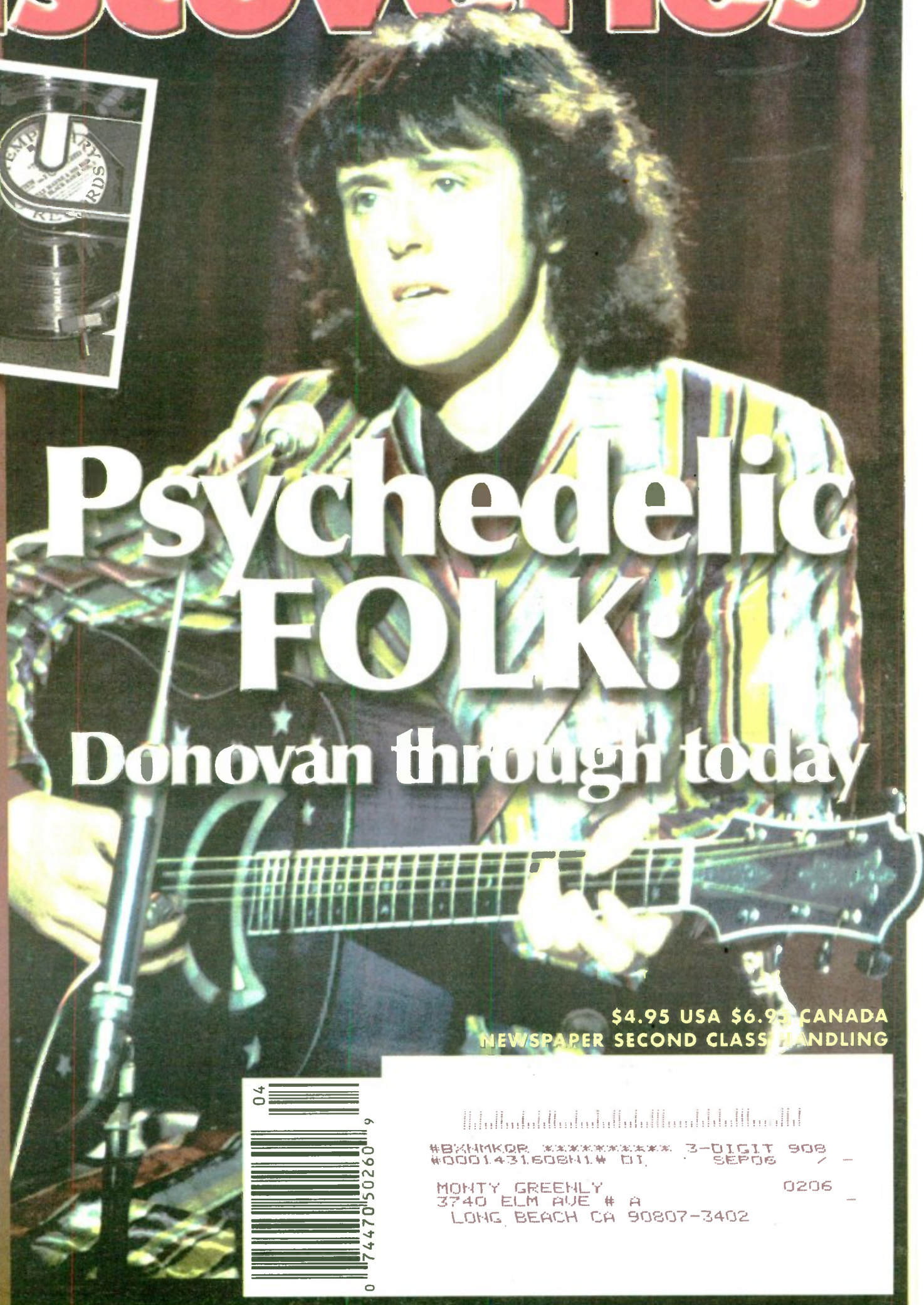


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CD BOX SET SPOTLIGHT

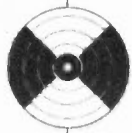
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PUBLISHER/EDITOR  
**WAYNE YOUNGBLOOD**  
WAYNE.YOUNGBLOOD@FWPUBS.COM

ASSOCIATE EDITOR  
**CATHY BERNARDY**  
CATHERINE.BERNARDY@FWPUBS.COM

ASSOCIATE EDITOR  
**TODD WHITESEL**  
TODD.WHITESEL@FWPUBS.COM

CONTRIBUTING EDITOR  
**JOHN KOENIG**  
JOHN.KOENIG@FWPUBS.COM

ADVERTISING SALES MANAGER  
**TREVOR LAUBER**  
800-726-9966 EXT 322  
TREVOR.LAUBER@FWPUBS.COM

ADVERTISING ASSISTANT  
**JENNY PHILIPPON**  
800-726-9966 EXT 393  
JENNIFER.PHILIPPON@FWPUBS.COM

DESIGN  
**TOM DUPUIS**

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Item 610	Yellow 45 paper sleeves with hole	\$45 per 1000	13 lbs.
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Item 612	Purple 45 Paper Sleeves with Hole Also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
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2	4.2	1.0	4.9	1.0	5.2	1.0	5.5
3	4.4	1.0	5.1	1.0	5.4	1.0	5.7
4	4.6	1.0	5.3	1.0	5.6	1.0	5.9
5	4.8	1.0	5.5	1.0	5.8	1.0	6.1
6	5.0	1.0	5.7	1.0	6.0	1.0	6.3
7	5.2	1.0	5.9	1.0	6.2	1.0	6.5
8	5.4	1.0	6.1	1.0	6.4	1.0	6.7
9	5.6	1.0	6.3	1.0	6.6	1.0	6.9
10	5.8	1.0	6.5	1.0	6.8	1.0	7.1
11	6.0	1.0	6.7	1.0	7.0	1.0	7.3
12	6.2	1.0	6.9	1.0	7.2	1.0	7.5
13	6.4	1.0	7.1	1.0	7.4	1.0	7.7
14	6.6	1.0	7.3	1.0	7.6	1.0	7.9
15	6.8	1.0	7.5	1.0	7.8	1.0	8.1
16	7.0	1.0	7.7	1.0	8.0	1.0	8.3
17	7.2	1.0	7.9	1.0	8.2	1.0	8.5
18	7.4	1.0	8.1	1.0	8.4	1.0	8.7
19	7.6	1.0	8.3	1.0	8.6	1.0	8.9
20	7.8	1.0	8.5	1.0	8.8	1.0	9.1
21	8.0	1.0	8.7	1.0	9.0	1.0	9.3
22	8.2	1.0	8.9	1.0	9.2	1.0	9.5
23	8.4	1.0	9.1	1.0	9.4	1.0	9.7
24	8.6	1.0	9.3	1.0	9.6	1.0	9.9
25	8.8	1.0	9.5	1.0	9.8	1.0	10.1
26	9.0	1.0	9.7	1.0	10.0	1.0	10.3
27	9.2	1.0	9.9	1.0	10.2	1.0	10.5
28	9.4	1.0	10.1	1.0	10.4	1.0	10.7
29	9.6	1.0	10.3	1.0	10.6	1.0	10.9
30	9.8	1.0	10.5	1.0	10.8	1.0	11.1
31	10.0	1.0	10.7	1.0	11.0	1.0	11.3
32	10.2	1.0	10.9	1.0	11.2	1.0	11.5
33	10.4	1.0	11.1	1.0	11.4	1.0	11.7
34	10.6	1.0	11.3	1.0	11.6	1.0	11.9
35	10.8	1.0	11.5	1.0	11.8	1.0	12.1

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046-048	5	315-317	5	476-479	4	768-769	7
049-077	4	318-319	4	480-482	3		
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079	4	322-326	5			812-816	7
080-083	3	327-351	4	800-816	5	817	6
084	4	352	5	818	4	821	7
085-086	3	353-359	4	821	5	822-823	6
087-088	4	360-361	5	822-824	4	824-825	7
		362	4	825	5	826-828	6
100-126	4	363-367	5	829-834	4	829-834	7
127	3	368	4	835-838	5	835-838	6
130-131	4	369	5	841-846	4	840-847	7
132-133	3	370-374	4	847-848	5	849-851	6
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250-254	2	441-443	3	943-945	4	723-726	6
255-259	3	444-447	2	946-947	2	727	5
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275-285	4	456-461	3	952	5		

Effective 5-1-01





## Demand for Oldies Remains Strong

Dear John:

I must disagree with your reply to the letter about there not being a market for the really old stuff. There is a market for the really old stuff.

In Europe, music by artists from the 1950s and as far back as the 1930s are easily available on CD, and there is a demand.

Louis Armstrong's music continues to win new fans. "What a Wonderful World," which was featured in the movie *Good Morning Vietnam*, shot to the top of the charts, selling more records and achieving a higher chart position in 1988 (#35) than it did on its initial release in 1967. (In 1968, it "bubbled under.") (Since the movie takes place in 1965, this choice was a blooper.) Even today, quite a few businesses will, if the need to put a caller on hold arises, use "What a Wonderful World" to pass the caller's time as he waits his turn on the phone. And the great Satchmo's really old stuff (from the late 1920s) also attracts new fans.

The Big Band sounds of Glen Miller also continue to attract new fans. Whether the popularity of Big Band is a product of its longevity on its own merit or if it is a reaction to the crap that MTV is trying to pass off as music, I cannot say. Oddly, it's not the original Glen Miller records on 78 that attract collectors, but the later compilations since they were almost all released as "limited editions."

Big Band is alive and well. At least there is enough life in this category of music to motivate rockabilly rocker Brian Setzer (lead singer, guitarist of the Stray Cats) to later add his contribution to the Big Band sounds.

The test of longevity proves my point, at least in the Western New York area (Buffalo, Niagara Falls, Hamburg and its surrounding areas), the station on 1230 AM was a rock 'n' roll station known as WNIA. I don't know how long WNIA was on the air. But when I got hit with the rockin' pneumonia and the boogie-woogie flu in 1966, of which I have never recovered, WNIA was already an established radio station, rocking on with its team of imaginary radio celebrities, with names such as Mike Melody, Jerry Jack, and Thom Thomas. Each one of those imaginary celebrity spots was filled in by a revolving roster of amateurs. WNIA remained on the air until around 1982, when its call sign was changed to WECK and the format was changed from "the rocking sounds" to "the music of your life" (music from the 1940s with some music as late as the late 1950s and some music as early as the 1930s).

In 2003, (the last time I was in the Buffalo area), WECK was still alive and thriving, having been on the air for more than 20 years.

Mike McKenna  
Michael\_Mckenna@tnet.it

## Not Just for Dylan Fans

Dear Discoveries:

On Oct. 24, 2004, the New Jersey paper *The Star Ledger* ran an article about a writer named Al Aronowitz and a book he put out called *Bob Dylan and The Beatles*. You might be able to download the article.

I got it; I read it, and I can't say enough good things

about it! This book is a must-read for anybody interested in the interworkings of R&R history. It is available on-line through Amazon.com and Barnes & Noble.

Aronowitz was the pop culture writer for the *Saturday Evening Post* back in the '60s when the first Beatle invasion took place. He wrote the article for the magazine. He is also credited for introducing The Beatles to Dylan and then turning them all on, the first time for the Fab Four, together with pot. Lots of laughs. The book is full of great stories.

I have since logged on to his Web site. Again, full of wonderful stories and articles. This guy seemed to know everyone and was everywhere in R&R through the '60s-'80s. His e-mail is Blackj@bigmagic.com and his Web site is www.Blacklistedjournalist.com

Don't miss this one.

Thom Lynch  
Tlynch@patmedia.net

## Looking for Help

Dear Discoveries:

I am new to your publication and hope someone can help me. I have two 45s manufactured by Lamar Prod. Co., 746 E. 75th St., Chicago, Ill. On the record label it says "Down to Earth Records."

One recording is by a group named The Chimes, singing "The Beginning of My Life"/"Coming Changes." The background music is by The Soul Crusader's Recording Orchestra. One side is vocal, the second is instrumental.

The second recording is on the same label, with the same Chicago address. The group name this time is spelled The Chymes, singing "My Baby's Gone"/"Where I Come From" with the vocal side referring to Vietnam, the other side is music by the Orchestra.

A friend I consulted noted that one of the songwriters ("Where I Come From"), Louis Satterfield, is a former friend who died recently. Would this group be one and the same? Who came first, Chimes or Chymes, and when were these recordings made? To me the music sounds like classic urban doo-wop or black garage music.

Would *Discoveries'* readers classify this as northern soul? My curiosity will take me to the address on the record label, as it is in my neighborhood, but my guess is it's now a defunct garage, storefront or empty lot. Readers, come to my aid!

A. Bowman  
Chicago, IL.  
alicebowman@comcast.net

## Editorial

It's nearly spring here in Wisconsin (at least we like to think spring is going to arrive shortly), and with the coming of nicer weather comes garage sales and flea markets. In past years the opening of basements and garages has meant pawing through boxes of vinyl, and of course when records present themselves I'll look, especially 45s, but for the first time I'm thinking that out of print and possibly collectible compact discs will be my first order of business.

Which compact discs do you think are collectible today? Mostly out-of-print titles, or independent issues, overseas releases, or what? Tell me what you think. Are the limited, numbered Rhino Handmade CDs coming out today going to be good investments and worth big bucks down the road? If so, how long until their values increase?

Here are a few of my opinions. As in any collectible field, demand is as important, or even more so, than rarity. The David Bowie box set and live CDs that came out on RykoDisc a number of years ago hold greater potential for an increase in value than do some obscure Turkish field recordings from the 1940s, no matter how many fewer copies there may be of the Turkish release. It all will come down to "Who cares?" Many more people will likely take an interest in Bowie down the road than a band of unknown musicians.

Consider the Best Buy-exclusive DVD box sets of the last two holidays seasons. In 2003 it was The Rolling Stones; last Christmas their special set featured five Elton John concerts in a box. I don't know the numbers, but I've heard the John set didn't sell very well, and I believe the Stones box did. So on one hand, a major artist such as Elton John who didn't sell well now, may mean there are far fewer copies in the marketplace, so maybe the box set will be sought after as a collectible someday? But on the other hand, John never will have the cachet the Stones do with collectors, and maybe Best Buy has a warehouse of his set they'll be unloading this summer, flooding the market. What is the answer? If you have the opportunity to buy either box set in bulk, new and mint, at a bargain price, would you?

I'd invest in the Stones set before the Elton John, no matter the smaller number of the John set that may exist. In the long run, the Stones will win. On the other hand, maybe there are too many copies of both sets already in the marketplace, satisfying demand, and neither will ever be worth more than list price.

What do you think?

John Koenig  
john.koenig@fwpubs.com

## Coming soon to Discoveries:

Stories on The Intrigues, Mark Lindsay, The Velvet Underground, Delmark, Joey Dee,

and more!

## Correction

In the March issue of *Discoveries* an ad promoting the Buffalo Record Show listed the wrong show date. The correct date is April 24, 2005. We apologize for the error.

Send your letters, comments and suggestions to:

Discoveries, 700 E. State St., • Iola W 54990 0001 fax World Radio History • attn Discoveries or E-mail: john.koenig@fwpubs.com

APRIL 2005



## Greetings from ItsOnlyRocknRoll.com

Let's Rock! It's auction time again! The Rock and Roll Hall of Fame induction is just around the corner. It is U2's year, isn't that amazing? It's also time to think about the spring ItsOnlyRocknRoll.com auction. It's been a lot of hard work but lots of fun and satisfaction getting here, especially from offering you so many authentic, unusual and terrific items. Don't forget about all the records we broke. We present items in such a full color, informative catalog, and on the net, too! Accolades to our staff.

We are now accepting a limited number of consignments of rock, music and entertainment memorabilia for our Spring 2005 auction. We're making this one smaller to facilitate bidding and processing of orders and to enable us to start doing the auctions more frequently. We're filling up fast so call or email now if you have items that may be appropriate.

Get ready for another amazing offering of rock and roll rarities. The heart of this auction will be one of the most amazing and important Bruce Springsteen collections, with many astounding and heretofore unseen concert posters, handbills, handwritten lyrics and writings, a signed high school yearbook, documents, autographs, and personal effects. It spans the 40 years career of New Jersey's favorite son. It includes items from his time with the Castiles, Earth, Dr. Zoom, Steel Mill, Child, and the E Street Band.

But that's not all, by a long shot. The auction, as always, will offer cool and very rare Beatles autographs, a Beatles signed poster, a signed LP, a signed program, and letters handwritten by Paul and George personally.

And believe or not, Lighting Strikes Thrice!!! ItsOnlyRocknRoll.com has unearthed another 1966 Beatles Shea Stadium Beatles poster, as well as another 1966 Beatles Cleveland poster, for those who missed out. There are also very historic Beatles handbills, business cards, Cavern Club material, ephemera and an extraordinary UK Concert poster.

There are also stage-worn outfits from Kiss, a twice signed Buddy Holly High School Yearbook, early New York concert posters and handbills from The Who, Grateful Dead, Velvet Underground and Jimi Hendrix. Plus Bill Graham rarities, an Acid Test poster, an uncut Trip Or Freak sheet and many more surprises including group owned guitars, stage worn clothing, original poster art and awards, trophies such as a Tonight Show Emmy plus toys, lyrics, autographs and documents.

We are still accepting consignments for this exciting auction and you can be a part of this or any of our auctions. It is very easy. Here are some great reasons to consign to us.

- The consignor is charged one flat low percentage fee.
- We have no hidden fees, no surprise after auction charges!
- High sale ratio, record breaking prices
- We launch the most extensive marketing, advertising, publicity campaign.
- You get personal attention and solid communication throughout.
- We get unparalleled publicity - As seen on CNN, Fox and Friends, CNN Headline News, WABC, WNBC, Fox, and hundreds of print and television stories around the world.
- We boast the world's foremost experts, copy writers and researchers.
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- But most importantly, we get the best stuff and get record breaking prices!

Let the only exclusive rock and roll auction house market your rare collectables and get the MOST MONEY for your valuable treasures and collectibles. We will travel for important collections. Advances and guarantees are sometimes available for the appropriate items. We do not employ hidden reserves, or make buy back deals with consignors so our bidders, fans and clients all trust us. We have an impeccable 30 year record of integrity and the highest caliber of references. We sell rock and roll and music entertainment that is not buried behind sports or antiques.

You can contact us 7 days a week, any hour, or 24 hours a day by email. If you prefer fast cash we are always willing to buy but we prefer to sell it for you so that you get the most possible.

Come visit us March 18-20 at the Atlantique City Antique Show to see our fabulous Bruce Springsteen auction preview exhibit or come see us at The Austin Record Show or at Beatlefest in New Jersey, where we will be appraising, buying and taking consignments.

Thank you! Please call Deb or Larry @ 631-385-1306 or email Deb at [info@itsonlyrocknroll.com](mailto:info@itsonlyrocknroll.com) or Larry at [larry@itsonlyrocknroll.com](mailto:larry@itsonlyrocknroll.com)

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john.koenig@fwpubs.com

## What's Happening

**Jett Williams**, Hank Williams' daughter, is working on a new album of her father's hits including at least one duet in Spanish.

**Danger Mouse** has been tapped to produce a **Dinah Washington** remix for the upcoming *Verve Remixed 3* CD. *Verve Remixed 3* is scheduled for release in early April on Verve Records. Danger Mouse picked the Dinah Washington classic "Baby, Did You Dear Me?" for his contribution to the remix CD.

The **Cynics'** "Baby What's Wrong" will be included in the upcoming Rhino Records box set *Children Of Nuggets: Original Artyfacts From The Second Psychedelic Era 1976-1995*, scheduled for June 28 release. The box includes The Lyres, Flamin' Groovies, The Chills, The Barracudas, The Bangles, DMZ, The Hoodoo Gurus, Julian Cope, The Long Ryders, The Plimsouls, The Fleshtones, The Posies and many more (101 tracks in all).

The *New York Times* reported that the legendary **Muscle Shoals Sound Studios** in Sheffield, Ala., has closed. Famous for its house band and gritty Southern appeal, the studio hosted sessions by The Rolling Stones, Bob Dylan, Aretha Franklin, The Staple Singers, Lynyrd Skynyrd and hundreds of other performers. It closed last month after more than 25 years because of declining business, *Rolling Stone* reported. (© 2005 *The New York Times*)

The **Yardbirds** (with founding members **Jim McCarty** and **Chris Dreja**) have made a change in their lineup. **John Gypie Mayo** is departing the band in late March to be replaced by **Jerry Donahue**, formerly of The Hellecasters. Donahue's first gig with The Yardbirds will be March 25 in London. Mayo is launching a solo career.

On Feb. 24, 2005, **Experience Hendrix LLC**, the family-owned company formed to manage the Jimi Hendrix estate and entrusted with preserving and protecting the legacy of Hendrix, won a High Court battle against Purple Haze Records and its owner Lawrence Miller over the release of a CD of **The Jimi Hendrix Experience's** concert in Stockholm in 1969. (from Bob Merlis)

Sony BMG has embarked on the most ambitious singles release campaign in the history of the U.K. record industry. All 18 of **Elvis Presley's** U.K. #1 singles are being reissued over 17 consecutive weeks, starting Jan. 3, 2005, and ending April 25, 2005. Thus far in 2005, "Jailhouse Rock," "It's Now Or Never" and "One Night" have all catapulted to #1 on the singles chart; "One Night" was the 1000th #1 in the history of the U.K. chart.

## Pipeline

21361.com, **Henry Rollins**, *Shock and Awe* (DVD).

Artemis, **Little Barrie**, *We Are Little Barrie*, May 17.

Big Orange Clown Records, **Gizmachi**, *The Imbuing*, May 3.

Bomp!, **The Hypstrz**, *Hypstrization!* (reissue on 180-gram vinyl, vinyl only).

Capitol, **Télépopmusik**, *Angel Milk*, May 24; **Lisa Marie Presley**, *Now What*, April.

Columbia, **The Raveonettes**, *Pretty In Black*, May 3.

Concord Jazz, **Joey DeFrancesco and Jimmy Smith**, *Legacy*; **Marian McPartland**, *85 Candles: Live in New York*, March 15.

Crazy Otto Music, **Johnny Maddox**, *Dixieland Blues*. Reissued for the first time on compact disc by Crazy Otto Music, a label devoted to ragtime, Dixieland and early American music. This 1959 classic is the first reissue of any of Maddox's original Dot Records recordings and is backed by enhanced multimedia features including pictures of the original sheet music covers for the songs, Maddox's audio commentary on each piece, and a video clip of Maddox performing "Friday Night Stomp," April 12.

Crown Books, **Elvis By The Presleys**. Along with interviews with Priscilla and Lisa Marie, the book will include a lavish collection of personal photos, memorabilia, handwritten notes, selections from scrapbooks and previously unseen shots of Graceland from the Elvis Presley Enterprises archives. It will be in stores May 3.

DRT Entertainment will mark the 35th anniversary of **Gentle Giant's** formation with the release of seven of their albums, all remastered and repackaged in a special 35th anniversary edition and containing previously unreleased material. The first two releases scheduled are *Free Hand* and *In A Glass House*, both due in stores May 10. (www.drt-entertainment.com)

Eagle Rock Entertainment, **Cat Stevens**, *Majikat: Earth Tour 1976*, March 22; **Jethro Tull**, *Nothing Is Easy: Live at the Isle of Wight 1970* on DVD, March 22; also in March are the following amazing jazz titles on DVD: **Norman Granz' Jazz in Montreux: Count Basie Big Band**; **Clark Terry, Dizzy Gillespie, Eddie Lockjaw Davis, JATP, Oscar Peterson** — these are all separate DVD releases.

Equal Vision/Columbia Records, **Coheed and Cambria**, *Live At The Starland Ballroom* (live DVD), March 22.

Frontier Records, **The Adolescents**, *Complete Demos 1980-1986*.

Heads Up International, **Sakésho**, *We Want You To Say*, March 22.

Jazz Alliance, **Marian McPartland**, *Marian McPartland's Piano Jazz with guests Steely Dan*, March 15.

Landslide Records, **Webb Wilder and the Nashvegans**, *About Time*, March 15.

Lava, **John Butler Trio**, *Sunrise Over Sea*, March 15.

Liquid 8 Records, **Average White Band**, *Greatest & Latest* (16-song compilation from the past 15 years; included is a special bonus DVD with interviews and live footage), April 19.

Lost Highway, **Lucinda Williams**, *Live at the Fillmore* (two-CD set), May 10.

MusicVideo Distributors, **Iggy Pop**, *Live in San Francisco 1981* (DVD), April 19; **Dwarves**, *F\*#ck You Up and Get Live*, April 19. (www.musicvideodistributors.com)

New West, **Vic Chesnut**, *Ghetto Bells*; **Drive-By Truckers**, live DVD (title to be determined), March 22.

Nuclear Blast Records, **Soilwork**, *Stabbing the Drama*, March 8.

Razor & Tie, **The Chemistry**, *The Chemistry*, April 19.

R&K Records, **Jerry Reed**, *Live Still*, April 19.

Roadhouse and Lost Highway will release the CD and DVD of **Willie Nelson's** benefit concert *Willie Nelson — Songs for Tsunami Relief: From Austin to South Asia* April 12. The Jan. 9 benefit was held in Austin, Texas, and featured **Willie Nelson, The Joe Ely Band, Spoon, Patti Griffin, Alejandro Escovedo, Jon Dee Graham, Bruce Robison, Kelly Willis**, and a special appearance by **Natalie Maines** of the **Dixie Chicks**.

Shout! Factory, **Dirty Dozen Brass Band**, *This Is The Dirty Dozen Brass Band* (anthology), April 19; **Violent Femmes**, *Viva Wisconsin*; **Freak Magnet** (reissues of classic albums, long out of print, includes four new bonus tracks and liner notes by the band members) — May 24; **Howard Hewett's** live performance DVD *Intimate: Greatest Hits Live*, available April 12; the CD version of Hewett's performance will be released May 3 under the same title.

Sony BMG Strategic Marketing Group, **Elvis Presley, Elvis By The Presleys**. Soundtrack collection: The two CDs will include tracks from the upcoming TV special, Elvis' favorites and family picks by Priscilla and Lisa Marie as well as rare, previously unreleased cuts and outtakes, May.

Telarc, **Yellowjackets**, *Altered State*, March 22.

Trojan Records, **V.A.**, *Trojan Beatles Tribute Box Set* (three discs of classic reggae recordings all performed as a tribute to The Beatles), March 22.

Universal Classics, **Katherine Jenkins**, *La Diva*, April 12.

Vanguard, **Victor Wooten**, *Soul Circus*, April 12.

Varèse Vintage, **V.A.**, *Rock & Roll: The First 50 Years: 25 Top 10 Hits From The Late 60s*, March 1; **George Jones and Gene Pitney**, *The Complete 60s Duets* — March 29; **Roy Clark, Freddy Fender, Hank Thompson, Don Williams**, *Country Comes To Carnegie Hall*, April 12.

Waxploitation (Danger Mouse production), **Gorillaz**, *Demon Days*, May.

World Village, *True Love Waits: Christopher O'Riley Plays Radiohead* (solo piano interpretations of Radiohead's canon), April 12. ●



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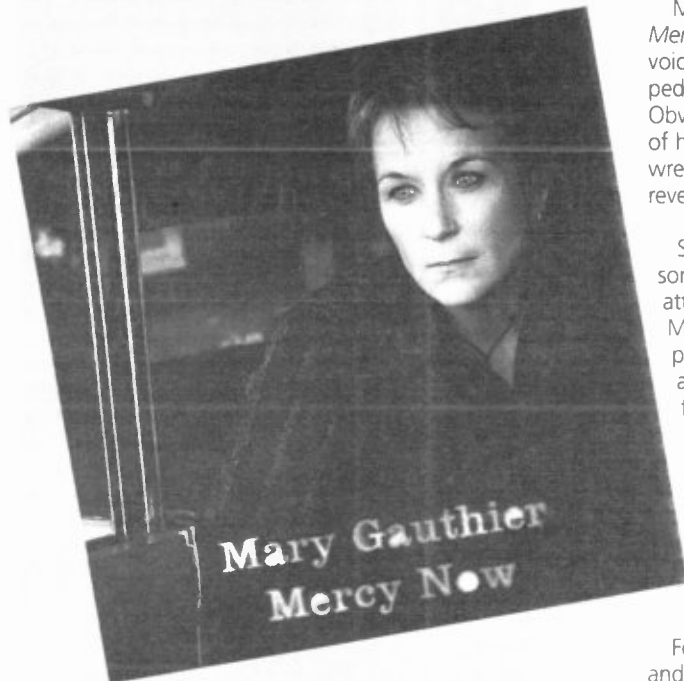
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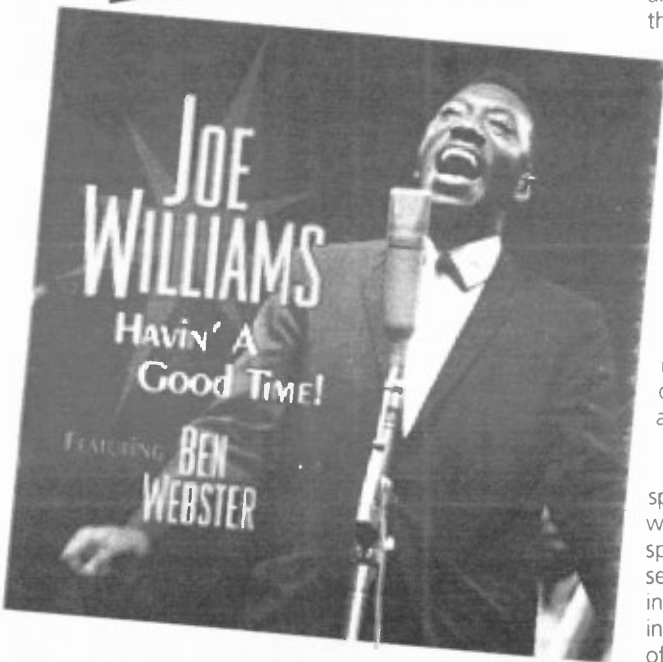


# Stuff I Like



My favorite CD of the month is **Mary Gauthier's** *Mercy Now*. Gauthier (pronounced go-shay) is a new voice to my ears, but I've learned she has quite a musical pedigree and several records in her body of work. Obviously many thousands of you are already well aware of her talent and singing and songwriting and how she wrestles her way right into the listener's soul, but let me revel in having just "discovered" her for myself!

She's got a handle on her dark side, for certain, as songs such as "Falling Out Of Love" and "I Drink" will attest. "I Drink" nearly paralyzes me when I listen to it. Many may find her gloomy, but this record keeps on playing, both in my head and in my car. It's beautiful and moving. Produced by Gurf Morlix, that "Austin feel" I enjoy so much allows Gauthier's emotional voice and lyrics to be front and center where they belong. This is honesty beyond pale, presented in music, by someone who didn't even write her first song until she was 35. My words are unable to give justice to Gauthier's singing and songwriting, so buy this record and learn for yourself. ([www.losthighwayrecords.com](http://www.losthighwayrecords.com))



Few labels reissue the obscure, interesting '60s psych and folk records that Rev-Ola does. They hit again with the 1968 *Small Circle of Friends* by **Roger Nichols**. Many songs on this record were cowritten by Paul Williams and Tony Asher and recorded using a band with Van Dyke Parks, Lenny Waronker, and Randy Newman. This is amazing soft pop as only Los Angeles could produce in the late '60s. ([www.cherryred.co.uk](http://www.cherryred.co.uk))

**Stealer's Wheel** falls into the category of bands evoking vawns and "Yeah, I guess I remember them." Love 'em or not, these early to mid-70s albums reissued on Lemon are selling madly for the label, so that means there's a big audience for the band. Who knew? *Right Or Wrong* is their third LP, dating from 1975, and it's never been available on CD before, perhaps helping with demand. Digitally remastered, with bonus notes, this is available from [www.lemonrecordings.co.uk](http://www.lemonrecordings.co.uk).

As soon as my CD player and sound system began spinning **Joe Williams' Havin' A Good Time!**, I knew I would indeed do so. His big voice boomed out of the speakers, in fine 1964 condition. This concert paired tenor saxophonist Ben Webster and Williams for the only time in a live situation and has finally been released. Recorded in a Rhode Island club, Pio's Lodge, these tapes were part of the archive of memorabilia given to the Hamilton College Jazz Archive by Williams' wife Jilean. The music is great; it's mellow, wonderful jazz that at the time was witnessed by only 300 people. Now we all can share in it. ([www.hyenarecords.com](http://www.hyenarecords.com))

**Webb Wilder's** new one, *About Time*, combines his wild alt-country feel with the punchy rock 'n' roll-sound he's so good at creating. While this is his first all-new release in nearly a decade, Wilder's voice shows no trace of the layoff. Let's call this rock rather than country, but it's rock with the roots left in and showing. If you think his cover of Cliff Richards' "Move It" is good, wait until the first cut, a cover of Big Al Downing's "Down on the Farm," blows out your speakers! (Landslide Records)

In a musical blender, mix Sam Peckinpah, Edward Abbey, Jack Kerouac, Lenny Bruce, Charles Bukowski, and Tom Russell. Turn the machine on and mix well, empty it into your CD player and stand back! That's what you'll need to do when you play **Tom Russell's** new release,

*Hotwalker: Charles Bukowski and A Ballad For Gone America*. Presented as a concept album portraying a segment of 1960s American popular culture gone today, it's more or less a musical jigsaw puzzle. Like a puzzle, it may be a bit of work to get into, but once you're comfortable in *Hotwalker*, you'll be all in. Using original songs, the actual voices of many literary figures and the years of correspondence Walker had with Bukowski then, this is unusual and compelling. It's history brought alive, using the motion picture setup in your imagination. Brilliant. ([www.hightone.com](http://www.hightone.com))

I wanted **James "Jimbo" Mathus' Knockdown** to do just that to me, knock me back. It didn't, but it's no longer a disappointment. Further listening reveals a depth not readily apparent in the odd mix of blues, boogie and even hip-hop drumbeats, which threw me off for a while. Mathus' vocals are deep; he's got lots of soul, and the whole Mississippi blues feel is strong, I believe partly



Mary Gauthier

thanks to producer Jim Dickinson. The record grew on me, but it's still not in my top 10 for the month. ([www.knockdownsouthrecords.com](http://www.knockdownsouthrecords.com))

This must be my month for earthy, bluesy, rootsy records. Or my ears are changing! **Swamp Cabbage** is the band formed by guitarist Walter Parks, apparently to fill time when he's not touring with Richie Havens. Press materials call this self-titled debut CD "electric American roots music, north Florida fatback boogaloo blues from three white guys brave enough to play 'The Theme From Shaft' without strings and chick singers." Frankly, I wish I'd written those words and cannot do any better, so I'll give you my word that this is a wonderful, fun, "play it over and over again" record, in the spirit of the North Mississippi All Stars and Mofro. In other words, I give it an "A." ([www.swampcabbage.com](http://www.swampcabbage.com))

My first listen to *Heard It On the X* by **Los Super Seven** engaged me immediately. The freshness of sound and the crazy shifting of styles from song to song brought a smile to my face and a bounce to my step (I was driving

**Stuff I Like continued on page 57**



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SECTION A: SPECIAL STUFF 45 AUCTION

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '1 ABK 9774 Myra Hubbard', '2 ABK 9774 The Emeraldas', '3 ABK 9926 Danny & The Juniors', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '348 Argo 5361 Milt Buckner', '349 Argo 3365 Sam Liza Trio', '350 Argo 3407 Killer Joe', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '351 Argo 5371 Loretta Lynn', '352 Argo 5371 Don & Bob', '353 Argo 5641 The Gonions', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '354 Argo 5392 Al Grey', '355 Argo 5403 Ahmad Jamal', '356 Argo 3397 The Jazzet', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '445 Checker 4016 Rev. Singing Sammy Lewis', '446 Checker 4043 The Violinaires', '447 Checker 4043 Aretha Franklin', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '448 Checker 4046 Mediation Singers', '449 Checker 4046 Harold Smith Masek', '450 Checker 4052 Ernest Franklin', etc.

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '451 Checker 4053 The Violinaires', '452 Checker 4054 Charlie Brown', '453 Checker 4059 Ernest Franklin', etc.

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

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '302 Abbot Charles Mintz', '303 ABC The Supremes', '304 ABC 11413 B B King', etc.

SECTION D: 78 AUCTION \$4.00 MIN. BID

Table listing auction items with columns for item number, artist, title, and condition. Includes items like '1068 Atlantic 907 Ruth Brown', '1069 Atlantic 913 Jimmy Lewis', '1070 Chess 1442 Jimmy Rogers', etc.





# 10 Questions with...

**D**ominick (Randy) Safuto was the founding member and lead singer of Randy and the Rainbows, the vocal group that hit #10 on the *Billboard* Pop chart with "Denise" in the summer of 1963.

*What name do you use today, Dominick or Randy?*

Everybody calls me Randy. When the record "Denise" was about to be released, our group was known as The Encores. Our producers were The Tokens, and they decided that the name of the group should be changed to Randy and the Rainbows. The group didn't like the name at first, but after "Denise" became a hit, we grew to like it. Because I was the lead singer, I became Randy. And I've been Randy ever since.

The only person who calls me Dominick is named Mike Zero.

*Who were your primary musical influences?*

There was a group called The Gaylords, which was an Italian-American group, and I learned a lot about harmonies from listening to them. In addition to that, there was my family. All we did was sing. After dinner, we'd sit around the table, have coffee and cake and just start singing. I was 5 or 6 years old, and I was singing harmonies.

*Do you remember the first record that you ever bought and where you bought it?*

It think it was the album *The Paragons Meet the Jesters*, and I bought it in the Williamsburg section of Brooklyn, where I grew up. I also bought the album by The Skyliners that showed them standing in front of a jet on the cover. The Eternals were good friends of mine, and I remember buying their single "Rockin' in the Jungle."

*How did you break into the music business?*

My parents moved our family to Maspeth, Queens, and there was a talent contest that my teacher wanted me to enter. Mike Zero, who was a kid that I had started hanging out with in the neighborhood, entered the contest with the vocal group that he was in at the time. I sang by myself, and I won the contest. After that, I started singing with Mike; Ken Arcipowski, who was a bass singer that lived across the street from me; and another neighborhood guy named Dennis. I taught them all which parts to sing, and we got to be pretty good. Dennis got caught robbing cars, though, and he ended up moving to Mexico. So I asked my brother, Frank, who had been singing in groups like The Dialtones and Johnny and the Intrigues, to join us. And then I wanted a fifth guy in the group, so I recruited Mike's brother, Sal. Mike told me that Sal couldn't sing, but I figured it was only right since we all were friends.

We recorded "Denise" at Allegro studios, in Manhattan, and Laurie Records loved it. They put it on their Rust affiliate, which they were looking to build up. The Chiffons, who were also on the Laurie label, recorded for Rust as The Four Pennies.

When we went back to the studio to do more recordings, I started doing all of Sal's parts because he just couldn't do them. I even did the bass parts and overdubbed them, because Kenny wouldn't show up for rehearsals. About a year later, he told me that he was quitting the group since I was doing his parts anyway. So most of our records were actually done by me — doing my part plus my overdubs of the bass and Sal's second tenor — and my brother. Mike's voice had started to change and he couldn't do first tenors anymore, so he fit in here and there doing second tenor/baritones.

*Besides "Denise," there were a lot of great girl name songs during this period, such as "Sherry," "Dawn," and "Ronnie," all by The 4 Seasons, and many others, weren't there?*

"Ronnie" was originally written for Randy and the Rainbows. Bob Gaudio wrote it for us while we were out on tour with The 4 Seasons promoting "Denise."

There was a lot of arguing between Frankie Valli and Nick Massey of The 4 Seasons on the tour, and during a concert at East Meadow High School on Long Island, Frankie approached me and asked me if I wanted to join the Seasons. Frankie offered me \$2,000 a week. This was 1963. My brother, Frank, said I should do whatever I wanted, but Mike didn't want Randy and the Rainbows to break up. I agreed not to leave the group because we



## Randy Safuto

were friends. Frankie called me at home two weeks later, and I again told him that I wouldn't leave my group. If I would have known that a month later Tommy DeVito would be leaving The 4 Seasons and that my brother and I both could have joined the group, I would have done it. I could have been a millionaire.

*Some people consider "Denise" to be the last true doo-wop hit. I also know that besides being a hit on the pop charts, the song also reached #18 on the R&B charts. How do you explain that (i.e., white doo-wop on R&B charts)?*

I always liked R&B. Black audiences used to come see us, and I liked that because I could see that they were really into our music when they got up and danced.

*Why couldn't you guys follow it up with another hit record?*

The record company was too slow to follow it up. We were at the Brooklyn Fox with Murray The K over Labor Day weekend in 1963. Murray asked me for our new record because he wanted to play it on the radio. We had a record, "Why Do Kids Grow Up," and it should

have been released as "Denise" was moving down the charts. But The Tokens didn't like it. They asked me to go back to the studio and add a falsetto to the record. I did, Laurie finally put the record out, and it started to move up the charts in New York City. But then President Kennedy was assassinated and the record just died. Everyone stopped buying records.

It was during this slow period that we were in the office of Stan Allen, who managed both us and The 4 Seasons at the time, and Frankie Valli and the rest of the guys came in after returning from a tour from England. They told us that there was a group in England that wrote their own songs and played their own instruments that was going to rip up America. A couple months later, The Beatles hit, and the record industry came back. Of course, the record companies focused their attention on British groups. Laurie, for example, signed Gerry and the Pacemakers.

A Laurie executive named Eddie Matthews was going out on his own, and he made us a great offer to go with him. He had a song, "Listen People," for us to record. It was a great song. On the way to the studio, though, we heard the Herman's Hermits version on the radio. It went Top 5.

*I've been confused in recent years because there appears to have been two different acts called Randy and the Rainbows. Can you clarify this?*

Sal left in 1968. By this time, Mike was essentially out of the group, too. Ken, of course, had been gone for years. Even Frank was never certain, sometimes in and sometimes out.

I started singing with a new Randy and the Rainbows that I had put together.

Mike came by and said he wanted to come back. Taking him back would be the biggest mistake of my life, but I did it because I thought we were friends.

I added Vinny Carella to the group in 1976. This was another big mistake. He can't sing. I got sick listening to him singing flat and Mike singing sharp. I eventually fired both of them.

Mike and Vinny went out and formed their own version of Randy and the Rainbows. They claimed they were the only ones who had been using the name through the years, which was a lie. Vinny said he was in the original group and even said that he had been Randy. Everybody knew he wasn't the real McCoy. I was still out there touring with Randy and the Rainbows. They threatened to sue me if I used the name. They tried to stop us from working. I wound up getting a lawyer. Mike and Vinny's lawyer stopped representing them, and after a lot of paperwork going back and forth, my group finally was able to tour as Randy and the Rainbows featuring Randy Safuto. Mike and Vinny haven't done a damn thing for three years.

*Do you speak with them today?*

Who wants to talk to them? They're liars. And they can't sing.

*So how do you spend your time these days?*

I live off of gigs and royalties. I also hope to get some work doing cruises.

I listen to the music of the late '60s and '70s. Sometimes I listen to Backstreet Boys, \*NSync, Christina Aguilera, and Britney Spears, but I don't really like the music of today. ●



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# MarketWatch

## Ask the dealers

I'll kick things off this month with another check-in with record dealers to find out what's selling and what isn't. I spoke with Jeff Loos of Backtrack Records ([www.backtrackrecords.com](http://www.backtrackrecords.com)), Tony Lenz of All-Vinyl Records ([www.all-vinyl.com](http://www.all-vinyl.com)), and Erik Meinen of Beat Behind The Dykes ([www.beat-behindthedykes.com](http://www.beat-behindthedykes.com)) to get the inside scoop on what's hot this month.

*Discoveries: Are there any particular artists, labels or genres for which you have recently been getting more demand?*

"I would say that the hot label would have to be Mobile Fidelity LPs," said Loos. "As far as hot artists, I would have to say that jazz and blues are hard for me to keep in stock as well as the rock 'n' roll favorites such as The Beatles, Pink Floyd, etc. I just started getting my '50s and '60s 45 rpm records out, and they seem to be picking up, especially with the foreign buyers as well as the U.S. buyers."

*Are there any notable items or artists who aren't as valuable or collectible as they used to be?*

"Most of my categories seem to do fine," said Loos. "We don't have a lot of heavy metal or hip-hop, so it wouldn't be fair [for me] to judge those categories."

"I specialize in '60s 45s," said Meinen. "Everything that is being played by mod DJs — especially those from the U.K., Spain, Italy and Germany — is very hot these days. I only occasionally have soul and funk 45s, so for me it's mostly freakbeat, psych and garage that are the hot sellers... as long as the crowd can dance to it, of course! I mostly sell them through want lists that people send me. The rest is being sold either through eBay or my own Web site, [www.beat-behindthedykes.com](http://www.beat-behindthedykes.com), where I have two to three major updates for original 45s each year."

"Hard to say about artists — '50s and '60s traditional pop vocalists are very slow," said Lenz, "as is Broadway theater material."

"Rare Euro pic sleeves 45s by major '60s groups are not doing as well as they used to, at least for me," said Meinen. "From what I see, The Beatles and The Rolling Stones still do very well, but demand for other well-known '60s groups such as the Pretty Things, Who, Kinks, Small Faces etc. has gone down for me, probably due to the flood that has come available through eBay. On the other hand, I must say I'm not a real specialist for that kind of stuff, so others might do better with it. The collectors that buy from me want to discover and hear new things. Obscure worldwide '60s groups/artists that only did one or two singles — either beat, psych, pop-psych, garage/punk etc. — have been my core business over the last 15 years. If it's something that I like musically myself, there's always somebody out there to agree with me."



"I also sell '70s/'80s punk/power-pop 45s," Meinen continued. "The real Killed-By-Death 'killers' (unfortunately a lot of mediocre stuff is also labeled as "KBD-type" on eBay!) are very scarce and expensive and I only do have them once in a while. But I still sell well on the 'bubbling-under' punk/power pop stuff — the records that go for approximately \$10-100."



"Finally, I'm doing reissues (mostly from the '60s) — only vinyl, no CDs. Sales for '60s reissue vinyl has gone down dramatically over the last few years. Only the stuff that is exclusively released on vinyl is still going strong. For the rest, most people buy (or download) the CDs. There's only a very small number of vinyl-only collectors left out there."

*Looking at the new music that's out today, can you imagine any of it being collectible 20 or more years from now?*

"It's really a good question to ask if today's music will be collectible in 20 years — I guess that's why they wait to put groups in the Rock And Roll Hall Of Fame for approximately that long," said Loos. "I really don't think today's music can be as consistent as the '50s and '60s, since that era had tons of great artists — that's why we have all the oldies stations and same with that era of movies because they were so time-resistant. The old saying that 'you have to stay with the times or get rolled over by the wave' doesn't seem to bother the '50s and '60s era. We'll see in 20 years how many [of today's artists] make it to the Hall Of Fame, and there'll be a few but not like the '50s and '60s era."

"Call me a snob, but no, I can't see much of today's 'disposable' music being in demand in the future," said Lenz, "with the possible exception of some of the singer/songwriter vocalists — mostly notably female. Today's jazz is elevator music, classical is all digital, which the purists abhor, and rap speaks for itself."

"Most of the new music comes out on CD," said Meinen. "I do not care much for it and as I have never sold CDs myself, I have no idea what will become collectible in the future. I sold a lot of garage-revival 45s during the '80s and '90s. I still have a huge stock of it here at home... waiting to become 'the next big thing.'"

## Vinyl

Here's a quick look at some high-end vinyl that recently changed hands on eBay. It's not surprising that a couple of the more valuable items are northern soul, a genre that, as discussed in several recent columns, is very hot and showing no signs of cooling off.

Case in point: Somebody recently spent \$3,055 on a VG/VG+ copy of The Vondells' northern-soul rarity "Hey Girl, You've Changed" b/w "Soldier Boy." This single, the A-side of which was featured on the *Northern Soul Fever Vol. 2* CD compilation, is definitely among the rarest Northern Soul 45s. The Soulful Kinda Music Web site (<http://members.tripod.com/SoulfulKindaMusic/rarest.htm>) values this one at \$3,400, so I'd say this transaction was a fair deal.

Another record billed as "northern soul" recently sold for \$2,700. The artist in this case, Joe Jama, hails from Texas, and the VG+ disc in question is on the Optimum label. One side features "Sleep Late, My Lady Friend" listed as "author unknown," but I'm willing to bet it's the Harry Nilsson tune of the same title. The flip is "My Life." This is another record that has made it into some lists of the "rarest of the rare" northern-soul 45s. This bid may have been a tad high, since other copies of this disc sold recently for \$2,291 and \$1,375 on eBay, but somehow, given the state of the market, \$2,700 doesn't seem excessive for a northern-soul gem.



Another hot genre, as discussed here in the last year or two, is psych. Psych is a genre that yielded a lot of self-titled LPs, a number of which now change hands for big bucks in the secondary market. An example is the self-titled 1971 LP by a group of Detroit teenagers known as Mystic Siva. A near-mint copy of this private pressing on the V.O. label recently sold for \$3,000.

"Impossibly rare original U.S. private-pressing of a heavy acid garage psych rock album," is how the seller described the Mystic Siva LP. For \$3,000, you get: "Supernatural Mind," "Magic Luv," "Touch the Sky," "Keeper Of The Keys," "Spinning A Spell" and other groovy numbers. \$3,000 is a big bid but probably a

**Market Watch continued on page 53**



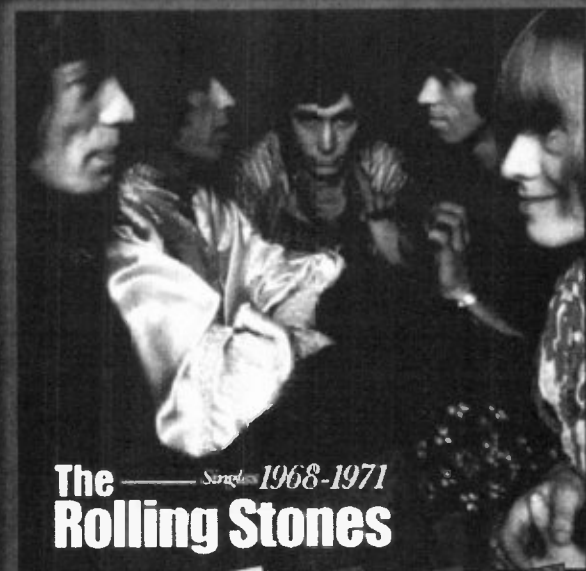
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# Grim Reporter

R&B group vocalist **Clarence Bassett** (68) died of emphysema Jan. 25, 2005, in Richmond, Va.

Clarence Henry Bassett Jr. was born in Jamaica, Queens, March 3, 1936, a neighborhood in New York City. As a teen he sang in church, on street corners with his friends and at his mother's nightclub.

Around 1952, he was a member of The Five Sharps when they recorded "Stormy Weather." Although the song was not a hit, it has become the Holy Grail of doo-wop records — an original 78 can sell for more than \$10,000, a 45 for five times that amount (and there is some question whether the 45 even exists!).

Bassett went on to become a member of The Videos and wrote their most memorable song, "Trickle Trickle." However, by 1960, The Videos had broken up and Bassett was working a day job when he was asked by James Sheppard to join his new group. This group, Shep & The Limelites, included another ex-Video/ex-Five Sharp — Charles Baskerville. They are notable because they were one of the few trio vocal groups operating at the time. Their first release, "Daddy's Home" — an answer to Sheppard's old group The Heartbeats' biggest hit, "A Thousand Miles Away" — was a #2 pop hit in 1961. A *Grim Reporter* favorite of this period is "The Monkey," a cheesy dance record written by the group members.

Shep & The Limelites broke up around 1966, and Bassett subsequently joined The Flamingos — quite possibly in time to record two more *Grim Reporter* faves, "Boogaloo Party" and "The Brooklyn Boogaloo," for the Philips label.

In 1970, after Sheppard's death, Bassett and Baskerville formed a new Limelites with Al Handfield and Bassett's brother Ronald to work the nostalgia market. Also during the '70s, Bassett was a member of Creative Funk.

Bassett kept some form of The Limelites together until 1996 and then re-formed the group for a PBS doo-wop special in 2002.

Soul music songwriter/producer **Ron Kersey** (55) died in Philadelphia, Pa., Jan. 25, 2005. He had been ill since suffering a stroke around 1996.

Tyrone Garfield Kersey was born April 7, 1949, in Philadelphia. He grew up in North Philadelphia and studied music in high school. In 1973, after a stint in the Air Force, he became immersed in the Philly music scene as a session keyboard player.

In the mid-70s he became the keyboard player for The Trammps, a vocal group then signed to Atlantic Records. With them, Kersey cowrote the song "Disco Inferno" (his songwriting credit lists him as Ron "Have Mercy" Kersey on the single). After the song was included in the film *Saturday Night Fever*, it became a major hit.

Kersey couldn't stand the rigors of touring, though, and he soon returned to the Philadelphia studios, where he worked with Teddy Pendergrass, The O'Jays, Robert Palmer, Tavares, Patti LaBelle, and Stephanie Mills, among many others. Kersey remained active in

music up until his stroke.

British rocker **Eric Griffiths** (64) died of pancreatic cancer Jan. 29, 2005, in Edinburgh, Scotland.

Griffiths was born in Denbigh, Wales. His family moved to Liverpool, England, when he was 4. At 11, he met two other boys who shared his interest in music, girls and smoking cigarettes: Pete Shotton and John Lennon. They soon became the core members of a skiffle group called The Quarrymen. They rehearsed at Griffiths' home and played local gigs.

On July 6, 1957, 15-year-old Paul McCartney attended one of the group's shows and became a member soon after. The next year, when George Harrison joined, Griffiths was asked to play bass — a request Griffiths was not entirely happy with. Furthermore, he couldn't afford to buy a new instrument, so he quit the group and joined the British merchant navy. In 1964, he left the merchant service and worked in Britain's prison services. In 1972, he moved to Edinburgh to do the same there.

After Griffiths' departure and some name changes, The Quarrymen became The Beatles in 1960.

In 1997, Griffiths joined other surviving Quarrymen — including Shotton, but not the famous ones — at a 40-year anniversary celebration of The Cavern Club, where the group (and The Beatles) got their start. News of this jump-started the group's re-formation to play at Beatles conventions around the world. The group also issued a couple of albums. In 2001 a book about The Quarrymen, written by Hunter Davies, was published.

In December 2004, Griffiths became ill after a concert in Norway.

Country songwriter **Merle Kilgore** (70) died of lung cancer in Mexico Feb. 6, 2005. In recent years he'd also had heart surgery and two back operations.

Wyatt Merle Kilgore was born Sept. 8, 1934, in Chickasha, Okla. He grew up in Shreveport, La., where he frequently visited *The Louisiana Hayride*. Once, he mustered the gumption to carry Hank Williams' guitar up two flights of stairs for the country star.

When he was 18 Kilgore had his first taste of success when Webb Pierce recorded his "More And More," which was a #1 country hit for 10 weeks at the end of 1954. Soon after, Kilgore was recording for Imperial Records. In 1960 he had a Top 10 country hit with "Love Has Made You Beautiful" for the Starday label.

Kilgore's main claim to fame was as a songwriter for others: "Johnny Reb" (Johnny Horton, 1959), "Wolverton Mountain" (Claude King, 1962), "Old Records" (Margie Singleton, 1964), "Tiger Woman" (Claude King, 1965). Kilgore's most famous song was written with June Carter — a member of The Carter Family — "Ring Of Fire," and it was cut by Johnny Cash (whom Carter married soon after). On July 7, 1963, it began a seven-week ride at the top of the country chart. The song has proven to be an enduring

war-horse that has survived covers by Eric Burdon & The Animals, Dick Dale, Duane Eddy, Tom Jones, Country Joe McDonald, Steve Allen, Olivia Newton-John, punk rockers Social Distortion, String Cheese Incident, Frank Zappa, and new-wavers Blondie and Wall of Voodoo.

In 1964 Kilgore began working with Hank Williams Jr. He started as an opening act for Williams' show; five years later Kilgore was handling Williams' music publishing activities. In 1986, Kilgore gave up his singing career when he took over management duties. As such, he was voted manager of the year by the Country Music Association in 1990.

Jazz organ player **Jimmy Smith** (76) died of natural causes at his home in Scottsdale, Ariz., Feb. 8, 2005.

James Oscar Smith was born into a musical family Dec. 8, 1928, in Norristown, Pa. His parents taught him to play piano, and at 9 he won a radio talent contest playing boogie-woogie.

Smith joined the Navy during World War II. The G.I. Bill allowed him to begin formal musical training upon his discharge in 1947. He worked in R&B bands in the Philadelphia area as a pianist. Around 1953, he was inspired by the playing of Wild Bill Davis to take up the organ.

Others had employed an organ to perform jazz previously, including Fats Waller and Count Basie. Davis, however, played the Hammond organ with the rotating Leslie speaker system and pioneered the organ trio format — organ, drums and guitar or saxophone, with the bass parts being played on the organ's pedals. Smith copied this concept — an early combo included fellow Philadelphian John Coltrane — and expanded on it by incorporating church sounds and quick, be-bop lines to complement Davis' R&B and swing approach.

In 1956, Smith took a gig at Small's Paradise, a New York City club, and his career took off. He made a series of recordings for Blue Note Records that are considered the essence of jazz organ playing. He cut about 30 albums worth of material in the six or seven years he was with the label. In 1962, he began recording for Verve, a larger label with a bigger budget that enabled Smith to record with orchestras. Many of these, including "The Cat," "Any Number Can Win" and versions of "Theme from *Mission Impossible*," "Funky Broadway" and "Chain of Fools" are *Grim Reporter* favorites.

During the '70s, he opened Jimmy Smith's Jazz Supper Club in Los Angeles. He continued to perform and record through the rest of his life. His most recent release is *Legacy*, a series of duets with young organ player Joey DeFrancesco.

Soul singer **Tyrone Davis** (66) died of pneumonia Feb. 9, 2005, in Hinsdale, Ill. Davis had been in a coma since a stroke last September.

Davis was born in Greenville, Miss., May 4, 1938. His parents divorced when he was 1 year old, and he went with his father to live in Saginaw, Mich. By the end of

***Grim Reporter continued on page 20***



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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 U.S. 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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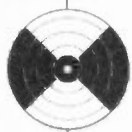
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by Stephen M.H. Braitman

# The Picture Sleeve Archive

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

## SCENIC

"The Kelso Run" b/w "East Mojave Shuffle," "Down Black Canyon Road"  
Independent Project Records (IP 046)  
December 1993

It's often mentioned that records have a tactile quality that CDs lack. The physical nature of LP and 45 covers is part of the artifact's overall aesthetic, something that is as normal for them as it is the rare exception for CDs.

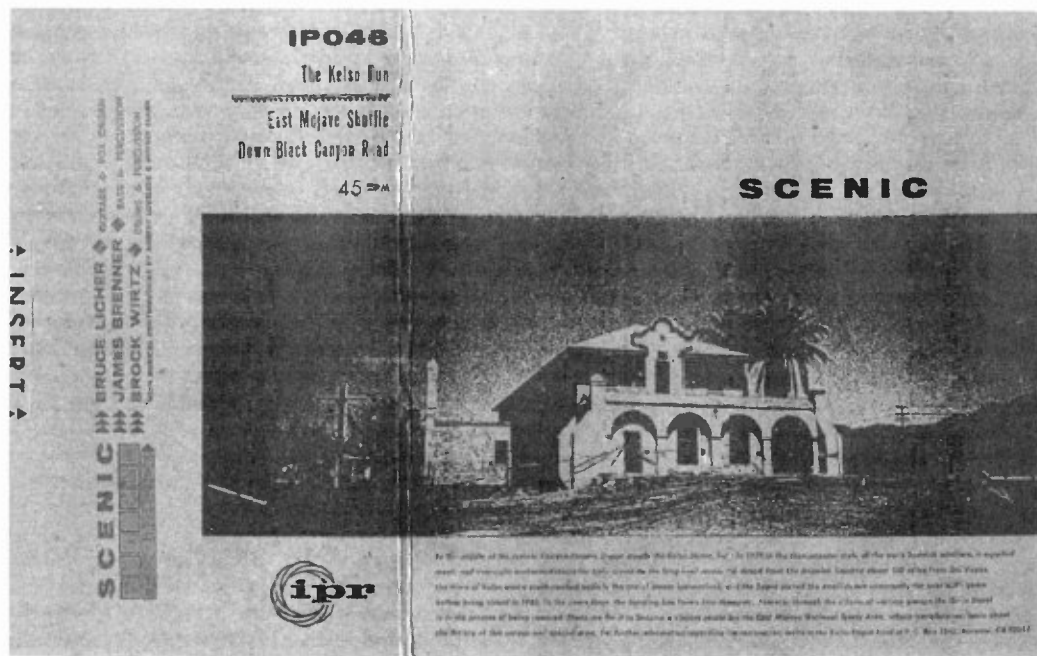
A strong believer in the power of that physical nature of records is Bruce Licher (pronounced "lye-sheer"), artist, musician, and printer. As owner of Independent Project Press, Licher has produced dazzling original hand-made album covers for bands as diverse as R.E.M., Stereolab, Scritti Politti, and Camper Van Beethoven, using an artwork-in-its-own-right antique letterpress machine. His work is immediately recognizable, with texture, color, and typography working in classic harmony.

Through his own label, Licher has released an eclectic, challenging catalog of art rock, industrial, ambient, and punk records. If you haven't heard of Half String, Deception Bay, The Abecedarians, Indian Bingo, The Dentists, Shiva Burlesque, Ten Foot Faces, or his early '80s band, Savage Republic, you're missing a significant part of the history of alternative music.

By the time Licher formed an all-instrumental group called Scenic in the early '90s, Independent Project Press was well established for quality productions in beautiful limited edition pressings. Scenic's debut disc of evocative film music—without-a-movie was a typically elaborate hand-made affair of thick folded card stock and earth tones. The illustration used here shows most of the fold-out image of the cover. Inside the sleeve are several duotone sheets with artful photos and text. The actual 45 itself is crisp, clear vinyl with, again, handmade labels.

Scenic's *The Kelso Run* EP was released in December 1993 in a numbered edition of 1,200 copies. Most IPR releases are limited and numbered. The cachet of limited editions was a good way to provoke interest among collectors and fans. Looking back today, however, it's an interesting question to see if being limited adds any real collectible value to records.

Most responders to this month's subject expressed a strong admiration for Licher's unique music products.



desirable, and valuable, would their records be if there hadn't been a Nirvana? (or, later, a White Stripes?)

Numbered or "limited" issues don't necessarily pique interest. "I've always been dubious about whether numbered editions really make much difference to a disc's value," says Roberge. "Is copy #0006 really any more valuable than copy #1033? Probably not, and a low number doesn't even mean that you got your copy any earlier than anyone else did, given the vagaries of distribution."

Gromfin added, "Limited edition records exist to fulfill two needs: 1) for the label, a way to create demand and ensure your release is seen as more exclusive and therefore more desirable and 2) for the consumer, as a way to collect something unique and special. For most of the record buying public, they don't care about limited editions. Once you are sucked into the vortex of record collecting, the limited edition becomes both a blessing and curse. You spend more time and money tracking down the item, but in the long run it may be worth more than a comparable record in your collection.

Bruce Lyalls of Recycled Records in San Francisco is even more direct:

"Merely hand-producing small quantities of an object is no guarantee they will be collected. Everyone wants Nirvana, not everyone wants to collect SubPop. Independent Project Records material is wonderfully crafted, but I'd rather have anything by the Misfits any day, saleswise and dollarwise."

The prognosis for Scenic and other IPR limited editions is only fair. Many of their releases can be found for sale or through auction at prices in the \$5-\$10 range. Roberge mentioned that "Tonevendor.com, which inherited a bunch of old IPR stock, may even have a few new copies lying around."

But then, Independent Project Press (and Records) was never about making a big splash in the marketplace. Licher cared about the look, the feel, and the sound. That's all we record collectors really care about, too.

Note: Gromfin's Warning Label Records will reissue later this year the legendary 1981 compilation album, *Keats Rides A Harley*, which includes, among others, recordings by The Tunneltones, Licher's pre-Savage Republic band. ●

Stephen M.H. Braitman is a writer and music appraiser in San Francisco. His Web site is [www.musicappraisals.com](http://www.musicappraisals.com).

## Limited Editions Bring Fame But Not Necessarily Fortune

But most had doubts that they would become very rare or collectible.

"Bruce Licher is one of the most underrated faces in the world of independent music," said Danny Gromfin of Warning Label Records. "The look he created in the late '70s and early '80s have been copied numerous times, and to this day the code he put in place confers a look and feel of quality, art-worthiness, and exclusivity."

Unfortunately, according to Leonard Roberge, arts editor for the Washington (D.C.) City Paper, "IPR never charged a lot for its limited pressings, and, aside from some early Savage Republic discs and a few others, the label's pressing quantities often seem to have outnumbered buyers."

The dilemma here is that quality, both in music and packaging, has not equated to popularity. IPR has remained a niche thing. You have to know about it. That's true of many small labels that essentially market to a collector or fan base. The exception proves the rule. In the area of limited editions, the big success story is Sub Pop with their Singles Club. But how really

discoveries

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April 2005





# Pondering Aloud

by Ray Sidman ray.sidman@worldradiohistory.com

Somewhere between love and hate, lies and truth, spaghetti and Brillo pads, lies the inevitable state of mind known as annual income taxes. Within these bounds, one can wonder what he or she will do when faced with such a thing: Do the taxes, or surreptitiously procrastinate in a repetitious manner? Today, I can safely/abruptly/pointlessly confess I've chosen to write this column, putting off calculating/calibrating/crying over my taxes for at least another hour or two.

So there's the opening endorsement for this week's review: I'd rather recommend this album than do my taxes. Hot diggety.



Courtesy of Rounder/By Ken Schies

Actually, I'm very fond of — excited about, even — Martha Wainwright's self-titled album, slated for an April 12 release from Rounder Records ([www.rounder.com](http://www.rounder.com)). Great fem folk-rock from a seriously pedigreed performer. Martha is sister of Rufus Wainwright and daughter of Loudon Wainwright III and Kate McGarrigle. (I'll admit, I'm not familiar with her parents' work.) Beyond her family's musical output, she has also appeared on albums by Linda Thompson and Gordon Gano, among others.

For 13 tracks she dishes out lyrics that range from good to superb. Musical styles range from soft rock to folk to grittier material. Her guitar and vocals blend well. She's smart and daring (and we know these two aspects don't often blend well) in songs such as "G.P.T." and...

Describing the best song on *Martha Wainwright* will require a little finesse on my part, as I want to keep a [insert adjective] column here (ha!). The title is "B.M.F.A." The four words it stands for begin with "Bloody Mother" — and this is where I deviate, but you can figure it out —

and it concludes with "[F-bomb]ing [Donkey orifice]." There, I've explained it with the enigmatic charm of a dung beetle but with the unmistakable intelligence of a lobotomized hamster.

Regardless, "B.M.F.A." sounds great, and the lyrics are creative and strong. A sample? Certainly: "Poetry is no place for a heart that's a whore/ and I'm young and I'm strong/but I feel old and tired/overfired."

Don't get the wrong idea here. Not all the songs are titled with initials. Those are the only two.

Other top songs include "When The Day Is Short." This is one of those songs you'll swear you've heard before because it sounds so timeless. It's also wistful and pop-rocky enough that it would serve as the best of the album's songs to target for Top 40 radio. I wager it'd do well, especially among the adult-contemporary crowd.

Then there's the melodic "These Flowers." A darker, more aggressive tune is "Ball And Chain." I could go on, but I also want to discuss...

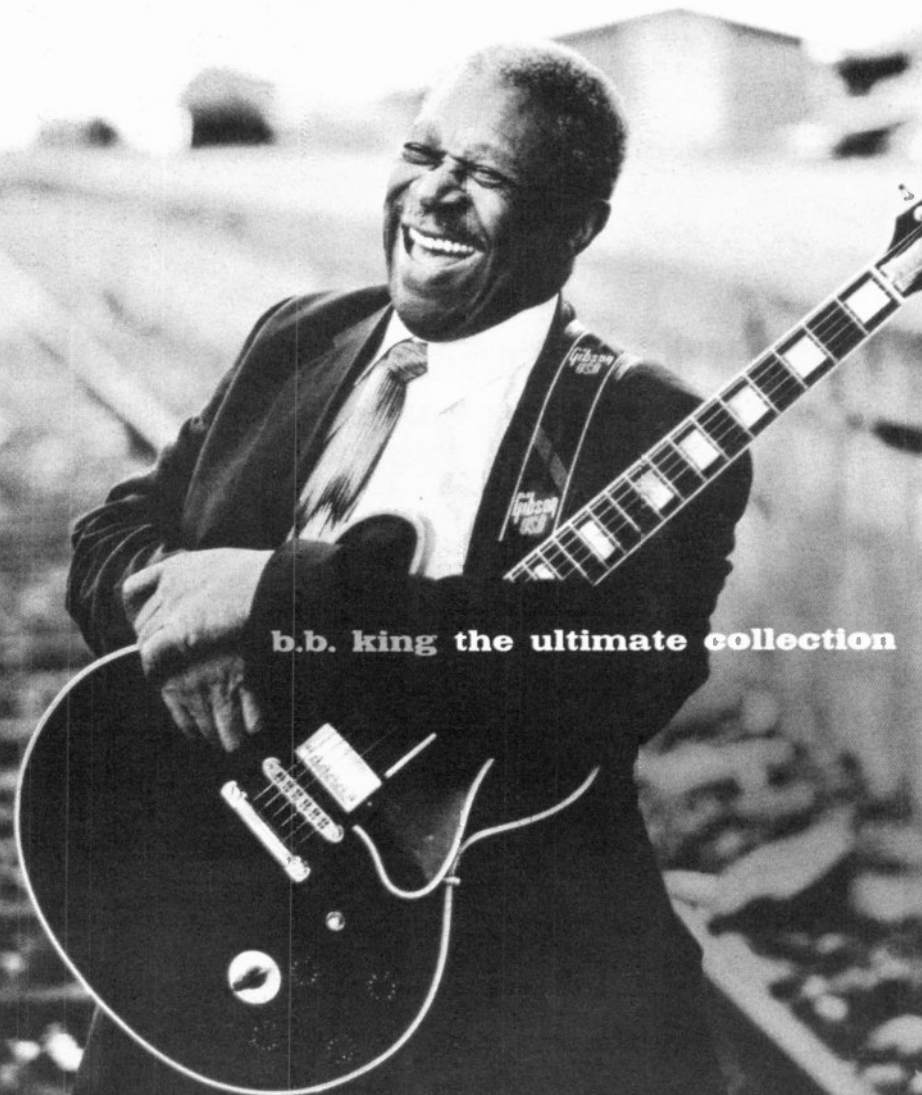
Wainwright's latest EP (Jan. 25), titled with the same four words that proved so interesting above. It contains "B.M.F.A." and "When The Day Is Short," plus three other tracks not found on the self-titled project. A nice aural assortment and perhaps a better investment if you're not sure you want to dish out the bigger bucks for her full album. (Of course, if I've done my job, this is a moot idea. This might end up being an addendum to your burgeoning Martha Wainwright collection.)

More often than not, when you hear an artist's lyrics and you internalize them, you wonder about yourself and how the songs reflect different times in your life. Wainwright is in the rare class of artists whose songs make you wonder about yourself and your life if you had turned out a different person. (This is a compliment, by the way.)

If you're still not convinced, then clearly I'm not doing my job. (There goes that 20 percent raise.) Which means I'll play the desperation pop-culture card: Watch for Wainwright in Martin Scorsese's *The Aviator* movie; she plays a torch singer.

On that note, I now return myself to my regularly scheduled (program) taxes. Cheers. ☺

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**Grim Reporter continued from page 16**

the '50s he was married and living in Chicago. Around 1961, he worked as a valet to blues singer/guitarist Freddy King. The next year, Davis was supporting his family by working in a steel mill, and he sang in West Side clubs on the weekends. In 1965 he was discovered singing in one of these clubs by singer/songwriter/pro-

ducer Harold Burrage, who brought him to the attention of the local 4 Brothers label. Davis cut three fine singles as Tyrone The Boy Wonder. By 1967 the label folded. That year, Davis cut a single for ABC that failed to chart. He then signed to Dakar, a subsidiary of Brunswick.

Davis' first single for his new label, "Can I Change My Mind," was a #1 R&B hit for three weeks starting

Feb. 1, 1969. The song also went Top 5 on the pop chart. Its B-side, "A Woman Needs To Be Loved," is a fabulous urban blues shouter in a Bobby "Blue" Bland style (the song was re-released as an A-side in 1975, and it was a Top 40 R&B hit). Davis proceeded to place several more singles, including "Is It Something You Got," "Turn Back The Hands of Time" and "Could I Forget You," high on the R&B chart. The best of them, "Hands," was another R&B #1, and it rose to #3 on the pop chart. Davis' recordings during this period are considered some of the decade's finest examples of Chicago soul music.

By the mid-70s, Dakar/Brunswick was falling apart, business-wise. Davis signed to Columbia Records in 1976 and continued to have success on the R&B chart. Toward the end of the decade, Davis' material drifted toward ballads and disco-oriented dance numbers.

After leaving Columbia in 1981, Davis continued to record for various independent labels and toured constantly. He was promoting his latest release when he had a stroke.

Country singer **Sammi Smith** (61) died in Oklahoma City, Okla., Feb. 12, 2005. She had been suffering from emphysema for several months.

Jewel Fay Smith was born Aug. 5, 1943, in Orange, Calif. Her father was in the military, and the family moved frequently, mostly within the Southwest. At 11, she began singing standards in nightclubs. At 15, she was married and began having children. In 1967, newly divorced, she was encouraged to move to Nashville, where Johnny Cash's bass player, Marshall Grant, discovered her. He helped her secure a contract with Columbia Records. She cut five singles for the label, three of which appeared on the lower reaches of the country charts.

This mediocrity must have appeared attractive to the people at Mega Records — a company reputedly set up as a tax write-off. Smith's first single for her new label peaked at #25. For her next single she cut Kris Kristofferson's "Help Me Make It Through The Night." On Feb. 13, 1971, it began a three-week run at #1 on the country charts. The song went Top 10 pop, won a Grammy® Award and was voted single of the year by the Country Music Association. Smith became a star, and Mega Records was forced into becoming a real record company!

Smith remained fairly popular through the '70s — she seemed to manage a chart appearance in just about every year up until 1986 — but never duplicated the success of her first big hit.

In August 2004 she made a final appearance at *The Grand Ole Opry*. ●

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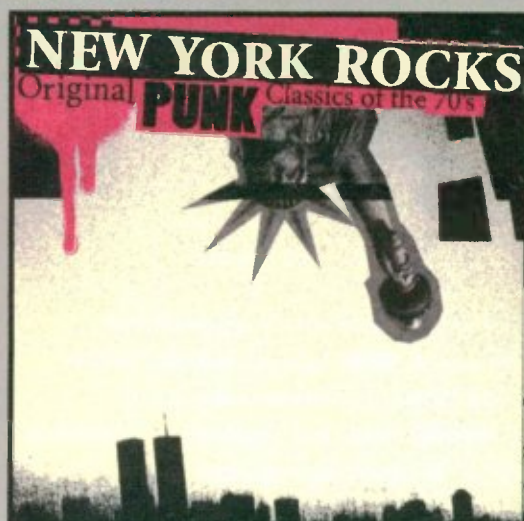
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# DiscReviews

## Various Artists

**Happy Birthday Newport!  
50 Swinging Years**  
Columbia/Legacy (C3K 89076) (Three CDs)  
reviewed by Gillian G. Gaar

The legendary Newport (Rhode Island) Jazz Festival celebrated its 50th anniversary in 2004, though the 28 tracks on this set span only 21 years (1955-76). But it's still a stellar cast, from Louis Armstrong, who gets the ball rolling with "Tin Roof Blues" and a charming "Mack the Knife" from 1956, to the final number, "Maiden Voyage," by V.S.O.P The Quintet in 1976.

The Newport Jazz Festival's acclaim comes from the fact that it draws the best talents in the field, so it's not surprising that this set goes from strength to strength. Duke Ellington & His Orchestra storm their way through a 14-minutes-plus rendition of "Diminuendo In Blue" that draws such an ecstatic response from the crowd you can readily picture how the audience must've leapt to its feet at the number's frenzied conclusion.

Count Basie & His Orchestra ("One O'Clock Jump") and The Dizzy Gillespie Band ("I Remember Clifford") are as smooth as ever, and Muddy Waters ushers in the new era of R&B with a gritty "Tiger In Your Tank."

The ladies are represented too, especially in one awesome five-in-a-row sequence on disc two that starts with Billie Holiday, two years before her death ("Lover, Come Back To Me"), and runs through Dinah

Washington (covering Bessie Smith's "Black Water Blues"). The sublime Ella Fitzgerald continues ("I've Got a Crush on You" and covers Holiday's "Good Morning Heartache" in 1973, just after the song had appeared in the movie *Lady Sings the Blues*), and Mahalia Jackson finishes, with the soulful "I'm Goin' To Live The Life I Sing About In My Song." Whew! Sarah Vaughn also turns in a wonderful "Black Coffee" on disc three.

Also included are the Buck Clayton All-Stars, Thelonious Monk Quartet, and Miles Davis (one of his two numbers is the previously unreleased "Round About Midnight"), among others. The set's liner notes and "remembrances" are provided by festival founder George Wein (on Billie Holiday: "Whatever Billie sang, even on the worst day of her life, was great"; on Davis' "Midnight" performance: "This was one of the most important moments in Newport's history. Thank God, the Voice of America [radio network] was there to record it"), giving a bit of behind-the-scenes insight.

Overall, the set functions as a *Greatest Moments In Jazz* collection as much as it does a Newport Jazz Festival history, making it a good choice for anyone wanting a crash course in the genre.

## Hubert Sumlin

**About Them Shoes**  
Tone Cool (51609)  
reviewed by Jeff Hannusch

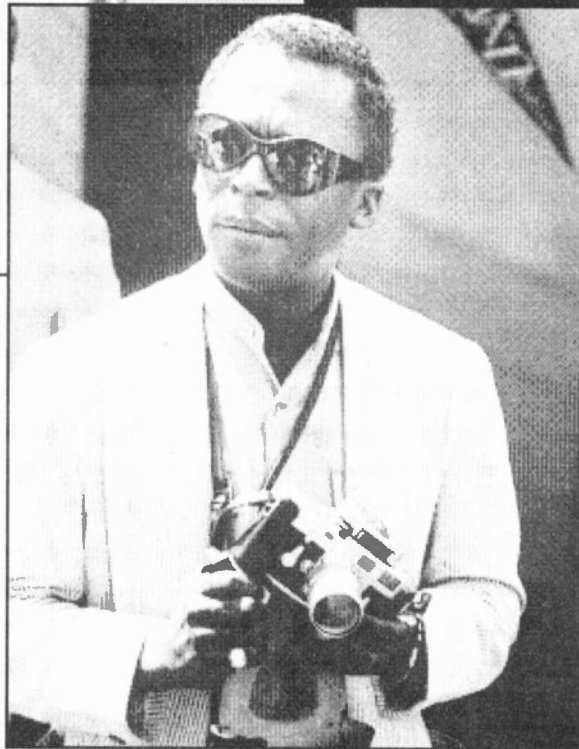
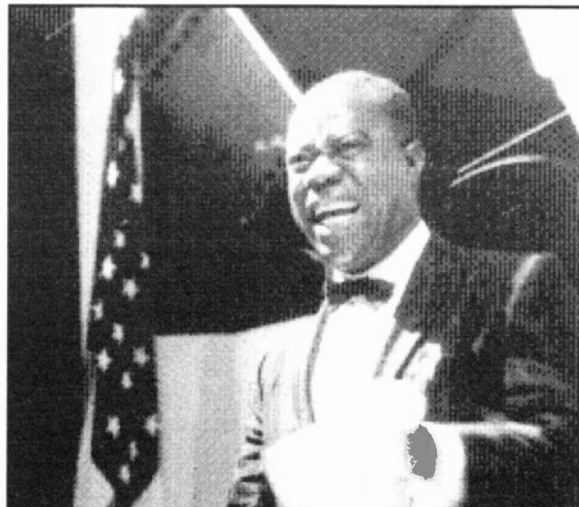
Long associated with Howlin' Wolf, ageless guitarist Hubert Sumlin throws a change at listeners with *About Them Shoes*, his latest release, by packing it with material from the Muddy Waters songbook. Joined by Keith Richards, Eric Clapton, Levon Helm, and Mudcat Ward to name but a few, Sumlin's CD might well be compared to Wolf's *London Sessions*, which in addition to Sumlin, includes several members of the English rock royalty.

Despite lineup changes on nearly every track, the retro 1950s Chess/Chicago sound prevails throughout. The consummate sideman, Sumlin lays in the background, supplying brilliant rhythms, concise turnarounds and the occasional head-turning solo. In fact, he sings only on the final acoustic track, "This Is The End, Little Girl." No complaints about song selection, as Waters obscurities such as "I Live The Life I Love, I Love The Life I Live," "Look What You've Done," "She's Into Something" and "Evil" are dusted off. There's no over-playing here, and nobody gets in anybody else's way — unusual when you've got an all star cast. A memorable tribute to Waters and Sumlin, *About Them Shoes* earns an A+.

## Sean Costello

**Sean Costello**  
Tone Cool 51576  
reviewed by Jeff Hannusch

Sean Costello touches so many bases on his self-titled album that you'd almost think you've been listening to a various-artists compilation or a favorite personal driving tape by the time the last track ends. He



Clockwise, from above: Muddy Waters, Mahalia Jackson, Louis Armstrong, Miles Davis. Photos courtesy Columbia/Epic Records.

Disc Reviews continued on page 33



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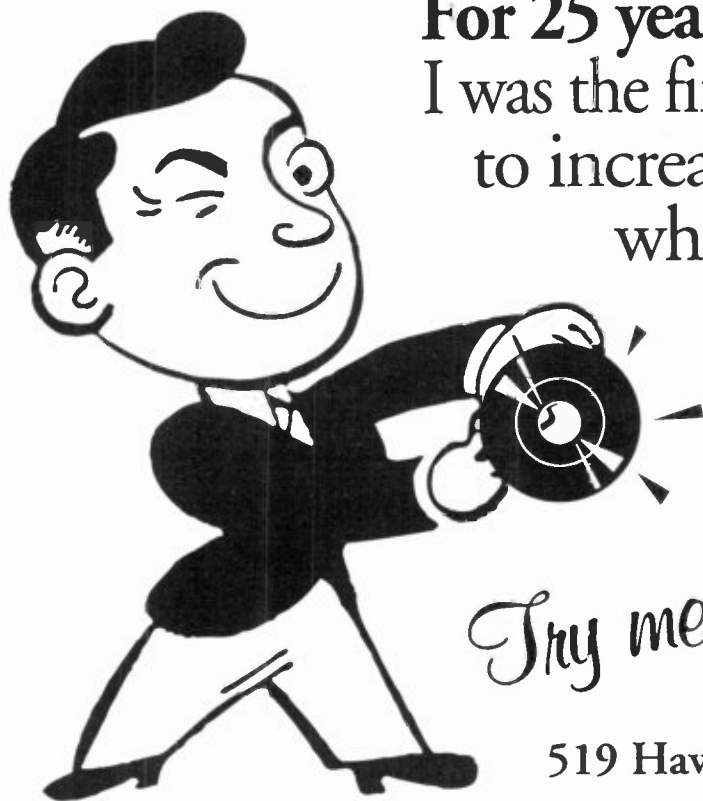
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# New York Dolls

## The Boys Still Feel The Noise



Courtesy of Mercury

From left:  
Arthur Kane, Jerry Nolan, David Johansen,  
Sylvain Sylvain, and Johnny Thunders.

**B**etween 1971 and 1974, the New York Dolls were the best rock 'n' roll band on the planet. Their two albums, *New York Dolls* and *In Too Much Too Soon*, gobbled everything that had gone before — R&B, doo-wop, girl-group pop, soulful grit, metal, raw electric country and Chicago blues — and spewed it out in an ear-numbing mess that prefigured the rage of punk and the arty pretensions of new wave. Visually no one has ever come close to their drag-queens-on-acid-in-a-thrift-store stage gear; they didn't invent glam, but they took it to an extreme that was probably inspired by the post-Stonewall mainstreaming of gay culture. But more important, they were great musicians, able to put out a manic rush of energy at a volume that would be matched in later years only by the Ramones. Johnny Thunders and Sylvain Sylvain didn't play much lead, but their intermeshed guitars produced a mighty roar that was supported by Arthur "Killer" Kane's avalanche of bass and drummer Jerry Nolan's controlled frenzy. Frontman and lead singer David Johansen had the voice of a Delta blues moaner and had moves that made Mick Jagger, then in his early 30s, look like an old fart.

The Dolls were more than the sum of their parts, and in retrospect clearly laid the groundwork for the punk revolution that would soon transform pop culture. Like their New York cousins, The Velvet Underground, New York Dolls were hugely influential and too radical to last. Clashing egos, bad business decisions (including a disastrous management deal with Malcom McLaren, who used the Dolls as the template for his own rock 'n' roll disaster, Sex Pistols) and record company indifference led to an early downfall.

Johansen had a solo career as a rocker before morphing into Buster Poindexter and leading a big swing band that played everything from salsa to jump blues and more recently returning to his blues and folk roots with The Harry Smiths. Thunders and Nolan formed The Heartbreakers, who managed some new-wave street cred until Thunders' drug habit reduced him to a Keith Richards-like caricature and an early death in 1991. (Nolan died a year later.) Kane vanished into his own personal hell, and, until their current reunion, Sylvain has maintained a steady, if low-key presence, landing several short-term major-label deals. He currently tours and records for Fish Head Records ([www.fishheadrecords.com](http://www.fishheadrecords.com)).

*Dolls continued on page 34*

by **Jay Poet**



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# Psychedelic Folk

Courtesy of DiChristina Staircaseby Christopher Sykes

Everything in music comes around again — even the most obscure movements. Way back in the 1960s musicians in Great Britain (and some in the United States) were fusing their hippie ideals with music that had varying degrees of connection to folk music. The Incredible String Band ventured far off the beaten path, bringing together a kind of proto-world music in the sensibilities and eclecticism of leaders Robin Williamson and Mike Heron. Marc Bolan's Tyrannosaurus Rex was acoustic guitar, bongos and a quavering voice until he sought the bliss of glam stardom and went electric. Fairport Convention picked up on West Coast folk-rock, aping Jefferson Airplane until songwriters Richard Thompson and Sandy Denny began asserting an Englishness into the music. Donovan always kept his mystical side to the fore, pushing it through influences that included both Bob Dylan and traditional English folk in songs such as "Sunshine Superman" and "Mellow Yellow" that kept him on the charts. These artists were the tip of the iceberg. More obscure acts, such as Ireland's Dr. Strangely Strange went further. And there were plenty of female singer/songwriters whose lives and work reflected the times, such as Vashti Bunyan, Bridget St. John, and Anne Briggs, who moved from heroine of traditional folk to gypsy soul.

Now the ideal has returned. Critical darling Devendra Banhart sounds like a mix of Donovan and Bolan, his songs and recording methods (his first album was recorded on malfunctioning cassette recorders and answering machines) reflecting his lo-fi lifestyle, full of innocent, absolutely unselfconscious imagery.

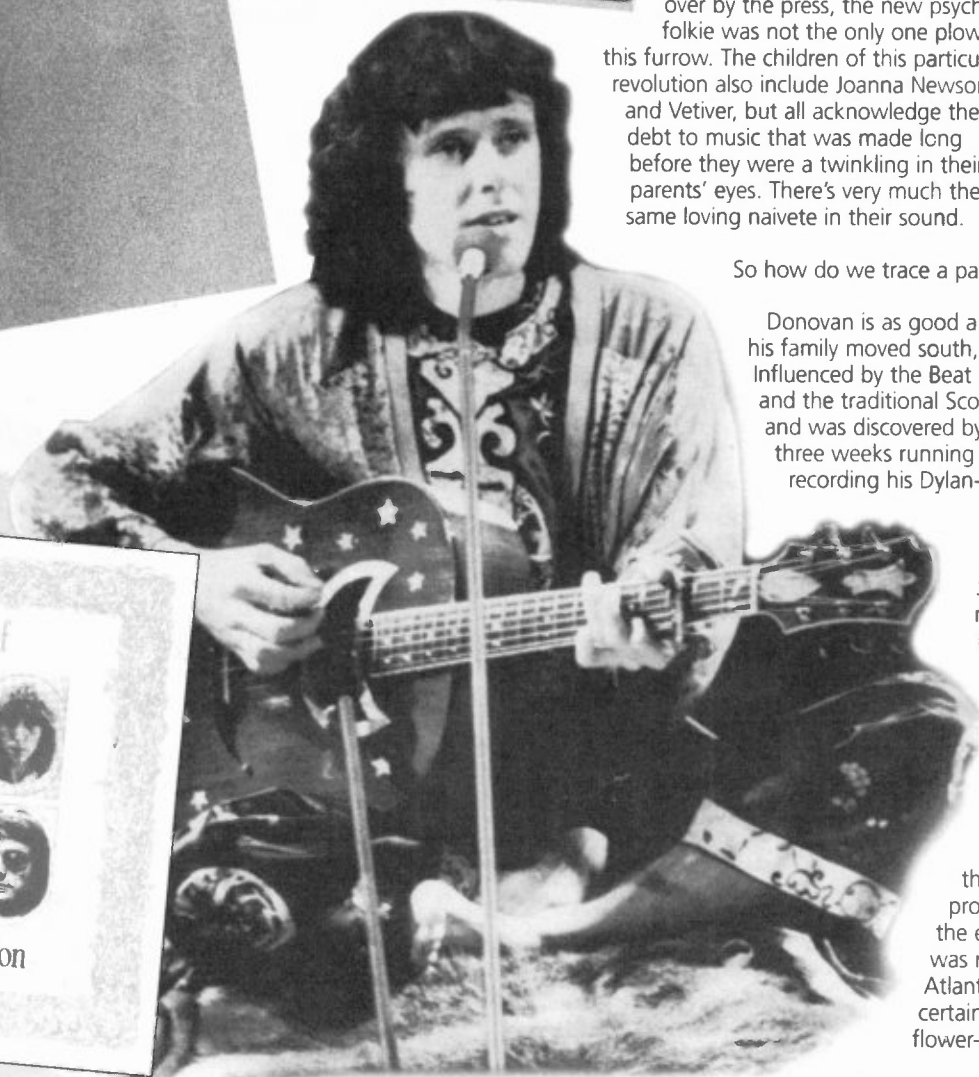
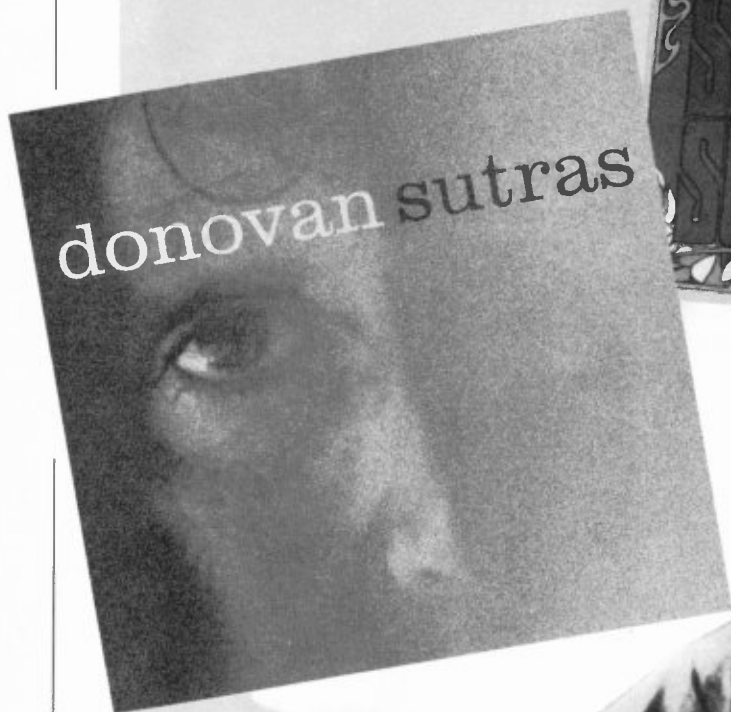
While the best-known and fawned over by the press, the new psych folkie was not the only one plowing this furrow. The children of this particular revolution also include Joanna Newsome and Vetiver, but all acknowledge their debt to music that was made long before they were a twinkling in their parents' eyes. There's very much the same loving naivete in their sound.

So how do we trace a path that actually skips generations?

Donovan is as good a place to start as any. Born in Scotland in 1946, his family moved south, to Hatfield, near London, when he was 9. Influenced by the Beat poets, American folkies such as Woody Guthrie and the traditional Scots music of his childhood, he began performing and was discovered by producer Mickie Most in 1964, appearing for three weeks running on the TV pop show *Ready, Steady, Go* before recording his Dylan-influenced "Catch The Wind."

But that wind was changing with the advent of psychedelia, and his 1966 album, *Sunshine Superman*, was as accurate a reflection of the new, hip London as The Beatles' *Revolver* (and Donovan was now moving in the rarefied circles of pop royalty). He went to India with the Fabs and enjoyed his most prolific period. His records, often playful ventures, drew from hippiedom lyrically but musically mixed up folk, jazz, blues and even rock.

In many ways he proved more successful in the states than at home, where business problems put his releases out of sync, although the expansive *A Gift from a Flower to a Garden* was released at the same time on both sides of the Atlantic. It's Donovan's most precious work and certainly the one most drenched in the ideals of the flower-powered times.



Courtesy of Epic

discoveries

26

April 2005





**Fairport Convention, back row, from left: Sandy Denny, Trevor Lucas, Bruce Rowland, Jerry Donahue. Front row: Dave Swarbrick, Dave Pegg.**

He did, however, redeem himself by teaming up with guitarist Jeff Beck for a series of classic psychedelic singles — “Hurdy Gurdy Man,” “Barabajagal” and “Atlantis,” but by the beginning of the 1970s and the *Cosmic Wheels* album, his greatest time had passed.

His hippie ideals remained intact, however, even as he was established as a star who’d always sell a certain amount of records. He enjoyed a return to celebrity, in a minor way, in the mid-90s, with the Rick Rubin-produced *Sutras*. In the expansive, open ‘60s he’d been lucky, with his amiable, breathy folk style merging into pop. Whether wittingly or not he had a canny sense of melody, with one ear to the charts and the other to the underground. His lyrics were in tune with the times — and the fact that he was produced by hit-maker Mickie Most certainly helped the equation.

Donovan had never set out to be a star. It simply happened to him. Bolan, on the other hand, was driven to it. The former Mark Feld had been all over the scene since he was barely a teenager, serving espresso at the legendary 2 1/2 coffee bar in London’s Soho, where so many of the great British rockers were discovered, then appearing briefly as a male model, the magazine face of the Mods. He briefly walked the Donovan/Dylan path as Toby Tyler (even down to the jaunty denim cap) before escaping to France where he purportedly enjoyed an encounter with a wizard — although the form of the encounter varies from conversation to conversation.

But he was reborn as a hippie songwriter and poet, whose first real break came as the guitarist with John’s Children, the explosive band signed to Track Records. His tenure ended as the band barely escaped a riot they’d fomented at a gig in Germany.

His desire for fame hadn’t diminished, however, and he formed an electric band, Tyrannosaurus Rex, including drummer Steve Peregrine Took (actually Steve Turner — Bolan persuaded him to change the name to bring in a character from *Lord of the Rings*), which lasted for one shambolic gig at Middle Earth.

Suddenly the group was down to a two-piece. Bolan’s electric equipment was repossessed, and Took began playing bongos. The songs, all Bolan compositions where epic legend poetry and faerie images meet ‘50s rock ‘n’ roll, caught the ear of the late BBC DJ John Peel, who championed their cause. When producer Tony Visconti saw them perform at the UFO Club, they had another fan — this one with clout. He was eager to sign them and did, landing them a contract with Regal Zonophone, who put out the single “Deborah” (which climbed to #34) and the album *My People Were Fair and Had Sky in Their Hair... But Now They’re Content to Wear Stars on Their Brows* — one of the classics of the hippie folk era, peaking at #15 on the U.K. album charts.

They were in demand, gigging all over Britain, appearing at the Woburn Festival and at one of the free events in London’s Hyde Park. By the end of 1968 their second album, *Prophets, Seers & Sages, The Angels of the Ages* appeared, without any of the scant contemporary references that had lyrically infiltrated the first disc. Even the single, “One Inch Rock” (#28), was about magic, not rock. The album, however, never found chart success.



Courtesy of Island Records

# THE OLD BECOMES NEW AGAIN



Courtesy of Unique Gravity by Nicola Williams

Incredible String Band

## DISCOGRAPHIES – the Old Guard

### INCREDIBLE STRING BAND

- The Incredible String Band (1966, Elektra EUK 254)
- 5000 Spirits or the Layers of the Onion (1967, Elektra EUK 257/ EUKS 7257)
- The Hangman’s Beautiful Daughter (1968, Elektra EUK 258/EUKS 7258)
- Wee Tam and the Big Huge (1968, Elektra EKL 4036/7)
- Changing Horses (1969, Elektra EKS 74057)
- I Looked Up (1970, Elektra EKS 74061)
- Be Glad for the Song has No Ending (1970, Island ILPS 9140)
- U (1970, Elektra 2665 001)

### FAIRPORT CONVENTION

- Fairport Convention (1968, Polydor 582/583 035)
- What We Did On Our Holidays (1969, Island ILPS 9092 U.K., A&M SP 4185 US)
- Unhalfbricking (1969, Island ILPS 9102 U.K., A&M 4206 U.S.)
- Liege & Lief (1969, Island ILPS 9115, A&M SP 4257 US)

### TYRANNOSAURUS REX

- My People Were Fair And Had Sky in Their Hair... (1968, Regal Zonophone (S)LRZ 1003)
- Prophets, Seers and Sages, the Angels of the Ages (1968, Regal Zonophone (S)LRZ 1005)
- Unicorn (1969, Regal Zonophone (S)LRZ 1007)
- A Beard of Stars (1970, Regal Zonophone SLRZ 1013)

### ANNE BRIGGS

- Anne Briggs (1971, Topic 12TS 207)
- The Time Has Come (1971, CBS 64612)

### BRIDGET ST. JOHN

- Ask Me No Questions (1969, Dandelion 63750)
- Songs for the Gentleman (1970, Dandelion DAN 8007/K 49007)
- Thank You For.... (1972, Dandelion 2310 193)
- Jumblequeen (1974, Chrysalis CHR 1062)

### VASHTI BUNYAN

- Just Another Diamond Day (1970, Phillips 6308019, reissue 2004 DiCristina Stair 4)

## the Young Turks

### DEVENDRA BANHART

- Oh Me Oh My (2002, Young God 20)
- Rejoicing in the Hands (2004, Young God 24)
- Niño Rojo (2004, Young God 25)

### JOANNA NEWSOME

- The Milk-Eyed Mender (2004, Drag City 263)

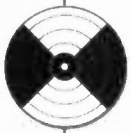
### VETIVER

- Vetiver (2004, DiCristina 2)

discoversies by Christopher Sykes

Courtesy of DiCristina Staircase by Christopher Sykes





Therein lay the problem. Tyrannosaurus Rex had become a cult band, a favorite of the hippies but never in any danger of real mainstream chart success. That success was what Bolan really craved; it was the goal he'd pursued for years. Even though the next album, *Unicorn*, rose to #12, the band wasn't making much popular headway (this was the first Tyrannosaurus Rex album released in the U.S., where it sank like the proverbial stone, as did the tour to promote it).

They even tried a brief foray into electric music, on the single "King of the Rumbling Spires," but it managed only a paltry #44. Took, who was turning increasingly to drugs, left on an American tour, running off with a girl, and it seemed like the end for the band.

Instead, Bolan recruited another percussionist, Mickey Finn, and released another electric single, "By The Light Of The Magical Moon," which didn't capture the mainstream market and angered his longtime fans, who wanted the acoustic, hippie Bolan. On *A Beard of Stars* they didn't quite get what they'd hoped; the folk element was toned down, as Bolan began his deliberate progression to pop star. He'd had enough of being a cult name. He wanted fame.

First came the name change, and Tyrannosaurus Rex was shortened to the much more manageable T. Rex. And then came "Ride A White Swan." The lyrical imagery remained — albeit in a more succinct manner — but in what was essentially a 12-bar framework, given the full Visconti production. In one fell swoop Bolan left behind his hippie past, created glam rock and became the star he'd always dreamed of being.

## Tyrannosaurus Rex had become a cult band, a favorite of the hippies but never in any danger of real mainstream chart success.

— Chris Nickson

Of the females, St. John fell into music while a student. She played guitar and sang, composing her work, but it wasn't until she was in France in 1967 that she met American Robin Fredericks, who'd already befriended a young Nick Drake (she wrote "Sandy Gray" about him, which was recorded by John Martyn). From there, St. John fell into the singer/songwriter crowd, moving to London after graduation and performing at Cousin's and Bunjee's, the two main venues for the semi-folk singers. It was BBC radio DJ Peel who really discovered her, taking her along to his gigs and urging the audience to listen to her. He featured her on his shows and signed her to his label, Dandelion, which released her first three albums (a fourth, *Jumblequeen*, appeared on Chrysalis). But in 1976 she moved to New York, where she still resides, and occasionally performs and records.

Briggs, on the other hand, emerged out of the traditional folk scene. She was discovered as a teenager by folk revivalist Ewan MacColl (father of Kirsty), becoming part of his Critic's Group in the early '60s and recording several EPs of traditional music for the Topic label. But her gypsy soul asserted itself, and after she broke up with boyfriend Bert Jansch — the guitarist who'd go on to be a founding member of Pentangle — she took off for Ireland, living the hippie life and taking up with Johnny Moynihan, of influential Irish folk band

Sweeney's Men. Her second album didn't appear until 1971. *The Time Has Come* features mostly her own material, with sparse accompaniment. While grounded in the folk tradition, songs such as the title cut and "Wishing Well" show her bucolic talent. Eulogized by Denny on the Fotheringay song "The Pond And The Stream," Briggs dropped out again, although she did record one more album, the very loose and hippie-ish *Sing a Song for You* in 1973. It remained unissued until 1996. From there, by choice, she vanished again from music.

Bunyan could have been a star in the mid-60s — she was given the Marianne Faithfull treatment by Andrew



over the world and do arty things. But it was building up, and then it became all year 'round, as it is now."

The founding members were Williamson and Clive Palmer. "They were sort of beatniks," Heron said. "From what I can understand they were listening to early blues and a bit of jazz and as much world music as they could get, which wasn't much at the time. Ravi Shankar came every year, and people would go to Morocco and bring records back. By the time I got involved it was all the early stuff on Folkways, Robert Johnson, and there was a lot of Bulgarian stuff available. When we signed with Elektra when we went to America, we were allowed to raid their shelves. They had the Nonesuch label, so Robin and I came back with about 150 records, music of the Bahamas, weird classical stuff, so that became an influence too."

They were signed to Elektra by Joe Boyd, then a young producer just over from America with a taste for the unusual — and the ISB were certainly unusual. Their self-titled debut was an iconoclastic, twisted take on folk music, childlike yet knowing, with a mix of bizarre lyrics and ethereal melodies.

"It was out of the folk clubs," explained Heron. "Robin and Clive had an individual take themselves, and when I joined, strumming with them before we made the first album, it liberated them to do a bit more instrumental stuff. It was our take on old-timey music or gypsy versions of British music."

Once the album appeared, to glowing, if sometimes bewildered reviews, the band members did the only thing that they could to remain true to their hippie ideals. "[The band] split up completely," Heron continued. "Clive went off to India and Robin went to Morocco, and neither of them had strong intentions of returning, but they both did. Clive didn't come back to the String Band, but Robin did, and Joe Boyd got the two of us to go to the studio in London and play each other the songs we'd written in between. And Robin came back with a lot of weird instruments from Morocco. Also, Joe Boyd had just recorded Pink Floyd's first single, 'Arnold Layne,' and he was very much at the center of the whole psychedelic thing, because he ran the UFO Club. We were staying at his flat, and it was full of all these people from different psychedelic rock bands and we were thrown into the middle of it all."

Part of that scene were Fairport Convention, who'd first come together in late 1966 to play rock 'n' roll with a West Coast twist — their first album, with singer Judy Dyble, would include material by then-unknown North American composers Joni Mitchell and Emitt Rhodes — before slowly turning to folk after Denny joined the band. Really, it was a place that suited the String Band perfectly, and they "attracted a lot of people in. Some of Joe's friends were Simon and Marijke [Kooer], who had a record [and band] called *The Fool*. They ended up painting the Apple building, and they did the cover for our second album, *The 5000 Spirits of the Layers of the Onion*. Various people would be hanging around, like Graham Nash and David Crosby."

The new record had very much more of a world-music feel to it, using the instruments and rhythms Williamson had discovered abroad — as well as increased drug usage — a product of its times that still, remarkably, sounds relevant today.

But even that would be dwarfed by the epic, "A Very Cellular Song" that would appear in early 1968 on *The Hangman's Beautiful Daughter*.

Loog Oldham, the manager of The Rolling Stones, releasing tracks for Decca, Columbia and Immediate, all of which sank without notice. Instead, she turned her back on all of that in 1968 when she decided to move to the Hebrides with her dog, traveling in a horse-drawn wagon, writing songs as she went. After meeting folk singer Derroll Adams, who advised her to let someone hear her material, she gave her work to producer Joe Boyd, who recorded her *Just Another Diamond Day* with some members of Fairport Convention and Robin Williamson from the Incredible String Band. Although resolutely ignored at the time, over the years it has become a touchstone of psychedelic folk, finally finding CD release in 2000, 30 years after it originally hit the market.

It's a disc that strongly connects past and present. For Banhart, one of the main new crops of artists, Bunyan and her music are an inspiration, but, back in 1970, "Vashti used to have her caravan parked up at our house," recalled the Incredible String Band's Mike Heron. And in Boyd, they also shared a producer.

The String Band had their origin in Edinburgh, Scotland, in the early part of the 1960s, which had "a cultural undertone because of the Edinburgh Festival, which at that time was the end of August and the beginning of September," Heron recalled. "People would flock from all





"We do it now live," observed Heron. "It's actually about taking LSD. It's a journey through the night, if you like. It starts with little bits you might hear from radio plays and things, and then it goes into music of the Bahamas. From there it's a harpsichord-y thing, which we probably also got from the Nonesuch label. And there's a section about an amoeba."

As a live and recording act, they'd been joined by their girlfriends, Licorice McKechnie and Rose Simpson (who, in the 1990s, would go on to become the mayor of the Welsh town of Aberstwyth).

"Licorice was living with Robin for a long time," Heron said. "She'd been with Bert Jansch before that. Even when I joined the band she was with him, so it was natural that she'd join, because she had a lovely voice. I was with Rose, and I wanted a bit of bass in the band, because I was used to rock bands. I encouraged her to play bass, and it turned out she was rather good at it. That gave a bit of a ground to it. For a time it was just the four of us."

They followed it up with the expansive double album, *Wee Tam and the Big Huge* (which was also released as two separate albums, to make everything confusing). Heron said, "[It] was more explicitly psychedelic. Our audience wanted us to explore that scene, so Robin explored childhood stuff. We just expanded it a bit." Around this time they made the film *Be Glad for the Song has No Ending*, ostensibly for the television show *Omnibus Arts*. It was, however, deemed not suitable for British TV of the time — an unabashed art piece.

Until 1970 they were very much at the top of their game, producing some extraordinarily inventive and eclectic albums that refused to see any boundaries in music, ranging freely from Indian to traditional English folk and off to Africa, often in the same song. But like everything else, its course wasn't endless.

"U was kind of the end," Heron noted. "A lot of people liked it, so they managed to get the album out. I wasn't really involved with it. It was very much a Robin, mixed-media thing. That cycle with Joe Boyd producing ended with *I Looked Up*. I'm particularly fond of *Wee Tam and the Big Huge*. It was a double album — we still perform quite a few things from it live. It's been the biggest seller in America. In Scotland they still like the first album, because it came out of the folk clubs, and Billy Connolly and all these people championed it. In Britain it's probably *The Hangman's Beautiful Daughter* they like best, and there's also a fondness for *Liquid Acrobat as Regards the Air* (1971), which was much later. Most people really like the first six albums."

It all came crashing down eventually, because, Heron remembered, "You get caught up in the band. I was living with the manageress, so I was very aware of her paying the wages. The record company wanted us to do more tours and put more albums out. We ended up doing second on the bill to Three Dog Night! I think we all knew that was the end. It was moving into the stadium-rock thing, and we weren't made for that. In



**Vashti Bunyan**

the middle of it, Robin ended up leaving the band in '74 in New York, while we were touring. So that gave us a few headaches. We got rescued by Melanie's husband, who had a record label called Neighborhood. He was going to sign the String Band, because we'd been dropped by Elektra, and we were in America without a deal. Melanie and he were fans of us. Robin actually recorded two tracks with me before he left, and it became my album, *Mike Heron's Reputation* (1975 — a follow-up to 1971's *Smiling Men with Bad Reputations*). That at least got us home to Britain. But we could all see the end coming — it was just the timing that wasn't very convenient."

In 2000 the three original members of the group reconvened in Scotland and began touring together again, although Williamson left in 2002. They've been to America a few times since and have noticed the growing young psychedelic-folk phenomenon.

"We toured with some of them. The one who was a super success was Joanna Newsome. She brought a lot

of people in, particularly in Chicago, where her label is. We had a guy called Jack Rose, a John Fahey type, who played too. He travels around with his guitar."

The String Band's Clive Palmer has become musically involved with Banhart, making a strong connection between the old and the new in psychedelic folk. But to the half-Venezuelan Banhart, "Nothing has come and gone, only moved in circles, not a straight line. Have people rediscovered the land within and without us? No! But maybe now, as in the '60s, more people are singing about it." He doesn't see it as a revival but admitted, "There is a movement, a musical relationship, a love relationship based on music and friendship, a family, yes."

His own influences, though, show the power of the past, ranging from R&B to samba and jazz but with a very heavy dose of the 1960s in there. In fact, he said, "influence is not the right word. 'Inspirations' is more accurate. They are: Vashti Bunyan, Simon Diaz, Atahualpa Yupanqui, Caetano Veloso, Karen Dalton, Biff Rose, Clive Palmer, Anne Briggs, Jorge Ben, Alice Coltrane, Joseph Spence, Bobby Charles, Prince Buster, John Fahey, Winston Wuttunne, Luiz Bonfá, Yoko Ono, Zep!, Davey Graham, Trader Horne, Linda Perhacs, Tractor, and John Martyn." It's a remarkably eclectic list for one so young, showing an open, inquisitive musical mind, especially with the discovery of Bunyan's obscure album.

"It's a secret. It's a secret to me, really," he said enigmatically. "I was in Paris and once I had it. It saved and changed my life. It protected me and nurtured me."

To him, the ties that link artists like him and Newsome to those who trod this path before exist simply because they're all artists following their own muse without a thought for commerciality.

"To a degree, they are similar in the sense that the Incredible String Band was never trying to be like anything else other than the Incredible String Band. Yes, they had many influences and inspirations, but they remained very unique and very Incredible String Band. It's the same with Joanna. She had inspirations and influences, but she is completely unique, original and completely herself. She is not a revivalist. She is a poet and a musical genius, like the Incredible String band. That's the connection. I don't think it has anything to do with them being considered folk or psych folk or any other of the million terms. Neither is a purist; both are explorers."

One difference between then and now is that in the '60s artists were happy to have access to recording studios. Now, many seem to prefer a more real, lo-fi sound, as with Banhart's first album or even his second and third, which were recorded together in a house on the Georgia/Alabama border. Yet, with the technological advances in recording equipment, he'd argue that's not necessarily the case.

"I don't fully understand that. I am pro recording. I am very pro recording! I am not that into controlled and confined studios that block out the rest of the world. I am into field recording and recording at home. Though I am now making a record in a studio, there are turkeys and a river nearby, and the windows are open. I begin by letting it flow, and then I think ahead. I shape it in my head and heart later, but it begins with flow. Although sometimes I do set out to write a specific thing that sounds like this or that and is about this or that, those are always my worst songs!" [laughs]

And so all that was old is now new again... ●

Courtesy of DiChristina Staircase

Courtesy of DiChristina Staircase/by Christopher Sykes



**Clive Palmer**

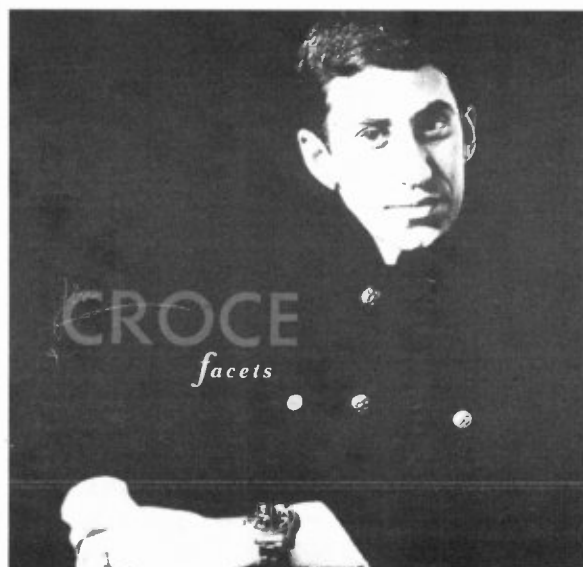
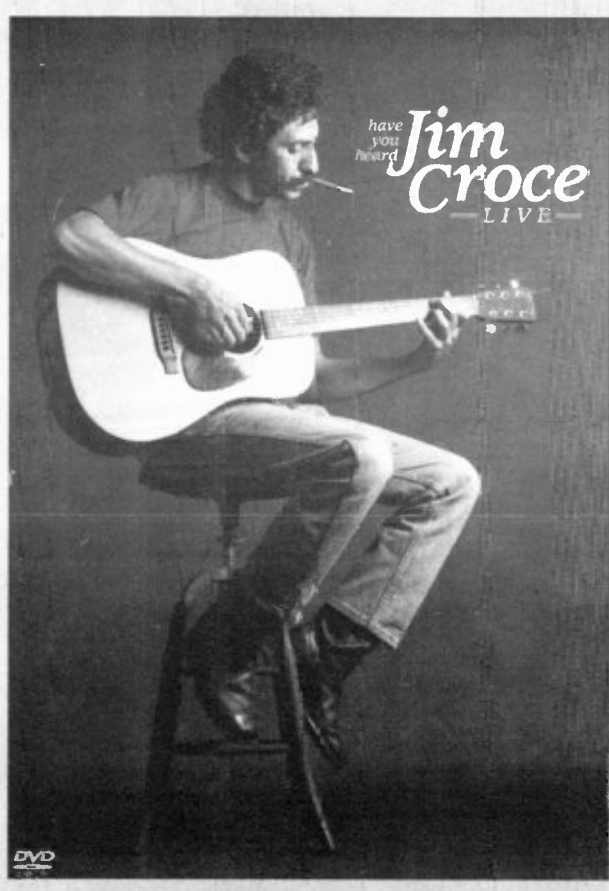
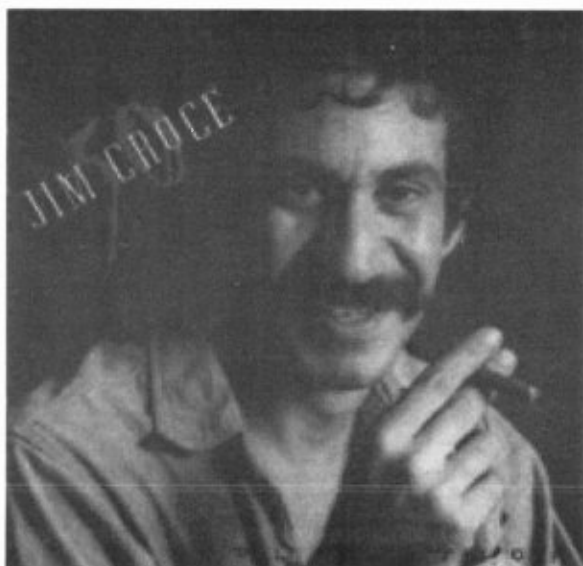
Courtesy of Communion Records/by Martin Gwynedd





# PHOTOGRAPHS, MEMORIES AND MUSIC:

by Rush Evans



**W**hen I think of the late Jim Croce, who died all too young at 30 in 1973, I think not only of his heartfelt songs with beautiful expressions of love and human character, but also of a nice dinner featuring a Wild Salmon Tornado entree with herb-crusted eggplant medallion, grilled asparagus and seasonal vegetables served with a tarragon beurre blanc. OK, not really, but that does sound good, doesn't it?

Actually, there is a connection there, the salmon being an extension of the various creative ventures from Jim's widow, Ingrid, each pursued in the loving interest of keeping her late husband's music alive and well. With much thanks to her, it's doing just fine.

Not only has she opened a classy downtown San Diego restaurant dedicated to Jim's memory (Croce's, where the Wild Salmon Tornado is \$27.95), she has also created an adjoining jazz club (Croce's Jazz Bar), a blues club (The Top Hat Bar & Grille, after Jim's song of the same name), a photo book (*Time In A Bottle*), a cookbook (*Thyme In A Bottle!*), and now some new musical releases, culled from the unreleased archives, shedding new light on her late husband's musical gift.

When Jim Croce showed up on the scene at the beginning of the '70s, he'd already spent years making music in various settings and figurations, most notably with Ingrid as a folk duo. Throughout that time, he held regular jobs, too, from which he drew inspiration for what would become his best-loved anecdotal character songs. "Speedball Tucker" came from his time as a truck driver. His breakout hit, "Bad, Bad, Leroy Brown," was about a very real person whom Jim knew in the service.

His rise to the top of the pops was quick, in an era in which one could do so without benefit of an *American Idol* television show. Penning and singing a good song was the ticket at that time, and this shy young artist had plenty more where that came from.

He was lucky, actually (as was the popular music audience of the time), to be heard by all of America. It's different now. The very best acoustic singer/songwriters of the 21st century (such as Jimmy LaFave, Slaid Cleaves,

## Keeping the Memory of **JIM CROCE** Alive

and Terri Hendrix, to name some personal favorites) keep their music alive on the Americana underground, while ephemeral acts such as Hillary Duff and Clay Aiken fill basketball arenas, celebrity magazines and Clear Channel playlists.

If there is any hope left in the world of radio, the newly released recordings of Croce should show up on Adult Contemporary and Americana playlists. Whether that happens or not, the great news is that they are

available by CD and DVD technology that Croce could never have imagined. It's safe to say that he'd be proud and happy about their release.

### Jim Croce Live

The *Have You Heard Jim Croce* live DVD brings to life the gentle man behind the intimate and intricate songs, the moving pictures animating the songwriter who completely missed the MTV video age. Consisting of various live performances for music shows of the time such as the BBC's *Old Grey Whistle Test* and *Don Kirshner's Rock Concert*, Croce can be seen smiling, laughing and talking in and around his storytelling songs. The cigar-smoking tough guy seen on his album covers and publicity photos of the time can now be seen more as who he actually was: a personable, humble and warm artist, enthusiastic about any chance to sing to an audience.

This is as close as history will allow us to experience a Croce concert, and the songs are performed the same way they were when he was on the road. There was no band, no strings, no glitz, no glamour, just a man and his rhythm guitar with his friend and partner, Maury Muehleisen, taking harmony vocals and lead acoustic.

Unplugged versions of hits "Operator (That's Not The Way It Feels)," "Bad, Bad Leroy Brown" and "You Don't Mess Around With Jim" appear among other songs that should have been hits. It's fortunate that "Lover's Cross," "The Hard Way Every Time" and the extraordinary "These Dreams" were committed to videotape, and the same goes for some of the bonus footage included on the video. An excerpt of a filmed documentary at the Croce family farm gives us a glimpse of his family life before it was cut short. Young parents Ingrid and Jim are seen enjoying life and doting over their toddler, Adrian James (A.J.).

### The Family Name

A.J., now an artist in his own right, was an active participant with his mother in the production of these recent projects. "It took about two years to put the DVD tapes and *Facets* together, and during that time I was

discoveries

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writing every day, but I was also working in the studio and listening to old stuff of my dad's," said Croce, whose fifth album, *Adrian James Croce*, was released in July. "It wasn't until that was completed a year ago that I could get a chance to get into the studio and start recording the stuff that I'm putting out now."

The stuff he's putting out now is pure jangly power-pop, a somewhat different sound from his swinging jazzy debut of 15 years ago. His varied solo career draws more influence from Elvis Costello, The Beatles, and Louis Armstrong than from the father he lost at age 2, but there is still clearly a strong musical, familial and spiritual connection.

He came to realize this himself while preparing the newly released recordings of his dad. "There was a moment when I went into my studio, and I was transferring all these cool tapes [of my father's] onto digital, listening to make sure everything was good. I was listening to these recordings and they were the same songs I was listening to, probably three or four of them, since I was 13 or 14. I'd never heard him play them, and they were obscure. Fats Waller and Bessie Smith songs, some Mississippi John Hurt stuff. All of a sudden there was this amazing thing: 'How is it that we wound up playing the same stuff, that became such an important influence on us?'"

### Facets of American Music

Jim was indeed a student of the blues and jazz of America's musical roots, and like so many guys with guitars at the time, his music came out with the sound and spirit of the folk movement. In 1966, Croce was able to commit some of his songs to tape, thanks to a \$500 gift from his parents for the express purpose of making an album — to get it out of his system before getting a real job. Only 500 copies were printed of that record, *Facets*, which he sold for \$5 apiece. It includes several traditional tracks, a song by Nashville's Harlan Howard, one by Gordon Lightfoot and some of the young songwriter's own compositions. The most stunning track is an original musical interpretation of Rudyard Kipling's epic poem, *The Ballad Of Gunga Din*. The haunting melody was introduced by a banjo and carried to its tragic end by a voice wise beyond its 24 years.

The sparse arrangements and echoed vocals capture something unique, a Pennsylvania white boy with the rural sensibility of Southern blues. It was the very sound that had already drawn a kid from Minnesota named Bob, along with dozens of others, to the funky downtown New York neighborhood called Greenwich Village.

But New York would not be the home to Croce, literally or musically (though he did try living there, by the way, as documented in his song, "New York's Not My Home"). In the few years following the self-released album, Croce would find his own musical niche, which would soon bring more commercial success than that of some of his more folk-oriented contemporaries.

Before making pop music history with his three ABC

albums, Jim and Ingrid released a duo album for Capitol, out of print for many years and now also available on compact disc. With the new release of *Facets* comes a bonus disc, *Jim And Ingrid Too*, itself a seven-song collection of original rarities written by the young couple. "Railroads And Riverboats" should've made its way to Peter, Paul & Mary — and as songwriting, it was a sign of things soon to come.

### The Croce Kitchen

Years before Ingrid Croce would take her lifetime of culinary skills into her own restaurant's San Diego kitchen, her husband sat down in their Pennsylvania kitchen to play some songs he liked into a small reel-to-reel tape recorder. That was how he wrote songs too, but as any musician knows, sometimes it's fun to just play.

*The Home Recordings: Americana* CD may be the most interesting of these recent releases. Unlike *Facets*, Croce's voice is more settled, more natural, effortless in its execution. There was no apparent commercial purpose, and why should there be? It was just a man and his tape deck, making a recording that was not necessarily supposed to be heard by anyone outside the breakfast nook. Therein lies its charm, as Croce plays some of the 2,000 songs he had committed to memory at one time or another.

The influence of the blues can be heard in Brownie McGhee's "Living With The Blues," classic country in Jimmie Rodgers' "In The Jailhouse Now" and contemporary country in Merle Haggard's "Mama Tried." A rolling version of the great Harlan Howard's "The Wall" provides a different approach on the prison tale made famous by Johnny Cash. That track alone justifies the release of whatever can be found in the remaining archives of the young writer and interpreter.

### The Croce Collection

Jim Croce was riding high on overwhelming success at the time of his death. He had two hit albums under his belt, a third on the way and a huge hit in his fourth single, "Bad, Bad Leroy Brown." The future looked bright. In the years following his death in 1973, there were other releases, a few of which added new tracks to the painfully short canon of work.

But there were plenty that added quite literally nothing. The tracks from the three ABC albums were shuffled about into multiple variations in the greatest-hits format, including a collection of the love songs and another of the great character songs that Croce had become known for, thanks to that Army buddy Leroy Brown. For collecting purposes, virtually all of them are unnecessary, always pulling from the same 40 tracks (and within that, usually the same dozen or so).

The few worthwhile additions include the 1975 double Lifesong LP release, *The Faces I've Been*, which features unreleased studio tracks from various periods (some of which were from the *Facets* album), and an entire side is dedicated to the onstage recordings of Croce introducing the songs, sharing their background and revealing a gift

of storytelling beyond that found in his songs. All in all, it's a worthwhile addition for the completist, but its best tracks would show up on CD later.

Those best tracks include an extraordinarily powerful version of "Ol' Man River" and a heartfelt medley of "Searchin'," "He Don't Love You" and Sam Cooke's "Chain Gang." Both would appear on the quintessential double CD on Saja Records, *The 50th Anniversary Collection* (released the year Croce would've turned 50). The most important distinction between this and other compilations that came before (and after) is that the entirety of all three ABC albums is included, along with nine additional tracks like the two mentioned above. It's still available, as are at least three other variations on the greatest-hits theme.

No longer available is Saja's 1989 CD release, *Jim Croce Live — The Final Tour*. Like the new DVD, it features just Croce and Muehleisen on stage, acoustic and intimate in the final weeks of their lives. Croce's endearing introductions are again included, allowing us just a few more glimpses of the man behind the songs.

Croce and Muehleisen died on the way from one gig to another, doing it the now old-fashioned way, taking the songs to the people. Croce had that rare gift of melody, and his unwritten tunes died with him in an airplane just as they had with Buddy Holly a decade and a half earlier. But like Holly, Hank Williams and others who were gone before their 30s, Croce's musical talents far exceeded that of the melodic hook. The words, the voice, the presence and the playing all worked together in musical unity with the tunes behind them. Thanks to the determination and loving care of Ingrid and A.J. Croce, they are now further shared with the audiences of Jim's stolen future. ●

## DISCOGRAPHY

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(Includes all three original ABC albums, *You Don't Mess Around With Jim*, *Life And Times*, *I Got A Name*, plus nine additional tracks)

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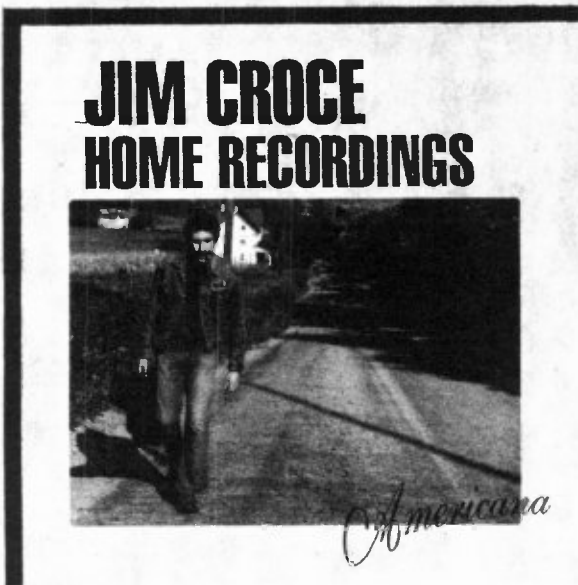
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## JIM CROCE HOME RECORDINGS



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### Disc Reviews continued from page 22

tackles the surging Robert Ward/Magnatone R&B style, the smoother Stax and Hi Memphis stylings and introspective electric/folk music. Throw in some country blues, West Coast R&B and some interesting covers, and you've got a tasty and spicy mulligan stew.

Obviously a guitarist who listens to many styles of music, Costello's playing reflects the influence of Willie Johnson, Teenie Hodges, Steve Cropper, and the previously mentioned Ward, among others. Although Costello has a tendency to occasionally over-sing, his raspy voice is attractive — particularly on mid-tempo songs. There are several fine originals here, the best being the Howlin' Wolf-ish shuffle "I've Got To Ride" and the tentative "Take It Easy," which has an attractive Tyrone Davis/Johnnie Taylor arrangement. Several special guests appear on this CD, including Levon Helm and Steve Jordan. Sean Costello is well performed, well thought-out and well produced. Be on the lookout for Costello.



## Four Freshmen

*In Person/Voices And Brass*  
Collectors' Choice (61774204842)  
reviewed by j. poet

The open harmony sound pioneered by the Four Freshmen was one of the most distinctive sounds in '50s pop music, and there would have been no Beach Boys without The Four Freshmen. *Four Freshmen In Person* was the group's first live LP and also their first recorded in stereo. It was recorded at Compton Junior College in California. When they sing, they sound as polished as they do in the studio, but a lot of the tunes include humorous bits that the crowd seems to find hilarious. Thank god for the invention of the fast-forward button; listeners in 2005 are more likely to say "Ouch" than "Ha ha" to many of these bits.

*Voices And Brass*, from 1960, is another classic concept album, with horn charts by Pete Rugolo. Tracks include a cheesy cha-cha arrangement of "Candy," a dreamy version of "Autumn Leaves" and a "Stella By Starlight" with a vocal arrangement that lets the group members make the most of their terrific harmonies.

## Little Richard: King of Rock and Roll: The Complete Reprise Recordings

Rhino Handmade (RHM2 7888) (Three CDs)  
reviewed by P. Lewis Silverman

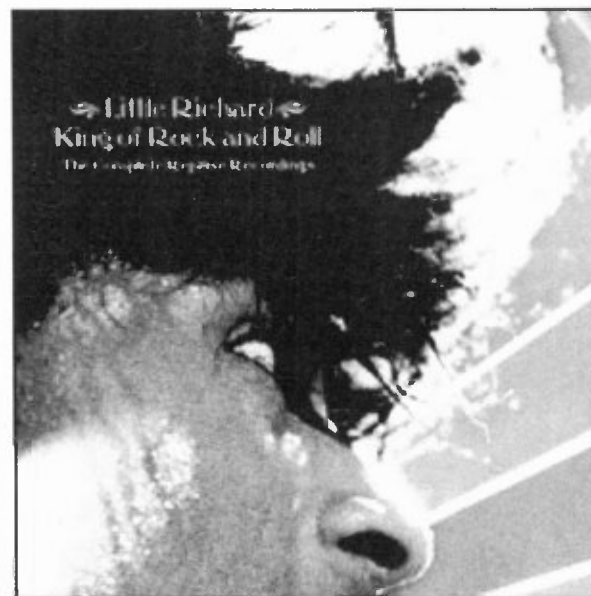
Even the most anti-50s, Beatles-started-the-whole-thing fan/historian places Richard Penniman second to Elvis Presley in importance (and acknowledges his place as a first-draft Rock 'N' Roll Hall of Famer). Considering this, it is amazing that such an influential artist still had just a few dozen titles available to the public until January 2005 and the domestic release of the three-CD-set *Little Richard: King of Rock And Roll: The Complete Reprise Recordings*. The miraculous exception was the 2004 collection from Legacy, *Get Down With It: The Okeh Sessions*, which stood out in CD bins like a UFO in a shopping center parking lot.

Of course the Big E! now has a mind-numbing number of outtakes out there. While "Queenie Wahine's Papaya" gets a second life, Richard's timeless "He Got What He Wanted (But He Lost What He Had)" still lies frozen in the vaults. Maybe *The Complete Reprise Recordings* will similarly open up the door for Little Richard collectors.

Even though there's a certain style of sound on these recordings, the casual listener would probably tune out 20 or so previously unreleased tracks from among the 54 in this set — from a singer who issues a new album only about every three years.

Little Richard's three originally released Reprise albums are all here, and I can't hear any remastering, which is too bad because even the most impressive LP, 1970's *The Rill Thing*, which includes the AM/FM pop/soul success "Freedom Blues," an interesting forerunner to "Billie Jean" called "Somebody Saw You" and a powerful "I Saw Her Standing There" (unfortunately presented in edited 45 rpm form on this set), have too much stereo separation.

*King Of Rock And Roll* is mainly mono, which is fine, but the collection of covers seems as if it were geared to the bubble-gum market because it has a ludicrously low-impact mix. Produced by H.B. Barnum, who produced a 1962 session for Richard (as by The



Upsetters), these 1971 sessions were done presumptively at The Burbank Studios in California, obviously the site of many television productions. The *King Of Rock And Roll* sounds like a soundtrack to a TV special, meaning a certain sonic depth is missing, but it is Richard's sensational vocal on "Brown Sugar" and others that saves the set from oblivion. The only true classic was a new song, "Green Power," a convincing contemporaneous track. The title tune is still enjoyable as a lighthearted but insistent throwback to "Long Tall Sally" and so many other of his Specialty Records sides, as it places Richard front and center (despite no piano it still cooks).

The album closer, "Born On The Bayou," is well-mixed but won't sway any CCR fans — although anyone in earshot would have to marvel at the power in the vocal line.

The third album, *Second Coming*, comes off like an 11th-hour attempt to get *anything* out to the public, who had been waiting about a year for a new album, even though it features Lee Allen and Earl Palmer (from the early days) and Mike Deasy, Jim Horn and others from the modern day. All spontaneity goes out the window with Richard reciting scripted lines on two numbers, although this approach ultimately made sense in consideration of his weary imitation of his imitators on more traditional tunes such as "Thomasine" and "It Ain't What You Do, It's The Way How You Do It" (not a remake of the similarly titled Vee-Jay B-side). And, with Allen and Palmer on hand, "The Saints" still didn't work — incredibly this gospel lyric was subjected to *Shaft* guitar effects and was placed immediately before a song called "Nuki Suki." (Historians might want to search for Judy Carne's "Sock It To Me," a presumptive reference disc for this attempt, also on Reprise.)

An interesting '50s/'70s hybrid is "Rockin', Rockin' Boogie," with a revived voice-box and a rip-roaring romp through the jump-blues arrangement, but the trendy off-beats are inappropriate and the song goes on too long. The band itself is the star for most of the session. The standout is the closer, a solid instrumental called "Satisfied, Sanctified, Toe-Tapper." I guess by that time someone realized it was time to go back to 2/4 time. The booklet notes say that *Second Coming* was a return to the roots scenario, but as much as *King Of Rock* was underproduced, this one was clearly overproduced.

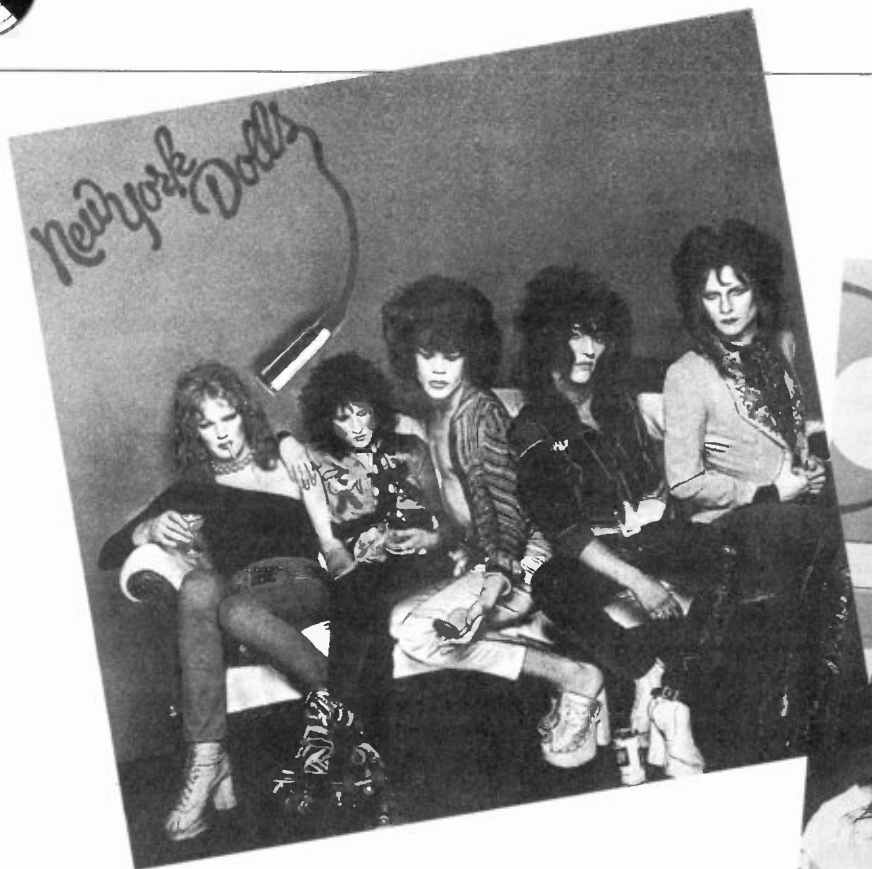
Research shows that Little Richard's originally conceived third Reprise 12-inch release was a country effort, *Southern Child* — no throwaways, no non-

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# New York Dolls



Courtesy of Mercury

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For rock 'n' rollers of a certain age, the notion of a Dolls reunion, or actually three-fifths of a Dolls reunion, was a tantalizing, if impossible, dream. Several years back someone allegedly offered Sylvain and Johansen a million bucks to re-form, but Johansen nixed the idea. Then along came Morrissey, who has often mentioned the Dolls as his inspiration for starting The Smiths, and Meltdown, a yearly event sponsored by Britain's Royal Festival Hall that allows guest curators to stage a two-week-long fantasy concert. This past June Morrissey called the Dolls and popped the question.

"I talk to Morrissey from time to time," Johansen said. "He told me he was curator of this Meltdown thing and wanted the Dolls. I said no, and then I told him I'd sleep on it. I'd been reading *The Portable Jung*, and if you accept his theory of development, every 12 years or so you take everything you've been doing and throw it all away to keep yourself interested in life. Finally, I thought it would be fun to fool around with Syl and Arthur again, and I said, 'OK, I'll do it.' "I don't play music for the money, as anyone who's followed my nefarious career knows. This was a literal reunion, like getting together with the old frat mates. The Dolls was like college for us, and we still have an almost familial bond. When we're together, everything that was fucked up about it doesn't matter; the bond is like blood. Since the reunion, a lot of people ask me how I feel about doing the old Dolls songs, and when I look back, the first time I started thinking about the old days was when I was walking up onto the stage. It happened so fast — the rehearsals, the trip to England — that I never had a thought about doing the show. I just went up there and wailed into the mike, and it all came back to me. Paramahansa Yogananda has a saying, 'Every day can be the best day of your life,' and that's the way it turned out."

"Me and Arthur have been trying to re-form for the longest time," Sylvain said, from his home near Atlanta, Ga. "Morrissey got in touch with me by e-mail in February, which I couldn't believe. I asked him to prove it was really him, which he did. I said it's up to David Jo, and he must have caught Dave at a good time, the crazy Norwegian bastard that he is, and he said yes.

"It was only supposed to be the one show, at the Royal

Festival Hall with Nancy Sinatra, Sparks and some guys playing Jobraith's music. [Jobraith was the first "out" gay singer to try to crash the mainstream, with a glam stage act that presaged the Dolls by about two years.] The Dolls topped the list. Before the gig we didn't get together and chat. Arthur and me showed at the first rehearsal in New York, and David came late. We were playing The Shangri-las' song 'Out In The Streets,' and he came in and started singing and it was like something from my dreams. I couldn't have dreamed up a better scenario. I didn't know if I wanted to kiss him or slap him. He came in and we were playing music, and I knew it was gonna be good.

**"I just hope my last moment will be on stage. What a way to go. I don't want to be all cranky and bitter in an old folks' home."**

— David Johansen

"It all worked out in mysterious ways. You just try to not over-rehearse it, just keep the energy up, 'cause if you get lost, the crowd will give you the next note, if you're there and open to receive it." The Meltdown gig went so well that the re-formed Dolls — currently bassist Sammi Yaffa from Hanoi Rocks, an '80s Dolls inspired metal outfit from Finland; Steve Conte on guitar, and Brian Delaney, the drummer from Johansen's Harry Smiths — went on to play festivals all over Europe and followed with a small tour of Japan and the western United States. A new CD, *Pre-Crash Condition: Live From the Royal Festival Hall*, is a real déjà vu experience; their raw R&B-infused rock sound hasn't lost any of its power or charm, and the years melt away as its 15 tracks pummel you into submission.

"We have yet to get together and write a new song," Sylvain said, but we're hoping that a new album is in the cards, cause so far as it's been great. We're doing 'Out In The Streets,' which is going over nice, Janis Joplin's 'Piece

of My Heart,' which David sings his ass off on. Everything's just perfect. Him and me could do a lot of different genres and get away with it, but you have to dedicate yourself to what it is. The New York Dolls title is important. After the Japanese shows we'll take a breather — not that we're that old — we just want to be aware of the process."

Johansen said the biggest blessing and the greatest curse of the reunion was playing with Arthur "Killer" Kane, the original Dolls bass player, who died a month later.

"When I met Art as a kid he was a genius guy; he saw things most people don't see. Playing with him [again] when he wasn't on booze or anything was fantastic. Art had a real sadistic childhood, really abusive, and when he got on the booze it ruined him. He had a lot of bad relationships with abusive women, who were stand-ins for his father, I suppose. When he finally came out of that about 12 years ago, he was a wizened, almost translucent guy. He was always white, pale white, but he looked healthy, calm and happy. After [the Meltdown gig] he had this flu, and he couldn't make the festivals. He finally went into the hospital, was diagnosed with leukemia and died later that night. It was a freak thing. I was walking around the streets that night in total shock. For him, that last gig with us was so important; he probably wanted [the reunion] more than anybody. So for him it was a happy ending, but for me it was an emotional calamity, so it's been a mixture of triumph and tragedy, which is what the Dolls always were."

"If I could ever say I witnessed a miracle," Sylvain said, "it was that first step to the stage and last step off the stage at Meltdown. It meant so much for Arthur, and no one knew it was gonna be his last gig. He didn't look too healthy, but he didn't look healthy 10 years ago. I just hope my last moment will be on stage too. What a way to go. I don't want to be all cranky and bitter in an old folks' home. That night we had all our happiness and humor; we were the happiest fuckin' rock 'n' roll band God ever

**Dolls continued on page 39**





See #4

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA

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

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

**Auction closes Monday, April 18, 2005 at 7:00 p.m. PDT**



See #16

## Rare 1960's Surf / Instrumental / Hot Rod LP's & 45's Auction

### AUCTION DETAILS

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

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

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

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

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

Rare, Original 1960's Surf / Instrumental / Hot Rod LP's



1. Annette - "Annette's Beach Party" Buena Vista BV-3316 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK WRAP! Old Store Stock! Perfect! MB \$100
2. The Beach Boys - "Wild Honey" Capitol ST 2859 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK! From Old Store Stock! Perfect in every way! Guaranteed first pressing original! MB \$75
3. The Beach Boys - "Stack-o-Tracks" Capitol DKAO-2893 M-VG++ Stereo and comes complete with the Booklet and even the original inner sleeve! Booklet and back of cover have some age spots but it is indeed a NICE copy! MB \$50
4. The Buddies - "Go Go With The Buddies - The West Coast Action Sound" Mercury Wing MGW 12306 M-M Mono Nice mix of instrumentals and Hot Rod style vocal. BB hole in lower left corner. Tough one! MB \$100 (See picture at top of page)
5. The Challengers - "The Challengers On The Move - Surfing Around The World" Vault 102 Sealed/Mint Stereo and STILL SEALED IN

THE ORIGINAL SHRINK! Could even have a colored vinyl record inside as many of the Stereo copies of these Challengers LP's were indeed pressed in Yellow, Orange and Red Vinyl... but I'm sure not going to open it to find out! MB \$100

6. Jerry Cole And His Spacemen - "Surf Age with Free Bonus Record!" Capitol T 2112 VG++/M Mono Super nice copy with the free bonus record by Dick Dale in its little pocket and Near Mint! MB \$50



7. Dick Dale And His Del-Tones - "Summer Surf with Free Record included!" Capitol ST 2111 M-M Stereo and yes, that free record by Jerry Cole and his Spacemen is in its little pocket and in Near Mint shape! MB \$75
8. Dick Dale And His Del-Tones - "Checkered Flag" Capitol ST-2002 M-M Stereo and gorgeous! Nobc MB \$75
9. Dick Dale / The Surfaris / The Fireballs - "The World Of Surfin'" Almor AS-108 Sealed/Mint STEREO and still sealed in the original shrink wrap! Tough one with two tracks by Dick Dale, two by The Surfaris, two by The Fireballs and three by The Surf Teens. MB \$100
10. "The Original Soundtrack Recording of the film 'The Golden Breed'" Capitol ST 2886 Sealed/Mint C/O Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP! MB \$35

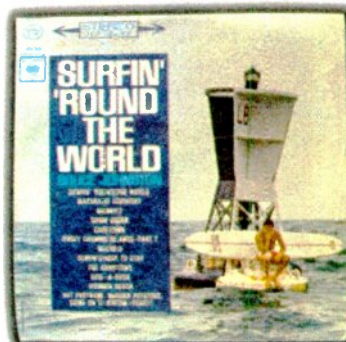


11. The Hot Rodders - "Big Hot Rod" Crown CST 378 M-M Stereo Cover is still in original shrink! Great mix of vocals and Hot Rod instrumentals! Great Cover! MB \$75

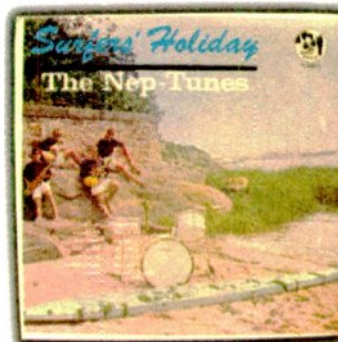


12. The Jolopy Five - "I Love That West Coast Sound" Modern Sound MS 561 VG++/Mint Compatible Stereo—whatever that means—and cover is still in the original shrink wrap! Nice covers of classic songs! MB \$75
13. Jan & Dean - "Filet Of Soul" Liberty LST-7441 M-M Stereo and the cover has been signed by both Jan and Dean! Nice autographed item! MB \$75

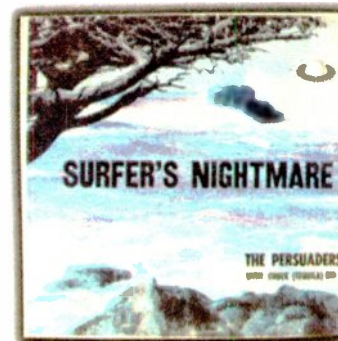
14. Jan & Dean - "Filet Of Soul" Liberty LRP-3441 M-M Mono and White Label Promo! MB \$30
15. Jan & Dean - "Jan & Dean's Golden Hits" Liberty LST-7248 M-M Stereo and cover still in the original shrink! MB \$35
16. Jan And Dean - "Jan And Dean Meet Batman" Liberty LRP 3444 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK! Perfect! MB \$75 (See picture at top of page)



17. Bruce Johnston - "Surfin' Round The World" Columbia CS 8857 M-M Stereo and cover still in the original shrink! Would be perfect except for one light scuff on Side 2 that does not affect the play at all! Classic LP! MB \$150
18. Bruce Johnston - "Surfin' Round The World" Columbia CL-2057 M-M Mono and WHITE LABEL PROMO! Cover has a sticker on it that says "A New Star On Columbia Records." Tough to find this all time classic Surf LP as a promo! Timing strip for DJ's on front of cover too! Name written on timing strip MB \$150
19. The Marketts - "Out Of Limits!" Warner Brothers 1537 M-M Stereo MB \$25
20. Scotty Moore - "The Guitar That Changed The World!" Epic LN 24103 VG++/VG++ Mono and White Label Promo MB \$30



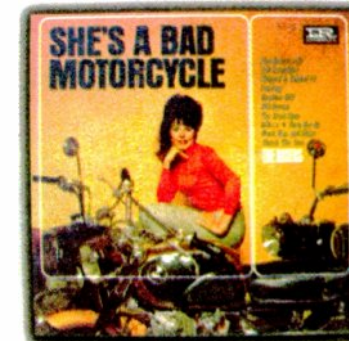
21. The Nep-Tunes - "Surfers' Holiday" Family FLP 152 M-M Mono Nice Surf Instrumentals! MB \$75
22. Jack Nitzsche - "The Lonely Surfer" Reprise R9-6101 M-M Stereo Tough to find this clean and in Stereo too! MB \$100
23. The Panics - "Discotheque Dance Party" Phillips PHM 200-159 M-M Mono White Label Promo MB \$30



24. The Persuaders - "Surfer's Nightmare" Saturn SAT-5000 VG++/VG++ Mono TOUGH one with Chuck "Tequila" Rio from the Champs MB \$150



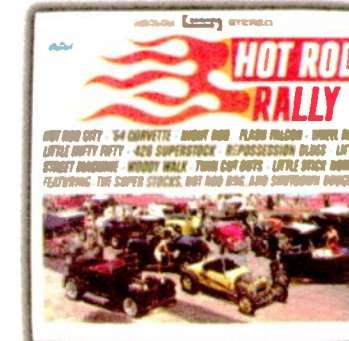
25. Rincon Surfside Band - "The Surfing Song Book" Dunhill D-50001 M-M Mono and WHITE LABEL PROMO! Great cover versions of Classic Surf songs by a solid band! MB \$100
26. The Rip Cords - "Hey Little Cobra And Other Hot Rod Hits" Columbia CS 8951 Sealed/M-M Stereo and the record is still sealed in the original inner plastic baggie! Beautiful copy! MB \$75



27. The Risers - "She's A Bad Motorcycle" Imperial LP-9269 M-M Mono Nice Hot Rod vocals and great cover! Tough! MB \$75
28. The Routers - "Charge!" Warner Brothers 1559 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP! MB \$35



29. The Spinners - "Party-My Pad! After Surfin'" Time S/2092 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK! MB \$50



30. The Super Stocks, etc. - "Hot Rod Rally" Capitol ST 1997 M-M Stereo Great LP with classic cover! MB \$75





See #36

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Auction closes Monday, April 18, 2005 at 7:00 p.m. PDT



See #69

- 31. The Surfaris – "Hit City '65" Decca DL-4614 M/M- Mono and White Label Promo, name on front cover MB \$35
- 32. Tony, Vic and Manuel – "A Go-Go Hollywood Night Life" Reprise RS-6139 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK MB \$35



- 33. The Tornadoes – "The Original Telstar—The Sounds of The Tornadoes" London LL 3279 M/M Mono Original true first pressing with blue back cover. Tough! MB \$300
- 34. Phil Upchurch – "The Big Hit Dances" United Artists UAL 3175 M/M Mono Nice funky style instrumentals MB \$35
- 35. Various Artists – "Mrs. Faruki's Suzuki" Mark 56 no # Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK! Includes three tracks by the Avengers VI which are just killer! MB \$75
- 36. Various Artists – "My Son The Surf Nut" Capitol T 1939 M/M- Mono Nice Griffin artwork on the cover! MB \$100 (See picture at top of page)
- 37. The Ventures – "Mashed Potatoes And Gravy" Dolton BLP-2016 VG++/M- Mono and White Label Promo MB \$30
- 38. The Ventures – "The Ventures' Christmas Album" Dolton BST-8038 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP! MB \$50



- 39. Frank Virtue & The Virtues – "Guitar Boogie Shuffle" Strand SLS 1061 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL LOOSE FIT BAGGY! Very tough to find in Stereo and almost impossible to find still sealed! This is the finest copy possible! MB \$200



- 40. The Weirdos – "Rods n' Rat Finks" Capitol T 2057 M/M Mono Great Griffin artwork! MB \$100
- 41. Murry Wilson – "The Many Moods Of Murry Wilson" Capitol ST 2819 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP. When he wasn't beating son Brian, Beach Boy dad was making records too! MB \$40

## Rare. Original 1960's Surf / Instrumental / Hot Rod 45's

- 42. Richie Allen – "Redskin/Stranger From Durango" Imperial 5683 M- White Label Promo with very slight sticker stain on the label MB \$15
- 43. Richie Allen – "Butterscotch/Sunday Picnic" Imperial 5917 VG++ White Label Promo with promo sol MB \$10
- 44. Richie Allen & The Pacific Surfers – "Foot Stomp U.S.A./Skeg-Along-Pete" Imperial 5929 Mint White Label Promo with promo sol MB \$15
- 45. The Alpines – "Shush-Boomer/Skier's Melody" Challenge 59230 Mint White Label Promo, skiing songs Surf style! MB \$15



- 46. The Apaches – "Geronimo/Hey, Sorrento" Mercury 72231 Mint White Label Promo, Great instrumental MB \$35
- 47. The Astronauts – "Hot-Doggin'/Every One But Me" RCA Victor 8224 M- MB \$15
- 48. The Astronauts – "Swim Little Mermaid/Go Fight For Her" RCA Victor 8364 Mint White Label Promo MB \$15
- 49. The Avalanches – "Avalanche/Baby, It's Cold Outside" Warner Brothers 5407 Mint White Label Promo MB \$15



- 50. The Banditos – "The Mark Of Zorro/Ralph & Jack" Elkay 2001 M- Great Rockin' instrumental MB \$35



- 51. The Beach Boys – "Surfin/Luau" X 301 VG++ Gorgeous copy of their very first record on the very first label! MB \$500
- 52. The Beach Boys – "Surfin' Safari/409" Capitol 4777 M- Near perfect copy of their first Capitol release MB \$20
- 53. The Beach Boys – "Ten Little Indians/County Fair" Capitol 4880 Mint Tough one and this copy is STORE STOCK NEW! MB \$20
- 54. The Beach Boys – "Surfin' U.S.A./Shut Down" Capitol 4932 Mint Old Store Stock! MB \$20

- 55. The Beach Boys – "In My Room/Be True To Your School" Capitol 5069 Mint Old Store Stock MB \$20
- 56. The Beach Boys – "Fun, Fun, Fun/Why Do Fools Fall In Love" Capitol 5118 VG+ Xol on B-side MB \$5
- 57. The Beach Boys – "The Little Girl I Once Knew/No Other (Like My Baby)" Capitol 5540 M- Picture Sleeve only—no record—just a hint of wear MB \$30
- 58. The Beach Boys – "Sloop John B/You're So Good To Me" Capitol 5602 M- Picture Sleeve Only—with just a hint of wear MB \$30



- 59. The Beach Boys – "Good Vibrations/Let's Go Away For Awhile" Capitol 5676 M/M- With Picture Sleeve! All time classic! Beautiful copy! MB \$35
- 60. The Beach Boys – "Darlin'/Here Today" Capitol 2068 Mint Picture Sleeve only—no record—beautiful! MB \$30
- 61. The Beach Boys – "Friends/Little Bird" Capitol 2160 Mint Store Stock New! MB \$15
- 62. The Beach Boys – "Do It Again/Wake The World" Capitol 2239 Mint Old Store Stock! MB \$15



- 63. The Belairs – "Mr. Moto/Little Brown Jug" Arvee 5034 Mint Lavender colored label which is the true first pressing MB \$35
- 64. Big Daddy And His Trio – "Cloudburst/Jetstream" Spot 104 M- Organ instrumentals MB \$10
- 65. The Biscaynes – "Church Key/Moment Of Truth" Northridge 1001 VG++ #ol. Great Surf! MB \$15
- 66. Hal Blaine – "Challenger II/Gear Stripper" RCA Victor 8282 Mint Store Stock New! MB \$15
- 67. Hal Blaine – "Drums A Go-Go/Allegro From 'MacArthur Park'" Dunhill 4142 VG++ White Label Promo MB \$15



- 68. Lord Douglas Byron – "Big Bad Ho-Dad/Coffee House" Union 505 VG++ Vocals on the A-side and nice instrumental on the B-side MB \$25

- 69. The Captivations – "Red Hot Scrambler-Go!/Speedshift" Garpax 44179 Mint White Label Promo, great Hot Rod vocals MB \$50 (See picture at top of page)
- 70. The Caravans – "Caravan/Rock & Roll Christmas" Cuca 1017 Nice VG+ Great Rockin' instrumental MB \$15
- 71. Al Casey – "The Stinger/Keep Talking" United Artists 158 M- White Label Promo MB \$15
- 72. Al Casey Combo – "Hotfoot/Cookin'" Ramco 3705 Mint Tough one on the original label from Arizona—later put out again on Stacy. MB \$30
- 73. Al Casey – "Surfin' Hootenanny/Easy Pickin'" Stacy 962 Mint Classic MB \$20
- 74. The Castells – "Just Walk Away/An Angel Cried" Decca 31834 Mint Pink Label Promo, Gary Usher! MB \$20



- 75. The Centuries – "The Outer Limits/Polynesian Paradise" Cleopatra 2 M- White Label Promo pressed on RED VINYL! Great record! MB \$150
- 76. The Challengers – "Tidal Wave/Moondawg" Vault 902 Mint Store Stock New! MB \$20
- 77. The Challengers – "Foot Tapper/On The Move" Vault 904 Mint Perfect Mint! MB \$20
- 78. The Challengers – "K-39/Hot Rod Show" Vault 913 M- White Label Promo MB \$20
- 79. The Challengers – "Channel Nine/Can't Seem To Get Over You" Vault 918 M- MB \$20



- 80. The Chantays – "Pipeline/Move It" Downey 104 M- True first pressing on original label from Downey, California—later a big hit on Dot MB \$50
- 81. The Chantays – "Monsoon/Scotch High's" Dot 16492 M- MB \$15
- 82. The City Surfers – "Powder Puff/50 Miles To Go" Capitol 5052 M- MB \$15
- 83. Calvin Cool – "Beach Bash/EI Tecolote" C-R-C 7 Mint MB \$10

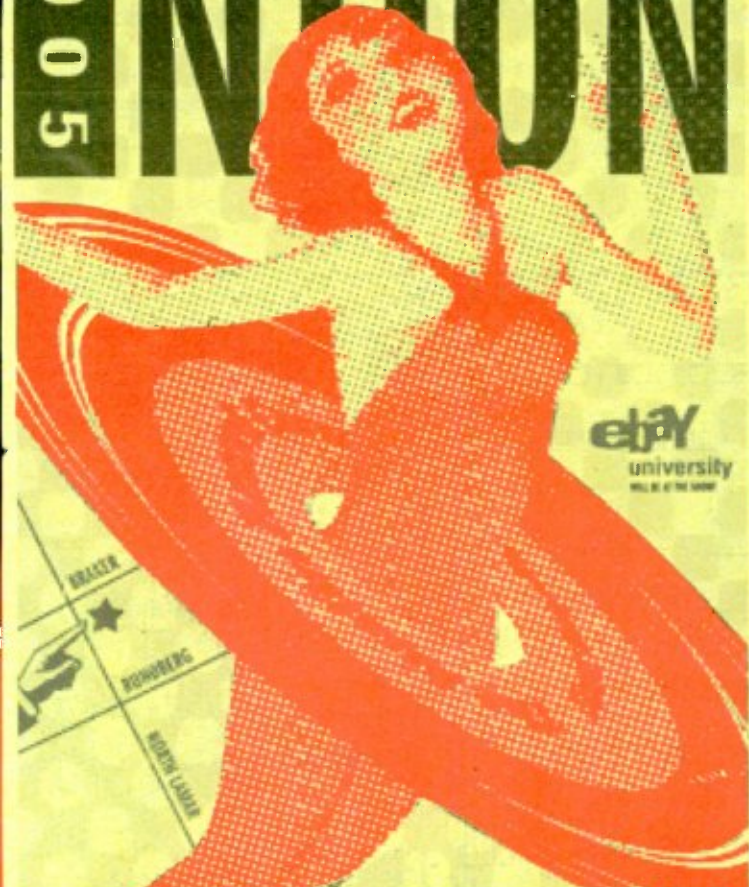


- 84. Conny And The Bell Hops – "Shot Rod/Bop Sticks" R 505 Mint Great Rocker! MB \$35



THE SPRING 2005

# AUSTIN RECORD CONVENTION



eBay university

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# Spring Austin Listings

The **SPRING AUSTIN RECORD CONVENTION** will be held 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**, the World's Online Marketplace, 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**.

The seminars will be Friday, April 1 at 4 p.m., and breakfast seminars will be Saturday and Sunday at 8:45. They include a complimentary breakfast, so get a ticket at the eBay table for the seminars!

Also, the **ARSC**, the Associated Recorded Sound Collections organization, will be having its annual

convention at the University Of Texas. The **ARSC** is an international group of university, library and individual sound archivists, and its members will attend the show.

Most of you know that this show I've been hosting for more than 25 years is the largest in the United States. The Austin Record Convention is the premier music collectibles event in the United States, with a worldwide customer base. Music fans attend from all over the states and Europe, plus Japan, China and Australia. You'll find everything from 78s to eight-track tapes plus LPs, CDs, DVDs and 45s at the show.

If you're in a hurry to find what you're looking for, try the search announcements at 12, 2 and 4 p.m. both Saturday and Sunday at the announcement table at the rear of the show hall. Go to that area at any of these times and fill out a search request and then wait to see if we can find that elusive item (it takes a while for dealers to get word to the search table that they have what you're looking for).

Before you leave the Austin Record Convention, please fill out a mailing form at the entrance table to receive a postcard reminding you about the next show, which will be at the same location Oct. 28-30, 2005. Then stop by the *Goldmine/Discoveries* table and visit with Trevor Lauber and Wayne Youngblood to see what's new with record collecting's premier magazines, and pick up a sample copy.

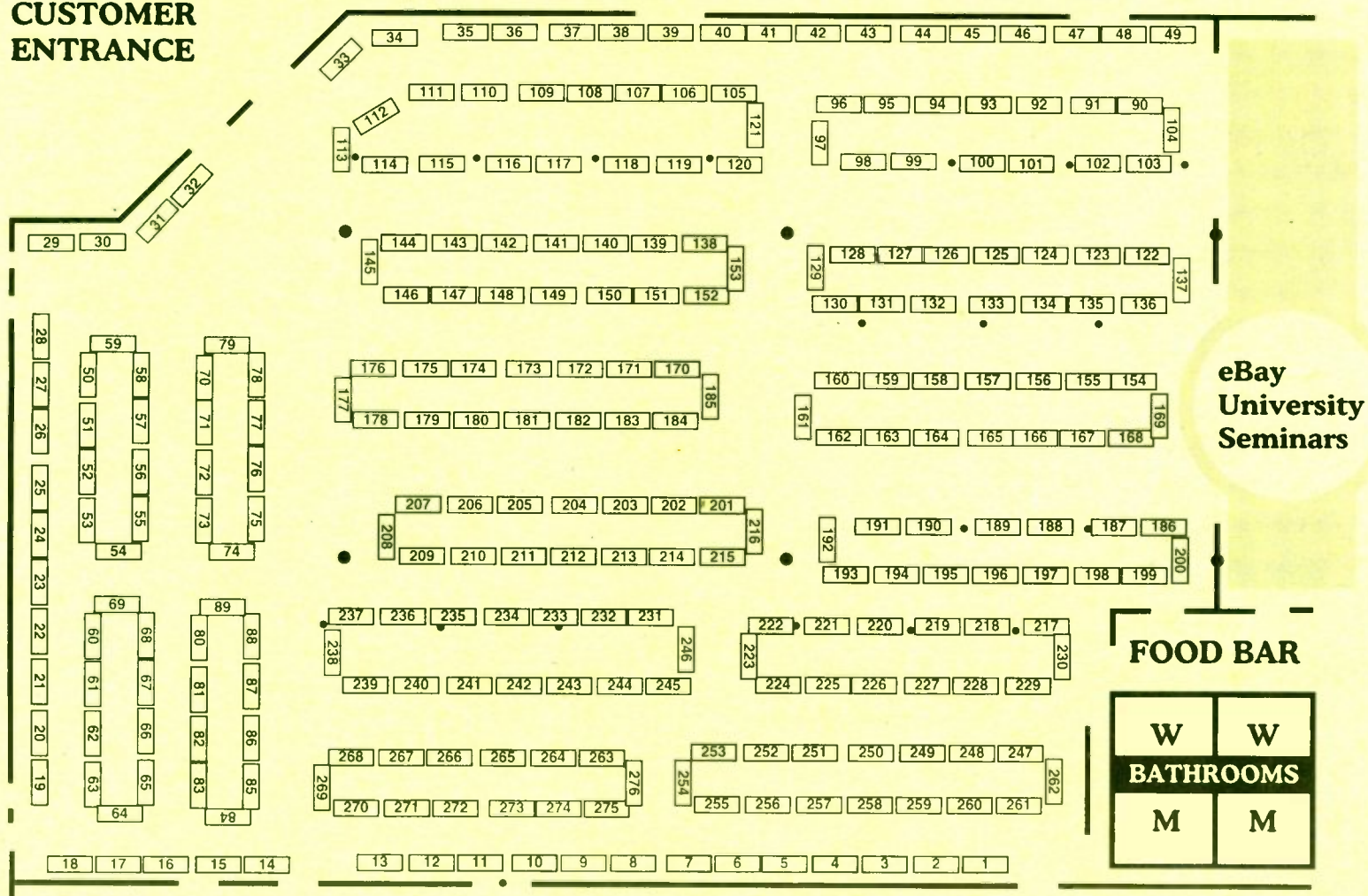
For more information about attending as a customer or a dealer contact Doug Hanners at 512-288-7288, e-mail [doug@austinrecords.com](mailto:doug@austinrecords.com) or visit the show Web site at [www.austinrecords.com](http://www.austinrecords.com).

An Austin institution since 1981.

— Doug Hanners

The map below and the following listings are accurate as of press time. There may have been some last-minute changes not reflected here.

## CUSTOMER ENTRANCE



The **Spring 2005 Austin Record Convention**  
at the new **Crockett Events Center**





# dealers

**Afrominsky, Ed**

Rockwall, Texas  
#170-172  
Huge selection of clean LPs

**Allen, Eric**

Denver, Colo.  
#285  
Suff, rock 45s and LPs

**All The Best Music**

St. Petersburg, Fla.  
#19-21  
Collectible vinyl

**Ashineydeal**

South Carolina  
#210  
LPs, 45s, DVDs and 12-inch singles

**Baker, Don**

Irving, Texas  
#7-8  
LPs, 45s, videos and posters

**Barnhouse, Randy**

Little Rock, Ark.  
#138-139  
Thousands of Memphis 45s

**Ben Dover**

Tempe, Ariz.  
#105  
Records, 45s and LPs

**Benedict, Ken**

Tampa, Fla.  
#54-59  
Rare 45s, LPs and 78s

**Benson, James**

Whitehouse, Texas  
#153  
LPs, CDs, '50s and '60s 45s, 78s

**Betz, Tom**

Wimberley, Texas  
#36  
Variety of LPs, turntables and laserdiscs

**BlueBeat Music**

Boulder Creek, Calif.  
#178-181  
Blues, soul and jazz CDs and LPs

**Blue Jay Music**

Rhode Island  
#299-300  
Vintage 78s, 45s, LPs, country, rock and folk

**Blue Meannie Music**

Batesville, Ark.  
#98-100  
Import 45s, EPs, LPs and gold LP awards

**Blue Moon Records**

Atlanta, Ga.  
#132-133  
45s, LPs and CDs

**Blue Note Records**

Miami, Fla.  
#42-43  
Soul, funk, jazz and blues LPs and Beatles posters

**Boyd, Jerry**

Colleyville, Texas  
#1-5  
78s, 45s, LPs and CDs

**Boys From Canada**

Toronto, Ontario  
#45  
Bargain pop, rock and rap CDs

**Brainticket Records**

Arlington, Texas  
#122, #137  
Metal, psych LPs and CDs

**Branham, Rod**

Chelsea, Mich.  
#272-273  
Large selection of '50s and '60s 45s and LPs

**Browne, Brad**

Denver, Colo.  
#233  
45s and LPs

**Buby, Tom**

Gainesville, Fla.  
#30-32  
Variety of CDs and DVDs

**Buesnel, Pete**

Houston, Texas  
#71-72  
LPs, 45s and men's lingerie

**Buettner, William**

Houston, Texas  
#165-166  
CDs, LPs, 45s and 78s

**Butzow, John**

Carrollton, Texas  
#256  
Classic rock, folk, soul and country LPs

**Buzzard Records**

San Antonio, Texas  
#247-248  
CDs, stickers and T-shirts

**Cabanellos, Tony**

St. Louis, Mo.  
#292-295  
Soul, funk and rock 45s and LPs

**Carollo, Pete**

Detroit, Mich.  
#270-271  
Variety of 45s and LPs

**Cavell, Joel**

Houston, Texas  
#188-189  
Variety of LPs and CDs

**Chapman, James**

Dallas, Texas  
#1-5  
LPs, 45s and CDs

**Chisolm, Richard**

Atlanta, Ga.  
#278-279  
Soul and hip-hop LPs, 12-inch vinyl and jazz

**Clark, Jonathan**

Atlanta, Ga.  
#283-284  
45s, 78s and LPs

**Coleman, Steve**

Aubrey, Texas  
#298  
Huge collection of rare LPs, half-speed masters, picture discs, etc.

**Coulter, Martin**

Austin, Texas  
#106-107  
Variety of LPs and CDs

**Cox, Bill**

Hampton, Va.  
#249-250  
'50s, '60s and '70s soul, jazz and rock 45s and LPs

**Day, Doug**

Los Angeles, Calif.  
#253-255  
New wave, punk, alternative and goth

**Discoveries Magazine**

Iola, Wis.  
#51  
Collectors' magazines and books

**Dodson, Tom**

Albuquerque, N.M.  
#194  
Jazz and classical LPs and 78s

**Drucker, Neil**

Bala Cynwyd, Pa.  
#134  
'60s-70s LPs, rock and folk

**eBay University**

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#52  
Selling seminars and teaching courses

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Rock, jazz, blues, soul, and rock LPs

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CDs, LPs and T-shirts

**Farrar, Matt**

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#169  
45s, LPs and CDs

**Flaherty, Michael**

Minneapolis, Minn.  
#307  
Variety of 45s

**Flink, Steve**

St. Paul, Minn.  
#103-104  
LPs, 45s, jazz, rock, soul and country & western

**Foreman, David**

Dallas, Texas  
#62-63  
Soul and funk 45s and LPs

**Forrester, Willie**

Las Vegas, Nev.  
#162-163  
LPs, 45s and CDs

**Franklin, James**

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#195  
Classical and jazz LPs

**Freakbeat Records**

Los Angeles, Calif.  
#59A  
Rare CDs and LPs

**Galaxie Music**

Los Angeles, Calif.  
#167-168  
LPs and CDs

**Galvez, Bobby**

Tucson, Ariz.  
#67  
'60s Tex-Mex and psych LPs

**Gay, Paul**

Eustis, Fla.  
#261-262  
LPs, CDs and toys

**Glass, Keith**

Australia  
#175  
CDs, LPs and 45s

**Goldmine Magazine**

Iola, Wis.  
#51  
Collectors' magazines and books

**Greentree CDs**

Germany  
#80  
Import CDs

**Grierson, Mike**

Buda, Texas  
#290  
LPs, 45s and CDs

**Harris, Johnnie**

Madill, Okla.  
#158-160  
Collectible 45s, LPs and 78s

**Les Harris Records**

San Antonio, Texas  
#204-206  
Rare LPs and 45s

**Harwood, John**

Mobile, Ala.  
#76  
Bargain DVDs

**Headquarters**

Austin, Texas  
#27-28  
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**Hernandez, Danny**

Austin, Texas  
#277  
LPs and 45s

**Hickey, Professor Dennis**

Springfield, Mo.  
#126  
Vintage rare posters

**Hicks, John**

Denton, Texas  
#182  
Rare and import CDs and box sets

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#65  
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**Holiday, Kerry**

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**Hunott, Phillip**

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#202-203  
'50s to '90s LPs, 45s and CDs

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# dealers cont.

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and LPs

**Koop, Juergen**

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#39-41  
CDs, LPs, 45s  
and 78s

**Kruegel, Rocky**

Milwaukee, Wis.  
#225-227  
'50s and '60s 45s, 78s  
and LPs

**Kuelker, Carl**

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#142  
Rare 45s and LPs

**Kunemund, Frank**

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#140-141  
LPs and CDs  
of all types

**Kuppers, Jim**

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#112-113  
Variety of 45s and LPs

**Large, Eddie**

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#110-111  
45s and 78s rockabilly,  
country and R&B

**Lassater, Rick**

Fort Worth, Texas  
#135-136  
Out-of-print CDs

**Lloyd, Walter**

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#222-223  
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45s, Memphis area

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wholesale prices

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**Mireles, Rick**

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T-shirts

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**Neufus, Paul**

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#291, 87  
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1970s

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'70s LPs

**Out of The Past**

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#37-38  
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**Ozenbaugh, Dave**

Philadelphia, Pa.  
#118-120  
Rare blues and soul LPs

**Parker's Records**

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#191-193  
Soul, funk and other  
types of 45s

**Pattison, Terry**

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#281-282  
45s, soul, funk, rock and  
jazz LPs

**Philips, Frank**

Austin, Texas  
#108-109  
Rare LPs, 45s and 78s

**Phillips, Kevin**

Austin, Texas  
#33-34  
Concert posters and  
memorabilia

**Picturesleeves**

Dallas, Texas  
#217, 230  
Picture sleeve 45s

**Piranha Records**

Round Rock, Texas  
#185-186, 200  
LPs, 45s and CDs

**Planetary Sounds**

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#231-232  
Large selection of LPs

**Powell, Fred**

Tyler, Texas  
#97  
LPs, 45s and CDs

**Powell, Lewis**

Lubbock, Texas  
#297  
Rap CDs and tapes

**Ralph's Records**

Lubbock, Texas  
#200  
LPs and 45s

**Rasslin Records**

Falls Church, Va.  
#84  
Reggae, soul, rock and  
strange LPs, 45s and  
CDs

**Record Crossing**

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#211-212  
'50s, '60 and '70s 45s,  
LPs and 78s

**Record Gladiator**

Belgium  
#53  
Rare LPs, 45s and CDs

**Record Rack**

Amarillo, Texas  
#207-208  
LPs, CDs and 45s

**Recycled Music**

Dallas, Texas  
#276  
Soul and R&B LPs  
and CDs

**Recycled Records**

Kansas City  
#22-24  
Posters and collectible  
LPs

**Remake-Remodel  
Records**

Oak Park, Ill.  
#35  
Psych and beat CDs and  
vinyl

**Retro Records**

Winter Park, Fla.  
#148-150  
Collectible LPs, 45s and  
CDs

**Revolver Records**

Irving, Texas  
#95-96  
Beatles and rock  
memorabilia

**Richerson, Bob**

Houston, Texas  
#73-77  
Jazz, soul and classical  
LPs and CDs

**Riddle, Mike**

Odessa, Texas  
#183-184  
Large CD collection,  
'60s rock LPs and 45s

**Robbie's Records**

Tulsa, Okla.  
#228-229  
Rare 45s and LPs

**Roberts, Stephen**

Margate, Fla.  
#220-221  
Collectable 45s and LPs  
of all types

**Rockaway Records**

Los Angeles, Calif.  
#59  
Rare posters, LPs and  
45s

**Rodriguez, Danny**

Tucson, Ariz.  
#66  
Latin, '60s rock and  
psych and Tex-Mex LPs  
and 45s

**Rolfe, Jarratt West**

Monroe, La.  
#291-292  
Rock, soul and R&B 45s  
and LPs

**Ronat, Jim**

St. Louis, Mo.  
#142-144  
Rare 45s and LPs

**Ross, Andy**

Aspen, Colo.  
#15-16  
CDs and LPs

**Ross, Ted**

Atlanta, Ga.  
#297-298  
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LPs

**Rothenberg, Marty**

Evanston, Ill.  
#301-303  
45s, LPs and 78s

**Saito, Mike**

Los Angeles, Calif.  
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Import Japanese '50s  
and '60s rock LPs

**Sandford, Paul**

England  
#11  
Posters

**Schell, Andy**

Austin, Texas  
#161  
CDs and LPs of all types

**Schlacks, Charles**

Idyllwild, Calif.  
#46  
'50s, '60s and '70s LPs  
and reel tapes

**Schwartz, James**

Austin, Texas  
#127  
45s, LPs and CDs

**Scott, Wilbert**

Los Angeles, Calif.  
#258  
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**Severson, Dale**

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**Sheehan, Bruce**

Austin, Texas  
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 LPs and CDs

**Silkwood, Danny**

Corpus Christi, Texas  
 #199  
 Import and domestic CDs

**Smith, Myrtis**

Los Angeles, Calif.  
 #10-11  
 Rock and soul LPs

**Stackowitz, Matt**

Charlotte, N.C.  
 #90-91  
 Variety of 45s

**Stainze, John**

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 #12-14  
 '50s, '60s and '70s 45s, LPs and import CDs

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 #101-102  
 LPs, 45s, 78s and *Rolling Stone* magazines

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 #6  
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 #47-49  
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 #128-131  
 LPs, 45s, '60s and '70s

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 #187, 200  
 LPs and CDs

**Tolar, Larry**

Ponchatoula, La.  
 #25-26  
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 #92-93  
 Miscellaneous 45s, LPs and CDs

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 #285-287  
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 #176-177  
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 #224  
 Variety of LPs and 45s

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 #196-198  
 Classical LPs and CDs

**Vaughn, Johnny**

Dallas, Texas  
 #145-147  
 Jazz LPs, Beatles and CDs

**Veralis, Chris**

San Antonio, Texas  
 #60-61  
 Rare 45s and CDs

**Villanueva, Robert**

San Antonio, Texas  
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 #94  
 Vintage LPs, 45s and laser discs

**Weinecke, Larry**

Davenport, Iowa  
 #218-219  
 Collectible 45s and LPs of all types

**West, Cliff**

Denton, Texas  
 #116-117  
 '50s, '60s and '70s LPs and 45s

Dealers continued on 10A

# Record & CD Show Promoters

**Have your shows listed for free  
 in *Goldmine* and *Discoveries*!**

See listing form on page 10A





**Learn More.  
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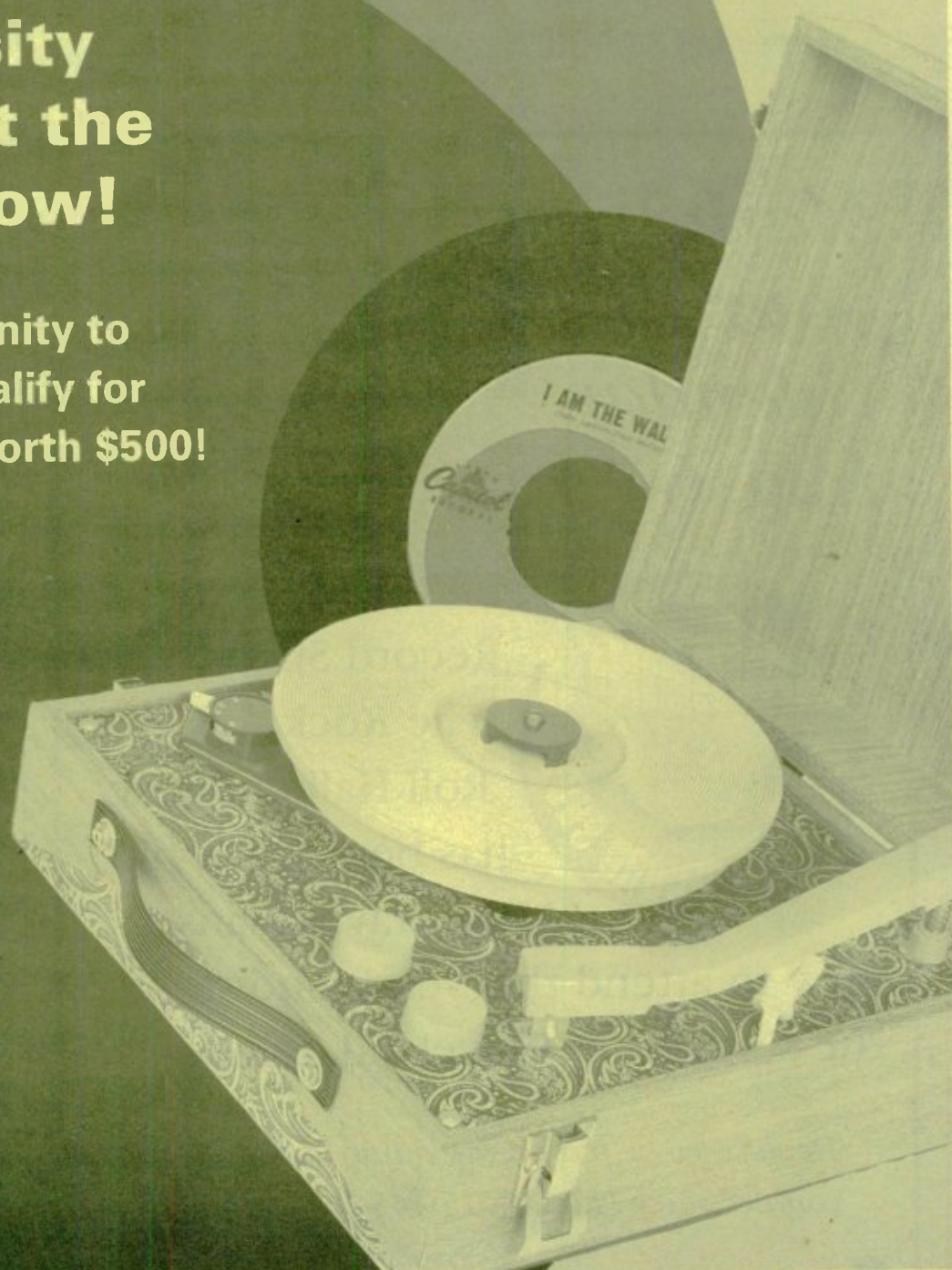
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**Austin Record Show,  
Crockett Event Center  
Main Show Floor**

**Friday, April 1st: 4:00pm  
Saturday, April 2nd: 8:45 am\*  
Sunday, April 3rd: 8:45 am\***

**\*Includes complimentary breakfast**







# dealers cont.

**Wilgus, Pete**

Cleveland, Ohio  
#263-264  
Rare 45s, LPs and 78s

**Wilkins, Ron**

Flower Mound, Texas  
#252  
LPs, 45s, CDs and laser discs

**Wilson, Bob**

Vienna, Va.  
#81-83  
'50s, '60s and '70s LPs  
and 45s, soul and rock

**Winters, Ed**

McKinney, Texas  
#156-157  
LPs, 45s, new CDs and T-shirts

**Wright, Candy**

Huntsville, Texas  
#246  
Beatles records

**Yarbrough, Archie**

Midland, Texas  
#164  
LPs, 45s, CDs and cassettes

**Yardbird Records**

Miami, Fla.  
#44  
LPs, 45s and CDs

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## Goldmine and Discoveries Record & CD Show Listing Form

Please fill out this form (*print neatly or type*) and return it at least two months in advance of your show date to assure its publication prior to your show. The earlier you can supply us with the information, the sooner your show will be listed in the calendar.

Mail to: *Goldmine and Discoveries Show Calendar*, 700 E. State Street, Iola, WI54990. Or fax to: 714-445-4087, Attn. *Goldmine and Discoveries Show Calendar*

Show dates \_\_\_\_\_

State \_\_\_\_\_

Country (if other than U.S.) \_\_\_\_\_

City \_\_\_\_\_

Name of show \_\_\_\_\_

Location (building) \_\_\_\_\_

Location (street address) \_\_\_\_\_

Show hours to the public (SH) \_\_\_\_\_

Number and size of dealer tables

(T) \_\_\_\_\_

Cost of tables (F) \_\_\_\_\_ Admission price (A) \_\_\_\_\_

Promoter (group or person conducting show)

Contact name \_\_\_\_\_

Contact address \_\_\_\_\_

City, state, zip \_\_\_\_\_

Contact phone number \_\_\_\_\_

Contact e-mail \_\_\_\_\_

Second contact phone number \_\_\_\_\_

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Aug. 6-7, 2005



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## The Association for Recorded Sound Collections

ARSC))))))

## 2005 Annual Conference

Austin, Texas ~ March 30 - April 2

## CONFERENCE HIGHLIGHTS

ARSC is dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. Reflecting this broad mission, conference talks will include:

- Sellin' the Blues: The History of Blues Advertising in the '20s and '30s
- Rosetta Reitz—Rediscovering Women in Jazz & Blues
- Outlaw Country: Godfather to the Muzik Mafia
- Folk Music on the Radio: Forgotten Roots of the Revival
- Toscanini: Rediscovering "The Man Behind the Legend"
- Independent Texas Record Labels and Their Role in Recording Vernacular Mexican-American Music in the Mid-20th Century
- "There's a Rainbow Shining Somewhere": Homer Rodeheaver and the Birth of the Gospel Recording Industry
- Diverse technical topics, including digital audio preservation.

Check out the Record Collectors' Wingding, on Friday evening. Share a few of your favorite anecdotes or records during this special, unmoderated session. Experience ARSC camaraderie firsthand!

Other conference activities include a tour of the Lyndon B. Johnson Presidential Library and a reception at the Austin City Limits studio at KLRU.

Join us for the ARSC Banquet (just \$28 per person), at Threadgill's World Headquarters. The Kitchen Sisters (Peabody Award-winning radio producers Davia Nelson and Nikki Silva) will be the guest speakers.

For the complete preliminary conference program, registration form, and further details, visit <http://arsc-audio.org/conference2005.html>.

## LOCATION

The Radisson Hotel & Suites Austin, at 111 East Cesar Chavez Street, will be the conference site. To reserve a room, use promotional code ARSC05 online at <http://www.radisson.com/austintx/> or by phone at (512) 478-9611.

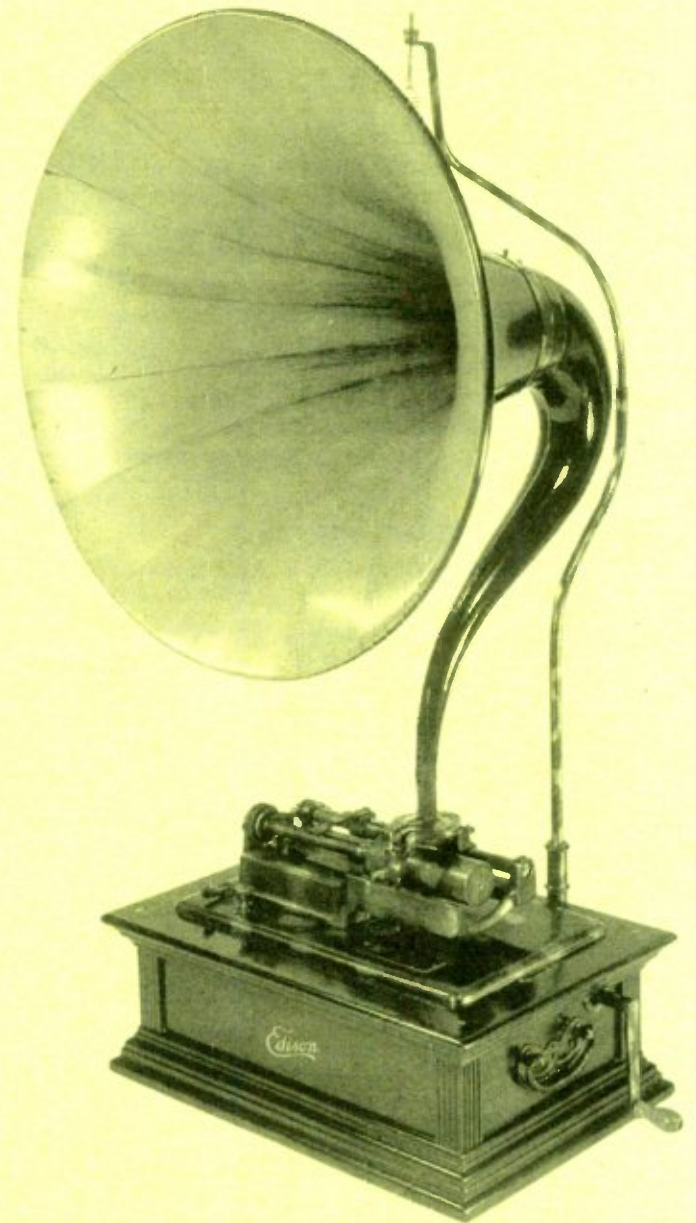
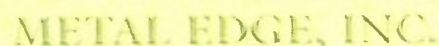
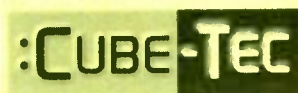
## REGISTRATION

Full conference registration is \$145 for ARSC members, \$175 for non-members, or \$75 for students. For those wishing to sample the conference, single-day registration is \$45 for ARSC members, \$55 for non-members, or \$30 for students. Not a member? You can join ARSC for \$33—a \$3 savings off the annual dues.

## CONTACT INFO

If you have questions or wish to exhibit at the conference, contact: Kurt Nauck, ARSC Conference Manager, 22004 Sherrod Lane, Spring, TX 77389; (281) 288-7826; [nauck@78rpm.com](mailto:nauck@78rpm.com).

**ARSC thanks its conference sponsors for their generous support.**





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5	117.00	• Mats come in 8 colors: Black, Blue, Burgundy, Green, Ivory, Pink, Red or White.
10	211.50	

# 12" LP-33 1/3 RPM / LASER DISC SUPPLIES

SLEEVE	3 Mil Poly Album Sleeves	MAILER	LP Mailer Folder	FILLER	LP Mailer Filler Pads	DISPLAY	LP / Laser Disc Display
Made from 100% Pure Virgin Polyethylene (Fits over outer 12" LP Jacket)	12-5/8 x 12-5/8 No Flap 100 \$ 15.80 500 55.90 1,000 96.20 5,000 437.30 P CODE: SLP53	12-3/4 x 12-3/4 No Flap* 100 \$ 16.10 500 57.30 1,000 98.10 5,000 446.30 P CODE: SLP3	12-5/8 x 12-5/8 Resealable Flap 100 \$ 26.20 500 84.70 1,000 158.10 550 347.90+frt 1,000 593.20+frt P CODE: MLP6	12-5/8 x 12-5/8 50 \$ 21.50 100 31.00 250 59.50 500 98.30 1,000 147.70+frt P CODE: FLP	Use our Brown Corrugated Filler Pads to eliminate movement inside package while absorbing shock from handling.	External: 24 x 11-1/2 x 15-1/2 Internal: 23 x 11 x 13 1 \$ 46.00 2 80.50 4 138.00 10 253.00+frt P CODE: CLP140	Walnut Finish Wooden Display Case with 3 built in storage slots. Holds 130-140 LP's or Laser Discs. Stackable.

SLEEVE	Poly Album Sleeves	MAILER	Album Mailer Box (holds 12)	DISPLAY	Album Jacket Frame Fit	DISPLAY	Album Jacket Frame Insert
Made from 100% Pure Virgin Polyethylene (Fits loosely over outer 12" LP or Video Laser Disc Jackets)	12-3/4 x 12-3/4 2 Mil (No Flap) 100 \$ 14.30 500 49.40 1,000 82.40 5,000 381.10 P CODE: SLP2	12-3/4 x 12-3/4 4 Mil (No Flap) 100 \$ 28.20 500 101.20 1,000 169.30 5,000 806.20 P CODE: SLP4	12-3/4 x 12-3/4 6 Mil (No Flap) 100 \$ 41.90 500 151.50 1,000 253.80 5,000 1208.80 P CODE: SLP6	200lb. Test Brown Corrugated Foldable box with double walled edges ensures safe and "crush free" delivery. Ships 10-12 albums in jackets.	Black Matte Finish 1 \$ 11.50 2 20.70 5 45.20 10 74.20 25 175.40 50 330.70 P CODE: ALPJFK	Outside Frame Dim.: 14" x 14"	Clear polyester sheet fits into back of Album Jacket Frame. Keeps back of jacket free from dust, dirt & fingerprints.

SLEEVE	Polypropylene Album Sleeves	MAILER	Album Mailer Box (holds 20)	DISPLAY	Album Art Frame	DISPLAY	Album Art Insert
Made from 1.5 Mil Crystal Clear Polypropylene	12-5/8 x 12-5/8 1-3/8" Resealable Flap 100 \$ 16.30 500 57.10 1,000 99.60 5,000 452.90 P CODE: SPPLP15R	12-3/4 x 12-3/4 1-3/8" Resealable Flap 100 \$ 16.40 500 57.50 1,000 100.10 5,000 455.10 P CODE: SPP1234R	200lb. Test Brown Corrugated Foldable box with double walled edges ensures safe and "crush free" delivery. Ships 18-20 albums in jackets.	Clear Acrylic Frame 2 \$ 19.60 5 41.70 10 69.00 25 170.80 50 310.50 P CODE: AAAF	3 removable clips hold album in place. Top clip serves as hanger.	12-1/2 x 12-1/2 x 1/2	12-5/16 x 12-5/16 Foam Board 2 \$ 4.60 5 9.80 10 15.60 25 31.70 50 54.90 75 73.40 PROG CODE: KAAFC

SLEEVE	Poly Box Album Sleeves	BOX	Album Storage Box	CLEANER	Stylus Care System	CLEANER	Cloth
Made from 100% Pure Virgin Polyethylene (Fits over outer Box Album Sets)	14 x 14-1/4 2 Mil (with Flap) 50 \$ 13.30 100 21.40 200 37.90 500 89.20 1,000 169.40 P CODE: SBLP2	13 x 13 x 10-1/2 2 \$ 16.20 5 33.00 10 50.90 25 104.00 50 191.50 100 273.50+frt P CODE: XLP65	275lb Test White Corrugated. Easy assembly. No tape or glue needed. Stackable. Stores 50-60 Records.	Stylus Cleaning Brush and Fluid 1 \$ 8.10 3 22.30 5 32.80 10 61.00 P CODE: ASCK	1-1/4 oz. Fluid Refill 1 \$ 3.20 3 8.70 5 13.00 10 24.20 P CODE: ASCF114	Precision Stylus Cleaning Brush with dense nylon bristles cleans build-up from the stylus. Includes .34 oz. of cleaning fluid.	Record Cleaning Cloth 1 \$ 2.30 5 7.20 10 11.50 P CODE: ASA2

SLEEVE	12" Poly / Polylined	BOX	Album Storage Box	JACKET	12" LP Gatefold Jacket	CLEANER	Sponge
Fits directly over outer 12" Record	Poly (3 Mil) 100 \$ 15.30 500 56.00 1,000 98.30 Made from 100% Pure Virgin Polyethylene. P CODE: SLPI	Polylined 50 \$ 21.00 100 31.90 *600 154.20 1,200 287.90 2,400 524.60 4,800 892.90+frt P CODE: S12P	100% Flat Guaranteed.	12-1/2 x 24-3/4 x 1/4" spine 2 \$ 6.40 5 14.40 10 25.30 25 53.20 *50 86.30 100 149.50 P CODE: SLPJGF	Made from 20pt. cardboard. Die cut on the inside only.	Record Cleaning Sponge 1 \$ 5.80 5 23.00 10 43.10 P CODE: ACS2	Absorbent & dripless. Safe for cleaning vinyl. Lint free! Machine washable.

SLEEVE	12" White Paper	DIVIDER	LP Divider Cards	CLEANER	Groovy™ Record Cleaning Kit and Refills
Fits directly over 12" Record (Comes with die cut center hole)	Regular Weight 50 \$ 11.10 100 17.60 500 62.20 *1,000 107.70 2,000 185.00 4,000 296.50 P CODE: S12WR	Medium Weight 50 \$ 12.20 100 19.40 250 41.20 800 94.80 1,600 175.90 2,400 243.00 4,800 391.10 P CODE: S12WM	Heavy Weight 50 \$ 16.00 100 25.30 *400 86.10 800 124.40 1,600 173.30 1,600 184.80 P CODE: S12WHD	1/16" Thick Extra Strong White Corrugated Indexed.	Groovy LP Record Cleaner is Bags Unlimited's own specially formulated Record Cleaning Fluid used for its deep cleaning, anti-static, residue free properties. *Comes with FREE 6 slot countertop display.

JACKET	12" LP Jackets	DIVIDER	for Bins/Tradeshows
White 12-1/4 x 12-1/4 5 \$ 8.20 10 13.80 25 19.50 50 35.40 *100 67.60 300 159.50+frt P CODE: SLPJW	Black 12-1/4 x 12-1/4 5 \$ 11.90 10 20.00 25 29.50 50 52.10 *100 89.60 300 175.00+frt P CODE: SLPJK	High Gloss Cardboard. (Specify with or without center hole)	50 Gauge Plastic. SUPER STRONG. 12-1/8 x 13-5/8 25 \$ 34.50 50 56.10 100 89.25 500 357.00+frt 1000 642.60+frt P CODE: DLPP50

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

Auction closes Monday, April 18, 2005 at 7:00 p.m. PDT



See #119

See #129

- 85. The Cornells – "Malibu Surf/Agua Caliente" *Garex 102 Mint* Store Stock New! MB \$20
- 86. The Cornells – "Surf Fever/Do The Slauson" *Garex 206 Mint* White Label Promo, Vocals MB \$20
- 87. The Crescents – "Breakout/Pink Dominoes" *ERA 3116 Mint* Orange Label Promo copy MB \$15

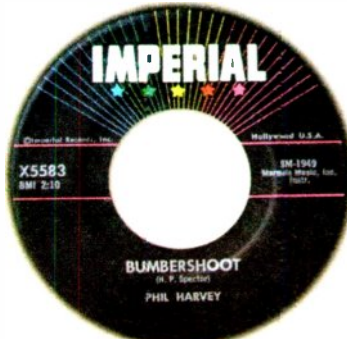


- 118. Sandra Gould – "My Son The Surfer/Hello Melvin" *Phillips 40138 Mint* A surfer's takeoff on Allan Sherman MB \$20
- 119. Tony Harris With The Woodies – "Go Go Little Scrambler/Poor Boy" *Triumph 60 Mint* White Label Promo, great Hot Rod vocals! MB \$50 (See picture at top of page)

- 131. The Jaguars – "Jaguar/Roundabout" *Epic 9308 M- #ol.* Hot Rod instrumentals MB \$20
- 132. Jan And Dean – "Like A Summer Rain/Louisiana Man" *J & D 40 Mint* Perfect Mint MB \$40
- 133. Jan & Dean – "Honolulu Lulu/Someday" *Liberty 55613 VG++/M-* With super nice Picture Sleeve! MB \$35
- 134. Jan & Dean – "A Surfer's Dream/Fiddle Around" *Liberty 55906 Mint* MB \$20



- 101. The Duals – "Stick Shift/Cruising" *Sue 745 M-* White Label Promo, xol MB \$30
- 102. Scott Engel – "Devil Surfer/Your Guess" *Challenge 9206 Mint* White Label Promo MB \$20
- 103. The Escapades – "Tomcat/Rockin' The Blues" *Pappy 2002 M- #ol* MB \$20
- 104. The Exports – "Car Hop/Seat Belts Please" *King 5917 Mint* Classic MB \$20
- 105. The Fabulous Quiet Five – "Red Hot Scrambler-Go/I Understand" *Casa Grande 8462 M-* Great car vocals—tough MB \$50
- 106. The Fashions – "King Size Guitar/Trampoline" *IPG 1001 M-* Vocals MB \$15
- 107. H. E. Ferrell & His No 1. Boys – "She Giggles/Wall To Wall Blues" *Randy no # M-* MB \$20
- 108. The Fireballs – "Torquay/Cry Baby" *Top Rank 2008 Mint* Old Store Stock MB \$20



- 120. Phil Harvey – "Bumbershoot/Willy Boy" *Imperial 5583 M-* Phil Spector goes surfin' MB \$100



- 86. Johnny Cymbal – "Go V. W. Go/Sorrow And Pain" *DCP 1135 Mint* White Label Promo, Nice car song tribute to the VW Bug! MB \$50



- 121. Ray Holland – "Surfboard Stag/My Summer Baby" *Margo 101 Mint* Vocals, very unusual label design! MB \$25
- 122. The Hollywood Persuaders – "Agua Caliente/Drums A-Go-Go" *Original Sound 50 Mint* Classic MB \$20
- 123. The Hollywood Tornadoes – "The Gremmie — Part I /The Gremmie — Part II" *Aertaun 101 M-* Tough MB \$25
- 124. The Hondells – "Little Honda/Hot Rod High" *Mercury 72324 M-* Classic MB \$15
- 125. The Hondells – "You Meet The Nicest People On A Honda/Sea Cruise" *Mercury 72479 VG++* MB \$15
- 126. The Hondells – "Endless Sleep/Follow Your Heart" *Mercury 72523 Mint* White Label Promo MB \$20
- 127. The Hondells – "All Americian Girl/Younger Girl" *Mercury 72563 Mint* Gary Usher MB \$10
- 128. The Hot Peppers – "New Orleans Surf/ Surfin' With The Monkey" *Sea-Horn 501 VG++* Sol on B-side only. They were surfin' in New Orleans. too! MB \$10
- 129. Jay Jay Imus & Freddy Ford – "I'm A Hot Rodder/The Boogala" *Challenge 59248 Mint* White Label Promo. This is Don Imus of "Imus In The Morning" fame! Nice Hot Rod vocals! MB \$40 (See picture at top of page)

- 135. Jekyll And Hyde – "Dracula Drag/Franken-stein Meets The Beetles" *dcp 1126 Mint* White Label Promo, nice Hot Rod vocals with a monster theme. MB \$50
- 136. Bruce Johnston – "The Original Surfer Stomp/Pajama Party" *Del Fi 4202 M-* MB \$30
- 137. Bruce Johnston – "Do The Surfer Stomp Part One/Do The Surfer Stomp Part Two" *Donna 1354 M-* MB \$30



- 89. Terry Dactyl And The Dinosaurs – "Sea Side Shuffle/Same" *U K 49003 M-* Mono/Stereo Promo copy MB \$35
- 90. Dick Dale And His Del-Tones – "Let's Go Trippin'/Del-Tone Rock" *Deltone 5017 M-* MB \$20
- 91. Dick Dale And His Del-Tones – "Misericord Eight Till Midnight" *Deltone 5019 Mint* Old Store Stock! Classic MB \$20
- 92. Dick Dale And His Del-Tones – "Peppermint Man/Surf Beat" *Deltone 5020 Mint* Old Store Stock! Slight storage warp with NO effect on play MB \$10
- 93. Dick Dale And His Del-Tones – "Peppermint Man/Surf Beat" *Deltone 4940 M-* Capitol pressing MB \$15
- 94. Dick Dale – "Night Rider/The Wedge" *Capitol 5098 M-* MB \$20
- 95. Dick Dale – "Grudge Run/Wild, Wild Mustang" *Capitol 5187 Mint* Old Store Stock! MB \$20

- 109. The Fireballs – "Bulldog/Nearly Sunrise" *Top Rank 2026 Mint* White Label Promo MB \$25
- 110. The Fireballs – "Foot-Patter/Kissin'" *Top Rank 2038 Mint* Old Store Stock MB \$20
- 111. Johnny Fisher – "Tan Dan/Every Time You Cry" *Park Ave 125 VG++* Surfer's version of "Big Bad John" MB \$20
- 112. The Four Speeds – "R. P. M./My Sting Ray" *Challenge 9187 Nice* VG+ Gary Usher tough to find stock copy! Great car vocals! MB \$35
- 113. Bobby Freeman – "Let's Surf Again/Come To Me" *Autumn 1 Mint* Old Store Stock! Vocals from the guy who made "Do You Wanna Dance" a million seller in 1958. MB \$15
- 114. The Frogman – "Underwater/The Mad Rush" *Cardix 314 Mint* Classic MB \$20
- 115. Johnny Gaiahad – "'29 Model-A/Movin' Free" *Decca 31564 Mint* Orange Label Promo copy, nice car vocals MB \$20

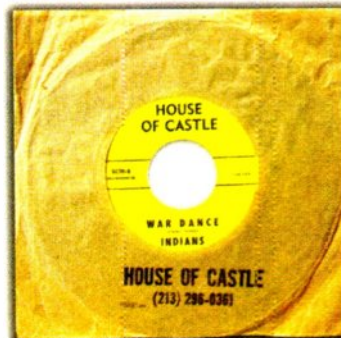
- 138. Nrb Kamin – "The Night Rider/Pick And Shuffle" *Erro 203 Mint* Nice one and very scarce! Call me to hear it if you don't know it MB \$35
- 139. The King Pins – "Rod Hot Rod/Door Banger" *M-G-M 13535 Mint* Promo! Nice! MB \$35
- 140. Leon & The Burners – "Whiplash/Crack-Up" *Josie 945 VG++* MB \$20
- 141. The Lively Ones – "Surf Rider/Surfer's Lament" *Del Fi 4196 M-* Slight label fade MB \$15
- 142. The Lively Ones – "Surf City/Telstar Surf" *Del Fi 4217 M-* White Label Promo. wol MB \$15



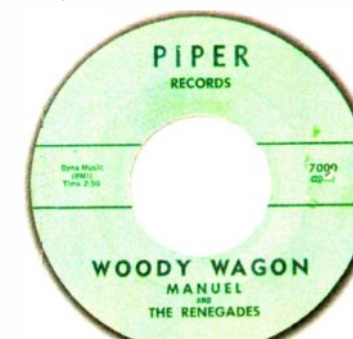
- 96. Dick Dale – "The Dick Dale Open-End Interview" *Capitol Pro 2320 VG++/VG++* Promo only Interview Record with special sleeve! MB \$200
- 97. Dick Dale And His Del-Tones – "You're Hurtin' Now/Ramblin' Man" *Cougar 711 M-* MB \$15
- 98. Dick Dale – "Taco Wagon/Spanish Kiss" *Cougar 712 Mint* Store Stock New MB \$20
- 99. The Defiants – "Surfer's Twist/Twistin' n' Stompin'" *Baronet 5 Mint* tough MB \$25
- 100. The Dell-Ites – "Humorock/Delma" *Dell 614 Mint* White Label Promo MB \$20



- 116. The Gamblers – "Moon Dawg!/LSD-25" *World Pacific 815 Mint* All time Classic Surf! Tough to find these days! MB \$125
- 117. The Gators – "Sunburst/Canadian Moonlight" *Dot 16252 Mint* MB \$15



- 130. The Indians – "War Dance/Hawk Is Chicken" *House Of Castle 1289 Mint* Original sleeve too! Masterpiece! I have never seen this before in all my 30+ years in records! Wild instrumental! MB \$100



- 143. Manuel And The Renegades – "Woody Wagon/Surf Walk" *Piper 7000 M-* Small wol MB \$40
- 144. Manuel And The Renegades – "Rev-Up/Trans-Miss-Yen" *Piper 7001 Nice* VG+ Promo sol and very slight center hole nick MB \$10

Auctions are on-line: [www.tefteller.com](http://www.tefteller.com)



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See #169



See #177



145. The Matadors – "I Gotta Drive/La Corrida" Colpix 718 Mint White Label Promo AKA Jan and Dean! Nice Hot Rod vocals. MB \$50



146. The Mid-Knights – "Running Wild/Mid-Knight Walk/I'm Doing Time In The Prison of Love/Help Me Loose The Blues" Ero 400 Mint EP with four songs—never came with cover. Obscure rockin' instrumentals. Call me to hear it if you don't know it. MB \$35

147. The Mohawks – "Moccasin Walk/Night Rider" Colpix 117 M- MB \$20

148. The Monterays – "Party/Turtle" Dee Jay 1013 M- MB \$20



149. The Night Hawks – "Bunny Ride/Sweetie Lester" Pacific Records 352 Mint Tough one! MB \$50

150. Jack Nitzsche – "The Lonely Surfer/Song For A Summer Night" Reprise 20202 Mint Old Store Stock MB \$20



151. The Originals – "Scatter-Shot/Lucille" Van 01464 M- Great Rockin' Surf instrumentals! Three guitars! Call me if you've never heard it! MB \$100

152. The Petticoats – "Surfin' Sally/Why Does Billy Play In Your Yard" Challenge 9211 Mint White Label Promo, vocals, black marker line through "Not For Sale" on both sides. MB \$20



156. Randy Proffitt & The Beachcomers – "Check That Baby Out, One Time/Young Love In Spring" Belt-Coe 103 Nice VG+ Great Surf vocals with a Rockabilly flavor and beat MB \$50

157. The Racers – "Skate Board/It's Happening" RSVP 1115 VG++ Vocals MB \$15

158. The Raiders – "Stick Shift/Skipping Around" Vee Jay 504 Mint White Label Promo, xol MB \$20



159. The Rally-Packs – "Move Out, Little Mustang/Bucket Seats" Imperial 66036 Mint White Label Promo!! Jan and Dean, etc. GREAT! MB \$75

160. The Ran-Dells – "Sound Of The Sun/Come On And Love Me Too" Chairman 4407 M- White Label Promo! Slight sticker stain on the label. FANTASTIC! Vocals, follow-up record to their big hit "The Martian Hop." MB \$50

161. The Revels – "Church Key/Vesuvius" Impact 1 Mint Promo copy, xol MB \$20

162. The Rhythm Aces – "Mohawk Rock/It'll Do" Roulette 4268 Mint Promo MB \$15

163. The Riptides – "Machine Gun/Deep Blue" Challenge 59058 VG++ Nice Rockin' Surf MB \$30

164. The Roadrunners – "El Skid/Goin' Nowhere" Footnote 701 VG++ Promo sol, woi MB \$15

165. The Rock-A-Teens – "Woo-Hoo/Untrue" Roulette 4192 Mint Classic. I heard this song in a car commercial as I was writing this! Xol on B-side only. MB \$20



166. King Rock & The Knights – "Scandal/Send-Di (Boss Part 2)" Zoom 005 VG++ Super Hot Rockin' Guitar instrumentals. Hit big in Pittsburgh! Phoenix, Arizona label. MB \$100



171. The Safaris – "Kick Out/Lonely Surf Guitar" Valiant 6036 Mint White Label Promo! Great! MB \$50

172. The Shut Downs – "Four In The Floor/Beach Buggy" Dimension 1016 M- MB \$20

173. The Spirits – "Kili Watch/Spook Ship" United Artists 306 Mint White Label Promo, Vocals MB \$25

174. The Starlighters – "Hot Licks/Creepin'" Wheel 1004 Mint Nice one! MB \$30

175. The Sunsets – "The Chug-A-Lug/C. C. Cinder" Challenge 9186 VG++ Gary Usher! Vocals MB \$20



176. The Surfaris – "Surfer Joe/Wipe Out" Princess 50 VG++ THIS IS IT! The ultra rare LONG VERSION of "Surfer Joe" with the extra lyrics! Originally released on DFS (which is a two thousand dollar record) and then issued twice on Princess—first with the long version and then with the normally heard hit version. Then it went to Dot. MB \$400

177. The Surfer Girls – "Draggin' Wagon/One Boy Tells Another" Columbia 43001 Mint Great Girl Surf vocals and music! MB \$75 (See picture at top of page)

178. The Tornadoes – "Bustin' Surfboards/Beyond The Surf" Aertan 100 Mint Classic and Old Store Stock MB \$20



179. Gary Usher – "Tomorrow/Lies" Lan-Cet 144 Mint Ultra rare one by him. Here he does his best to sound just like Buddy Holly. MB \$100

180. The Valrays – "Get A Board/Pee Wee" Parkway 880 Mint White Label Promo, vocals MB \$40



181. The Vandals – "It's Like Now, Baby/Wet & Wild" Golden Gate 0011 M-/M- With Picture Sleeve! Very rare Picture Sleeve! MB \$50

182. The Viceroy's – "Dartell Stomp/Gnanny's Medley" Bolo 743 Mint White Label Promo MB \$20



183. The Virtues – "Guitar Boogie Shuffle/Guitar In Orbit" Hunt 324 M- True Stereo 45! Very tough to find on a True Stereo 45. MB \$75



184. The Viscount V – "Cherry Red Vette/Anna" Lavette 5003 Mint Xol, Nice Hot Rod vocals MB \$50

185. The Wailers – "Mash/On The Rocks" Imperial 66045 Mint Store Stock New MB \$20



186. Harlow Wilcox – "Groovy Grubworm/Sad Is The Lonely" Impel 002 M/M- This is the original true first pressing on the original label before SSS and it comes with an ultra rare Picture Sleeve too! MB \$75

187. Link Wray – "Rumble/The Swag" Cadence 1347 Mint All time classic! Old Store Stock. MB \$30

**Next Month's Auction**  
\* Rare Blues LP's, 45's & 78's \*





## Dolls continued from page 34

created. We mighta stole from everybody, but then everybody stole from us — what a way to say thanks. We gather and say a prayer every time we go on, and Arthur said the last prayer before Meltdown. It was his first and last one for our reunion, another beautiful moment."

The concerts have been drawing rave reviews from the critics, many praising the band's energy. Not too bad for a bunch of geezers, several of them fast approaching 60.

"Despite my misspent youth, I'm in the best shape of my life," Johansen said. "I'm constantly surprised by my endurance. I haven't put it to the test in a while, 'cause in the last band [The Harry Smiths, which explored the acoustic roots of American folk and blues] I was sitting on a stool with a guitar and a beard. Now I'm shaved, except for some impressive muttonchops, and jumping around on stage like a man two years younger than I am. Age is an odd thing. Turns out we're impervious to it. When I was a kid and looked at someone my age [54], he was likely to be a tired-looking, bald-headed father who wore a vest."

"The only time age came up was when David asked me if we should do 'Vietnamese Baby,'" Sylvain said. "This was at the Redding festival in front of 55,000 fans. He said, 'They'll think we're old farts.' I told him we spoke for our generation, in the moment, and stood up against the rape and injustice and the brainwashing of Nixon, and to today's kids, the same shit is happening. Who's to know when it's gonna stop, and if we don't stand for it now and talk about it, we'll be doomed to repeat it. It may take a couple of old drag queens to bring them back down to the nut level, to make them think with their balls. You gotta get up and stand for something, like it says in 'Puss n' Boots': 'I hope you don't get shot for trying.'"

If the Dolls don't work out, Johansen or Sylvain won't have much time to mope. Johansen currently does time as a DJ on Sirius Satellite radio with a show called *The Mansion of Fun*, beaming out an all-encompassing menu of country, opera, world music, rock and anything else that strikes his fancy; shows his paintings at the Ricco/Maresca gallery in New York; and sings with four bands — Buster Poindexter's Banshees of Blue, David Johansen and the Harry Smiths, The David Johansen Project, and The All Star Howlin' Wolf Tribute Band with Levon Helm and Hubert Sumlin, Wolf's lead guitar player. Sylvain will continue to tour in support of his latest CD, (*Sleep*) *Baby Doll*, on Fish Head Records.

"I do music because I gotta do it," Sylvain explained. "In '97 I started touring again, and they were only offering me a \$75 guarantee, but then next time out it was \$150, and I slowly built it up to \$2,000. You just go out and give 'em a hot fuckin' show, even if you hafta do it all yourself. I booked, promoted, played and managed myself and put out my own CD until Fish Head found me. I've always made my own albums of my favorite home recordings on cassettes, or live compilations, and (*Sleep*) *Baby Doll* was one of them.

I'd go into my favorite shops in New York, and I'd put 'em in the bin, with my number on the back, without the guy who owns the place even knowing it. One day Caroline distribution called me up and asked me for 100 cassettes. Then Fish Head called me up and asked me to polish the recording so they could put it out. These days, you can make a great fuckin' record without spending too much, and if you're making good music, you should make your own CD and get out there and sell it. You have to do it with what you have at hand. If you can't do it on your own, when you do get a deal and get in a big-ass recording studio, you won't be able to do it there either." ●

## Dolls CDs & DVD

**New York Dolls**  
**Live From Royal Festival Hall, 2004**  
**Attack/Sanctuary (06076-88399-9) (DVD)**

**Live From Royal Festival Hall, 2004**  
**Attack/Sanctuary (06076-86008-2) (CD)**

**Great Big Kiss**  
**Castle/Sanctuary (06076-81165-2)**

**T**hey were strong enough to inspire the punk movement, and even with two key members now in rock 'n' roll heaven, the New York Dolls were strong enough to pull off a solid reunion at London's Royal Festival Hall June 16, 2004 — now documented on DVD.

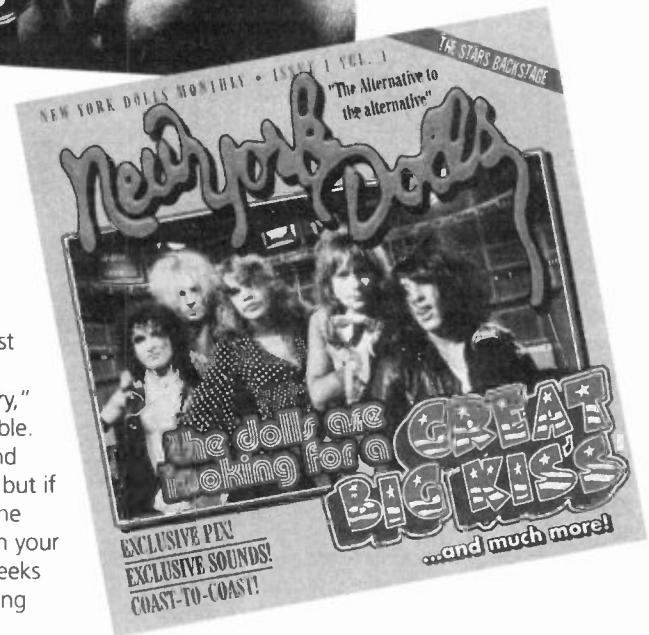
Without a doubt, guitarist Johnny Thunders and drummer Jerry Nolan are sorely missed — not only in a musical sense, but also because of the personality they brought to the band. But with a healthy dose of rehearsing and a lot of enthusiasm, survivors David Johansen (vocals), Sylvain Sylvain (guitar), and Arthur "Killer" Kane (bass) make the resurrected band palatable, assimilating newcomers Steve Conte (guitar), Gary Powell (drums), and Brian Koonin (keyboards) enough to at least revisit the original band in spirit, if not occasionally sound. Wherever they are, Thunders and Nolan (perhaps even Billy Murcia) would have to be proud of the job the new band does on "Mystery Girls," "Jet Boy," "Babylon" and other Dolls classics.

This performance even offers a few surprise covers in Janis Joplin's "Piece of My Heart" and especially the Shangri-Las' "Out in the Street," which revisits the Dolls' girl-group influences in rocked-up fashion. But the most poignant cover is of a Thunders solo track, "You Can't Put Your Arms Around a Memory," where the sadness in Sylvain's voice is palpable. Sure, the sound may be a little too clean, and like any live DVD this loses the atmosphere, but if you weren't lucky enough to catch one of the Dolls' few reunion shows, this may be worth your while. It's sad to note that Kane died just weeks after this performance — but there's a moving tribute to him in the DVD extras.

For those who don't own a DVD player or want to listen in the car, the London gig is also available on an abridged CD.

*Great Big Kiss* combines two old posthumous Dolls releases, *Seven Day Weekend* and *Red Patent Leather*, into one two-CD package. *Seven Day Weekend* is a live-in-the-studio, pre-first-LP romp through a lot of album tracks, plus previously unheard covers of songs such as "Seven Day Weekend" and "Back in the USA." This shares 17 tracks with Norton's *A Hard Night's Day*, and to be honest, the Norton version is preferable because it substitutes three great songs for a not-so-hot original called "Endless Party" and an indifferent cover of "Hoochie Coochie Man."

But even the less preferable version of those '73 studio rehearsals is vastly superior to *Red Patent Leather*, a May 1975 live show. Mere weeks away from breaking up, the band members turn in an uninspired performance that's only worsened by substandard sound quality replete with muffled highs, buried guitars and overbearing drums. The sound is even worse on three additional live cuts from a 1973 Paris show, which are about like hearing the Dolls at Max's Kansas City with your head stuck in a toilet.



Reviewed by **DOUG SHEPPARD**







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NOVELTY, COMEDY & BREAK-IN 45's Some scarce ones here!

Table with columns: LABEL & #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various novelty and comedy records with details on condition and price.

Table with columns: FARGO 1006, MARREN, HOWARD, THE PHANTOM STRIKES AGAIN, etc. Lists various 45s records with artist names and titles.

GRAB BAG 30 NOVELTY 45's G to M- all @ 12.00

\*SPECIAL ITEM\* DECCA (8) ADVENTURES OF THE LONE RANGER (PS) M- min. bnd \$500

-above are 8 original (from 1951) children's series releases, all with a picture sleeve, all in M- condition. seldom seen or heard so fine. A true collector's item!

SPECIAL GRAB BAG SECTION - by ARTIST. All 45's are VG+ to M- CONDITION.

Table listing various 45s records under the Special Grab Bag section, including artists like ABBA, ABIGAIL, ADAM, etc.

Table listing various 45s records under the main section, including artists like ABBA, ABIGAIL, ADAM, etc.



# THE WAX MUSEUM

## 45's - Singles - 45's

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Auction D-0405 Ends April 30th



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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!  
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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!!!

4000 30TH CENTURY	3088 PETA JEAN BOONE	PACIFICRIDE DJ	4000 COED	570 TRADE MARTIN	THAT STRANGER GIRL/WELL MOON
4001 30TH CENTURY	2188 BREWET DREAMS	THE BEST OF EVERYTHING/SAME DJ	4001 COED	571 DUFFRES	MY OWN TRUE LOVE/ROCK
4002 A & M	1040 ROHETTES	YOU CAME... CONSIDERED IN LOVE YOU	4002 COED	574 DUFFRES	SO RATHER... YOUR AMMA WISH YOU MBS
4003 A & M	1000 JAY C	THE ONE... WINDCHANCE IN LOVE	4003 COED	575 DUFFRES	LUCKY... HEARTBEAT
4004 A & M	1003 SONNY CHARLES/SHECORNAT	BLACK PEARLAZAY SUNAN	4004 COED	576 TRADE MARTIN	LET'S MAKE LOVE AGAIN/WHEN THE WIND MBS
4005 A & M	1001 ABACO DREAMS	BLACK AND DEATH IN G A ACAT WOMAN	4005 COED	577 DUFFRES	WHY DON'T YOU BELIEVE MY DEAREST ONE
4006 A & M	1000 EVIDE SANDS	HE'll NEVER BE ALONE AGAIN/WAY WAY... WANT ME	4006 COED	584 DUFFRES	THE BAND AND THE BEAR
4007 A & M	1147 JOE COOKER	WONDERFUL WORLD BEAUTIFUL PEOPLE/WATERFALL	4007 COED	587 DUFFRES	PLEASANT VALLEY BURG/WAYWAYS PS 16
4008 A & M	1240 LINDA	HEART TO HEART/WHEN I SEE YOU	4008 COED	588 DUFFRES	WALLBRATON/TUNDRY
4009 A & M	1246 FLORIDA	CRY ME A RIVER/NOVA BEAT A CHANCE PIVG-	4009 COED	590 MONKEYS	NUMBER ONE/CHOCOLATE NEW ROCK
4010 A & M	1316 TIM WESSEBERG	LOVE ME... I'VE GOT A FEELING	4010 COED	592 DUFFRES	NOBILITY BLUES/GET UP HEV'S
4011 A & M	1405 HUMBLE PIE	BLACK CYPRESS/NO MORE DJ PISA	4011 COED	593 DUFFRES	HEARTY/HEARTY BOYS
4012 A & M	1425 STATUS QUO	A HARD WAY TO GO/OLD AND FAR AWAY DJ VOL	4012 COED	594 DUFFRES	THE BELL AMBERGELS COMED BY THE HOLY MIGHT
4013 A & M	1432 KEITH HAMPBERRY	HEART TO HEART/WHEN I SEE YOU	4013 COED	595 DUFFRES	CANT HELP BUT SAY/WHY YOU
4014 A & M	1460 STELLA DORTCH	HEART TO HEART/WHEN I SEE YOU	4014 COED	596 DUFFRES	WELL-A-WOODS/AM DJ VOL
4015 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4015 COED	597 DUFFRES	CANT HELP BUT SAY/WHY YOU
4016 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4016 COED	598 DUFFRES	WELL-A-WOODS/AM DJ VOL
4017 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4017 COED	599 DUFFRES	CANT HELP BUT SAY/WHY YOU
4018 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4018 COED	600 DUFFRES	WELL-A-WOODS/AM DJ VOL
4019 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4019 COED	601 DUFFRES	CANT HELP BUT SAY/WHY YOU
4020 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4020 COED	602 DUFFRES	WELL-A-WOODS/AM DJ VOL
4021 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4021 COED	603 DUFFRES	CANT HELP BUT SAY/WHY YOU
4022 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4022 COED	604 DUFFRES	WELL-A-WOODS/AM DJ VOL
4023 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4023 COED	605 DUFFRES	CANT HELP BUT SAY/WHY YOU
4024 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4024 COED	606 DUFFRES	WELL-A-WOODS/AM DJ VOL
4025 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4025 COED	607 DUFFRES	CANT HELP BUT SAY/WHY YOU
4026 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4026 COED	608 DUFFRES	WELL-A-WOODS/AM DJ VOL
4027 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4027 COED	609 DUFFRES	CANT HELP BUT SAY/WHY YOU
4028 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4028 COED	610 DUFFRES	WELL-A-WOODS/AM DJ VOL
4029 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4029 COED	611 DUFFRES	CANT HELP BUT SAY/WHY YOU
4030 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4030 COED	612 DUFFRES	WELL-A-WOODS/AM DJ VOL
4031 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4031 COED	613 DUFFRES	CANT HELP BUT SAY/WHY YOU
4032 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4032 COED	614 DUFFRES	WELL-A-WOODS/AM DJ VOL
4033 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4033 COED	615 DUFFRES	CANT HELP BUT SAY/WHY YOU
4034 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4034 COED	616 DUFFRES	WELL-A-WOODS/AM DJ VOL
4035 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4035 COED	617 DUFFRES	CANT HELP BUT SAY/WHY YOU
4036 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4036 COED	618 DUFFRES	WELL-A-WOODS/AM DJ VOL
4037 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4037 COED	619 DUFFRES	CANT HELP BUT SAY/WHY YOU
4038 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4038 COED	620 DUFFRES	WELL-A-WOODS/AM DJ VOL
4039 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4039 COED	621 DUFFRES	CANT HELP BUT SAY/WHY YOU
4040 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4040 COED	622 DUFFRES	WELL-A-WOODS/AM DJ VOL
4041 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4041 COED	623 DUFFRES	CANT HELP BUT SAY/WHY YOU
4042 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4042 COED	624 DUFFRES	WELL-A-WOODS/AM DJ VOL
4043 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4043 COED	625 DUFFRES	CANT HELP BUT SAY/WHY YOU
4044 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4044 COED	626 DUFFRES	WELL-A-WOODS/AM DJ VOL
4045 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4045 COED	627 DUFFRES	CANT HELP BUT SAY/WHY YOU
4046 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4046 COED	628 DUFFRES	WELL-A-WOODS/AM DJ VOL
4047 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4047 COED	629 DUFFRES	CANT HELP BUT SAY/WHY YOU
4048 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4048 COED	630 DUFFRES	WELL-A-WOODS/AM DJ VOL
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4050 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4050 COED	632 DUFFRES	WELL-A-WOODS/AM DJ VOL
4051 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4051 COED	633 DUFFRES	CANT HELP BUT SAY/WHY YOU
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4053 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4053 COED	635 DUFFRES	CANT HELP BUT SAY/WHY YOU
4054 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4054 COED	636 DUFFRES	WELL-A-WOODS/AM DJ VOL
4055 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4055 COED	637 DUFFRES	CANT HELP BUT SAY/WHY YOU
4056 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4056 COED	638 DUFFRES	WELL-A-WOODS/AM DJ VOL
4057 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4057 COED	639 DUFFRES	CANT HELP BUT SAY/WHY YOU
4058 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4058 COED	640 DUFFRES	WELL-A-WOODS/AM DJ VOL
4059 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4059 COED	641 DUFFRES	CANT HELP BUT SAY/WHY YOU
4060 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4060 COED	642 DUFFRES	WELL-A-WOODS/AM DJ VOL
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4062 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4062 COED	644 DUFFRES	WELL-A-WOODS/AM DJ VOL
4063 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4063 COED	645 DUFFRES	CANT HELP BUT SAY/WHY YOU
4064 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4064 COED	646 DUFFRES	WELL-A-WOODS/AM DJ VOL
4065 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4065 COED	647 DUFFRES	CANT HELP BUT SAY/WHY YOU
4066 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4066 COED	648 DUFFRES	WELL-A-WOODS/AM DJ VOL
4067 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4067 COED	649 DUFFRES	CANT HELP BUT SAY/WHY YOU
4068 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4068 COED	650 DUFFRES	WELL-A-WOODS/AM DJ VOL
4069 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4069 COED	651 DUFFRES	CANT HELP BUT SAY/WHY YOU
4070 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4070 COED	652 DUFFRES	WELL-A-WOODS/AM DJ VOL
4071 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4071 COED	653 DUFFRES	CANT HELP BUT SAY/WHY YOU
4072 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4072 COED	654 DUFFRES	WELL-A-WOODS/AM DJ VOL
4073 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4073 COED	655 DUFFRES	CANT HELP BUT SAY/WHY YOU
4074 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4074 COED	656 DUFFRES	WELL-A-WOODS/AM DJ VOL
4075 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4075 COED	657 DUFFRES	CANT HELP BUT SAY/WHY YOU
4076 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4076 COED	658 DUFFRES	WELL-A-WOODS/AM DJ VOL
4077 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4077 COED	659 DUFFRES	CANT HELP BUT SAY/WHY YOU
4078 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4078 COED	660 DUFFRES	WELL-A-WOODS/AM DJ VOL
4079 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4079 COED	661 DUFFRES	CANT HELP BUT SAY/WHY YOU
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4083 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4083 COED	665 DUFFRES	CANT HELP BUT SAY/WHY YOU
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4085 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4085 COED	667 DUFFRES	CANT HELP BUT SAY/WHY YOU
4086 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4086 COED	668 DUFFRES	WELL-A-WOODS/AM DJ VOL
4087 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4087 COED	669 DUFFRES	CANT HELP BUT SAY/WHY YOU
4088 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4088 COED	670 DUFFRES	WELL-A-WOODS/AM DJ VOL
4089 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4089 COED	671 DUFFRES	CANT HELP BUT SAY/WHY YOU
4090 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4090 COED	672 DUFFRES	WELL-A-WOODS/AM DJ VOL
4091 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4091 COED	673 DUFFRES	CANT HELP BUT SAY/WHY YOU
4092 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4092 COED	674 DUFFRES	WELL-A-WOODS/AM DJ VOL
4093 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4093 COED	675 DUFFRES	CANT HELP BUT SAY/WHY YOU
4094 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4094 COED	676 DUFFRES	WELL-A-WOODS/AM DJ VOL
4095 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4095 COED	677 DUFFRES	CANT HELP BUT SAY/WHY YOU
4096 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4096 COED	678 DUFFRES	WELL-A-WOODS/AM DJ VOL
4097 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4097 COED	679 DUFFRES	CANT HELP BUT SAY/WHY YOU
4098 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4098 COED	680 DUFFRES	WELL-A-WOODS/AM DJ VOL
4099 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4099 COED	681 DUFFRES	CANT HELP BUT SAY/WHY YOU
4100 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4100 COED	682 DUFFRES	WELL-A-WOODS/AM DJ VOL
4101 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4101 COED	683 DUFFRES	CANT HELP BUT SAY/WHY YOU
4102 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4102 COED	684 DUFFRES	WELL-A-WOODS/AM DJ VOL
4103 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4103 COED	685 DUFFRES	CANT HELP BUT SAY/WHY YOU
4104 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4104 COED	686 DUFFRES	WELL-A-WOODS/AM DJ VOL
4105 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4105 COED	687 DUFFRES	CANT HELP BUT SAY/WHY YOU
4106 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4106 COED	688 DUFFRES	WELL-A-WOODS/AM DJ VOL
4107 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4107 COED	689 DUFFRES	CANT HELP BUT SAY/WHY YOU
4108 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4108 COED	690 DUFFRES	WELL-A-WOODS/AM DJ VOL
4109 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4109 COED	691 DUFFRES	CANT HELP BUT SAY/WHY YOU
4110 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4110 COED	692 DUFFRES	WELL-A-WOODS/AM DJ VOL
4111 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4111 COED	693 DUFFRES	CANT HELP BUT SAY/WHY YOU
4112 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4112 COED	694 DUFFRES	WELL-A-WOODS/AM DJ VOL
4113 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4113 COED	695 DUFFRES	CANT HELP BUT SAY/WHY YOU
4114 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4114 COED	696 DUFFRES	WELL-A-WOODS/AM DJ VOL
4115 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4115 COED	697 DUFFRES	CANT HELP BUT SAY/WHY YOU
4116 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4116 COED	698 DUFFRES	WELL-A-WOODS/AM DJ VOL
4117 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4117 COED	699 DUFFRES	CANT HELP BUT SAY/WHY YOU
4118 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4118 COED	700 DUFFRES	WELL-A-WOODS/AM DJ VOL
4119 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4119 COED	701 DUFFRES	CANT HELP BUT SAY/WHY YOU
4120 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4120 COED	702 DUFFRES	WELL-A-WOODS/AM DJ VOL
4121 A & M	1511 JIMMYE ROBBERS	HEART TO HEART/WHEN I SEE YOU	4121 COED	703 DUFFRES	CANT HELP BUT SAY/WHY YOU
4122 A & M					



THE FAX HOUSE cont.

Table with 4 columns: Song Title, Artist, Album, and Genre. Contains a vast list of music tracks and their details.



# TREASURE CHEST 45

CARL CRAWFORD  
P.O. BOX 6542 PHILADELPHIA PA. 19138 U.S.A.  
PHONE---215-242374  
E-MAIL treasurechest45@webtv.net

WELCOME TO AN AUCTION OF RARE AND HARD TO FIND RECORDS, FROM MY PERSONAL COLLECTION. ALL RECORDS ARE ORIGINAL AND FULLY GUARANTEED. THANK YOU AND GOOD LUCK

## AUCTION ENDS--- cover / records MB NORTHERN SOUL---MOTOWN---FUNK---AND MORE

45s	45s	45s	45s	45s	45s
368 PAL RAKES / PROPHETS	CANT DENY THE HURT	VERVE	10678	M-	
367 PAL RAKES	CANT DENY THE HURT	VERVE	1007	M-	
368 THE RAMRODS	RAMPAGE	VERVE	1000	VG+	
369 BARBARA RANDOLPH	CAL I GET A WITNESS	SOL	35050	M-	
370 RAY & BOB	PAINS OF PARADISE	LEDO	1150	M-	
371 RED TAM	RED AND WHITE BLOOD	DADE	190	M-	
372 OTIS REDDING	SITTING ON THE DOCK	Test Press	NO	M-	
373 EVETS REDNO-S WONDER	MURDER	NO	NO	M-	
374 THE REFLECTIONS	JUST LIKE ROMEOLIUJULIET	GOLDEN WORLD	9	VG+	
375 RENAISSANCE	CHOOSE YOUR PARTNER	TAURUS	383	M-	
376 JIMMY RICKS	SECRET LOVE	PHILSITA	8880	M-	
377 AUSTIN ROBERTS	MARY AND ME	PHILSITA	40560	M-	
378 THE ROBBS	JOHNNY	NEW HIT	3010	VG++	
379 ANN ROBINSON	I'M STILL WAITING	VIRTUE	2516	M-	
380 BILL ROBINSON / QUAILS	TAKE ME BACK BABY	AMERICAN	8000	M-	
381 BILL ROBINSON / QUAILS	LAY MY HEAD ON YOUR...	DATE	1620	VG+	
382 FLEVED AND ROBINSON	LET ME WISH YOU WEL	ROBINSON	1007	VG+	
383 J.P. ROBINSON	ALMOST TRUE TO ME	ALSTON	4570	M-	
384 JAY ROBINSON / D HAMIC	I CAN LIVE WITHOUT YOU	MALA	551	M-	
385 THE ROMEO'S	SEARCHING	MARK II	103	M-	
386 KENNY ROSS	DEEP ON YOUR LOVE	ARCTIC	122	VG++	
387 THE ROTATIONS	F I COULD BE LIKE...	LAW-TON	1560	M-	
388 BILLY JOE ROYAL	TURF INSIDE ME	COLUMBIA	42554	M-	
389 THE ROYAL JOCKERS	I CAN MAKE IT FROM A Z	WINGATE	121018	M-	
390 THE ROYAL PREMIERS	LOVE MAKE IT I TRY	M.B.S.	105	M-	
391 THE ROYAL PREMIERS	OUT OF SIGHT, OUT OF MIND	M.G.M.	13386	M-	
392 THE RUBERS	A SPISH BOY	VEE-JAY	588	M-	
393 JIMMY RUFFIN	I'VE PASSED THIS WAY	Red wax	3827	VG++	
394 MERILEE RUSH	ANGEL OF THE MORNING	BELL	705	M-	
395 THE SAINTS	GIRL FORGIVE ME	ITWOL	101	M-	
396 HANK SANKLE	SHO LOSE MY BABY	JAY-WALKING	006	M-	
397 SAMSON & DELHAM	HONCH	MOON	081	M-	
398 SANTO'S PREMIERS	SHE'S STILL MY BABY	Promo	CANDI	1024	M-
399 THE SAPPHERS	YOUR TRUE LOVE	SWAN	4143	M-	
400 THE SAPPHERS	HEARTS ARE MADE TO... W...M.B.A.C.P.A.R.A.MOUNT	10559	M-		
401 THE SAPPHERS	GOTTA HAVE YOUR LOVE	A.B.C.P.A.R.A.MOUNT	10639	M-	
402 THE SATINTONES	TOMORROW'S LAYS	STAMP	10308	M-	
403 RESEY SCOTT	RESEY BIT BIT HURTS	Promo	SEB	787	VG++
404 SCOTT BROS.	ONLY THEN	RIBBON	6911	M-	
405 THE SHALMARS	STOP AND TAKE A LOOK AT...	VERVE	10388	M-	
406 BILLY SHARAE & JAMELLS	PRETTY GIRLS EVERYWHERE	CROSLBY	349	VG+	
407 THE SHOPS	HIDE A SEEK	BOOM	6000	M-	
408 ROSCOE SHELTON	STRAIN ON MY HEART	Promo	SMIS	217	M-
409 THE SHORT KUTS	LOOSEN UP	STAMPED	PEPPER	437	M-
410 THE SHOWMEN	IN PARADISE	SWAN	4213	M-	
411 THE SHOWMEN	IT WILL STAND	IMPERIAL	8003	M-	
412 THE SHOWMEN	THE COOKING GIRL	Promo	643	VG++	
413 THE SIERRAS	I SHOULD HAVE LOVED...	SMASH	1008	VG++	
414 RAMSEY SISTERS	IT'S ALL OVER BUT THE TEARS	SMASH	1889	M-	
415 THE SKYLINERS	EVERYTHING IS FINE	JUBILEE	5508	M-	
416 BOBBIE SMITH / DREAM GIRLS	DUCHNESS OF EARL	wed	3100	M-	
417 SYLVIA ST. CLARE	JUST LOVE ME	BRUNSWICK	55279	M-	
418 THE SHOWMEN	COFFEE & FROSTY MORNING	VERVE	597	VG++	
419 JIMMY SOUL	I CAN'T HOLD ON ANY LONGER	S.P.O.R.	3300	M-	
420 THE SOUL SET	HE DON'T LOVE YOU	BB	4006	VG+	
421 SOUND EXPERIENCE	40 ADRES AND A MULE	SOUVILLE	1423	VG++	
422 THE SPINNS	HOLD WITH FEELING	Promo	MOZKA	1123	VG++
423 THE SPINNERS	MESSAGE FROM A BLACKMAN	V.I.P.	29354	M-	
424 THE SPINNERS	THAT'S WHAT GIRLS ARE MADE...	TRI-PH	1001	M-	
425 THE SPINNERS	I KNOW WHY	WAY OUT	2699	VG++	
426 STAFF NAKED & CAR THIEVES	LOOK BACK IN LOVE	Promo	SUNBURST	774	M-
427 EDWIN STARR	DOUBLE DOUBLE	RIC-TIC	103	M-	
428 EDWIN STARR	STOP HER ON SIGHT	RIC-TIC	109	VG++	
429 THE STAGEMASTERS	BABY I'M HERE JUST TO LOVE...	SLIDE	2101	M-	
430 JIMMIE STEWARD JR.	MY WHOLE WORLD IS YOU	HONOR	101	M-	
431 BILLY STORM	DON'T LET GO	INFINITY	013	M-	
432 THE STRATFORDS	LIFE OF MUSIC	Promo	ANNA	0115	M-
433 BARRIETT STRONG	GOING STEADY ANNIVERSARY	GORDY	7018	M-	
434 THE STYLERS	PACKING UP MY MEMORIES	SAN-DEE	1010	M-	
435 JOHNNY SUMMER	TIE A KNOT	JAB	9004	M-VU	
437 SUNNY & SUNNERS	NO ONE ELSE WILL DO	TEAR DROP	3027	M-	
438 THE SUPERBOS	MY HEART ISN'T IN IT	DORE	722	VG+	
439 THE SUPERBOS	SAD,SAD,DAY	Promo	DORE	715	VG+
440 THE SUPERLATIVE	I STILL LOVE YOU	WOL	250	VG+	
441 BETTYE SWANN	FALL IN LOVE WITH ME	MONEY	129	M-	
442 BETTY SWANN	FALL IN LOVE WITH ME	MONEY	9485	M-	
443 THE SWEET	YOU CAN'T WIN AT LOVE	SMASH	2116	VG+	
444 THE SWORDSMEN	OH MY SOUL	NIRANDY	1014	M-	
445 THE SYMPHONIES	PETE SAMSON	wed	BARNABY	2049	VG+
446 THE TABBY'S	HONG KONG BABY	wed	METRO INTER	2	VG+
447 TIM TAM / THE TURN ON'S	PAKMER	wed	MINUTE	502	VG+
448 B.TAYLOR / VANDUVERS	DOES YOUR MAMA...	Promo-red vinyl	GORDY	7089	M-VU
449	This is the sleeve for the above GORDY				
450 JOHNNIE TAYLOR	TESTIFY (I WOHNA)	STAX	0033	M-	
451 JOHNNIE TAYLOR	TAKE ANOTHER LOOK AT ME	JOEY	722	M-	
452 TED TAYLOR	ANYTIME ANYPLACE ANYWHERE	SONCRAFT	402	VG+	
453 TED TAYLOR	I'LL RELEASE YOU	OKEH	7165	VG+	
454 BOBBY TAYLOR	BLACKMAIL	Promo	V.I.P.	25033	VG+
455 WILHE TEL	WALKING UP A ONE WAY STREET	ATLANTIC	2273	M-	
456 THE TEMPTATIONS	I LOVE MY BABY	GORDY	7043	M-	
457 THE TEMPTONES	GIRL I LOVE YOU	Promo	ARCTIC	130	VG+
458 JOE TEX	PAPA WAS TOO	al	DIAL	4051	M-
459 JOE TEX	I'LL NEVER BREAK YOUR HEART	ANNA	1124	M-	
460 THE THIEVES	WHY DID YOU DO IT TO ME	BROADWAY	405	M-	
461 CHARLES THOMAS	LOMA FOR LOVE	Promo	LOMA	2301	VG++
462 HERSHEL THOMAS	MY FOOLISH HEART	MADISON	145	M-	
463 IRMA THOMAS	GOOD TO ME	Promo	CHERS	2036	M-
464 RUFUS THOMAS	G-S-B	STAX	0129	M-	
465 TIMMY THOMAS	WHY CAN'T WE LIVE TOGETHER	GLADES	1703	VG++	
466 THE TIFANYS	TAKE ANOTHER LOOK AT ME	JOEY	722	M-	
467 TOMORROW'S PROMISE	I'M GONNA LIVE TO YOU	SONCRAFT	402	VG+	
468 OSCAR TONEY JR.	TURN UP YOUR...	Promo	OKEH	7165	VG+
469 TOMI / THE HARTS	NEVER CHANGE OUR LOVE	PATH	5580	M-VU	
470 TOMI / THE HARTS	WOULD YOU LOVE ME	wed	PATH	5580	M-VU
471 THE TOPPERS	LOVE IT A CHANCE TO DREAM	wed	LANSAM	12739	VG++
472 THE TRANTS	SOME DAY SOME WAY	dh	CONTACT	4058	VG++
473 THE TRIPLETT TWINS	PRETTY PLEASE	wol	THOMAS	809	VG+
474 THE TRUE TONES	THAT'S LOVE	JOVIE	1003	VG+	
475 THE TURNAUNDS / STINGERS	SALT/PEPPER	Promo	DEVILLE	133	M-
476 NAT TURNER / REBELLOW	LAUGHTER TO KEEP FROM...	al	SCULLIE	1422	VG++
477 SAMMY TURNER	WRAPPED UP IN A DREAM	al	BIG TOP	3016	M-
478 SAMMY TURNER	FRUITS FALL IN LOVE	al	BIG TOP	3049	M-
479 SPIDER TURNER	YOU'RE GOOD ENOUGH FOR ME	al	M.G.M.	3817	VG++
480 THE TWILIGHTS	SHE'S GONNA PUT ME DOWN	al	HARTSON	134	M-
481 THE TYBES	WHAT A WORLD I DO	al	M.G.M.	13831	M-
482 THE UNFORGETTABLES	IT HURTS	al	COLPK	192	M-
483 THE VAREEATIONS	FOOLISH ONE	al	DIONN	510	M-
484 THE VILLS	THERE HE IS	Promo	MEL-O-DY	103	M-
485 THE VIBRATIONS	THE JUNKIEHOOD	al	CHECKER	974	M-
486 THE VIBRATIONS	ANYTIME ANYPLACE ANYWHERE	al	CHECKER	1011	VG++
487 JIMMY VICK	I NEED SOMEONE	al	CO & CE	234	M-
488 THE VOOGIES	MAGIC TOWN	al	CO & CE	234	M-
489 THE THE VOLCANOS	MORNING AND GROVING	al	MARTHON	136	M-
490 THE VOLUNERS	SANDRA	Promo	JUBILEE	5446	M-
491 THE VOLUNERS	THE BELL	Promo	AKEX	1006	M-
492 ANNA WALKER / CROWNETTES	ODE TO BILLY JOE	Promo	AKEX	1006	M-
493 GLORIA WALKER	TALKING ABOUT MY BABY	dh	FLAMING ARROW	75	M-
494 JR. WALKER & ALL STARS	MONEY (THAT'S WHAT I WANT)	al	SOUL	35028	M-
495 THE WANDERERS	SHE WEARS MY PRING	al	CLUB	9089	M-
496 DEE DEE WARRICK	DO IT WITH ALL YOUR HEART	al	CLUB ROCK	6028	VG++
497 ALBERT WASHINGTON / KINGS	TELLY ALL YOUR FRIENDS	al	FRATERNITY	981	M-
498 BILLY WASHINGTON	DO YOU REALLY LOVE ME	al	O'RD	1303	VG+
499 FREDIE WATERS	KUNG FU AND YOU TOO	al	STAX	0246	VG++
500 BILLY WATERS	CORINCE ME	Promo	ARWYN	117	M-
501 OSCAR WEAATHER	BAD WOMAN	al	TOP-BOTTOM	400	M-
502 BILLY WEBSTERS & CLUB ROCKER	GOOD PEOPLE	al	SILVER-TONE	233	M-
503 BOBBY WELLS	LET'S GOPP A GROOVE	al	ROMBUR	0011	M-
504 FREDERICK WELLS	A CRUSH ON YOU	1985	HONEY SCOOP	84002	M-VU
505 JEAN WELLS	SOME OF THE BELLS	al	QUAKER TOWN	1023	M-
506 MARY WELLS	BYE BYE BABY	al	MOTOWN	1003	VG++
507 MARY WELLS	TWO LOVERS	al	MOTOWN	1055	M-
508 WILIE WEST	MY GUY	al	MOTOWN	1086	M-
509 KIM WEBSTON	GREATEST LOVE	al	DEB	308	VG++
510 KIM WEBSTON	TAKE ME ALL THE WAY	al	TAMARA	54076	VG++
511 KIM WEBSTON	HELPS	al	GORDY	7050	M-
512 JAY WIGGINS	MY LOVELY GIRL	al	JW	1015	VG+
513 JAY WIGGINS	NO NOT ME	al	STOP	326	M-
514 OTIS WILLIAMS / CHARMS	BEGGING TO YOU	al	AMY	955	M-
515 WILMER / THE DUKE'S	GIVING ME ONE MORE CHANCE	al	APHRODISIAC	280	M-
516 ROBERT & VALERIE WILSON	FALLING IN LOVE	1984	J.C.E.	84-877	M-
517 WITCHES / THE WAPLOCK	NO WHERE TO RUN...	al	SEW CITY	108	M-
518 BILL WITHERS	LEAN ON ME	al	SUSSEX	235	VG++
519 THE WOODEN NICKELS	TAKE LOVE	al	CHERRY	7	VG+
520 THE WORLD WONDERS	DON'T GIVE UP	al	CHERRY	1148	VG+
521 LESTER YOUNG	WOBBLE TIME	al	CHABE	1200	M-

PAUL GRIBBYO - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ. 85340 45a 45b AUCTION 45p  
 45c 45d 45e 45f 45g 45h 45i 45j 45k 45l 45m 45n 45o 45p 45q 45r 45s 45t 45u 45v 45w 45x 45y 45z  
 1 ADRIAN BARRERA - BRUNSWICK 55379 Love makes a woman/come and see me baby - VG++ w/1 side  
 2 ADRIAN BARRERA - DIAMOND 107 Rockin' (Please don't quarrel) - VG++ Light wear  
 3 ANNETTE - BURNA VISTA 440 The monkey's uncle - w/Beach Boys b-up - M-  
 4 ANNIE & BOB PHILLIPS 40000 Gee baby/let the good times roll - M-  
 5 ARSIS - LEBROND 3012 Seven day weekend/Gettin' a groove - M-  
 6 ARSIS - LEBROND 3012 Don't cross over - ease-lab - VG-  
 7 BUTLER - JERRY 707 Just for you/believe in me - Black lbl - VG-to M-  
 8 BORNOS - BOB WARR BROS 5087 Like I love you - w/PhilSita wld rd w-m - M-  
 9 BORNOS - LINDA - CAPITOL 3219 Watch my smoke - w/PhilSita - VG-  
 10 BORNOS - LINDA - CAPITOL 3219 Black denim trousers - VG-  
 11 CHERRYBLOSSOMS - COADENCE 1349 Love is two-way street/Zorro - w/PS-vg-vg- VG-  
 12 CHERRYBLOSSOMS - V.I.P. 25638 Love's gone bad - strng VG to VG+ - VG-  
 13 CLASSIC - RUDY 1001 My special angel/Love is gone - M-  
 14 CLASSIC - RUDY 1001 Dear drops on my pillow/balls in my heart - VG-  
 15 CROUCHED - JAMES - MERCURY 72441 If you don't work-/Stop & think it over - VG-  
 16 CROUCHED - JAMES - MERCURY 72441 That's alright baby/Who - w/PhilSita - strng VG to VG-  
 17 CROUCHED - JAMES - MERCURY 72441 What'd I say, parts 1&2 - w/PhilSita, like wear - VG-  
 18 DUNFRIES - HSR 477 She's a cool therapy - sh op - VG-  
 19 DUNFRIES - HSR 477 Iko/Iko/Gee baby gee - VG to VG++  
 20 DUNFRIES - HSR 477 Dance/Pony race - '62 Chicago lbl, d - VG-  
 21 DUNFRIES - HSR 477 Flicker in the eye - w/PhilSita - VG++  
 22 DUNFRIES - HSR 477 (I'll) I kissed you - w/PhilSita - VG++  
 23 DUNFRIES - HSR 477 Torture/gone gone gone - w/PhilSita - VG-  
 24 DUNFRIES - HSR 477 The Drag - strng VG to VG+ - w/PhilSita - VG-  
 25 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 26 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 27 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 28 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 29 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 30 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 31 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 32 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 33 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 34 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
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 42 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 43 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 44 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 45 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 46 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 47 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 48 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
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 51 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
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 55 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 56 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 57 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
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 64 DUNFRIES - HSR 477 Long lonely nights/Alone - w/PhilSita - VG-  
 65 DUNFRIES - HSR 4



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45, 45 with Picture Sleeves Auction

Table listing various music releases with columns for artist, title, and price. Includes entries like '45's only', 'The Accidents', 'Chase', 'The NU Tornadoes', etc.

Table listing various music releases with columns for artist, title, and price. Includes entries like 'Robert Miner Jr.', 'Betty Everett', 'Nothing I Wouldn't Do', etc.

Robert Miner, Jr.  
4200 N. Hazel #314 • Chicago, IL 60613

Table listing various music releases with columns for artist, title, and price. Includes entries like 'PAUL GRENOY', 'No. 10 bid', 'ASTRONAUTS', etc.

Ken Thompson

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

Table listing various music releases with columns for artist, title, and price. Includes entries like 'Auction of soul, girl groups and group harmony 45's', 'Chancellor 1085', 'Earl 502', etc.

AUCTION - DOO WOPPS. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED.  
PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD. 21011. CLOSES: MAY 1, 2005

Table listing various music releases with columns for artist, title, and price. Includes entries like 'SCHEPHER 1212 (red script)', 'SCHEPHER 1202 (multi)', 'SELSOM 107', etc.

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# RARE COMPACT DISC BLOWOUT!! - ALL TYPES

Bill & Cindy Dietrich P.O. Box 40, St. Clements, Ontario N0B 2M0 Canada  
Deadline Date: April 30, 2005 (10p.m. EST) PHONE: (519)-699-5520  
Minimum Bid: \$9.99 per CD E-mail: cdiet2531@rogers.com FAX: (519)-699-4888

#	ARTIST	TITLE	COUNTRY	LABEL	CD
<b>RARE COMPACT DISC BLOWOUT!! - ALL TYPES</b>					
BILL AND CINDY DIETRICH, P.O. BOX 40, ST. CLEMENTS, ONTARIO N0B 2M0 CANADA					
DEADLINE DATE: APRIL 30, 2005 10 P.M. EST PHONE: (519)-699-5520					
MINIMUM BID: \$9.99 PER CD FAX: (519)-699-4888					
EMAIL ADDRESS: cdiet2531@rogers.com					
All CD's are sold to highest bidder and everything is GUARANTEED. Almost all CD's are sealed or in mint condition. A few CD's are Mint minus (couple Very Light Scratches). NON-CANADIAN CUSTOMERS MUST BID IN US DOLLARS \$\$\$.					
#	ARTIST	TITLE	COUNTRY	LABEL	CD
<b>BLUES AND RELATED (# Songs)</b>					
1	501	502	503	504	505
506	507	508	509	510	511
512	513	514	515	516	517
518	519	520	521	522	523
524	525	526	527	528	529
530	531	532	533	534	535
536	537	538	539	540	541
542	543	544	545	546	547
548	549	550	551	552	553
554	555	556	557	558	559
560	561	562	563	564	565
566	567	568	569	570	571
572	573	574	575	576	577
578	579	580	581	582	583
584	585	586	587	588	589
590	591	592	593	594	595
596	597	598	599	600	601
602	603	604	605	606	607
608	609	610	611	612	613
614	615	616	617	618	619
620	621	622	623	624	625
626	627	628	629	630	631
632	633	634	635	636	637
638	639	640	641	642	643
644	645	646	647	648	649
650	651	652	653	654	655
656	657	658	659	660	661
662	663	664	665	666	667
668	669	670	671	672	673
674	675	676	677	678	679
680	681	682	683	684	685
686	687	688	689	690	691
692	693	694	695	696	697
698	699	700	701	702	703
704	705	706	707	708	709
710	711	712	713	714	715
716	717	718	719	720	721
722	723	724	725	726	727
728	729	730	731	732	733
734	735	736	737	738	739
740	741	742	743	744	745
746	747	748	749	750	751
752	753	754	755	756	757
758	759	760	761	762	763
764	765	766	767	768	769
770	771	772	773	774	775
776	777	778	779	780	781
782	783	784	785	786	787
788	789	790	791	792	793
794	795	796	797	798	799
800	801	802	803	804	805
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818	819	820	821	822	823
824	825	826	827	828	829
830	831	832	833	834	835
836	837	838	839	840	841
842	843	844	845	846	847
848	849	850	851	852	853
854	855	856	857	858	859
860	861	862	863	864	865
866	867	868	869	870	871
872	873	874	875	876	877
878	879	880	881	882	883
884	885	886	887	888	889
890	891	892	893	894	895
896	897	898	899	900	901
902	903	904	905	906	907
908	909	910	911	912	913
914	915	916	917	918	919
920	921	922	923	924	925
926	927	928	929	930	931
932	933	934	935	936	937
938	939	940	941	942	943
944	945	946	947	948	949
950	951	952	953	954	955
956	957	958	959	960	961
962	963	964	965	966	967
968	969	970	971	972	973
974	975	976	977	978	979
980	981	982	983	984	985
986	987	988	989	990	991
992	993	994	995	996	997
998	999	1000			



ALL TYPES OF LP AUCTION

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

Deadline Date: April 30, 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 AND CINDY DIETRICH P.O. BOX 40, ST. CLEMENTS, ONTARIO N0B 2M0 CANADA

DEADLINE DATE: APRIL 30, 2005-10:00 PM EST PHONE: (519)-699-5520

MINIMUM BID: \$6.00 per record unless noted in brackets ( ) FAX: (519)-699-4888

EMail ADDRESS: cdiet2531@rogers.com

All records are sold to highest bidder and everything is GUARANTEED. Records are USA copies unless noted.

US DOLLARS \$\$\$ CANADIAN COPY-¢

VINYL GRADING: (S) Still sealed, (M) like new, (V) very close to perfect, light scuff.

COVER GRADING: (M) Middle section, (SW) shrink wrap, (M) perfect, (M) looks perfect at first but does have

one or two minor flaws, (V) slight ring wear or slightly scuffed, (V) heavier ring wear or scuffed,

shows signs of abuse, (A) abused jacket, (P) laminate scuff, (CC) out corner, (BC) bent corner, (BB) small BB

hole, (PR) promo, (RE) re-issue, (AUT) auto-graphed, (ST) self-titled, (GF) gatefold, (WOL) writing on label/SB

sticker on label, (WO) without jacket on acetate label, (ST) Old/Side, (T) Top of label or jacket

ROCK AND ROLL RECORDS (M) Beat Of Vol 1, (M) Sing Holland, Doozer/Holland

161 SUN ROCKABLY (UK) Beat Of Vol 1, (M) Sing Holland, Doozer/Holland

162 SUPREMES (M) Motown B50, (M) Decca DL-74883

163 SURFARIS (M) (S) The Young Approach, (M) Capitol ST-1634

164 TAMM (M) (S) The Young Approach, (M) Capitol T-2307

165 TEMPLATIONS (M) (S) The Young Approach, (M) Capitol T-2307

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Mailing my rare records for sale if I am off on a phone message will have my price phone number.

ROCKABILLY GREAT COUNTRY BOYS/HONKY TONK

Table listing rockabilly and honky tonk records with columns for artist, title, label, and price. Includes artists like The Howards, Dor Dupree/Paladino, Wiley Bratford, etc.

ROCKABILLY GREAT COUNTRY BOYS/HONKY TONK (continued)

Continuation of the rockabilly and honky tonk records table, listing artists like Hank Thompson, The Rockabilly Kings, etc.

INSTRUMENTALS (INCLUDING SURF)

Table listing instrumental records, including surf and rockabilly instrumentals, with columns for artist, title, label, and price.

Table listing various rockabilly records, including artists like The Rockabilly Kings, The Rockabilly Kings, etc.

ROCKABILLY GREAT COUNTRY BOYS/HONKY TONK (continued)

Continuation of the rockabilly and honky tonk records table, listing artists like The Rockabilly Kings, etc.

ROCKABILLY GREAT COUNTRY BOYS/HONKY TONK (continued)

Continuation of the rockabilly and honky tonk records table, listing artists like The Rockabilly Kings, etc.

INSTRUMENTALS (INCLUDING SURF)

Table listing instrumental records, including surf and rockabilly instrumentals, with columns for artist, title, label, and price.

Table listing various rockabilly records, including artists like The Rockabilly Kings, etc.

NEW limited ed. CD 'I Was Shakin' Around' Wild & Crazy Los Angeles R'n B 1955-1963

limited for the first time! Features groups, single artists and instruments. Includes booklet with notes \$15

R&B VOCAL GROUPS/DUETS/EAST LA

Table listing R&B vocal groups and duets, including artists like The Impressions, The O'Jays, etc.

WHITE VOCAL GROUPS

Table listing white vocal groups, including artists like The Impressions, The O'Jays, etc.

TEEN (also have a Newer Records/Starline - B&L)

Table listing teen records, including artists like The Impressions, The O'Jays, etc.



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 No minimum bid; no bid padding; Postpaid pickup. (Classes April 15, 2005) • MALE VOCAL

1	BALLAD, HANK & G	UNI	50799	Deep world/1st I need you	VG	Small	scuffs
2	BIG BRACK	UNI	50799	Love sweet 1 the mear came on down-beach-M	VG	Small	scuffs
3	OLD TOWN	UNI	50799	Keep ballin that sweet talk -w/1st	VG	Small	scuffs
4	BRAND, JERRY	DIGL	440	Rockin in new old school	VG	Small	scuffs
5	BRAND, ROBIN HENRI	UNI	51166	Webb of love/Goodbye so long/Holulu	M	Small	scuffs
6	BRAND, ROBIN HENRI	UNI	51166	A little bit of rain/1st main trouble/1st	VG	Small	scuffs
7	BRAND, ROBIN HENRI	UNI	51166	1st I need you/1st I need you/1st	VG	Small	scuffs
8	BRAND, ROBIN HENRI	UNI	51166	1st I need you/1st I need you/1st	VG	Small	scuffs
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### 45 RPM AUCTION

1	ATARIANS	UNI	50799	Deep world/1st I need you	VG	Small	scuffs
2	ATARIANS	UNI	50799	Love sweet 1 the mear came on down-beach-M	VG	Small	scuffs
3	ATARIANS	UNI	50799	Keep ballin that sweet talk -w/1st	VG	Small	scuffs
4	ATARIANS	UNI	50799	Webb of love/Goodbye so long/Holulu	M	Small	scuffs
5	ATARIANS	UNI	50799	A little bit of rain/1st main trouble/1st	VG	Small	scuffs
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1	THE BAY AREA	UNI	51166	1st I need you/1st I need you/1st	VG	Small	scuffs
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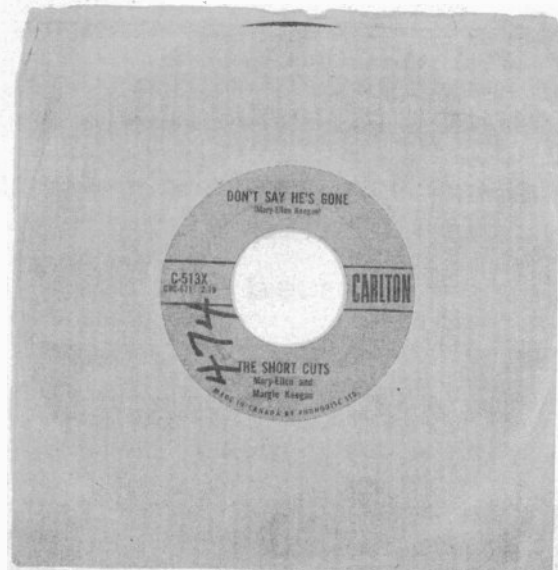


by Andy Merrey

# The Short Cuts — and the greatness that was rock'n'roll

*"Rock and roll simply passed away in 1967. Here rigor mortis set in, when lesser technicians were left to execute a music that was more technique than content. Without the genuine happy quality that had sustained rock and roll, rock after 1967 was left wanting. Our music is in the past. And it's great in these troubled times to look back at those simple, happy days."*

from *The Gold of Rock and Roll 1955-1967* by H. Kandy Rohde, New York, April 1970.



In the first era of rock 'n' roll, 1959 arguably shines as one of the best-remembered musical years. In February of that year Buddy Holly perished in a plane crash. Jerry Lee Lewis was embroiled in scandal, and Little Richard began a plunge into religion, temporarily forsaking rock 'n' roll.

There was a concerted movement to dilute or stop the tremendous, "wicked" force that was rock 'n' roll. But the Top 40 charts of 1959 didn't really demonstrate any huge significant difference. At the top were: "Smoke Gets In Your Eyes" by The Platters, "Stagger Lee" by Lloyd Price, "Mr. Blue" and "Come Softly To Me" by The Fleetwoods, "Kansas City" by Wilbert Harrison, "The Battle Of New Orleans" by Johnny Horton, "Sleep Walk" by Santo & Johnny, "Sea Cruise" by Frankie Ford, and young Presley had "A Big Hunk O' Love," still sounding as vibrant and energetic as ever, in spite of his stint in the Army. The same wide array of music was represented on the hit parade, just like before. Often pop-flavored songs left all the rock 'n' rollers behind in the quest for the charts' summit.

Overall, although the music was softer and tamer like a hurricane that has hit the mainland, true rock 'n' roll survived well into the 1960s. It took The Beatles and The Rolling Stones, leaders of the British Invasion, to finally snuff it out from its original form. Ironically, some of their early success paid homage to the previous era, but in time they perpetrated its final demise.

## Hubs of rock 'n' roll

Certain corners of the nation served as a breeding ground for talent hoping to be discovered. Cleveland, Ohio, was one such hub, and to a large extent, famously influential DJ Bill Randle, comparable to Alan Freed in stature, served as a conduit.

Enter two sisters from Cleveland who teamed up as singing duo The Short Cuts. They perfectly fit the mold of the general music scene of 1959. There was a quality of innocence to the times that allowed the ethereal music to prosper. This is the crux of its appeal, a far cry from present-day conditions.

During the '50s, many dynamic duos deservedly populated the record surveys. There were Shirley & Lee, Patience & Prudence, Mickey & Sylvia, Gene & Eunice, The Teen Queens, Ronald & Ruby, The Kalin Twins, Gino & Gina, Jan & Dean, and The Twin-Tones. The Everly Brothers further influenced duos such as Travis & Bob, Tom & Jerry (Simon & Garfunkel), Skip & Flip, and even The Short Cuts.

Other significant influences that in part shaped the sound of The Short Cuts were The McGuire Sisters, The Lennon Sisters, and Cleveland native Andrea Carroll ("It Hurts To Be Sixteen" — Big Top 3156, 1963).

*Short Cuts continued on page 55*



Mary Ellen (L) and Margie — Publicity Photo (1959)

Courtesy of Mary Ellen Feih

discoveries

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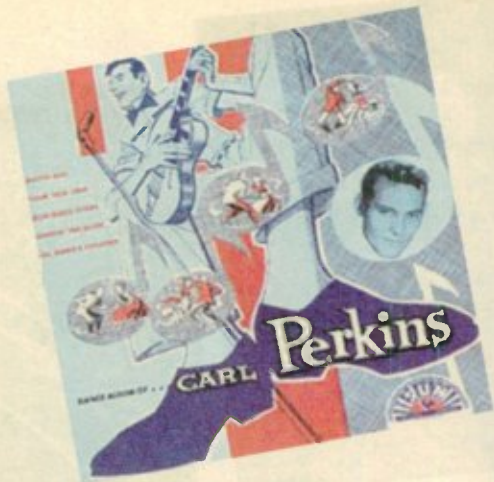
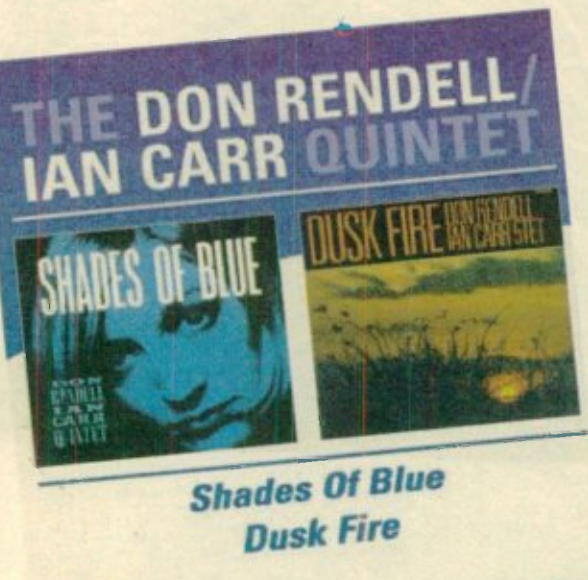
April 2005



**Market Watch continued from page 14**

fair price since original copies are very hard to come by. If you don't have \$3,000 to spare, the German label World In Sound did a vinyl reissue of this not too long ago.

I don't cover a lot of jazz, but here's something worth noting: *Shades Of Blue*, a 1965 British LP by Don Rendell and the Ian Carr Quintet, in excellent condition, sold for \$1,754.49 recently on eBay. Last year, a very-good condition copy of this very scarce LP sold for \$813. For those not requiring an original copy, the album is available as half of a two-fer CD (with *Dusk Fire*) on the BGO label.



A VG+ copy of *The Chirping Crickets*, the 1957 debut long-player by Buddy Holly And The Crickets, on the Brunswick label, sold recently for \$1,250. An original stock copy can fetch several hundred bucks if the condition is good enough, but this promo version is even harder to find. The price was driven up because this particular copy is a very rare yellow-label promo version. (It's listed at \$1,000 near-mint in the *Goldmine Promo Record and CD Price Guide*.)

From the same year, Carl Perkins' *Dance Album* (Sun 1225) sold for \$1,234.99, vinyl mint-minus, cover VG+. This rare LP features "Sure To Fall," "Matchbox" and other Perkins favorites — many covered by The Beatles.

Lastly, a mint U.K. first-pressing of Jimi Hendrix's *Are*



*You Experienced* recently sold for \$1,041.23. That's pretty impressive, even for a mint original. As I've noted, one thing that really helped this auction was the seller's in-depth, passionate description of both the record's condition and the album. After reading the description, I was almost ready to part with \$1,000 for this LP. Here's a sample from the listing:

"Side 1 starts from near-silent run-in grooves, to the

**Market Watch continued on page 54**

# The Pink Floyd AND Syd Barrett Story

"The BBC documentary *'The Pink Floyd and Syd Barrett Story'* is thoughtfully constructed ... it best serves as a recap of how the genius behind the group's psychedelic sound sank into a drug-induced, schizophrenic breakdown." **Billboard**

"Heartbreaking, psychedelic and handsomely mounted, this BBC documentary will engage fans of the band and perhaps create new ones." **DVDTalk.com**

"Part of the charm of this DVD is the honesty in which all Pink Floyd band members as well as Syd's friends and girlfriend at the time speak of him." **Classicrockrevisited.com**

"This DVD sets the story straight." **Guitarnoise.com**

"Through the reminisces from the members of Pink Floyd, friends, and fans such as Robyn Hitchcock and Blur's Graham Coxon, the story of Barrett is as remarkable as it was sad." **Newbeats.com**

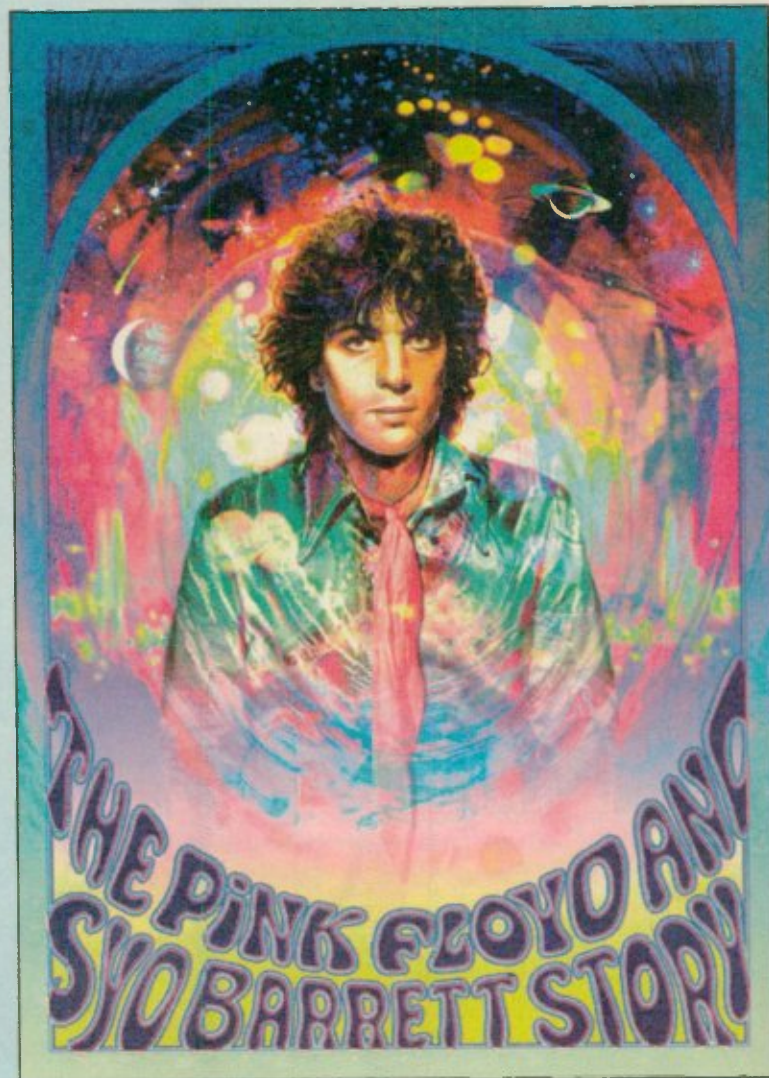
"Floyd fans will want this in the collection." **Manchester Union Leader**

"The documentary does a good job of providing new details of the situation with revealing interviews with band members and friends." **Tandem Newspaper**

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discoveries

53

April 2005



**Market Watch continued from page 53**

incredibly powerful mono sound of an absolutely stunning 'Foxy Lady.' In 1967 Jimi Hendrix only conceived

of this debut album in mono, and this is mono sound of mind-blowing proportions!... There literally is not any form of pressing surface sound.... There's a very special sound to a first pressing... this is indeed that very special mono sound!"

**Market Watch Mailbag**

Let's finish with a couple of letters, the first in response to my relentless plugs for John Cunningham's *Happy Go Unlucky* CD.

Rob Farris wrote: "I am a subscriber to *Discoveries* and read *Market Watch* every month. I did pick up a copy of the John Cunningham record you spoke of a couple of months back. It is super from start to finish. Here's one for you. I know you listen to a lot of stuff, but maybe you have not heard this one yet. The group's name is SeepeopleS, and the disc you must hear is *The Corn Syrup Conspiracy*. Top-shelf stuff."

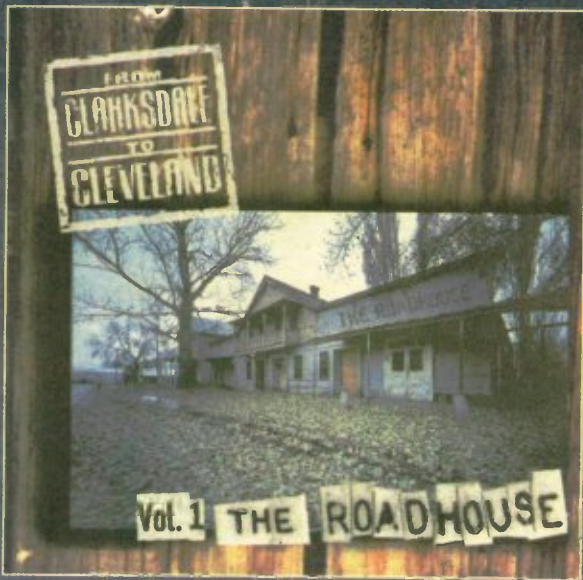
Next a question from Tony, who wrote: "I have read your articles and am hoping you can point me in the right direction. I have an album by Mike McGear, put out by Warner Brothers in 1974. I cannot find out anything about it in any price guide. Mike McGear is Paul McCartney's brother. Paul produced the album and



played on it along with all the Wings members at that time. He is credited with writing two songs and cowriting six songs. Any help you can give me as to where I might find a value, if it has any value at all, will be greatly appreciated."

Although it's a fine addition to any McCartney buff's collection, the *McGear* LP is not terribly rare. It's still pretty easy to obtain, and depending on the condition might sell for anywhere from \$10 to \$30. It was even reissued on CD a few years back.

See you next month! ●



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CD booklet contains a newly commissioned essay written by Paul Williams of *Crawdaddy!* magazine



**Short Cuts continued from page 52**

Mary Ellen and Margy Keegan were The Short Cuts. (Carlton Records erroneously hyphenated Mary Ellen, and since the company didn't discriminate, on the record label Margy's name was misspelled Margie.) They weren't given their full due back then, and it is only in recent times the two sisters were accorded (in Cleveland) some of the recognition owed to them.

Their stage name had stuck since high school days when Mary Ellen and four classmates did a pantomime act. They lip-synched to songs such as "Little Darlin'," "Come Go With Me" and Presley's "(Let Me Be Your) Teddy Bear" (Mary Ellen did a pretty good imitation of him back then). In time, some notoriety around Cleveland was achieved. The singing group The Crew Cuts might also have had an influence in the girls calling themselves The Short Cuts.

The Short Cuts made only one commercial recording, and unfortunately it wasn't a national hit although the record sold an impressive 30,000 copies. The Top 40 Charts didn't have room for all the great records of the day.

Mary Ellen was born in 1941, and Margy came into the world a year later. They were very close and shared mutual interests and a gift of musical talent. All five sisters in the family attended the Catholic girls school named Ursuline Academy of the Sacred Heart.

Through Randle, Mary Ellen and Margy were able to make inroads into the music scene. Randle had noticed the girls in the audience during a live segment of *The Gene Carroll Show* as they were going through cute antics in tandem with some of the performers on the show. An appearance on *The Bill Randle Show* led to the national *Ted Mack Amateur Hour* in 1957.

**Carlton Records**

In 1959, Randle set up a recording session for The Short Cuts at Audio Recording studios in Cleveland. Randle brought the musicians together for the session and produced the demos. Randle then attracted the interest of Carlton Records in New York, who wanted to buy demonstration discs for two songs written and composed by Mary Ellen.

Carlton thought the recorded material was quite sufficient, just as it was, comparable to finished masters. The company then issued "Don't Say He's Gone" b/w "I'll Hide My Love" on Carlton 513 (which was followed by "The Way I Walk" by Jack Scott on Carlton 514) during the spring of 1959.

Once The Short Cuts' demos were bought, Carlton executives visited the girls in Cleveland to draw up a recording contract. Eventually, Mary Ellen and Margy headed out to the Carlton offices at 157 W. 57th Street in New York. They had the time of their lives as rock 'n' roll stars, making stops in Philadelphia and Washington, D.C., as well as touring the Eastern Seaboard, not to mention a stopover in New York on May 21, 1959, for a 5 p.m. guest visit on the local TV program, *The Alan Freed Show*. Carlton #513 received heavy airplay in certain city centers throughout the nation.

An appearance on *American Bandstand* in May 1959 marked one of the most memorable highlights of The Short Cuts' exciting year as recording artists. Other guest stars on the national show that month included Neil Sedaka, The Rockin' R's, Dee Clark, and Johnny Nash.

**Life after Short Cutting**

Following the release of their initial single, more vinyl

opportunities weren't forthcoming, and unfortunately The Short Cuts couldn't sustain a recording career. Mary Ellen continued to write many songs, including the fine "Was I Wrong" as recorded by Joey Mann & The Statesmen and released on the Clevetown imprint in 1966. The other side of the 45 was called "Someday Baby You'll Be Lonely" (Clevetown 165).

Part of the problem was that their dad was adamant that there be no outside managerial influences. Also, Carlton Records wasn't persistent enough in its interest — not that it ever spent much time and funds in promoting The Short Cuts to begin with.

The Short Cuts' time in the sun was brief. However, their lives have been a far greater success. Mary Ellen and Margy are still married to the same lucky guys they met after Carlton.

Chuck Benjamin, a Cleveland native and an avid fan/collector turned DJ, loves and appreciates the music from the 1950s and 1960s. He has been directing much of his energy into giving unsung rock 'n' roll artists long overdue recognition.

Benjamin said, "There are thousands upon thousands of artists, and I hope to find as many as possible and thank them for having shared their talents. Some artists are bitter and simply don't want to 'go back' for any

number of reasons. Some had very bad experiences due to corporate corruption [what a surprise] and never again want to be associated with the record industry." Benjamin's objective is to find artists such as The Short Cuts and set up a Web site.

During his 50s, Benjamin started working as a radio announcer. He recently had his own oldies show on AM radio in Cleveland called *The Innocent Age*. It featured songs that he referred to as "Songs You Should Have Heard." Here are a few rarities culled from the playlist of the "Second Anniversary Special," broadcast April 23, 2002:

The Tokens — "When I Go To Sleep At Night" (RCA Victor 7896, 1961),

The Chaperones — "Shining Star" (Josie 885, 1960),

Carlo — "Baby Doll" (Laurie 3151, 1963),

Bob Knight Four — "Tomorrow We'll Be Married" (Goal 4, also Jubilee, 1964),

Jim, Jeff & Jan — "Star Bright" (Capitol 5059, 1963),

The Elegants — "Tiny Cloud" (ABC-Paramount 10219, 1961).

Benjamin also has interviewed many artists whom he idolized as a kid, including Mike Clifford, Andrea Carroll, Diane Renay, Kathy Young, Johnny Tillotson, and Lenny Welch. Although at the present time his show is "dark," Benjamin said he hopes to get back on the air soon.

Another Cleveland area DJ is Frank Kramer, who has been on and off the air during the past 20 years. His oldies show, which was on Monday nights, complemented Benjamin's (broadcast on Tuesday nights) in that it leaned more toward playing a little bit of everything. Since his youth, Kramer has been amassing a sizeable library of vinyl that now totals approximately 100,000 45s.

A few years ago Kramer gave Benjamin an extra copy he had of "Don't Say He's Gone." Benjamin was working out of a station in Akron, Ohio, when he decided to play the Carlton single on one of his shows in January 2000. The radio signal from Akron wasn't strong enough to reach Mary Ellen, but Kramer unwittingly took care of that problem later on.

The third person who played a key part in the recent recognition of The Short Cuts was Steve Petryszyn. He ran a major record convention in Cleveland twice a year for 21 years, but by 2001 it came to a close. Unlike many other such gatherings, over the years Petryszyn's show often featured educational and entertaining presentations, including a performance by The Short Cuts.

**Resurgence**

In 2001, one Monday evening, Kramer played "Don't Say He's Gone" on his show. As fate would have it, a couple of Mary Ellen's friends heard the song being played on the air and immediately called her. Mary Ellen tuned in.

One can imagine how thrilled The Short Cuts must have been. Their record was not a commercial success when it was made, so what were the chances of hearing it being played on the air 42 years later, especially considering how generally limited oldies radio stations are?

Kramer said, "The following Monday, when I arrived at the station, the receptionist told me that a woman [who left her phone number] wanted to talk to me about a song I played the week before. I called her back

**Short Cuts continued on page 58**

## 20 Cleveland Recording Artists

'SCREAMIN' JAY HAWKINS, "I Put A Spell On You," Epic, 1956

TOM EDWARDS (DJ), "What Is A Teenage Girl?", Coral, 1957

ALAN FREED (DJ), "Stop! Look! and Run!," Coral, 1957

PONI-TAILS, "Born Too Late," ABC-Par., 1958

THE SHORT CUTS, "Don't Say He's Gone," Carlton, 1959

THE VISIONS (BOCKY DIPASQUALE), "Darling Dear," Warwick Music Corporation, 1959

THE CONTELS, "Hey You," Warwick Music Corporation, 1959

THE DEL-ROYALS, "Barbara," Warwick Music Corporation, 1960

DICK GLASSER, "Terri," Silver, 1961

PHIL McLEAN (DJ), "Small Sad Sam," Versatile, 1962

THE CASCADES (JOHN GUMMOE), "Rhythm of the Rain," Warner Bros., 1963

ANDREA CARROLL, "It Hurts To Be Sixteen," Big Top, 1963

RUBY & THE ROMANTICS, "Our Day Will Come," Kapp, 1963

THE SECRETS, "The Boy Next Door," Phillips, 1963

THE OUTSIDERS, "Time Won't Let Me," Capitol, 1966

G.T.O.'S, "She Rides With Me," Claridge, 1966

JOE JEFFREY GROUP, "My Pledge of Love," Wand, 1969

THE BASKERVILLE HOUNDS, "Hold Me," Avco Embassy, 1969

THE O'JAYS, "Love Train," Philadelphia I., 1973

BOBBY WOMACK, "Lookin' For A Love," United Artists, 1974

With contributions from Mary Ellen Fath, Margie Keegan Lamb, Chuck Benjamin, Frank Kramer, and Steve Petryszyn.



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### Stuff I Like continued from page 10

on I-80 with the cruise-control on). This is a band of Tex-Mex music superstars (Joe Ely, Freddy Fender, Flaco Jimenez, Raul Malo, Ruben Ramos, and Rick Trevino), and on this effort they're joined by Clarence "Gatemouth" Brown, Rodney Crowell, John Hiatt, Lyle Lovett, and Delbert McClinton! Can you even imagine what it would be like if half those guys showed up for a concert?

This is a mixture, a throbbing mix of great music and sound. There are no genre-defining labels that make any sense — I won't even attempt that — but for those listeners wondering where the great new music of today is, here it is. From mariachi to soul to guitar-heavy to country to amazing lyrics and voices, all is present each song, in some way, on this record. Listening to these tunes is like spinning the radio dial and finding good stuff every time it stops. Oh yeah! (www.telarc.com)

Wow, a new album from **Solomon Burke**. I'm still reeling from his 2002 *Don't Give Up On Me* and how he made me feel then. His voice transported me. *Make Do With What You Got* is another terrific recording, with that same voice doing magical things again. He's only 64 years young and accompanied in the studio by a tight veteran band, but what I'm most impressed with on Burke's efforts are his taste in covers (songs by Hank Williams, Dr. John, Mick Jagger/Keith Richards, Robbie Robertson, and that Bob Dylan fellow) and his amazing, soulful voice. This man retains everything he ever had as a singer, easily. (www.shoutfactory.com)

For a change of pace, let's talk about the DVD titled *The Jimi Hendrix Experience — Electric Ladyland: Classic Album*. It should be clear to most *Discoveries* readers that the 1968 Hendrix album is one of the hallmark late '60s rock releases and possibly Hendrix's best album ever (discuss/argue among yourselves!). This DVD gives your ears 11 songs from *Electric Ladyland*, lots of archive film footage and interviews with producer Eddie Kramer, Noel Redding, Mitch Mitchell, Steve Winwood, and Chas Chandler. It's a full hour, all Hendrix, all the time. Not an earth-shattering release but essential for Hendrix fans, certainly. (Eagle Rock Entertainment)

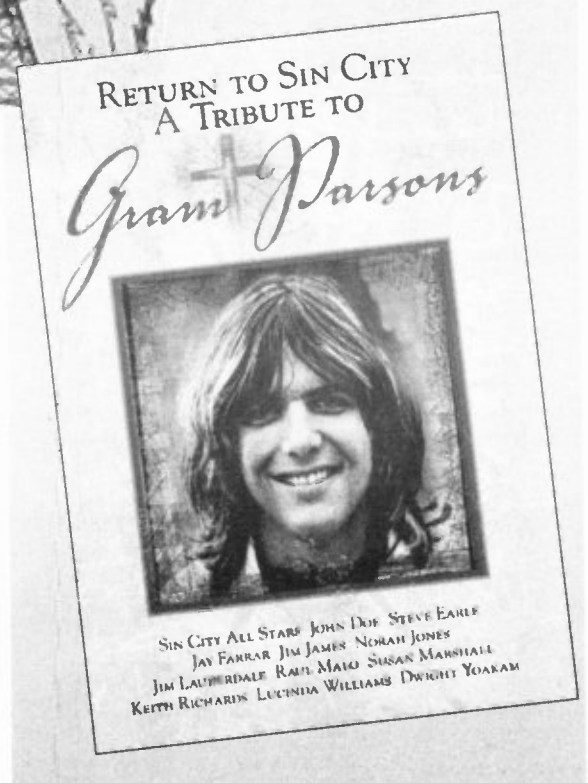
**Shurman** burst out the speakers of my vehicle this morning as *Jubilee* played for the first time. Immediately, I was impressed with Aaron Beavers' songwriting. He

knows how to be sincere and a bit emotional without going overboard. Musically, this is energetic, good rock 'n' roll, blurring the line nicely between rock and country. (www.vanguardrecords.com)

One of the first of the real "white guy plays real blues and does it right" records was **Johnny Winter's** 1969 *The Progressive Blues Experiment*. Not only did it bring Winter to the attention of guitar players everywhere, it helped kick off an entire new category of records. The fact that it's a blistering, great record made all the difference. Now it has been remastered and is available again on CD, and does it ever sound fresh today after so many years of not hearing it! (Capitol/EMI)

**Lucinda Williams'** singing seems to create either fervid fans or unhappy listeners, and I'm certain her new two-CD set, *Live at the Fillmore* will prove no exception. Frankly, I enjoy this set, as I love her emotional vocals and gritty tones. One of the aspects that appeals most to me is that this isn't any type of "greatest hits" rendition but is indeed a straight-through concert, good and bad included. I applaud both Lost Highway and Williams for putting the two-CD package out, so the entire show was released. Nice. (Lost Highway)

Speaking of live performances, *Return To Sin City: A Tribute to Gram Parsons* is the DVD chronicle of the wonderful concert Parsons' daughter Polly organized. Opening with the Sin City All Stars, the performances by Keith Richards, Lucinda Williams, Dwight Yoakam (such a cheer when he walks out!), Norah Jones, Jay Farrar, Steve Earle, Jim Lauderdale and others make for a superb show. The music is honest and exciting; some moments are emotional, all are exuberant. I'm quite impressed with the video and audio quality on this release; something about it sounds and looks even better than expected. (www.image-entertainment.com)



Send items for review to Discoveries, John Koenig, 700 E. State St., Iola WI 54990





### Short Cuts continued from page 55

right there and then. She wanted to know why I happened to play *that* song. I said, 'Because I've liked it since I first heard it after buying it sometime during the 1980s.' Then I asked why she was inquiring. At that moment I said, 'Don't tell me you're one of The Short Cuts.' Of course she replied that yes she was. We spoke for a few moments, and then I had to go on the air.

"The next day I called Chuck Benjamin and told him what had happened, and he then picked up the ball and made contact with both the 'girls.' I had not known that The Short Cuts were originally from the Cleveland area [Cleveland Heights]."

An interview with Benjamin and the sisters ensued. Margy flew all the way from Atlanta, where she now resides, just for the occasion. Benjamin then hosted a special show using this interview and two others he had conducted. They involved the two surviving members of The Poni-Tails ("Born Too Late," ABC-Paramount 9934, 1958), Toni Cistone and LaVerne Novak, who hailed from Lyndhurst, Ohio, and three of the four original Secrets, the girl group that hit big with "The Boy Next Door" (Philips 40146) in 1963.

Petryszyn booked The Short Cuts and The Secrets for his farewell show and sale, The 42nd Record Roundup. They appeared on stage, lip-synching to the old tunes. The Short Cuts were captured on film going through "I'll Hide My Love," which they spontaneously and enthusiastically performed after all these years.

Benjamin said, "When the sisters mentioned to their kids that they were in rock 'n' roll, they both got the same response... 'Yeah, sure mom.' But one of the happiest moments in my life came when I heard the same children of those two sisters proudly exclaim at the record convention, 'That's my mom up on stage!'"

Benjamin compiled a CD of The Short Cuts' music. I couldn't quite peg whom The Short Cuts resembled. The truth is Mary Ellen and Margie have an untainted, harmonious vocal blend and the skill to deliver it in perfect unison, a sound that can be only theirs.

"Don't Say He's Gone" without doubt has passed the test of time. "I'll Hide My Love," a good flip side, was highlighted as the A-side in a *Billboard* ad that appeared May 25, 1959. It could have held its own as a separate release. "Hey Sweets" and "Lonely Star" should have been joined and issued as a 45.

On a sad note, as this article was being written, news came that Randle died July 9, 2004, at age 80.

Benjamin said, "He was quite a broadcast icon here in Cleveland. I remember in 1958 listening to Bill Randle and Phil McLean [seasoned DJ on WERE in Cleveland, reached #21, *Billboard* Hot 100, in 1962 with "Small Sad Sam" — Versatile 107] count down the Top 100 songs of the week — *all day* — each Saturday. What a magic time that was!"

This Short Cuts Interview was conducted June 28 and 29, 2004, on the 45th anniversary of the release of "Don't Say He's Gone" b/w "I'll Hide My Love" (Carlton 513, 1959).

*Discoveries: Tell us about American Bandstand.*

Margy: Memories of appearing on Dick Clark are fantastic. What excitement we felt preparing and traveling to Philadelphia to meet "the man," finally, getting recognition nationally and loving every minute. It was in the spring of 1959, and I was still in school and

had to arrange time off. I can't recall who else was appearing that day, I was so excited and also about getting to dance with the regulars after we sang.

Mary-ellen: About two weeks before we signed our record contract, my friends and I had put one of our demos in a huge box that was almost about the size of a casket, with straws and everything in it and footprints going all over the box, decorated beautifully, a wooden box with flowers all over it, and we sent it to Dick Clark.

*When did you first become interested in singing and writing songs?*



Courtesy of Mary Ellen Fath

### Margy and Mary Ellen – Publicity Photo (1959)

Mary Ellen: Probably when I was like, 14, I played the ukulele, which you couldn't do a lot with, but I started writing songs with it. Margy and I started collaborating and singing along and keeping our parents up all hours of the night. When you start singing and writing a song, it just goes on till you're done. Margy and I always sang together from when we were little kids, harmonizing together.

*On the Carlton single there is very little differentiation between the two of you.*

Mary Ellen: Yes, we're very close. I think that's why the harmony comes off so good.

*Did you know any other Carlton label artists?*

Margy: I know we crossed paths somewhere along the line with The Teddy Bears, and I also remember appearing with Neil Sedaka. He was so nice and so focused.

Mary Ellen: My mom and aunt wanted to come with us. Carlton said, "Fine, but you'll be on your own as far as expenses," so they didn't come. But we were fine by ourselves. We did a lot of crazy things, and we got along with everybody. We kept a diary of the Eastern Seaboard swing and the itinerary, and I was reading it tonight. It amazes me how we were in New York City and had not a clue. Carlton had made reservations for us at the Sheraton, and when we arrived they said, "What kind of room would you like?" "Well, what kind of rooms do you have?" What did we know? So we come to this two-bedroom penthouse thing. So the next day, Carlton arrived to pick us up in a taxi and said, "You're not staying here." We didn't know. It was really funny, but they didn't think it was funny.

*Were you closely listening to the radio back in '58-'59? Were you buying all the records?*

Mary Ellen: Oh yes, even way before that. "Earth Angel," "Crying In the Chapel," all those oldies, those goodies. One song that's really a favorite is "My Special Angel."

Margy: There were so many wonderful songs in the '50s. I loved all the Everly Brothers songs, and we actually harmonized in a similar fashion. Loved Elvis, of course, and Chuck Berry. We also emulated The McGuire Sisters, and I loved Connie Francis also and will always remember opening for her once at the Roller Derby in Euclid, Ohio. She actually sat backstage with us and was so lonely my mom had to console her.

*Do you still have all those records?*

Mary Ellen: We don't, unfortunately.

*How did The Short Cuts end up on Carlton Records?*

Mary Ellen: The record was actually recorded in Cleveland at Audio Recording studios. Through Bill Randle the demo went to Carlton, they apparently were happy with the sound of it, and Carlton bought the master and we never recorded it again. Bill Randle set up the recording session, the musicians, and he was there. "Don't Say He's Gone," they wanted to do it upbeat, and he said, "No no no no, that's to be down," which is how I was singing it anyway. And then from there the next thing we knew Carlton wanted to buy it, and we signed a recording contract.

*Did you ever visit the Carlton head office?*

Mary Ellen: Yes we did, eventually. One thing I remember when I first went there, everyone was fighting, everyone was screaming about something, so we left and waited until they stopped screaming and then we came back.

*What happened after the Carlton single?*

Margy: We sang locally and throughout the northeast for a while. I think the fact that our dad ruled out any outside influences as far as managers was a contributing factor. We both started our families, and I migrated from Cleveland to Boston, Fairfield, Ct., and finally to Atlanta with my husband's career. We both have been so blessed to have had great families and have many grandchildren. Singing has always been and always will be important to us.

*Do you have an original copy of "Don't Say He's Gone"?*

Mary Ellen: I have the original demo, recorded on 78 rpm. We did several of those. We'd go into the studio, bring our own musicians, and those are some of the ones that are on CD that Chuck put together for us. ●



# Record Shows



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

- 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: 1Cam-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.
- Mar 5 NY, New York.** Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- 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 of 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 12-13 FL, Plantation.** Pop Culture Con, Holiday Inn. 1711 N. University Dr., SH: 10am-5pm, T: 150, A: \$15. for 1 day, \$20. for weekend. Spooky Empire, PH: 954-565-6588.
- 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: 80-8', 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, Holicay 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.** Atlantique City Spring Festival, Convention Ctr. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm. Atlantique City Show, PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- 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, Mariott 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.

## APRIL

- 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 IL, Schaumburg.** Music Marketplace, Radisson Hotel. 1725 E. Algonquin Rd. (just W. of Rt. 53), SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.
- 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.

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- Apr 9-10 IL, Chicago.** 3rd Annual WLWU Record Fair & Other Delights. 1419 W. Blackhawk, SH: Sat. 10am-6pm, Sun. 10am-5pm, A: \$7. Mary Nisi, PH: 773-508-8076 or [www.wluwrecordfair.org](http://www.wluwrecordfair.org)
- 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](http://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 IA, Des Moines.** Record Collectors Show, Highland Park American Legion Hall. 3712 2nd Ave., SH: 10am-4pm, A: \$2. PH: 515-491-5436.
- 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](http://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](http://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: 604-3241229.
- 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 AZ, Tucson.** 10th Annual Record Show, Eagles Lodge #180. 1530 N. Stone, SH: 8am-2pm, T: 6', F: \$25., A: \$3. Bob "Pepe" Gavez, 516 W. 17th St., Tucson, AZ 85701. PH: 520-628-8075 or Cell, 520-907-3370.
- 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](http://www.showsandexpos.com)
- Apr 17 CO, North Glenn.** Big K Productions Record Show, Ramada Plaza & Conv. Ctr. I-25 & 120th Ave., SH: 10am-4pm, T: 6', F: \$55. Big K Productions, PH: 303-455-8408.
- 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.
- Apr 17 NY, Ithaca.** NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., T: 41-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 17 OH, Cincinnati.** Music Collectors' Convention, Oasis Conf. & Golf Ctr., 902 Loveland-Miamiville Rd., SH: 10am-3pm, F: \$30. one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 17 OH, Fairview Park.** Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.
- Apr 17 HUNGARY, Budapest.** XXIX Int'l. Record & CD MegaFair, Varosliget, Lemezbörze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.
- Apr 22-23 PA, Pittsburgh.** 24th Annual We Remember Elvis Spring Festival CD's, Records & Elvis Memorabilia Show, Holiday Inn. 401 Holiday Dr., SH: Fri. 12noon-8:30pm, Sat. 8:30am-4pm, A: \$5. Priscilla Parker, PH: 412-561-7522.
- Apr 23 PQ, Montreal.** 10th Annual Spring Record Show, Hyatt Regency. 1255 Jeanne Mance St., SH: 10am-4pm, A: \$4. Dreamweave Records, PO Box 47047, Chateauguay, PQ J6K 5B7 Canada. PH: 450-699-6322.
- Apr 24 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.
- Apr 24 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.
- Apr 24 NE, Omaha.** Music & Collector's Show, Firefighters Union Hall. 60th & Grover, SH: 10am-4pm. Tim, PH: 712-328-8731 or 402-451-7814.
- Apr 24 NJ, Edison.** Music Explosion, Convention & Expo Hall. At Raritan Ctr., SH: 10am-6pm, T: 8', F: \$80. PH/FAX: 732-583-4150.
- Apr 24 NY, Buffalo.** Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.
- Apr 24 OR, Canby.** Record Collectors Show, Clackamas Cty. Fairgrounds. Main Pavilion Bldg., Hwy. 99E, SH: 10am-4pm, T: 60, F: \$45., A: \$3. Don Rogers, 31301 S. Kauffman Rd., Canby, OR 97013. PH: 503-651-2780.
- Apr 24 PA, Pittsburgh.** "All Vinyl" Record Convention XX, Radisson Hotel Greentree. I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: \$40., A: \$3., 12 & under free.
- Full House Records, Tony Medwid, 108 Helen St. McKees Rocks, PA 15136. PH: 412-331-5021.
- Apr 24 AB, Edmonton.** Record-Pop Culture Fair Aviation Heritage Centre. 11410 Kingsway, SH: 10am-4pm, A: \$4. Fred, PH: 780-487-3195.
- Apr 24 ON, Ottawa.** 10th Annual Spring Record Show, Fenn Lounge. Carleton Univ., Campus Ave., SH: 10am-4pm, A: \$3. Dreamweave Records, PO Box 47047, Chateauguay, PQ J6K 5B7 Canada. PH: 450-699-6322.
- Apr 28 NJ, Hackensack.** 19th Annual NY KISS Expo & Hard Rock Convention, Crowne Plaza. Meadowlands Parkway, T: 150, F: \$18. in advance, \$20. at the door. PH: 201-398-0150.
- Apr 30 NH, Nashua.** Pop Culture Show, St. Stan's Hall. Rt. 3 to Exit 6, (Rt. 130 E.), A: \$5. PH: 508-788-5474 or [www.allcollectors.com](http://www.allcollectors.com)

## MAY

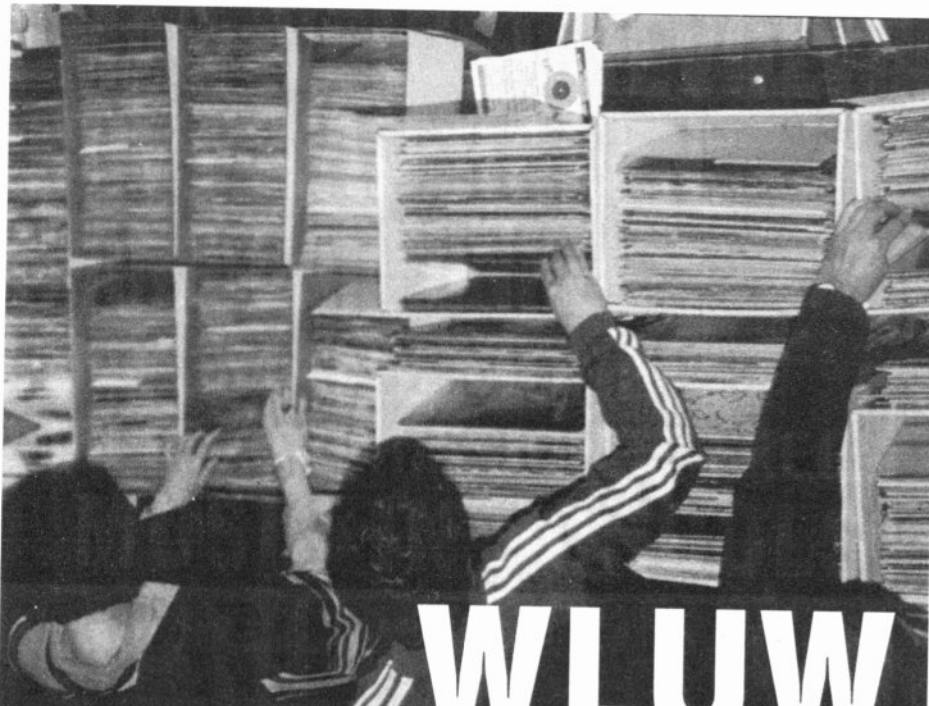
- May 1 FL, Orlando.** Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928 or 665-0259.
- May 1 MO, St. Louis.** Record & CD Show, American

## Overseas?

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Preadmission from 8-10 Saturday  
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Aug. 6-7, 2005

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has been a big hit! Make travel plans  
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the sixth — in Cleveland, Ohio.

Dealers: To be put on a waiting list for a table,  
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**APRIL 2005 • discoveries**

Czech Hall. 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

**May 1 WI**, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

**May 7 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.

**May 7 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.

**May 8 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**May 14 FL**, Tampa. Record & CD Show. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

**May 14 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**May 14 NJ**, New York. KISS Expo & Hard Rock Convention, Crowne Plaza Hotel. Meadowlands Parkway, Seacaucus, NJ, SH: noon-midnight. PH: 201-398-0150 or www.starzcentral.com/kissexpo

**May 15 IL**, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

**May 15 MA**, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites. Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5., \$3. with coupon. PH: 978-388-6576.

**May 15 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.

**May 15 NY**, Binghamton. NY CD & Record Fair, Sai Bless Inn. 65 Front St., Exit 5, I-81, L. show 1/2 mi. on R., SH: 10am-5pm, T: 75-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Chermel Dr.,

Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**May 15 OH**, Dayton. Music Collectors' Convention, American Legion Post #746. 7015 N. Dixie Dr., 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.

**May 15 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

**May 21 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

**May 21 OH**, Columbus. Record, CD & Music Memorabilia Show, Haimel Center. 1421 Morse Rd., SH: 10am-4pm, F: \$45., A: \$4. Colleen's Collectables, 1476 Oakland Park Ave., Columbus, OH 43224. PH: 614-261-1585.

**May 22 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**May 22 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.

**May 22 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.

**May 28 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.

**May 29 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.

**JUNE**

**Jun 4 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.

**Jun 4 NY**, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.

**Jun 4 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.

**Jun 5 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.

**Jun 5 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.

**Jun 5 WA**, Tacoma. Music Expo, La Quinta Inn. 1425 E. 27th St., Portland Ave. Exit off I-5, SH: 10am-5pm, T: 6', F: \$35. for 1st, \$25. ea. add'l., A: \$3. Disc Connection, PH: 253-539-5632. www.tacomamusiceexpo.com

**Jun 9-11 NV**, Las Vegas. 8th Annual Celebrity Shoot. Celebrity Productions, Inc., PO Box 6061-652, Sherman Oaks, CA 91413. PH: 818-955-7456 or FAX: 818-995-8984.

**Jun 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Jun 12 CA**, San Francisco. Rock 'n Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Jun 12 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.

**Jun 12 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.

**Jun 12 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.

**Jun 12 PA**, Lancaster. Pennsylvania Music Expo,

Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Jun 18-19 CA**, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.

**Jun 18 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

**Jun 26 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.

**JULY**

**Jul 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.

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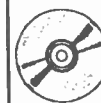
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 100 N. Greensboro St.  
 2nd Floor Ballroom  
 Intersection of Greensboro with Main St. and Weaver St.  
 Carrboro, NC 27510

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- Free Admission
- Tables Available (6' Table - \$45.00)
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**FAIRVIEW PARK AMERICAN LEGION HALL**  
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 10 A.M.-4 P.M. Admission \$3  
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**18th ANNUAL INDIE LABEL ISSUE & INSERT 2005**

Our annual celebration of independent labels is an ideal issue to advertise your records and CDs released on indie labels of the past and present. Whether it's rare vintage Sun and Stax/Volt releases on vinyl or new independent recordings, Goldmine's active buying readership wants to know what you have - and they want to buy it!

This issue will be inserted in the May 13 Cover date of Goldmine.

Plus, this issue has bonus pass-along readership as many new faces pick it up for the handy independent record label directory inserted into the magazine.

**AD DEADLINE**  
**for directory is**  
**APRIL 6**

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Disc Reviews continued from page 33

singing marathons, just a labor of love by the man from Macon. His voice returns (in fact it sounds as if he does all the background voices as well!). He apparently had a big hand in writing this one, and there are some excellent results (if you can deal with a Richard album missing piano, sax and drums — a mandolin is heard on "Ain't No Tellin'"). A highlight is the third cut, "Burning Up With Love," a whisper to a scream beat ballad actually promo'd on television in early 1972. Richard's approach is certainly echoed by later recording artists such as Prince, Terence Trent d'Arby and others. Additional research suggests that this song

was selected as the single, to be backed by "If You Pick Her Too Hard (She Comes Out Of Tune)," an exquisite lilting vibration in which Little Richard gets to show off his extraordinary range while keepin' it funky. This tune is also found on Deasy's (his name is listed among the personnel for these sessions) 1973 Capitol/EMI album *Letters To My Head*. On that album Deasy is listed as composer, although Penniman is credited on this package. "Last Year's Race Horse (Can't Run In This Year's Race)," country-blues all the way, is more recognizable Richard; the semiautobiographical "California (I'm Coming)" opens the album with Richard shouting out the words a cappella. It cries out for piano and runs too long, but it should bring a smile to fans.

It has been suggested that *Southern Child* was canceled at the last minute because of contractual disputes between artist and record company, but that seems unlikely, as *Second Coming* was released later that year. It's also been said that the copyrighted material was pulled because it simply wasn't rock 'n' roll. Perhaps it was believed that audiences who left the 1969 festivals in Atlantic City or Central Park or the 1970 Madison Square Garden Rock and Roll Revival shows quite spellbound by his high-energy performance might not dig something so quiet, so personal.

Other originally unissued numbers are scattered throughout the album, including four versions of "In The Name," a strong country-rocker I first heard on the *Merv Griffin Show* in '71. That TV rendition was by far the best version of the song I ever heard, but the take on this package from April of that year is pretty good too.

Another entertaining side is "Still Miss Liza Jane," which must be considered "Steal Miss Liza (Steal Liza Jane)," version one. Version two came out around October 1975 on Manticore Records and includes Billy Preston. The later version is better, but the more soulful '71 cut is unlike anything

Richard had previously done. There's just something about an aging suitor so desperate to find a significant other that he must "steal" one.

This is a limited, numbered-series offer (2,500 copies). I hope it gets enough fan support to be noticed by the powers-that-be who might consider releasing all of Richard's Atlantic, Mercury, Kent-Modern and Brunswick recordings. Hey, this guy's in the Hall! ([www.rhinohandmade.com](http://www.rhinohandmade.com))

### Percy Sledge

*When A Man Loves a Woman/Warm & Tender Soul*

Collectables (COL 7676)  
reviewed by j. poet

The song "When A Man Loves A Woman" is one of the most enduring standards of the soul era, and it still raises goosebumps. The emotion Percy Sledge poured into the tune created one of the cornerstones of soul. The rest of the album of the same name was filler, however, and still sounds like it. "Success" is the only track that even comes close to the fire of the traffic. *Warm & Tender Soul* has worn better. "It Tears Me Up" and the title track mine the same soulful vein that made "When A Man Loves A Woman" so chilling, and the covers here give Sledge an opportunity to show off his incredible high end and soulful growl.

"Try A Little Tenderness," which includes the seldom-performed introduction, gets a laid-back rendition and "That's How Strong My Love Is" is gritty and soulful, while "Love Me Tender" gets a sanctified reading that makes it sound almost religious.

### The Pegs

*E.P. ...period the end*  
Pop Scar Records (1104-PSR-0100)  
reviewed by Joe Milliken

The Pegs, a new wave-beach-punk band from Orange County, Calif., recently released their debut CD (an EP), titled *E.P. ...period the end* on Pop Scar Records

Formed in 2001, The Pegs feature singer Sean Pink, guitarist Adam Kant, drummer Johnny No Good, and bassist Drew Blood. They combine to form a snotty blend of surf, punk and new-wave themes (seven in all) that develops attitude and momentum as it carries out.

What you have here are sharp-edged lyrics

and guitar riffs reminiscent of Surf Punks, Clash, and Gears, with maybe a little Green Day thrown in. Tracks such as "Kill Pills," "This Town" and "Give It To Me" are straight-out punk anthems that get right up in your face and then get the hell out!

Pink's vocals stand out with a buzzy, almost megaphone-tone, and Blood plucks out some ballsy bass lines on "Half Passed Fucked" and "Give It To Me." Add riffs and No Good's fills and The Pegs generate edginess and a certain punk-ified "fuzz-tone clarity." Now that's a punk oxymoron if I ever heard one! These guys clearly remember their influences and are fueled to the hilt, ready to smash and punk-ify you!

Disc Reviews continued on page 68



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## BOB BETTENDORF

13 WEST 13TH STREET, APT. 2GS  
NEW YORK, NY 10011 USA  
E-MAIL: BBETTENDORF@NYC.RR.COM

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

## GEORGE B. LOCKWOOD

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

Please help me complete my singles & picture collection. I need the following items and will answer all replies. Only respond with clean vinyl, promo or stock (unless noted otherwise), first pressing singles, in M- or better condition.

Jimmy Darren - There's No Such Thing - 45 Only - Colpix 102  
Rick Lane - Never Been Wanted By You - 45 Only - Bronco BR1-01  
Stacy Lattisaw - When You're Young & In Love (Stock) - 45 Only - Cotillion 44250  
Loverboy - When It's Over (Promo Only) - 45 Only - Columbia 02814  
Jesse L Turner - Baby Please Don't Tease b/w Thinkin' - 45 Only - Carlton 509

## E. HEDGE

P.O. BOX 8412, PARKVILLE, MD 21234  
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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.

## MARK R. SMITH

418 CR 345, MERKEL, TEXAS 79536  
(325) 660-2388

### MY WANT LIST

#### CDs AND VIDEO OR DVD

CD Box Set on Liberty in 1994. Asleep at the Wheel (Still Swingin').  
Video or DVD any or all of Spade Cooley's TV shows on KTLA in L.A. Calif. From the late 40's until the mid 50's.  
Video or DVD Rhythm Roundup - 1945 Ken Curtis - Bob Wills and his Texas Playboys. Columbia film.

## BOB PEGG

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

### E-MAIL:

PEGGREGORDS@FOXINTERNET.NET  
WEB SITE: WWW.PEGGREGORDS.COM

This is a list of some of my wanted 45 r.p.m. records for my personal collection. You may see the complete list by logging on to my website at [www.peggrecords.com](http://www.peggrecords.com) From the home page, click on "My Want List". I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility.

If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45's of all types

JOHNNY GAMBOA WHY LOVER STAR REVUE 1003  
GOLLIWOGS LITTLE GIRL FANTASY 590  
GOOD VIBRATIONS MARY ANN NEW SURF 32651  
STEVE GREGORY YOU'RE MY KINDA GIRL KENCO 5008

## BOB PEGG cont.

DALLAS HARMS YOU MEAN THE WORLD TO ME CAN-REO 8322 (CANADIAN ARTIST)  
AL HARTLEY NEVER KNEW WHAT LOVE WAS LIKE HERMITAGE 773  
INTENTIONS SUMMERTIME ANGEL JAMIE 1253  
INTIMATES THE ONLY GIRL FOR ME AMCAN 402  
JACQUELINE AND THE JILLS HE LOVES ME, HE LOVES ME NOT GOLDISC 3023  
MIKE JOSEPH SANDYLUCKY FOUR 1017

## MICHAEL SIRONKO

P.O. BOX 984, WELCH, W. VA. 24801  
PHONE NO. 304-436-4765

Lennon Sisters  
"I'm Coming Back To You"/"He's Got Lot Of Livin'"  
Dot 17010

## 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 anyone out there know anything about these records? I'd welcome any information about them. If they do exist, I will pay top dollar. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grade. If you have a copy of any of these but are unwilling to part with it, I'll accept a burned CD copy of the song. I appreciate your help.

ACE 668-Jimmy Clanton-Heart Hotel/Many Dreams  
AMOS 115-Evergreen Blueshoes-Johnny B. Good/Walking Down the Line  
AVCO 4589-Jive Five-Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay)  
CONTINENTAL 4072-Shields-You Told Another Lie/Barnyard Dance  
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 Williams-How Soon/The Seventh Dawn  
AMOS ???-Evergreen Blueshoes (LP)  
ATLANTIC 18191 (LP)-Ben E. King-"Rhapsody"

## AMERICAN PIE

WEB SITE:  
AMERICANPIERECORDS.COM  
EMAIL: VINYLDR@AOL.COM

For those of you who don't know me, I am an avid collector of the Kingston Trio, John Stewart, and Harry Chapin. Please contact me if you have any kind of memorabilia that I don't already own for these artists. I am interested in vinyl ONLY (LPs, unless noted, Stereo original pressings preferred, but will consider mono) for the sound items, except for the starred (\*) pieces below, which I understand are only on a damned CD. DO NOT send me auction lists -- you either know what you have and what you want for it, or you don't.

### 45s

Adams, Johnny-The Real Me (label unknown)  
(Does this EXIST???)

## AMERICAN PIE cont.

Animals-Other Side of this Life (MGM 13795)  
Baby Ray and the Ferns (Donna 1378)  
Byrds- I Wasn't Born To Follow (Columbia)  
Cannibal and the Headhunters- Land Of Thousand Dances (Date), Mean So Much (Aries)  
Chad and Jeremy-Sticks and Stones  
Conrad and The Hurricane Strings-(original preferred but will take Era)  
Cooder, Ry-Life Game (Musicor)  
DeVilles-Kiss Me Again (Aladdin)  
DREW, PATTY/JOHN STEWART (Capitol 2712)  
Faithfull, Marianne-Something Better (London 1022)  
Freddie and the Fishsticks (MCA)  
Fugs-(ESP 4507)  
Good Earth-Funny Things Happened/I Can See a Light  
GTOs-(Straight)  
Heartbreakers (Donna)  
Herrera, Julian-I Remember Linda (Starla), Lonely Nights, Symbol Of Heaven (Dig)  
Innocents-Pine, Pains In My Heart (Indigo)  
Jones, Davey-Girl (Bell)  
Lil' (or Little) Ray-Loretta (Impact), There's Something On Your Mind (Dore)  
Masters-Breaktime (Emmy 1008)  
McCartney, Paul-Wonderful Christmas  
Mindbenders-It's Getting Harder (Fontana)  
Monkees-Good Clean Fun (Colgems ??)  
Nashville Street Singers-Long Black Veil (Capitol)  
Ned and Nelda-(Vigah002)  
Neil and Jack (Duel 517)  
Pendletons-Barefoot Adventure (Dot)  
Premiers-Come On And Dance, Ring Around My Rosie (Faro)  
Prysock, Red-What's The Word, Thunderbird? (Mercury)  
Remains-Why Do I Cry (Epic??)  
Rios, Augie-Donde Esta Santa Claus (MGM or Metro)  
SHERIFF JOHN-Birthday Song, Nosey Rosey (Imperial) or ANYTHING I don't have!!!! (OR EPs)  
Springfield, Dusty-Every Day I have to Cry  
Thee Midniters-You're Gonna Make Me Cry/Making Ends Meet  
Dennis Wilson and Rumbo-The Sound of Free/Lady (Caribou???)  
Young, Kathy-Happy Birthday Blues (Indigo)  
Zombies-on London (especially with pic sleeves)  
**PICTURE SLEEVES WITH RECORDS**  
Rick Nelson-Fire Breathin' Dragon  
Thee Midniters-Love Special Delivery  
**PICTURE DISCS**  
Bruce Springsteen (with or without standup) Cover Me  
Ghostbusters  
Huey Lewis-Heart of Rock and Roll (star shaped)  
**SUPPLEMENTAL LP WANT LIST**  
(not as important)  
Afrika Bambatta  
Ike and Tina-Live  
America-In Concert (Capitol ST12422)  
T-Rex-Slider  
Axton, Hoyt-Joy To The World  
Russ Ballard  
Band-Music From Big Pink  
TOP-Back to Oakland  
Bonniwell Music Machine  
Ian Whitcomb-Turn Me On  
Brasil '66 Favorite Things  
Malvina Reynolds-most  
Byrds-Sweetheart Of The Rodeo  
Morrison, Van-Astral Weeks, Live At The Roxy  
Burdon, Eric w/War-Spill The Wine  
Listening  
Burroughs, William-(Spoken Word)  
Electric Prunes (most)  
Cash, Johnny-Last four on American label  
Aorta  
Charlatans (re-issue O.K.)  
Linn County  
Cooke, Sam- Shake  
Los Bravos-Black Is Black  
Davies, Ron-w/Sing With the Children  
Joan Jett-(most)  
Dearie, Blossom-(most)  
No Doubt-Tragic Kingdom  
Fleetwood Mac-Best (CBS)  
Impala Syndrome  
Farm  
Mud  
Focus-Hocus Pocus  
Lollipop Shoppe  
Frijid Pink-Defrosted  
Morning Dew  
Gaye, Marvin-What's Going On  
Organ Grinders (Mercury)  
Green, Al- Best  
Kak  
Id- Inner Sounds Of  
Floating Bridge  
Isley Brothers-Best  
Bohemian Vendetta  
Jimi Plays Monterey, Axis Bold As Love  
Lynn, Jeff-solo LP

## AMERICAN PIE cont.

Kasenetz-Katz-Super Circus  
Hardwater  
Led Zep- G cover of In Thru The Out Door  
HMS Bounty  
Love (best of)  
Morgen  
Lynerd Skynerd (?????)  
Mt. Rushmore (Dot 25934)  
Marley, Bob-Catch a Fire,Kaya, Rebel Music (more???)  
Martin, Dean-Pretty Baby  
New Colony Six-Breakthrough  
McCallum, David-Music Is My Life  
Gandalf  
Meters-most  
Racquet Squad  
Moby Grape (???)  
Savage Resurrection  
Shivas Headband  
Third Power  
OBG series-2, 5  
13th Floor Elevators  
Otis, Shuggie-Inspiration  
Johnny Winter-Alive and Well  
Pink Floyd-Nice Pair, Atom Heart Mother  
Zappa, Frank-Weasels Ripped My Flesh  
Plant, Robert-Manic Nirvana, Fate Of Nations  
Amazing Blondel (Blondel???) -Mulgrave Street  
Queen-Best  
Sinatra, Frank-Swinging Affair (stereo only)  
Seger, Bob-Ramblin' Gambler' Man (re-issue)  
Simone, Nina-At Town Hall  
Simone, Nina-(I have most...whatcha got???)  
James, Tommy-Easy to Love  
Sir Douglas Quintert-Best, Mendocino, Together After Five  
Springsteen-Ghost of Tom Joad  
Back Street Crawler-Second Street  
Tan-LP or 45s  
Cassidy, David-The Higher They Climb  
Van Halen-For Unlawful Carnal Knowledge  
Gentle Giant-Three Friends  
Velvet Underground  
Fugees-The Score  
Waits, Tom-most  
Sweet Inspirations (1st LP on Atlantic)  
White, Tony Joe-most  
LPs  
**SURF MUSIC -Looking especially for the items below, but let me know what else you have.**  
Bruce and Terry LP  
Dick Dale - Tribal Thunder  
Fantastic Baggies-Ride the Wild Surf and Surfers' Paradise (South African)  
Marauders - Both LPs, especially Check In Revels - On A Rampage (Impact 1)  
ALSO ... ANY NEW OR REVIVAL SURF BANDS ON VINYL FROM THE 90'S THAT I DON'T HAVE.  
**VARIOUS ARTISTS ALBUMS**  
**ANY Bear Family LPs I don't have (or Box Sets)**  
\*\*Million Dollars Worth Of DooWop (Live Gold 7014) only on a damned CD)  
TWIST AND SHOUT (Spector Atlantic recordings)- will take Domestic or import  
All Day Thumbsucker Revisited (Blue Thumb)  
Shake, Shout and Soul (Impact)  
SOUTHERN FOLK HERITAGE SERIES (Atlantic 1348,1351) complete ONLY (NEED insert for 1346)  
The Blues-Vol 6 (Chess)  
Blues At Newport Folk Festival '65 (Vanguard)  
Bob Eubanks 42 Favorites w/Pastel 6) (Mark 56)  
Urban Blues Vol. 2 (Legendary Masters Series-Imperial LM 94004)  
Collectible Records label/Great Rhythm and Blues label/Relic label.....let me know which ones you have available. I've just started collecting these labels. I have a lot of them but there's a lot more out there.  
**OTHER ALBUMS**  
Axelrod, David  
Beach Boys-Smile (3LP set), Pet Sounds (Stereo preferred)  
Bass, Fontella-Rescue Me (Chess)  
Big Daddy-Sings Sgt. Pepper (does this EXIST???)  
Blue Cheer- Oh Pleasant Hope (Phillips)  
Bowie, David First LP on Deram  
Brown, James-Best (2 LP set on Polydor)  
Charles, Ray-Ge. ius Loves Company, LP with Betty Carter  
Cates, George (Dot or Coral?????) (most)  
Cathy Jean and the Roommates - picture cover ONLY (Valmor)  
Chicago- Twenty 1  
Cocker, Joe-One More Time (Island)  
Cooder, Ry-Radio Show, Live in Europe (Promos on Warner or Reprise)  
Covay, Don-Mercy (MONO ONLY)  
Coverdale/Page (Geffen)  
Delaney and Bonnie-Country Life (Atco???)  
Del Satins -Out To Lunch (B.T. Puppy)  
Dylan, Bob-Bootleg Box Series Vol. 1-3 (Columbia 468086 5 LP set)  
Farragher Brothers (YELLOW COVER ONLY) ABC



# want lists

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## AMERICAN PIE cont.

Flying Burrito Brothers-Close Up The Honky Tonks, Gilded Palace of Sin, Burrito Deluxe  
 Fotheringay (A&M)  
 Ghoul-Dracula's Coupe (STEREO ONLY)  
 Giants-(LA/MCA 3188)  
 Ginsbourg, Serge-most LPs  
 Good Earth-NOT "How Deep Is The Ocean" Group- (Bell)  
 Heron, Gil-Scott- (especially) It's Your World, Pieces Of A Man  
 Hillmen- w/Chris Hillman)  
 Hindu Love Gods  
 Hooker, John Lee-Don't Turn Me From Your Door (Atco)  
 Hundred Proof Aged in Soul-Somebody's Been Sleepin in My Bed (Hot Wax)  
 Influence (ABC) (Mint only)  
 Keith, Ben-Seven Gates (Reprise)  
 Kongos, John- Confusions About a Goldfish  
**Kingston Trio-Sunny Side with TWELVE cuts (Capitol), Time to Think (Stereo ONLY)**  
 Leadbelly-Last Session (Folkways 2942 w/inserts), Elecktra Box  
 Lester, Kitty-Love Letters (Era????)  
 Lewis, Barbara-Baby I'm Yours, Hello Stranger (Atlantic)-Stereo ONLY  
 Maffitt and Davies (Malacorne)  
 Mallard-(Red Cover w/Locomotive)  
 McDermott, Galt-almost any  
 Midnighters, THEE-any, but especially Giants and Whittier Blvd. (Chattahoochie or Whittier)  
 Mr. Gasser & The Weird-Ohs - Rods 'n Ratfinks, Rat Fink (stereo preferred)  
 Parsons, Gram (most LPs)  
 Petty, Tom- Last D.J.  
 Rob Rio - Hot n' Nasty (Pussimon) PR0001  
 Sagittarius-Present Tense  
 Seeds-Flaw and Alive (ORIGINAL ONLY)  
 Sha Na Na- Just Hangin' Out (Accord)  
 ShangriLas- Sing-(Post label), Best Of  
 Slade-Mama We're All Crazees Now (Polydor)  
 Strangeloves-I Want Candy (Bang) STEREO ONLY (DOES THIS EXIST????)  
 Strawberry Alarm Clock-(most)

## AMERICAN PIE cont.

Super Stocks-School Is A Drag Capitol (Stereo ONLY)  
 Syndicate Of Sound -Little Girl (Bell)  
 T2-It'll All Work Out In Dreamland (London) VG+ or better  
 Tanyet-Ceyleib People (Vault)  
 Thin Lizzy-especially early releases  
 Three Dog Night-It Ain't Easy (original first cover ONLY)  
 Toussaint, Allen-Toussaint (Scepter), Life Love and Faith  
 Troy, Doris- Just One Look (Atlantic)  
 Tymes-18 Golden Hits (Parkway) -STEREO ONLY  
 ....Does this EXIST????  
 U2-Achtung Baby, All That You Can't Leave Behind, AND 12" Singles (SOME....let me know what you have)  
 Valens, Ritchie-Greatest Hits Vol.2 (Del-Fi) (ORIGINAL ONLY)  
 Waters, Muddy-Electric Mud  
 Watts 103rd Street Rhythm Band (Charles Wright) - Lil Encouragement and most other  
 Wells, Corey-Ahead of the Storm (A&M)  
 Weird-Ohs-New Sounds Of  
 Wilson, Larry Jon-New Beginnings, Let Me Sing My Song To You, Loose Change  
 Young, Neil-Harvest Moon  
 Zombies-almost any (and Colin Blunstone's Late Nineties in Soho LP)  
**JAZZ**  
 Ayers, Roy- He's Coming, Montreux, Change Up The Groove  
 Brubeck, Dave-Plays and Plays, Paul and Dave's Jazz Interwoven (Fantasy)  
 Coleman, Ornette-Empty Foxhole (stereo only)  
 Cuba, Joe Sextet-Best Of, Soul Of Spanish Harlem, Bailadores  
 Coltrane, Alice  
 Dee Felice Trio  
 Desmond/Mulligan-Blues In Time (Verve) Stereo ONLY

## AMERICAN PIE cont.

Donaldson, Lou-Mr. Shingaling, Hot Dog, Pretty Things  
 Duke, George-Feel  
 Jamal, Ahmad-Jamalca, Awakening  
 Jackie McLean-Complete Blue Note ('64-66) on Mosaic, One Step Beyond  
 Peterson, Oscar-Newport Years Pt 1&2 (DO THESE EXIST????)  
 Smith, Jimmy-Root Down Live  
**COUNTRY**  
**Garth Brooks- The Hits**  
 Gosdin Brothers-Sounds Of Goodbye (Capitol)  
 Wynn Stewart - The Songs of Wynn Stewart (Stereo ONLY)  
**SOUNDTRACKS**  
 Road Racers (A&M-English?); On Any Sunday, Back to the Future 3, Coffy, FANTASTIC FOUR (Golden--prefer complete package), Forbidden Planet, Sparkle, Black Caesar, Wild Heart, Teen Wolf, Rocketship X-5 (Starlog), Rocky 3 & 4, Death Wish 1, Running Man, Five Summer Stories, Slaughterhouse Five (NOT Angel) Les Baxter-Academy Award Winners, Romantic Favorites from Stage and Screen  
**Thank you very much for your time and effort!!!**

## KEITH MURPHY

72 WINAY TERRACE  
 LONG VALLEY, NJ 07853-3575  
 PH. 908-850-4575

Murphy@eclipse.net

I would like the following records.

CLAUDRA 200 - Walter "Arkie" Bittle - Jitterbug Drag  
 CLAUDRA 107 - Singing Jimmy Drake - Gambling Fever (Ex+ Copy)  
 STACY 918 - Jim Gaylord -It's Been a Long, Long Time  
 STACY 921 - Helene De Lys - Moody Love  
 POLYDOR (UK) - Keith Murphy and the Daze - Dirty 'Ol Sam

All of the following KING's MUST be the record number stated:

KING 6160 - Lazy Jim Day - The Old Maid  
 KING 6161 - Leon Austin - Two Sided Love  
 KING 6162 - June Sims - Tell the Whole World  
 KING 6163 - (UNKNOWN ARTIST)  
 KING 6165 - Bobby Byrd - My Concerto  
 KING 6175 - (UNKNOWN ARTIST)  
 KING 6176 - Elaine Armstrong - Precious Minutes  
 KING 6170 - Little Willie John - Fever  
 KING 6178 - The Green Lyte Sunday - She's My Lover  
 KING 6179 - Ralph Stanley - Over the Sunset Hill  
 KING 6180 - Don Reno and Bill Harrell - Mr. Bottle  
 KING 6181 - Marva Whitney - I'll Work It Out

## VERNON HAYFORD

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 MANCHESTER, NH 03104

Paying Very Good Prices for the below:  
 Bobby Darin  
 Bobby Darin VG++ or Better  
 Promo 45's on ATCO  
 Million Dollar Baby 6092 promo  
 Pretty Betty 6103 promo  
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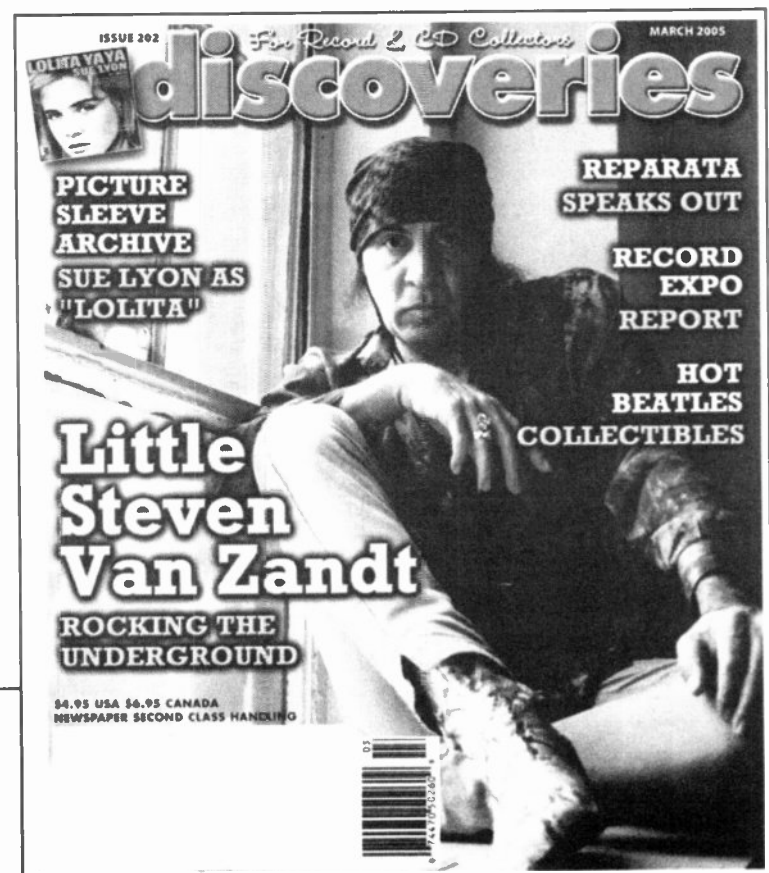
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Disc Reviews continued from page 65

## The Coasters

*The Coasters/One By One Collectables (COL 7656)*  
reviewed by j. poet

If the careers of Jerry Leiber and Mike Stoller rested solely on the eponymous debut of *The Coasters*, their place in rock history would be assured. The album sported seven hits, including "Riot In Cell Block #9," "Searchin'" and "Smokey Joe's Café." The ability of The Coasters to merge the realities of black street life (something that was seldom mentioned in the '50s) with broad wit and timeless arrangements made every track The Coasters cut jump from the radio. The group's sanctified harmonies and the lead vocals of Carl Gardner (tenor) and Bobby Nunn (bass) give their records a sound that's never been duplicated.

When Leiber and Stoller became house producers at Atlantic they created The Coasters #2, a group composed of Gardner, Will Jones, Cornel Gunter, and Billy Guy. That quartet rotates solo spots on a collection of standards on *One By One*, including "Autumn Leaves" and "Satin Doll." The vocals here are superb, augmented by lush string charts that would make Frank Sinatra and Nelson Riddle drool.

## Lynne Anderson

*Greatest Hits Collectors' Choice (4822)*  
reviewed by j. poet

Lynne Anderson is best known for her 1970 crossover smash "Rose Garden," but during her long career, which included a stint as Lawrence Welk's resident country singer, she landed almost 60 tunes on the country and pop charts. *Greatest Hits* is a selection of some of those.

Her early hits for the small Chart label were largely written by her mother, Liz, who scored a Top 10 hit with Merle Haggard's "All My Friends (Are Gonna Be Strangers)."

Early hits, such as "Promises, Promises" and "Flattery Will Get You Everywhere," were solidly country, although their forced attempts to add a bit of pop polish to the production make them sound charmingly dated with 30 years hindsight.

As soon as Anderson crossed over with "Rose Garden," the strings and cooing background vocalists appear, although they can't quite smother Anderson's pure country tone.

One minor quibble. The collection doesn't include "It Don't Do No Good To Be A Good Girl," one of Anderson's sassiest hits.

## The Ink Spots

*Time Waits For No One Collectors' Choice (4812)*  
reviewed by j. Poet

The Ink Spots were one of the first black vocal groups to impact mainstream America. Their biggest hit, "If I Didn't Care," sold 19 million copies and is included in this collection of radio transcriptions from the '40s, *Time Waits For No One*. Bill Kenny's ability to hold and bend notes and slide up and down the scale was a big part of the group's ability to rivet an audience, and his vocal pyrotechnics are in evidence all over *Time Waits For No One*. Kenny delivers "Do Nothin' Till You Hear From Me" with an insouciant edge that's a

sharp contrast to his usual sincerity, but the most interesting tracks here are early performances from 1939, before the group settled down into their trademark ballad style. Their humorous side shines on the extended scat of "Hold That Tiger," and they show off, joking and jiving on "Pork Chops And Gravy," a tune that might have provided inspiration for The Coasters.

## Sam The Sham & The Pharaohs

*Woolly Bully/L'il Red Riding Hood Collectables (COL 7621)*  
reviewed by j. poet

The title hits of these Sam The Sham albums are timeless: "Woolly Bully" is played at millions of frat parties every weekend, and "L'il Red Riding Hood" is the best Rolling Stones knock-off ever waxed, with Sam's vocals oozing sleazy sexuality. Sam & The Pharaohs rushed out albums to capitalize on the hits, and, while the tracks have lots of energy, none of them match the verve, wit or manic energy of the hits. The best near-misses on *L'il Red Riding Hood* are "Sweet Talk," "Pharaoh A Go-Go," an instrumental rip of "Woolly Bully" and "Grasshopper," a left-field bit of psychedelic Tex-Mex.

*Woolly Bully's* B-sides are better and include "Mary Lee," a Sam original that brings to mind Doug Sahm; "Go Go Girls," with its energetic Bo Diddley beat; and "I Found A Love," a scorcher with soul-searing vocals that are a bit out of character with the band's usual hijinx.



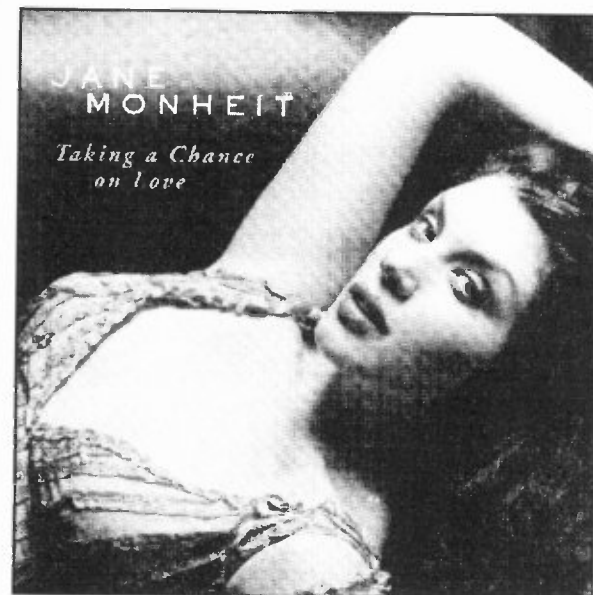
## Brewer & Shipley

*Weeds/Tarkio Collectors' Choice (461)*  
reviewed by j. poet

Brewer & Shipley's *Weeds* was one of the first country-rock albums of the early '70s and sported a backing band featuring Mike Bloomfield on guitar and pianist Nicky Hopkins. It's probably the first folk-rock record to feature a tabla. "One Toke Over The Line," a lighthearted ode to pot and the rambling life, became a counter culture anthem in 1971, after then-vice president Spiro Agnew singled out the Brewer & Shipley tune as the kind of music that was degrading the morals of American youth. The song was the lead track from *Tarkio*, which expanded on the country-rock

sound the duo pioneered on *Weeds*. The other subversive songs on *Tarkio* — "Song From The River Platte" and "Oh Mommie" — still sound timely, for better or worse.

After a 15-year break, Brewer & Shipley reunited in 1986 and still write, record and tour. For more information, check out [www.brewerandshipley.com](http://www.brewerandshipley.com).



## Jane Monheit

*Taking A Chance On Love Sony Classical (SK 92495)*  
reviewed by Mark Polzin

How do you take something old and breathe fresh air into it? Just ask Jane Monheit. Her latest disc, *Taking A Chance On Love*, her first for Sony Classical, explores jazz and show-tune standards that you wouldn't expect a 27-year-old woman to be familiar with.

More important, her interpretations of classics such as "Fats" Waller's "Honeysuckle Rose," Cole Porter's "Do I Love You?" and the Jerome Kern/Oscar Hammerstein gem "I Won't Dance" demonstrate a command of the material that allows Monheit to make these songs her own.

Moreover, she is equally comfortable in front of a small combo of veterans as she is with a full horn section behind her. Obviously, she has made quite an impression on Sony, which brought in heavyweights Christian McBride, Rob Mounsey, and Ron Carter for this session. Her delicate handling of Kern/Hammerstein's "Bill," with merely the backing of pianist Michael Kanan, is breathtaking. The duet with Michael Bubl  on "I Won't Dance" is as playful as can be. The Gershwin brothers' "Embraceable You" receives the perfect reading when Monheit teams with formidable guitarist Romero Lubambo: simultaneously light and emotional, respectful and daring.

Because she has demonstrated herself as a force to reckon with at such a young age ensures that we'll be hearing of Jane Monheit for decades to come. Don't miss the opportunity to experience this music, and rest assured that if this is your first exposure to these tunes, you couldn't have chosen a better way to hear them. ●



# 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 1/4" 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 1/2"

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

All prices are per issue.

#### WANT LIST ADS

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

- 1) Your name and address, brief word of explanation (up to 25 words), etc.
  - 2) Artst 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                                  | SOL: Sticker on label                       |
| (usually stamped or marked "Not For Sale")               | SS: Still sealed                            |
| PS: Picture sleeve                                       | TOC: Tape on cover                          |
| QUAD: Quadrophonic                                       | TOL: Tape on label                          |
| RI: Reissue  | TS: Taped seams                             |
| RS: Rubber stamped. Usually a name or promo indication   | WOC: Writing on cover                       |
| RW: Ring wear  | WOL: Writing on label                       |
| S or ST: Stereo  | WRP: Warp                                   |
| SCR: Scratch   | 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 1/2")	\$360.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	\$360.00
QUARTER PAGE (4 1/2" X 6 1/4")	\$200.00
EIGHTH PAGE (4 1/2" X 3 1/8")	\$110.00
SIXTEENTH PAGE (2 1/4" X 3 1/8")	\$58.00

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

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**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.

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## Discoveries

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

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Next Ad Deadline, Issue 204 (May)

**APRIL 1**

Mailing Date April 12

Current Bidding Deadline

**MAY 31**

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

Ad Deadline, Issue 206 (July)	June 1
Mailing Date, Issue 206	June 14
Auction Closes, Issue 206	July 31

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

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

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Expiration Date \_\_\_\_\_ / \_\_\_\_\_ Signed by \_\_\_\_\_

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# discoveries DIRECTORY

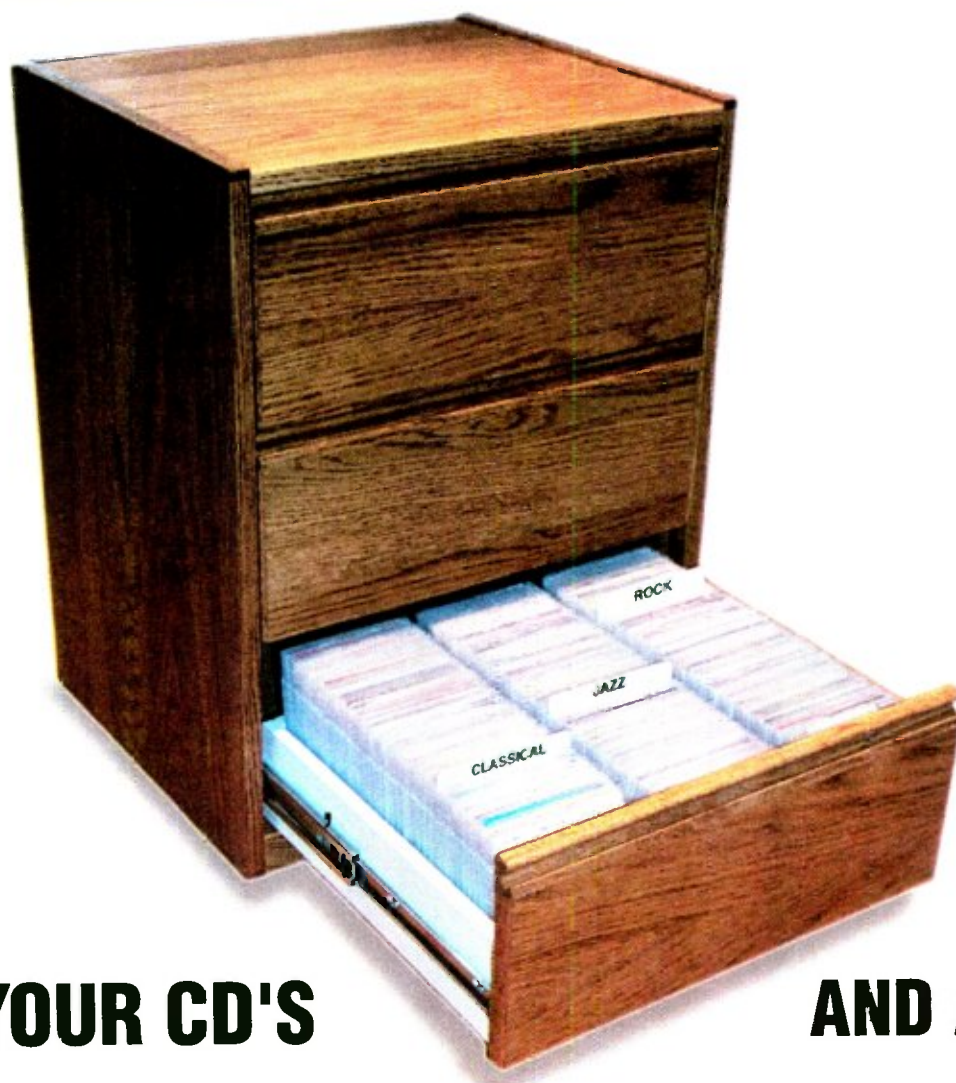
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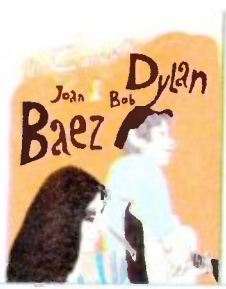
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