

ISSUE 202

For Record & CD Collectors

MARCH 2005



discoveries

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TOP 20 CD SIZZLERS - FEBRUARY 2005

Table with columns: LABEL, Mono/Stereo, Price, LABEL, Mono/Stereo, Price. Lists top-selling CDs like Jerry Lee Lewis, Jerry Landis, Various Artists, etc.

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CD BLOWOUT BLITZ

Table with columns: Regular Price/On Special/Blowout, Various Artists - Golden Inspirations For The King (songs Elvis recorded sung by the original artists) - deluxe 4 CD box w/100 tracks & 24 page book.

NEW! TOP 40 MUSIC ON CD 10th ED. BOOK HARDBOUND '55-'03 (PAT DOWNEY) \$69.95

HOT BOX SALE!

Table with columns: CD-Title, Label, Mono/Stereo, Price, CD-Title, Label, Mono/Stereo, Price. Lists various CD titles like Stylistics, Floyd Robinson, Johnny Restivo, etc.

HOT NEW CD ARRIVALS

Table with columns: Various Artists - Blowing The Fuse 1951 Jukebox (r&b classics) - 28 tracks (German), Bear Family 16706, M. \$21.99.

DVD SPOTLIGHT

RODNEY DANGERFIELD No Respect - The Ultimate Collection (deluxe 3 DVD box - 7 hours) (US) R2 Entertainment 7100 S Was \$49.99

HOT Deal \$34.99

Table listing various DVD titles and prices, including Julie Grant - Come To Me, Valerie Simpson - Collection (Motown), Miss Toni Fisher - The Big Hurt!

CD BOX SET SPOTLIGHT

GENE VINCENT Road Is Rocky - Studio Masters 1956-1971 (Super deluxe 8 CD Box Set w/hardcover book, 223 tks, new stereo, unreleased, demos & much more from the Capitol, Columbia, Challenge labels and More) (Bear Family) (German) SALE! (due 2/25)

Special Price \$174.99

Table listing various CD box sets and prices, including Beattles - Magical Mystery Tour (Movie) - 21 tracks (Australia) SALE! \$45.00, Beattles - From The Beginning To The End - Super Documentary w/new footage (US) SALE! Tangiers 9906 M/S.

CD BOX SET SPOTLIGHT

BEATLES The Capitol Albums - Vol. 1 "Meet," "Second Album," "Something New," & "Beatles '65" (4 CD Box + 60 page hardcover book - mono and stereo mixes of all tracks) (US) Capitol Special Price \$54.99

CD BOX SET SPOTLIGHT

DEL SHANNON Home & Away - The Complete Recordings 1960-1970 (8 CD Box Set w/ 120 page hardcover book, 226 tracks, New Stereo, Unreleased, Demos, & much more. (Bear Family) (German) Huge Deal \$159.99

DVD SPOTLIGHT

JOHNNY CARSON Ultimate Carson Collection Tonight Show (3 DVDs-over 7 hours) - (US) Disc Price \$49.99 SUPER SALE! \$34.99

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HOW TO REACH US AT discoveries™

700 E. State St., Iola, WI 54990-0001
(715) 445-2214

PUBLISHER/EDITOR
WAYNE YOUNGBLOOD
YOUNGBLOODW@KRAUSE.COM

ASSOCIATE EDITOR
CATHY BERNARDY
BERNARDYC@KRAUSE.COM

ASSOCIATE EDITOR
TODD WHITESEL
TODD.WHITESEL@KRAUSE.COM

CONTRIBUTING EDITOR
JOHN KOENIG
KOENIGJ@KRAUSE.COM

ADVERTISING SALES MANAGER
TREVOR LAUBER
800-726-9966 EXT 322
LAUBERT@KRAUSE.COM

ADVERTISING ASSISTANT
JENNY PHILIPPON
800-726-9966 EXT 393
PHILIPPONJ@KRAUSE.COM

DIVISIONAL PUBLISHER
RICK GROTH

DESIGN
TOM DUPUIS

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4	4.4	4.8	5.0	5.0	5.7	6.2	6.5		
5	4.8	4.8	5.0	5.0	5.9	6.2	6.5		
6	4.7	5.8	5.8	5.8	6.0	6.8	6.8		
7	4.8	5.0	5.4	5.8	6.3	6.8	7.8		
8	5.0	5.6	5.6	6.0	6.8	6.8	7.0		
9	5.5	5.8	5.8	6.2	6.6	7.8	8.0		
10	5.2	5.8	5.8	6.2	6.8	7.0	8.2		
11	5.0	5.8	6.0	6.2	7.4	8.0	8.8		
12	5.2	5.7	6.0	6.8	7.0	8.2	8.0		
13	5.7	5.8	6.2	6.8	7.2	8.4	8.2		
14	5.8	6.0	6.2	6.8	8.0	8.2	8.2		
15	5.8	6.2	6.4	7.0	8.0	8.8	11.8		
16	6.0	6.4	6.2	7.2	8.0	8.0	11.8		
17	6.8	6.8	6.8	7.8	8.2	8.2	25.8		
18	6.8	6.7	6.8	7.8	8.4	11.0	11.0		
19	6.8	6.8	7.2	8.0	8.8	11.8	13.2		
20	6.8	7.0	7.4	8.0	8.8	12.8	14.8		
21	6.8	7.8	7.4	8.0	8.8	12.8	14.8		
22	6.8	7.8	7.8	8.0	11.2	13.8	15.0		
23	6.2	7.2	8.8	9.8	11.8	13.2	16.8		
24	6.8	7.8	8.0	8.8	12.8	14.4	16.4		
25	7.8	8.8	8.8	9.8	12.8	14.8	17.2		
26	7.4	8.4	8.2	10.8	12.8	15.8	17.8		
27	7.8	8.8	8.8	11.0	13.0	15.0	18.8		
28	7.8	8.8	9.2	11.8	13.8	15.8	19.8		
29	7.8	8.8	9.8	11.8	14.8	16.8	20.8		
30	7.8	9.8	9.8	11.8	14.8	17.8	20.8		
31	8.8	9.8	10.8	11.8	16.4	17.8	21.2		
32	8.2	9.4	10.2	12.2	15.8	18.8	21.8		
33	8.2	9.4	10.2	12.2	15.8	18.8	21.8		
34	8.2	9.8	10.2	12.8	16.8	18.8	22.8		
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078	3	320-328	5
079	4	329-348	5
080-083	3	350-353	4
084	4	354	5
085-088	3	355-358	4
087-089	4	359-361	5
090-128	4	362	4
127	3	363-367	5
128-129	4	368	4
130-132	3	370-374	4
133-136	4	375	5
137-146	3	376	4
147	2	377-379	4
148-149	3	380-381	5
150-188	2	382-385	4
189-198	3	386-387	5
200-214	3	388	4
215	2	400-404	4
216-225	3	405-408	4
226	2	409-410	4
227	3	414-418	3
228-229	2	419-424	4
230-232	3	425-428	3
233-237	4	427	4
238-243	3	429-433	3
244	2	434-438	3
245-248	3	437-440	2
249-254	2	441-455	3
255-258	3	456-457	2
259-284	2	458-459	3
274-274	3	460-466	4
275-285	4	467-468	3
754-757	5		
758	6		
759	5		
760-757	6		
768-780	7		
800-812	8		
813-816	7		
820	6		
821	7		
822-823	6		
824-825	7		
826-828	6		
829-834	7		
835-838	8		
840-847	7		
848-851	6		
852-853	7		
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855-863	7		
864	8		
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944	6		
945	7		
946-949	4		
950	5		
951-954	3		
955	4		
956-959	2		
960-964	1		



Remakes — love 'em and Hate 'em

Dear Discoveries:

How much does an artist usually get from a remade version for K-Tel or Quality?

Am I the only one who *prefers* some of the remakes? I especially like B.J. Thomas remakes. His voice is fuller and more mature sounding now.

The worst has to be remakes by "Hamilton, Joe Frank & Reynolds." I wonder who is singing lead. Dan Hamilton died before the remakes were done. How can that [recording(s)] be allowed?

Terry Copeland
coperocks@comcast.net

I have this Stones LP

Dear John:

I enjoyed Chris Nickson's article on The Rolling Stones in the February issue but want to point out an error in "Collecting Early Stones." The article states that the *Aranbee Pop Symphony Orchestra* album hasn't been reissued on CD. In fact, this album was released on CD by Sony Music Special Products (AK 47898) in 1991 as part of its *The Immediate Story* series.

Dean Hegerty
Oak Creek, WI

Warning about bootlegs of George Brigman

Dear John:

Greetings from Red Lion, Pa., and Bona Fide Records. My name is Rick Noll, and you might remember me from the pre-Krause days of *Goldmine*.

Anyway, my label has been inactive for 15 years, as I dropped out due to all the problems with the biz, though I still buy and sell old vinyl at local shows only and do still read your mag. I still handle business and licensing for George Brigman, a Baltimore artist whose 1975 LP *Jungle Rot* was glowingly reviewed in *Goldmine* years ago in Old Weird Dave's *Obscurities* column.

In November [2004] the *Jungle Rot* LP was bootlegged on CD by Radioactive Records in the United Kingdom, as well as by Ton Um Ton/Synton in Austria, who graciously added the 1982 LP *I Can Hear the Ants Dancing* as well. We have been fighting these tooth and nail. So far, they have been banned from GEMM, eBay and MusicStack. We have opened a dialog with Radioactive, though this is still a fluid situation.

We were doing a CD reissue with a United States company, but they have backed out as a result of the boots. We welcome any interest in George Brigman and his material, just not the boots that we have not received a cent for.

If you have any questions, comments or suggestions, please reply or call 717-417-1449.

Rick Noll
Radioactive Records
rnoll66@suscom.net

Update on Danny Janssen

Dear Discoveries:

Regarding the letters in DiscMail on Danny Janssen, I have an original 45 by him on Stepheny Records, "Winter Wonderland"/"Christmas All Alone."

Anna Labbate
ann5073@aol.com

Early Motown/Marv Johnson question

Dear Discoveries:

I was wondering if you could answer a question for me about a pre-Motown Berry Gordy-produced record by Marv Johnson. It's the flip side of "You Got What It Takes" on United Artists, called "Don't Leave Me." I fell in love with that song decades ago when I was about six years old. Such a gorgeous song, to me anyway. Then I stopped listening to it for a *long* time and forgot all about it, because it was one of my aunt's records

that I used to play every time I'd go to visit grandma. In the mid-to-late '70s I didn't go up there as often anymore, so I forgot about that song until I borrowed her records to put them on tape about eight years ago.

And there that song was. It was soooo good to hear it again. It *still* sounds gorgeous to me, but, these days, having more in the way of a producer's ears, I can't help but notice all the obvious edits in that song. This leads me to believe there's a much longer (and full) version of it somewhere. Have you ever run across one? I'd love to have it.

If you listen to the single version it starts up in mid-chorus right out of the gate! As a kid, you don't notice these things, but now, it's glaring. There must be something like three or four edits I can pick out on that song in just the first 15 or 20 seconds, and there are at least two others later in the song. Any suggestions on how I can find the full-length version? Is it on an album, and if so, how would I possibly find that?

Dale McQuaid
Pittsburgh, PA
Madrachod@aol.com

I'd say the answer to your need is our "want list" ad section, Dale.

Editorial by John Koenig

This spring's **Austin Record Show** is going to be the first in many years I'm not attending. There are so many elements to the event I'll miss: the damp smell of musty old records, yesterday's barbeque remnants under a dealer's table, that "special" tour T-shirt from 1978 someone insists on wearing each day.... Oh, did I say that out loud?

What I meant is that **I'll miss my friends**. The social aspect of the Austin Record Show has always been the most important factor to me, over all these years. Sure, searching for bargains is great fun, and I like that a whole bunch. Giving away thousands of magazines, selling books, talking to dealers about advertising and record collecting in general, is all huge for me. Having dealers hang out at the booth talking biz and gossip makes long days go by quickly.

But most of all, early April just won't be the same without lengthy, leisurely dinners with my longtime friends in the biz. We talk about food, about records, other dealers and collectors, wine, *Discoveries* and finds and anything else you can imagine. This is what I'll miss — **Gary, Bob, Doug, Jan, John, George, Mac, Rush, Barry, Craig, Craig, John** and everyone else. So as you all enjoy the show's new facility (see *DiscNews* this issue for more info) and search through each other's offerings, make certain you stop by the *Discoveries/Goldmine* booth and **say hi to Wayne and Trevor**. And at night, sip some nice red wine and think of me. I'll be at a huge four-day bicycle Expo in Milwaukee... not quite Austin!

Joel Selvin in the *San Francisco Chronicle* recently wrote a fascinating article about **collectible compact discs**. We've discussed this topic at length in the letters column at different times, and Selvin did a terrific job in his piece. One thing he noted was: "In fact, some CD reissues that themselves came and went are pulling down big bucks on the Internet — higher prices than the original albums ever did. Some CDs readily available for a few dollars only a few years ago, now out of print, can easily command three figures."

Here is an interesting little list Selvin compiled of worthy albums not yet available on CD:

Bob Seger, *Back in '72*; **The Beatles**, *Live at the Hollywood Bowl*; **Neil Diamond**, *The Feel of Neil Diamond*; **Buckingham Nicks**, self-titled; **Neil Young**, *Time Fades Away*.

Read the entire piece, which I highly recommend, at <http://sfgate.com/cgi-bin/article.cgi?file=/c/a/2005/01/31/DGDCUB280R1.DTL>.

In unrelated news, **Chris Strachwitz**, founder of **Arhoolie Records**, has amassed what is now considered the world's largest collection of commercially recorded Mexican and Tex-Mex music, more than 100,000 individual performances spanning almost 100 years. Experts say it's the most comprehensive repository of Mexican vernacular music anywhere, including Mexico.

Soon, you will be able to access a digital archive of the collection through a special project sponsored by the UCLA Chicano Studies Research Center, in collaboration with New Mexico's Fund for Folk Culture. With the help of the university's Digital Library Program, the entire Arhoolie Frontera Collection is being digitally transferred, annotated and archived in the same way the records were gathered — one by one. By this summer, the public will have Internet access to the first phase of the project, all 16,000 78 rpm recordings from the first half of the 20th century. Each file includes a snippet of the song, an image of the record label and information about the record's creators, content and condition.

So far, more than three-fourths of the digitized 78s are accessible at digital.library.ucla.edu/frontera. Still to come in the painstaking transfer process, depending on future financing, is Arhoolie's stockpile of 14,000 45s and 3,000 long plays, covering the 1950s through the 1990s.

Amazing.

Send your letters, comments and suggestions to:

Discoveries, 700 E. State St., • Iola, W. 54990-0001 fax 717-541-1087 • attn Discoveries E-mail address: koenigj@krause.com

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Discnews

What's Happening

Blue Note Records just issued some most interesting-sounding compilations. All are various artists: *Plays Ray Charles*; *Plays Prince*; *Plays Sting*; *Plays Jobim*. Look for a writeup and reviews in a future edition. (www.bluenoterecords.com)

Cream's May reunion shows sold out in less than two hours. And, according to the French Press Agency, the tickets are now going for upward of \$2,500 on the Internet. The original selling price for the tickets topped out at about \$235. The last time the band members played together was at their Rock and Roll Hall of Fame induction in 1993. (Source: 2005 Punmaster's MusicWire, www.punmaster.com)

The **SPRING AUSTIN RECORD CONVENTION** will be at the New Crockett Events Center at 10601 N. Lamar Blvd. in Austin, Texas, April 1-3, 2005. The Crockett Center has been the home of the Austin Record Convention for several years, and the new building will allow the record show to expand its size, as the new building and adjacent parking area are much larger than the old center.

EBay will have a presence at the show offering eBay University classes. The classes are designed to help people learn the ins and outs of buying and selling on eBay.

For a class schedule check the record show Web site at www.austinrecords.com.

Also, the **Associated Recorded Sound Collectors** [ARSC] organization will be having its annual convention at the University Of Texas March 30-April 2. The ARSC is an international group of university, library and individual sound archivists, and the members will be attending the record show.

For more information on the show, contact **Doug Hanners** at 512-288-7288, doug@austinrecords.com or at the show Web site.

Taken from the **Norton Records** newsletter: April 10-17, Rockin' Fifties Fest II (Green Bay, Wis.). "One solid week of mayhem awaits you at Oneida Casino in fabulous Green Bay, Wis. Get on board now at www.rockabillyhall.com/GB2005.html for a full lowdown on the stars, the bars, hotel info, etc. Dig a massive lineup that spans the rockabilly spectrum from **Jerry Lee Lewis**, **Art Adams**, **Glenn Honeycutt**, **Wanda Jackson**, **Joe Houston**, **Sonny Burgess**, **Hardrock Gunter**, **Pat Cupp**, **The Fendermen**, **Ruth Brown**, **The Bobbettes**, **Janis Martin**, **The Sparkletones**, **Young Jessie** and lots and lots more!" See also www.oneidabingoandcasino.net.

Paul Rodgers and **Queen** have announced a tour (26 dates starting March 28 at London's Brixton Academy). The group will also perform songs from **Free** and **Bad Company**.

Pipeline

Beggar's Banquet, **Super Furry Animals**, *Songbook Volume One* (www.beggars.com/us/superfurryanimals/index.html).

Bloodshot, **Rex Hobart and the Misery Boys**, *Empty House*; **Devil in a Woodpile**, *In Your Lonesome Town*,

March 8; **Jim and Jennie and the Pinetops**, *Rivers Roll On By*, April.

Blue Note, **Art Blakey**, *Like Someone In Love*; **Sonny Clark**, *Dial "S" For Sonny*; **Grant Green**, *Feelin' the Spirit*; **Herbie Hancock**, *Speak Like A Child*; **Wayne Shorter**, *Night Dreamer*; **Horace Silver**, *Horace Silver and the Jazz Messengers*, March 1; **Charlie Hunter**, *Steady Groovin'*; **Soulive**, *Steady Groovin'*, March 15.

Capitol, **Shelby Lynne**, *Suit Yourself*, May 24.

Cherry Red, **Tokyo Ska Paradise Orchestra**, *Ska Me Crazy*; **Kevin Coyne**, *Pointing The Finger/Politicz*; **Morricone**, *Morricone Kill*, *Spaghetti Western*; **Jo and Danny**, *Lank Haired Girl to Bearded Boy*; **Momus**, *Otto Spooky*; **Spencer Davis Group**, *Gimme Some Lovin' Live 1966* (DVD); **Pat Travers**, *Boom Boom, Live at the Diamond* (DVD); **Menace**, *GLC* (www.cherryred.co.uk).

Collectables, **Gloria Lynne**, *Live at Leo's Casino*; **Otis Williams & The Charms**, *The Best Of, Vol. 2*; **Alvin Lee**, *Free Fall/RX 5*; **V.A.**, *Great Men of Rock & Roll: The '50s*; *Great Men of Rock & Roll: The '60s*; *Great Men of Rock & Roll: The '70s*; **Ben Webster**, *The Warm Moods*; **David Newman**, *Fathead: Ray Charles Presents*; **Stephane Grappelli**, *Feelin' + Finesse = Jazz*; **Lee Ritenour**, *Rit Volume 2*; **Richard "Groove" Holmes**, *Book of the Blues Vol. 1*; **Harry James & His Orchestra**, *Sentimental Souvenirs*; **Ray Conniff**, *Another Somebody Done Somebody Wrong Song/Love Will Keep Us Together* (plus bonus tracks); **V.A.**, *Encyclopedia of Doo Wop Vol. 4* (four-CD box set), Jan. 25; **Duke Ellington**, *Afro-Bossa and Duke Ellington Plays with the original Motion Picture Score from Walt Disney's "Mary Poppins"*; **Shorty Rogers**, *The Fourth Dimension in Sound*; **The Four Lads**, *The Singles Collection*; **Sammy Kaye**, *Midnight Serenade/Ballroom Date*; **Peter Nero**, *I've Gotta Be Me/Summer of '42*; **Don Shirley**, *Don Shirley Presents Martha Flowers*; **Ray Conniff**, *The Singles Collection Volume 1* (www.oldies.com).

Curb, **Bellamy Brothers**, *Angels & Outlaws Vol. 1*, March 29.

Eagle Rock, **The Boomtown Rats**, *Live At Hammersmith Odeon 1978* on DVD, March 8.

Get Hip, **Rainy Day Saints**, *Saturday's Haze*.

HighTone, **Louisiana Red**, *No Turn On Red*; **V.A.**, *Memphis Blues Bands and Singers: The 1980s*; **The Fieldstones**, *Mud Island Blues*, Jan. 25 (www.hightone.com).

Liquor and Poker Music, **The Dirty Americans**, *Strange Generation*, March 22.

Mammoth/Hollywood, **Los Lobos**, *Los Lobos Live At The Fillmore*, recorded at two sold-out dates during the The Ride/30th Anniversary Tour, the same gigs that produced the *Live at the Fillmore* DVD, which was released in November 2004. The band members picked their favorite tunes and had fans vote for songs they would like to hear live, many of them not usually played during normal tours, including "Viking," rarely performed because of its unusual guitar tunings. The CD includes three tracks — "Neighborhood," "Don't Worry Baby" and "What's Going On" — that were not included on the DVD. Initial copies of the CD will include *Acoustic En*

Vivo, a limited-edition disc of three acoustic tracks the band will be performing on their current Cancionero 2005 Tour — "Saint Behind The Glass," "Guantanamera" and "Maricela."

Mighty Sound, **Michelle Shocked**, *Don't Ask, Don't Tell*; *The Memphis Minnies*; and *Baby Mine*, three new albums, all slated for June release (www.michelleshocked.com).

North Star Music, *An Evening In Paris*, by **Bruce Foulke and Howard Kleinfield**; *Speak Softly Love*, by **David Osborne**; *Spring Celebration*, by **Tin Roof Tango** (www.northstarmusic.com).

Norton, **Arch Hall Jr. & the Archers**, *Wild Guitar* (CD); **The Chimney Sweeps**, *Devil Girl* (LP), late Feb (www.nortonrecords.com).

Rhino Handmade, **Little Richard**, *King of Rock 'n' Roll (The Complete Reprise Recordings)*: The three-CD set collects his early '70s work for Reprise, including the albums *The Rill Thing* (1970), *King of Rock 'N' Roll* (1971), *The Second Coming* (1972) and the never-issued *Southern Child* (1972). Also included are the 1972 \$ soundtrack cuts, as well as assorted rarities and unreleased tracks from his Reprise sessions). Individually numbered limited edition of 2,500 copies, www.rhinohandmade.com.

RPM, **Dino Valente**, *Dino Valente* (1968 album remastered for reissue); **Raspberries**, *Raspberries and Fresh Raspberries* (www.rpmrecords.co.uk).

Rounder, **Kathleen Edwards**, *Back to Me*; **Rhonda Vincent and the Rage**, *Ragin' Live* (CD+DVD); **The Chicago and New Haven Women's Liberation Rock Bands**, *Papa, Don't Lay That S--- on Me*, March 22.

Sanctuary, **Johnny Cash**, *The Man, His World, His Music*, (documentary on DVD), March 8; **Robert Plant and Strange Sensation**, *Mighty Rearranger*, May 3.

Shout! Factory, **Roky Erickson**, *I Have Always Been Here Before: The Roky Erickson Anthology* (two-CD set); **V.A.**, *Old School Soul Party* (three-CD set); **Solomon Burke**, *Make Do With What You Got*; **V.A.**, *The '60s Rock Experience* (three-CD set, www.shoutfactory.com).

Smithsonian Folkways Recordings, *El Ave de Mi Soñar: Mexican Sonos Huastecos* by the trio **Los Camperos de Valles** and produced by Artemio Posadas, March 15 (www.folkways.si.edu).

Sugar Hill, **Reckless Kelly**, *Wicked Twisted Road*, Feb. 8.

Sundazed, **Spirit**, *Model Shop* (mid-line CD and 180-gram vinyl release, previously unissued soundtrack recorded in 1968; liner notes include interviews with Spirit members).

Time-Life, **V.A.**, *Classic Soul Ballads* (five-CD set, not sold in stores, order by calling 800-950-7887 or order online at www.timelife.com).

Vanguard, **Shurman**, *Jubilee*, April 12.

Zoë/Rounder Records, **Tracy Bonham**, *Blink the Brightest*, May 10. ●

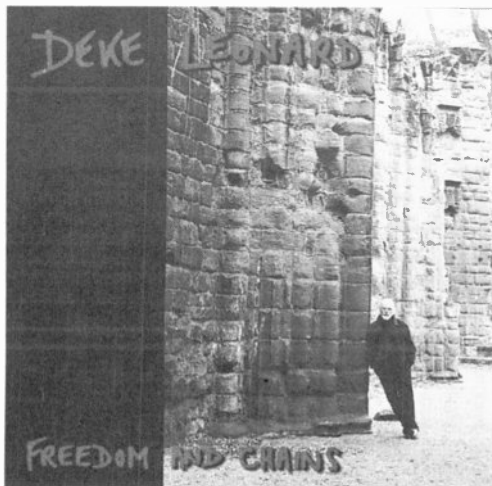


by Ray Sidman

Pondering Aloud

For decades, pop-music mentality has enforced the notion that artists should/must release a new album every year or two. Those who stray farther — say with an album every four or five years — risk being *passé*. (Zounds!) This is part of the reason I find the latest solo effort from Deke Leonard, *Freedom And Chains*, so refreshing. It's his first solo album in 28 years!

This is not to say Leonard hasn't remained out and about in the music realm. He has performed over the years solo and with his group, Man. (So said Angel Air, the record company that released *Freedom* Jan. 17.)



Granted, until *Freedom* came along I couldn't have identified Leonard from anyone else I've never heard of. Regardless, this album is a pleasant way to spend 65 minutes. The music will appeal to fans of '60s rock 'n' blues music, while some songs have a Jimmy Buffett-esque quality, and others explode with an unmistakable '60s bubblegum melody. Bluesy tunes include "The Thrill Of Revolution," "Tahitian Thunder" and "Blues." (Didn't see that one coming, did you?) Buffett-esque tunes include "Guantanamo Bay" and for bubblegum, seek ye "Something in My Heart Says No" and "Tomorrow's Gonna Come."

Freedom And Chains holds something for most fans of '60s rock. Find Angel Air at www.angelair.co.uk. Then there's the expected www.dekeleonard.com.

The album got me thinking about the concept of one solo album every 28 years, and it made me think of my rock-music questionnaire. (Of course I have questionnaires for numerous

musical genres — New Age being perhaps the scariest.) *Moi*, an oddball? True, but it's not as if a few kajillion of you (check out those subscriber numbers!) haven't done this several times as well.

1) Piece of music I most wish I could play masterfully? Lead guitar on "Runnin' Down A Dream" by Tom Petty And The Heartbreakers. Having little more than beginning lessons on standard and bass guitars nearly a decade ago, Heartbreakers guitarist Mike Campbell needn't worry about keeping his job if I come to town.

2) Song I could listen to repeatedly without end? "Stand By Me" by Ben E. King. Part of this has to do with being roughly the same age as the protagonists in the '80s movie of the same name when the movie came out, but I've always loved this song. Honestly, there are oodles of songs that I'd probably listen to repeatedly without end — this just happens to be the king among them.

3) '60s musical act I most wish I could've seen live? Of course any question like this has a plethora of runner-ups, but my (lizard) king is The Doors. I can't say Oliver Stone had much influence on this. "Riders On The Storm" is one of my runner-ups to Questionnaire Question #2.

4) '70s musical act I most wish I could've seen live? Because many '70s acts have regrouped or will in time (of course, ditto for Questions #3 and #5) — these are acts I don't believe will tour again with their original lineups. That said, I choose The Cars. Since Benjamin Orr is gone (died in 2000), this group almost certainly will never tour again.

5) '80s musical act I most wish I could've seen live: This one's easy: New Kids On The Block. (Check out that lynch mob!) Yes, I'm kidding. Too many possibilities right now; I don't have an answer, and deadline's calling.

Given the modus operandi of this column, there's no small amount of irony that my choices are/were pop-music icons. Call it lack of familiarity with the more obscure performers hailing from the decades in question, or call it what you will. If I had a '90s category, that choice would likely be more obscure. All answers are, of course, open to discussion. ●

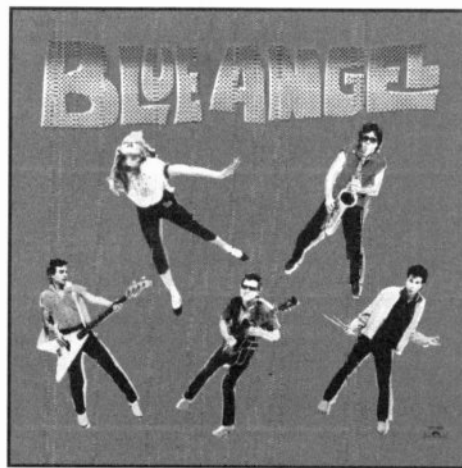
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Stuff Like

Lately I've been reading articles in daily newspapers and general-interest periodicals about how the culture of music listening is changing. It seems that people don't just purchase compact discs and listen to them as entire albums, nor in many cases do music fans keep the CDs, nor even wish to. Sometimes they even borrow friends' compact discs and copy them. Then they create "mix" CDs composed of various favorite performances. A couple of the written pieces I've scanned have featured an almost breathless quality to them, as if this is all something new and different.

Is it? Gee, it seems to me that most of us have been creating LP, cassette and, now, compact disc mixes of our favorite songs for years, even decades. Sometimes they are meant as gifts, other times as portable examples of what is upfront and fun for someone at the time. Much of the time, considering most of us don't yet own iPods, this is how we listen to new music while we're driving. For several months I've been commuting two hours daily, which provides an ideal environment and the time for up-close-and-personal new-music spinning.

What's my point? Only that little is new. I may be keying this in on a fancy, hot-rodged iMac G4 computer, listening to a new CD through cool little speakers, but my passions and critical faculties are little different than they were when I was using an electric typewriter. Still, even in this electronic age, it all comes down to the music. Does it rock? Does it swing? Is the passion real and strong?

Lets start off kinda relaxed with *Knowing You* by **John Pizzarelli**. The veteran jazz guitarist and vocalist is one of my favorites working in this genre today. This, his sixth album for Telarc, continues in his tradition of covering wonderful classics from songwriters past and present in the jazz world. Nobody else can pull off "God Only Knows," the **Brian Wilson/Tony Asher** composition, on the same album containing "The Shadow of Your Smile" and make both sound right. I think what makes Pizzarelli so appealing to me is that his voice isn't ideal, isn't perfect. It may not even be all that strong, but it is appealing and vulnerable. He has the touch, the feel for jazz vocals. His guitar playing is sublime, his quartet is spot-on (www.telarc.com).

Sticking with jazz for a while, there's a new two-CD set titled *Harold Arlen Centennial Celebration* that should be on your wish list if you enjoy top-quality classic songwriting and jazz performances. Sent out to celebrate the 100th anniversary of the birth of this wonderful staple of American songwriting, the performances helped remind me how eclectic Arlen's work is. This guy not only wrote "Over the Rainbow" and "It's Only A Paper Moon," but also "Accent-Tchu-Ate the Positive." He could do it all, and with assistance from **Rosemary Clooney, Miles Davis, Bill**

Evans, Dizzy Gillespie, Mel Tormé, Sarah Vaughan and many others, you'll share these great sounds. Yes, the biggies and favorites are all here, but it's the obscure tunes that help demonstrate his versatility and the vastness of his repertoire (www.concordrecords.com).

A legendary jazz concert from 1982 featuring Tormé, **George Shearing**, and **Gerry Mulligan** — their first live appearance together — is now out on CD, the first time available as a separate recording. The *Classic Concert Live* coincides with what is probably the peak of Tormé's vocal talents, when his voice was superb. Shearing is on fire, with his keyboard work sounding quite energized. Their banter on stage is amusing, their song selection is interesting, and the musicianship and performance is amazing. How did this remain in someone's vaults all these years? Kudos to Concord Records for releasing it.



Keeping to our tasteful theme, one of my favorite jazz groups ever is the relatively-unknown-but-ready-to-break-out **Dave's True Story**, and fortunately, they have a new album coming in April, *Nature*. This fourth album arrives a full three years after their last release, and let me say, "It's been too long." I wish the band could afford to travel outside of the New York City area to perform, but so far only those in the big city are able to see them live, other than brief forays they



make into New England. Anyway, *Nature* is wonderful. **Kelly Flint's** sultry vocals and **Dave Cantor's** weird and interesting songwriting continue to combine for surprises and great music. There is something I can't put my finger on that appeals so much to me about Dave's True Story. If you take my word blindly about only one recording this month, this is the one to buy just because I suggest you do so (www.beboprecords.com).

OK, ready to spin the amp dials to 10? Good — **Tab Benoit** feels the same way. *Fever For the Bayou* presents the Louisiana-born blues guitarist and vocalist doing what he does best — playing and emoting with intensity. You know how much I look for passion in music. Well, Benoit basically overflows with it. He honors the tradi-

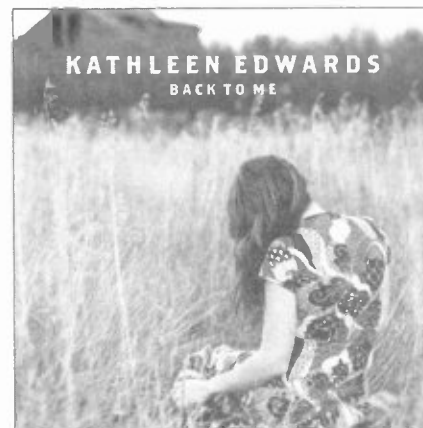
tions of blues music, he so obviously loves it and all this comes through. I can almost hear the crackling of the grooves of old 78s and 45s when I listen, even though the sound is crystal clear. For a contemporary blues performer, Benoit is different, and his music is all good (www.telarc.com).

RPM Records, in England, has reissued two albums by one of my absolute fave '70s power-pop groups, **The Raspberries**. *Fresh Raspberries* and *Raspberries*, both issued in 1972, sound incredibly

dated today, and when you look at the band members in their suits and hair, you'll agree. But hey it's my nostalgia, and I'm fired up that **Eric Carmen** and the guys are getting back together for some performances soon, after an absence of decades. "Go All The Way" still blows me away, and "I Wanna Be With You" retains the fire and corny passion Carmen is so good at transmitting. I know, it's 2005 and their ship has sailed, but I love this band and am overjoyed the albums are available. Come spring their third and fourth LPs are to follow as well. Thanks, RPM! (www.rpmrecords.co.uk)



I don't know if any other label beside Rhino Handmade would remaster and compile Little Richard's early 1970s recordings onto a three-CD set, call it *Little Richard — The King of Rock 'n' Roll: The Complete Reprise Recordings* and expect the world today to welcome it with open arms. But those wacky people did so, and my arms are wide open. Perhaps I'm one of the few who will admit I bought these albums



when they came out, but in the early '70s a guy like Little Richard was a welcome relief from the likes of James Taylor and all those other oh-so-mellow singer/songwriters of the time. In the context of today's pop sounds, notably all the filler on the radio, nobody sounds more refreshing than Little Richard (www.rhino-handmade.com).

The Who Sell Out is one of the lesser-known Who albums from the 1960s. **Petra Haden Sings: The Who Sell Out will probably go down as one of the more obscure CD**

releases of this year, but it sure appeals to me on several levels. First, the cover is a great knock-off of the original. Second, Haden has some of the most original, "different" vocal treatments you'll ever listen to. So imagine The Who's near-classic album redone today as an acapella session. Yes, no instruments, just her voice, which really is a musical instrument. Give this a try. I cannot categorize it, but you really should listen (www.bar-none.com).

Kathleen Edwards is a singer/songwriter who is very different than those I mentioned earlier. Edwards has great feeling and passion in her work, as spare and bare as it may be. There is something very special happening here, on *Back To Me*, her second album. I think it's her songwriting, as she brings her characters alive, if you listen close enough — and you should (Zoë/Rounder). ●

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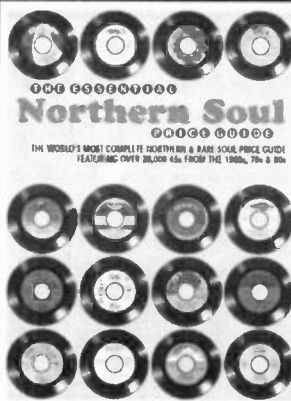
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ESSENTIAL NORTHERN SOUL PRICE GUIDE

By *Martin Koppel and Tim Brown*

Northern Soul:

A phrase stirring the record collectors' market. Keen collectors and dealers are scanning lists and websites for the values of records. Unfortunately, the Northern Soul market is a veritable minefield of misinformation. Many sellers have placed "Northern" before "Soul" in descriptions of non-Northern records to hopefully sell them better.

Our authors are experts on Soul music. Using their expertise, they have together compiled the most complete Northern Soul guide to date. All the most important Northern Soul records along with their values are included. If a record is soul but not listed in this book, then it is not Northern.

Authors:

Martin Koppel and Tim Brown have sold, collected and dealt Northern Soul since its start in 1969. They own 99% of the records listed and at one time both possessed a copy of the ultimate Northern Soul record: Frank Wilson's "Do I Love You" on Soul, one of which they sold for \$35,000.

Martin Koppel was one of the first Northern Soul dealers. Currently the foremost collector in North America, he discovered many of the records on wants lists today. Selling his first US Soul record in 1968, this Canadian based Englishman has built up to two record stores and two record warehouses. He has written numerous articles on Soul, published his own magazine, and been on many radio and TV programs giving valuations.

Tim Brown, the foremost collector of Northern Soul in the U.K., has published and written many articles on the subject, appearing also on numerous TV and radio programs. He is managing director of Goldmine Records, which has over 150 releases of rare soul on CD. As a Northern Soul DJ, he plays the music extensively touring Europe and the major clubs in England.

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10 Questions With...

MARY AIESE

(aka Reparata)

by Stuart Rosenberg

1. Who were your early influences?

We were partial to R&B singers. We liked Motown. We were too young to be caught up in the doo-wop groups. We liked anything with harmonies. We really admired Gladys Knight.

The first record I ever bought was "Venus" by Frankie Avalon. I bought it in Woolworth's, at the junction of Flatbush Avenue and Nostrand Avenue, in the Flatbush section of Brooklyn, where I grew up. The store had a bin of records, but I was never much of a record buyer. I maybe bought 10 records in my life.

2. How did you get started professionally?

I went to St. Brendan's High School in Brooklyn. Since elementary school, I was always in the choir. I loved the idea of singing in a group.

To kill time during lunch at school, there'd be five of us who'd get together and go into the area at the back of the classroom where students would hang their coats, and we'd just sing. The group consisted of Carol Drobinicki, Margi McGuire, Sheila Reille, Kathy Romeo, and me. The harmonies just came naturally to us. It was the early '60s, and we were all freshmen at St. Brendan's. We called ourselves The Del-Rons, for other popular vocal groups from that period, like The Del-Vikings and The Del-Satins.

We started singing a capella at high school hops. The only accompaniment was our snapping fingers. After singing at a talent show at the Knights of Columbus on 10th Avenue and 86th Street in Brooklyn, someone approached us and told us that a guy named Steve Jerome from Bay Ridge was looking for groups. We auditioned for him, but he told us to practice and to come back in six months. The second time, he and his brother, Bill, who owned a record store together that had a small recording studio in the back, decided to take us on. The Jeromes represented a few other groups. Later on, they had The Left Banke.

Our first record, which was written by Ernie Maresca, was called "Your Big Mistake." The Jeromes got Laurie Records to distribute it.

3. Because Laurie already had another girl group, The Chiffons, didn't this cause a problem in terms of promotion?

I don't know. The record was a bomb. I didn't like it.

It got some airplay, though. We were ecstatic that our song was on the radio, even if the station that was playing it was in Bayshore, on Long Island, and we had to get into our cars to drive out to Long Island in order to pick up the signal.

4. How did the group become a trio by 1965,



Mary Aiese was also known as Reparata, the lead singer of Reparata And The Delrons, the mid-60s girl group that despite never having a national Top 40 hit in the United States, enjoyed a tremendous cult following for their songs of teen anguish at home and in England.

when you charted with your two most famous songs, "Whenever a Teenager Cries" and "Tommy"?

First, Margi left because her boyfriend didn't want her to be in the group. Then Steve and Bill told us that Kathy sang flat, and since the rest of us were still naive high school kids, we agreed, and she got booted out of the group. In truth, they wanted her out because she didn't have the right look. She was a great girl, but she was overweight.

The trio became Reparata And The Delrons. I assumed the name Reparata from a nun at my old school.

5. These were great songs. Why didn't they become hits nationally?

The songs were on the World Artists label. We had a tremendous fan base in New York, and our fans responded. They generated an excitement about the records that we just didn't get across the country.

Chad & Jeremy was the only other act that I can remember being on World Artists. World Artists promoted the records. They did go out of business shortly after "Tommy" came out, though.

We did two Dick Clark tours. I had started Brooklyn College, and my parents let me take a leave of absence.

We got outfits at McCrory's department store for \$7.99 apiece.

The first tour was 25 days with five or six other acts. When we came back home, we were told that we were booked to go out for a 43-day tour again in two days. The other girls in the group said they weren't going.

Dick Clark was very hard to get to know. He was not a warm person. He was very professional, but he was a cool customer. And it was grueling. You know, one night we'd be in Virginia, the next night we'd be in Ohio, and the night after that we'd be in South Carolina. We were away from our families. Remember, this was 40 years ago, around the time of the Freedom Rides. We were on an integrated bus. We were from Brooklyn, and it never dawned on us how much people could be mistreated. A lot of the motels and restaurants that we had to go to were horrible, because the nicer places wouldn't take us.

6. What was the major difference between girl groups and boy groups in the 1960s?

We were definitely in the minority. As girl groups, I felt that we were somewhat relegated to second-class status. We generally weren't thought of as the equals of the males musically. It was hard for a female vocal trio to create the sound that we wanted to have on stage. We were on our own; we were just three voices. This was before the era of musical enhancements. And the backing band was usually strange to us. We maybe got to rehearse for 10 minutes before the show.

We became smarter in later years. And we were better, because we were more in control.

7. After Carol and Sheila left the group, how did you come to put together a new lineup?

Melba Moore sang with the group. And Ellie Greenwich did a couple of dates. But it was Nanette Licari and Lorraine Mazzola who became permanent members of the group.

We recorded "I'm Nobody's Baby Now" and "I Can Hear the Rain" for RCA. We had the best musicians that ever backed us on these songs, and the songs were really good. But RCA didn't promote them. They got very little airplay.

When the group went to Mala records, I continued to be the lead singer. Not much happened with these songs in the U.S., but the song "Captain of Your Ship" reached number 13 in England.

8. Can you explain the cult following that you had, especially in England?

"Captain of Your Ship" is a very strange-sounding song.

Reparata continued on page 27

discoveries

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March 2005

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DiscReviews

Dog Faced Gods

Stoned Council

Voodoo Nation Records

4Sight Media

reviewed by Mark Polzin

Blasting up from the tiny San Manuel Reservation in Southern California, Dog Faced Gods, a five-piece metal act, blend social and musical traditions with the promise of a new future. *Stoned Council* is their latest offering in this vein.

Fronted by sometime rapper Raymond "Shorty" Galvan and the formidable guitarist David "Snakey" Torres, DFG present a brand of metal that draws heavily from the downtuned riffs of Black Sabbath and measures up well against fellow desert shredders such as Kyuss and Fu Manchu. It's not easy to pigeonhole these brothas, however, as they also are open to the influence of hip-hop, funk, classic rock à la Jimi Hendrix and Santana, Southern rock (check their fantastic reading of Lynyrd Skynyrd's "Simple Man") and the mishmash of SoCal Latino/rap/metal.

Lyricaly, they remain constantly respectful of the traditions of their tribal elders, focusing on themes of individual triumph through times of adversity and alienation. They aren't afraid to experiment. Some experiments fail (the cannabis confessional, "Water, Pipe, Bong"); some succeed (the mining of *Ultramega OK*-period Soundgarden on "Save Me"). The lads aren't afraid to unplug, either, stepping out from behind the wall of amps on the acoustic guitar/flute/synthesizer ballad "No One Left."

Listeners will want to see DFG reap the rewards the band expects to receive by staying true to their game. If they can continue to absorb and reflect diverse influences, these Gods will be pulling in new worshippers for years to come.

The Eames Era

The Second E.P.

Independent release

reviewed by Alex Green

Although it contains only four songs, three of the four tracks on The Eames Era's *The Second E.P.* are pitch-perfect pop, and the other is surely one of the best songs of the year.

Of the former, "All Of Seventeen" is a charming number that recalls the pouty highlights of being a late teen, and it comes replete with slang-filled memories of late nights and hall-passing glares; "You May Not Know My Name" boasts a gentle new-wave pounce, call-and-response vocals and a drop-dead a capella chorus that finds singer Ashlin Phillips at her most irresistibly sexy.

Lastly, "I Said" is a twitchy rocker that summons the early work of Letters To Cleo. These three songs provide ample proof that this Louisiana quartet can write pop songs, but it's "Could Be Anything" that demonstrates they can write *great* pop songs. With a guitar riff that's as catchy as its chorus, "Could Be Anything" should be blasted over the beginning of every MTV reality show and every new romantic movie trailer. It's that good. But it's not without its dark

moments: When Phillips sings, "And if you say/Everything will want to go your way/I will turn you away/As easily/as I turned you onto me," in spite of the bouncy delivery, the threat is clear: I made you and I can destroy you. Later, Phillips playfully teases, "There's a lot of things I could say to make you understand/I don't have time to explain." It's seductive, it's smart and it's deliciously hummable. Full length, full length!

Citizen Cope

The Clarence Greenwood Recordings

RCA (82876 52114-2)

reviewed by Mark Polzin

Clarence Greenwood steps out from behind his nom de guerre on the third full-length Citizen Cope release, *The Clarence Greenwood Recordings*. After breaking with Dreamworks, he seeks to present his portraits of the disturbed and disenfranchised population of America's urban underbelly with songs that are more guitar-based than on previous recordings. The resultant reggae-inflected pop is a far cry from his mid-90s work as a sideman for rapper Basehead.

Greenwood handles a variety of instruments as well as relying on a sturdy core of backing musicians. Guest appearances are sparingly and tastefully used, such as Carlos Santana's fiery solos on the head-scratching love puzzle, "Son's Gonna Rise" and Me'Shell Ndegeocello's slinky bass maneuvers on the comparison between thoughts and feelings, "Sideways."

The standout track, "Bullet and a Target," is a bleak discussion of social concerns, both international and inner-city, presented from Gatewood's experiences as a longtime citizen of Washington, D.C.

Greenwood's voice is a compelling lure, reminiscent of G. Love with his accent in check. The laid-back grooves provide the perfect setting, doing away with elements that do not contribute to the mood set by Greenwood's voice and lyrics. One can only hope that further Greenwood recordings also focus on his own vision rather than taking input from label executives. His music has a unique quality, striking a balance between familiarity and invention.

Pop voices such as Greenwood's are singular, despite his desire to blend into the citizenry.

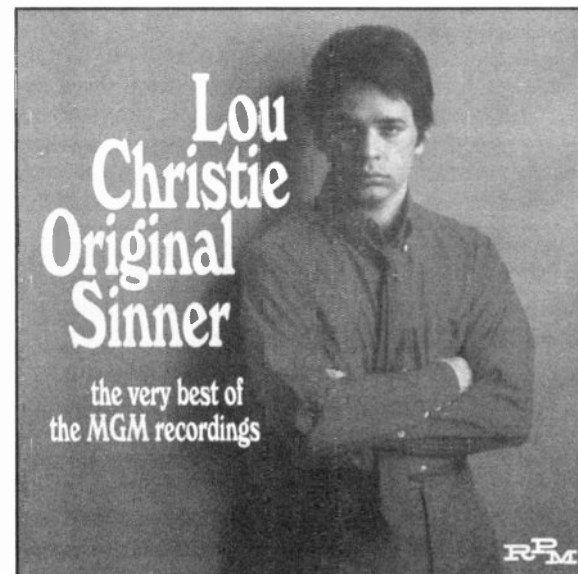
Lou Christie

Original Sinner: The Very Best of the MGM Recordings

RPM (284) (U.K. import)

reviewed by Doug Sheppard

With soaring falsetto choruses, white-doo-wop-styled harmonies, rock rhythms and splashes of ethnic Italian music, Lou Christie's mid-'60s smashes for MGM Records stood out for more than just their arrangements. "Lightnin' Strikes" and "Rhapsody In the Rain" were not only among the best pop records of 1965 and 1966, they were among the most unique as well. *Original Sinner: The Very Best of the MGM Recordings*, Christie's anthology of two years on MGM Records, reveals there was more where those came from.



While nothing else is quite on the level of those hits, there are a number of fine tracks in the same vein, including ballads such as "Summer Snow" and "Indian Summer," plus more up-tempo material, including "Trapeze" and "Hollywood's My Stop." "If My Car Could Only Talk," Christie's automotive technicolor dream of the world as seen through headlights, is another highlight — as is a modernized doo-wop non-LP single, "Wild Life's In Season."

What's even more impressive than the consistency of this compilation (give or take a weak cut or two) is that Christie cowrote virtually all of the material, including the hits.

Christie is often written off as a Top 40 artist, but his brief tenure on MGM alone shows that he was a lot more. (www.rpmrecords.co.uk)

Gov't Mule

Deja Voodoo

ATO Records (21528)

reviewed by Mark Polzin

With *Deja Voodoo*, Gov't Mule singer/guitarist Warren Haynes and drummer Matt Abts are faced with the challenge of finding a permanent replacement for the late Allen Woody. While this wouldn't be as difficult as Mule's main influence, Cream, filling the shoes of Jack Bruce, Woody was the solid core of the band. Rather than invite Andy Hess to fill that spot, they instead expanded to a four-piece, adding keyboardist Danny Louis to complete the lineup. The results, as evidenced on *Deja Voodoo*, are spectacular. Hammond B-3 adds a new dimension while maintaining the Mule's vibe.

If you're a fan of Southern/bluesy, guitar-based rock, you need to familiarize yourself with this band, especially the dynamic Haynes. He is a guitar monster with a soulful, gravelly voice similar to ZZ Top's Billy Gibbons at his prime. When Haynes cuts loose on the six-string, there better not be anyone in his way. He's easily able to shift from minor-chord power riffs to wicked little jazz runs, all the while keeping a steady heaviness as a signature sound.



Lyrical, the songs stick to the same territory as on much of Haynes' previous work: bad men, bad women and the unfortunate results of the combination of the two. Haynes continues to experiment with the frame that surrounds Mule's classic rock sound. The record's "Silent Scream" turns into a jam that could have come from '70s-era Pink Floyd. Psychedelic flourishes and sweet soul vocal harmonies are constants on *Deja Voodoo*.

Do yourself a favor and pick up *Deja Voodoo*. You'll see why hippies, alt-country rebels, blues buffs and classic-rock fans have been digging this band for a decade.

Tragedy may strike, but it can't stop the irrepressible Haynes. Let him share his voodoo with you once again.

Johnny Winter

Johnny Winter
Columbia/Legacy (CK 85734)

Second Winter
Columbia/Legacy (C2K 85735)
reviewed by Doug Sheppard

Other than Mike Bloomfield, America initially produced few guitar

heroes in a late '60s blues revival dominated by Brits, but the arrival of Johnny Winter in 1969 changed all that. More authentic than Eric Clapton, more powerful than Jimmy Page and as much an original as Peter Green, Winter was the jolt of white lightning that shocked the entire scene into reevaluating itself.

Though he already had one great album (*The Progressive Blues Experiment*) under his belt, 1969's *Johnny Winter* was the one that introduced him to the world. Like Hendrix before him, Winter proved that a strong player didn't need a rhythm guitarist to fill out the sound.

With the rock-solid rhythm section of bassist Tommy Shannon and drummer Uncle John Turner behind him, Winter cut loose with a flurry of hot blues licks and riffs on songs such as "I'm Yours And I'm Hers" and "Good Morning Little School Girl," with a presence so commanding that one almost wondered if he needed any accompaniment. In fact, he did songs such as "Dallas" and a cover of Robert Johnson's "When You Got a Good Friend" with just his guitar, using the time-honored blues tradition of open tuning. A full-band version of "Dallas" is among the three bonus tracks on this

remaster, which also includes a killer slide-enhanced number called "Country Girl" and a great version of Bobby "Blue" Bland's "Two Steps From The Blues."

Second Winter (1969) marked a return to the power-blues sound of *The Progressive Blues Experiment*, as Winter grew more comfortable in the role of guitar hero. Winter's guitar pyrotechnics weren't merely for show; they intensified the passion of the music, pushing the Shannon-Turner rhythm

section into territories that few other blues bands could visit. Cuts such as "Memory Pain," "The Good Love," "Hustled Down In Texas" and his renowned cover of "Johnny B. Goode" best exemplify Winter's heavy blues with a feeling, while the ringing electric mandolin on "I'm Not Sure" gives the song an almost psychedelic feel. Of course, Winter doesn't desert more traditional blues, which are on display on "Miss Ann" and "I Love Everybody."

DiscReviews continued on page 27

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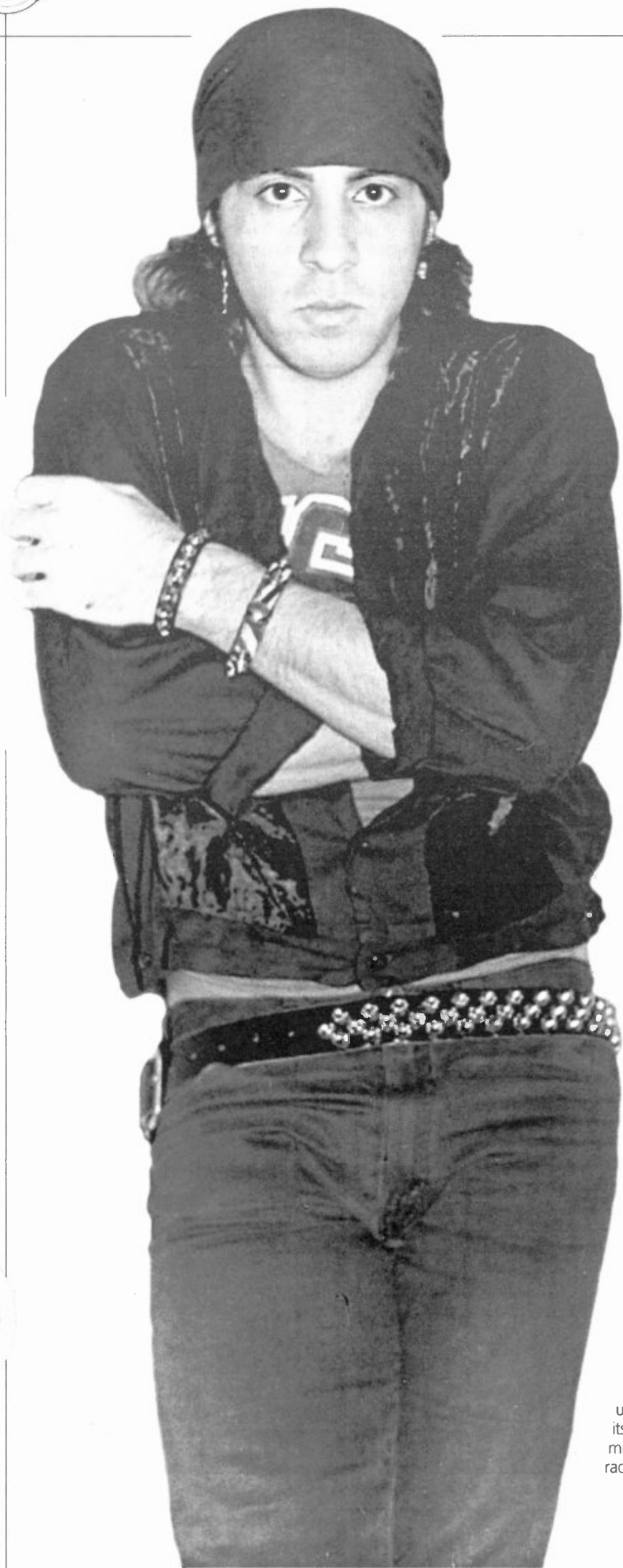
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Little Steven Saves Rock 'n' Roll

“When it comes to rock ‘n’ roll, it involves people who are, let’s be kind and call us unstable, OK?” Little Steven Van Zandt laughed at his own twisted observation, but he knows what he’s talking about. When it comes to rock ‘n’ roll, he’s lived it. He has written it, played it, sung it and produced it. When it comes to rock ‘n’ roll, he has logged thousands of miles in its name as a member of the genre’s tightest unit, Bruce Springsteen’s E Street Band. He has used its power to address important political matters, as he did in the ‘80s with his Artists United Against Apartheid project. When it comes to rock ‘n’ roll, he’s used it to avoid getting a real job.

Until now.

The only real job for this particular unstable musician is saving rock ‘n’ roll itself. In fact, it’s more than a job — it’s a mission. Every weekend, more than 140 radio stations air *Little Steven’s*

Underground Garage, a two-hour rollercoaster ride through rock ‘n’ roll. And this is real rock ‘n’ roll, otherwise known as garage rock, defined by Van Zandt as “white kids trying to play black rhythm and blues, and failing — gloriously.”

IT’S GOTTA BE ROCK ‘N’ ROLL MUSIC

A few years ago, Van Zandt already had the coolest two gigs in the world, touring with The E Street Band and starring as mobster Silvio Dante on HBO’s remarkable series *The Sopranos*, his first foray into acting. But in 2001, he wanted a third venture, one to serve simply as a fun outlet for his lifelong love of music.

“It wasn’t that big a deal when it started,” he said. “I just thought, ‘I’m not really hearing all my favorite songs on the radio anymore,’ and when I thought about it I realized I never have. I’m a button-pusher, and sometimes I’m gonna like an oldie; sometimes I’m gonna like a classic-rock song; sometimes I’m gonna like an alternative new song. And I thought, ‘Why can’t all these things live in the same place at the same time?’ I felt a need to support this whole new generation of rock ‘n’ rollers that I had discovered, that weren’t signed by major record companies and weren’t on radio. I went to a couple of syndicators I knew. I said, ‘I want to do a little radio show. Most people know my name; it’d probably be fun.’ They said, ‘Is it rock ‘n’ roll?’ I said, ‘Well, yeah.’ And they said, ‘We can’t do that. We can’t get rock ‘n’ roll on the radio anymore.’”

BY RUSH EVANS



Courtesy of AM America / By Jim Marchese

THE LONG-HAIRED, TEENAGED, JUVENILE DELINQUENT, HIPPIE, WEIRDO, PSYCHEDELIC, REBELLIOUS, BEATNIK ROCK 'N' ROLL ZEN OF LITTLE STEVEN'S UNDERGROUND GARAGE

They had said this to the wrong TV gangster. "I'm like, **'What do you mean you can't put rock 'n' roll on the radio anymore?'** I can't live with that! I mean, you're telling me my whole life is a lie? And you're telling me this next generation of kids doesn't deserve to hear real rock 'n' roll? What kind of generation are we to give our children less than we had?"

Van Zandt had grown up listening to AM radio in the 1960s, when rock 'n' roll was real and so were the DJs. Great New York jocks such as Cousin Brucie and Scott Muni would introduce songs daily, sharing two-and-a-half-minute records that could change a Jersey kid's life and inspire him to pick up a guitar. This background served as the basis for what he now realized was completely absent in the safe, over-researched, homogenized world of modern radio.

From a business standpoint, the safety of modern radio works. In an era of cable television, Internet, CD burners and DVD players, radio still flourishes, commanding billions of advertising dollars a year. We are indeed still listening, a lot of us, to contemporary hit stations with playlists consisting of market-researched songs that can be counted out on two hands at any given time.

But diversity is gone, in ownership, in ideas and in music. The music of contemporary modern hit radio is often precise, calculated and drowning in emotionless mediocrity. **Real, visceral rock 'n' roll has been driven underground,** off the airwaves in favor of soulless drivel.

That's what makes Van Zandt's crusade to revitalize the medium so important. "My only statement to [the radio

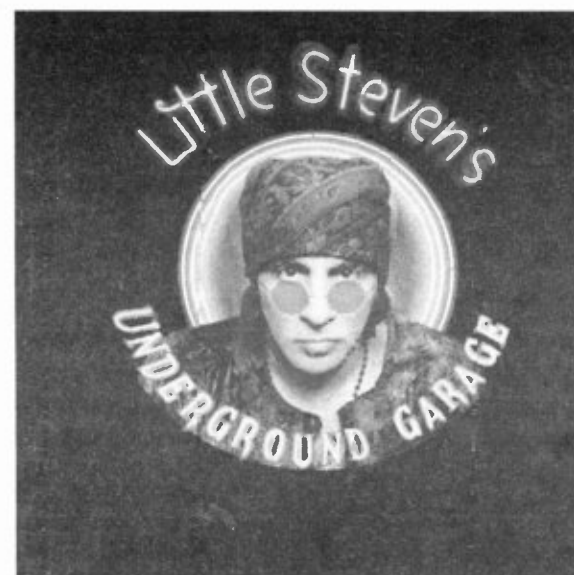
industry] and to the world was there has to be room for at least two hours a week where we can do this other stuff that is really, really, really important. And it kind of reflects and resonates on what you're doing the rest of the week."

CRUISIN' AND PLAYIN' THE RADIO, WITH NO PARTICULAR PLACE TO GO

During those two hours of the *Underground Garage*, it's grungy track after track, every one of which came straight out of somebody's parents' garage, spiritually or literally. Vibrant new bands such as Hawaii Mud Bombers and Rainy Day Saints are played right alongside everyone from The Byrds to The Yardbirds, from The Dictators to The Defectors, from Patti Smith to The Crystals.

The show is based on a rather simple idea involving the ultimate garage band, the Ramones. As Van Zandt has declared on the air, "We play all the cool stuff from the '50s and '60s that influenced the Ramones, and we play all the cool bands from the '80s and '90s and beyond, that have been influenced by the Ramones. That's it. So let's dance."

There are only two basic requirements for every song featured on the show: It's gotta rock, and Van Zandt's gotta like it. He serves as his own one-man focus group, handpicking every song included in this very personal show. There's no snobbery about the artists. This is a show that's not too cool for Neil Diamond and The Monkees; it's just that only the coolest records of theirs will hit the air. And on every show, there is a Coolest Song in The World, destined to remain so for at least seven days and guaranteed by the trusted host.



LITTLE STEVEN'S COOLEST SONGS IN THE WORLD

When asked for his own personal Coolest Songs In The World, Little Steven Van Zandt rattled this baker's dozen off the top of his head, the songs that knocked him out the first time and still do. Listen to them once a day, then start your own garage band.

- "I Can Only Give You Everything" — Them
- "Friday On My Mind" — The Easybeats
- "Talk Talk" — Music Machine
- "See My Friends" — The Kinks
- "She Said She Said" — The Beatles
- "Congratulations" — The Rolling Stones
- "Call Me Lightning" — The Who
- "Please Crawl Out Your Window" — Bob Dylan
- "Journey To The Center Of Your Mind" — The Amboy Dukes
- "Psychotic Reaction" — Count Five
- "Louie Louie" — The Sonics
- "Ain't Got Nothin' Yet" — Blues Magoos
- "I Had Too Much To Dream Last Night" — The Electric Prunes

**GONNA WRITE A LITTLE LETTER, GONNA MAIL IT TO MY LOCAL DJ**

Trust is part of the gig, the way Van Zandt looks at it. It's not about having a slick announcer's voice with an ability to read copy as instructed. It's about having a personality and having a connection with the audience. "When we grew up, we had a relationship with our DJs and our radio stations, and I wanted to reflect that again. Somebody you can depend on every week. In my case, I hope people tune in, and after two hours, they had some fun. I don't care whether it's familiar or not. There was no such thing as familiarity when I grew up. There was no classic rock. We didn't make it classic yet!"

For his listeners, Van Zandt is more than the host — he's the designated driver. "When we heard, 'Here's this new guy Jimi Hendrix,' or 'Here's this new band called The Yardbirds' or, 'Here's this new band called The Byrds,' we didn't switch the station. We didn't run away. We didn't say, 'Oh God, let me go find Perry Como, something I'm comfortable with!' We were like, 'I trust this cat. Turn me on, man!' Ultimately, that's what I think radio's most important job is — to turn people on to something that they don't know. I love doing that. When I hear a cool new song, man, I get the same excitement that I've ever gotten."

This DJ reads no generic liners. He talks. He back-announces song sets, tells stories and acts like a real human being. He remembers a time when the real stars of radio were Alan Freed and Wolfman Jack, not unlicensed counselors such as Dr. Laura or political pundits such as G. Gordon Liddy.

The week that Liddy spewed his usual venom into the airwaves about the presidential election (in which he couldn't even vote, disallowed by his Watergate felony conviction), Van Zandt addressed his renegade nation with a much less stressful question: "All right, you got a question you need answered, and I know it's driving you crazy so let me help. Who's gonna win the World Series? Nah. Who cares? Who's gonna be president? No. Something important. I know! What's the coolest rock 'n' roll movie ever? It's *The T.A.M.I. Show*. That's right. The Rolling Stones, Marvin Gaye, The Beach Boys, Smokey Robinson, Chuck Berry, and most of all, The Barbarians — all fighting it out in Santa Monica, 1964. I'm telling you right now, it's the greatest rock movie you've never seen!"

HAIL, HAIL, ROCK 'N' ROLL — DELIVER ME FROM THE DAYS OF OLD

Van Zandt does not take his job lightly. It's a good time, but it's a serious job, about something culturally and historically important. He's certain that **rock 'n' roll's salvation will be found in new music**. In fact, it's what will keep classic music alive. "Three years ago, it [was] hard to explain to people that you have to support new rock 'n' roll because it's the new rock 'n' roll that gives the old rock 'n' roll a context, a perspective and a significance. If you stop doing new stuff, the old stuff's gonna just wither up and die, because it just ain't gonna have any relevance to the younger generation. I mean Elvis Presley and Chuck Berry and Bo Diddley would have been temporary teenage circus acts if it wasn't for the '60s. It wasn't until the '60s that those cats became pioneers, OK?"

That's true. It took The Beatles and Bob Dylan for our culture to finally take rock 'n' roll seriously and treat it like something important, as it was and is. But it's also supposed to be fun, which is what Van Zandt injects into the show each week.

The ultimate garage-rock enthusiast pours every aspect of his personality into this show, telling the music's history in an ongoing oral documentary (we'll

THE SIRIUS BUSINESS OF ROCK 'N'

Syndicated radio is one way to spread the rock 'n' roll word, but the future of radio itself will rely more on satellites than local station antennas. That's why Steven Van Zandt's garageland now extends to the heavens.

The Underground Garage channel is also Van Zandt's creation, with 24-hour, commercial-free rock bouncing off a satellite in geosynchronous orbital grunge. The Sirius Network's wide selection of stations can be purchased by subscription for about \$13 a month. Stations in the network represent a wide array of formats, including Outlaw Country, another Van Zandt creation, dedicated to the more rugged side of the country universe (just as the Underground Garage is to rock).

In keeping with the spirit of the *Underground Garage* radio show, Van Zandt has filled the airtime with more than just great rock 'n' roll, but also with more colorful jocks. That's how Alan Freed would've done it.

Among the personalities are Freed's own former assistant, songwriter/producer Kim Fowley, and legendary old school rock jocks Kid Leo and Bill Kelley.

Dictators lead singer, Handsome Dick Manitoba, sees the role of the Underground Garage channel as something of a noble cause, a cause he's honored to be part of. Manitoba's larger-than-life personality was first noticed as appropriate for the channel after he spoke at the renaming of a New York street near CBGB's in honor of his fellow punk innovator Joey Ramone. It was soon thereafter that a call came from Van Zandt.

The job would be simple: Play great rock 'n' roll records, and be yourself. For Manitoba, being himself means talking on the air about what he cares about, such as "CDs, movies, food, rock 'n' roll, girls and a lot of slice-of-life stuff. I make notes about what happens in my day-to-day life. The other day, I asked this

resist the urge to call it a rockumentary).

Each week, music is new and old, known and unknown but often tied by a common theme. One of the *Garage's* best shows was dedicated to "the best of songs, the worst of songs," the quintessential rock 'n' roll piece, the primitive and controversial "Louie Louie." Within that show, Van Zandt dramatically makes the case for rock's arguably greatest song with fascinating history behind the accidental classic recording by The Kingsmen. The track's slurred vocals prompted an FBI investigation, lending it a sense of mystery and rebellion that made it oh-so-important.

As an introduction to the indisputably important recording, Van Zandt describes with blow-by-blow accuracy how the monumentally inept producer recorded — and kept — the brilliant accident of the studio, complete with its incomprehensible lyrics, random drumming, false starts and impulsive insanity. He then demands that his audience now listen for the raw spontaneity of the still-rocking song as though it were the first time. After that, it's pretty hard not

question [on the air]: 'On the supermarket express line, when it says "10 items or less," one lady had 14 bottles of the same tomato sauce. Does that count as one item or is that 14 items? All of a sudden, the line is backed up. I wanna know what other people think about that!' This week I ask what your favorite *Twilight Zone* was."

The music itself, of course, gets the most attention on Manitoba's show. "I like to talk at least three or four times during the show, give a little history, even if it's just to mention the names of the girls in The Shangri-Las because nobody knows that. And I like to give information about where they came from."

Manitoba was astounded when Van Zandt shared with him the vast playlist for the Sirius channel, with each song documented, tracked for airplay and noted with comments. "I once said to him, 'This is the great love affair of your life.' You could say you love rock 'n' roll — and you can really love rock 'n' roll — but this guy walks the walk."

Manitoba believes that his friend has also addressed the big-picture effort to "keep rock 'n' roll alive, to keep it as a very specific concept and get rid of the old classic-rock, like Yes and Emerson, Lake & Palmer, and make it this [format], which is blues and girl bands and garage rock and punk rock and all the new people doing that, too. He's done more to consolidate that and put it forth to the world than anybody I've ever met."

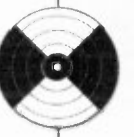
The one and only Andrew Loog Oldham, the man whose early connection with The Rolling Stones delivered their message to the world, is also thrilled about having his own show on the Underground Garage network. Like Manitoba, Oldham's rock 'n' roll history dates back several decades, and the radio gig is a fun culmination of the elements from a life in rock's counter-culture. He's happy about that. "It's added another peel of the onion to my activities and potential

to take your mind to that studio in 1963, to the moment that created "the truly blissful liberation of rock 'n' roll." This is interactive radio.

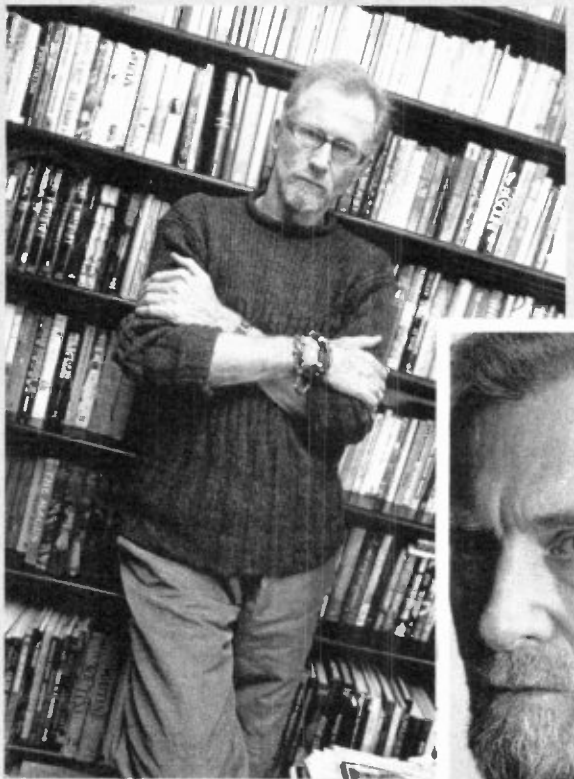
In another show, he paints a hilariously vivid description of how and when Dylan first introduced The Beatles to pot. It was a turning point, a moment that might well have changed the course of rock 'n' roll, for better or worse, as the Fabs first levitated a few years before Lucy would hit the sky with diamonds.

Speaking of those two acts that elevated noisy kids' music to high art, even they (who would seemingly not need any more radio airtime) sound fresh and new from Van Zandt's side of the garage door. Listening to The Beatles is still meaningful to many of us, but their original energy and innovation shine brightest when heard in their truest context. "Tell Me Why" and "Rain" fall between tracks by underground bands such as The Forty Fives and The High Dials, rock 'n' roll bands from this century. For the last 20 years, the Fabs have been more likely to hit the airwaves

**Dick Manitoba**



ROLL RADIO



Andrew Loog Oldham

accomplishments, and for that, I'm very grateful of the opportunity."

Like his employer Van Zandt, he's finally found the day job to suit his talents. "My mother would have appreciated that at the age of 60, thanks to Steven, I finally have the closest thing I've ever had to a regular job. It's a great gig Steven gave me."

Oldham's philosophical view of radio is that it is "the constant clock singing out the hours of our lives." And thanks to satellite technology and Sirius' Underground Garage Channel 25, radio will continue singing out those hours throughout the 21st century — with a good beat you can dance to.

(www.littlestevensundergroundgarage.com)

between Dionne Warwick and Air Supply. It's a safe bet that John Lennon would likely have preferred being associated with the *Garage* instead of Adult Contemporary radio.

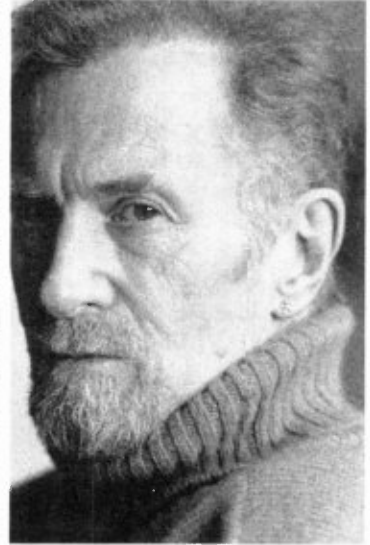
The same thing goes for Dylan. To listen to "Leopard-Skin Pillbox Hat" nestled next to tracks such as "Shake It Off" by The Supersuckers and "She's Fine" by The Stems is to remember that Dylan is more than the poetic genius of American music; he's also one of the original grunge rockers from the garage. After all, his first hero was Little Richard. This particular Dylan track even makes a garage reference ("You forgot to close the garage door/ You might think he loves you for your money/ But I know what he really loves you for/ It's your brand new leopard-skin pill-box hat").

MANY PEOPLE COMING FROM MILES AROUND, TO HEAR HIM PLAY HIS MUSIC WHEN THE SUN GOES DOWN

Van Zandt, the songwriter/actor/guitarist/singer, has truly come to see this job, this radio revolution, not only as his primary gig, but also as his artistic outlet. "It's not

exactly the same as writing a song, but it does feel like there is something artistically satisfying going on here. I must say, I love being in radio."

And radio loves him: Now in its third year, *Underground Garage* can be heard in most major American markets (usually Sunday evenings), to the great delight of the programmers and advertisers, both national and local. It's also heard in 45 other countries around the world. Now there's an Underground Garage satellite channel on the satellite radio Sirius Network, featuring several high-profile hosts such as former Rolling Stones manager Andrew Loog Oldham, Dictators lead singer Handsome Dick Manitoba, and producer/songwriter Kim Fowley, all united in spreading the gospel of rock 'n' roll. {See sidebar.}



The business is based in Manhattan under the name Renegade Nation. Van Zandt's staff of 11 handles ad sales, program production, distribution and research. Lots of research. When you're telling the story of rock 'n' roll and cultivating a new audience, you gotta know your stuff and take time to share the music's background.

Each week, Van Zandt personally writes the script that will serve as the foundation of the garage nation, lending the songs their context and significance from their biggest champion. "It's creative in another way. You're writing a 25-page script every week, and if you're a writer of any kind, you know what a challenge that is. You gotta write something

that's entertaining, every week. And it feels like an accomplishment, man, when you have a really good show, you got a cool theme going, and all the movie selections [sound bites between songs] fit that theme, and the music beds behind you fit that theme, and the raps are all fitting that theme, and it's all rockin' like a glove, man, it's like writing a good song!"

Along with the script, Van Zandt also personally selects each song that is played on the program. The third element constituting the show's content is the collection of sound bites from movies and television and custom celebrity IDs, each appropriate to the moment it's heard. They provide the flow, the humor and the fun, truly making *Garage* a show, not just a collection of songs. Among the famous friends popping up between tracks are rockers, from Dave Clark Five lead singer Mike Smith to the one and only Keith Richards. Other cameos include Van Zandt's fellow television mobster, Paulie from *The Sopranos* ("This is Tony 'Paulie Walnuts' Sirico, and you are with Little Steven and the *Underground Garage*. I hope you're enjoying all this hopped-up, long-haired teenage garbage"), and Van Zandt's boss from that other gig ("This is Bruce Springsteen, and you are listening to the heart-stoppin', pants-droppin', house-rockin', earth-shakin', booty-quakin' Little Steven, in *Little Steven's Underground Garage*").

By the way, Van Zandt's commitments to *The Sopranos* and The E Street Band have not disrupted his devotion to the radio show. While on Springsteen's tour of '02 and '03, Van Zandt was writing the scripts on the road and quite literally phoning in his spoken portions for the *Garage*. It'll happen again, the next time the E Streeters hit the road. "[I have an] ISDN line put in every hotel room, in Europe, Australia, you name it, and do the show from where I am. It's gotta be on every week, baby. You can't just say, 'I don't feel like doing it this week!'"

WE WAS REELIN' AND A ROCKIN', ROLLIN' 'TIL THE BREAK OF DAWN

Thirty-five years after the Woodstock Nation was born, the Renegade Nation came together in the spirit of great rock 'n' roll. On Aug. 14, 2004, Little Steven's International Underground Garage Festival rocked Randall's Island, N.Y., for 12 hours of chaotic musical glory. The crowd of 15,000 was wowed by founding fathers such as Bo Diddley, punk attitude pioneers Iggy And The Stooges, glam-rock legends The New York Dolls, MTV heroes The Romantics, '60s psychedelics The Electric Prunes, critically acclaimed new power-popsters The Strokes, along with 40 other acts. There was even room for a Sinatra, as Nancy revived her cool classic, "These Boots Are Made For Walkin'," a rocker worthy of anything else on the bill. Tickets were kept at a very affordable \$20 (just 50¢ a band, as Van Zandt was quick to point out).

The show went over great, much to the pleasure of its creator. "It was even wilder than I expected. It was so much fun. It was like the old Alan Freed shows. We had a band playing two or three songs, then it was right into the next one. It was just great, a great format." We'll all be able to see it soon. The entire concert was filmed and will be released as a bigger-than-life feature — in 3D, the first of its kind.

ROCK, ROCK, ROCK 'N' ROLL, THE FEELIN' IS THERE, BODY AND SOUL

Van Zandt's spiritual kinship to the original rock 'n' roll DJ, Freed, can be found on and off the stage and on and off the airwaves, and his passion for his cause is complete. "I think of radio in the old sense. I intend to sell some records. I think that's important that there be a connection between playing cool songs on the radio and people going out and buying these things. Like I say, rock 'n' roll is a participatory sport. I mean you got to get involved. You gotta get engaged. Go buy them records and go to those clubs. See those bands. Because if not, it's gonna die. It's a living, breathing animal, man. You gotta feed it."

It was a conversation with fellow E Street Band member, Garry W. Tallent, that drove a particular week's themed episode to focus on the end of Freed's heyday, the end of the beginning of rock 'n' roll in the pivotal year of 1958. In the eloquent show-opening soliloquy, Van Zandt paints a picture of the time with literary imagery worthy of James Michener, detailing the ups and downs of rock 'n' roll from the last half of '57 through the end of '58. The punch line at the end of that period was the firing of Freed, the man who made widespread the term rock 'n' roll, for somehow causing a riot within the context of his job of playing records on the radio.

Grown-ups just didn't get it back then, but as Van Zandt reported, "That year and a half changed the world. These artists and their records represented freedom in a way the American Constitution only implied. In a way the Declaration of Independence could only suggest. In a way the Bill of Rights could only promise. For 200 years, politicians stood around talking about it. In that year and a half, rock 'n' roll delivered the goods."

From that platform, we're pushed into a free-fall with Count Five's ragged psychedelic nugget "Psychotic Reaction." The song was the inspired mayhem of some high school kids eight years after the period in question, but it couldn't have happened without 1958, without Freed, without the pioneers of the form, without the First Amendment being put to work and encouraged to dance.

And for Van Zandt and his ever-growing underground renegade nation, it's like the man said, "It's gotta be rock 'n' roll music, if you wanna dance with me." ●

Photos courtesy of Shore Fire Media



robinplatts@shaw.ca



MarketWatch



After last month's extended rant, it's time for a return to the what-sold-and-for-how-much-and-in-what-condition format. In the interests of predictability, laziness and a general, easing-in-to-the-new-year, laid-back vibe, this installment begins with a look at some recent auction action for...

The Beatles

That's right. It's time for another check-in with the Fab Four. Beside the fact that I'm a shameless lifelong Beatles devotee, I like to do this regularly because there is a seemingly inex-

haustible supply of interesting Beatles items changing hands for big money, on eBay and elsewhere. Even 35 years after the group called it quits, the auction of a single rare Beatles item is still regularly deemed big news.

"The Beatles' Bog Roll Up For Bids" is just one headline of a widely circulated story about an auction for a roll of toilet paper that the Fabs reportedly refused to use because it was too hard and shiny and had "EMI" stamped on every sheet. The famous roll appeared on eBay with a starting bid of £40,000! Results to come next month. An auction for a letter written by a pre-fame John Lennon has also attracted much media attention. Likewise, the auction of the guitar George Harrison played on *Revolver* got plenty of coverage. What makes that story interesting is that Harrison's Gibson SG had been given to Badfinger's Pete Ham in 1969 and, after Ham's death, had been stored by his brother for three decades before reappearing to fetch \$567,500 through Christie's auction house.

At this point in time, it's hard to imagine when interest in all things Beatles-related won't be strong. Judging by the steady stream of Beatles items, it's clear that the market for Beatles stuff is solid. American fans raised on the original Capitol albums got a treat recently with a boxed set of four early U.S. albums on CD. Although I am partial to the original U.K. versions of the early albums, I always felt it was a shame that EMI had, in releasing *The Beatles* albums on CD the first time around, ignored the American versions. So it's good that it has started to set that right. Now, if it could just get around to issuing that *Let It Be* DVD and the *Hollywood Bowl* CD and the *Christmas Album*. When you consider the velocity at which other artists' back catalogs come out, the slowness of the Fabs' reissue program is just incredible. Nobody wants to see their legacy exploited or over-reissued, but *come on*.

OK, I got sidetracked there. Where was I? Right. Ongoing media attention given to all things Fab.

There's been some media buzz around a recently discovered track titled "Mississippi River Born," which may or may not be a post-Beatles track featuring Paul McCartney backed by Lennon and Harrison. Or it may be Steve Winwood or Eric Clapton. An EMI executive from London flew to America to listen to the track, after it was found in a batch of tapes recorded by John Lennon and owned by collector Christopher Lopez, who purchased the tapes from filmmaker Tony Cox, Yoko Ono's former husband. The jury is still out, but even if it is legit, it would probably be a disappointment if we ever got to hear it, but it makes for good news just like that bogus Mal Evans trove of memorabilia a while back.

Anyway, on to some recent eBay Beatles auction action.

A very-good condition U.K.—export pressing of *The White Album* sold recently for \$3,190.56 (Parlophone P-PCS 7067-8). One of the notable features of this export version is that it's on the Parlophone label, not Apple. "The holy grail of any Beatles collection," said the seller. "A real U.K. export *White Album* on yellow & black Parlophone labels with the correct catalogue numbers P-PCS 7067-8, plus the original mono top-loading cover with the famous 'stereo' sticker on the back (this detail is unbelievably rare!)."

Another U.K. export record from the *White Album* era, "Hey Jude" b/w "Revolution," sold for \$76.95. "A great copy of the increasingly difficult to find U.K. 'Made In Gt Britain' Parlophone DP 570 Export 45 rpm," said the seller. "Many countries did not originally issue Apple label 45s. U.K. EMI/Parlophone had copies made and exported."

From the same era, a U.K. promo copy of the single "Lady Madonna" b/w "The Inner Light" sold for \$841.70 in mint-minus condition. "This is a Beatles official U.K. green 'A' label demonstration record (Parlophone R 5675).... This is the first Beatles U.K. single to be released on the Parlophone green background label with the white 'A.'"

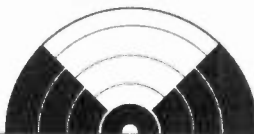
An original excellent/mint-minus mono British copy of *The White Album* sold recently for \$2,641.01. This copy, number 0020343, comes with all original inserts and the wallet-style top-opening sleeve unique to the U.K. release. The fact that this is in mono adds to its appeal, since a mono *White Album* contains some significant variations from the more common stereo mixes — some so different that Capitol included a few on its early '80s *Rarities* LP. (Speaking of which, a *Rarities*-type CD set or box set of rare mixes and such would be a welcome addition to the Beatles CD catalog.)

\$1,500 won somebody a rare Australian audiophile pressing of *Sgt. Pepper's*. "Without a doubt the rarest 'commercial' release of *Sgt. Pepper's* is this Australian-only audiophile LP pressing, with the unique catalog # - AUDIO-5," explained the seller. "Released in July 1983, EMI made just 497 copies available to the public before scrapping the entire project, which included a proposed Pink Floyd *Dark Side Of The Moon* release."

"This exclusive audiophile record came into existence following a decision by EMI Australia to try their hand at half-speed mastering for a reissue series," the seller continued. "In January 1981 they took their existing 15 ips masters for *Please Please Me* and *Sgt. Pepper's* and brought them down to 7.5 ips and cut lacquers for each title. After checking for quality these were rejected. *Please Please Me* was abandoned in favour of concentrating on *Sgt. Pepper's* so a new master was supplied by EMI U.K., and they set to work again. In April 1982 the first serious cut was created, with Side 2 being successful. Side 1 was more problematic, and it wasn't until the third recut, which took eight hours to cut just 40 minutes of music, that produced a result with which they were satisfied. This is known as the -3 cut and was used to create the final finished disc."

The U.K.-based online record dealer eil.com added "This LP never went on sale in regular record stores but was made exclusively available to the public at the Sydney Hi-Fi And Audio Show on July 3, 1983." Eil.com currently has a mint copy on sale for \$2,775. It's not clear why the album never went on general release, although another source speculates that the 497 copies were pressed specifically for the Sydney Hi-Fi Show. If anyone reading this knows more about this particular rarity, please e-mail me.





A copy of the rare Vee-Jay Records release *The Beatles vs The Four Seasons* changed hands recently for \$1,445. "The Beatles poster is, alas, long gone (no doubt tacked up on some teenager's bedroom wall in 1964)," noted the seller, "but there is nary a trace of imperfection to either discs or gatefold sleeve! Only the lightest hint of surface wear to either discs or sleeve — the discs appear virtually unplayed." Another copy, this one in very-good condition but with a mint poster, sold for \$999.

\$1,202.99 was the winning bid for another rare Vee-Jay album — the 1964 set *Songs, Pictures And Stories Of The Fabulous Beatles*, in near-mint condition. This stereo copy, noted the seller, features "the ultra rare red triangle 'stereo' sticker in the lower right front cover!"

As noted above the variations between mono and stereo mixes of a number of Beatles tracks have long been the source of fascination among fans. After stereo became the standard, the stereo mixes were much more common, but somewhere in the early '80s, interest in the mono variations grew, aided, if not instigated, by Capitol's inclusion of several notable mono mixes on the American *Rarities* LP. Anyway, sometime in the early '80s, EMI in the United Kingdom decided to reissue the original mono LPs (up to *Yellow Submarine* only, since the last two came out only in stereo), a very cool move for fans eager to pick out the little differences such as the different animal sounds on "Piggies" and "Blackbird," McCartney's barely audible vocal toward the end of "Sgt. Pepper's" reprise and so on.

Aside from reissuing the original LPs, EMI packaged the lot in a 10-LP set, limited to 1,000 copies. A near-mint copy of this red-boxed set, *The Mono Collection*, sold recently for \$1,249 on eBay, with one caveat: "The copy of Sgt. Pepper's that is in this set is a mis-press," said the seller. "Some of the sets included this mis-press in which side 1 is mono but side 2 is in stereo, not mono." So you don't get that *Sgt. Pepper's* backing vocal thing, unfortunately.

Another copy of *The Mono Collection* appeared on eBay but had no takers for its starting price of \$1,900.

Speaking of mono...

A sealed American mono copy of *Sgt. Pepper's* sold recently for \$860. Lennon reportedly said that you haven't heard *Sgt. Pepper's* until you've heard it in mono. Indeed, with mono still prevalent in those days, at least in the United Kingdom, the Fabs and George Martin apparently devoted most of their allocated mixing time to the mono mix and then knocked off the stereo mix much more quickly.

Speaking of George Martin...

\$821.55 was the winning bid for a rare picture-sleeve single by The Beatles' producer, "A Hard Day's Night" b/w "I Should Have Known Better" (United Artists UA-750). Both sides are Harrison's instrumental takes from the *Hard Day's Night* movie, and the pic sleeve features a photo of Lennon, McCartney, Harrison, and Ringo Starr.

Another favorite LP box set is Mobile Fidelity's 1982 collection of audiophile pressings of all original British LPs (in stereo). A mint-condition copy of this collection sold recently for \$833.

Here's an item I wouldn't mind adding to my own collection: An invitation to the preview event for The Beatles' legendary Apple boutique in London. It recently sold for \$1,253.20 in EX+ condition.

The card was designed by The Fool and features an apple design on the front. Inside is an invitation from the Fabs to "the preview of their shop at 94 Baker Street, London, W.1 on December fifth at seven forty-six o'clock sharp. Apple juice and Champagne/Fashion show by the fool 8.16 o'clock."

Another groovy Apple item is the Apple wristwatch, one of which sold recently for \$938.

If you need something cool on which to play the above-mentioned rare vinyl, you'd probably want a high-end turntable and needle to protect your investment (or just not play them at all). But if you just want a record player that screams "fun" and is actually high-end in terms of cost, if not necessarily craftsmanship, you could get an original NEMS Enterprises Beatles record player, one of which recently sold for \$1,076. The seller described this as "the ultimate piece of commercial Beatles memorabilia," noting that only about 5,000 were made and, most important, it still works and is in good to very-good shape.

Another fun item from the NEMS licensing empire is a Beatles jigsaw puzzle, which recently sold for \$81.64 on eBay. According to the seller, this 17-inch by 11-inch puzzle "depicts the Beatles on stage in brown suits. No box and several replacement pieces 'created' by commercial artist (almost indistinguishable)." So a couple of caveats there or this would, no doubt, have changed hands for a greater sum.

\$823.20 was enough to convince another eBay seller to part ways with a cool, late '60s Corgi Toys promo poster. This groovy 7-inch by 12-inch poster advertises Corgi's classic yellow submarine die-cast toy along with the non-Beatle Renault 16.

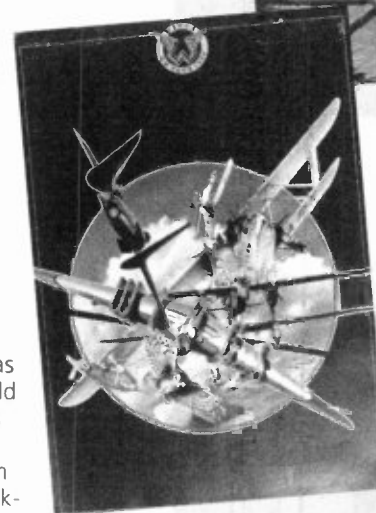
Another cool *Yellow Submarine* item sold recently for \$749.99 on eBay in superb condition. This vintage item (circa 1968) is a *Yellow Submarine* alarm clock made by the Sheffield Watch Co.

Solo Beatle goodies

To finish up, a few collectible solo selections from Messrs. Lennon, McCartney, Harrison, and Starkey...

Here's an interesting one: An item billed as "the rarest Paul McCartney ticket ever?" sold recently for \$384.81 on eBay. So why is this mint-condition item the rarest McCartney ticket ever? Well, the seller backed the claim up with a good story: "This is an unused ticket from the ATV Network for the recording of *James Paul McCartney* — McCartney's TV special from 1973. I have two of these tickets — I am keeping one. These tickets were sent to me — they've never been owned by anyone else — so that I could attend the recording of the show. I did not attend, as the person who was supposed to be taking me changed his mind the evening before the recording. Don't get me started! There were, I believe, around 250 people there. I can't imagine that there are any other unused tickets out there — which, in my opinion, makes this about the rarest Paul McCartney ticket ever!"

\$212.15 was the winning bid for a mint U.K. first pressing of *Wild Life*, the poorly received debut album by McCartney's post-Beatle outfit Wings. This album, including original yellow inner sleeve, appeared to be in exquisite condition. The seller really goes to town in the description, not only of how great the condition is, but in defending



GEORGE HARRISON
ALL THINGS MUST PASS





the record's artistic merits. I suspect that the effort that went into the description helped drive the bidding up — probably something more eBayers should consider. Don't exaggerate the merits of what you're selling — just convey its selling points. Anyway, I suddenly have this inexplicable desire to go and spin a copy of *Wild Life*.

From the very beginning of the Wings era, we now go the very end: An excellent-condition poster from the band's 1979 U.K. tour sold recently for \$93.86. This turned out to be the end of Wings' career, since things didn't work out so well on the Japanese leg of the tour and McCartney eventually called the whole thing off. Makes you wonder, though, how things would have been different if the show had continued as planned. The tour ended up playing packed houses in the U.S., *Back To The Egg* at the top of the charts.



If things had been different, perhaps McCartney would not have made the feature film *Give My Regards To Broad Street*, whose critical reception was on par with *Magical Mystery Tour*. The "ballad" version of "No More Lonely Nights" is a nice latter-day McCartney tune, but the rest... not so great. Anyway, an excellent-condition copy of the laserdisc release of this movie sold recently for \$92.91.

A rather cool program from Wings' 1973 U.K. tour sold recently for \$49.88 in excellent condition. The cover features a great vintage-style cartoon of a man at the beach.

A sealed U.S. copy of the *Ram* LP (a somewhat underrated album), sold for \$80. A sealed DCC gold CD issue of the 1970 solo debut *McCartney* sold for \$66, while a mint DCC *Venus And Mars* CD sold for \$55 and a mint DCC *Wings At The Speed Of Sound* went for \$51.07.

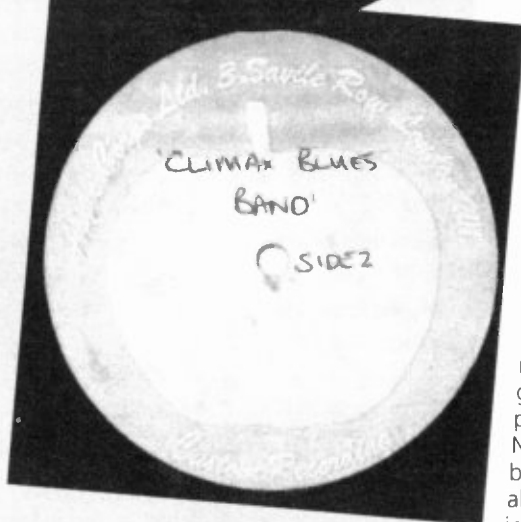


On a more recent note, \$52 won somebody a rare mint 1992 U.K. 12-inch by McCartney: *Deliverance: The Steve Anderson Remixes*, which includes three tracks — "Deliverance," "Deliverance (Dub Mix)" and "Hope Of Deliverance."

A mint, numbered, leather-bound, signed copy of Starr's book *Postcards From The Boys* sold recently for \$1,402.99 on eBay. This deluxe limited- (only 350 were signed) edition from Genesis is Starr's equivalent of Harrison's "Big Leather Job," *I Me Mine*. This particular copy was number 15.

A 1974 Apple Records press kit for Starr's *Goodnight Vienna* album sold for \$202.50. This nice set includes a nice custom folder, bio sheets and glossy promo photographs.

A sealed U.S. copy of Harrison's *All Things Must Pass* triple-LP set sold recently for \$90.99, and a vintage reel-to-reel tape release of the same album went for \$59. Meanwhile, a British promo poster for Harrison's mid-70s album *Dark Horse* sold recently for \$90.91, and a near-mint "Dark Horse" promo 7-inch single with picture sleeve went for \$75.74.



A "stunning" condition early U.K. stereo pressing of Harrison's first extra-curricular LP, *Wonderwall Music*, complete with insert, changed hands recently for \$82.59.

An interesting item with an interesting story sold recently on eBay for \$49.99 — a Harrison '74 tour program signed by his father. "On Dec. 15, 1974, I had the privilege of sitting next to George's father (Harry) at his Nassau Coliseum concert," wrote the seller. "The resemblance to his son was uncanny! His shoulder-length hair all grey! I was floored! I was able to talk to him during intermission as he was filming the entire show on an 8mm camera."

A U.K. stereo first pressing of Lennon and Yoko Ono's *Unfinished Music No. 2 — Life With The Lions* sold recently for \$290.95 in "awesome" condition, complete with original inner sleeve, while a good-condition copy of Lennon and Ono's *Wedding Album*, complete with all inserts, went for \$119.20.

Acetates

It's always fun to check on the acetates that have recently surfaced on the secondary market. The Beatles' Apple Records of course pressed acetates for artists who were not necessarily on the label, such as **The Climax Blues Band**. An Apple acetate copy of an unidentified Climax album recently surfaced on eBay and sold for \$525.59 in near-mint condition. Another Apple acetate, this one containing the self-titled debut album by **Wishbone Ash**, sold for \$388.56.

\$488.05 was the winning bid for a 1967 **Deep Purple** acetate — a 12-inch lacquer-coated metal disc featuring the classic "Hush," "And The Address" and "Hey Joe." "All three tracks appear on their first U.K. LP, *Shades Of Deep Purple*, released in September 1968, 13 months after this rare acetate was made," the seller noted.

From the '60s to the '80s and a 12-inch acetate by legendary Manchester quartet **The Smiths**, who achieved great success — especially in Britain — with the pairing of Johnny Marr's jangling guitars and Morrissey's self-pitying but witty lyrics. The Smiths have long been big favorites with collectors, but the fact that **Morrissey** is currently enjoying a huge career surge probably helped this item's success on eBay, which culminated in a winning bid of \$385 for an acetate featuring two remixes of the group's "This Charming Man" single — a "New York" remix and an instrumental. The "New York" mix was withdrawn not long after release, since The Smiths were one of few '80s acts to resist the 12-inch/remix trend.

A 1963 acetate by another Manchester quartet, **The Hollies**, sold for \$311.60. This Emidisc (E.M.I. acetate used primarily as reference and/or production) 7-inch acetate features the track "Ain't That Just Like Me." And a 7-inch U.K. acetate of **The Byrds'** version of **Bob Dylan's** "You Ain't Going Nowhere" went for \$187.71.

An acetate for **Alice Cooper's** *Greatest Hits* LP, from The Mastering Lab in Los Angeles, sold for \$293.99. And a **Robin Gibb** acetate pairing two songs from the *Robin's Reign* era sold for \$232.50. What's noteworthy here is that the acetate features the Bee Gee singing both tracks, "August October" and "One Million Years" in Italian.

A three-track acetate by former **Genesis** guitarist **Steve Hackett** sold recently for \$172.69. This 7-inch disc from Utopia Studios in London contains three cuts — "Tales Of The Riverbank," "Horizons" and "Second Chance."

A mysterious acetate by an unidentified artist recently showed up on eBay and sold for \$73. The seller found the disc in question in a box of 45s from the estate of a '50s DJ. "When I got home and played it," said the seller, "I recognized Buddy Holly's 'Not Fade Away' and side two: Eddie Cochran's 'Nervous Breakdown.' Yet I knew it was neither one of them! On the 'Breakdown' side' the name Bobby was mentioned, so it could be Bobby Curtola, Bobby Fuller, Bobby DeSoto, etc. (I lean towards Fuller, 'cause he was a big Holly fan). Lots of guitar work! This is probably very rare." I think the seller's guess is correct, since Bobby Fuller did release a 45 with those two numbers in 1962.

See you next month! ●

{Don't forget to shop the ads in Discoveries — you might find bargains compared to online auctions! — Ed.}

Grim Reporter



peanutduck@aol.com

Reporter
by Freddie Patterson

Soul singer **C.P. Spencer** (66) died of a heart attack in Oak Park, Mich., Oct. 20, 2004.

He was born Crathman Plato Spencer Jan. 13, 1938, in Detroit, Mich. As a teenager, he sang on street corners with his friend Walter Gaines. In 1953, Spencer joined The 5 Jets, who recorded some singles for DeLuxe. Two years later, when one of the group's members, Roquel Billy Davis, quit singing with them to concentrate on songwriting and management, Gaines was brought in. This same group recorded as The Five Stars for a single on Mark X and another on End (reissued on Columbia) in 1958 (not to be confused with any other "Five Stars" that may have recorded for as many as eight different labels). The next year, personnel changes brought in Ty Hunter, Lamont Dozier, and David Ruffin, and the name was changed to The Voice Masters (not to be confused with The Voice Masters on Bamboo, who were from Chicago).

The group was under the spell of Motown's Berry Gordy family. Gordy and Davis managed it, and Gordy's sister Gwen recorded and released two singles by The Voice Masters for her Anna label (named after another Gordy sister) before the group fell apart. As the Gordy empire was getting established in the early '60s, members of the group sought positions within or without it: Ruffin moved on to The Temptations; Hunter was signed to Chess' Motown-wannabe label Check-Mate (run by Davis); Dozier decided to focus on his songwriting for Jobete Music, Gordy's publishing arm of Motown.

To help fill the void, Spencer and Gaines turned to their longtime friend Hank Dixon. Dozier introduced the trio to bass singer and songwriter Freddie Gorman (who already had co-written a hit, "Please Mister Postman"). The quartet got work as backup singers in the Motown studio, where they augmented the vocals of other acts. In 1966, with ex-Falcons singer Joe Stubbs (brother of Levi Stubbs of The Four Tops) as lead vocalist, the group, now called The Originals, recorded a version of Leadbelly's "Goodnight Irene." Stubbs then left to join The Contours. The group carried on as a foursome, mostly as backing vocalists in The Snake Pit.

In 1969, Marvin Gaye cowrote and produced "Baby I'm For Real" for The Originals, and it became a smash hit. The next year, they cut "The Bells," a fabulous example of modernist doo-wop if ever there was one. It too was a hit. Further recordings did not fare as well, and Ty Hunter replaced Spencer in the early '70s.

The group went through a disco phase, and Spencer returned in 1978 to record two albums for Fantasy. In 1981, they recorded *Yesterday and Today*, an album they dedicated to Hunter, who died earlier that year. In recent years, The Originals recorded for the Motor City label out of England.

Baritone saxophonist and composer **Gil Melle** (72) died suddenly Oct. 28, 2004, at his home in Malibu, Calif.

Melle was born in New York City Dec. 31, 1931. His parents abandoned him when he was 2, and family friends raised him. As a child he showed an artistic aptitude and began playing saxophone at 14. Two years later he was playing in Greenwich Village jazz clubs.

Melle was the first white musician signed to Blue Note records in 1950. He was 19. Melle also designed album covers for the label. Melle introduced label owner Alfred Lion to recording engineer Rudy Van Gelder. The "Van

Gelder Sound" became an important component in the Blue Note scene.

Melle's 1956 release, *Patterns in Jazz*, is considered a modernistic masterpiece. He then cut three albums for Prestige.

In the early '60s, Melle moved to Los Angeles, where he composed for film and TV. Melle worked extensively with electronic sounds, and his work was innovative and influential. He also composed several symphonies that have been performed internationally. In recent years he concentrated more on visual arts, especially computer-generated graphics.

British singer/songwriter **Kevin Coyne** (60) died of fibrosis of the lung in Nuremberg, Germany Dec. 2, 2004.

He was born in Derby, England, Jan. 27, 1944. The discovery of Bill Haley's "Rock Around the Clock" directed his energies to music. In the '60s, Coyne attended art school and played in several local rock groups.

Coyne moved to London in 1968, where he worked as a counselor for drug addicts — a day job that inspired many of his songs. He teamed up with guitarist Dave Claue. Their demo tape led them to sign to David Peel's Dandelion Records. The duo evolved into the group Siren, whose two albums were critically acclaimed but poor sellers.

Upon the death of Jim Morrison in July 1971, Coyne was among the people considered to take the singer's place in The Doors. Coyne declined; instead, he recorded a solo album called *Case History*.

In 1973, Coyne became the second artist signed to Virgin Records — after Mike Oldfield. Although his records did not sell well, Virgin released seven albums and offered tour support throughout the '70s.

Toward the end of the decade he recorded *Babble* with Dagmar Krause, and in 1980, he cut *Sanity* with The Ruts.

However, Coyne was suffering from alcoholism and depression. In 1985, he went on a brief tour of Germany and didn't come back. He turned his attention to writing poetry and painting and quit drinking in 1987. He never returned to live in England, but he did eventually return to music, having worked on several albums since 1990.

Bluesman **Richard "Big Boy" Henry** (83) had been in poor health in recent years and passed away at his home in Beaufort, N.C., Dec. 6, 2004.

He was born in Beaufort in 1921. At 12, his family moved to New Bern, where he became exposed to the blues via the artists who played the Honey Hole, a juke joint. About 10 years later, he met a Piedmont-style blues guitarist named Fred Miller, and the young Henry began to sing with him. Henry would sing the popular blues of the day and also make up his own lyrics.

Miller taught Henry the basics of guitar playing, and when he felt he was proficient enough, he sent away to Sears & Roebuck for his own. Originally, he was known as "Little Boy," but after gaining weight it was changed.

Miller moved to New York City during the '40s, and Henry would visit him often to play music together. While in the big city, Henry met and played with Alec Seward,

Sonny Terry, Brownie McGhee, and Leroy Dallas. Henry made enough money playing in New York that he often made the trip twice a month. When at home, he would perform on the local R&B radio show, *Jive Time*, and work as a fisherman.

During one of his trips north, record producer Bob Shad set up a session at which Henry was backed by Terry, McGhee and a pianist. However, the recordings were never released; Henry became disillusioned with the music business and halted his treks to New York. In New Bern, he performed odd jobs and fished to make money, and he also preached at several local churches.

In 1971, he moved his family back to Beaufort, which was his home for the rest of his life. He slowly started to get back into his music about 1979. He began playing at home and then for the beach tourists.

In 1983, he cut a single for the Audio Arts label of Greenville, N.C. The song was called "Mr. President," and in it he protested then-president Ronald Reagan's tax cuts for the rich and the devastating effects they had on the poor. It was recognized by the W.C. Handy Awards and propelled Henry onto the international blues stage. He was soon performing at blues festivals in the United States, as well as Europe. In the late '80s, he recorded two albums for the Swingmaster label.

Henry became quite prolific. He recorded about 10 albums worth of material for his own Home Town Records and released CDs on Erwin, New Moon and Music Maker. The latter recording — made in 2002 — was his last, and it includes a vocal by his son, Luther Henry, who carries on the tradition.

Heavy metal guitarist **"Dimebag" Darrell Abbott** (38) was shot to death Dec. 8, 2004, in Columbus, Ohio.

Darrell Lance Abbott was born Aug. 20, 1966, in Dallas, Texas. His father, Jerry Abbott, wrote country songs and ran a recording studio. He and his brother Vincent (aka Vinnie Paul) came under the influence of heavy metal music during the '70s. Darrell learned to play guitar and Vincent the drums. Together they played in several local bands.

The brothers — as Diamond Darrell and Vinnie Paul — formed Pantera in the early '80s. The group opened for headlining acts that blew through town and released records on its own Metal Magic label. Pantera mostly aped the faux-glam metal of the time, until singer Phil Anselmo joined around 1986. The group ditched the big hair and glitter and turned toward a more menacing and intense approach. Abbott began billing himself as "Dimebag" Darrell. The new-vibe Pantera were able to move thousands of records and were eventually signed to Atco Records. During the early '90s the band did very well. The group's loud, uncompromising material attracted a huge fan base, and the group toured constantly. In 1992, they released *Vulgar Display Of Power*, which is generally regarded as their best album. In 1994, *Far Beyond Driven* topped the *Billboard* album charts and won a Grammy® Award. The group toured internationally and headlined Ozzfest.

The group broke up after a tour in the fall of 2001. The Abbott brothers retreated to Dallas, where they formed Damageplan. The group's first album, *New Found Power*, was released in February 2004.



On the night of Dec. 8, while Damageplan were playing on stage at a nightclub in Columbus, Ohio, a deranged gunman — some say he was a disgruntled fan — jumped on stage and shot Dimebag Darrell and three others. The shooter, later identified as Nathan M. Gale, was shot to death by a policeman at the scene.

Gospel guitarist/singer/songwriter **Martha Carson** (83) died Dec. 16, 2004, in Nashville, Tenn. She had been ill for about a year.

She was born Irene Amburgery in Neon, Ky. — coal mining country — March 19, 1921. She began singing with her two siblings as The Sunshine Sisters during the '30s. In 1939, she married James Roberts, a mandolin player, and the two were soon performing together on radio shows in the region, using the stage names James and Martha Carson. They cut hillbilly gospel records that sold well enough for independent labels to attract the attention of Capitol Records, who signed them.

In 1951, the Carsons' musical and matrimonial partnership was dissolved. Also that year, she cut "Satisfied," a song that was popular enough on the country charts to get her into the Grand Ole Opry. Two years later, she married Xavier Cossé, a musical promoter. Soon after, she began recording for RCA, who steered her toward the pop market.

Carson and Cossé moved to New York City, where she appeared on TV shows and in supper clubs. She continued to work through the '70s but then slowed down as her husband's health deteriorated.

Carson's exuberant style earned her the nickname of "The Rockin' Queen of Happy Spirituals." She was an influence on Elvis Presley and Johnny Ray as well as many country singers. Her song "I Can't Stand Up Alone" has been recorded by Clyde McPhatter (1958) and Jesse Winchester (1974).

Songwriter/producer **Freddie Perren** (61) died Dec. 16, 2004, of cardiac failure in Chatsworth, Calif.

Frederick J. Perren was born May 15, 1943, and grew up in Englewood, N.J. At Dwight Morrow High School, his time was split between playing baseball and playing in the marching band. Perren worked in a record store while he studied musicology at Howard University. He graduated in 1966, with the intention of becoming a music teacher in the Washington, D.C., area.

However, while playing in a band that opened for Jerry Butler in D.C., the popular soul singer asked Perren to sit in when his piano player didn't show. Perren toured with Butler for a year and a half.

By 1969 Perren was in Los Angeles writing songs with his high school buddy Fonce Mizell. They met Deke Richards, who was writing for Motown and had just scored with "Love Child" by Diana Ross & The Supremes. They wrote a song for Gladys Knight & The Pips, but Motown head Berry Gordy insisted that they rework it to make it appropriate for his recent signing, The Jackson 5.

Perren, Mizell, Richards, and Gordy became The Corporation, and the song was called "I Want You Back." The team wrote several hit songs for The J-5, including "ABC" and "The Love You Save," and "Ben" for Michael Jackson.

Perren and Mizell wrote the score to the film *Hell Up In Harlem*, with songs sung by Edwin Starr. Perren worked with The Miracles (post-Smokey Robinson) and scored with "Do It Baby" and "Love Machine."

By 1976, Perren was producing free-lance. He cut "If I Can't Have You" with Yvonne Elliman and "More Than A Woman" with Tavares. Both songs were hits and included

on the *Saturday Night Live* mega-selling soundtrack album. He also cut "Boogie Fever" with The Sylvers. It was a #1 pop hit.

With this success behind him he started his MVP Productions. His first signing was Herb Fame, an old running buddy from Perren's days at Howard U. Fame was half of the R&B duo Peaches & Herb, whose string of hits had ended by 1970. With a new Peaches, Perron produced the disco hit "Shake Your Groove Thing" and the ballad "Reunited." On Polydor Records, the former went to #5; the latter topped the charts in 1979.

At that time, Perren also wrote and produced the disco classic "I Will Survive" by Gloria Gaynor — another #1 record.

Perren continued to write and produce through the '80s. About 11 years ago he suffered a massive stroke that left him paralyzed. He could communicate with his family only by blinking his eyes.

British saxophonist **Dick Heckstall-Smith** (70) died of cancer in London Dec. 17, 2004.

Richard Malden Heckstall-Smith was born in Ludlow, Shropshire, England, Sept. 26, 1934. He learned to play reed instruments as a teenager in school and came under the influence of soprano saxophonist Sidney Bechet. Heckstall-Smith led his university's jazz band during the early '50s.

By 1957, Heckstall-Smith was playing professionally in London jazz clubs. As a free-lancer, he would play any kind of music asked of him, including rock 'n' roll, ballet and poetry readings. The saxophonist was a founding member of Alexis Korner's Blues Inc., which played regularly at The Marquee Club in London in 1962. Other members included Mick Jagger, Charlie Watts, and Cyril Davies.

Heckstall-Smith was a member of The Graham Bond Organisation between 1963 and 1967. The group delved into experimental improvisational soloing in the context of a blues/rock band that would later lead two of its early members to fame: Jack Bruce and Ginger Baker. Before the end of the '60s, Bond's drug use and obsession with black magic destroyed the band. Heckstall-Smith joined John Mayall's Bluesbreakers and contributed to *Bare Wires*.

By the end of 1968, Heckstall-Smith and drummer Jon Hiseman left Mayall to form Colosseum, one of Britain's best-loved jazz-rock groups. Heckstall-Smith also played on records by Jack Bruce, Davey Graham, and Chicken Shack. Colosseum disbanded in 1971.

In 1972, Heckstall-Smith cut a solo album, *A Story Ended*. He then worked with a succession of bands — Manchild, Big Chief, and Mainsqueeze. He played Afro-jazz and funk. In 1989, he wrote his autobiography — *The Safest Place In The World*, which was expanded and republished this year as *Blowing The Blues*.

Even after some health setbacks in the early '90s, Heckstall-Smith continued to work, including a tour and album with a re-formed Colosseum. 2001 saw the release of *Blues And Beyond*, an album produced by Pete Brown and featuring Bruce, Paul Jones, Mick Taylor, Mayall, Peter Green and members of Colosseum.

Blues guitarist/singer **Son Seals** (62) died of complications from diabetes in Chicago, Ill., Dec. 20, 2004.

Frank Seals was born in Osceola, Ark., Aug. 14, 1942. He learned to play guitar from his father but initially worked professionally as a drummer in the touring groups of Earl Hooker, Robert Nighthawk, and Albert King.

In 1971, Seals moved to Chicago, where he concentrated on guitar playing and singing as he fronted his own groups. He soon made a name for himself and signed to Alligator Records. In 1973, *The Son Seals Blues Band* was an impressive debut. His impassioned vocals and aggressive guitar-work was an instant hit with blues enthusiasts. Seals played in clubs and at festivals internationally for the next 30 or so years. He cut eight albums in all for Alligator — all of them are notable. During the '90s, Seals played at the White House for Bill Clinton — also from Arkansas.

However, diabetes slowed Seals down — he had been taking insulin shots since the '70s. In 1999, his left leg was amputated below the knee. In 2000, he cut his last album, *Lettin' Go*, for Telarc.

Organ player **Eddie Layton** (77 or 78) died Dec. 26, 2004, after a brief illness at his home in Forest Hills, Queens, in New York City.

Layton never gave his age, so his date of birth is unknown. He is believed to have been 77 or 78 when he died. He grew up in Philadelphia, Pa., and learned to play organ when he was 12. He served in the Navy and performed at the Naval Airstation in Lakehurst, N.J. At the end of his service, he became a resident organist at the Copacabana Night Club in New York City. He was a popular attraction there and was soon asked to play on radio programs.

During the early '60s, Layton worked at the lounge in the Park Sheraton Hotel and was hired by CBS TV to supply the soundtrack to soap operas. He also began recording a series of albums for Mercury Records and played the Mighty Wurlitzer at Radio City Music Hall. Around this time, he began an association with the Hammond Organ Company as an official representative.

In 1967, CBS purchased the New York Yankees, and Layton was asked to play organ to entertain the crowds between innings at the stadium. He held this job for 36 years, retiring at the end of the 2003 season.

Layton subsequently worked in Madison Square Garden for the New York Knicks and Rangers games. For a few seasons during the '90s, he played in the Nassau Coliseum during Islanders games.

Layton's more than two-dozen organ records — especially those cut for Mercury and Epic — are popular among lounge music enthusiasts. His most recent album, *Ya Gotta Have Heart* (1997), pays tribute to his time as the Yankees' accompanist.

On Dec. 29, 2004, the Knicks honored Layton with a moment of silence before the game. A recording of Layton's rendition of the national anthem from game seven of the 1970 NBA finals (a Knicks' championship season) was then played.

Guitarist **Hank "Sugarfoot" Garland** (74) died Dec. 27, 2004, of a staph infection in Orange Park, Fla.

Walter Louis Garland was born Nov. 11, 1930, in Cowpens, S.C. At 4, his mother made him his first guitar. Two years later, his father bought him a used one for \$6.50.

By the time he was 12, he was playing on the radio in Spartanburg, S.C. At 14, he met Paul Howard at a local music store. Howard — who led The Arkansas Cotton Pickers, a western swing band that played on the *Grand Ole Opry* — was impressed by the kid's playing and invited him to come to Nashville. Child labor laws kept Garland from joining the group until he was 16.

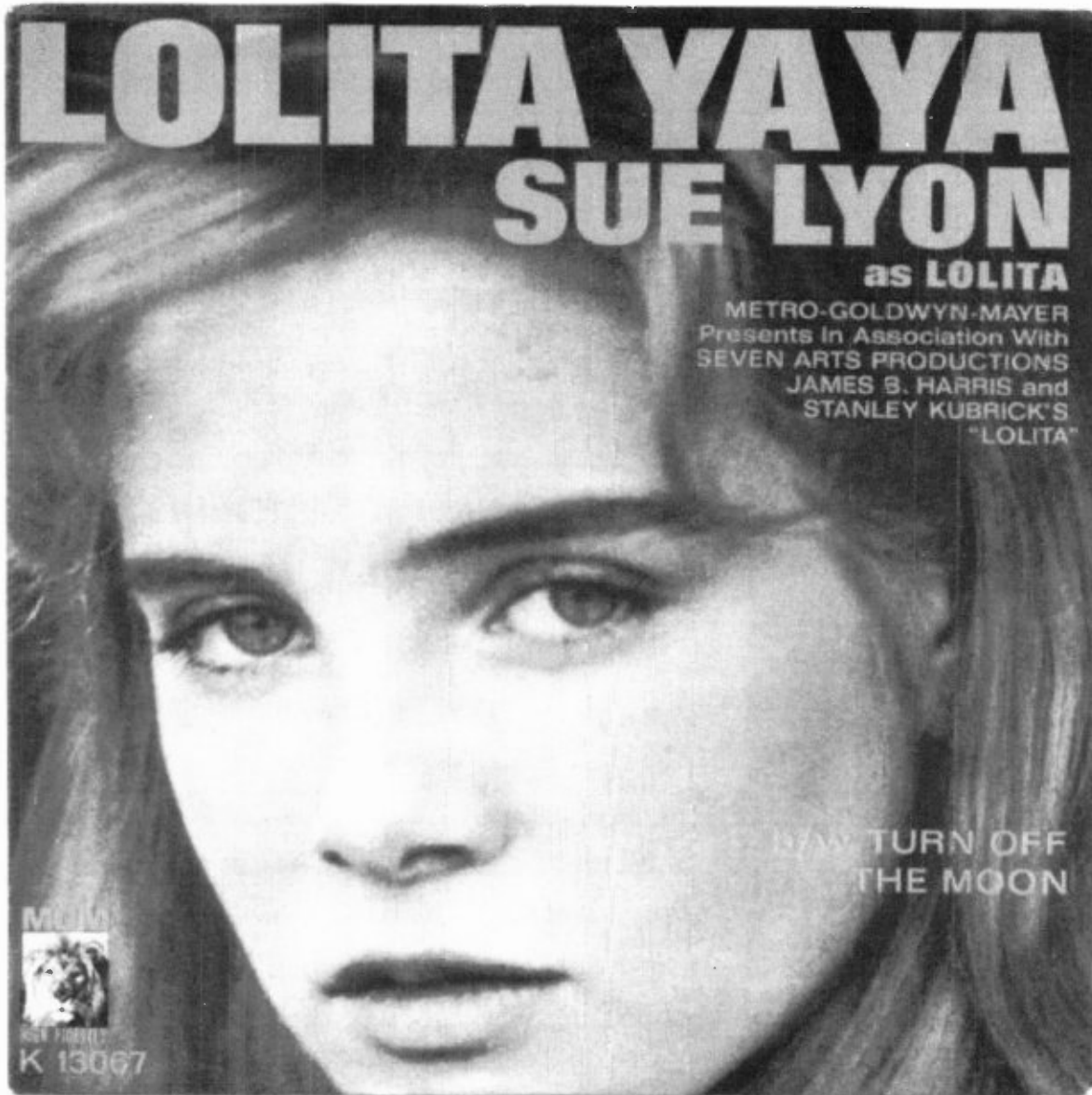
Garland worked with Howard for several months and

Grim Reporter continued on page 27



The Picture Sleeve Archive

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



SUE LYON AS LOLITA ICONIC IMAGE OF THE '60S

of the subtitle to *Ultra Chicks Vol. 2. Lolita Ya Ya*, released in 1998)

MGM thought so highly of "Lolita Ya Ya" they even paired it on another 45 with a Leroy Holmes' instrumental, "Theme From *Lolita*" (MGM 1159).

But it's the picture sleeve that strikes gold. The tight composition on her face draws us dramatically into her casual yet serious pose, lips half open, a Mona Lisa-like ambiguity. This is the embodiment of the Lolita allure — even if she doesn't look like the 12-year-old she's supposed to be.

The allure of the promo-only picture sleeve is apparent to those very few who have seen it. It was not recognized by any members of our collector and dealer network except for reliable Don McLaughlin — a Clive, Iowa, picture-sleeve specialist.

"Sold it twice, both times with a promotional record," he said. "I believe it went over \$100 at auction both times."

As for the market for a record like this, McLaughlin agreed that film personality items cast a wider net. "I think you get multiple audiences with something like this," said McLaughlin. "Film buffs, soundtrack collectors, record collectors, sleeve collectors."

And don't forget folks who like pictures of sexy girls.

Don't worry. We're really just talking about great literature. ●

SUE LYON – "Lolita Ya Ya" b/w "Turn Off The Moon," Columbia 4-43502, 1962

The stunning literary earthquake that was Vladimir Nabokov's *Lolita* was ripe for exploitation by pop culture. The book had spent most of the 1950s being a cause célèbre, damned and praised, read by most everyone whether they admitted it or not.

When Stanley Kubrick was casting parts for his film version in 1962, he spent a long period searching for the perfect 12-year-old to play Lolita Haze. He found, instead, the perfect 14-year-old in Sue Lyon.

The iconic image of Sue/Lolita in bathing suit, heart-shaped sunglasses and lollipop is part of what the '60s were all about.

Of course, they had to put her on a record!

Movie star celebrity records are usually seen as a one-off joke by most music fans, though they retain their magic attractiveness to a large assortment of collectors.

Whether a record release is a bow to star power or cash-in tied to a current movie, it's assumed in 99 percent of cases that the music will be second in importance to the fact that this is a *movie star* making a *record*.

And in 99 percent of the cases, it's the picture sleeve that makes the point better than anything in the grooves.

There are exceptions of course (Robert Mitchum? Goldie Hawn? Mae West?), but most actors can't sing, and those who can usually don't devote enough artistic talent to crafting a significant musical statement separate from their cinematic roots.

The "ya ya" Frenchified pop bounce of Lyon's contribution to this genre is slight yet inoffensive enough to pass through a few listens. It certainly is more effectively used in the film, where it re-emphasizes Lolita's sex-kittenish attitudes as she draws in Humbert Humbert ever closer. (The "lost" B-side is probably a slow ballad, but it hasn't turned up in anthologies. That can't be said for the A-side, which was even part

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Reparata continued from page 12

It starts out with a foghorn. All I can say is that it bombed over here, and the next thing I knew was that it was climbing the charts in England. "Panic" has gotten a lot of attention from this period. It's also a strange song.

Our remake of The Ronettes' "Walkin' in the Rain," which we recorded for Kapp, showed some promise, but it was recorded at the same time by Jay And The Americans, who had a Top 20 hit with it. On subsequent pressings of their record, "Sorry Reparata" was etched on the label.

9. **Were you on the sessions in England that backed The Rolling Stones on "Honky Tonk Women?"**

I don't believe that ever happened. I hear about it all the time.

I was no longer performing live. I was just recording. But I would have known about that.

I never left the group. I had gotten married. And I had started teaching elementary school full time.

Steve and Bill were producing a new LP called *Rock and Roll Revolution*. I went in and recorded the leads, but I was a newlywed and my husband wasn't crazy about my being in the group. (We just celebrated our 35th wedding anniversary.) So, when they were shooting the cover for the album, Steve told me not to worry about it, especially since the girls were photographed wearing helmets.

Then, Barry Manilow, who had always been a fan of the group, became a star, and he wanted Reparata And The Delrons to be his backing group. [Cookie Sirico was now touring with Licari and Mazzola.] He would rename them Lady Flash.

I'll never forget the night when Lorraine came to my house on Christmas Eve. I was wrapping gifts. She asked for my blessing to join up with Barry Manilow. She asked if she could say that she was with the group when we recorded "Whenever a Teenager Cries" and "Tommy," and I told her it was all right. What I didn't know was that she would go in purporting to be Reparata.

In 1975, Polydor released a single called "Shoes" that I had recorded, and it was starting to climb the charts in England. Manilow's people got the label to kill the song.

Later, Lorraine was even on David Letterman's show, and she referred to herself as Reparata. It was a very difficult time for me.

I spent the next few years trying to win back the name, which I ultimately did. In the early '80s, I was doing a charity called For the Love of Rock and Roll. Paul Schafer was also on the bill. He came up to me and said, "I'm really happy to meet the real Reparata."

10. **Which career did you like more — singing or teaching?**

I taught in Bedford Stuyvesant, in Brooklyn, in 1969 for 26 years. And I taught my last five years in Mill Basin, in Brooklyn. I loved those kids. I've been retired from both teaching and singing for about two years.

The two careers are so different. But no one ever came to interview me about my teaching career.



DiscReviews continued from page 15

After putting the entire three-sided original album — plus two worthy bonus tracks — onto one CD, the second CD of this deluxe *Second Winter* package is devoted to an April 17, 1970, concert at London's Royal Albert Hall. The gig has its moments, such as ripping takes on "Help Me" and "Mean Town Blues," plus an early version of his brother Edgar's mega-hit, "Frankenstein." But with a little too much self-indulgence to go along with the highlights (12 minutes of "It's My Own Fault" and 11 minutes of "Tobacco Road"), it's still more for diehards than beginners.

Speaking from experience, Johnny Winter live is still best experienced in person; nevertheless, these two great remasters get high marks (www.legacyrecordings.com).

Young-Holt Unlimited

Born Again/Mellow Dreamin'

Water (135)

reviewed by Doug Sheppard

Like their late '60s recordings for Brunswick, Young-Holt Unlimited's early '70s albums on Atlantic's Cotillion subsidiary straddled the line between soul and jazz without being either, yet mostly leaned toward soul.

Mellow Dreamin', their 1970 debut for the label, certainly sounds more like the work of a soul band, containing smooth grooves such as "The Creeper" and the title track, plus the funk of "Trippin'" and especially "Black And White," one of their few vocal numbers.

Covers of "Wichita Lineman," "Raindrops Keep Fallin' On My Head" and "Midnight Cowboy" could potentially disrupt the flow, but since they're served up Young-Holt style, they actually fit in quite well.

Similarly, 1971's *Born Again*, the other CD of this double-disc set, is one way to hear early '70s pop hits sans the schmaltz. The instrumental "I'll Be There" is as weak as the Jackson Five original, but the stylized rearrangements of "We've Only Just Begun" and "Make It With You" are better than the hit versions, and a nine-minute extension of "Something" hearkens back to the band's experimental jazz roots. Originals range from the dreamy "Luv Bugg" to funk such as "Wah Wah Man" and the jazzy "Queen Of The Nile," which again underscore Young-Holt Unlimited's diverse influences.

While not as adventurous as Miles Davis or the early '70s CTI jazz sound, these remain good albums for when you're in the mood for something less intense yet not too mellow (www.buyrunt.com/water.html).

Frayne

Frayne

Omtown/EMI-Virgin (70876-18700-2)

reviewed by Mark Polzin

Bassist Frayne Lewis is very much his father's son. If you're familiar with the work of jazz pianist Ramsey Lewis, then you know that a man with some incredible jazz chops abandoned that genre for easy listening pop as his career wore on. Like father, like son... sort of.

Although Frayne knows his way up and down the fretboard of a bass guitar, and is capable of showing up the average four-string slinger, he chooses to devote his talents to the well-worn groove of urban/r&b/soul on *Frayne*. In other words, the debut record by the group bearing his name is an extremely predictable

DiscReviews continued on page 53

MEMORABILIA & ENIGMAS

Table with columns for artist name, album title, and release details. Includes entries for 'album 's' and 'CDs:' sections.

Table with columns for artist name, album title, and release details. Continuation of discographies.

For Elvis Fans Only

Table with columns for artist name, album title, and release details. Focuses on Elvis Presley releases.

Table with columns for artist name, album title, and release details. Continuation of discographies.

45's Pt. 2

Table with columns for artist name, album title, and release details. Focuses on 45 RPM releases.

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See #2

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9. Sonny Burgess – "Red Headed Woman/We Wanna Boogie" *Sun 247 M-* Sun two-sided classic! **MB \$150**
10. Sonny Burgess – "My Bucket's Got A Hole In It/Sweet Misery" *Sun 285 Mint* Classic **MB \$50**
11. Johnny Burnette & The Rock 'N Roll Trio – "Tear It Up/You're Undecided" *Coral 61651 Mint* Old Store Stock! All time classic! A must for any collection! **MB \$200**
12. Johnny Burnette & The Rock 'N Roll Trio – "Tear It Up/You're Undecided" *Coral 61651 M-* Powder Blue Label original PROMO copy! **MB \$200**



13. The Johnny Burnette Trio – "The Train Kept A-Rollin'/Honey Hush" *Coral 61719 M-* Small sticker stain on label, all time Rockabilly classic! **MB \$175**
14. Johnny Burnette Trio – "Rock Billy Boogie/If You Want It Enough" *Coral 61918 VG++* Powder Blue Label Original Promo copy! #01 **MB \$125**
15. Johnny Burnette Trio – "Eager Beaver Baby/Touch Me" *Coral 61819 Mint* Powder Blue Label Promo **MB \$150**
16. Johnny Burnett – "I'm Restless/Kiss Me" *Freedom 44001 VG++* White Label Promo with small sticker stain on the label **MB \$20**
17. Johnny Burnette – "Gumbo/Me And The Bear" *Freedom 44011 M-* White Label Promo, small sticker stain on the label **MB \$35**
18. Jo-Ann Campbell – "You're Driving Me Mad/Rock and Roll Love" *Gone 5021 M-* Nice Rocker with pounding piano and breathy vocals by Miss Campbell. **MB \$35**
19. Ray Campi – "My Screamin' Screamin' Mimi!/With You" *Domino 700 Mint* **MB \$75**
20. Ric Cartey with The Jiva-Tones – "Oooh-Eee/Young Love" *RCA Victor 6751 M-* Classic **MB \$25**



21. Johnny Cash & the Tennessee Two – "Hey, Porter/Cry! Cry! Cry!" *Sun 221 M-* Stunning copy of his first record! **MB \$50**
22. Johnny Cash & The Tennessee Two – "Folsom Prison Blues/So Doggone

- Lonesome" *Sun 232 VG* Great classic Cash **MB \$5**
23. Johnny Cash & The Tennessee Two – "I Walk The Line/Get Rhythm" *Sun 241 VG++* Classic **MB \$10**
24. Johnny Cash & The Tennessee Two – "Ballad Of A Teenage Queen/Big River" *Sun 283 M-* **MB \$20**
25. Johnny Cash & the Tennessee Two – "Luther Played The Boogie/Thanks A Lot" *Sun 316 Mint* Great **MB \$25**
26. Johnny Cash & The Tennessee Two – "Mean Eyed Cat/Port Of Lonely Hearts" *Sun 347 VG++* White Label Promo **MB \$25**



27. Johnny Cash – "Ring Of Fire/It'll Still Be There" *Columbia 42788 /M-* Picture Sleeve only—no record—but a great shot of Johnny! **MB \$25**
28. Wayland Chandler – "Little Lover/Play Boy" *4 Star 1716 M-* **MB \$20**
29. Jean Chapel – "I Won't Be Rockin' Tonight/Welcome To The Club" *Sun 244 M-* **MB \$40**
30. Carl Cherry – "The Itch/Baby Doll" *Tene 1023 (SEE INSERT BELOW)*
31. Joe Clay – "Duck Tail/Sixteen Chicks" *Vik 0211 Mint* Classic and Store Stock New! **MB \$100**



32. The Cochran Brothers – "Mr. Fiddle/Two Blue Singin' Stars" *Ekko 1003 Mint* All time classic early Eddie Cochran! Store Stock New! **MB \$400**

4. Ron Berry & The Dreamers – "I'll Give You All My Love / Remember Me" *Ken-H 11290 • Mint-* FABULOUS! Mega-Rare! Autographed to Brenda from Ron Berry in faded ink on the A-side! Call me if you haven't heard this one yet and I'll play it for you. **MB \$800**



30. Carl Cherry – "The Itch / Baby Doll" *Tene 1023 • Mint-* MASTERPIECE!! Impossible to find in this condition! Label is signed by Carl Cherry as well! These rarely turn up and when they do they are VG or less. Sold this to one of my good customers last year and since he decided to give it up to buy other records it's back on my list. **MB \$850**





See #34

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33. The Cochran Brothers – "Guilty Conscience/Your Tomorrows Never Come" *Ekko 1005 M-* White Label Promo! Another early Eddie Cochran classic and very tough to find as a PROMO! MB \$400
34. Eddie Cochran – "Summertime Blues/Love Again" *Liberty 55144 M-* All time classic in just about perfect shape and a White Label Promo to boot! MB \$75 (See picture at top of page)
35. Eddie Cochran – "C'Mon Everybody/Don't Ever Let Me Go" *Liberty 55166 Mint* Store Stock New MB \$40
36. Eddie Cochran – "I Remember/Teenage Heaven" *Liberty 55177 VG++* Clean—doesn't show up much MB \$25
37. Eddie Cochran – "Somethin' Else/Boll Weevil Song" *Liberty 55203 Mint* White Label Promo in Perfect Mint shape! MB \$50
38. Eddie Cochran – "Hallelujah, I Love Her So/Little Angel" *Liberty 55217 M-* White Label Promo MB \$50
39. Eddie Cochran – "Sweetie Pie/Lonely" *Liberty 55278 VG++* White Label Promo with slight stain on the label MB \$35
40. Wayne Cochran – "Funny Feeling/Last Kiss" *Gala 117 Mint* MB \$20
41. Don Cole/Al Casey – "Snake Eyed Mama/Kiss Of Love" *RPM 502 M-* Great Piano Pounders! MB \$50
42. Sammie Cole & The Alibis – "I'm Sorry About That/High On The Hilltop" *National 1001 Mint* Nice Arizona rocker! MB \$100
43. The Collins Kids – "I'm In My Teens/They're Still In Love" *Columbia 21543 M-* White Label Promo, #01 MB \$25
44. The Collins Kids – "Rock And Roll Polka/My First Love" *Columbia 21560 M-* White Label Promo, sticker stain on label MB \$20

49. Steve Drexel & The Cut-Ups – "Dance To The Bop/Baby Blue" *Rip 131 M-* Nice Gene Vincent covers! Wol MB \$15
50. Willie Egan – "Rock & Roll Fever/Chittlin's" *Dash 55001 Nice VG+* Great Black rocker MB \$75
51. Billy Eldridge with The Fireballs – "Let's Go Baby/My Blue Tears" *Unart 2011 Nice VG+* White Label Promo, small wol MB \$25
52. Werly Fairburn & The Delta Boys – "All The Time/I'm A Fool About Your Love" *Savoy 1503 M-* Classic MB \$20



53. Charlie Feathers – "Tongue-Tied Jill/Get With It" *Meteor 5032 M-* Black label and this is the pressing with the reversed labels! All time classic. MB \$150



54. Charlie Feathers – "Bottle To The Baby/One Hand Loose" *King 4997 Mint* DOUBLE-SIDED MASTERPIECE! Perfect shape! No collection is complete without this one! This is the scarcer stock copy. Promo with the Bio label is sometimes more desirable, but the Stock copy is definitely harder to find. MB \$600
55. The Fireballs – "I Don't Know/Fireball" *Kapp 248 M-* Great Rocker from the group that made all those instrumentals! Chuck Thorp rocks hard! MB \$150
56. Eddie Fontaine – "Middle Of The Road/Goodness, It's Gladys!" *Chancellor 1018 M-* Best Rocker on the label! MB \$50
57. Cliff Gleaves – "Love Is My Business/Easy Goin' Guy" *Summer 501 M-* Memphis classic MB \$75
58. Casey Grams – "Count Down/I'm Only Pretending" *Count 101 VG* Tiny tol, GREAT! MB \$50

59. Jimmy Gray & The Missels – "Two-Timer/My Wish" *Globe 006 Mint* Classic Ohio Rockabilly MB \$50
60. Rudy Grayzell – "Judy/I Think Of You" *Sun 290 Mint* Xol, Sun classic! MB \$50
61. Jack Harrell – "Rock Around The Christmas Tree/Rock Rock Who's There" *Vim 1089 M-* Odd one—not the same song as Brenda Lee MB \$50
62. Dale Hawkins – "Susie-Q/Don't Treat Me This Way" *Checker 863 M-* Thick vinyl press! Very faded #01 MB \$40
63. Dale Hawkins – "Little Pig/Tornado" *Checker 892 VG++* Great Rockers and pretty tough to find MB \$25
64. Dale Hawkins – "La-Do-Dada/Cross-Ties" *Checker 900 M-* MB \$20
65. Dale Hawkins – "My Babel/A House, A Car And A Wedding Ring" *Checker 906 M-* Great one! MB \$25
66. Dale Hawkins – "Class Cutter/Lonely Nights" *Checker 916 Mint* White Label Promo MB \$25
67. Dale Hawkins – "Lifeguard Man/Our Turn" *Checker 929 M-* Tough one MB \$25
68. Dale Hawkins – "Poor Little Rhode Island/Every Little Girl" *Checker 944 M-* Xol You can put this one in your Picture Sleeve—if you have one. MB \$20
69. Mickey Hawks & His Night Raiders – "Bip Bop Boom/Rock And Roll Rhythm" *Profile 4002 Mint* Classic screamer! MB \$50
70. Don Head – "Goin' Strong/Never Before" *Dub 2840 Mint* Classic MB \$50
71. Glenn Honeycutt – "I'll Be Around/I'll Wait Forever" *Sun 264 Mint* MB \$50
72. Jim Hunter & His Princeton Tigers – "Twist Tina Twist/Bad Boy" *Adore 904 Mint* Scarce two sider MB \$75

77. Portuguese Joe With Tennessee Rockabillys – "Teen Age Riot/Star Light Star Bright" *Surf 5018 VG++* Promo crazy man crazy MB \$100
78. John & Jackie – "The Raging Sea/Little Girl" *Aladdin 3425 VG++* Intense with heavy female response MB \$50
79. The Candy Johnson Show – "Hound Dog/Baby What You Want Me To Do" *Canjo 102 VG++* MB \$15
80. Sid King & The Five Strings – "Ooobie-Doobie/Booger Red" *Columbia 40680 VG++* White Label Promo, wol MB \$20
81. Curley Langley – "Linda Lou/Rockin' An' A Rollin'" *Arcadia 110 Mint* MB \$50
82. Sleepy LaBeff – "I'm Through/All Alone" *Mercury 71112 Mint* Faded #01 MB \$100
83. Brenda Lee – "Dynamite/Love You Till I Die" *Decca 30333 M-* MB \$20
84. Brenda Lee – "Rock The Bop/Rock-A-Bye-Baby Blues" *Decca 30535 Mint* Store Stock New MB \$25
85. Brenda Lee – "Ring-A-My-Phone/Little Jonah" *Decca 30673 Mint* Store Stock New MB \$20
86. Brenda Lee – "Let's Jump The Broomstick/Some Of These Days" *Decca 30885 M-* MB \$20
87. Dickey Lee & The Collegiates – "Good Lovin'/Memories Never Grow Old" *Sun 280 Mint* Warehouse Stock! MB \$40



88. Fuzzy Lofton – "Bounce Baby, Bounce/My Kathleen" *Trepur 503 Nice* VG+ Super Rare GREAT Bopper from Lagrange, Georgia! Not listed in most guides! Call me to hear it! MB \$350
89. Curtis Long & The Rhythm Rockers – "Hootchey Cootchey/After All" *Linco 1314 (SEE INSERT BELOW)*
90. Kathy Lynn & The Playboys – "I Got A Guy/My Special Boy" *Swan 4193 Mint* White Label Promo, GREAT Female Rockabilly! MB \$75
91. Jerry Lynn – "Bugger Burns/Queen Of The Moon" *D 1041 M-* #01 MB \$75
92. Bobby Mack – "She's My Little Baby/No One Like You" *Tempus 1508 M-* White Label Promo with slight sticker stain on the label MB \$50
93. Janis Martin – "Drugstore Rock And Roll/Will, You Wilyum" *RCA Victor 6491 VG++* Classic Female Rocker MB \$20
94. Sammy Masters – "Pink Cadillac/Some Like It Hot" *4 Star 1695 VG++* MB \$35



45. Dick Dale – "Jessie Pearl/St Louis Blues" *Del-Tone 5014 VG++* Stunning! His Best Ever! MASTERPIECE! MB \$300
46. Link Davls – "Sixteen Chicks/Deep In The Heart Of A Fool" *Starday 235 M-* Classic and clean! MB \$50
47. Pee Wee Davis & His Bluegrass Ramblers – "Dixie Anthem/You're My Rainbow" *Trepur 1015 M-* Rare up-tempo Bluegrass from scarce Georgia label MB \$20
48. Little Jimmy Dempsey – "Bop Hop/So Many Times" *Fox 5 Nice* VG Plays fantastic! Great one! MB \$100 (See picture at top of page)



73. Little Ike – "She Can Rock/Am I Losing You" *Champion 1011 Mint* Fabulous Black Rocker! MB \$100
74. Wanda Jackson – "I Gotta Know/Half As Good A Girl" *Capitol 3485 Mint* White Label Promo and comes in a special Capitol promo sleeve! MB \$50
75. Wanda Jackson – "Baby Loves Him/Cryin' Thru The Night" *Capitol 3637 Mint* White Label Promo in special Capitol Promo sleeve MB \$50
76. Wanda Jackson – "Let's Have A Party/Cool Love" *Capitol 4397 M-* Classic MB \$20

89. Curtis Long & The Rhythm Rockers – "Hootchey Cootchey / After All" *Linco 1314 • Mint*—Tough to find and GREAT! From Fayetteville, Tennessee. Very slight sticker stain on the label. MB \$700



96. Lloyd McCollough – "Half My Fault / What Can I Tell Them" *Starday 686 • Mint*—Super Rare! Not as great as his Republic two-sider, but much harder to find and probably his first record. Still, it's a nice, primitive Rockabilly sound, #01. MB \$700





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- 95. **Sammy Masters** – “4 Star EP” 4 Star EP-26 VG++ Super scarce EP with four tracks including “Pink Cadillac,” “Stop The World,” “A Wonderful Time Up There” and “Tall Grows The Sycamore.” Only came in a plain brown cover and was a PROMO only item for radio station use. MB \$35
- 96. **Lloyd McCollough** – “Half My Fault/What Can I Tell Them” *Starday 686* (SEE INSERT BOTTOM OF PREVIOUS PAGE)
- 97. **Skeets MacDonald** – “You Oughta See Grandma Rock/Heart Breakin’ Mama” *Capitol 3461* Mint White Label Promo, #ol, classic! MB \$75



- 105. **Joey Nepote** – “Doctor, Doctor, Doctor/ Sweet Little Baby I Care” *Blue Ribbon 1001* VG+ Oscurer rocker with neat Photo label MB \$200



- 118. **Jody Reynolds** – “Fire Of Love/Daisy Mae” *Demon 1509* M- White Label Promo, #ol MB \$20
- 119. **Slim Rhodes** – “Uncertain Love/Don’t Believe” *Sun 216* M- Nice early Sun number MB \$75



- 98. **Wayne McGinnis** – “Rock, Roll And Rhythm/Lonesome Rhythm Blues” *Meteor 5035* Mint Classic MB \$200
- 99. **Hank Mizell** – “Jungle Rock/When I’m In Your Arms” *EKO 506* (SEE INSERT BELOW)
- 100. **Ronnie Molleen** – “Rockyn’ Up/Fat Mama” *King 5365* VG++ White Label Promo! Great! MB \$100



- 106. **Night Hawks** – “You’re My Baby/Want Your Love” *Stars 550* Nice VG+ GREAT! Call me and I’ll play it for you. MB \$200
- 107. **Brooks Orrick & His Harmonica** – “Mamma Blues/The Fox Chase” *Dixie 855* VG++ For your Dixie collection! GREAT PRE-WAR SOUND! MB \$50
- 108. **Ronnie Pearson** – “Flippin’ Over You/Teen-Age Fancy” *Herald 516* M- Xol MB \$40
- 109. **Carl Perkins** – “Gone, Gone, Gone/Let The Jukebox keep On Playing” *Sun 224* Mint Fabulous copy of Carl’s first Sun! MB \$150 (See picture at top of page)
- 110. **Carl Perkins** – “Blue Suede Shoes/ Honey Don’t!” *Sun 234* M- Gorgeous copy of all time classic! MB \$30
- 111. **Carl Perkins** – “Boppin’ The Blues/All Mama’s Children” *Sun 243* M- MB \$30
- 112. **Carl Perkins** – “Dixie Fried/I’m Sorry, I’m Not Sorry” *Sun 249* M- MB \$30
- 113. **Carl Perkins** – “Matchbox/Your True Love” *Sun 261* VG++ 29¢ sticker on label MB \$30
- 114. **Carl Perkins** – “Glad All Over/Lend Me Your Comb” *Sun 287* M- Xol on B-side only MB \$30
- 115. **Carl Perkins** – “Pink Pedal Pushers/Jive After Five” *Columbia 41131* M- MB \$20
- 116. **Bobby Poore** – “Mama Says I Can’t Go Out/ I Pray The Lord” *Beta 1007* Mint MB \$35
- 117. **Rebel Rousers** – “Red Headed Woman/Dark Road” *Jan 11959* (SEE INSERT BELOW)



- 101. **Johnny Moore** – “Country Girl/I Want You To Know” *Vaden 111* M- Great one and rare! From the legendary Vaden label of Trumann, Arkansas. Very slight sticker stain on the label. MB \$300
- 102. **Roy Moss** – “You Don’t Know My Mind/ Corinne Corinna” *Mercury 70858* Mint #ol MB \$75
- 103. **Jimmy Murphy** – “Here Kitty Kitty/I’m Looking For A Mustard Patch” *Columbia 21496* Mint White Label Promo, #ol on B-side only MB \$50
- 104. **Jimmy Neils With The Counts** – “Rockin’ Rocket/Patty” *Tajon 101* Mint MB \$50

- Arlen 1014 M- Red Vinyl! Great Bopper! MB \$75
- 131. **Don Ruby** – “Rockin’ Piano—Outta Tune Guitar/Yo Quero Su Amor” *Cub 9012* M- Promo MB \$100
- 132. **Tommy Scott & His Ramblers** – “Love Sick and Lonesome/Rainbow In My Dreams” *Katona 1168* M- Nice MB \$150 (See picture at top of page)
- 133. **Mack Self** – “Easy To Love/Everyday” *Sun 273* Mint Warehouse stock! MB \$35
- 134. **Ronnie Self** – “Pretty Bad Blues/Three Hearts Later” *ABC Paramount 9714* Nice VG+ Classic MB \$50
- 135. **Ronnie Self** – “Big Fool/Flame Of Love” *Columbia 40876* Mint White Label Promo MB \$50
- 136. **Ronnie Self** – “Ain’t I’m A Dog/Rocky Road Blues” *Columbia 40989* VG++ Classic MB \$15
- 137. **Ronnie Self** – “Big Blon’ Baby/Date Bait” *Columbia 41166* Mint White Label Promo MB \$50
- 138. **Ronnie Self** – “Ain’t I’m A Dog EP with Cover!” *Columbia B-2149* (SEE INSERT BOTTOM OF NEXT PAGE)
- 139. **Bolivar Shagnasty** – “Tapping That Thing/Yo-Yo” *Quatercash 70* Nice VG+ Great MB \$25



- 140. **Bobby Sisco** – “Go, Go, Go/Tall, Dark & Handsome Man” *Chess 1650* Mint Small tol on the B-side. Classic! MB \$300
- 141. **Leon Smith** – “Little Forty Ford/Once I Had A Heart” *Willamette 101* M- First Label and True First Pressing before it was leased to Epic—Oregon label. MB \$75
- 142. **Ray Smith** – “Right Behind You Baby/So Young” *Sun 298* Mint Old Store Stock MB \$40
- 143. **Warren Smith** – “Rock ‘M’ Roll Ruby/I’d Rather Be Safe Than Sorry” *Sun 239* Mint True first pressing of all time classic with the ‘M’ in Rock n’ Roll instead of the ‘N’ MB \$100 (See picture at top of next page)
- 144. **Warren Smith** – “Miss Froggie/So Long I’m Gone” *Sun 268* Mint Classic! MB \$50
- 145. **Warren Smith** – “I’ve Got Love If You Want It/I Fell In Love” *Sun 286* VG++ MB \$50
- 146. **Joe South** – “I’m Snowed/It’s Only You” *NRC 002* Mint Nice Rocker with good guitar break! Certainly his best record— may be his first record. MB \$50



- 130. **Lester Rose & The Tennessee Road Runners** – “Wino Blues/Allmony Blues”

99. **Hank Mizell** – “Jungle Rock / When I’m In Your Arms” *EKO 506* • Mint— Monster! Classic true first label first pressing before it was picked up for distribution on King. The sticker on the label is due to the pressing plant goofing up the artists’ credits so they produced these little stickers to fix it! Became a big hit again in England in 1975. MB \$700



117. **Rebel Rousers** – “Red Headed Woman / Dark Road” *Jan 11959* • Nice VG+ MONSTER! Wild Lyrics! One of my all time Top Ten Favorites. If you’ve never heard it, call me and I’ll play it for you. MB \$800





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- 147. The Sprouts – “Teen Billy Baby/Goodbye, She’s Gone” *Spangle 2002 M-First Label and True First issue before RCA picked it up for national release. MB \$40*
- 148. Clyde Stacy & The Nitecaps – “Hoy Hoy/So Young” *Candlelight 1015 M- Classic MB \$40*
- 149. Andy Starr – “Round And Round/Give Me A Woman” *M-G-M 12364 Mint Promo copy! His best record! MB \$150*
- 150. Frank Starr – “Tell Me Why/For The Want Of Your Love” *Lin 1013 Mint Promo Bio label MB \$50*
- 151. Dean Storey and the Dudes – “Ring-A-Dang-Ding/Better You Should Whip-A Me” *Surf 1521 VG++ Good one MB \$50*
- 152. Smokey Stover – “You Wouldn’t Kid Me, Would You/It’s Easier Said Than Done” *Starday 192 M- Slight Bopper but mainly on this list because it is quite scarce on 45. Wol on B- side only. MB \$50 (See picture at top of page)*
- 153. The Strikes – “If You Can’t Rock Me/ Baby I’m Sorry” *Imperial 5433 Mint White Label Promo, xol MB \$40*
- 154. Gene Summers – “Gotta Lotta That/ Nervous” *Jan 102 Mint Xol MB \$30*
- 155. Tom Tall & His Tom Kats – “Stack-A-Records/Mary Jo” *Crest 1038 Mint Promo, All Time Classic! Every record collector should own a copy of this one! MB \$100*

- 157. The Tennessee Drifters – “Boogie Woogie Baby/Drive These Blues Away” *Dot 1166 VG++ Nice! Tough to find early Maroon label. MB \$100*



- 158. Junior Thompson – “Raw Deal/Mama’s Little Baby” *Meteor 5029 M- MASTERPIECE! MB \$300*
- 159. Ruckus Tyler – “Rollin’ And A-Rockin’/ Rock Town Rock” *Fabor 135 VG++ MB \$75*



- 160. The Uptowners – “Cost Of Lovin’/Your Smilin’ Face” *Hop 9565 VG Plays like new but looks scuffy. Great Rocker! MB \$100*
- 161. Blacky Vale – “If I Had Me A Woman/Star Of Love” *Hurricane 100 (SEE INSERT BELOW)*



- 162. The Van Brothers – “Servant Of Love/ Sweet Marie” *Poor Boy 111 Mint MASTERPIECE MB \$500*



- 163. The Velvatoners – “Real Gone Baby/ Feelin’ Kinda Lonely” *Meteor 5042 Nice VG+ Tough to find and weird, wild and crazy. Sorta like the Andrews Sisters meet the Johnny Burnette Trio—you either will love this or hate it! I love it! MB \$350*
- 164. Gene Vincent & His Blue Caps – “Be-Bop-A-Lula/Woman Love” *Capitol 3450 M- All time classic and near perfect copy MB \$40*
- 165. Gene Vincent & His Blue Caps – “Race With The Devil/Gonna Back Up Baby” *Capitol 3530 M- MB \$35*
- 166. Gene Vincent & His Blue Caps – “Bluejean Bop/Who Slapped John” *Capitol 3558 Mint Store Stock New MB \$40*
- 167. Gene Vincent & His Blue Caps – “Lotta Lovin’/Wear My Ring” *Capitol 3763 VG++ MB \$20*
- 168. Gene Vincent & His Blue Caps – “Dance To The Bop/I Got It” *Capitol 3839 Mint Store Stock New MB \$40*
- 169. Gene Vincent & His Blue Caps – “I Got A Baby/Walkin’ Home From School” *Capitol 3874 Mint Store Stock New! MB \$40*



- 170. Gene Vincent & His Blue Caps – “Baby Blue/True To You” *Capitol 3959 Mint White Label Promo, tough one MB \$100*
- 171. Gene Vincent & His Blue Caps – “Rocky Road Blues/Yes I Love You, Baby” *Capitol 4010 VG++ White Label Promo MB \$75*
- 172. Gene Vincent & His Blue Caps – “Say Mama/Be Bop Boogie Boy” *Capitol 4105 M- White Label Promo—tough MB \$75*

- 173. Gene Vincent & His Blue Caps – “Over The Rainbow/Who’s Pushin’ Your Swing” *Capitol 4153 M- Promo, sol on B-side MB \$75*
- 174. Gene Vincent & His Blue Caps – “The Night Is So Lonely/Right Now” *Capitol 4237 M- Promo, wol. Put this one in your Picture Sleeve—if you have one. MB \$75*
- 175. Gene Vincent – “Right Here On Earth/Wild Cat” *Capitol 4313 VG++ Promo MB \$75*
- 176. Gene Vincent – “Story Of The Rockers/ Pickin’ Poppies” *Forever 6001 Mint MB \$20*
- 177. Wade & Dick – “Bop Bop Baby/Don’t Need Your Lovin’ Baby” *Sun 269 Mint Classic! MB \$50*
- 178. Robert Williams & The Groovers – “Loud Mufflers/Cranberry Blues” *Tip Top 730 M- MB \$30*
- 179. Rod Willis – “Somebody’s Been Rockin’ My Baby/Old Man Mose” *Chic 1010 Mint MB \$25*



- 180. Peanuts Wilson – “Cast Iron Arm/You’ve Got Love” *Brunswick 55039 M- Roy Orbison MB \$125*
- 181. Tom Red Wilson – “Can You Bop?/Hillbilly Parade” *Crest 1007 Mint MB \$25*



- 182. Malcolm Yelvington – “Rockin’ With My Baby/It’s Me Baby” *Sun 246 M- Great! Sun classic MB \$100*

Next Month’s Auction

**** SURF & Instrumentals ****
LP’s and 45’s

- 138. Ronnie Self – “Ain’t I’m A Dog EP with Cover!” *Columbia B-2149 • VG++*
One of the world’s rarest records! Super hard to find in decent shape. Usually they have ring wear on the cover and beat records inside them, but this one is super clean! The cover has just the slightest HINT of the beginnings of ring wear and the record just has a couple of light scuffs. MB \$800



- 161. Blacky Vale – “If I Had Me A Woman / Star Of Love” *Hurricane 100 • Mint –*
MONSTER! Could be before Mac Curtis as it is the same song as he did on King, but the writer credits on this one say McVale! Wild, crazy and fun with one of the most beautiful label designs I’ve seen. Only second copy I’ve seen in 30 years and the other was warped badly. From Galveston, Texas. MB \$1500



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

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Net sale records. Fair prices, quick service, satisfaction guaranteed.
Please write first to reserve your records. We will bill you. That way, you know exactly what to pay. NEW YORK STATE CUSTOMERS: Sorry, but we must ask you to include state sales tax (8%) on your order. OVERSEAS CUSTOMERS: Please write to us first, and tell us what you want.
Check our website at www.oldiesunlimitedwny.com - Bob & Mike

*LP's at Set Sale. RECORD/COVER GRADED Stereo unless noted (MO). All original pressings. DBL= DOUBLE LP (2 discs) LABEL & ARTIST TITLE & INFO CONDITION PRICE

Table listing records with columns: LABEL, ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like BLAST 604 ALLEN RAY & UPRIGHTS TRIBUTE TO THE BEATLES, CAPTOL 27-132 BEACH BOYS THE BAND, etc.

EP's: most with covers. record/cover graded. nmcno cover, record only

Table listing records with columns: LABEL, ARTIST, TITLE, CONDITION, PRICE. Includes entries like DUNE EP-80 ACE, JONNY AMES BROS., ABC 555 ANITA, PAUL ANITA, PAUL, etc.

Table listing records with columns: LABEL, ARTIST, TITLE, CONDITION, PRICE. Includes entries like SANDS, TOMMY SANDS, "OMY SAUTER-FRECAN ORCH., COLBY B 2149 SALLY, ROME, etc.

GRAB BAG - EP's w/covers. Pop & Instrum. Avg. VG+ 30 for \$15.00
GRAB BAG - EP's (no covers). Rock & Pop. G to VG+ 30 for \$12.00

EP RECORDS (no records)
DUKE DLP 71 ACE, JONNY AMES BROS. IMPERIAL 127 ARBON (John Box) VG+ \$ 3.00

Table listing records with columns: LABEL, ARTIST, TITLE, CONDITION, PRICE. Includes entries like IMPERIAL 127 ARBON, IMPERIAL 127 ARBON, IMPERIAL 127 ARBON, etc.

COLORED WAX 45'S
COLLAB 117535 ARBONS OPEN A NEW WINDOW (wax) YELLOW M- \$ 4.50

Table listing records with columns: LABEL, ARTIST, TITLE, CONDITION, PRICE. Includes entries like COLLAB 117535 ARBONS, COLLAB 117535 ARBONS, COLLAB 117535 ARBONS, etc.

** GRAB BAG - 25 ASSORTED COLORED WAX 45'S VG+ to M- 10.00

PICTURE DISC 45'S
WB 117933P AMBROSIA HOW CAN YOU LOVE ME/FOOL LIKE ME M 4.00

RECORDS
CONFLOR 9381 AMO, N' ANDY 'I SE REGISTED/DONOR & DOUBLE CHECK 1929 VG+ 10.00

Table listing records with columns: LABEL, ARTIST, TITLE, CONDITION, PRICE. Includes entries like CONFLOR 9381 AMO, N' ANDY, CONFLOR 9381 AMO, N' ANDY, etc.

RARE COMPACT DISC BLOWOUT!! - ALL TYPES

Bill & Cindy Dietrich P.O. Box 40, St. Clements, Ontario N0B 2M0 Canada

Deadline Date: March 31, 2005 (10p.m. EST)

PHONE: 1(519)-699-5520

Minimum Bid: \$9.99 per CD unless noted in brackets ()

E-mail: cdiet2531@rogers.com FAX: 1(519)-699-4888

RARE COMPACT DISC BLOWOUT!! - ALL TYPES
BILL AND CINDY DIETRICH - P.O. BOX 40, ST. CLEMENTS, ONTARIO N0B 2M0 CANADA
DEADLINE DATE: MARCH 31, 2005 (10p.m. EST)
PHONE: (519)-699-5520
MINIMUM BID: \$9.99 per CD UNLESS NOTED ()
FAX: (519)-699-4888
E-MAIL ADDRESS: cdiet2531@rogers.com

All CD's are new to highest bidder & everything is GUARANTEED. Almost all CD's are sealed or in mint condition. A few CD's are Mini-musicals (Couple Very Light Scratches). NON-CANADIAN CUSTOMERS MUST BID IN US DOLLARS \$\$\$.

Table with columns: #, ARTIST, TITLE, COUNTRY, LABEL, CD. Includes entries like 1 BIG MABLE, 2 BLUES MASTERS 3, 343 YARBRODS, etc.

Table with columns: #, ARTIST, TITLE, COUNTRY, LABEL, CD. Includes entries like 164 EARLY GIRLS, 165 ELVIS, 166 - (PROMO), 167 - (PROMO), etc.

Table with columns: #, ARTIST, TITLE, COUNTRY, LABEL, CD. Includes entries like 343 YARBRODS, 344 - (PROMO), 345 ERNEST TURB, etc.

Table with columns: #, ARTIST, TITLE, COUNTRY, LABEL, CD. Includes entries like 345 ERNEST TURB, 346 PATSY CLINE, 347 DELMORE BROS, etc.

ALL TYPES OF LP AUCTION

Bill & Cindy Dietrich P.O. Box 40, St. Clements, Ontario N0B 2M0 Canada

Deadline Date: March 31, 2005 (10p.m. EST)

PHONE: 1(519)-699-5520

Minimum Bid: \$6.00 per record unless noted in brackets ()

E-mail: cdiet2531@rogers.com

FAX: 1(519)-699-4888

ALL TYPES OF LP AUCTION
BILL & CINDY DIETRICH P.O. BOX 40, ST. CLEMENTS, ONTARIO N0B 2M0 CANADA
DEADLINE DATE: MARCH 31, 2005 10:00 P.M. EST
PHONE: (519) 699-5520
MINIMUM BID \$6.00 PER RECORD UNLESS NOTED IN ()
FAX: (519) 699-4888
E-MAIL ADDRESS: cdiet2531@rogers.com

All records are sold to highest bidder & everything is GUARANTEED. Records are USA copies unless noted.
please specify if it must be a certain country or color label. NON-CANADIAN CUSTOMERS MUST BID IN
USA DOLLARS !!! CANADIAN COPS !!!
VINYL GRADING: (F for right colour) - (SS) still sealed, (M) like new, (V) very close to perfect light scuff,
(V+) a few light scratches or more scuffs, still very nice shape, (VG) more scratches but nothing deep (G)
fairly abused, (P) terrible shape

COVER GRADING: (Middle section) - (SW) shrink wrap (M) looks perfect at first but scuffed,
(over or two minor flaws, (V+) slight ring wear or slightly scuffed (VG) heavier ring wear or scuffed,
(heavy signs of abuse) (G) abused jacket, (P) terrible shape, (CC) cut corner, (C) center, (R) rim, (B) inner hole
109 (PR) pops, (RE) reissue, (AUT) autoographed, (ST) self-titled, (GF) gatefold, (W/L) writing on label, (SOL)
slabber on label, (WJ/SJ) writing on jacket/label, (ST/LR) sticker torn on jacket or label

Table with columns: ARTIST, TITLE, COVER, RECORD LABEL, VINYL. Lists various artists and their records for auction.

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TREASURE CHEST 45

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

Welcome to a section of rare and hard to find records FROM MY PERSONAL COLLECTION. ALL RECORDS ARE ORIGINAL AND FULLY GUARANTEED. THANK YOU AND GOOD LUCK. AUCTION ENDS - MAR-20-05

ROCKER'S, STOMPERS, INSTRUMENTAL, & COUNTRY

Excepting reasonable bids

Table listing auction items with columns for item number, title, price, and condition. Includes items like '001 BILLY ADAMS LOOKIN' FOR MY BABY SUN 391 VG++' and '002 CHUCK ALAIMO HOP IN MY JALOP sol M-G-M 12636 M'.

Bill Johnson - Rare Vocal Groups 481 Smith Ave., Islip, NY 11751 - E-mail: beejayrecords@webtv.net

Table listing Bill Johnson's auction items, including 'ABEL 232 BOB THOMAS/GRP BELIEVE ME MY DARLING (NICE) XOL M-' and 'ATLANTIC 2078(DJ) LLOYD SING/GRP SENTIMENTAL REASONS (WOL) XOL M-'.

Table listing Paul Grenvo's auction items, including 'PAUL GRENVO - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85140 45s AUCTION 45s 45s' and '1. ABC - 10058 STEVE LAWRENCE PRETTY BULE EYES'.

Ken Thompson 2802 Buchanan St., Wall, NJ 07719 - kthom6143@aol.com

Table listing Ken Thompson's auction items, including 'Auction of soul and Group Harmony 45's. Records play graded. Satisfaction guaranteed.' and 'Abe 112 Glenn Turner/GRP Running Away DJ VG++ 10'.

Auction 371 45s

Table listing Auction 371 items, including '1. ABC - 10058 STEVE LAWRENCE PRETTY BULE EYES' and '2. ABC - 10362 TOMMY LEE SUSIE DARLIN'.

Auction 372 45s

Table listing Auction 372 items, including '1. ABC-EP-410 RAY CHARLES C - W NOBODY BUT YOU' and '2. ABNER-1019 DEE CLARK JUST KEEP IT UP'.

Treasurechest45@webtv.net

World Radio History

Dale Marchand P.O. Box 301, Brookfield, OH 44003

WAX MUSEUM

45's - Singles - 45's R&B, Soul, Novelty Break-in, Rock & Roll Auction D-0205 Ends March 31st



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

New! Attention!! access the list on our website waxmuseum.net/original1.shtml

it is searchable! e-mail us your bids don't forget to give us your mailing address!!

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

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

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

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

Table listing auction items with columns for item number, artist, and description.

Main table listing auction items with columns for item number, artist, and description.

THE HITS LIST cont.

Table with columns for song title, artist, and album. Includes tracks like '3600 PALLADIUM', '3601 PAMPA', '3602 PANTHER', etc., up to '3699 P.I.P.'.

RARE 45 S ACTION

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (under direct light) Your satisfaction is guaranteed. My Highest grade is M+ as there is no such thing as a mint 45's. Standard industry abbreviations applied. I also have some unique grades such as "clean w/ (d,cl)" which notes that the disc looks shiny and new, but is downgraded due to some small scratch or abrasions. A "+" grade means it's just a hair off the next grade. A "P" after a grade = "Plays". I also trade for other rare 45s. If there are two grades in the Condition column, the first applies to the PS or Cover and the second to disc grade. When bidding, please include at least: the Item number, the group name, and Section. (garage,soul,etc.) This is a great help! NOTE: Most of these sections contain many more records than listed here. If you would like to receive the complete section(s) Please send your email address (to vinylnut@comcast.net) or your mailing address. Thank You Barry-Auction closes APRIL 11 11

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

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 27601 M.G. & The Escorts, 27602 Magic Circle, 27603 Magic Circle, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 27604 M.G. & The Escorts, 27605 Magic Circle, 27606 Magic Circle, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 27607 M.G. & The Escorts, 27608 Magic Circle, 27609 Magic Circle, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 27610 M.G. & The Escorts, 27611 Magic Circle, 27612 Magic Circle, etc.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 27613 M.G. & The Escorts, 27614 Magic Circle, 27615 Magic Circle, etc.

RARE 45'S AUCTION

Table listing various vinyl records with columns for ID, Artist, Title, Label, Description, and Price. Includes entries like 'I Love You Baby', 'The Devil Made Me Do It', '2009 Anderson, Gene', etc.

Table listing vinyl records with columns for ID, Artist, Title, Label, Description, and Price. Includes entries like 'Dancing In the Street', 'Don't Let Our Love Fade Away', '20423 Wheelie, the', etc.

45s RAW *OLDIE* RECORDS INC. P.O. Box 2222, Ottawa, Canada K1P 5W4. Features 'OUR 31st ANNIVERSARY 10-FACE SALE! \$20.00 per set ALL MINT CONDITION 1968-1971'.

Table listing vinyl records with columns for ID, Artist, Title, Label, Description, and Price. Includes entries like 'PAUL GRUBB - 218 PAINTER DRIVE - WITCHEFIELD PARK, AR. 85140', 'PAUL GRUBB - 218 PAINTER DRIVE - WITCHEFIELD PARK, AR. 85140', etc.

AUCTION - DOO WOPPS. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED. PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD. 21811. CLOSURE: APRIL 11, 8 PM. Includes list of records like 'PARKWAY 927 (promo)', 'PARKWAY 935', etc.

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JACK SCOTT ITEMS

LP's For Sale:

- Jack Scott - Goofy - 6040 - Rave On - New\$13
- Jack Scott - JJ-Records - 606059X - SS Sincerely - NEW\$ 6
- Jack Scott - Pony - 563 NI - Jack Scott - MINT\$20
- Jack Scott - Pony - 7065N5 - Jack Scott - MINT\$25
- Jack Scott - Redita - 142 - Stick Around Baby - NEW\$20
- Jack Scott - J33-202 - Great Scott - SS - NEW\$13

NEW - CD's For Sale:

- Jack Scott - 1 Remember Hank Williams - 15 Songs, 1 New song on this CD. Be Careful of the Stones that You Throw - SS\$21
- Jack Scott - Baby She's Gone - 50 Song box set - 2 CD's\$25
- Jack Scott - An American Anthem - 2 Song CD - SS\$10
- Jack Scott - The Very Best Of. EMI Capitol CD2783 - SS\$21
- Jerry Seafone - (Jack's Brother) Angels Don't Cry - 14 Songs - SS\$15
- Jerry Seafone - (Jack's Brother) United We Stand - 5 Songs - SS\$10
- Linda Scott - (Jack's Sister) Wait Til Tomorrow - 5 Songs\$16

45's Records For Sale:

- Jack Scott - Curb - 019 - Running Scared - MINT\$13
- Jack Scott - Groove - 58-0049 - Tall Tales - MINT\$15
- Jack Scott - Groove - 58-0031 - Blue Skies - MINT\$15
- Jack Scott - DOT - DOA-17475 - Facing The Wall - MINT\$20
- Jack Scott & Carroll Baker - The Best of Love - Tembo - TSUJ-8808 - MINT\$11

Cassettes For Sale:

- Jack Scott - Curb - D477255 - Greatest Hits\$ 5
- Jack Scott - BNR - Jack Scott's My True Love. The Original Hit Recordings\$ 7

LP's For Sale:

- Rick Nelson In Concert - DECCA - S - DL75162 SS\$16

Please ADD \$4 for Postage for U.S. & Canada

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Set sale. Visual grading, sleeve 1st. Postage \$4 U.S.A. others inquire.
Phone 417-887-9280 fax 417-890-6130. Email recordsmith@mchsi.com
Credit cards accepted!!!

Eddy Arnold	RCA 8869	Tip Of My Fingers	M-	VG+	\$8
Eddy Arnold	RCA 8679	Make The World Go Away	M-	VG+	\$8
Eddy Arnold	RCA 8965	Somebody Like Me	M-	VG+	\$6
Johnny Cash	Col. 10961	Ghost Riders In The Sky	M-	VG+	\$6
Johnny Cash	Cach. 4506	Wings In The Morning	M-	VG+	\$6
Jimmy Dean	Col. 42338	P.T. 109	M-	VG+	\$8
Jimmy Dean	Col. 42282	To A Sleeping Beauty	M-	VG+	\$6
Jimmy Dean	Col. 42259	Smoke That Cigarette	M-	VG+	\$6
Merle Haggard	Cap. 3198	Daddy Frank	VG+	VG+	\$6
Merle Haggard	Cap. 2503	Workin' Man Blues	M-	VG+	\$8
Merle Haggard	Cap. 5844	Loneliness Is Eating Me Alive	M-	VG+	\$6
Johnny Horton	Col. 41963	Sleepy-Eyed John	M-	VG+	\$8
David Houston	Epic 10102	Where Could I Go?	M-	VG+	\$6
Ferlin Husky	Cap. 2048	Don't Hurt Me Anymore	M-	VG+	\$8
Sonny James	Cap. 5987	It's The Little Things	M-	VG+	\$6
Sonny James	Cap. 5833	Need You	M-	VG+	\$6
Sonny James	Cap. 5914	I'll Never Find Another You	M-	VG+	\$6
Sonny James	Cap. 2700	It's Just A Matter Of Time	M-	VG+	\$6
Clayde King	Col. 42352	Wolverton Mountain	M-	VG+	\$8
Clayde King	Col. 42833	Scarlet O'Hara	M-	VG+	\$6
Clayde King	Col. 42581	The Burning Of Atlanta	M-	VG+	\$6
Loretta Lynn	Decca 32749	Coal Miner's Daughter	M-	VG+	\$8
Loretta Lynn	MCA 40954	We've Come A Long Way...	M-	-----	\$5
Buck Owens	Cap. 5336	I've Got A Tiger By The Tail	M-	-----	\$6
Buck Owens	Cap. 5410	Before You Go	M-	VG+	\$8
Buck Owens	Cap. 5647	Heart Of Glass	M-	VG+	\$8
Buck Owens	Cap. 5865	Sam's Place	M-	VG+	\$8
Charley Pride	RCA 0707	It's Gonna Take A Little Bit...	M-	VG+	\$6
Susan Raye	Cap. 2833	One Night Stand	VG+	VG+	\$6
Jim Reeves	RCA 8127	Is This Me?	M-	VG+	\$8
Jim Reeves	RCA 7800	I Missed Me	M-	VG+	\$8
Sammi Smith	Mega 0001	I Let It Slip Away	M-	VG+	\$6
Faron Young	Cap. 4696	I Let It Slip Away	M-	-----	\$6

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

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Minimum \$5 unless noted. Ends MARCH 31st

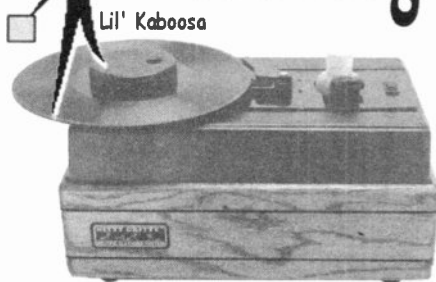
ATLANTIC 1070	CLYDE MCPHATTER	Hot Ziggy/Everyone's Laughing	NM	sm	WOL
1075	LAVERNE BAKER	Lucky Old Sun/Play It Fair	NM		
ATLAS 1058	IT TONES QUINTET	Waiting For Your Call/My Trud Fast	(min \$50)	NM	SSO
1066	4 HAVEN KNIGHTS	In My Lonely Room/I'm Just A Dreamer	(min \$50)	(DJ)	NM
1086	TRAVELERS VOCAL GROUP	Betty Jean/Lenora	(min \$25)	(DJ)	VG+
1090	BOBBIE CHANDLER	Just You & Me/I See My Baby	(DJ)	NM	SOL
AUDIOD FIDELITY 096	HARRISON JONES	Ride On My Train/Send Up Some Steam	(DJ)	NM	
AZALEA 112	JIMMY BURSON	Is There Room In Your Heart For Me/Am I Love Something	NM	XOL	
B&B 33	JACK YOUNGBLOOD	Love's Waltz/Youngblood	VG+	XOL	
BAKERSFIELD INTERNATIONAL 108	CLARENCE WHITE	Grandma Funderbun's Music Box/Riff-Raff	(DJ)	NM	
BALLY 1017	THE TURKS	This Heat Of Mine/Why Did You?	(DJ)	NM	
BANDERA 1306	JAMES MASK	Save Your Love/Siren Honey	(DJ)	NM	
BELCOREST 385	BOBBY GOOD	Crawl Back/It's True	NM		
BELLWOOD 11196	TED HEWTON & THE TENNESSEE RHYTHM BOYS	Save Me The Label/Shades	(min \$50)	RITE	pressing
BETHLEHEM 11088	NINA SIMONE	Plain Gold Ring/You'll Never Walk Alone	(DJ)	NM	
BIG 605	JAXON SISTERS	Pay Them Dues/For A Lifetime	(DJ)	NM	SOL
BIG TOP 3041	AZIE MORTIMER	Lips/Wrapped Up In A Dream	(DJ)	NM	
3048	THE DOVES	Let's Make Up/Don't Turn Away From Me	(DJ)	NM	
3058	THE TREE SWINGERS	Kissin' And Cooon'/Donty Forever	(DJ)	NM	
3064	ROYAL JOHNS	Hard Times/Red Hot	(DJ)	NM	
3071	JOHNNY STEVEN	Tell Me/Once I Was Lonely	(DJ)	NM	
3073	ARLENE SMITH	Love, Love, Love/He Knows I Love Him Too Much	(DJ)	NM	
3100	BOBBIE SMITH & THE DREAM GIRLS	The Duchess Of Earl/Mine All Mine	(DJ)	NM	
3151	COLEEN KAYE & THE SECRETS	Joe's Diamond Ring/The One I Love	(DJ)	NM	
3156	ANDREA CARROLL	Why Am I So Shy/It Hurts To Be Sixteen	(DJ)	NM	
BIG H 556	JEFF DANIEL	Uh-Huh/Huh/Viable For Two (STARDAY dist., rocker)	NM		
BLUF HEN 203	MEL PRICE & HIS SANTA FE RANGERS	Peaching/Bill Bailey	NM		
215	LARRY LEE & ECHO VALLEY KINFOLK	Time Just Flies/Our Love Affair	NM		
BRAGG 217	NEAL MERRITT	Saler Than Loving You/The End Of My Rope	NM		
BRAMBLE 112	MAJ & SHORTY	Lying Lips/Here Sits A Fool	NM		
BRENET 7023	DEE JONES	Disembled/Rideaway Heaven	(DJ)	NM	
7042	JUDY REYNOLDS	The Girl From King Marie	(DJ)	NM	
BROWNISHED 300	GENE HENSLEE	Back In My Wild Days/A Heck Of A Life	(DJ)	NM	
BROWNISWICK 55003	BUNNY PAUL	Buzz Me/Poor Joe	(DJ)	NM	
55004	PUMPKIN	1/2 Past 17/Boom Boom	(DJ)	NM	
BUDDY 126	JIM HADLEY	Night Bird/Out Of A Clear Blue Sky	NM		
130	RAY SANDERS	Bring Around Rose/Please Operator	NM		
BUCKLEY 1101	JIMMY SWEENEY	Whatcha Gonna Do About Me/She Wears My Ring	NM	WOL	
B W 808	CHET GOOD & SLABACH SISTERS	If You Ever/His Smile	NM		
CADENCE EP 115	THE CHORDETTES	Pink Shoe Laces/Tal Paul/Charlie Brown/ Cried A Tear	NM		
CAMEO 107	CHARLIE GRACIE	Just Lookin' Fabulous	NM		label stain
218	THE PHILADELPHIANS	I Messed Her/The View	NM		
253	LUTHER RANDOLPH & JOHNNY STILES	Cross Roads Pt 1 & 2	NM		
293	THE EMBLEMIS	Whenever I'm Feelin' Low/Cruel World	NM	stamp OL	
378	THE EXCEPTIONS	Down By The Ocean/Pancho's Villa	NM	slight LW	
380	HONEY LOVE & LOVE NOTES	We Belong Together/Mary Ann	NM		
CANDY 002	THE JACKSON BROTHERS	Troubles/Baby Baby	(teener)	NM	DOOL
CANARY 2001	BARBARA DALE	Winner Take All/There Stands My World	NM		WOL
2002	CHARLIE RIFE	Here's The Key/Are You Sure	NM		
CAPA 130	KITTY HAWKINS	Goodbye To Vietnam/I Hate Myself	NM		
CAP-HART 5005	JIMMY BOWER	Teen Age Dreamworld/It's Against The Law	(teener)	NM	
CAP-TOL 2805	YOGI YORGENSEN	Egg Laying Contest/Snoozing Song	(DJ)	NM	
2879	MICO MAMBO ORCH	Samba Mambo/Mano Rifi	(DJ)	NM	
2935	GENE O'QUINN	You Name It/It's No Wonder	(DJ)	NM	
2992	ELLA MAE MORSE	Lovey Dovey	(DJ)	NM	
3082	TOMMY COLLINS	It Tickles/Let Down	NM		
3134	STAN KENTON	23 N. B2/Walling	NM		
3156	JIMMY HEAP & MELODY MASTERS	Go Head On/Love Can Move	(DJ)	NM	
3318	FIVE KEYS	You Broke The Rules Of Love/What Goes On	(DJ)	NM	
3330	MEG MYLES	Sing On Baby/Will You Shed A Tear	(DJ)	NM	
3332	THE NOTES	Don't Leave Me Now/Cha Jeebe!	(DJ)	NM	
3400	THE CUES	Don't Make Believe/Destination 2185	(DJ)	NM	
3489	DAKOTA STATION	Don't Mean Maybe/My Friend	(DJ)	NM	
3494	FOUR KNIGHTS	Don't Depend On Me/You're A Honey	(DJ)	NM	
3582	THE CUES	Why/Prince or Pauper	(DJ)	NM	
3597	THE FIVE KEYS	Now Don't That Prove/Wisdom Of A Fool	(DJ)	NM	WOL
3597			(STOCK)	NM	
3610	THE JORDINAIRES	Sugaree/Won't You Please	(DJ)	NM	stain OL
3615	LOUIS JORDAN	Be Mine/Whistle Stop	(DJ)	NM	stain OL
3635	JIMMY BRYANT/SPEEDY WEST	Night Rider/Rolling Sky (Steel!!)	(DJ)	NM	
3646	JOE CARSON	Love Transfusion/Passion & Pride	(DJ)	NM	
3659	LORD FLEA	Shake Shake Sonora/Naughty Little Flea	(DJ)	NM	
3664	MICKEY KATZ	Barnyard Special/Jalousy Lover	(DJ)	NM	
3673	VIPERS SKIFFLE GROUP	Don't You Risk Me/Daddy-Daddy-000000years	(DJ)	NM	
3710	FIVE KEYS	It's A Groove/Four Walls	(DJ)	NM	
3711	VIPERS SKIFFLE GROUP	Maggie May/Cumberland Gap	(DJ)	NM	stain OL
3990	ANDY GRIFFITH	To The Lovely Juanita/Togetherness	NM	stain OL	
4082	TOMMY SANDS	Worryn' Kind/Bigger Than Texas	NM		WOL
4111	PLAS JOHNSON	Piz Jazz/Robbins Nest Cha Cha	(DJ)	NM	
4140	LOUIS PRIMA & KEELY	Got You Under My Skin/Don't Take	NM	much	WOL
4226	JOHNNY OTIS SHOW	Three Girls Named Molly/If I Do	NM		SOL
4506	LOUVIN BROL THEIRS	Love You Best Of All/Scared Of The Blues	NM		
5281	CANNONBALL ADDERLY	Goodbye Charlie/Title Boy	NM		
5380	CHARLIE LODWIN	Just Don't Understand/Say The Big Man Cry	NM		WOL
5408	NANCY WILSON	Best Is Yet To Come/Welcome	NM		
5511	BOBBY DURHAM	Let That Be A Lesson/Let The Sad Times Roll On	NM		
5570	THE SHACKLEFORDS	That Old Freight Train/Ain't It	NM		
5931	MERLE HAGGARD	Branded Man/You Don't Have Very Far	NM		XOL
CAPO 003	MARVIN BLANTON	I'm Sailin' A Dreamboat/The Heart (Rocker.mn \$50)	NM		
CARLTON 542	FREDDIE HOUSTON	Don't You Feel I/No Love So True	NM		
578	KENNY WILLIAMS	Sugar Lump/The Shoes On The Other Foot	NM		XOL
CARNIVAL 501	THE TREN-TEENS	You're Yeh Yeh Is Gone/My Baby's Gone	NM		WOL
CASA GRANDE 4037	THE TUNE WEAVERS	Happy Happy Birthday Baby/Oh Man River	NM		
4038	THE TUNE WEAVERS	I Remember Dear/Pamela Jean	NM		TOL
4040	THE TUNE WEAVERS	I'm Cool/There stands My Love	NM		SOL
CASCADE 15891	SANDI SCOTT	Be His Woman/Where Will I Go	NM		
108	THE SNEED FAMILY	Is It Any Wonder/Big Big Love	NM		
108	DON SNEED	My Baby's Back/Big Jim	NM		

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SECTION A: SPECIAL STUFF 45 AUCTION

Table listing auction items for Section A: Special Stuff 45 Auction. Columns include item number, artist, title, format, and condition. Includes items like '1207 Joe Jackson Look Sharp/SAME', '100 A Group Called Eve', '360 Jimmy Clanton Ship on a Stormy Sea', etc.

Table listing auction items for Section C: LP Auction \$3.00 Min. Bid. Columns include item number, artist, title, format, and condition. Includes items like '5317 Ahmad Jamal Trio Secret Love', '5336 Ramsey Lewis Trio I Love Paris', '5337 Ahmad Jamal Tangene', etc.

SECTION C: LP AUCTION \$3.00 MIN. BID

Table listing auction items for Section C: LP Auction \$3.00 Min. Bid. Columns include item number, artist, title, format, and condition. Includes items like '599 Gene Chandler When You're #1', '599 Gene Chandler When You're #1', '599 Gene Chandler When You're #1', etc.

Table listing auction items for Section D: 78 Auction \$4.00 Min. Bid. Columns include item number, artist, title, format, and condition. Includes items like '8010 Slim Harpo The Best Of MONO', '63 The Staple Singers Swing Low MONO', '111 Betty Everett & Jerry Butler Delicious World', etc.

SECTION D: 78 AUCTION \$4.00 MIN. BID

Table listing auction items for Section D: 78 Auction \$4.00 Min. Bid. Columns include item number, artist, title, format, and condition. Includes items like '940 Joe Morris Love Fever Blues (w/ Jimmy Lewis)', '941 Rub Brown I Know', '942 Joe Morris You're My Darling', etc.

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

Table listing auction items for Section B: Soul 45 Auction \$2.50 Min. Bid. Columns include item number, artist, title, format, and condition. Includes items like '2053 Ahmad Jamal Keep on Trucking', '4449 Hector Rivera El Tambora', '7100 John Blair Hey Rock People', etc.

"THE BLUES"

Original 1st pressings of some scarce and really rare blues 45's. Any defects noted. A \$50 minimum bid has been applied to all items simply to eliminate the ridiculously low bids sometimes submitted on rare pieces. Serious blues collectors know the value of these records and I am sure will bid accordingly. Closes MARCH 17TH

- ALADDIN 3278 - Johnny Ace's Last Letter; Johnny Fuller M
- ALADDIN 3251- No More Alcohol; Jimmy Liggins VG+++
(has 2 inaudible scratches on flip-side)
- ALADDIN 3406 - So Long; Johnny Flamingo M
- ALADDIN 3150 - Greyhound; Amos Milburn (orig. slv.) M
- ACE 515 - I'm So Tired; Eddie Bo M
- ATLANTIC 970 - Poor Lover's Blues; Joe Turner NM
- ATLANTIC 1016 - TV Mama; Joe Turner w/ Elmore James NM
- BIG BEE 516 - So Tired of Crying...; Little Hulon Vining VG+++
- BEE BEE 130 - Wallflower; Little Sonny Warner NM
- BIG D 851 - I Ain't Gonna Suffer; Mr. Bo & Blues Boys M
- CHECKER 786 - Lights Out; Little Walter NM
- CHECKER 780 - Blues With A Feeling; Little Walter NM
- CHECKER 793 - Rocker / Oh Baby; Little Walter NM
- CHECKER 838 - Flying Saucer; Little Walter M
- CHECKER 770 - Tell Me Mama; Little Walter NM
- CHECKER 758 - Juke; Little Walter M
- CHECKER 824 - Don't Start me Talkin'; Sonny Boy Williamson M
- CLIF 103 - Flatfoot Sam; T.V. Slim (orig. label-v. sm. sol) M
- CRYSTALLETE 2001 - Three Time Loser; Linda Hopkins M
- CHESS 1566 - Rockin' Daddy; The Howlin' Wolf VG+++
- CHESS 1560 - I'm Your Hoochie-Cooche Man; Muddy Waters NM
- COBRA 5000 - I Can't Quit U Baby; Otis Rush (v.sm.sol) NM
- COBRA 5005 - Violent Love; Otis Rush (v. sm. sol) M
- COBRA 5015 - Jump sister Bessie; Otis Rush (v.sm.sol) M
- DECCA 48191 - Train Time Blues #2; Cecil Gant M
- DUKE 108- Whoopin & Hollerin; Earl Forest NM
- DUKE 102 - My Song; Johnny Ace M
- EXCELLO 2096 - Bad Luck & Trouble; Lightnin' Slim (dj-sm.sol) M
- EXCELLO 2116 - I'm A Rollin' Stone; Lightnin' Slim M
- FORTUNE 810 - Poker Playing Baby; Honeyboy Willis (rare) VG++
- FURY 1016 - Number 9 Train; Tarheel Slim M
- FEDERAL 12246 - You've Been Goofin'; Jimmy Nolen (dj-bio) NM
- FEDERAL 12278 - How Fine Can You Be; Jimmy Nolen NM
- GROOVE 5001 - Chicago Breakdown; Big Maceo M
- HERALD 471 - Hopkins' Sky Hop; Lightnin' Hopkins (dj) M
- HERALD 491 - I Wanna Holler; Little Butchie Saunders M
- HOUSE OF SOUND 505-She's Jail Bait; Roosevelt Sykes (sm.sol) NM
- HOUSE OF SOUND 500- Glamour Girl; Little Joe VG+++
- HOUSE OF SOUND 502 - Coming Home; Joe Hall M
- HOLLYWOOD 200 - I've Tried So Hard; Linda Hayes & Twigs VG+++
(has very small sticker on both sides)
- IMPERIAL 5268 - Blue Monday; Smiley Lewis (blue script) NM
- JAY-J 730 - Louisiana Hop; Tabby Thomas M
- JAY-TONE 802 - Cherry Red; Curlee Dinkins M
- KING 4654 - Crazy, Crazy Women; Roy Brown NM
- KING 4609 - Grandpa Stole My Baby; Roy Brown M
- KING 4181 - Sneaky Pete; Bull Moose Jackson (v. sm. sol) NM
- MERCURY 70061 - Million Dollar Blues; Elmore Nixon M
- METEOR 5039 - Easy Livin' Plan; Rufus "Bearcat" Thomas M
- MODERN 884 - Baby Don't You Tear My Clothes; Smokey Hogg NM
- OJ 1001 - Miss Fannie Brown; Chester Guydon M
- POST 2001 - Special Girl; Earl Curry (v. sm. sol) NM
- PEACOCK 1637 - I Love My Baby; Little Richard (v.sm. sol) NM
- PEACOCK 1658 - Little Richard's Boogie; Little Richard (") NM
- PORT 70020 - Wonderful Girl of Mine; Little Woo Woo M
- RCA 4766 - Sales Tax Boogie; Piano Red M
- RPM 451 - Can't we Talk It Over; B.B. King NM
- RAVEN 8006 - T. Model Ford; Mr. Wiggles (dj) VG+++
- ROSE 15 - Missing You; Lawrence Walker w/Al Browne NM
- RUFUS 502 - Just One More Drink; Daddy Goodloe (dj) M
- RUFUS 500 - Big Legs; Cleanhead Cootsie VG++
- SUN 218 - I Feel So Worried; Sammy Lewis M
- SUN 219 - Red Hot; Billy "The Kid" Emerson M
- SPECIALTY 495 - I'm Your Best Bet, Baby; Earl King M
- SAVOY 1153 - Johnny Has Gone; Varetta Dillard M
- SILON 201 - Tangi-Paho / Baton Rouge, La.; Sonny Starnes strong VG
(obscure label out of Hammond, La. - has nol and label wear)
- SWING TIME 237 - Sinner's Prayer; Lowell Fulson VG++
(above has sit. storage warp that causes sit. "hiss" - label perfect - plays VG++)
- SWING TIME 238 - Merry Christmas Baby; Chas. Brown VG++
- TREND 30-018 - Hey Bartender; "Blue Boo Boo Blazer (dj) M
(with Little Archie Taylor)
- TENNESSEE 128 - Sittin' Here Drinking; Christine Kittrell NM
- TRUMPET 144 - West Memphis Blues; Sonny Boy Williamson M
- TRUMPET 166 - Nine Below Zero; Sonny Boy Williamson M
- UNITED 201 - Got To Find My Baby; Memphis Slim (v.sm.sol) M
- UNITED 156 - 5 O'Clock Blues; Memphis Slim (RED WAX!) M
- UNITED 166- Call Before U Go Home; Memphis Slim (RED WAX) NM
- VIN 1002 - Goodbye Blues; Jesse Allen (slight ring oil) NM
- VJ 227 - My Baby Left; Po Jo Williams (dj - sit. ring) NM
- VJ 188 - Trouble Blues; John Lee Hooker (dj - v. sm. sol) M
- VJ 215 - Someone To Love Me; Snooky Pryor VG+++
- VEE-EIGHT 0003 - Too Slick / Tuff Enough; Little Melvin M

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Artist	Title	Label	Year	Jacket/Record	Price
The Animals	The Animals (Full Version- House of) (Blk & Whit cover)	Capitol 6000 Ser. # 6092 (can)	64	VG++/NM	\$50
Can	Ege Bamyasi	UA-LA 0631S	73	VG++/NM	\$25
The Chantays	Two Sides Of	Dot DLP-25271	66	VG++/VG++	\$50
The Doors	The Doors	Electra EKE-74007 (Gld Lbl)	67	VG++/NM	\$40
George Martin	Plays "Help"	UA uss-6448 (cam)	65	VG++/NM	\$60
George Martin	George Martin	UA uss-6420	65	VG++/VG++	\$30
Gene Barge	Dance with Daddy "G"	Checker-2954	65	VG++/NM	\$40
The Mustangs	Dartell Stomp	Prov-PLP 001	64	VG++/NM	\$40
Nashville Teens	Tobacco Road	London (FFw) LL 1407 (can)	64	VG++/VG++	\$65
The Rolling Stones	The Rolling Stones	London(FFw) LL 3175 red brn lbl (Bonus Poster lotC fnt cvr/can)	64	VG++/VG++	\$150
The Rolling Stones	Aftermath	Decca (Eng) SKL 47#66 (fhs)	66	VG++/NM	\$45
Ronny and The Daytonas	Sandy	Mala 4002	66	VG++/VG++	\$50
Thee Midlighters	Thee Midlighters	Chattahoochie C-7001	65	VG++/NM	\$40
Thee Mid-lighters	Love Special Delivery	Whittier WS 5000	66	NM/NM	\$45
Various	Electric Muse	Folk 1001 4EP (Eng)	75	VG++/NM	\$65
The Viscounts	Harlem Nocturne	Amy 8008	65	VG++/VG++	\$30
The Viscounts	Harlem Nocturne	Amy (s) 8008	65	VG++/NM	\$40
The Wind in The Willows	The Wind in The Willows	Cap. (GF) 9KAO-2956	68	VG++/VG++	\$30

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HENRY KAISER & WADADA LEO SMITH: YO MILLES! "Upriver"
The second volume on Cuneiform of this all-star, award winning project dedicated to the electric music of Miles Davis from 1969-1975. Features performances by Zakir Hussain, Greg Osby, Michael Manning, Steve Smith, Mike Kenesally, Tom Coster and many more!

FAST 'N' BULBOUS "Pork Chop Blue Around the Rind"
Co led by Gary Lucas and Philip Johnston, Fast 'N' Bulbous, are a seven piece band (2 saxes, trombone, trumpet, guitar, bass, drums) who perform the music of Captain Beefheart, while adding a healthy dollop of themselves to it and making it their own.

MACHINE AND THE SYNERGETIC NUTS "Leap Second Neutral"
The 2nd release by this high energy Japanese jazz/rock band which features monster grooves and head crunching heaviness. Reference points include Mushroom, early Passport and mid-period Soft Machine all filtered through Japanese overdriven rock.

ALEC K. READFEARN AND THE EYESORES "The Quiet Room"
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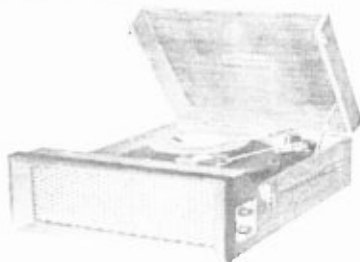
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Main auction catalog table with columns for REC, ARTIST, TITLE, LABEL, PRICE, and COMMENTS. Includes handwritten annotations like 'DIXIE SAMPLER', 'BOYS', 'JOE TEX', 'SAM COOKE', 'PLATTERS', 'THE FOLEY MCI', 'DELUK'S DIAMONDS', 'THE STROLL', 'HEART BEATS', 'BABY WASHINGTON', 'WAYNE NEWTONS', 'RAMA', 'SPINE JONES', 'ELVIS PRESLEY', 'N-P-L-J', 'W-A-L-J', '78'S', 'CAT DADDY', 'V-J SPANIELS', 'MICKY & SYLVIA', 'RICKY NELSON', 'GOSPEL SAMPLERS', 'LIDO RECORDS', 'NEPTUNE RECORDS', 'STARBUCKS', 'SPECIALTY', 'JUNO RECORDS', 'TNT RECORDS', 'VOW RECORDS', 'SPARK SWAN DICKEY DOO', 'STARBUCKS', 'LITTLE RICHARD', 'LARRY WILSON', 'DR. ROSS RUFUS', 'H. SCRATT', 'CARL PERKINS'.

Secondary auction catalog table listing records with handwritten notes like 'TNT', 'CAT DADDY', 'V-J SPANIELS', 'MICKY & SYLVIA', 'RICKY NELSON', 'GOSPEL SAMPLERS'.



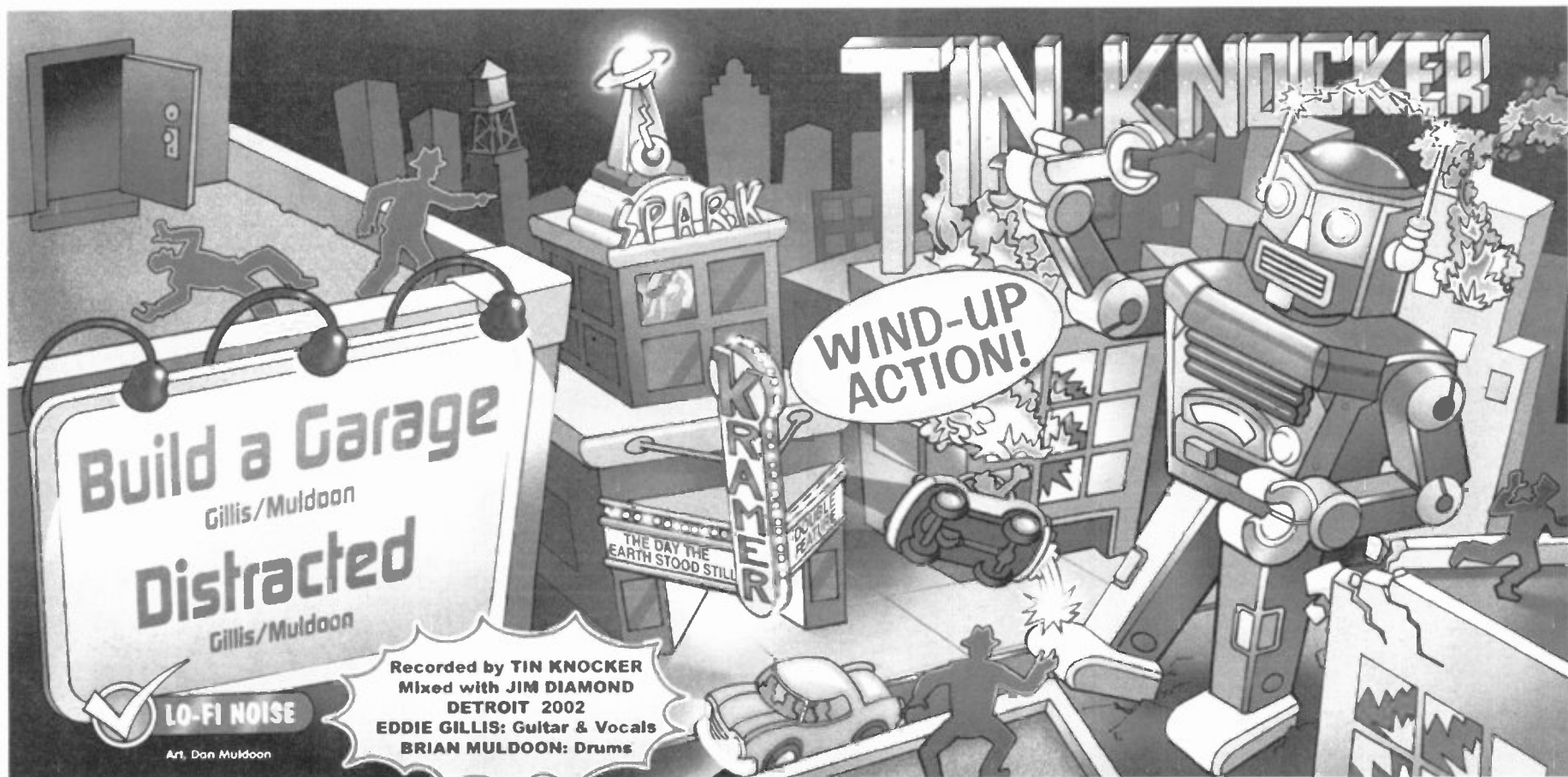
THIS AUCTION CLOSES-MON. MARCH 14TH AT 7:00 MST

Continuation of auction catalog table with records like Elvis Presley, Little Richard, Larry Wilson, Dr. Ross Rufus, H. Scratt, Carl Perkins, and others.



Seven and Seven Is

I'm a Music Lover, Not a Hobby Fighter



Tin Klocker

When I told Johnny B. Koenig that I'd be heading up to Allentown, Pa., for the Annual 45-78 RPM Record Expo Sept. 25, the captain of the *Discoveries* ship immediately urged me to write up the "collector" angle — what records were hot, how dealers did, etc. But as I told the Wisconsin cheesehead transplant, that ain't my trip. The Allentown shindig, to me anyway, is about the music (on the vinyl for sale) and the social aspect.

As usual, things kicked off the night before at the swank Days Inn about a mile from the Merchants Square building where the show is held, as dealers and collectors started the exchange of goods. For us garage-psych collectors, however, it wasn't quite as cool, since more than a few of the regulars were hangin' in Vegas at the Rockaround, which was also going on that weekend. No Billy Miller from Norton, no Todd Abramson from Telstar/Maxwell's, etc.

Still, things got off to a great start that night with dinner at Pistachio, an oasis in the middle of the fast-food hell that has unfortunately overrun the old steel town. Erik Lindgren from Arf! Arf! Records, noted

Keystone collector/dealer Ray Reynolds, Bob Irwin from Sundazed/Sony, Bruce Dickinson from Sony, collector/Sundazed consultant Frank Salamida, and I downed some fine Italian cuisine and a few drinks over a conversation mainly centered on — you got it — records. Pretty soon, a 40-something yuppie couple the next table over was inquiring about rescuing their vinyl collection, as a tag team of Salamida and mainly Irwin offered advice on the best turntables. After some prodding from around the table, Irwin's modesty gave way for tales of remastering Bob Dylan for Sony, garnering some impressed looks from the yuppies in the process. (How they would have reacted to the Ozzy Osbourne box Dickinson is currently working on, I don't know.)

As for records ... yeah, there's still a lot of 'em, but the pickings get slimmer every year. The days of finding \$50 records for \$5 are apparently over, if the last three years at Allentown are any indication. But I did manage to find a few diamonds in the rough.

For one, I filled a couple gaps in my Gene Chandler collection. Is this guy the most underrated soul singer

of all time, or what? If Jerry Butler is the Ice Man of Chicago '60s soul, then Chandler is the fire — as in that mellifluous element that can warm up a room like a fireplace. "I Fooled You This Time" (Checker 1155, 1966) epitomizes how the Duke of Earl could take hold of a song like a smooth dancer leading a woman through a graceful stroll, as the allure of Chandler's warm tone on the chorus provides the perfect tonic for the cocktail jazz horns. On another '66 Checker side that's finally on my shelves, "You Won't Need Me" (1190), the groovy backing of some enthusiastic ladies hangs on Chandler's every word, underscoring a message to his soon-to-be ex-lover.

Speaking of Chicago soul, another find was a stone-mint original of "Choice of Colors" by The Impressions (Curton CR 1943, 1969). Who cares if it's common? Hearing Curtis Mayfield's message of racial harmony and brotherhood on an analog 45 is just too damn cool — as is the biting social commentary of the funky "Check Out Your Mind" (Curton CR 1951, 1970), which I scored cheaply from the same dealer. I also found two more Chi-Town gems, the harmony soul masterpiece "It Ain't No Big Thing" by The Radiants



(Chess 13717) and the deep soul of "What a Feeling" by James Phelps (Cadet 5534), but, unfortunately for me, the original owners knew how great these records were, if you know what I mean.

While we're still talking the Windy City, albeit the white side — I finally found a copy of the very rare Ides Of March single on Kapp, "Nobody Loves Me!" b/w "Strawberry Sunday" (K-992), the last thing they did before blowin' the horns. The A-side is cornball soft pop that's probably safe to play for your grandparent, but for some reason I dig it; "Strawberry Sunday" is a pretty solid heavy psych number.

Speaking of bands not known for psych, I also discovered — egged on by Dickinson, Lindgren, Irwin, and Reynolds — a later effort by Dave Dee, Dozy, Beaky, Mick & Tich, "The Sun Goes Down" (Imperial 66270), a killer trippy psych cut that's totally off the beaten path of their bubblegum sound. Thanks to Mike Markesich, I scored a pretty cool effort by a forgotten '60s Philly soul combo called The Sapphires, "Gotta Have Your Love" b/w "Gee I'm Sorry Baby" (ABC-Paramount 45-10639).

There are a few more, but in the interest of getting on with the mission of this column, let's move on to the new stuff.

NORTON STONES TRIBUTE SERIES

Norton is still the leader in turning out ultra-cool 7-inch slabs, and this time it's 13 singles (26 artists total) worth of new bands paying tribute to The Rolling Stones. These singles include replications of the old London blue geometric windmill labels (with Norton substituted as the label name), take-offs on the old London sleeves (ditto), and even one single's label based on the old purple and white London label (perhaps mine's an original pressing).

Of course, there's also the music. There isn't space to review all of the 45s separately, but I can cite highlights such as the Bo Diddley beat and delayed vocals on The Wildebeasts' "Please Go Home" (9641); The Little Killers' speedy romp through "Think" (9643); "Empty Heart" done as only ? (Question Mark) & The Mysterians could, and the killer Dexter Romweber raunchiness of "Heart of Stone" on the flip (9644); The Church Keys' extra-bluesy R&B remake of a B-side called "Who's Driving Your Plane" (9651); and what unfortunately may be the recently disbanded Swingin' Neckbreakers' swan song, "It's Not Easy" (9647).

As those examples illustrate, the artists in this series went beyond covering the same old hits, even extending themselves to cuts exclusive to boots, such as "Andre's Blues" (aka "Andrew's Blues") by The Greasy Chickens (9650). Judging by the fact that five of the 26 covers are from *Between the Buttons*, there are apparently more fans of that album than I ever realized.

the cyril lords



no more good times

Two more Norton singles worth checking out are Gene Vincent And His Blue Caps' frenetic 1956 romp through "Hound Dog" and "Be-Bop-A-Lula" (45-114) on the *Alan Freed Show*, plus a raunchy '66 teen punk twin spin by David Mogen and the Grapes of Wrath, "Little Girl Gone" b/w "Don't Need Ya No More" (45-116). (www.norton-records.com)

NEW SINGLES LABELS

Seems odd to be reporting this as the technologically immortal (or so the recording industry told us for years) CD format is being steamrollered by downloading, but there are two new labels pressing up vinyl singles. Or rather, one's new and one's a familiar face doing something new.

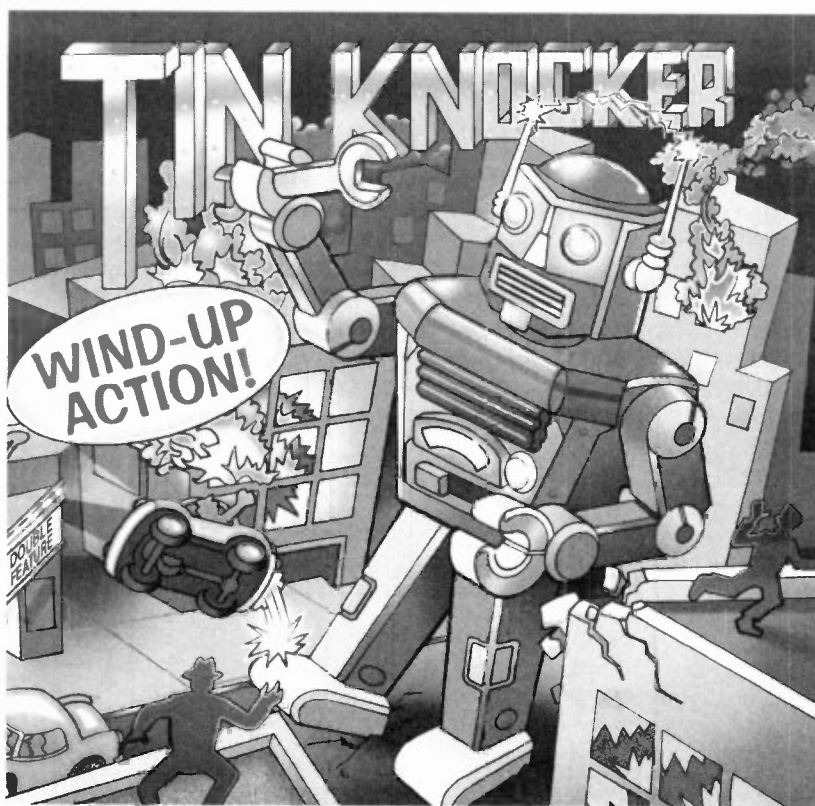
Renowned for the quality sound and packaging on its reissues, RPM has underscored its reputation with its first 7-inch, a four-song multi-artist EP. The EP kicks off with "Stopped!" a newly recorded (and non-CD) leftover by The Aerovons that was originally written for their 1969 minor classic, *Resurrection*. The guileless Beatlesisms of The Aerovons led into another fine pop writer, Scott McCarl, who checks in with a 1997 cover of a Raspberries song recorded before his short tenure in the band, "Nobody Knows." On the flip is a solid 1968 pop psych recording by some Liverpoolians called The Focal Point, "Never Never," plus a '60s exploitation cover of "Penny Lane" that allegedly features David Bowie on lead vocals. Can't wait for more RPM vinyl. (www.rpmrecords.co.uk)

I also look forward to the future of Dirtbombs drummer Ben Blackwell's new label, Cass Records. Now, if the largest-ever youth election turnout didn't give you hope for the future, then consider that this 20-something Detroit young gun, barely old enough to drink, is embracing a format that youth supposedly shun. But enough gushing.

As evidenced by "No More Good Times" b/w "Where Do Girls Go?" (Cass MAMA-002), The Cyril Lords are a rarity on the pop scene, combining a strong power-pop ethos with a sound that's primitive and energetic without being revivalist. On the other end of the spectrum is Sagger, who on "Black Market Body Parts" b/w "Satyrs Make Martyrs" (Cass MAMA-006) play a brand of

hard-edged, jagged, terse indie rock that defies categorization.

Finally, to prove he's a collector at heart, Blackwell has unleashed a limited-edition 45 (only 250 pressed) by a Detroit duo called Tin Knocker, "Build a Garage" b/w "Distracted" (Cass MAMA-004), which comes housed in a colorful, comic-book-styled picture sleeve depicting a windup robot destroying a city. Musically, it's Detroit duo rock (à la Bantam Rooster and White Stripes) to the max, pitting sheets of distorted guitar riffs against thumping drums. (www.cassrecords.com)



In other Norton news, there's a green-vinyl reissue of the preeminent primitive garage record (revered by The Cramps and immortalized on *Pebbles Volume 2*), "Green Fuz," by Randy Alvey and the Green Fuz (45-115). This one has the best fidelity (if indeed one can use that word) in any reissue, plus a reprint of an old Alvey interview in *Kicks* magazine, making it a must-have for any '66 preservationist. Speaking of trash, there's also a reissue of Kai Ray's immortal 1958 twin-spin rockers, "I Want Some of That" b/w "Trashman's Blues" (45-866), the latter of which inspired the name of The Trashmen.

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DiscReviews continued from page 27

affair. Lewis had found success with the Urban Knights projects, which are ear candy for the most part.

If you're looking for anything with an edge, you won't find it on anything Frayne Lewis has taken credit for. The success of Urban Knights allowed Lewis to play it safe. He brings DJ/programmer stereo, keyboardist Kevin Randolph, and guitarist Al Willis from those sessions along on *Frayne* to round out the group consisting of his brother, drummer Bobby Lewis and vocalist Cristina Sanchez. Sanchez is quite good at what she does, playing the role of pop chanteuse to good effect. But ultimately she delivers nothing that hasn't been heard before and remains indistinguishable from any other singer. Her voice is layered atop a drum program that seems to remain consistent on each song with very few noticeable solos or fills by any of the other musicians.

You can safely skip purchasing the debut from Chicago's Frayne, knowing that what's presented here has been done a zillion times before — and better.

Clifton Chenier

Sings the Blues

Arhoolie (9041)

reviewed by Jeff Hannusch

Arhoolie's latest Clifton Chenier reissue is as good, if not better, than the dozen previous ones. As the title *Sings The Blues* indicates, a very heavy blues influence is evident on this CD, as Chenier performs "Me And My Chauffeur," "Trouble In Mine" and "Done Got Over." Chenier sings his heart out, and he's all over the accordion. This is a real down-home session, and it underscores the fact the man was undoubtedly "The King Of Zydeco."

Accompanists are brother Cleveland Chenier on rubboard, Robert St. Julien on drums, Joe Morrison on bass, and Cleveland Keyes on guitar. Together they certainly live up to their moniker — The Red Hot Louisiana Band. *Sings The Blues* is a must for Chenier and zydeco fans.

Groove Hogs

Blue Rhythms White Lies

Pixel Max Entertainment (PMX 111)

reviewed by Mark Polzin

There are no significant festivals occurring in central or northeast Wisconsin that don't feature a performance by the Groove Hogs. This 10-piece blues outfit is *that* much in demand. It could be because they have a smokin', five-piece horn section. Perhaps it's their youthful, charismatic lead shouter, Adam Enevoldsen, who draws the crowds. Maybe it's guitarist Pat Kiel's flexibility and intuitive understanding of when to play loud and when to play sweet. But my money is on the fact that very few acts have all of these elements and are able to challenge the somewhat stale conventions of modern blues music.

Blue Rhythms White Lies is the fourth self-release from the Green Bay-based combo. The Hogs have once again reeled in Jim Gaines as producer, and apparently it didn't take much to twist his arm. It must be easy to work with a group such as the Hogs, who have so many members who contribute to the songwriting and are overflowing with ideas. Gaines knows how to let each member shine when appropriate. Kiel and keyboardist Brian Gruselle (who switches from Hammond organ to piano as necessary) bless us with knockout performances. But what's most amazing is the soul and power of Enevoldsen's voice. Listening to him, you would never picture that voice coming out of a skinny, young white guy. His command of several blues moods belies wisdom far beyond his years. Add a crack rhythm section and a horn section that sounds like they've been together for decades, and you have a group that must be seen after they've been heard.

Get in the groove with the Groove Hogs now. Soon, Wisconsin will be too small of a pigpen for this bunch.

Various Artists

A Cold Night In Nashville

JAT Records (JAT 72504)

reviewed by Gillian G. Gaar

On Jan. 20, 1977, Elvis Presley had a recording session scheduled at Creative Workshop studios in Nashville. But he never showed up, leaving the musicians to record backing tracks for six songs, in the hopes that Presley would overdub a final vocal later. *A Cold Night In Nashville* presents versions of those songs by other artists, some apparently the demos that Presley and his producer, Felton Jarvis, listened to, though it's not clear exactly which songs are those demos.

Presley had previously recorded David Linde's "Burning Love" and "I Got A Feeling In My Body," so it's no surprise he was considering recording another Linde composition, "By Day, By Day," the opening track on this set, performed by Linde. It's a gospel-flavored rocker that would've suited Presley's style well (Linde's version of "I Got A Feeling In My Body" is also included). Ditto "Rainy Night In Georgia," presented here in two versions (by Brook Benton, and its composer, Tony Joe White, in a live version); it's a slow, bluesy number that Presley could also have interpreted nicely. "Let Me On," performed by its composer, Layng Martine, Jr., is a slightly risqué number reminiscent of Jerry Lee Lewis' '50s hits that you can easily imagine Presley doing (Martine's version of "Way Down," which Presley also recorded, is also included).

Other songs are more typical of the light, cheesy rock that was prevalent during the '70s. "That's What You Do To Me" (performed by its composer, Bob Morrison) is a bit better than either "Yes I Do" (performed by its composer, Alan Rush) or "Energy" (performed by its co-writer, Bob Morrison, and by Tommy Roe, who recorded it in 1975), both of which are unimaginative tunes with less-than-memorable lyrics; it's something of a relief Presley didn't record them.

As a sort of tribute record with a twist, it's interesting to wonder how these songs would've turned out with Presley at the helm. ●

Record Shows



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- Feb 13 PA, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Feb 19 IL, Arlington Heights. Music Marketplace, Park Plaza. 75 W. Algonquin Rd., just W. of Arlington Heights Rd., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Feb 19 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw.

- 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 20 CA, Buena Park. Greater Orange County Record Show, UFCW Union Hall. 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Feb 20 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Feb 20 MA, Dedham. New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- Feb 20 MI, Grand Rapids. Record & CD Collectors Show, Midway-Best Western Hotel. 4101 28th St. SE, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Sounds Unlimited Prods., Blain, PH: 269-323-7262 or Ken, PH: 574-329-1483.
- Feb 20 NY, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Feb 20 WA, Tacoma. Music Expo, La Quinta Inn. 1425 E. 27th St., Portland Ave. Exit off I-5, SH: 10am-5pm, T: 6', F: \$35. for 1st, \$25. ea. add'l, A: \$3. Disc Connection, PH: 253-539-5632. www.tacomamusicexpo.com
- Feb 20 WI, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Feb 26 TN, Chattanooga. Record & CD Show, Comfort Inn. I-75, Exit 1, SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Feb 26 THE NETHERLANDS, Rotterdam. Record Show, Ahoy Heliport. SH: 10am-5pm, ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.
- Feb 27 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 27 IL, Schaumburg. Record Show, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Feb 27 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), T: 65-6', F: \$55., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 27 OH, Dayton. Music Collectors' Convention, American Legion Post #746. 7015 N. Dixie Rd., SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Feb 27 TN, Knoxville. Record & CD Show, Holiday Inn Select. I-75 40 at Cedar Bluff Rd., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- MARCH 2005 ● discoveries
- Feb 27 FRANCE, Colmar. Record Fair, (68) Foyer St. Leon. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Feb 27 HUNGARY, Budapest. XXVIII Int'l. Record & CD MegaFair, Varosliget, Lemezborze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.
- Mar 5 WI, Madison. Music Expo, Radisson Hotel. 517 Grand Canyon Blvd., SH: 10am-4pm, T: 8', F: \$40., A: \$3. Tim, PH: 651-373-0065.
- Mar 5 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
- Mar 5 NY, New York City. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Mar 6 IN, Fort Wayne. Record & CD Collectors Show, Quality Inn. 3030 Coleseum Dr., SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Sounds Unlimited Prod., Blain, PH: 269-323-7262 or Wildwood Records, PH: 574-329-1483.
- Mar 6 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Mar 6 MN, Minneapolis-St. Paul. Record Show, Four Points by Sheraton. 1330 Industrial Blvd., just off I-35W at Exit 22, SH: 10am-4pm, F: \$35., A: \$3. Tim, PH: 651-373-0065.
- Mar 6 MO, St. Louis. Record & CD Show, American Czech Hall. 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Mar 6 TN, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 6 WI, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.
- Mar 12 IL, Alsip. Record & CD Collectors Show, Double Tree Hotel. 5000 W. 127th St. (I-294 Exit at Cicero), SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Mar 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 13 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, A: \$3. John Miller, PH: 954-815-7625.
- Mar 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-

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(Rt 476) North to exit 56 (Lehigh Valley), take Rt 22 East to 309
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light at Vultee St., make right and go over railroad tracks to mall.
Phone 610-797-7743 day of show

FROM HARRISBURG: I-78 East to Exit 18
(Lehigh St. North), go left, 1 mile to 2nd light at
Vultee St., make right and go over railroad tracks
to mall. Phone 610-797-7743 day of show

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I-78 East to Exit 18 (Lehigh St. North), go left, 1
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MARCH 2005 • discoveries

- 8**, F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 13 NJ**, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. PH: 908-925-9667.
- Mar 13 OH**, Toledo. Record Show. 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.
- Mar 13 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6, F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Mar 13 PA**, Scranton-Wilkes Barre. NY CD & Record Fair, The Woodlands. 107B Rt. 315 (Exit 170B, I-81 to first R., next L.), T: 75-8, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 19 AL**, Huntsville. Record & CD Show, Holiday Inn. 5903 University Dr., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Mar 19 IN**, Indianapolis. Music Collectors' Convention, Econo Lodge. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 19-20 NJ**, Atlantic City. Atlantic City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantic City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Mar 19 NY**, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 19 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 20 CT**, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6, F: \$65., A: \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Mar 20 GA**, Atlanta. Record & CD Show, Marriott NW Hotel. Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.
- Mar 20 IN**, South Bend. Record & CD Collectors Show, Comfort Suites. Corner of Indiana 933 & Cleveland Rd., SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Sounds Unlimited Productions, Blain, PH: 269-323-7262 or Ken, Cell, 574-329-1483.
- Mar 20 KY**, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 20 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5, F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Mar 20 NY**, Massapequa. LI Record & CD Lovers Faire, American Legion. Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 20 PA**, Allentown. 2005 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55. in advance, \$65. after deadline, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Mar 26 NC**, Greensboro. Record & CD Show, Holiday Inn Express. I-85 at East Lee St., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Mar 27 NC**, Raleigh. Record & CD Show, Holiday Inn. I-440 Bellline at Glenwood Ave. (US 70), SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851.
- Apr 1-3 TX**, Austin. Spring Record Convention, Crockett Convention Ctr. 1601 N. Lamar Blvd., SH: 10am-6pm, T: 8, F: \$140.-\$150., A: \$4. Austin Record Convention, PH: 512-288-7288 or web: www.austinrecords.com
- Apr 2 MN**, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Rich Shelton or Tom Novak, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-224-4947.
- Apr 2 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 3 CA**, San Francisco. Rock 'n' Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Apr 3 MA**, W. Springfield. Record Conv. with Rock102, Best Western Sovereign Hotel. 1080 Riverdale St., SH: 10am-4pm, T: 70-8, F: \$60., A: \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 3 NC**, Carrboro. CD & LP Show, Century Ctr. 100 N. Greensboro St., SH: 10am-6pm, T: 6', F: \$45., A: free. Gerry Williams, PH: 919-260-0661.
- Apr 9 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 9 OR**, Portland. 5th Night Owl Record Show, Eagles Lodge. 4904 SE Hawthorne Blvd. (corner of 50th & Hawthorne), SH: 5pm-9pm. Jump Jump Music, Dan, PH: 503-284-4828 or Brian, PH: 503-236-8644.
- Apr 10 CT**, Danbury. Record & CD Convention, Holiday Inn. Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.
- Apr 10 FL**, Jacksonville. River City Record Show, Best Western. 4660 Salisbury Rd., SH: 9am-5pm, F: \$40., A: \$3. Roland Parker, PH: 904-230-3816 or 483-0650.
- Apr 10 NM**, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana, SH: 9am-5pm, T: 8, F: \$60., A: \$2. Mike or Jackie Walsh, PH: 505-281-9230.
- Apr 10 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), T: 60-8, F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 10 NY**, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Apr 10 OR**, Portland. Music Expo CD & Record Conv., Holiday Inn. Columbia Conf. Ctr. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8, F: \$50., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
- Apr 10 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6, F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Apr 10 TX**, San Antonio. River City Record & CD Show, Best Western Hotel. 4660 Salisbury Rd., F: \$40., A: \$3. River City Records, Roland Parker, PH: 904-483-0650.
- Apr 10 BC**, Vancouver. Record Convention, Croatian Cultural Center. 3250 Commercial Dr., SH: 11am-5pm, T: 8, F: \$50., A: \$2. Nepton Records, PH: 604-324-1229.
- Apr 10 ITALY**, Imola-Faenza. XXXIII Marketplace Giocattolo d'epoca of the Collection, XXVII Marketplace Modellismo ferroviario. SH: 10am-6pm. Exposition Service, PH: 0545-27548 or 348-9030832.
- Apr 15-16 AL**, Birmingham. ARCA CD & Record Show, Bessemer Civic Ctr. Exit 108, I-59W, SH: Fri. 4pm-9pm, Sat. 9am-5pm, T: 8, F: \$65., A: \$3. ARCA, PO Box 11733, Birmingham, AL 35202. PH: 205-655-3108.
- Apr 15-17 THE NETHERLANDS**, Utrecht. Mega Record & CD Fair, Jaarbeurs. SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 550-13'. ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.
- Apr 16 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 17 CT**, Waterbury. Record Collector's Convention, Courtyard by Marriott Hotel. 63 Grand St., SH: 9:30am-3:30pm, T: 6', F: \$45., A: \$3. John Bastone, PH: 914-948-2674.
- Apr 17 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5, F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 17 MI**, Ann Arbor. Monster Record & CD Show, Webers Inn. 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8, F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Apr 17 NJ**, Toms River. 4th Annual Elvis Presley Tradeshaw & Concert, Ramada Inn. 2373 Highway 9, SH: 10am-6pm. Andrew Howard, PH: 732-901-5413.

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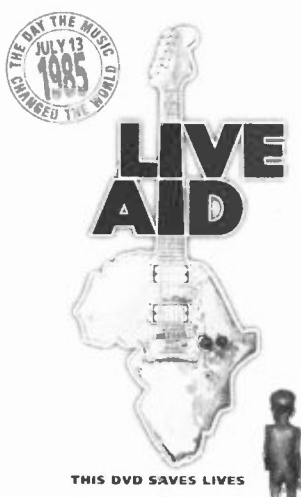
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Many years after Woodstock, and more than a few years before Lilith Fair and Lollapalooza, there came into the musical world on July 13, 1985, an epic event known simply as Live Aid, hailed through the years by oodles of quotionally challenged critics as "rock 'n' roll's finest hour." The brainchild of Sir Bob Geldof (then known merely as "Bob Geldof, sir"), the one-day performance brought together two continents for celebrity-riddled concerts at Wembley Stadium in London and JFK Stadium in Philadelphia to benefit the Band Aid Trust (also Geldof's baby), a fund to assist famine relief in Africa. The concerts attracted some 1.5 billion viewers and raised more than \$140 million (sad to say, a fraction of an average Super Bowl). Nearly 20 years later, Rhino Home Video has released a four-DVD set boasting approximately 10 hours from the two concerts, along with some extras.

More important, Rhino (www.rhino.com) announced "proceeds from DVD sales will go to that persistent effort [the Band Aid Trust]." The Trust still exists and has continued its work all these years, fighting famine on the front lines in Africa. The DVD set's suggested retail price: \$39.99.

Without further ado, I encourage you to buy this set, for the above and other reasons. (Explanations forthcoming.)

What's surprising — to me, at any rate — is that much of the clamor surrounding the release of this disc was controversy and complaining. Among the comments (paraphrasing is mine) 1) "This was never supposed to be released! It was supposed to be a one-time deal." 2) "The video and/or audio sucks!" 3) "No Led Zeppelin! What's that all about!?" 4) "Not all the performances are there!" (chalk these last two together, if such strikes your fancy).

Taking these comments in order ...

1) That's a fact. Geldof not only resisted this temptation for years, but also in the first place he didn't want the concerts recorded (as stated in the set's info booklet). But now that's irrelevant. It's here, and Geldof was behind it. Actually, he was the kickstart to the DVD release. Pirate copies have floated around for years (after all, the VCR was in popular use by July 1985), and the market for those has remained strong enough to push Geldof & Co. ("Co." meaning the other organizers behind the DVD release) to release an official DVD set. So

after all these years of bootlegs, don't start complaining about the integrity of "one-time only." Besides — as mentioned — this money is going to help starving people.

2) For the most part, the audio is great. At some points it's hard to make out the lyrics, but don't blame the audio techies; having indistinguishable lyrics was a hallmark of '80s rock. And when the action takes place up close to a particular camera crew, you can hear that performer *really* loudly. Regardless, there are no pops or sound warping or reverb, etc. Meanwhile, the video relies on 1980s state-of-the-art technology (and it shows at times), but there are no blurry or indistinguishable images; it looks very good, and it's certainly watchable without any strain on the eyes.

3) I'll let the BBC take this one: "Zeppelin defend *Live Aid* opt out" (Aug. 4, 2004, headline). Alas, when it came to the DVD's release, the three living members (who here shall remain nameless, largely because they're not) were struck with a case of legacy-itis. According to the BBC, the trio members said they didn't grant permission for their performance to appear on the DVD because it was a "substandard" performance. Right. "Well yeah, we broke up because our drummer barfed himself to death, but *Live Aid* — now *that* was bloody embarrassing." While I laud them for regrouping for the concert nearly two decades ago, I'm less than pleased about this twist. Truth: How many of you first thought "Led Zeppelin!" when you heard about the Rhino release? I'm not a huge Zep fan (meaning I have *IV* and *Houses of the Holy* on CD), and even I thought of them first thing.

4) Can't argue this, and neither Rhino, nor anyone else involved with the DVD is denying there are performances missing; they even address it in the DVD booklet. Some online reports (unconfirmed by me) put it at more than six hours worth of performances. The reasons behind the missing footage are multiple, and don't blame the DVD organizers. According to the set's booklet: 1) The BBC tapes were incomplete when dug out years later, some destroyed and others missing; 2) Those producing the Philadelphia concert actually listened to Geldof (yes, key U.S. citizens deigned to a Brit during an important and famous international event... this in itself makes *Live Aid* an important historical document) and "disabled" the footage to avoid rebroadcasting. Fortunately, MTV found a box of more than 100 uncatalogued tapes from JFK Stadium that were sifted through (no doubt Buggles fans

chuckle at the irony). The combined result is some 10 hours of concert on DVD; it's worth savoring repeatedly.

Now as to what you can drool over, specifically:

Many of these performers have died since this concert. We've all seen the Queen footage from this concert many times over the years (proof that somebody Brit-side ignored Geldof's "no recording" request), with Freddie Mercury electrifyingly pulling the audience into the performance with a few vocal exercises. Mercury died of AIDS in November 1991. Only four years ago, The Cars' bassist/vocalist Benjamin Orr died of pancreatic cancer. Other acts involving musicians who have died since *Live Aid* include The Who (John Entwistle), Tom Petty & The Heartbreakers (Howie Epstein), INXS (Michael Hutchence), and Run-D.M.C. (Jason Mizell, aka Jam Master Jay).

The DVD boasts performances that, for whatever reason, never made it on air on July 13, 1985, most not from Wembley or JFK. These include E.B. King, INXS, Run-D.M.C., and Ashford & Simpson with Teddy Pendergrass, as well as a montage of other overseas contributors (INXS being part of "Oz for Africa").

The BBC documentaries from before and after *Live Aid* are what you'd expect: sometimes graphic, sometimes emotional (one montage uses David Eowie's performance of "Heroes" at Wembley) but always informative. The background stuff from the concert is a nice touch, such as an interview with Phil Collins prior to his jet taking off from London — he was the lone artist to perform at both concerts. I'm not a big Collins fan (meaning I have Collins-era Genesis CDs), but two big thumbs up for his unique effort on that day.

Then there are what many would call the two key points of this DVD set: 1) The historical importance, especially as "rock 'n' roll's finest hour" (yes, now I'm doing it). Absolutely true. 2) The powerful performances. Some would immediately point to the star-studded conclusions of each concert, "Do They Know It's Christmas?" in London and later "We Are the World" in Philly. Those are stunning, but I also recommend the ineffable performances by U2, Queen, Sting with Phil Collins, David Bowie, and Bob Dylan with Keith Richards and Ron Wood, plus excellent work by numerous other musicians.

Live Aid on DVD. It's worth \$39.99 and then some. ●

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!

BOB BETTENDORF

13 WEST 13TH STREET,
APT. 2GS
NEW YORK, NY 10011 USA

E-MAIL:
BBETTENDORF@NYC.RR.COM

Seeking the following:
NICO FIDENCO - "La Ragazzina"
soundtrack LP (1974 Italy CAM
CML Series)
NICO FIDENCO - "Why Are You
Running So Fast" 7" single (Italy
ERRE label)
GLORIA GUIDA - Any Italian or
Japanese soundtrack LP's or sin-
gles from movies starring her
J. STIEGER - "Solomon King"
soundtrack LP (1974 US SIPI
label)
BORIS GARDINER - "Every Negro
Is A Star" LP (1973 Jamaican
LEAL label)

GEORGE B. LOCKWOOD

4540 KIPLING CIRCLE
SARASOTA, FL 34241-6137
PHONE: (941) 379-4470

Please help me complete my sin-
gles & 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

BOB PEGG

P.O. BOX 64506
TACOMA, WASHINGTON
98464-0506

PHONE: 253-564-3386
E-MAIL:

PEGGRECORDS@FOXINTERNET.NET

WEBSITE:
WWW.PEGGRECORDS.COM

This is a list of some of my wanted
45 r.p.m. records for my personal
collection. You may see the com-
plete list by logging on to my
website at www.peggrerecords.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 quan-
tity titles of new condition old
stock. Trades are also a possibili-
ty. If you live in the states of
Washington or Oregon, I can
travel to buy large collections of
old 45's of all types.

DON ELLIOTT, ANGEL CURTAIN
CALL 1001
RONNIE ELLIS, THE RIGHT WAY
OF DOING THINGS WRONG,
VAN 02865
BOBBY ELWOOD AND THE DEL-
MARS, SO IN LOVE, RENOR
1001
EMERALD CITY BANDITS, COME
ON OZ, PHILIPS 40197
EXTREMES, LET'S ELOPE,
EVERLAST 5013
FALKONS, WHY, MARIANNE?
FUJIMO 2521
FIVE GENTS, SANDY, VEIKING
101
FOUR GRADUATES, CANDY
QUEEN, RUST 5084
FOUR TOWNSMEN, IT WASN'T
SO LONG BEFORE, ART FLOW
145
MIKE FRANKLIN, ALL ALONE,
DANTE 3009

MIAUSA

820 MACE AVENUE
NEW YORK, NEW YORK 10467

Looking for the following 45's &
Picture Sleeves. Originals, re-
issues or boots are "OK":

45's:
Baker, Sam - "So Long" b/w "Crazy
About You Baby" (Copa 200-3/4)
Maroons - "Someday, I'll be the
One" b/w "Don't Leave Me Baby"
(Queen 24012)
Springer, Walter - "Everything" b/w
"One More Chance" (Kaiser 401)
Variations - "Will You be Mine" b/w
"Shakin and Breakin" (MTA 121)
Rip Chords - "Here I Stand"
(Columbia 4-42687) Picture
Sleeve Only

BRUCE BURATTI

2047 KENMORE AVE.
BETHLEHEM PA 18018
610-867-3199

E-MAIL: BBURATTI@RCN.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 any-
one 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 (or
Lay Lady Lay)
CONTINENTAL 4072-Shields-You
Told Another Lie/Barnyard Dance

BRUCE BURATTI CONT.

INVICTA 1000-Skip and Johnny-
The Marathon Part I/Part II
INVICTA 9001-Skip and the
Hustlers-Dance of the Sand
Flea/In the Soup
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
UNITED ARTISTS 825-Danny
Wilhams-How Soon/The Seventh
Dawn
AMOS ???-Evergreen Blueshoes
(LP)
ATLANTIC 18191 (LP)-Ben E.
King-"Rhapsody"

E. HEDGE

P.O. BOX 8412
PARKVILLE, MD 21234
(410) 254-5804

1970's & 80's Instrumental, Easy
Listening CDs & LPs. Artists such
as Johnny Arthey, Simon Park,
Nick Ingman, Geoff Eales, Sven
Liabek, Golden Dream Orchestra,
Geoff Love, John Fox, John
Gregory, and many more... Call or
write.

discoveries

ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$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.

The cost per Big Unit is \$125.00

A full page (4 Big Units) is \$360.00

PREPARING YOUR UNIT SPACE ADS

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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"

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

18¢ per word
28¢ 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 1/4")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	.....\$360.00
HALF PAGE VERTICAL (4 1/4" X 12 1/2")	.....\$360.00
QUARTER PAGE (4 1/4" X 6 1/4")	.....\$200.00
EIGHTH PAGE (4 1/4" X 3 1/8")	.....\$110.00
SIXTEENTH PAGE (2 1/8" X 3 1/8")	.....\$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

WHERE TO SEND YOUR AD:

700 E. State St.,
Iola, WI 54990

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

UPLOAD ELECTRONIC ADS TO:

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Advertisers Must . . .

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

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

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 203 (April)

MARCH 2

Mailing Date March 15

Current Bidding Deadline

APRIL 30

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

Ad Deadline, Issue 205 (June)	.....May 4
Mailing Date, Issue 205	.....May 17
Auction Closes, Issue 205	.....June 30



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



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

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Ad #1 Category _____

Ad #2 Category _____

Ad #3 Category _____

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

(Please Print and Punctuate Ad Copy)

★ Categories ★

- | | | | | |
|--------------------------|-----------------------------|--------------------------|------------------------------------|--------------------------------|
| 10 Albums | 80 CDs - Sale | 127 Grateful Dead - Sale | 195 Picture Sleeves | 267 Rolling Stones |
| 15 Alternative/Punk | 85 CDs - Wanted | 128 Heavy Metal | 197 Pink Floyd | 270 R&B - Sale |
| 20 Announcements | 87 Compilations | 129 Jimi Hendrix | 200 Pop & Personalities - For Sale | 271 R&B - Wanted |
| 22 Apparel | 88 Computer Software | 130 Imports | 205 Pop & Personalities - Wanted | 275 Search Services |
| 25 Auctions | 90 C&W - Sale | 135 Independent Labels | 210 Posters | 280 Services |
| 30 Audio Equipment | 95 C&W - Wanted | 138 Michael Jackson | 213 Power Pop | 285 Sheet Music |
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| 40 Autographs | 100 Doo Wop - Sale | 145 Jazz - Wanted | 220 Elvis Presley - Wtd. | 290 Soundtracks/Original Casts |
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| | | | 265 Rockabilly | 342 World Music |
| | | | | 344 Frank Zappa |

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

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

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

Payment by Check MasterCard Visa Card # _____

Expiration Date _____ / _____ Signed by _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

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This Directory is published as a service to our readers. It is not included in the cost of advertising. We are not responsible for omissions or incorrect page numbers.

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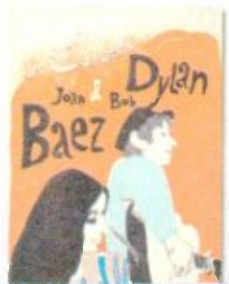
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