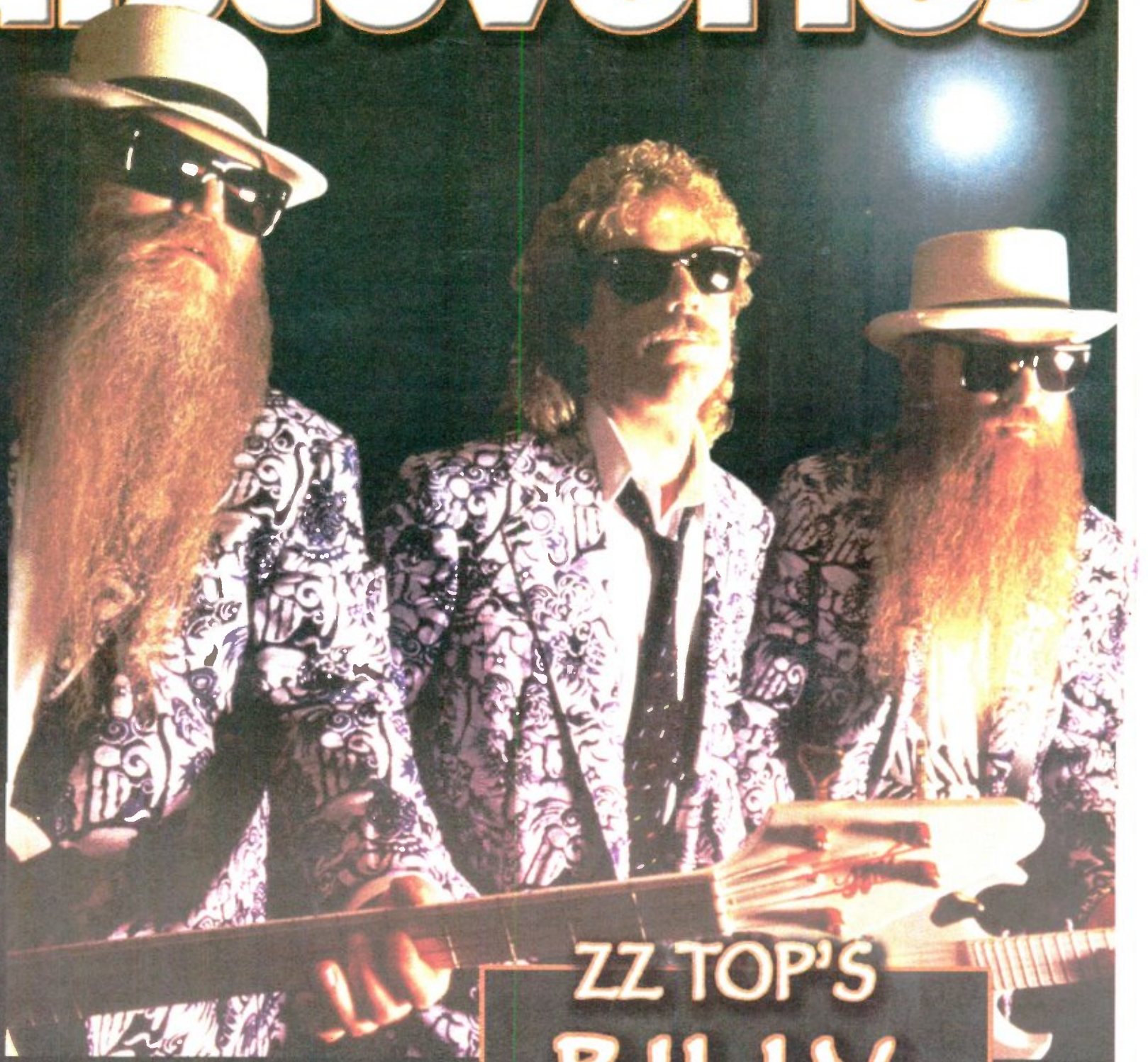


ISSUE 200

For Record & CD Collectors

JANUARY 2005

discoveries



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CHRISTMAS 2004 CDs

Table listing Christmas 2004 CDs, including 'Chris Isaak - Christmas' and 'Michael McDonald - Christmas Collection'.

NEW CD ARRIVALS

Large table listing new CD arrivals, including 'Three Dog Night - 35th Anniversary Hits Live' and 'John Lennon - Mind Games'.

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Editorial

by John Koenig

I'm proud to present Chris Nickson's interview and story about Billy Gibbons of ZZ Top this issue. The story of this band has been presented to death, and as a straight rendition of their history would have been of little interest to me and most of you, I would think. But when Gibbons showed interest in talking about the early days of his love for music, his passions and collecting forays, then we were all ears. Think about it — these are questions not often presented to him, notably after all these years doing interviews. So thanks to both Chris and Billy for understanding what was desired. The result is compelling; I believe you'll agree.

Robin Platts continues to have his finger on the pulse of what's happening with collectible music online, both vinyl and compact discs. He tackles 45 rpm singles this issue, both with and without picture sleeves. I cannot imagine how much time he must spend peering into a computer monitor, but Platts is performing superb service monitoring trends and values, and judging from fan mail, it's clear you feel the same way.

Changes in *Discoveries* are taking place. Many of you noticed the addition of *Goldmine* publisher Wayne Youngblood to the masthead last issue. Help me make Wayne welcome; he's been associated with *Goldmine* and *Discoveries* for years, as publisher and now as editor of *Goldmine*. But now the editorial responsibility for both music periodicals falls upon his shoulders. This is all taking place because I've left full-time work here at Krause Publications to follow one of my other passions, bicycling. But don't worry (if you were), because after 30 years of publishing to us record collectors, I cannot just shake this out of my system that easily. So I'm still here, on a part-time basis, still putting my heart and soul into these pages. You'll see me popping up in *Goldmine* too, from time to time. So continue to email me at my usual address. You'll hear back from me.

John Koenig
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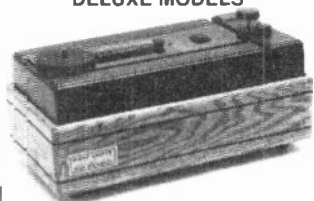
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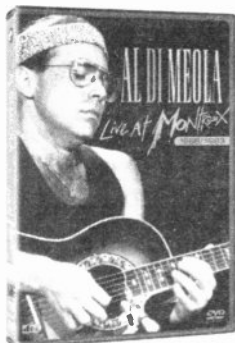
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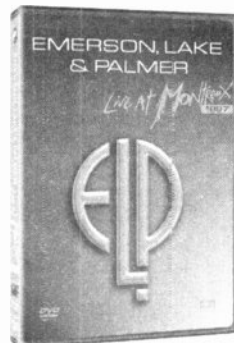
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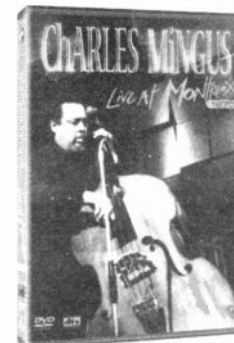
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World Radio History



Love that Jamaican Style!

Dear John:

Fabulous article by George on collecting reggae records! One of the best things I've ever seen in your pages. More, please.

Doug Pomeroy
pomeroyaudio@att.net

Dear John:

I just wanted to mention that George Paulus' article on looking for reggae 45s in Jamaica [*Tear It Up*, Sept. 2004] was among the most interesting pieces I've read in a long time. Who would have thought you could blend equal parts travelogue and music hound and get something as entertaining.

The article left one question in my mind. Are there any rare Jamaican LPs, or is it predominantly a 45-oriented genre?

Scott Blackerby
Rdten1@aol.com

[George Paulus replies] I'm glad you enjoyed the Jamaica piece. Travel and music go together just like white on rice. If you are watching an oom-pah band in Milwaukee then you better wash those brats (wurst) down with lots of Milwaukee's finest. If you're huntin' blues records down in East St. Louis you better start off with the fat back, and a very cold whatever before you tackle the snoots or hamhocks and greens. Just don't handle your record finds with your greasy fingers...

Another travel hint — as the architecture starts to resemble bombed out neighborhoods in Beirut, the music starts sounding better! If this puts you off on traveling, you can always stay home and watch the Weather Channel.

I'm not big on Jamaican LPs but lots of people collect them. The LP pressings are just as bad as the 45s, just bigger. Albums also warp faster in the sun and fly faster when hurricanes hit. The 45 issues hugely outnumber LPs as most artists could afford to press up 50 or 100 copies of a vanity 45, but pressing an LP was price prohibitive. So in many cases the LPs are mighty rare. Remember, always buy what you like!

Response to Ben Lambert questions a few issues ago

Hi Ben!

I just read your inquiry in Discoveries [page 8, August issue] — You may have received many answers to date but anyhow here goes.

The Quality label, like Reo and Regency, was issued and pressed in Canada and is an original first Canadian pressing of the LP, as these companies had the Canadian rights to the original USA releases. They were most often issued simultaneously with the USA versions. These labels are not knock-offs and are considered first pressings and are most collectible. Being issued in a smaller country, issues were very limited in quantity and therefore much scarcer than the USA counterparts.

Many Americans do not consider these to be original pressings as they are not on the original USA label. However, they are Canadian first pressings and are considered very collectible in Canada and Europe/Japan. The fact that they were issued simultaneously means that they are indeed, first pressings, issued in Canada rather than USA. One of the latest trends is to collect original foreign releases of original USA records (see same issue of Discoveries).

If the logic were reversed, Canadian pressings of The Diamonds, Beaumarks and Santo and Johnny are only original if issued in Canada, meaning that first US pressings are not! The original Beaumarks LP was issued on the Quality Blue Label! I wish collectors of viny would get this straight about Canada and other foreign releases. Just because it came from Canada or somewhere else does not mean it's not an original pressing. First U.K. pressings of USA releases are considered first pressings in that country. Again does that mean that all Beatles LPs released in the USA are NOT first pressings since they were not on Parlophone? The logic doesn't make sense.

Looking at the price guides, many Regency pressings of James Brown, for instance, are rated higher than the USA issue counterpart. Regency got the Canadian rights to King and issued the record in Canada at the same time as the US release. It is therefore a First pressing if issued on the original Green Regency label.

The reason for this happening is that the Canadian government wanted to protect Canadian vinyl producers. So they put a hefty duty on American records coming into Canada. That means that Canadian record distributors like Quality, etc., pressed them in Canada rather than importing them from the USA since they could sell their own produced records at a cheaper price. What's interesting is that the jackets continued to be US made until the very late 1950s, meaning that the original American cover was used for these Canadian releases.

Wyncote, Premier, Coronet, Crown and other such labels are knockoffs, and issued the same songs as the original labels did, but were are not considered originals but rather secondary issues (as opposed to reissues which were legitimately issued by the original label when original stocks ran out). These knockoffs were released well after the the originals were issued, and usually sold in discount stores like Kresge's and Woolworths. In many cases, these are the first bootlegs as they often did not have the rights to-issue these songs.

Quality pressings as well as Regency and Reo were of excellent quality and could take quite a beating and still play well. In fact, many in Canada consider the 45 rpm issues to be of superior quality to most American issues. This does not hold true for early RCA and Columbia issues by the way. The quality of their early 1950s albums left much to be desired as were the first Canadian Atlantic records issued in Canada during the late 1960s.

Two companies in Quebec which made excellent pressings of USA releases during the late 50s and 60s were Compo and Apex. London Canada and Toronto's Phonodisc are also considered to be a quality pressings. Should you ever get a Canadian Tamla/Motown black & white label (made by Phonodisc), you will find that many of these pressings are quite superior to what came out of Detroit in both LP and 45 rpm format.

So to answer your question in Discoveries: The Animals album on Quality is a first Canadian pressing and rarer on that label compared with the MGM issued in USA. So you do have a first Canadian pressing. Unfortunately, most USA collectors do not recognize that as so (Canada, Europe, Japan does). As a point of interest, the earlier 1950s Quality label was yellow and brown.

Brian

Hank Ballard

Dear John:

I've been reading Discoveries for years. In a few recent issues I've read an article and letters about Hank Ballard. I'm not familiar with all his recordings, but would like to share this with you and your readers.

In 1980 a company named Audio-Media released four to six audiophile LPs. I'm not sure exactly how many, but I have five. The name of one of the albums was *Let's Twist*, a direct master 16-track recording. What was unique about these albums was they got the artists to come in and re-record their hit song. On this album side one is all the hits Chubby Checker had on 45.

What I wanted to share is that side two has three songs Hank Ballard re-recorded for this album. They include his version of "The Twist," "Let's Go, Let's Go, Let's Go," and "Finger Poppin' Time." The last two songs are by Joey Dee.

I'm curious: is this the last time Hank Ballard recorded live in a studio?

Frank Piampiano
Dover, NJ

More Missing Tracks

Dear Discoveries:

I really enjoyed "Missing Tracks" in the November issue. I agree completely with the comments pertaining to the selections listed in the article. I have 45s of the two songs by Cathy Carr that are listed. There is an Eileen Rodgers CD currently available that contains virtually all of her material, including "Treasure of Your Love" and "Miracle of Love," her two biggest hits. I hope that somebody will offer a CD containing Ginny Gibson's version of "Miracle of Love," issued on the ABC Paramount label. Virginia (Ginny) Gibson was one of the singers on the 1950s weekly TV program "Your Hit Parade." I would also like to see the original version of "Freight Train" by Nancy Wiskey issued on CD. There is a '50s British movie in which Nancy Wiskey performs her version of "Freight Train."

Kenneth Ryan
La Mireda, CA

My Rock'n'roll Memories

Dear John:

Recently I came across a full page ad for the US release of *The Paul Simon Songbook*. That has led to digging deep into my memories of the music scene in England during the 1960s.

I was born in Birmingham, England, in 1943. Having a sister seven years older I recollect growing up to the music of her teen years, including Johnny Ray's "Cry" and "Little White Cloud that Cried", and Frankie Laine's "Answer Me". I really didn't pay too much attention to music for myself until I was in high school, when Fats Domino released "Blueberry Hill" and skiffle became popular with Lonnie Donegan and Nancy Whiskey and the Chas McDevitt Skiffle Group setting the pace. I still have *Nancy and Chas*, an EP on Oriole.

Cliff Richard and Drifters, then Cliff Richard and the Shadows, Adam Faith and the Roulettes, were next to pique my musical interest, and I have a few of their early 45s. Buddy Holly and Brenda Lee were also favorites of mine at that time.

Then came the Beatles with "Please Please Me" and their popularity led to a new wave of bands forming throughout the UK, and indeed the US.

I recall going to Solihull Civic Hall for a local dance where Denny Laine and the Diplomats performed each week as the resident band for a Saturday night bash. He was their lead singer and always dressed in a black leather suit. Laine lived with his parents in a semi-detached 2-story house on Robin Hood Lane in Hall Green, a suburb of Birmingham. I lived approximately a quarter mile up the street with my parents. I never knew

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by Ray Sidman

Pondering Aloud

New year's resolutions? Not my cup of tea. However, in looking for something unconventional to tackle, this time around let's look at a series of releases from British stand-up comedian Eddie Izzard (wink, wink, nudge, nudge).

If you've not heard of Mr. Izzard, that's your fault. Though to be honest, I'd not heard much by him – I watched his two-time Emmy-winning television special *Dress to Kill* a couple years ago, but wasn't acutely aware of his other work. On Nov. 9, Anti-Records remedied this situation (hoo-rah!) by releasing/rereleasing his *Unrepeatable* (1994), *Definite Article* (1996) and *Glorious* (1997) on DVD and CD. Plus *Dress to Kill* got a CD release on that same day. For the record, his 2003 show *Circle* is also available on DVD from Anti.



As he's a comedian (I can vouch), the first question is: How funny is he? The second question is: What's his sense of humor like?

The first answer is: He's incredibly funny. My personal favorite comedians include George Carlin, Bill Cosby, Denis Leary, Robin Williams ... and he's up there with them. Wicked insight and timing abound. (And no macho posing.) Whether he's talking about the Corinthians reply letter to Saint Paul ("Who are you?") or imitating late actor James Mason (a trademark), he's laugh-out-loud awesome.

He doesn't back down from taboo or politically sensitive topics. Whether it's public relations advice for the Queen or explaining Jesus' first experience on Earth during the time of the dinosaurs, he handles it all hilariously.

I know, I hear you: "Whoop-dee-doo, he mocks major world figures and religion – how creative, eh wot?" To this I respond that Izzard explores these topics from fresh angles. And I've seen a cornucopia of stand-ups in my time. (Not indicative of a ritualistically bad dating life.)

Complementing the universality of the themes in his presentation, Izzard has a strong grasp of world history and knows oodles of trivial things. From the Greeks to King Henry VIII, World War II to Engelbert Humperdink (which was, by the way, not that performer's real name – and Izzard contemplates exactly how that stage name was selected) ... this cross-dressing gent knows his stuff.

And by Jove he looks snazzy doing it.

And he's not just another dose of wry British humor. There are elements of dry and absurd humor in his shtick, but there's also plenty of more straightforward, questioning-the-status-quo humor.

I empirically watched the five live DVD performances chronologically, and the results are perhaps not surprising. *Unrepeatable* is a delight, and shows Izzard's ever-burgeoning fine-tuned humor and mental machinations at work. *Definite Article* and *Glorious* reveal even more promise, and the laughs continue. Each one improves upon the other.

Following this pattern (and they do), the latter two shows are his best. *Dress to Kill* and *Circle* sparkle.

Perhaps I can best illustrate his talent by saying that when he digresses in French for a few minutes (about once per show), you still laugh. Outside of the usual catchphrases, I don't know a lick of French, but yet Izzard made the jokes clear – even though I couldn't understand what he was saying. (I'll admit, this aspect really impressed me.)

DVD bonuses? *Unrepeatable*, *Definite Article* and *Glorious* have a handy "bleep" option for those wanting a more PG-13 viewing. Plus there are documentaries, trivia tracks and – on *Glorious* – a great mockumentary of Izzard prepping to star in an action film titled *Lust for Glorious* (bearing many sound bits to download onto your PC include, such as "My middle name could be danger ... except it's John." and the faux-dramatic "I want to live until I die. No more, no less.")

I'd like to write many more examples of his dialogue here (the failure of Pavlov's cat, etc.), but as stand-up comedy connoisseurs know, vocal tone and timing are pivotal to the performance, so merely printed text would not do the man justice.

No doubt Izzard's fan base has grown exponentially since 1994, and I expect these new DVDs and CDs will deservedly add to that legion.

To learn more about Izzard, visit his official fan site at www.eddieizzard.com. Or see Anti-Records site at www.anti.com.

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him personally, but recall he left the Diplomats and helped form The Moody Blues and was the lead singer for their first #1 hit, "Go Now". Years later he played guitar and was the backing singer with Paul & Linda McCartney and Wings.

I also recall going to see Freddie and the Dreamers ("I'm Telling You Now") and the Ronettes ("Be My Baby") who were both topping the bill at a theatre in Coventry.

The warm-up band who opened the show, and one I had never heard of at that time, was The Rolling Stones — I remember hearing a couple of screams from two girls in the audience during their four-song gig and everyone else thought they were crazy as screaming was not the norm — and we couldn't wait for the main attraction to come on. Little did we know!

I bought the first three albums by the Beatles, which I still own. Before my music interests changed and I was introduced to the folk music scene by my cousin and his two next door neighbor sister friends who invited me to The Jug of Punch Folk Club at Digbeth Civic Hall, about a half mile from Birmingham city center. I was going on 22 years of age at that time. The hall that the group usually performed in was being redecorated and they had to switch to a different location within the building. Ian and Lorna Campbell (brother and sister) ran the club on a Thursday night and performed as the Ian Campbell Folk Group with three other musicians. They opened each week with the song "The Jug of Punch" with everyone singing along.

Being England, there was of course a bar and everyone stood around drinking M&B (Mitchells & Butlers) bitter or mild beer, listening to and joining in singing various traditional English, Scottish and Irish folk songs and various contemporary songs and protest songs of the early sixties from the US.

We positioned ourselves on some linen drop cloths that the painters had left piled up. This gave us a two feet height advantage over the 100+ people in attendance. After the first few songs, Ian Campbell introduced a singer — whose name I cannot recall — but I remember him as having long ginger hair and a long ginger beard and he stood singing traditional folk songs totally unaccompanied by any instrument with the pitch of his voice changing constantly.

I was on the end with the two girls in the middle and my cousin on the other end. I was suddenly jostled by someone trying to push through and get up on "our" vantage point. I responded accordingly, elbowing and pushing back to retain my position.

The person was short in height and had short dark hair combed forward. He said he wanted to see the singer and that's why he was forcing his way next to me. Anyway, the confrontation lasted only a few seconds before he left and I retained my position.

I recall going to get a pint of beer and saw him at the bar, sitting next to a girlfriend with long blonde hair down to her waist and in tight blue jeans and blue jean jacket. She had a pint of beer in her hand and looked totally spaced out.

Ian Campbell came back to the microphone and announced that they had two guest singers that evening as the second singer had mixed up the date and should have attended the week before. To my surprise it was the guy who I had had the confrontation with. His name was Paul Simon. He played his guitar and sang for about 30 minutes. We all were impressed, and feeling somewhat guilty went out and bought his album *The Paul Simon Song Book*.

Over the next couple of years I attended the club regularly, seeing Carolyn Hester, Tom Paxton, Alex Campbell and Sandy Denny who sang with the Strawbs, Fairport Convention and Fotheringay prior to her early death in 1978.

When the club had an artist that warranted a larger

venue, Birmingham Town Hall was used, where Joan Baez, Buffy Saint-Marie and Don McClean performed.

Needless to say I have their early albums too, as well as *The Freewheelin' Bob Dylan* and several other albums of his early years, as most artists at the club sang his songs at the time, and I followed his career in the early years.

Among my treasures I've uncovered is included a single by Ian Campbell Folk Group singing Ewan McCall's "The First Time Ever I Saw Your Face", some seven years before Roberta Flack's epic performance, which I also have; and another single of them singing Dylan's "The Times Are a Changing". I also have the CBS introductory LP of Carolyn Hester, recorded in 1962, which has Bob Dylan playing the harmonica.

Since relocating to the US in 1983, and moving to Wisconsin a few years ago, I have been able to see Joan Baez in concert — her voice has not wavered a bit even after some 35 years since I last saw her and Bob Dylan for the first time in Green Bay. He, however, was about two minutes into "The Times Are a Changing" before I actually recognized the classic. But what a great writer, performer, guitarist and harmonica player he still is.

Birmingham artists/groups that originally performed in local pubs, usually in the upstairs room were Stevie Winwood, Spencer Davis Group, Moody Blues, and ELO. Later came Ozzy Osbourne.

Perhaps it's my story and sense of guilt as well as the utmost respect and his appreciation of his music over the years that has kept me coming back for more.

**Peter Jackson
a Brummie in Wisconsin**

Remembering Terry Melcher

Dear Discoveries:

It was in the early 1960s when I found myself sitting at a piano in a beautiful home in Beverly Hills going over some new songs I'd written. I recall being somewhat nervous as I played because I couldn't help but realize that somewhere else nearby was Doris Day, one of the most popular entertainers in the country. Just like a million other guys, I had a terrible crush on her and was fearful that at any moment she might choose to speak to me.

Actually, the reason I was there was because of her young son, Terry, whom I'd met a few days before. Terry Melcher and I hit it off immediately due to our mutual love of Top 40 music. I had been lucky enough to have some success as a songwriter during the late 1950s, having my songs recorded by popular stars of the time such as Russell Arms, Jimmy Darren, Ritchie Valens, Yvonne De Carlo, and Gail Robbins, among others.

I had recently been discharged from a two year stint in the Army and was trying to get back in the music business when a mutual friend introduced me to Terry. He was good looking, rather tall with light skin and looked somewhat like a typical Southern California surfer. He also impressed me as being very mature for his eighteen years and we seemed to enjoy a compatible sense of humor.

After we chatted for a while, Melcher was kind enough to invite me to his house so we could practice some of my songs and just hang out together. It didn't take me long to recognize Terry had a great talent for music, as he would easily harmonize to my singing and seemed to have near perfect pitch. One day I asked him if he ever thought about recording as a vocalist. Since I had already done some independent record producing, we agreed it would be fun for me to produce him singing a song of mine that he liked titled "That's All I Want".

That very day I scheduled three hours of studio time at Gold Star Recording Studios in Hollywood and asked my friend, Jack Nitzsche, to do the arrangement. Within a couple of weeks we were in the recording booth of studio A, listening to the final version of the background music. Stan Ross, legendary studio engineer, was at the controls doing the playback. It was an up-tempo track with a strong back beat performed by Hal Blaine and punctuated by a talented group of horn players.

Terry and I were happy about how the recording was turning out, but now it was time for him to get into the studio itself and over to the vocal microphone. Stan began playing the background music once again and Terry started singing along with the female vocal group we hired. I was impressed with his natural ability using the microphone and Jack, Stan and I agreed he had a terrific style and everything was coming together beautifully.

Before the night was over, we had a finished record. I gave Terry an acetate copy of the recording, which he took home to listen to and get some opinions. A few days later I received a phone call from his step dad, Marty Melcher, a very successful movie producer and businessman. He seemed very excited about our record and said he wanted to get it released by a big record company.

Columbia Records, who also had Terry's mother, Doris Day on their label, soon accepted the recording and put Terry under contract as a singer. They also asked me to produce him on a second song at United Recorders titled "I Waited", and both songs were eventually released. Unfortunately, for some reason the record never made it onto the music charts and I soon became involved with other recording obligations.

That might have been the end of the story except Columbia ended up hiring Terry as a record producer and he went on to become one of the most successful producers, songwriters and vocalists of the decade. Although we lost touch through the years, I was very sad and shocked to hear about his premature death on November 19th. However, his death recalled those days of Terry's first steps into popular music history and the time we shared together making his first record over forty years ago.

Terry's recordings can be heard in the discography section at www.alhazan.com

Al Hazan

Dance Records?

Dear Discoveries:

Over this past weekend I took in some 12" dance singles, and among some of the usual suspects I came across "Let Me Take You Dancing"/"Don't Turn Away" on the A&M label, #7460. The credited artist is Bryan Adams. The tune was apparently released in 1979, and I was wondering if this is the same Bryan Adams who had hits in the '80s and early '90?

I also would like to thank Robin Platts for the GREAT "Market Watch" column in the December issue featuring Beatles picture sleeves. Two of my personal faves from my collection are "Let It Be" and "The Long and Winding Road". Nice pics and graphics. I especially liked the Beatles sleeves that were pictured from other countries. Kudos to Robin for keeping us all abreast of current market trends.

I found Ken McPecks recent letter most interesting. It seems like there's a variety of Annette Funicello vinyl out there in the way of 45s that I'm not familiar with. I, too, can't find "Under the Sun", and "Just a Whisper Away" in any of my record guides. Perhaps there needs to be some up-date documentation.

**Ben Lambert
Syracuse, NY
blambert4@juno.com**

Send your letters, comments and suggestions to:

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THE LONDON TIMES

Voiceprint is proud to release the US and Canadian version of "The Pink Floyd and Syd Barrett story."

Syd Barrett was an influential and sophisticated musician who captured the spirit of an era. His abrupt departure in 1968 brought to an end the first incredible period in the Pink Floyd odyssey.

Bohemian artist, poet and visionary Syd joined Pink Floyd in 1965. He succeeded in creating a wholly original sound and together the band helped to forge the British psychedelic scene.

This unique documentary depicts the band's epic rise to fame under Barrett's influence, to his premature departure in a drug induced haze and ensuing psychological problems.

Lavishly illustrated with rare early footage of the band performing, along with new interviews with the members of the band - David Gilmour, Rick Wright, Roger Waters and Nick Mason - and their associates, fans and friends including Jerry Shirley (Humble Pie), Graham Coxon (Blur) Robyn Hitchcock and original Pink Floyd member Bob Klose.

Featuring legendary early Pink Floyd songs, Interstellar Overdrive, Arnold Layne, See Emily Play, Bike and more.



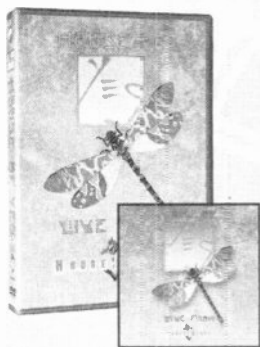
The DVD contains an extra 23 minutes of extra footage not aired on the original VH - 1TV broadcast. In addition this version is different to the other versions of the DVD as it contains an extra chapter of "memorabilia."

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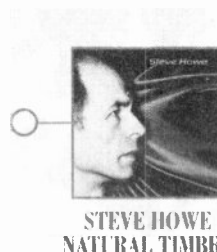
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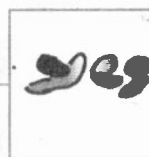


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Discnews

What's Happening

The Blues Foundation has announced that **Blind Pig Records** will receive the **2005 Keeping the Blues Alive Award** in the record label category. The Keeping the Blues Alive (KBA) awards honor the men, women and organizations who preserve, celebrate and support blues music. Presented in 17 categories, the KBAs are awarded to non-performers strictly on the basis of merit by a select panel of blues professionals. Noted educator, author, journalist, and KBA Chairman Art Tipaldi notes, "The KBA is awarded for the recipient's lifetime body of work; we don't view the recipient as the winner of a 'best of the year' category."

Stevie Wonder has a new album coming out next month on Motown Records; this will be his first new album in a decade.

Concord Records, Inc. and **Fantasy, Inc.** Dec. 1 announced that Concord has completed its acquisition of Fantasy and has merged the two companies to form a new entity called the Concord Music Group, Inc.

Pink Floyd's *The Wall* has sold more than 23 million copies and is the third best-selling album of all time, according to the Recording Industry Association of America.

The four suits worn by **The Fab Four** on the cover of their *Please Please Me* album cover sold for \$110,000 at an auction late in November. The BBC reports that The Beatles' suits were one of the top-selling items at the **Bonhams and Butterfields** auction, which took in a grand total of 1.1-million dollars. Elvis, meanwhile, failed to be as big of a draw - a private collection of six tape recordings of Presley valued at a minimum of 30 grand didn't sell. (*Punmaster's Newswire*, <http://www.punmaster.com>)

Les Paul and his quartet still perform on Monday nights in New York City at **Iridium Jazz Club**, 1650 Broadway, the corner of 51st, reservations 212-582-2121, www.iridiumjazzclub.com (*Punmaster's Newswire*, <http://www.punmaster.com>)

Blue Note Records has some nice things planned for 2005: modernistic pianist **Jason Moran** uses the blues as a jumping off point, singer-songwriter **Amos Lee** debuts a soulful new voice, soul legend **Al Green** returns with another set of new songs produced by Willie Mitchell, chanteuse **Keren Ann** continues to establish herself to the left of the Atlantic Ocean with new record of French & English songs, inimitable singer **Cassandra Wilson** teams with producer T-Bone Burnett, saxophone colossus **Joe Lovano** reunites with bop elder statesman Hank Jones, **Bill Charlap** and his tightly fastened piano trio adds a horn section to take on Gershwin, and more...

BONN, Germany (AFP) - The two years that **Elvis Presley** spent in Germany as the most famous GI in history are the subject of a new exhibition recently opened.

The organizers are putting on show 300 items from Presley's stay in **Friedberg**. Fans can see the military-issue bag Elvis was carrying when he arrived in the northern port of Bremerhaven in 1958 to begin his military service, the partially reconstructed barracks hut where he had his regulation army haircut, or the pink **Cadillac** he drove on days off. The exhibition also highlights that Germany played an important role in Presley's life -- it was there that he met **Priscilla**, his future wife and the mother of his only child, **Lisa Marie**. Presley even moved his father and his grand-

mother into a house in Bad Neuheim, a small town near to the military camp where he was stationed.

The deputy mayor of Friedberg, Michael Keller, recalled earlier this year how Presley's arrival electrified the locals. "It was rock 'n' roll and the PX shops with American products and a whole new image for Friedberg -- very exciting," he said.

Sony BMG UK's RCA label will launch an ambitious singles release campaign next year to mark the 70th anniversary of **Elvis Presley's** birth on Jan. 8. RCA will reissue each of Presley's 18 U.K. No. 1 singles weekly, in chronological order, as limited edition CDs or 10-inch vinyl discs. The campaign will begin Jan. 3 with "All Shook Up" and "Jailhouse Rock" and will end April 25 with the 2002 JXL vs. Elvis hit "A Little Less Conversation." "All Shook Up" comes with a box that can hold all 18 singles in either format. (*taken from the Rockin' Radio News*, RLTANNEX1@aol.com)

According to her website, **Lesley Gore** will be releasing a new album in 2005. (*taken from the Rockin' Radio News*, RLTANNEX1@aol.com)

In honor of **Elvis Presley's 70th birthday**, BMG Strategic Marketing will release the brand new collection *Love, Elvis*, a CD that brings together twenty-four of **Elvis'** greatest romantic songs, including a previously unreleased alternate take of "For The Good Times." Written by Kris Kristofferson, "For The Good Times" was take three, recorded March 27, 1972 and forgoes string accompaniment. *Love, Elvis*, which will be released January 25, also includes classics "Can't Help Falling In Love," "It's Now or Never" (both with The Jordanaires) "Love Me Tender," and "I Want You, I Need You, I Love You." **This collection spans Elvis' entire career, featuring recordings from 1956 to 1977.** They are also launching a reissue program of Elvis Presley's albums with the January 11 re-releases of *Elvis Presley, Elvis*, and *Loving You*, the King's first three albums. Each release is digitally remastered using DSD Technology for optimum sound and each reissue includes bonus tracks, rare photographs, and original album art.

Reader **John Zurzolo** wrote to tell me about a CD compilation available at Chicago area Borders stores.

Bob Stroud has been a Chicago area radio personality for 25 years. He currently is at WDRV-FM as mid-day host [10 AM - 3 PM, CT]. He also hosts "Rock & Roll Roots", a Sunday morning show from 9 AM - 12 PM, CT. *Roots* covers music from the British invasion through the seventies. I could tell you how great the show is to listen to, especially for people who remember the local Chicago music scene during this time period.

Bob has released a series of limited run [5,000 copies] CDs over the years. Portions of the proceeds have benefitted local charities. **Volume 6 of the series was released November 7.**

The twelve tracks are an eclectic mix of sixties and seventies music. One song, "I Need Love" by the Third Booth, is making its first authorized appearance on CD. Additionally, for transplanted Chicagoans hungry for the good old days, songs like "I Confess" by the **New Colony Six**, Styx's "Best Thing", and the **Cryan Shames'** "I Wanna Meet You" should help satisfy your appetite.

If there are songs that you would like to own which are difficult to find on CD, how about **the Nazz's** "Hello It's Me" or **Frijid Pink's** version of "House of the Rising Sun"?

Limited copies of volume 5 are available at the station's web site, www.wdrv.com. Click on "Drive Gear" to order. This CD was released last year. At the time of its release, making their first appearance on CD were **the Robbs**, "Race With the Wind", and "Soul Drippin'" by **the Mauds**.

So if any readers have 45s that are truly becoming scratchy, or-Midwesterners who want to remember the days when WLS and WCFL ruled Chicago's AM airwaves, this CD is a good place to "scratch that itch".

Pipeline

Cherry Red - **V.A.** - *Songs in the Key of Z* (2-CD compilation of outsider music); **Billy Childish** - *The Genius of Billy Childish*; **Pat Benatar** - *Summer Vacation Tour - Live* (with a DVD of the same name coming soon); **V.A.** *We Will Follow - A Tribute to U2*; **The Vibrators** - *Guilty/Alaska 127*; - Dec. (www.cherryred.co.uk)

Collectables - **Mel Torme** - *Comin' Home Baby!*; **Hank Crawford** - *It's A Funky Thing To Do*; **V.A.** - *Richard Rodgers - No Strings - An After Theatre Version*; **Lou Monte** - *The Mixed-Up Bull From Palermo and Other Italian Fun Songs*; **The Art Farmer Quartet** - *To Sweden With Love/Live at the Half Note* (www.oldies.com)

Emit Doog Music - **Ann Rabson** - *In A Family Way* - February 22

Image Entertainment - X: *The Unheard Music* (DVD); *Lost in the Game* (DVD); Henry Rollins - *Shock and Awe*; MC: *Why We Do It*; Roots: *A Sonic Event*; Roy Orbison - *Black and White Night*; *We Are The World - The Story Behind the Song*;

Koch - **Tim Booth** - *Bone*; **The Slits** - *Out*; **V.A.** - *New York Rocks - Jan. 25*; **Ian Brown** - *Solarized - Feb. 22*; **Blackfield** - *Blackfield* - Feb. 22

Lava - **Unwritten Law** - *Here's to the Mourning* - Dec.

New West - **Sarah Lee Guthrie & Johnny Irion** - *Exploration* - March 8

Nonesuch - **Pat Metheny Group** - *The Way Up*

Rainbow Quartz Records - **Outrageous Cherry** - *Our Love Will Change The World* - February; **The Lovethugs** - *Babylon Fading* - March; **Volebeats** - *Like Her* - April; **The High Dials** - *War of the Worlds* - May

Roadrunner - **Trivium** - *Ascendancy* - March 1

Rounder - **Shivaree** - *Who's Got Trouble?*; **Martha Wainwright** - *B.M.F.A. (EP)*; **Ray Wylie Hubbard** - *Delirium Tremolos*; **Dry Branch Fire Squad** - *Live at the Fire House* (2 CD set); **James King** - *Bluegrass Storyteller*; **The Chicago and New Haven Women's Liberation Rock Bands** - *Papa, Don't Lay That [S---] on Me*; **V.A.** - **Various Artists** - *Mountain Journey: Stars of Old Time Music*; **Various Artists** - *Come to the Mountain: Old Time Music for Modern Times*; **The Stanley Brothers** - *Earliest Recordings: The Complete Rich-R-Tone 78s (1947-1952)*

Smithsonian Folkways Recordings (reissue) - **Luiz Bonfa** - *Solo In Rio 1959*.

Vanguard - **Deana Carter** - *The Story of My Life* - March 8

Widowspeak Productions - **Lydia Lunch** - *Smoke in the Shadows*



MarketWatch

Focusing on the 45

This month, I'm going to concentrate on the mighty 45, the single, the seven-inch, the classic format that filled jukeboxes and cute little record carrying cases and AM radio playlists when vinyl was the format of choice.

First I'll delve into **picture sleeve singles**, always a favorite of mine. After that, another scan of recent **northern soul singles** auction action. I can safely separate that from the picture sleeve coverage, since **rare northern soul 45s seldom come housed in pic sleeves**.

Picture sleeves

Picture sleeve singles have always held a special appeal for record collectors and fans, and that is clearly still the case, with many rare pic sleeve singles changing hands for good sums on eBay and elsewhere.

I'm seeing a lot of classic rock, mostly English, from the late '60s/early '70s era, among the bigger pic sleeve auctions on eBay. A lot of **Rolling Stones** items, plus **Bowie, Queen, Pink Floyd** and **the Who**. More **obscure overseas picture sleeves seem to be most in demand** at the moment – unusual European sleeves, as well as Japanese pic sleeve singles. (And, yes, I realize that Japanese singles don't technically tend to come in picture sleeves, but rather feature picture inserts but, just for the sake of ease, I'll refer to them as "picture sleeves.")

Also, inevitably, **plenty of Beatles pic sleeve singles sell for large sums**. Again, some of the interesting international sleeve variations seem to be increasingly sought after by collectors. Also, **Bruce Springsteen**. I noticed a few notable Springsteen pic sleeve auctions in a recent eBay scan, including some Japanese promo 45s. Of course, the Boss is a classic rocker, as durable as most of those mentioned above, but I wonder if his recent political activism has boosted his profile at all? Maybe, but more likely it's the enduring appeal of the music.

A rare **David Bowie** 7" from 1967 recently surfaced on eBay and changed hands for \$1823.28 in mint-minus condition. This hard-to-find gem on the Deram label pairs "Love You Till Tuesday" with "Did You Ever Have A Dream?" in a cool picture sleeve. According to the item's seller, this was withdrawn not long after its release and has since become **one of the rarest of rare Bowie singles**.

Another Bowie single from the Deram era, "Laughing Gnome" b/w "The Gospel According To Tony Cay" (Deram DM123) sold for \$66.76, sleeve in good condition, vinyl mint minus.

A VG+ Turkish pic sleeve copy of "Space Oddity" b/w "The Man Who Sold The World" sold for \$665.90. And \$149 won some lucky Bowie fan a rare Italian picture sleeve single from 1970, featuring "Ragazzo Solo Ragazza Sola" (that would be "Space Oddity" sung in Italian) and "Wild-eyed Boy From Freecloud," in excellent condition.

There has been an abundance of great **Rolling Stones** picture sleeve singles on eBay lately. Nice picture sleeve variations from around the world have changed hands for some very decent sums in the last few weeks and I think it's safe to say that the Stones are one of the most in-demand acts, in terms of picture sleeve collectibility. (Although that's really probably just a symptom of the group's overall collectibility.)

\$1500.02 was the impressive winning bid for a rare Japanese picture sleeve edition of the Stones' "Wild Horses" 45, this version featuring the rare "stage" cover. The sleeve on this copy is EX+++ with the vinyl near mint.

\$152 was the bid for another rare Stones pic sleeve single, this one from Denmark, pairing two of my very favorite Stones numbers, "Street Fighting Man" and "No Expectations." This version (Decca F 22825, vinyl in excellent shape, sleeve VG+) features "the famous Danish riot cover," says the seller.

\$100 secured somebody a Dutch pic sleeve copy of the Lennon-McCartney-penned "I Wanna Be Your Man" b/w "Stoned" (Decca AT 15005), sleeve VG+, record VG-. "The hardest sleeve to find in the 'Favorieten Express' series from Holland," says the seller. A near-mint domestic "Tell Me" picture sleeve (minus the record) sold recently for \$97, and a near-mint pic sleeve copy of "It's All Over Now" (with the record) sold for \$82. Lastly, a great Turkish picture sleeve copy of "Brown Sugar" b/w "Wild Horses" recently showed up on eBay and sold for \$62.

A rare Japanese picture sleeve single by **Bruce Springsteen**, "Tenth Avenue Freeze Out" b/w "She's The One," sold for \$890. And a near-mint German single by the Boss, "Born To Run" b/w "Meeting Across the River" sold for \$73.67.

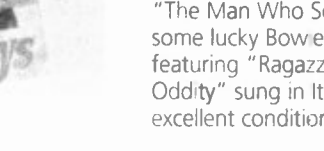
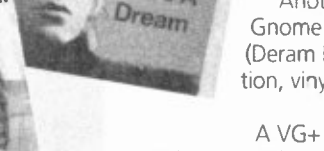
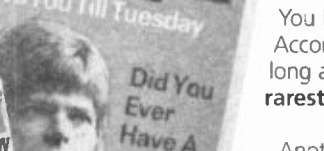
A 1967 single from Belgium by mod combo **the Scenery** recently sold for \$688.90 on eBay, in mint-minus condition. This pic sleeve 45, pairing "To Make a Man Cry" with "Thread of Time," features one Ian Hunter and was apparently never issued in the UK. Meanwhile, a German copy of **the Creation's** "Cool Jerk" b/w "Life Is Just Beginning" went for \$93 in "near-perfect" condition.

From the same year, a single by a then-young combo known as **The Pink Floyd**, "See Emily Play" b/w "Scarecrow" sold for \$442.01. This is a Norwegian pressing, in VG++ shape.

From that same eventful year, another Floyd picture sleeve single, "Arnold Layne" b/w "Candy and a Currant Bun" sold for \$383.07. This particular copy is a Dutch promo single, vinyl mint minus, sleeve mint. The seller says this is a "very scarce Dutch original pressing of Syd Barrett's masterpiece single with the Floyd. This is the even rarer promo copy, which has a 'not for sale' stamp on one label. Promo copies in Holland at the time were only handed out to 50 copies max. (At the time there were precious few 'serious' music magazines who would review singles, and radio stations were thin on the ground). Totally impossible to find these days, never mind in this amazing condition!"

\$380 won somebody a VG+ French picture sleeve copy of **the Who's** legendary 45 "My Generation" b/w "I'm A Man" (Brunswick 12.968). "This ultra-rare jukebox sleeve comes with a German export single Brunswick NB 12937," says the seller. "Here's the silver lettering copy." Meanwhile, a VG++ Danish copy of another early Who classic, "Anyway, Anyhow, Anywhere" went for \$164.10. And a Swedish "My Generation" 45 (this time backed with "Shout and Shimmy") sold for \$80 in excellent shape.

From this side of the Atlantic (well, the band, but not the pressing) comes a \$290 winning bid for a rare Japanese promo picture sleeve copy of the Beach Boys environment-minded single "Don't Go Near the Water" backed with "Student Demonstration Time."





The sleeve for this early '70s pairing from the great *Surf's Up* album is EX+++ , the vinyl near mint. Nice sleeve, too, with a particularly flattering photo of the Boys.

Another cool Beach Boys pic sleeve single from Japan sold for \$256.02. This one pairs "Don't Worry Baby" with "Cotton Fields" - sleeve EX+, record near mint. Meanwhile an early Beach Boys single in VG+ condition sold recently for \$138.29 - "Ten Little Indians" b/w "County Fair" (Capitol #4880). And an Italian "Surfing USA" 45, in picture sleeve, sold for \$96 in VG+ condition.

From the Beach Boys to another band of brothers (fake brothers, in this case): A Japanese promo white-label promo single by the much-missed **Ramones** sold recently for \$250 in excellent condition. This one packs in three tunes - "California Sun," "I Don't Wanna Walk Around With You" and "I Wanna Be Your Boyfriend."

And a Spanish picture sleeve copy of **the Sex Pistols'** "God Save the Queen" 45 sold recently for \$112.50, sleeve in very good shape, vinyl VG+.

But enough with the punk, back to the classic rock: \$232.50 was the figure that secured somebody a Swedish **Led Zeppelin** picture sleeve 45 pairing "Communication Breakdown" with "Good Times Bad Times," in mint minus shape. A VG+ Led Zep pic sleeve single from Yugoslavia, "Dancing Days" backed with perhaps my very favorite Zeppelin tune, "Over the Hills and Far Away," sold for \$82.

An EX- Italian copy of Queen's "Killer Queen" b/w "Flick of the Wrist" 45 changed hands last month for \$217.32.

From roughly the same era, a rare **Sweet** single (from Japan) sold for \$103.50 last month. This near-mint copy of "Peppermint Twist" b/w "Rebel Rouser" comes housed in an EX+++ sleeve. And a Japanese promo single pairing my own personal Sweet favorite "Fox On The Run" with "Miss Dememeanour" sold for \$71.50, sleeve in very good condition, record G+.

Going back a little, a rare Japanese single by the **Seeds** sold recently for no less than \$214.50. This one pairs "A Thousand Shadows" with "March Of The Flower Children" (sleeve EX+, vinyl near mint). And \$140 was the bid for a Swedish pic sleeve copy of **the Seeds'** psych classic "Pushin' Too Hard" b/w "Try To Understand" (Sonet T7683) in mint-minus shape.

An Italian single featuring **Deep Purple's** rendition of Neil Diamond's "Kentucky Woman" (with "Wring That Neck" on the flip) sold for \$81.01, sleeve in excellent condition, vinyl VG+. And a VG++ Turkish picture sleeve copy of another Deep Purple single, "Child In Time" b/w "Fireball," sold recently for \$75.

A very rare 1983 picture sleeve 45 by '60s crooner **Billy Fury**, "Let Me Go Lover" b/w "Your Words" (Polydor 558) sold recently for \$187.85 in excellent condition. Apparently this is one of only 200-500 copies pressed. And an earlier Fury single, this one a 1964 UK export 45 in a Danish sleeve, pairing "The Hippy Hippy Shake" with "Glad All Over" (in EX- shape) sold for \$82.

A rare Swedish picture sleeve single by **Alex Harvey**, "Midnight Moses" b/w "Roman Wall Blues" sold for \$162.50 in VG+ condition.

A 1967 Swedish release by the **Pretty Things**, "Children" b/w "My Time" (Fontana TF 267717), sleeve VG+, record mint minus, sold for \$133.50.

And an early effort from the unstoppable Mr. **Elton John** sold for \$128.25. This mint-minus 1969 British single pairs "It's Me That You Need" with "Just Like Strange Rain."

Like Elton John, **Genesis** (or at least frontman Peter Gabriel) went from quiet, introspective late '60s mode to flamboyant, costumed early '70s mode to some great effect. A Portuguese Genesis single from the latter period, with Gabriel in costume and make up on the front, "The Carpet Crawlers" b/w the non-album "The Waiting Room (Evil Jam)" sold recently for \$121.55, sleeve excellent, vinyl very good.

Back in Sweden, for a 1964 picture sleeve 45 by master-harmonizers **the Hollies**, "We're Through" b/w "Come On Back" which recently sold for \$116.50, the sleeve EX+, the vinyl mint-minus.

\$115.02 was the winning bid for a near-mint copy of **R.E.M.'s** indie debut single "Radio Free Europe" b/w "Sitting Still" (Hib-Tone Records, HT-0001), released back in 1981.

A rare Italian pic sleeve 45 by **the Beatles**, in VG+ condition, sold for \$202.50 recently. This early release paired "Can't Buy Me Love" with "You Can't Do That." However, another copy, apparently in near-mint shape, sold for just \$167.50.

A very cool early Beatles single from Sweden, "Twist and Shout," sold recently for \$114.50 in excellent shape. What's nice about this one is that it features the classic leaping-in-the-air photo from the Canadian *Twist and Shout* LP and the British EP.

A few more Beatles picture sleeve singles from Europe: A Swedish 45 pairing "Yesterday" with "Dizzy Miss Lizzy" (Parlophone R 5983) sold for \$63.50, while the Swedish release of "Help!" b/w "I'm Down" from the same era went for a dollar less. Meanwhile, the Swedish "Roll over Beethoven" b/w "Please Mr Postman" single sold for \$45 and the German 1964 Polydor release of "Ain't She Sweet" b/w "If You Love Me, Baby" (from the Tony Sheridan sessions) changed hands for \$58.93.

From the post-Beatles years, an excellent condition Swedish picture sleeve copy of one of the finest **Paul McCartney and Wings** singles "Jet" b/w "Let Me Roll It" sold for \$84.09.

"Stunning and mega rare Swedish picture sleeve," the seller and indeed the Swedish "Jet" single is distinguished by the cover shot of a topless woman.

A rare 1969 Spanish picture sleeve 45 by a group called **Jotta Herre** recently changed hands for \$69.68 in EX+ condition. The hook here is that the A-side is a number called "Penina," composed by Paul McCartney, and never recorded by the man himself. Not a bad little record, slightly Van Morrison-esque to my ears. The flipside is a track called "North."

A near-mint Mexican promo 7" by **Frankie Valli and Sandra Diego**, featuring "Fantasia De Amor-Bello Sentimiento" on both sides sold for \$62.95, vinyl near mint, sleeve VG++.

A Swedish pic sleeve copy of one of my favorite **Kinks** singles, "Drivin'" b/w "Mindless Child of Motherhood" (Pye 7N17776) sold for \$113.50 "One of the rarest Swedish Kinks singles," notes the seller of this fine item. And another Swedish picture sleeve from Ray, Dave, Nobby and the gang "Cadillac" b/w "I'm a Lover" sold recently for \$70, sleeve VG+, vinyl excellent.

Although pic sleeve singles from the '80s don't tend to sell for as much as their '60s counterparts (unless you count indie punk singles, but that's another story), a Japanese promo pic sleeve 7" by retro-rockers **the Stray Cats** sold recently for \$102.50 This is the classic "Stray Cat Strut" b/w "What's Goin' Down (Cross That Bridge)," sleeve EX+, vinyl near mint.

The great **Toby Twirl** single "Movin' In" featured on one of the Great British Psychedelic Trip compilation albums, although it's really more of a pop song than a psych song to my ears. Anyway, a German white label promo copy of that 45, in a picture sleeve and backed with the more-psych sounding "Utopia Daydream" sold recently for \$99.23 in "close to perfect" condition.





A mint-minus 1965 **Dusty Springfield** from Denmark, "Some Of Your Lovin'" b/w "I'll Love You For Awhile" sold recently for \$60.94. And a Dutch picture sleeve copy of "I've Cried My Last Tear Over You" b/w "(It's Gonna Be A) Bring Down," a 1973 single by pub-rockers **Brinsley Schwarz** (featuring Nick Lowe and Ian Gomm) sold for \$58, sleeve EX+, vinyl excellent.

And to finish up, a little something from **Rush**. That trio's 1984 Canadian pic sleeve single "The Body Electric" b/w "Between the Wheels" sold for \$52.50, in mint-minus condition.

Northern soul:

What can I say about northern soul? Die-hard fans, DJs and rabid collectors are still coughing up incredible sums for rare 45s by acts that the average person has never heard of. Right now, in terms of collectibility there seems to be no stopping this genre. Of course, the craze has hit eBay, with northern soul making up the majority of big-ticket singles auctions.

And clearly, sellers are increasingly aware of the value of those two magic words. As I write this, there are more than 3700 northern soul records listed on eBay. Or at least there are that many that claim to be northern soul.

But I have to wonder if an element of opportunism hasn't crept into the market. Some of the records listed on eBay recently as northern soul are... well, I'm no expert but I'm not sure that "More, More, More" by the **Andrea True Connection** is really northern soul. Please correct me if I'm wrong. I realize that the definition of the genre can be a little fuzzy, but...

Anyway, aside from Andrea True, here's a sampling of some recent notable northern soul auctions.

The Moments' "You Said" b/w "Love You Can't Hear" sold for a big \$1930 last month, VG+ condition.

Another rare 45, described by its seller as "one of the rarest Northern Soul records from New Orleans," sold for an equally impressive \$1714. This is **the Jokers'** "Soul Sound" b/w "Don't Break Your Promise To Me" (Sko-Field # 23) in VG+ condition.

\$1530 was the winning bid for a VG+ copy of **Sam Williams'** "Love Slipped Through My Fingers." According to this record's seller, it is "without doubt one of the finest Northern Soul records ever produced and will never be out of demand. Why Tower Records decided it wasn't fit to be issued is a total mystery but that's what happened leaving only a small run of white demos for collectors decades later. This of course adds to its rarity. This is a rare chance to own an absolute classic and very seldom listed 45."

Bobby Kline's "Taking Care Of Business" b/w "Say Something Nice To Me" went for \$1500 in near mint condition, while **Jimmy Mack's** "My World Is On Fire" b/w "Go On" changed hands for \$1323 in mint condition. The seller says the latter is one of the "all time top ten northern soul songs - not only a great A side but "Go On" is brilliant midtempo Detroit as well!"

And speaking of Detroit, \$1105 was the winning bid for a record described as "probably the most Detroit sounding non-Detroit record ever." The disc in question is **Lenny Curtis'** "Nothing Can Help You Now" b/w "Who You Gonna Run To" in VG+ condition, but the seller says it plays like mint. So it may also be the most

mint-sounding non-mint record ever.

\$1376 was the winning bid for another northern soul rarity, **Bill Bush's** "I'm Waiting" b/w "A Velvet Touch." Says the seller, "I've heard it said that there are lots of copies of this!! That kind of begs the question, 'Why aren't they on eBay?' For a record that has comfortably eBayed for \$1000+ recently more than once, why have they dried up on eBay if they are indeed around?"

Indeed, this record must be pretty rare. For \$1376, you'd think it would have to be in perfect shape or just ridiculously hard-to-find. The seller describes the condition as "near mint plus," but with a caveat:

"When this record was pressed, the quality control guys were on their coffee break and it was pressed off centre," the seller explains. "Just throw it on your decks and it will sound awful of course because the centre hole is in the middle of the record and not in the middle of the grooves pressed on the record. If you check the scan you will see that my quick fix was a cardboard centre with a small hole for the spindle which is 'off centred' so the stylus doesn't sway drunkenly back and forth and the record sounds like it should. As you can tell I've done this before in nearly 40 years collecting!"

I think it's a pretty clear indication of how highly valued northern soul records are that a record with a significant pressing defect (albeit one that can be corrected with an off-center cardboard device) would change hands for such a high price.

Meanwhile, a mint-minus copy of **Brice Coefield's** "Ain't That Right" b/w "Just One More Night" sold for \$933.71, while **Ray Pollard's** "This Time" b/w "No More Like Me" (Shrine 103) sold for \$832 in very good condition.

\$815.87 won somebody a near-mint copy of **Glen Miller's** "Where Is The Love" on the Doctor Bird label. The seller's verdict? "Awesome '60s piece of northern soul that never comes up for sale in this condition."

Northern Soul Classic "Pyramid" by **the Soul Bros. Inc.** sold for \$810, in good condition, while a white-label promo copy of **Elbie Parker's** Bob Crewe-produced "Please Keep Away From Me" b/w "Lucky Guy" (Veep 1246) sold for \$720 in very good shape.

Marlyn Barbarin's "Just A Teenager" b/w "One Little Word" sold for \$676 in VG+ condition and Tobi Lark's "Sweep It Out In The Shed" b/w "Challenge My Love" went for \$664.85 in mint-minus shape.

The rare **Mike & Ray** 45 "If Only You Knew" sold for \$644.60, and the **Four Voices'** "We Live In The Ghetto" b/w "Summer Kind Of Love" (Voice Records 1113) \$644.60 in EX++ shape.

The Constellations' "I Don't Know About You" b/w "Easy To Be Hard" (Gemini Star Records) sold for \$640.61 and **Rubin's** "You've Been Away" b/w "Baby You're My Everything" (Kapp 869) went for a high bid of \$631.99, in mint minus condition.

Lastly, a French EP by **Ray Pollard**, featuring "The Drifter" and three other tracks, sold for \$525 in mint condition.

So there you have a quick recap of some recent northern soul auctions - and those are just the ones that went for over \$500!

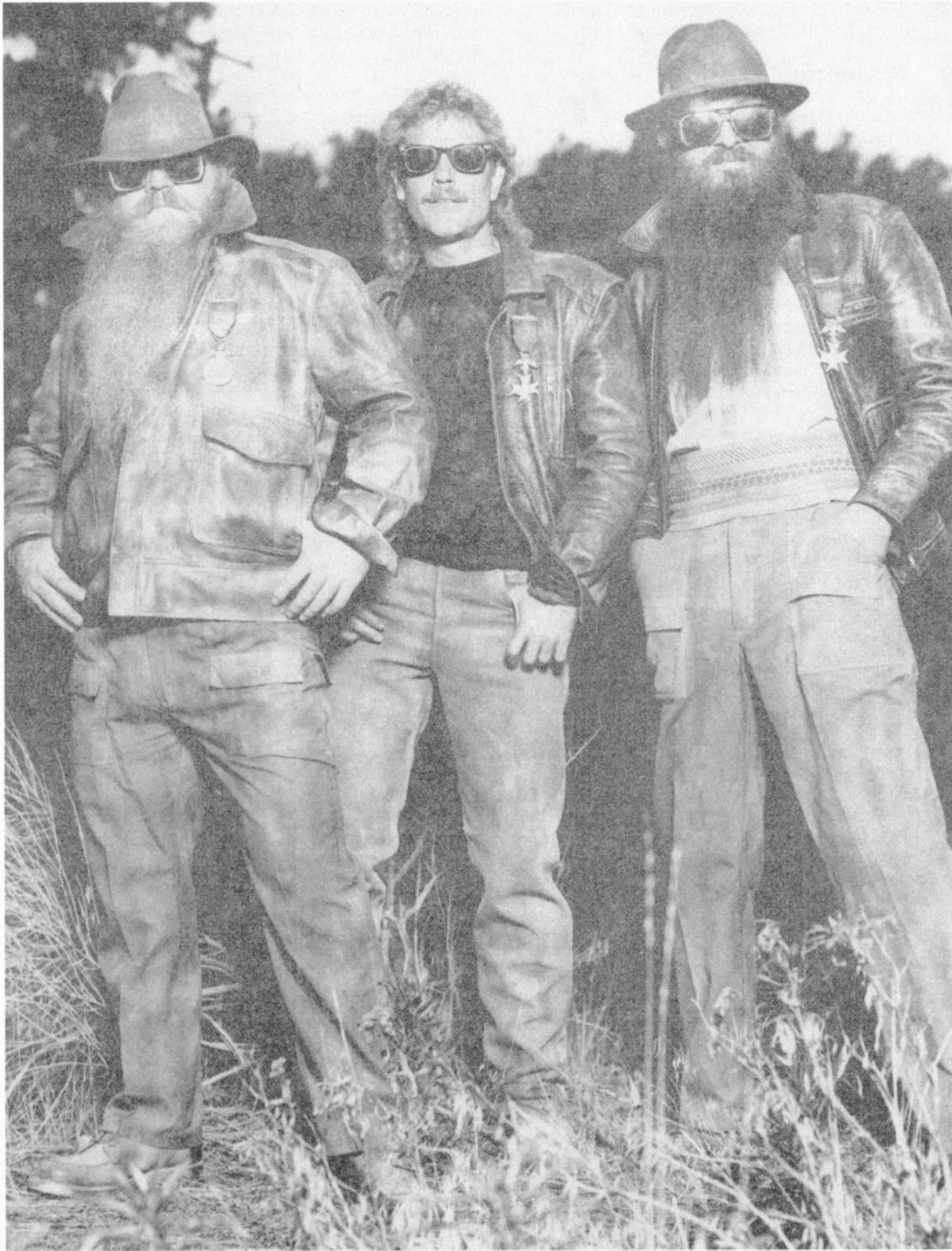
This month's column powered by:

Percy "Thrills" Thrillington - *Thrillington* - Mr. Thrillington, it was revealed some years after the mid-70s release of this album, is none other than Mr. Paul McCartney. With hindsight, who else could have devised such a project - rerecording McCartney's entire Ram LP as an easy listening album? No one but the man himself. And the fact that it works, that it's so well-executed, is another testament to Macca's brilliance. I'm especially fond of the super-corny vocals, in the style of Burt Bacharach's "South American Getaway," the he uses on "Dear Boy." ●



by Chris Nickson

ZZ Top & the Secret Language of the Blues



They're that lil ol' band from Texas who came of age with FM radio, and strode to new heights in the early days of MTV. For 34 years they've purveyed their particular brand of Lone State blues and boogie, the three-piece lineup of guitar Billy Gibbons, drummer Frank Beard, and bass player Dusty Hill never changing.

You know the hits, possibly better than you ever wanted to. But behind the souped-up sound and the beards, **there's a deep, abiding love of the blues.** Listen closely to them next time they're on the radio, and you can hear it.

"That's the direction that won our attention early on," explains Gibbons. "We've maintained a stance aimed at developing this great art form we've come to know and love called the blues."

The blues is their inspiration. But it's also their love, and they've given a lot back to it over the years. In 1988 they were at the forefront of a drive to raise one million dollars for the Delta Blues Museum in Clarksdale, Mississippi.

"That was quite a lucky break," says Gibbons. "I had a weekend to call my own from recording in Memphis, Tennessee. A friend of mine, passing through Clarksdale, Mississippi, had returned enquiring if there was any knowledge of this so-called blues museum. I asked around and not too many people had any idea what I was speaking of. Next thing you know we were in Clarksdale and found a tiny little hand-painted piece of wood stuck in the road next to the roadside. We followed the arrow and stumbled across the actual blues museum as it was at that time. It was just a small room at the public library.

"The particular afternoon that allowed us to make that stop was the day the director of the library was going to make a trip to see the home of Muddy Waters. It had been damaged in a high wind. We were given a stick of wood they were throwing away, just as a souvenir. I thought 'What are we going to do with this nice log?' and we decided to make a guitar out of it and gave it back to the museum. It became an international focus of attention, and a great fund-raising campaign ensued. They're still going great guns, and they qualified to be on the historic register of places."

One thing is quickly apparent about Gibbons. The music has provided him with a very comfortable lifestyle, but it's more than a job to him. This is his passion (along with hot rods), and has been since he was young. His father was the conductor of the Houston Symphony, and well-known socially, giving Gibbons and his sister a privileged upbringing.

"My sister and I received an allowance that allowed us to 'coin up,' as we called it. We'd send our mom to the local record vendor. Our want list was guided in part by

BILLY GIBBONS TALKS ABOUT BEING A RECORD COLLECTOR AND HIS PASSION FOR BLUES MUSIC

discoveries

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the housekeeper that took care of us. She loved to listen to 'the dark end of the dial,' as my parents used to call it. My parents were quite curious how we managed to make these unusual requests – they weren't unusual until they heard the music coming out of our room! We had a tiny little record player, a Motorola or a Silvertone with all four speeds." His ongoing fascination is evident in something he carries with him at all times, "an antique packet of needles that were intended to be put on 78 r.p.m. record players. The package is called 'Coin Machine Needles,' probably special needles for arcade operators."

He still has all those records he spent his money on as a kid.

"We have taken great care to preserve all the records we were able to collect. **Jimmy Reed was a favorite of ours.** We had a fixation for the Sun label. My mom was quite a fan of Elvis and Jerry Lee Lewis, and once we started listening to those things, you could almost count on the kind of music you'd hear from the label it was on. **With Sun, Ace, VeeJay, and Chess, you could almost say, let's get it, it's got to be good.**"

Of course, back then regional music was far more important and individual than it is today, and Houston was the home to **one of the blues greats, Lightnin' Hopkins**; Gibbons has a number of his 78s, and a while ago came to a deal with his former label.

"I was able to acquire Gold Star Sound Services. Bill Quinn was the mastermind that owned and operated it. He sold me the trademark, the whole shebang. I wanted to make a contribution to Houston. The city didn't only have Lightnin', we had hillbilly, ethnic, all kinds of stuff on that label. Unfortunately the vault tapes were already gone, so I got little more than the name and the logo. There were a few discs lying about."

Something he doesn't mention is that he's made Gold Star into a viable entity again, with studios in Houston and Los Angeles.

Of course, his records weren't the only ones in the house, as "my dad, being an entertainer, had a sensational record collection, and he knew everybody in town – Bill Quinn, Bill Holford, who had ACA, even Glen McCarthy, the rather eccentric oilman who built the Shamrock Hotel. The movie 'Giant' was loosely based on him. Glen was a wildcatter. At one time he had a record label, Shamrock, and my dad released quite a few records on that label. I still have all that stuff, stacks of it. At a time when everyone shrugs their shoulders and says all the good 78s are gone, **I'm still a pretty avid collector.**" At times avid is hardly the word. If he spots something, he'll go to extremes to obtain it.

"**When you find them, buy them, even the unplayable ones.** I drove by a secondhand store, and they had five Excello 78s nailed to the outside of the building, flapping in the wind, just as kind of attention-getters. I stopped, they were sun-baked, and I got up on a ladder. I even had someone take pictures of me and this guy pulling these records down. It was just amazing. So we're still in the collecting phase. Someone said to me that if I played all my records back-to-back they'd probably take me a year to go through. But record collectors don't just store the music on the shelf. It's a delight to hold these items, but they work. They spin around and they look great, there's mechanics involved, and there's this terrific music."

On another occasion Gibbons was driving through south Texas and got lost.

"I pulled into a place, and I was going to ask directions. I asked what they did there. The guy said, 'My father used to sell records here, but they closed the business back in the '50s. We never got rid of the stuff. I'm trying to see if there's anything worth keeping.' I said, 'Wait a minute. You've got product in this building?' **There were 78s stacked from floor to ceiling**, all Norteño, pressed up in San Antonio or Macallan or Brownsville, back in the day when they had proper pressing facilities.

"I called Chris [Strachwitz, head of Arhoolie Records] up, he got on a plane. We went there a couple of weeks later, just in time. The guy had donated the records to a local Catholic church, and they were going to use them as targets for a baseball throw. Chris saw them and said, 'I'll buy a new wing for the school! Let me have those records.'"



It's not just the music itself that fascinates Gibbons, but the way it was made. He truly wants to know, to discover and possibly replicate the process, or at least use it in his own music-making.

"I can't tell you the number of sessions we've had where, at the end of the day, someone has said 'Do you think we ought to do this again?' and it's 'Why?' 'The microphone fell off inside the bass drum and it's leaning against the head. You're not supposed to do that, that's why it sounds so bad.' 'Yeah, but it sounds so rich.' You come in the next day and the maid has fixed it.

I was talking with Steve Cropper, and he was chuckling, 'Yeah, right, the "Stax Sound,"' and I was like, 'Yeah man, all those great records.' He said, 'Let me tell you something. You know what the 'great Stax sound' was? When Stax got started it was Jim Stewart and Estelle

Axton, they had no money. They bought this old movie theater on South McLemore Street and turned it into this recording studio. The performing area was down in front of where the screen would have been, the control room was up where the projector would have been. The talkback system was they broke out the window and they could shout at each other. The reason the records developed a characteristic sound is because the environment never moved. Once they'd gotten a sound they thought was good, it never moved.' 'Wow,' I said, 'that was smart.' 'No,' he said, 'it was a necessity. That was such a bad neighborhood, we bolted the drums, the amps, the mic stands to the concrete floor so they wouldn't get stolen. Because of that they never moved.'"

The sound, and the lore behind the sound, gets integrated into the entity that ZZ Top has become. Their major albums weren't recorded in some glossy record company studio with state-of-the-art facilities. Instead they've gone to Memphis to record at Ardent, which has been the home of some of the greatest rock'n'roll and soul music to come out of America. It works for them, as if some of the studio's magic rubs off onto them. And it all happened by accident.

"That started from a recommendation from two very close friends. One was a Houstonian who had decided to attend Memphis State. Shortly after we'd recorded our very first record, he organized an invitation for us to a Memphis Blues Festival. At the outdoor Memphis band shell, back in 1971, we met a number of Memphis musicians, one of whom was Robert Johnson – the young white Robert Johnson. He was a guitar slinger, and he liked us, and he said he was friends with some talented recording engineers we might want to check out. Led Zeppelin had just finished a record using their facility. At the time we'd completed the recording for *Tres Hombres*.

The tapes were sent to Memphis to Ardent, and gave us our first top ten with "La Grange," and a long lasting love affair was commenced with Ardent. We got a good part of the deal out of the whole affair."

It was one in a series of what Gibbons calls "these fortunate events, I don't know how planned they were, they just happened, and looking back, they were the gifts of doing this. I would suspect that it would be fair to say that this music that is oftentimes commented on as being rather simplistic and easy to do, but is now being rethought to be a very, very complex and deep expression of creativity. The lyrics were the result of having to invent a secret language. There was a time when you may have wanted to say certain things but weren't allowed to, so you had to invent a way to say it and not say it. **The secret language of the blues, it's really fascinating.** Listening to those records, it instilled a sense of importance behind this genre, this art form. The days of picking cotton are long gone, and I think the whole cultural experience of what stimulated this expression, but there's still a meaningfulness to it. It stands alongside some of the classic art forms that last through time. It's got that injection of absoluteness. The trick is trying to figure out how to do it again. Man, it ain't easy to do!"

But ZZ Top have managed to figure it out. They've never tried to be something they're not, and their surreal, often Zen lyrics have a greater truth within. Once called the 'Dalis of the Delta,' "it was never comfortable for us to attempt to pretend we had any semblance of firsthand experience of where this thing came from. In order to preserve the integrity, this is where you start inkling that this art form is classic. It does stand the test of interpretation. There is a solidity to the art form that allows the interpretation."



Never is that better expressed than in one of their big hits, "I'm Bad, I'm Nationwide," with the lines "Well, I was rolling down the road in some cold blue steel/ I had a bluesman on the back and a beautician at the wheel." It's pure American poetry, with a sense of time and place, the equal of anything to come out of the Beat era. But it's also ineffably blues, and like the best blues, inspired by real life, in this case "another great Gulf Coast guitar player named Joey Long.

"He was an odd character in that he came from Louisiana, made his home in Houston, and recorded prolifically. He was one of the studio musicians for one of the local studios. Barbara Lynn, who had some hits, he was her second guitar player. She played left-handed, and she and Joey traded off working out arrangements. Those were some really great records. I had the opportunity to befriend Joey, and a stunning friendship lasted until the day he died. That song was written for him and his lovely wife, an ode to greatness. He was a white guy but he sang like a black singer, and he certainly played more like a black blues man. He never even took time to learn to drive a car. He married a girl who looked like a combination of Jane Fonda meets Dolly Parton, her name was Barbarella, they were madly in love. They drove a big Cadillac. She looked so good that even if they got stopped, the cop would say, 'Oh gosh, that's Joey Long in there. Y'all look so pretty. Just be careful. See you later.' He got to be chauffeured around and focus on guitar."

And like the best blues bands (think Muddy Waters, for instance), they've been willing to take new ideas and technology on board, while keeping their spirit whole – something that wasn't easy to do in the 1980s, when everyone layered on effects and synthesizers to the extent that the original music became lost.

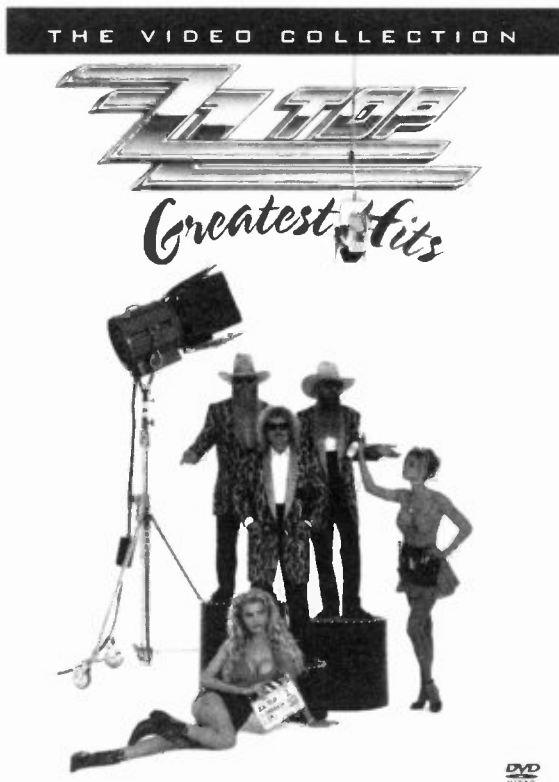
"It happened by such chance and accident that I haven't had the opportunity to look at the events that surrounded the music-making process for us during that time. We did manage to embrace something that was not only foreign but also very new. That can be unpredictable. We make fun of it, but there's some truth to it: we are so inept when it comes to reading manuals, we literally just started pushing buttons and hoping for the best. As these new devices became more readily available, we just said 'plug it in and start pushing buttons, we'll make it work.' I think the results were probably not something the manufacturer had actually intended. I think the important aspect to all of this creativity was that we entertained and embraced the novelty, yet we kept a very sharp eye to avoid any extraneous musical excursion from antagonizing our cornerstone."

They also became the unlikeliest stars of MTV in a delightful, humorous but good-hearted trilogy of videos with "Gimme All Your Lovin'," "Sharp Dressed Man," and "Legs," all playing around the iconic blues – and American images of cars and girls.

"We had the luxury of working with a really gifted director, Tim Newman, who's Randy Newman's cousin," observes Gibbons. "He had a great team of people surrounding him. He marched in cold, saying 'I know so little about you guys, and so little is known about this new phenomenon called music video, let's just make something up.' That was the first meeting. He came back and said 'You guys are very colorful in expressing experiences that you seem to have had. I believe we could take this one song and use the images that make sense. You sing about the usual things that are blues – cars and girls, not necessarily pretty cars and girls, but we'll have those on TV. You've got the pretty red car. If you'll let me call up some of our girlfriends who want to be in movies, we may have a good combo.' The storytelling aspect of what ZZ Top had managed to do on record was now able to successfully make it into this new mystery genre."

Throughout it all they remained steadfastly ZZ Top, and they haven't altered in the two decades since. They still punch out the blues and the boogie – and don't forget that **Texas blues has always been about the boogie** – with not just fire, but also some remarkable sensitivity. Gibbons remains one of the most incisive, underrated, and imaginative blues guitarists. He doesn't indulge in the expansive solos so many use to show off, what he does serves the song. He plays it and gets back out. Perhaps the only thing that separates this band from their heroes is a cleaner sense of time.

"At one point, on different occasions, Frank and Dusty both backed up Lightnin' Hopkins around the Houston area. Now Lightnin' didn't play 12-bar blues. Dusty remembers attempting to tell Lightnin' that the music should change here. Lightnin' grinned and said, 'Yeah, I know. But Lightnin' change when Lightnin' wanna change.' We played a show with him on the bill once. It was one of these weird late '70s newest wave of college bands meets old blues guys. We wound up being delayed



and delayed, and took the stage maybe 10:30 at night and it had dropped rather uncomfortably cold. The backstage was a rented Ryder truck. We walked inside. Lightnin' was in the corner sitting on a box, wrapped up in one of these U-Haul quilted blankets. He said 'Those ZZ Top better get up there and warm me up in here. Matter of fact, I'm ready to go back to the hotel. Somebody call me a cab.' The hotel was only 100 yards away, and they offered to have someone escort him. He said, 'No, the rubber on a wheel is much faster than the rubber on a heel.'"

Hopkins was the cousin of another roots music icon, Clifton Chenier, the accordion player who was rightly crowned the 'King of Zydeco.' Although his biggest audience was in Louisiana, Chenier often came over to Houston to play, and Gibbons saw him regularly.

"He was something else, Clifton. So much ethnic music has been brought to the forefront because of people like **Chris Strachwitz**. Time after time he **manages to unearth some of the most gorgeous musical expressions**. He was onto Clifton way, way early. He brought Cajun music, not only Clifton, but Cajun as we

know it, to the forefront. Many times where these almost-forgotten-nearly-lost-deep-south-backwoods-nobody-knows-it-unless-you're-there of being taken for granted by everyone, they run the risk of music becoming known by people. People think Cajun is blues with an accordion. You listen to the exchanges between Clifton and his brother Cleveland, who played the washboard. The accordion is a very soft attack instrument with no percussive edge to it, and then you've got beer can openers on a washboard, which is nothing but percussive, and still there's an obvious exchange taking place. To this day it's still like, **please don't let me miss out on this thing.**"

Blues might be Gibbons's heartbeat, but it's not the only sound running around in his veins. There's a deep love for all roots music, and a huge admiration for people like Strachwitz who recognize its value.

"Chris and I have been arm's length friends for many years. He also put out a great record by Bongo Joe, who played oil cans with hammer handles. He was a street entertainer. As a little boy I used to see him on the sea wall in Galveston. His drums were tuned up, not like steel drums, and he beat them like big tom drums with a hammer handle with a large rubber gripper on the end. He had those squeeze oil cans, put BBs in them, then took masking tape and taped those to the end of the hammer handles, so he had these maracas drumsticks. Chris caught him, you can still order it. All he does is play drums and singing.

"Chris drifted off into rediscovering the really great Tex-Mex music music. It's so heartfelt and close to blues. It's basically the Mexican version of blues. Keith Ferguson, the original bass player of the Fabulous Thunderbirds, knew Lydia Mendoza very well before he passed away. She gave him 78s there were only 25 or 50 copies of. Strachwitz found out and just had a field day, 'Oh please, let me have this.'"

It's this fascination and caring for the music that helps keep it all fresh for ZZ Top after all this time.

"I think it's a collective between the three of us, and it's this ongoing sense of awe. We're surrounded by the mystery of it all. We're now discovering how complex it can be. How did it manage to flourish in the first place? We're so fortunate that these geniuses figured out ways to capture sound in a permanent form. We can get close to reliving these bygone eras through this and hear expressive examples of what was going on. So much of it is without any archival histrionics. There lies the mystery of it all. And I think it's an attractive magnet. Many times the truth can trash your fantasy. Here we have something that often will never be known, but the suspicions that surround these sounds keeps it fresh... I wonder if the did this... I wonder how they did that... it's pretty cool."

That's not to say he wouldn't change a few things, most particularly the modern recording methods. After all, so much great music was captured with 'primitive' equipment, such as Alan Lomax's field recordings. And yet "today you need 100 microphones and 85 tracks. No, how about turning on the tape machine and one – one – well-placed mic. Is that a concept? Give me a guy who knows where to place it or how to aim it. Tell the guitar player to back off three feet, tell the singer to come up half an inch. You just go in there and do it. You have a great song and cross your fingers, and hope to get lucky. Ry Cooder said some of the best music is the stuff that never gets recorded. It's that great night, but man, if there was way to get it on tape... there's this new movement like the White Stripes, boiling it down to the absolute basic. It was being done long, long ago. It's a true test of talent and skill, and it can be so, so good."

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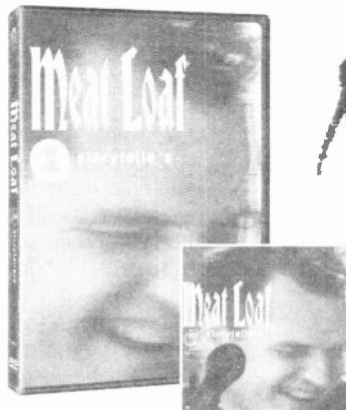
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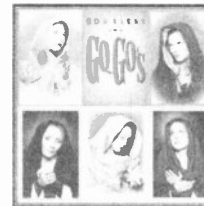
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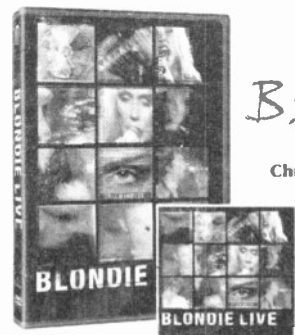
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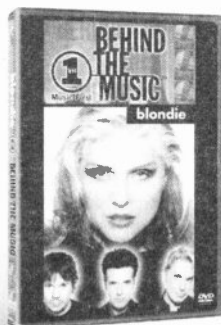


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Grim Reporter

Jazz saxophonist **Robin Kenyatta** (62) died in his sleep on October 26 in Lausanne, Switzerland, two days before he was scheduled to appear in a concert there.

He was born Robert Prince Hanyes on March 6, 1942, in Monk's Corner, South Carolina. His family moved to New York City when he was four. He learned to play alto saxophone while in high school and played in local clubs upon his graduation. He spent two years in the army, beginning in 1962, where he played in a jazz band and developed his chops.

Upon his discharge, he returned to the New York club scene and took the name Robin Kenyatta, in tribute to the African politician Jomo Kenyatta.

Kenyatta's first recording experience came in 1965 with pianist Valerie Capers' *Portrait in Soul*. The following year he appeared on be-bopper Sonny Stitt's album *Dueces Wild*. He also recorded with Archie Shepp, Bill Dixon, Andrew Hill, Steve Lacy and Roswell Rudd. Kenyatta's first solo album came in 1968, *Until*, for the Vortex label. In it, the saxophonist showed his mastery of modern jazz styles.

In 1969, Kenyatta went to Paris for a two-week engagement and stayed for three years. In 1972, he returned to New York City and signed with Atlantic Records, where he cut three albums. His version of "Last Tango in Paris" was popular on jazz radio at the time.

Kenyatta returned to Europe and settled in Switzerland. He performed at jazz festivals and was a first-call saxophonist for such American touring artists as Dizzy Gillespie, George Benson and B.B. King. Kenyatta recorded several more albums of mostly high quality, but low profile modern jazz.

Kenyatta taught at the Ecole de Jazz Musique Actuelle in Lausanne and later founded the Hello Jazz Music School. In 2002, he returned to America to teach at Bentley College in Waltham, Massachusetts and had been living in New York City since last January.

Musician and manager **Terry Knight** (61) was stabbed to death on November 1 in Temple, Texas.

He was born Richard Terrance Knapp in Lapeer, Michigan on April 1, 1943. As a teenager he was a DJ on a local radio station. He then went to work for CKLW in Windsor, Ontario, across the river from Detroit, but with a signal that reached the Motor City metropolitan area. He changed his name to Knight at that time, because he worked the night shift. He learned to play guitar in the early sixties and expressed a desire to become a member of The Rolling Stones. Instead he joined a Flint, Michigan group called The Jazz Masters, and it became his group, The Pack.

The Pack made enough noise in Lower Michigan to warrant the recording of several records. Their first single for Wingate was issued as by The Pack in 1965 and the group cut one for A&M as Terry Knight & The Pack. For Lucky Eleven the group was also called The Fabulous Pack. A version of The Yardbirds' "Mister You're a Better Man Than I" and Ben E. King's "I (Who Have Nothing)" were regional hits. Also, Terry Knight & the Pack recorded two albums.

Knight recorded a couple of solo singles for Cameo that did nothing. He then turned his attention to man-

aging what was left of The Pack.

In 1968, the group cut a single for Capitol—a rendition of Jimi Hendrix' "Fire" as if done by Mitch Ryder & the Detroit Wheels! (Some copies title the song "Next to Your Fire," others call it "Let Me Stand Next to Your Fire")—and it was released as by The Pack. When it failed to burn up the charts, the group broke up. The Pack's bass player Mark Farnor moved to guitar. He and drummer Don Brewer added bassist Mel Schacher from ? & the Mysterians and Knight called the trio Grand Funk Railroad. Knight became the group's manager and producer.

On July 4, 1969, the group played the Atlanta Pop Festival for free. On the basis of this performance, Capitol agreed to release an album. Called *On Time*, music critics generally panned it and it had no major hits, but it managed to sell very well. The group toured extensively and its high-energy shows helped move product at retail. Grand Funk Railroad's next several albums enjoyed high placing on album charts and sold more than a million copies each. In 1971, the Railroad played to a sold-out Shea Stadium.

In the spring of 1972, Knight and the group parted ways in the worse of terms: Knight was fired and he sued the band over ownership of its name and royalties. When the dust had cleared, the group got the name, Knight got the money... and each entity kept its hate for the other alive over the decades. The group shortened its name to Grand Funk, added ex-Pack keyboard player Craig Frost to the group and had even greater success over the next five years.

Knight produced the Texas rock group Bloodrock ("D.O.A." went Top 40 in 1971) and formed Brown Bag Records with United Artists, but with little success. He turned down a chance to manage Kiss in 1974, and then he seemed to have disappeared. Rumors abounded, including one that he was in a witness protection program.

At one point, he was living next to Paul Newman in Connecticut and partnered with him on a pro racing circuit. Knight raced their cars as late as 1979. Knight was also involved with Columbian drug lords at the time. When he moved back to Michigan in the early eighties, he was addicted to cocaine and in bad shape.

While in Michigan, Knight met his second wife, and the two moved to Yuma, Arizona around 1986. They had a daughter, Danielle, in 1988 and were divorced in 1991, with Knight taking custody of the child.

In 1999, Knight surfaced publicly when he was interviewed by VH1 for a "Behind the Music" segment spotlighting Grand Funk's rise and fall. He happened to mention his million-dollar settlement with the band. In 1999 he was interviewed at length for this magazine, the story appearing as the cover feature in the Feb. 2000 edition.

Some Yuma neighbors got big eyes. On July 11, 1999, Knight was accused of improprieties with an 11-year-old friend of his daughter, among other charges. Knight plea-bargained—he pleaded guilty to aggravated assault and attempting to influence a witness. The alleged victim's parents filed a civil lawsuit against Knight, going after Grand Funk royalty payments. (A settlement was reached two days after Knight's murder for \$175,000

and a piece of his royalties for the next six years.)

In late 2003, Knight moved with his then 15-year-old daughter and her boyfriend, Donald A. Fair, to Temple, Texas, to be near Danielle's mother. By this time, Knight had been off drugs for more than five years, but was suffering from diabetes.

At Knight's apartment on the evening of November 1, Danielle and Fair—who was ten years older than the 16-year-old girl—were embroiled in an argument that got ugly. Knight stepped between the two in order to calm things. Fair pulled a hunting knife and stabbed Knight several times as the girl watched, then she ran to a neighbor's apartment and the police were called. Fair was charged with first-degree murder and is being held in Bell County Jail awaiting trial.

Jazz pianist **Joe Bushkin** (87) died in his sleep of complications from pneumonia on November 3 at his home in Santa Barbara, California.

Joseph Bushkin was born on November 7, 1916 in New York City. He learned to play piano when he was 10. As a teen he befriended Benny Goodman's brother Irving and it lured him into the world of jazz and swing music. Irving helped Bushkin take the piano seat in Frank LaMarr's Orchestra. From there, Bushkin played with the bands of Joe Marsala, Bunny Berigan and Eddie Condon. On July 10, 1936, Bushkin was a member of the band that backed Billie Holiday when she recorded "Summertime" and "Billie's Blues" for the Vocalion label. The 1939 recordings Bushkin made with Muggsy Spanier's Ragtimers are considered some of the finest examples of Dixieland jazz by aficionados.

From 1940 to 1942, Bushkin played in the Tommy Dorsey Orchestra. Bushkin appeared on more than a 100 songs with Dorsey, and he co-wrote "Oh, Look at Me Now," which was recorded with a young vocalist named Frank Sinatra.

After World War II, a time Bushkin spent in the Army Air Forces band, he worked in the NBC studio orchestra; he worked on Broadway as a bandleader; and, for six months, was a member of the Benny Goodman Orchestra. In 1951, he began regular work at the Embers, a Midtown Manhattan jazz club, and led Sinatra's band at the Paramount Theater. In 1953, Bushkin toured and recorded with Louis Armstrong. Soon after, he was recording for Columbia and Capitol Records. His albums of cocktail and mood music were very popular in the early days of the LP.

Bushkin led his own small groups through the sixties and wrote music for lyricist Johnny Burke. He moved to Santa Barbara and tried to retire in the early seventies, but toured with Bing Crosby around 1975. He continued to play select engagements thereafter.

Jazz pianist **Pete Jolly** (72) died of complications of bone marrow cancer and an irregular heartbeat at Huntington Memorial Hospital in Pasadena, California on November 6.

He was born Peter A. Ceragioli, Jr. in New Haven, Connecticut on June 5, 1932. His father was a musician and he taught his son to play accordion when he was three and began playing piano when he was six. The youngster appeared on a nationwide TV show when he was seven. An announcer mistook his name as "Pete



Jolly" and the accordionist took it as his DBA. As a teenager—living in Phoenix, Arizona where his family had moved—he began playing in area groups and clubs. He led the house band at The Jazz Mill, backing such visiting musicians as Herb Geller, Chet Baker and Benny Carter.

In 1954, Jolly moved to Los Angeles and was soon playing with Barney Kessell and Shorty Rogers and became part of the West Coast jazz scene. He cut his first album in 1955—*Jolly Jumps In*—and played on the original soundtrack to *The Man With the Golden Arm*, the first of about 200 he has played on. Jolly also played piano, organ and accordion for TV show theme songs and incidental music.

Jolly continued to record and play in L.A. jazz clubs up until his health began to fail in August.

Rock drummer **Roger Johnston** (?) died on November 8 in Minnesota. He lost a lung a few years ago and had been too ill to perform at a show in Las Vegas in September.

While stationed in Grafenwöhr, Germany during the early sixties, a group of US soldiers formed a rock'n'roll group to play in the local bars. First it was called The Rhythm Rockers, then The Torquays, after their theme song (an instrumental originally by The Fireballs). Their repertoire consisted of rockers from the fifties and surf instrumentals. In 1963, with the group members soon to be discharged from the service, a German promoter told them if they were to keep the group together he would get them work. The drummer still had more than a year to serve, so Roger Johnston replaced him.

One night in early 1964, while taking a break during a rehearsal, guitarist Gary Burger set his guitar next to his amp and it began to feedback. Johnston began playing his drums and bass player Eddie Shaw joined in, as did guitarist Dave Day and organ player Larry Clark—a whole new sound was born. The group worked it into its original material, which became more aggressive. At this point, they changed their name to The Monks. They shaved the top of their heads and wore black clothes with hangman nooses around their necks. Day began playing electric banjo, which provided an eerie, percussive sound not heard anywhere else. The Monks were highly original and were soon noticed by the German music industry. The group signed to Polydor in November 1965 and began recording.

The resulting album, *Black Monk Time*, is truly legendary. The music contained within is a series of explosions accompanied by Johnston's heavy, heavy beat. It is loud, noisy and obnoxious; a wicked racket not for the squeamish—just the way rock'n'roll is supposed to be. Punk rock is not a strong enough term for it.

Although Polydor tried to promote it, *Black Monk Time* did not turn out to be the next big thing. By the end of 1967, when it became obvious to The Monks that they were being overshadowed by such acts as The Cream and Jimi Hendrix, the band broke up. Most of the group returned to America.

Johnston, who had married a German woman, moved to Texas, then San Francisco. He then moved to Minnesota where Shaw and Burger had settled.

In his memoir of his time as a Monk, also called *Black Monk Time*, Shaw relates a story regarding this post-Monk period (probably the mid-seventies, though Shaw is not specific). The three had formed an unnamed trio to play in a local biker bar once a week. One night, for no apparent reason, they began to play "Monk style"—feedback and all. That was the first and only time live Monk music was made in America, until...

Black Monk Time was only issued in Germany and was completely unknown in the U.S. until it was bootlegged in the eighties and Monk-mania began to spread. In New York City, an all-girl, Monk tribute band was formed called Das Furlines.

In 1997, Infinite Zero, a record company associated with Monk fan Henry Rollins, issued the album on CD (with bonus tracks) in America. Two years later, on November 5, 1999, The Monks played their first-ever live show in America at the Cavestomp garage rock festival in New York City. The group had not played together in 32 years. The Westbeth Theatre was packed with excited fans (including the Grim Reporter). After the group played every song it knew, and with the fans still screaming for more, The Monks returned to the stage, not knowing what to do next. Burger turned to Johnston and said, "Let's start a beat!" The drummer complied with a jungle rhythm that propelled the wildest, feedback infested jam one will ever hear coming from a bunch of guys over the age of 60!

Rapper **Ol' Dirty Bastard** (35) died from unknown causes at a recording studio in New York City on November 13.

Russell T. Jones was born on November 15, 1968 in Brooklyn, New York and grew up in the Fort Greene section of the borough. His cousins introduced him to hip-hop music. In the early nineties, they formed The Wu-Tang Clan. Jones took the name Ol' Dirty Bastard because there was no father to his rapping style. The Wu's 1993 debut album *Enter the Wu-Tang (36 Chambers)* was wildly successful, after which each member began solo careers.

O.D.B.'s first solo album came in 1995, *Return to the 36 Chambers*, and it sold quite well. That year he also appeared as a guest rapper on a Mariah Carey record. However, his behavior became increasingly unpredictable. He clashed with the law several times: convicted of second-degree assault in 1993; shot and wounded by another rapper in 1994; failure to pay child support in 1997; assault on his wife and arrested for shoplifting in 1998; arrested with drugs in his car in 1999; he was sentenced to a drug rehabilitation facility, but left it, violating his terms of probation. He was arrested again and served two years in prison.

Upon his release in 2003, he began work on a new album. This summer, The Wu-Tang Clan reunited for a series of live shows that were recorded and released. The night before he died, O.D.B. flew east from Denver, Colorado for a Wu-Tang show in New Jersey that he missed.

On November 13, O.D.B. had complained of having chest pains earlier in the day and collapsed in the studio's lounge during the late afternoon. EMS workers were called but were unable to resuscitate him. He was pronounced dead about 5:00 PM. A preliminary autopsy conducted the next day was inconclusive. Those close to the rapper insist that he had been drug-free since being released from prison. Exact cause of death had not been announced by press time, but foul play has been ruled out. Several projects in which he was involved are being readied for release.

Soundtrack composer **Michel Colombier** (65) died of cancer at his home in Santa Monica, California on November 14.

Colombier was born in Paris in 1939. His father insisted that he study music and by the time he was 14 he was playing in jazz bands.

Around 1960, he became employed by Barclay Records (France) and worked with Quincy Jones on Charles Aznavour's first English language record. He also

worked with Serge Gainsbourg and other popular French artists.

He began composing soundtracks during the seventies—more than a hundred scores to movies made in France and the U.S. are to his credit, including *Against All Odds*, *Ruthless People* and *The Golden Child*. He made solo records, some of which have been remixed by William Orbit and Fat Boy Slim. Colombier worked with such artists as Kronos String Quartet, Branford Marsalis, Stéphane Grappelli and Bobby McFerrin; and he composed more than twenty ballets. In 1984, he worked with Prince on the score to *Purple Rain*.

Jamaican recording engineer and producer **Error Thompson** (52) died of a stroke on November 14.

Thompson was born in Kingston, Jamaica in 1952. He recorded rock steady records for Joe Gibbs during the late sixties and worked briefly at Studio One in 1969—Max Romeo's "Wet Dream" is a highlight. By 1970, Thompson, or E.T., as he was called, moved to Randy's Studio 17, owned by Vincent "Randy" Chin. Here, Thompson pioneered dub recording techniques and recorded some of the finest Jamaican music of the seventies with such successful producers as Lee "Scratch" Perry and Bunny Lee and artists Burning Spear, Bob Marley & the Wailers, Augustus Pablo, Big Youth, U-Roy and Larry Marshall.

In 1975, Thompson returned to work at producer Joe Gibbs' studio. The pair became known as The Mighty Two and built a studio band around the rhythm section of drummer Sly Dunbar and bassist Robbie Shakespeare. Among the artists they worked with are Jacob Miller, Sylford Walker, Dennis Brown, Alton Ellis, Nigger Kojak, Gregory Isaacs, Junior Delgado, Culture, The Mighty Diamonds and Junior Byles. This production team worked together until 1980, when Gibbs moved to Miami. Meanwhile, Thompson worked with The Abyssinians, Mutabaruka, The Gladiators and Peter Tosh.

Around 1993, Gibbs returned to Jamaica and, again, hooked up with Thompson to make more fabulous reggae records. In recent years, Thompson owned and operated a supermarket in downtown Kingston.

Broadway composer **Cy Coleman** (75) died of heart failure on November 18 at New York—Presbyterian Hospital in New York City.

Seymour Kaufman was born in New York on June 14, 1929. He grew up in a Bronx apartment building owned by his mother. When Seymour was four, a tenant moved out and left a piano. The Kaufmans took it in and the youngster learned to play it. He did so well that he performed in Carnegie Hall when he was seven.

After studying at the New York College of Music, he played in cocktail lounges. He was introduced to a publisher, who insisted on naming him Cy Coleman. He co-wrote "Why Try to Change Me Now" and Frank Sinatra cut it in 1952. Soon after, Nat "King" Cole recorded Coleman's "I'm Gonna Laugh You Right Out of My Life."

Coleman is mostly known for the songs he wrote for Broadway shows, including *Wildcat*, *Little Me*, *Sweet Charity*, *City of Angels*, *Barnum*, *Will Rogers Follies* and *The Life*. Some of the songs had a life of their own, including "Hey Look Me Over," "Big Spender" and "If My Friends Could See Me Now."

Others who have recorded Coleman's songs include Peggy Lee, Jack Jones, Barbra Streisand, Shirley Bassey and Tony Bennett. In addition to this, Coleman recorded albums under his own name and scored films, including *Father Goose*, *Ride to Hangman's Tree* and *The Heartbreak Kid*. ●

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Oliver Trager
Keys to the Rain: The Definitive Bob Dylan Encyclopedia
 Billboard Books (ISBN: 0-8230-7974-0)
 reviewed by Joseph Tortelli

Published simultaneously with Dylan's own memoirs, *Keys To The Rain* provides a thorough reference guide to the '60s icon, who commands greater literary attention with each passing decade. This 768-page *Encyclopedia* delivers factual history, along with interpretive insights into Dylan's lyrics.

Author Oliver Trager comments on every Dylan album and single, along with virtually every song he ever performed in concert (which spans the decades from dusty minstrel tunes of unknown origin to a curious "Dancing in The Dark"). Trager also sketches the lives of musicians who influenced Dylan, including Jimmie Rodgers, Hank Williams, and Woody Guthrie. Some collaborators and contemporaries such as Johnny Cash, David Bromberg, and Warren Zevon merit individual essays. Other key figures are weaved into the text, yet denied separate insertions, presumably to avoid doubling the prodigious weight of the volume.

Keys To The Rain is not aimed at discography completists, but it helpfully lists Dylan releases as well as important cover versions. Writing about each entry, Trager effortlessly blends history, biography, criticism and social commentary. Beside Dylan's myths about rebels, rascals and romantics, among the colorful real-life, non-musical figures who pass across the pages are boxer Hurricane Carter, mobster Joey Gallo, baseball pitcher "Catfish" Hunter, and Black Panther George Jackson.

The Definitive Dylan Encyclopedia is an important reference work focusing on Dylan as composer and song interpreter. In addition to its research value, it provides a wonderful written companion well worth delving into while listening to his songs. (www.billboardbooks.com)

Eddie Gale
Eddie Gale's Ghetto Music Water (117)
Black Rhythm Happening Water (118)
Afro-Fire Black Beauty (BB72004)
 reviewed by Doug Sheppard

As most late '60s jazz began incorporating pop, rock, soul and funk, ex-Sun Ra sideman Eddie Gale took a markedly different approach for his 1969 Blue Note debut album, *Eddie Gale's Ghetto Music*. Harnessing street gospel vocals, the free jazz feel (though not necessarily structure) of his former boss, and John Coltrane/Albert Ayler spirituality (only with Gale's trumpet, not sax), Gale produced an album that was at once far off in outer space, yet forms a constellation accessible to listeners with no desire to explore the universe.

Black Rhythm Happening (released the same year on Blue Note) continued on the same path, using melody to go along with the avant-garde aspirations of the title track and "Mexico Thing," plus the palpable darkness of "Ghetto Summertime." Predictably, it was still a little too far out to make anything more than an underground ripple, and both albums were destined to become expensive collectibles — until these excellent Water reissues made them accessible to less-affluent consumers, that is. (<http://www.buyrunt.com/water.html>)

Notwithstanding a few solo recordings and many more guest appearances in the ensuing years, Gale

never really expounded on the concept of his Blue Note albums until *Black Beauty* (distributed by the same company, Runt LLC, as Water) coaxed him into recording *Afro-Fire* this year.

Far from cloning the Blue Note efforts, Gale's muted trumpet intermingles with hip hop and electronic beats — not to mention his own voice on "Free You-Free Me" and "Welcome to Silicon Valley," a symbolic comment on the sordid side of the computer industry headquartered near his San Jose home base. The mechanization has caused consternation among some purists, and I too prefer real drums, but with Eddie leading the band through another fine set, I can live with it. (blackbeauty989@hotmail.com)

Teddy and the Pandas
Once Upon A Time
 North Shore Soundworks (NSS-027)(Two CDs)
 reviewed by Joseph Tortelli

This two-CD set collects all the studio recordings of Teddy and the Pandas, one of the top mid-'60s Boston-area bands. Disc 1 comprises the quintet's record releases, both indie and major label; Disc 2 unearths 14 tracks that never made it to vinyl (although some were previously issued on now out-of-print CDs).

Influenced by the British Invasion, the Pandas display a remarkable Anglo-pop sound on their debut single, "Once Upon A Time," a harpsichord-flavored gem. In addition to the 10 songs from their five singles, Disc 1 is topped off by the complete Bosstown Sound psychedelic album *Basic Magnetism*, a 1968 release on the Tower label.

Disc Two kicks off with a recently discovered unvarnished demo of "Once Upon A Time," highlighting the group's garage rock beginnings. Other previously unreleased cuts include the bouncy, Liverpool beat "Something About You" and "Boy's Cry," a worthy stab at following to The Rolling Stones' "Time Is On My Side."

With doses of beat group, folk rock, garage and psychedelia, *Once Upon A Time* encapsulates the pop styles of 1965-68. Thanks to painstaking restoration efforts by Bob Wallis of North Shore Soundworks, the remastered discs offer distinctly improved sound and writer Mike Dugo contributes the informative liner notes to the accompanying 12-page booklet. (www.teddyandthepandas.com)

The Legends
Up Against The Legends
 Lakeshore Records
 reviewed by Alex Green

"It's hard for you to understand the things it takes to make us feel alive," The Legends declare on "Call It Ours," the first track from the band's debut *Up Against The Legends*. Fair enough, but what's really hard to understand is how a band of nine merry Swedes who allegedly just learned to play their instruments have made a record that, though barely clocking in at a half hour, is one of the most refreshing albums of the year.

An exhilarating blast of feedback pop, laced with hints of Motown and breathless mod rock, *Up Against The Legends* sounds like the band is having a blast. There are big fuzzy rave-ups ("Make It All Right"), wistful shoegazing ("When The Day Is Done") and drenched-out guitar numbers such as "Trouble Loves Me."

DiscReviews continued on page 45



Stuff Like



There is no question, and never has been, that protecting your records and collectibles should be paramount in your thoughts. Sure, we all absolutely love to play and listen to our records, that's the bottom line, but at the same time, their value and the pleasure they give only stays constant if their condition remains good. So how to do so?

Kurt Nauck has a line of sleeves he calls **Disc-O-File**, and I'm quite impressed with them. Ranging in size from the relatively tiny 5.5" to the gigantic 16" (used for transcription records), these are cardboard, not paper, vinyl, mylar or any other space-age substance. As they used to be utilized in old radio station record libraries (remember those green sleeves?), these are intended as a **first line of defense**, covering the original paper sleeve, whether it be a pic sleeve or stock company issue. Entire albums fit in the appropriate Disc-O-File sleeve, of course.

But wait, there's more: Each sleeve is imprinted with boxes for you to write in your cataloging data. Included are "category," "sub-category," "item #", "label," "cat #", "matrix number", "grade", "defects", "value" and "comments." I mean, this is cool stuff, for all you serious collectors of vinyl. **Call me old-school** (I know, I'm old, too, that's beside the point), but I feel Kurt has a quality line of product here. (Nauck's Vintage Records, 22004 Sherrod Lane, Spring, TX 77389 nauck@78rpm.com phone 281-288-7826)

Christmas records have been flying out of CD pressing plants for the last couple of months, and many are making it onto the display shelves in Barnes & Noble, Best Buy and other major marketing venues. But when **The Falcons** issue a CD titled *Canadian Christmas*, with a warning "Recorded with BlareGuard...It's never too loud!" on the back cover, one knows all hell is ready to break loose (in a celebratory way, of course). These guys are instrumental in the traditional 2-guitar, 1 bass, drums, surf band model, and they rock! **You'll never listen to "Deck the Hall" with the same ears** if you have this loud enough on your headphones, as I do right now. (www.falconbeachmusic.com)

RPM Records are masters of finding obscure psychedelic and rock records from the 1960s and presenting them to us today. And they do so much more than just reissue things; **23rd Turn Off** was an English group who in various incarnations issued sporadic singles. *The Dream of Michael Angelo: The Legendary '66/'67 Recordings* collects everything songwriter/vocalist **Jimmy Campbell** did, even as **the Kirkbys**, prior to 23rd Turn Off. This very interesting album includes all the unreleased tracks, the released, demos, all put together in chronological order, surrounded by interviews with the group members and really wild period photographs. Records like this reflect **one of the great advantages the digital age has given** collectors. Without compact discs I doubt most of the crazy reissues and compilations along these lines would have ever seen the market. (www.rpmrecords.co.uk)

John Fahey is one of the great legendary yet almost unknown (in a commercial sense) guitarists, ever. Yes, ever. His style, the fingerpicking he employed, has been copied (or attempted to be copied) by many, and **the well-known guitarists he influenced are legion**.

The label he founded, Revenant, has discovered live recordings of Fahey from 1968 and '69, and has issued them as *The Great Santa Barbara Oil Slick: Live at the Matrix San Francisco 1968/69*. Virtually just discovered, so of course not released before, the folks at Revenant are certain these are the earliest known live recordings by Fahey known to exist.

This is acoustic music, perhaps eccentric, but always passionate and interesting. Fahey channeled blues, Native American, Indiana ragas, experimental dissonance, and pop! Yes, throw all that into a blender and the result is stunning music from one individual. Fans of his music will be interested by the variety of ways he performed songs you're familiar with as studio recordings, and you'll hear bits

and pieces of other songs appearing at odd times inside other compositions. It's fascinating to listen to. (www.revenantrecords.com)

Bill Millar is one of the staples of English rock writing and criticism. He wouldn't wish to be reminded how long he's been writing about music, but take it from me, his books are absolutely interesting and authoritative (probably out of print, but he's written books on the Drifters and Coasters and they're well worth searching for). His "Echoes" column has been appearing in English rock mags for a long time.

Anyways, Millar's new book is *Let The Good Times Rock! A Fan's Notes on Post-War American Roots Music*, and he does what few have been able to pull off. In this day and age of information overkill, Millar is one of the few writers who can be talking about someone you may not have that much interest in (Bull Moose Jackson), or already feel you know enough about (Roy Clark), but **damn, you dive into this book and you're hooked**. He's such a good master of words that it's easy to read, and Millar's love for these people and their work is so clearly translated you'll fine yourself staying up late reading, spinning weird old records in the background, and loving it. And if all this isn't enough to convince you to buy the book, Peter Guralnick wrote the introduction! (<http://musicmentorO.tripod.com>)

Burning Spear represent some of the heartbeat of reggae music. Their early work at the renowned Studio One label in Jamaica is legendary, and now with the release of *Creation Rebel*, a bunch of this material is now ready for your listening pleasure. This release includes some work going back to 1969, all produced by Clement S. Dodd, the founder and owner of Studio One.

This music heavily influenced such performers as Bob Marley. Included are original Jamaican singles, now remastered and sounding better (at least high fidelity), one of which is the special "Rocking Time". You'll find rare stereo mixes and other previously unreleased material. (www.rounder.com)

Since the death of **Jimi Hendrix** so many years ago, rumours that he died in some manner other than the public statement have always been around. A new DVD release titled *Jimi Hendrix - The Last 24 Hours* attempts to set to rest all the rumors, gossip and falsehoods associated with the passing of this great talent.

As is said in the press release, after viewing this and listening to people who were on the scene and part of his life at the time, you'll have to decide for yourself what took place that day in 1970. As this is a DVD and the digital format gives the producers space, you get bang for your buck: Hendrix Picture Gallery, a discography, and a 32-page color booklet in the DVD case. (www.musicvideodistributors.com)

Bobby Wayne is a deep-voiced soul singer, with a good sweet '60s sound. Even with his big vocal sound, he can get up and hit a high note and add that element of feeling to his singing. His new CD, *Hit That Thing*, features wondrous backing vocals from some ladies that really know how to sing with passion. His band includes horns and strings. I mean, Wayne has it going on! Five different guitar players help keep it all moving, but really, it's Bobby Wayne's voice. This is real soul music, released here in 2004! How many other labels are doing such a great thing for us? This is a terrific record, and I want everyone to buy a copy... (Bonedog Records, www.mojoboneyard.com)

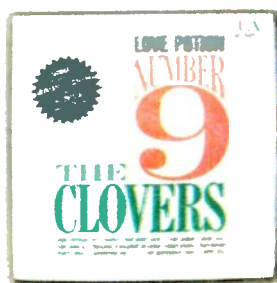
One of my old friends produced **The Fabulous Treniers - The Hoss Allen Sessions**. Aaron Fuchs, someone with a wealth of knowledge of real blues, doo wop and roots music, has pulled together a wonderful 23 song compilation of this great group. Subtitled "Rare and unreissued rhythm & blues and lounge music 1963-1964", that about sums it up, yet doesn't do justice to the sounds on this CD. You have to play it to know, but trust me, Fuchs does, and so do I! (Night Train Records, www.tuffcity.com)

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See #42

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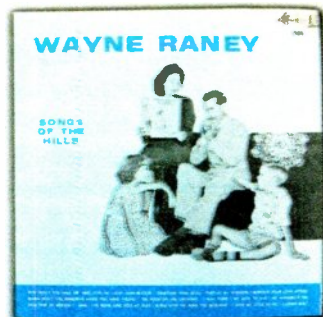


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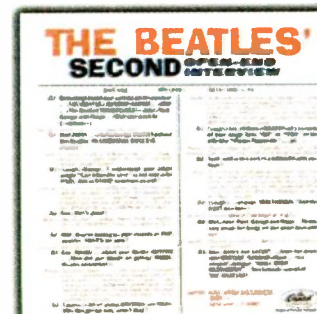
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26. **The Beatles - "Hey Jude/Revolution" Apple 2276 Mini Old Store Stock! Perfect MB \$20**
27. **Captain Beefheart - "I'm Gonna Boogie You Baby/Click Clack" Reprise 1068 Mini White Label Promo MB \$20**



28. **The Bell Notes - "I've Had It EP with cover" Time TEP-100 M-M Gorgeous copy of a very scarce EP with the original cover and a price sticker on the front MB \$100**
29. **Chuck Berry And His Combo - "Maybellene/Wee Wee Hours" Chess 1604 Mini All time classic and store stock New! MB \$40**
30. **Chuck Berry - "Roll Over Beethoven/Drifting Heart" Chess 1626 M- Very slight ring on the label MB \$25**
31. **Blue Cheer - "Summertime Blues/Out Of Focus" Phillips 40156 M-M- With nice Picture Sleeve! Classic 50's teen anthem rocked up for the 60's! MB \$20**
32. **Dale Brooks - "Army Green/Reminds Me Of You" Dolphin 1 M- White Label Promo, this is the answer record to Diane Renay's "Navy Blue" MB \$35**



33. **James Brown & The Famous Flames - "I've Got To Change/It Hurts To Tell You" Federal 12352 Mint Very rare Blue label TRUE STEREO 45! Never seen this before in all my 30 years in records! MB \$100**
34. **The Buffalo Springfield - "For What It's Worth/Do I Have To Come Right Out And Say It" Atco 6459 M- White Label Promo, all time classic! MB \$20**
35. **Canned Heat - "On The Road Again/Boogie Music" Liberty 56038 Mint White Label Promo, Floyd Jones Blues masterpiece update MB \$20**
36. **The Captain & Tennille - "The Way I Want To Touch You/Disney Girls" Joyce 101 Mint Promo copy - original first label MB \$25**
37. **Chubby Checker - "The Twist/Toot" Parkway 811 VG++ White Label True first pressing of all time classic! Original B-side too! MB \$25**
38. **Dee Clark - "Just Keep It Up/Whispering Grass" Abner S 1026 VG+ True Stereo 45! Very scarce! MB \$35**



39. **The Coasters - "Charlie Brown/Three Cool Cats" Atco SD-45-6135 M- True Stereo 45! Tough! MB \$100**
40. **Sam Cooke - "You Understand Me/I belong To Your Heart" RCA Victor 61-7730 VG+ Living Stereo 45! Tough MB \$30**



See #66

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Auction closes Tuesday, January 18, 2005 at 7:00 p.m. PST



See #75

- 41. Bob Crane – "Theme From Hogan's Heroes/ Theme From 'F' Troop" *Epic 10108 M-* White Label Promo, Colonel Hogan on drums! **MB \$25**
- 42. Cream – "White Room/Those Were The Days" *Atco 6617 Mint* White Label Promo of all time classic! **MB \$20** (See picture at top of previous page)
- 43. The Crickets – "That'll Be The Day/I'm Lookin' For Someone To Love" *Brunswick 55009 M-* Yellow Label Promo true first pressing! Promo sticker on label, xol **MB \$50**
- 44. The Crickets – "That'll Be The Day/I'm Lookin' For Someone To Love" *Brunswick 55009 Mint* Old store stock! **MB \$35**
- 45. The Crickets – "Oh, Boy!/Not Fade Away" *Brunswick 55035 Mint* Old Store Stock **MB \$35**
- 46. The Crickets – "Maybe Baby/Tell Me How" *Brunswick 55035 Mint* Old store stock! **MB \$25**



See #60



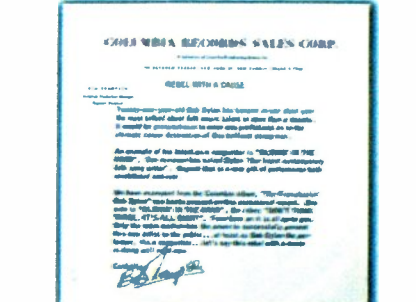
See #47

- 47. The Crickets – "Maybe Baby/Tell Me How" *Brunswick 55053 M-* Yellow Label original first pressing Promo, #ol **MB \$50**
- 48. The Crickets – "It's So Easy/Lonesome Tears" *Brunswick 55094 Mint* Old store stock **MB \$35**
- 49. Crosby Stills & Nash – "Marrakesh Express/ Helplessly Hoping" *Atlantic 2652 Mint* White Label Promo **MB \$20**
- 50. Crosby, Stills, Nash & Young – "Teach Your Children/Carry On" *Atlantic 2735 M-* White Label Promo **MB \$20**



See #51

- 51. Bobby Darin – "Plain Jane/While I'm Gone" *Atco SD-45-6135 M-* True Stereo 45! Rare! **MB \$100**
- 52. Deep Purple – "Black Night/Into The Fire" *Warner Brothers 7405 Mint* White Label Promo **MB \$20**
- 53. John Denver – "Calypso/Same" *RCA JB-10353 VG++* Promo copy with same song on both sides **MB \$10**
- 54. John Denver – "Rocky Mountain High/Same" *RCA 74-0829 Mint* Mono/Stereo Yellow Label Promo copy **MB \$15**
- 55. Neil Diamond – "I'm A Believer/Crooked Street" *Bang 586 Mint* Stereo White Label Promo of the song which The Monkees turned into a big hit but was actually written by Diamond **MB \$15**
- 56. The Doors – "Hello, I Love You/Love Street" *Elektra 45635 Mint* White Label Promo, xol **MB \$20**



- 57. Bob Dylan – "Blowin' In The Wind/Don't Think Twice, It's All Right" *Columbia JZSP 75606 M/M* White Label Promo with special Promo only sleeve! Very tough early Dylan item! **MB \$700**
- 58. Bob Dylan – "Positively 4th Street/From A Buick 6" *Columbia 4-43389 M-* Picture Sleeve only in just about perfect shape! **MB \$35**

- 59. Bob Dylan – "Tonight I'll Be Staying Here With You/Same" *Columbia 45004 Mint* White Label Promo with Mono/Stereo on each side **MB \$25**
- 60. The Everly Brothers – "The Sun Keeps Shining/ Keep A' Lovin' Me" *Columbia 21496 VG++* White Label Promo of their very first record! #ol **MB \$200**
- 61. The Fiends – "The Addams Family/Quetzal Quake" *GNP Crescendo 335 M-* White Label Promo, xol **MB \$15**
- 62. The Fleetwoods – "Come Softly To Me/I'm Not Jimmy" *Dolton 307 VG* White Label Promo and this is the ALTERNATE version, not the one you are used to hearing! Record has a distorted sound for the first part and then clears up. **MB \$10**
- 63. The Fleetwoods – "Outside My Window/Magic Star" *Dolton 15 Mint* **MB \$10**
- 64. Eddie Fontaine – "My Heart Belongs To You/I'm Gonna Settle Down" *Warner Brothers 5313 Mint* White Label Promo **MB \$10**
- 65. The Four Preps – "26 Miles/It's You" *Capitol 3845 VG++* White Label Promo, faded #ol **MB \$20**
- 66. Granny of the Beverly Hillbillies – "Granny's Mini Skirt/Bring On The Show" *Nashwood 100 M-* Very scarce! Irene Ryan's only record! **MB \$25** (See picture at top of page)
- 67. Bill Haley With Haley's Comets – "Pat-A-Cake/ Fractured" *Essex 327 M-* **MB \$35**
- 68. Bill Haley With Haley's Comets – "Rock The Joint/Farewell – So Long – Goodbye" *Essex 399 M-* **MB \$35**
- 69. Bill Haley And His Comets – "Rock Around The Clock/Thirteen Women" *Decca 29124 M-* True first pressing on original lines label! Tough! **MB \$25**
- 70. Bill Haley And His Comets – "See You Later, Alligator/The Paper Boy" *Decca 29791 VG++* Pink Label Promo, #ol **MB \$15**
- 71. Bill Haley And His Comets – "Rip It Up/ Teenager's Mother" *Decca 30028 VG++* Pink label Promo #ol **MB \$15**



See #72

- 72. Bill Haley And His Comets – "Mary, Mary Lou/It's A Sin" *Decca 30530 M/M* Green Label original Promo copy with gorgeous PICTURE sleeve! Perfect! **MB \$50**
- 73. Bill Haley And His Comets – "Shake Rattle And Roll Ep with cover!" *Decca ED 2168 M/M* Perfect copy of classic EP! **MB \$75**



- 74. Bobby Helms – "Jingle Bell Rock/Captain Santa Claus" *Decca 30513 VG++* Picture Sleeve only – super scarce! **MB \$75**
- 75. Jimi Hendrix Experience – "All Along The Watchtower/Burning Of The Midnight Lamp" *Reprise 0767 Mint* White Label Promo! **MB \$30** (See picture at top of page)

- 76. Jimi Hendrix – "Dolly Dagger/Same" *Reprise 1044 M-* Mono/Stereo White Label Promo **MB \$30**
- 77. Buddy Holly And The Three Tunes – "Ting-A-Ling/Girl On My Mind" *Decca 30650 M-* Pink Label Promo, #ol **MB \$200**
- 78. Buddy Holly – "Raining In My Heart/It Doesn't Matter Anymore" *Coral 62074 M-* Classic and near perfect! **MB \$40**
- 79. The Hombres – "Let It All Hang Out/Go Girl, Go" *Verve 5058 Mint* Promo copy of all time classic! Xol **MB \$20**
- 80. Danny Hutton – "Roses And Rainbows/Monster Shindig" *H B R 447 M-* White Label Promo **MB \$20**
- 81. Danny Hutton – "Monster Shindig Pt. 2/Big Bright Eyes" *H B R 453 Mint* **MB \$20**
- 82. Iron Butterfly – "In-A-Gadda-Da-Vida/Iron Butterfly Theme" *Atco 6606 Mint* White Label Promo of all time classic! **MB \$20**
- 83. Ivan – "Real Wild Child/Oh You Beautiful Doll" *Coral 62017 M-* Powder Blue Label Promo, small tol **MB \$50**
- 84. Wanda Jackson And The Party Timers – "By The Time You Get To Phoenix/Wishing Well" *Capitol 2085 VG++* Wanda's answer to Glen Campbell's big hit! **MB \$20**



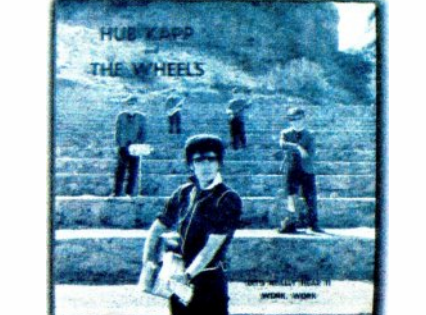
See #85

- 85. The Jades – "So Blue/Leave Her For Me" *Time 1002 M-* Early Lou Reed – when he was Doo Wop! Promo sticker **MB \$150**
- 86. Jefferson Airplane – "Somebody To Love/Same" *RCA Victor 47-9140 Mint* Red Label Promo with same song on both sides! **MB \$30**
- 87. Jefferson Airplane – "Somebody To Love/She Has Funny Cars" *RCA Victor 47-9140 Mint* White Label Promo **MB \$25**
- 88. Jill & Ray – "Hey Paula/Bobby Is The One" *Le Cam 979 VG+* This is the very first issue of the song which became a big hit when re-released on Phillips as by Paul & Paula **MB \$25**
- 89. Elton John – "Goodbye Yellow Brick Road/ Same" *MCA Records 40148 M-* Mono/Stereo White Label Promo, #ol on B-side only **MB \$15**



See #90

- 90. Little Willie John – "Leave My Kitten Alone/Let Nobody Love You" *King S-5219 M-* True Stereo 45! Very rare! The Beatles loved this song! **MB \$100**
- 91. Little Willie John – "Come On And Join Little Willie John At A Recording Session" *King KSS-7-802 M-M* Compact 33 with hard cover and all title strips and mini photos intact! Six songs from the LP for jukebox use and in Stereo too! **MB \$50**
- 92. Janis Joplin – "Try (Just A Little Bit Harder)/One Good Man" *Columbia 45080 Mint* White Label Promo **MB \$20**



See #93

- 93. Hub Kapp And The Wheels – "Let's Really Hear It/Work, Work" *Take Five 631 M/M* With super scarce Picture Sleeve! **MB \$75**



See #94

- 94. The Kingsmen – "Louie Louie/Haunted Castle" *Jorden 712 M-* True first label first pressing of all time classic! **MB \$150**
- 95. The Kinks – "Sunny Afternoon/I'm Not Like Everybody Else" *Reprise 0497 M-* All time classic! **MB \$10**
- 96. The Leaves – "Hey Joe, Where You Gonna Go?/ Be With You" *Mira 207 M-* True first pressing with long title of all time classic, Tough! **MB \$50**
- 97. Dickey Lee – "She Wants To Be Bobby's Girl/The Day The Saw Mill Closed Down" *Smash 1844 VG+* White Label Promo, answer to Marcie Blaine's "Bobby's Girl"! #ol **MB \$20**



See #98

- 98. John & Yoko – "Happy Xmas (War Is Over)/ Listen, The Snow Is Falling" *Apple No # M-* White Label Promo! Very rare! One of the rarest of Lennon's solo records! **MB \$500**
- 99. Jerry Lee Lewis – "Great Balls Of Fire/You Win Again" *Sun 281 M-* "Country" and "Promo Copy" stamped on B-side label **MB \$20**



See #100

- 100. Bob Luman – "Dreamy Doll/Buttercup" *Warner Brothers 5105 M-M* White Label Promo with SUPER RARE PICTURE SLEEVE **MB \$200**
- 101. Barbara Mandrell – "Queen For A Day/Alone In The Crowd" *Mosrite 190 Mint* Promo, xol **MB \$35**



See #102

- 102. Manfred Mann – "5-4-3-2-1/Without You" *Prestige 312 M-* White Label Promo copy of their very first record! Tough! **MB \$50**
- 103. Mickey And Sylvia – "I'm So Glad/See De Boom Run Dun" *Rainbow 316 M-* Original Rainbow company sleeve included! **MB \$40**



See #113

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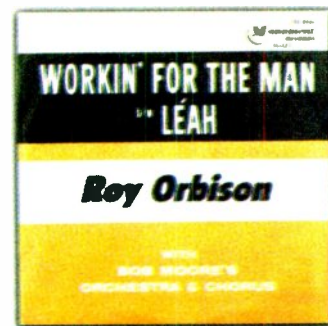


See #125

- 104. Mickey And Sylvia – "Rise Sally Rise/Forever And A Day" *Rainbow 318 M- Original Rainbow Company sleeve included!* MB \$40
- 105. Mickey & Sylvia – "Where Is My Honey?/Seems Just Like Yesterday" *Rainbow 330 Mint* MB \$40
- 106. Domenico Modugno – "Nel Blu Dipinto Di Blu/Same" *Decca 9-38050 M- Pink Label Promo with special release number and same song on both sides! But the two songs are different because Side One is the short version at 2:44 and Side Two is the long version at 3:29* MB \$20



- 107. Ricky Nelson – "Ricky EP with cover!" *Verve EPV 5048 M/M Tough one on Verve—his very first EP!* MB \$200
- 108. Ricky Nelson – "Be-Bop Baby/Have I Told You Lately That I Love You?" *Imperial 5463 M- White Label Promo* MB \$25
- 109. Ricky Nelson – "Travelin' Man/Hello Mary Lou" *Imperial 5741 VG++ White Label Promo* MB \$25
- 110. Rick Nelson – "Teen Age Idol/I've Got My Eyes On You (And I Like What I See)" *Imperial 5864 Mint White Label Promo, slight stain on label* MB \$20
- 111. Rick Nelson – "That's All I'm In Love Again" *Imperial 5910 Mint White Label Promo* MB \$20
- 112. Wayne Newton – "Comin' On Too Strong/Looking Through A Tear" *Capitol 5338 M- Gary Usher produced! His best record!* MB \$35
- 113. Leonard Nimoy – "The Ballad Of Billbo Baggins/Cotton Candy" *Dot 17028 Mint White Label Promo, "Lord of Rings" tribute from 1967* MB \$35 (See picture at top of page)
- 114. Roy Orbison & Teen Kings – "Rockhouse/You're My Baby" *Sun 251 M- Classic* MB \$40
- 115. Roy Orbison – "Chicken-Hearted/I Like Love" *Sun 284 Mint* MB \$40
- 116. Roy Orbison – "Crying/Candy Man" *Monument 447 Mint Classic* MB \$20



- 117. Roy Orbison – "Workin' For The Man/Leah" *Monument 467 M/M With Picture Sleeve!* MB \$50



- 118. Roy Orbison – "Let's Swing The Jingle For Coca-Cola" *Coke No # Mint* Promo only radio spots with Orbison, Jan & Dean, The Shirelles and The Four Seasons all singing the joys of drinking Coke! MB \$100
- 119. Bobby Boris Pickett – "Monster Concert/Same" *Anthem 205 Mint* Promo MB \$25
- 120. Phil Phillips With The Twilights – "Sea Of Love/Juella" *Mercury 71465 M- Classic* MB \$20
- 121. Elvis Presley – "Shake, Rattle And Roll/Lawdy, Miss Clawdy" *RCA Victor 6642 VG++ Silver Line Label* MB \$20
- 122. Elvis Presley – "Good Luck Charm/Anything That's Part Of You" *RCA Victor 7992 M/M With Picture Sleeve!* MB \$30

- 123. Elvis Presley – "Such A Night/Never Ending" *RCA Victor 8400 M/M With Picture Sleeve* MB \$30
- 124. Paul Revere & The Raiders – "Like, Long Hair/Sharon" *Gardena 116 Mint* Store Stock MB \$20
- 125. Paul Revere And The Raiders – "Tall Cool One/Road Runner" *Gardena 137 M- Rare One! Clean!* MB \$50 (See picture at top of page)
- 126. The Righteous Brothers – "You're My Soul And My Inspiration/Go Ahead And Cry" *Verve 10520 Mint Powder Blue Label Promo* MB \$20



- 127. The Rolling Stones – "Tell Me/Just Wanna Make Love To You" *London 9682 M/M- Picture Sleeve with ORANGE LABEL PROMO RECORD, xol. Near perfect copy and with the promo record this is one killer package!* MB \$300
- 128. The Rolling Stones – "It's All Over Now" *London 9687 M- Picture Sleeve only! Gorgeous condition!* MB \$150
- 129. The Rolling Stones – "Time Is On My Side/Congratulations" *London 9708 M- Picture Sleeve only in Near perfect shape!* MB \$150



- 130. The Rolling Stones – "(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man" *London 9766 M- Orange Label Original PROMO! Faded wol, tough to find as Promo* MB \$75
- 131. The Rolling Stones – "As Tears Go By/Gotta Get Away" *London 9808 Mint* Orange Label Original PROMO! Perfect shape! MB \$100
- 132. The Rolling Stones – "Paint It, Black/Stupid Girl" *London 901 M/M- Orange Label Original PROMO copy with original PICTURE SLEEVE! Record is perfect and sleeve is just about perfect too!* MB \$100
- 133. The Rolling Stones – "Have You Seen Your Mother, Baby, Standing In The Shadow?/Who's Driving My Plane" *London 903 M/M- With original Picture Sleeve! Clean!* MB \$50
- 134. The Rolling Stones – "Let's Spend The Night Together/Ruby Tuesday" *London 904 M/M- Orange Label Original PROMO with the original Picture sleeve! Super nice!* MB \$100



- 135. The Rolling Stones – "Jumpin' Jack Flash/Child Of The Moon" *London 908 Mint* Orange Label Original PROMO copy in Perfect Mint shape! MB \$100
- 136. The Roulettes – "Archibald The Second—The Duke Of Nothing/I Taught You How To Love" *Domino 1011 M- Wol, Answer record to Gene Chandler's "The Duke Of Earl"* MB \$20
- 137. Soupy Sales – "My Baby's Got A Crush On Frankenstein/Doggone Doggie" *Reprise 20 108 Mint* White Label Promo MB \$20

- 138. Santana – "Oye Como Va/Same" *Columbia 45330 Mint Mono/Stereo* White Label Promo MB \$25



- 139. Santo & Johnny – "Bullseye/Twistin' Bells" *Canadian American 120 M/M- Picture Sleeve only! Nice shot* MB \$30
- 140. Santo & Johnny – "A Thousand Miles Away/Road Block" *Canadian American 167 M/M With Picture Sleeve!* MB \$30



- 141. Jack Scott – "Burning Bridges/Oh, Little One" *Top Rank 2041 ST M- True Stereo 45! Rare!* MB \$100
- 142. Neil Sedaka – "Breaking Up Is Hard To Do/As Long As I Live" *RCA Victor 8046 M-M- With Picture Sleeve, Nice!* MB \$30
- 143. The Shondells – "Hanky Panky/Thunderbolt" *Snap 102 Mint* First Label True First Pressing MB \$25
- 144. Sammy Shore – "Seventeen Tons/What Is A Skunk?" *X 0167 M- Answer to Tennessee Ernie Ford's "Sixteen Tons"* MB \$20
- 145. Simon & Garfunkel – "That's My Story/Tia-Juana Blues" *ABC Paramount 10788 M- White Label Promo* MB \$20



- 146. Simon And Garfunkel – "I Am A Rock/Same" *Columbia 43617 Mint* White Label Promo pressed on Red Vinyl! MB \$50
- 147. Small Faces – "Itchycoo Park/I'm Only Dreaming" *Immediate 501 Mint* White Label Promo MB \$25
- 148. Small Faces – "Afterglow Of Your Love/Wham Bam Thank You Mam" *Immediate 5014 M- White Label Promo* MB \$20



- 149. The Stone Poneys – "So Fine/Everybody Has Their Own Ideas" *Sidewalk 937 M- Linda Ronstadt's First record!* White Label Promo MB \$200



- 150. The Swingin' Medallions – "Double Shot/Here It Comes Again" *4 Sale no # VG++* True first pressing on original first label before Cameo MB \$150
- 151. Three Dog Night – "One/One" *Dunhill 4191 VG++* White Label Promo, same song on both sides MB \$15
- 152. Tom & Jerry – "Hey, Schoolgirl/Dancin' Wild" *Big 613 M- Simon and Garfunkel* MB \$30



- 153. The Traits – "Nobody Loves The Hulk/Better Things" *Queens City Records 101 M/M* With great Cartoon Picture Cover! MB \$100
- 154. The Tremeloes – "Hello World/Up, Down, All Around" *Epic 10467 Mint* White Label Promo MB \$20
- 155. Sammy Turner – "Lavender-Blue/Wrapped Up In A Dream" *Big Top 3016 VG++* True Stereo 45! Rare MB \$100
- 156. Sammy Turner – "Raincoat In The River/Falling" *Big Top 3089 Mint* Produced by Phil Spector MB \$20
- 157. Ike & Tina Turner – "I Idolize You/Tina's Dilemma" *Sue 769 M- White Label Promo* MB \$25
- 158. Ritchie Valens – "La Bamba/Donna" *Del Fi 4110 M- Classic original pressing on circles style label* MB \$20



- 159. Ritchie Valens – "That's My Little Suzie/In A Turkish Town" *Del Fi 4114 VG+* White Label Promo! Very scarce as promo! MB \$20



- 160. Ritchie Valens – "Ritchie Valens Promo Only EP with cover" *Del Fi PR-1 M/M- White Label Special Release Programming Only Promo EP with cover! Name of DJ who owned this stamped neatly on the front cover* MB \$200
- 161. Burt Ward – "Boy Ward I Love You/Orange Colored Sky" *M-G-M 13632 Mint* Promo, written and Produced by Frank Zappa. Ward was the actor who played Robin on the 1960's "Batman" TV show. MB \$75



See #169

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See #203

- 162. Bobby Wells – "Your Guy/Dance Little Girl" Mercury 72272 Mini Gold label Promo copy. This record is an answer to Mary Wells' "My Guy." MB \$50
- 163. The Who – "I Can't Explain/Bald Headed Woman" Decca 31725 Mini Pink Label Promo! MB \$20
- 164. The Yardbirds – "Shapes Of Things/I'm Not Talking" Epic 9891 M- MB \$20
- 165. The Yardbirds – "I'm A Man/Still I'm Sad" Epic 9857 M- MB \$20
- 166. The Yardbirds – "Shapes Of Things/New York City Blues" Epic 10006 M- MB \$20



- 167. The Yardbirds – "Happenings Ten Years Ago/The Nazz Are Blue" Epic 10094 M-/M- With super nice Picture Sleeve! MB \$50
- 168. The Youngbloods – "Get Together/Same" RCA Victor 47-9264 Mint White Label Promo with same song on both sides but one side is the edited version MB \$20
- 169. Zacherley – "Monsters Have Problems Too/Hello Dolly" Colpix 743 Nice VG+ White Label Promo Scarce one! MB \$20 (See picture at top of page)

Original 1950's Rock & Roll 78's

- 170. Chuck Berry – "School Day/Deep Feeling" Chess 1653 M- MB \$50
- 171. Chuck Berry – "Rock & Roll Music/Blue Feeling" Chess 1671 M- MB \$50
- 172. Chuck Berry – "Sweet Little Sixteen/Reelin And Rockin'" Chess 1683 M- MB \$50



- 173. Chuck Berry – "Johnny B. Goode/Around & Around" Chess 1691 M- Classic MB \$100
- 174. Chuck Berry – "Carol/Hey Pedro" Chess 1700 M- MB \$75



- 175. The Johnny Burnette Trio – "The Train Kept A-Rollin'/Honey Hush" Coral 61719 M- All time classic and TOUGH to find on 78! Spectacular sound too! MB \$250
- 176. The Chordettes – "Lollipop/Baby Come A Back-A" Cadence 1345 VG++ Tough on 78 MB \$35
- 177. Jimmy Clanton – "Just A Dream/You Aim To Please" Ace 546 M- MB \$40
- 178. The Crescendos – "Oh Julie/My Little Girl" Nasco 6005 M- Tough on 78! MB \$40

Next Month's Auction

**** R & B Vocal Group ****
* 45's and 78's *



- 179. The Crickets – "That'll Be The Day/I'm Looking For Someone To Love" Brunswick 55009 M- Tough on 78 format and Oh that SOUND from a 78! MB \$200
- 180. The Crickets – "Oh, Boy/Not Fade Away" Brunswick 55035 M- You won't believe how the sound leaps from the grooves! MB \$200
- 181. The Crickets – "Maybe Baby/Tell Me How" Brunswick 55053 VG++ MB \$175
- 182. Danny & The Juniors – "At The Hop/Sometimes" ABC Paramount 9871 VG++ Tough on 78 MB \$75
- 183. Bobby Darin – "Splish Splash/Judy, Don't Be Moody" Atco 6117 M- Tough on 78! MB \$75



- 184. Fats Domino – "When The Saints Go Marching In/Telling Lies" Imperial 5569 M- This is it! The very last Imperial 78 from 1960! Never had this before but was always told it existed! MB \$100



- 185. Tommy Edwards – "It's All In The Game/Please Love Me Forever" M-G-M 12688 VG++ Classic Hit Version! The one you remember from every oldies station! Very HARD to find on 78. The earlier version, which was not a big hit, turns up all the time but this version almost never does! First time I've had it! MB \$100



- 186. The Elegants – "Little Star/Getting Dizzy" Apt 25005 VG++ Very Tough on 78! MB \$150
- 187. The Everly Brothers – "Bye Bye Love/I Wonder If I Care As Much" Cadence 1315 M- #01 MB \$35
- 188. The Everly Brothers – "Wake Up Little Susie/Maybe Tomorrow" Cadence 1337 VG++ MB \$35
- 189. The Everly Brothers – "All I Have To Do Is Dream/Claudette" Cadence 1348 VG++ MB \$35
- 190. The Everly Brothers – "Devoted To You/Bird Dog" Cadence 1350 M- MB \$40
- 191. The Everly Brothers – "Problems/Love Of My Life" Cadence 1355 VG++ Tough on 78 MB \$75

- 192. Connie Francis – "Lock Up Your Heart/I'm Sorry I Made You Cry" M-G-M 12647 M- MB \$50



- 193. Earl Grant – "The End/Hunky Dinky Doo" Decca 30719 VG++ VERY Tough to find on 78! Late 1959! MB \$100
- 194. Wilbert Harrison – "Kansas City/Listen My Darling" Fury 1023 VG++ Tough MB \$100
- 195. Dale Hawkins – "Susie - Q/Don't Treat Me This Way" Checker 863 M- Classic MB \$50
- 196. Buddy Knox – "Party Doll/My Baby's Gone" Roulette 4002 M- MB \$40



- 197. Peggy Lee – "Fever/You Don't Know" Capitol 3998 Mint Super tough to find on 78 and this is pressed on thin vinyl! AMAZING SOUND! MB \$50
- 198. Jerry Lee Lewis – "Great Balls Of Fire/You Win Again" Sun 281 M- MB \$150
- 199. Jerry Lee Lewis – "High School Confidential/Fools Like Me" Sun 296 M- MB \$125
- 200. Julie London – "Cry Me A River/S Wonderful" Liberty 55006 M- MB \$30
- 201. Joe Maphis – "Guitar Rock And Roll/Tennessee Two Step" Columbia 21518 M- MB \$25
- 202. Johnny Mathis – "It's Not For Me To Say/Warm And Tender" Columbia 40851 VG++ MB \$25
- 203. Johnny Mathis – "Chances Are/Don't Leave Me This Way" Columbia 40993 VG++ Very scarce on 78! MB \$50 (See picture at top of page)
- 204. Domenico Modugno – "Nel Blu Dipinto Di Blu/Mariti In Citta" Decca 30677 VG++ Tough to find on 78! MB \$50
- 205. Ricky Nelson – "Be-Bop Baby/Have I Told You Lately That I Love You?" Imperial 5463 VG++ MB \$40
- 206. Ricky Nelson – "Waitin' In School/Stood Up" Imperial 5483 Mint Perfect! MB \$75
- 207. Ricky Nelson – "Believe What You Say/My Bucket's Got A Hole In It" Imperial 5503 Mint MB \$75
- 208. Ricky Nelson – "Poor Little Fool/Don't Leave Me This Way" Imperial 5528 M- Tough on 78! MB \$100
- 209. Ricky Nelson – "Lonesome Town/I Got A Feeling" Imperial 5545 VG++ MB \$50



- 210. Ricky Nelson – "It's Late/Never Be Anyone Else But You" Imperial 5565 VG++ Yes this is it! The very last Ricky Nelson 78! It sure is late—from late 1959. MB \$100
- 211. Elvis Presley – "Love Me Tender/Any Way You Want Me" RCA Victor 6643 M- MB \$50
- 212. Elvis Presley – "Jailhouse Rock/Treat Me Nice" RCA Victor 7035 VG++ MB \$50
- 213. Elvis Presley – "Wear My Ring Around Your Neck/Doncha' Think It's Time" RCA Victor 7240 M- MB \$100
- 214. Elvis Presley – "Hard Headed Woman/Don't Ask Me Why" RCA Victor 7280 VG++ MB \$100



- 215. Elvis Presley – "One Night I Got Stung" RCA Victor 7410 M- Yes this is it! The legendary LAST Elvis 78 made in the USA! Issued in small numbers in 1959! First copy I've had in YEARS! Gorgeous! MB \$700
- 216. The Rays – "Silhouettes/Daddy Cool" Cameo 117 M- MB \$50
- 217. Debbie Reynolds – "Tammy/French Heels" Coral 61851 M- MB \$35
- 218. Little Richard – "Tutti-Frutti/I'm Just A Lonely Guy" Specialty 561 M- Tough to find clean! MB \$50
- 219. Little Richard – "Good Golly, Miss Molly/Hey-Hey-Hey-Hey" Specialty 624 M-/VG++ MB \$40
- 220. Marty Robbins – "Long Tail Sally/Mr. Teardrop" Columbia 40679 VG++ MB \$20
- 221. The Royal Teens – "Short Shorts/Planet Rock" ABC Paramount 9882 VG++ MB \$50
- 222. David Seville – "Witch Doctor/Don't Whistle At Me Baby" Liberty 55132 M- MB \$50
- 223. The Silhouettes – "Get A Job/I Am Lonely" Ember 1029 M- MB \$50



- 224. Conway Twitty – "It's Only Make Believe/I'll Try" M-G-M 12677 VG- TOUGH to find on 78 format! MB \$50
- 225. Gene Vincent And His Blue Caps – "Lotta Lovin'/Wear My Ring" Capitol 3763 VG+ thin VINYL pressing! MB \$50



- 226. Jackie Wilson – "That's Why/Love Is All" Brunswick 55121 M- VINYL pressing! MB \$100
- 227. Sheb Wooley – "The Purple People Eater/I Can't Believe You're Mine" M-G-M 12651 M- TOUGH to find on 78 format MB \$50



- 228. Link Wray & His Ray Men – "Rumble/The Swag" Cadence 1347 M- MB \$50

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Welcome to the MOJOBONEYEAR'S 'SOME STRONG-ASS MOJO' AUCTION #154. All 45 CDs are graded covers...



299 Atlantic 2299 Solomon Burke Dance, Dance, Dance
300 Atlantic 2304 Sister Sledge Let Me Know When It's Over
301 Atlantic 2306 Solomon Burke Don't Leave This Way

SECTION A: SPECIAL STUFF 45 AUCTION

- 1 A Town 13720 Dirk & Tony Lost Between Two Worlds DJ sol
2 A&R 770 The Five Up With on My Mind DJ sol
3 ABC 1191 The Young Rascals An Upphill Climb DJ sol

- 961 Gordy 902 Martha & The Vandellas Come & Get These Memories MONO us VG+
962 Gordy 931 Edwin Starr Soul Master MONO DJ M-M
963 Gordy 432 The Originals The Original Love Potion No.9 M-M

SECTION B: LP AUCTION \$3.00 MIN. BID

- 496 20th Century 405 Brighter Side Of Darkness Love Jones M-M
497 ABC 618 Ruby & The Romantics More Than Yesterday M-M
498 ABC 962 The Maskedangers Say You Love Me Too VG+
499 ABC 1030 The Flokies SAME VG+
500 ABC 924 LOVE+HIVES SAME SEALED

SECTION C: LP AUCTION \$3.00 MIN. BID

- 896 20th Century 405 Brighter Side Of Darkness Love Jones M-M
897 ABC 618 Ruby & The Romantics More Than Yesterday M-M
898 ABC 962 The Maskedangers Say You Love Me Too VG+
899 ABC 1030 The Flokies SAME VG+
900 ABC 924 LOVE+HIVES SAME SEALED

SECTION D: 78 AUCTION \$4.00 MIN. BID

- 1075 Aladdin 209 Wynonie Moore Blues Hard Rain Man VG+
1076 Aladdin 209 Wynonie Moore Blues Hard Rain Man VG+
1077 Aladdin 209 Wynonie Moore Blues Hard Rain Man VG+
1078 Aladdin 209 Wynonie Moore Blues Hard Rain Man VG+
1079 Aladdin 209 Wynonie Moore Blues Hard Rain Man VG+

It is our sincere hope that we can serve your needs in terms of vintage vinyl. All Recordings listed in this add are Original U.S. pressings unless duly noted. I have been collecting vinyl for over 40 years and have been trading and selling mail order etc. since the 1980s. The amount of LPs that we have currently in stock is staggering and this add is only a thumbnail of what we have to offer. In most cases we have multiple copies, so do not be afraid to ask for any specific title of your favorite artist. We specialize in classic rock from 1963 to the current, but we also have Blues, and some Country titles as well. We encourage all overseas buyers and enjoy that world wide commerce. However all international shipping and handling rates must be quoted. Below is our current shipping rates for the U.S. only. Shipping Media is \$4.50 for first three LPS. Priority \$7.50 for first two. Insurance is \$1.85 for \$100.00.

Generally speaking the discount scale is listed below. Discounts begin at \$150 —5% .. \$151-\$300 7% ..\$301-\$1000 is 10% and anything over \$1000 is 15%

Grading scale: Discoveries .. Cover First/ Vinyl condition Swiftwater Trading is a Labor of Love and is ran from our household. If you call the phone and do not reach us immediately, please leave a detailed message. Someone will return your phone call. The voice on the answering machine is my beautiful wife Lori and we do not answer our phone as Swiftwater Trading. Your satisfaction is our guarantee (within reasonable limits) ... If returns (very rare) are warranted, we pick up the entire cost for domestic sales in terms of shipping. As of this date, we have never had a complaint from a foreign buyer and less than a half dozen from U.S. buyers. Your satisfaction and return business is our ultimate goal. So please take your time and look over this add and notify us with any questions or concerns. .

Table listing various vinyl records with columns for artist/album name, condition/grading, and price. Includes entries like ALLMAN BROS., THE ANIMALS, ASTRONAUTS, ATOMIC ROOSTER, BRIAN AUGER, HOYT AXTON, 12BACHMAN TURNER OVERDRIVE, BADFINGER, JOHN BALDRY, MARCIA BALL, THE BAND, Rick Danko, THE BEATLES, BEE GEES, BUCKLE UP, CHUCK BERRY, DUSTER BENNETT, MAGGIE BELL, MIKE BLOOMFIELD, BLUE MINK, BLUES POWER, CLASSIC BLUES, LEGACY OF YOUNG SAMPLER, DAVID BOWIE, EDDIE BOYD, BONNIE BRAMLETTE, CLARENCE GATEMOUTH BROWN, JACKSON BROWNE, LENNY BRUCE.

Note: Beatle LPS especially the first pressings are very conservatively graded. Don't be discouraged because of the cover grades being so low. This is an evolutionary process of some thirty plus years of collecting and selling. I always retained good quality vinyl in less than covers for my own collection. Because of a recent acquisition of near mint recordings, I have been able to offer a few of my own listening copies. Our grading of EX+ in most people's evaluation is MINT. I think Mint applies to not ever being played. As of those who have looked lately, you will realize that the prices for MONO Beatles LPs can reach as high as \$200+ for MINT copies which of course includes NM covers. If you have really nice covers for the EX+ graded LPS, then combined, you will have a nice investment record.

Table listing various vinyl records with columns for artist/album name, condition/grading, and price. Includes entries like THE BEATLES, BEE GEES, BUCKLE UP, CHUCK BERRY, DUSTER BENNETT, MAGGIE BELL, MIKE BLOOMFIELD, BLUE MINK, BLUES POWER, CLASSIC BLUES, LEGACY OF YOUNG SAMPLER, DAVID BOWIE, EDDIE BOYD, BONNIE BRAMLETTE, CLARENCE GATEMOUTH BROWN, JACKSON BROWNE, LENNY BRUCE.

Table listing various vinyl records with columns for artist/album name, condition/grading, and price. Includes entries like MAGICAL MYSTERY TOUR, BUBBLE PUPPY, ROY BUCHANAN, BUCKINGHAM NICKS, TIM BUCKLEY, BUFFALO SPRINGFIELD, JIMMY BUFFET, ERIC BURDON, THE BYRDS, CACTUS, J.J. CALE, CANNED HEAT, CAPTAIN BEYONCE, CAPTAIN BEEFHEART, BILL CARTER, JOHNNY CASH, CAT FISH HODGE, CAT MOTHER AND ALL NINE PROWESS, CHAMBERS BROTHERS, A NEW TIME / A NEW DAY, HARRY CHAPIN, CIRCUS MAXIMUS, CHICAGO SLIM BLUES BAND, ERIC CLAPTON, DEREK & DOMINOS, RAINBOW, ANTHOLOGY OF BRITISH BLUES, BLUES / SOUTHSIDE CHICAGO, CLASSIC BLUES, LEGACY OF YOUNG SAMPLER, DAVID BOWIE, EDDIE BOYD, BONNIE BRAMLETTE, CLARENCE GATEMOUTH BROWN, JACKSON BROWNE, LENNY BRUCE.

Table listing various vinyl records with columns for artist/album name, condition/grading, and price. Includes entries like JACK BRUCE, BUBBLE PUPPY, ROY BUCHANAN, BUCKINGHAM NICKS, TIM BUCKLEY, BUFFALO SPRINGFIELD, JIMMY BUFFET, ERIC BURDON, THE BYRDS, CACTUS, J.J. CALE, CANNED HEAT, CAPTAIN BEYONCE, CAPTAIN BEEFHEART, BILL CARTER, JOHNNY CASH, CAT FISH HODGE, CAT MOTHER AND ALL NINE PROWESS, CHAMBERS BROTHERS, A NEW TIME / A NEW DAY, HARRY CHAPIN, CIRCUS MAXIMUS, CHICAGO SLIM BLUES BAND, ERIC CLAPTON, DEREK & DOMINOS, RAINBOW, ANTHOLOGY OF BRITISH BLUES, BLUES / SOUTHSIDE CHICAGO, CLASSIC BLUES, LEGACY OF YOUNG SAMPLER, DAVID BOWIE, EDDIE BOYD, BONNIE BRAMLETTE, CLARENCE GATEMOUTH BROWN, JACKSON BROWNE, LENNY BRUCE.

This ends our Krause Publication listing efforts for 2004. I want to extend a special holiday greetings to all especially Dr. Mike, I.A. Bradford, Charles in Illinois, Jeff in N.J., Bill in Santa Fe and my special friend Baltimore Greg.

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RARE 45'S AUCTION

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (no under direct light)!

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!

THIS AUCTION CLOSES FEB. 7th @ 11:59 PM

Table with columns: ID, Artist, Title, Label, Description, Condition, Miles. Includes entries like 26909 Adams, 26910 Adams, 26911 Adams, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Miles. Includes entries like 26927 Clark, 26928 Clark, 26929 Clark, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Miles. Includes entries like 26998 Canadian, 26999 Canadian, 27000 Canadian, etc.

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World Radio History

RARE 45'S AUCTION

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 27209 McCreae Green, 27215 Mergang Traflet, 27183 Mitchell David & Screamin' The Top / I'm a Rebel.

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 27275 Jean, Norma, 27282 Jevett, the, 27287 Joe, Mary's a little better, 27316 Joanne, Donna in the World.

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 27292 Phineas, Dorothy, 27298 Roberts, Tina, 27299 Ronnie, Robert, 27305 Sanders, Robert & Brent.

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 1916 Alamo Drive, 1927 Alamo Drive, 1933 Alamo Drive, 1940 Alamo Drive.

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 22747 Accents, the, 22748 Accents, the, 22749 Accents, the, 22750 Accents, the.

Table listing rare 45s with columns for ID, Artist, Title, Label, and Price. Includes entries like 1916 Alamo Drive, 1927 Alamo Drive, 1933 Alamo Drive, 1940 Alamo Drive.

AUCTION - DOO WOPPS. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED.

Table listing auction items with columns for ID, Artist, Title, Label, and Price. Includes entries like HERALD 505 (promo), HERALD 506, HERALD 507, HOLLYWOOD 7071 (promo).

1960s EARLY 70s mail-only vinyl

Table listing 1960s and early 70s vinyl records with columns for ID, Artist, Title, Label, and Price. Includes entries like 501. TERRY ANDERSON, 502. BARBARA BROWN, 503. JAMES BRUNO & VICKI ANDERSON.

OUR 30th ANNIVERSARY

Table listing 30th anniversary items with columns for ID, Artist, Title, Label, and Price. Includes entries like PAUL CHERNO - 240 S. OLD LITCHFIELD RD., 4. PAUL BID, 5. PAUL BID.

45's - Singles - 45's R&B, Gospel, Soul and Rock & Roll Auction D-0105 Ends January 31st



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/original1.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 4 columns: Item Number, Artist Name, Song Title, and Price. The table lists hundreds of music items for auction, including tracks by artists like The Beatles, The Rolling Stones, and various soul and R&B acts.

THE WAX MUSEUM

Table with 4 columns: Item Number, Artist Name, Song Title, and Price. This table continues the list of music items for auction, including tracks by artists like The Beatles, The Rolling Stones, and various soul and R&B acts.

THE V.I.P. M.A.S. cont.

Table with 4 columns: Artist Name, Song Title, and Track Number. The table lists numerous artists and their corresponding tracks, such as 10480 MCA, 10481 LEE GREENWOOD, 10482 MCA, etc., up to 11059 PRESIDENT.

GE YOU'RE AS GOOD AS DEAD

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'PAUL GRENOU - 210 S. OLD WITCHFIELD #219 - WITCHFIELD PARK, AZ 85140' and 'JAMES EARL RAY - 170000 DOT 170000 I forgot to be a woman/Do you remember - Ray Biff Radio - M'.

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'Bruce Buratt 2047 Kenmore Ave. Bethlehem, PA 18018 610-677-1199 E-mail: buratt@comcast.com' and 'COLUMBIA 10608-Art Garfunkel-Crying in My Sleep/Mr. Shuck & Jive-start orange & gold (B)-NM \$4'.

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'Bill Johnson - Rare Vocal Groups • 481 Smith Ave., Islip, NY 11751' and 'THE FOLLOWING 45's ARE FOR BID. ALL ARE ORIGINAL EXCEPT WHERE NOTED. SATISFACTION GUARANTEED OR MONEY REFUNDED. US POSTAGE & INS. \$4.50/ORDER. MONEY ORDERS OR C.R.T.C. CERTIFIED CDS PREFERRED. AUCTION CLOSURE MON. 10 PM EST. CALL 717-277-4148 MON. & THURS. 7PM TO 10 PM ONLY. THANK YOU & GOOD LUCK TO ALL.'

THE RECORD CROSSING

P.O. Box 693, Bridgeton, MO 63044-0693. Ph: (314) 770-2202. Post. & Ins. Extra. Min. Bid \$4.00 unless stated. Auction Ends 6:00 PM. CST, January 31, 2005. E-mail: recordcrossing@charter.net

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'The Record Crossing, P. O. Box 693, Bridgeton, MO 63044-0693, Ph: (314) 770-2202' and '45's - 50's - 70's R & R TEEN, POP, ROCK, Etc. Min. \$4 unless stated.'

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'Markita & Vandellas - 1960s Motown soul' and 'Gordy 7025 M. Gordy 7027 VG++'.

DALE MARCHAND

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Table with columns: No., Artist, Title, Label, Price. Includes entries like 'JIMMY CLANTON - 1960s rock' and 'WHAT AM I GONNA DO (VG+)'.

Table with columns: No., Artist, Title, Label, Price. Includes entries like '45's - 50's - 70's SOUL, FUNK, BLUES, R&B GROUPS Min. Bid \$4 unless stated' and 'Allison, Gene - 1960s soul'.

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'Markita & Vandellas - 1960s Motown soul' and 'Gordy 7025 M. Gordy 7027 VG++'.

Table with columns: No., Artist, Title, Label, Price. Includes entries like 'JIMMY CLANTON - 1960s rock' and 'WHAT AM I GONNA DO (VG+)'.

Nifty 78's

This is an auction of used 78's. They are graded using the old 78 grading system. I call these "Junkers." That is not to say that these are not desirable records. They still are very cool and all will play O.K. From my own experience "Junkers" will sound better than juke 78's (used 78's from old juke box operator's stock). Many of these will sell in the \$3-\$10 range. Some will bring more. Bid using item number. Include name and mailing address with all bids, even email bids. Shipping will be \$7.50 for all U.S. parcels. Foreign will be charged exact postage. Send bids to: Tim Healy, P.O. Box 898, Toledo, Ohio, 43697. Phone 419-241-8571. Email timrman@buckeye-access.com. Auction ends Jan 31, 2005.

Table listing 146 records with columns for item number, artist, title, and condition. Includes records like 'IVORY JOE HUNTER ARE YOU HEPP', 'NELLIE HILBURN SMITH Q 52 DONT WORRY ME NO MORE', 'JOJO ADAMS / M DAVIS & BAND WHEN IM IN MY TEA', etc.

Table listing 310 records with columns for item number, artist, title, and condition. Includes records like 'COLUMBIA 38065 CHARLOTTE'S ORCH. OOOH! LOOK-A THERE, AINT SHE PRETTY?', 'MEMPHIS SEVEN/COZY GELD FARMERS DAUGHTER BLUES', 'LUCKY MILLINDER & HIS ORCH. SLIDE MR. TROMBONE', etc.

Table listing 310 records with columns for item number, artist, title, and condition. Includes records like 'MARTERRY 5249 DAPS WHEN YOU'RE ALONE', 'MELBA 102 WILLOWS CHURCH BELLS MAY RING', 'MERCURY 8021 BILL SAMUELS & THE CATS N SURPRENDEAR', etc.

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- Picture sleeves with record auction. All records & sleeves are in near mint condition. Unless stated otherwise, all records are in mint condition on most, which are removable. They were put there to indicate chart entry date. Thanks to all! 1. CONWAY TWITTY - THE NEXT KISS (MGM 12998) (SOME RING WEAR) (SRM)

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WELCOME TO MY 2ND DISCOVERIES AUCTION OF 2002. BEHOLDING CLOSERS ONE MONTH FROM THE COVER DATE. MANY, BUT NOT ALL, RECORDS HAVE BEEN PLAYED TO CHECK FOR DEFECTS, BUT GRADING IS VISUAL. ALL RECORDS FIRST PRESS FOR THE LABEL LISTED. ANY EXCEPTIONS STATED. STANDARD OLD-GEEZER ABBREVIATIONS APPLY, BUT IF I USE A COOZY ONE, DON'T HESITATE TO ASK ABOUT IT. AS ALWAYS, QUESTIONS ARE WELCOME AND I ALWAYS TRY TO ACCOMMODATE ANYONE WHO NEEDS TO BE IN THE EVENING BETWEEN 6-10:00 PM CST, BUT PLEASE DON'T CALL TO BID-TOP BID TO WIN I HAD HOPED TO TAKE PAYPAL BY NOW, BUT PROBLEMS WITH MY ACCOUNT PREVENT IT AT THIS TIME. YOU ARE WELCOME TO BID ELECTRONICALLY, TOO. bobmccune1@earthlink.net IF YOU ARE IN THE AREA, PLEASE VISIT RECORD COLLECTOR'S CO-OP, 3785 BLOOMINGTON AVE. (612)734-7076. GOOD LUCK!

Table with columns: LABEL & NUMBER, ARTIST, TITLE/COMMENTS, COND./MINT. Includes entries like APT 2903B SHANE SHEP, AUDICOR 102 PASSIONS, AVALLANCE 224 BUCK RAM PLATTERS, etc.

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Table with columns: Artist, Title, Price. Includes entries like Abba Disco, Jane Aire Stiff, Beatles Parl, etc.

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Table with columns: Artist, Title, Price. Includes entries like PAUL GRIMMOY, CANNIBAL, CHARLES BRUCE, etc.

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10 PM C.K.

LPS LPS LPS LPS LPS LPS LPS LPS LPS LPS

001 AC DC	POWERAGE	red vinyl	ATLANTIC	19180	M/M	
002 JOHNNY ACE	MEMORIAL ALBUM	orange LRI	DUKE (ST)	71	M/M	
003 AGNOSTIC FRONT	CAUSE FOR ALARM	shk Wrap	COMBAT CORE	8019	M/M	
004 AKI ALEONG NOBLES	COME SURF WITH ME	shk Wrap	VEEJAY	1060	M/M	
005 MUHAMMAD ALI	THE GREATEST	soundtrack	ARISTA	7060	VG++/VG++	
006 ERNESTINE ANDERSON	SAME	shk Wrap	MERCURY	2040	M/M	
007 LYNN ANDERSON	PROMISES, PROMISES	CW	CHART (ST)	1004	M/M	
008 MARGIE ANDERSON	TIL BLUES	shk Wrap	PARADE	SP 364	M/M	
009 THE ANGELS	MY BOYFRIEND'S BACK		SMASH	27039	VG++/VG++	
010 THE ANIMALS	THE BEST OF		M-G-M (ST)	9862	VG++/M-	
011 PAUL ANKA	sings his BIG 15		ABC-PARAMOUNT	325	M/M	
012	SWINGS FOR YOUNG LOVERS			34	VG-/M-	
013	at the COPA (ST) & Mono			354	M/M	
014	IT'S CHRISTMAS EVERYWHERE			380	VG++/M-	
015	sings his big 15 Vol. 2			392	M/M	
016	sings his big 15 Vol. 3	stfc sol		409	M/M	
017	DIANA	stfc sol		(ST) 420	M/M	
018	21 GOLDEN HITS		RCA (ST)	2691	M/M	
019 ANNETTE	SAME	stfc	BUENA-VISTA	330	M/VG-	
020	sings ANKA	smi Top sem spt		3303	VG+/M-	
021	BEACH PARTY			4318	VG+/M-	
022	at BIKINI BEACH			3328	VG+/M-	
023 LOUIS ARMSTRONG	and the ANGELS		DECCA	8488	M/M	
024 FRANKIE AVALON	the YOUNG	stfc promo	CHANCELLOR	5002	M/VG++	
025	the YOUNG w/te	sol			VG++/VG++	
026	and now about MR AVALON			5022	M/VG++	
027			(ST)		5022	M/M
028 THE BACHELORS	BACK AGAIN	shk Wrap	LONDON	3393	M/VG++	
029	MARIE	shk Wrap		443	M/M	
030	HITS OF THE 60's	shk Wrap		3469	M/M	
031	BACHELOR GIRLS			3491	M/M	
032 H. BAILLARD / MIDNIGHTERS	SINGIN' SWINGIN'	sem split	KING blk	618	VG+/VG++	
033	SPOTLIGHT ON		KING blk	740	M/M	
034 LEN BARRY	1-2-3		DECCA (ST)	74720	VG+/VG++	
035 LEN BARRY	1-2-3		DECCA	4720	VG+/M-	
036 DAY CITY ROLLERS	ROCK N' ROLL LOVE LETTERS		ARISTA	4071	M/M	
037 THE BEACH BOYS	SURFIN' SAFARI (DUOPHONIC)		CAPITOL	1808	M/M	
038	LITTLE DEUCE COUPE		CAPITOL	3908	VG+/M	
039	CONCERT	postcard	CAPITOL	2198	VG+/VG++	
040 ARCHIE BELL / DRELLS	THERE'S GONNA BE A SHOWDOWN		ATLANTIC	826	M/M	
041 THE BELMONTS	CARNIVAL OF HITS		SARINA	5008	M/M	
042 BROOK BENTON	IT'S JUST A MATTER OF TIME		MERCURY	20421	M/M	
043	ENDLESSLY		MERCURY	20444	M/M	
044	SONGS I LOVE TO SING		MERCURY	20902	M/M	
045	GOLDEN HITS (ST) & MONO		MERCURY	60607	M/M	
046	BOLL, WEEVIL (ST) & MONO		MERCURY	60641	M/VG++	
047	THERE GOES THAT SONG AGAIN		MERCURY	20673	M/M	
048	sings BLUES FAVORITES		PALACE	733	M/M	
049	SINGS	shrink wrp	CORONET (ST)	198	M/M	
050	SINGS		CORONET (ST)	210	M/M	
051	SAME	split sm	RCA CARMEN	564	VG+/M-	
052	HOME STYLE	shrink wrp	COTILLION (ST)	908	M/M	
053 BROOK BENTON & JESSIE BELVIN			CROWN (ST)	950	M/M	
054 BROOK BENTON & DINAH WASHINGTON			MERCURY (ST)	4024	VG+/VG++	
055 CHUCK BERRY	ROCKIN' AT THE HOP	blk lbi	CHIESS	1448	VG+/VG++	
056	NEW FUNK ROCK HITS	blk lbi	CHIESS	1450	VG+/VG++	
057	GREATEST HITS	best crn	CHIESS	1485	VG+/M-	
058			COLUMBIA (ST)	9700	VG+/M-	
059 BIG BROTHER & THE HOLDING CO	CHEAP THRILLS		MAINSTREAM (ST)	4699	M/M	
060						
061 BILL BLACK'S COMBO	THAT WONDERFUL	stfc sol	III	1204	M/M	
062	PLAYS CHUCK BERRY		III	2017	VG+/M-	
063 BOBBY BLAND & JUNIOR PARKER	BLUES CONSOLIDATED		DUKE	72	VG++/M-	
064 BOBBY (BLUE) BLAND	TWO STEPS FROM THE BLUES		DUKE	74	M/M	
065 U.S. BONDS	DANCE TIL QUARTER TO THREE		LEGRAND	3001	M/M	
066	TWIST UP CALYPSO		LEGRAND	3002	VG+/M-	
067 BOOKER T & MG'S	AND NOW	smi stfc	STAX	71	VG+/VG++	
068	GREATEST HITS		STAX (ST)	2033	VG+/M-	
069 BOOKER T & MG'S	THE B.T. SET		STAX (ST)	2005	M/M	
070 BRENDA & TABULATIONS	DRY YOUR EYES	blk bottom sm	BUDDAH (ST)	2006	VG+/M-	
071 BROOKLYN BRIDGE		removed stfc	BUDDAH (ST)	503	VG+/M-	
072 JAMES BROWN	THE ARLOLO THEATRE		KING	826	VG+/M-	
073 JAMES BROWN	PURE DYNAMITE		KING	883	M/M	
074 JAMES BROWN	PLEASE PLEASE PLEASE	tp sm	KING	909	VG-/M-	
075 JAMES BROWN	SOUL ON TOP		KING (ST)	100	M/M	
076 JAMES BROWN	SHOW TIME		SMASH	2704	M/M	
077 JAMES BROWN	the J.B. SHOW	shrink wrp	SMASH (ST)	6707	M/M	
078 JAMES BROWN	the J.B. SHOW	lt rw	SMASH	2708	VG+/M-	
079 JAMES BROWN	PLAYS THE REAL THING		SMASH (ST)	6709	M/M	
080 JAMES BROWN	SINGS OUT OF SIGHT	lt rw gold lbi	SMASH (ST)	6710	VG+/M-	
081 JAMES BROWN	SEX MACHINE TODAY		POLYDOR	6042	M/M	
082 RUTH BROWN	ROCK & ROLL	blk lbi	ATLANTIC	8004	VG+/VG++	
083 RUTH BROWN	R.BROWN '65	shrink wrp	MAINSTREAM		M/M	
084 MAXINE BROWN	SPOTLIGHT ON	R.W	WAND	663	VG+/M-	
085 ANITA BRYANT	MY LITTLE CORNER	shrink wrp	CARLTON	132	M/VG++	
086 ANITA BRYANT	I BELIEVE	shrink wrp (ST)	COLUMBIA	9506	M/M	
087 ANITA BRYANT	MYN EYES HAVE SEEN		COLUMBIA	2573	M/M	
088 BUBBLES	JANE W	th st	VEE-JAY	1109	M/M	
089 THE BUCKINGHAMS	KIND OF A DRAG	lt rw	U.S.A.	107	VG-/M-	

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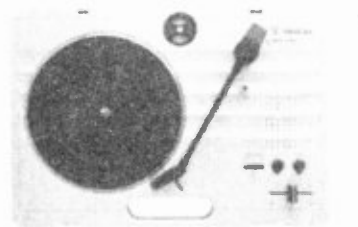
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SECTION I: Rare psych, garage, rock and just plain out there!!!!!!!!!!!!!!!!!!!!!!

1. American Revolution, Flick Disc PLS 45,002, "Self Titled" in shrink, M/M, \$25.00
2. Beatles, SR Internat. 77235, "The Worlds Best" great psych cover, Germ. M/M, \$50.
3. Big Brother & Holding Company, Mainst. S/6099. "Self Titled" nice, M/M, \$40.00
4. Blue Things, RCA LSP 1602, "Self Titled" super rare STILL SEALED, \$175.00
5. Bubble Puppy, IA 10, "A Gathering of Promises" no Masterfonics in the dead wax, guaranteed original, cover in shrink, super nice, M/M, \$100.00
6. Fallen Angels, Roul. SR 25258, "Self Titled" Still Sealed, \$75.00
7. Fireball, PPSD-98010, "Night On Bald Mountain" overlooked, M/M-, \$18.00
8. Pugs, Reprise 6105, "It Crawled Into My Hand" original label, M/M-, \$30.00
9. Gun, Epic BN 26551, "Gun Sight" overlooked 1970 classic, M/M, \$25.00
10. Jefferson Airplane, RCA LPM 3766, "Surrealistic Pillow" in shrink, MONO, M/M, \$100.00
11. Leaves, Cap. ST 2638, "All The Good That's Happening", nice, bb, M/M-, \$30.00
12. Led Zepelin, Atlantic, "Lez Zep 4", rare LILAC VINYL, gatefold, UK, M/M, \$100.00
13. Led Zepelin, SR Internat. 92508, "Self Titled" super rare, Germany, M/M-, \$125.
14. Lost & Found, IA 3, "Everybody's Here", original, No Masterfonics, M/M, \$100.00
15. Magna Carta, Dunhill, DS 50091, "Seasons", gatefold, M/M-, \$25.00
16. Moody Blues, Decca, "Boulevard de la Madeleine" unique cvr, Holland, M/M, \$25.00
17. Morning Glory, Fontana SRF 67573, "Two Suns Worth" great psych, M/M, \$35.00
18. Mothers of Invention, Verve VG-5068X, "Mothermania" YELLOW LBL PROMO, M/M-\$150.00
19. Nazz, SD 5022, "Nazz Nazz" stereo, RED VINYL, nice, M/M-, \$35.00
20. Orient Express, Mainstream S/6117, "Self Titled" cover in Shrink, M/M, \$100.00
21. Patto, Vertigo, "Self Titled", gatefold, white label PROMO, France, M/M, \$35.00
22. Phluph, Verve V6-5054, "Self Titled" nice psych album, M/M, \$35.00
23. Pink Floyd, Columbia, "The Best of Pink Floyd" group cover shot, Holl. M/M, \$40
34. Raven, Col CS 9903, "Self Titled", overlooked 1969 record, M/M, \$35.00
35. Rolling Stones, London LL 3499, "Between the Buttons" Orig. MONO, M/M, \$40.00
36. Rolling Stones, Decca, "Their Satanic Majesties Request" WHITE VINYL, Holland
37. Savage Resurrections, Merc. SR61156, "Self Titled" M/M, \$100.00
38. Saxons, Mirrosone AM-1017, "The Saxons" mono, M-/M-, \$50.00
39. Shylock, CBS, "Self Titled" rare psych only issued in France, M/M, \$45.00
40. Silk, ABCS-694, "Smooth As Raw Silk" getting tou to find, M/M, \$30.00
41. Superfine dandelion, Mainstream S/6102, "self Titled" bb, RARE, M/M-, \$75.00
42. Tangerine Zoo, Main. S/6116, "Outside Looking In", super rare, bb, M/M-, \$100.00
43. Tempest, WB BS 2682, "Self Titled" die cut sleeve, grn lbl, M/M, \$30.00
44. The World Became The World, Mant. 06633, "Premjata, Fornerja, ..." M/M-, \$25.00
45. Zao, RCA PL 3712, "Typhareth", rare psych from France, M/M, \$30.00

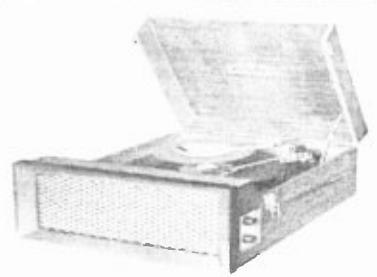
- SECTION II: Rare movie and television SOUNDTRACKS!!!!!!!!!!!!!!!!!!!!!!
- UNCLE! SOUNDTRACKS TV OUTLAW RIDERS!
 SHEBA BABY! DEVILS ANGELS! BARBARELLA!
 46. "Barbarella" Dyno. DY 31908, Stereo, sml bb rt corner, rare, M/M-, \$75.00
 47. "Blazing Saddles", WB BS 2781, stereo, incl's other Brooks, Austral, M/M, \$50.00
 48. "Combat" Col. Sp. 156, has entire platoon on cover, WW2 songs, M/M, \$35.00
 49. "Devils Angels" Tower DT 5074, stereo, Cassavettes, biker cvr, M/M, \$45.00
 50. "More Music From Man From U.N.C.L.E.", RCALSP3574, in shrink, st. M/M, \$45.00
 51. "Outlaw Riders", MGMSE-26st, stereo, biker flick, YELLOW LBL PROMO, M/M-, \$40.00
 52. "Psycho", RCA NL 33224, stereo, super rarity from Italy, promo, M/M, \$55.00
 53. "Silent Running" Varese STV 81072, OPAGUE RED VINYL, stereo, M/M, \$25.00
 54. "Sheba, Baby" BDS 5634-ST, great Pam Grier cover, stereo, M/M, \$40.00
 55. "They Call Me Mister Tibbs" UAS 5214, Sidney Potier cover, nice, M/M, \$50.00
 56. "young Frankenstein" ABC 870, stereo, WHITE LBL PROMO, Mel's best, M/M-, \$30.00

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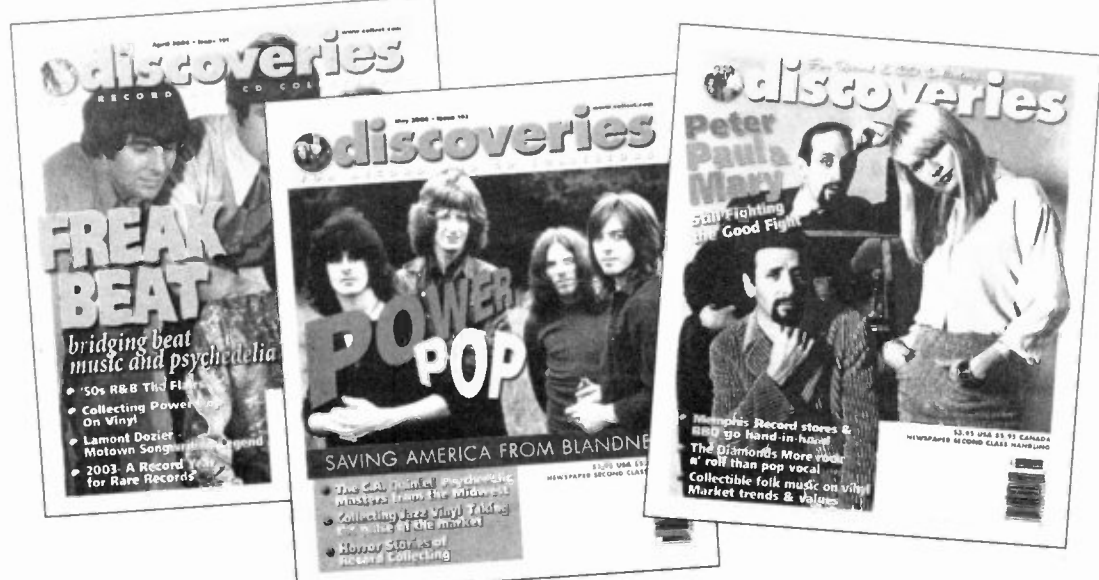
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The Picture Sleeve Archive

A Monthly Glance at Rare, Unusual, and Plain Damn Strange 45RPM Picture Sleeves

Robot Snatches Girl in Rare "Forbidden Planet" Picture Sleeve

DAVID ROSE – "Theme from Forbidden Planet" b/w "Theme from The Rose" (MGM 12243) – 1956

The impact of science fiction films on modern culture in the 1950s cannot be underestimated. Cold war paranoia had mined the subconscious fears of a nation and delivered numerous blockbuster attacks by giant insects, marauding Martians, and killer plants.

Amidst the exploitation, however, were a few films with an approach that was more thoughtful, more creative in their plotting and theme (and production values). One of these, "Forbidden Planet," directed by Fred McLeod Wilcox and released by MGM in 1956, has become an acknowledged classic.

Featuring a pre-comic Leslie Nielsen as the spaceship captain who encounters a futuristic world ruled over by a scientist – and his lovely daughter played by Anne Francis – "Forbidden Planet" introduced Shakespeare to the masses through its thinly veiled cop of the Bard's supreme fantasy, "The Tempest." The movie also introduced the world to Robbie The Robot, who has endured as a much-loved icon.

The theme song to "Forbidden Planet," written and performed by David Rose and His Orchestra, proved to be equally enchanting and mysterious, with its signature electronic beeps, blips, and theremin-accented melody. Rose, a prolific film and television composer, was one of the earliest to use an echo chamber in his recordings. (Some of his notable compositions include "Holiday For Strings" and "The Stripper.")

MGM spent a lot of money in promoting the movie, and promoting the song was part of the package. A single with the "Forbidden Planet" theme song, backed with another David Rose composition, the theme to "The Swan," was released by MGM to radio stations at the same time as the movie was hitting the theaters.

MGM graced the 45 with a very distinctive picture sleeve, using a dramatic image of Robbie the Robot carrying Anne Francis that was the highlight of the original movie poster. At least three versions of this PS were produced, using either red, black, or sepia inks against a white background.

Although the single was not a hit, it did receive radio play, and helped make the movie one of the most profitable of the year.

The picture sleeve is one of the best of the 1950s, and



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DAVID ROSE AND HIS ORCHESTRA

Play

"FORBIDDEN PLANET"

INSPIRED BY THE M-G-M CINEMASCOPE FILM "FORBIDDEN PLANET"

Composed by **DAVID ROSE**

MGM RECORDS

See

IT'S OUT OF THIS WORLD!

SEE!
Electronic blasters vaporize an attacking tiger in mid-air!

SEE!
The invisible monster of A-330 fuel outbursts to fiery destruction!

SEE!
Robby, the Robot — he talks, thinks, makes diamonds or dresses!

SEE!
The fabulous Space Ship of 2200 A.D. — faster than the speed of light!

SEE!
The forbidden planet with its two moons and green sky!

SEE!
The love-story of an earthman and blonde goddess that spans two worlds!

FORBIDDEN PLANET

CINEMASCOPE

STARRING **WALTER PIDGEON · ANNE FRANCIS · LESLIE NIELSEN**

Directed by **FRED McLEOD WILCOX** · Produced by **NICHOLAS HAYSTACK**

with **WARREN STEVENS** and **ROBBY, THE ROBOT · CYRIL HUME**

Screen Play by **WALTER NEWMAN** · Based on a Story by **FRANK M. ROSS** and **ALFRED NEWMAN** · Photographed by **ALFRED NEWMAN** · **EASTMAN COLOR**

very rare. However, it is not well known. Doug Hanners was surprised. "I've never seen this sleeve, didn't know it existed, and can't imagine what it would be worth," he says. Don McLaughlin has actually owned it once or twice, and estimates its value in the \$30-\$50 range, but he believes it is extremely hard to find in good condition. The fragile thin paper sleeve was subject to early damage by careless DJs.

Bruce Lyall of Recycled Records in San Francisco says, "I think it is highly desirable, based on its sci-fi connection and the fact that 'Forbidden Planet' is one of the most respected films (and, I might add, one of the most collectible movie posters). I would price it around \$50 and think it would be an easy sale."

Interestingly, a bootleg of this record and picture sleeve show up often on



eBay and other places. The label is Blear Pear, and the PS is made of stiff cardboard. Buyers beware of claims that this is the original!

Considering that an original poster of "Forbidden Planet" recently sold for \$17,250, it would appear that original artifacts related to this film are highly desirable.

Two questions about it, however, remain unanswered:

Was this the first movie-tie in Picture Sleeve?

Was there an E.P., perhaps for jukebox play only, released also?

For the answers, I look forward to hearing from the knowledgeable readers of Discoveries. Thanks to Don McLaughlin for the scan of the PS. My copy has gone missing! ●

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DEVO 1990 ITALY 82m
DEPECHE MODE 1994 MISS.
100m
DAMN YANKEES 12/92 OMAHA,
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JIMI HENDRIX 1989 SOUTHBANK

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B&W 70m
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CIAL 1983 MTV 90m
RICK JAMES 1982 ROCKPALAST
GERMAN TV 75m
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DiscReviews from page 23

What makes it all work is it's loose and spirited and it swerves in big musical flourishes, utilizing handclaps better than any record in recent memory. Elsewhere, there's the twitching pop of "Nothing To Be Done," the Jesus And Mary Chain-influenced "Your Song" and the catchy "There And Back Again."

Formed in Stockholm in 2003, the band's personnel appear to be a bit of a mystery, with rumors abounding as to who is actually in The Legends, but this is a trifling matter. It makes no difference if The Legends really are a rag-tag collective of nascent musicians or a group of accomplished Swedish indie-rock superstars who wish to remain anonymous, because *Up Against The Legends* is the real deal — it shakes, it shimmies, it shoots big tambourine-laden choruses to the sky and you can't help but follow every step of the way.

Charles Wilson

If Heartaches Were Nickels
Delmark

reviewed by j. poet

Charles Wilson is a blues singer with one foot in Chicago's South Side and the other in the swampy sound of Memphis soul. He's been recording since 1978 for labels such as Sky Hero, Alley Cat, Ichiban, Traction and Ecko, creating a strong fan base in Europe, Japan and Australia. For *If Heartaches Were Nickels*, his first Delmark project, he's joined by his Uncle, Little Milton Campbell and guitarist/arranger Carl Weathersby for a set of scorching, live-in-the-studio tunes. Wilson has a booming tenor voice that is at turns silky smooth and brimming with a sense of profound anguish. "I Talk to Myself" and the title track, driven by Weathersby's brittle attack and James Pickett's sanctified organ fills, are perfect soul/blues workouts.

Wilson also has a playful side, evidenced on "Doctor Doctor." When he asks his MD for help with his love life he's told: "I can heal the sick, but I cannot raise the dead."

Cream

Disraeli Gears: Deluxe Edition
Polydor/UME (0060248193129)
reviewed by Colin Fleming

Scant on bonus material due to a warehouse fire in the early '70s, *Disraeli Gears* maintains its streamlined aspect, even in expanded edition form. The one instance in which Cream sound entirely unfettered and still adhering to concision, 1967's *Disraeli Gears* is remarkable principally — oddly, one might say, given the band's reputation — as pop confection of the highest order, with an underpinning of rhythm and blues that was always Cream's working ambition. This edition recycles demos and BBC cuts from earlier releases, along with both mono and stereo editions of the album and an un-issued take of "Blue Condition."

Eric Clapton still garners most of the attention, but it was Ginger Baker who was at a career high, at least in rock 'n' roll mode, the excesses of "Toad" giving way to subtle rhythmic decorations and an ability to control pulse in the manner of Tony Williams rather than rock's typical bashers. A band fueled and later destroyed by egos, Cream's musical accord throughout *Disraeli Gears* remains compelling, sufficiently so that one scarcely takes notice of the daft period-piece lyrics — lysergic curios at best — unless you do indeed find it advisable to live with golden swordfish, symbolically or otherwise.

This might be Cream's one genuine concept album,

the idea simply being that they could rein it in if they wanted to, and here's the proof. But one supposes it wouldn't do any harm to release the Detroit '67 shows, in the good name of contrast.

Dayna Kurtz

Beautiful Yesterday
(Kismet)

reviewed by j. poet

Every so often a voice like that of Dayna Kurtz emerges from the babble of the pop music choir; a woman with a unique vocal instrument that immediately engages your attention with its passion and presence. Kurtz has a husky, street-wise rasp, somewhere between Marianne Faithful's world-weary pop soul and Nico's detached sing/speak, but with a presence all her own. For one thing, she knows how to deliver a phrase with maximum effect, singing ahead of or after the beat, drawing out a syllable or clipping off a word for added emphasis.

Kurtz and her band have created some great arrangements that drop you into a dark pop cabaret full of smoky jazz and shady characters. She reinvents tunes like Prince's "Joy in Repetition" and Leonard Cohen's "Everybody Knows," while originals like "Music Box" and "Love, Where Did You Go" sound both timely and timeless.

William Warfield

Something Within Me
Delmark

reviewed by j. poet

William Warfield is the man who sang "Old Man River" in the MGM film version of *Show Boat*, and voiced Porgy in the 1963 RCA recording of *Porgy And Bess*. He was an operatic baritone and spent much of his life collecting what were then called "Negro Spirituals," cutting this album of blues-infused spirituals with Bill Carter's band in 2000, just before he passed. He was 80 years old but his voice was still powerful, with a perfect sense of timing.

The slight quaver in his voice on "Precious Lord," "Amazing Grace" and "Old Rugged Cross" implies a man beaten down by the world but unbroken in his faith. The album is filled out by instrumentals by Bill Carter and the band, playing traditional jazz arrangements of spirituals such as "Just A Closer Walk With Thee" and "What A Friend We Have in Jesus," which features a beautiful Django-esque guitar solo by Paul Mehling.

Jonathan Richman

Not So Much To Be Loved As Too Love
(Sanctuary)

reviewed by j. poet

Richman once wanted to be Lou Reed and, with his band The Modern Lovers, he created *The Modern Lovers*, (album) a dark masterpiece, one of the greatest unreleased rock albums of all time.

In the late '70s he renounced the dark side and started turning out the bright, bouncy minimalist pop albums that have made him a major cult figure. One can't fault an artist for wanting to stay positive, but Richman's obstinate dedication to an acolescent world view wears thin at times, often seeming more like a pose than a genuine artistic statement. Still, his goofy perspective

DiscReviews continued on page 51

Record Shows



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

- 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.
- Dec 26 NJ**, Wayne. Sunday Holiday 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 26 WI**, Milwaukee. Record Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$2. Bill, PH: 847-409-9656.
- Jan 7-9 TN**, Memphis. Elvis Birthday Con 2005, Clarion Hotel, 1471 E. Brooks Rd. (I-55 & Brooks Rd. Exit), SH: Fri.-Sun. 10am-6pm, T: 6', F: \$150. per table for 3 days, A: free. Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
- Jan 8-9 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.
- Jan 8 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Jan 8 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.
- Jan 9 IN**, South Bend. Record & CD Collectors Show, Comfort Inn Suites, Corner of Cleveland Rd & Indiana 933 (Bus. US 31), SH: 11am-5pm, T: 45-6' & 8', F: \$40-\$45., A: \$2. Sounds Unlimited Productions, Blain, PH: 269-323-7262 or Ken, Cell: 574-329-1483.
- Jan 9 MI**, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Jan 9 MO**, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Jan 9 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
- Jan 9 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly the Days Inn), 440 W. 57th St., SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jan 16 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 MN**, Minneapolis-St. Paul. Record Show, Four Points by Sheraton, 1330 Industrial Blvd., just off of I-35W at Exit 22, SH: 10am-4pm, F: \$35., A: \$3. Tim, PH: 651-373-0065.
- Jan 16 NY**, Massapequa. LI Record & CD Lovers Faire, American Legion, Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- 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 WI**, Milwaukee. Record Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$2. Bill, PH: 847-409-9656.
- 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 NY**, Albany. Music Lust 2005, Italian American Community Ctr. 1400 Washington Ave. Ext., SH: 10am-5pm, T: 8', F: \$65., Joseph Custom Tailors, 795 Madison Ave., Albany, NY 12208. PH: 518-463-4972.
- Jan 30 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.
- 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 Parisot, Sagadisc, 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: S3. Sue Manuszak, PH: 407-281-9818.
- Feb 5 IA**, Clear Lake. Rave On Record Show, Senior Citizens Center, 105 S. 4th St., SH: 9am-4pm, A: free. Roaring Lion Antiques, PH: 641-357-1642 or Rocky Records, PH: 262-236-4391.
- Feb 5 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.
- Feb 6 MA**, Merrimack. 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.
- Feb 6 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5., \$3. with coupon. PH: 978-388-6576.
- 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**, Bellfort. Record Fair, (90) Salle De L Atria, Sagadisc, 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 12 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.
- Feb 12 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: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 13 PA**, Lancaster. 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 19 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. www.showsandexpos.com
- Feb 19 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 20 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.
- Feb 20 MA**, Boston. New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: 4. Randolph Music Ctr., PH: 781-986-4538.
- Feb 20 WI**, Milwaukee. Record Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$2. Bill, PH: 847-409-9656.
- Feb 26 TN**, Chattanooga. Record & CD Show, Comfort Inn, I-75, Exit 1, SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Feb 27 CT**, East Hartford. Record Convention, Pratt & Whitney

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 - 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 TN**, Knoxville. Record & CD Show, Holiday Inn Select, I-75 40 at Cedar Bluff Rd., SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
 - Feb 27 FRANCE**, Colmar. Record Fair, (68) Foyer St. Leon, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 - Mar 5 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
 - Mar 6 MI**, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
 - Mar 6 MO**, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
 - Mar 6 TN**, Nashville. Music Collectors' Convention, Sheraton Music City, 777 McGavock Pike, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 - 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 12 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: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
 - Mar 13 OH**, Toledo. Record Show, 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.
 - 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 19 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. www.showsandexpos.com
 - Mar 19 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
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- Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6, F: \$65, A: \$4. Greater Promos, Ken & Alanna Suttar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Mar 20 KY**, Louisville. Music Collectors' Convention, Exec. Inn Walthersson 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.
- Mar 20 MD**, Arbutus Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5, F: \$30, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Mar 20 NY**, Massapequa. LI Record & CD Lovers Faire, American Legion, Broadway & Veterans Blvd. SH: 10am-3pm, T: 70, A: \$5, under 12 free. F: Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 20 PA**, Allentown. Annual 45-78 RPM Record Expo, Merchants Square Mall, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55, in advance, \$65, thereafter, A: \$3, Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Mar 20 PA**, Allentown. 2005 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55, in advance, \$65, after deadline, A: \$3, Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Apr 1-3 TX**, Austin. Spring Record Convention, Crockett Event Center, 6301 E. Hwy. 290, Austin Record Convention, PH: 512-288-7288 or web: www.austinrecords.com
- 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 Suttar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 3 NC**, Carrboro. CD & LP Show, Century Ctr. 100 N. Greensboro St., SH: 10am-6pm, T: 6, F: \$45, A: free. Gerry Williams, PH: 919-260-0661.
- Apr 9 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6, under 12 free. F: Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- 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 16 NY**, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F: Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 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.
- Apr 17 NJ**, Toms River. 4th Annual Elvis Presley Tradeshaw & Concert, Ramada Inn, 2373 Highway 9, SH: 10am-6pm. Andrew Howard, PH: 732-901-5413.
- Apr 17 OH**, Cincinnati. Music Collectors' Convention, Oasis Conf. & Golf Ctr., 902 Loveland-Miamville Rd., SH: 10am-3pm, F: \$30, one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 24 MA**, Boston. New England Compact Disc & Record Expo, Holiday Inn, Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: 4. Randolph Music Ctr., PH: 781-986-4538.
- 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 1 MO**, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30, A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- May 1 WI**, Milwaukee. Record Fest, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$2. Bill, PH: 847-409-9656.
- May 7 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.
- 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 14 FL**, Tampa. Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35, A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- May 14 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6, under 12 free. F: Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- May 15 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5, \$3, with coupon. PH: 978-388-6576.

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DiscReviews from page 45

and awkward sing/speak approach has its moments: "Behold the Lilies of the Field" based on the familiar Biblical quote is Richman at his romantic best, while "Abu Jamal," a short hymn asking for justice for death row prisoner Mumia Abu Jamal, gives us a rare glimpse of Richman taking a stand for social justice in the real world.

Frank Sinatra & Jimmy

Dorsey
Young Blue Eyes
 Sony Legacy
 reviewed by j. poet

There's not much that hasn't been written or said about Sinatra, but before Sinatra the icon there was Sinatra the boy singer in the Tommy Dorsey Orchestra. Their studio output is collected in the box set *The Song Is You*, but the band were also a staple on the NBC Radio Network, which made transcriptions of the 20 tunes here. *Young Blue Eyes* isn't the forceful Sinatra of the '50s, but his matter of fact phrasing and perfect time is already evident.

There's a sassy duet with Jo Stafford, "Snootie Little Cutie," and a couple of things you'd never catch the Vegas Sinatra attempting — "I'll Take Tallulah," a novelty jive tune with a dopey lyric and "Prairie Night," a faux cowboy ballad. On "Stardust" his voice cracks a bit on the first line, making the lyric sound even more poignant. Some of the hokey banter between the radio announcers and Mr. S. is left in to give a sense of time and place.

Strapps

Strapps
 Thunderbird/Cherry Red (CSA 118) (U.K. import)
 reviewed by Doug Sheppard

Strapps' self-titled debut wasn't the best hard rock album of 1976, but it was one of the most unique. Putting aside a couple of dated stabs at Queen-type pomp, songs such as "School Girl Funk," "Dreaming," "In Your Ear" and the witty "Rock Critic" dabble in the kind of funkified, R&B-oriented metal that Deep Purple experimented with the previous year on *Come Taste the Band*. In other words, the band — led by legendary drummer Mick Underwood of Outlaws, Quatermass, and Gillan fame — showed potential. By the second album, 1977's *Secret Damage*, that potential panned out on some truly outstanding hard rock songs.

This reissue, which includes solid historical liners by Simon Robinson, is a great start, but the mission won't be accomplished until there's a reissue of *Secret Damage*.

Freedom

Freedom At Last
 Angel Air (SJP CD175)

Is More Than A Word
 Angel Air (SJP CD073)
 reviewed by Colin Fleming

In the wake of the late '60s success of power trios, Freedom pared down from a quartet to a threesome for the 1969 LP *Freedom At Last*. Following Cream's example, the band dropped the article "The" from their name and recorded a blues-rock album. Bobby Harrison, Freedom's drummer and their longest-standing member,

had played on Procol Harum's "Whiter Shade Of Pale"; guitarist Roger Saunders and bassist Walter Monaghan worked together in the bluesy beat group the Washington D.C.'s.

Issued in France (Byg label) and Germany (Metronome) but not in their native Britain, *Freedom At Last* contains 12 songs, mixing blues chestnuts such as "Hoodoo Man" and "Down In The Bottom" with hard-riffing originals. The newly remastered CD includes covers of three late '60s hits. Taken from the Beatles' *White Album*, "Cry Baby Cry" emulates the feel (though not the sound) Jimi Hendrix brought to "Hey Joe;" tasty guitar licks supplant the Zombies' dominant keyboards on "Time Of The Season;" a solid British blues rendition of "Never Loved A Woman" wisely sidesteps comparisons to Aretha Franklin.

The group expanded back to a quartet for 1972's *Is More Than A Word*, their last LP available on Vertigo in the United Kingdom. Like the fragmenting rock music world of the early '70s, Freedom's members are heard moving in contrasting directions. Suggesting his future recordings with Snafu, Harrison pushes the sound in a funky, rhythmic direction on the pulsating eight-minute instrumental "Brainbox Jam." Aspiring to singer/songwriter status, Saunders leads the group through the sweeping piano ballads "Direction" and "Dream." Influenced by the southern blues rock, Freedom delivers "Together," "Miss Little Louise," and a pounding version of Don Nix's "Going Down." (www.angelair.co.uk)

Bobby Hebb

Sunny
 Hip-O Select (B0002862-02)
 reviewed by Joseph Tortelli

One of the most covered songs of all time, "Sunny," was a hit for songwriter Bobby Hebb in the summer of 1966. Originally issued on Philips Records, this limited-edition reissue marks the first domestic CD release of the *Sunny* album. Remastered with excellent sound, the CD reproduces the 12-song album, along with its original artwork. In addition to the title song, *Sunny* features the follow-up single "A Satisfied Mind," Hebb's tribute to his country influences. Written by producer Jerry Ross and arranger Joe Renzetti, "Love Love Love" is an upbeat hook-filled number that became a Northern Soul classic in Britain.

Crossing musical barriers, Hebb croons the jazzy "Where Are You," delivers the soulful ballad "Good Good Lovin'," and tackles the danceable R&B "Bread." Taking a different approach than "Sunny," Hebb unleashes a full-throttle dose of rock 'n' roll with his composition "Crazy Baby." With its blend of R&B, pop, ballads, and soul, this reissue draws attention to Hebb's diverse repertoire, often overshadowed by the spectacular success of "Sunny." (www.hip-oselect.com)

The Zombies
(Colin Blunstone & Rod Argent)

As Far As I Can See...
 Rhino (R276573)
 reviewed by Mark Polzin

If you've ever actually listened to the Zombies' 1968 swan song, *Odessey & Oracle*, you can't have helped wonder what might have followed. What you may not have realized is that the guts of The Zombies, vocalist Colin Blunstone and keyboardist/songwriter Rod

Argent, have been working together since 2001.

As Far As I Can See... is their latest collection and the first new recordings to be credited to The Zombies in more than 35 years. But this isn't what could be considered a progression from the sexy, psychedelic gloom they last left us with. It's more a celebration of the fact that they now understand Argent's songs are supposed to be delivered to the world via Blunstone's throat. Neither performer has lost anything over the years. Their age shows only that they are old-school tunesmiths and exhibit a mastery that can come only through experience. There's quite a bit of variety as well. It would be simple for two veteran musicians to descend into Schmaltzville, but they're not about to put their name on something that's not classy and tasteful. The title track is the best demonstration of this, a waltz-time poem where Argent's brevity of verse is reinforced by his orchestral arrangement.

The disc's opener, "In My Mind A Miracle," contains a lyrical reference to the last Zombies album's title and sounds like Argent & Blunstone's sly wink to their long-time fans. "With You Not Here" features the lush harmonies that you've always associated with this group. "Time To Move" is a straight-up rocker that will compel you to turn your living room into a dance floor.

There is no new ground broken here. That's not the point. What Blunstone & Argent are capable of in the years some would consider to be past their prime is evidence of a sophisticated grace. There are reasons why you fell in love with their work during the '60s. In case you forgot what those reasons were, this CD is a reminder.

MARE EDSTROM

Learning How To Believe
 Spiritone (1014)
 reviewed by Mark Polzin

Waterford, Wis., native Mare Edstrom is an artist clearly struggling to find her niche in the music business. With the release of her debut, *Learning How To Believe*, it's also clear she still has a long way to go in her search. She'd like to establish her own identity within the singer/songwriter genre, but her complete lack of focus sabotages this project.

In fairness, part of the blame must be shared by producer/guitarist, Kenn Fox. It's evident that the two artists share a deep admiration for one another, but this only works against them. As a producer, Foxx ought to be striving to keep Edstrom's warbling excesses in check while providing a proper musical setting for her considerable vocal talents.

The fact that Fox comes on strong with his own playing at inappropriate times, which at times reminds the listener of The Heartbreakers' Mike Campbell, further demonstrates how the musical back-patting shared by Edstrom and Fox fails to address the shortcomings of the delivery and the material.

Five of the 13 songs on the record are Edstrom/Fox originals, and they're rounded out by selections from Janis Ian and Townes Van Zandt among others. Fox and Edstrom wish they could rock out in a smoky, folksy setting, yet Fox's arrangements exhibit indecision rather than originality.

As for Edstrom, she's not the first singer to fall in love with the sound of loud guitars. What she ought to contemplate is whether those guitars contribute to or detract from what she'd like to accomplish with her art. Even Pavarotti can appreciate rock 'n' roll but he's not about to start fronting Black Sabbath. And if he did, who would want to suffer though that? ●

JANUARY 2005

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1 1/2"

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

All prices are per issue.

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

16¢ per word
21¢ per word - Bold
All prices are per each issue.

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



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

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

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.

DISPLAY ADVERTISING

RATES:

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

FULL PAGE (10" X 12 1/2")	\$634.00
THREE QUARTER PAGE (10" X 9 1/4")	\$503.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	\$352.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	\$352.00
QUARTER PAGE (4 1/2" X 6 1/4")	\$198.00
EIGHTH PAGE (4 1/8" X 3 1/8")	\$107.00
SIXTEENTH PAGE (2 1/16" X 3 1/16")	\$55.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

DISCOUNTS:

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

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

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

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

WHERE TO SEND YOUR AD:

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

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

UPLOAD ELECTRONIC ADS TO:

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

Advertisers Must . . .

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

PUBLISHER'S STATEMENT

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

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 201 (February)

JANUARY 5

Mailing Date January 18

Current Bidding Deadline

FEBRUARY 28

Ad Deadline, Issue 202 (Mar.)	Feb. 2
Mailing Date, Issue 202	Feb. 15
Auction Closes, Issue 202	Mar. 31

Ad Deadline, Issue 203 (Apr.)	Mar. 2
Mailing Date, Issue 203	Mar. 15
Auction Closes, Issue 203	Apr. 30

3 CLASSIFIED ADS FOR \$12!

★ A SPECIAL ADVERTISING OFFER ★

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

Ad #1 Category _____

Ad #2 Category _____

Ad #3 Category _____

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

(Please Print and Punctuate Ad Copy)

★ Categories ★

10 Albums	80 CDs - Sale	127 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	128 Heavy Metal	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	129 Jimi Hendrix	205 Pop & Personalities - Wanted	275 Search Services
25 Auctions	90 C&W - Sale	130 Imports	210 Posters	280 Services
30 Audio Equipment	95 C&W - Wanted	135 Independent Labels	213 Power Pop	285 Sheet Music
35 Audio Tapes	98 Disco/Dance Music	138 Michael Jackson	215 Elvis Presley - Sale	287 Frank Sinatra
40 Autographs	100 Doo Wop - Sale	140 Jazz - Sale	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
43 Beach Boys	101 Doo Wop - Wid.	145 Jazz - Wanted	221 Press Kits	295 Soul - Sale
45 Beatles - Sale	102 DVD	150 Jukeboxes	222 Prince	300 Soul - Wanted
50 Beatles - Wanted	104 Bob Dylan	152 KISS - Sale	223 Promotional Items	305 Spoken Word
53 Big Bands	106 8 Tracks	153 KISS - Wanted	224 Progressive Rock	307 Bruce Springsteen
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60 Books & Magazines	110 Fan Clubs	160 Memorabilia - Sale	228 Rap - Wanted	315 Supplies
61 David Bowie	111 Fanzines	165 Memorabilia - Wanted	230 Records - Sale	317 Surf
63 British Invasion	113 Fleetwood Mac	168 Mini Discs	232 Records - Wanted	320 78s
64 Kate Bush	115 Folk Music	170 Misc. - Sale	235 Tapes - Sale	325 Tapes - Wanted
65 Cassettes	120 45s - Sale	175 Misc. - Wanted	236 Reggae/Dub	330 Tapes - Wanted
70 Catalogs	121 45s - Wanted	178 Monkees	238 Reissues	332 Turntables
71 Children's Recordings	122 Genesis	180 Musical Instruments	240 Rock - Misc.	334 U2
73 Christmas	123 Girl Groups	182 New Age	245 Rock - 1950s	335 Videos
74 Eric Clapton	124 Gospel	183 New Wave	250 Rock - 1960s	336 The Who
75 Classical		185 Photographs	255 Rock - 1970s	338 Hank Williams
77 Comedy		190 Picture Discs	260 Rock - 1980s	340 Woodstock
			262 Rock 90s	342 World Music
			265 Rockability	344 Frank Zappa

Return this form with payment to:

discoveries Classifieds, 700 East State St., Iola, WI 54990-0001

You may fax your order to us using a credit card for payment to 715-445-4087

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

Payment by Check MasterCard Visa Card # _____

Expiration Date _____ / _____ Signed by _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

discoveries DIRECTORY

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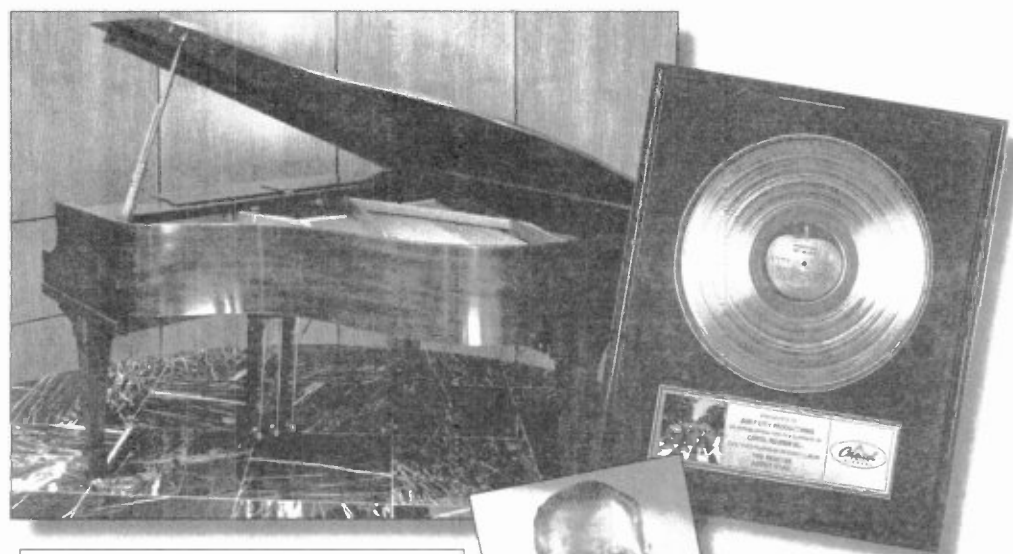
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Doug Norwine
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The catalog (Auction #612) is only \$50, but we'll send you an auction credit good for \$50 with each order, so how can you go wrong?



Here are some other highlights of the auction

- An actual Gremlin (prop) from the movie
- Beatles Platinum Record awarded for "Abbey Road"
- Vincent Price Costume Tower of London (1939)
- Edgar Rice Burroughs signed and inscribed vintage photo
- Vivien Leigh signed vintage photo
- Rare Frankenstein Prototype Mold
- Beach Boys signed Articles of Incorporation Documents
- Errol Flynn Costume from Captain Blood

...and much more!

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IS LOOKING FOR THE FINEST ROCK 'N ROLL MEMORABILIA

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Simeon Lipman
Director, Americana Acquisitions

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

WE'RE INTERESTED IN THE FOLLOWING

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



The John Lennon Grammy pictured here was featured in our December 2003 Auction. Check out our prices realized on the web at www.lelands.com

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