

discoveries



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DVDs
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THE ROLLING STONES


THE DIRTY MAC THE WHO
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ROCK AND ROLL

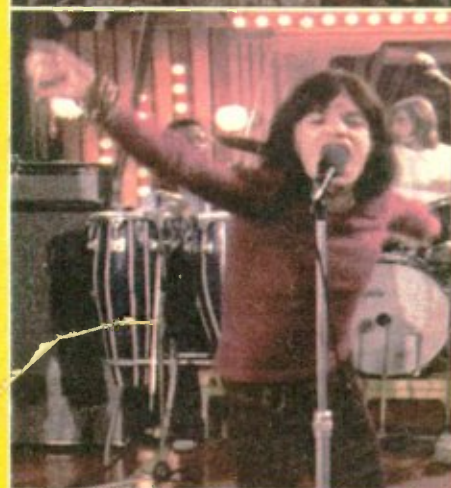
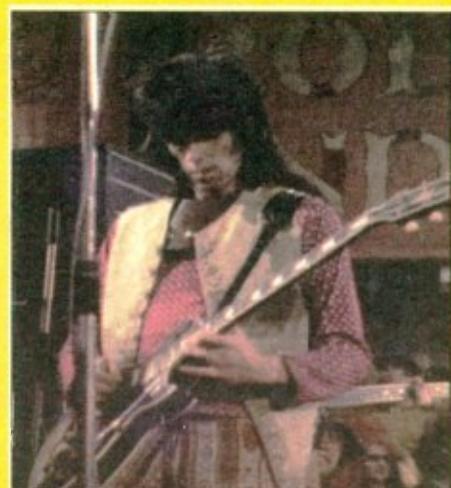
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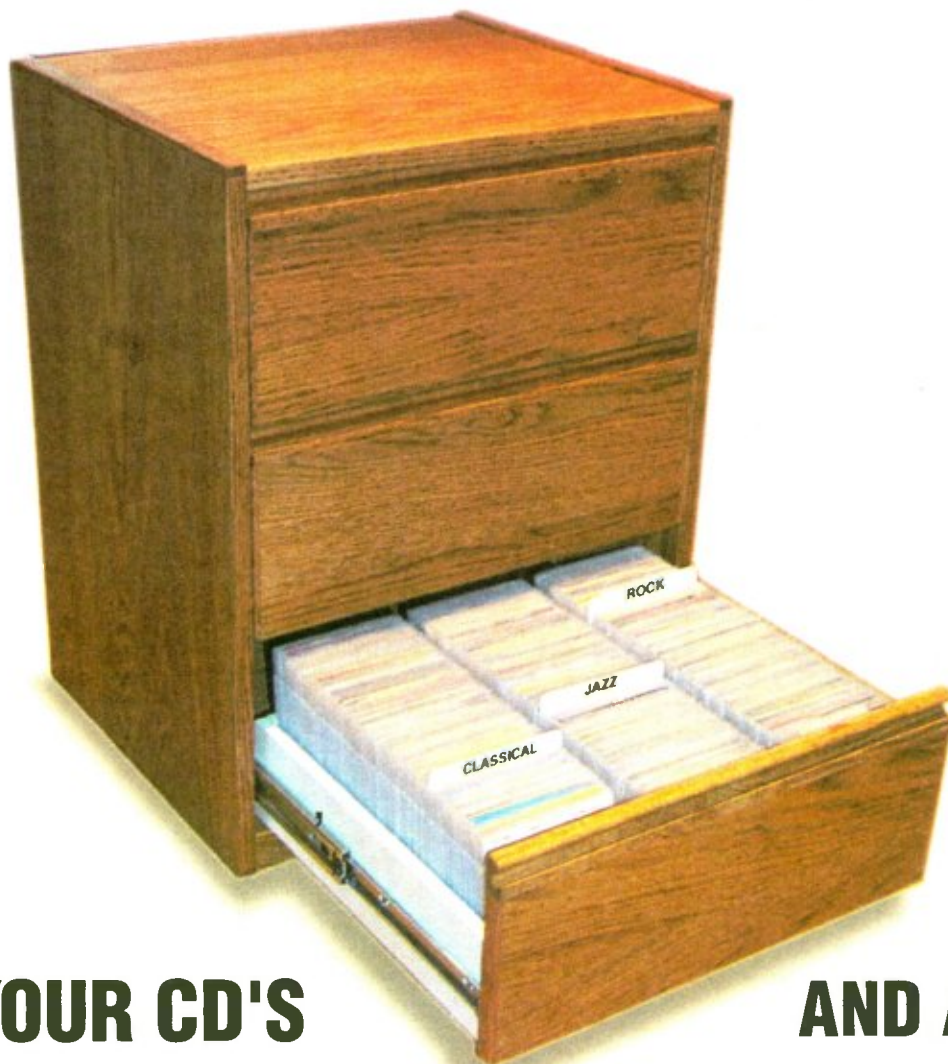


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TOP 10 CD SIZZLERS - JANUARY 2005

Table with columns: Gene Vincent - Road Is Rocky-Complete Studio Masters 1956-1971, Elvis Presley - On Tour-The Rehearsals-RCA Studios 1972-for MGM concert tour, Jerry Keller - Here Comes Summer-Complete Recordings-Vol. 1-30 tracks, etc.

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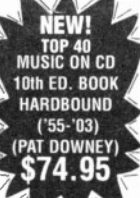
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Table listing various artists and CD titles with prices. Includes: Various Artists - Greatest Hits Of The 60s (8 CD box-Discy label) 144 tracks, Various Artists - Disco Super Stars (8 CD-70s-80s-Discy) 120 tracks, etc.

CD HOT BOX

Table with columns: CD-Title, Label, Mono/Stereo, Price. Includes: Various Artists - Before They Were Stars, Vol. 1 & 2-32 & 35 tracks, Various Artists - Everything You Always Wanted To Know About Rock & Roll, etc.

NEW CD ARRIVALS

Table listing new CD arrivals with columns: Various Artists - Blowing The Fuse 1945 Jukebox, Michael Murphy - Geronimo's Cadillac w/5 live tks., Jerry Lewis - This Is Gold (3 CD-Sun label), etc.

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discoveries

February 2005



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Editorial

by John Koenig

As I watch and listen to music DVDs, I'm struck by the presence that some have and how little impact others contain. I don't believe it's a matter of sound system quality, as I own a very middle-of-the-road Sony surround-sound setup. However, my 32-inch digital TV probably makes a difference, so perhaps the picture quality adds to the impact. But the bottom line for DVD producers and the releasing companies should be the initial impact for the viewer and listener.

I don't think some of the outfits reissuing concerts and television shows are giving this enough thought or understand how important it is. Consumers today want much more than a mere digital copy of a movie; they want absolutely amazing sound. The first notes through the speakers should grab the attention immediately of anyone in the room. We wish for images and drama on screen that keeps us watching, not scanning a magazine on our lap while a concert or documentary unfolds. Give me wide-screen; give me close-ups that tell me something new; inform me with passion and excitement. Remember, this is music we're talking about.

There are live concert DVDs on the market of pretty exciting bands that are somehow dumbed down and made mundane by the time they are at retail. How can this be? If the principals in the companies releasing them attended one of these shows, they'd feel the excitement and hear the noise and understand how critical it is that as much of this as possible be crammed into that little digital wafer. Some do, some don't. But I think as time goes on and the marketplace becomes more and more crowded with music DVDs, and as many more releases feature a DVD on one side and an audio-only CD on the other, consumers will begin choosing, with their wallets and credit cards, which types of product they're going to buy.

We're way beyond the novelty of concerts appearing on DVD with great sound. To get an idea, go to Best Buy and scan the DVD shelves. You'll see hundreds of musical releases, most of them concerts. Every time I head into one of those stores I see many, many live releases I didn't even know existed, often from performers of whom I'm a big fan. The packaging is usually enticing and they're cheap, but after I take one home and drop it into the drawer, I often find it lacking.

Record companies still wonder why sales are in the dumpster. Yes, there are many factors in the equation, but continuing to take their loyal audience for granted is not an answer. The good companies are releasing amazing work; the others apparently are still searching for something. Why don't they just ask us?

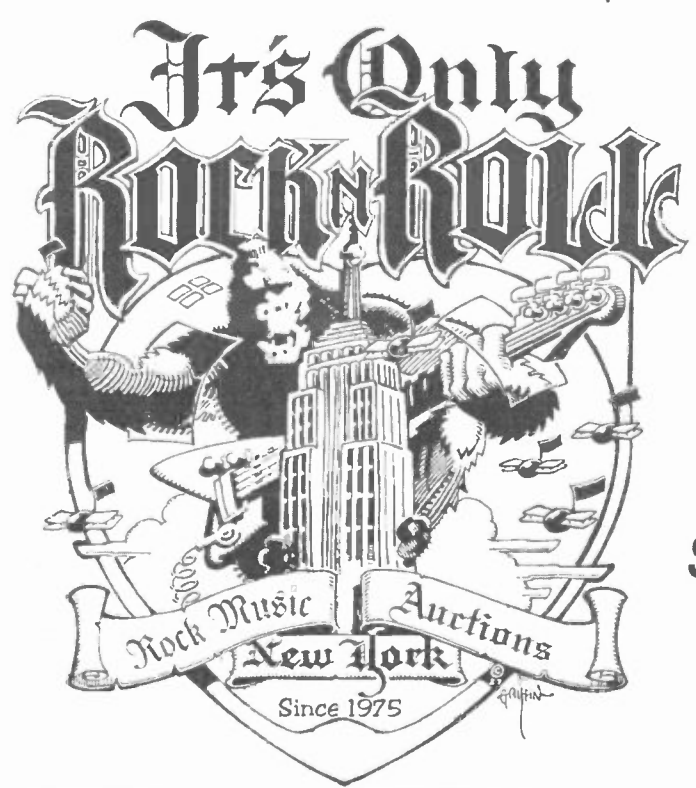
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I Own The Rare Forbidden Planet Sleeve

Hello John,

First, let me say "Happy New Year" to you and the Discoveries gang. I've been a loyal subscriber since day one and a record collector for almost 50 years.

Please direct this to Steve Braitman, who did a nice job on his article about the "Forbidden Planet" picture sleeve (Jan 2005). I'm one of the lucky ones who has an original copy of this sleeve. I bought mine about 10 years ago at the Orange County (CA) Record Meet. I don't think I paid more than \$5 for it, and I only bought it to dress up the record I had. It is a true original with sepia ink.

This sleeve is actually a "two-for-one"; that is, on the flip side is "The Swan Waltz" theme with a reduced movie poster for *The Swan*, an MGM movie starring Grace Kelly. It has the same header/format with David Rose's picture on the top left with a nice picture of Kelly superimposed by a swan.

It turns out that on the sleeve and the record, "The Swan Waltz" is the A-side. The sleeve flaps are glued on the "Forbidden Planet" side. By the way, "The Swan Waltz," composed by Bronislau Kaper, is beautiful and very catching, and I'm surprised it didn't make the charts.

Please note that "Forbidden Planet" is *not* the actual theme, only a tune inspired by the movie. "The Swan Waltz," however, is the actual theme from *The Swan*. MGM saw a way to promote two of their movies at the same time.

Rose did an MGM album of movie themes that year that included both tunes.

Thanks very much for the article. Maybe a future installment on movie themes that made the charts would be appropriate. I'll be glad to help if you want.

Tony D'Amico
Yorba Linda, CA

In Memory of Greg Shaw

Dear John,

Time to vent, part one: in the December issue (#199) you and Doug Hanners had a tribute to Greg Shaw that, a) neglected to mention where, when, how and why he passed and his age at the time; b) failed to inform your readers the importance of his role in the development of indie labels; c) failed to inform your readers of his huge leading role in the garage-rock revival of the past three decades. Now if the *Grim Reporter* column had included the information on his death, I can understand you neglecting this. But, since there was no mention by Phast Freddie, I can only wonder if you assumed that all your readers already knew of Shaw's untimely demise and his history in the pop music world. A tribute without this sort of background information to one who probably is an unknown or barely known to a fair percentage of your readers seems misguided and/or poorly thought out.

[Koenig: You are absolutely correct, in one sense. Both Doug and I wrote about Greg from a personal perspective, and I knew Freddie would be talking at length about him in Grim Reporter. And he did. But I was away on vacation when that issue was put together, and the second half of Grim Reporter was accidentally left out of

the issue entirely. As I was driving through the Rocky Mountains at the time, I was unaware of the situation until the issue came back from the press.]

Time to vent, part two: the politics of the Rock and Roll Hall of Fame and the 2004 inductees — specifically Percy Sledge. Once again, the pull and influence of Ahmet Ertegun and Jerry Wexler seems to be the guiding force to a former Atlantic Records artist being elected. Nothing against Sledge, I'm a big fan myself, but c'mon. He is basically a one-hit wonder, and his overall influence is minimal at best. What other one-hit wonders are inductees? None that I'm aware of. Nothing against Atlantic Records either, for they were my favorite label when I first started collecting vinyl way back when. But there seems to be an abundance of former Atlantic artists in the Hall, many marginally hall-of-fame worthy, as compared to all the other important independent labels of the '50s and '60s. I've got to think that the former Atlantic execs have much to do with this.

(Saying that, however, I'm dumbstruck as to how three former Atlantic artists who pretty much defined rock 'n' roll in the late '60s/early '70s have not been inducted — in fact, two of them have never even been considered, which is simply ludicrous. I'm referring to the J. Geils Band, MC5, and Mott The Hoople.) In regards to non-performers, can anyone logically explain how the Bihari brothers of the Modern/RPM/Deluxe labels aren't Hall of Fame members? Certainly they're as deserving as Ertegun, Sam Phillips & Syd Nathan. Wake up, voters! Ridiculous. Estelle Axton & Jim Stewart, the co-founders of Stax, are two other non-performers whose absence from the hall verges on criminal.

Mark Prellberg
hankkimball@carrollsweb.com

ZZ Top

Dear John,

I am compelled to write after reading about Billy Gibbons of ZZ Top in *Discoveries* of January 2005 and in *Goldmine* from a couple of months earlier. I don't normally write letters like this, but I have a serious bone to pick with him. I have always been a big fan of ZZ Top, and *Tejas* is one of my favorite albums.

I recently played that record for a fellow musician who was not familiar with it. I dropped the needle onto side one, and we heard Frank Beard's drums open the record. My friend commented on the drum sound and how much he liked it. A short time later, I was in a Radio Shack, and while trying to avoid the sales staff, I heard "It's Only Love" come on the PA system; I was reminded of the CD versions of the early ZZ Top albums, particularly of a three-CD set of their first six albums, the remixing/remastering of which is attributed to Gibbons. When I heard the nightmarish sound of soul-less, mechanized, '80s-style drums on that most wonderful song, I was reminded of the abomination perpetrated on the most creative and interesting portion of the ZZ Top library!

I pity anyone who might have to hear early ZZ Top for the first time in that way. Whenever possible I discourage people from buying any of the CD reissues and convince them that even a cassette copy of my albums would be hugely better.

Even if I am wrong, and Gibbons is not responsible directly for this heinous crime, no excuse he could give would make it possible for me to forgive him for even allowing this to happen. Whatever good he may be doing now for music cannot undo the destruction of his own

Also, while I have your eye, I have to disagree (far less

vehemently) with a statement in the review of the *Black Sabbath Box* of a few months ago written by Doug Sheppard. Black Sabbath's creative pinnacle was the record *Sabbath Bloody Sabbath* album. Vol. 4 is a great record and contains my favorite Sabbath tune, but it is really a collection of songs; the *Sabbath Bloody Sabbath* album is a wholly realized work of art that at no point fails to hold my attention.

OK, I'm calmer now.

Bob Thayer
Cape Cod, MA

The Creation

Dear editor,

I just got 'round to reading the cover story on The Creation (November 2004, #198) and was thrilled to see the band getting some much-deserved attention.

I want fans to know that Eddie Phillips can also be heard on the self-titled *British Invasion All-Stars* CD from Mooreland Street Records (MSR469). Phillips and members of The Yardbirds, Procol Harum, Nashville Teens and others rip through a solid set of originals and cover versions (including "White Knight," "United" and "How Does It Feel" by Creation.)

Cheers.

Russ Garrett
Mooreland Street Records LLC
www.yardbirds.us

More About Greg Shaw

Dear John,

I just want to say a few words about Greg Shaw, all-around Rock Renaissance Man. While I never had the pleasure of meeting him in person, three years ago I had the honor of getting to know him a little through e-mail due to what I think may have been his greatest project, the Bomp Bookshelf. For those who don't know of this Shaw-created site, here is his stated objective for it: (www.bomp.com/Bompbooks.html)

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As a lifetime music collector I had read Shaw's writings as well as had made purchases through Bomp's mail-order service and Web site of many hard-to-find LPs, CDs and books. However, I stumbled upon the Bomp Bookshelf through a random Web search when doing research on some titles from my own rock 'n' roll library of more than 1,700 volumes. As an avid

Disc Mail continued on page 45

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Pondering Aloud

Assuming you live in the Earth's Northern Hemisphere, the days are getting longer, the nights shorter and it's time (to subjugate the barbarian hoards) to listen to new jazz performed in the old-school classic jazz style. I refer to *Gathering of Spirits*, the Telarc CD from Michael Brecker, Dave Liebman, and Joe Lovano. This one isn't brand new, having been released in fall 2004, but it has graced my listening list (a little list alliteration) a lot over the last few months, and it's superb work.

Brecker and Lovano play tenor sax throughout, while Liebman plays soprano sax for three tracks and tenor for the other three. Backing them up are pianist Phil Markowitz, bassist Cecil McBee, and drummer Billy Hart.

When listening, John Coltrane immediately comes to mind for multiple reasons (and God sayeth, "Reasons, go forth and multiply"). First, the main trio are sax players. Second, they do two Coltrane covers on this album. Third, the songs bear the improvisational, innovative style with which Coltrane defined his music.

The 65-minute work includes Coltrane's "India" and "Peace on Earth." Both are supremely well done (as if you expected me to say differently: "This album is superb, except where the trio turned the Coltrane tunes into troglodytic gobbledygook"... as if).

Two tracks in particular I found exceptionally fun: the aforementioned "India," as well as "Tricycle," a tune written specifically for this group. The guys play a variety of instruments — along with their saxes, of course — on "India," including a kaval (Balkan flute), an Indian flute and an African blackwood flute. "Tricycle" lets the guys improv to their hearts' content, and it's one to listen to again and again.

Bottom line: Like classic jazz? You'll like this. Moving on...

"I need a guy to review progressive psychedelic instrumental surf-rock. Ray, I need you to be that guy." So began my journey of listening to the latest album by Pollo Del Mar, *The Golden State*, as given to me by

Discoveries editor John Koenig.

Admittedly, I've never been much of a surf-rock person — sure, I like Dick Dale, as any non-invertebrate of the *homo sapiens* variety does (too broad of a statement?) — but I enjoyed Pollo Del Mar (translated from Spanish as "Chicken of the Sea"). These guys know surf-rock, but they take it to a whole new level (in a good way) ... fans of prog rock will enjoy it too.

The CD, from MuSick Recordings (www.musickrecords.com) starts strong with "7 Sisters, 7 Seas," a haunting tune with few lyrics: the quiet chanting of the title.



My personal favorite from the 11-track set was "A Flash of Green" (aka the second track on the disc, hence why I'm discussing it between my commentary on the first song and my commentary on the

third song). This song is reminiscent of The Cure.

The aggressive "Red Asphalt" continues the disc, followed by "Dripping Springs, TX" (not an ode to our nation's president, as the song is not titled [insert political commentary of choice here]).

Classical music listeners will note the Edvard Grieg music in "Hall of the Mountain King."

I could go on (perhaps I've already accomplished this feat), but I'll close here, pointing out this is a solid disc, and you don't have to be a progressive psychedelic instrumental surf-rock (PPISR) fan to enjoy it.

Speaking of haunting, singer Jolie Holland's latest effort, *escondida* (from Anti Records, www.anti.com), offers a dozen tunes combining folk and blues music with her Billie Holiday-esque voice. She has a crew of six providing instruments and backup vocals; in addition, Holland plays guitar, piano and ukelele. Moreover, she wrote 10 of the songs; the remaining two are traditional renditions of "Mad Tom of Bedlam" and "Faded Coat of Blue."

Her Southern accent is not a detriment — quite the opposite, in fact. It's not always apparent, but when it is, it complements the performance. ●

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DiscNews

What's Happening

On Jan. 9, **Elvis Presley** was #1 again in Britain, 27 years after his death, with "Jailhouse Rock." This was the day after what would have been his 70th birthday.

Shout Factory's *The '60s Rock Experience* box set's release date has been pushed back, due to licensing difficulties. Disc one is titled *The Vietnam Back Beat*; disc two is *They'll Be A Love-In There*; disc three is *Message and Meaning*. Having taken a peek at the song listing, I'm impressed and think this is going to be a good one, so watch for it.

According to QueenOnline.com, **Queen's** first concert with **Paul Rodgers** will be at London's Brixton Academy concert hall on March 28.

Legacy Recordings has bumped **Janis Joplin** — *Pearl: Legacy Edition* and **Ricky Skaggs** — *Waitin' For The Sun To Shine* to a later release date, to be announced.

Blue Note Records has teamed up with documentary producer/director Robert Levi, who is following up his Duke Ellington film with a piece on **Billy Strayhorn**. This past October, Levi and crew filmed Blue Note artist performances at Bennett Studios in New Jersey, which will be part of the documentary as well as an album release. Featured roster mates include **Joe Lovano**, **Bill Charlap**, and **Dianne Reeves**, each covering four Strayhorn pieces. Special guest **Elvis Costello** recorded a version of the Strayhorn classic "Blood Count" accompanied by Lovano and Charlap.

According to the Associated Press, the son of bluegrass music pioneer **Bill Monroe** and a Kentucky foundation — fighting over ownership of the legend's prized mandolin — reached a settlement Jan. 7, just days before a trial was to have opened in the dispute. Monroe's 1923 Gibson F5 mandolin — bought from a Miami barbershop for \$150 in 1943 and considered a key to his stylistic development — has remained in a locked vault during the dispute.

Stolen gold and silver discs won by **Black Sabbath** were recovered Dec. 22 in London, England, after thieves dumped them behind trash cans. The discs were reported missing the week prior, after a burglary at the home of Ozzy Osbourne's former manager Patrick Meehan in southeastern England.

Kent Police said an anonymous tip had led them to the eight discs, found in a plastic bag dumped behind recycling bins. Two other discs stolen in the haul — which included the albums *Master of Reality*, *Paranoid* and *Volume 4* — had already been returned after being offered for sale on eBay. (taken from the *Rock'n'Roll Radio News*, RLTANNEX1@aol.com)

A classic Gibson guitar played by **George Harrison** on **The Beatles'** *Revolver* album and by **John Lennon** during the recording of the *White Album* sold in December to an anonymous bidder for \$567,500, Christie's auction house announced.

From *Billboard* magazine: **Led Zeppelin**, jazz great **Art Blakey**, **Jerry Lee Lewis**, **Jelly Roll Morton**, **Janis Joplin**, **Pinetop Perkins**, and **The Carter Family** are among the artists who will receive the Recording

Academy's Lifetime Achievement award. The honors will be presented at a Los Angeles ceremony Feb. 12, the night prior to the 47th annual Grammy® Awards.

Lisa Marie Presley is keeping Graceland but selling the bulk of the Elvis estate, including rights to her father's name and image, in a deal worth approximately \$100 million.

Pipeline

Oasis' sixth album is due out May 16. No title was announced as of press date.

Antenna Farm Records, **Bart Davenport**, (former lead singer of The Loved Ones, then The Kinetics), *Maroon Cocoon* (3rd solo album)

Artemis, **Little Barrie**, EP (self-titled; debut album to come out this spring), Feb. 22

Atlantic, **Louis XIV**, *Illegal Tender* EP, Jan. 25; **Gratitude**, *Gratitude*, March 8; **Ellie Lawson**, *The Philosophy Tree*, March 15

Bayou Vista, **The Bluerunners**, *Honey Slides*, Jan. 25

Chicago Review Press, *Untold Gold: The Stories Behind Elvis's #1 Hits* by **Ace Collins**, April

CIF, **Cast Iron Filter**, *Fall of Rough*, Jan. 25

Concord, **The Shelly Berg Trio**, *Questions & Answers*; **Rosemary Clooney**, *Ballad Essentials*; **Kenny Burrell**, *Ballad Essentials*, Jan. 25; **Caribbean Jazz Project**, *Hear and Now: Live in Concert* (two CDs), Feb. 1; **Charlie Byrd**, *Homage to Jobim: Live at the Concord Jazz Festival*; **V.A.**, *Colors of Latin Jazz: Soul Cookin'*; **V.A.**, *Harold Arlen Centennial Celebration*, Feb. 8; **Mulligan/Shearing/Tormé**, *The Classic Concert*; **Joey DeFrancesco/Jimmy Smith**, *Legacy* Feb. 15

Cuneiform, **Fast 'N' Bulbous**, *Pork Chop Blue Around The Rind*; **Forever Einstein**, *Rocket Science*; **Henry Kaiser and Wadada Leo Smith**, *Yo Miles! Upriver*; **Machine And The Synergetic Nut**, *Leap Second Neutral*; **Alec K. Redfearn and The Eyesores**, *The Quiet Room*, Jan. 25

Delmark, **Sonny Stitt**, *It's Magic*; **SavoirFaire**, *Running Out Of Time*; **The Chicago Luzern Exchange** -*Several Lights*; **Jim Baker**, *More Questions Than Answers*, March

Eagle Rock, **Joni Mitchell**: Special Edition- two-pack (*Painting With Words & Music/Woman Of Heart & Mind*) — double-DVD collector's edition

Image Entertainment, **Jin**: *The Making of a Rap Star*; **Collin Raye**: *Live at Billy Bob's*; **Asleep at the Wheel**: *Live at Billy Bob's*; **Dianne Reeves**: *Live in Montreal*; **Yes**: *9012 Live*; *Return to Sin City: A Tribute to Gram Parsons*, March 2005 (all DVDs)

IndieMafia Records, **Billy Don Burns**, *Heroes, Friends & Other Troubled Souls*, Feb. 22

Joseph Street, **Jake La Botz**, *All Soul and No Money*, Jan. 25

Knockdown South Records, **Jimbo Mathus**, *Knockdown South*, March 1

Legacy, **The O'Jays**, *The Essential O'Jays*, Feb. 8; **Nina Simone**, *Baltimore* (no bonus tracks); **Astrud Gilberto with Stanley Turrentine**, *Astrud Gilberto with Stanley Turrentine* (two previously unreleased bonus tracks); **Deodato-Airton**, *In Concert* (two bonus tracks); **Idris Muhammad**, *House Of The Rising Sun* (two previously unreleased bonus tracks); **Stanley Turrentine**, *Don't Mess With Mister T.* (three previously unreleased bonus tracks); **Various Artists**, *CTI: The Soul Jazz Legacy* (two-CD compilation of tracks hand-picked by DJ Peter Young of London's *The Soul Cellar*), Feb. 15; **Clannad**, *Anam*; *Banba*; *Landmarks*; *Lore*; **Manic Street Preachers**, *The Holy Bible: 10th Anniversary Edition* Features two audio CDs and a full-length DVD. Both the U.K. and U.S. mixes of *The Holy Bible* album will be included, as well as B-sides, radio sessions, TV appearances, music videos, live concert footage and a 30-minute documentary from the era, Feb. 22

Mosaic, **Art Pepper**, *Mosaic Select* (three CDs) March; **Andrew Hill**, *Mosaic Select* (three CDs) March; **Miles Davis**, *The Complete 1963-64 Columbia Recordings* (10 LPs), March; **Count Basie**, *The Complete Clef, Mercury and Verve Studio Recordings of Count Basie and his Orchestra (1952-1957)* (eight CDs) April

Music Video Distributors, *Monster Dog* (starring **Alice Cooper**); **The Residents**, *Icky Flicks*, Feb. 15; **Leatherface**, *Boat in the Smoke* (full-length live concert recorded at the infamous Camden Underworld in London March 23, 2004. Special features include a band interview with Frankie Stubbs and bonus songs shot in Sunderland 2001); **Jim Lauderdale**, *In Concert*; **Bob Dylan**, *World Tours 1966-1974 — Through the Camera of Barry Feinstein*, March 8

Reincarnate Music, **The Wonder Stuff**, *Escape From Rubbish Island* (their first studio album in 12 years), March 22

Rounder, **The Grascals**, *The Grascals*; **Cheryl Wheeler**, *Defying Gravity*, Feb.

Shout Factory, **Marshall Tucker Band**, *Marshall Tucker Band Anthology: The First 30 Years*, Feb. 15; **Solomon Burke**, *Make Do With What You Got*, March 1

Sleepless, **Steve Barton**. *Charm Offensive*, Feb. 8

Sony/Epic, **Steve Vai**, *Real Illusions: Reflections*, Feb. 22; **Judas Priest**, *Angel of Retribution* (with vocalist Rob Halford), March 1

Stony Plain Records, **Duke Robillard/Ronnie Earl**, *The Duke Meets the Earl*; **Jay Geils**, *Jay Geils Plays Jazz*, March 8

Surf Road, **Tom Freund**, *Copper Moon*, Jan. 25

Universal, **Willie Nelson**, *Songs*, March

discoversies
February 2005

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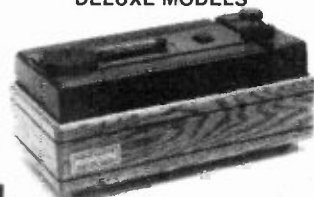
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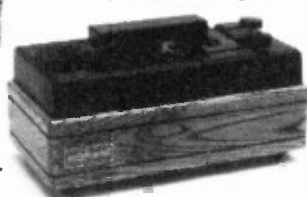
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"THE LAST TIME" London 45-9741 [VG+ MIN \$75] Minor wear only includes quarter-inch woc and fade spot on front, top quarter-inch edge has light fading, minor record impression and beginning of very light ring wear.
"AS TEARS GO BY" London 45-9808 [Near Mint MIN \$60] FANTASTIC COPY! Very minor handling creases and slight area of record impression.
"MOTHER'S LITTLE HELPER" London 45-902 [Near Mint MIN \$60] EXCELLENT COPY with very minor handling creases, small area of record impression, two-inch soft crease in bottom right corner.
"DANDELION" London 45-905 [VG MIN \$175] SCARCE SLEEVE! Nice copy has minor to moderate creases on both sides. The back only has some ring wear ad some edge wear.
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Stuff I Like



With one tearing open of an envelope, out fell two music DVDs, one a *Frank Sinatra Show* from the 1950s, the other a *Dead Boys* performance from the heyday of the punk era in the latter '70s. When one company (Music Video Distributors) issues two DVDs as different as these two yet containing such high quality music, I take notice. At the same time, I'm also an odd type of guy who enjoys both *The Frank Sinatra Show with Ella Fitzgerald*, and *Dead Boys Live at CBGB's 1977!* Today I'm much more likely to enjoy a martini than I was in '77, and back then, I didn't know a martini from a bottle of beer but followed my punk rock music pretty closely.

Filmed at the famous punk club in New York City, in color, the three-camera footage on *Live at CBGB's* caught the *Dead Boys* at what was probably their musical peak (the *Young, Loud and Snotty* era). *Stiv Bators* and band were not polished in any sense of the word) and at the time I frankly didn't think that much of them), but their energy and raw spirit are captured here forever and somehow seem more captivating than they did then. These days I rarely listen to music as "in your face" as this set is, but there is more to this than nostalgia to carry the day.

Counterpoint is the *Sinatra/Fitzgerald* set. Shot in 1959 in Palm Springs, Calif., remastered from the archived broadcast tape, this DVD contains the original television show in its entirety, including the sponsors' promotional segments (rare for '50s TV show reissues). Knowing that Sinatra had a big home in Palm Springs back then, I have this image of him having the entire TV broadcasting outfit coming to him rather than he going to the studio for this taping. Only Sinatra could pull that off. The 17 performances reflect these grand vocalists at the top of their game and show the spark that was always between them. Some of the DVD reissues of musical TV shows from this era are lacking in both context and picture/audio quality, but this one is nicely done. Sinatra and Fitzgerald together are engaging, to say the least. (www.musicvideodistributors.com)

When I first heard of the coming two-CD release, *The Only Doo-Wop Collection You'll Ever Need*, my first thought was that there are so many comprehensive doo-wop collections in existence, why does Shout! Factory think this is necessary? Upon further reflection, however, I realized that I'm far from the target market for this set, and as this style of music has become so deeply ingrained into the pop music of the last few years, there are entire new audiences for "In The Still of the Night," for example.

So I spun the CDs with open ears and mind and was excited to listen again to some of these classics. Frankly, it had been a long time since I'd heard some of these, as we collectors get so caught up in obscurities and rarities. There's a reason these songs and performances are the top dogs in the field. This set contains 37 songs, sounding brilliant. Remembering so many of the downright crappy reissues on LP for this material that came out in the 1970s, I feel strongly that a quality presentation such as this will help bring new audiences and buyers to the world of group vocal sounds. If you ever feel the need to turn someone on to doo-wop, do it with this set. (www.shoutfactory.com)

Just Shuckin' Around (1953-1963) is subtitled *Wild, Crazy Los Angeles R&B — 24 Great Rockin' Rarities*. Frankly, there's little for me to add, as the folks at Panic Records have it right. Think *Flash Terry*, *Kid Thomas*, *Hank Moore*, *Gil Benial*, *Johnny Wright*, *Chuck Higgins* and many others, all performances that would cost you a fortune if you could find the vinyl. Honest music is what came

to mind for me while I listened to the performances. This limited-edition CD includes nice liner notes and a killer photo of the *Flash Records* store in 1956. Now if only *Panic Records* had included its address or URL on the CD...

The Mischievous Art of Jim Flora collects, for the first time, all the crazy cover illustrations he produced for Columbia and RCA Victor in the 1940s and '50s. If you haven't seen his work before, when it's all in front of you as it is in this big book, you'll flip when you realize the liberties *Flora* took with the human form on his wild covers. Much of this is unlike anything I've seen before; it's all pretty cool and definitely absolutely fascinating. If I didn't know better, and of course if *Flora* had worked in the '60s and '70s, I'd think he was an underground cartoonist.

This softcover book is a beautiful thing in and of itself; author *Irwin Chusid* (best known for his work with *Raymond Scott*, *Esquivel* and for writing for *Discoveries* in the past!) has done a terrific job of pulling together more than 225 images, also including *Flora's* artistry for *Coda* and *Little Man Press*. The essays and critical commentary combined in this volume add a wonderful dimension. Considering I knew almost nothing of *Flora* other than that he existed, I'm now a fan and searching for some of these album jackets. Cool stuff. ([Fantagraphics Books, www.fantagraphics.com](http://www.fantagraphics.com))

Remember the *J. Geils Band*? I surely do, as in the late '70s and early '80s they were one of my favorite live bands. Their shows in Detroit, notably club appearances as *Jimmy And The Juke Joints*, were nights to remember. This was when some of the punk venues were on eight-mile road, a bit before *Eminem*. I always thought *Geils* was much more of a guitar wizard than he got credit for in the band, but he was overshadowed by frontman *Peter Wolf* as far as the press was concerned.

Fast forward to today: Combine the underappreciated guitar work of *Geils* with *Duke Robillard* and *Gerry Beaudoin*, and what you get is the live DVD, *New Guitar Summit — Live at the Stoneham Theatre*. This is guitar jazz, folks, done right. Called three-part harmony guitar playing, the music is almost tasteful (yet these guys perform with a great deal of emotion), as they blur the line between jazz and blues. Listening, I'm transported to smoky jazz clubs in Paris, France, in the '40s and '50s. Watching, I'm enthralled by the fretwork and fingers of these three superb musicians. I find myself playing this DVD over and over. (*Stony Plain Records, www.stonyplainrecords.com*)

Right now I'm listening to and sneaking peeks at a new DVD from Music Video Distributors about blues music. But *Tension & Release: Springing the Blues 2003* isn't merely a series of live performances run together. This is about the essence of blues music, the passion this great music brings forth in so many of us, musicians and fans alike. Cutting between interviews and live cuts and recorded beautifully, as a viewer I was enthralled. These chats with the performers are so interesting, so insightful, so real — so unlike many other releases attempting to convey what's special about blues music. Possibly it's because most of the musicians have guitars in their hands while the camera is on them. While they speak they play little riffs here

and there — I bet they can think and speak better this way.

Performances include *Jimmy Thackery*, *Otis Taylor*, *John Hammond*, *Johnnie Marshall*, *Deborah Coleman*, *Michael Burks*, *Albert Castella*, *J.J. Grey*, *Micro*, *Tab Benoit* and...

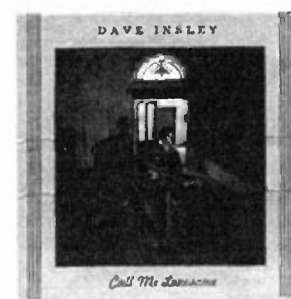


NRBQ are one of those rock bands who are familiar to writers and their cult of fans, but to most music enthusiasts, the mention of their name gets you a shrug and a "Who?" Yet they've been together a good 35 years, performing and recording at a high level, putting on live shows that are memorable and fun. When a band with this much history appears with a new record that's as good as their best work, one would expect some acclaim. But *Dummy* seems to have garnered very little publicity. That's a shame, as this is a great record, a rock 'n' roll recording with funny and insightful lyrics. These guys write clever songs, often featuring a couple of levels of meaning. There's social criticism and commentary and a beat you can dance to. (www.nrbq.com)

George Shearing: Lullaby of Birdland is an almost gentle concert from 1991. It's only *Shearing* on piano and notable *Neil Swainson* on stage, but this sublime show is riveting. They perform standards of the jazz age, from *Hoagy Carmichael* through *Rodgers & Hart* and even *Charlie Parker*, but somehow this man at the keyboard causes them all to sound like they were composed for him. (www.view.com)

I keep coming back to *Bob Dylan Live 1964: The Bootleg Series Volume 6*, playing it again and again. Somehow this concert, recorded at *Philharmonic Hall*, has made me a bigger *Dylan* fan. I've never paid as close attention to his music as so many others have and frankly found some of the "interpretations" of *Dylan's* lyrics over the years to be a crock of nonsense, but this two-CD set has drawn me in. If you don't have it in your collection, get on it. (*Legacy*)

J.B. Hutto's Stompin' at Mother Blues is one cool release on *Delmark Records*. Taken from sessions in 1966 and 1972, listeners will hear slide guitar from a true master. Only one of these cuts has been out before, and when you hear this, you'll wonder why they didn't come out then, for sure. I do. This is *Chicago blues* for real, from one of the labels with true passion for the blues. (www.delmark.com)



I'd never heard of *Dave Insley* before *Call Me Lonesome* arrived in the mail. Sure, the lead paragraph in the press release, touting the efforts of *Rick Shea*, *Rosie Flores* and several others helped put the CD into the right pile, but the music itself kept it spinning in my vehicle for two days. This is real country music done right. *Insley* has a deep voice — a warm vocal instrument — and stylistically he's all over the map, but hey, I have an ambitious appetite and like most of it a great deal. *Insley* has a rock 'n' roll background that adds

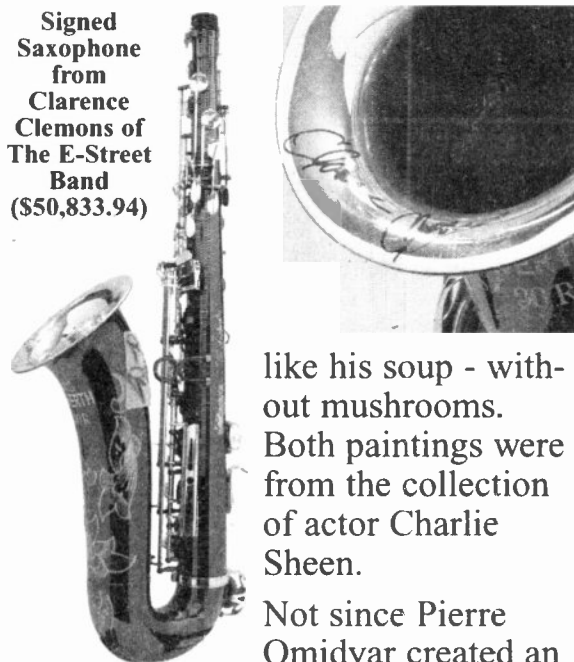
an element to the music I cannot pin down, perhaps a depth, but whatever it is, you should give this guy and his record a try. I like *Call Me Lonesome* more with every play. (www.daveinsley.com)

AUCTION RESULTS

JFK, ANDY WARHOL, CLARENCE CLEMONS AND PEZ HIGHLIGHT DAY ONE OF LELANDS.COM DECEMBER AUCTION
Sports & Americana Auction Offers \$1 Million in Sports Cards, the Ultimate Pez & GI Joe Collections Plus Items From Monroe, Ruth The Stones, Reagan and More

Seafood, NY, Dec. 10, 2004- Six pieces of memorabilia from four unique American icons - Andy Warhol, President John F. Kennedy, Clarence Clemons and PEZ - sold for more than \$275,000 in Lelands.com December 2004 auction, which closed in the early morning of December 10, 2004. In all, the first day of the auction generated \$1 million in sales. The Lelands.com sports auction will close on December 11.

Signed Saxophone from Clarence Clemons of The E-Street Band (\$50,833.94)



The President's 1963 Lincoln convertible used by the First Family beginning in the fall of '62, when he visited New England or vacationed at the Summer White House in Hyannisport during his Presidency sold for \$56,770.48.

Two original paintings on canvas, created in 1986 by pop-culture icon Andy Warhol shortly before his death, sold for more than \$125,000 combined. Interestingly, the Onion

like his soup - without mushrooms. Both paintings were from the collection of actor Charlie Sheen.

Not since Pierre Omidyar created an online marketplace called eBay to help his wife complete her PEZ collection have these collectibles been so prominent. A 300-piece PEZ collection sold for a whopping \$31,278.50, while a 1950's PEZ coin-operated dispenser sold for \$4,347.72.

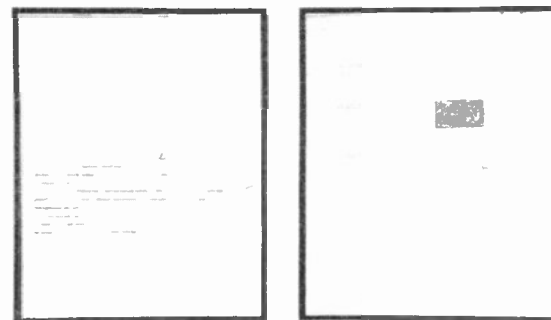
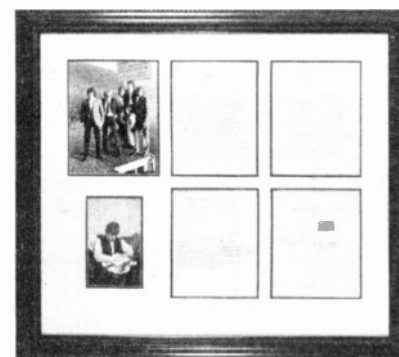
"These are classic American icons so it's no surprise to us that there was such demand and competitive bidding," said Joshua Leland Evans, founder and chairman of Lelands.com.

Although there were more than 300 lots of rock and roll memorabilia featured in the auction from the Rolling Stones, the Beatles, Elvis and Bruce Springsteen, it was a stage-used and signed saxophone from Clarence Clemons of The E-Street Band that commanded the most active bidding before selling for

\$50,833.94. The saxophone was one of several lots of Springsteen memorabilia auctioned to benefit the Light of Day Foundation.



Beatles signed "Please Please Help Me" British LP (\$26,995.44)



Rolling Stones First Management Contract (\$12,169.24)



Bruce Springsteen Handwritten Lyric Book (\$6,869.23)

Soup Box (\$76,191.17) sold for 50% more than an Onion Soup with Mushrooms Box (\$50,286.18). Obviously the buyer prefers his art

- Other Prices Realized Highlights include:**
- Beatles Signed "Please Please Help Me" British LP - \$26,995.44 (pictured)
 - Rolling Stones First Management Contract - \$12,169.24 (pictured)
 - Wookie Mask from Star Wars - \$11,082.34
 - 1871 Western Union Telegraph Stock Ticker - \$11,062.94
 - Bruce Springsteen Handwritten Lyric Book - \$6,926.48 (pictured)
 - GI Joe Collection (9 action figures, 24 accessories) - \$6,869.23
 - Playboy #1 Marilyn Monroe - \$3,047.64
 - Signed Saxophone from Clarence Clemons of The E-Street Band - \$50,833.94 (pictured).

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Disc Reviews

Brandi Shearer

The Sycamore
Vinyl Tiger
www.brandishearer.com
reviewed by Alex Green

"My will to fight is spent," Brandi Shearer sings on "Can You Hear Me?" the gently rocking opener of her fourth album, *The Sycamore*. The song is a stunner, a slow and swaying number that, depending on your current state of romantic affairs, can be either a meditation on love or the lack thereof. But about her will to fight being spent — don't take Shearer literally, because on *The Sycamore* she comes out swinging and connects on every punch. The follow-up to the sizzling blues of last year's *Music Of A Saturday Night*, *The Sycamore*, with its stinging blues and gorgeous ballads, quickly asserts itself as Shearer's most realized effort yet.

Armed with a rich and resonant voice that is dynamic, declarative and willful, Shearer's great gift as a vocalist is that she knows how to take the corners — vowels glide in impossible angles, consonants are punctuated by sultry purrs and stabs. The effects are riveting.

"Portrait" is a stirring jazz number that builds to a raspy crescendo; "Monster In Love" is a devastating ballad filled with finesse and a palpable hushed power, and "You Can't Get Home That Way" is a rootsy triumph. Shearer's phrasing and expression bring to mind Billie Holiday, while her timbre has the pure, soaring power of k.d. lang, or the melancholic stillness of The Cowboy Junkies' Margo Timmins.

It is important to note, however, that although these comparisons may be fair, Shearer is a true original. Witness the rueful resolve of the fiery "I've Had Enough," which — to say the least — is a hell of a workout. Sizzling, accusing and cathartic, it's the best song you'll ever hear about kicking someone out of your life. When Shearer declares in an unrepentant and bluesy snarl, "I want you out," it's clear that for the scoundrel in question there's no getting back in.

Elsewhere, "To L.A." turns into a moody, up-tempo hustle, and "Would You Care To Dance" is a drop-dead gorgeous ballad. *The Sycamore* demonstrates Shearer's vast vocal prowess, and "Can You Hear Me?" or "Portrait" could very well do for her what "Don't Know Why" did for Norah Jones. But Shearer is so talented she makes Jones, Joss Stone, and Vanessa Carlton sound like yearlings. This one's going all the way. Get on board.

Sharon Tandy

You Gotta Believe It's... Sharon Tandy
Big Beat/Ace (CDWIKD 233) (U.K. import)
reviewed by Doug Sheppard

It's odd that while the British were embracing American soul and R&B, both in cover versions and on the charts in the 1960s, their own soul acts were mostly struggling. Sharon Tandy, for instance, was

blessed with a booming, organic voice that could stir any song like a drink and come up with a smooth concoction, but the best she could muster in England was a cult following.

Tandy's 45s consequently went on to become coveted rarities, but Big Beat/Ace's fantastic new compilation, *You Gotta Believe It's... Sharon Tandy* finally reissues some of her vintage singles. While this compilation is more of a grower than something that hits you right away, it's incredible nonetheless, showcasing Tandy in her various guises. She could add sweetness to brilliant pop-soul melodies such as "Love Is Not A Simple Affair" and "You've Gotta Believe It," prop up Southern soul such as "One Way Street" and "Things Get Better" (two of four previously unreleased cuts recorded at Stax in Memphis), glide like Petula Clark or Tom Jones on the horn-backed groover "The Way She Looks At You" and even add zest to a Marvin Gaye-and-Tammi Terrell-styled duet called "Two Can Make It Together," with Tony Head.

Mainly, Tandy was a mod/soul belter, as evidenced not only on her signature cut, "Hold On," but also on a rough-and-ready rearrangement of "Our Day Will Come" that pushes Ruby And The Romantics off the ledge, the boisterous sensuality of "I Can't Get Over It" and "Hurry Hurry Choo Choo" and the wicked psychedelic mistress on the hard-rocking "Daughter Of The Sun." Add the backing of mighty mods Fleur De Lys (a great band in their own right) on many of these sides, and you have something that no mod or soul fan should be without. (www.acerecords.co.uk)

The Frantic Flattops

Hi-Fi Honey Revisited
Get Hip (GH-1092CD)
reviewed by Doug Sheppard

There are three kinds of rockabilly revivalists: Those who think it's all about costumes, tattoos and greased hair, those who try to pass off limp country as rock 'n' roll and those who understand that it's about the music. The Frantic Flattops fall into the latter category.

Like Deke Dickerson, The Frantic Flattops balance strong songwriting with choice covers and a fierce instrumental attack. As this expanded reissue of 1994's *Hi-Fi Honey* album demonstrates, they can lay down the rockin' groove fast on originals such as "Juke Joint's Jumpin'," "I Take What I Want" and "Slippin' In," then slide it back a little on cuts such as "Feelin' Cheap" and "Dressed Up." Basically, these guys have the real rockabilly sound down pat: hard enough to provide an antecedent to punk rock, yet swinging enough to dance to.

No wonder The Frantic Flattops got rockabilly legend Ronnie Dawson to record with them, as heard on three of the seven bonus tracks. (The other four are three live songs and one studio cut — all excellent.) I would have liked to have learned more about the band and the album (no liner notes), but it's still cool just to hear 'em rock out. (www.gethip.com)

Ladysmith Black Mambazo

No Boundaries
Heads Up International (HUCD 3092)
reviewed by J. Poet

Ladysmith Black Mambazo, the world-renowned a cappella singing group from South Africa, return to the United States to celebrate a new classical crossover recording with The English Chamber Orchestra on *No Boundaries*.

First introduced to a worldwide audience via their guest appearance on Paul Simon's *Graceland*, Ladysmith Black Mambazo are also still riding the wave of popularity generated by *Raise Your Spirit Higher (Wenyukela)*, their 2004 release on Heads Up International. *Raise Your Spirit Higher*, which held the #1 spot on *Billboard's* World Music chart or several months, was the group's first studio recording in more than five years. *No Boundaries* kicks off the 2005 Heads Up Africa series, a critically acclaimed collection that spotlights some of South Africa's finest vocalists and instrumentalists.

Ike & Tina Turner

Special Edition EP
ClassicPictures DVD (DVD6074X)
DTS/5.1 Dolby Digital (NTSC, All Regions)
reviewed by Dennis Doty

England's ClassicPictures (classicpictures.co.uk) is offering a series of what the company calls *Special Edition EPs*. They are not to be missed. At least 20 are available, and we can only hope for many more! The ones I have seen all came from *The Beat Club TV* series from Germany. This EP features the Ike & Tina Turner classics "River Deep, Mountain High," "Proud Mary," "Honky Tonk Woman" and "Get Back."

The first three Turner performances are listed as being from 1971, the last from 1972. However, in looking at the lineup of the group and what they are wearing, it looks like all are from the same show (Tina's costume does change). In any case, the performances are truly explosive! Tina and her backing vocalists are filled with enough kinetic energy to light New York City for a week! These performances are all live (some from the series are lip-synched).

Due to the time when these were taped, there are some psychedelic gyrations that probably seemed appropriate at the time, but today look dated and intrusive on these electrifying performances.

These performances are all in color, and while the soundtrack says 5.1 Dolby (I don't have a DTS decoder), it is closer to mono sound, which would be expected for a live 1971 TV broadcast. The image quality is first rate. It looks like these were taped yesterday. Subtitles are not offered.



The bonus extras are interesting. ClassicPictures has a feature they call Pop-Up. Press this button on the menu and you get the same four performances, but with written facts and tidbits of interest about Ike & Tina and the performances.

The *Special Edition EPs* retail for about \$13, and for the quality of the performances, are a good bargain. But ClassicPictures offers more. The previews on these EPs are just that; approximately 30-second clips from 20 different EPs and four compilations. These are short, but they do list the songs on the EP and give viewers a good idea of what the EPs are like. Additionally, there is a feature called *DVD Jukebox*, used to hype the company's catalog of live performances. Showcased on this DVD are 10 performances from the company's complete live concert DVD catalog. These range from clips to mainly complete performances of the songs. These songs feature crawls that list the tracks on the DVD, along with what sounds like some pretty interesting extras.

One gets the impression that those associated with ClassicPictures are fans as well as business people. It is the fan that wins here. There are different tracks promoted on different EPs, but on this EP the *Jukebox* tracks include Leon Russell, "Delta Lady" (2:47, mostly complete); Steve Marriott, "What Ya Gonna Do About It" (3:37, complete); Leon Russell, "New Grass Revival" and "Jumpin' Jack Flash" (1:46, incomplete); Alexis Korner, "Hoochie Coochie Man" (2:51, complete); Procol Harum, "A Whiter Shade Of

Pale" (3:31, mostly complete); Jack Bruce, "Sunshine Of Your Love" (1:29, incomplete); Edgar Winter (with Leon Russell), "Free Ride" (3:51, complete); Big Country, "In A Big Country" (5:50, complete); Steve Harley & Cockney Rebel, "Here Comes The Sun" (2:44, complete); and Rick Wakeman, "Reprise From The Forest" (5:28, mostly complete).

You can buy this excellent DVD (and others in the series) from *Discoveries* advertiser DiscCollector for \$11.99. Check out their ad elsewhere in this issue for full ordering information.

REO Speedwagon

**Essential REO Speedwagon
Epic/Legacy E2K 86015
reviewed by Mark Polzin**

REO Speedwagon are really never given the respect they deserve. Part of this is due to the fickle fans of radioland and the changing face of popular music, yet the band members themselves must share the blame. This situation is illustrated beautifully on Epic/Legacy's *Essential REO Speedwagon* collection.

My first concern when examining the track list was that proper attention was paid to REO's early years — when it was still acceptable for a group to be a kick-ass bar band. My fears were put to rest; the entirety of

the two-disc set's first disc details the years before REO became a household commodity. Early album rock classics such as "Golden Country," "Music Man" and "Our Time Is Gonna Come" are included.

In fact, the turning point in REO's career, their excellent Live: *You Get What You Play For* is highlighted with this set's inclusion of four songs from that album (concert staples "Like You Do," "Flying Turkey Trot," "157 Riverside Avenue" and the definitive version of "Ridin' The Storm Out").

The stardom that the band worked so hard to achieve was just around the corner, and the songwriting shifted to greet their newfound acceptance by the masses. With the multiplatinum *Hi Fidelity* and *Wheels Are Turnin'*, the formulaic power-balladry ensured the band that they would be raking in the cash from teenage girls and nostalgic housewives for the next two decades or so.

By downplaying the performances of phenomenal drummer Alan Gratzer and the extremely underrated guitarist Gary Richrath ("Don't Let Him Go" is a last hurrah of sorts), the band graduated from killer live act to a killer live act with several schmaltzy radio hits. The decision made by Gratzer and Richrath to leave the band in the late '80s comes as no surprise after hearing the changes rolling across the second disc. Overproduction and slow-tempo love songs can only keep a rocker's interest for so long.

Singer Kevin Cronin, who coproduced this collec-

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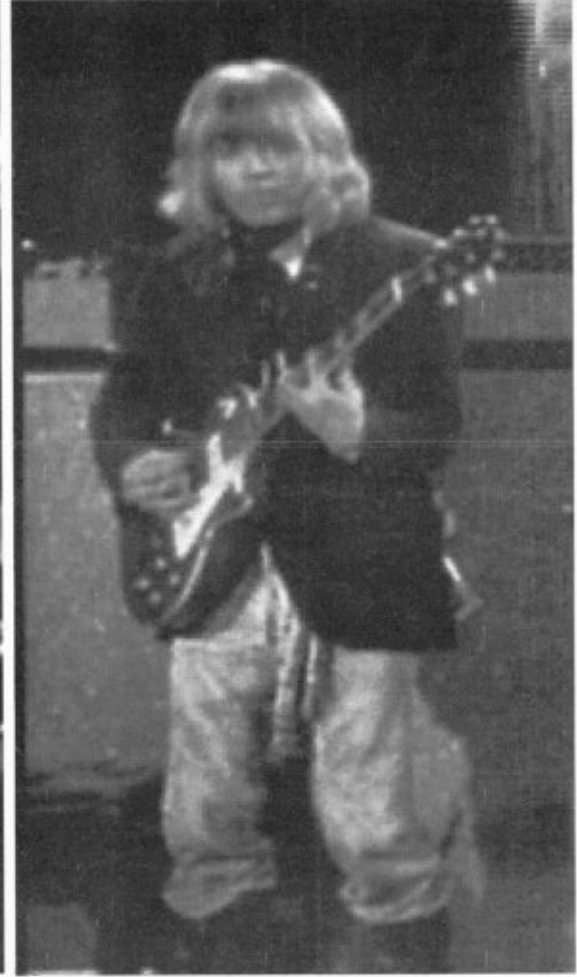
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Rock And Roll Circus

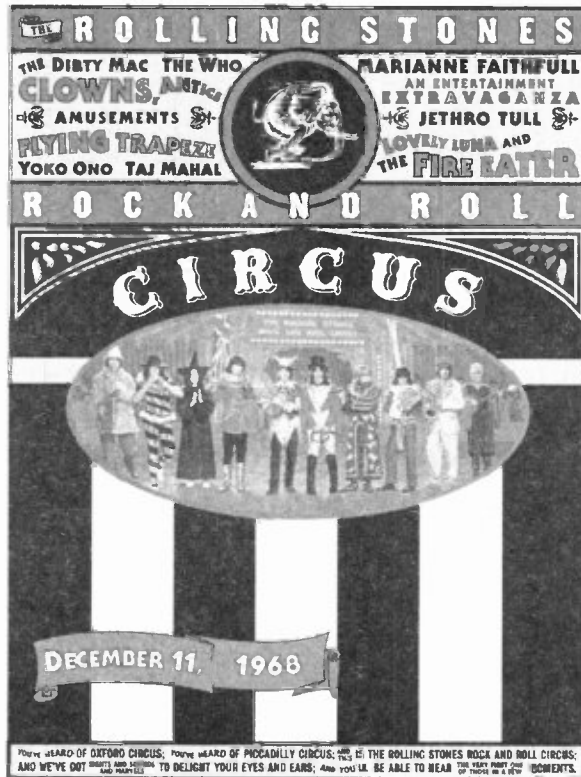
For many years, until its official release on video in 1996, one of the most elusive and collectable Rolling Stones artifacts was the *Rock and Roll Circus* show. Filmed over two days at the end of 1968, it had never been shown. A few pieces had teased out, such as The Who's performance, which turned up in *The Kids are Alright*, but for the most part it stayed hidden away for the best part of 30 years — the Holy Grail of Stones fans.

More recently, it has made a belated appearance on DVD, finally coming into the digital age. But the story of *Rock and Roll Circus*, both of its making and its resurrection, are the stuff of music lore. It was directed by Michael Lindsay-Hogg, who, in spite of his name, isn't English, but Irish-American. He'd been in England for a few years, working in television and making some of the earliest promotional music films for The Beatles and the Stones (he'd go on to direct *Let It Be* and the epic miniseries *Brideshead Revisited*, among other things).

In Britain in 1968, there'd been nothing like the idea of the *Rock and Roll Circus*, which was conceived as a television special. There were weekly shows such as *Top of the Pops*; The Beatles had unveiled the enigmatic *Magical Mystery Tour*, and there'd been a program showing The Doors and Jefferson Airplane in concert at London's Roundhouse.

"*Ready, Steady, Go*, which I directed, was the closest thing, because we were connected to the bands," Lindsay-Hogg recalled. "And because we were live, unlike *Top of the Pops*, it gave the bands more leeway to do the plug song and two or three others. It was a very good atmosphere. You could have people playing with each other, so it was a good feeling on that show."

He'd come to know the Stones and was approached when they first mooted the idea of a television special. *The Circus*, Lindsay-Hogg said, "was my concept. But Mick Jagger, then as now, was very involved in everything. So any ideas I had I would always run by him. It was a hard thing to come up with a concept that seemed to fit their image and also the image of the kind of show we wanted to put together. I remember being very happy when I was doodling on a pad in their offices on Maddock Street. I doodled a circle, and I thought, 'circle, looks like a ring.' Then the title came to me before anything else — *The Rolling Stones Rock and Roll Circus*. I thought there was something there. It was as unformed as that. I called Mick, but he was asleep. I eventually got him about three o'clock, and told him, and he said, 'Yeah, that's as close as we've got so far. That's very good.' He said to go on working on that and asked what kind of circus should it be. I said it shouldn't be a big, lavish, Barnum & Bailey circus; it should be a down-at-heel, tatty, European circus, with acts that are a little too old. He said, 'That's it!'



"He's extremely bright, and he was very, very understanding, especially since Andrew Oldham wasn't there any more, in broad strokes of what their image was and which way to go," said Lindsay-Hogg. "As soon as we talked about the title and the kind of circus, that's when it started, and it never changed. We'd have occasional meetings with the rest of the band, with all of them there, and we'd talk about it. They signed off it. But the person you mostly dealt with in those days was Mick, because he was what you'd call the guv'nor. Mick, Charlie, and Keith were the runners of the band, but Mick was the one who wanted to shoulder the responsibilities. Brian had fallen apart, poor boy."

The ideas came together in late October, and in December they shot for two days — something unthinkably spontaneous by today's standards. But in that time and place, almost anything was possible, even if some ideas proved impossible. They'd hoped to get The Isley Brothers and Johnny Cash, but approaches to both proved fruitless. So most of the acts were English.

"The organizing wasn't difficult, oddly enough, and it was sort of enjoyable. In those days in England, everything was centralized in London. I used to think it was like the Impressionist painters in France. They came from different parts, but they all turned up in Paris. These bands came from all over, but they were in London. There used to be a nightclub called the Ad Lib.

"MICK AND THE STONES WERE ACTING AS HOSTS UNTIL THEY GOT ON STAGE AT TWO IN THE MORNING. THE STONES HAD DONE A FULL DAY'S WORK BY THE TIME THEY GOT ON STAGE."

You'd go in there on a Friday night, looked around and see on banquets around the wall John Lennon, George Harrison, two Rolling Stones, an Animal, a Kink, a Yardbird, whatever, managers like Kit Lambert and Andrew Oldham. They were all there. So the organizing of the show, once we decided to go ahead with the circus, was done in that little community. Early on we decided on the Who, because they were great. Then Keith Richard liked Taj Mahal. Marianne [Faithfull] was going out with Mick. Mick thought it would be great to have this supergroup. Originally that was going to be Steve Winwood. He said he'd do it and think of some musicians. Once we got the idea for the circus, things happened very quickly.

"Steve got kind of unavailable, too much marijuana or whatever was going on. He didn't get his band together, then he called up two or three days before we were supposed to do it and very sweetly said something was bothering his voice, and he didn't think he could sing. That left us with a hole. Mick thought he'd call [Paul] McCartney first, then decided that didn't seem right in this mix, and he didn't know what band he'd get together, since Keith wanted to play. Then he thought the best person who'd lend himself to a nutty project was John Lennon. So Mick called John, and we had this extraordinary group of musicians."

So the lineup was set, with the Stones headlining, The Who, Taj Mahal, Marianne Faithfull, the Dirty Mac — Lennon, Richards, Eric Clapton, and Mitch Mitchell — along with newcomers Jethro Tull.

"The only ones I didn't know were Taj and Jethro Tull," Lindsay-Hogg noted. "We got a lot of demos from bands. I'd seen Tull on a late night BBC show and I thought Ian Anderson was a really interesting performer with his crazy, insane doctor performance. It was

The Holy Grail of Stones fans



between them and a guitar-driven band — which Mick didn't want — Led Zeppelin. And so the show, the logistics of it, particularly of it being in London, it got together seamlessly."

Compared to everything else, assembling the talent seemed easy. There was a studio to transform, circus acts to book (and they found some who were suitably down at heel), as well as the technical side — which didn't go as smoothly.

"The technical side was a little nightmare. We'd imported these cameras from France," Lindsay-Hogg said. "We wanted to put the thing on film rather than tape. We had a wonderful DP, Tony Richmond, who went on to do *Let It Be* and *The Man Who Fell to Earth*, and pictures with Nick Roeg. I'd done "Jumping Jack Flash," but I hadn't had enough control over what the cameras were doing. This French system had film magazines on top of the cameras but also a monitoring device that went into the control room, and you could orchestrate the shots. This was the first time it had ever been used and it kept breaking down. We'd be in the middle of a song and we'd lose a camera, then we'd finish with the other three cameras. The magazines would have to be reloaded, and we'd lose another camera, and someone would come out with a screwdriver."

Inevitably, with only two days really set aside for filming, they were asking for trouble, and the first piece of it came with American Taj Mahal. Along with his band, he'd been refused the necessary work permit to perform in the show, coming into England instead as tourists — where they were allowed to stay for 24 hours. The filming was done, in strict secrecy, the day before the other bands were coming to the set.

And then there was the case of Tull. They were starting to enjoy the wave of success that had come with their debut, *This Was*. But in the immediate wake of that, guitarist Mick Abrahams had quit the band, and when they were called to appear on *Rock and Roll Circus*, they hadn't yet found a replacement.

Salvation came in the form of a player named Tony Iommi, with a Birmingham group called Earth (who, in less than two years would be finding success under the name Black Sabbath). The only problem, as Tull frontman Anderson explained at the time, was "Our music wasn't really compatible with his playing." With no time to really rehearse, Tull became one of two acts to use a pre-recorded backing track (the other was Faithful), with Iommi's guitar not even plugged in.

The day was carefully planned, but the technical hitches kept pushing stage times back and back. One highlight for the invited audience was the appearance of Dirty Mac, with Lennon on guitar and vocals, Clapton on lead guitar, Richards on bass, and Mitchell from the Jimi Hendrix Experience on drums — representatives from the biggest bands in the U.K. at the time. After just a day's rehearsal, they produced a searing version of Lennon's "Yer Blues" (then just recently released on the *White Album*) they veered into a 12-bar blues that was supposed to feature violinist Ivry Gitlis but which was hijacked when Yoko Ono took the stage and began singing.



(Above) The Dirty Mac consisting of John Lennon, Keith Richards, Eric Clapton, and Mitch Mitchell. (Below) Taj Mahal.

"I didn't even know Yoko was going to do that," said Lindsay-Hogg. "Ivry Gitlis, who was the violinist and had come over from Paris, thought he was going to play and it would be good for him, didn't know Yoko was going to do that because only John and Yoko knew. He kept thinking, 'What was going on?' She kept going, he got pissed off then resigned."

Because of all the delays, it was the wee small hours by the time the Stones finally took the stage. Audience, crew, and band were all tired. But there'd been problems the night before with Brian Jones.

"He was barely there physically and hardly there mentally," Lindsay-Hogg recounted. "We lived near each other in Parliament Hill in Hampstead. We'd rehearsed the show and shot Taj Mahal one day and were going to do the whole thing the next day. About midnight, after I got in and had something to eat, Brian called me from up the road. He asked if he could come over. I asked what the problem was. He was very maudlin and said, 'I don't think I'm going to come tomorrow. They're being so mean to me.' I said he had to come. 'What would The Rolling Stones be without you?' I asked innocently, not knowing that two months later that would happen. He'd declined emotionally and physically. Rather than fighting his depression and paranoia, he'd settled into it. Anyway, I persuaded him to come. He wanted someone to know he was suffering, but he was very hard to talk to. He'd devolved into his own world. He couldn't play much anymore. He'd broken his wrist, I think, when he was in North Africa recording the Jajoukas [nomadic Moroccan

musicians]. Because of the state he was in he never did the exercises needed to get it strong again. He really couldn't play any more, and that was a symptom of where he was psychologically."

"I USED TO THINK IT WAS LIKE THE IMPRESSIONIST PAINTERS IN FRANCE. THEY CAME FROM DIFFERENT PARTS, BUT THEY ALL TURNED UP IN PARIS. THESE BANDS CAME FROM ALL OVER, BUT THEY WERE IN LONDON."

And he did remain for the whole thing, although he was relegated to very much a secondary role, with Richards taking all the solos and Jones contributing minimal rhythm guitar, a little slide and some maracas, looking plainly uncomfortable and out of it. Finally, though, the Stones began to play.

"Everyone was there by noon, and we did the players' entrance. Mick and the Stones were acting as hosts until they got on stage at two in the morning. The Stones had done a full day's work by the time they got on stage. What with doing various takes, Mick not being satisfied...we'd do five takes of 'You Can't Always Get What You Want' or whatever. By the time we got to the song we'd all been looking forward to, which was



Mick Jagger

'Sympathy For The Devil,' it was four in the morning. They hadn't only been drinking tea and taking aspirin and were all not at their best. We did one or two takes, and it was all going downhill. They weren't together musically; the camera crew was exhausted. We had a meeting, me, Mick, Jimmy Miller, and Sandy Lieberson, who was the producer. We thought about going home and coming the next night about 9. Then the overages would have cost as much in rental charges as we'd already spent. We decided to do it one more time. Then Mick did this extraordinary performance. He made them. One of his gifts is his willpower, he told the band they were going to do it, and they did."

Eventually, as Dec. 8, 1968, had become 5 a.m. Dec. 9, it was all done. Audience and musicians went home to their beds and kept the show as a memory. But Lindsay-Hogg went to work on editing, even though there was no immediate BBC interest.

"I was an advocate for finishing it, editing it, and putting it out," said Lindsay-Hogg. "But in January I'd gone off to do *Let It Be*. But we had a rough cut screening with Mick and Keith and Allen Klein and me. While they professed to like it in general, they weren't happy with themselves. I can't remember if they'd got rid of Brian by then or were about to. Also, they did think the Who were very good, but they were very critical about themselves and very tough-minded about what they do. They just thought they could maybe do better. So the idea was we'd regroup in the spring with Mick Taylor and do the Stones somewhere. The idea was we could go to Rome and shoot in the Coliseum and edit it on to the other footage. I was against it because it seemed a very big stylistic goof. They'd just released "Honky Tonk Women," and they wanted to put that in the show.

"Then, overnight, the permit to shoot in the Coliseum fell through. The papers had got wind of it and complained, and there was some worry about the amount of amplification making the Coliseum fall down. So then there was no Coliseum. Mick went off to do *Ned Kelly*. Then a year went by; they went off to do another tour. One of the things that happened, because there were lots of rock 'n' roll projects in those days and everyone had lots of ideas, so if a project lost momentum, it could end up in a drawer. For a while it

Collecting Early Stones

These days the Rolling Stones might be more an institution or business empire than a rock 'n' roll band, but there was a time when they were dangerous. Hotels banned them for their appearance and the length of their hair. But that incarnation of the band — Mick Jagger, Keith Richards, Bill Wyman, Charlie Watts, and Jones, along with sixth member, pianist Ian Stewart, produced some sublime music.

By sheer dint of their longevity, brand-name quality and popularity, they remain **one of the most collectible groups**, second only to The Beatles. Perhaps even more than the Fab Four, a mystique has grown up around the band, from their earliest days through their reputation for drug use, touring excesses and, of course, the supposedly cursed movie they made with legendary French director Jean-Luc Godard for *Sympathy For The Devil*. They were the bad boys and reveled in their role — the anti-Beatles, as it were.

But while much of the focus has gone on their heavily documented '70s career, perhaps the most interesting time in their development came earlier. During that era — which essentially ended when Jones quit the band in 1969 — they traveled a long way very quickly, growing from a British blues group, through pop, into a formidable rock 'n' roll outfit that made outrage popular, taking rock around the world.

It's perhaps no surprise that some of the music from the period is quite rare, not so much in domestic U.K. or U.S. releases (although if you find a copy of "Poison Ivy"/"Fortune Teller" on Decca F11742 hold onto it carefully. As a canceled release, it's worth more than \$800), but those records were manufactured in Britain and intended for export.

Much of the material from that early period — up to 1968, the end of the Jones era (and there was a fair bit of it) — has acquired a high value over the years. They were prolific times that saw the band grow from English blues revivalists to one of the world's leading pop groups, bettered only by The Beatles. From the time they began writing their own material (after Jagger and Richards were locked in a room in their London flat by manager Andrew Oldham, with orders not to emerge without a song), their climb to stardom was relentless — first in Britain, and then, from 1965, America, on their way to becoming (for a while, at least) the world's best rock 'n' roll band.

Throughout this time the Stones recorded for Decca, and there's little of real value in their domestic U.K. output, with only "I Wanna Be Your Man"/"Stones" (Decca F11764) worth anything for the misspelling of the B-side. The true prizes come in the items they manufactured for overseas, often with different B-sides and picture sleeves, while some of the earlier pressings of the LPs are easily identified: The Decca logo appears in large print without a surrounding box. That said, few of the albums are worth serious money, although a 3-D gatefold sleeve of *Their Satanic Majesties Request* with a red inner sleeve (Decca TXL/TXS 103) can fetch some \$80-100.

The export EPs offer a more fertile hunting ground. The *Rolling Stones* EP, for example, with the *Out Of Our Heads* (U.K. version) sleeve (Decca SDE 7503), goes for more than \$200. Most others are valued at about half that, although *Got Live If You Want It!* with a red label and yellow title on the picture sleeve (Decca DFE 8620) is worth a bit more. But even *Rolling Stones* (Decca SDE

7260), *The Rolling Stones Volume 2* (Decca SDE 7501) and the regular *Got Live If You Want It!* (Decca SDE 7502) should be in the \$100 range.

EPs, of course, functioned as a way of releasing extra material or some live tracks stuck in an odd limbo between the two main market currencies — the single and the LP.

The singles were where the money lay, in the high chart placings and sales. On average, the British singles go for \$10+, with a few higher ("It's All Over Now" b/w "Paint It Black," a canceled release, demos only, on Decca F13517, goes for \$200). But looking through the singles made in England for export, you can find some treasures.

There are two different versions of "(I Can't Get No) Satisfaction" b/w "Under Assistant West Coast Promotional Man," for example: The one on Decca 12220 is worth around \$60 in a picture sleeve. The version on Decca AT 15043, also in a picture sleeve, is far rarer and worth \$200 for a copy in excellent condition. But four others in the Decca AT series have the same worth — "Not Fade Away" b/w "Little By Little," "Come On" b/w "Tell Me (You're Coming Back)," "Time Is On My Side" b/w "Congratulations" and "Little Red Rooster" b/w "Off The Hook." You can claim at least \$100 if you have Decca F22825, which is "Street Fighting Man" (remix) b/w "Expectations," in a picture sleeve. And a picture sleeve of "Get Off My Cloud" b/w "I'm Free" on Decca F22265 should bring around \$80.

Most of the Decca export singles are 12 or 13 series, although "2000 Light Years From Home" b/w "She's A Rainbow" is Decca F 22706 (and worth around \$70).

Returning to LPs, if you have a copy of *Big Hits (High Tide and Green Grass)* with the 12 by 12 picture stapled booklet on Decca TXL/TXS 101, it's worth about \$35, while a mono *Let It Bleed* (some came with stickered sleeves as a poster) on Decca LK 5025, is worth \$50. The stereo version, identifiable by its blue inner sleeve, is Decca SLK 5025 and worth \$20 more.

The singles and outtakes collection of *Flowers* appears in several guises. With a laminated sleeve and original Decca label on LK/SKL 4888, it's valued at around \$150. A later pressing, with the boxed Decca label, bearing the same serial number, is worth about half that.

Of course, the Stones did have some memorable sleeves. Not only was there the 3-D *Their Satanic Majesties Request*, but *Through the Past, Darkly (Big Hits Vol. 2)* appeared in an unusual octagonal gatefold sleeve. On Decca LK/SKL 5019 it's worth about \$50, while the original pressing of the *Rolling Stones* LP, with a flipback sleeve, some sleeves saying "Mona" and others "I Need You, Baby" (Decca LK 4605) is around \$40. The re-pressing, non-flipback, with the original red label, is worth \$30.

The first Stones album to be recorded in stereo was *Out of Our Heads*, and it's available in two versions. Decca LK/SKL 4733 is the mono/stereo, while SKL 4733 is purely stereo, with a light-green sleeve and a boxed Decca logo.

There was plenty of controversy about 1968's *Beggars Banquet* LP. Decca pulled it from the release schedule after seeing the cover the band wanted — a toilet covered with graffiti (at the time, Jagger cited the label's double standard, since they'd put out Tom Jones's *A-tom-ic Jones*,



Collecting Early Stones, cont.

which showed the vocalist standing in front of a nuclear mushroom cloud). When *Beggars Banquet* was finally issued on Dec. 28, it was in a plain white sleeve made to look like an invitation. It was the start of the end between the Stones and Decca. But, notably, when the company reissued the disc in the '80s, it was with the "proper" toilet cover.

In addition to material issued under the group name, various side projects did find their way into release. One of the most famous, of course, was initiated by Jones on a trip to Morocco, where he recorded the *Master Musicians of Joujouka*. Although it wasn't issued during Jones' lifetime, *Brian Jones Presents the Pipes of Pan at Joujouka* did see the light of day on Rolling Stones COC 49100 and should fetch over \$80.

Richards and manager Oldham put their heads together for a one-off by the *Aranbee Pop Symphony*, *Today's Pop Symphony*, an LP on Immediate IMLP/IMSP 003, valued at a minimum of \$250 (and it hasn't been reissued on CD). Oldham, never one to turn down an opportunity to cash in, has his own Andrew Oldham Orchestra. They released two singles, "365 Rolling Stones" b/w "Oh I Do Like to See Me On The 'B' Side" (Decca F 11878) and "We Don't All Wear D'Same Size Boots" b/w "Right Of Way" (Decca F 19987), both going for around \$30. There were also three LPs. *16 Hip Hits* appeared on the cut-price Ace of Clubs label (ACL 1180) and currently fetches about \$70. *Lionel Bart's Maggie May* (Decca LK 4636) is worth \$30, and *The Rolling Stones Songbook* (Decca LK/ SKL 4796) also wanders around the \$70 area.

Marianne Faithfull is often associated with The Rolling Stones, given that she was Jagger's girlfriend. A withdrawn single of hers, "Something Better" b/w "Sister Morphine" (Decca F 12889) can bring \$50.

After Jagger and Richards were sentenced to prison in 1967 on drug charges, The Who released "Under My Thumb" b/w "The Last Time" in a gesture of sympathy. On Track 604 006, the single is valued at about \$40.

But collecting The Rolling Stones isn't limited to vinyl. A number of other items can be hunted down, although their scarcity has increased over the years. In 1964, for example, the first book on the band was published, an official biography titled *Our Own Story*. That same year, drummer Watts published his first book, about one of his great idols, Charlie Parker. *Ode to a High Flying Bird* saw the light of day only in the United States, not in the United Kingdom.

Worth tracking down — although it would take some real sleuthing — is *Tailor and Cutter* magazine for March 19, 1965. The issue carried a plea to the band to wear ties in order to save tie-makers from financial ruin, perhaps not a hot property but certainly intriguing. *Disc* magazine from Sept. 18 of that year would also make an interesting collectible, containing the feature "My Life's as a Stone's Wife," by Diane Wyman, whom Bill had married in 1959. Or could you look for the famous *London Times* editorial of July 1, 1967, headed "Who Breaks a Butterfly on the Wheel?" written by editor William Rees-Mogg after Jagger and Richards were sentenced to jail.

And if it were possible for someone to find the tapes of the Stones album *Could You Walk on Water*, from 1966, he or she would be sitting on a gold mine. It was actually an aborted project nixed by Decca, probably because of the controversial title. With a different track listing, it became *Aftermath*, released in April of that year.

Vintage tour posters are always well-received, and there are a number floating around with The Rolling Stones' name on them. The problem is ensuring authenticity. Tour programs are harder to fake, and early ones are prized. A 20-page 1965 U.S. tour program, with text by Oldham, goes for more than \$300 in excellent condition, while a 16-page 1966 U.S. tour book, with some very psychedelic photography, both black-and-white and color, sells for \$275.

Perhaps the climax of the Jones-era Stones was the *Rock and Roll Circus*, filmed in 1968 but never seen in its entirety until 1996, when it was finally released on video. The press kit from that release sells in memorabilia stores for \$20-35, but that's nothing compared to the expansive kit that accompanied the 2004 DVD release; one retailer was asking \$275 for that (without the DVD).

Of course, this is nothing more than a sampling of the Stones collectibles around. Even that single era has a lot more to offer. But it's a place to put a foot in the water (and also see if you might possess anything valuable).



The Who

looked as if *Let It Be* would lose momentum, because Allen [Klein] was using it to negotiate a *Let It Be* movie or record deal. So a year had gone by, so it was still in a very good rough-cut stage. It was all in the cutting room. Then the Stones decided we should close the cutting room and bring all the cans of street [footage] to Maddock Street. My feeling was not much was going to happen. Then, for tax reasons, the Stones went to France for a year. They didn't need these really nice offices, and they got a much smaller office. They couldn't fit the 35 cans of film in the new offices. So Ian Stewart thought maybe someone might want it, and he took the cans of film to his house in the country and put them in his barn for safekeeping. He didn't tell anybody he'd done it. He was smart enough to know that one day someone would want everything to do with the Rolling Stones.

"Over the years, because I did some videos with the Stones, I'd say, 'What happened to *the Circus*,' and they'd say, 'I don't know,' and life had moved. Then Stu died in the late '80s. When Cynthia, his widow, went around the property, she found the cans of film in the barn. She got in touch with someone, and eventually Allen Klein heard about it. He has a contractual thing with the Stones that he owns or co-owns all the pre-1970 stuff. He thought it should be reconstructed, and he got all the footage, which was hard because a lot of it had gone missing. When Jeff Stein made *The Kids Are Alright* he'd taken The Who's bit, so that wasn't there, it had ended up in a vault in Teddington. So it took a lot sleuthing work by Allen and Robin Klein to even get it in a semblance of what it was. The reason it's out isn't just because Allen thought it would be good but because of their hard work. It was released at the New York Film Festival in '96 and did very well, and now it's out as a DVD with commentary. I think it would have been great if it had come out at the time. But seeing it so much later it has a real different kind of value, certainly because what's happened to some of the people. Also with music having changed so much, anyone of whatever generation who sees it, they get a full jolt of how good the bands all were, at their peak. It was the great lost work."

And, quite obviously, still fresh in Lindsay-Hogg's memory, even down to the regret "I didn't have a documentary camera backstage. I remember when one of cameras broke down and I went back to the dressing room to tell them the delays would end. They're musicians, and they're sitting around the room all playing with kitchen utensils, guitars or doing doo-wop songs. They were rivals, but they were all very close. Each one wanted to be the best, but they were very close to each other. They'd all had similar backgrounds. I remember talking to Lennon, and the first song he'd liked was on Radio Luxembourg, called "Sh-Boom" by The Chords. None of the bands liked the music of their parents... I wish I'd had a camera in the dressing room."

While it was never thought of at the time, it was about the only thing that was missing. In one of those strange twists, the show that vanished again returned, even winning a prize at the New York Film Festival. It captures a more innocent time, when the music meant more than chart positions and record sales. For Stones fans, it remains one of the prizes, even though it's widely available. ●

by Robin Platt



robinplatt@shaw.ca



MarketWatch

Ch-ch-ch-changes:

As I write this, another year is drawing to a close and I find myself in a reflective mood. So I thought I'd ramble for a lit bit here, if you'll indulge me, about the fact that, in the Oscar® Award-winning words of Bob Dylan, things have changed.

As time goes by and I crank out a new column each month, I feel a growing distance from what I'm writing about, in terms of time. For the times they are a-changin' indeed. Although many recent CDs, promos, etc. are still becoming collectible, I get the feeling that **they just aren't making collectibles like they used to**. Now I realize that collectibles are mostly defined by a certain passage of time. I'm not sure that in 1966 anyone had any clue how valuable The Beatles' "Butcher Cover" albums would become. [Koenig says, 'of course nobody had a clue they'd ever be worth money!'] And those obscure Northern Soul singles would have sold a lot more copies if anyone could have foreseen the prices they'd change hands for a few decades later. So it's possible that, even as I sit here typing this, a CD is leaving a pressing plant somewhere, starting out on a journey that will end not at the top of the *Billboard* chart but in a cut-out bin or as an eBay auction that doesn't get any takers for its starting price of 99 cents that, a few decades later, might be changing hands for a few hundred bucks. It's possible.

But while I believe that **record collecting will continue to be big for decades, maybe centuries, to come**, I think the items that are really prized by collectors in the future will mostly come from the same period we're looking at now — the mighty 20th century. Why? Because in terms of collecting, that was the century that produced... stuff. And lots of it. And this century, from what I've seen so far, isn't so big on producing stuff of a collectible nature, at least not the type we're looking at in these pages.

Comparisons? Sure, why not?

20th century:

Records. Ah, records... Susceptible to wear, making the hunt for a pristine copy of that Holy Grail LP all the more challenging and therefore all the more fun. Singles, in cool picture sleeves printed in limited numbers, prone to the dreaded ring wear and therefore also a challenge to find.

Hours blissfully wasted flipped through boxes that you found tucked underneath the bins in the back of a cool record store you found.

"That stuff's just overstock — it's all the same as what's in the bin," the clerk advises.

This month's column powered by:

Brian Wilson — *SMILE* — Still loving this album, especially the first two-thirds of it. "Roll Plymouth Rock" is the one I keep rewinding the tape back to in the car, but then it's all great. Doing a remake of a 30-year-old, unfinished, unreleased album should categorically not have worked, and yet it does. Somewhere up there, Derek Taylor is smiling and saying something terribly witty/whimsical/profound/poetic about the way the whole *SMILE* debacle resolved itself under the guidance of Wilson, Parks, and Wondermint.

David Bowie — "Modern Love" — Heard this in a supermarket the other day, having long since forgotten just what a great little record it is. Spun it upon my return home to great enjoyment.



"I'm just gonna take a peek anyway, if you don't mind," you reply. Because you just never know if the next record you flip will reveal that gem you've been searching for. Or something you didn't know existed.

More hours blissfully spent combing the ads in this magazine and others like it, never knowing what you might find. Money orders stuffed in envelopes and sent to some dude in Flushing, N.Y., and the anticipation of waiting for that package to arrive, that \$30 single you ordered just to get a B-side you'd never heard by Harry Nilsson.

Trading tapes with a guy whose name you found in another ad and the excitement of kicking back and hearing that crappy-quality tape of Beatles outtakes you'd never heard before...

Buying a magazine to get an 8-by-10-inch pinup of your favorite band to put up on your wall next to the others.

Opening up a double LP (probably one by Kiss) and discovering stickers, posters, etc.

21st century (so far, and it's only gonna get worse, folks, he said cheerily):

CDs. Yeah, **some LPs are still being pressed**, and that's great, but it's just not quite the same. So mostly CDs. Not really prone to wear if handled with any degree of care. Tiny 5-by-5-inch covers, where once there were majestic 12-by-12-inch works of art. Few, if any, goodies inside the packaging. So not quite as much fun to take home as their vinyl counterparts. Anyway, you can just burn 'em yourself and print your own covers and end up with something only slightly less cool than a store-bought copy. (I'm speaking theoretically, in case any bigwigs for the RIAA are reading this.) You can even tweak them, add your own bonus tracks and delete the tracks you used to have to lift the needle to skip over ("Revolution 9"? Bye-bye.) And you can (again, in theory) make your own "best of" compilations — inevitably cooler, since the record company almost

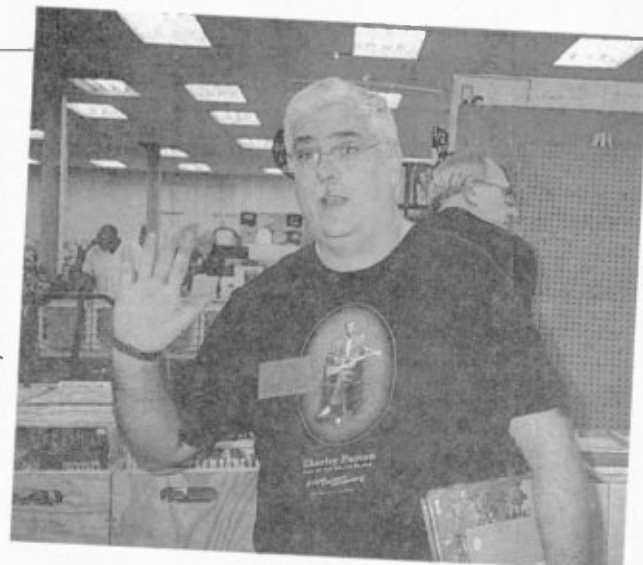
Market Watch continued on page 25



photographs by Elaine Wade



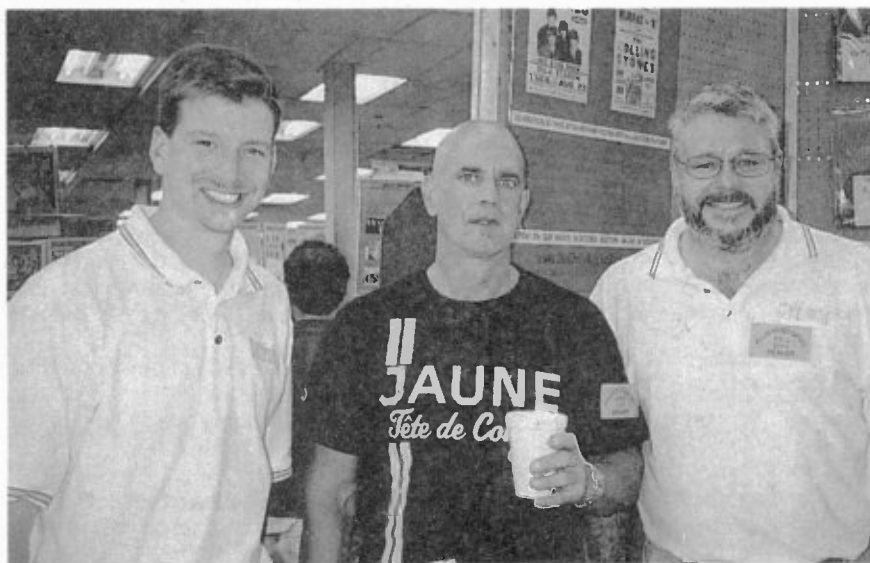
(Left) Rocky Kruegel of Milwaukee, Wis., doesn't look a bit tired after that long drive!



(Right) John Tofteller pretending he doesn't have surf LPs under his arm!

AUSTIN RECORD SHOW

FUN & GAMES AT THE FALL AUSTIN RECORD SHOW



Now this is a scary sight. Somehow we still got people to come to the booth for copies of *Goldmine*, *Discoveries* and our price guides. Left to right: Trevor Lauber, John Koenig, Wayne Youngblood.

discoveries

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February 2005



Jay Monroe



Eddie Large of Ft. Worth, Texas, being held hostage by Chris Varelas of San Antonio.



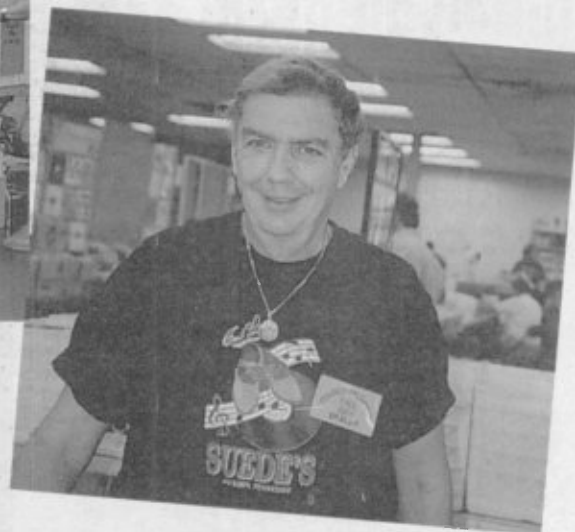
Steve Flink drove all the way down from the heartland of the States, St. Paul, Minn., yet always is in good cheer. I think it's because of the warm weather in Texas.



Mary Koop remaining calm while husband Juergen gets excited over a big sale.



Austin Record Show promoter Doug Hanners prepares to bust a move on his scooter.



Would you buy a 45 from Dick Blackburn? Sure, go ahead. The well known Los Angeles 45 maven was also selling DVDs of the horror movie he produced in the 1970s, and I bought one!



Karen and Steve Flink, still smiling after spending all that time together driving down from Minnesota.



Ken Benedict of Tampa, Fla., always has an impressive haul of records for sale. Behind him in the sleeveless T-shirt is Tony Puglisi (Maserati) of Austin.



Gerry Diez of Los Angeles, one of the nicest 45 collectors in the world, is rumored to have found a nice, expensive, collectible record in Jim Kupper's \$5 bin. Here he's hard at work. Eventually over the course of the show Diez looked at every 45 in the place.



John Anderson of Scotland, who used to be one of the world's biggest 45 dealers and now is merely one of the tallest, attempts to explain the magical and mystical attraction of Northern Soul to another dealer.



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Market Watch continued from page 21

always manages to omit that one track you consider to be essential. And you can make your own rarities comps — on the off chance that there's anything by your favorite artist that hasn't yet been issued officially.

And that rare Nilsson B-side, the one you had to order from the guy in Flushing? You can just download it and listen to it right now, without leaving your seat or paying a cent.

And if you want a pinup of your fave band, you just do a Google image search and print your own which will look as good or better than that old magazine pinup and yet somehow, indefinitely, will be less cool.

The comparative absence of *stuff* in this century (and presumably in the ones to follow) is, I think, going to mean that the majority of collectibles will continue to date from the 20th century. Also, although there are plenty of great artists on the scene these days, the mystique of the glory days is largely gone — not just the rock 'n' roll days either but as far back as Al Jolson and further.

There isn't going to be a new Beatles (sorry, Oasis' Noel and Liam Gallagher), there isn't going to be another Jimi Hendrix or Elvis Presley, and no one is ever going to make recordings that sound as good as the ones that came out of Motown. The mystique is missing, I fear, but that is exactly why people will keep digging deep into their wallets for Northern Soul or Sun 45s or whatever. Because that's a **direct line to the magic of rock/pop/soul/blues and the rest of it.**

Don't get me wrong. There is still plenty of great music being made. But without that mystique, and without the plethora of cool stuff, I don't think it will translate into collectibles in the way we've seen over the last half century or so.

Lest I come across as a record-collecting counterpart to Max von Sydow's character in *Hannah And Her Sisters*, I am not a pessimist. Long live rock, and **long live record collecting**, I say. I just think that the Top 100 music collectibles of 3004 list won't look that much different from this year's list. That's okay. That's the way it goes. Too bad for those who missed out on seeing an Elvis concert or buying *Led Zeppelin IV* the day it came out or a host of other defining rock moments. But things change. And, as that guy from the Victoria's Secret commercial pointed out, they have changed. But there you go. It's like class-

ical music or opera. People still write it and people still perform it and people still enjoy it, but there was a golden age that is now over. (Jesus, I really am sounding like a hipster version of that von Sydow character.)

Is rock dead? No, not by a long shot. Long live rock, I say again. It's still fun and exciting, just in a subtly different way that's less prone to generating collectibles.

It is, as the kids say, all good. To quote the great Derek Taylor, upon the breakup of The Beatles, "The world is still spinning, and so are we and so are you. When the spinning stops, that'll be the time to worry. Not before." Man, they don't make publicists like they used to either — although they never really made another quite like Taylor.

The future: Digital collectibles?

Here's a thought: With so much of the rock 'n' roll experience occurring in a digital form these days — MP3s, WMAs [Windows Media Audio files], jpegs, music video files, etc. — is it conceivable that a digital file could somehow become collectible? It sounds crazy, perhaps, but I think it merits some consideration.

For starters, many companies are now selling MP3 downloads for a nominal fee, and various other file downloads also come with a price tag these days. So we're over that hurdle and just starting to get to grips with the idea that a digital file, a little piece of electronic data that you can't hold in your hand — has cash value.

Now consider this: As anyone whose indulged in electronic file-sharing knows, some MP3 files are considerably harder to find than others. You want to download The Beach Boys outtake "California Slide"? Get ready to do some serious searching. The same goes for many, many other tracks. Even many relatively common cuts can be hard to find.

So is it conceivable that I might one day find myself paying for a rare MP3?

Well, sure, what with the RIAA taking action against file-sharing, people are now willing to pay a buck or whatever it is to download a song legitimately. But the question is, what would you be willing to pay for a digital file?

Let's say you're a huge Beatles fan. You meet the nephew of a guy who worked as an engineer on, say *Abbey Road*. And he's just found a tape in his uncle's

attic of a completed never-released, never-heard track from those sessions. He wants to keep the tape, but he'll send you a high-quality MP3 of the track for, say 50 bucks. Would you pay?

Quite possibly. But the Achilles heel of the idea of a digital file being a collectible is that, unlike tangible collectibles, digital files can quickly go forth and multiply. So if you pay \$50 for a file and generously decide to make it available to others via file-sharing, it could quickly lose its value. Even if the music industry eventually shuts down every file-sharing setup, it would still be easy for a file to get around via e-mail.

Unless technology figures out a way to make it so that you can e-mail somebody a file for their use only, one that can't be redistributed. Is it possible to somehow encode a file so that if someone sells it to me I can't just give it away to 30 other people the next day? To be honest, I don't know. But if it isn't, I'm sure it's just a matter of time.

Market Watch Mailbag:

You may recall a recent period of several months during which I ended every column with a plea for everyone to go out and buy a copy of *Happy-Go-Unlucky* by Liverpool singer/songwriter **John Cunningham**. During that time, I remember thinking, "If just one person gets into John Cunningham because of this, I'll be satisfied." It looks like that has finally happened. I had a nice letter recently from Mike Dow of Bradley, ME, who wrote:

"I've been enjoying your *Discoveries* column for years — it's generally the first thing I turn to when a new issue arrives.

"Thanks for your recommendation of the John Cunningham *Happy-Go-Unlucky* CD. I ordered a copy and just listened to it twice in a row. You are correct — it's great! The songwriting on this album is very, very strong. It's a shame that it hasn't received the acclaim that it deserves. You've done your readers (and John) a great service by writing about this disc. Thanks again for the suggestion!

"I'll be looking for your next column! Keep up the wonderful work."

Thanks again for the kind words, Mike. And, in the spirit of leaving on a high note, I'll wrap things up for another month. ●

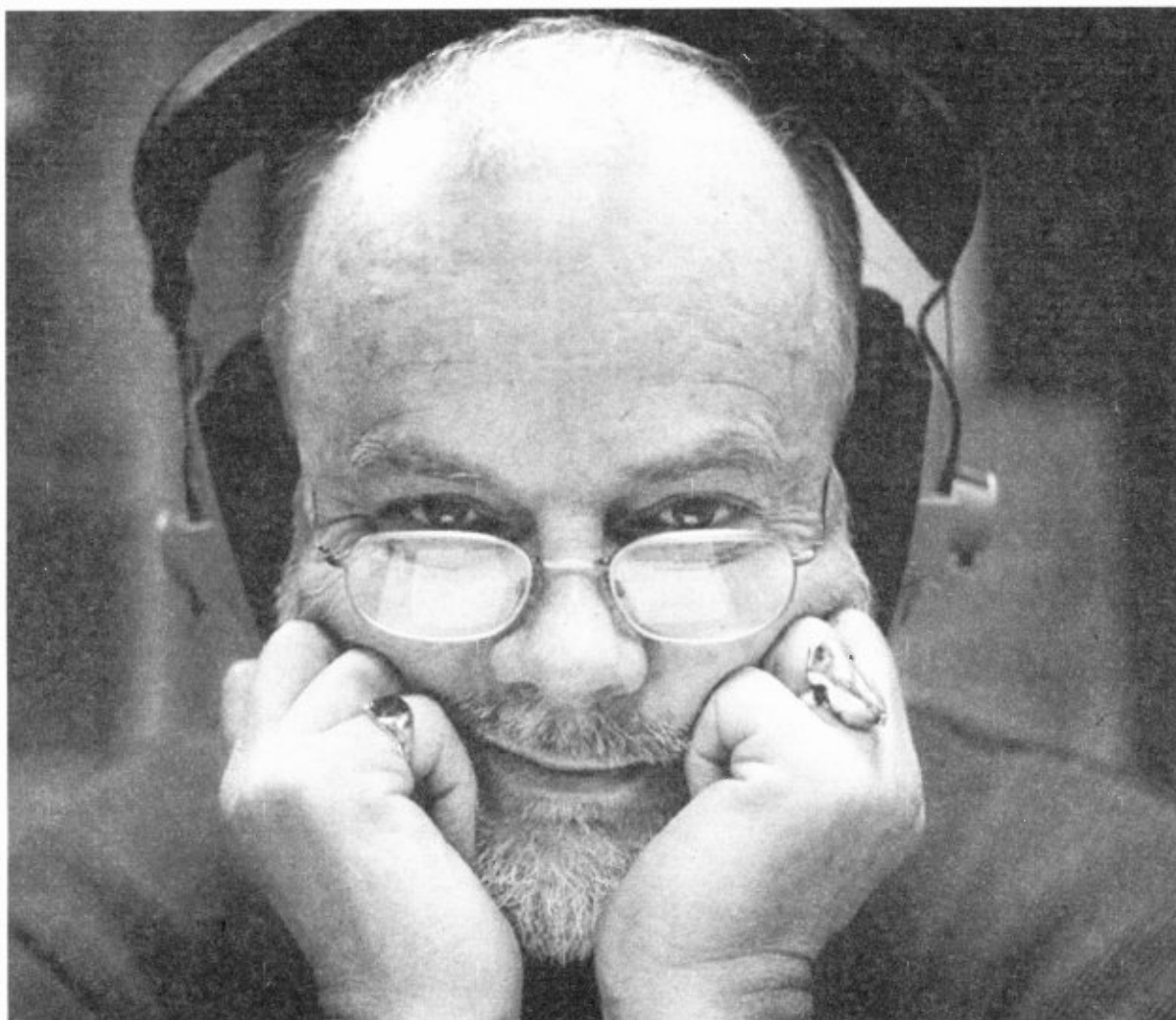
by Robin Platts

discoveries



In Memory Of

by Chris Nickson



© Andrew Bourman/Redleins

John Peel

It was with a profound, lingering sadness that I read an e-mail telling me that British radio DJ John Peel had died Oct. 26, 2004, of a heart attack. Without him, and the music he consistently championed, I might well not be writing this.

When the BBC began its new Radio 1 "pop" service in 1967, Peel was already a veteran on the radio. Born John Robert Parker Ravenscroft in Heswall, just outside Liverpool, his life changed forever when he heard Elvis Presley sing "Heartbreak Hotel." After completing his national service in 1959, he began traveling, ending up in the United States, where he found work broadcasting on radio station WRR in Dallas. Returning to England he'd become a fixture on Radio London, one of the pirate stations operating on boats anchored offshore, taking his new name from the legendary huntsman John Peel. His *Perfumed Garden* show steered well clear of the mainstream, presenting records by bands who were part of the nascent underground that was springing up. Hired by the BBC, he kept to the format that had worked well for him for his program, *Top Gear*. If it was something he liked, he played it. It didn't matter if the

artist was known or not; if the music tickled him, he aired it.

Working for the Beeb has its advantages. He could bring bands in for sessions, and anybody who was anybody appeared on his shows — Traffic, Led Zeppelin, Jimi Hendrix. They'd go into the studio and record their four songs under the eye of producer John Walters, and the pieces would be aired the following week.

To the 13-year-old discovering music and growing up in Leeds, a long way from where everything was happening in London, Peel's show was a revelation. Tune in to his two hours a week, and you'd hear things it was impossible to hear elsewhere. It was a chance to be exposed to what truly stood as the cutting edge. In those days of seemingly primitive technology, we'd have the microphones of our cassette players by the speakers to capture the live sessions of artists we liked. In school the next day, we'd swap notes, asking, "Did you hear such-and-such on Peel?" He was the gold standard by which everyone else was measured — and no one came close. He truly helped make people into stars, such as Mark Bolan, whom he

featured regularly in the days of Tyrannosaurus Rex, before the name shortened to T. Rex and the music turned glam.

He began his own record label, Dandelion, and issued music he liked from performers such as Bridget St. John, Siren, and Principal Edwards Magic Theatre. The commerciality of it, or lack thereof, didn't bother Peel one bit. He believed in this and thought everyone deserved a chance to hear it.

As music changed it would have been easy for Peel to have been left behind, another dinosaur gone extinct. But he moved with the times. In 1976, when so many were expressing their loathing for the new punk style, Peel was playing it, much to the chagrin of his BBC paymasters. He helped bring reggae and hardcore into the mainstream. And the era brought him one of his all-time favorite bands, Northern Ireland's Undertones, whom he delighted in foisting on his willing listeners. From The Fall to the Sex Pistols, Peel was there.

He stayed ahead of the game.

The music evolved, and Peel kept listening to and playing it. Hip-hop, industrial noise metal, techno, ambient, world music, the early days of grunge — it was all grist to his mill. Long before most people in Britain had heard of these things, he'd already aired them. And he kept encouraging new talent. Unknowns constantly sent him cassettes of their music, and often he'd write back, telling them to keep going. The very best ended up on his show and sometimes with record deals from it. He was a beacon of hope to anyone whose tastes lay outside the mainstream. You might not like everything you heard there, but there was always something that caught your attention and you admired him for the breadth of his taste and his insatiable curiosity.

With his low-key introductions and light Liverpudlian accent, Peel became an institution over time. But he was a subversive influence, committed to music, always seeking out the new and interesting. He was quite rightly given the OBE (Order of the British Empire) for his services to music.

Peel was on a working holiday in Cuzco, Peru, when he died. The father of four children, Peel continued to present his Radio 1 show, even after more than 30 years. More recently he'd also been the presenter of *Home Truths* on Radio 4.

The simple fact is that there was no one quite like him. He introduced not just one but several generations of Britons to music they'd never have heard otherwise. His palpable sense of joy about music never deserted him. Although his fame was very much restricted to England, he also became something of a cult figure in the U.S., largely through the bands who sang his praises — and there were many of them.

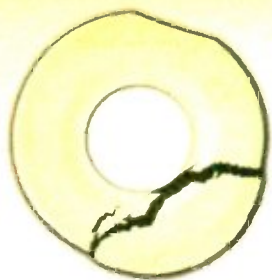
He probably would have hated the word, but John Peel became a legend. To those of us who couldn't afford to buy much music, he was a guide through the wilderness, a thoughtful advisor, a mentor. Listening to him, we were exposed to a wealth of sounds. And, more important, by example he showed us that an open mind was the greatest gift of all. For some it's an ideal that has never vanished.

John Peel gave to the world. He brought us music, pleasure and knowledge. It's an oft-used cliché, but in his case it's very, very true: The world is a much poorer place without him. ●

discoveries

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February 2005



See #27

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Auction closes Tuesday, February 15, 2005 at 7:00 p.m. PST



See #51

Original R & B Vocal Group 45's and 78's Auction

AUCTION DETAILS

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

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

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

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

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

Original R & B Vocal Group 45's

1. **The Altones** - "Summer Love/Love Me Love Me" *Archer 104* Mint Store stock new! MB \$20
2. **The Antonies** - "You Are The One/Jenette" *Black Crest 106* Mint Store stock new! MB \$20
3. **The Aquatones** - "You/She's The One For Me" *Fargo 1001* Mint Old store stock! MB \$20
4. **The Aquatones** - "Crazy For You/Wanted" *Fargo 1016* M- Nice one! MB \$25
5. **The Barons** - "If You Want A Little Lovin'/Jay Walk" *Key 1001* Nice VG+ Xol on B-side only, from Greenville, South Carolina MB \$15
6. **Bee Jay and Group** - "I'll Go On/There's No One For Me" *Clock 1743* VG++ White Label Promo pressed on vinyl MB \$20
7. **Jesse Belvin** - "Beware/Dry Your Tears" *Cash 1056* M- Record looks perfect but plays very noisy - not sure why MB \$20
8. **The Blue Notes** - "My Hero/A Good Woman" *Val-Ue 214* M- Original price of "49c" stamped on the label! MB \$20



9. **The Bonnevilles** - "Lorraine/Zu-Zu" *Munich 103* VG++ All time classic! Original label and super nice copy! MB \$200
10. **The Cameos** - "I Remember When/We'll Still Be Together" *Matador 1808* Nice VG+ Maroon label MB \$20

11. **The Catalinas** - "Ring Of Stars/Wooly Wooly Willie" *Rita 1006* Mint MB \$25
12. **The Charms** - "Hearts Of Stone/Who Knows" *Deluxe 6062* M- Classic MB \$30
13. **The Chimes** - "Once In A While/Summer Night" *Tag 444* Mint Store Stock MB \$20
14. **The Chimes** - "I'm In The Mood For Love/Only Love" *Tag 445* M- MB \$20
15. **The Chimes** - "Let's Fall In Love/Dream Girl" *Tag 447* M- MB \$20
16. **The Clovers** - "Love Potion No. 9/Stay Awhile" *United Artists 180* VG++ Tiny tol MB \$15
17. **The Clovers** - "One Mint Julep/Lovey" *United Artists 209* M- MB \$15



18. **The Cobras** - "Baby Baby/Continental Shout" *Gold Chip 101* M- Yellow Vinyl!! Totally obscure, probably white group. Promo copy, xol, not listed anywhere!! MB \$50
19. **The Concordes** - "Cross My Heart/Our Last Goodbye" *Gramercy 304* M- Black label with Candy Canes—first press! MB \$100
20. **The Coolbrezers** - "My Brother/You Know I Go For You" *Abc Paramount 9865* VG++ White Label Promo MB \$50



21. **The Crescendos** - "My Heart's Desire/Take My Heart" *Music City 831* M- Pale green label!! The rare pressing! Record has very slight heat swish in the first five seconds. From the legendary Music City warehouse stock, there were seven copies of this. I had two and this is my last. The other five are already in collections. MB \$300
22. **The Cubans** - "Tell Me/You've Been Gone So Long" *Flash 133* Nice VG+ White Label Promo, small sticker stain MB \$50
23. **The Dell-Vikings** - "Come Go With Me/How Can I Find True Love" *Dot 15538* M- Classic MB \$15
24. **The Diamonds** - "Little Darlin'/Faithful And True" *Mercury 71060* VG++/M- Maroon label true first pressing! Scarce! MB \$25



25. **Dion And The Belmonts** - "Where Or When/That's My Desire" *Laurie 3044* VG++/M- With super nice Picture Sleeve! MB \$20

26. **The Dissonalres** - "Only Love/Blitzkrieg" *Altair 101* Nice VG+ Obscure and nice! MB \$50
27. **Little Esther/Dominos** - "Heart To Heart/Lookin' For A Man To Satisfy My Soul" *Federal 12036* Mint White Label TEST PRESSING! MB \$300 (See picture at top of page)
28. **Billy Ward & His Dominoes** - "These Foolish Things Remind Me Of You/Don't Leave Me This Way" *Federal 12129* M- Silver top label MB \$100
29. **Billy Ward & His Dominoes** - "Rags To Riches/Don't Thank Me" *King 1280* VG++ Jackie Wilson on lead MB \$10
30. **Billy Ward & His Dominoes** - "Christmas In Heaven/Ringing In A Brand New Year" *King 1281* Mint Store Stock NEW! MB \$35
31. **The Drifters** - "Room Full Of Tears/Somebody New Dancin' With You" *Atlantic 2127* Mint White Label Promo, promo sol MB \$20
32. **The Drivers** - "Smooth, Slow And Easy/Women" *Deluxe 6094* M- MB \$35
33. **The Dubs** - "Beside My Love/Gonna Make A Change" *Gone 5020* M- Classic and CLEAN! MB \$40
34. **The Earls** - "Never/I Keep A Tellin' You" *Old Town 1133* Mint Blue label thick vinyl true first press! MB \$30
35. **The Edsels** - "Three Precious Words/Let's Go" *Tammy 1014* VG++ White Label Promo MB \$20
36. **The Emperors** - "I May Be Wrong/Come Back Come Back" *Haven 511* (SEE INSERT BELOW)
37. **The Eternals** - "My Girl/Babalu's Wedding Day" *Hollywood 71* VG White Label Promo, slight stain on label MB \$5
38. **The Falcons** - "You're So Fine/Goddess Of Angels" *United Artists 2013* Nice VG+ White Label Promo on vinyl, faded wol, tough to find as promo MB \$15



39. **The Five Keys** - "How Long/Mistakes" *Aladdin 3131* VG+ Killer and TOUGH to find on 45! Nice copy with slight hiss in a couple of spots and light scuffs. You will pay over \$3000 for a Mint one! MB \$500
40. **The Five Keys** - "Emily Please/Handy Andy" *Capitol 4009* M- White Label Promo, #ol. In my opinion, this is their best one for Capitol and just doesn't turn up much. MB \$25
41. **The Five Playboys** - "When We Were Young/Pages Of My Scrapbook" *Fee Bee 213* M- Classic MB \$75
42. **The Five Satins** - "To The Aisle/Wish I Had My Baby" *Ember 1019* VG++ Classic MB \$20

36. **The Emperors** - "I May Be Wrong/ Come Back, Come Back" *Haven 511* • VG++/M- RED VINYL!! One of the World's Rarest Records! A MASTERPIECE of the Chicago group sound and nearly impossible to find on 45! Sold by the group themselves and the management of the Royal Plaza Hotel in Chicago. Rumors abound that at least one of the Flamingos is on this record. This is one of two copies that recently showed up and this is the nicer of the two. The other one is not for sale at this time and may never be. MB \$4000



43. **The Five Wings** - "Teardrops Are Falling/Rock-A-Locka" *King 4781* Mint White Label Promo with Bio label! Tough and great! MB \$300
44. **The Flamingos** - "Whispering Stars/Dream Of A Life Time" *Checker 915* M- Tough one MB \$35
45. **The Flamingos** - "Lovers Never Say Goodbye/That Love Is You" *End 1035* M- Grey label true first pressing MB \$30
46. **The Flamingos** - "I Only Have Eyes For You/Goodnight Sweetheart" *End 1046* M- Grey label true first press MB \$40
47. **The Four Dots** - "Rita/He Man Lookin' For A She Girl" *Bullseye 103* VG++ Classic! MB \$100



48. **The Four Fellows** - "Bend Of The River/Tried" *Derby 862* M- Tough one! In original Derby sleeve! MB \$300
49. **The Four Fellows** - "Soldier Boy/Take Me Back, Baby" *Glory 234* Mint Classic MB \$20
50. **The Four J's** - "Here Am I Broken-Hearted/Said That She Loved Me" *Jamie 1267* VG++ Classic NY Doo Wop! MB \$30
51. **The Four Tops** - "Could It Be You/Kiss Me Baby" *Chess 1623* Mint White Label Promo and yes, it is them and it is their very first record! MB \$150 (See picture at top of page)

Next Month's Auction

★ ★ ROCKABILLY 45's ★ ★

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See #109



- 52. The Graduates – "What Good Is Graduation/Lonely" Corsican 0058 VG+/VG+ With super tough to find picture sleeve! MB \$200
- 53. The Harps – "Daddy's Going Away Again/Marie" Laurie 3239 Nice VG+ Promo, answer song to Shep and The Limelights "A Thousand Miles Away" MB \$25



- 54. The Heartbeats – "Everybody's Somebody's Fool/I Want To Know" Rama 231 M- White Label Promo, tough to find as Promo MB \$75
- 55. The Hearts – "Lonely Nights/Oo-Wee" Baton 208 M- With release number on the left side—so true first press MB \$30
- 56. The Ideals – "Magic/Teens" Paso 6402 M- White Label Promo MB \$50
- 57. The Imperials – "Tears On My Pillow/Two People In The World" End 1027 M- Grey label true first pressing with no credit to Little Anthony on the label MB \$50
- 58. The Ivorytones – "Move It Over/Wo! Wo! Wo! Wo!" Unidap 448 M- MB \$30



- 59. The Keynotes – "One Little Kiss/Now I Know" Apollo 513 M- Fabulous! MB \$100

- 60. The Kodoks – "Teenagers Dream/Little Boy And Girl" Fury 1007 M- Maroon label first pressing MB \$75
- 61. The Kut-Linx – "So Tough/What'cha Gonna Do?" Challenge 1013 M- Maroon label MB \$10



- 62. The Larks – "If It's A Crime/Tippin' In" Lloyds 110 M- Slight storage warp with NO effect on play MB \$200
- 63. Curtis Lee & Group – "Pretty Little Angel Eyes/Gee How I Wish You Were Here" Dunes 2007 Mint Classic produced by Phil Spector MB \$20
- 64. The Marlettes – "Only Memories/Just The Way You Are" How Fum no # (SEE INSERT BELOW)



- 65. The Marquis – "I Don't Want Your Love/Popcorn Willie" Rainbow 358 M- Tough! Tiny xol MB \$200
- 66. Bette McLaurin/Striders – "My Heart Belongs To Only You/I Won't Tell A Soul I Love You" Derby 804 Mint MB \$50
- 67. Don Julian & The Meadowlarks – "Always and Always/I Got Tore Up" Dootone 367 Mint Xol, All time classic and store stock NEW! MB \$50
- 68. The Mello Kings – "The Only Girl (I'll Ever Love)/Baby Tell Me (why why why)" Herald 511 M- White Label Promo MB \$30
- 69. The Mello Kings – "Chip Chip/Running To You" Herald 536 M- White Label Promo, xol on B-side only MB \$30
- 70. The Midnighters – "Work With Me Annie/Until I Die" Federal 12169 M- Formerly known as the Royals, all time classic MB \$35
- 71. The Midnighters – "Sexy Ways/Don't Say Your Last Goodbye" Federal 12185 VG++ Formerly known as the Royals, slight storage warp with no effect on play MB \$20
- 72. The Midnighters – "Annie Had A Baby/She's The One" Federal 12195 M- True first press MB \$30

- 73. The Midnighters – "Annie's Aunt Fannie/Crazy Loving (Stay With Me)" Federal 12200 M- MB \$20
- 74. The Midnighters – "Rock Granny, Roll/Open Up The Back Door" Federal 12260 VG++ xol MB \$20
- 75. The Monotones – "Book Of Love/You Never Loved Me" Argo 5290 M- Classic MB \$20



- 76. The Moonglows – "I Was Wrong/Ooh Rocking Daddy" Chance 1156 VG++ Yellow and Black label first pressing! MB \$300
- 77. The Moonglows – "In My Diary/Lover Love Me" Chess 1611 VG++ MB \$20
- 78. The Moonglows – "We Go Together/Chickie Um Bah" Chess 1619 Mint MB \$35
- 79. The Nitecaps – "You May Not Know/Bamboo Rock and Roll" Groove 0158 Nice VG+ MB \$30
- 80. The Quotations – "Imagination/Ale-Men-Sy" Verve 10245 Mint Classic Doo Wop MB \$20
- 81. The Pearls – "Let's You and I Go Steady/Zippidy Zippidy Zoom" Onyx 503 Nice VG+ MB \$25
- 82. The Penguins – "That's How Much I Need You/Be My Lovin' Baby" Dooto 428 M- White Label Promo, super tough to find as Promo MB \$75 (See picture at top of page)
- 83. The Plaids – "Hungry For Your Love/Chit-Chat" Liberty 55167 VG++ White Label Promo MB \$50
- 84. The Prisonaires – "Just Walkin' In The Rain/Baby Please" Sun 186 Mint THICK vinyl true first pressing! MB \$200



- 85. The Quarter Notes – "Who Am I/Teen Age Blues" Fox 2 Nice VG+ White group MB \$75
- 86. Randy And The Rainbows – "Denise/Come Back" Rust 5059 Mint All time classic and store stock new! MB \$25
- 87. The Rays – "Why Do You Look The Other Way/Zimba Lulu" XYZ 600 M- MB \$25
- 88. The Ramblers – "Bad Girl/Rickey-Do, Rickey-Do" M-G-M 55006 M- MB \$100



- 89. The Rays – "Silhouettes/Daddy Cool" XYZ 102 Mint White Label Promo! Original true first label first pressing for this classic! Tough to find on White label vinyl. MB \$150
- 90. The Robins – "Riot In Cell Block #9/Wrap It Up" Spark 103 M- Classic and this is the silver top true first pressing MB \$100

- 91. Rosie and Ron – "So Dearly/Bring Me Happiness" Donna 1338 Mint White Label Promo, Nice duet between Rosie Hamlin of "Angel Baby" fame and Ron "I Love You So" Holden MB \$50



- 92. The Royals – "Someday We'll Meet Again/I Want You To Be My Baby" Venus 103 Mint Perfect copy and super scarce these days! MB \$400
- 93. Freddie Scott With The Chimes – "Please Call/The Letter Came This Morning" Arrow 724 Mint White Label Promo MB \$35
- 94. The Sentimentals – "I'm Your Fool Always/Rock Me Mama" Mint M- Xol on B-side only MB \$40
- 95. The Shadows – "Stay/No Use" Decca 28765 Mint Perfect store stock new! MB \$100
- 96. The Shadows – "Better Than Gold/Big Mouth Mama" Decca 48322 Mint Perfect store stock New! MB \$100
- 97. The Silhouettes – "Get A Job/I Am Lonely" Ember 1029 M- Red label first pressing of classic MB \$25
- 98. The Silhouettes – "Bing Bong/Voodoo Eyes" Ember 1037 Nice VG+ White Label Promo with slight sticker stain on label MB \$50
- 99. The Singing Stars – "Only A Look/What Would I Do" Dot 1181 M- Tough Gospel group sides on early Dot from Gallatin, Tennessee MB \$50
- 100. Skip and Flip – "Over The Mountain/One More Drink For Julie" Brent 7028 M- White Label Promo MB \$20
- 101. The Skyliners – "Since I Don't Have You/One Night, One Night" Calico 103 Mint Classic MB \$20
- 102. The Skyscrapers – "I Thought You'd Care/Don't Cry" Mercury 70795 Mint Store Stock New! MB \$30
- 103. The Solitaires – "The Wedding/Don't Fall In Love" Old Town 1014 M- Ropes on label—true first press MB \$50
- 104. The Solitaires – "Round Goes My Heart/Embraceable You" Old Town 1066 Nice VG+ Slight sticker stain on label MB \$15
- 105. The Spaniels – "Goodnite, Sweetheart, Goodnite/You Don't Move Me" Vee Jay 107 Mint All time classic and this is the true first pressing on Maroon label Vee Jay with thin silver line around the label and the word "Rhythm" misspelled MB \$100



- 106. The Spaniels – "Since I Fell For You/Baby Come Along With Me" Vee Jay 202 M- Tough one MB \$150
- 107. The Spiders – "That's My Desire/Honey Bee" Imperial 5423 M- White Label Promo MB \$25
- 108. The Starfires – "You're The One/So Much" Bargain 5001 VG++ MB \$30
- 109. Bobby Sue And Her Freeloaders – "It Takes A Lot Of Love/Relief Check" Harlem 2335 M- With The Empires! "19c" stamped on the label MB \$100 (See picture at top of page)
- 110. The Sunsets – "Playmate Of The Year/Lonely Surfer Boy" Challenge 9198 M- White Label Promo MB \$50
- 111. The Supremes – "Just For You And I/Don't Leave Me Here To Cry" Ace 534 M- Great MB \$40

64. The Marlettes – "Only Memories / Just The Way You Are"
How Fum no # • Mint Ultimate Girl Group sound and very TOUGH to find! Perfect copy! Obscure label and all the releases on this label are very rare and desirable.
MB \$1000





See #157

John Tefteller's World's Rarest Records

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Auction closes Tuesday, February 15, 2005 at 7:00 p.m. PST



See #166

- 112. The Teenagers Featuring Frankie Lymon – "Why Do Fools Fall In Love/Please Be Mine" *Gee 1002 VG++* Original true first pressing with the Teenagers name first and then featuring Frankie Lymon. In original Gee sleeve too! MB \$25
- 113. The Topps – "Tippin'/What Do You Do" *Red Robin 126 M- MB \$50*
- 114. The Treniers – "Go! Go! Go!/Plenty Of Money" *Okeh 6804 M- MB \$35*
- 115. The Treniers – "Long Distance Blues/Hadacole That's All" *Okeh 6876 M- MB \$35*
- 116. The Treniers – "Rocking On Sunday Nigh/Cheatin' On Me" *Okeh 6904 Nice VG+ MB \$20*
- 117. The Treniers – "Rockin' Is Our Bizness/Sugar-Doo" *Okeh 6960 M- MB \$35*
- 118. The Treniers – "This Is It/I'd Do Nothin' But Grieve" *Okeh 6984 M- MB \$35*
- 119. The Treniers – "Bug Dance/You Know, Yeah! Tiger" *Okeh 7012 M- MB \$35*
- 120. The Treniers – "Bald Head/Come On Let's Face It" *Okeh 7035 M- MB \$35*
- 121. The Treniers – "Oh! Oh!/Who Put The 'Ungh' In The Mambo?" *Okeh 7050 Nice VG+ MB \$20*
- 122. The Treniers – "Good Rockin' Tonight/Boodie Green" *Epic 9162 Nice VG+ MB \$20*
- 123. Trinity Baptist Church – "My Soul Is Satisfied/Lead Me, Gulde Me" *Modern 925 M- Gospel group sound MB \$30*

- 127. The Van Dykes – "The Bells Are Ringing/ Meaning Of Love" *King 5158 VG++ MB \$50*
- 128. The Velours – "My Love Come Back/Honey Drop" *Onyx 501 VG++ tol MB \$100*



- 129. The Vibrations – "So Blue/Love Me Like You Should" *Bet 0001 VG++ Rare! Chicago group and label MB \$300*



- 130. The Victrolans – "I Guess You're Satisfied/ Don't Break My Heart Again" *Specialty 411 M- Classic and TOUGH to find on 45! MB \$1000*
- 131. The Videls – "Mister Lonely/I'll Forget You" *JDS 5004 M- White Label Promo, xol, tough to find as promo MB \$40*
- 132. The Visions – "It's You I Love/It's Been A Long Winter" *R & R 3002 (SEE INSERT BELOW)*



- 133. The Vocaltones – "My Version Of Love/I'll Never Let You Go" *Apollo 497 M- Great one! MB \$250*
- 134. Donald Woods And The Vel-Alres – "Death Of An Angel/Man From Utopia" *Flip 306 M- MB \$25*
- 135. J. D. Wright And The Metalics – "It Hurts Me/ I'll Conquer The World" *Baronet 18 M- MB \$40*

Original R & B Vocal Group 78's

- 136. Jesse Belvin – "Beware/Dry Your Tears" *Cash 1056 Mint* Perfect store stock Mint! MB \$25
- 137. Jesse And Marvin – "Dream Girl/Daddy Loves Baby" *Specialty 447 M- Yellow label Promo copy! Great duet! MB \$35*
- 138. Jesse Belvin – "Goodnight My Love/Let Me Love You Tonight" *Modern 1005 Mint* Classic and store stock new copy! MB \$25
- 139. Cornell Blakely & Group – "Don't Touch The Moon/Promise To Be True" *Fulton 2453 Nice VG+* Plays Mint, just light scuffs MB \$25
- 140. Jerry Butler And The Impressions – "For Your Precious Love/Sweet Was The Wine" *Abner 1013 VG+* All time classic, scuffy looking copy that plays decently MB \$20
- 141. The Cabineers – "My, My, My/Baby, Where'd You Go" *Prestige 902 M- Sol, tough MB \$100*
- 142. The Cabineers – "Each Time/Lost" *Prestige 904 M- Promo copy with sol MB \$100*
- 143. The Cabineers – "Baby Mine/What's The Matter With You" *Prestige 917 M- Promo copy with #01 MB \$100*
- 144. The Checkers – "Over The Rainbow/You've Been Fooling Around" *King 4719 M- White Label Promo, B-side label has a date written on it MB \$50*
- 145. The Clovers – "Yes, It's You/Crawlin'" *Atlantic 989 M- Classic MB \$20*
- 146. The Colts – "Adorable/Lips Red As Wine" *Vita 112 M- Classic MB \$25*

- 157. The El Dorados – "One More Chance/Little Miss Love" *Vee Jay 127 VG++* Tough one by them! Xol MB \$100 (See picture at top of page)
- 158. The Five Blue Notes – "My Gal Is Gone/Ooh Baby" *Sabre 103 VG+* Bargain copy with light scuffs—plays M- MB \$25



- 159. The Five Echos – "I Really Do/Tell Me Baby" *Vee Jay 129 M- Xol, Tough! MB \$100*
- 160. The Five Keys – "I Hadn't Anyone Til You/ Hold Me" *Aladdin 3136 Mint* Classic and store stock new in original Aladdin sleeve MB \$100
- 161. The Five Royales – "With All Your Heart/Six O' Clock In The Morning" *Apollo 467 M- White Label Promo, faded #01 MB \$35*



- 124. The Tune-Weavers – "Happy, Happy Birthday Baby/Ol' Man River" *Casa Grande 4037 VG++* True first pressing on original label before it became a smash hit for the Checker label! MB \$50
- 125. The Twilights – "My Silent Prayer/Little Bitty Bed Bug" *Bubble 1334 M- MB \$20*



- 126. The Valentines – "Don't Say Goodnight/I Cried Oh, Oh" *Rama 226 M- White Label Promo MB \$75*



- 147. The Courtiers – "I've Been Mistreated/Mean Poor Gal" *Case 107 M- Super rare and obscure Los Angeles group record. In the group was Eddie Williams who later recorded for Freedom and other Texas labels. One of only two copies I know of! MB \$100*
- 148. The Diablos – "Adios, My Desert Love/(I Want) An Old Fashioned Girl" *Fortune 509 Mint* Store stock new! MB \$35
- 149. The Diamonds – "Cherry/Romance In The Dark" *Atlantic 1017 M- Classic and CLEAN! MB \$100*
- 150. The Dixialres – "I Know We Will Never Meet Again/After All" *Queen 4111 M- No 45 on this one! Nice sound! MB \$50*
- 151. The Dominoes – "Sixty-Minute Man/I Can't Escape From You" *Federal 12022 M- Classic and CLEAN! Tough to find this one so clean! MB \$50*
- 152. Billy Ward And His Dominoes – "These Foolish Things Remind Me Of You/Don't Leave Me This Way" *Federal 12129 VG++ MB \$20*



- 162. The Five Trumpets – "Jesus Hits Like The Atom Bomb/Bread Of Heaven" *Coral 65027 M- White Label Promo, nice Gospel and great title! MB \$35*



- 163. The Five Willows – "Dolores/All Night Long" *Allen 1002 M- White Label Promo of all time Los Angeles group classic, TOUGH to find as a White Label Promo! MB \$250*
- 164. The Flairs – "You Should Care For Me/Tell Me You Love Me" *Flair 1019 Mint* Tiny tol, their all time best record! MB \$75
- 165. The Flamingos – "Golden Teardrops/Carried Away" *Chance 1145 M-VG+* Masterpiece of the ages! B-side has slight wear. MB \$100
- 166. Gene And Billy – "Zerlene/It's Hot" *Spark 120 Mint* Great duet and tough to find on 78 format MB \$100 (See picture at top of page)

132. The Visions – "It's You I Love / It's Been A Long Winter" R & R 3002 • MM
With PICTURE SLEEVE!!
The record is rare enough but how many times have you seen the picture sleeve??? Super nice Dallas Black R & B group! Near impossible to find!
MB \$1500



- 153. The Dozier Boys – "She Only Fools With Me/ St Louis Blues" *Aristocrat 3001 M- Very rare! MB \$100*
- 154. The Dubs – "Be Sure My Love/Song In My Heart" *Gone 5034 M- Super rare on 78 format! MB \$150*
- 155. The Dukes – "Ooh Bop She Bop/Oh Kay" *Specialty 543 M- White Label Promo MB \$35*
- 156. The Duponts – "Somebody/Prove It Tonight" *Royal Rost 627 M- Little Anthony is in this group before the Imperials were formed MB \$35*





See #196

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See #204

- 167. The Gentlemen – "Don't Leave Me Baby/ Baby Don't Go" *Apollo 470 M- White Label* Promo pressed on THIN VINYL and the sound just leaps from the grooves! Toughest of their two Apollo releases. MB \$100
- 168. The Heartbeats – "I Won't Be The Fool Anymore/Wedding Bells" *Rama 222 Mint* Tough to find on 78 format MB \$75
- 169. The Heartbeats – "Everybody's Somebody's Fool/I Want To Know" *Rama 231 VG+* Another tough one to find on 78 format MB \$35
- 170. The Hollywood Four Flames – "Young Girl/ Baby Please" *Recorded In Hollywood 165 VG++* No 45 ever pressed on this one! MB \$75
- 171. The Hollywood Flames – "I Know/Let's Talk It Over" *Lucky 009 M- Scarce Los Angeles label* MB \$75
- 172. The Ink Spots – "When You Come To The End Of The Day/Someone's Rockin' My Dream Boat" *King 1425 M- The GOOD Ink Spots with future Moonglows member Charles Fuqua!* MB \$25



- 182. The Moonglows – "Secret Love/Real Gone Mama" *Chance 1152 M- Tiny tol, all time Chicago group classic!* MB \$200
- 183. The Moonglows – "When I'm With You/See Saw" *Chess 1629 M- Classic* MB \$25
- 184. The Moonglows – "Over and Over Again/I Knew From The Start" *Chess 1646 Mint* Perfect store stock new! MB \$30

- 191. The Platters – "Only You (And You Alone)/ Bark, Battle And Ball" *Mercury 70633 Mint* Their masterpiece! MB \$35
- 192. The Playboys – "One Question/So Good" *Tetra 4447 M- Tough to find on 78 format* MB \$100
- 193. The Prisonaires – "Just Walkin' In The Rain/ Baby Please" *Sun 186 Nice VG+* Classic MB \$30
- 194. The Prisonaires – "A Prisoner's Prayer/I Know" *Sun 191 VG++/M CLEAN copy!* MB \$200
- 195. Bill Robinson And The Qualls – "Heaven Is The Place/Why Do I Wait" *Deluxe 6059 VG++* MB \$30
- 196. Little Esther & The Robins – "Lover's Lane Boogie/Blank" *Savoy 5105-3 Nice VG+* White label TEST PRESSING of an unreleased Robin's track. Handwritten white label has a date of 1-24-50 and a Master # of SLA 5105-3. Very tough! MB \$200 (See picture at top of page)
- 197. The Robins – "School Girl Blues/Early Morning Blues" *Recorded In Hollywood 150 Mint* Tough and store stock NEW! MB \$100
- 198. The Robins – "Riot In Cell Block #9/Wrap It Up" *Spark 103 VG++* Classic MB \$40



- 212. The Vibranaires – "Doll Face/Ooh, I Feel So Good" *After Hours 103 Mint* MASTERPIECE! You can pay \$4000+ for the 45 or you can get even better sound off this store stock NEW 78! MB \$600
- 213. The Vocaleers – "Be True/Oh! Where" *Red Robin 113 M- Classic* MB \$35



- 173. The Jumping Jacks – "Do Let That Dream Come True/Why Oh Why" *Lloyds 101 M- White Label Promo!* MB \$100
- 174. The Lamplighters – "Give Me/Be-Bop Wino" *Federal 12152 M- MB \$50*
- 175. The Lamplighters – "You Hear/Five Minutes Longer" *Federal 12192 M- White Label* Promo, sticker stain on B-side only MB \$35



- 185. The Musketeers – "Goodbye My Love/Love You Till My Dying Day" *Roxy 801 M- All time classic Masterpiece and this is the original true first recording first issue on a small label from Detroit. The Roxy was a theater in Detroit that catered to R & B acts.* MB \$600
- 186. The Orioles – "So Much/Forgive And Forget" *Jubilee 5016 M- Early one – no 45 ever pressed* MB \$50



- 199. The Rocketeers – "My Reckless Heart/They Turned The Party Out Down At Bessie's House" *M. J. C. 501 M- Super tough to find on 78 and a West Coast Masterpiece* MB \$350
- 200. The Rockets – "You Are The First One/Be Lovey Dovey" *Modern 992 Mint* Classic MB \$50
- 201. The Rockettes – "I Can't Forget/Love Nobody" *Parrot 789 (SEE INSERT BELOW)*
- 202. The Soft Tones – "A Moth Around A Flame/ My Mothers Eyes" *Samson 103 VG++* Scarce MB \$200
- 203. The Spaniels – "Goodnite Sweetheart, Goodnite/You Don't Move Me" *Vee Jay 107 M- Classic!* MB \$75
- 204. The Striders – "Cool Saturday Night/Five O' Clock Blues" *Apollo 1159 M- 78 only! Masterpiece!!! Super tough to find too!* MB \$350 (See picture at top of page)
- 205. The Striders – "I Wonder/Hesitating Fool" *Apollo 480 Mint* MB \$50
- 206. The Swallows – "I Only Have Eyes For You/ You Walked In" *King 4533 VG++* MB \$50
- 207. The Swallows – "Our Love Is Dying/Laugh (Though You Want To Cry)" *King 4612 Mint* Store stock new! MB \$50
- 208. The Swallows – "Trust Me/Pleading Blues" *King 4656 M- MB \$50*
- 209. Ben Hughes With The Twigs – "I'm So Crazy About You/Someday-Someplace-Some-where" *Hollywood 1014 Mint* MB \$75
- 210. The Twigs – "Wonderful World/Lover Boy" *Hollywood 1026 Mint* MB \$75
- 211. The Valentines – "Nature's Creation/My Story Of Love" *Rama 208 M- Tough to find on 78 format* MB \$75



- 214. The Whispers – "Got No Time/Your Ever Lovin' Slick" *Apollo 1156 M- Another super rare Apollo group record never issued on 45 format!* MB \$200
- 215. Otis Williams And His New Group – "Gum Drop/ Save Me, Save Me" *Deluxe 6090 M- MB \$20*
- 216. Otis Williams And His New Group – "That's Your Mistake/Too Late I Learned" *Deluxe 6091 M- MB \$20*
- 217. Otis Williams And His Charms – "Pardon Me/ Blues Stay Away From Me" *Deluxe 6105 M- MB \$20*
- 218. Otis Williams And His Charms – "Dynamite Darling/Well Oh Well" *Deluxe 6149 Mint* MB \$20
- 219. The Willows – "Church Bells May Ring/Baby Tell Me" *Melba 102 Mint* Classic and perfect store stock new! MB \$50
- 220. The Willows – "This Is The End/Don't Pull, Don't Push, Don't Shove" *Club 1014 M- MB \$35*



- 176. The Larks – "I Live True To You/Hold Me" *Apollo 1194 VG++* Classic and CLEAN! MB \$100
- 177. The Magic-Tones – "When I Kneel Down To Pray/Good Googa Mooga" *King 4665 M- nice* MB \$75
- 178. The Medallions – "The Letter/Bulck 59" *Dootone 347 VG++* Classic and clean! MB \$25
- 179. The Medallions – "Edna/Speedin'" *Dootone 364 VG++* MB \$25



- 187. The Paragons – "Darlin I Love You/Doll Baby" *Winley 236 M- VERY scarce on 78 format!* Great sound too! MB \$200

201. The Rockettes – "I Can't Forget / Love Nobody" Parrot 789 • M- Masterpiece!!! One of the all time rarest releases on the super scarce and collectable Parrot label from Chicago! You will look long and hard for another copy of this one! I had one YEARS ago and had not seen another until this one popped up! **MB \$1000**



- 180. The Mellotones/Mello-Kings – "Tonite, Tonite/ Do Baby Do" *Herald 502 VG* Rare super early pressing with the A-side credited to the Mellotones and the B-side credited to the Mello-Kings MB \$35
- 181. The Midnighters – "Annie Had A Baby/She's The One" *Federal 12195 Mint* White Label Promo of all time classic – tough to find as a Promo MB \$75



- 188. The Pelicans – "Chimes/Ain't Gonna Do It" *Imperial 5307 Mint* Masterpiece! Pressed on THIN VINYL for the absolute best sound imaginable MB \$600
- 189. The Penguins – "Earth Angel/Hey Senorita" *Dootone 348 VG++* Tough to find clean! MB \$30
- 190. The Platters – "Give Thanks/Hey Now" *Federal 12153 VG* White Label Promo of their very first record! MB \$15

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First press 6 eyes very rare in this condition, only a slight bottom ring wear, hardly noticeable.					
QUESTION MARK and the MYSTERIANS	96 TEARS	dh. CAMEO	2004	NM / NM	MB \$ 100
MARILYN MONROE	MARILYN	20 th FOX	FXG 5000 M / M	MB \$ 150	also have second copy in (stereophonic) still in shrink wrap SXG 5000 M / NM MB \$ 100 NO photo
THE SOUL STIRRERS	JESUS BE A FENCE AROUND ME	SAR	501	NM / NM	MB \$ 100
LITTLE WILLIE JOHN	FEVER	KING	564	VG++ / VG+	MB \$ 300
First press strong vg+ on both record and cover. Cover has some seam wear, lit. stain on back.					
THE FUGS (with insert)	sing BALLADS of contemporary	BROADSIDE	304	NM / NM / NM	MB \$ 300
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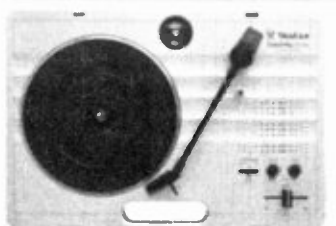


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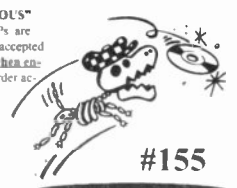
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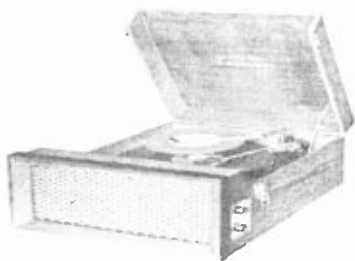
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The Picture Sleeve Archive



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

WHO IS IRIS HARVEY?

IRIS HARVEY — "Betrayed" b/w "Soul" — Columbia (4-43502) — 1966

When a major record label takes a chance on new talent, there is usually some kind of marketing fanfare that heralds that artist's arrival. Media reports and reviews follow and, often, sales.

In the era of the 45 rpm record, it seemed a lot easier — and cheaper — to get new artists out into the public arena. Columbia Records, more than others, used the 45 aggressively to promote its bands and musicians. For both known and unknowns, this often meant a radio-only release with a unique picture sleeve. Catching the eye (and ear) of DJs was just as important in the 1960s as it is today.

However, collecting promo-only picture sleeves from Columbia (and the Epic and Date subsidiaries) can be both rewarding and frustrating.

With Motown proving to be the commercial elephant in the '60s soul house, Columbia was trying like others to find the next Supremes, Darlene Love, or Mary Wells.

Enter Iris Harvey.

Actually, enter and exit Iris Harvey.

The only known release by Harvey is this single of commercial soul-pop, featuring her strong and powerful voice, with two songs that perhaps don't do her justice.

Both of the single's songs were produced by Frank Driggs and arranged by Marty Manning. Not being even minor giants in the 1960s soul music scene, they were perhaps mismatched with Harvey. As was typical, one song is a ballad, the other at a slightly slow mid-tempo. Both have Ray Charles Singers-style backup

vocal choruses and sound like slightly countrified pop.

Whatever promise she might have had in a music career was stillborn. Columbia didn't give her another chance.

They did, though, provide her with a great image. The young Harvey is in full flower on her picture sleeve's portrait, and Columbia was "proud" to introduce her. To DJs only, that is. The general public evidently didn't get to hear her — no known stock copies have turned up. All that's known are promos with the picture sleeve.

The few members of our record collector panel who know about this single and sleeve didn't put much value on it. Ken Barnes and Bruce Lyall put it in the \$10-15 range, even though they admit its rarity. "The Northern Soul crowd wouldn't give a hoot about the picture sleeve; your basic soul 45 collector would give you money for Motown or the late greats — Sam Cooke, etc. — but not for obscurities," said Lyall. "It falls between the cracks of collectibility!"

But then, eBay pipes in: The Harvey single and sleeve went for \$72 in September.

The dead-end of the Harvey story is very frustrating. If anyone should know about Harvey, it's ace soul collector John Anderson of Soul Bowl Records in Norfolk, England. Alas, although he provided the scan, he could provide no other information.

Tantalizingly, there is a notable businesswoman named Iris Harvey who worked for many years in marketing. She became involved in the Japan African American Friendship Association, helping American companies do business in the Pacific Rim region. Could this be the same Iris Harvey... someone who gave up music for a more rewarding career?

Queries by press time were not returned. ●

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JOEL SLOTNIKOFF

Box 21652, St. Louis, Missouri 63109
(314) 647-2447Eileen Rodgers
Question

Dear Discoveries,

I have been playing my wonderful Eileen Rodgers collection-of-hits CD. I particularly like the selection "Treasure of Your Love," due both to Rodgers' beautiful voice and the excellent Ray Conniff arrangement. Perhaps one of your readers may know who was playing the piano on this selection, as the pounding beat of that piano really makes this recording great. I remember that a couple of issues ago there was an article indicating this particular record was not available on CD. My copy is presently available from Collectors' Choice, on compact disc.

Kenneth Ryan
14538 Cortina Dr.
La Mirada, CA 90638

A Fan of Tefeller

Dear John at Discoveries,

Great January 2005 issue, always top rate. This is a letter you need to print!

As a 35-year-old collector of records and all things musical, I've dealt with many dealers I've found in your magazine. Some are good, some not so good.

I've had the great fortune of getting to know John Tefeller of World's Rarest Records and Blues Images. I can say he is one of the nicest and most helpful dealers I've ever come across. I'm a longtime blues and R&B lover and have had a 1958 LP of Cat-Iron on Folkways for years, missing the eight-page booklet. It's an item I've been looking for, for many years. Tefeller had the album in a recent auction, and I called him.

The album was sold, but he made an excellent copy of the booklet and sent it to me for free, first-class mail. Not many people would do that for a stranger, without looking for some money. I've since purchased his blues calendar and CDs. These are top rate. Anyone who loves these songs and music has a friend in Tefeller.

Thank you *Discoveries* and *Goldmine* for more than 20 years of great music and record collecting at its best.

And a shout out to Midnight Records in New York City for their great customer service and more!

Michael Woodcock
#20 West 10th Ave.
Coatesville, PA 19320Record Collecting
Blogs

Dear Discoveries,

Hi, John — Happy Holidays to you and all the folks in Iola, Wis.

Thanks to the dedication of many fans, we are fortunate to have a wealth of information about classic music on the World Wide Web. With the recent explosion of blogs out in cyberspace and their growing importance as a source of information, I'm wondering if there are any blogs dedicated to the record collector?

I've established "The Black Gospel Blog" (<http://black-gospel.blogspot.com>) that features news and reviews of classic and current black gospel music and artists. Has anyone in *Discoveries* Land created a blog for doo-wop, R&B, Northern Soul, blues, funk or the like?

Bob Marovich, Host
Gospel Memories — Vintage Gospel, Spiritual,
and Jubilee Recordings
WLUW 88.7 FM Chicago
First Sundays, 2:00 to 6:30 a.m. Central Time US
www.gospelmemories.com

[Koenig: Bob, that's a good question. I am unaware of any but probably would not be the first to know of them. Readers and writers and collectors, who among you has set up a blog dedicated to collecting music or knows of any? Send me the info and I'll get it into print and help you reach others.]

Coming Soon to Discoveries....

Features on Jim Croce, Reparata,
New York Dolls, The Short Cuts, Live
Aid DVD and more!

Send your letters, comments and suggestions to:

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

Disc Mail continued from page 8

book/music collector you can only imagine the excitement I felt when locating this amazing source!

At the time there was also an invitation to e-mail the site for notification on updates, which of course I immediately replied to. Little did I know that it was Shaw whom I was contacting. For the next 18+ months I had the pleasure of regular e-mails with Shaw, sending him scans of books from my collection to add to the Bookshelf and sharing with him tales of the latest out-of-print edition I had just discovered and purchased. Unfortunately, while I continued to add to my own library, real work made it impossible for me to send Shaw updates on a regular basis, and it was with much sorrow when I read of this death at such a young age. But his legacy will always ring in the ears of every rock 'n' roll fan, whether they know it or not! I for one am glad I knew him even for a brief time!

R.B. Gautier II
Simi Valley, CA

Gender Confusion in Song

Dear John,

In regard to the recent letter about confusing genders in song: Up until recently, I always thought the lead singer of "Na Na Hey Hey, Kiss Him Goodbye" was a female (sounding like Cher). Someone at work always thought it was a moonlighting Stevie Wonder, though I don't know how she figured that!

Gary Walsh
gub@despammed.com



DiscReviews continued from page 15

tion, seems aware but mildly confused that fans, historians and record execs pay less attention to REO's later-period work. The fact of the matter is that the material is not as engaging, even though Cronin is proud of displaying his sensitive side.

Although I'm sure REO can still kick it out as a live act, their recordings would lead you to believe otherwise. That being said, *Essential REO Speedwagon* is a well-edited historical document of the many facets of the hometown heroes of Champaign, Ill., and another triumph in the Sony Legacy series.

Duran Duran

Astronaut
Sony (B0002X591K)
 reviewed by Tom Hultman

When Duran Duran announced that their original lineup of Simon LeBon, Nick Rhodes, John Taylor, Andy Taylor, and Roger Taylor were reuniting to create new music for the first time in 21 years, Double-D fans were skeptical. We've all seen it many times before — a supergroup we grew up with disappears for a period of time and then decides to get back together to produce a new album (CD) that falls flat on its face, sucking the life right out of the band's loyal fans.

I have to admit, I felt the same way when I heard the news about Duran Duran's reincarnation. However, when I listened to their new *Astronaut* CD, my fears were eased, the grimace on my face turned to a smile and my hair started growing to its 1980s length and thickness.

Duran Duran's first single off the album — "(Reach Up For The) Sunrise" — has the classic '80s DD sound and tempo. LeBon is at his finest on the tune and the album. You can tell the chemistry was clicking the entire time the quintet was in the studio.

What's more, the group's classic sound continues on the majority of the songs, including "Want You More!", "What Happens Tomorrow," "Astronaut," "Nice," "Taste The Summer" and "One Of Those Days." They all measure up to a Duran Duran fan's standards and then some.

In addition, "Finest Hour" reminded me of DD's classic "Save a Prayer." However, the CD does feature a couple of clunkers — "Bedroom Toys" and "Still Breathing" are downers that don't seem to fit.

Astronaut won't make you forget about *Seven And The Ragged Tiger*, but it makes a nice new addition to your Duran Duran collection.

Residents

WB: RMX
Euro Ralph (CD 033)
 reviewed by Mark Polzin

A complicated explanation exists for *WB: RMX*. I will attempt to describe the inexplicable. I can tell you what it is but cannot tell you what it isn't. If you listen, you will understand that much by yourself.

In 1971, an unnamed California-via-Louisiana art collective/musical group decided to edit countless hours of recorded noodling into one bold statement. The commercial viability of that final product had seemed to be questionable by even the group themselves. The closest reference point at the time was

Captain Beefheart. If there was any "suit" in the record business who may have understood what the group was trying to say, it would have been the Captain's A&R man at Warner Brothers Records, Hal Haverstadt. Alas, even Haverstadt was unsure what to make of the cryptic package containing *The Warner Brothers Record* and he returned the tape to the unnamed group, addressing it to "Residents."

More than 33 solar cycles later, that now-named collective is still enjoying wild bursts of creative energy. Along with re-releasing several of their albums, they also have carefully considered how they may wish to restate their message to the world and Warner Brothers. The original tape has been remixed, further manipulated and cloaked in additional layers of mystery as *WB: RMX*. It's not new versions of older songs, although the titles from the original record remain intact. It's more of a modern-sounding piece of music that draws on the 1971 album's hooting and clanging as source material — and then disassembles it. Hip-hop beats, processed sounds and tape loops all contribute to *WB: RMX*. Sounds that the group did not have access to due to technological limitations of the time are added to the stew.

The success of the project can only be determined by the listener's open mind. Even Residents fans that are somewhat purist in their attitudes may be put off by what has changed. The spirit of the music is still very much consistent with other releases by our favorite top-hatted eyeballs, but this record is perhaps less commercially viable than its sibling. In other words, it's perfect.

DVD Movie

Go, Johnny Go!
Hal Roach Studios
mono/ (regions not listed, but likely all/NTSC)
(74 minutes/18 chapters)
 reviewed by Dennis Doty

Go, Johnny Go!, produced by Alan Freed, is filled with great names, and while they aren't singing their greatest hits (in most cases), the songs are all excellent and the performances are great fun to view. While we may not watch 1950s rock movies for their interesting plot lines or the acting quality, *Go, Johnny Go!* is one of the better examples of this genre. The plot is more interesting than most, and the acting is competent (with no threat to most any name actor, and it's no *Casablanca*), which is important as both Chuck Berry and Jimmy Clanton (especially) have major speaking parts.

The star of the movie is, naturally, Freed (playing himself), along with Clanton (Johnny Melody), Sandy Stewart (Julie Arnold), and Berry, also playing himself. There are a number of other faces you'll likely recognize if you watched 1950s TV or movies, and they are always fun to see.

The plot: Johnny wants to be a famous singer. He is an orphan, and when kicked out of the choir for singing rock after practice, he never goes back to the orphanage. We see him next as a swinging usher at an Alan Freed Rock Show, more interested in the show than seating people.

The head usher comes along (Joe Flynn of *McHale's Navy* fame) and fires Johnny but lets him finish watching the show. This is fortuitous, as Freed announces he is searching for a new male singer to be known as

Johnny Melody. As Freed exits the show, he brushes Johnny off, but Johnny does meet a former orphanage friend (Stewart) and they become a little more than friends (in a nice '50s way!).

Johnny cuts a demo and sends it to Freed. Berry and Freed's associate love the demo. When Johnny calls, Freed is out. Johnny takes this as a brush-off. After some badgering, Freed finally plays the demo on his radio show. Naturally, all his listeners love it! Unfortunately, Johnny is now ticked-off at Freed and turns the car radio off (Julie is driving him home after their date), just missing the announcement.

In the hall Julie tells Johnny about a pin she would like to have for Christmas, but Johnny has no money. Julie finally hears that Freed is looking for Johnny and the plot thickens to make a more interesting (if contrived) story. Johnny tries to hock his trumpet to get money for the pin (no go, he bought it for \$10 himself at a hock shop). Walking away, Johnny spots the jewelry store, sees the pin and hurls a brick through the window, setting off a loud alarm.

In the meantime, Julie finds Freed and they go looking for Johnny. His landlady tells Julie that Johnny went to the hock shop to buy a pin. Naturally, they drive up in Freed's 1959 Thunderbird hardtop just after Johnny breaks the window.

To save Johnny, Freed acts drunk and says he broke the window because his wife was buying too much jewelry there! Naturally, the police buy the story and Johnny is free to become a big star! As I mentioned, *Casablanca* it is not, but as these movies go, it's much better than most.

It is really the songs for which we buy these movies, and the songs on *Go, Johnny Go!* include Jimmy Clanton, "I'll Take A Long Time," "Angel Face," "My Love Is Strong" and "Ship On A Stormy Sea"; The Flamingos, "Jump Children"; The Cadillacs, "Jay Walker" and "Please Mr. Johnson"; Harvey (Fuqua), "Don't Be Afraid To Love"; Jo Ann Campbell, "Mama I Can't Go Out"; Eddie Cochran, "Teenage Heaven"; Sandy Stewart, "Playmates" and "Heavenly Father"; Chuck Berry, "Memphis, Tennessee" and "Little Queenie"; Jackie Wilson, "You Better Know It"; and Ritchie Valens, "Ooh, My Head."

The Berry title tune is just played over the opening credits, and there is one more song not listed. It appears in chapter 10 where Johnny and Julie are in her home. She plays the piano and he plays his trumpet as they sing (solo and duet in spots) "Once Again."

There are no normal chapters on this DVD, and that is not bad. On the menu there is a list of song titles, in case you want to hear only the music, you can select any of these and go directly to a specific song.

For the most part, the songs are not interrupted with dialog, but sometimes there are crowd noises. Dialog intrudes on "Jay Walker," "Mama Can I Go Out" and (most unfortunately) "Ooh, My Head."

The quality of this DVD is excellent. Contrast is not the best you will see in a black-and-white movie, with bright whites and deep blacks, but in general, you shouldn't be disappointed with the visual quality. There are no captions, and it is full frame (which does cut some of the edges off on the opening credits).

But the only way this could have been a better DVD is if it were loaded with extras such as outtakes, flubs and the like — something that's not likely to happen with these old rock movies. With the mainstream popularity of DVDs, though, we will, I hope, see many more movies like this.

Go, Johnny Go! is available from old *Discoveries* friend DiscCollector for \$16.99 (plus shipping). Check out the DisCollector ad this issue. ●

want lists

Looking for that particular disc? Here's the place to put it! The cost is a \$2.00 flat fee plus 50¢ per "item" or line. Simply list the artist, title, record and # (if known), and any info you think helpful to track down that elusive "want"! Send your WANT LIST today!

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Please help me complete my singles & picture collection. I need the following items and will answer all replies. Only respond with clean vinyl, promo or stock (unless noted otherwise), first pressing singles, in M- or better condition.
Jimmy Darren - There's No Such Thing - 45 Only - Colpix 102
Rick Lane - Never Been Wanted By You - 45 Only - Bronco BR1-01
Stacy Lattisaw - When You're Young & In Love (Stock) - 45 Only - Cotillion 44250
Loverboy - When It's Over (Promo Only) - 45 Only - Columbia 02814
Jesse L Turner - Baby Please Don't Tease b/w Thinkin' - 45 Only - Carlton 509

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This is a list of some of my wanted 45 r.p.m. records for my personal collection. You may see the complete list by logging on to my Web site at www.peggrecords.com From the home page, click on "My Want List". I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45s of all types.

RAY DAVIS AND THE COACHMEN
FIVE- OH JOAN-JANSON 100
DON DELL AND THE UPSTARTS -
IS THERE SOMEONE FOR ME-
EAST COAST 105
PHIL DEMARCO AND THE VALIANTS -
LONELY GUY-DEBBY 065
GLENN DENE- MAKE LIFE REAL -
EUNICE 1008
PAUL DENOIA-MAUREEN-KENCO 5020
DICKY AND THE DEBONAIRS-
YO YO GIRL-VALLI 302
DINO AND THE EXTEENS-
CATHY-DINO 79920
DINOS-TWISTIN IRENE-J.W. FOX 0101
MIKE DONATO- SUMMERTIME LOVE-
PM 0101
EDDY AND THE CENTURIES- MY GIRL
- SHERRY 1521

DONNA STONE

9 CUBITT TERRACE
CLAPHAM
LONDON SW4-6AU
ENGLAND
PHONE: +44(0)207627-1407
E-MAIL:
SOULFULL45S@HOTMAIL.COM

Looking for the following 45s
SATIN - Your Love's Got Me (Shell)
FLOWERS - For Real (Lax)
RICHARD CAITON - I'd Like To Get Near You (Uptight)
BARBARA KING - What I Did In The Streets (Gulfstream)
MARSHALL DONOVAN BROOMFIELD - Since I Found My Baby (Augusta)
KOOL BLUES - Can We Try Love Again (Capsoul)
PSYCHEDELIC FRANKIE - Putting You Out Of My Life (Hi Speed)
WILLIE WRIGHT - Right On For The Darkness (Hotel)

BRIAN ECCLES

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AUSTRALIA

WANTED: 45's in at least Near Mint Condition

TONI ARDEN; I'm praying to St. Christopher; Columbia 39080
JIMMY BOYD; Little White Duck; Columbia 40304
CHAMP BUTLER; Down Yonder; Columbia 39533
CHAMP BUTLER; Meet Me On The Corner; Columbia 39717
CHAMP BUTLER; Remembering; Columbia 39810
CHAMP BUTLER; I'm Coming Over To Love You Tonight; Columbia 40293
CHAMP BUTLER; Down Yonder; Riviera 7000
JIMMY CARROLL; Hummingbird; Bell 1097
MINDY CARSON; All The Time And Everywhere; Columbia 39889
JILL COREY; Ching Ching-A-Ling (Picture Sleeve); Columbia ZSP 36261
JILL COREY; One God; Columbia 40268
JILL COREY; Summer Night; Columbia 40687
AL GRANT; Cabaret; King 15125
PEGGY LEE; Sorry Baby, You Let Your Love Get Old; Decca 28631
JOSEF MARAIS AND MIRANDA; Johnny Goggabie; Columbia 39875
JOSEF MARAIS AND MIRANDA; Johnny Goggabie; (UK) Columbia SCM 5025
MITCH MILLER; The Winter Waltz; Columbia 39111
GUY MITCHELL; I used To Yate Ya; Columbia 40700
GUY MITCHELL; -All Titles -; Chalice Label
GUY MITCHELL; Charlie's Shoes; Joy 264
GUY MITCHELL; Go Tiger Go; Joy 270
GUY MITCHELL; Blue Violet; Joy 273
GUY MITCHELL; Charlie's Shoes; Artydor-Artone; Jy 42701 (Holland)
GUY MITCHELL; Blue Violet; Funckler-Artone Jy 42738 (Holland)
GUY MITCHELL; Go Tiger Go; Pye 7N25179 (UK)
GUY MITCHELL; Blue Violet; Pye 7N25185 (UK)
MATTY O'NEILL; Don't Sell Daddy Any More Whiskey; Any Label/Country
JO STAFFORD; Star Of Hope; Columbia 39448
JO STAFFORD; Beautiful Isle Of Somewhere; Columbia 40193
JANE TURZY; Such A Night; Decca 29087
LOU ELLA ROBERTSON; Rose Of The Mountain; Capitol 1559
TONY BRENT; What's The Reason (I'm Not Pleasing You); Pye PP147 (Australia)
7" '78' RPM
JILL COREY; Silent Night; Woman's Home Companion Label

BRUCE BURATTI

2047 KENMORE AVE.
BETHLEHEM, PA 18018.

610-867-3199. E-MAIL:
BBURATTI@RCN.COM
COM

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

ACE 668-Jimmy Clanton-Heart Hotel/Many Dreams
AMOS 115-Evergreen Blueshoes-Johnny B. Good/Walking Down the Line
AVCO 4589-Jive Five-Follow the Lamb/Let the Feeling Belong
CONTINENTAL 4072-Shields-You Told Another Lie/Barnyard Dance
EGAN ???-Skip Battin-Love Minus Zero/Mr. Responsibility
INVICTA 9008-Teak Battin and His Batters-Something Got a Hold of Me/Please Forgive Me
JAMIE 1369-Dovells-One Winter Love/Blue
LEMANS 008-Danleers-I'm Sorry/This Thing Called Love
MALA 509-Don & Juan-The Heartbreaking Truth/Thank Goodness
MCA CURB 52379-Burrito Brothers-My Kind of Lady/Dream Chaser
MERRILIN 5306-Merilee Rush-How's the Weather/See Me, I'm Smiling
MUSICOR 1046-Tommy Edwards-Leftover Dreams/9 Chances out of 10
PARKWAY 875-Bobby Freeman-She's a Hippy/Whip it up, Baby
PLAYER 134-Terry Stafford-Lonesome, Lonesome/Falling
PLYMOUTH RECORDS 1134-Bunky Battin-Motor Psycho Nightmare/Same
PYE 15313-Kathy Kirby-Love Can be/Crush Me
PYE 15342-Kathy Kirby-Danny/Now You're Crying
RECORD RECORDS ???-Skip Battin-High Coin/Mr. Responsibility
UNITED ARTISTS 825-Danny Williams-How Soon/The Seventh Dawn
AMOS ???-Evergreen Blueshoes (LP)
ATLANTIC 18191 (LP)-Ben E. King "Rhapsody"

discoveries

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

"BIG UNITS" (4 on a page)

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

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PREPARING YOUR UNIT SPACE ADS

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$45.00 per box**.

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1-2 issues	3-5 issues	6-11 issues	12 or more issues
per inch \$15.00	\$13.00	\$12.00	\$10.00

Mechanicals - 1 column width = 1 1/2"

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

All prices are per issue.

WANT LIST ADS

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

- 1) Your name and address, brief word of explanation (up to 25 words), etc.
- 2) Artist wanted, name of record, label of record/disc, record number, price willing to pay. Naturally, if you don't know the information on some of your wants, you can't list it. We suggest using a question mark for information you don't know.

The charge for an ad in the Want List section (which we re-type) is \$2 plus 50¢ per line (item).

DISC-CLASSIFIEDS

16¢ per word

21¢ per word - Bold

All prices are per each issue.

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

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

RATES:

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

FULL PAGE (10" X 12 1/2")	.....\$640.00
THREE QUARTER PAGE (10" X 9 1/2")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/2")	.....\$360.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	.....\$360.00
QUARTER PAGE (4 1/2" X 6 1/2")	.....\$200.00
EIGHTH PAGE (4 1/2" X 3 1/2")	.....\$110.00
SIXTEENTH PAGE (2 1/4" X 3 1/2")	.....\$58.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

Inside Front Cover	.....\$950.00 + color
Inside Back Cover	.....\$950.00 + color
Back Cover	.....\$1050.00 + color

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.**

Discoveries

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WHERE TO
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COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 202 (March)

FEBRUARY 2

Mailing Date February 15

Current Bidding Deadline

MARCH 31

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

Ad Deadline, Issue 204 (May)Apr. 1
Mailing Date, Issue 204April 12
Auction Closes, Issue 204May 31



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Ad #2 Category _____

Ad #3 Category _____

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(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 - Wid.	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	145 Jazz - Wanted	222 Prince	300 Soul - Wanted
50 Beatles - Wanted	104 Bob Dylan	150 Jukeboxes	223 Promotional Items	305 Spoken Word
53 Big Bands	106 8 Tracks	152 KISS - Sale	224 Progressive Rock	307 Bruce Springsteen
55 Blues - Sale	107 Easy Listening - Sale	153 KISS - Wanted	225 Psychedelic	310 Stereo
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58 Bluegrass	109 EPs	157 Led Zeppelin	227 Rap - Sale	313 Barbra Streisand
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70 Catalogs	121 45s - Wanted	175 Misc. - Wanted	240 Rock - Misc.	332 Turntables
71 Children's Recordings	122 Genesis	178 Monkees	245 Rock - 1950s	334 U2
73 Christmas	123 Girl Groups	180 Musical Instruments	250 Rock - 1960s	335 Videos
74 Eric Clapton	124 Gospel	182 New Age	255 Rock - 1970s	336 The Who
75 Classical		183 New Wave	260 Rock - 1980s	338 Hank Williams
77 Comedy		185 Photographs	262 Rock - 1990s	340 Woodstock
		190 Picture Discs	265 Rockability	342 World Music
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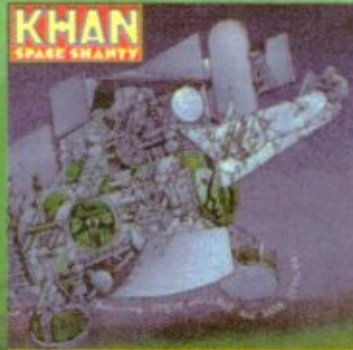
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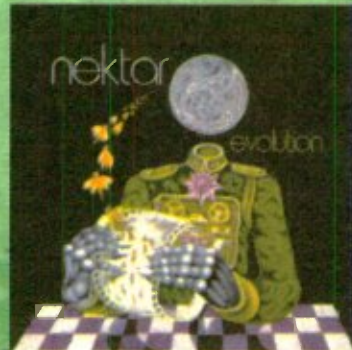
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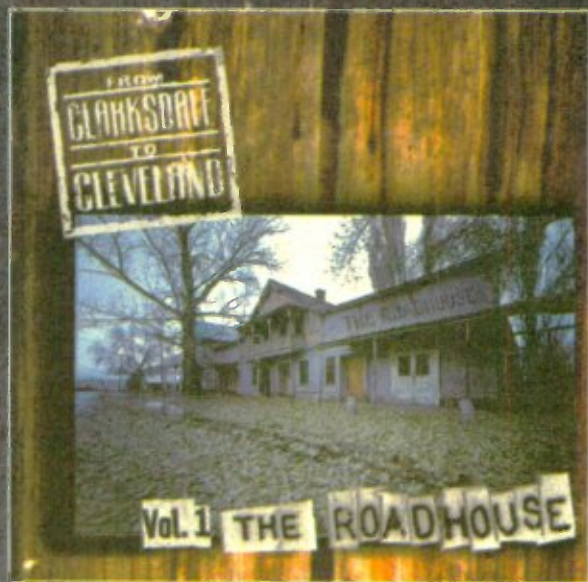
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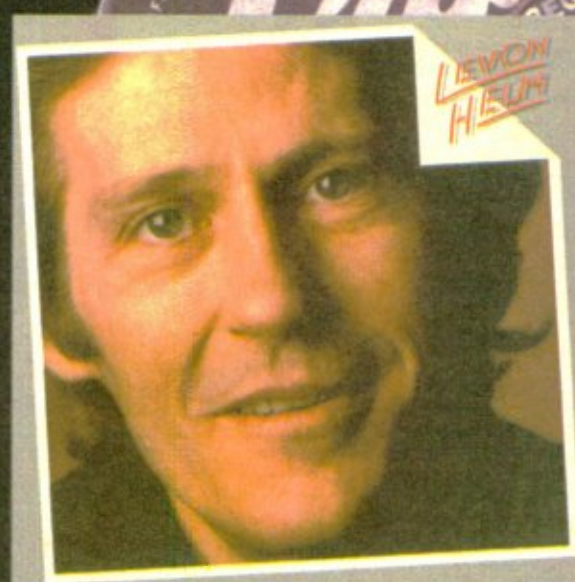


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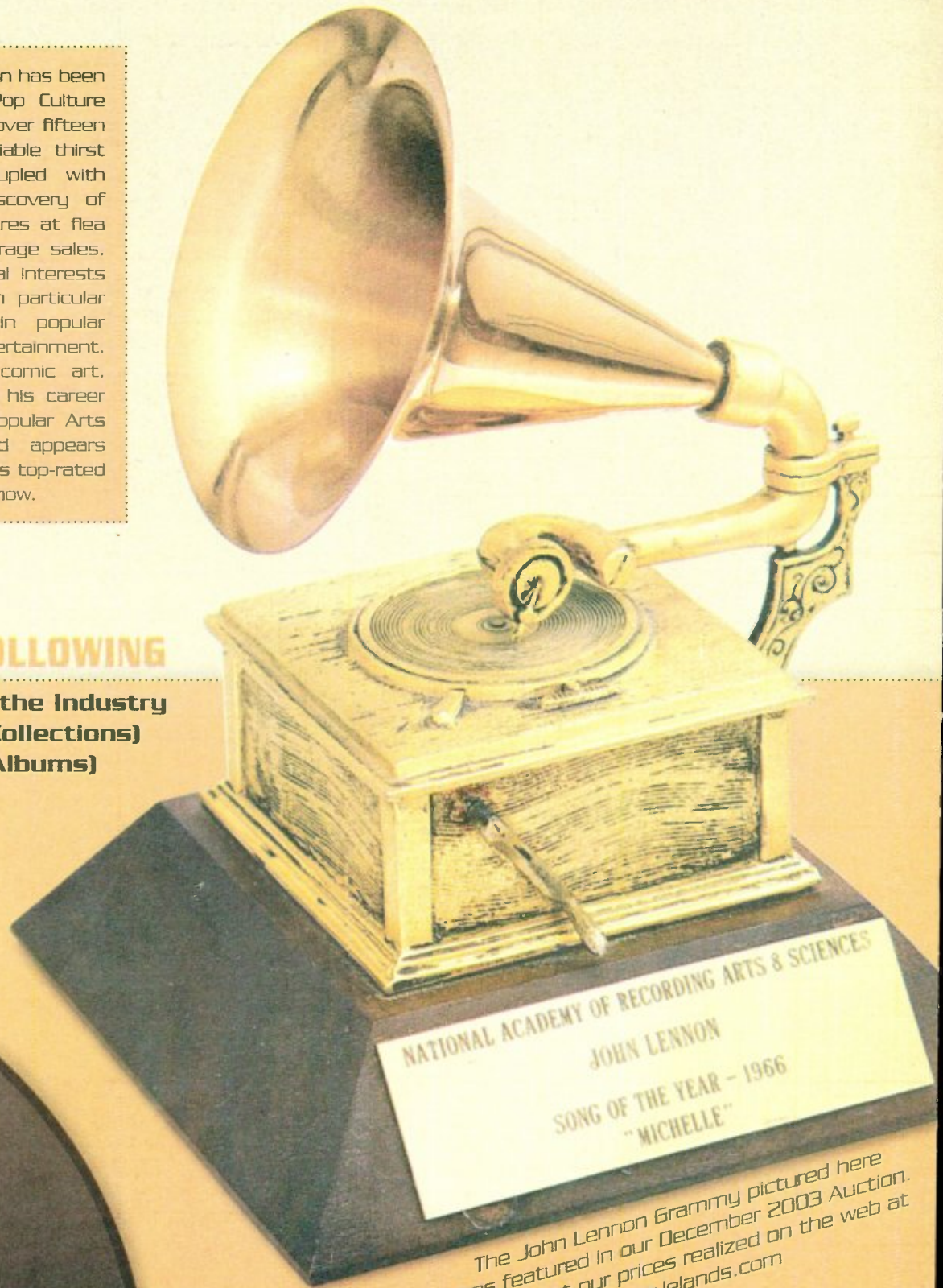


Simeon Lipman
Director, Americana Acquisitions

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.

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