 in the small town of Itta Bena, Mississippi. During the sixties he worked in Los Angeles as a singer. He cut two singles for Minit. Of these, the 1967 track "Let Me Know" is a great, stompin' soul record. Around this time he began working with Ray Charles as a songwriter for Charles' Tangerine Music Publishing Company as well as a singer on Tangerine Records.

Charles recorded several of Lewis' songs. Charles' reading of Lewis' "Understanding" reached Number 13 on the R&B charts in 1968—also, it was the B-side to "Eleanor Rigby." Every song on Charles' 1969 album *Doin' His Thing* was written or co-written by Lewis. Although the album did not sell well, it is a fine example of sixties soul music and it included "If It Wasn't for Bad Luck," a Lewis/Charles duet which made the R&B charts.

Lewis' five singles on Tangerine, though made in Los Angeles, have that deep soul sound, especially on **"Finger Lickin' Good" and "Two Women."**

Charles' Tangerine operation—especially the records folder—folded around 1972. Out of a job, Lewis drove a cab to support himself. He came to the attention of Don Davis, the Detroit producer who was working for Stax/Volt at the time. Davis cut a single for Volt but it was not successful.

Lewis then recorded an album called *Totally Involved* for Hotlanta. The single from it, "Help Me Understand You," cracked the Top 100 R&B chart in 1975.

Through the eighties, Lewis tried to keep busy in music, but few things were released. In 1989, he produced *Slow Down* by Latimore on Malaco. Soon after, he started his own Miss Butch label to produce various projects—including his own recordings.

One Miss Butch project was a song called "Bill" by Peggy Scott-Adams—written and produced by Lewis. In 1997, the novelty song—about a guy who leaves his girlfriend for another man—became a surprise R&B hit

and Lewis' greatest success.

ZZ Hill, Bobby Blue Bland, Solomon Burke, Leon Haywood, Little Richard and Bobby Womack have also cut songs written by Lewis.

Several years ago, Lewis was diagnosed with liver of the pancreas. He received treatment for it and it went into remission. However, the cancer spread into his liver. His health began to decline and he was placed in a hospice until two months ago.

Musical lyricist **Fred Ebb** (76) died of a heart attack at St. Luke's-Roosevelt Hospital in New York City on September 11.

Fred Ebb was born on the Lower East Side of New York City on April 8, 1932. He acquired a love of theatrical music in spite of the fact that his parents never lis-



tened to music in the home. He attended New York University and Columbia University, where he studied literature. During the fifties, he worked several non-music jobs before he started to take his songwriting seriously. He contributed to nightclub acts and off-Broadway musicals that did not achieve much success.

In the early sixties, Ebb met composer John Kander and they began to collaborate. An early hit was "My Coloring Book," which was first released by Barbra Streisand in 1962, but was a Top 20 hit for both Sandy Stewart and Kitty Kallen in 1963. In 1965, Kander and Ebb wrote the songs for "Flora, the Red Menace" that starred then 19-year-old Liza Minelli, but it closed after 87 performances.

No matter, the Kander and Ebb team was established—they wrote 11 musicals together, including "Cabaret," "Chicago," "Kiss of the Spider Woman" and "Woman of the Year." Their shows won gobs of Tony Awards. Their song, "New York, New York," was the

title of the 1977 Martin Scorsese film and has become a classic Frank Sinatra flag-waver and is played at the end of every Yankees game in Yankee Stadium.

"Cabaret" and "Chicago" were the team's biggest hits. Both have been revived several times. Most recently, "Cabaret" has been produced in 1998 and ran until earlier this year. "Chicago" was revived in 1996 and is still running on Broadway. In 2002, a film version of the show was released and it won an Oscar for best picture.

Kander and Ebb were working on several projects when Ebb died.

Studio drummer **Kenny Buttrey** (59) died of cancer on September 12 at his home in Bellevue, Tennessee, a suburb of Nashville.

Aaron Kenneth Buttrey was born in Nashville on April 1, 1945 and began playing drums as a boy. By the time he was 14 he was playing in local bands. While still a teen, he became a member of country harmonica player Charlie McCoy's band, **The Escorts**. This led to session work. In 1962, he appeared on "Anna" by Arthur Alexander. During the first three months of 1966, Buttrey was employed as the drummer for Bob Dylan's *Blonde on Blonde*, a **Grim Reporter favorite**. Dylan hired him again for the post-motorcycle accident albums *John Wesley Harding* and *Nashville Skyline*.

The musicians who played on the latter album remained together to form **Area Code 615**. The cream of Nashville session musicians at the time, they recorded two albums for Polydor. The individual members were too busy to perform live and the group only made two public appearances—at the Fillmore in San Francisco and on Johnny Cash's TV show.

Buttrey was also a member of **Barefoot Jerry**, and he played on three Neil Young albums—*Tonight's the Night*, *Harvest* and *After the Goldrush*—and he drummed on at least one Young tour.

Others that Buttrey recorded with include Jimmy Buffett, Linda Ronstadt, Elvis Presley, Dan Fogelberg, Buffy Sainte-Marie, George Harrison, John Hammond, The Everly Brothers, Kris Kristofferson, J.J. Cale, Mickey Newbury, Jerry Jeff Walker, Joan Baez, Ramblin' Jack Elliot and The Beau Brummels.

Punk rock guitarist **Johnny Ramone** (55) died on September 15 at his home in Los Angeles surrounded by his family and friends. He had been suffering from prostate cancer for five years. In June he was hospitalized at Cedars-Sinai Medical Center with an infection.

John Cummings was born October 8, 1948 on Long Island, New York and grew up in Queens, near Shea Stadium, where he saw The Beatles perform in 1966. In high school, he formed a band called **The Tangerine Puppets** with his pal Tommy Erdelyi. Cummings attended college in order to be eligible for a student deferment from the draft. When the draft was dissolved, he dropped out and worked several jobs, including construction work. He met a fellow named Douglas Colvin (Dee Dee Ramone) and the two decided to form a group. Cummings bought a \$50 Mosrite guitar and taught Colvin how to play bass. They enlisted Erdelyi (Tommy Ramone) to drum and Jeffrey Hyman (Joey Ramone) to sing. They were too inept to play songs by others at first, so they wrote their own. The group adopted a uniform of black leather jacket, t-shirt, blue jeans (usually ripped at the knees) and sneakers.

The group played its first show at CBGB's, a lower Manhattan dive on the Bowery, in August 1974. They



played 10 songs in less than 20 minutes and argued with themselves on stage. Music impresario Danny Fields (he signed The Stooges and The MC5 to Elektra and hung out with Andy Warhol) became the group's manager and he brought The Ramones to Seymour Stein of Sire Records, who signed them in January 1976.

During the mid-seventies, popular music consisted of mellow hippie rock from Los Angeles (Eagles, Fleetwood Mac, Doobie Brothers); disposable, saccharine pop ballads (Barry Manilow, Olivia Newton-John, Carpenters); and repetitive disco fluff (Bee Gees, Gloria Gaynor, Donna Summer). FM radio was dominated by boring, self-important, dinosaur rock (Led Zeppelin, Pink Floyd, Peter Dinklage). The month (May 1976) The Ramones' first album was released, "Silly Love Songs" by Wings was the Number One record.

But an underground backlash movement was awakening in this country: Pere Ubu and The Bizarros in Ohio; The Modern Lovers in Boston; The Nuns, The Nerves and Crime in San Francisco; The Pop, Atomic Kid, The Imperial Dogs, The Motels (first version), The Berlin Brats, The Dogs and The Runaways in Los Angeles; and in New York City, a scene was developing around CBGBs with such groups as Television, The Patti Smith Group, The Heartbreakers, Mink Deville and Talking Heads. All of these acts had one thing in common: their art was more important than radio airplay—compromise was not an issue!

The Ramones were among the first of these new bands to get the backing of a major label—Sire was distributed by ABC at the time, and then switched to Warner Bros.—and the group toured the country and Europe. The Ramones' loud, hard and fast music (inspired by The Stooges, The MC5, The Sonics and The Seeds) was driven by Johnny's buzz-saw guitar work and was unlike anything that came before. Their songs were deceptively simple and completely devoid of any pretension of musicality. Everywhere The Ramones played they inspired others to take up the punk rock flag.

In July 1976, the group played in London. The shows resulted in the formation of such groups as The Sex Pistols, The Clash and The Jam.

In 1977, the group released two more albums and toured constantly. By the fourth album, Tommy left to concentrate on producing records—he produced all the previous Ramones recordings and several more after leaving the band—and he was replaced by Marc Bell (now Marky Ramone) whose previous tub-thumping was done with Richard Hell & the Voidoids and Dust. In 1979, the group starred in the Roger Corman film *Rock'n'Roll High School*. Also, they began recording with legendary producer Phil Spector at the helm.

Their Spector-produced album, *End of the Century*, cost more than \$200,000 to record—compared to the less than \$8,000 the first one cost. The experience of working with Spector was not a positive one and it left scars on the group.

Also in 1979, The Ramones released *It's Alive!*, an album recorded live in London on December 31, 1977. An excellent document from the period, it was issued in Europe and Japan but not in America until its CD release in 1995.

In 1981, Joey's girlfriend Linda switched allegiance to Johnny (and later married him), which destroyed the friendship between the two bandmates. From that point, they rarely spoke to each other for the rest of their lives. Joey wrote "The KKK Took My Baby Away" in a veiled reference to the incident to taunt him.

Also, in contrast to Joey's political outlook, Johnny held right-wing views and was a Republican. When Joey and Dee Dee wrote "Bonzo Goes to Bitburg"—a song that made fun of then President Ronald Reagan—Johnny refused to play it in concert and made them rename it "My Brain Is Hanging Upside Down" when it was included on 1986's *Animal Boy* album.

Dee Dee left the group in 1989. The next day, Johnny was auditioning bass players. C.J. Ward (C.J. Ramone) joined for the rest of the ride, which continued into the nineties. The Ramones played their last show on August 6, 1996 at The Palace in Hollywood, California. They had guest stars sing with them—members of Pearl Jam, Rancid, Soundgarden and Motorhead—including Dee Dee Ramone.

Cancer killed Joey in 2001. The Ramones were inducted into the Rock'n'Roll Hall of Fame in 2002. Dee Dee died of a drug overdose later that year.

Disco diva Izora Rhodes (62) died of heart failure at a hospital in San Leandro, California on September 16.

Rhodes was born in Texas—she never gave her age, but it is believed that she was born in 1942—and as a young girl she began to play piano. She was encouraged by her mother and her teachers, and studied classical music at the San Francisco Conservatory of Music while a teenager.

During the seventies she joined the Bay Area gospel group NOW (News of the World) where she met and began to work with Martha Wash. They came to the attention of producer Harvey Fuqua, who was working with transvestite disco singer Sylvester. Fuqua employed the two singers as backup vocalists for Sylvester recordings. In 1979, he took them into the studio as an act and the duo was dubbed **Two Tons O' Fun**—referring to the women's plus sizes. The records made were popular in dance clubs. "Just Us" was a Top 30 R&B hit in 1980.

In 1982, the duo signed to Columbia Records and changed its name to **The Weather Girls**. Before the end of the year, they released "It's Raining Men." Although the song only reached Number 46 pop and Number 34 R&B, it has become an endearing novelty disco song, used in TV commercials and movies.

Further recordings were not as successful. After a 1988 album, the two women's paths divided. Wash continued to sing on dance hits by Black Box, C+C Music Factory and Todd Terry, and she cut some solo records during the nineties.

By this time, Rhodes had married her second husband, becoming Izora Rhodes-Armstead. She focused on raising her large family. In the early nineties, she reformed The Weather Girls with one of her daughters, Dynelle Rhodes, and based the act in Europe where it remained popular.

Pop and country singer **Skeeter Davis** (72) died of breast cancer at St. Thomas Hospital in Nashville, Tennessee on September 19.

Mary Frances Penick was born on December 30, 1931 on a farm in Dry Ridge, Kentucky—a village in the Appalachian Mountains. Her grandfather nicknamed her "Skeeter." She learned to harmonize with singers on the radio and, in high school, began singing with her best friend, Betty Jack Davis. The duo called themselves The Davis Sisters and they performed at local functions and around the Lexington area, including some radio shows. The duo cut three singles for Fortune before producer Chet Atkins signed them to RCA in 1953. Their first sin-

gle, "I Forgot More Than You'll Ever Know," was a Number One C&W hit for eight weeks.

On August 23, 1953, while they were having this success, The Davis Sisters were in a serious traffic accident. Skeeter was critically injured and Betty Jack died. After her recovery, Skeeter tried to keep The Davis Sisters going with Betty Jack's sister Georgia, but no further recordings were able to chart and the duo broke up by the end of 1956.

Skeeter, who by now was using the Davis name professionally, continued as a solo artist on RCA. Atkins recreated **The Davis Sisters** sound by overdubbing her voice onto a recording that already had her voice. This technique was novel at the time, but is now practiced on nearly every recording made. Her second single, "Lost to a Geisha Girl"—an answer to Hank Locklin's "Geisha Girl"—reached number 15 on the country chart in 1958. There were three misses, then she hit again with "Set Him Free"—which went to Number Five in 1959. From that point, Davis appeared on the C&W chart at least once every year until 1974—40 hits in all, all on RCA. In 1963, "The End of the World" was a Number Two country and pop hit and even went to Number 4 R&B. "I Can't Stay Mad at You" reached Number Seven pop.

Although her hit-making machine dried up in the mid-seventies, she continued to tour and appear at the Grand Ole Opry—she had been a member since 1959. In 1983, she married Joey Sampinato of the rock group NRBQ. She cut an album with The Q in 1985. Her autobiography, *Bus Fare to Kentucky*, was published in 1993—it contains the gruesome details of her family history (alcoholism, incest and murder) and her tumultuous marriage to her second husband, radio DJ Ralph Emery during the early sixties. She also co-wrote a children's Christmas book called *The Christmas Note*, which was based on her own childhood.

In recent times, Davis sang Christian music almost exclusively.

Country singer **Roy Drusky** (74) died after a long battle with emphysema at the Highland Manor Nursing Home in Nashville, Tennessee on September 23.

Roy Frank Drusky was born in Atlanta, Georgia on June 22, 1930. His father died when Roy was five. Although his mother played piano in church, the youngster didn't seem to care much for music until he learned to play guitar and drums while in the Navy.

During the early fifties, Drusky attended Emory University in Atlanta, studying to become a veterinarian. To help pay his way, he drummed and occasionally sang in a local band that performed regularly on the radio.

Drusky cut a record for Starday in 1953, but it did not hit. He worked as a DJ in Minneapolis and wrote songs. Faron Young cut one of them—"Alone With You" was a Number One country hit for 13 weeks toward the end of 1958. It was such a success that he was asked to join the Grand Ole Opry without a hit of his own! The next year, Young cut another Drusky song, "Country Girl," and it, too, topped the country chart.

This success netted Drusky a recording contract with Decca Records. After a couple misses, he hit in 1960 with "Another," which peaked at Number Two, and "Anymore," which went to Number Three. Drusky continued to have hits with Decca until he moved to Mercury in 1963 and stayed there for ten years. In 1965, "Yes Mr. Peters" was a Number One country hit; it was a duet with Priscilla Mitchell.

Drusky had a long career—he recorded about 50 albums and was a member of the Opry for 46 years. His last performance there was in June 2003. ●



# Sam Butera

## Keeping Vegas Swing Alive

In the '40s, '50s and '60s, Vegas knew how to swing. In fact, that was what Las Vegas was all about. The lounge and the skills of the players on their stages were every bit as important as the casinos. Music gave that town life. It injected it with a jazz sensibility that couldn't be found anywhere else.

Jazz was evolving into all the things it was to become, and Chicago and New York were its most notable home bases. But it was the swinging jazz from its own birthplace of New Orleans that took on another life all its own just a few states over to the west.

Two men came up in New Orleans, developed their skills there and elsewhere, and took their music to Las Vegas, where they could swing, man.

**Louis Prima was the reigning King of Vegas Swing.** He still is, actually, even a quarter century after his death. Nobody ever replaced him, and besides, entertainment there is different now, with magic shows and stage spectaculars.

It's the other man from New Orleans who is doing his best to keep the sound alive, the sound that he created with Prima, his mentor and partner. **Sam Butera has been wailing away on the saxophone wherever and whenever he can, all these years.**

For decades, he and the Witnesses, and Keely Smith, and later on, Gia Maione Prima, supported Louis Prima, integral parts of the show and the hits, like "That Ol' Black Magic," "When You're Smiling," and "I Ain't Got Nobody/Just A Gigolo." Together, **they were the greatest live musical attraction in the country.** Sam Butera was Clarence Clemons to Prima's Springsteen, fulfilling an important personal role as Energetic Stage Sidekick and an even greater role as Sax Player Extraordinaire.

Butera still calls Vegas home, but he knows it for what it is now. "It's not entertainment anymore. It's slot machines. Remember this used to be called the Entertainment Capital of the World? Ain't no more now, man. It's the Magician's Capital of the World."

He has managed to find some stages to play, though, mostly in casino towns like Biloxi and Gulfport, Mississippi and Yuma, Arizona. He recently opened a series of shows in Europe for one of his great admirers, Van Morrison. Wherever he played, he kept the sound alive, the one that he and Prima created together. He did it in the format of a classic Vegas show, and it's as close as any audience member today got to the real thing from a bygone era. Sam interacted with the audience, told jokes, improvised with all the members of his band, The Wildest, and swung with high energy. The whole show is up, fun, and positive—just like it was with Louis.

In fact, very little has changed since those days with Louis.

"People want to hear the music that they know us for, 'Gigolo,' 'Jump, Jive, and Wail,' 'Oh Babe,' 'Night Train,' all those things," says Butera. "I do a medley of all the things that Louis did in the Forties. People love it."

Fan, friend, and promoter, Ron Cannatella has experienced that old black magic of a Sam Butera show. "I was just recently watching a tape of Sam with Louis, then [went] to see Sam

Prima, Butera had his own hit records, "Easy Rockin'" and "Chicken Scratch." They appeared as dance tunes on Sid Caesar's "Your Show Of Shows." In 1946, he was honored by *Look* magazine as the number one teenage musician in America, which landed him onstage at Carnegie Hall.

Did such prestigious early musical experiences put him on Easy Street? "No! I just kept working, man. Listen, the music business is a very tough business, man. Nobody gives you nothin'. You get out there and you fight. That's why I never got my kids interested in music."

The scrappy horn player found lots of work in a big band setting right there in his New Orleans hometown. It was the big band era, and there was plenty of opportunity for someone who could play the saxophone and the clarinet equally well.

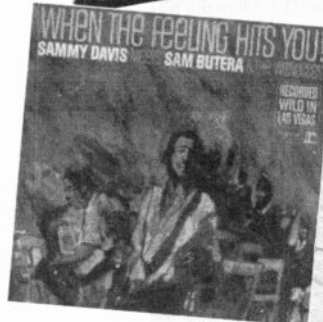
At one point, Sam was offered the chance to join the great Louis Armstrong, but an offer from Louis Prima came at virtually the same time. Armstrong wanted him to play the clarinet, and Prima wanted him to play the saxophone. **He went with Louis Prima because he was more driven to play the saxophone.** It's where his passion was.

Prima's widow and musical partner, Gia Maione Prima, explains the story of how her husband first found the man who would share the stage with him over the next several decades: "Leon Prima [brother of Louis] owned the 500 Club in New Orleans on Bourbon Street and he had some of the world's greatest strippers performing there, and he had a house band that played behind his strippers. Sam was in that band. When Louis was in town and visiting Leon at the 500 Club, he heard Sam. So when he got to Vegas and put together the Witnesses he felt as though he really needed a strong front man with him. He called Leon, and Leon put him in touch with Sam. It was the night before Christmas Eve and Louis said, 'Sam I need you. I want you here tonight!' And Sam said, 'Tomorrow's Christmas Eve!' [Louis] said, 'That's good enough!' Sure enough, 1954, Sam joined Louis Christmas Eve."

Spontaneous as that first performing encounter was, it was also part of a grander plan that Louis Prima had been developing. He had already had great success with his own orchestra and then his visiting Leon at the during the previous few decades.

Prima had achieved all he had wanted to in those ensembles. It was time to create a swinging Wall Of Sound. Big Band had run its course. "That era was gone, man," remembers Butera. "That was history. They were trying to hang on with the big band, but it was costly. He

**Continued on page 87**



Sam Butera circa 1970s

right after that, and nothing had changed. He still looks the same and still sounds the same. He's an ageless kind of guy. He can get out there and deliver a show, and deliver those songs, and play that saxophone. At the end of his shows, he does 'When The Saints Go Marching In.' Just like Louis did, he parades out into the audience and while he's playing the saxophone, he's shaking hands, smiling at the people. And he makes people happy."

It's fortuitous enough that the younger man of the two can keep their special brand of Hot Swing going into the twenty first century (Butera is 77; Prima would have been 93 by now), but it's even more fortunate that they found each other in the first place.

Though perhaps not too surprising. Years before joining



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## The Beatles Are Coming! The Birth of Beatlemania in America

By Bruce Spizer

The 40th anniversary of the Beatles arrival in America is upon us. And, just in time, here is possibly the definitive look back at that event, courtesy of Bruce Spizer. Over the past few years, Spizer has established himself as a top-notch Beatle author, his investigative skills matched only by his knack for packing his books with mouth-watering visuals.

Anyone who's ever leafed through a Spizer book has no doubt been floored by the illustrations. Page after glossy page packed with images of record sleeves, labels, letters, documents, promotional materials — a treasure trove for die-hard Beatle People. The text itself is the result of painstaking research in which the author lays out the exact sequence of events that led to the Beatles' conquest of America. It didn't happen quite as simply or as quickly as some accounts suggest, and Spizer deflates a myth or three as he tells the whole story. When did VeeJay records really release the *Introducing the Beatles* LP? Did the Beatles hit the charts in Canada before the U.S.? Why the heck did it take Capitol records so long to start putting out Beatles records? All these questions and many more are answered. For more information, click on [www.beatle.net](http://www.beatle.net) and [www.thebeatlesarecoming.com](http://www.thebeatlesarecoming.com)

## Donovan

Beat Café  
Applesed 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 out-takes — swampy, nocturnal, but polished and illuminated. Most, if not all, of the vocals that Cole is remembered 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)  
outhouserrecords.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

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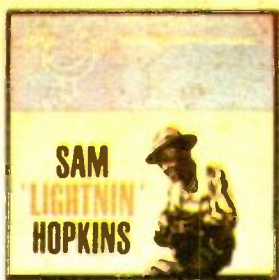
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See #15

# John Tefteller's World's Rarest Records

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

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

Auction closes Tuesday, November 16, 2004 at 7:00 p.m. PST



See #28

## Original Classic Blues LP's, 45's and 78's Auction

### AUCTION DETAILS

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

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

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

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

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

### Original Classic 1950's and 1960's Blues Albums



1. **Cat-Iron** - "Cat-Iron Sings Blues And Hymns" Folkways FA 2389 M-M Mono Nice Country Blues and scarce! Nice version of "Poor Boy A Long, Long Way From Home." MB \$150



2. **Blind Gary Davis** - "Harlem Street Singer" Prestige/Bluesville 1015 M-M Mono "Preview Copy" stamped on the back cover. Blues/Gospel Masterpiece! MB \$100



3. **K. C. Douglas** - "A Dead-Beat Guitar And The Mississippi Blues" Road Recordings LP 5002 M-/M- Stunning Country Blues LP described on the cover as "Street corner blues 'bout women and automobiles." This copy is in gorgeous shape with "Demonstration Record Not For Sale" stamped on the back cover and the label. His best record and very tough to find clean! MB \$800

4. **Champion Jack Dupree** - "Blues From The Gutter" Atlantic 8019 M-M Mono All time classic LP on original First Pressing Black and Silver label MB \$100

5. **Buddy Guy** - "A Man & The Blues" Vanguard VRS 9272 M-M Mono White Label Promo, great cover and nice LP by one of the few original guys still out there playing today! This one is from 1968 with Otis Spann on piano! MB \$50

6. **Slim Harpo** - "The Best Of Slim Harpo" Excello 8010 M-M Mono Great classic stuff! MB \$100

7. **Screamin' Jay Hawkins** - "What That Is!" Phillips PHS 600-319 M-M Stereo All time classic! Includes the famous "Constipation Blues." Classic LP with great Coffin cover! MB \$35

8. **John Lee Hooker** - "The Blues" Crown 5157 M-/VG+ Mono Black label First Pressing, cover has slight wear MB \$50

9. **John Lee Hooker** - "It Serve You Right To Suffer" Impulse A-9103 M-M Mono with original Gatefold cover MB \$35

10. **John Lee Hooker** - "Kabuki Wuki!" Bluesway BLS-6052 M-M Stereo White Label Promo live concert from 1973 at the Kabuki Theater in San Francisco MB \$25

11. **John Lee Hooker** - "Born In Mississippi Raised In Tennessee" ABC X-768 M-M Stereo White Label Promo MB \$25

12. **John Lee Hooker** - "That's Where It's At!" Stax STS 2013 Sealed/Mint Stereo STILL SEALED in the original shrink wrap, BB hole in cover MB \$25

13. **Lightnin' Hopkins** - "Lightnin' Hopkins And The Blues" Imperial LP-9211 M-M Mono Still in original loose fit baggie and rice paper inner sleeve—just opened and played a couple of times. MB \$100

14. **Lightnin' Hopkins** - "Country Blues" Tradition TLP 1035 M-M Nice one and CLEAN! MB \$50

15. **Sam Lightnin' Hopkins** - "The Rooster Crowed In England" 77-LA-12-1 M-/VG++ Mono Hopkins recorded this LP for English Blues fans in 1959. The record was issued over there along with a letter from the producer which is included here. Not sure how rare this is overseas, but it is seldom seen here! Very Unique! Great Cover! English pressing. MB \$100 (See picture at top of page)

16. **Lightnin' Sam Hopkins** - "Lightnin' In Town" Folk Art FLP 5003 M-M Mono A pretty scarce one by him! MB \$25

17. **Shakey Horton** - "The Soul Of Blues Harmonica" Argo 4037 Sealed/Mint Mono STILL SEALED in the original shrink wrap! MB \$150



18. **Elmore James & The Broom Dusters** - "Blues After Hours" Crown 5168 M-M Mono Black label original True First Press! All time classic Monster Blues LP! Cover and record are in just magnificent shape! This LP cover almost always shows up with major ring wear, but this one is just about perfect with NO ring wear! AN ESSENTIAL part of any Blues collection. MB \$200

19. **Lonnie Johnson** - "Blues By Lonnie Johnson" Prestige Bluesville 1007 M-/VG+ Mono Spine has some damage and there is a BB hole in the cover, but the record is just about perfect. MB \$25

20. **Albert King** - "Years Gone By" Stax STS 2010 Sealed/Mint Stereo STILL SEALED in the original shrink! MB \$25



21. **B. B. King** - "B. B. King" Crown CST 359 M-M Stereo Gray Label. Nice early shot of B.B. on the cover! MB \$35

22. **B. B. King** - "Mr. Blues The King B. B." Super Paramount ABCS 456 M-M Stereo ABC nice cover shot of B.B. with guitar MB \$35

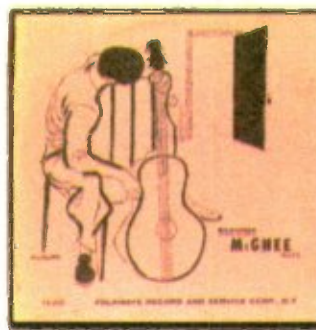
23. **B. B. King** - "Back In The Alley The Classic Blues Of B. B. King" Bluesway BLS-6050 Mint/Mint Stereo White Label Promo MB \$25



24. **Leadbelly** - "Rock Island Line" Folkways FA 2014 M-/VG++ Mono 10" LP with cover and includes the original liner notes booklet. Hard to find this one clean! MB \$75



25. **Mance Lipscomb** - "Trouble In Mind" Reprise R9-2012 M-M Stereo All time classic LP! MB \$150



26. **Brownie McGhee** - "Brownie McGhee Blues" Folkways FA 2030 M-M Mono 10" LP complete with original liner notes booklet and a David Stone Martin cover drawing! MB \$100

27. **Brownie McGhee & Sonny Terry** - "Brownie McGhee And Sonny Terry Sing" Folkways FW 2327 M-M Mono Complete with original liner notes booklet MB \$30

28. **Blind Willie McTell** - "Last Session" Prestige Bluesville 1040 M-/VG++ Mono and original First Pressing! Classic stuff by one of the all time great Pre-War artists making his final appearance on record in 1956. MB \$100 (See picture at top of page)

29. **Jimmy Reed** - "Rockin' With Reed" Vee Jay LP 1008 VG+/M-VG++ Mono True First Pressing on original Maroon label Vee Jay with the thin silver line! Classic LP and very hard to find a True First Pressing. Previous owner's name stamped neatly on the label and written neatly on the back cover. MB \$75

30. **Jimmy Reed** - "Just Jimmy Reed" Vee Jay SP 1050 Sealed/Mint Stereo and STILL SEALED in the original shrink wrap! This is a guaranteed True First Pressing original! MB \$50

31. **Jimmy Reed** - "Jimmy Reed Plays 12 String Guitar Blues" Vee Jay VJS 1073 M-M Stereo Cover still has the original shrink on it! MB \$35

32. **Jimmy Reed** - "Jimmy Reed The Legend-The Man" Vee Jay 8501 M-M Mono White Label Promo MB \$30

33. **Jimmy Reed** - "I Ain't From Chicago" Bluesway BLS-6054 M-M Stereo White Label Promo MB \$25

34. **Memphis Slim** - "No Strain" Prestige Bluesville 1031 M-M Mono MB \$50

35. **Otis Spann** - "Heart Loaded With Trouble The Classic Blues Of Otis Spann" Bluesway BLS-6063 M-M Stereo White Label Promo MB \$25

36. **Hound Dog Taylor** - "Hound Dog Taylor And The HouseRockers" Alligator 4701 M-M Stereo White Label Promo, all time classic great Rockin' LP! MB \$50

37. **Hound Dog Taylor And The HouseRockers** - "Natural Boogie" Alligator 4704 Sealed/Mint Stereo Original First Pressing STILL SEALED in the original shrink! GREAT LP! MB \$25

38. **Sonny Terry** - "Sonny's Story" Prestige Bluesville 1025 M-M Mono BB hole in cover MB \$50

39. **Joe Turner** - "Roll 'Em" Bluesway BLS 6060 M-M Stereo White Label Promo MB \$25



40. **T-Bone Walker** - "Classics In Jazz" Capitol H-370 VG+/M- Mono Original 10" LP, very scarce in clean shape. This one has a near perfect cover and a clean record MB \$250

41. **T-Bone Walker** - "Dirty Mistreater The Classic Blues Of T-Bone Walker" Bluesway BLS-6058 M-M Stereo White Label Promo MB \$25

42. **Muddy Waters** - "Muddy Waters At Newport 1960" Chess LP 1449 M-/VG++ Mono "D.J." stamped on the back cover. All time classic LP! Record is perfect and the cover just has slight wear MB \$100

43. **Robert Pete Williams** - "Those Prison Blues" Folk-Lyric FL 109 M-M Mono This is the original True First Pressing of a classic LP that has been reissued many times! MB \$100

### Original 1950's Blues 45's

44. **Billy Boy** - "I Wish You Would/I Was Fooled" Vee Jay 146 M- All time Chicago Classic. Xol MB \$100

45. **Billy Boy** - "I Ain't Got You/Don't Stay Out All Night" Vee Jay 171 M- Chicago Classic MB \$50



46. **Billy Boy** - "You've Got Me Wrong/Here's My Picture" Vee Jay 192 M- White Label Promo, xol, Gorgeous White Label Promo! MB \$75



See #75

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See #92

47. **Tiny Bradshaw** – "Mailman's Sack/Newspaper Boy Blues" *King 4537-AA M-* Tiny tol on B-side only, tough to find Jump R & B MB \$50



48. **John Brim & His Gary Kings** – "I Would Hate To See You Go/You Got Me Where You Want Me" *Chess 1624 M-* Great looking White Label Promo with #ol. All time classic Rockin' Chicago Blues! Top shelf performance! MB \$150

49. **Dusty Brown** – "Yes She's Gone/He Don't Love You" *Parrot 820 VG++* Chicago Blues classic MB \$75

50. **Gunter Lee Carr** – "We're Gonna Rock/Yesterday" *Decca 49170 M-* Piano Pounder by Cecil Gant MB \$125

51. **Ray Charles** – "Heartbreaker/Feelin' Sad" *Atlantic 1008 Mint* Store Stock Perfect! MB \$50

52. **Ray Charles** – "Sinner's Prayer/It Should've Been Me" *Atlantic 1021 Mint* Store Stock New MB \$50

53. **Ray Charles** – "I've Got A Woman/Come Back" *Atlantic 1050 M-* All time classic! Some call it the very first Soul record MB \$50

54. **G Davy Crockett** – "Look Out Mable/Did You Ever Love Somebody (That Didn't Love You)" *Chief 7010 M-* Classic Black Rocker! Original first release label MB \$100

55. **Margie Day** – "I'm Gonna Raise A Rukus Tonight/ Must I" *Dot 1153 Nice VG+* Nice Female Jump MB \$25

56. **Floyd Dixon** – "Telephone Blues/Real Lovin' Mama" *Aladdin 3075 VG* Super scarce early # that seldom turns up on 45 format. Record has light scuffs but nothing major. MB \$50



57. **Fats Domino** – "Going To The River/Mardi Gras In New Orleans" *Imperial 5231 VG++ RED WAX!!!* This is one of several of Fat's singles that were pressed in colored wax and probably the most desirable of the bunch! Beautiful opaque red and dark blue script label look just heavenly together. Only flaw is a tiny center hole chip which does not affect play. MB \$350

58. **Champion Jack Dupree** – "Old Time Rock And Roll/Rocky Mountain" *Vik 0279 Mint* Great! MB \$75

59. **Lowell Fulson** – "Cash Box Boogie/My Daily Prayer" *Swing Time 335 M-* Classic MB \$100

60. **Stomp Gordon** – "Dragnet/Stoppo Daddy Blues" *Mercury 70233 Mint* Great Jump Blues takeoff on the Jack Webb TV show theme MB \$50

61. **Buddy Guy & His Band** – "Sit And Cry/Try To Quit You Baby" *Artistic 1501 M-* Classic—his first record! MB \$50

62. **Buddy Guy** – "Broken Hearted Blues/Slop Around" *Chess 1799 M-* White Label Promo MB \$25

63. **Buddy Guy** – "Ten Years Ago/Let Me Love You Baby" *Chess 1784 Mint* MB \$25

64. **Buddy Guy** – "When My Left Eye Jumps/The Treasure Untold" *Chess 1838 Mint* MB \$25



65. **Bernard Hardison** – "Too Much/Come To Me Baby" *Republic 7111 Nice VG+* This is it! The song that Elvis covered in 1957! This is the original version and quite scarce in 45 format MB \$100

66. **Slim Harpo** – "Wondering And Worryin'/Strange Love" *Excella 2138 Mint* Classic Swamp Blues MB \$50



67. **Stormy Herman & His Midnight Ramblers** – "The Jitterbug/Bad Luck" *Dootone 358 M-* Great Harmonica & Guitar Blues! Very scarce on 45! MB \$300

68. **John Lee Hooker** – "Boom Boom/Drug Store Woman" *Vee Jay 438 M-* Classic—used in many commercials MB \$30

69. **Poppa Hop** – "My Woman Has A Black Cat Bone/I'm A Stranger" *Ivory 127 M-* All Time Classic MB \$75



70. **Elmore James** – "I Believe/I Held My Baby Last Night" *Meteor 5000 M-* Yellow Label True First Pressing! All time classic! MB \$700

71. **Elmore James & His Broom Dusters** – "Dust My Blues/I Was A Fool" *Flair 1074 M-/VG++* All time classic! MB \$200

72. **Elmore James & His Broom Dusters** – "Coming Home/The 12 Year Old Boy" *Vee Jay 249 M-* Nifty White Label Promo, #ol MB \$150

73. **Elmore James & His Broomdusters** – "It Hurts Me Too/Elmore's Contribution To Jazz" *Vee Jay 259 Mint* White Label Promo, #ol MB \$100

74. **J. B. Lenore** – "Mama Talk To Your Daughter/Man Watch Your Woman" *Parrot 809 Mint* Classic and Store Stock New MB \$100

75. **J. B. Lenore** – "Let Me Die With The One I Love/If I Give My Love To You?" *Checker 844 M-* White Label Promo, super neat looking with the Web Top label MB \$75 (See picture at top of page)

76. **Richard Lewis & His Band** – "Hey, Little Boy/Call Me, Call Me, Call Me" *Aladdin 3255 Mint* Answer to his hit "Hey Little Girl" MB \$35

77. **Richard Lewis & His Band** – "Still Drifting/Sweet Dreams" *Aladdin 3261 Mint* Nice Jump Blues! MB \$35



78. **Smiley Lewis** – "I Hear You Knocking/Bumpy Bump" *Imperial 5356 Mint* Script Label True First Pressing! All time classic that would be revived in the early 70's by Dave Edmunds. MB \$100

79. **Willie Love & His Three Aces** – "Nelson Street Blues/V-8 Ford" *Trumpet 175 M-* Classic MB \$100

80. **Willie Mabon** – "The Seventh Son/Lucinda" *Chess 1609 Mint* All time classic song redone many times. This is the original! Store Stock New! MB \$50

81. **Rose Marie McCoy** – "Dippin' In My Business/Down Here" *Cat 111 M-* Classic Female Blues MB \$40



82. **Brownie McGhee & His Jook Block Busters** – "Key To The Highway/I Feel So Good" *Jax 304 M-* Red Vinyl!!! Real pretty sound and great to look at too! MB \$300

83. **Lucky Millinder & His Orchestra** – "Bongo Boogie/I'm Waiting Just For You" *King 4453 AA M-* Vocals by Annisteen Allen, AA original First Press, scarce on 45 format MB \$75

84. **Roy Milton & His Band** – "You Got Me Reeling And Rocking/Nothing Left" *Dootone 369 M-* MB \$40

85. **Roy Milton & His Band** – "Cry Some Baby/Baby I'm Gone" *Dootone 398 Nice VG+* MB \$15

86. **Johnny Otis & Orchestra** – "Sittin' Here Drinkin'/ You Got Me Crying" *Peacock 1648 Mint* Slight storage warp with no effect on play, but Store Stock New! MB \$40



87. **Danny Overbea** – "40 Cups Of Coffee/I'll Follow You" *Checker 774 M-* Red Vinyl!!! Checkers just look so cool on red vinyl! Classic! MB \$100



88. **Little Junior's Blue Flames** – "Feelin' Good/Fussin' And Fightin' Blues" *Sun 187 M-* Classic GREAT Rockin' Blues as only Sam Phillips could do! MB \$250

89. **Little Junior Parker & The Blue Flames** – "I Wanna Ramble/Backtracking" *Duke 137 M-* I know I just said as only Sam Phillips could do, but this one has that rockin' Sun sound and actually was the last thing Parker did in this style. This record serves as his answer to Sun 187 and is quite nice! MB \$50

90. **Prince Partridge** – "How Come My Dog Don't Bark/ Choosing A Career" *Crest 1006 Mint* Cute MB \$35



91. **Lloyd Price** – "What's The Matter Now?/So Long" *Specialty 457 M-* Red Wax! MB \$75

92. **Jimmy Reed And His Trio** – "Jimmies Boogie/I Found My Baby" *Vee Jay 105 M-* Red Vinyl!!! MB \$300 (See picture at top of page)

93. **Jimmy Reed And His Trio** – "You Don't Have To Go/Boogie In The Dark" *Vee Jay 119 M-* Red Vinyl!!! MB \$300

94. **Jimmy Reed** – "Can't Stand To See You Go/Rockin' With Reed" *Vee Jay 186 Mint* Nice one and tough! MB \$50

95. **Jimmy Reed** – "Baby What You Want Me To Do/Caress Me Baby" *Vee Jay 333 M-* All time classic! This is the True First Pressing on Maroon label with the thin silver line! MB \$25

96. **Todd Rhodes Orchestra** – "Trying/Snuff Dipper" *King 4556 Mint* Lavern Baker on Vocals! MB \$100

97. **Todd Rhodes Orchestra** – "Must I Cry Again/Hog Maw And Cabbage Slaw" *King 4583 Mint* Lavern Baker on Vocals again! MB \$100

98. **Otis Rush** – "Sit Down Baby/I Can't Quit You Baby" *Cobra 5000 M-* Classic MB \$30

99. **Otis Rush** – "Checking on My Baby/It Takes Time" *Cobra 5027 VG++/M-* Classic MB \$30

100. **Otis Rush** – "So Many Roads, So Many Trains/I'm Satisfied" *Chess 1751 Mint* Small stain on label MB \$25

101. **Otis Rush** – "I Can't Stop Baby/You Know My Love" *Chess 1775 Mint* Store Stock New MB \$25



102. **Magic Sam** – "Everything Gonna Be Alright/Look Whatcha Done" *Cobra 5021 M-* Classic MB \$50

103. **Magic Sam** – "Square Dance Rock Part One/Square Dance Rock Part Two" *Chief 7017 M-* Xol MB \$50



104. **Otis Spann/Muddy Waters** – "It Must Have Been The Devil/Five Spot" *Checker 807 VG++* Mega Rare Chicago Blues! One of the all time greatest and near impossible to find on 45! This one has been rare and in demand since the 60's and this is the very first 45 I have ever had to sell! Don't miss this one! MB \$1500

105. **Arbee Stidham** – "Meet Me Half Way/I'll Always Remember You" *Abco 100 M-* Chicago Classic! MB \$100



106. **Tempo Toppers/Little Rich** – "Rice, Red Beans And Turnip Greens/Always" *Peacock 1628 M-* Classic early Little Richard from the period when he was very bluesy and not quite ready to Rock and Roll MB \$300

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

Get your copy! BluesImages.com



See #110

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**Auction closes Tuesday, November 16, 2004 at 7:00 p.m. PST**



See #116



107. Sister O. M. Terrell – "The Gambling Man/I'm Going To That City (To Die No More)" *Columbia 21092 M- Country Blues Gospel MASTERPIECE! Solid Pre-War Sound! Terrell's records (there are about five of them) are all just STUNNING! If you have never heard her, call me and I'll play this for you. Near impossible to find on 45 format and top shelf prices for the 78 collector! MB \$200*

108. Sister Rosetta Tharpe – "Everytime I Feel The Spirit/He Is Everything To Me" *Decca 48337 M- Pink Label Promo, #01. Not as raw and intense as Sister Terrell, but these are still real fun Gospel records with nice Guitar work MB \$25*

109. TNT Tribble & His Crew – "Mr. Von/Oh Happy Day" *RCA Victor 5097 VG++ Nice Jump Blues Pittsburgh style! MB \$25*

110. Little Walter & His Night Cats "Juke/Can't Hold On Much Longer" *Checker 758 M- His first record and clean! MB \$150 (See picture at top of page)*

111. Little Walter & His Night Cats – "Mean Old World/Sad Hours" *Checker 764 VG++ MB \$75*

112. Little Walter & His Jukes – "Blues With A Feeling/Quarter To Twelve" *Checker 780 VG++ MB \$75*

113. Little Walter & His Jukes – "You're So Fine/Light's Out" *Checker 736 VG++ MB \$75*

114. Little Walter & His Jukes – "You'd Better Watch Yourself/Blue Light" *Checker 799 M- MB \$50*

115. Little Walter & His Jukes – "My Babel Thunderbird" *Checker 811 M- Classic MB \$50*

116. Little Walter & His Jukes – "One More Chance With You/Flying Saucer" *Checker 838 M- Red and White label PROMO copy! These Checker promos are REAL hard to find and they just look so neat! #01 MB \$100 (See picture at top of page)*

117. Little Walter & His Jukes – "Key To The Highway/Rock Bottom" *Checker 904 VG++ Classic MB \$25*

118. Muddy Waters & His Guitar – "Mad Love/Blow Wind, Blow" *Chess 1550 Nice VG+ Nice early one! MB \$50*



119. Muddy Waters & His Guitar – "I'm Your Hoochie Koochie Man/She's So Pretty" *Chess 1560 M- All Time Classic! MB \$100*



120. Muddy Waters & His Guitar – "Forty Days & Forty Nights/All Aboard" *Chess 1630 M- White Label Promo! Super hard to find on promo and boy, do these Chess Promos look neat! MB \$75*

121. Muddy Waters & His Guitar – "Diamonds At Your Feet/Don't Go No Farther" *Chess 1630 MINT Store Stock NEW! MB \$50*

122. Muddy Waters – "Go! My Mojo Working/Rock Me" *Chess 1652 Nice VG+ Classic MB \$25*



127. Young John Watson – "Motor Head Baby/Sad Fool" *Federal 12131 VG++ Classic early one from Johnny Guitar Watson, outer edge is slightly rough MB \$200*

128. Sonny Boy Williamson – "Red Hot Kisses/Going In Your Direction" *Trumpet 216 M- All time classic, early one MB \$150*

129. Sonny Boy Williamson – "Don't Start Me Talkin'/All My Love In Vain" *Checker 824 M- Classic! MB \$50*



130. Sonny Boy Williamson – "Your Imagination/Let Me Explain" *Checker 834 M- White Label Promo! Super scarce as Promo! MB \$100*

131. Sonny Boy Williamson – "The Key/Keep It To Yourself" *Checker 847 M- MB \$35*

132. Sonny Boy Williamson – "Fattening Frogs For Snakes/I Don't Know" *Checker 864 M- Classic MB \$40*

133. Sonny Boy Williamson – "Ninety Nine/Born Blind" *Checker 883 M- MB \$25*

134. Sonny Boy Williamson – "Your Funeral & My Trial/Wake Up, Baby" *Checker 894 M- MB \$25*

135. Sonny Boy Williamson – "Cross My Heart/Dissatisfied" *Checker 910 M- With Robert Jr. Lockwood on guitar MB \$25*



136. Howlin' Wolf – "Smokestack Lightning/You Can't Be Beat" *Chess 1618 M- All time classic! MB \$75*

137. Howlin' Wolf – "I Asked For Water/So Glad" *Chess 1632 Mint Classic! Store Stock New! MB \$75*

138. Howlin' Wolf – "Sitting On Top Of The World/Poor Boy" *Chess 1679 M- Credits list Wolf as the writer of "Sitting," but old time collectors will know immediately that The Mississippi Sheiks wrote and recorded that song in 1930, that it was the biggest selling Blues song of the times and the first to sell one million copies. Chess brothers seeking greater royalties have taken the true credits away. MB \$20*

139. Howlin' Wolf – "I Didn't Know/Moanin' For My Baby" *Chess 1695 M- MB \$25*

140. Howlin' Wolf – "Howlin' Blues/I Better Go Now" *Chess 1726 M- Classic MB \$20*

## Original Post-War Blues 78's

141. Tom Archia & His Orchestra – "Mean And Evil Daddy/Blues At Twilight" *Chess 1448 M- A-side is a nice Blues vocal by Sheba Griffin, scarce release # on early Chess MB \$30*

142. Wini Beauty & The Lamplighter All Stars – "Wini's Blues/My Complaint Baby" *Lamplighter 101 M- Interesting Female Blues with backup by Jazz legends Red Callender and Barney Bigard, obscure Los Angeles label MB \$30*

143. Calvin Boze & His All-Stars – "Stinkin' From Drinkin'/Look Out For Tomorrow Today" *Aladdin 3072 Mint Neat Lyrics MB \$30*

144. Cleo Brown – "Cook That Stuff/Cleo's Boogie" *Capitol 57-70057 M- Nice Female Jump Blues MB \$30*



145. Fred Clark – "Ground Hog Snooper/Walkin' And Wonderin'" *Federal 12136 M- White Label Promo! Nice Jump Blues MB \$100*

146. Charlie Boogie Woogie Davis – "West Side Baby/You Fine And Healthy Thing" *Imperial 5033 Mint Early # MB \$30*

147. Larry Davis & His Band – "Texas Flood/I Tried" *Duke 192 Mint Classic MB \$25*



148. Little Esther & The Dominoes – "The Deacon Moves In/Other Lips, Other Arms" *Federal 12016 VG++ Great and scarce one with Billy Ward and the Dominoes backing her up! This is the scarcer clear shellac press that actually plays crisp and clean! MB \$75*

149. Little Esther – "Hound Dog/Sweet Lips" *Federal 12126 Mint Great Version—before Elvis but after Big Mama Thornton MB \$40*



150. Lalo Guerrero – "Marihuana Boogie/Los Chucos Suaves" *Imperial 329 M- Most of this is in Spanish, but there is enough English to figure out that this is one great drug song! Very tough to find! No 45 ever pressed! MB \$50*

151. Buddy Guy And His Band – "Sit And Cry/Try To Quit You Baby" *Artistic 1501 VG++ His first record! Neat on 78 format MB \$35*

152. Roy Hawkins – "Wine Drinkin' Woman/My Temper Is Rising" *Modern 765 Mint No 45 ever pressed! MB \$30*



153. Otis Hinton – "Walking Down Hill/Emmaline" *Timely 1003 M- STUNNING Country Blues! A 1950's update of Tommy Johnson's Big Road Blues! Will quickly go to the top of your playlist. Essential for any serious Blues collection. MB \$300*

154. John Lee Hooker – "I'm In The Mood/How Can You Do It" *Modern 835 M- MB \$40*

155. John Lee Hooker – "Key To The Highway/Bluebird Blues" *Modern 886 M- MB \$40*

156. John Lee Hooker – "Love Money Can't Buy/Please Take Me Back" *Modern 908 VG Juke wear MB \$5*



157. Lightnin' Hopkins & His Guitar – "Early Mornin' Boogie/Nothin But The Blues" *Herald 443 VG++ White Label Promo on thin VINYL 78! Sound just leaps from the grooves! MB \$35*

158. Lee Jackson – "Fishin' In My Pond/I'll Just Keep Walkin'" *Cobra 5007 M- Classic MB \$50*



159. Munroe Moe Jackson – "Go Way From My Door/Move It On Over" *Mercury 8127 VG++ This is a COUNTRY BLUES MASTERPIECE! Great growling Vocals and monster Guitar! If you've never heard it, call me and I'll play it for you! Top Shelf Rant! MB \$100*

160. Elmore James And The Broom Dusters – "Early In The Morning/Hawalian Boogie" *Flair 1011 M- Classic! Clean and original Flair sleeve too! MB \$100*

161. Smokey Joe – "The Signifying Monkey/Listen To Me Baby" *Flip 228 M- MB \$50*



162. Ressie Mae Jones – "Automatic Daddy/Roll It Boogie" *Tone 317 VG+ Lite scuffs, nice Female Jump Blues. This is probably a Dootone label as it was produced by Dootsie Williams and it has a Dootone number. MB \$50*

\*\*\* Next Auction \*\*\*  
**Motown & Girl Groups**  
 45's & LP's



See #174

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See #196



163. **Freddy King** – "Country Boy/That's What You Think" *El + Bee 157 M* - His First Record! Very scarce Chicago label MB \$300



175. **Little Junior's Blue Flames** – "Feelin' Good/Fussin' And Fightin' Blues" *Sun 187 M-VG+ B* - side has slight juke wear. All time Sun rockin' Blues classic. MB \$100

176. **Sonny Parker** – "She Sets My Soul On Fire/Disgusted Blues" *Peacock 1620 M* - Nice Jump Blues MB \$35



183. **Otis Rush** – "Groaning The Blues/If You Were Mine" *Cobra 5010 M* - Classic MB \$50

184. **Hal Singer** – "Disc Jockey Boogie/Jiblets" *Acorn 300 M* - Nice Jump Instrumentals MB \$30



164. **Lampighter All Stars** – "Young Man's Blues—Part 1/Young Man's Blues—Part 2" *Lampighter 102 VG++* Claude Trenier of the Treniers on the vocals! This is a super early Los Angeles Jazz label that released a few Blues records. Jazz legends Barney Bigard and Red Callender back him up. MB \$35



177. **Morris Pejeo** – "Screaming And Crying/Maybe Blues" *Abco 106 Mint* Scarce! Much harder than the Checker releases and great too! MB \$250



185. **Homer Smith/J. D. Nickelson** – "Bouncing Boogie/Sweet Woman Blues" *Courtney 120 Mint* Scarce Jump Blues Instrumentals on tough Los Angeles label with Norman Green on guitar! Original Courtney sleeve! Store Stock! MB \$50

186. **Beulah Swan** – "Hip Shakin' Mama/Don't Steal My Heart" *Bethlehem 01296 Mint* White Label Promo pressed on THIN VINYL with that magnificent vinyl sound! MB \$30

187. **Eddie Taylor** – "Bad Boy/E T Blues" *Vee Jay 149 M* - Chicago Classic MB \$50

188. **Big Mama Thornton** – "Hound Dog/Night Mare" *Peacock 1612 VG++* First version of the Blues rockin' classic that Elvis would come along and mold into hot Rock & Roll. These are REAL hard to find clean as it was a big hit for Thornton and those jukeboxes just ground them to death. This copy has some light scuffs, but plays like new! #01 MB \$50

189. **Jimmie Toliver w/Edgar Rice** – "Rolling/Why Did You Leave Me" *Chimes 112 M* - Great obscure Blues on scarce California label! A-side is a rockin' Guitar Instrumental and the B-side is a great Vocal Blues with Guitar MB \$40

190. **Jimmie Toliver w/Edgar Rice** – "Going Home/Breaking Out" *T and T 102 VG++* Vocal on A-side, Rockin' Guitar Instrumental on B-side, obscure California Blues on even more obscure label MB \$40



197. **Junior Wells** – "Hodo Man/Junior's Wail" *States 134 Mint* With Elmore James and Muddy Waters. This is his all time BEST record ever! Chicago classic! Store Stock New! MB \$250



165. **J. B. Lenore And His Bayou Boys** – "Deep In Debt Blues/Carrie Lee" *Chess 1463 M* - Classic and tough to find clean! MB \$100

166. **J. B. Lenore** – "Don't Touch My Head !!! I've Been Down So Long" *Checker 856 Mint* Classic MB \$40

167. **J. B. Lenore** – "What About Your Daughter? 5 Years" *Checker 874 M* - MB \$35



178. **Mr. Percy** – "Full Of Misery/Somebody Help Me Out" *Dot 1205 Mint* White Label Promo pressed on THIN VINYL and the sound just leaps from the grooves! Tough! MB \$100

179. **King Porter And His Orchestra** – "That Early Morning Boogie/Goodbye Doretha" *Imperial 5032 Mint* Nice Jump Blues vocals by Betty Jones on the A-side and Alton Redd on the B-side, scarce early # MB \$35



191. **Little Walter J.** – "That's Alright/Just Keep Loving Her" *Chance 1116 VG++* Classic! Legendary Chance label with super early cuts by Harmonica Master Little Walter! It doesn't get much better than this! MB \$200



168. **Jerry Boogie McCain** – "Stay Out Of Automobiles/Love To Make Up" *Trumpet 231 VG+* His rarest record!!! Less than ten copies known as this one was dropped from the market shortly after release. Great one too! MB \$600

169. **Jerry McCain & His Upstarts** – "Courtin' In A Cadillac/That's What They Want" *Excella 2068 M* - Classic MB \$50

170. **Jerry McCain & His Upstarts** – "Things Ain't Right/Run Uncle John! Run" *Excella 2081 M* - MB \$35

171. **Big Jay McNeely** – "Road House Boogie/Willie The Cool Cat" *Exclusive 96 M* - Vocals! MB \$35

172. **Big Jay McNeely** – "Hoppin' With Hunter/Tondalayo" *Exclusive 108 Mint* Legendary Los Angeles D.J. Hunter Hancock's theme song! MB \$35

173. **Amos Milburn and Band** – "Chicken Shack/Juice, Juice" *Aladdin 3332 Mint* The updated Rockin' version! Classic MB \$40



180. **Tampa Red** – "It's Too Late Now/Please Try To See It My Way" *RCA Victor BRD-41 Mint* White Label Promo pressed on THIN VINYL and that great sound just leaps from the grooves! MB \$50

181. **Tommy Ridgley** – "Looped/Junie Mae" *Imperial 5203 M* - Classic New Orleans Alcoholic Jump Blues! MB \$40

182. **Jimmy Rogers** – "If It Ain't Me/Walking By Myself" *Chess 1643 M* - Chicago classic MB \$30



205. **Jimmy Wilson & His Band** – "Strangest Blues/I Used To Love A Woman" *Rhythm 1765 Nice* VG+ #01, Super scarce one from San Francisco, California MB \$50

206. **The Howlin' Wolf** – "Evil Is Goin' On/Baby How Long?" *Chess 1575 Mint* Classic and Store Stock New! Nice way to end a great list! MB \$50



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  - The WHO - Toronto 1982 Unedited PPV 2 1/2 hrs
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45's—Blues, R&B, Soul		LP's—BLUES, R&B, SOUL	
9463 Lou Johnson Thank You Anyway Bigtop 3115 (N)	Min \$40.00	213 Emanuel Lasky Don't Lead Me On Baby Thelma 106 (N)	Min \$40.00
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9502 Ray Johnson Gonna Roll Lucky Seven Tonight Blend 132/104 (E)	Min \$50.00	217 Larry Luttrell Go For Yourself Luma 2043 (N) (D)	Min \$100.00
9575 Al James I'm Gonna Love You Amy 11 041 (N) (D)	Min \$40.00	225 Benny Latimore If It Was So Nice While It Lasted Dado 2014 (N) (D)	Min \$40.00
9984 Barbara Jones Treat Me Right Pat 636 (N) (stamped DJ XOL)	Min \$40.00	248 Lawrence & The Arabians I'll Try Harder Here 1307 (N) (XO, drill hole)	Min \$100.00
9538 Chris Jones I'm the Man Goodie Train 038 (N) (XO)	Min \$40.00	249 Shirley Lowman So Much to Me Enterprise 5142 (N)	Min \$40.00
9603 Dorothy Jones It's Unbearable Columbia 4-2062 (E+) (picture sleeve w/light water stain XOL)	Min \$50.00	255 Oils Lewis Can't Stop Loving You Brunswick 5537 (N) (D)	Min \$50.00
9721 Doc Bill Joseph & L (Lalayette) Leake I Don't Like It Flyght 917 (N)	Min \$60.00	LP's—BLUES, R&B, SOUL	
9747 Ty Karm Al at Once Romack 112 (N) (dark green tabs)	Min \$100.00	310 The King Pins It Won't Be This Way Always Ring 163 (N) (mono) (1 seam taped, 1 seam 3/4)	Min \$50.00
9751 Shoney Karol Just to Make You Happy Dakar 1449 (N)	Min \$40.00	359 Larry Lewis Bukka White At Home With Friends ASP 1 (N) (mono) (trans)	Min \$25.00
9813 Willie Kenrick What's That on Your Finger RCA Victor 47-9212 (N) (DJ minor mod damage to label)	Min \$150.00	401 Little Richard Little Richard is Back Velocity 1107 (N) (mono, black label)	Min \$50.00
9815 Billy Kennedy This is a Groovy Generation Thelma 139 (VG+) (N)	Min \$200.00	45's—ROCKABILLY, ROCK-N-ROLL	
9844 The Kinks Mustangs Kicks Photo 80 (E+) (Exit Jam) (E-)	Min \$200.00	452 Jerry Don Rockin' Chair Rock Flng 771 (N) (EJ XOL)	Min \$50.00
9666 Nones King Worstcase Baby Goin' Free 1006 (N) (D)	Min \$15.00	455 Mel Dorsey I Ain't Gonna Take It No More Dora 106 (E)	Min \$100.00
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9980 Eddie King Love You Baby JOB 1122 (E)	Min \$150.00	482 Bobby Dyring Hot Seat Back Beat 531 (N) (D)	Min \$50.00
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82 Marie Knight Hope You Won't Hold It Against Me Addr 101 (E)	Min \$50.00	544 Bob Dylan Blowin' in the Wind Columbia 75007 (E) (DJ, picture sleeve)	Min \$100.00
89 Marie Knight What Kind of Fool Okeh 4-7147 (E) (DJ WOL DOL)	Min \$75.00	552 Earl & Ann Joanne & Margaret Fuzzy Chin G45 119 (N)	Min \$15.00
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APOLLO..5 Royals, Larks, Royal Sons Quintet..ATLANTIC..Choker Campbell, Willis "Gator Tail"  
Jackson, Little Johnny Jones, Laurie Tate, Carmen Taylor & Boleros, Van Walls..ARISTOCRAT..Muddy  
Waters..BIG TOWN..Angel Face..BLUEBIRD..Black Spider Dumplin', Tommy McClennan, Tampa Red  
CAPITOL..Walter Brown, Four Deals, Jubalaires, Bus Moten, T-Bone Walker(also Jimmy Lee, Gene  
Vincent)..CHECKER..Big Ed, Lena Gordon, Elmore James, Jessie Knight, Joe Hill Louis, Danny Overbea,  
Jimmy Witherspoon..CHESS..Big Bill, Eddie Boyd, Jackie Brenston, Howlin' Wolf, Floyd Jones, Jimmie  
Rogers, Lou Sargent, Muddy Waters..COLUMBIA..Maurice King & Wolverines, Mello-Tones, Chris Powell  
& 5 Blue Flames, Ravens..CONTINENTAL..Hot Lips Page..CORAL..Serenaders..DECCA..Blenders, Blind  
Boy Fuller, Jimmie Gordon, Mary Harris, Honey Dripper, Pee Wee Hughes, Alex Moore, Peetie Wheatstraw,  
Georgia White(also Hardrock Gunter, Bill Haley Audrey Williams)..DELTA..Little Milton..DELUXE..Willie  
Baker, Pee Wee Hughes, Johnny & Mack..DUKE..Mr Goggle Eyes August, Bonita Cole, Earl Forest, Rosco  
Gordon, Lovey Lewis, Long John, Little Junior Parker, Junior Ryder, St. Louis Jimmy, Sultans, Lester  
Williams..EXCELLO..John Christmon, Kid King's Combo, Silvertone Singers..FEDERAL..Dominoes, Four  
Jacks, Lil Greenwood, Henry Hill, Lamplighters, John Lee, Little Esther(with Dominoes and Bobby Nunn),  
Little Willie Littlefield, Pigmeat Peterson, Platters, Royals, Jimmy Witherspoon..FLAIR..Elmore James.  
GLOBE..Jimmy McCracklin..GOLD STAR..Lightnin' Hopkins GOTHAM..Wright Holmes, Dan Pickett  
HERALD..5 Willows, Ursula Reed..HOLIDAY..Bill Haley & Saddlemen!(yeah, I know it's not blues/  
r&b)..IMPERIAL..Jesse Allen, Dave Bartholomew, Bees, Pee Wee Crayton, Guitar Slim, Hawks, Smokey  
Hogg, Smiley Lewis, Tommy Ridgley, Spiders, Blanche Thomas, Joe Turner, T-Bone Walker..J.O.B..J.B.  
Lenore..JOE DAVIS..Gabriel Brown..KING..LaVern Baker w/Todd Rhodes, Roy Brown, Checkers, Country  
Paul, Wynonie Harris, Erskine Hawkins, Robert Henry, Magic Tones, Orchids, Swallows, Eddie "Cleanhead"  
Vinson, Crown Prince Waterford..LUNA..Crystals..MAJESTIC..Pat Flowers..MERCURY..Pat Valdele..  
METEOR..Elmore James..MODERN..Pee Wee Crayton, Bobby Nunn..OKEII..Champion Jack Dupree,  
Blind Boy Fuller & Sonny Terry, Brownie McGhee, Charlie Spand, Yas Yas Girl..PARROT..John Brim, J.B.  
Lenore..PEACOCK..Marie Adams, Gatemouth Brown, Harold Conner, David Dean, Joe Fritz, Gwen Johnson,  
Jimmy McCracklin, Memphis Slim, Johnny Otis, Sonny Parker, Big Mama Thornton..PREVIEW..Jimmy  
McCracklin..RAMA..Crows..RCA..Billy Bunn & Buddies, John Greer & Rhythm Rockers, Les Harris,  
Heartbreakers, Jackson Bros. Orch., Melvin Smith, Sonny Terry, Terry Timmons, Bob Williams..RED  
ROBIN..Velvets..REGAL..Dennis McMillion..REGENT..Marilyn Scott..RPM..Lightnin' Hopkins, Nic  
Nacs..SAVOY..Big Bertha, H-Bomb Ferguson, Four Buddies, Henry Hayes, Lazy Slim Jim, Johnny Otis  
Congregation, Billy Wright..SCORE..Trumpeteers..SPECIALTY..Big Maceo, Floyd Dixon, John Lee Hooker,  
Earl King, Kings, Jimmy Liggins, Mercy Dee, Kenzie Moore, Frankie Lee Sims, Victorians, Lester  
Williams..STATES..Cliff Butler, Jimmy Coe, Danderliars, Swingin' Sax Kari..SUN..Little Milton, Rufus  
Thomas..UNITED..Dozier Boys, Five C's, Memphis Slim, Moroccos, Roosevelt Sykes..VEE JAY..Spaniels

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**World Coin News**  
Circulation Dept., 700 E. State St., Iola, WI 51990-0001

RAVE 45'S AUCTION

Hj, and under my new auction. As always, all records are Original and strictly graded (and direct light) Your satisfaction is guaranteed. My Highest grade is M- as there is no such thing as a mint 45! Standard industry abbreviations applied. I also have some unique grades such as "clean w/ (d,cln)" which notes that the disc looks shiny and new, but is downgraded due to some small scratch or abrasions. A "1 + a" grade means it's just a hair off the next grade. A "P" after a grade = "Plays". I also trade for other rare 45s. If there are two grades in the Condition column, the first applies to the PS or Cover and the second to disc grade. When bidding, please include at least: the item number, the group name, and Section. (garage, solo, etc.) This is a great help! NOTE: Most of these sections contain many more records than listed here. If you would like to receive the complete section(s) Please send your email address (to vinylnut@comcast.net) or your mailing address. Thank You Barry-Auction closes NOVEMBER 16TH 8PM PST

ALL SECTIONS LISTED IN THIS AUCTION CONTAIN ONLY A PORTION OF THE ENTIRE SECTION. IF YOU WOULD LIKE TO SEE ANY ENTIRE SECTION(S), PLEASE CONTACT ME AND LET ME KNOW WHICH SPECIFIC SECTION(S) YOU WOULD LIKE TO VIEW. THANK YOU!

Table with columns: #, Artist, Label, Description, Condition, Price. Includes entries like 21044 Mack Trax, 21160 Hanky Dancet, 21161 Mar Kay, etc.

Table with columns: #, Artist, Label, Description, Condition, Price. Includes entries like 21232 Knight, Earl & G Kelley, 21233 Knight, Earl & G Kelley, etc.

Table with columns: #, Artist, Label, Description, Condition, Price. Includes entries like 21298 Russel, Jimmy, 21299 Russel, Jimmy, etc.

Table with columns: #, Artist, Label, Description, Condition, Price. Includes entries like 21300 Russel, Jimmy, 21301 Russel, Jimmy, etc.



RARE 45'S AUCTION

Main auction table with columns for ID, Artist, Title, Description, and Price. Includes handwritten annotations like 'SOUL', 'FUNK', 'BLUES', and 'ROCK & ROLL'.

AUCTION - DOD WOPPS. Original 45's for labels unless noted. PETER COLLINS, 9 Village Way, Berlin, MD. 21811. CLOSES: DEC 1.

Auction table for 'DOD WOPPS' with columns for ID, Artist, Title, Description, and Price.

45'S SET SALE \$2.50 PER 45 ORDER ADD \$1.00 FOR INS

Table listing 45's set sales with columns for Artist, Title, Description, and Price.

Advertisement for 'Rhythm Recordings' featuring 'Attention! If you collect: Vocal Groups • R&B • Soul • Blues • Rockabilly • Gospel • C&W'. Includes 'ORDER OUR NEW CATALOGUES TODAY, THEY'RE FREE!' and 'Thousands of rare and obscure titles'.





45's - Singles - 45's

R&B, Gospel, Soul and Rock & Roll

Auction D-1104 Ends November 30th



The Wax Museum 1605-B East Blvd Charlotte, NC 28203 Phone 704 377-0700 Fax 704 377-0701 let ring 6x E-mail auction@waxmuseum.net

New! Attention!! access the list on our website waxmuseum.net/original.shtml it is searchable! e-mail us your bids don't forget to give us your mailing address!!

Note... Please do me a favor and pick up your stuff if you win. Money orders, cash and Pay Pal are shipped first. Checks must clear! Foreign bidders - send cash registered! We are not responsible for loss

Any phone calls concerning bids after 4pm EST. Please!!! Bids can not be checked until the closing date. And all bids are considered Sales after the closing date.

Put your name and address on your bid sheet or e-mail!!!! Get Your Bids in Early!!! Good Luck!!!!

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

Table with columns for item number, artist name, and song title. Includes entries like 11209 A BROTHERS, 11210 A FAR, 11211 A JIMMY RUFFIN, etc.

THE LAMARCA con't.

Table with columns for track number, artist name, and song title. Includes tracks like '11480 DAVEY JOHNSON', '11481 DAVEY JOHNSON', '11482 DAVEY JOHNSON', etc., up to '11659 FEDERAL'. The table is organized into columns and contains a large volume of text.



### British Invasion 45 rpm Set Sale

Set sale. Visual grading. Postage \$2 U.S.A. others inquire. Phone (417)887-9280  
 Fax (417)890-6130 E-mail recordsmith@mchsi.com Credit cards accepted. MC-Visa-Dis.

Animals	MGM	13414It's My Life	M-	\$5
Beatles	Swan	4152 She Loves You	EX	\$8
Beatles	Cap.	5498 Yesterday	VG-	\$8
Beatles	Cap.	5715 Yellow Submarine	VG-	\$8
Chad & Jeremy	W.A.	1021 Yesterday's Gone	M-	\$6
Dave Clark 5	Epic	9692 Can't You See That She's Mine	EX	\$4
Dave Clark 5	Epic	9863 Over And Over	VG-	\$6
Donovan	Epic	10045 Sunshine Superman	M-	\$6
Marianne Faithful	Lon.	9697 As Tears Go By	M-	\$6
Freddie & Dreamers	Lon.	125 I'm Telling You Now	M-	\$6
Gerry & Pacemakers	Lau.	3251 Don't Let The Sun Catch	M-	\$6
Gerry & Pacemakers	Lau.	3284 Ferry Across The Mersey	M-	\$6
Herman's Hermits	MGM	13681 There's A Kind Of Hush	M-	\$6
Hollies	Imp.	66231 On A Carousel	VG+	\$6
Hollies	Epic	10298 Jennifer Eccles	M-	\$5
Kinks	Rps	0334 All Day And All Of The Night	VG+	\$6
Billy J. Kramer	Imp.	66027 Bad To Me	VG+	\$6
Left Bank	Smh.	2041 Walk Away Renee	EX	\$5
Manfred Mann	Mer.	72822 My Name Is Jack	M-	\$8
Mindbenders	Font.	1541 A Groovy Kind Of Love	VG+	\$6
Moody Blues	Deram	85023 Knights In White Satin	M-	\$6
Nashville Teens	Lon.	9689 Tobacco Road	EX	\$5
Peter & Gordon	Cap.	5211 Nobody I Know	M-	\$6
Peter & Gordon	Cap.	5461 To Know You Is To Love You	M-	\$6
Rolling Stones	Lon.	9687 It's All Over Now	EX	\$5
Rolling Stones	Lon.	9741 The Last Time	EX	\$5
Rolling Stones	Lon.	908 Jumpin' Jack Flash	M-	\$6
Searchers	Kapp	593 Don't Throw Your Love Away	EX	\$6
Searchers	Kapp	644 What Have They Done To...	VG+	\$8
Walker Bros.	Smh.	2032 The Sun Ain't Gonna Shine	VG-	\$6
Who	Atco	6509 Substitute	M-	\$10
Yardbirds	Epic	10006 Shapes Of Things	VG-	\$8
Zombies	Parrot	9723 Tell Her No	EX	\$8

RECORDSMITH P.O. BOX 1356 SPRINGFIELD, MO 65801 U.S.A.

**PAUL DUNMALL MOKSHA BIG BAND "I Wish You Peace"**  
 Paul has carved out a reputation as one of the most uncompromising reed players today. This special session, with 15 of Britain's top jazz players, was commissioned by the BBC.

**FAR CORNER "Far Corner"**  
 A very impressive debut by a chamber/classical rock quartet. Far Corner play carefully honed pieces, composed in a contemporary classical style that maintain the power of rock. Grand piano and Hammond organ, electric and acoustic cello, bass and drums.

**THE RICHARD LEO JOHNSON TRIO "Poetry Of Appliance"**  
 Acoustic guitarist Richard burst upon the scene with two albums on Blue Note. This is the first release by his trio which includes two classically trained musicians. They mix elements of rock, folk and ambient music with the sensibilities of classical structure.

**THE MUFFINS "Double Negative"**  
 The Muffins are noted for the way they craft memorable themes with adventurous musical structures. 30 years later, they remain one of the great US avant/progressive bands.

**YANG "A Complex Nature"**  
 The first release by a new band led by guitarist Frédéric L'Epée, formerly of Shylock and Philharmonie. Dynamic and intricate instrumental music for dual guitars, bass and drums.

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PAUL GREENY - 240 S. OLD LITCHFIELD #219 - LITCHFIELD PARK, AL 35116 45a AUCTION

No minimum bid; no bid topping. \*Classics \*Soul \*R+B

NOVEMBER 30, 2004

1 ADAMS, JERRY	1036	Don't Sell Too Long/No In Between	VG-	To M
2 ARLANDO	111	Open your heart, part 1 & 2	M-	Orange (RSCG)
3 ALLISON, GENE	REF O-REC	729 1 understand/Almost window blues	M-	
4 BARBARA & BRENDA	DINAMO	103 You just got to be foolish/I'm hurt	VG-	B (RSCG)
5 BARRY, BERRY WALKER	DUNE	141 I'm your baby/Talk out	VG-	M-1 side
6 BLAND, BERRY	" "	366 You're worth it all/Sometimes	VG-	to M- stereo
7 BROWN, OSCAR, JR.	PUNYANA	1516 One two three O'Leary/The Joker	VG+	drill hole
8 BRYANT, DON	HI	2104 I'll do the rest/Glory of love	VG-	Orange (RSCG)
9 BURGESS, DONALD	DECCA	32134 Satisfaction/marblewood	VG-	0-hole/score
10 CAMPBELL, BROTHERS	JMEL	745 Southern county boy	VG-	To M-
11		754 Stop talking in your sleep	VG-	to M-
12 COMPTONAL, B	JAY WALKING	13 How can I pretend/The love you gave to me	VG-	White/DJ
13 CROLEY, BO	CHICKEN	842 Who do you love/in bed (I'm love)	VG-	to M- 1 side
14		936 Say man back again/She's alright	VG-	strong VG-
15 DYNAMICS	BLACK OOLD	9 Count your chips/Parkey key	M-	
16 FORMATIONS	SOB	13899 At the top of the stairs/Maria melody	M-	wol 1 side
17 GAYSON, LOWELL	REMY	636 I'm your man/I'm not really ready	VG-	minor (RSCG)
18 FULSON, LONNIE	OSWEGON	1027 Can't live/She's no toady	VG-	minor (RSCG)
19 GALE, MARVIN	TAKLA	54112 I'll be dozing	VG-	to M-
20 GENE & JERRY	MERCURY	73161 You just can't win	M-	
21 HANLON, BILLY	VENTURE	636 I'm your man/I'm not really ready	VG-	to M-
22 HARRIS, BILLY	ORNY	1294 I've got me (I'm your man)	M-	line cover
23 HUGHES, FRED	VEE-JAY	718 Don't let me down/My heart aches	M-	black label
24 JAMES, EARL	JMEL	764 Standing at the crossroads/Gunnybirds	VG-	white label
25 JAMES, EARL	KENT	591 1813 Blues/I be love	VG-	to M- 1 side
26		704 Save your money make I need you	VG-	to M-
27		2249 Believe in me/It's rush	VG-	black label
28 JENNIFER BROTHERS	ATLANTA	1962 Devil make music	VG-	white label
29 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
30 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
31 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
32 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
33 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
34 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
35 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
36 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
37 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
38 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
39 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
40 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
41 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
42 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
43 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
44 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
45 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
46 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
47 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
48 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
49 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-
50 JIMMIE, RIG MORGAN	STARDAY	962 I'm your man/I'm not really ready	VG-	to M-

\* Dale Marchand  
 P.O. Box 301  
 Brookfield, Ohio 44403  
 \* Nov. Auctions - 358 - n. 360 \*

Auction 358 45's  
 Mixed - Minus or More  
 Auction Ends: Nov. 30 - 04

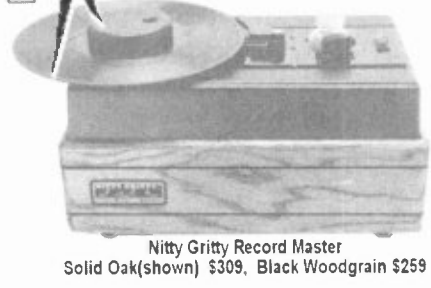
1. ABC 10463	MONTCLAIRS	I BELIEVE	(DJ)
2. ALADDIN 3339	CHARLES BROWN	SOOTHE ME	(VG-
3. APPLE 1828	GEORGE HARRISON	WHAT IS LIFE	(W- PIC- SLV
4. ARGO 5378	CLARENCE HENRY	I DON'T KNOW WHY	(VG-
5. ATLANTIC 2247	JIMMY HANAN	GOTTA HAVE LOVE	(DJ) DH
6. BERNLO 1001	JR. WATERS	LIFE IS 7	(3- SKUFFS
7. CAN AM 106	BETSY BRYE	DADDY DADDY	(VG-
8. CAN AM 139	JENNIE SMITH	IF YOU SEE HIM	(DJ) VG-
9. CAPITOL EP 1772	PEGGY LEE	SUGAR SPICE	(33-COM DISC
10. CLASS 221	GOOGIE RENE	WIGGLE TAIL	(SKUFFS
11. COLPIX 175	NINA SIMONE	TROUBLE IN MIND	(VG-
12. COLUMBIA 42418	SANDY SELSIE	POORHIST GIRL IN TOWN	(DJ)
13. COMBO 64	GENE & EJUNICE	KO KO MO	(CLEAN VG+
14. CORAL 63261	JERRY KELLER	GOODNITE PRETTY BABY	(DJ) WOL
15. DECCA 29977	MILLS BROS.	98 CENTS	(SKUFFS
16. DECCA 31030	BILL HALEY	PUERTO RICAN PEEDLER	(DJ)
17. DISNEYLAND 118	ANNETTE	TALL PAUL	(DJ)
18. DOT 16894	ROMY SPAIN	TAKE CARE OF THIS MEMORY	(DJ)
19. DRAGON 4405	VIC CRO	I'M LONESOME	(DJ)
20. DUNES 2002	RAY PETERSON	BE MY GIRL	(DJ)
21. EPIC 9256	LEE KANE	I GIVE MY HEART	(DJ) WOL/VG
22. EPIC 9492	ROY HAMILTON	DON'T COME CRYIN'	(DJ) WOL/VG
23. EPIC EP 1065	CHARLIE RICH	RADIO DJ	(W/MUSIC 'N INTERVIEW
24. EVEREST 19425	RONNY DOUGLAS	YOU'LL COME BACK	(SKUFFS
25. GATEWAY 748	DONNIE ELBERT	LILY LOU	(DJ)
26. HARMON 4069	VERNE MONTY	TAKE GOOD CARE OF HER	(DJ) TINY WOL
27. IMPERIAL 5763	3 FRIENDS	DEDICATED	(SKUFFS
28. IS 1469	CLARENCE ASHE	I COULD ONLY LIE	(DJ) SKUFFS
29. KAPP 991	JOHN ROWLES	ONE DAY	(DJ) SKUFFS
30. KRC 304	STELLA JOHNSON	YEAH BABY	(VG+
31. LAURIE 3083	DOTTIE CARROLL	THE THING TO DO	(DJ)
32. MERCURY 71631	CINDY OBERHEAUX	SAY IT FROM YOUR HEART	(DJ)
33. MGM 14074	LESLEY MILLER	AIN'T GONNA NOWHERE	(DJ)
34. NATIONAL 107	JOANN LEAR	THINGS I SHOULD KNOW	(VG+
35. OKEH 7048	CHUCK WILLIS	GIVE AND TAKE	(VG+
36. RCA 4938	MIL SAD HEAD	MUMBLE BLUES	(33-COM DISC
37. RCA EP 2551	ANN MARGARET	VILLACIOUS ONE	(DJ) WOL/VG
38. ROULETTE 4351	KENNY ROSSI	YOUR NOT THE ONLY ONE	(DJ)
39. SMASH 1893	MILLIE SMALL	MY BOY LOUPOOP	(DJ) SKUFFS
40. SPUR 1118	HOWARD FOGG	HIGHWAY MAN	(WOL
41. TOLLIE 9031	EDDIE MCURRY	TOY HEART	(DJ)
42. TREY 104	TONY CASTLE	KISS ME GOODNITE	(WOL) SKUFFS
43. UA 157	BILLY BARNES	I'M COMING TO SEE YOU	(DJ)
44. UA 50823	BOBBY GOLDSBORO	DANNY	(DJ)
45. UNICAL 3013	KEITH COLLEY	ALADDIN	(WOL) TINY SKUFFS

Auction 360 45's  
 Mixed - Minus or More  
 Auction Ends: Nov. 30 - 04

1. ABC 9874	JOHNNY NASH	A VERY SPECIAL LOVE	(DJ)
2. BEVMA 962	RON MURPHY	A LONG WAY	(WOL) SKUFFS
3. CADENCE 1334	GORDON TERRY	RUN LITTLE JOEY	(DJ)
4. CADENCE 1341	CHORDETTES	PHOTOGRAPHS	(DJ)
5. CHALLENGE 5906	JERRY WALLACE	MISSION BELL BLUES	(DJ)
6. CHANCELLOR-1011	FRANKIE AVALON	DE - DE DINAH	(VG+
7. CHANCELLOR 1040	FRANKIE AVALON	JUST ASK MY HEART	(8-SIDE VG-
8. COLPIX 763	PAUL PETERSON	LITTLE DREAMER	(DJ) CLEAN VG-
9. COLUMBIA 41208	MARTY ROBBINS	SHE WAS 17	(DJ)
10. COLUMBIA 44796	DAVID ROGERS	DEARLY BELOVED	(DJ)
11. DATE 1594	VAN TREVOR	GUITAR	(DJ)
12. DATE 1103	RAY ALLEN	NO TOP SUIT	(DJ) WOL) SKUFFS
13. DOT 15377	PAT BOONE	AIN'T THAT A SHAME	(SKUFFS
14. DOT 16040	ROBIN LUKE	SCHOOL BUS LOVE AFFAIR	(VG
15. DOT 16368	SPEEDY GONZALES	IF I HAD A GIRL	(DJ)
16. DOT 452237	LYN ROMAN	JUST A LITTLE LOVIN'	(DJ)
17. DYNASTY 630	STAN STENNER	ANGEL ON MINE	(DJ) SKUFFS
18. EPIC 9405	DOUG MORRIS	FRIGID DIGIT	(DJ) SKUFFS
19. GLENOLDEN 151	LARRY CARTELL	SIN	(DJ) WOL) ONE SKUFF
20. GUYDEN 2018	MITCHELL TOROK	HOOCHY KOOCHY HENRY	(DJ)
21. GUYDEN 2068	SHERRYS	POP POP - PIE	(DJ)
22. HI 2096	ACE CANNON	UP SHORE	(DJ)
23. HICKORY 1377	GENE KENNEDY	NEVER LET YOU GO	(DJ)
24. IMPERIAL 5727	AL ROBINSON	LEAVING YOU TODAY	(DJ)
25. IR 66438	JACKIE DESHANNON	YOU CAN COME TO ME	(ONE - SKUFF
26. JEWEL 806	JR. ADKINS	LOVE IS ALL AROUND	(DJ)
27. LIBERTY 55836	T BONES	NO MATTER WHAT SHAPE	(DJ)
28. MERCURY 71406	GEORGE JONES	WHITE LIGHTNING	(DJ) SKUFFS
29. RCA 7645	ROD LAUREN	IF I HAD A GIRL	(DJ)
30. RCA 7846	WANDERBO	REACHLESS	(W- PIC- SLV) WOL
31. RCA 8489	CONNIE SMITH	TINY BLUE TRANSISTOR RADIO	(DJ)
32. RCA 8651	ROGER MILLER	HEY LITTLE STAR	(DJ)
33. RCA 9242	GREETER DAVIS	WHAT DOES IT TAKE	(DJ)
34. RCA 9718	PEGGY MARCH	TRY TO SEE IT MY WAY	(DJ)
35. REPRISE 313	KEELY SMITH	TURN AROUND LOOK AT ME	(DJ) WOL
36. ROULETTE 4015	JIMMIE RODGERS	HONEYCOMB	(DJ)
37. ROULETTE 4085	BOB MERRILL	SWIMMIN' SUIT	(DJ)
38. ROULETTE 4206	PEARL BAILEY	S - L.B. BOX OF MONEY	(DJ)
39. SECWAY 103	ECHOE	BABY BLUE	(VG
40. SMOKEY 1001	RANDY WRIGHT	SO - SO	(VG
41. SUNBEAM 102	GERRY GRANAHAN	GIRL OF MY DREAMS	(DJ)
42. UA 233	JACK LAWRENCE	GIRLS - GIRLS	(DJ)
43. WB 5181	BILL DOGGETT	JACK RABBIT	(DJ)

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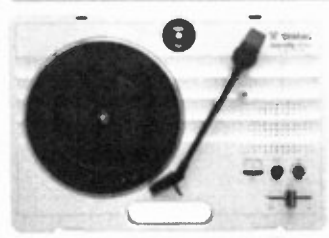


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Please write or e-mail first to reserve your records. We will bill you.
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write or e-mail us first, and tell us what you want.
Send us your WANT LISTS. We specialize in 45's. - Bob & Mike

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various 45 RPM records with details like artist names, song titles, and prices.

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from the previous table.

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from the previous table.

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from the previous table.

GRAB BAG SECTION \*\*\*

- GRAB BAG - PICTURE SLEEVE 45's. Mostly '80's.VG+ to M- 200/\$35.
GRAB BAG - '70's-'80's rock/pop artists VG+ to M- 200 for \$25.00
GRAB BAG - REISSUE 45'S: '50'S-'80'S. VG+ to M- 100 for \$25.00
GRAB BAG - C&W 45'S. Mostly '70's-'90's. VG+ to M 150 for \$25.00
GRAB BAG - Black Artists: '70's-'90's. VG+ to M 150 for \$25.00
GRAB BAG - COMPANLY SLEEVE'S: '50'S-'60'S VG+ 300 for \$50.00

ALPHABETIC SET SALE 45 RPM RECORDS CONTINUED

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Continuation of record listings from the previous table.

45 rpm Auction - 60's Rock & Garage

AUCTION INSTRUCTIONS: THIS IS AN AUCTION OF 60'S ERA ROCK 'N ROLL AND GARAGE 45'S. SATISFACTION GUARANTEED OR YOUR MONEY BACK. USE THE FOLLOWING GRADING SCALE: M- VG+ VG VG- G THIS AUCTION ENDS ON TUESDAY, NOVEMBER 30, 2004.

RANDY COLEMAN • 111 ROYAL OAK ROAD • FLORENCE, ALABAMA 36633 • 256-766-1837

- AMBERLINES, THE CHIARIENA / BANDIDO CRESCENDO 329 DJ VG+
2 AMERICAN BREID, THE GREEN LIGHT / DON'T MAKE YOU... MCM 1326 sol. M
3 ANIMALS, THE HOUSE OF THE RISING SUN / TALKER... MCM 1341 VG+

- 157 GENTRY, BOBBY ODE TO BILLIE JOE / MISSISSIPPI DELTA CAPITOL 5950 M
158 GENTRYS, THE KEEP ON DANCING / MAKE UP YOUR... MCM 1379 VG+
159 GENTRYS, THE YOU MAKE ME FEEL SO GOOD / THERE... MCM 1360 VG+

- 319 RIGHTIOUS BROTHERS YOU'RE MY SOUL AND INSPIRATION / VERVE 10520 DJ VG+
320 RIGHTIOUS BROTHERS HOLD ON, I'M COMING / THE WILL... VERVE 10521 DJ VG+
321 RIGHTIOUS BROTHERS BEEN SO NICE / STRANDIN' IN THE... VERVE 10522 DJ VG+

- 462 XLS THE TRACKS OF MY TEARS / REWIND... IMPERIAL 6624 M
463 YOKOHAMA RAMBLERS YOKOHAMA NIGHTS (SADNESS) (HAP)... IMPERIAL 6629 VG+

# the MOJO BONEYARD

P.O. BOX 181, DUQUESNE, PA 15116 • WWW.MOJOBONEYARD.COM

Welcome to the MOJO BONEYARD'S "MIGHTY LITTLE JOHNSON'S COMEBACK TOUR" AUCTION #152. All 45 are M-M unless noted. LPs & EPs are graded cover record 1.Ps are ST-1.0 unless noted. Phone bids accepted only on the closing day. Please use auction & item numbers when entering bids. Cash check or money order accepted. You pay postage & insurance. Auction closes DECEMBER 1st.

email: headbangers@mojoboneyard.com  
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### #152

Fax & Email must include mailing address.  
COMPLETE LISTING: 45 items  
ON WEBSITE: www.mojoboneyard.com  
NOW ACCEPTING VISA & MASTERCARD

## SECTION A: SPECIAL STUFF 45 AUCTION

- \$3.00 MIN. BID**
- 1 Abbot 3015 The Crest Sisters I Do What I Do scf
  - 2 ABC 10122 Jon Thomas Heartbreak scf
  - 3 ABC 10444 Jans Domino There Goes scf
  - 4 ABC 10484 Pat Domino Red Sails In The Sunset scf
  - 5 ABC 10819 Elton John It Just Happened That Way scf
  - 6 ABC 11048 The Sandmen
  - 7 Abner 1021 The Don Frazier Quintet Tolia DJ VG+
  - 8 Airways 419 Sunland Slim See My Lawyer scf
  - 9 Arno 829 The Stranglers Stranger In Her Mind scf
  - 10 Apple 1825 Mary Horan Thank About Your Children (w/PS) DJ M-M
  - 20001 Apple 1825 Mary Horan Thank About Your Children (w/PS) DJ M-M
  - 21 Arve 1011 The Olympics Stay Where You Are scf
  - 22 Atlanta 1511 The Vespers This Little Girl Of Mine (yellow) scf VG
  - 23 Autumn 1111 The Vespers This Little Girl Of Mine (yellow) scf VG
  - 24 Babbitt 177 Jims Page My Baby Just Cares For Me DJ scf
  - 25 Band 1111 The Vespers This Little Girl Of Mine (yellow) scf VG
  - 26 Barret 1111 The Vespers This Little Girl Of Mine (yellow) scf VG
  - 27 Bell 421 The Vespers This Little Girl Of Mine (yellow) scf VG
  - 28 Belton 2018 Bobby Lewis A Man's Gotta Be A Man (w/PS) scf VG+
  - 29 Bigtop 1414 Valentine Romeo Rodriguez DJ scf VG+
  - 30 Brent 7049 The Quinteros One Dance With Me DJ scf
  - 31 Brent 706 Varsity Fair Peter White DJ scf
  - 32 Cabara 419 The Vespers This Little Girl Of Mine (yellow) scf VG+
  - 33 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
  - 34 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
  - 35 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
  - 36 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
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  - 39 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
  - 40 Lanco 1121 Bernie Lee Orch Garden Of Love DJ scf
  - 41 Challenge 10121 Al Hurricane What A Little Wasten scf
  - 42 Chex 1719 Gloria Gaynor My Heart Goes scf
  - 43 Chex 1281 Nick Brown Main Theme From The Cardinal scf
  - 44 Chex 2111 Bobby Frower Top Rolling Stoned SAMI DJ
  - 45 Chex 10121 Al Hurricane What A Little Wasten scf
  - 46 Chex 1719 Gloria Gaynor My Heart Goes scf
  - 47 Chex 1281 Nick Brown Main Theme From The Cardinal scf
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  - 100 Chex 2111 Bobby Frower Top Rolling Stoned SAMI DJ

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

- 221 Afrothots 401 Rick Allen I Can't Stand No Signifying scf VG
- 222 AAM 2274 Newmad What Cha Doin' DJ VG
- 223 AAM 5019 John Black He's Got People DJ VG
- 224 AAZ O'Day 502 Jimmy Dotson Linda scf
- 225 AHC 10397 Billy Cox The State Dept DJ scf
- 226 AHC 10397 Billy Cox The State Dept DJ scf
- 227 AHC 10640 Merilyn Promise DJ VG+
- 228 AHC 10393 Jan Smith You've Got To Be A Man DJ VG+
- 229 AHC 10954 Samson and Delilah Woman scf
- 230 AHC 10393 Jan Smith You've Got To Be A Man DJ VG+
- 231 AHC 11117 Detroit Road Runners Message From A Black Man DJ VG+
- 232 AHC 11117 Detroit Road Runners Message From A Black Man DJ VG+
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## SECTION C: LP AUCTION \$3.00 MIN. BID

- 888 RCA 4221 Wanderers Loves The Pipe Dream M-M
- 889 RCA 4858 Wilson Pickett Magic Man M-M
- 890 RCA 2976 King Curtis The Soulful Sound M-M
- 891 Reprise 6240 Duane Jarvis The Kozin Organics MONO M-M
- 892 Riverside 8405 The Small Faces Secret In The Sun M-M
- 893 Riverside 9601 The Silhouettes 100 Hours With Monk (2 records) M-M
- 894 RCA 5011 Naimi conversations with M-M
- 895 NFI 2422 Jagger Scream! The Funk Time strip M-M
- 896 NFI 2422 Jagger Scream! The Funk Time strip M-M
- 897 Sunsh 2422 Jagger Scream! The Funk Time strip M-M
- 898 Soul 7011 The Walker & The All Stars Shogun MONO M-M
- 899 Soul 1121 Truax Pierruzzi Home Sweet Home M-M
- 900 Soul Note 2006 Howler 1 & The MG's Up Light M-M
- 901 Soul 2006 Howler 1 & The MG's Up Light M-M
- 902 Soul 2006 Howler 1 & The MG's Up Light M-M
- 903 Soul 2006 Howler 1 & The MG's Up Light M-M
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- 962 Soul 2006 Howler 1 & The MG's Up Light M-M
- 963 Decca 23272 Andrews Sisters Winder Wonderland scf
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- 965 Decca 23272 Andrews Sisters Winder Wonderland scf
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- 1000 Decca 23272 Andrews Sisters Winder Wonderland scf

## SECTION E: CHRISTMAS LP AUCTION \$3.00 MIN. BID

- 1008 ABC 160 Paul Anka It's Xmas Everywhere MONO M-M
- 1009 ABC 697 Ramsey Lewis Trio Xmas Christmas MONO M-M
- 1010 ABC 6066 Partidge Family Partidge Family Xmas Card M-M
- 1011 ABC 1093 Big Boy Xmas Xmas Xmas M-M
- 1012 ABC 894 Frank Sinatra Sinatra Christmas Xmas M-M
- 1013 ABC 6882 Nat Cole & His Orchestra Magic Of Christmas M-M
- 1014 ABC 9108 Christmas Eve Christmas Eve (2 records) M-M
- 1015 ABC 7161 Grampus Philadelphia Orchestra Greatest Xmas Hits (time strip) DJ M-M
- 1016 ABC 9250 Andy Williams A Christmas Album (time strip) DJ M-M
- 1017 ABC 8121 Johnny Mathis Merry Christmas M-M
- 1018 ABC 8121 Johnny Mathis Merry Christmas M-M
- 1019 ABC 8121 Johnny Mathis Merry Christmas M-M
- 1020 ABC 8121 Johnny Mathis Merry Christmas M-M
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- 1098 ABC 8121 Johnny Mathis Merry Christmas M-M
- 1099 ABC 8121 Johnny Mathis Merry Christmas M-M
- 1100 ABC 8121 Johnny Mathis Merry Christmas M-M

Table listing various music releases with columns for artist, title, format, and price. Includes entries like 'PAUL GRAYNO - 240 S. OLD LITCHFIELD #219 - LITCHFIELD PARK, AZ. 85340' and '1. AMAZING SPIDERMAN 3-1015'.

Table titled 'COMEDY, NOVELTY, \*SPORTS, COMIC, PERSONALITY' listing various comedy and novelty releases. Includes entries like '1. AMAZING SPIDERMAN 3-1015' and '2. BUSHWICK, ROCKY & PHILIBUS - Part 1 & 2 (1993)'.

Table titled 'SOUL SATISFACTION 196-11 COMO AVE., HOLLISSWOOD, NY 11423' listing soul music releases. Includes entries like 'Auction ends on last day of month' and 'No bid-topping. Many thanks to all who have participated in past auctions...'.

TREASURE CHEST 45

CARL CRAWFORD 1800 E. TULPEHOCKEN ST. PHILADELPHIA PA. 19138 PHONE (215) 2242374 E-MAIL treasurechest45@webtv.net

Welcome to an auction of rare and hard to find records FROM MY PERSONAL COLLECTION. ALL RECORDS ARE ORIGINAL AND FULLY GUARANTEED. THANK YOU AND GOOD LUCK. AUCTION ENDS - NOV. 14 04 - 10:00 PM

Table listing 45 RPM records for sale, including titles like '195s THE EXITS UNDER THE STREET LAMP' and '196 BILLY HARNER HALF A MAN'.

Table listing picture sleeves for sale, including titles like 'THE INTRUDERS DEVIL WITH AN ANGEL'S SMILE' and 'THE MARCELS HEARTACHE'.

Table listing U.S. Bonds for sale, including titles like 'QUARTER TO THREE LEGRAND 1008 VG+/M-' and 'TENDER YEARS MERCURY 7135 VG+/M-'.

Table listing soul LPs for sale, including titles like 'ARCHIE BELL/DRELLS THERE'S GONNA BE A... ATLANTIC (ST) 8225 M-/M-' and 'GREATEST HITS STAX (ST) 2033 VG+/VG+'.

Table listing sheet music for sale, including titles like 'MARTHA & THE VANDELLAS JIMMY MACK GORDY 7058 E' and 'THE MARCELS DESTINATION - ANYWHERE TAMLA 54171 E'.

Treasurechest45@webtv.net

Large table listing various music releases for sale, including titles like '215 THE HIGH KEYS IF YOU LOVE ME' and '216 JOE HINTON EVERYTHING IS LOVE'.

SOUL SATISFACTION 196-11 Como Ave., Holliswood, N.Y. 11423 • (718) 468-7122



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Additional text at the bottom left of the page, including 'JOBETE.....MUSIC CO INC. (E) = EXCELLENT' and 'MARtha & THE VANDELLAS'.

Additional text at the bottom middle of the page, including '322a THE NATURAL FOUR- I THOUGHT YOU WERE MINE' and '323 THE NATURAL RESOURCES- NOTHING LASTS FOREVER'.

Additional text at the bottom right of the page, including 'World Radio History' and 'I do trades for Northern, pop and funk records'.

# Ken Thompson

2802 Buchanan St., Wall, NJ 07719 • kthom6143@aol.com

### GROUP HARMONY CLOSE OUT SALE

This is a set sale of RnB group harmony and doowop 45's. All records 58¢ or less. E-mail me @kthom6143@aol.com or call 732-481-2450 between 4-8PM or write to reserve records. Postage based on # of records bought. Buy 10 or more and get 10% discount.

Arvee	Robins	Just Like That	lbt hear	VG+	5
Alco 461	Frankie Marshall	If It's The Last Thing...	sol	VG+	5
4111	Coasters	Geet Golly		VG+	8
Atlantic 1050	Roy Charles	I've Got A Woman		VG+	2
1082	Rufus Brown	I Want To Do More		VG+	2
1010	Clovers	Comin On edge chlp.wol.sol		VG+	3
1052		Blue Velvet	sol	VG+	2
1083		Devil Or Angel		VG+	2
1083			red lbt	VG+	2
1139		111 Love You		VG+	3
1048	Drifters	White Christmas		VG+	2
1078		Adorable	sol	VG+	4
1123		Fools Fall In Love	sol	VG+	5
2216		Vaya Con Dios		VG+	8
2044	Joe Turner	Tomorrow Night		VG++	8
2054		Chains Of Love	wol	VG+	8
1081	Clyde McPhatter	Seven Days		VG+	5
1106		Thirty days		VG+	5
1133		Just To Hold My Hand		VG+	5
1149		Long Lonely Nights		VG+	5
1149		Just Give Me A Ring		VG++	8
2049		A Kiss From Your Lips		VG+	5
2112	Billy Storm/Grp	It's Too Late		VG+	4
1098	Chuck Willis	Low Me Cheryl	DJ.wol	VG+	8
1148		You'll Be My Love	DJ.wol	VG+	5
2005		My Life	DJ.lbt hear	VG+	8
1192		My Baby	DJ.wol	VG+	8
2029		Darling		VG+	5
2153	Falcons	Morse Code Of Love		VG++	8
89594	Manhattan Transfer	Memories Of You		VG+	5
Baton 254	Fideleths	For Sentimental Reasons	wol	VG+	3
206	Riviera	I Love My Baby		VG+	6
Bela 18	Don & Juan	Whatch You Name		VG++	8
Big Top 3079	Sammy Turner	Sweet Annie Laurie	DJ.sol.wol	VG++	8
3007		You Are The One		VG+	5
Black 104	Antones	Arlinda		VG+	5
Blue Moon 409	Danny Lester/Margalitar	Ling Ting Tong		VG+	6
Bobby O 3123	Fatouous Persians	Whole Wiggle		VG+	6
Brunswick 55100	Accents	Band Of My Dreams		VG++	8
Cadence 1410	Eddie Hodges/Grp	Can't You Hear Me callin	DJ	VG+	5
Capitol 3799	Johnny Otis Show	Willie Did The Cha Cha		VG+	8
4060		Prince Of Players		VG+	5
Carlton 450	T Fredericks/Hi-Moles	I'm Happy	sol	VG+	3
ChanceBox 1014	Four dots	Would I Be Crying		VG+	8
Checker 853	Flemings	Continental With Me Baby		VG+	6
974	Vibrations			VG+	6
Swan 4149	F. Cannon/Grp	Oh Gloria		VG+	8
4169	Walter Pugas	The Little Piggy		VG++	8
	w/Johnny & Charmers				
Chess 1598	Moonglows	Foolish Me	2nd pr sol	VG+	5
1629		When I'm With You	silver top sol	VG+	5
1644		I Knew From The Start	2nd BB	VG+	5
1651		Don't Say Goodbye	silver top	VG+	5
1661		Please Send Me Someone...		VG+	5
Colpix 186	Marcel	Blue Moon		VG++	3
406		You Are My Sunshine		VG+	8
Coed 570	Trade Martin/GG	That Stranger Used To Be...		VG++	3
571	Dupree	My Own True Love		VG++	5
576		Gone With The Wind		VG+	3
585		Have You Heard		VG+	3
Coral 4196 I	Billy Williams Grp.	There We Said It Again		VG++	5
Climson 1001	Comets	The Letter		VG++	5
Crosader 1024	Frank Galt/Grp	There's Lots More...	DJ	VG++	8
Dakota 1005	Fred Cole/Olmonds	You Want Be Easy		VG+	5
Decca 30420	Willy Ward/Dominos	To Forth In Own	sol	VG+	5
30058	Ink Spots	I Don't Stand A Ghoul...	DJ	VG+	5
30185	Gene Allison	Somebody Somewhere	sol	VG+	5
30714	MacLean Dadds	This Is Real	sol	VG+	5
Deluxe 4093	Charms	Ivory Tower		VG+	5
Derby 804	B McClain/Sliders	My Heart Belongs To.....	Sol	VG+	5
Dooto 345	Cameos 2nd	Only For You		VG+	5
Dynalene 441	Fascinations 2nd	Tear Drop Eyes		VG+	5
470	Dootones 2nd	The day You Said Goodbye		VG+	5
471		Sally Boy		VG++	5
EP 203	Meadowlarks	heaven And Paradise +3		VG+	8
Dof 1235	Courts Black lbt	let Me Go Lover		VG+	8
15805	Shields	You Cheated		VG++	5
15592	Del-Vikings	Whispering Bells		VG+	3
15538		Come Go With Me		VG+	3
15495	Mills Bros	Get A Job		VG+	5
Double L 711	Paokle Hudson/Grp	I Know I Know		VG+	8
Double Shot 151	Boydads	Let's Talk About.....		VG++	6
Dreamtone 200	Adorations	Stranded		VG+	5
Duke 309	Little J Parker	Stranded		VG+	5
315		Belinda Marie	nice	VG+	8
344		If You Don't Love Me		VG+	8
Ebb 153	Hollywood Flames	I'll Be Seeking You		VG+	5
144	Earl Nelson/Grp	No Time To Cry	zol.wol	VG+	4
142	Ambers	Never Let You Go	DJ. vinyl damage but plays	VG- 3	
Ember 1070	5 Suffs	Waking Ring	DJ	VG+	5
Empress 101	Embers	Southern		VG+	5
End 1041	Johnny Eager	I Understand		VG+	4
1068	Horninos	Nobody loves Me Like You Do		VG+	8
1073		Mo Amore		VG+	5
1081		Your Other Love		VG+	6
1085		That's Why I Love You	wol	VG+	8
10407	Imperial	I'm Still In Love With You		VG+	5
Erica 1021	Harold Solomon	I'm Not Ashamed Of You		VG+	6
Excaltour 502	Adelphis	Shine Again		VG++	8
Federal 12088	Royals 2nd	Moontide		VG+	5
12185	Midnighters	Don't Say You Last Goodbye		VG+	5
End 1083	Imperials	Formula of Love	DJ sif VG+	6	
End 1083	Imperials	Dream		VG+	6
1086		Please Say You Want Me	sol	VG+	3
12044	Royals/midnighters	Every Beat Of My Heart		VG+	3
Finesse 1717	Twilights	My Heart Belongs....		VG+	5
Hammock 1001	Bonafides	Out Of Sight...		VG+	8
Fortune 518	Dialou	The Way You Log Me...		VG+	5
449	H Mayer/Grp	VBoge Of Love	sol	VG+	2
Fury 1034	Starlines	Yakare		VG+	2
GMC 10003	Milber Sisters	Your Love		VG+	8
Galkan 2001	Deep River Boys	I Don't Know Why		VG+	8
Geet 1059	John Loren/Grp	Tell The World	DJ	VG+	3
1011	Clephones	For Get Of Mine	sol	VG+	3
1047		For Sentimental Reasons	sol	VG+	3
Glenville 101	Penguins	Earth Angel		VG-	1
Goldie 1102	Janettes	We Belong To Each Other		VG-	3
Gone 5075	MacK Vickery	Lovers Plea	lbt wear	VG+	3
Greenwich 411	Enjays	This Is My Love		VG+	5
Guyden 2029	Fantasy	Why Oh Why	DJ.wol	VG+	8
2047	Newports	It's Could Tonight	DJ.sol.wol	VG+	5
2076	Danny and Juniors	Now And Then	DJ	VG+	5
Hartique 401	Versailles	Teenagers Dream	sm hole.lbt tear	VG-	5
Heritage 107	Dreamlovers	Zoom Zoom Zoom		plays VG+	3
Hul 711 pink	Heartbeats	Crazy For You	sol	VG-	3
Hickory 1539	Newbeats	That Shaf'Nol Steel	88	VG+	3
1290		Break Away		VG+	2
Holiday 2405	Lovelines	Unfiled		VG+	2
Imperial 5306	Hawks	Nobody But You	CHD	VG+	3
5393	Spiders	Dear Mary	DJ.wol.tol	VG+	3
5405		That's The Way To Win...		VG-	3
5305		The Real Thing	sol	VG+	2
5359	Barons	I Know I Was Wrong		VG+	2
5879	Majors	A Little Bit Now		VG+	5
5914		Anything You Can Do		VG+	5
64055	Lovers	I Want To Be Loved	DJ	VG+	5
5802	Ford Eaglin	Going To The River	DJ	VG+	5
Island 026	Pete Wingfield/Grp	Eighteen With A Butler		VG++	8
J&S 1402	Pharis	Down I Swear	wol	VG+	5
JDS 5004	Videls	Mister Lonely		VG+	3
Jamie 1112	Jordan Bros	Send Me Your Picture		VG-	3
1145	Jesse Belvin	My Deske		VG+	4
Josie 944	Mighty Hannibal/Grp	Hymn #5	nice	VG+	8
Jubilee 5534	Doug Clark/Nuts	Baby Let Me Bang...		VG+	6
King 5880	Oh Williams/Grp	Friends Call Me A Fool	DJ.wol	VG-	3
5887	James Duncan	My Flow Stays Wet		VG+	3
5412	Al Henderson/Grp	The Lemon Twist	DJ	VG+	3
5578	Midnighters	I'm Gonna Miss You	DJ	VG+	6
5884		These Young Gits		VG++	4
5719		The House On The Hill		VG+	4
King 4989	Little Willie John/Grp	I've Been around		VG+	8
5803		Spring Fever		VG+	4
4822	Bubber Johnson/chorus	Come Home	sol	VG+	5
5132		I'm Confessin'	sol	VG+	5
5148		I Can't see Why	sol	VG+	4
5184	Thrus Turner/GG	Answer Me	DJ	VG+	4
5472	Jama brown/exp.	You Don't Have To Go	DJ VG+	5	

King 5876	J. Brown	How Long Darling		VG+	5
5956	" "	Medley		VG+	5
5948	" "	Just Won't Do Right		VG++	6
Lavender 001	Robins	White Cliffs Of Dover	wol	plays VG+	5
Liberty 55099	Dominos	Deep Purple		VG++	5
56245	Statues	Blue Velvet	sol	VG+	5
Lido 500	Three Friends	Bianche		VG+	3
Magnet 174	Darts	Lets Hang On	plc sl	VG+	8
147		Duke Of Earl		VG+	8
Mark 82008	Dubs	Be Sure My Love		VG+	8
Milestone 2008	Blue Jays	Lovers Island		VG+	8
2008				VG+	4
Mercury 70753	Platters	The Great Pretender		VG+	3
70893		My Prayer		VG+	3
EP 3342	Del-Vikings	My Foolish Heart +3		VG	8
70799	Panatics	My Troubles Are Not All An End		VG+	3
MGM 12780	Clyde McPhatter	I Told Myself A Lie	DJ	VG+	5
12780			stock	VG++	8
12814		Where Did I Make My Mistake		VG+	5
12949		One Right After Another		VG++	5
Mint 458	Eskew reader/Grp	We Had Love		VG+	5
Modern 994	Cadeis	Stranded In The Jungle		VG-	5
1000		Dancin' Dan		plays VG+	5
1030	Little Richard	Bring It Back Home....		VG+	4
Mohawk 106	Dion/Timberlaine	The Chosen Few		VG+	3
Music Makers 111	Rosemary & Bo	Close Your Eyes		VG+	5
Musicnote 118	Classics	P 3 I Love You		VG+	5
1115	Chariots	Get Fat Mom-Ma-o		VG+	4
Neb 102	Kingmen	One Foolish Mistake		VG+	5
OJ 1000	B Chandler/Night	If You Loved Me		VG+	5
Okeh 7088	Thrillers	Peanuts	sol	VG+	3
7055	C. Willis/Sandmen	I Can Tell		VG+	2
Old Town 1084	Gene Kennedy/GG	It's Too Late		VG+	8
1104	Ristas	Look At That Girl	DJ.wol	VG+	8
1099	Captis	Where I Fell In Love		VG+	4
304	Rogues	It's True Ibi drng		VG+	5
Paid 109	V Vance/Nations	bomb iron (Barbara Ann)		VG+	8
Paradise 101	Harpones	Life Is But A Dream		VG-	2
Paris 508	G-Clefs	Zing Zong Zoo	wol	plays VG	2
Parkway 827	Dovells	Letters Of Love	sol.wol	VG	2
845		Your Last Chance	sol	VG+	3
935		Danny Boy		VG+	8
Paula 238	Uniques	All These Things		VG+	2
Peacock 1694	Legends	Goodbye Jesse		VG	8
Phillys 40000	ben & Bea	let The Good Times Roll		VG+	3
PK 42	Little Nat/Grp	Do This Do That		VG+	3
PK-Clefs	G-Clefs	Ko-Ding Dong		VG+	3
RAM	M Williams/Lodics	Forever Beach		VG++	3
RCA 4102	Four Tunes	Wishin You Were Here	plays VG-	1	
7023	Drivers	Blue Moon		plays VG+	3
7301	Chargers	Dandylon		plays VG+	3
7839	Jacks	Choo Choo		VG+	3
7925	Tokens	Sincerely	lbt hear	plays VG+	3
7220	Lane Bros	Poppin In A Sack		VG+	3
8874	Questions	If I Had My Way	DJ.wol	VG	3
King 6015	J. Brown	I Can't Help It		VG+	5
Pilgrim 720	G-Clefs	Cavin You'n Mine	TeL	VG+	3
Poplar 110	Clovers (grin)	Please Come On To Me		VG++	3
110	(blu)	" " " " " "		VG++	3
RCA 0759	Moonglows	Sincerely DJ sif stereo		VG	3
0839		When I'm With You		VG	3
0839			DJ.mono	VG+	5
1029	Jimmy Castor Bunch	I Promise To Remember		VG+	8
JPM 12558	JFM Ekros	My Love I Give		VG+	3
PKM 454	Jacks	So Wrong		VG+	3
Radar 2424	Classmates	Graduation		VG++	3
Rae Cox 1001	Popular Five	Sh-Boom		VG++	5
1001			DJ	VG+	5
Rama 5	Crows	Geet CHD sol		VG-	1
85	Wrens	Come Back My Love		VG-	1
1104	Violetines	I Love You Darling	edge chlp.sol	VG-	2
Rampart 411	PH & Nav	Darling		plays VG+	3
Randee 104	Adventurers	It's Alright		VG+	3
Raven 8001	Harpones	Sunday Kind Of Love		VG+	3
Recorte 402	Rockin Chords	A Kiss Is A Kiss	sol.wol	plays VG+	5
Regina 1321	Hortons	Hey Now Baby	DJ.sol.wol	VG+	3
Rendevooz 130	Bobby Day/Grp	Teenage Philosopher		VG+	3
Reprise 20-183	Dynamics	Delishio	DJ.sol	plays VG+	3
Ribbon 6904	Reflexes	My Girl		VG+	3
Roadshow 912	Enchantment	Gloria		VG-	3
Roulette 4024	Frankie Lyman	So Goes My Love	DJ	VG+	5
4044		Footsteps		VG+	5
4054	Heartbeats	Down On My Knees		VG+	3
4406	Devotions	Rio Van Winkle		VG+	3
Rush 1042	Tic Tacs	True By You		VG+	3
Rut 5027	Five Discs	I Remember		VG+	5
Sabina 509	Belmonts	Ann-Marie		VG+	5
505		Come On Little Angel		VG++	5
507		Forever		VG+	5
Sabrina 500		Tell Me Why		VG+	3
Saffre 102	Monograms	Tears And dreams		VG+	5
Scepter 1214	Rufus Becham	No Man Is King		VG+	5
Select 715	Dean Christie/Grp	Heart Breaker		VG+	8
Smash 1867	Four Eyes	Be My Girl		VG+	3
507					



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## THIS AUCTION CLOSSES ON MON. NOV. 8TH AT 7PM WST

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## 78'S - RARE BLUES + A FEW GROUPS - RARE 78'S

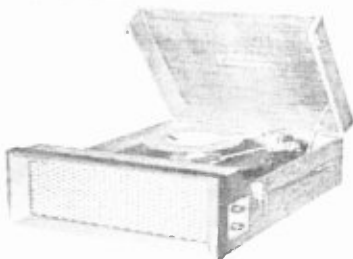
REC ARTIST	TITLE	LABEL	COPY	MIN	HD
1 BETTY McLAURIN	WED ON I TURN TO (STK LB TR)	CENTRAL 1004	VG	\$10	
2 JULY GREEN	MEET ME BABY/I HD A FEELING (STK LB TR)	CHANCE 1151	VG	\$15	
3 LIGHNIN' HOPKINS	FAST LIFE WOMAN/EUROPEAN BLUES	COLD STAR 665	VG	\$20	
4 LIGHNIN' HOPKINS	WOMAN/EUROPEAN BLUES	COLD STAR 666	VG	\$30	
5 LITTLE BROTHA FROM	TOUCH JELLY ROLL/LITTLE BROS ROOSTE (DJ STR.#, LIBERS-STOLLER CUT) OKGH 6835		VG+	\$45	
6 JOE TURNER	JOE TURNER BLUES/CHERRY RED (DJ STR.#) CANCE	OKGH 6829	M-	\$27	*
7 MAURICE KING & WOLFRINES	I WANT A LAVENDER CADDILLAC (STK.#) (DJ) WILLIE	OKGH 6800	M-	\$25	
8 HIG MAYBELLE	RAIN DOWN RAIN/CHAMIN BLUES (TEST PRESS-PROP. OF COL. RECS) OKGH 6931		VG+	\$15	
9 HIG MAYBELLE	MY HIG MISTAKE/M GETTIN ALONG ARIGHT (DJ STR.#)	OKGH 6931	M-	\$20	
10 HIG MAYBELLE	MY STORY/CALIFORNIA (VG SOL, DJ 35)	OKGH 6905	M-	\$15	
11 CHUCK WILLIS	WRING LAKE TO CATCH A FISH/SALTY TRES (STOCK.#-15) (DJ STR.#) OKGH 6930		M-	\$20	
12 CHUCK WILLIS	LAMBY MISS MARY/LOVE STRUCK	OKGH 7051	VG+	\$15	
13 CHUCK WILLIS	YOU'RE STILL MY BABY	OKGH 7004	VG+	\$10	
14 CHUCK WILLIS	MY BABYS COMIN HOME	PARROT 780	VG+	\$25	
15 CHUCK WILLIS	MR. FINE/ABLE BLUES	PARROT 783	VG+	\$35	
16 MAELE SCOTT	WHAT A DIFF. A DAY MADE/SEE YOU LATER (SOL)	PARROT 784	VG+	\$35	
17 COLUMAN HAWKINS/GRP CHORUS	BLUE HELL DAYS	PARROT 785	M-	\$100	*
18 COLUMAN HAWKINS	NO DOUBT ABOUT IT/TOO MUCH PRIDE (STK LB TR)	PARROT 786	VG+	\$100	
19 PLAYBOY THOMAS	SALTY DOG	PARROT 791	VG+(NICE COPY)	\$425	
20 MARVIN PHILLIPS	WEST COAST BLUES/AND MORE LOVIN' (VNY RARE-GRIT BLUES!!!)	PARROT 792	VG+	\$20	
21 ERNEST LEWIS	JAN/JAN PART 2 (STK LB TR)	PARROT 792	VG+	\$65	
22 PAUL PASCOM	HONEY BABY	PARROT 795	VG+	\$300	*
23 MARVIN PHILLIPS	EISENHAR BLUES (RARE COPY WORKING. CRIT/TAMPAR BLUES/COMP. STK. LB. CEE) PARROT 802		VG+	\$35	
24 J.P. LENOIR	MR. JUMP/I LOVE YOU	PARROT 806	VG+	\$450	
25 HEBBIE FELTUS	GIORNA/WEE WEE BABY (A TRUE WORK OF ART ON WAX!!!)	PARROT 809	VG+	\$25	
26 FIVE THRILLS	MAMA TIK TO YR DAUGHTER (PROBABLY LBS BIGGEST SELLER)	PARROT 809	VG+	\$225	
27 J.B. LENOIR (SIC)	DREAM OF A LIFETIME (WONDERFUL HARMONY AT ITS BEST!!)	PARROT 808	VG+	\$200	
28 BLAMONDOS	HIT NOT FOR ME/SELETTUS	PARROT 810	VG+	\$30	
29 ANAD JAVAL	YOUVE GOT ME LONG MY HAND/FRETTY LITTLE THING (VNY COPY \$35)	PARROT 816	VG+	\$45	
30 FIVE ARROWS/PAUL PASCOM	JUMPING AT EL CID/ALLEYWAY ON 5TH AVE. (VNY COPY \$35)	PARROT 817	VG+	\$25	
31 PAUL PASCOM	EXCEPTS FIRM BLUES/IT CUD HAPPEN TO YOU	PARROT 818	VG+	\$45	
32 ANAD JAVAL	HE DONT LOVE YOU/YES SHES GONE (GRIT INFECTIOUS 2 SIDER!!)	PARROT 820	VG+	\$100	
33 LESTY HOWN	FINE GIRLS/I LOST MY BABY	PARROT 821	VG+	\$50	
34 J.B. LENOIR	LIPSTON STOMP/TELL IT LIKE IT IS (NICE JUMP)	PARROT 822	VG+	\$20	
35 BENSON-COLETTE	PARTYNER BLUES/PROCKIN'	RECENT 1016	VG+	\$20	
36 HOOGLATERS	MR. WALKER/SHELL NOTES/LOTS OY BABY/IM NOT FALLIN IN LOVE W/ YOU	RECENT 1028	VG+	\$17	
37 HOOGLATERS	HEAD HUNTER/COOL & EASY	REC IN HEAD 235AA	VG+	\$25	
38 J. LITTLE	GOODBYE BABY/IF I CUD SEE MY BABY (SOL)	REC IN HEAD 238AA	VG+	\$30	
39 J. LITTLE	YOUR MONEY AINT LONG ENOUGH/DO RIGHT BLUES	REC IN HEAD 244AA	VG+	\$65	
40 LINDA HAYES	YES I KNOW (ANSWER TO MARENS "I DONT KNOW")	REC IN HEAD 111	VG	\$15	
41 LINDA HAYES	TWO TIPS OF TORTURE/HALF ANCKE (TINY LB TRS) (RIFLETT!!)	REC IN HEAD 409AA	VG	\$15	
42 PERCY MAYFIELD	DRIPPING BLS/THERE IS NO GREER LOVE	REC IN HEAD 226AA	VG+	\$100	*
43 VERTI JONES/JOHNNY MOORE	PICTURE ON THE WALL/LITTLE CHILDREN (HARDER ONE!)	REC IN HEAD 143	VG+	\$15	
44 GENE FORREST	ONCE THERE LIVED A FOOL/ILL STILL KP LOVING YOU	REM 322	VG+	\$43	
45 JIMMY GRUSSON	CITY WOMAN/ROOSTE'S ROOSTIE	REM 332	VG+	\$25	
46 ROSCOE GORDON	JUMPIN' WITH LLOYD/NEW FLYING HOME	REM 350	VG+	\$25	
47 YAMWELL DAVIS	NO MORE DOBBIN'	REM 358	VG+	\$30	
48 ROSCOE GORDON	NEW ORLEANS WOMEN(SIC)	REM 378	VG+	\$55	
49 ROSCOE GORDON	CANDY KITCHEN/AND/OR FOLL IN 'EM	REM 399	M-	\$50	
50 LIGHTNING HOPKINS	BIG MOUTH/SECOND HAND ROOL (STK FD)	REM 402	M-	\$45	
51 JIMMY NELSON	ONE WOLEE YR BABY/I WANT YR LOVIN' (EXCLANT 2 SIDER!!)	REM 409 (GREAT!!)	M-	\$175	
52 EARL CURRY	LIVE IS SCORCE/THE WAY YOU USED TO TRT ME (STK SLIM TR)	REM 432	VG+	\$25	
53 LOVER HOY (IKE TURNER)	DIG COME IT/LOVE ME AIN	REM 440	VG+	\$20	
54 DONNA HIGHTOWER & GRP	IS IT TOO LATE/IF I HD LISTENED (CUP IN OTR W)	REPUBLIC 7044(D W K)	CH-NONP	VG+	\$27
55 ROY HAWKINS	LIV SPECIAL/IT HELP YOU BABY (GREAT CHICK JUMPER!!)	REPUBLIC 7055	M-	\$300	*
56 CHRISTINE KITTRELL	EVIL EVIL WOMAN/EVERYDAY IN WEEK (VINYL) (SOL)	ROCKIN' 525	VG+	\$65	
57 CHRISTINE KITTRELL	POURING DOWN RAIN/STUTTERING BLUES (VRY SCORCE!!) (STK FD)	RED ROBIN 112 (CH-NONP)	VG+	\$65	
58 JOHN LEE HOOKER (SIC)	SHAKE BABY SHAKE/HIGHWAY BLS (ULTIMATE ROCKIN' STK FD)	RED ROBIN 117	VG+	\$60	
59 CAMPION JACK DUFFEE	HARD ROCK/JUMP FR GEORGE (SOL)	RED ROBIN 121	VG+	\$35	
60 RED BRAYCOCK	THE MAN I CRAVE/LV NIS A HELPER (VNY) (SOL) (JMPR & TORCH)	RED ROBIN 123	VG+	\$45	
61 SADIE FURCH	SECOND FUR REAR/JUICY FRIT (VNY LB TRS BTH SIDS, \$16)	RED ROBIN 130	VG+	\$45	
62 TINY GRIMES	SIM SIM SIM/DRUNK AGAIN	RED ROBIN 137	VG+	\$30	
63 CAMPION JACK DUFFEE	LIDDY STAMP/ONE MR CHNCE (EARLY PRODUCTION/TON PAV STYLE)	RAPA 19	VG+	\$30	
64 CHARLES & CARL	IT'S BEEN SO LONG/MAYA CAN DIOS (VNY LB TR)	RAPA 19	VG+	\$200	*
65 LONNIE JOHNSON	INT YOU BE HASTY/PAY/AN CUD YOU DO THIS (RARE-GRIT JUMP & TORCH!!) RIVIERA 988		VG+	\$25	
66 MILORDED PAIR	WALKIN THE BOOZIE/HONKY TONK TRM-MEAD/LLIK' (VINYL DJ STR) RCA 0630 (SPEC PURP SERIES) M-		VG+	\$35	
67 P. JENSEN & ALBERT AMMONS	I KNOW WHO IM DOWD/L'S OF THE PARTY (GOOD JUMP VOCL-VINYL, STK FD) RCA 5608		M-	\$45	
68 BUDDY LUCAS	SAD, SAD AFFAIR/LOST MY HEAD (VINYL DJ -HASTY LOW DWN BLUES!) RCA 4864		M-	\$25	
69 DOSSIE TERRY	CONZALES W/ D WOTE/COULN TROOPERS) IM SCH A FOOL/IM IN HD SHAPE (VNY-LB TRS) RCA 5685 M-		VG+	\$75	
70 BOBBY BRINCE/HE'S CHRIE	ALONG/TRES OF JOY (VINYL LB TRS) (LIBERS-STOLLER TORCHES KEYS COVR-DJ) RCA 5667		VG+	\$25	
71 BERTICE READING	CHERRY WINE/DARKENED IM (VINYL DJ STR.#) (JUMP DRINKER BY EARLY ATL ARTIST) RCA 4999 M-		VG+	\$20	
72 JIMMY LEWIS	WAKE UP POOL/PLS HELP ME (VINYL DJ STR.#-S. R. SINGLY GO JUMP & BALL) RCA 5069		VG+	\$35	
73 OTIS BLACKWELL	HOW KILLED 'ER/MISTER JELLY FINGERS	RCA 20-2788	VG+	\$20	
74 JESSE STONE	ROCK BOTTOM/SQUEEZE ME (VINYL DJ, STK)	RCA 5275	M-	\$150	*
75 MILT TRENTER	SAD HEAD BLUES/HOT WEATHER BLUES (VINYL DJ, STK.#) (CLASSIC 2 SIDER!!) RCA 5069		M-	\$42	
76 YR. SAD HEAD	KEEP ON DRINKIN' (VINYL DJ, STK FDS)	RCA 5167	VG+	\$25	
77 BIG BOY ORLEOP	MY MAMA DNT ALLOW ME/STANDIN AT MY WINDOW	RCA 20-2509	VG+	\$25	
78 ROYAL HIG HOY/CRILLIP	MELLOW CHECK SWING/M. & O. BLUES	RCA 20-2369	VG+	\$25	
79 SONNY ROY WILLIAMSON	ALL NIGHT LONG/THE SM OLD THRILL (VINYL DJ, STK, FDS)	RCA 4882	VG+	\$25	
80 TERRY TIMMONS	AIN'T SUPP. TO BE LIKE THAT/ACU FOOLSH THING (STK, LB TRS)	RCA 4228	VG+	\$15	
81 TERRY TIMMONS	'LS DNT LEAVE ME NDN (VINYL DJ, STK FDS) (SCUFFS-PLS FINE) RCA 5163		VG+	\$22	
82 TERRY TIMMONS	NOT NODDYO TO LV/T SHENT HV TO CRY (VINYL DJ, STK, FDS)	RCA 4549	VG+	\$30	
83 TERRY TIMMONS	DADDY BE GOOD TO ME/HON ING MST I WANT (VINYL DJ, STK)	RCA 5047	VG+	\$30	
84 TERRY TIMMONS	THATS HER OWN BLESSID	RCA 22-0057	VG+	\$23	
85 TAMPA RED	IF SHE DNT COME BACK/HIG SIDS FALLIN BLS (VINYL DJ, STK FDS) RCA 5994		M-	\$27	
86 TAMPA RED	TOO LATE TOO LONG/ALL MIXED UP OVER YOU (VINYL DJ, STK.#)	RCA 5134	M-	\$27	
87 TAMPA RED	LOOK A THERE LOOK A THERE/TRUE LOVE (VINYL DJ, STK.#)	RCA 4998	VG+	\$35	
88 TAMPA RED	WOMAN TRAINER/LOOPED (FABULOUS 2 SIDER!!) TAMPA	RCA 4735	VG+	\$25	
89 MELVIN SMITH	I FEEL LIKE COIN HOME/LETTER TO MY BABY (VINYL DJ, STK FD)	RCA 5578	VG+	\$20	
90 MELVIN SMITH	IT'L ME SO/LET ME HOLD YOU (STOCK COPY, VG+ \$15) (VINYL DJ, STK.#) RCA 4658		M	\$45	
91 JOHN GREER	IM IN THE FAN MAN/ENC YOU WNT AWAY FRM ME (VINYL DJ, STK.#)	RCA 5037 (HOT JUMPER!!)	M	\$45	
92 JOHN GREER	LONGSOME & BLUE/I NEED YOU (VG+ COPY \$15)	RCA 4685	VG+	\$40	
93 JOHN GREER	STRONG RED WHISKEY (ALL TIME CLASSIC DRINKER!)	RCA 4484	VG+	\$25	
94 JOHN GREER	HEY OOD LOOKIN/TIT MRS NO DIFFERENCE	RCA 4380	VG+	\$17	
95 PIANO RED	DREGIN THE BOOZIE/LTS HV A GD TIME	RCA 4265	VG+	\$20	
96 PIANO RED	YR MOUTHS GT A HOLE IN IT (VINYL DJ, LB TRS) (OPEN MOUTH TEL) RCA 5337		VG+	\$23	
97 PIANO RED	HOW WRING ON I FE/LEARY BLUES	SUPREME 1549	VG+	\$15	
98 PERCY MAYFIELD	THIRD FLOOR BLS/PACK WATER BLS	SUPREME 1520	VG+	\$35	
99 JIMMY WITHERSPOON	NEW SHORT HAIRD WOMAN/COFFEE BLS	SITTIN IN WITH 635	VG+	\$35	
100 LIGHNIN' HOPKINS	SITTIN IN 588	SITTIN IN WITH 568	VG+	\$25	
101 JAMES WAYNES	FAITH GUL BOOZIE/TIGAWONA BOUND	STATES 115	VG+	\$20	
102 PEPPERDINT HARRIS	DAUGHTER (THIS YR RED WAGON) DAWN FR DEEDED	STATES 125	VG+	\$35	*
103 SANDYIN SAX KARI	RAIN ON MY WINDOW/COULD, BUT I AINT (DJ, STK FD)	STATES 126	M-	\$40	
104 JACK COOLEY	COING DAN TO BIG MARY'S/ALL BY MYSELF (DJ, SOL)	STATES 139	VG+	\$175	
105 HURAN THOMPSON	POUT THE FRK OF DAY/LANDY LANDY! (DJ, STK FD)	STATES 132	VG+	\$60	
106 JUNIOR WELLS	TELL ME WHIS THE MATTER/THE QUERN (DJ, SOL TRS)	STATES 148	VG+	\$25	
107 T.J. FOUNER	HARD HEARTED WOMAN/PACK HOME TO MAMA (DJ, STK.#)	STATES 145	VG+	\$100	
108 BIG WALTER	AFTER HRS. JOINT/BABY IM GONE	STATES 144	M-	\$100	
109 JIMMY COE	FEEI, SO FINE/FR CONNA CRY (DJ, STK FD)	STATES 135	M-	\$100	
110 HAROLD FURRAGE	WEEPING WILLOW BLUES/COMPANION BLUES (DJ)	SCORE 4002	VG+	\$60	*
111 L.C. MCKINLEY	WHISKEY HEAD WOMAN/LIGHNIN'S BOOZIE		VG+	\$60	*
112 LIGHNIN' HOPKINS					

113 MOORHA	ALL SHOOK OUT/WANDY (RARE 1951 BY WOLA MEMPHIS JOK!!)	STARMAKER 501	M-	\$500	*
114 DANNY DAY	YOU SCARE ME/WHISHING	STARMAKER 502	M-	\$75	
115 HULL MOOSE JACOBSON	KEEP YR BIG MOUTH SHUT/MEMPHIS GAL (VG+ \$17)	SUPR DISC 1045	VG+	\$20	
116 WILLY & RUTH	LOVE ME/COROLIA (SMALL LB TR IN RHT CORNER)	SWANK 105	M-(VINYL) \$145		
117 THE SLV FOX	HOO DOO SW/IM TIRED OF BEGIN' (GRIT INFECTIOUS 2 SIDER!!) SWANK 108		VG+/M-	\$250	
118 JIMMY McCRACKLIN	WHIS FR THONE NUMBER/THATS LIFE		VG+	\$30	*
119 JIMMY McCRACKLIN	BLUES FR THE PEOPLE/I DNT WANT NO MAN		VG+	\$30	
120 LONNIE FULSON	MAMA BRNG YR CLOTHES BK HOME/COLD HRTD WOMAN		VG+	\$25	
121 LLOYD GLENN	CHICA BOY/JUNGLE TOWN JUELLEE		VG+	\$20	
122 LLOYD GLENN	TRAVELING TIME/BLUES HANCOVER		VG+	\$17	
123 LLOYD GLENN	THE HAY IS MY HOLE/TICKLE TOE TWO STEP		VG+	\$17	
124 RAY CHARLES	LATE IN THE EVENING BLS/THE BOO SONG		VG+	\$55	*
125 RAY CHARLES	ALL TO MYSELF/WHO'S KISSING HER YR		VG+	\$45	
126 RAY CHARLES	BRBY LET ME HOLD YR HAND/LOVELY BOY		VG+	\$42	
127 RAY CHARLES	KUSSA ME BABY/IM GLAD FR YR SAKS (VG+ COPY \$15)		VG+	\$55	*
128 RAY CHARLES	BRBY LET ME HR YOU CALL MY NAME/GUITAR BLUES		VG+	\$15	
129 GUITAR SLIM	OUR ONLY CHILD/STAND BY ME (DJ PROCD)		M-	\$25	
130 DADDY CLEANHEAD & GRP	SOMETHINS GOIN ON IN MY ROOM (DJ)		VG+	\$30	
131 ALBERTA HALL & GRP	LET ME DREAM (DJ, SOL)		VG+	\$25	
132 LIL GREENWOOD	CANT HELP BUT LOVE YOU (DJ)		VG+	\$35	
133 LITTLE TEMPLE & HS 88'S	I ADE THE WONG PART/COLD LOVE (SOL)		VG+	\$45	
134 MARVIN & JOHANN & MARSHEN	HOW DID SHE EN IN GONE/DO JO (SIR SIMP)		VG+	\$35	
135 MARVIN PHILLIPS & MEN FRM MARS	WINE WOODIE/OLD MANS BLUES		VG+	\$55	*
136 JESSE & MARVIN	DREAM GIRL/DANDY LOVES BABY		VG+	\$45	
137 JESSE HEALIN	CONFUSIN' BLUES/BRBY DONT GO (VNY LB TR) (GET ONE BY HM)		VG+	\$50	
138 ERNEST KACOR	DO BABY DO/FITRINITY (DJ, STK.#)		VG+	\$30	
139 FRANKIE LEE SCMS	RUDHMA MY REEZE/ILL GO ALONG SOMEHW (DJ)		VG+	\$30	
140 DON JOHNSON	JACKSONS BLS/STROE STREET ROOSTE (SHELLIN) SHOEY LANN		VG+	\$25	
141 OLUK HIGGINS/DADDY CLAND	DIE OOH WAKO/ONE MORE TIME (DJ, SOL)		VG+	\$27	
142 CLIFTON CHESTER	ROPPIN THE ROCK/AS-THE FEE (DJ) (SCUFFS-PLS FINE)		VG+	\$25	
143 CLIFTON CHESTER	RECORDS ON THE WALL/W TIME AINT LONG (SOL)		VG+	\$40	*
144 HONEYBOY (FRANK FRIT)	RICH WOMAN/ADRESS LOVE (WHT GRP) (VG+ STOCK \$40)		VG+	\$35	
145 LIL MULLET & BRILES	ONE IN COUNTRY SPOCK/MY HON KNOWS THE SCORE (VG+ \$20)		VG+	\$30	
146 MERRY DEE & LADY FOX	LET ME GETTIN/DARK WUDY BOTTOM (FABULOUS JUMP ROOSTER!!)		VG+	\$60	*
147 MERRY WILLIAMS	LET ME TELL YOU A THNG OR TWO/TRYIN TO FORGET		VG+	\$25	
148 LESTER WILLIAMS	SHOOT LOWN DADDY/LOST CAL (DJ, SOL)		VG+	\$25	
149 LESTER WILLIAMS	RESTLESS HEART/COOH COOH COOH (DJ, STK.#)		VG+	\$22	
150 LLOYD PRICE	WALKIN THE TRACK/JIMMIE LEE (DJ)		VG+	\$20	
151 LLOYD PRICE	NUTURAL POOR/LOVER/HELLE & LONESOME		VG+/VG+	\$22	
152 KING PERRY	BUMP IN THE RD BOOZIE/SINWAYS WITH YOU		VG	\$20	
153 ORVILLE HOWARD	MY BLUES/DAVY (VG+ COPY \$15)		VG+	\$70	
154 ORVILLE HOWARD	MIRACULOUS BOOZIE/FESTIN IN OLD MEXICO		VG+	\$20	
155 JOE LIGGINS	GOOD BK TO NEW ORLEANS/ORDIN OR YU (DJ, STK.#)		VG+	\$25	
156 JOE LIGGINS	RHYTHM IN THE BARNYARD/PART 2		VG+	\$15	
157 JOE LIGGINS	DRUPPERS BOOZIE/DANVA (DJ, STK.#)		VG+	\$22	
158 JOE LIGGINS	EVERYBODS DAN ON ME/THE HIG DIPPER		VG+	\$17	
159 JOE LIGGINS & CHRISTINE	PARTYMAN, H.S/ASPEE FEELING RND OF LOVE (DJ, STK, DJ, STK, NOTES)		VG+	\$17	
160 JOE LIGGINS	FRANKIE LEFT/ JUST CMT HELP MYSELF (VG+ \$13)		VG+	\$20	
161 JOE LIGGINS	LITTLE JOE'S BOOZIE/DADY ON MY MIND		VG+	\$17	
162 JOE LIGGINS	PINK CHAMPAGNE (WINE/THE CLASSIC JUMP!!) (GRIT ON A 1015!!)		VG+	\$20	
163 JOE LIGGINS	WHISKEY, GIN & AIN/ONE SHEET LETTER (EXCELNT DRINKER!!)		VG+	\$20	
164 PERCY MAYFIELD	RIVERS INTENTION		VG+	\$20	
165 PERCY MAYFIELD	LOOSE LIPS/I NO LOVE SO BAD (DJ)		VG+	\$20	
166 PERCY MAYFIELD	YOU DNT EXIST NO MORE (DJ)		VG+	\$20	
167 PERCY MAYFIELD	PRAYIN FR YOUR RETURN/AM BLUES		VG+	\$15	
168 PERCY MAYFIELD	NOTHINGLESS LOW/WHAT A FOOL I WAS		VG+	\$15	
169 PERCY MAYFIELD	LOUISIANA/DOW HITS ARE GREER THAN ONE		VG+	\$20	
170 PERCY MAYFIELD	CRY BABY/ADRESS		VG+	\$15	
171 PERCY MAYFIELD	ANSWER TO TERROROP BLUES (VG+ COPY \$15)		VG+	\$20	
172 PERCY MAYFIELD	PARTY I CMT RECORD YOU/LOOKIN FR MY BABY		VG+	\$15	
173 JIMMY LIGGINS	SMYRAY NIGHT BOOZIE/ WOODIE MAN (GREAT JUMP BEASTER!)		VG+	\$20	
174 JIMMY LIGGINS	MOST ALL ASSORTED ONES BY HDM-CALL FR SPECIFIC WANTS				
175 JOE LIGGINS	YOUR DOWN WITH YOU/NO ME CRY (DJ SPEC FLX, SOL, NO CLASS) SWAY 1113		VG+	\$75	*
176 JOE LIGGINS	LET ME TELL YOU A THNG OR TWO/TRYIN TO FORGET		VG+	\$25	
177 JIMMY SMITH	STITTIN HERE DRINKIN/I AINT				



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## ZZ Top

*Rancho Texicano: The Very Best of ZZ Top*  
Rhino/ Warner Bros. R2 78908  
reviewed by Chris Nickson

On the heels of the box set celebrating the little ol' band from Texas comes this more streamlined double CD that focuses on the highway of hits rather than exploring the less-cluttered byways. While they're best known for their brief period of MTV fame in the early '80s, the band had been an FM staple for several years before that with songs like "La Grange" and "Tush" before really breaking out with *Deguello* at the end of the 1970s. Perhaps the most interesting thing throughout, however, is that they did it all while keeping their blues roots very strong. They could rock – and they swung while they rocked, too – but their hearts have always been in the juke joints.

ZZ Top employed modern techniques, but bent them to their sound rather than getting lost in them (with the possible exception of their cover of "Viva Las Vegas"). And they've managed to do something rare – keep the trio format supple and interesting for well over three decades while trading in a format many would consider basic. They're fine instrumentalists who play without pretension. So how have they done it? Because they have a knack for writing and arranging good songs. Like Muddy Waters – and the analogy is deliberate – the songs are the key, as much as the performances themselves. They innately understand how to write a good commercial blues (and what is boogie but blues with a V8?). Add some lyrics ranging from the basic to the Zen, and you have a bunch of winners. If you exclude the obligatory (and redundant) remixes, the music speaks for itself. Loudly.

## Bo Diddley

*Bo Diddley Is A Gunslinger*  
Geffen B0001761-02  
reviewed by Joseph Tortelli

This expanded version of *Bo Diddley Is A Gunslinger* premieres three tracks: "Prisoner of Love," "Googlia Moo," and "Better Watch Yourself," which grooves on the "I'm A Man" lick, generating the toughest tune on the album. The oddly titled "Googlia Moo," another Ellas McDaniel original, highlights the interplay between Diddley's rhythm and Peggy Jones' lead guitar. Mostly recorded during 1960 in Diddley's home studio, this freshly remastered disc includes two numbers that debuted on a late '80s (now out-of-print) reissue, the guitar-riffing "Do What I Say" and the bluesy, labor-grunting "Working Man."

With its striking cover of the singer wearing western threads and six shooters, *Bo Diddley Is A Gunslinger*, initially pressed on Checker Records in late 1960, recalls an era when westerns dominated television. Whether joining or satirizing the craze, Diddley uses a pulsating rhythm behind the title track's myth-making lyric: "Bo Diddley at the OK Corral... Wore a gun on his hip." Closer to reality perhaps, Bo Diddley is a musical alchemist, who transmutes a single chord and steady beat into a two minute rock 'n' roll gem. Continuing the western theme, he rides into the Coasters' "Along Came Jones" territory with "Cheyenne" and "Whoa Mule (Shine)," and dramatically rearranges "Sixteen Tons." Countering his patented sound, Diddley sings some doo-wop ballads, but also kicks up the tempo on car songs like "Ride On Josephine", "Cadillac" and the dance-beat ditty "Doing The Crawdaddy." ([www.universalchronicles.com](http://www.universalchronicles.com))

## George Michael

*Patience*  
Aegean/Epic EK 92080  
reviewed by Carlo Wolff

*Patience* is George Michael's best album since the mega-selling *Faith* made him a pop superstar in the late 1980s. Alternating uptempo tracks like "Flawless" and "Amazing," the memorably hooked leadoff single, with the more ruminative "Cars and Trains," the delicately written and sad "My Mother Had a Brother" and "John and Elvis Are Dead," it showcases a candid, thoughtful artist who no longer hides from his homosexuality. Eight years since his last album, six years since the Los Angeles arrest for lewd conduct that outed him, Michael is crafting some of the best music of his career.

Despite its glossiness, this feels authentic and heartfelt. Michael's supple, bluesy voice, which made tunes such as "Careless Whisper" and "Father Figure" so haunting, is flexible enough to animate tunes as disparate as the ballad "American Angel" (about his lover), the urgent, revelatory "Round Here" and "Freeek! '04," a techno pumper with a harsh, weary worldview. Michael isn't pulling punches here; beneath the highly refined production and the startlingly contemporary beats is a dual, but not contradictory, message: Dance to the world but take it seriously, too.

Michael had a tumultuous '90s. He sued Sony in 1993 to get out of his contract with Columbia Records. He recorded *Older*, a spotty album for DreamWorks, in 1996. Came the arrest and the controversy, came the resigning to Sony in 2003. Now comes Michael's most personal album, far more than a comeback. It affirms Michael's complexity and contemporaneity with variety, assurance and an unerring sense of pop form. *Patience* was well worth waiting for.

## Gary U.S. Bonds

*Back In 20*  
M.C. Records MC-0052  
reviewed by Joseph Tortelli

Good things come in 20s for Gary U.S. Bonds. Just past 20 years old, Bonds cut some of the most exciting hits of the early 1960s, notably "New Orleans" and "Quarter To Three." Two decades later, he collaborated with Bruce Springsteen and Steve Van Zandt on the powerful and mature albums *Dedication* and *On The Line*. Now, after another 20 years, Bonds rebounds with the party disc for the 21st century. Primed with energy from its opening Springsteen guitar lick, "You Can't Teach An Old Dog New Tricks" signals the theme for the aptly titled *Back In 20*.

Magnifying the party-all-night atmosphere, Southside Johnny plays harp on three tracks, including the rocking "Take Me Back" and the bluesy "Fannie Mae"; guitarist Dickie Betts and vocalist-supreme Phoebe Snow enhance the CD's uptempo, blues-rock direction. Bonds' own band, the Roadhouse Rockers, spotlight the work of guitarist/ composer Mark Leimbach, along with sax players Joey Stann and Dan Ciprano who deliver the soulful, showband backing which frames that unmistakable vocal sound. With an assist from his daughter Laurie "Li'l Mama" Anderson, Bonds produces and composes half the tunes on the 12-song disc. One punchy number is dubbed "Too Much; Too Little; Too Late." Bouncing back after 20 years, Bonds proves that it's never too late. ([www.mc-records.com](http://www.mc-records.com) or [www.garyusbonds.com](http://www.garyusbonds.com))

## Jody Williams

*You Left Me In The Dark*  
Evidence ECD 26310-2  
reviewed by Joseph Tortelli

Chicago bluesman Jody Williams began recording in the mid-1950s, playing behind Bo Diddley, Otis Spann, and Howlin' Wolf. Following a three decade respite, he released *Return Of A Legend* in 2002 and most recently *You Left Me In The Dark*. The title track sets the stage with Williams' scintillating guitar licks, mature vocals, and ominous minor chords. "You Left Me In The Dark" is one of 13 songs composed by the veteran guitarist/singer for this hour-long disc. On four of those tracks he duets with two important Windy City blues figures, trading guitar riffs and vocals with Lonnie Brooks and Robert Jr. Lockwood.

Whether straight blues or swinging shuffles, the unique style and strength of Williams' guitar playing dominates the song; on the one number he did not compose, Sam Cooke's "Nothing Can Change This Love," he shows off his relaxed crooning. The guitarist kicks the tempo up a few notches for the rocking "Young Men Don't Know" and the soul-shaking "Good Things." He even reprises three songs that he originally recorded decades ago, namely "What Kind Of Girl Is That?," "Looking For My Baby," and "Hideout," a dynamite dance instrumental that finds Williams dueling with a red-hot R&B horn section. ([www.evidencemusic.com](http://www.evidencemusic.com))

## Three Dog Night

*The Complete Hit Singles*  
Geffen UTV Records B0001779-02  
reviewed by Joseph Tortelli

*The Complete Hit Singles* boasts 21 consecutive releases, all of which cracked the Top 40 between 1969 and 1975. Targeting Three Dog Night's remarkable string of 45s, this concise and classy disc collects such gold records as the rocking singalong "Joy To The World," the gritty "Mama Told Me Not To Come," and the warmly nostalgic "Old Fashioned Love Song."

Some less spectacularly selling songs profit most from the outstanding remastering, which brings out sounds in the arrangement that jump off the CD. Showing the remarkable versatility of the seven-man unit, Jimmy Greenspoon drops killer organ lines into the blue-eyed soul masterpiece "Try A Little Tenderness"; on "One Man Band," Michael Allsup lays down some shimmering liquid guitar licks; drummer Floyd Sneed pounds a sensational ploy to "Family Of Man." Cory Wells, Chuck Negron, and Danny Hutton, the trio of vocalists, shower resplendent harmonies over the gentle folk-rock lyricism of "Out In The Country."

Three Dog Night rarely added guest musicians or arrangers, but always relied on the songwriting skills of Laura Nyro, Nilsson, Paul Williams, Hoyt Axton, and many others. As impressive as those composers may be, these records hit because Three Dog Night turned their songs into the finest singles of the '70s. ([www.universalchronicles.com](http://www.universalchronicles.com))

## Various Artists

*Virginia Roots: The 1929 Richmond Sessions*  
Outhouse Records (1001)  
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

57 DISCOVERIES  
MAY 2003



# The Secret History of Rock 'n' Roll

It sold six or seven million copies as far as we can tell.

Does rock'n'roll have a secret history? Is there some Machiavellian conspiracy from the Masons that controlled the genesis of rock? Of course not. Rock'n'roll was an evolution of music, drawn from both the black and white traditions of American music. The *When the Sun Goes Down* series of CDs has actively worked toward tracing the roots of those traditions, mostly in blues, but also, on *East Virginia Blues*, delving into country, and presenting songs that might well be better known from later versions recorded during the rock era.

One of the people responsible for this series is music journalist and historian Colin Escott. With numerous liner notes and an excellent book on Sun Records to his credit, Escott is an acknowledged authority in the field. And more importantly, he's a diehard lover of the music he writes about.

"What we tried to do with this whole series, which has been mostly blues to this point, was to show everybody that it didn't all start in 1955," he explains. "It all goes back and back and back, and obviously at some point it hits a brick wall with the dawn of the recording era. You can go from Elvis back to 'Big Boy' Crudup back to Charley Patton, back to...and you can go from Elvis back to Hank Williams back to the Louvin Brothers back to the Blue Sky Boys back to Mac and Bob. What we were trying to do was take songs that a lot of people might know, either from 'O Brother' or something like *Will The Circle Be Unbroken* and show them, if not how the song was originally performed, then how it sounded in earlier incarnations. It lets people reflect a little bit on what these songs tell us about the lives of our forefathers and how those songs reflected the American experience during the earlier part of the 20th century."

The multi-platinum soundtrack to "O Brother Where Art Thou?" marked a sea change in the attitude of Americans to their roots music. For many years country had been largely indistinguishable from pop music. Suddenly people showed a hunger to understand where it had all come from, and because of that, Escott asserts, "It's been very important, I don't think you can sell it short in any way. It proves that if exposed to it people will relate to it, will appreciate the soulfulness of it, will see that it tells them something about the way their forefathers lived, and will tell them something about the way that America shaped traditional musics. 'O Brother' was just one of those fortuitous accidents the record business delivers, like 'The Prisoner's Song.' It just taps into something no one quite knew was there."

Hardly known today, "The Prisoner's Song" from **Vernon Dalhart was a landmark recording in 1924, the very first time a country song had sold more than a million copies.**

"Recorded 80 years ago! Basically what happened was that the record business really got underway in the 1880s and 1890s, but no one produced many records. The phonograph was seen as a toy of the urban and the rich. Then radio came along and kind of usurped its place. The

record business set out in search of new markets. They gravitated toward rural black and rural whites because those people didn't have electricity, so they couldn't get radio. But they could wind up a phonograph. So [talent scout] Ralph Peer and the others realized that they couldn't sell Caruso and light opera and pop songs to rural blacks and whites, they should sell them their own music. RCA kind of stumbled on to that by accident with "The Prisoner's Song." Vernon Dalhart was not a country singer, he came from Texas. He'd done light opera and Gilbert and Sullivan and coon recitations. Dalhart was handed "The Prisoner's Song," which was originally seen as a b-side, and he kind of hee-hawed it up a bit and did it with

a small group. It sold six or seven million copies as far as we can tell. And it really alerted the Victor Talking Machine Company – this was before RCA bought it – to the potential sitting out there. "The Prisoner's Song" had been A&R'd by a guy called Nat Schillkret, who didn't really have much rapport with the country side. He was an orchestra leader, from New York, he'd studied music and worked in symphony orchestras, he'd been a clarinetist in the Russian Symphony. He just had no feel for country music. So they hired Ralph Peer away from Okeh Records to get their hillbilly series off the ground. And in 1927 Peer famously went to Bristol, Tennessee and discovered the Carter Family and Jimmie Rodgers."

Carter Family and Jimmie Rodgers."

Dalhart enjoyed massive popularity from the songs. He recorded it 18 times during his career, and landed a two-week engagement at \$3,500 a week (a ridiculous figure for the day) at the Strand Theater in New York because of it, where he only had to sing "The Prisoner's Song."

These were, of course, other times. In the years before the Great Depression the rural population was much larger and far more significant than it is today. It was a time when race records (rural black music) and hillbilly records (rural white music) were important sellers for their labels. But how much of what they talked about can be relevant today, when the vast majority of CD buyers are urban dwellers with few ties outside the city.

"On another record in this series we had songs like "11 Cent Cotton and 40 Cent Meat" – obviously the specifics of songs like that are lost to us," observes Escott. "But there is something universal about most of these themes. I think more than anything you get a sense of America in transition. A lot of them have a longing for home and a longing to be rooted somewhere, and that's a pretty current theme, I think."

Every era makes its stars, and the early days of recording – primitive as they were, with discs often made in hotel rooms – were no exception. Bessie Smith was a huge blues artist, for example, while on the white side both the Carter Family and Jimmie Rodgers became household names, and lasting influences. For Escott, Rodgers was "the first kid with a guitar, the first country singer who went out there slinging a guitar and looking good! That paved the way for Hank and Elvis and everyone since. Kids wanted to be Jimmie Rodgers in a way they didn't want to be A.P.

Carter. He pulled folk ballads, parlor songs, blues, jazz, he had very Catholic tastes, and he made something uniquely his own out of it. The Carter Family did the same. They took old hymns, blues, folk ballads, parlor songs, and again made something uniquely their own, and added the guitar, which was quite a modern touch then, as Rodgers did. But Rodgers was the solo performer, and he had the charisma that the Carter Family certainly didn't have. And he toured, which the Carter Family didn't."

The tipping point into country music as it's generally accepted is represented by early sides from artists like Bill Monroe – the father of bluegrass – and Ernest Tubb. Before he found his own stride, Tubb was a Jimmie Rodgers protégé, and early tribute act (with the approval of Rodgers's wife, after Jimmie had failed to whip his TB). But where folk music ended and country began remains a very grey area. A number of the pieces on here are traditional ballads that have been livened up a little, such as "Tom Dooley," (the true story of a man named Tom Dula in North Carolina just after the Civil War) in a raw version by G.B. Grayson and Henry Whitter, or Bud Billings and Carson Robison's "Birmingham Jail." And, of course, there's sometimes irony, like Jimmie Davis (the former segregationist governor of Louisiana and the author of "You Are My Sunshine") signing his own "She's A Hum Dinger (From Dingersville) Part 2," a deliciously sleazy song where his voice is accompanied by a black slide guitarist.

Escott has no real favorite out of the bunch.

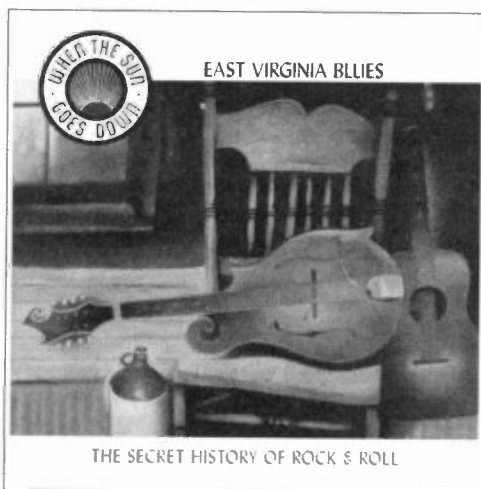
"I love that sibling harmony sound of the Blue Sky Boys. I think that's unearthly, a wonderful sound. I love the soulfulness of the Carter Family, the way the three of them together somehow amount to more than the sum of the parts. It's just intriguing to hear songs like "Tom Dooley" and realize this is what people who knew Dula heard back in the latter part of the 19th century."

While much of the music from this period isn't of a very high technical standard, there are exceptions. There's the first recording of the now classic "Orange Blossom Special" from the Rouse Brothers, which features some manic fiddling, or Brown's Ferry Blues" by the Delmore Brothers as just two small examples. Escott agrees that "certainly Ervin Rouse was a hell of a picker. He really tore it up on that one. But there isn't a lot of virtuosity on those records. They make it on soul rather than lots of notes. In a way that kind of accounts for the appeal, too. I hear more virtuosity in the early blues stuff. Blind Lemon Jefferson was a very adroit picker, Blind Blake, and Robert Johnson, of course."

The history of these recordings might have ended by around 1940, and certainly by the time recordings ceased in 1942 for the war effort. But the retelling of them can be endless, simply from the amount of material in the vaults.

"We could keep this series going to the end of the CD era and beyond, there's so much there," Escott says. "A lot of it is really good stuff. A gospel set came out at the same time as this, and we had an awfully hard time winnowing the selection down to the twenty some-odd tracks that we used. And the same goes for the country and the blues."

And history, after all, never repeats. ●





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. But there is something indefinite about "Don't Mistreat Your Good Boyfriend" in relation to other performances, and not just those on this set. It is quite unlike anything one can think of, except other, however scant, recordings that are performances unto themselves for the short duration their fire is sustained. Like Alan Lomax's field recordings of chain gang leader Bama on the grounds of the Mississippi State Penitentiary at Parchman. This music is also free, like nothing I have ever heard.

One hears indications of what was to come, like the vocals of the Monarch Jazz Quartet/Monarch Jubilee Quartet of Norfolk, who seem not quite to have worked out their name as of the fall of 1929, but at least you knew where they were from. Then there's the Bubbling Over Five again and "Get Up Off That Jazzophone," music out of the same cradle as the Five Royales' "Baby Don't Do It." Sounds from other locales and other times, are present as well; the calypso touch of "They Won't Believe Me" by the Sparkling Four, the sweet fusion of the Tubize Royal Hawaiian Orchestra, a group of musicians "living in the shadow of a rayon plant" in Hopewell, Virginia. Maybe that city name lent suggestions of possibility to this group who brought together Pacific island music, rural blues, and country.

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 — once can be more than enough with genuine art. [www.out-houserecords.com](http://www.out-houserecords.com)

## The Gosdin Brothers

*Sounds of Goodbye*

Big Beat/Ace CDWIKD 235 (UK import)

reviewed by Doug Sheppard

On paper and on record, the Gosdin Brothers' 1968 outing for Capitol, *Sounds of Goodbye*, was an album that couldn't have gone wrong. In addition to the fact that Vern and Rex Gosdin had already been playing professionally for over a decade, they were backed by stalwarts like Clarence White on guitar and Gene Parsons on drums, and the resulting country rock is worthy of its pedigree. A few of the album's straight country rockers are more commendable than extraordinary, but ballads like "The Victim," the edgy Bakersfield sound of "Love of the Common People," and brilliant versions of "The First Time Ever I Saw Your Face" and "Let It Be Me" demonstrate what the Gosdins were really capable of.

What really underscores their abilities on this expanded reissue, however, are the 13 bonus cuts. A minor hit version of "Hangin' On," "There Must Be a Someone (I Can Turn To)," "Love At First Sight," and especially the killer slow country lament, "She Still Wishes I Were You," all culled from non-LP singles, are perfectly executed melodic country tunes with a rock sensibility. Likewise, the brothers' harmonies flow like mountain spring water on unreleased numbers like "I'll Live Today," a nice midtempo country rocker, as well as a stunning country gospel version of the Louvin Brothers' "I'll Live With God (To Die No More)." Which all invites the question: Why couldn't country have taken this direction rather than the syrupy drivel road it's been on since the 1970s? ([www.acerecords.co.uk](http://www.acerecords.co.uk))

## Big Al Anderson

*After Hours*

Al Anderson Music

John DeAngelis

After twenty-plus unparalleled years with NRBQ and another decade as one of Nashville's best and most successful songwriters, they don't just call him "Big Al" because of his size. And here, on *After Hours*, Al Anderson lives up to that stature with his best album to date — a wonderful collection of original compositions that combines country, jazz, folk, soul and just a taste of rock and roll.

"Love Make A Fool Out of Me," "Do Nothin' Day" and "Let's Get Away For The Weekend" are warm, inviting instant standards. "Trip Around The Sun" and "Movin' Into The Light" are chillingly beautiful; "In My Dreams" is a delightful foray into Western Swing; and "Another Place I Don't Belong" has a relaxed yet insistent groove that's slyly infectious.

Anyone who caught NRBQ's recent 35th Anniversary Reunion knows that Al can still burn the house down with his torrid guitar work, but here his warm, expressive vocals, broad musical knowledge and exquisite taste, and first-rate songs deliver the goods on this very classy album. ([www.bigalanderson.com](http://www.bigalanderson.com))

## Various Artists

*The Q People: A Tribute To NRBQ*

SpiritHouse 07301

reviewed by John DeAngelis

NRBQ has long been considered "musicians' musicians," so a tribute album with performances from devoted fans like Steve Earle and Bonnie Raitt is highly appropriate. Los Lobos gives "Never Take The Place Of You" a fresh and imaginative Philadelphia Soul treatment, Yo La Tengo's yearning rendition of "Magnet," with pedal steel guitar and Georgia Hubley's understated delivery, is quite fetching, as is Settie's perfect-for-college-radio version of "Ridin' In My Car." Ron Sexsmith adds his distinctive voice to "My Girlfriend's Pretty," King Radio's "Yes, Yes, Yes" features an evocative string quartet, and J Mascis has a wild-and-wooly take on "I Want You Bad." But the wildest track by far is "Little Floater's Wild Weekend," a 17-minute audio cartoon by none other than SpongeBob SquarePants (aided by long-time Brian Wilson collaborator Andy Paley) that features some very out-there variations on seven Q compositions. Nice!

## Godsmack

*The Other Side*

Universal Records

reviewed by Angelo Van Bogart

*The Other Side* isn't a typical Godsmack album. You won't want to shove this acoustic album into your CD player before a night out of raising hell with the boys, like Godsmack albums before it. Save those other CDs for the heart of the party, because *The Other Side* is for the end, when couples start pairing up and the tap goes dry — and we all need these kinds of albums for just such occasions.

Strung in the tradition of MTV's "Unplugged," *The Other Side* is an acoustic treat that reprises a few Godsmack oldies and spins a few new ones. Lead singer and prolific writer Sully Erna melodically bellows new versions of "Re-Align," "Keep Away," and "Spiral" with a hunger that will make you forget about the versions first recorded with all of the electronic rock 'n' roll tricks. Hardcore fans will notice additional lyrics which appear in this album's track "Spiral," but do not appear the song's initial recording of "The Spiral" in 2000's *Awake*. The songs have slightly different names, and you'll hear why.

Four new tracks include: "Running Blind" — This is a

smooth track in which Erna's lyrics speak of frustration, but his voice makes that frustration sound strangely controlled or, possibly, accepted. The combination is as troubling as it sounds.

"Touche" — could be the official song for the life-sucking self-centered people in your life. Erna stands up to them for you and sets the rules straight.

"Voices" — If you can picture being trapped in an abandoned 100-year-house, listening to the rain beating the brittle glass window panes, and if you can picture the shadows cast onto the wall by the moon shining through the water collecting on the panes, you can relate to "Voices."

"Asleep" — The strumming of the guitar sets a mood for the final painful moments between two people, and you'll want to be there for it.

The tracks on *The Other Side* may be of a lower grit than you're used to, but it's certainly not "Godsmack-lite." You'll get to slow down and enjoy the vibrations of Erna's voice and the purity of unplugged instruments.

## Chuck Berry

*St. Louis To Liverpool*

Geffen B0001687-02

reviewed by Joseph Tortelli

Despite its British Invasion-inspired title, *St. Louis To Liverpool* evokes precious little about Britain beyond the title to the upbeat instrumental "Liverpool Drive." Like Chuck Berry himself, the album is pure Americana, taking a trip across the "Promised Land," pausing for a dash of Cajun c'est la vie on "You Never Can Tell," and referencing such heartland artifacts as cars, bobby sox, high school, the twist, and "Brenda Lee."

The album collects both sides of four 45s from 1964, including "Little Marie," an obvious attempt to piggyback on Johnny Rivers' chartbusting cover of "Memphis." The high point of the disc, "No Particular Place To Go," evinces Berry's sense of romance, automobiles, and humor, while featuring his brilliant lead guitar playout. Issuing the original LP in November, 1964, Chess Records tacked on the 1958 single "Merry Christmas Baby" in anticipation of holiday sales.

Remastered in both stereo and mono (three 1950s recordings), this expanded reissue adds three mid-'60s tracks, two of which make their domestic album debut. The 1957 Bobby Helms hit "Fraulein" gives Berry room to display his wonderful country crooner chops; the punchy instrumental "O'Rangutang" swings to a driving sax; "Little Girl From Central" rocks out in the Sweet Little Sixteen" style, revisiting Berry's favorite high school themes. ([www.universalchronicles.com](http://www.universalchronicles.com))

## Roosevelt Sykes

*Chicago Boogie*

(Delmark DD-773)

reviewed by j. poet

While the advent of rock'n'roll spelled an end to Sykes' career as a hit maker, he continued to produce brilliant, high-spirited music until his death in 1977. Probably the most important jazz and boogie pianist to come out of St. Louis, Sykes left his stamp on everyone from Memphis Slim to Pinetop Perkins and Fats Domino, who closely emulated his easy going virtuosity.

This CD includes sessions Sykes did for United in the early '50s and Delmark in 1963, and they're brimming over with the man's spunk and good humor. A reprise of "Drivin' Wheel" — his first hit on Decca in 1934 — still has the fire of the original, "Rock It" is as salacious as blues can get without dipping into single entendre, full of piano high jinx. "Complete This Order" is a kiss-off song that uses references from the Bible to drive home its point while Sykes' ominous left hand clusters and matter of fact vocals manage to give "44 Blues" a tone that's all the more threatening for its understated delivery.

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## Miles Davis

The Complete Jack Johnson Sessions

Columbia (K 86359-S2)

reviewed by Colin Fleming

According to Teo Macero, the producer of 1970's *A Tribute To Jack Johnson*, this five disc box set has "ruined" Miles Davis' legacy. Tightly edited, with two tracks, the original album is perhaps the high point of Davis' fusion odyssey, more focused than *Bitches Brew*, more fiery than *In A Silent Way*. This particular set is a contrast in approach and impact, sprawling and almost impenetrable where *A Tribute To Jack Johnson* was concise and engaging. Still, hardly "ruined" all the same.

There appears to be a number of ways of handling a release of this scope — the popular choice of playing only a disc or two for a period of time, or even burning one's favorite tracks for a more workable option. But for anyone interested in charting the progression of a masterpiece, the evolution of its ideas—some that are kept, others discarded—this box proves invaluable. On "Willie Nelson," present in six different versions, we can witness jazz as organic art form and meticulous studio creation. Jack DeJohnette's drum pattern on the third take is unrecognizable from the first two, and would be discarded for the remaining three, and yet one suspects that each failed attempt was crucial in moving towards a final, defining idea. John McLaughlin, on guitar, rivals Davis as the peak player throughout these sessions, with both men playing as well as they would ever.

Davis' "Right Off" solo, the one that would find its way on to the final album, is justifiably regarded as among his finest, and check out any of the versions of "Nem Um Talvez," a "Valse triste" for the trumpet's vocabulary. "Go Ahead John [Part One]" deconstructs the principles of funk, a composition that makes bold use of space and silence, pulling apart various sound components as they'd been built up in Sly Stone recordings, and refashioning them to build something else entirely—as purely jazz as Louis Armstrong's recontextualizations of Broadway tunes. Still, prepare yourself for a John McLaughlin solo that, for rock fans—the fans Davis was trying to hook in 1970—sounds like a hybrid of the Who's "Goin' Mobile" and the Stooges' *Fun House*—there's a bastard for you. Seen from the perspective of art in

the making, *The Complete Jack Johnson Sessions* is no more a blight on an artist's career than the Rembrandt drypoints at your local museum, or the Beatles' "Hey Jude" rehearsals. And if your admiration for the box and the original album run in passing directions, you're bound to think the finished record even more of an unlikely masterpiece, as all masterpieces are, of course.

## The United States of America

The United States of America

Sundazed SC 11124

Reviewed by Doug Sheppard

In a spate of self-awareness rarely witnessed among musicians, United States of America lead singer Dorothy Moskowitz tells the annotator of this new reissue that while the band was not as "dreadful" as critics charge, it was also not "as wondrous as our current fans claim." That provides the perfect summation of the band's imperfect album from 1968, but if choosing a side is in order, then its admirers win out.

Utilizing backgrounds in classical and experimental music, not to mention early synthesizers, the United States of America's finest works fuse the best of both the avant-garde and rock worlds, achieving distinction with Moskowitz's precisely phrased vocals and the vision of lead instrumentalist Joseph Byrd. On songs like "The Garden of Earthly Delights" and "Coming Down," such elements coalesce into psychedelic gemstones that glide with Rand Forbes' fretless bass, while it's Gordon Marron's electric violin that gives an ethereal quality to "Cloud Song" and the atmospheric ballad, "Love Song for the Dead Che." And the electronic sound explosion on "Hard Coming Love" rivals *White Light/White Heat* at its noisiest.

Alas, experiments also fail. The sound collages on "The American Way of Love" are hopelessly dated, the more lighthearted "I Wouldn't Leave My Wooden Wife for You, Sugar" is just silly, and other cuts are ordinary. But one may find solace in the bonus tracks, which feature not only the two excellent extras from the 1992 Sony Music Special Products reissue, "Osamu's Birthday" (artful experimentalism) and "No Love to Give" (avant rock meets bluesy rock),

but some interesting alternates and four previously unreleased cuts with only Moskowitz remaining from the original lineup. The experimentalism is gone on the latter four, but not the quality, as all are quite good folksy psychedelic rock in the vein of Jefferson Airplane. Too bad there wasn't a second album, but good reissues are always nice. ([www.sun-dazed.com](http://www.sun-dazed.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.

# Record Shows



Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Discoveries staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: Discoveries Show Calendar, 700 E. State Street, Iola, WI 54100 or FAX to 715-445-4087.

- Oct 15-17 NC, High Point Records, Toys, Comics, Cards, Movie Items & Coll. Show, Oak Hollow Mall, I-40, Exit 196, T. 60, A. free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-5797 or Cell: 828-446-5089.
- Oct 16-17 CA, San Mateo Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.
- Oct 16 CA, San Francisco TRPS Festival of Rock Posters, Hall of Flowers, www.trps.org
- Oct 16-17 NJ, Atlantic City Atlantique City Holiday MegaFair, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, Atlantique City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Oct 16 NY, New York City 45 Collectors' Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw 9th & 10th Aves., SH: 10am-4pm, T. 70, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 16 NY, New York City Record & CD Collectors' Expo, Holiday Inn. (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, T. 100, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 16 NY, New York City Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw 9th & 10th Aves., SH: 10am-4pm, T. 70, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 17 CT, Hartford, Guitar Show & Music Sell Off, Pratt & Whitney Aircraft Club, 200 Clement Rd., (I-84, Exit 58 E or W, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 17 IL, Arlington Heights, Music Marketplace, Park Plaza 75 W. Algonquin Rd., SH: 10am-4pm, F: \$40, A: \$3. Bill, PH: 847-409-9656.
- Oct 17 MD, Arbutus, Record & CD Show, Fire Hall 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5, F: \$30, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Oct 17 MI, Ann Arbor, Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8, F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 17 MI, Grand Rapids, Record & CD Collectors' Show, Midway-Best Western Hotel 4104 28th St SE, SH: 11am-5pm, T: 40-6 & 8, F: \$40-\$45, A: \$2. Sounds Unlimited Productions, Blain, PH: 269-323-7262 or Ken, Cell: 574-329-1483.
- Oct 17 NE, Omaha, Music & Collector's Show, Firefighters Union Hall 60th & Grover, SH: 10am-4pm, T: 8, F: \$35-\$40, \$2. Tim Behrens, PH: 712-328-8731 or 328-2504.
- Oct 17 NY, Massapequa LI Record & CD Lovers Faire, American Legion, Broadway & Veterans Blvd (at LIRR, Exit 30S off Southern State), SH: 10am-3pm, A: \$5, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Oct 17 PA, Pittsburgh "All Vinyl" Record Convention XVII, Radisson Hotel Greentree, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: \$40, A: \$3, 12 & under free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.
- Oct 17 WA, Seattle, NW Record & CD Collectors' Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Oct 17 FRANCE, Chalons En Champagne, Record Fair, (51) Parc Exposition, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Oct 23 AL, Birmingham, Record & CD Show, Pickwick Conference Ctr. 2012 Magnolia Ave. in Five Points, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Oct 23 IL, Tinley Park, Music Marketplace, Holiday Inn & Convention Ctr. 18501 S. Harlem Ave. (just N. of I-80), F: \$40, A: \$3. Bill, PH: 847-409-9656.
- Oct 23 NJ, Paramus, Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N., SH: 10am-4pm, A: \$1, J & C Marketplace, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- Oct 23 ON, Montreal, 9th Annual Record Show, Hyatt Regency, 1255 Jeanne Mance St., SH: 10am-4pm, A: \$4. Dreamweave Records, PO Box 47047, Chateauguay, PQ J6K 5B7 Canada.
- Oct 24 AL, Huntsville, Record & CD Show, Holiday Inn, 5903 University Dr., beside Madison Square Mall, SH: 10am-5pm, A: \$3, under 12 free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Oct 24 CO, Denver, Record Collectors Fall Expo 2004, Holiday Inn Northglenn, I-25 & 120th Ave., T: 6, F: \$55, A: \$2. Big K Productions, PH: 303-455-8408.
- Oct 24 CT, East Hartford, Record Convention, Pratt & Whitney Aircraft Club 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 24 NJ, Secaucus, Great Northwest Guitar Show & Music Sell Off, Meadowlands Crown Plaza Exhibit Center, 2 Harmon Plaza-Meadowlands Pkwy., SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 24 NJ, Franklin Lakes, Monthly Antiques & Collectibles Show, VFW, Franklin Ave. & Pulis Ave., off Rt. 208, SH: 8am-4pm, J & C Marketplaces, Cissy Gialanella, PH: 201-998-8331 or FAX: 201-998-6311.
- Oct 24 OH, Toledo, Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25, A: \$2.50. PH: 419-874-1725.
- Oct 24 WI, Milwaukee, Record Show, Burnham Bowl, 6016 W. Burnham St., West Allis, SH: 10am-3pm, F: \$35, for 1, \$100 for 3, A: \$2. Jim, PH: 920-733-5076.
- Oct 24 ON, Niagara Falls, Record & CD Show, Legion Br. #51, 5743 Valleyway, SH: 10:30am-4:30pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484.
- Oct 24 ON, Ottawa, 9th Annual Record Show, Fenn Lounge, SH: 10am-4pm, A: \$3. Dreamweave Records, PO Box 47047, Chateauguay, PQ J6K 5B7 Canada.
- Oct 29-31 CA, Santa Rosa, Vintage Records, Toys, Card & Comic Book Expo, Fairgrounds, 101 N. exit Hwy. 12 E., SH: Fri. 3pm-8pm, Sat. 9am-8pm, Sun. 10am-4pm, DK Events, PH: 707-217-1492.
- Oct 29-31 NC, Statesville, Records, Toys, Comics, Cards, Movie Items & Coll. Show, Signal Hill Mall, I-77, Exit 50, T: 60, A. free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-5797 or Cell: 828-446-5089.
- Oct 31 NH, Portsmouth, Guitar Show & Musical Equip. Sell off, Yokens Conference Ctr. Rt. 1, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Oct 31 NY, Syracuse, NY CD & Record Fair, Ramada Inn, 1305 Buckley Rd. (Exit 25, I-81 or Exit 36 NYS), SH: 10am-5pm, T: 65-6, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Oct 31 RI, North Providence, The Original Rock 'N' Roll Collectors Convention, K of C Hall, 1675 Douglas Ave. (Rt. 7), SH: 10am-3pm, F: \$30, A: \$2. Steven "Rocky" Rothwell, 36 Spicer St., North Providence, RI 02904. PH: 401-353-9612.
- Nov 5-7 NY, New York City WFMU Fall Record & CD Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 7pm-10pm, Sat. & Sun. 10am-7pm, A: \$5. Mike Lupica, PH: 201-521-1416 ext 243.
- Nov 5-7 NC, Boone, Records, Toys, Comics, Cards, Movie Items & Coll. Show, Mall, Hwy. 321, T: 60, A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-5797 or Cell: 828-446-5089.
- Nov 6 AZ, Tucson, Record Collectors Winter Record Show, F.D.E. Eagles #180 Lounge, 1530 N. Stone, SH: 9am-3pm, T: 6, F: \$25, A: \$3. Bob "Pepe" Galvez, 516 W. 17th St., Tucson, AZ 85701. PH: 520-628-8075 or Cell: 520-907-3370.
- Nov 6 FL, Tampa, Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35, A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- Nov 6-7 FL, Plantation, SCREAMFEST Rock N Roll, Comic, & Toy Convention, Holiday Inn, 1711 N. University Dr. PH: 954-565-5688.
- Nov 6 IL, Burr Ridge, CD & Record Fest, Ramada Inn, County Line Rd. & I-55, SH: 9am-3pm, F: \$40, A: \$3. Lou, PH: 630-364-2277.
- Nov 6 NY, New York, Music Memorabilia Show, Tip Top Shoe Bldg, 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Nov 7 MN, Minneapolis-St. Paul, Record Show, Four Points by Sheraton, 1330 Industrial Blvd., just off I-35W at Exit 22, SH: 10am-4pm, F: \$35, ea. with wall space, \$30, ea. without wall space, A: \$3. Tim, PH: 651-373-0065.
- Nov 7 MO, St. Louis, Record & CD Show, American Czech Hall, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2.50. Jim Ronal, PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Nov 7 NY, Rochester, Bop Shop Record Show, Village Gate Square, 274 N. Goodman St., SH: 10am-4pm, A: free. Tom Kohn, PH: 585-271-3354.
- Nov 7 OH, Toledo, Record Show, Somerset Hall, 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.
- Nov 7 OR, Portland, Music Expo CD & Record Conv., Holiday Inn, Columbia Conf. Ctr. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8, F: \$50, A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
- Nov 7 TN, Nashville, Music Collectors' Convention, Sheraton Music City 777 McGavock Pike, SH: 10am-3pm, F: \$30, if paid one week in advance, \$40 thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Nov 7 FRANCE, Lons Le Saunier, Record Fair, (39) Juraparc De Lons, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Nov 13-14 FL, Fort Lauderdale, Super Soul Florida, Super Soul Cafe, 1508 E. Commercial Blvd., SH: 9am-6pm, T: 50, F: \$40, A: \$10. Record King, PH: 917-701-7089.
- Nov 13 MD, Annapolis, Record Show, Knights of Pythias Lodge, 10 Pythian Dr., Rt. 2 S., SH: 10am-4pm, T: 60, F: \$60, A: \$5. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Nov 13 NJ, Wayne, 2nd St. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
- Nov 13 NC, Hickory, Records, Toys, Comics, Cards, Movie Items & Coll. Show, Catawba City, Fairgrounds, I-40, Exit 128, T: 60, A: free. Mike Dentino, 849 9th Ave. Place NE, Hickory, NC 28601. PH: 828-328-5797 or Cell: 828-446-5089.
- Nov 14 CA, San Francisco, Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm, F: \$55, \$30 ea. add'l, A: \$3. KUSEF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Nov 14 MA, Springfield, Record Convention with Rock102, Best Western Sovereign Hotel, 1080 Riverdale St., SH: 10am-4pm, T: 70-8, F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Nov 14 MI, Roseville, Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8, F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 evens.
- Nov 14 NY, Ithaca, NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8, F: \$70, for 1st, \$60 for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Nov 14 PA, Lancaster, Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6, F: \$25, plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246, www.recordcollectors.org
- Nov 14 VA, Richmond, Guitar Show & Musical Equip. Sell Off, Showplace Annex, 3002 Mechanicsville Pike, SH: 10am-4pm, Kevin, PH: 508-865-5935.
- Nov 14 VA, McLean, Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60, A: \$5. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Nov 14 WI, Milwaukee, Music Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Nov 14 ON, Guelph, Record & CD Show, Ramada Hotel, 716 Gordon St., opposite Univ. of Guelph, SH: 10:30am-5pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484.
- Nov 14 THE NETHERLANDS, Rotterdam, Record Show, Ahoy



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**Nov 14 FRANCE**, Epinal. Record Fair, (88) Parc Des Expositions. Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

**Nov 14 SPAIN**, Bologna. Il Giocattoloio. XVIII Show, Marketplace Toy Fair of the Collection, Treno Bologna. XVIII Show, Marketplace, Conv. Bambole Antiche of the Coll. SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Nov 19-21 THE NETHERLANDS**, Utrecht. Mega Record & CD Fair, Jaarbeurs. SH: Sat. 10am-6pm. Sun. 10am-5pm. T. 550-13. ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.

**Nov 20 CA**, Paradise. Record & CD Show, Terry Ashe Recreation Ctr. 6626 Skyway. SH: 10am-4pm. F. \$20. A. free. Dean Moore, PH: 530-872-6393.

**Nov 20 IL**, Alsip. Record Collectors Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit at Cicero). SH: 9am-3pm. T. 6 & 8. F. \$30. \$40. A. \$3. Larry O'Connell, 3900 W. 65th St., Chicago. IL 60629. PH: 773-585-6254.

**Nov 20 IN**, Indianapolis. Music Collectors' Convention, Econo Lodge, 3525 N. Shadeland. SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Nov 20-21 MA**, Framingham. Boston Super Megafest, Sheraton Framingham Hotel, 1657 Worcester Rd., Exit 12 off MASS Pike K&S Promotions, John DiCicco, 1323 Main St., Leicester, MA 01524. 201-261-4982 or 800-505-8697.

**Nov 20 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off I-495, SH: 10am-3pm. A. \$5. \$3. with coupon. PH: 978-388-6576.

**Nov 20 NY**, New York City. Record & CD Collectors Expo, Holiday Inn, (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm. T. 100. A. \$6. under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.

**Nov 21 GA**, Atlanta. Record & CD Show, Ramada Inn, 1-85, Exit 86, 418 Armour Dr., SH: 10am-4pm. A. \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.

**Nov 21 IL**, Hillside. Chicago and Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm. T. 80-8. F. \$45. A. \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 evs.

**Nov 21 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm. T. 120-5. F. \$30. A. free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

**Nov 21 NY**, Deer Park. Record Collectors Show, Sons of Italy Hall, 2075 Deer Park Ave., SH: 9am-4pm. A. \$5. PH: 516-481-2188 or www.recordcollectorsanon.com

**Nov 21 OH**, Dayton. Music Collectors' Convention, Ramada Inn-Mall, 3555 Miamisburg-Centerville Rd., SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Nov 21 OH**, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm. A. \$3. Ted, PH: 440-884-4125.

**Nov 21 PA**, Scranton-Wilkes Barre. NY CD Record Fair, The Woodlands, 1073 Rt 315 (Exit 170B I-81) to Exit 1 off Ramp, SH: 10am-5pm. T. 75-8. F. \$60. A. free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Nov 25-28 PA**, King of Prussia-Valley Forge. 94WYSP Annual "Not Just" Rock Expo 2004, Valley Forge Convention Ctr, 1160 First Ave. SH: Fri. 4pm-9pm. Sat. 10am-6pm. Sun. 10am-4pm. T. 300. A. free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.

**Nov 27 NJ**, Paramus. Everything Monthly Collectible Show, Elks Lodge, 200 Rt. 17 N. SH: 10am-4pm. A. \$1. J & C Marketplace, Cissy Gianella, PH: 201-998-8331 or FAX: 201-998-6311.

**Nov 28 CT**, Waterbury. Record Collectors Convention, Courtyard by

Marriott Hotel, 63 Grand St., SH: 9:30am-4pm. T. 6 & 9. F. \$45- \$65. A. \$4. Gorman, PH: 203-287-8923.

**Nov 28 IL**, St. Charles. Music Marketplace, Holiday Inn, 1600 E. Main St. (Rt. 64), F. \$40. A. \$3. Bill, PH: 847-409-9656.

**Nov 28 KY**, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy & Fairgrounds, SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Nov 28 WI**, Milwaukee. Record Show, Burnham Bowl, 6016 W. Burnham St., West Allis, SH: 10am-3pm. F. \$35. for 1, \$100. for 3. A. \$2. Jim, PH: 920-733-5076.

**Nov 28 FRANCE**, Troyes. Record Fair, (10) Parc Des Expositions. Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

**Nov 28 ITALY**, Ferrara. Giocattoli in Fiera, Il Marketplace Toy Giocattolo d'epoca Marketplace Modellismo ferroviario. SH: 10am-6:30pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Dec 3 FL**, St. Augustine. Toys, Comics, Cards, Movie Items & Coll. Show, Belz Factory Outlet Mall, I-95, Exit 318, T. 60. A. free. Mike Dentino, 849 9th Ave. Place Ne, Hickory, NC 28601. PH: 828-328-5797 or Cell. 828-446-5089.

**Dec 4 FL**, Sarasota. Record & CD Show, 4880 N. Fruitville Rd., SH: 10am-4pm. F. \$35. A. \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

**Dec 4 IL**, Burr Ridge. CD & Record Fest, Ramada Inn, County Line Rd. & I-55, SH: 9am-3pm. F. \$40. A. \$3. Lou, PH: 630-364-2277.

**Dec 4 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm. F. \$40. for 1, \$70. for 2. A. \$5. Gary Lyons, PH: 718-972-3872.

**Dec 4-5 ITALY**, Reggio Emilia. VII Show, Marketplace Toy Fair of the Collection, VII Show, Marketplace, SH: 9am-6:30pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Dec 5 PA**, Allentown. Winter 2004 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm. T. 8. F. \$55. in advance, \$65. after Dec 1. A. \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

**Dec 5 WA**, Tacoma. Music Expo, La Quinta Inn, 1425 E. 27th St., Portland Ave. Exit off I-5, SH: 10am-5pm. T. 6. F. \$35. at least one week in advance, \$45. day of show. A. \$3. Disc Connection, PH: 253-539-5632.

**Dec 5 ENGLAND**, London. Rock 'n' Roll Record & CD Convention, Int'l. Students House, 229 Great Portland St., SH: 9am-4pm. Ian Sandler, 44 Priory Way, Harrow, Mddx., HA2 6DH England. PH: 44-20-8427-4819.

**Dec 11 MN**, Minneapolis. Record Show, VFW 2916 Lyndale Ave. S., SH: 9am-4pm. F. \$35. A. \$2. Rich Shelton, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-290-2900.

**Dec 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm. T. 100. A. \$5. under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.

**Dec 12 CA**, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm. F. \$45. for 1, \$60. for 2. A. \$3. Charlene White, PH: 408-263-5127.

**Dec 12 IA**, Des Moines. Music Collectors' Show, Holiday Inn, 1050 6th Ave. SH: 10am-4pm. T. 6 & 8. F. \$25- \$35. A. \$3. ZZZ Records, Nate, 424 E. Locust St., Des Moines, IA 50309. PH: 515-284-1401.

**Dec 12 NY**, Binghamton. NY CD & Record Fair, The Showplace, 33 W. State St. (Exit 45, I-81 to first light), SH: 10am-5pm. T. 75-8. F. \$70. for 1st. \$60. for 2nd. A. free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Dec 12 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Dec 18 NY**, New York City. Record & CD Collectors Expo, Holiday Inn, (formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm. T. 100. A. \$6. under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.

**Dec 19 MD**, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm. T. 120-5. F. \$30. A. free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

**Jan 16 CA**, San Francisco. Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm. F. \$55. \$30. ea. add'l., A. \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Jan 23 IN**, Indianapolis. Music Collectors' Convention, Econo Lodge, 3525 N. Shadeland, SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Jan 23 ITALY**, Imola-Faenza. XXXII Marketplace Giocattolo d'epoca of the Collection, XXVI Marketplace Modellismo ferroviario. SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Jan 30 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., West Allis, SH: 10am-3pm. T. 8. F. \$35. for 1, \$65. for 2, \$90. for 3. A. \$2. Jim, PH: 920-733-5076.

**Jan 30 FRANCE**, Vesoul. Record Fair, (70) Salle Paroiss. Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

**Feb 5-6 FL**, Orlando. 26th Annual Elvis Festival, CD's & Records Show, Orlando World Gate Resort, 3011 Maingate Ln., A. \$3. Sue Manuszak, PH: 407-281-9818.

**Feb 6 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm. F. \$25. A. \$2.50. Stephen or Becky, PH: 419-874-1725.

**Feb 6 FRANCE**, Belgrt. Record Fair, (90) Salle De L Atria. Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

**Feb 6 SPAIN**, Bologna. Il Giocattolo, XIX Show, Marketplace Toy Fair of the Collection, Treno Bologna, XIX Show, Marketplace, Conv. Bambole Antiche of the Coll. SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Feb 13 OR**, Eugene. Record & CD Show, Hilton, 66 E. 6th Ave., SH: 10am-5pm. T. 100-8. F. \$45. A. \$2. Bill Finneran, 1415 Cal Young Rd., Eugene, OR 97401. PH: 541-485-7920.

**Feb 13 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Feb 27 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm. T. 90-6. F. \$50. A. \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Feb 27 OH**, Dayton. Music Collectors' Convention, Ramada Inn-Mall, 3555 Miamisburg-Centerville Rd., SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Feb 27 FRANCE**, Colmar. Record Fair, (68) Foyer St. Leon. Sagadisic, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

**Mar 6 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., SH: 10am-3pm. T. 8. F. \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

**Mar 13 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Mar 19 IN**, Indianapolis. Music Collectors' Convention, Econo Lodge, 3525 N. Shadeland, SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Mar 19-20 NJ**, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

**Mar 20 CT**, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm. T. 72-6. F. \$65. A. \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Mar 20 KY**, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy & Fairgrounds, SH: 10am-3pm. F. \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Apr 3 CA**, San Francisco. Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm. F. \$55. \$30. ea. add'l., A. \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Apr 3 MA**, W Springfield. Record Conv with Rock102, Best Western Sovereign Hotel, 1080 Riverdale St., SH: 10am-4pm. T. 70-8. F. \$60. A. \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Apr 10 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Apr 10 ITALY**, Imola-Faenza. XXXIII Marketplace Giocattolo d'epoca of the Collection, XXVII Marketplace Modellismo ferroviario. SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.

**Apr 24 NY**, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm. T. 70-8. F. \$60. A. \$3. Record Baron, PH: 716-871-8722.

**May 8 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**May 15 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., SH: 10am-3pm. T. 8. F. \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

**May 22 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm. T. 90-6. F. \$50. A. \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Jun 12 CA**, San Francisco. Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm. F. \$55. \$30. ea. add'l., A. \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Jun 12 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm. T. 100-6. F. \$25. plus annual membership. A. free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

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**2004**

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Sat	Nov 20	INDIANAPOLIS, IND	Econo Lodge, 3525 N. Shadeland
Sun	Nov 21	DAYTON, OHIO	Ramada Inn-Mall, 3555 Miamisburg-Centerville Rd
Sun	Nov 28	LOUISVILLE, KY	Executive Inn Watterson Expwy & Fairgrounds

**2005**

Sun	Jan 23	INDIANAPOLIS, IND	Econo Lodge, 3525 N. Shadeland
Sun	Feb 27	DAYTON, OHIO	Ramada Inn-Mall, 3555 Miamisburg-Centerville Rd
Sat	Mar 19	INDIANAPOLIS, IND	Econo Lodge, 3525 N. Shadeland
Sun	Mar 20	LOUISVILLE, KY	Executive Inn Watterson Expwy & Fairgrounds

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## 20 ANNOUNCEMENTS

**DOWN BEAT** magazine music poll 2004, Willie L. Horton Blues Gospel, Rap Bob Rush Nita Harris, Sheila Powers for Rap, Blues Award Chicago Blues John Rush, Lester Horton, Al Williams Willie PO Box 1687 Phoenix AZ 85004

## 25 AUCTIONS

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## 55 BLUES/SALE

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## 330 TAPES WANTED

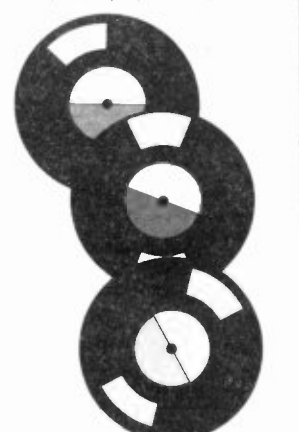
**REDBONE MESSAGE** from A Drum Epic ET-30815, Cornelius Bros + Sister Rose United Artists UA-5568C Chuck Berry "Bio" chess 50043-M Shirelles "Very Best Of" Scepter Citation Series 1802 Curtis Rightor, 2907 Bowman Ave, Louisville, KY 90205

## 335 VIDEOS

**ADULT VIDEOS** for sale priced to move. For list of videos please write to Jeffrey Zandrowicz, 32 Village View, Lancaster, NY 14086

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Continued from page 31

knew that that era was gone. He knew it was a thing of the past. And thank God the thing we put together right quick happened."

The thing they put together was magic—and the best reason for a trip to Vegas. "Louis and I, Keely, it happened, man. **At one time we were the greatest attraction in the world**, bar none." The new sound was a new genre unto itself, based on Louis' shuffle beat, accompanied by Sam's rock and roll backgrounds.

For years, they let the world come to them, as they traveled back and forth between Reno, Lake Tahoe, and Las Vegas. When "That Ol' Black Magic" became a huge national hit, Los Angeles and New York were incorporated into the schedule. Prima had a personal reason to limit their travel. "Louis wouldn't fly," says Sam. "I told Louis one time, 'When we gonna go to Europe?' You know what he told me? 'When they build a bridge!'"

The lounges outside the big rooms and the casinos featured free performances, allowing patrons to wander in and out while gambling. "If a guy came in to gamble,

confirms that it was still fresh and new, thanks largely to the talents of the sax man.

"I have a lot of wonderful things to say about Sam, and just how skilled and how seriously he took his instrument. People don't really know that, but every night I'd hear him running scales and fingering for a couple of hours before the show. He'd be back there warming up and making sure all of these reeds were perfect. He was a stickler on that instrument. **I really believe that he's the greatest tenor sax player that ever lived.** And how he could move like he moved and play at the same time and play extremely well. I don't think I ever heard him play a bad note, not ever."

Sam Butera has fantastic memories of some of the most exciting, spontaneous moments of their show, which sometimes involved the headlining acts from the big rooms, who would check out the lounge show when their own was finished. "When they'd get off work they had to come see us. One night we were working on stage, and Sammy Davis comes in. 'Louis, stop the show! Stop the show! I got a song for Sam!' Louis says, 'What does

the Board. "He called me, he said, 'Sam, we're gonna record.' I said, 'What?' 'Yeah, we're gonna record.' He flew me into LA, to Reprise Records, and we recorded two tunes. He was wonderful." One of the songs recorded at the session was "Stargazer," written by Neil Diamond.

Sam also toured with Sinatra as his opening act. "Only thing you had to do, if he told you to do thirteen minutes, don't do thirteen and a half. That's right, man, I'm telling ya. But he was great to me, too. I lived a charmed life, at times tough, but most of the time, these great entertainers who I worked with were wonderful people, great people who had a lot of feeling."

The greatest person with whom he played, of course, was the one who stuck by him through thick and thin, from the fifties to the seventies. His fondest memories and his greatest admiration are reserved for Louis.

"Louis Prima was the greatest, man. I got nothin' but praise for him. I've never seen a man write lyrics the way he did, right off the top of his head. You know the 'Greenback Dollar Bill'? You know who did 'Greenback Dollar Bill' before me? Ray Charles. Louis stretched it out, he added lyrics to it, to make it a story. Same thing with 'Next Time,' and the same thing with 'How Come My Dog Don't Bark When You Come Around.' That's true man. He wrote all those lyrics. He was incredible."

The wonderful years with Louis Prima came to an end in 1975, when Prima went into a coma, in which he would remain until his death in 1978. Before and since, Sam kept swinging, with shows and recordings of his own. He still has his own version of The Witnesses, called The Wildest, with whom he can take any song and turn it into an up-tempo, big band, swinging jazz experience. On one of his CDs, *The Whole World Loves Italians*, he took Willie Nelson's "On The Road Again" and made it swing. That's what Louis would have done.

Sam Butera doesn't analyze his musical career too much; he's just a workingman who has always loved his job. The fact that his talent became part of such an important piece of American music history was a fortunate accident, as he sees it. "It just happened. Boom. It was great. It was the thrill of my life. I wish I could do it again, Lord knows I do. The only thing I can say is I've had a ball."

[postscript] Since the interview with Sam, he has retired from live performance. His band continues to tour and perform, though. Head to [www.wildestband.com](http://www.wildestband.com) for details.

## For more information:

[www.sambutera.com](http://www.sambutera.com)

Sam has released 6 CDs as a solo act on his Poor Boy Records label; all are available via his Web site.

*Still Cookin'; Tribute to Louis Prima Vol. 1; Tribute to Louis Prima Vol. 2; Live! Sheer Energy; By Request; The Whole World Loves Italians.*

He also has two live performance videotapes available, recorded at The Orleans in Las Vegas. They are titled *Tribute to Louis Prima Vol. 1* and *Vol. 2*



Sam Butera and Sammy Davis, Jr. in the studio.

his wife didn't want to stand at the table, so they'd put her in the lounge. Nobody would bother her. That's what the lounges were for at first."

When Prima, Smith, Butera, and the Witnesses took the stage up to five times a night in those lounges, it was electrifying, and the spontaneity is what guaranteed its high energy.

Prima presided over the musical mayhem. "Nothin' was set. You'd get on stage and you'd go," remembers Sam. In the jazz tradition, Prima would entrust every musician onstage with his own improvisational turn at the spotlight. "He didn't turn his back on anyone."

It was all still intact when the Prima/Smith era came to an end, and Prima's new wife, Gia Maione, took on the vocalist and sidekick duties in the early sixties. Sam and Louis had been at it for a decade by then, and Gia

he want?" I said, 'He said he's got a song for me.' And Louis said, 'What is it, Sam?' And he said, [singing] 'Chantilly lace and a pretty face, and a pony tail, hangin' down.' Remember that one? Well, he stopped the show and he started singing that. You never knew what he was gonna do!"

Davis saw Butera as Prima did, as a musician's musician. Which is how the two Sams came together to make a swinging classic of their own, an album called *When The Feeling Hits You*, which captured a feeling that hit both entertainers on just one particular night. "We did that record after we both got off of work. It was about four hours and we were done. You don't hear that no more! We didn't start 'til about three o'clock. After the session was over, the sunshine was on, early in the morning."

Butera went on to work with other major acts who respected his talent, one of whom was the Chairman of



Sam Butera and Louis Prima.

# want lists

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

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## 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

## JAMES BAIRD

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

Buying in VG+ condition or better.  
STRYCHNINE - Live or Die/No Escape - 45 w/PS - Label ? - Catalog # ?  
SOUNDTRACK - Hell's Angels 69 - LP - Capitol SKAO-303 - 1969  
JUDEE SILL - ST LP - Asylum SD-5050 - 1971 (Stereo or Mono)

## BOB BETTENDORF

13 WEST 13TH STREET, APT. 2GS  
NEW YORK, NY 10011 USA  
E-MAIL: BBETTENDORF@NYC.RR.COM

Seeking the following:  
NICO FIDENCO - "La Ragazzina" soundtrack LP (1974 Italy CAM CML Series)  
NICO FIDENCO - "Why Are You Running So Fast" 7" single (Italy ERRE label)  
GLORIA GUIDA - Any Italian or Japanese soundtrack LP's or singles from movies starring her  
J. STIEGER - "Solomon King" soundtrack LP (1974 US SIPI label)  
BORIS GARDINER - "Every Negro Is A Star" LP (1973 Jamaican LEAL label)

## PATRICK GAGNE

18722 MARIMBA ST.  
ROWLAND HEIGHTS, CA 91748  
PHONE: 626-367-6175

I'm looking for the following records by the Paris Sisters in VG+ to VG++ condition.  
THE PARIS SISTERS - "Sing Everything Under The Sun" LP - Stereo version only - Reprise # RS6259  
THE PARIS SISTERS - "Yes I Love You", "Once Upon A While Ago" 45 - Gregmark #13  
THE PARIS SISTERS - "When I Fall In Love", "Once Upon A Time" 45 - Mercury #72320  
THE PARIS SISTERS - "Why Do I Take It From You", "Always Waitin" 45 - Mercury #72468  
THE PARIS SISTERS - "Old Enough To Cry", "Tell Me More" 45 - Imperial #5465  
THE PARIS SISTERS - "Some Day", "My Original Love" 45 - Imperial #5487

## 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 at www.peggrecords.com. From the home page, click on "My Want List." I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to view large collections of old 45's of all types.  
JIMMY WALTON - Linda Love - Walton 103  
ROBIN WARD - In His Car - Dot 16624  
GINO WASHINGTON - Around The Town - Washpan 32937  
JOEY WELZ - The Mystery Of Love - Bat 1002  
PHILL WILSON - Susan - Cloverleaf 1003  
RON WINTERS - Red MG - Dimension 1033  
APRIL YOUNG - To Be Loved By You - Columbia 43122  
BOB ALEXANDER - Come Back Linda - Gigantic 4590  
JOY ANTHONY - Earth Angel - Sinclair 1001  
JOHNNY ARGO - My Dream Girl - Circus 1108

## YOSHIHISA TACHIBANA

SUNPARK OGAKI #402  
2-33 MUROHONMACHI OGAKISHI  
GIFUKEN 503-0911 JAPAN  
FAX: 0584-74-1307

E-MAIL:  
TA-YOSHIHISA@MUG.BIGLOBE.NE.JP  
Only Mint or Near Mint items, please!  
VITO PRICE - Swingin The Loop - LP - Argo 631  
PINKY WINTERS - Lonely One - LP - Argo 604  
TEDDY EDWARDS - Sunset Eyes - LP - Pacific Jazz 14  
JOE NEWMAN - Locking Horns - LP - Ramarpla

## YOSHIHISA TACHIBANA

(Cont.)

COOTIE WILLIAMS - Cootie - LP - Decca 153894  
WILL DAVIS - Have Mood Will Call - LP - Sue 1011  
MUTT CAREY - Jazz New Orleans - LP - Savoy 12050  
CHARLIE ROUSE - The Jazz Moods - LP - Atlantic 1306  
PAUL GONSALVES - Cookin - LP - Argo 626  
PAT ODAY - When Your Lover Has Gone - LP - Golden Crest 3000  
DON ARNONE - Blue Serenade in Blue - LP - Golden Crest  
JOYCE CARR - Make The Man Love Me - LP - SeeCU Celp 44  
TONY KINSEY - Mr. Percussion - LP - Ember 3337  
BOB COOPER - Milano Blues - LP - Music LPM 20  
BARBARA COOK - From The Heart - LP - Urania UR 9026  
JACK TEAGARDEN - Accent On Trombone - LP - Urania UJLP 1204  
NANCY STEELE - Nity Nite - LP - Chatum 35  
EVE BOSWELL - Sentimental Eve - LP - Parl 1038

## BRUCE BURATTI

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

This is my want list of 45s. Most of these I've never seen, which makes me wonder if they were 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 for them. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grade. If you have any of these but are unwilling to part with them, I will accept a burned CD copy of the song. I appreciate your help.  
ACE 668 Jimmy Clanton - Heart Hotel/Many Dreams  
AVCO 4589 - Jive Five-Follow the Lamb/Let the Feeling Belong  
CHARIOT 100 - Bob Brady & the Con-Chords - Goodbye Baby/Tell Me Why  
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  
INVICTA 9008 - Teak Battin and His Batters - Something Got a Hold of Me/Please Forgive Me  
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

## BRUCE BURATTI (Cont.)

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  
PLYMOUTH RECORDS 1134 - Bunky Battin - Motor Psycho Nightmare/Same  
POLYDOR 14263 - Five Man Electric Band - Johnny, Get A Gun/And The World Goes Round  
PYE 15313 - Kathy Kirby - Love Can Be/Crushed Me  
PYE 15342 - Kathy Kirby - Danny/Now You're Crying  
RECORD RECORDS ??? - Skip Battin - High Coin/Mr. Responsibility  
ROULETTE 4654 - Cadillacs - Let's Get Together/She's My Connection  
SHAD 5016 - Clye Gary and His Orchestra - Tam's Dance/Chestnut Drive  
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"

## BRIAN ECCLES

1 CLARENON COURT  
WATTLE GROVE  
NSW 2173  
AUSTRALIA

Wanted 45's - Must be in Near Mint/Mint condition.  
CHAMP BUTLER - Down Yonder - Columbia 39533  
CHAMP BUTLER - Remembering - Columbia 39810  
CHAMP BUTLER - Down Yonder - Riviera 7000  
JILL COREY - One God - Columbia 40268  
JILL COREY - Summer Night - Columbia 40687  
AL GRANT - Cabaret - King 15125  
MARAIS/MIRANDA/MILLER - Johnnie Goggabie - UK or USA Columbia  
MARAIS/MIRANDA/MILLER - Unga Wena Wena - Columbia 39940  
GUY MITCHELL - I Used To Yate Ya - Columbia 40700  
GUY MITCHELL - Go Tiger Go - Joy 270  
MATTY O'NEILL - Don't Sell Daddy Anymore Whiskey - KEM or London Label  
JO STAFFORD - Beautiful Isle Of Somewhere - Columbia 40193  
JO STAFFORD - Star of Hope - Columbia 39448  
JANE TURZY - Sweet Violets - Decca 27668  
JANE TURZY - Lonely Little Robin - Decca ??  
LOU ELLA ROBERTSON - Rose Of The Mountain - Capitol ??  
JIMMY CARROLL - Hummingbird - Bell 1097  
PEGGY LEE - You Let My Love Get Cold - Decca ??  
7" 78 RPM  
JILL CORYE - Silent Night - Woman's Home Companion

# discoveries

## ADVERTISING RATES & INFORMATION

Payment must accompany your ad

### 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
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QUARTER PAGE (4 7/8" X 6 1/4").....	\$198.00
EIGHTH PAGE (4 7/8" X 3 3/16").....	\$107.00
SIXTEENTH PAGE (2 3/8" X 3 3/16").....	\$55.00

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Discounts are by contractual arrangement.

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WHERE TO  
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**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.

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

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### COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 199 (December)

➔ **NOVEMBER 3**  
Mailing Date November 16

Current Bidding Deadline

➔ **NOVEMBER 30**

Ad Deadline, Issue 200 (Jan).....	Dec. 1
Mailing Date, Issue 200.....	Dec. 14
Auction Closes, Issue 200.....	Dec. 31

Ad Deadline, Issue 201 (Feb.).....	Jan. 5
Mailing Date, Issue 201.....	Jan. 18
Auction Closes, Issue 201.....	Jan. 31

### 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	WRF: Warp
	WSCC: Water stain on cover
	WSOL: Water stain on label

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.

### 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.

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1-2 issues	3-5 issues	6-11 issues	12 or more issues
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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.

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22 Apparel	88 Computer Software	129 Jimi Hendrix
25 Auctions	90 C&W - Sale	130 Imports
30 Audio Equipment	95 C&W - Wanted	135 Independent Labels
35 Audio Tapes	98 Disco/Dance Music	138 Michael Jackson
40 Autographs	100 Doo Wop - Sale	140 Jazz - Sale
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55 Blues - Sale	107 Easy Listening - Sale	155 Laser Discs
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