

discoveries



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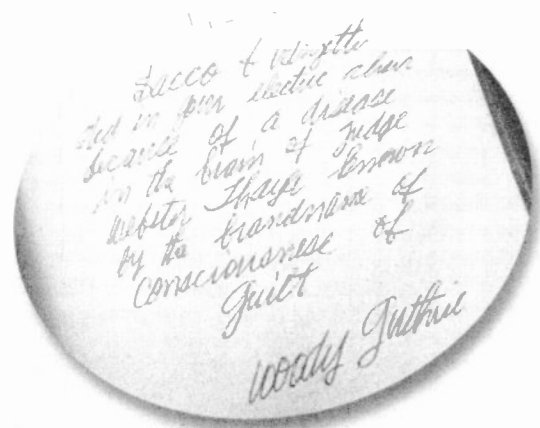
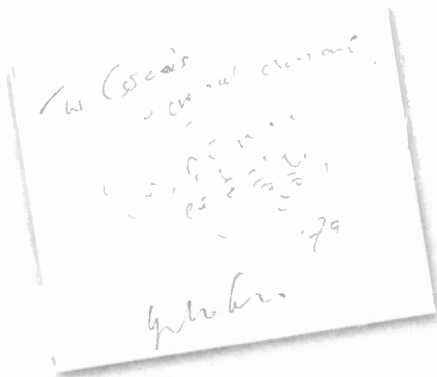
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Contents

Features

- 10 Questions for Joey Dee** — The Starlites leader tells of crazy nights at the Peppermint Lounge. by Stuart Rosenberg12-13
- Jay Geils** — The New York guitarist gets back to his musical roots. by j.poet14-16
- The Picture Sleeve Archive** — Finding The Beagles, TV's canine musical duo. by Stephen M.H. Braitman17
- Delmark Records** — Looking back on 50+ years of great music with Bob Koester. by j. poet18-19
- Alan Lomax** — His quest to collect the sounds and songs of the world. by Chris Nickson20-21
- Velvet Underground** — Catch up with Moe Tucker and Doug Yule and check out the reissue of *VU Live at Max's Kansas City*. by j. poet22-23
- Market Watch** — Getting the spin on rare vinyl. by Robin Platts24, 27



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Departments

- Disc Mail** 8
- Editorial** by John Koenig. 9
- Disc News** by John Koenig 6
- Stuff I Like** by John Koenig. 10
- Pondering Aloud** by Ray Sidman. . . 8
- Disc Reviews** 28, 49, 55
- Grim Reporter** by Phast Freddie Patterson. 33, 47

Advertising

- Advertising Directory 58
- Advertising Information Page 57
- Big Unit Space Advertising 46
- Classified Advertising 54
- Disc Convention Schedule 50
- Disc Stops 52
- Spotlight Advertising 48
- Spotlight on the Internet 26
- Unit Space Advertising. 34
- Want List Advertising. 56

HOW TO REACH US AT discoveries

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

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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cover photo of Jay Geils

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What's Happening

The Grateful Dead are now selling digital downloads of key live recordings. The band announced March 2 that digital versions of the recordings are now available through Apple Computer's iTunes service and the band's merchandise site, which previously sold only the CDs. The offerings include 33 volumes of *Dick's Picks*, a series of recordings capturing certain live performances by the band, and a dozen or so more selections from the group's vault. (www.dead.net)

Jefferson Airplane will release a two-CD set titled *The Essential Jefferson Airplane* April 19. The package includes 33 tracks and contains material from the band's debut album, *Jefferson Airplane Takes Off*, from 1966 to the 1972 concert LP, *30 Seconds over Winterland*. It will also include many hits such as "Somebody to Love" and "White Rabbit." There is no unreleased material in the set, but there are rare mono single mixes of "Martha" and "Share a Little Love." (taken from Randy Tivens' *Rockin' Radio News*, RLTANNEX1@aol.com)

The debut solo album from **Rob Thomas**, *...Something to Be*, will be available exclusively in the new DualDisc format. Due in stores April 19 on Melisma/Atlantic Records, the release will feature the full album on the CD side and more than 20 minutes of exclusive video material on the DVD side, which also includes all 12 songs in 5.1 multichannel Surround Sound. The DVD content will feature an "In Session" behind-the-scenes documentary — including footage of recording and songwriting sessions for the album — plus a photo gallery, lyrics and more.

Thanks to Cary Baker for this welcome news: The original lineup of **The dB's** (Peter Holsapple, Chris Stamey, Will Rigby, Gene Holder) recorded new tracks at Water Music Recorders in Hoboken, N.J., in January — their first sessions together in 25 years!

The Who have decided not to tour in 2005 after drummer **Zak Starkey** pulled out to work with Oasis.

Meat Loaf, who supposedly retired in 2003, will be touring extensively this summer.

Chuck Negron, one of the original members of **Three Dog Night**, released a DVD in April titled *The Chuck Negron Story — Biography Of An Entertainer*.

Pipeline

5.1 Entertainment Group, **Jane Monheit**, *In The Sun*; **Peter Green's Fleetwood Mac**, *Live At The BBC*; **Slaughter**, *Then and Now*; **The Pentangle**, *Basket of Light*; **various artists**, *The British Are Coming*; **Gordon Goodwin's Big Phat Band**, *XXL*; **Blue Oyster Cult**, *Long Day's Night*; **Motörhead**, *Ace Of Spades*; **Stray Cats**, *Rockabilly Rules*.

ABKCO Records, **various artists**, *Cameo Parkway Story (1957-1967)*, four-CD set, May 3.

Bloodshot, **Jim and Jennie and the Pinetops**, *Rivers Roll on By*, April 26.

Bungalo, **Missippi**, *The Book of Life*, May 10.

Capitol, **Coldplay**, *X&Y*, June 7.

Columbia/Legacy, **Johnny Cash**, *The Legend* and **June Carter Cash**, *Keep on the Sunny Side — Her Life In Music* (well-known and rare tracks in deluxe packages with extensive liner notes and vintage photography). *The Legend* is four discs containing 107 Cash tracks from 1955-2002 and all of his major recordings for the Sun and Columbia labels. Seven of the tracks are previously unreleased, including "It Takes One to Know Me," written by his wife's daughter, Carlene Carter, as a teenager, and recorded in 1977. Carter recently added vocals to the recording that appears here.

The other previously unreleased tracks are "Doin' My Time," "I'm Never Gonna Roam Again," "When I'm Gray," a demo version of "Down In the Valley" and a version of Billy Joe Shaver's "You Can't Beat Jesus Christ," all dating from the early 1980s, and a 1973 recording of "I've Been Working On the Railroad." A limited-edition package will include a hardcover coffee table book, a bonus CD recording of Cash's first radio appearance in 1955 and a DVD featuring the 1980 CBS television special *Johnny Cash — The First 25 Years*.

The two-disc *Keep on the Sunny Side* examines the 64-year career June Carter Cash, a member of the seminal Carter Family. The set has 40 songs culled from labels such as Arhoolie, RCA, Dualtone and Columbia. Both sets are scheduled for release June 7. (taken from Randy Tivens' *Rockin' Radio News*)

Concord, **Diane Schuur**, *Schuur Fire*; **Gary Burton**, *Next Generation*; **Keely Smith**, *Vegas '58: Today*; **Curtis Stigers**, *I Think It's Going to Rain Today*; **Debbie Boone**, *Reflections of Rosemary*.

Delmark, **Kahil El'Zabar's Ritual Trio** with **Billy Bang**, *Live At The River East Art Center* (DVD); **Yves Francois**, *Blues For Hawk*; **Common Ground**, *High Voltage*; **Billy Butterfield Joins Andy Bartha**, *Take Me To the Land of Jazz*.

DRT, **GWAR**, *Live From Mt. Fuji*, May 31.

Earthling, **Greater California**, *Somber Wurlitzer*, April 5.

Geffen, **Buddy Holly**, *The Definitive Collection* (DVD and CD set), April.

Hyena, **James Blood Ulmer**, *Birthright*, May 24.

Landslide, **Coastline**, *Sweet 'N' Ripe*, April 26.

Lost Highway, **Johnny Cash**, *My Mother's Hymn Book*, April 5; **Ryan Adams**, *Love Is Hell*, May 5; **Hank Williams**, *20 Greatest Hits*, May 24.

Motown, **Smokey Robinson**, *My World: The Definitive Collection* (DVD and CD set), May 3.

Music Video Distributors and Disconforme, **various artists**, *Stars of Jazz DVD Series*; **Miles Davis**, *The Cool Jazz Sound* (recorded in 1952); **Duke Ellington**, *The Big Band Feeling* (recorded in 1952); **Faust**, *Impressions*, April 19; **Billy Cobham**, *Culturemix*:

New Morning — The Paris Concert; **Marillion**, *Marbles on the Road*; **Government Issue**, *Live 1985: Flipside*; **Friedemann**, *The Concert*, May 10.

North Star Music, **Paul Nagel Trio**, *Wine & Roses*; **Bruce Abbot and North Star Jazz**, *Jazz For Lovers*; **Antonio Cobo**, *Flamenco Soul*; **Kingsway**, *Wings of Hope* (www.northstarmusic.com).

Pineapple/Atlantic, **Louis XIV**, *The Best Little Secrets Are Kept*, March 22.

RCA, **Dave Matthews Band**, *Stand Up*, May 10.

RobertPlant.com, **Robert Plant**, *Mighty Rearranger*, May 10.

Rounder, **Martha Wainwright**, *Martha Wainwright*; **Ellis Paul**, *American Jukebox Fables*; **The Stanley Brothers**, *Earliest Recordings: The Complete Rich-R-Tone 78s (1947-1952)*, April; **Angel**, *Live Fast, Die Never*; **Doug Wamble**, *Bluestate*; **Miguel Zenón**, *Jibaro*, May; **Blue Highway**, *Marbletown*, June 7.

Ruffworld, **The Southland**, *Influence of Geography*, May 17.

Shout Factory, **Chet Baker**: *Career 1952-1988* (two-CD set); **Dizzy Gillespie**: *Career 1937-1989* (two-CD set); **Solomon Burke**, *Soul of the Blues and Live at the House of Blues* (reissues); **Maria Muldaur**, *Louisiana Love Call and Meet Me at Midnight* (reissues); **Howard Hewett**, *Intimate: Greatest Hits Live*, April; **X**, *Live in Los Angeles* (DVD) and *Live in Los Angeles* (CD), May.

Smithsonian Folkways Recordings, **The Lilly Brothers & Don Stover**, *Bluegrass at the Roots* (first time on CD, 1961 Pete Seeger-recorded session with two previously unreleased tracks and notes by Seeger), April 26.

Thirsty Ear, **DJ Spooky & Dave Lombardo's** collaboration, *Drums of Death* (featuring guest appearances by **Vernon Reid** and **Chuck D**), April 26.

Universal/Island/Def Jam, **John Mellencamp**, *Definitive Remaster* reissue series, March 29.

Verve Forecast, **Lizz Wright**, *Dreaming Wide Awake*, June 14.

Virgin/EMI, **The Rolling Stones**, *Made in the Shade and Sucking in the Seventies — Definitive Remaster* reissues, April 5.

Water, **Judee Sill**, *Dreams Come True* (deluxe two-CD set comprising 20 previously unreleased performances). Sill's never-before-released third studio album is featured in addition to studio demos, home recordings, a 12-minute, five-song QuickTime film of a live solo performance from 1973 and a 72-page book of rare photographs and interviews with Sill's friends and musicians who worked with her in the studio. The set was produced by Patrick Roques.

Zoë/Rounder Records, **Tracy Bonham**, *blink the brightest*, May 10. ●

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

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SECTION E: SOUL 45 AUCTION \$3.00 MIN. BID

Table listing auction items for Section E: Soul 45 Auction. Columns include lot number, artist, song title, and format. Includes items like '1142 Aladdin 1064 The Tons Twins', '1143 Aladdin 1067 The Cardinals', etc.

SECTION F: SOUL 45 AUCTION \$3.00 MIN. BID

Table listing auction items for Section F: Soul 45 Auction. Columns include lot number, artist, song title, and format. Includes items like '1144 Aladdin 1064 The Tons Twins', '1145 Aladdin 1067 The Cardinals', etc.

Reparata is a Favorite

Dear John,

Thanks for the great article on Mary Aiese — the real Reparata. I bought Reparata And The Delrons' album *Whenever A Teenager Cries* back in 1973. It is one of my few albums I never tire of hearing; all 12 songs are memorable.

This article finally cleared up the confusion with the other "Reparata," who worked with Barry Manilow in the mid-1970s. The Collectables CD release of their 1965 album includes Reparata's single "Shoes," which should have been a U.S. hit.

The *Magical Musical History Tour* CD (on Mo-Banana) is the only source I've found for The Delrons' RCA, Mala and Kapp recordings. Most important, I was pleased to hear that Mary had a lengthy teaching career following her "claim to fame" years.

Carl Schwartz
St. Paul, Minnesota
cfcscf1@yahoo.com

Little Steven Reaction

Dear Discoveries,

I've been a reader of both *Discoveries* and *Goldmine* for a while. I like reading about the beginnings of rock. I've also been a consumer of music most of my life and a musician in my younger years. What irritates me is the lack of personal growth and maturity on the part of past music heroes such as Little Steven (March 2005, issue #202). His radio show sounds very interesting and purposeful in a time when radio is so irrelevant. What sounds so boring is his (and many rockers') outdated counterculture protestations. I mean it's as if Little Steven is still reading *Tiger Beat* magazine. He sounds worried that the "good old stuff" is going to wither up and have no relevance to the younger generation. What is becoming irrelevant is his ideology of the past.

I'm 40-ish and still enjoying tons of music old and new, yet politically and ideologically my views have grown, matured and changed with my age. These rockers assume all lovers of music are leftists and radical revolutionists. There are as many conservatives listening and collecting music as there are leftists, but you wouldn't know it from reading most music magazines. Is there no way to filter out rock stars' boring political views? It gets so irritating to have to hear and read over and over their '60s ideology about "fighting the man" and hating Richard Nixon. Does he really think today's young generation even know who Liddy is?

Peter Azzarelli
Los Gatos, California
pazzarelli@comcast.net

John Koenig responds: Perhaps the current younger generations don't know who Nixon and G. Gordon Liddy are, but perhaps they should. My kids certainly do. Politics and culture and society and music have always mixed and reflected one another, there is no getting away from that.

Response to a March Letter

Dear Discoveries,

Here I thought I was the only one who thought that "Don't Leave Me" should have been the A-side of that record ["You Got What It Takes"]. It is a great song. I used to look for it on CD and found a United Artists CD (*The Best Of Marvin Johnson*), and the version that was on it was the same as the 45.

You are right about the edits. The 45 version is edited a little from the original. I discovered this buying a Johnson two-fer on the Collectables label (*Marvelous Marvin Johnson/More Marvelous Marvin Johnson*). It includes a longer version of the song without edits and it's in stereo. You might still be able to get a copy at www.oldies.com. The number of the CD is COL-2770.

P.S. I just checked their site and they still have copies, and they are on sale for \$6.98. Grab one.

Hank Freitas
distrip2002@aol.com

**Have a story idea?
Have a collecting question?
Just need to vent?**

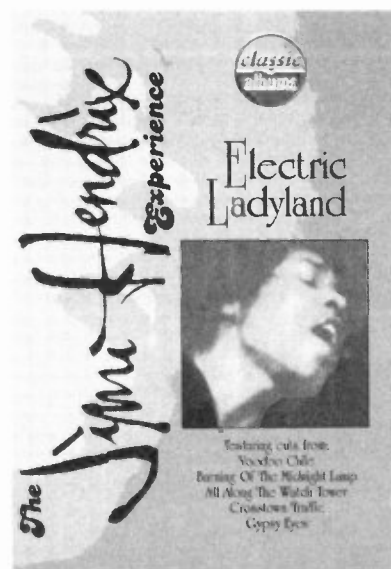
Letters to *Disc Mail* are encouraged. If you are writing via e-mail, please do not use all caps, and don't forget to let us know your city and state.

Coming up soon in Discoveries:

Stories on Tom Rapp and Pearls Before Swine, Andrew Loog Oldham and more!

Stay tuned!

Everyone knows the phrase "Are You Experienced?" When the Jimi Hendrix Experience released their debut with this title, did Hendrix suspect his music would become an experience to music lovers even 30 years after his death? Not likely. (Of course, this would in part require him to know he was to die at age 27.) Not likely. The Experience today live on through Eagle Rock Entertainment's latest entry in its *Classic Album* DVD series, *The Jimi Hendrix Experience — Electric Ladyland*.



This isn't a B-level production featuring friends of people whose relatives once jammed with Famous Person Alpha in a pub late one evening, or anything similar to that. The 60-minute documentary was originally produced in 1997, largely by the BBC (yes, that BBC — not the [insert lame joke here]), and it boasts quite a list of interviewees: Mitch Mitchell, Chas Chandler, Noel Redding (so much for the alliteration clean sweep) and many other musicians who played music with Hendrix as well as other acquaintances such as musician Steve Winwood.

For the Hendrix newbie, there are lots of stories revealed in the interviews, including insights into the structure of Hendrix's songs and how he made them his own: Hendrix thought of the idea (and played) the wax-paper covered comb at the end of "Crosstown Traffic" and the harpsichord in "Burning of the Midnight Lamp."

I have two complaints about the disc; weigh them against your own viewing preferences. First, while the Hendrix fan probably recognizes each of the people being interviewed on

sight, others (such as the writer of this review, who shall remain nameless) might not. Unfortunately, you see most of the key gang (Mitchell, Redding, Chandler) a few times before the little text cues appear at the bottom of the screen providing name and relevant occupation of each individual... a bit odd, showing this info on the third or fourth appearance.

Also, in a couple spots in the archival footage you simply can't understand what Hendrix is saying. As for the video, the interviews are crisp and clear (on audio too), but the archival footage looks like it's 30 years old (hmm). Still, considering the amount of archival footage, the stuff that bothered me was a very small percentage. For the most part I could hear it, and I had no problem comprehending what was going on.

For the longtime Hendrix fan, this is a nice collection of interviews featuring those closest to the guitarist during the prime of his career. You might know all the stories, but perhaps you've not heard them from the mouths of those who were there or are at least in the know. The conversations with Mitchell, Chandler, and Redding (who looks and sounds as if he must be the twin brother of Brit actor John Hurt) are particularly enjoyable, which is good, as their interviews are the primary ones.

The DVD retails for \$14.98. Learn more at www.eaglerockent.com.

Speaking of '60s music, a compilation that probably fell under most people's radar is the recent release *Folk Is Not a Four Letter Word* from Delay 68 Records. These 16 tracks of (as the CD notes put it) "folk-funk," "electric folk," "hippy-rock" and similar genres (uh, yeah) include "It's Love" by Sarofeen & Smoke, "Jenny" by Heaven & Earth, a pair of tunes by Sidan, and "Shadows on My Wall" by The Poppy Family (household names one and all).

This isn't a CD to dig out when searching for inspiration while washing dishes (though some might consider it the perfect cure for household chore blues), nor will it go over well at the next friendly neighborhood rave, but the music is fun to listen to even if you're not a huge fan of '60s folk. And who knows, perhaps you'll even recognize a tune or two. (That, however, almost certainly will require you to be a huge fan of '60s folk or perhaps possess a rather ultra-human long-term memory.)

Send your letters, comments and suggestions to:

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Editorial

I have a problem with technology — or at least that's what my 20-something-year-old sons think.

I can't program the VCR, only recently figured out how to use a sleep timer on the TV and just loaded iTunes on my computer earlier today.

I've never downloaded a song — legal or otherwise — and may well decide to keep it that way.

Aside from the fact that the collector side of me prefers to collect something I can actually touch (i.e. any form of vinyl), I can't say that I like (or that I'm comfortable with) the amount of information that online sources want from me in exchange for granting me access to an electronic version of a favorite song.

The main reason I decided to download the popular iTunes program was, in theory, to take advantage of a Pepsi-Cola® promotion where download codes (each good for a free song) could be found in the bottlecaps of random bottles of Pepsi products.

The last time I attempted anything like this was some years ago when Pizza Hut (another PepsiCo property) offered free custom-created CDs with the purchase of a certain form of pizza.

With only research motives in mind I purchased the requisite style of pizza (which, of course, I *had* to eat), created a custom blues CD from the choices offered and received my CD soon after.

Just to make sure this was a quality promotion, I had to purchase another pizza, eat it and try out the CD program again (this time composed of several hits from the '80s). Although I still enjoy listening to those Pizza Hut CDs (and wonder if they'll ever be collectible) that was the extent of my experimentation with any form of online music. Fast-forward a few years to the present.

After accumulating a few of the so-called winning bottlecaps, I decided it was time to try to download a few of my "free" songs.

To do this I first needed to download the iTunes program — a process that went off without a hitch. It was, however, a little time consuming to uncheck all the boxes that would have allowed folks to send me all kinds of spam. I, of course, had to provide all kinds of personal information for this privilege.

Next, I had to figure out how to use the basic functions of this program, such as recording songs to my hard drive and figuring out how to listen to them.

With this accomplished I confidently set out for the iTunes Web site to claim my free music. I foolishly thought I could simply download a few songs into my computer's playlist. Geezers shouldn't be allowed to operate computers.

The first thing I was asked for was my birth date. Having entered this I was next prompted to enter my winning number, which I did. "Almost there," I thought. This led to a prompt for either an Apple or AOL (America Online) account. I have neither, so I clicked on the "Create Account" button.

I was next led to an area where I had

to provide my birthday (again), name, address, password and telephone number. I chose not to provide my phone number, since I don't wish to be bothered at dinnertime by even more folks wanting my money. That's where we parted company. I'm apparently not allowed to have an Apple iTunes account without laying my personal life bare.

As much as I appreciate and enjoy most of the wonders of online life —

whether it's personal Web sites, online shopping and auctions or all the great research functions available, I'm tired of being asked to give important personal information out every time I turn around.

In some cases I'm willing to take the potential risk of identity theft or other problems, but in others — such as this — it's simply not worth it.

I don't appreciate spending a significant amount of time and effort attempt-

ing to access something that is supposedly "free," only to be denied access unless I'm willing to give up (free) a significant amount of valuable personal information.

I guess I'm just doomed to stay in the Dark Ages a while longer.

Wayne L. Youngblood
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Stuff Like

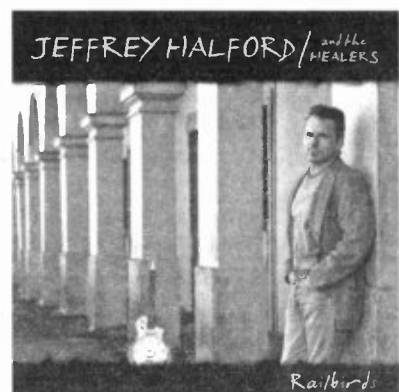
It's quickie time this month. As chart radio gets worse and worse, alternative formats sound better to my ears. Is it my imagination or is whatever "alt-country" is called today improving? My ears are enjoying more and more records with a bit of twang in them, to be sure.

Sneak preview: There is a comedian touring the country named **Lord Carrett**. He's a bit of a throw-back in appearance to the days of '50s performers, with his D.A. hairstyle, velvet drape jackets and such. The dude is funny, he's real, and wildly enough Carrett is a hardcore rockabilly vinyl collector. Watch for an interview and profile of the Lord in a future issue. He and I are going to be hanging out at some shows.

My buddy Ryan continues to turn me on to good music. His latest discovery to make its way to my CD player is the self-titled release from **Donavon Frankenreiter**. I don't know a thing about him, and on purpose I played this without visiting his Web site and reading up prior to listening. What I found is a husky, musical voice accompanied by fairly spare instrumentation. His lyric sense is easily his most compelling feature. Yes, folks, I'm listening to the words here and there. Driving with this CD in the player for a couple of days, I was so captured by his music ("...even though I can hear your voice, don't you know that touch is my choice..."), I found myself raving to Ryan a few days later about this new CD I had, and how much he would enjoy it! Yup, it was the same record he had loaned me. It's a drag getting old, let me say, but it's nice to so easily enjoy things. Get into Frankenreiter; it's my favorite record of the week. If I said he was this year's male Norah Jones would that be good or bad for you? (Brushfire Records, www.brushfirerecords.com)



Last week's "can't miss" recording is *Railbirds* by **Jeffrey Halford and the Healers**. The sticker on the cover extolling the virtues of special guests Augie Meyers, Chuck Prophet, and Steve Bowman propelled me to a first listening, but Halford easily carries the weight with his music. This is country/alt/whatever and a bit mellow, but it sticks to the ears like a good steak to the stomach. Perhaps this is *real* country music? Yeah, let's say that. Compared to the crapola filling the country radio airwaves, this is so many light years better they shouldn't even be lumped together in the same genre. Listen. (www.jeffreyhalford.com)



Either there are more performers these days mixing genres and making musical soup, or more of the recordings are coming to my attention, or I just enjoy this style of music more than I used to. Whatever the case, I listen to records such as *Mum is the Word* by **Chris Cortez** and wonder how I've gone this long without hearing and enjoying such music. I don't have a clue how to truly describe his music. Toss into a blender: jazz, Cajun, Latin, New Orleans Dixieland, the

blues, some Leon, Redbone, add a bunch of acoustic guitar with vague "smoky jazz clubs in Paris in the '30s" undertones, and voilá, Cortez emerges. This is the man's fifth album, but he's new to me. It's like a first date, there is so much for discovery. Does this make sense? It does to me, and this is my column! (Blue Bamboo Music, www.chriscortez.net)

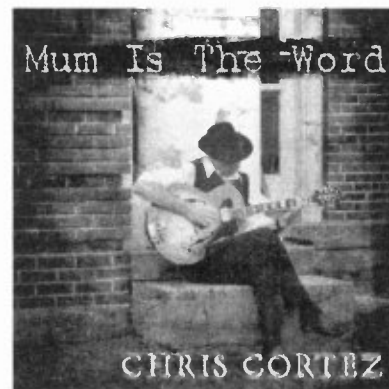
Blind Pig Records keeps its proud blues music tradition alive with the release of **Otis Clay's Respect Yourself**. A live performance from 2003, this is real Chicago blues, with a great horn section adding punch and variety, and superb background singers adding the whoop that only those types of voices can. Clay's voice is a musical instrument of whopping power and tone. This next phrase is overused, I know, but I'm saying it anyway: This is the real deal, true blues music. (www.blindpigrecords.com)

Concord Records has become one of my favorite labels of the past year. Its eclectic mix of reissues, compilations and new recordings by jazz artists keeps me hankering for more. The label is gaining an identity with me, to the point that I'll listen to anything it releases. Concord helps me find good music that is often new to me, even if some of its releases have been familiar to *Discoveries* readers for years. Its recent **Charlie Byrd: Homage to Jobim — Live at the Fujitsu-Concord Jazz Festival**, however, is not a case

in point. Byrd I've listened to, and Antonio Carlos Jobim is someone I discovered via Frank Sinatra decades ago. But when is the last time a new bossa nova album came our way? Not often enough, so this went into the CD player pronto. My speakers revealed beautiful music, a willful mix of jazz and Latin sounds recorded live in 1994. It's somehow apt that this is a live concert recording. I don't know why, but it seems to have given Byrd a festive lilt. (www.concordrecords.com)

If a record by a group called **Rex Hobart and the Misery Boys** came to you, wouldn't you spin it right away? I sure did with their CD *Empty House*. I knew it would either be really good or terrible, and guess what (since I'm writing about it you know the answer); it's

superb. Reading the band's press release, I was most impressed with this put-down of today's country music scene and am going to share it, as it embodies the spirit of Hobart and that of many performers I respect today.

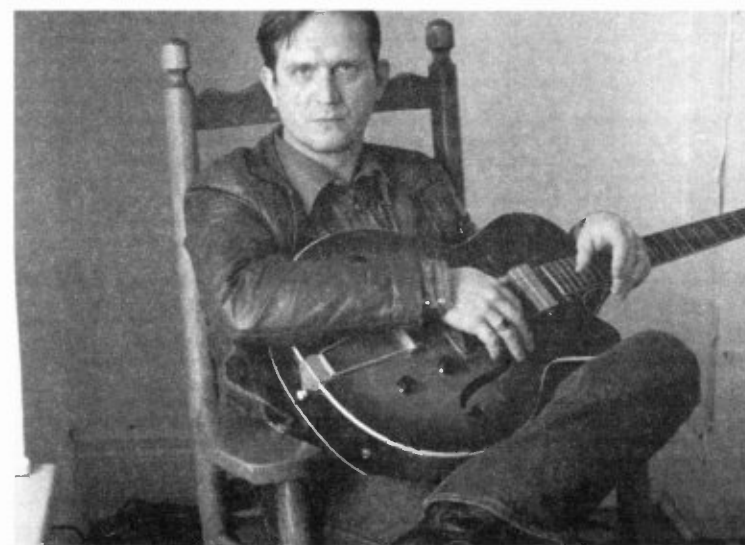
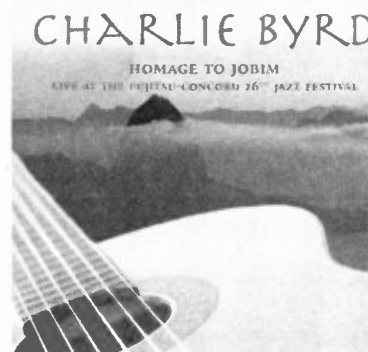


"These days, it seems that originality in country music is an oxymoronic proposition. The hillbilly highway to the top is jammed with tour buses full of publicists, make-up artists, wardrobe consultants, jean ironers, boot lickers, and, oh yeah, a guy in the back with a guitar. Littering the airwaves and outlet malls of America is their vacuous, fist-pumping brand of soft-rock-arena-country. It is music that takes its production cues from Stine, not Buck, harkens to the songbook of Glen Frey, not Glen Campbell, and prefers highwire acts and smoke machines to the kind of sharp wordplay and archetypal themes the music used to stand for. Yes, let's face it, Rex Hobart and the Misery Boys are too good for their own good, too out of step to get in step, and too country to be country."

Isn't that awesome writing? This speaks to so many "popular" recording artists and their fans, most of whom of course are not reading this publication. So I'm preaching to the choir, but I feel better now.

Rex Hobart and the Misery Boys have been making records for years; *Empty House* is their fourth album. It's their first to come to my attention, but on the other hand, now I get to go back, seek out previous releases and enjoy all of them, so it's all good. This is real country, the way it should be. Hobart is a good singer and a great songwriter. (Bloodshot Records, www.bloodshotrecords.com)

Next month: more titles, more books, more DVDs, more balance. ●



Rex Hobart

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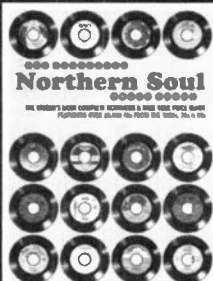
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ESSENTIAL NORTHERN SOUL PRICE GUIDE

By Martin Koppel and Tim Brown

Northern Soul:

A phrase stirring the record collectors' market. Keen collectors and dealers are scanning lists and Web sites 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 want 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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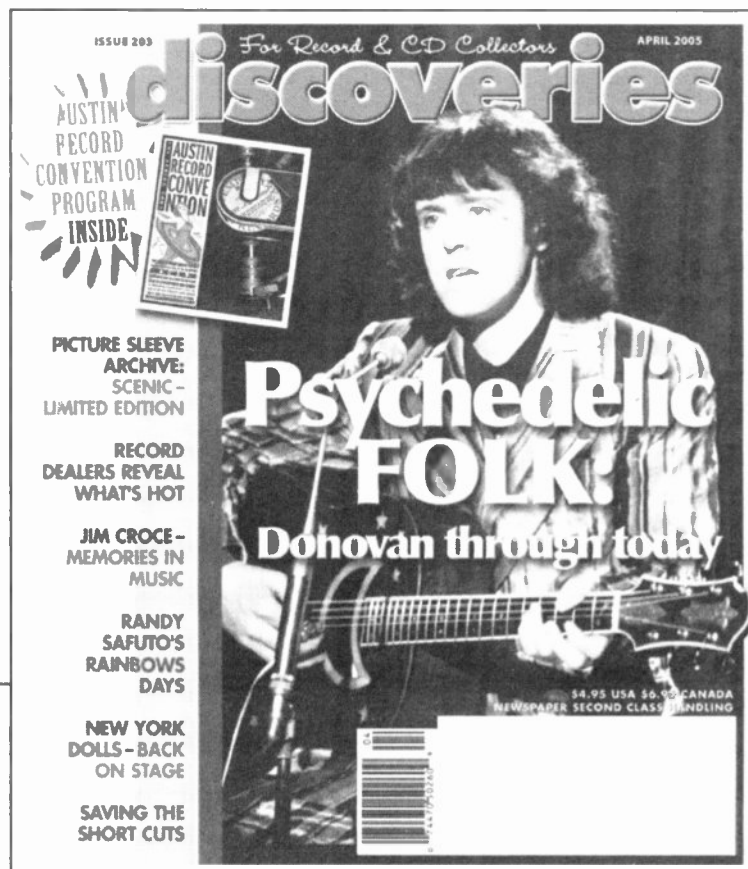
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by Stuart Rosenberg

10 Questions With

Joey Dee (born Joseph DiNicola) was the lead singer of Joey Dee And The Starlighters, the group that achieved international stardom in 1961 as a result of their #1 hit, "Peppermint Twist," which was a dance craze sensation. This interview was conducted at Barcelona's Restaurant, in Garfield, N.J., a haunt that Joey has frequented for about 50 years.

Discoveries: *Who were your early influences?*

Joey Dee: I liked vocal groups such as The Moonglows, Flamingos, and Heartbeats. In terms of talent and stage ability, I liked Jackie Wilson, who was also a mentor to me. He was a wonderful human being in addition to being one of the greatest performers of all time.

What was the first record that you ever bought, and where did you buy it?

The records that I bought were songs that I wanted my band to do. I had a band, The Thunder Trio, when I was 12, in 1952, so we were at the genesis of rhythm and blues and rock 'n' roll. I would get songs by The Penguins, The Clovers and the other early groups. We would emulate the songs at shows at the YMCA in my hometown of Passaic and also at the Newark Armory, which were our initial engagements.

What was your big break in the music business?

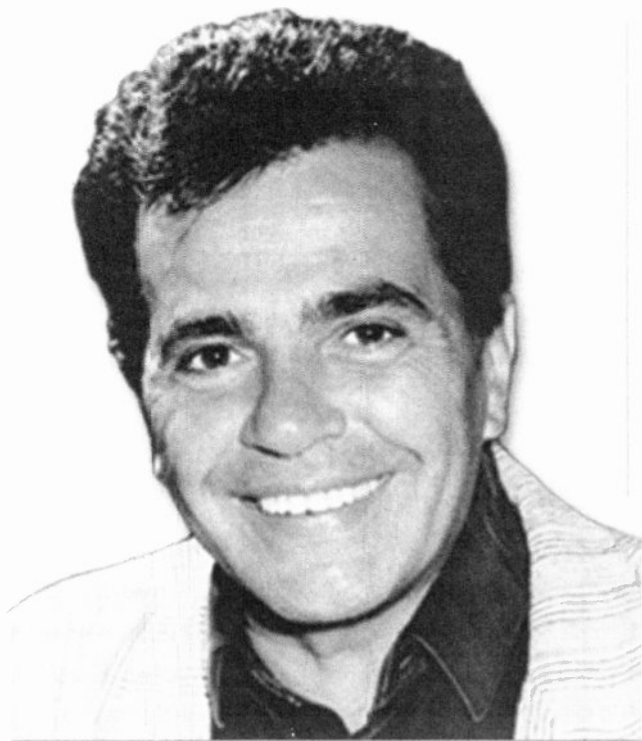
An application was sent in to the television show *Ted Mack's Amateur Hour* by my sister. I never thought we'd hear back from them, and when we did get a call that we had been accepted for an audition we were totally thrilled. In the band I had an upright bass and an accordion player. We came in second on *Amateur Hour* to a 7-year-old boy who sang "Danny Boy." To my knowledge, nothing ever became of him. But it was a wonderful experience. Ted Mack was a very gracious and kind man, and he eased our anxiety. And we did get paid by him. Once you appeared on the show, you were no longer an amateur, and he owned your rights for one year. This was pre-Arthur Godfrey and all those other shows. Pat Boone, Connie Francis, and Jerry Vale were some other singers who also appeared on the show.

What was the first record that you recorded?

The first opportunity that we had to record was for the Little label. We did a single called "Lorraine." I remember going into New York City to cut the record. I was still a sophomore at Passaic High School. The band now included Tony Scuito on drums, Vince Correo on guitar, David McClean on guitar, Ernie Cassini on trumpet, and Rogers Freeman on lead vocals. I played clarinet and sax and sang backup. Tony went on to become a Superior Court Judge in Bergen County, N.J. David became assistant superintendent of schools in Passaic, and some of the other guys would also go on to achieve success in other fields.

How did you move to Sceptor Records?

My band was integrated, which at the time was unheard of. To my benefit, Passaic was a color-blind neighborhood. We lived around the corner from Beverly Lee of The Shirelles, who was my sister's best friend. The Shirelles helped us get a record contract with Sceptor Records. Florence Greenberg, the owner of Sceptor Records, was also from Passaic. Florence's son, Howard, was blind but was a terrific classical pianist,



booked us there for a weekend in October 1960. I gave myself some time off from school, promising that if I wouldn't succeed, I would go back to school to get my degree. The weekend gig at the Peppermint Lounge turned out to be a year, and there was no going back.

Part of our show was doing the song "The Twist," by Hank Ballard And The Midnighters, which I had heard at Ben's Cotton Club in Newark. I used to like to go there to hear all the popular rhythm 'n' blues singers, like Wilbert Harrison, Jimmy Reed and others. I loved the feel of their music, and it was a big influence on my early career. I knew that I needed that in my own rhythm section in order to attain the sound that I was seeking. So that's why I had hired Rogers Freeman, from Lodi, N.J., who was a very good singer, and David Brigati, from Garfield, N.J., who had been with the group The Hi-Fives, which had already had a hit on Decca with the song "Dorothy."

When "The Twist" would come on the jukebox at Ben's Cotton Club, David and I, who were the only white guys in the place, were amazed to see everyone get up and dance. We got the essence of the "Peppermint Twist" right there, but of course we'd put our own stamp on it later.

Joey Dee

and I remember him playing at all the functions at Passaic High School. So I got to know her, not only in passing, until The Shirelles introduced the band to her. She was a powerful businesswoman. You have to remember that she had the Shirelles, Dionne Warwick, and B.J. Thomas performing for her, as well as Burt Bacharach and Hal David writing for her. There was talk of a movie to be made with Bette Midler about her life, and I spoke with her about five years ago, before [Greenberg] died, but it never came to be.

We cut an album on Sceptor and a single, "The Face of an Angel," which was cowritten by David Brigati and Chuck Jackson. Jackson was friends with the producer, Luther Dixon, who was with Sceptor Records, so you can see the connection. David, who was an original Starlitter, sang lead.

How did you get to the Peppermint Lounge?

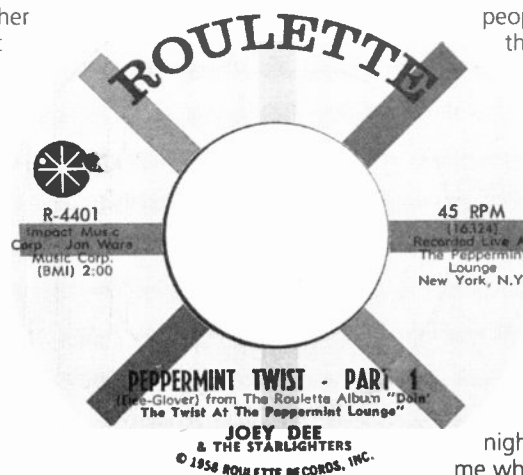
I started college at Paterson State [now William Paterson University]. One of my dreams was to become a high school English and history teacher. It was during my sophomore year when we were given the opportunity of appearing at the Peppermint Lounge in New York City. Don Davis, our manager, who had discovered us at Oliveri's on Route 46 in Garfield,

At the Peppermint Lounge, "The Twist" became the most successful part of our show, along with "Shout," by The Isley Brothers, which was our closer.

Our experience there was unbelievable. It was located in the heart of New York City's theater district, on West 45th Street, between 6th and 7th Avenues. One stormy night, as people were on their way from the theaters to the parking garages, they filtered into the Peppermint Lounge to come in from the rain. Our crowd was very young, consisting of sailors from the Brooklyn Navy Yard, some local prostitutes and kids from Hell's Kitchen. When the people who had come in from the theaters saw the young people get up and dance, they began to dance, too. It was just magnetic.

Judy Garland was there every night. Shirley Maclaine danced with me whenever she was in town. Earl Wilson would come, and then he'd write in

his column that this was the place to be seen. Liberace, Truman Capote, Jackie Kennedy, Jacob Javits, Ted Kennedy, John Wayne, Nat King Cole, Johnny Mathis... It was just amazing. Greta Garbo came in, too, and she never went *anywhere*. I'd sit with Salvador Dalí. I have a photo of Sal Mineo singing with us on stage. I didn't know him well, though. He was a Bronx kid, and we were Jersey guys.





When did you cut the record?

While all this was happening, three record labels came in: Roulette, Atlantic and Capitol. I knew we had to strike quickly, because the twist was a national phenomenon, and everyone was going to start recording twist records. Morris Levy, Roulette's owner, promised that we'd have a record out within a week. Prior to this, I had suggested to Florence Greenberg that we go into the studio to take advantage of all the activity that was going on at the Peppermint Lounge, but she was sidetracked with all the other successful projects that she had going. Now she agreed to free us from our contract at Scepter, and we signed on with Roulette.

Henry Glover, the A&R man for Roulette Records, was sent by Morris Levy to the Peppermint Lounge. On a Sunday afternoon, we wrote the "Peppermint Twist." Henry came up with the "1-2-3 kick, 1-2-3 jump," which we made part of our dance. David Brigati came up with the lyrics "bop shoo op, bop bop shoo op." Rogers Freeman tried to do the lead, David tried to do it, and then Henry asked me to try it. This was my debut as a lead singer. It was exactly what Henry wanted. And we were all very good dancers, especially David.

What was the impact that the record had?

The "Peppermint Twist" became a worldwide phenomenon. We did two motion pictures. The first one was for Paramount, called *Hey Let's Twist*, which featured Teddy Randazzo, the great songwriter for Little Anthony And The Imperials, as well as Jo-Ann Campbell, who played my love interest. I still stay in contact with her; she lives in Nashville. The second one was called *Two Tickets to Paris*, for Columbia, with Charles Nelson Reilly. Both films revolved around Joey Dee And The Starlites and the "Peppermint Twist."

We toured Europe twice in 1963. I had a fear of flying — which I no



longer suffer from — so we went by ship. We took the Queen Mary and the S.S. France. We worked at the Star Club in Hamburg. There were dozens of English groups that were playing there, including Gerry And The Pacemakers, The Searchers, and The Beatles. I hadn't heard of The Beatles before we got to Europe, but there was a tremendous buzz about them. They were still doing covers of American artists then. They were wonderful musicians; their songs then were very honest but also very raw. In Stockholm, Sweden, they were our opening act. By that time, they had "Please Please Me," but that was their only original song. Brian Epstein asked me in November 1963 if I could help them in any way, since they were scheduled to come to America in early 1964. I told him that I thought that they should do more original songs. I never knew they'd become such prolific songwriters, but maybe I helped in some way. We had a party at the Hotel Foresta in Stockholm, and they became friends with us, promising to visit when they'd come to New York. True to their word, when they did *The Ed Sullivan Show*, they stopped by the Peppermint Lounge, where we continued to play from time to time.

As far as follow-ups to the "Peppermint Twist," we took "Shout" to #6 on the *Billboard* charts. We were the only act to ever hit the Top 10 with that song. When we did the movie *Two Tickets to Paris*, Johnny Nash wrote the song "What Kind of Love is This" for us, and it hit the Top 20. Eddie Brigati, David's little brother who went on to be in The Young Rascals, sang backup on that song. It was the first time that he was ever in a recording studio.

Who were some of the people who'd become members of The Starlites?

After the "Peppermint Twist," I'd get different guys to be in The Starlites. Besides Eddie Brigati, two other Young Rascals would become members of The Starlites: Gene Cornish, who played guitar, and Felix Cavaliere, who I'd seen perform as Felix And The Escorts at the Choo Choo Club in Garfield, N.J.

In 1962, I hired Joe Pesci to play guitar in the band. He was always at the Peppermint Lounge, and the first time he was ever in a film was in *Hey Let's Twist*.

The Ronettes came in to the Peppermint Lounge in 1962. I put them on stage, and they started coming on the road with me. A few months later, I

heard "Be My Baby" on the radio, and of course they went out on their own after that.

Later, Charles Neville, the sax player from the Neville Brothers, also played with me.

In 1965, I had a drummer named Jimmy Mayes. I needed a guitar player, and he told me he knew someone named Jimmy James. Jimmy came to Lodi, N.J., where I lived at the time, and he auditioned for me in my garage. He really caught my ear by playing very melodic lines similar to Curtis Mayfield. He went with me on the road for about a year, and then he went to England. When he came back, his name was Jimi Hendrix.

I know that you are still very active touring today, with David Brigati and Bobby Valli, the brother of Frankie Valli. What keeps you going?

We do about a 100 dates a year. We get a lot of enjoyment out of it. Last year, I lost my wife, Lois, so it also keeps me occupied. I've got six children and seven grandchildren. My son, Ronnie Dee, now plays sax in my band.

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JAY GEILS

Does His Homework



Courtesy of Sony/Pain Records

“**T**he college of musical knowledge!” shouts Peter Wolf on The J. Geils Band live album, *Full House*, right before launching into Otis Rush’s gritty blues tune “Homework.”

That was 1972, and The J. Geils Band had already spent several years on the rock ‘n’ roll road, which is, of course, the true home of the proverbial college of musical knowledge. They were learning from blues masters such as Muddy Waters and B.B. King. Blues-based rock ‘n’ roll was what that band was all about.

Three decades later, Jay Geils is still learning, still studying his musical history, and his heart is still in the roots of American music. And he knows his stuff.

It was the jazz music that his father introduced him to that had thrilled him as a child in New York City, where he got to see live performances by Miles Davis and Louis Armstrong in funky Greenwich Village venues such as the Village Vanguard and the Village Gate. “To see it live at age 11 was like, ‘Uh, that! That’s what I wanna do!’”

Nearly half a century after seeing Armstrong play trumpet, guitarist Geils is releasing his first solo album, which is very much in the spirit of what Armstrong had in mind. *Jay Geils Plays Jazz* is just that, a guitar-driven album in the jazz tradition. It makes sense for him. A love for jazz is what got him into music, and he has always recognized the link between jazz and blues (best found on guitar in the recordings of Charlie Christian). It was the blues that first got him and a few bandmates started in the business, and it was rock ‘n’ roll that made them famous. Geils would stay in blues-based rock for quite a while before finally making it back to Christian-styled playing.

Playing The Guitar Where Jazz and Blues Meet

BY J. POET



COVER STORY

BOSTON BLUES

The kid who had been knocked out by Armstrong played the trumpet himself at first, but it was not where his destiny lay. "The problem was I was never good enough on the trumpet to really be able to play jazz on the trumpet," he remembered. "When I got up to college in Boston in '64, it was this huge folk music and acoustic blues scene. And I had fooled around with the guitar a little bit, but then I got real serious about it. I was hip to some of these guys before, because one of the jazz radio stations I would listen to when I was in high school on Sunday afternoons would have a blues show. I'd hear this stuff, and the names were all like Howlin' Wolf, Muddy Waters, these great names. I realized pretty quickly, 'Hey, wait a minute; I can play this stuff on a guitar!' It was a little easier than Charlie Parker. So I got deep into that Chicago blues thing."

Boston's blues scene was even more happening by the late '60s. The J. Geils Blues Band drew a lot of attention as a serious blues trio with no singer, just Geils on guitar, Magic Dick on blues harp, and Danny Klein on bass. They were true to the blues, living in something of an alternate universe from the hippie rock bands of the day. "When we started out, I wanted to be the next Mike Bloomfield," remembered Geils. "I quickly realized that that was not gonna happen, but what was happening was as good if not better."

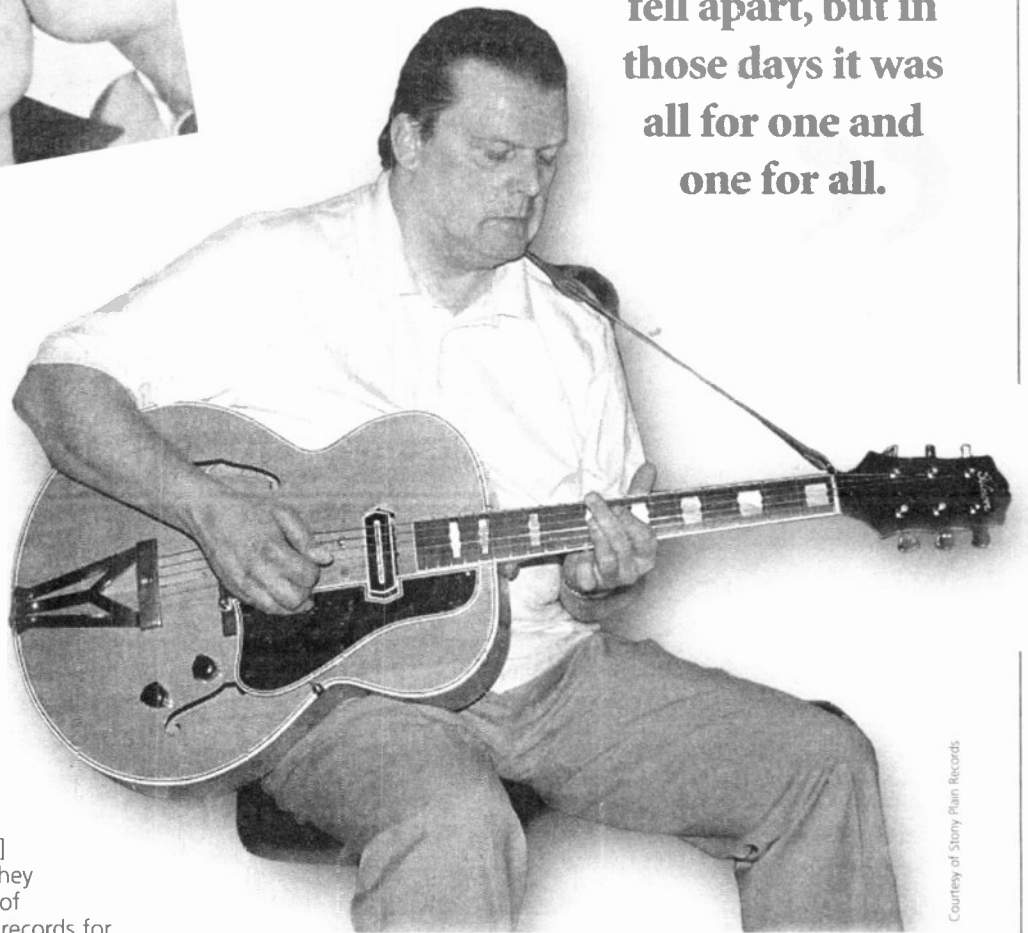
When the trio connected with a singer and soul enthusiast from New York named Peter Wolf, things would start to change. With the addition of a drummer (Stephen Jo Bladd) and a keyboard player (Seth Justman), they would fall into a rock 'n' roll groove that was still firmly rooted in the blues.

Given the regional recognition they had already enjoyed, the new lineup kept the J. Geils part of their name, though this was truly a group effort. The six white guys came together with every element of black American music to create a gloriously grungy rock 'n' roll experience. "We were always very big on the team aspect of a band. That, of course, eventually fell apart, but in those days it was all for one and one for all. If you listen to the first four or five albums, we cut some stone blues, stone Chicago shuffles with harmonica."

They all loved Stax-styled soul, too, and that influenced their sound and energetic live performances. "We were trying to get that influence, that excitement, that energy, instead of standing there in granny glasses and flowered shirts overindulging. We wanted to entertain the people and entertain ourselves. We used to play clubs and bars; our repertoire was all Sam And Dave, Wilson Pickett, Otis Redding."

WHICH ONE'S J?

When Justman and Wolf began getting serious about writing songs, the band took another evolutionary turn, one that would get them a major-label deal. They spent much of the '70s taking their brand of bar blues to the people, turning it out all over the country in bigger halls than the clubs of Boston, and they even enjoyed a #12 hit song, "Must Of Got Lost."



Courtesy of Story Plain Records

But another stylistic shift still lay ahead. "In 1978, we switched from Atlantic [Records] to EMI America, and they paid us a fair amount of money to make some records for them, and they were like, 'Well, you know, we want a hit record.' So then you start thinking about making hit records! And we d.d, eventually."

The anthemic and clever "Love Stinks" was a Top 40 hit, but it was their next song that hit #1, in 1981. The MTV exposure from the hook-driven rocker, "Centerfold," took the guys to superstardom, leading a curious video-viewing public to wonder aloud: Which one's J? Animated lead singer Wolf danced across the TV screen while Geils' guitar drove the tune, and the band, into rock 'n' roll history.

Through televised videos, bands with a super-glossy image and sound dominated in a slick new musical trend that required a sense of lights, cameras and action. Amid the techno acts and spiky-haired new-wavers, there appeared an unvarnished, no-frills rock 'n' roll band, an overnight sensation after 15 years of sweating the blues.

The rocking unit was in full power-pop mode throughout the period, as they continued to wow

We were always very big on the team aspect of a band. That, of course, eventually fell apart, but in those days it was all for one and one for all.

audiences with their blistering live shows. They'd strayed a little off the blues track, but it was still there. "'Centerfold' was not very blues-based," Geils said. "But 'Freeze Frame's kinda got a little R&B influence to it, the horns and everything. We kept the influence in there."

BLUES TIME

After nearly two decades, the J. Geils Band days came to a close. They had gone through various musical changes, but they had successfully bucked the obvious trends of popular music every step of the way, from the groovy '60s through the glossy '70s to the greedy '80s.

For Geils, the freedom from the band dynamic allowed him to get back to the same kind of blues that he and his pal Magic Dick had made in the beginning. In 1994, the two put out a faithful blues record, *Blues Time*, with a focus on the interplay between the guitar and the blues harp.



COVER STORY

Of his friend, Geils has nothing but respect. "He can play some pretty groovy stuff on the chromatic harp, those big chromatics which most blues guys play it in what's called third position. Do you know the Little Walter tune called 'Blue And Lonesome'? He gets beautiful tone on it."

In the '90s, the duo reconnected with the hard-core blues audience, touring for a time with a musical hero but one they'd crossed paths with before. "By '66, I had met Magic Dick, and he was playing harmonica and I was playing guitar. Right around that same time, I discovered B.B. King, and it was another one of those 'That's it, that's what I wanna do' [moments]."

As members of the hottest blues trio in Boston at the time, they experienced some heady close encounters with the best of the blues. "We got to know Muddy [Waters] pretty well. During the summer of 1967, Dick and I jammed with Buddy Guy and Junior Wells until 3 o'clock in the morning. We got to know [James] Cotton, Luther Tucker, all the guys in Muddy's band. It was a great scene."

Just a few years later, they would be opening shows for King. In the rock band years, the Geils Band would enlist blues legends such as King and Cotton to expose their young rock 'n' roll audience to the real deal. With *Blues Time*, it had come full circle, as Geils and Magic Dick were opening for King again in his touring blues show.

Sharing a stage with King is still quite a thrill for Geils, just as it would be for any guitar player. "I just played with B.B. again this summer. It was just Dick and I. At the end of B.B.'s set, they'd put a chair on either side of him. We'd walk out and play with him for 20, 25 minutes."

Geils and Magic Dick don't perform officially as a duo anymore, but they still enjoy playing together when they can. After nearly four decades, "We don't have to rehearse when we play together."

NEW GUITAR SUMMIT

Neither does he have to rehearse with his fellow guitar virtuosos Duke Robillard and Gerry Beaudoin. The three players brought three distinct musical disciplines together, trading solos in the very undisciplined jazz format, with the spirited improvisation of the first great electric guitarist, Christian. Along with Geils' rock 'n' roll sensibility came Robillard's blues expertise (as a session player and former Fabulous Thunderbird) and Beaudoin's jazz purist tendencies (from solo recordings and work with mandolin wizard David Grisman).

The *New Guitar Summit* project was just that, a fresh new sound with ties to Christian's musical innovations of the early '40s. Along with the 2004 CD comes a DVD performance of the three friends that is decidedly different from a live and raucous J. Geils Band experience of the past. "Honoring the jazz tradition, we wear suits and ties; we sit down. It's like a nice jazz concert, and it's for people our age. We have just as much fun doing that as any of the stuff I did with the rock band. There's a lot of people out there who really dig that kind of music, and they can't find it anywhere. Hello, here we are!"

The irony, of course, is that the more staid and harnessed presentation is actually more musically free than that of Geils' previous wild rock presentation. In the early days of the Geils Band, the solos were looser and never the same twice, "but as you start to make

records and people come to your shows, they wanna hear what's on the record. In key places, you've pretty much gotta play the solo that's on the record. Or maybe make it twice as long."

THE J IS FOR JAZZ

There are no such limitations in jazz, which is why Geils is excited about his first solo album, a full-fledged return — finally — to the music he first fell in love with. Logically enough, the first track is one of the Benny Goodman tunes that had originally showed off the guitar genius of Christian. Geils' solos are his own, not Christian imitations, but they capture the feel and the mood of the time when jazz ruled.



New Guitar Summit, from left: Gerry Beaudoin, Duke Robillard, and Jay Geils.

He loves talking about the great jazz era almost as much as he loves playing its music, and with that sense of history, he recognizes the short leap from blues to jazz and back. "If you wanna hear a great jazz blues piece from very early on, go back to 1928, Louis Armstrong and the Hot Fives, 'West End Blues.' One of the most famous Armstrong records, and it's a straight 12-bar blues."

Armstrong wasn't the only jazz artist to be so black and blue. "Guys in that era, particularly guitar players and sax players, you had that extra thing where you could bend a note. Even on standards there's a lot of blues feeling to the way they would play... as opposed to being too technical about it."

Geils' blues feel is best found in his soulful playing on Duke Ellington's "Solitude," one of several cuts on which Al Wilson's Hammond B-3 organ injects warmth and sadness from the crossroads where jazz and blues meet.

But mostly, *Jay Geils Plays Jazz* swings. He produced, arranged and mixed the album over several years, recording cuts as players and friends were available. Not all of the contributors were big-city jazz purists; they also had a feel for another form of jazz that Geils appreciates, a form that had originally sprung (and swung) from the rural South.

"I always dug the earlier Bob Wills' Texas Playboys thing, but I always thought that the rhythm section was a little corny, so I said, well, I know a great mandolin player and steel player — and by the way that's not pedal steel, that's real three neck, no pedals guitar [on] 'I Hear You Talking To Me' and 'Mission To Moscow.' Actually, we had time left over at the end of the day, [so] I said, 'Let's just jam a blues and see what we get.' We did that 'Blues Walk,' and it came out great. The idea was to use that three-part string harmony Bob Wills front line but with the rhythm section more like Count Basie's. So I said, 'Well, that's kinda fun.' And I got a couple of organ trio things in there."

One thing not found on Geils' jazz album is vocals. "I've never been a big fan of vocal music. I've always liked instrumentals, my personal private taste. Most of the concerts and live music that I was exposed to when I was young was all instrumental."

He will, however, be the first to recognize the human voice as a powerful and influential jazz instrument, especially that of the person who many still consider the greatest American musician ever. "Louis Armstrong is one of the great vocalists; he actually invented the way you're supposed to sing. It wasn't just the scat-singing; he invented the whole way you're supposed to phrase singing a song, [so] that it swung, [so] that you didn't need a lot of notes. Billie Holiday probably sang more notes in all the stuff she recorded than anybody, and yet, you get it. If you don't get it, you've got a problem!"

Western swing, Basie rhythm, B.B. blues, Ellington elegance, Armstrong phrasing, and tasteful Christian tone all come together as pure musical expression in the great jazz tradition. For a lifetime guitar player, the solo debut serves as an imaginative and personal statement and a simple one at that. "For me, it's, 'Here's a bunch of stuff that I've dug over the last 35 years.'"

SWINGING FULL CIRCLE

At the time he shares his passion for jazz with a music journalist, the CD in his player is a Mosaic box set called *Columbia Small Group Swing Sessions, '53 to '62*, featuring musicians such as Kenny Burrell, Herb Ellis, Ben Webster, and Harry Sweets Edison.

So at the end of this day and every day, Geils looks into his future with the music of the past, to a time when the voice and trumpet of Armstrong could inspire a little boy to channel similar emotions and tones into the sweet sounds of an electric guitar.

And he's happy here. He's proud of the work that he and the rest of the Geils Band put out, and he is hopeful that the mark they left will eventually be found in the Rock and Roll Hall of Fame. When asked if he gets excited about anything new in the world of rock, he responded, "Let me put it to you this way: If I'm watching the [David] Letterman show or the [Jay] Leno show and the music group at the end [comes out as] four or five guys with ripped jeans or purple hair, jumping up and down with fuzz tones on 10, I immediately go for the remote. Does that answer your question?" ●

The Picture Sleeve Archive

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



by Stephen M.H. Braitman

FINDING "LOOKING FOR THE BEAGLES" MAY BE HARD

THE BEAGLES
"Looking For The Beagles" b/w
"I Wanna Capture You"
Columbia Records (4-43789)
1966

For a brief moment in the mid-1960s, with pop art consciousness, Beatlemania and cultural change on the march, animated cartoons became hip. Led by the satirical approach of Hanna-Barbera and Jay Ward, new shows such as *The Flintstones*, *Rocky And Bullwinkle*, and *The Jetsons* were popular not only with children but with teenagers and adults as well. Their sense of humor was irreverent, even anarchistic in their way, and touched with social sarcasm.

Many shows were hastily created to cash in on the cartoon phenomenon. One of the more obscure was *The Beagles*, a production by the same team that created *Underdog* and *Tennessee Tuxedo*. The half-hour show debuted on CBS in September 1966 and lasted only one season. Featuring the witty, often idiotic repartee of Stringer and Tubby, The Beagles were a musical duo in the Chad And Jeremy mold. Each week they would engage in various adventures, usually at the urging of their manager, Scotty, and end up singing a song that summarized their experience.

Of course there was a soundtrack album, featuring songs in the jangly British Invasion style that by 1966-67 had become practically nostalgic. (*Sgt. Pepper* and psychedelia were knocking at the door.) The album was released on the budget Harmony subsidiary of Columbia, and today it is very rare. The album was reissued in 1995 on CD, coupled with the soundtrack to another cartoon show, *We're the Banana Splits*, and that is increasingly hard to find.

The musicians who played The Beagles' music are unknown, but the album is a worthy soundcheck of the era. Ritchie Unterberger in the *All Music Guide* has described whoever was involved as "not bad singers, often coming together in Beatlesque dual harmonies, yet with a bit of a rougher and gutsier edge than you might expect." He calls the music an "integrated piano/organ/sax/rhythm guitar sound" that, despite the often kiddie-oriented lyrics, rocks pretty hard.

Not too well known, though, is the issuing of the theme song, "Looking For The Beagles," with a great cartoon picture sleeve, on the main Columbia Records label. Whether this preceded the album release and whether the 45 was ever more than a promotional release is not known.

What is known is that the picture sleeve is a cute and iconic image of mid-60s cartoon style, with the added cachet of The Beatles' influence.



THE BEAGLES LOOKING FOR THE BEAGLES



© COLUMBIA MARCAS REG. HEAVY METAL U.S.A.

Most of the respondents from our collector and dealer network were impressed with the record and picture sleeve's rarity, though there was less agreement on its value. "The 'cartoon thing' is always fun and saleable," said Bruce Lyall of San Francisco's Recycled Records, "as are TV-related items. Don't know much about this item — haven't seen or sold it — but I'd price it in the \$20-25 range." Gary Johnson of Rockaway Records in Los Angeles last sold a copy for \$30. Ken Barnes of *USA Today* got one for \$10. A copy without a picture sleeve was available online recently for \$17.

Barnes commented, "An abnormally high percentage of Beatles exploitation records seemed to have sleeves, though I have no scientific studies to back up this contention. Probably the same is true for cartoon records (The Archies, Banana Splits, etc.)."

Since singles were a major market factor in the '60s, it stands to reason that a strong image helped provide sales impetus. Cartoons and rock music were still seen as "kid stuff" by many of the gray old men of the traditional record industry. If there was the possibility of riding The Beatles' wave (and parental confusion), record companies were quick to strike with faux faves both on album and 45.

The Beagles were ready-made for this, yet as cartoon characters they had the advantage of being perceived as comical commentary rather than blatant Beatles rip-offs. They were, indeed, much better than many other attempts to cash in on Beatlemania. ●

Stephen M.H. Braitman is a writer and music appraiser in San Francisco. His Web site is www.musicappraisals.com.

discoveries



by j. poet

50 YEARS



WITH DELMARK RECORDS... *and counting*



Dirty Dozen Brass Band playing in front of Jazz Record Mart.



Bob Koester downstairs at Jazz Record Mart

THERE WERE A FEW CLUBS IN THE BLACK NEIGHBORHOODS, WHERE I USED TO GO. I SAW LONNIE JOHNSON ONE NIGHT BEFORE I GOT KICKED OUT BY THE SHERIFF FOR BEING WHITE.

In 1954 record collector and jazz buff Bob Koester met Ron Fister, another music fanatic. They started selling and trading records out of Koester's dorm room at St. Louis University, mostly to get money to buy the rare records they both coveted. From those humble beginnings came Delmark Records and The Jazz Record Mart, landmark sites on the collector's map of America. In 2004 Delmark wound up its 50th Anniversary year, a milestone many, including Bob Koester, never planned for.

"In a few weeks Delmark will be 51 and I'll be 71, and despite the little stroke I had last week — which was actually quite enjoyable — we're both in good shape," Koester said, from his office in Chicago's Jazz Record Mart. "I think good music has healing power, so maybe that's why we've both stayed healthy."

Although Koester started the business in his St. Louis dorm room in 1954, he'd been bitten by the jazz bug and an attendant mania for record collecting when he was a kid back in Wichita, Kan.

"I started collecting in late grade school or early high school," Koester recalled. "My grandfather had a Victrola, a lot of classical 78s, and some Victor recordings of The Original Jazz Band and The California

Ramblers. In those days you heard [Count] Basie and the other bands on the radio, which you can't do these days, and I couldn't get enough of it. Since I couldn't buy the music I liked in the local record stores and a lot of it was already out of print, I started collecting. There was something about those old 78s that I liked.

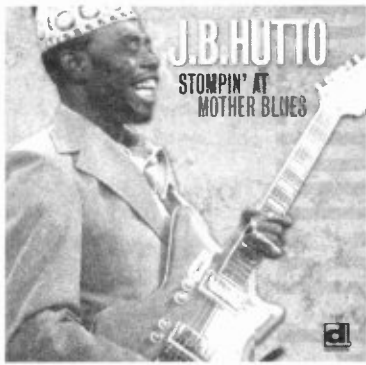
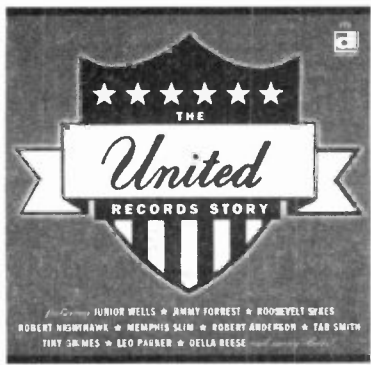
"I worked in a camera store in Wichita, because my ambition at that time was to become a cameraman in Hollywood and collect records on the side. I worked briefly at the RCA branch office in my last year of high school, my only real job in the record business, but my employment was interrupted by a case of rheumatic fever. This was 1949 or '50, and they were still pressing 78s. My job was clearing the discontinued stuff out of the warehouse. They offered to pay me in records, but they didn't have much I wanted, so I declined, although I did get some good R&B records at wholesale.

"These days, I don't even have a 78 player. I buy and sell 'em at the store, but we can't have a multispeed player in the store, cause if you play 33s with a 78 stylus they get ruined. Unless we get an unusually good collection in, 78s are a pretty small part of our business. That said, we just got a collection of a guy who died at 80, and he had great taste in blues and jazz and not the big white bands you usually find but lots of [Cab]

Calloway, [Duke] Ellington, Basie, early Eric Dolphy and so forth. They made so many copies of the white bands that we run half-price sales on Caucasian bandleaders. The sales of black Big Band artists continued to lag well into the LP era."

As a kid, Koester started going to shows most nights, a habit he still continues. "I saw Glen Miller, Basie with Jimmy Rushing and Illinois Jacquet, and it was all segregated. In Wichita there were no signs, but there was a subtle understanding that blacks sat in the balcony. In the theater they didn't want to worry about white people dancing with colored people. They had a Negro night at the Blue Moon [nightclub], and there were a few clubs in the black neighborhoods, where I used to go. I saw Lonnie Johnson one night before I got kicked out by the sheriff for being white.

"There was also a radio show on Sunday night of a black church service, and when I found out that the other guys who collected jazz records listened to it I tuned in too. And Bob Wilis and Johnny Lee Wills, Bob's brother, came through town back then too. I heard them passing a dance hall one night and they sounded better than their records, but I never got into hillbilly music, which I kinda regret."



When it came time for college, Koester and his parents chose St. Louis for his schooling. His parents were devout Catholics and wanted him to go to a Jesuit school. They also thought the city had fewer temptations in the way of jazz and blues. Koester thought it would make an easier holiday commute.

"Then I found out The Windy City Six was rehearsing within walking distance of the dorm. A trolley ride got me to Delmar and DeBalivre and a club called The Barrel where I saw Miles Davis, who was just starting out, for no cover, just the price of a 50¢ beer. I also saw Dewey Jackson, an East St. Louis trumpet player who probably knew Miles' father, cause Miles' middle name is Dewey. Harold Baker, Lee Metcalf, Clark Terry, and Lester Bowie were all around doing a lot of freaky half-valve muted stuff. Dewey worked as a doorman at a hotel on 121st Street and made enough tips that he didn't have to take jobs just to be working."

Koester heard about a club for jazz enthusiasts, and the first time he attended he met Ron Fister, another collector. "Ron and I found stuff we didn't want and sold it through ads in the *Record Changer*, a traditional jazz magazine. Ross Russell — who later founded Dial records in Los Angeles — did an excellent series on bebop and how it evolved during the record ban. When last heard in '42 Dizzy was playing with Cab Calloway and Hampton in 42. Then during the record ban, Dizzy started playing bop. Most of the fans were young guys and they'd gone off to war, and they came back to bebop, which a lot of people didn't understand. Jazz musicians recorded a lot, but because of the ban, that whole development process was never documented. But if you loved jazz, you became a missionary for the music. You wanted the musicians to make the money the pop singers made; you want to turn people on to it. *Record Changer* focused on jazz, and major writers would write for it for nothing. That's how Orrin Keepnews and Bill Grauer got involved in the record business. Keepnews was the editor and Grauer was the publisher.

"Our little jazz club had big arguments about bebop and decided to concentrate on trad jazz. Charlie Lindberg O'Brien, who was a policeman, asked me if there were any musician we'd like to locate. We already found all the old jazz guys 'cause they were in the union, so Charlie found all the blues singers, Speckled Red, Big Joe Williams, J. D. Short, and Edith Johnson, who just sang on records to make trips to the cities they made the records in. Since there were all these great artists around, it seemed the next logical step was to record them."

Koester and Fister had a store called K&F sales, but when Koester started getting into blues as well, they

split the inventory; Koester opened The Blue Note Record Shop and started Delmark Records. Delmark's first album, cut when Koester was 21, was a session with The Windy City Six, a trad jazz group.

"My idea of production is 'Keep the engineer out of the music.' They may notice things I don't, but in jazz and blues you want to get out of the way and let them play. I'm not a musician, so if I want another take, I just play it back to them, and if they want another take, we do it. Lately, with digital, there's a problem of laxness. People want to take out something or overdub. Some guys ask if you can 'fix it' later. But everyone in a separate booth is not a good way to make music. Jazz calls for interaction between the musicians. Paul Serrano and The Salty Dogs did a trad jazz record for us, and we just put two mikes in the room like in the old days. It was just a matter of getting the right balance and turning 'em loose. The worst sessions are when you have a vocalist who isn't a musician having a disagreement with the bandleader. There's a bit of a competitive thing going on there that may be rough to work with, but mostly I just keep out of the way."



The Blue Note Record Shop and Delmark had sporadic hours at first, because Koester was still tending

his own collection as well as looking for rare sides to sell. "I was living hand-to-mouth at first, but I had a route down where I'd hit all the second-hand stores out on Delmar and Franklin, and after that I'd open the store. Anything that had to do with jazz, King Oliver, Earl Bostic, Charlie Parker, if I could find it for a dime I'd buy it. I had a collection of maybe 6,000 78s. I met a guy at the jazz club who liked pop music and worked for RCA, and he knew which dealers still had 78s in the basement. I found one furniture store on South Broadway, and I said, 'I understand you sold records here in the '20s.' They still had a bunch of pre-World War I classical 12-inchers and a bunch of black-label Columbias — Gershwin playing piano solos, Johnny Dodge, and they gave 'em to me. The Johnny Dodge stayed in my collection for a long time. I remained an active collector until RCA started reissuing their "X" series, reissues of the old jazz stuff on LPs. They deleted the old stuff overnight, and one of the crafty things I did was to buy up all those 78s for a dime and sell 'em for a dollar."

In 1958 Delmark and Koester moved to Chicago, and as he continued to grow the business, his collecting days came to an end. "I used the collection to finance the label at various times. These days, if I get an old record, like a King Oliver on Gennett, I won't put it in the bins until I get a chance to hear it. But we've survived by being cautious. We don't

manufacture more albums than we can sell, and we keep all our returns in our warehouse, knowing the cyclical nature of the business. We saved some old Sun Ra LPs, for example, and with the rebirth of interest in vinyl, they're selling better today than when we first released them."

Delmark took a beating in the early '90s when the major labels stopped taking returns. Since then, they press only enough albums to cover the advance orders they get from their distributors. More recently, downloading and the general downturn in the record business has put some pressure on the label.

"When downloading hit, our business dropped about 50 percent. We lost half a mil in one year, and I didn't know I had it to lose. Our release schedule is down by two-thirds, and we can't keep everything in print anymore. Even if downloading disappeared tomorrow it'd take 10 years for the business to bounce back. The whole retail and wholesale infrastructure went out. And it's not just downloading. DVDs take up floor space and pull money out of the entertainment market. I even hear people in my store saying, 'I'll buy this and burn it for you, and you buy that and burn it for me.' Then they make a color Xerox® of the liner notes. I've even had people try to return that crap for credit."

Koester has cautiously joined the downloading revolution, but downloading has its own perils for a small label. "The royalties are a killer. You have to pay the artist and the publishers. Copyright on a master recording is only good for 50 years. The songwriter and publisher have rights till 75 years after the author dies. The money is in the publishing. We have 350 CDs in our catalog, and we want to do legal downloads, but the publishers are holding things up. Most of the majors own publishing companies so they can do quid pro quos with other labels. I give all the publishing to my artists. Big record companies save 50 percent on the CDs by taking the publishing. We have a good rep, but being honest keeps us in something of a hole. We had to cut our sidemen's fees a bit, which I hate to do — they're the unsung heroes of the biz — and had to find other ways of paying artists. We pay 'em with finished product.

"But a lot of artists are making and selling their own CDs and starting their own labels. There was a time people didn't want to sell their albums off the stage, but now everyone does. When people do their own records, we might cut a deal for the master if we like it, which they usually sell to get the money to do their next record. A.C. Reed pressed 5,000 copies of his last one, then sold us the master. I don't think we've ever had more than two or three records that sold more than 5,000 copies. And this will really create a nightmare for collectors a few years down the line." ●



by Chris Nickson

ALAN LOMAX

The Ultimate Record Collector



Photo by Shirley Collins



Alan Lomax listening to playback, Galax, Va., in August 1959.

Some people make music. Most of us buy discs and collect them. But there are some who go out and hunt for music, to connect the dots of history, to learn how music travels and how it develops and stays the same. Alan Lomax was one of those people. A folklorist, writer and musician, he was probably the leading song collector this country has ever seen. Not only did he tour the United States from the 1930s on, lugging heavy recording equipment to capture the voices of the people, Lomax traveled in the Caribbean and throughout Europe, as far as Romania, on his quest for music. He discovered Muddy Waters — then a young Mississippi sharecropper named McKinley Morganfield, and Lead Belly, who was doing time. Lomax rediscovered Mississippi Fred McDowell, who had recorded in the 1920s and came back to music later in life. With Lomax's death in 2002, after a stroke in 1995, the music world lost a champion.

Born in 1915 in Texas, Lomax never set out to become involved with music. But his father, John Lomax, was an avid song collector, according to Alan's daughter, Anna Lomax Wood.

"My grandfather had it as an avocation. In the '20s he was a registrar at the University of Texas, and he taught at Texas A&M. There was a very conservative governor who said he didn't want people like John Lomax collecting 'trash' from cowboys and so on. So he lost his job, and a friend gave him a job selling bonds. Then the Crash came. After a few years he talked the Library of Congress into doing a big African-American collection. Then my father, Alan, joined him, as he was in turn thrown out of Harvard for making speeches in favor of unions — which is how he got an FBI file. My dad claimed his father roped him into it. He'd say, 'I wish I could have been an artist. I wanted to be a writer; I wanted to be a physicist.' He was interested in many things, and for a long time he called himself a writer. He didn't want to be known as a folklorist. Eventually, when he was able to do his cantometric research on folk songs, style and culture in a serious way, he began to think of himself as a musical anthropologist. I think he was ambivalent partly because his father was so forceful and all-encompassing, like Alan was."

His first trip south was in the 1930s, as the father/son pair moved around the South using a primitive portable Edison cylinder recorder that was heavy and difficult to use. Yet during this apprenticeship Alan developed an ear not only for stupendous performances, but also for the right people to record. The reason, his daughter believes, is that "he taught himself how to use a recording machine and a microphone. Jerome Wiesner, who founded the Media Lab at MIT, worked with Alan, and they experimented with multitrack recording in the '40s. Alan was interested in putting technology at the service of song and traditional musicians. And he was so interested in people, so many remember him with great enthusiasm. He listened to what people had to say, and he learned from them and colleagues." One of the people he recorded was Huddie Leadbetter, better known as Lead Belly, a Louisiana prisoner serving very hard time for murder. Lomax would not only help Ledbetter secure a pardon and release, but also guided his career, putting him up in his Greenwich Village apartment, looking after his recordings and





appearances and seeing that Lead Belly became known as one of the seminal black artists of the century, someone who transcended a single genre.

It was the first of several trips Lomax would make below the Mason-Dixon line. But more important, it was the catalyst for a lifetime of song collecting.

"In the United States he went with and without his father to a lot of the Northern states — Ohio, Wisconsin, Indiana, New York, Vermont, New Hampshire, and those [recordings] are all in the Library of Congress," Wood continued. "I don't know how many trips he took up and down the South. In '42 he went down to Mississippi and Georgia on his own and recorded church music, and in '46 and '47 he went into Parchman Penitentiary to record.

"He did the Bahamaian recordings in '35 and Haitian in '37. He interviewed the Andros Island sponge fishermen who worked under harsh conditions, a kind of sharecropping situation. He went back in the '70s and did lots of interviews. He had a grant to go through all the recordings in the Library of Congress of African-American stuff to create a Black Treasury, which became the *Deep River Of Song* series we put out, and he returned to get more background material. There's a lot of stuff he did people don't know about. He was South in the civil rights times, he worked in Florida with Zora Neale Hurston."

But there was more to Lomax's work than simply recording songs. He became an acclaimed author of books such as *The Land Where the Blues Began*, and a lauded radio broadcaster, airing his first program, *American Folk Songs*, on the CBS network in 1939. 1942 saw him in the South again, which was when he discovered Morganfield, who made his very first recordings with Lomax, playing an acoustic guitar on his front porch.

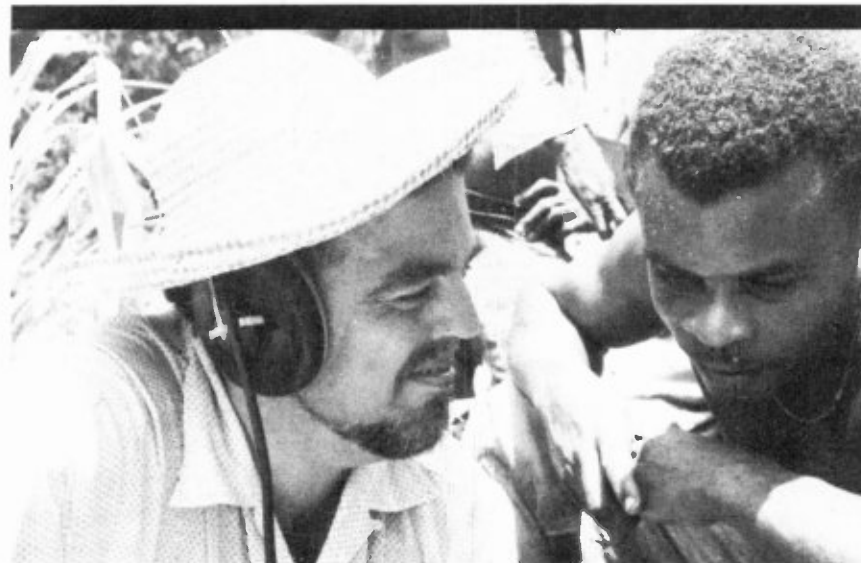
However, in 1950 Lomax moved overseas. It was the era of Joe McCarthy, and he knew he'd be called before the House Committee on Un-American Activities. Instead he opted to leave the country, settling in England, where he began making field recordings, going also to Scotland and Ireland as well as broadcasting for the BBC on radio and television. In many respects he became better known in Britain than he was in his homeland — and possibly more respected. He could have rested on his laurels, but he refused to. He went collecting again, doing pioneering work in Spain and Italy during the decade, where "a lot of those old recordings only had two or three minutes because they were working with discs or a very limited supply of tape and recording machines running on batteries," recounted Wood. "You got the very best and the most representative. If people presented themselves who he didn't think were good enough, he'd politely say, 'Thank you, but not now.' Sometimes a colleague would guide him to the right people, or sometimes he'd go in cold. A lot of folklore work had been done in places where he went but very little recording — in Spain, for example."



Alan Lomax (right) with friend in Aragon, Spain, December 1952 during the Spanish field trip.



Alan Lomax (right) listening to playback with Wade Ward (banjo player), Galax, Va., in August 1959.



Alan Lomax (left) recording in La Plaine, Dominica, in June 1962.

Lomax came back to the United States to live and also to undertake another trip to the South, this time accompanied by a young English folk singer, Shirley Collins. On this Southern journey he found McDowell, a bluesman who had recorded in 1928 and then largely hung up his guitar for the plow, making a living as a farmer. In the wake of Lomax's field recordings, young blues enthusiasts took up McDowell and brought him onto the burgeoning coffee-house and concert circuit where he was able to expose a new generation — a white generation — to the Delta blues and make a comfortable living.

Lomax traveled to the West Indies in the 1960s, where he did more research on music of the African Diaspora, then down to the South again for a series of PBS documentaries. The last few years of his working life were spent on the ambitious Global Jukebox project, which, Wood explained, was "the culmination of this research. It put everything into a multimedia format, allowing it to be manipulated so that the information could be seen in multiple ways. When Alan became ill he was trying to get more money for it. The medium wasn't really ready. So it's in a primitive multimedia form, and there it's remained. If I can raise enough money, we'll get the computer files in an up-to-date form, which can be done relatively inexpensively."

Everything was put on hold when he suffered a debilitating stroke in 1995, although a couple of years later he hoped to move everything to Gainesville, Fla. Unfortunately, the money to transfer the project there never came through. These days the Alan Lomax Collection, comprising literally thousands of hours of recordings, accompanied by copious notes and many, many photographs, is in the American Folklife Center in the Library of Congress, donated in 2004, just two years after Lomax died. A fair number of the recordings have been issued on CD, under an exhaustive scheme begun by Rounder Records in 1997.

Lomax's legacy is music — not just American music but a relentless quest for music around the world. As his daughter described it, "There isn't much he didn't do or think about to do with this whole field. It's kind of daunting."

Perhaps writer Nat Hentoff summarized it best: "No one has come close to Alan Lomax in illuminating the intersecting musical roots of an extraordinary range of musical cultures, including our own. He lived music, he loved music, and wherever he went, he found music. And what he heard will live on for many years to come, influencing and educating us all. When the history of music in the 20th century is examined at a distance, Alan Lomax — a man who never sang a note — will be one of its towering figures." ●

ALL PHOTOS COURTESY OF THE ALAN LOMAX ARCHIVE



VELVET UNDERGROUND:

Live At Max's and the aftermath

"The Velvet Underground": These are probably the three saddest words in the history of '60s rock 'n' roll, not because the band members didn't make great music — most of the tunes Lou Reed wrote for the group have become bar-band standards — but because the market wasn't ready for their dark, uncompromising blend of high art, snide humor and avant noise. They presented a stripped-down vision of the music that managed to be both visceral and cerebral, a mix that has often been attempted but seldom accomplished. There's no need to go into the band's history, as fans are familiar with it, but Rhino has issued a deluxe two-disc edition of *Live at Max's Kansas City*, recorded by Andy Warhol associate Brigid Polk on a portable cassette recorder on Aug. 23, 1970, shortly before Reed left the band. Although not as compelling as the Mercury set *1969: Velvet Underground Live*, (still not on CD for some bizarre reason) this expanded edition contains almost an extra hour of performances from the Underground's last stand. The reissue afforded us a chance to check up on Moe Tucker and Doug Yule.

MOE TUCKER: *Reluctant Rock Star*

"It's a shame when you're doing things you don't take the time to stop and remember," Moe Tucker said with a trace of wry humor. "But we never knew what we were doing would turn into something people would still be interested in 30 years later. I can't speak for the rest of them, but while I thought the [Velvets] were important — I'd get chills on stage when we were playing good — I don't think anybody knew what we were doing. When you start making art, be you Picasso or Bob Dylan, you like to think it's important, but you have no way of knowing if it'll be forever.

"Most of our career was touch and go. We'd play for a week or a weekend and then maybe not again for a month. Luckily we were young and having fun, but even then, I never intended music as a career.



From left: Sterling Morrison, Moe Tucker, Lou Reed, and Doug Yule.

through an agency. So, no glamour was involved, but it was fun.

"I collected a lot of stuff, newspaper articles, magazines, some posters, but Sterling [Morrison] collected the most; he was the poster meister. I have all the albums and the singles — there were only two or three — although I don't have the picture covers, which is a drag.

"The only recording session that really sticks in my mind was the day we recorded 'After Hours.' [The only lead vocal Tucker saw released during the life of the band.] I was a nervous wreck, and I made everybody leave except Lou and the engineer. They were all laughing at me, so I made them leave. It's funny how much people love that song, but after we were done I told Lou that I'd never sing it live unless someone requested it. And sure enough, a few months later someplace in Texas, some bozo requested it. And I was a trooper so I sang it."

When the Velvets began their three-month residency at Max's Kansas City, the sessions that make up the *Live* album, Tucker was on maternity leave. By the time she rejoined, Reed had left

and the band would soon splinter. After the Velvets' demise, Tucker moved to Douglas, Ga., a small town near the Florida border, to be near her mother. She raised her kids, worked at a Wal-Mart and became a grandmother. "Five kids and one grandkid," Tucker said. "It's kinda frightening."

With the kids mostly grown, Tucker returned to music in 1989, this time picking up the electric guitar. "I started playing again for fun, not thinking of a career, not that I ever had any grand plan or anything. I found clubs would be interested in booking me if I had a band. So I put one together — and held onto my day job — and did a couple of one-week tours, then toured Europe. Eventually, I quit my job, which I had to think about, but it's worked out well." Tucker also started composing. "I'd never tried to write a song before, but I thought it'd be good to have a song or two of my own so I wrote three songs and sent Lou a tape, and he called back to say they were quite good and he was proud of me. Working at Wal-Mart I had lots of fodder for songs."

So are the tunes folksy or slice of life singer/songwriter stuff? "God no, I hate folk music. They're rock and blues songs."

Interviews with **MOE TUCKER** *and* **DOUG YULE**

During the Velvet times, if someone asked me what I did, I would have said, 'I'm a key-punch operator.' I loved the music, but I never expected something to come out of it. I wouldn't say we were ahead of our time, 'cause even though the record companies didn't know what to do with us, when we played we always got a great response.

"As far as the money goes, I don't have the vaguest idea what, or if, we made. I kept my day job for the first couple of years. I only quit when we did the California tour. When we got back, I was getting temp jobs

Courtesy of Rhino/Im Comm. Star File, Inc.



Tucker also started her own label to market her stuff, and her latest project is the EP *GRL-GRUP*, a tribute to the early rock songs Tucker grew up with, including "And Then He Kissed Me," "Da Do Ron Ron," "To Know Him Is to Love Him" and "Be My Baby."

"Over the years, a lot of people asked me why I never used cymbals, and the fact is I just don't like that sound. It wasn't a conscious reaction to the huge drum kits with double bass drums or anything. When I started working on the girl-group EP, a friend of mine burned a CD of with about 30 girl-group songs on it and not just the ones we've all heard. After about 15 songs I realized I hadn't heard one cymbal crash, and in the 30 or so songs on it there were only two cymbal crashes. So maybe that was just my taste."

DOUG YULE: *The Velvets' Forgotten Boy*

Although Doug Yule played on four of the Velvet Underground's albums — two more than John Cale — he is seldom remembered when people talk about the band's history. Even the Rock And Roll Hall of Fame snubbed him when the Velvets were inducted in 1996. "It was a bit embarrassing," Yule said from his home in Seattle, where he maintains a freelance cabinet design business. "I was working in San Francisco at the time, and when I came in one morning the receptionist read [the news of the induction] to me. She said, 'So you're going to the Hall of Fame?' and I said, 'I don't know. The Hall of Fame wasn't talking to me.' The people at work said, 'What are you gonna do?' But what could I do?" Yule said, laughing. "There was one funny thing. At the induction party, they gave away a souvenir recording of the band as a party favor, and it was me on the record, not John. And when they did the reunion tour [in 1993] Maureen told me Sterling was the only one who said, 'Why don't we get Doug?' Cause he didn't like playing bass and he knew he'd have to if I wasn't along."

When Reed forced Cale out of the Velvets in '68, Yule was suggested by a friend of the band as a replacement. Yule played guitar, bass and keyboards and had been gigging around New York while working days as a cabinetmaker. "I did an audition for Van Morrison around that same time," Yule recalled. "It was in a small sound studio, and he walked in with a cheesy little stereo and put on one of his records and asked [the musicians] if we could play the stuff 'just like that.' In the Velvets I wasn't asked to be John, they just gave me a list of the songs they were going to play and said, 'You have to learn them in two days.' No one said, 'John played this and that.' Sterling said, 'Play whatever you want'; they were very supportive."

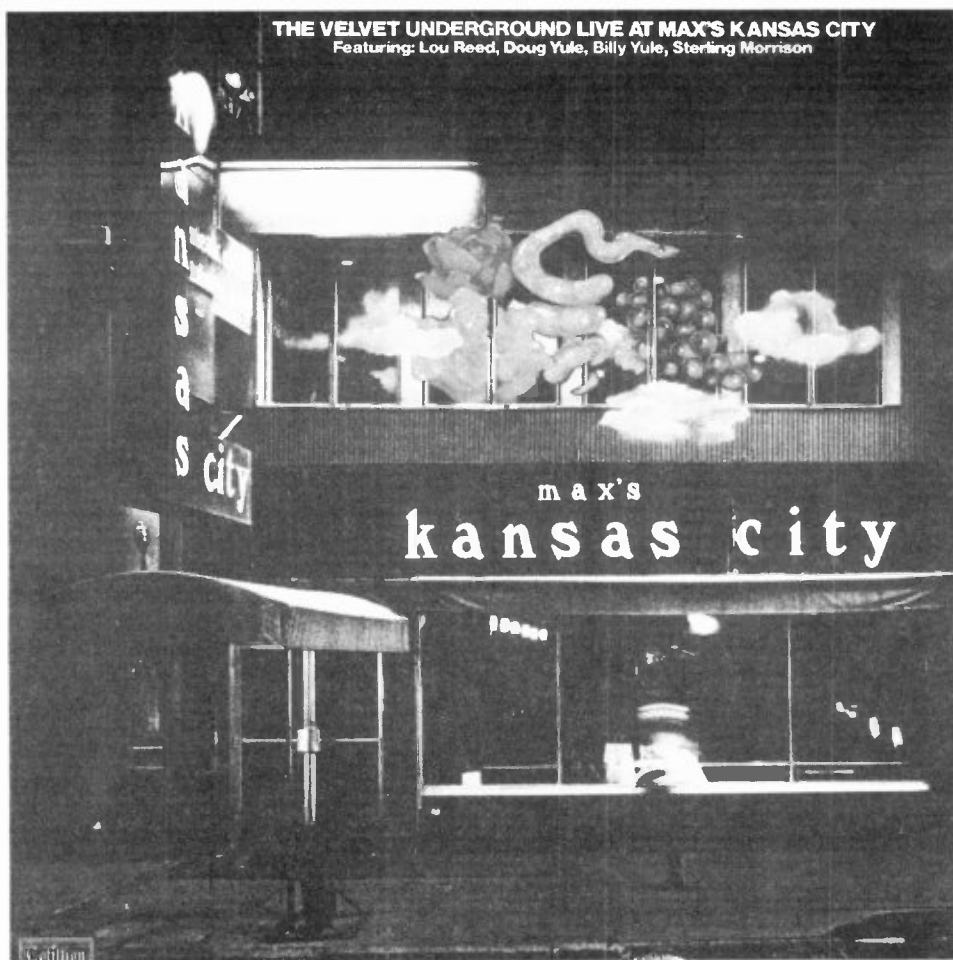
Yule was in the band for almost five years and remembers their studio work with particular fondness. "The single most fulfilling thing I've ever done in my life was recording in a real recording studio; it's so engrossing. You can try different sounds, different approaches [to a song] and hear it back immediately,

and nobody has that kind of a sound system at home. On the grey album [*The Velvet Underground*, the band's third studio album] we just played what we'd been performing on the road. We'd worked most of it out on stage, so we went into the studio and did it. We all played at the same time, like a live band. There was very little overdubbing and not much production, except on the vocals. The exceptions were the guitar solo on 'What Goes On,' which evolved out of multi-tracking. And I sang 'Candy Says' for the first time.

"On *Loaded* some of the songs we'd been playing for a while, but some evolved in the studio and went directly onto tape. 'Train Around the Bend' was lacking form until Lou turned the amp all the way up and added the tremolo. Maureen was on maternity leave, and Sterling wasn't present a lot of the time, so it was a real studio album and more commercial than anything we'd done. In hindsight, I think it would have been a better album if everybody had played on it, live. As far as I recall it was in the can but not mixed when we started the Max's gig."

show where you whip into the dressing room and don't mix with the crowd. We were part of the audience too. We'd come in an hour or two before the set and have dinner, some beers and shoot the shit. Afterwards you'd hang out till you decided to go home. Everybody we knew was there or seemed to be at the time."

Then Reed quit. "I can't say what other people knew, but up until the point Lou announced, which was at the beginning of the week, an hour before the evening's set, I had no clue. But you gotta remember I was 21 or 22 at the time and didn't have a clue about very much. I was surprised; I can't really tell you what my reaction was back then, I've talked about it so much. It's one of the five most frequently asked questions about the Velvets. Two things I know ran through my mind. I was a guitar player before the Velvets, and while I enjoyed the bass, I knew that without Lou I'd get to play more guitar and sing. And I knew I'd miss the dynamic between Lou and me and Lou and the group; that creative tension was a big part of our appeal."



Rhino's reissue of *The Velvet Underground's Live At Max's Kansas City* has been expanded to two CDs.

The band members were given credit for arrangement and composition on the early pressings of *Loaded*, but Yule said that wasn't completely accurate. The group's manager, Steve Sesnick, had been feuding with Reed (he claimed he owned the band's name) and "The credits were a ploy. Lou wrote the words and melodies, and if the harmonics weren't coming together, we'd help, and the group sound was the group sound. If a song came out of a jam, it would still be Lou's words."

The Max's gig turned out to be the Velvets' last stand. Reed quit the band near the end of their three-month residency. "Max's was a casual gig; it wasn't a

"So we literally had a hour to rearrange things for the set. We played as a trio; me, Sterling and [my brother] Bill [who was sitting in for Tucker.]"

After Reed left the Velvets, Yule recorded one last Velvets album at the insistence of Sesnick but said it was "embarrassing." (It was released only in Britain.) He later worked with Reed on the *Sally Can't Dance* album and tour and was in a band called American Flyer until he went back to cabinet making.

"There's a cyclical interest in the Velvet Underground, and a while back I put up a Web site [<http://members.aol.com/olandem/dougule.html>], but it's very low-tech, just a place to put up references to various interviews I've done, since I answer the same questions over and over again. But it didn't work. I'd say to people, 'Read all the interviews, then ask me a new question,' but they always want to know the same things. It's finally tapered off not to where it doesn't bother me too much, but there's already been enough said, especially by me."

"I never got paid when I was in the band, by the way. I know we made something as a band, but there was never any accounting. The first royalties I got, and it was nickels and dimes, were after the albums had started taking on historical significance. I remember hitting up Sesnick for rent money or bar money, but fortune and fame didn't go hand in hand."

Yule recently picked up the violin and now plays mandolin, and while he has no desire to return to music full time, he does do the occasional one-off gig. "I played with Moe at [sporadic indie rock festival] Terrastock 4, and she sells a CD of that date. She's still really good at that straight-ahead, nothing fancy, rock 'n' roll." ●

Tucker's CDs, cassettes, photos and T-shirts are available from Moe Tucker, PO Box 2371, Douglas GA 31534 or at her Web site: www.spearedpeanut.com/tajmoehallshop/moeshop.html



Market Watch

Rare Vinyl

This month let's look at some recent 12-inch vinyl rarity auctions on eBay. The current batch of top-end items seems to comprise a handful of albums by well-known artists — The Beatles, The Who, etc. — and an array of LPs by unknown psych, folk and garage acts. There's no northern soul, however, since that genre is all about singles.

A rare acetate copy of **The Beatles' *Let It Be*** album, in very good condition, recently sold for \$1,806. Dated March 1970, this was made by Bell Sound Studios, Inc., and features the same track lineup as the released album. The labels have typewritten copy (on Bell Sound labels) with an Apple logo stamped on both sides.

I contacted Chazz Avery, whose BeatleSource Web site (<http://beatlesource.com/bs/mains/index.html>), is an excellent source of information on Beatles acetates. "\$1,806 would be an average value for a Bell acetate," Avery said. "Bell discs are the rarest of The Beatles' sanctioned acetates. They were made for use in the U.S., and with the exception of some spoken discs they all contain the standard released mixes. For that reason their value

tage release whether it's a psych, garage or northern soul collection.

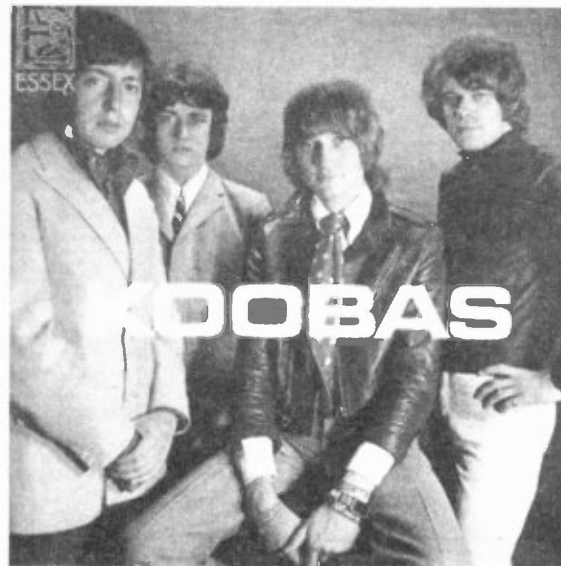
The self-titled 1967 LP by Grosse Pointe, Mich., garage band **Index** recently sold for \$2,225 (vinyl in excellent shape, cover VG+). This album, on the D.C. label, is according to the seller, "a super-rare garage/psych/rock album, one of the rarest and best of its kind." This auction was likely aided by a nice description of the record: "Their first discordant acid-soaked folk album is well worth a listen," said the seller. "It opens with the band's own version of The Byrds' 'Eight Miles High' includes some interesting echo fuzztone guitar work on 'Turquoise Feline,' their own arrangements of the traditional song 'John Riley' and 'You Keep Me Hanging On,' and three fuzztone instrumentals, 'Shock Wave,' 'Feedback' and 'Israeli Blues.'"

Psych is another genre whose devotees continue to dig deep into their pockets for a chance to trip out to an original release from the good old days. \$1,900.55 was the recent winning bid for a near-mint copy of the self-titled 1969 LP by Liverpool group **The Koobas** (Columbia SCX 6271). The Koobas were one of Beatles



is based more on their actual rarity than the audio they contain. Most U.S. acetates are Apple discs; however, for whatever reason, some were cut by Bell Sound Studios in New York. It's also possible that the U.S. Apple discs were actually cut by Bell and an Apple label was affixed. These were mainly used for promotion purposes."

Vintage garage rarities remain in solid demand, as evidenced by some recent eBay auctions: **The Savages'** 1966 album *Live 'N Wild* (Duane ELP 1047) sold recently for \$1,035 in VG+ condition. The album's seller touted it as an "incredible garage rock scorcher featuring the amazing track, 'The World Ain't Round It's Square!,' which is comped on the volume of the *Teen Shutdown* series which uses that song as its title." Having a track comped (i.e. included on a new various-artists compilation LP) is often a factor in boosting the value of a vin-



manager Brian Epstein's stable of acts, but they never quite broke through. This album, engineered by Geoff Emerick (the man behind *Sgt. Pepper* and other Beatles sessions), dates from the last days of their career, when they had psychedelized their sound. The band's drummer at the time was Tony O'Reilly, who briefly occupied the drum stool for Yes.

Another self-titled psych rarity from Britain is the 1970 LP by **Red Dirt**, a near-mint copy of which sold in February for \$1,545. Another copy (vinyl in excellent shape, cover VG+++), sold on the online auction site Popsike (www.popsike.com) for \$750. Although eBay still dominates the online auction marketplace, Popsike seems to be growing steadily, and I'll endeavor to keep tabs on it in future columns.

The self-titled 1968 LP by another cool psych group, **Tomorrow**, sold recently for \$934.26 in near-mint shape. The album — featuring future Yes-man Steve Howe on guitar, includes a great cover of The Beatles' "Strawberry Fields Forever."



The 1969 LP *Faintly Blowing* by British psych band **Kaleidoscope** (Fontana STL 5491) recently surfaced on eBay in excellent shape and sold for \$766.86.

This album features music by Eddie Pumer and lyrics by Peter Daltrey who, as far as I know, is no relation to Roger.

Speaking of **Roger Daltrey**:

A withdrawn mail-order LP by **The Who** sold recently on eBay for \$1,533.49 in near-mint condition. Titled *Who Did It*, this is a 1970 release (or perhaps a non-release) on the Track label.

"The Who's U.K. LPs don't come any rarer than *Who Did It*," wrote the seller, "because this was never intended to be distributed to record shops for sale. Track were about to experiment with mail order only, with the sales handled by Record Club. I've given a January 1970 date of the intended launch, not the actual preparation of the cover and the pressing — that was in late 1969. Then, after a change of mind, they decided not to release it, and *Who Did It* was withdrawn. Track didn't abandon the idea completely; in 1971 they repeated the formula for their other major artist, and via Record Club, they released... *Electric Jimi Hendrix*."

This unusual LP pairs side one of the *A Quick One While He's Away* album with the first side of *The Who Sell Out* LP.

Speaking of '60s U.K. groups experimenting with the dreaded concept album format:

A mint-minus U.K. copy of the **Pretty Things'** *S.F. Sorrow* album recently changed owners for \$759.17. The seller described this copy as a "really nice original blue-black Columbia U.K. label issue, plus it's the much rarer mono [version] with completely different mix and more upfront guitars, [and it's] in the laminated gatefold sleeve — your chance to own a true English psychedelic classic in super condition."

Market Watch continued on page 27

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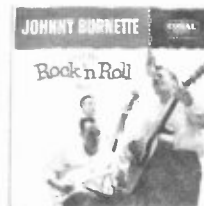


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Market Watch continued from page 24

A **Guided By Voices** fan dug deep into his or her pocket and spent \$930 for one of 500 original copies of the group's *Propeller* LP. The seller described the LP as "the Holy Grail among GBV collectors and enthusiasts..." and added these details: "All covers were hand-made by Bob, Jimmy, or Tobin, and each one is rare and unique. The front cover on this LP has a pic of Jim Pollard, Bob Pollard, and Mitch Mitchell. It was later used for the back sleeve on the 'Bulldog Skin' 7-inch. Here is your chance to own a piece of history. Now that GBV have disbanded and the fanbase steadily increasing, the value of these LPs is certain to increase over time."

Linda Perhacs

An eBay bidder recently shelled out \$672.68 for an excellent-condition copy of **Linda Perhacs'** LP *Parallelograms*. The seller described this as "the wondrous female vocal, acid/folk/psych LP that everyone wants right now, original USA issue on Kapp — really a stunning LP with great songs mixed with ethereal effects and weird noises — definitely recommended for anyone into the folk/psych scene."

This album's profile was recently boosted by its inclusion as one of *MOJO* magazine's "67 Lost Albums You Must Own." But how can you get it if you don't have six or seven hundred bucks to spare? Thankfully, the Wild Places label dug out the original master tapes and reissued it in 2003 (www.thewildplaces.com). The label had previously done a CD reissue mastered from a mint vinyl copy.

If you own the album, you may want to stock up on some memorabilia. Visit Perhacs' Web site, www.linda-perhacs.com, and her online store, where you'll find T-shirts bearing the album design, along with other

images, record tote bags emblazoned with the album cover, mugs, ballcaps, mousepads and an impressive array of other items.

This is an incredible example of the power of the Internet. Here's a largely unknown singer, with one LP to her name. In times past, despite the LP's reputation, Perhacs would most likely be powerless to capitalize on its cult status. Now, thanks to media coverage, fans will inevitably Google her name and can immediately find her Web site.

This is a really positive development, both for artists such as Linda, who in the past were unfairly denied a chance to be properly rewarded for their place in music history, and for fans, who can now not just own the rare LP itself, but the accompanying, heretofore unimaginable memorabilia.

One question to ponder: Will all the newly created items have future value? Perhaps only recently started selling memorabilia on her site, so it's too early to tell how the sales will go, but her whole approach adds an interesting new dimension to collecting.

See you next month! ●

Linda Perhacs' *Wild Places*



Linda Perhacs' *Parallelograms*



A CD reissue of Linda Perhacs' *Parallelograms* (The Wild Places, www.wildplaces.com), left, will set a collector back much less than an original copy on Kapp, above, which recently sold for \$672.68 and has achieved a cult following.

DiscReviews

Jim & Jean

Changes/People World
Collectors' Choice (4772)
reviewed by j. poet

Jim Glover is one of the great forgotten singer/songwriters of the '60s folk revival. He roomed with Phil Ochs at Ohio State University and moved to New York City about the same time Ochs did. He also hooked up with Jean Ray to form a husband and wife singing duo. "Loneliness" and "It's Really Real," two of the originals he penned for *Changes*, are as good as anything that came out of the era. Many people still prefer their version of Ochs' greatest song, "Crucifixion," to the oddly arranged version that appears on Ochs' *Pleasures Of The Harbor*. Glover wrote most of *People World*, and it's hard to imagine that the vocal arrangements he created didn't influence John Phillips, who was putting together The Mamas And The Papas at the same time.

"What's That Got To Do With Me" and the title track got FM radio airplay on the East Coast, but the album tanked and the duo soon dropped out of sight, leaving behind these two minor gems.

The Hollies

Reunion
Fuel 2000 (3120614312)
reviewed by Joseph Tortelli

Recorded at a Cleveland, Ohio, concert in September 1983, The Hollies' *Reunion* spotlights the return of founding member Graham Nash, who had been otherwise occupied for the previous 15 years. The singer/songwriter joins lead vocalist Allan Clarke, guitarist Tony Hicks, and drummer Bobby Elliot on 17 songs, four taken from the quartet's recent studio album, *What Goes Around*.

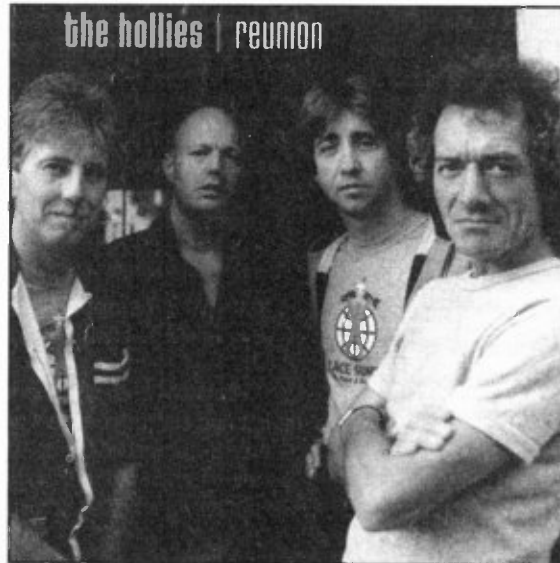
Those numbers, including their Top 40 cover of "Stop In The Name Of Love" and a "Just One Look" remake, reflect the highly polished, contemporary keyboard sound that pervades the studio recordings.

Classic Hollies arrangements such as "I Can't Let Go" and "Bus Stop" also accommodate the '80s keyboard-dominated style. Hicks' guitar cuts through with an exciting rendition of "On A Carousel" and a delightful romp across "Look Through Any Window." Highlighting their beautiful harmonies, The Hollies sing an unplugged "King Midas In Reverse," capitalizing on the natural elegance of the song.

Marking the first time The Hollies tackle Crosby, Stills & Nash, they perform "Wasted On The Way" and "Teach Your Children," juxtaposing the ironic cross-generational lyrics.

Reunion also presents Nash's debut on three Hollies smashes from the '70s. The harmonizing on the romantic ballad "The Air That I Breathe" creates a moving, emotional high point. The disc captures the group's stage banter, such as Nash describing Clarke as "one of the most underrated rock 'n' roll singers." Clarke confirms the compliment on the inspirational "He Ain't Heavy, He's My Brother," the rocking "Long Cool Woman In A Black Dress," and "Soldier's Song," a dramatic ballad composed for The Hollies in 1980 by Mike Batt.

Resurrecting the group's early '60s roots, Hicks tosses some "Shakin' All Over" guitar riffs into the mix. The liner notes by author Bruce Pilato further connect the Manchester, England, schoolboy combo to this 1983 *Reunion*. (www.fuel2000.com)



Various Artists

The Only Doo-Wop Collection You'll Ever Need
Shout! Factory (26492) (Two CDs)
reviewed by j. poet

Shout! Factory is the relatively new label launched by the ex-leaders of Rhino Records, Richard Foos and Bob Emmer. They learned a lot about hyping music during their years at Rhino, and their over-the-top approach is evident in the title of this two-CD compilation, *The Only Doo-Wop Collection You'll Ever Need*. This may well be the only doo-wop collection you'll ever need, but unless you're a neophyte you probably already have everything here on CD and vinyl, or more likely, on the original 7-inch 45s. There's only one less-than-obvious choice in this collection, "Island Of Love," by The Sheppards.

Can there be anyone who hasn't already memorized every vocal nuance of "Why Do Fools Fall In Love?" If you have teenagers in your life who think vocal harmony groups started with *NSYNC, you might want to sit them down with this collection and make them listen.

For the rest of us this is old news.

Various Artists

The Only Doo-Wop Collection You'll Ever Need
Shout! Factory (264921) (Two CDs)
reviewed by Rush Evans

Having just recently listened to Rhino's expansive two *Doo-Wop* boxed sets released in the '90s, the arrival of Shout! Factory's double-disc set, *The Only Doo-Wop Collection You'll Ever Need* felt as though it was a collection that I'll, well, never need. But listening to it all at once is to experience a tidy and moving gathering of some of the finest moments that the timeless genre had to offer.

Shout! Factory's focus really is on the highlights (and the high notes) of doo wop's best-loved songs. "I Only Have Eyes For You," "Speedoo," "Get A Job," "Come Go With Me," "In The Still Of The Night" — they're all here in harmonic glory. The form's finest hour (or few minutes) is of course represented in "Earth Angel," the classic offering of The Penguins, who, like all the other ephemeral artists included, seemed to drop from the sky long enough to share their soaring voices and then disappear soon after leaving their musical mark. Earth angels all.

Thirty-one of the 37 songs appear on Rhino's first four-disc *Doo-Wop* box; the other six show up on Rhino's second box. If you are making a purchasing decision based on track inclusion, the six Shout! Factory tracks that didn't make Rhino's first cut are "Island Of Love," "You Belong To Me," "Step By Step," "Duke Of Earl," "Those Oldies But Goodies" and "Over The Mountain, 'Cross The Sea."

If *High Fidelity* is your favorite movie and you need the full story on each of the songs and acts, go for the 101 tracks each on the two Rhino sets. But if you'd like a great set of doo-wop songs and you're not an obsessive, history-oriented rock 'n' roll collector, this is the set for you. There's not a bad cut included, and there is plenty of memorable karaoke for the car. It really is the only doo-wop collection you'll ever need — unless your collection will remain incomplete without "Mope-Itty Mope" by The Boss-Tones.

Various Artists

Reggae Music: The Golden Era 1960-75
Trojan/Sanctuary (80470) (Four CDs)
reviewed by j. poet

When Jamaican musicians heard the R&B coming from New Orleans, they were inspired. Blue Beat, ska and rocksteady, the earliest forms of what would eventually become reggae, accent the second and fourth beats and a bubbling bass line.

Jamaicans called these early experiments "upside-down R&B." This evolution, which created reggae, is captured on this 90-track, four-CD set, culled mostly from the archives of Trojan Records, Chris Blackwell's pre-Island label. The obvious influential hits, including Bob Marley's "Duppy Conqueror" and Desmond Dekker's "Israelites," are balanced by tracks that were never released in the United States, by acts such as Stranger Cole, Bongo Man Byfield, The Clarendonians, and the unpredictable Lee Perry.

Those who love the primitive sound of early American R&B will feel like they've stepped into an alternate universe of groove listening to these sides. Everyone else will be blown away by the power musicians can muster when they have nothing to live for but the music.

Hazen Street

Hazen Street
DC Flag/Sony (EK 90892)
reviewed by Mark Polzin

Fronted by tag-team vocalists, Tobey Morse (H₂O)

Disc Reviews continued on page 49



See #23

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See #51

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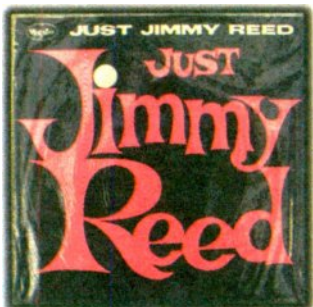


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18. Jimmy Reed – "Just Jimmy Reed" Vee Jay LP 1050 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL LOOSE FIT BAGGY! The ultimate copy! Guaranteed original true first press inside! Perfect in every way! MB \$150
19. Frankie Lee Sims – "Lucy Mae Blues" Specialty SPS 2124 M/M Stereo 1969 LP with old tracks plus some unissued ones. Produced by Barret Hansen AKA Dr. Demento with a cover shot by Chris Strachwitz. True first press of this great LP. Classic stuff! MB \$30
20. Memphis Slim – "Memphis Slim, Piano Solos—The Real Boogie Woogie" Folkways FG 3524 M-/M Mono Piano solos with vocals and comes complete with the original inserts! MB \$30
21. Otis Spann & James Cotton – "Nobody Knows My Troubles—Otis Spann's Chicago Blues" Testament T-2211 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK MB \$30
22. Hound Dog Taylor And The HouseRockers – "Natural Boogie" Alligator 4704 M/M Stereo One GREAT LP with some of the finest blues recorded in 1974 or any time for that matter! Fantastic! If you don't own a copy buy this one or go get the CD but just GET IT! MB \$35
23. Sonny Terry – "Sonny Terry Harmonica & Vocal Solos" Folkways FP 35 M/M Mono 10 inch LP and comes complete with the original booklet/liner notes! Great and very scarce! Gorgeous copy! MB \$75 (See picture at top of page)
24. Various Artists – "American Folk Blues Festival Recorded In Hamburg, German" Decca DL 74392 M/M Stereo Memphis Slim, Sonny Terry & Brownie McGhee, T-Bone Walker, John Lee Hooker, Shakey Jake, Jump Jackson and Willie Dixon captured live on stage in Germany in the mid-60's. MB \$20
25. Various Artists – "Blues Avalanche—Recorded Live at the Montreux Jazz Festival, Switzerland" Chess 60015 DOUBLE LP M/M Mono White Label Promo! Bo Diddley, Muddy Waters, Koko Taylor and T-Bone Walker. MB \$35
26. Various Artists – "The Blues Roll On—Southern Folk Heritage Series" Atlantic 1352 M/M Mono and complete with original booklet and inner sleeve. Alan Lomax produced this stunning LP with tracks by Forrest City Joe, Mississippi Fred McDowell and others. AN ABSOLUTE MASTERPIECE! If you don't own this, buy it from me or buy the CD but own it! MB \$50



27. Various Artists – "Merry Christmas Baby ... Intimate Christmas Music For Young Lovers" Hollywood LP-501 VG++/VG++ Mono Lowell Fulson, Lloyd Glenn, Charles Brown, Mabel Scott, Johnny

28. Moore's Blazers and Jimmy Witherspoon are featured on this very scarce LP from Modern/Hollywood. Cover has some tape residue and very slight seam split on the upper right seam—but very tough to find in any condition. MB \$35
29. Various Artists – "The Super Super Blues Band—Howlin' Wolf, Muddy Waters and Bo Diddley" Checker LP 3010 M/M Mono and this is the rare original first pressing Promo copy! All time classic LP and maybe the last great Blues LP of the 1960's! Tough to find as Promo copy! MB \$50
30. T-Bone Walker – "Classics In Jazz" Capitol H-370 M-/VG++ Mono Original 10 inch LP in nice clean shape! Record is near perfect. Cover has some age spotting especially on the back. Tough one! MB \$100
31. Muddy Waters – "The Best Of Muddy Waters" Chess LP 1427 VG++/M- Mono and Black label original true first pressing! All time classic LP and gorgeous cover shot of Muddy! Only flaw on this copy is very slight wear on the record and a small stain visible on the bottom left side of the back of the cover only. NICE COPY! MB \$100

Original Hardcore Blues and Jump Blues 45's



31. Harold Barrage – "Feel So Fine/You're Gonna Cry" States 144 M- Great record and near perfect copy! Before his classic Cobra sides! MB \$200



32. Bobby Blue Bland – "I. O. U. Blues/Lovin' Blues" Duke 105 Mint Early one! His first on Duke and this is rarely for sale at any price! Perfect Store Stock New! MB \$400
33. Tiny Bradshaw – "Bradshaw Boogie/Walkin' The Chalk Line" King 4457 AA Mint Store Stock New! MB \$150
34. Tiny Bradshaw – "T-99/Long Time Baby" King 4487 AA Mint Store Stock New! MB \$100



35. Jackie Brenston With Ike Turner's Kings of Rhythm – "Much Later/The Mistreater" Federal 12291 M- GREAT Rockin' Blues from the man who gave us "Rocket 88" and Ike Turner's band back with him! From 1956. MB \$100
36. Big Bill Broonzy – "Leavin' Day/South Bound Train" Mercury 70039 VG++ Maroon Label True First Pressing! Classic Broonzy MB \$75



37. Roy Brown And His Mighty Mighty Men – "Train Time Blues/Big Town" Deluxe 3318 AA Mint His very first 45! Store Stock New! Tough! MB \$350
38. Arthur Big Boy Crudup – "Katie May/Boy Friend Blues" RCA Victor 50-0001 Mint Orange Plastic! Store Stock New! MB \$125
39. Tommy Dean And His Gloom Raiders – "How Can I Let You Go/Scammon Boogie" States 120 Nice VG+ #01, Red plastic! MB \$50



40. Lowell Fulson – "Stormin' And Rainin'/Night And Day" Aladdin 3104 VG+ GREEN WAX!!!! Xol Plays nice, just some honest light use, but try and find one—if you could even afford it! MB \$300



41. Roy Galnes – "Loud Mouth Lucy/I'm Setting You Free" Chart 606 Mint Great Rockin' Blues! Very scarce! I have NEVER had this one before! MB \$400
42. Rudy Green – "Teeny Weeny Baby/Queer Feelin'" Excello 2090 Mint Xol, White Label Promo! Great Rockin' Blues! MB \$50
43. The Griffin Brothers – "I'm Gonna Jump In The River/Stormy Night" Dot 1104 Mint Store Stock New! Margie Day does the vocals! MB \$100
44. Griffin Brothers Orchestra – "I Wanna Go Back/Slow And Mellow" Dot 1117 M- Vocals by Buddy Griffin MB \$100
45. Arthur Gunter – "Honey Babe/No Happy Home" Excello 2058 VG++ Promo Copy! Great Rockin' Blues! MB \$75
46. Peppermint Harris – "I Got Loaded/It's You, Yes, It's You" Aladdin 3097 M- Tough to find this one clean and this is one gorgeous copy! MB \$100
47. Wynonie Harris – "Night Train/Do It Again, Please" King 4555 VG Looks scuffy but plays great! MB \$15
48. Chuck Higgins And His Band – "Come On And Blow Your Horn/Pancho" Aladdin 3283 M- Tough one! MB \$100
49. Earl Hooker – "Dynamite/Trying To Make A Living" Checker 947 M- White Label Promo MB \$35
50. John Lee Hooker – "You Receive Me/Taxi Driver" Modern 958 M- Xol, Nice early one! MB \$100
51. John Lee Hooker – "You Gotta Shake It Up And Go! Lost My Job" Galaxy 716 Mint Green Wax White Label Promo MB \$35 (See picture at top of page)
52. John Lee Hooker – "Frisco Blues/Take A Look At Yourself" Vee Jay 493 Mint Xol, White Label Promo MB \$25
53. John Lee Hooker – "Birmingham Blues/I'm Leaving" Vee Jay 538 Mint Xol, White Label Promo MB \$25
54. John Lee Hooker – "Your Baby Ain't Sweet Like Mine/Big Legs, Tight Skirts" Vee Jay 670 Mint Xol on B-side, White Label Promo MB \$25

Auctions are on-line: www.tefteller.com



See #55

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Auction closes Monday, May 16, 2005 at 7:00 p.m. PDT



See #118

- 55. Joe Houston And His Orchestra – "Boogie Woogie Woman/Dig It" *Modern 879 VG++* Super early 45! Vocal by Lois Butler! I had this once about 25 years ago but that was it! Don't miss this one! **MB \$200** (See picture at top of page!)
- 56. Moose Jackson – "Nosey Joe/Sad" *King 4524 AA* Mint Store Stock New! Tough and great! **MB \$150**
- 57. Moose Jackson – "Big Ten-Inch Record/I Needed You" *King 4580 VG* All time classic! Plays great! **MB \$20**
- 58. Elmore James – "I Believe/ Held My Baby Last Night" *Meteor 5000 VG++* Yellow Label True First Pressing! **MB \$400**
- 59. Elmore James And His Broomdusters – "Standing At The Crossroads/Sunny Land" *Flair 1057 Mint* Store Stock New! Perfect! Classic! **MB \$200**
- 60. Elmore James And His Broomdusters – "Happy Home/No Love In My Heart" *Flair 1069 VG++* Super clean copy **MB \$150**



- 80. Willie Mabon And His Combo – "I'm Mad/Night Latch" *Chess 1538 Mint* Small tol. RED WAX!! All time classic and it sures looks pretty on Red Wax! Scarce! **MB \$100**
- 81. Jerry McCain And His Upstarts – "Courtin' In A Cadillac/That's What They Want" *Excello 2068 Mint* STORE STOCK NEW! All time Classic! **MB \$200**
- 82. Jerry McCain And His Upstarts – "Run Uncle John! Run/Things Ain't Right" *Excello 2081 M- MB \$125*
- 83. Jerry McCain And His Upstarts – "Listen! Young Girls/Bad Credit" *Excello 2111 VG++ MB \$75*
- 84. Brownie McGhee And His Jook Busters – "Cheatin' And Lying/Need Someone To Love Me" *Dot 1184 Nice VG+* Tough early Dot 45! **MB \$75**
- 85. Amos Milburn And His Aladdin Chickenshakers – "Good, Good Whiskey/Let's Have A Party" *Aladdin 3218 M- MB \$75*
- 86. Amos Milburn And Band – "Chicken Shack/Juice, Juice, Juice" *Aladdin 3332 Mint* Blue Label True First Pressing! This is the later rockin' version! **MB \$100**



- 94. Hot Lips Page & His Orchestra – "Rhythm & Blues EP with cover" *Remington REP-82 M-/M-* Red Vinyl!!! Songs are "Florida Blues," "It Isn't Like That," "Big D Blues" and "Race Horse Mama Blues." Quite scarce EP! **MB \$100**
- 95. Tampa Red – "When Things Go Wrong With You/ Come On, If You're Coming" *RCA Victor 50-0019 Mint* Orange Wax and Store Stock New! **MB \$150**
- 96. Jimmy Reed – "She Don't Want Me No More/ Don't Go For That" *Vee Jay 153 M- Great! MB \$100*
- 97. Jimmy Reed – "Ain't That Lovin' You Baby/Baby, Don't Say That No More" *Vee Jay 168 Mint* Classic! **MB \$35**
- 98. Jimmy Reed – "I'm Gonna Get My Baby/Odds And Ends" *Vee Jay 298 M- MB \$30*
- 99. Jimmy Reed – "Hush-Hush/Going By The River" *Vee Jay 357 Mint* Xol, White Label Promo **MB \$25**
- 100. Jimmy Reed – "Aw Shucks, Hush Your Mouth/ Baby, What's Wrong?" *Vee Jay 425 M- White* Label Promo, promo sol **MB \$25**
- 101. Jimmy Reed – "Shame, Shame, Shame/There'll Be A Day" *Vee Jay 509 Mint* Xol, White Label Promo **MB \$25**

- 117. Lightnin' Slim – "Hoo Doo Blues/It's Mighty Crazy" *Excello 2131 VG++ MB \$30*
- 118. Memphis Slim And His House – "Back Alley/ Living The Life I Love" *United 138 M- RED VINYL!!!* Small tol **MB \$100** (See picture at top of page!)



- 119. Sonny Hootin' Terry – "I Don't Worry (Sittin' On Top Of The World)/Man Ain't Nothing But A Fool" *Jax 305 M- RED VINYL!* Great 50's version of The Mississippi Sheiks' 1930 million seller! **MB \$200**
- 120. Play Boy Thomas – "No Doubt About It/Too Much Pride" *Swing Time 340 M- Nice MB \$200*



- 61. Elmore James And His Broomdusters – "Dust My Blues/I Was A Fool" *Flair 1074 Mint* All Time Classic! STORE STOCK NEW! Don't miss this copy **MB \$300**
- 62. Elmore James And His Broom Dusters – "Wild About You/Long Tall Woman" *Modern 983 M- Classic MB \$200*
- 63. Elmore James – "The Sun Is Shining/I Can't Hold Out" *Chess 1756 M- MB \$25*
- 64. Elmo James And His Broomdusters – "The Sky Is Crying/Held My Baby Last Night" *Fire 1016 Mint* Classic and STORE STOCK NEW! **MB \$50**
- 65. Elmore James – "Something Inside Me/She Done Move" *Sphere Sound 713 Mint* Xol, White Label Promo **MB \$20**
- 66. B. B. "Blues Boy" King – "Dark Is The Night (Part 1)/Dark Is The Night (Part 2)" *R P M 459 Mint* Store Stock New! **MB \$35**
- 67. B. B. King – "The Key To My Kingdom/My Heart Belongs To Only You" *R P M 501 Mint* Store Stock New! **MB \$35**
- 68. J. B. Lenore – "Mama Talk To Your Daughter/Man Watch Your Woman" *Parrot 809 M- Classic! MB \$100*
- 69. J. B. Lenore – "Mama Your Daughter Is Going To Miss Me/What Have I Done" *Parrot 814 M- Answer* record to #68 **MB \$125**
- 70. J. B. Lenore – "Fine Girls/I Lost My Baby" *Parrot 821 Mint* Store Stock New! **MB \$125**
- 71. J. B. Lenore – "Let Me Die With The One I Love/If I Give My Love To You?" *Checker 844 M- BB* hole in label **MB \$50**
- 72. J. B. Lenior – "Don't Touch My Head I I I've Been Down So Long" *Checker 856 Mint* **MB \$50**
- 73. J. B. Lenior – "What About Your Daughter?/5 Years" *Checker 874 M- MB \$50*
- 74. J. B. Lenior – "Daddy Talk To Your Son/She Don't Know" *Checker 901 Mint* **MB \$25**
- 75. J. B. Lenior – "Lou Ella/Back Door" *Shad 5012 VG+* White Label Promo **MB \$15**
- 76. Baby Face Leroy – "Red Headed Woman/ Moonshine Baby" *Savoy 1501 Mint* His only record released on 45 rpm format! Great and deserving of the top shelf in any serious collection! **MB \$75**
- 77. Jimmy Liggins With His Band – "I Ain't Drunk/ Talking That Talk" *Aladdin 3250 M- MB \$150*



- 87. Little Milton – "Let My Baby Be/Ooh! My Little Baby" *Meteor 5045 Nice VG+* The RARE one on Meteor! **MB \$400**



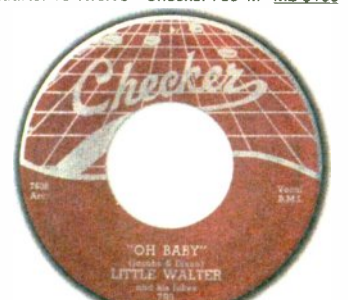
- 102. Todd Rhodes Orchestra – "Gin, Gin, Gin/ Shouldn't Cry (But I Do)" *King 4469 AA Mint* STORE STOCK NEW! Tough **MB \$150**
- 103. Little Richard – "Maybe I'm Right/I Love My Baby" *Peacock 1673 Mint* STORE STOCK NEW! **MB \$50**
- 104. Jimmy Rogers – "If It Ain't Me/Walking By Myself" *Chess 1643 Mint* Classic and Store Stock New **MB \$75**
- 105. Jimmy Rogers – "Trace Of You/What Have I Done" *Chess 1687 Mint* Store Stock New! **MB \$25**
- 106. Otis Rush – "I Can't Quit You Baby/Sit Down Baby" *Cobra 5000 M- Classic MB \$35*
- 107. Otis Rush – "It Takes Time/Checking On My Baby" *Cobra 5027 M- Classic MB \$35*
- 108. Clarence Samuels – "Chicken Hearted Woman/ Got No Place To Call My Own" *Excello 2093 Mint* White Label Promo—PERFECT! **MB \$75**
- 109. Magic Sam – "Everything Gonna Be Alright/Look Watcha Done" *Cobra 5021 Mint* Classic **MB \$35**
- 110. Magic Sam – "All Night Long/All My Whole Life" *Cobra 5025 VG++* Tough one **MB \$35**



- 121. Joe Turner – "Chains Of Love/After My Laughter Came Tears" *Atlantic 939 Mint* This was Turner's first 45 on Atlantic! **MB \$200**
- 122. Big Walter And His Combo – "Gamblin' Woman/ Shirley Jean" *Peacock 1661 Mint* Classic Store Stock New! **MB \$50**
- 123. Little Walter And His Night Cats – "Juke/Can't Hold On Much Longer" *Checker 758 M-* Just about PERFECT copy of his very first record! **MB \$200**
- 124. Little Walter And His Jukes – "Blues With A Feeling/ Quarter To Twelve" *Checker 780 M- MB \$100*



- 88. Freddie Mitchell Orch. – "Jersey Bounce/Hot Ice" *Derby 777 VG+* Red Vinyl! Original Derby sleeve included! **MB \$75**
- 89. Big Moose – "Puppy Howl Blues/Ramblin' Woman" *The Blues 301 Mint* Frank Zappa loved this one and you can hear how it inspired him for yourself! **MB \$35**
- 90. Frank Dual Trumpet Motley – "What Can I Do/ Honkin' At Midnight" *DC 0435 Mint* Store Stock New! **MB \$30**
- 91. Sammy Myers – "Sleeping In The Ground/My Love Is Here To Stay" *ACE 536 Mint* Fabulous **MB \$50**



- 125. Little Walter And His Jukes – "Oh Baby/Rocker" *Checker 793 M- SUPER RARE* True First Pressing with no Record Company on the label! My first copy in all my 30+ years in records. I was told it existed this way but just never saw a copy ANYWHERE until this one! Don't wait another 30 years for yours! **MB \$200**
- 126. Little Walter And His Jukes – "My Babe/Thunder Bird" *Checker 811 M-* All time classic! **MB \$50**
- 127. Little Walter And His Jukes – "It Ain't Right/Who" *Checker 833 Mint* Great and Store Stock New **MB \$50**
- 128. Little Walter And His Jukes – "Flying Saucer/One More Chance With You" *Checker 838 M- MB \$40*
- 129. Little Walter – "Just A Feeling/Teenage Beat" *Checker 845 M- MB \$40*



- 78. Joe Liggins And His Honeydrippers – "Farewell Blues/Deep Feeling Kind Of Love" *Specialty 465 Mint* RED WAX! Super scarce! Store Stock New! **MB \$200**
- 79. Papa Lightfoot – "Mean Old Train/Wild Fire" *Savoy 1161 Mint* GREAT and Store Stock New! His only affordable record! **MB \$100**



- 92. Chuck Norris – "Messin' Up/Let Me Know" *Atlantic 994 Mint* Xol on B-side, SCARCE JUMP BLUES on very early Atlantic 45! Old Store Stock! **MB \$250**
- 93. Johnny Otis & His Orchestra – "Shake It/ Won't Be Your Fool No More" *Peacock 1636 VG++ MB \$25*



- 111. Magic Sam – "21 Days In Jail/Easy Baby" *Cobra 5029 M-* White Label Promo—super rare as Promo **MB \$100**
- 112. Lightnin' Slim – "New Orleans Bound/I Can't Live Happy" *Feature 3008 M- Classic MB \$100*
- 113. Lightnin' Slim – "Bigger Bigger Boy/Ethel Mae" *Feature 3012 M- MB \$100*
- 114. Lightnin' Slim – "Just Made Twenty-One/Sugar Plum" *Excello 2075 M- GREAT! MB \$35*
- 115. Lightnin' Slim – "Goin' Home/Wonderin' And Goin'" *Excello 2090 M- MB \$35*
- 116. Lightnin' Slim – "Bad Luck And Trouble/Have Your Way" *Excello 2096 M- MB \$35*



- 130. Little Walter – "Just A Feeling/Teenage Beat" *Checker 845 M-* Super Rare RED AND WHITE LABEL PROMO! Xol on B-side. **MB \$100**



See #180

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Auction closes Monday, May 16, 2005 at 7:00 p.m. PDT



See #188

- 131. Little Walter – "Take Me Back/It's Too Late Brother" *Checker 852 M- MB \$40*
- 132. Little Walter – "Boom, Boom Out Goes The Lights/Temperature" *Checker 867 M- MB \$40*
- 133. Little Walter – "I Had My Fun/Ah'w Baby" *Checker 945 VG++ White Label Promo MB \$30*
- 134. Little Walter – "Crazy for My Baby/Crazy Legs" *Checker 986 Mint MB \$35*
- 135. Little Walter – "Up The Line/Southern Feeling" *Checker 1043 M- White Label Promo MB \$30*
- 136. Little Walter – "Mean Ole Frisco/Blue And Lonesome" *Checker 1117 Mint MB \$30*



- 137. Baby Boy Warren – "Not Welcome Any More/Chuc-A-Luck" *Excello 2211 Mint A Masterpiece and his only affordable record! Great! MB \$100*
- 138. Dinah Washington – "Big Long Slidin' Thing/(No, No, No) You Can't Love Two" *Mercury 70392 VG++ One of the all time legendary Female Blues records! MB \$25*
- 139. Muddy Waters – "Mad Love/Blow Wind, Blow" *Chess 1550 Nice VG+ MB \$50*



- 140. Muddy Waters And His Guitar – "I'm Your Hoochie Cooche Man/She's So Pretty" *Chess 1560 VG++ Classic MB \$100*
- 141. Muddy Waters And His Guitar – "Just Make Love To Me/Oh! Yeah" *Chess 1571 VG++ MB \$50*
- 142. Muddy Waters And His Guitar – "I'm Ready/I Don't Know Why" *Chess 1579 M- MB \$75*
- 143. Muddy Waters And His Guitar – "I'm A Natural Born Lover/Loving Man" *Chess 1585 Mint Store Stock New! MB \$75*
- 144. Muddy Waters And His Guitar – "I Want To Be Loved/My Eyes" *Chess 1596 M- MB \$75*
- 145. Muddy Waters – "Trouble, No More/Sugar Sweet" *Chess 1612 M- MB \$75*
- 146. Muddy Waters And His Guitar – "Forty Days & Forty Nights/All Aboard" *Chess 1620 M- MB \$75*
- 147. Muddy Waters And His Guitar – "Diamonds At Your Feet/Don't Go No Farther" *Chess 1620 M- MB \$50*



- 148. Muddy Waters – "Got My Mojo Working/Rock Me" *Chess 1652 M- All time classic! MB \$100*
- 149. Muddy Waters And His Guitar – "Good News/Come Home Baby" *Chess 1667 Mint Vinyl pressing and Store Stock New! MB \$50*
- 150. Muddy Waters – "Ooh Wee/Clouds In My Heart" *Chess 1724 M- MB \$30*
- 151. Muddy Waters – "She's Into Somethin'/Take The Bitter With The Sweet" *Chess 1733 VG++ MB \$20*
- 152. Muddy Waters – "I Feel So Good/When I Get To Thinking" *Chess 1748 M- MB \$25*
- 153. Muddy Waters – "Look What You've Done/Love Affair" *Chess 1758 Mint MB \$30*
- 154. Muddy Waters – "You Can't Lose What You Ain't Never Had/The Same Thing" *Chess 1895 M- MB \$25*

- 155. Muddy Waters – "My John The Conquer Root/Short Dress Woman" *Chess 1914 M- GREAT! MB \$25*
- 156. Muddy Waters – "Put Me In Your Lay Away/Still A Fool" *Chess 1921 M- Xol, White Label Promo MB \$30*



- 157. Sonny Boy Williamson – "Red Hot Kisses/Going In Your Direction" *Trumpet 216 M- Last of my old Trumpet warehouse stock! MB \$150*
- 158. Sonny Boy Williamson – "No Nights By Myself/Boppin' With Sonny" *Ace 511 VG++ MB \$50*
- 159. Sonny Boy Williamson – "All My Love In Vain/Don't Start Me Talkin'" *Checker 824 M- MB \$40*
- 160. Sonny Boy Williamson – "Your Imagination/Let Me Explain" *Checker 834 M- MB \$50*
- 161. Sonny Boy Williamson – "The Key/Keep It To Yourself" *Checker 847 M- MB \$50*
- 162. Sonny Boy Williamson – "Fattening Frogs For Snakes/I Don't Know" *Checker 864 M- MB \$50*
- 163. Sonny Boy Williamson – "Let Your Conscience Be Your Guide/Unseeing Eye" *Checker 927 Mint White Label Promo—GREAT! MB \$40*
- 164. Sonny Boy Williamson – "Temperature 110/Lonesome Cabin" *Checker 956 M- MB \$30*
- 165. Sonny Boy Williamson – "Bye Bye Bird/Help Me" *Checker 1036 Mint White Label Promo in Perfect shape! MB \$35*



- 166. Po Joe Williams – "Goin' Back/My Baby Left" *Vee Jay 227 M- White Label Promo and GREAT ONE! MB \$100*



- 167. Jimmy Wilson And His Band – "Jumpin' From Six To Six/Trouble In My House" *Big Town 115 VG++ White Label Promo and this is a real TOUGH one to find! MB \$75*



- 168. Howlin' Wolf – "I Asked For Water/So Glad" *Chess 1632 VG++ Classic! MB \$50*
- 169. Howlin' Wolf – "My Life/Going Back Home" *Chess 1648 VG++ MB \$40*
- 170. Howlin' Wolf – "Howlin' Blues/I Better Go Now" *Chess 1726 M- MB \$25*

- 171. Howlin' Wolf – "I Walked From Dallas/Don't Laugh At Me" *Chess 1945 M- MB \$25*
- 172. Howlin' Wolf – "New Crawlin' King Snake/My Mind Is Ramblin'" *Chess 1968 M- Xol, White Label Promo MB \$25*

Original Hardcore Blues and Jump Blues 78's

- 173. Max Blues Bailey – "Put Your Money Where Your Mouth Is/Irene's Blues" *Domino 305 VG++ MB \$35*
- 174. Little Maxie Bailey – "Drive Soldiers Drive/My Baby's Blues" *Excello 2016 M- Great Jump Blues MB \$50*
- 175. Bobby Blue Bland – "Farther Up The Road/Sometime Tomorrow" *Duke 170 VG++ All Time Classic MB \$20*



- 176. Charley Booker – "No Ridin' Blues/Rabbit Blues" *Blues & Rhythm 7003 Mint FABULOUS! A Masterpiece! The Son House of the 50's and this copy is STORE STOCK NEW! MB \$400*
- 177. Blazer Boy – "Mornin' Train/Joe's Kid Sister" *Imperial 5199 M- New Orleans style Jump Blues: MB \$50*
- 178. Eddie Boyd – "Five Long Years/Blue Coat Man" *JOB 1007 Mint Perfect Store Stock New copy of all time Classic MB \$50*
- 179. Clarence Gatemouth Brown – "Okie Dokie Stomp/Depression Blues" *Peacock 1637 M-Classic! MB \$50*
- 180. Allen Bunn – "My Flight/Two Time Loser" *Apollo 442 Mint Great Jump Blues—scarce MB \$50 (See picture at top of page)*



- 181. Bob Camp With The Night Hawks – "Pitch A Boogie/Out Cattin'" *Essex 714 M- Great Piano pounding Jump Blues – tough! MB \$75*
- 182. Ray Charles – "Baby Let Me Hold Your Hand/Lonely Boy" *Swing Time 250 M- MB \$35*
- 183. Ray Charles – "Hey Now/Baby Won't You Please Come Home" *Swing Time 297 Mint Store Stock New! MB \$35*



- 184. James Cotton – "My Baby/Straighten Up Baby" *Sun 199 Mint Great one and tough early # on Sun! MB \$800*
- 185. Big Boy Crudup – "Do It If You Want To/Second Man Blue" *RCA Victor 4933 Mint Old Store Stock MB \$50*
- 186. Arthur Big Boy Crudup – "If You've Ever Been To Georgia/She's Got No Hair" *Groove 0026 M- Slight ring on the label. Tough one! MB \$40*
- 187. Willis-Davis Combo – "She's A Wine-O/Problem Child" *Prestige 912 M- Promo copy! MB \$35*
- 188. Jimmie Redrick & Doc Dawson – "School This Fool/Not Now, I'll Tell You When" *Red Jay 1006*

VG++ Obscure Jump Blues on an even more obscure label! MB \$35 (See picture at top of page)



- 189. Baby Doll And Her Royal Swingsters – "Down By The Wood Shed/Talk To Me Daddy" *Coleman 127 M- Great Female Jump Blues—sounds like a Rockin' Little Esther! Tough! MB \$100*



- 190. Joe Dyson And Orchestra – "Merc-O-Matic Boogie/Jumping With The Bongo's" *Champion 102 Mint Super Rare! This is what was to become the ACE label from Jackson, Mississippi. Great rockin' Blues MB \$150*
- 191. Charles Edwin – "I Got Loose/Bong Gone" *Duke 124 VG++ Great drinkin' record MB \$30*
- 192. Earl Forest And Orchestra – "Out On A Party/Oh, Why" *Duke 121 M- Another super nice drinkin' song MB \$40*
- 193. Gene Forrest – "Everybody's Got Money/It Was You" *Recorded In Hollywood 172 M- Obscure Los Angeles Blues MB \$35*
- 194. Bernie Hardison – "Yeah, It's True/Love Me Baby" *Excello 2020 M- Tough one MB \$30*
- 195. Wynonie Harris – "Dig this Boogie/Lightnin' Struck The Poor House" *Bullet 251 M- Wol Sun Ra plays piano on this one and this is his very first appearance on record! MB \$40*
- 196. Wynonie Harris – "My Baby's Barrel House/Drinkin' By Myself" *Bullet 252 M- Wol Sun Ra again from the same session as #195 MB \$40*



- 197. Frank Haywood – "Rock-A-Bye Baby/There's A Stranger" *Top Hat 1019 M- Great Jump Blues just before he started recording for Aladdin MB \$50*
- 198. PVT. Cecil Gant – "Fit As A Fiddle/Believe I Will" *Gilt-Edge 509 M- Obscure one and even in the original Gilt-Edge sleeve! MB \$35*
- 199. Paul Gayten – "Laura/Gayten's Boogie" *Deluxe 1076 M- MB \$25*



- 200. Arthur Gunter – "Baby Let's Play House/Blues After Hours" *Excello 2047 M- All time Classic that inspired Elvis! Gorgeous copy! MB \$75*

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Auction closes Monday, May 16, 2005 at 7:00 p.m. PDT



See #209



See #242



- 201. John L. Booker And His Guitar – "609 Boogie/Road Trouble" *Chance 1122 Mint* One of perhaps less than ten copies in existence! This is one of the rarest John Lee Hooker records of all time! Never for sale at any price. I just happened upon this duplicate last year! B-side has tape across the label so that the title is not readable—but it is so rare that it probably doesn't matter. **MB \$500**
- 202. John Lee Hooker – "High Priced Woman/Union Station Blues" *Chess 1505 VG++ MB \$75*
- 203. John Lee Hooker – "I'm In The Mood/How Can You Do It" *Modern 835 M- Early one MB \$75*
- 204. John Lee Hooker – "Rock Me Mama/Cold Chills All Over Me" *Modern 862 VG++ MB \$50*
- 205. John Lee Hooker – "Love Money Can't Buy/Please Take Me Back" *Modern 909 M- MB \$50*
- 206. John Lee Hooker – "Jump Me/I Wonder Little Darling" *Modern 931 M- MB \$50*
- 207. John Lee Hooker – "Let's Talk It Over/I Tried Hard" *Modern 935 Mint Store Stock New! MB \$50*
- 208. John Lee Hooker – "Bad Boy/Cool Little Car" *Modern 942 Mint Store Stock New! MB \$50*
- 209. Lightnin' Hopkins – "Whiskey Head Woman/Lightnin's Boogie" *Score 40028 VG++* Great one by him! **MB \$50** (See picture at top of page)
- 210. Long John Hunter – "She Used To Be My Woman/Crazy Girl" *Duke 122 VG++ Great! MB \$50*
- 211. Rock Heart Johnson – "Rock Heart's Blues/Evilcat Woman In Town" *RCA Victor 4967 Mint Old Store Stock! Great One! MB \$100*
- 212. Mari Jones w/Johnny Moore – "Mean Papa Blues/How Could You Be So Mean" *Aladdin 3139 M- MB \$25*
- 213. B. B. King – "You Can't Fool My Heart/How Do I Love You" *RPM 490 Mint MB \$25*
- 214. Kid King's Combo – "Now Listen Baby/The Sneak" *Excello 2051 VG++ A-side has vocal by Good Rockin' Sam! Nice Jump Blues! MB \$35*



- 220. Luther Luper – "Profit Sharing Blues/Cross Country Hop" *Sears no # Mint* Jump Blues recorded for Sears stores promotional use! Never seen this before in my life! Totally Obscure and totally cool! **MB \$100**



- 221. Big Willie Mabon – "Bogey Man/It Keeps Raining" *Apollo 450 M- White Label Promo!* Willie's absolute BEST record! Killer! **MB \$100**
- 222. Teddy McRae – "Pluggin' Jane/To Satisfy You" *Chicago 106 Nice VG+* Bob Kay are you out there????????????????????? Extremely rare! **MB \$100**
- 223. Amos Milburn And Band – "Chicken Shack/Juice, Juice, Juice" *Aladdin 3332 Mint* Fast version! Great rockin' Blues **MB \$50**
- 224. Freddie Mitchell Orchestra – "Doby's Boogie/Hog Head" *Derby 713 M- Tough one!* In the original Derby sleeve too! **MB \$50**



- 225. The Nite Riders – "Women and Cadillac/Say Hey! (A Tribute to Willie Mays)" *Apollo 460 M- White Label Promo* pressed on thin vinyl! The sound just LEAPS from the grooves and this is one Killer record! **MB \$100**
- 226. Ole Sonny Boy – "You Better Change/Blues And Misery" *Excello 2086 VG++* Great Sonny Boy Williamson imitation! **MB \$50**
- 227. Little Junior Parker – "Can't Understand/Dirty Friend Blues" *Duke 120 M- MB \$40*
- 228. Prince Patridge – "How Come My Dog Don't Bark/Choosing A Career" *Crest 1006 M- Classic MB \$35*
- 229. King Porter – "That Early Morning Boogie/Goodbye Doretha" *Imperial 5032 Mint* Betty Jones does the vocals on the A-side and Alton Redd does them on the B-side. Super early Imperial, no 45 pressed. **MB \$50**



- 215. Leonard Lee – "When The Sun Goes Down/Tryin' To Fool Me" *Lamp 8001 Mint* Great New Orleans sound from the Lee of Shirley and Lee **MB \$75**
- 216. J. B. Lenior – "Don't Touch My Head/I've Been Down So Long" *Checker 856 M- Great one by him—as usual! MB \$50*
- 217. Jimmy Liggins – "No More Alcohol/Boogie Woogie King" *Aladdin 3251 M- Hard one MB \$40*
- 218. Jimmy Liggins – "Drunk/I'll Never Let You Go" *Specialty 470 VG++* White Label Promo, all time Classic! **MB \$30**



- 219. Professor Longhair – "Go To The Mardi Gras/Everyday, Everynight" *Ron 329 M- All time New Orleans Classic* from 1959 and almost impossible to find on 78 format! Buy this one or spend 30 more years looking! **MB \$300**



- 230. Bessie Russell – "(I Say) Daddy Let's Bop/You've Changed My Mind" *Success 001 M- GREAT* Female Jump Blues **MB \$50**



- 231. Frankie Lee Sims – "Rhumba My Boogie/I'll Get Along Somehow" *Specialty 487 Mint* White Label Promo, GREAT! **MB \$75**
- 232. Memphis Slim And His House Rockers – "Five O'Clock Blues/The Come Back" *United 156 VG++* White Label Promo all time Classic! **MB \$35**
- 233. Memphis Slim – "Train Is Comin'/Drivin' Me Mad" *Mercury 70063 Mint* Store Stock New! **MB \$35**
- 234. King Solomon's Trio – "Baby I'm Cuttin' Out/Mean Train" *Big Town 102 M- #01, Vinyl pressing, NICE! MB \$50*



- 235. Otis Spann – "It Must Have Been The Devil/Five Spot" *Checker 807 Mint* Fabulous! MASTERPIECE! You can't collect blues 78's and not have one of these! Muddy Waters and B. B. King back him up on this one! Old Store Stock New! **MB \$500**
- 236. Big Boy Spires – "About To Lose My Mind/Which One Do I Love" *Chance 1137 VG+* Plays GREAT and this is another MONSTER record from Chicago's most legendary label! **MB \$100**
- 237. Roosevelt Sykes – "High As A Georgia Pine/Time Wasted On You" *RCA Victor 20-3014 M- MB \$35*



- 238. Sonny Terry – "Lost Jawbone/Louise" *Groove 0015 Mint* White Label Promo! Great and rare and the sound just LEAPS from the grooves of this thin VINYL pressing! **MB \$100**
- 239. Big Mama Thornton – "Hound Dog/Night Mare" *Peacock 1612 M-VG++* This is it! The all time Classic that inspired Elvis to Rock & Roll! These are TOUGH to find in clean shape and this one just sparkles! **MB \$50**
- 240. TNT Tribble And His Crew – "Mr. Von/Oh Happy Day" *RCA Victor 5097 Mint* Old Store Stock! **MB \$35**



- 241. Joe Turner – "Fuzzy Wuzzy Honey/Wish I Had A Dollar" *Rouge 105 M- From Baton Rouge, Louisiana.* This HAS to be the rarest record Joe Turner ever made! I have NEVER seen this before in all my 30+ years in records! Pass it by now and you will NEVER see it again! Call to hear it—the side



- 242. Muddy Waters – "You're Gonna Miss Me/Mean Red Spider" *Aristocrat 1307 M-VG++* Super clean copy of all time early Muddy classic! **MB \$200** (See picture at top of page)

- 243. Muddy Waters – "Rollin' Stone/Walkin' Blues" *Chess 1426 VG++* Classic and TOUGH to find in clean shape! Almost never for sale as all Blues fans want a copy of this! **MB \$300**
- 244. Muddy Waters – "Early Morning Blues/She Moves Me" *Chess 1490 VG++* Early one, no 45 pressed **MB \$100**
- 245. Muddy Waters And His Guitar – "I'm Ready/I Don't Know Why" *Chess 1579 M- MB \$50*
- 246. Muddy Waters And His Guitar – "I'm A Natural Born Lover/Loving Man" *Chess 1585 Mint* Store Stock New! **MB \$75**
- 247. Muddy Waters And His Guitar – "My Eyes/I Want To Be Loved" *Chess 1596 Mint* Store Stock New! **MB \$75**
- 248. Dootsie Williams – "Don't Ever Trust A Woman/Blues Ain't Nothin'" *Coast 804 M- Super scarce* early one! Before the Dootone label. **MB \$100**
- 249. Freddie Williams & His Orchestra – "Don't Give It Away/Corine" *Melody Lane Record Shop M- Vocals by Dr. Jo-Jo Adams, good Jump Blues! MB \$75*
- 250. Sonny Boy Williamson – "I Cross My Heart/West Memphis Blues" *Trumpet 144 M- Classic MB \$35*
- 251. Sonny Boy Williamson – "Stop Now Baby/Mr. Down Child" *Trumpet 168 Mint* From the end of my old Trumpet warehouse stock! **MB \$50**
- 252. Sonny Boy Williamson – "She Brought Life Back To The Dead/Gettin' Out Of Town" *Trumpet 215 Mint* Old warehouse stock! **MB \$50**
- 253. Jimmy Wilson And His Band – "Teardrops On My Pillow/Mountain Climber" *Big Town 113 M- VINYL! MB \$30*



- 254. The Howlin' Wolf – "Saddle My Pony/Worried All The Time" *Chess 1515 M- Classic* A-side is Charley Patton's "Pony Blues" redone. Patton taught the Wolf to play just before he died in 1934! **MB \$150**
- 255. The Howlin' Wolf – "Evil Is Goin' On/Baby How Long?" *Chess 1575 M- MB \$40*



- 256. The Howlin' Wolf – "Smoke Stack Lightning/You Can't Be Beat" *Chess 1618 Mint* All time classic and Store Stock New!!! What a great way to end a great list! **MB \$100**

Next Month's Auction
ROCK & ROLL
*** LP'S, 45's and 78's ***

Grim Reporter



peanutduck@aol.com

by Phast Freddie Patterson

Group vocalist **Joe Martin** (70) died Feb. 19, 2005, in New York City after a long illness.

Joseph Martin was born Feb. 12, 1935, along with twin brother, Ralph. In 1952, they joined with three friends to form The Five Willows. The group cut several records and achieved a moderate amount of success. In 1956 they dropped the "Five" from their name and cut "Church Bells May Ring" for the Melba label. The song was successful but not as successful as a cover by The Diamonds.

The Willows remained together cutting records into the mid-60s. The group worked occasionally during the '90s.

About a year ago, Joe Martin suffered a stroke and never fully recovered.

British record producer **Dave Goodman** (53) died of a heart attack Feb. 10, 2005, on the island of Malta.

Goodman was born in London, England March 29, 1951. He first played music in his school's brass band, then picked up bass to play in small-time Mod bands. By the mid-70s he was part of an operation that made four-track demo recordings in his garage and rented a PA system to rock groups in London.

On March 23, 1976, while employed in this latter service for a group called The 101'ers (which included Joe Strummer, later of The Clash) at a club called The Nashville Rooms, Goodman noticed the opening band, which played Who, Small Faces, and Kinks covers with wild abandon. The group was called the Sex Pistols, and Goodman offered to help them with their sound. From that moment until the Pistols left to tour America (and dissolve), Goodman ran the soundboard for one of the world's most notorious rock groups.

Goodman also recorded the group's demos, which helped shape their sound. Some of these demos were bootlegged and released as *Spunk*, which was reviewed in the *New Musical Express* and *Sounds*. The raw intensity of this album remains the Grim Reporter's favorite recordings of the Pistols.

When the Pistols were signed to Virgin, the label opted to have veteran producer Chris Thomas (Procol Harum, Roxy Music, Gentle Giant) record their album. Thomas was aware of Goodman's work with the Pistols and even used some of his ideas when recording *Never Mind the Bollocks: Here's the Sex Pistols*, (i.e., the multitracked guitar intro to "Pretty Vacant"). It was Goodman's recording of "I Wanna Be Me" that graces the B-side of "Anarchy in the U.K.," but Thomas mistakenly received the label credit.

Goodman formed his own label, called simply The Label, and issued records by Eater, a punk group that seems to have been forgotten in spite of having shown moments of brilliance. Goodman also worked with The Vibrators, UK Subs, Chelsea, and The Users.

After the Pistols broke up, he helped Malcolm McLaren finish the soundtrack to *The Great Rock'n'Roll Swindle*.

In 1996, with the Sex Pistols back together and on tour, Virgin Records (U.K.) issued a two-disc *Bollocks* that includ-

ed many of the Goodman demos, including all of *Spunk* (but, unfortunately, little annotation — that would wait until 2002 and the box set).

About three years ago, Goodman moved to Malta, where he made ambient psychedelic music.

R&B singer **Edward Patten** (65) died after suffering a stroke Feb. 24, 2005, at St. Mary's Mercy Hospital in Livonia, Mich., a Detroit suburb.

Edward Roy Patten was born Aug. 2, 1939, in Atlanta Ga., where he grew up singing in church.

During the mid-50s some of his cousins formed a vocal group called The Pips. Around 1959, the group made some personnel changes that drew Patten in.

In 1961, the group recorded a version The Royals' "Every Beat of My Heart" for the small Hunton label. When the record began to make noise regionally, the master was sold to Vee-Jay Records, and it became a #1 R&B hit that summer. However, Vee-Jay had not signed the group to a deal, so they were free to ink with Fury. The Pips re-cut the song to compete with the original, and it was credited to Gladys Knight & the Pips. A follow-up, "Letter Full of Tears," did well enough to reach #3.

The mid-60s were a quiet time for the group, as a switch to the Maxx label yielded no significant chart action, aside from "Giving Up."

In 1966, Motown's Berry Gordy Jr. recognized the group's potential and signed them to his Soul label. The third single by Gladys Knight & the Pips was a #3 hit in 1967. The next — "I Heard It Through the Grapevine" — went to #1 R&B and #2 pop.

The hits continued for the group, including two more R&B #1s — "If I Were Your Woman" and "Neither One of Us (Wants to Be the First to Say Goodbye)." The latter reached #2 pop in 1973. By then, the contract was over and The Pips moved on to Buddah Records. By fall, "Midnight Train to Georgia" was another R&B #1, and, this time, it topped the pop charts as well.

Gladys Knight & the Pips continued to generate hits on several labels into the mid-90s. In 1995, Patten suffered several strokes that deprived him of his ability to sing. Patten had a large vocal range — he could sing tenor or baritone — and he choreographed the group's moves. The group won several Grammy® Awards and were inducted into the Rock And Roll Hall Of Fame in 1996.

Mersey Beat drummer **Chris Curtis** (63) died at home in Antree, England, Feb. 28, 2005. He had been ill for some time.

He was born Christopher Crummey in Oldham, Lancashire, England, Aug. 26, 1941, and he grew up in Liverpool. In 1962 he joined an ex-skiffle group, now a beat combo, called The Searchers when their drummer left to work with Rory Storm And The Hurricanes (that group's drummer left to join The Beatles). The Searchers worked in the same Cavern Club (Liverpool)/Star Club (Hamburg, Germany) circuit that The Beatles did.

In 1963 The Searchers were signed to Pye Records. The group's first single, "Sweets for My Sweet" (originally a song by The Drifters), was a #1 hit in England — the beginning of a string of hits: "Sugar and Spice," "Needles and Pins," "When You Walk in the Room" and "Don't Throw Your Love Away."

Besides being their drummer, Curtis also contributed to the group as a singer and songwriter. By the spring of 1966, The Searchers' schedule proved too strenuous for Curtis, and he left the group before the start of a lengthy tour.

The following year he led a group of session musicians, dubbed The Flowerpot Men, and cut "Let's Go to San Francisco," which was a hit in England. Curtis made solo recordings that were less successful, then formed Roundabout — a group that evolved into Deep Purple after he left it. Curtis tried his hand at record producing but eventually took a civil service job.

Blues singer/harmonica player **Wild Child Butler** (68) died March 1, 2005, in Windsor, Ontario, Canada.

His mother was just 13 when George Butler was born Oct. 1, 1936, in Autaugaville, Ala. He learned to play harmonica at a young age. His family moved to Chicago in 1945, but he ran away from home, ending up in Montgomery, Ala., around the mid-50s. He formed a blues combo there and proceeded to play in juke joints throughout the South.

In 1964 he cut his first record for the Shaw label in Montgomery. Two years later he was recording for Jewel Records in Chicago with Willie Dixon producing. Some of the songs featured Big Walter Horton on second harmonica. He cut about 20 sides, but much of it was not issued at the time. However, he did appear on some recordings by Lightning Hopkins, including the album *Talking Some Sense*.

Butler cut an album for Mercury in 1968 that went out-of-print soon after its release. Musicians employed for the sessions include the keyboard wiz Lafayette Leake and the great guitarists Jimmy Dawkins and Mighty Joe Young. Butler's next recorded in 1977 when he cut for TK, but the recording was not issued until it was leased to Rooster Records. From 1977-86, Butler toured in an all-star blues revue that included Sam Lay and Jimmy Rogers.

Butler continued to record, and he toured endlessly until illness prevented it.

Exotica pioneer **Martin Denny** (93) died of natural causes at home in Hawaii Kai, Hawaii, March 2, 2005.

Denny was born in New York City April 10, 1911. He was a child prodigy who studied classical piano. During the '30s he toured with several society orchestras and swing bands — one such tour took him to South America. During World War II he served in the Army Air Corps.

After his discharge, Denny lived in Southern California and attended the Los Angeles Conservatory of Music. In

Grim Reporter continued on page 47

ALL TYPES OF PAUCON - 10" & 12"

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Deadline Date: May 31, 2005 (10p.m. EST) PHONE: (519)-699-5520

Minimum Bid: \$6.00 per record UNLESS NOTED (\$) E-mail: cdiet2531@rogers.com FAX: (519)-699-4888

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PLEASE SPECIFY IF IT MUST BE A CERTAIN COUNTRY OR COLOR LABEL. NON-CANADIAN CUSTOMERS MUST BID IN US DOLLARS \$\$\$ CANADIAN COPY. ©

VINYL GRADING: (Far right column) (SS) still sealed (M) like new (M-) very close to perfect light scuff (V) light light scratches or more scuffs, still very nice shape, (VG) more scratches but nothing deep, (G) fairly abused, (P) terrible shape

COVER GRADING: (middle section) (SW) shrink wrap (M) perfect (M-) looks perfect at first but does have one or two minor flaws (V) slight light wear or slightly scuffed, (VG) heavier ring wear or scuffed

SHOWN ABOVE: (G) abraded jacket, (P) terrible shape (CC) outer cover (BB) inner cover (BB) small but used (PR) promo, (RE) re-issue (AUT) auto-graphed, (ST) self-titled, (GF) gatefold, (WOL) writing on label, (SOL) sticker on label, (WOJ) SOUL-jazz/sticker on jacket/label, (LST) LOST/STUCKER Torn off label or jacket

Table with columns: ARTIST, TITLE, COVER, RECORD LABEL, VINYL. Includes entries like 1. ALEX HARVEY BAND (Germ) Next, 2. ART HUR ALEXANDER (UK) A Soldier of Soul, 3. ARTHUR (UK) A Soldier of Soul, etc.

Table with columns: ARTIST, TITLE, COVER, RECORD LABEL, VINYL. Includes entries like 183. MARVEL FELTS (Germ) A Teen's Way, 184. FIVE MAN ELECTRICAL BAND (Self Titled), 185. ROYALS (Denmark) Sing For You, etc.

Table with columns: ARTIST, TITLE, COVER, RECORD LABEL, VINYL. Includes entries like 349. JOHN SEBASTIAN (AUST) Rock Legends, 350. SHADOWS (UK) Greatest Hits, 351. SHADOWS (UK) Greatest Hits, etc.

Table with columns: ARTIST, TITLE, COVER, RECORD LABEL, VINYL. Includes entries like 706. DADDY BUN (UK) Outer Planets, 707. BOBBY DARIN (UK) Look Like Me Now, 708. DILLS (UK) I Touched a Dream, etc.

ALL TYPES OF LP RECORDS - 1 & 12" (Cont'd from page 34)

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PHONE: 1(519)-699-5520

Minimum Bid: \$6.00 per record UNLESS NOTED (\$)

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Table listing records 530-700, including titles like 'Gentleman Jim', 'J.R. Way', 'Distant Drums', etc.

Table listing records 705-860, including titles like 'Have I Dreamed', 'Jack Denney', 'John Diefenbaker', etc.

Table listing records 865-1030, including titles like 'Swing Era (Box 3 LPs)', 'Artie Shaw (Box 4 LPs)', 'Bessie Smith (Box 3 LPs)', etc.

Table listing records 1035-1200, including titles like 'Book of the Month #1', 'The Lonesome Cowboy', 'The Great American Songbook', etc.

Please contact us to be put on our mailing list for future auctions.

Table listing records for sale, including titles like 'PAUL BRITTO - 219 PAINTER DRIVE' and 'ASCOPI SUPR 104', with details on condition and price.

45s RAW 'OLDIE' RECORDS INC. P.O. Box 2222, Ottawa, Canada K1P 5W4. Features '1960s EARLY 70s HARD-TO-FIND SOUL + FUNK VINYL' and 'R&B MOTOWN Northern'. Includes a list of records for sale.

JACK SCOTT ITEMS LP's For Sale: Jack Scott - Goofy 6040 - Rave On New... JACK SCOTT - JIM-RECORDS 6060597 - SS Sincerely - NI-W... Includes 'NEW - CD's For Sale' and '45's Records For Sale' sections.

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

Table listing records for sale, including titles like 'The #2 Diviana That's Love' and 'The #2 Diviana That's Love', with details on condition and price.

Table listing records for sale, including titles like '45's 50's - 70's R & B, SOUL, FUNK, R&B GROUPS, Min. Bid \$4 unless stated' and 'The Accents Back Home Choir'.

Bernard Waters 23354 Carlisle, Hazel Park, MI 48030. Dale Marchand • P.O. Box 301, Brookfield, Ohio 44003.

Table listing records for sale, including titles like 'ACE 104 LOUISE ROGERS ROCK'N TO THE BLUES' and 'ACE 8001 JIMMY CLANTON VENUS IN BLUE JEANS'.

Table listing records for sale, including titles like 'ABC - 10088 TEDDY RANDAZZO WAY OF A CLOWN' and 'ANNA - 1112 PAUL GAYTON SCRATCH BACK'.

AUCTION 45'S AUCTION 45'S AUCTION 45'S AUCTION 45'S

AND-PARAMOUNT 9837 JOE HINSHAW & SPARKLESTONES "BLACK SLACKS" / "BEEPIE" / "ROCK BOOTIE" VC SOL
9867 JIG WRIGHT & SPARKLESTONES "FRONT LADERS & BERRY BOOTS" / "ROCKIE" VC SOL

PHILLIPS 4008A PAUL & EMILIA "HEY PAUL!" / "BOHET 'TIS THE ONE" VC SOL
40146 THE SECRETS "THE BOY WHO DREAMS" / "LEASING" / "TO FORTY" VC SOL

MERCURY 72462 ROD STEWART "OH NO NOT MY BABY" / "ROD PACES" / "JODIE" VC SOL
MGM 11162 TOMMY TUBBS "BABY DOLL" / "WITH NO ONE TO LOVE" / "TOUGH TIGHT" VC SOL

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45's - Singles - 45's

R&B, Soul, Novelty Break-in, Rock & Roll Auction D-0405 Ends May 31st



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

Table with columns for item number, artist name, and song title. Includes entries like 50000 14KT GOLD, 50001 20TH CENTURY, 50002 4 PAR, etc.

THE WAX MUSEUM

Table with columns for item number, artist name, and song title. Includes entries like 50000 COLUMBIA, 50001 COLUMBIA, 50002 COLUMBIA, etc.

THE W.M. cont.

Table with columns for artist name, year, and song title. Includes entries like 'YOU ARE SO BEAUTIFUL', 'IMAGE OF A GUY', 'WHEN YOU SAY YOU'RE SORRY', etc.

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Check our website at www.oldiesunlimitedwny.com - Bob & Mike note: an * indicates more titles by artist in stock

Table with columns: LABEL #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their records with prices.

Table with columns: RPM #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their records with prices.

Table with columns: RCA #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their records with prices.

GRAB BAG SECTION

GRAB BAG - PICTURE SLEEVE 45's. Mostly '80's. VG+ to M- 150/\$35.

GRAB BAG - EMPTY PIC SLEEVES. Mostly '80's. VG+ to M- 100/\$15.

GRAB BAG - '70's-'90's rock/pop artists VG+ to M- 200 for \$25.00.

GRAB BAG - Black Artists: '70's-'90's. VG+ to M- 150 for \$25.00.

GRAB BAG - '50's-'60's rock & pop G to VG+ 100 for \$25.00.

CONTINUE ALPHABETICAL LISTING OF 45'S

Table with columns: CHRYSLIS #, ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their records with prices.

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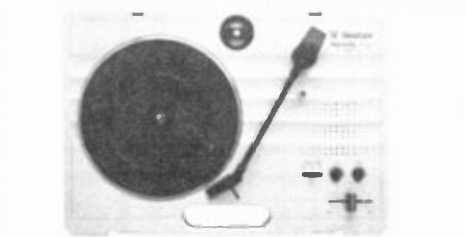
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Table listing rare 45s for auction with columns for artist, title, label, and price. Includes entries like 'Lonely Blue / I'm Forever' and 'Come Back to Sorrow'.

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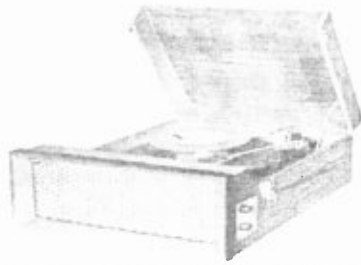
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Grim Reporter continued from page 33

1954, he moved to Hawaii to work at a restaurant/nightclub on Waikiki Beach. He formed a cocktail jazz group that included a vibraphonist, a bass player and a percussionist. He began to write music and instrumentation appropriate for such an exotic location, drawing on local musical lore and his experiences in South America.

The group played outside by a small pool. At night, frogs croaked as the band played. One night, the band members spontaneously added birdcalls into the mix as a joke. When this activity became popular among the clientele, it was made a permanent feature of the group.

Around 1956, a Hollywood booking agent discovered Denny while on vacation in Hawaii, made a demo of the group and brought it back to Liberty Records. Liberty's president, Si Waronker, dubbed the music "exotica" and proceeded to make a series of LPs that presented Denny's music to the world.

The albums proved very popular with the growing stereo LP market. The unfamiliar yet interesting percussion sounds and the animal noises use stereo separation with great effect. In 1959 Denny's version of Les Baxter's "Quiet Village" reached #4 on the pop chart. Denny's *Exotica* topped the album chart that same year, although it had first been released in 1957.

During the late '50s and early '60s, Denny's music, along with Arthur Lyman's (who began his career in Denny's group), provided a sonic backdrop to cocktail parties with backyard tiki torches, Hawaiian shirts and fruity rum drinks with umbrellas in them.

During the '90s, Denny received the Hawaiian Association of Music's Hoku Award for lifetime achievement. He had become a cult hero, and much of his work was reissued on CD.

Country singer **Chris LeDoux** (56) died of cancer March 9, 2005, in Casper, Wyo.

LeDoux was born in Biloxi, Miss. As a teenager, he began competing in rodeos and soon after began writing songs about his experiences and playing them for friends. In 1972 he recorded an album and had it duplicated on tapes, which he sold out of his van at rodeos. His parents managed his affairs and began working as his record label. They bought eight-track duplicating machines and glued the labels on by hand.

In 1976 LeDoux was the Professional Rodeo Cowboys Association's bareback riding champion. Soon after, he tore his knee and broke his collarbone, at which point he began to focus on his music, cranking out more than an album a year.

In 1989 Garth Brooks, a new country singing sensation at the time, name-checked LeDoux in the country Top 10 hit "Much Too Young (To Feel This Damn Old)." The song brought a lot of attention to LeDoux, and he was soon signed to Brooks' label, Capitol Records. Although LeDoux never achieved Brooks' success, he became a mainstay of the country charts — usually the lower regions. However, Capitol did reissue all 22 of LeDoux's earlier recordings on CD.

Rock singer **Danny Joe Brown** (53) died of complications from diabetes at home in Davie, Fla., March 10, 2005.

Brown was born Aug. 24, 1951, in Jacksonville, Fla. He was diagnosed with diabetes when he was 19 and serving

in the U.S. Coast Guard. In 1974, he and friends David Hlubek and Steve Holland formed Molly Hatchet. The group's first two albums, *Molly Hatchet* and *Flirtin' With Disaster*, each sold more than a million copies during the late '70s.

Brown's illness caused him to quit the band around 1980. He led the Danny Joe Brown Band and then rejoined Hatchet in 1982 when the group recorded *No Guts... No Glory*. The album was not quite as successful as previous efforts. The group slowed down a bit and then broke up in 1989.

Molly Hatchet reunited in 1996, but Brown's involvement was cut short by a stroke he suffered in 1998.

He had been in a hospital for about a month before going home.

Soul and funk singer **Lyn Collins** (56) died March 13, 2005, in Pasadena, Calif., from cardiac arrhythmia.

Gloria Lavern Collins was born June 12, 1948, in Lexington, Texas, and she grew up in Abilene where she sang locally and promoted R&B shows. As copromoter of a James Brown show in 1970, she was able to get a demo tape to him. Within a year, she got a call to go to Macon, Ga., to record and become part of the James Brown Revue.

Collins' first single, "Wheel of Life," did not do well — possibly because it came out on King right as Brown was switching to Polydor. Once the dust had settled from the move, she cut "Think (About It)," and it became a Top 10 R&B hit in 1972. Her sassy, powerful delivery earned her the nickname "The Female Preacher," and she is noted as such on her recordings.

In all, she released more than a dozen 45s and two LPs under the auspices of James Brown. These recordings are fine examples of early '70s funk. By 1975, she was off the bus.

Collins became a session vocalist, and she recorded and toured in Europe, where she was better known. In 1988, a rap record called "It Takes Two" by Rob Base and DJ E-Z Rock sampled "Think (About It)," and it brought her to the attention of the public again.

Ska and reggae singer **Justin Hinds** (62) died of cancer in Steer Town, Jamaica, March 17, 2005.

Hinds was born in Steer Town May 7, 1942. The teen-aged Hinds began to train as a mechanic and then worked in the tourist business as a scuba instructor by day and an R&B singer by night. During the late '50s he formed a group, Justin Hinds & the Dominoes, which played locally.

In 1963 he began working with record producer Duke Reid. Hinds & the Dominoes cut "Carry Go Bring Come," which became the first of many ska hits, including "Stone That the Builder Refuse," "Rub Up Push Up," "The Higher the Monkey Climb" and "No Good Rudy." The group was very popular and very prolific — one count has 70 singles released by Justin Hinds & the Dominoes.

In the late '60s, when Jamaican music changed to the slower rocksteady style, Hinds continued making hits. He remained popular during the '70s as reggae came to the fore.

Hinds worked with Reid until the producer became ill around 1972. He then recorded with Jack Ruby, who was able to license the masters to Island Records (Mango in the U.S.). The resulting albums, *Jezebel* and *Justin Time*, are

excellent examples of reggae music, although Hinds was credited as "Hines" on the packages.

After 1978 Hinds did not record often. 1985 saw the release of an album that reunited the original Dominoes, *Travel With Love*, and his next album came in 1992.

In 1995, Hinds participated in the *Wingless Angels* project — an acoustic recording of Rastafarian chants and percussion which was issued on Keith Richards' Mindless Records. Since then, Hinds organized a group called The Jamaica All Stars, which toured heavily and recorded two albums.

Pachuco singer **Lalo Guerrero** (88) died at a nursing home in Palm Springs, Calif., March 17, 2005. He had been suffering from prostate cancer.

Guerrero was born in a Mexican-American neighborhood in Tucson, Ariz., Dec. 24, 1916, as one of 24 siblings. His mother taught him to play guitar, and trips to Mexico inspired him to write songs. During the Depression he dropped out of high school to work and eventually made his way to Los Angeles. A chance meeting with a record producer led to his recording career.

Guerrero recorded more than 700 songs in a variety of styles — traditional Mexican folk songs, mambos and cha-chas, swing, jump blues, protest songs, rock 'n' roll and sentimental ballads. He recorded topical songs that deal with the migrant farm worker's plight and lampoon popular culture: Davy Crockett and Elvis Presley were among his targets. He recorded in English as well as Spanish, and he also made children's records. Guerrero cut some boogie-woogie material that was later used in the play and film *Zoot Suit*.

In 1995 he made a children's record, *Papa's Dream*, with Los Lobos. In 1997, President Bill Clinton awarded him with the National Medal of the Arts — he was the first Chicano to be so honored. His most recent activity included recording three songs with guitarist Ry Cooder for the album *Chavez Ravine*, named for the Mexican-American neighborhood that was torn down to make way for Dodger Stadium. The album is due to be released this summer.

Cabaret singer/pianist **Bobby Short** (80) died of leukemia at New York Presbyterian Hospital March 21, 2005.

Robert Waltrip Short was born Sept. 15, 1924, in Danville, Ill. His father, the son of a slave, worked several jobs, including postman, public notary, justice of the peace and coal miner, and died in 1936. Several of Short's many brothers and sisters were musical, but young Bobby seemed to excel at it. By the time he was 11 he was playing in clubs, which helped support his family.

In 1948, he began a three-year run at the Café Gala in Hollywood. In the early '50s, he worked briefly in Paris and London and then returned to Los Angeles, where he made a recording that netted him a contract with Atlantic Records.

His albums were very popular among those who appreciate a well-sung show tune. He returned to New York City where he played in the clubs and made more records for Atlantic. In 1968 Short began a run at the Café Carlyle in Midtown Manhattan that lasted more than 35 years.

Short appeared on radio, TV and in the movies. He wrote two memoirs and performed for Presidents Richard Nixon, Jimmy Carter, Ronald Reagan, and Clinton. ●

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Disc Reviews continued from page 28

and Freddy Cricien (of Madball), Hazen Street seek to tell the world what New York City hardcore is all about. DC Flag is Epic/Sony's imprint headed by two members of Good Charlotte. Where Good Charlotte present the hooky/pop side of punk rock, their label's releases may focus

more on what types of music influenced the band rather than groups that sound just like Good Charlotte. Hazen Street members are composed of music industry veterans, including the aforementioned vocalists and bassist Hoya (also of Madball), guitarist David Kennedy (Cro Mags), and drummer Mackie (Fun Lovin' Criminals) and are named after the location of Riker's Island prison, where Cricien did a little time.

Cricien had experienced a rebirth upon his release from Riker's and named the band to serve as a reminder that he has no desire to return. He and his mates have realized that they may have more of a future by focusing on their musical talents than by giving in to the temptations of the street. But their connections to their homes are strong, and they're proud of where they're from.

NYC hardcore is all about the shout-along chorus, which is why the two-vocalist attack works well and allows the band members to connect with their audience. The blending of hip-hop and metal is also a demonstration of what comprises NYC hardcore and differentiates it from Southern California punk or Washington, D.C., hardcore.

Hazen Street are accessible to fans of several styles of music. I hope we can experience more of their salvation through performance and DC Flag will present future projects of this importance.

Erasure

Nightbird
Mute Records (B00070EBO4)
reviewed by Mark Polzin

Before I proceed, I must first state that I have never been a fan of Erasure. The duo's return to form, *Nightbird*, would not have been my first choice of new

releases to review. Yet, after hearing it, I find myself now questioning my opinion of them. Previous notions that their music may appeal only to the disco subculture with which I can't identify have now flown out the window.

Twenty years as a recording group is something to be celebrated. Few artists are able to maintain their cult fan base for that length of time while continuing to break into the pop charts as they do so. Despite singer Andy Bell's recent revelation that he has been living with the painful debilitating of HIV for seven long years, he has challenged himself to produce lyrics that are positive, captivating and uplifting.

Nightbird marks a step back from the experimentation that has dominated their last few releases. This move is tempered with Bell downplaying his usual campiness and instrumentalist Vince Clarke providing the perfect setting for the shift in mood. The music is still undeniably Erasure's, sweeping and grandiose, with pinging Casio tones straight out of the 1980s. Listeners will be reminded that Erasure created the sound most identified with that era's pop music.

Nightbird, however, is not the call to the dance floor found on *The Circus* or *The Innocents*. There is a nostalgic lament that permeates the record. Bell's voice rises above, his talent proving he's so much more than the disco queen that everyone made him out to be. Erasure's flock may not have counted on their heroes achieving this level of maturity, but sometimes, unexpectedly, birds of a feather are found far

outside the nest.

Dick Curless

Tombstone Every Mile
Sundazed (9001)
reviewed by j. poet

Dick Curless, nicknamed The Baron of Country Music, had a rumbling bass voice so low that it could loosen the nails holding down a honky-tonk's hardwood floor. He's one of the few country stars from Maine, and his first hit, "Tombstone Every Mile," is a tribute to the truckers who risk their lives hauling freight down the Northeastern corridor. This debut album, which shares the same title, was cut to cash in on the single, and its funky, dated production is part of its charm.

Curless wraps his big, masculine pipes around "King Of The Road," "Nine Pound Hammer" and his own "Heart Talk," walking the fine line between bravado and sincerity that makes country music great.

On a few tunes he plays with his lowest register a pit, almost to the point of self-parody, but it's a small failing. He had one of the most distinctive voices in country music.

One has to wonder why he wasn't better known.

Jeremy

Fruit Tree
JAM Records (JCD-7773)

Still Waters
JAM Records (JCD-7774)
reviewed by Mark Polzin

Jeremy Morris has been kicking around in the Southwestern Michigan music scene for nigh on 20 years. Usually an aficionado of pseudo-psychedelic, fuzzed-up power pop, Jeremy takes a sidestep from all that loud stuff to release a pair of albums that showcase his instrumental talents, *Fruit Tree* and *Still Waters*.

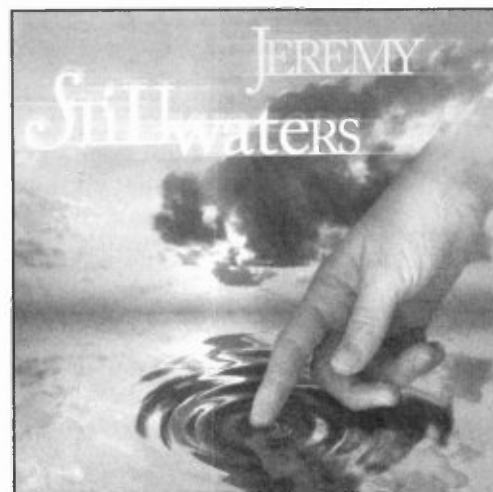
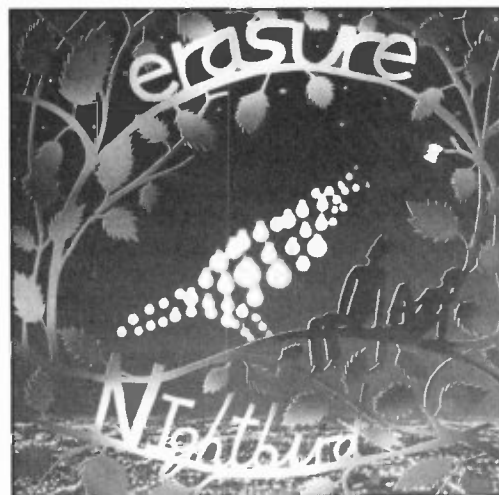
Now, if this were the 1980s, we might have seen these records released on the Windham Hill label or one of the numerous outfits seeking to cash in on the new-age music craze. But Jeremy has released them on his own JAM Records label, wisely maintaining complete control of the direction and marketing of his own music. Questions arise, however, as to his intentions behind choosing this particular path.

Fruit Tree displays Morris' formidable mastery of the grand piano, while *Still Waters* presents a similar display on both six- and 12-string acoustic guitars.

Certainly, a multi-instrumentalist such as Morris needs to have a command of many things musical to pull off the one-man-band trick. Yet at no point prior to this has he demonstrated the love for acoustic music found on these releases. These are con-

ventional, quiet recordings, owing much to the influence of art rock heroes such as Steve Howe, Steve Hackett, Tony Banks, Rick Wakeman, or Anthony Phillips, all cited by Morris as providing inspiration. Still, it's always a bit unnerving to hear rock musicians unplugged. It's especially odd to hear them perform in a genre in which we are not accustomed to hearing them.

If we don't ask too many questions, *Fruit Tree* and *Still Waters* may be accepted at face value and enjoyed for the reflective, gentile collections they are. But music fans that we are, we examine the intentions behind every step taken in this industry. Perhaps Jeremy and JAM Records are looking to boost their fan base and income potential by diversifying. Fair enough. More power to them. If this allows Morris to continue on with what he does best, I hope he makes a mint from this experiment. Rest assured that he has never stated this is a permanent new direction. Guys such as Jeremy have a jam in their soul and put their soul into their jams.



Disc Reviews continued on page 54

Medicine Head

Don't Stop The Dance
Angel Air (SJPCD185) (U.K. import)
reviewed by Joseph Tortelli

Recorded during 1974, the previously unreleased *Don't Stop The Dance* catches Medicine Head during their period of expansion from unique duo to five-piece blues-rock band.

Releasing a half-dozen British albums during the early 1970s, guitarist/songwriter John Fiddler and harmonica player Peter Hope-Evans created a full-throttled two-man-band sound.

On these Tony Ashton-produced tracks, the two-some are joined by bassist George Ford, ex-Family drummer Rob Townsend, and guitarist Roger Saunders of the power trio Freedom.

Fiddler unleashes his heavy blues-based guitar attack on the title track, and he mixes swampy slide guitar into "Walkin' Blues." Displaying his songwriting talent, Fiddler takes the atmospheric "Dark Side Of The Moon" in an acoustic English folk direction, while the influence of the Stones' "Wild Horses" drives the muscular ballads "Can't Live A Lie" and "You Gotta Love Somebody." Besides adding stylish licks throughout, Hope-Evans delivers propulsive harmonica leads on "Lay Around" and Muddy Waters' "Just Wanna Make Love."

In addition to the never-before released album tracks, *Don't Stop The Dance* compiles three concert recordings and the CD debut of two United Kingdom singles. "Part Of The Play" nicely fits the era's

singer/songwriter style; pumping up the tempo, "Come On Over" competes with the most infectious glitter rock of the early '70s; "Mama Come Out" and "It's Got To Be Alright" display Fiddler's knack for dropping sly guitar riffs into cleverly offbeat tunes.

Live versions of the 1973 Anglo hits "Rising Sun" and "One And One Is One" underscore the manic energy that Hope-Evans' Jews harp brought to Fiddler's guitar-powered tunes. With a mix of blues-rock album tracks, pop-conscious singles and energetic live cuts, *Don't Stop The Dance* offers a snapshot of 1970s British rock. (www.angelair.co.uk)



missing out on some truly emotional and haunting music.

One Little Indian Records is proud to bring us the state-side release of the Icelandic quartet's 1997 debut, *Von* (Icelandic for "Hope"). Many who are familiar with Sigur Rós find that describing what they do is as difficult as picking up Icelandic by perusing liner notes. But I'll try. Using a traditional rock group's instrumentation (guitar, bass, keyboards, drums), Sigur Rós depart for a very non-rock, darkly ambient soundscape. The chief tour guide is

singer/guitarist Jón Birgisson, who employs an unusual approach to both of his roles in the band. His multitracked, falsetto voice creates an effect not unlike a vast, echoing choir. It is also not uncommon for him to play guitar with a cello bow rather than a guitar pick, adding greater depth to the band's layers of sound. The result is both stirring and frightening — far more than four musicians ought to be capable of. Imagine the sonic equivalent of an ancient Nordic cathedral set amidst the glacier-scarred, volcanic horizons of their native land and you'll have sighted only the tip of this musical iceberg. ●

Sigur Rós

Von
One Little Indian (Smekkleysa SM 67)
reviewed by Mark Polzin

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This is most important! We are not responsible for copy submitted that reproduces poorly. Follow these instructions: Use a new, dark typewriter ribbon, and make sure to clean your keys! Light, grey type breaks up in the reproduction process. Always use black ink, no colors! Use white paper, not colors! Make your ad attractive, decorate it with logos, etc., but don't squeeze too much in, it will be ignored if you do. Keep in mind that a better original produces a better printed copy. We will typeset your name and address at the top of your ad at no charge, but you must leave a ½" 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 ½"

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

All prices are per issue.

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

18¢ per word

28¢ per word - Bold

All prices are per each issue.

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

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

Commonly Used Terms and Abbreviations

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

Confused? Questions? CALL US!

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FAX: 1-715-445-4087

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

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Ad #2 Category _____

Ad #3 Category _____

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

★ Categories ★

10 Albums	80 CDs - Sale	126 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	128 Heavy Metal	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	129 Jimi Hendrix	205 Pop & Personalities - Wanted	275 Search Services
25 Auctions	90 C&W - Sale	130 Imports	210 Posters	280 Services
30 Audio Equipment	95 C&W - Wanted	135 Independent Labels	213 Power Pop	285 Sheet Music
35 Audio Tapes	98 Disco/Dance Music	138 Michael Jackson	215 Elvis Presley - Sale	287 Frank Sinatra
40 Autographs	100 Doo Wop - Sale	140 Jazz - Sale	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
43 Beach Boys	101 Doo Wop - Wtd.	145 Jazz - Wanted	221 Press Kits	295 Soul - Sale
45 Beatles - Sale	102 DVD	150 Jukeboxes	222 Prince	300 Soul - Wanted
50 Beatles - Wanted	104 Bob Dylan	152 KISS - Sale	223 Promotional Items	305 Spoken Word
53 Big Bands	106 8 Tracks	153 KISS - Wanted	224 Progressive Rock	307 Bruce Springsteen
55 Blues - Sale	107 Easy Listening - Sale	155 Laser Discs	225 Psychedelic	310 Stereo
56 Blues - Wanted	108 Easy Listening - Wanted	157 Led Zeppelin	226 Radio Shows	311 Storage
58 Bluegrass	109 EPs	159 Madonna	227 Rap - Sale	313 Barbara Streisand
60 Books & Magazines	110 Fan Clubs	160 Memorabilia - Sale	228 Rap - Wanted	315 Supplies
61 David Bowie	111 Fanzines	165 Memorabilia - Wanted	230 Records - Sale	317 Surf
63 British Invasion	113 Fleetwood Mac	168 Mini Discs	235 Records - Wanted	320 78s
64 Kate Bush	115 Folk Music	170 Misc. - Sale	236 Reggae/Dub	325 Tapes - Sale
65 Cassettes	120 45s - Sale	175 Misc. - Wanted	238 Reissues	330 Tapes - Wanted
70 Catalogs	121 45s - Wanted	178 Monkees	240 Rock - Misc.	332 Turntables
71 Children's Recordings	122 Genesis	180 Musical Instruments	245 Rock - 1950s	334 U2
73 Christmas	123 Girl Groups	182 New Age	250 Rock - 1960s	335 Videos
74 Eric Clapton	124 Gospel	183 New Wave	255 Rock - 1970s	336 The Who
75 Classical		185 Photographs	260 Rock - 1980s	338 Hank Williams
77 Comedy		190 Picture Discs	262 Rock '90s	340 Woodstock
			265 Rockabilly	342 World Music
				344 Frank Zappa

Return this form with payment to:

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

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

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

Payment by Check MasterCard Visa Card # _____

Expiration Date ____/____/____ Signed by _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

discoveries DIRECTORY

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

A	Absolute Vinyl 52	Loran Records 48
	Album Hunter, The 52	Luke's Record Exchange 53
	Anglo-American (One-Stop) Ltd. 53	Lyons, Gary 50
	Aust Archive 53	M
B	Backstage Auctions, Inc. 26	Mad City Music Exchange 53
	Banana's Records 52	Marchand, Dale 36
	Beatnick Records 53	Memory Lane 27, 52
	Bettendorf, Bob 56	Microgroove Records 11
	Beverly Records 52	MoJo Boneyard, The 7
	Big B's CDs & Records 52	Moon Dog Music 52
	Bill O'Neil's House Of Rock 'N Roll 52	Music Connection, The 52
	Blue Moon Records 48	Music Joint, The 48
	Bop Street Records 53	Music Scene 53
	Buratti, Bruce 42, 56	Music Video Distributors 59
C	C-Bub Productions 54	Musical Energi 27, 53
	Circ Promotions 11, 25, 55	Musicselection.com 26
	Cold Spring Music Company 53	N
	Coleman, Randy 49	Nitty Gritty 59
	Collectibles Insurance Agency 13	O
	Collins, Peter 42	Offbeat Records & CD's, Inc. 52
	Corsi, Judy 42	Oldies Unlimited 40
	Crawford, Brian 42	P
	Cyrco Music 48	Parker's Records & Comics 53
D	D & J Records 53	Patton, Joseph 42
	Dave's Record Den 26	Pegg, Bob 56
	Dietrich, Bill & Cindy 34, 35	Pigna, Wayne 42
	Dinosaur Vinyl 52	PJ's Records & Used CDs 52
	Disc Collector 3	Pop's Resale 52
	Discguys 54	R
	Discoveries 45, 46, 54, 57, 58, 60	Raw Oldie Records, Inc. 36
	Doc's Music 26	Record Baron 50, 53
	Dun Sailin' Oldies 53	Record Castle 53
E	Earth Wave Records 52	Record Cellar 26
	Euclid Records 26	Record Connection 53
F	Fantasyland Music 52	Record Crossing, The 36
	Far West Record Supply 54	Record Den 48, 53
	Flip Side II Records 52	Record Man, The 52
	Flip Side Records 52	Records & Things 52
	Flipside Records & Collectibles 27, 53	Recordsmith 45
	Full Moon Records 52	Rhythm Recordings 41
	Fuller Enterprises, LLC 25	Rhythm Records 53
	Fun Records 54	River City Records 53
G	Garage A Records 46	Riverwalk Records & Psychedelic 13, 48, 53
	George's Song Shop 53	Rock & Roll Heaven 52
	Goat Hill Records 52	Rockaway Records 26, 52
	Great Lakes Records 53	Russo, Joseph 48
	Grenyo, Paul 36, 41, 42, 45	Russo, Stephen 54
H	Hayford, Vernon 56	S
	Healy, Tim 43	Shively, Val 53, 59
	Hedge, Eric 56	Shyney Records 13
	Heroes & Legends 52	Sironko, Michael 56
	Hideaway Music 53	Slotnikoff, Joel 48
	House Of Records 52	Solarski, Paul 27, 45
I	Infinity Records 53	Something Special Enterprises 5
	Intoxica 48	Streetlight Records 52
	It's Only Rock 'N Roll 2	Sunset Records 52
	Izzy's Records & CDs 53	T
J	Jellyroll Productions, Inc. 25	TEAC America, Inc. 9
	Jenkins, Brian 26	Teffeller, John 29, 30, 31, 32
	Jerry's Records 48	TheGreatEscapeOnline.com, LLC 26
	Joe's Rec. Paradise 52	Thompson, Ken 41
	Johnson, Bill 41	Time Capsule 53
K	K-A-B Electro 41	Tomko, Jerome 27
	Kaplan, Gary 48	Tucson, Charlotte 37
	Kops Records 11, 53	V
L	Last Vestige 41	Venutian Records 53
	Leland's 60	W
	Little Big Store 52	Waters, Bernard 36
	Lockwood, George 56	Wax Museum 38, 39
		Wax Trax, Inc. 52
		Weirdorama 53
		Wickham, Barry 44, 45, 48
		Worldwide Marketing Associates 48
		21st Century Music 48, 52

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