

discoveries



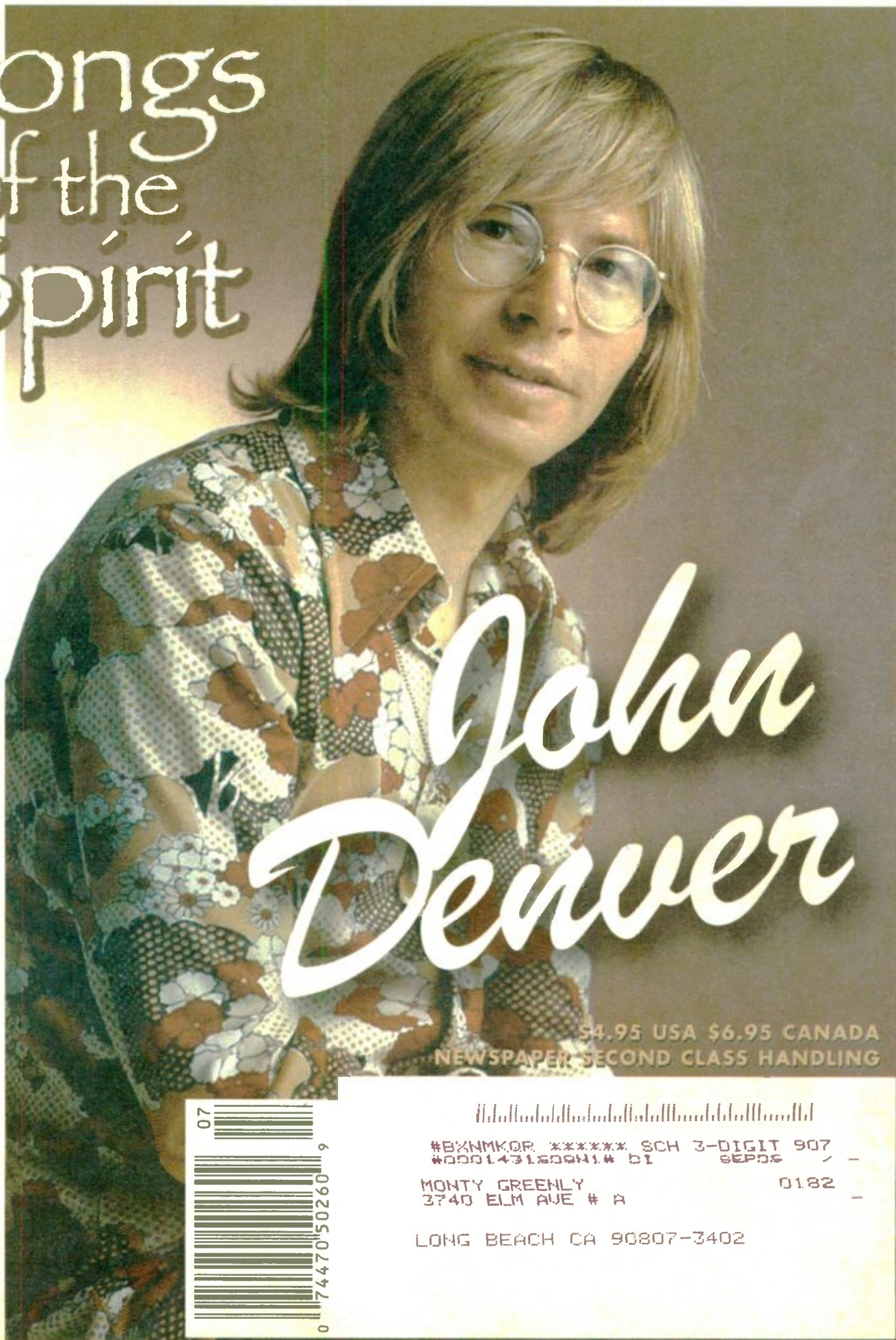
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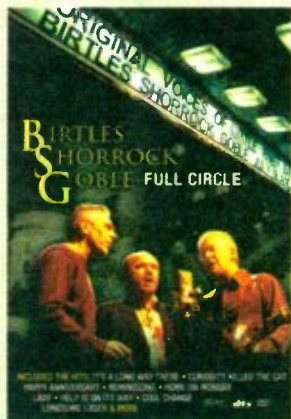
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Table with columns: LABEL, Mono/Stereo, Price, LABEL, Mono/Stereo, Price. Lists top 20 CD releases including artists like Bruce Springsteen, Shakira, and various indie acts.

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TOP 40 MUSIC ON CD 10th ED. BOOK HARDBOUND ('55-'03) (PAT DOWNEY) \$64.95

CD BLOWOUT BLITZ

Table listing CD Blowout Blitz items with columns: Regular Price/On Special/Blowout. Includes titles like Jimi Hendrix - Astro Man, Dave Dee, Dozy, Beaky, Mick & Tich, and various artist collections.

HOT CD

Table with columns: CD-Title, Label, Mono/Stereo, Price. Lists hot CD releases including Animals, Cliff Bennett & The Rebel Rousers, and various indie acts.

HOT NEW CD ARRIVALS

Table with columns: Various Artists, Label, Mono/Stereo, Price. Lists new CD arrivals including Sassy & Stonefree, Herman's Hermits, and various indie acts.

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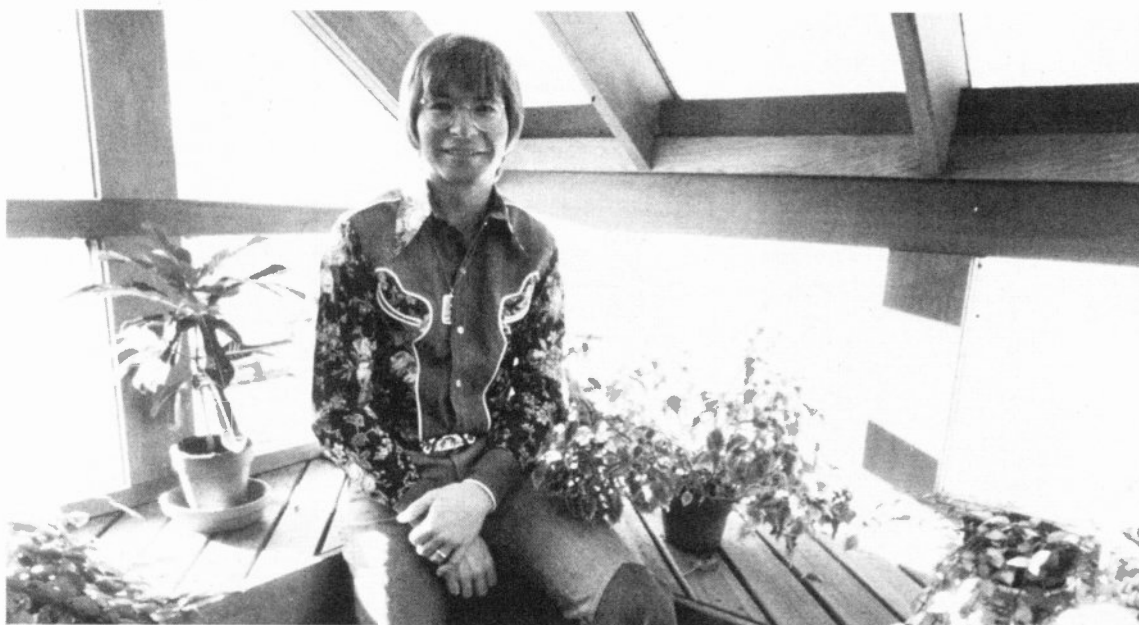
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Courtesy of RCA Records

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cover photo of John Denver

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Item 610	Yellow 45 paper sleeves with hole	\$45 per 1000	13 lbs.
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Item 612	Purple 45 Paper Sleeves with Hole Also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
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Item 822	CD Paper Sleeve with Window	\$10 per 100	1 lb.
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000-071	4	200-210	4	000-002	3						
071	3	200-220	5	000-000	4	000-011	6				
074	4	202-209	5			013-016	7				
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005-006	3	255-258	4	021	5	022-023	6				
007-008	4	200-261	5	022-024	4	024-025	7				
		262	4	025	5	026-028	6				
100-120	4	263-267	5	026-029	4	029-034	7				
127	3	268	4	040	5	035-038	6				
130-132	4	200	5	041-046	4	040-047	7				
130-133	3	270-274	4	047-048	5	000-051	6				
133-136	4	075	5	040	4	052-053	7				
137-140	3	076	3	000-074	5	054	6				
147	2	077-079	4	075-077	4	055-063	7				
140-140	3	200-281	5	000-082	5	064	6				
100-100	2	282-285	4	000-200	6	065-075	7				
100-100	3	200-287	5	000-201	7	077	6				
		288	4	000-202	6	078-080	7				
200-214	3			000-200	7	081	6				
215	2	000-002	4	000-003	5	082-083	7				
216-225	3	000-000	3	000-034	4	084	6				
220	2	000-000	4	025	5	085	7				
227	3	014-010	3	026-029	4	000-089	6				
228-229	2	020-024	4	040-075	5						
220-222	3	025-028	3	074-079	6	000-091	6				
233-237	4	027	4	000-000	5	090-090	6				
200-240	3	020-023	3	000-003	6	000-094	6				
204	2	024-026	3								
240-240	3	020-040	2	700-722	5						
200-254	2	020-053	3	722-726	6						
255-259	3	020-057	2	727	5						
200-260	2	020-059	3	730-730	6						
270-274	2	020-060	4	740-740	5						
275-285	4	020-061	3	750-753	6						

More letters, please!

As a longtime *Discoveries* reader and subscriber, I have been becoming concerned and disappointed over your ever-dwindling *DiscMail* section.

When I switched over to *Discoveries* from *Goldmine* about 15+ years ago, the thing I loved about *Discoveries* was that it had several pages of weird and wonderful readers' letters, many on the most obscure topics. Some were from incredibly well-informed readers who were obviously knowledgeable, long-term collectors, whereas others were from rank amateurs seeking information about some of the most basic facts.

May I appeal through your august columns to readers to keep those weird and wonderful letters coming? Also, we seem to be losing some of your most interesting columnists, specially John Tefteller and Doug Hanners (loved his articles on obscure 45 stock bags).

From time to time, you have letters or articles (the latest about Little Steven's radio show, March) about good radio shows or the lack of same.

I have been meaning to write for some time, to let your readers know about what I think is a great, great radio station that would be of interest to most of your readers. I'm referring to our wonderful BBC Radio 2, which can be accessed 24/7 online at www.bbc.co.uk/radio2. Radio 2 is aimed at the older listener of uncertain age, but over the past couple of years it has been picking up thousands of younger listeners, ranging in age from 7 to more than 70.

At present you can listen to excellent regular weekly shows featuring jazz, blues, soul, rockabilly, '60s pop, gospel, rock 'n' roll, '60s garage, reggae, Northern Soul, folk, country, Broadway shows and more, as well as much good contemporary music. Radio 2 has the greatest-ever roster of talented and highly professional specialist presenters whose in-depth musical knowledge covers virtually every taste. Every last one of these guys and gals love music and it shows.

Some of my favorites include Humphrey Lyttelton, a highly respected British jazz musician/trumpeter/broadcaster with one hour a week of sublime jazz for everyone, covering 1920s to present. There's also Mark Lamarr. Lamarr is a *serious* record collector and music fan as well as being an accomplished stand-up comedian and successful TV presenter. He does great shows, such as *Shake, Rattle & Roll*, playing wonderful doo-wop, rockabilly and rock 'n' roll. He also does great shows on obscure '60s garage rock 'n' roll and reggae.

Bob Harris has an excellent weekly country music show as well as two great late-night music request shows on Friday and Saturday, covering everything from Avril Lavigne to little Joey Weaver & the Don Juans.

Johnny Walker is the "King of Drive Time!" Five days a week he hosts a two-hour show with lots of great music and guests and live music (recent live music guests included Bonnie Bramlett, David Crosby, and Graham Nash). Great interviews!

Jonathan Ross hosts a weird but hilarious magazine show with many great guests and live music, as well as an interesting mix of his favorite records.

Radio 2 likes to have musicians host many of its shows. One such really fascinating example I remember from a few years back was a series of one-hour shows about '70s soul hits, year-by-year, presented by the late Rufus Thomas. Also, recently Radio 2 had an excellent series on Randy Newman's career, which was presented by Linda Ronstadt.

In addition to the specials I mentioned, there are others that include *Soul Solutions*, hosted by soul singer Mica Paris. (She has recently done great interviews with Mavis Staples, Will Downing, Bobby Womack, and Lamont Dozier), ex-Manfred Mann member Paul Jones' weekly *Blues Show* (with a great recent one-hour interview with Bo Diddley), Lulu (on great singers), Suzi Quatro (*Rockin' with Suzi Q!* — '50s rock 'n' roll), Elaine Paige (Broadway musicals), and Jools Holland (ex-Squeeze piano man, great record show, mainly '50s R&B and live tunes from his own great R&B orchestra).

And there's more! Paul Gambaccini hosts a great U.S. chart singles show, covering 1950s-2005. Mike Harding (best folk music recordings and live sessions), Desmond Carrington (fascinating miscellany of classic recordings from all genres from 1920s to now), *Sound Of The 60's* Brian Mathews, presenter of some of the original '60s shows such as *Thank Your Lucky Stars* is still going strong with a great two-hour show of obscure and hit recordings from the '60s, including rare live BBC recordings by Beatles and others, Malcolm Laycock (swing, United Kingdom prewar dance bands, Big Band classics), Courtney Pine (jazz), Beverly Knight (gospel nights), Steve Wright (an excellent magazine program with good music and, occasionally, *Ask Elvis*, a hilarious item, featuring an English Elvis Presley imitator answering listener's questions on medical problems, practical handicrafts, politics, natural history etc. This "Elvis" also hollers an occasional tune to entertain his fans; recent classics have included "Stairway To Heaven" and *The Muppets'* theme tune).

You can download a RealPlayer from the site in about five minutes or less, which will enable you to listen to the station live. If you miss a particular show, the Radio 2 site has a Listen Again facility, which allows you to replay almost any show from the previous seven days. The site also provides playlists from more than 100 recent shows so that you can figure out whether you want to listen to specific shows.

Rockin' regards,

Ted Carroll
via e-mail

{Wow! I, for one, did not previously know anything about Radio 2. It sounds like an incredible resource — one I'll be checking out soon!

You'll be happy to know that John Tefteller's column appears once again in this issue, on page 52. As for the shortage of letters, how about it readers? We know you have something to say! — Wayne

Jane Morgan fan

Mr. Merely,

Stephen Simon tells me you were recently able to interview Jane Morgan for *Discoveries*. I think that is great. I've been a fan of Jane's since 1963. I have seen her perform only one



DiscMail continued on page 13

Correction

We ran an incorrect byline on our cover story in the May issue. The Jay Geils piece should have been credited to Rush Evans rather than j. poet. *Discoveries* apologies for the error and any confusion this may have caused.

Editorial

I'm one of the last adults in this business to never have downloaded a music track... from anywhere, anytime. Legal or otherwise, I've not done so. Hey, I've not even used an ATM machine yet in my life, so why would I be downloading music?

Of course I have a pretty large accumulation of compact discs, and for years have been carrying them around in the vehicle in cardboard boxes, sleeveless in CD books and slopping around on the floor, under the seats. In other words, I've been doing much the same as most everyone else. And I've tired of it, especially the books, which are guaranteed to scratch the discs, not to mention cause accidents.

So finally I broke down and bought a cute, green, iPod mini — my new friend, and I love her to bits. You can only imagine how quickly I filled that puppy, jamming entire album after album into my Mac, never deleting a single song. The mini holds about 1,500 songs, give or take, and I'm always changing the lineup.

Imagine my surprise when my computer gave me, for the first time, the startling message, "John Koenig's iPod is full." Somehow I thought the fun would go on and on. But, I have only three Frank Sinatra albums in there! There remain two Flamin' Groovies albums to add! I haven't even gotten to my blues records.

But I'm figuring out how to live with these new "restrictions." This product has spoiled us with features we now take for granted — such as being able to put 1,500 songs in a tiny flat thing that fits into any pocket, including one of those on the back of my cycling jerseys. You should try cycling for a couple of hours while listening to Radiohead on headphones. It's almost like exercising in a trance. The miles go on and on.

My Honda Element is one of only two vehicles produced and sold in the United States featuring an iPod jack on the front dashboard (BMW is the other). When I bought my iPod one of the guys at Sound World was so excited he came out to see my Element. A quick trip to Radio Shack for the proper cord and bango, I was in business.

Listening to these digital files through the excellent sound system in the Element is a revelation. It's no better than playing compact discs, but the floor is clean of boxes of CDs. No shuffling through boxes trying to read the spines, no breaking jewel boxes — all my music is a fingertip away. When I get somewhere, I simply turn off the iPod and slip it into my pocket. Because I listen to most of my "music for review" while driving, it's always fun to import an album into the little iPod in a couple of quick minutes, then listen at my leisure. Album names and song titles are automatically loaded and noted, so it's always on the screen for me.

I haven't gotten into compiling lists yet, but I know there's an entire subculture out there of Web sites designed to help me. Heck, I still use the simple "shuffle" option quite often, notably while riding. Now if only the backlight feature could be turned on with a simple switch on the outside of the iPod. How does Apple think we're working with this thing in a dark vehicle, anyway?

What color do you think my next iPod should be?

— John Koenig

Send your letters, comments and suggestions to:

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SECTION A: SPECIAL STUFF 45 AUCTION

Table listing auction items for Section A, including artist names, song titles, and auction details. Items include '3139 Shirley & Lee I Fought the Law', '3140 Bobby Short & Combo The Boy Who Cried Wolf', etc.

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

Table listing auction items for Section B, including soul music tracks like '3121 The J.B.'s Sweet Lorraine', '3122 C.C. Carter The Wreck of the Old 97', etc.

Table listing auction items for Section C, including various soul and funk tracks like '849 Chuck Jackson Ooh Baby', '850 Lee Dorsey Lay Down', '851 The J.B.'s Sweet Lorraine', etc.

SECTION C: LP AUCTION \$4.00 MIN. BID.

Table listing auction items for Section C, including LPs like '1010 20th Fox 103 Shirley Temple Complete Shirley Temple Song Book (2 records)', '1011 Atlantic 545 The Impressions', etc.

SECTION D: 78 AUCTION \$4.00 MIN. BID

Table listing auction items for Section D, including 78 RPM records like '1440 Aladdin 129 Johnny Moore's 3 Hitlers You Are My First Love', '1441 Aladdin 130 Johnny Moore's 3 Hitlers You Are My First Love', etc.



What's Happening

The **Pixies** will be out and about on tour again this summer. Frank Black and his band, back together to acclaim from all quarters, are headlining the Lollapalooza festival in Grant Park in Chicago July 23 as well. **Honeycomb**, Black's first solo album since 1996's *The Cult of Ray*, will be released in North America July 19 on Back Porch Records.

Dar Williams is now completing her next album for Razor & Tie Records.

Talk about timing: A month before Mark Burnett's new reality show, *Rock Star-IXS*, hits the air on CBS on July 11, Rhino/Atlantic debuts **INXS** — *What You Need: The Video Hits Collection* on DVD. Coincidence?

Rounder Records has signed the all-star, all-female string band **Uncle Earl** to the label. Their next release, *She Waits For Night*, is slated for mid-summer release. Is Uncle Earl the Fanny or Runaways of bluegrass?

This summer on **Journey's** 30th anniversary U.S. tour, dubbed "The concert that takes you back... and into the future," fans will be offered much more than an evening of music spanning Journey's entire history. They will be able to experience an added ingredient, "Journeyville," a festive area located near the front entrance at most of the venues. They will be treated to continuous video playback on large outdoor screens showing various moments throughout Journey's history including classic music videos, behind-the-scenes clips and much more. Concert attendees can also learn more about Journey's history and sign up for the Journey Fan Club to get all the latest news, special merchandise offers and tour updates. For the latest tour dates, which commence June 26 in Irvine, Calif., log onto www.journeymusic.com.

Sirius Satellite Radio is set to present **Elvis Week**, Aug. 8-14, a commemoration of the music, magic and memories associated with the legacy of Elvis Presley coinciding closely with the anniversary of his death (Aug. 16). Broadcasting live from Graceland, Sirius will welcome the people who knew him personally and performed by his side. Sirius has the world's only official, authorized all-Elvis all-the-time radio station; it's Elvis, all Elvis, and nothing but Elvis — the early years, the classic hits, the comeback years, rarities and live tracks you won't hear anywhere else.

Locomotive Records, a specialist in imported hard-rock music, has signed a deal with Ryko Distribution for United States distribution rights to its entire catalog. The three-year deal also includes Locomotive's cooperative label Frontiers Records.

Rounder Records launched the Rounder Archive Series and the official Rounder Archive Web site May 31. With this series, Rounder Records offers a means to purchase many long-unavailable titles from its 4,000-title catalog, a roots music treasure trove, as well as select new releases. The first installment includes two new releases from the *North American Traditions Series* (albums by Cape Breton fiddlers John MacDonald and Theresa Morrison), as well as *Minnesota All Stars: Great Accordion and*

Concertina Music from the North Star State, a collection of virtuoso instrumental performances.

With the Rounder Archive Series, out-of-print catalog items and new releases will be available in two forms: as downloadable digital files from one of the label's download partners and as limited-edition CDs that may be purchased directly from Rounder or from one of the label's online retail partners. Complete liner notes, photos and original album art (which comprise dozens of pages on some releases) will be available as Adobe® PDF files, which may be downloaded at no charge at www.rounderarchive.com and which are also included on each disc.



Courtesy of Journey/By Ross Pelton

Journey

Pipeline

Arista, **Dido**, *Live at Brixton Academy* (CD/DVD); **Santana**, *All That I Am*, June 2.

ARTizen Music Group, **Richard Elliot**, *Metro Blue*, June 28.

Mighty Sound, **Michelle Shocked**, *Don't Ask Don't Tell* (a rock album), *Mexican Standoff* (Latin and blues), *Got No Strings* (Disney done as western swing), three albums released on the same day, June 14.

J Records, **Angie Stone**, *Greatest Hits Live*, (CD/DVD). June.

Legacy, **John Denver**, *A Song's Best Friend* (DVD documentary); *Greatest Hits*; *Rhymes and Reasons* (debut RCA album on CD for the first time); *Back Home Again*, June 7; **Rory Gallagher**, *Big Guns: The Very Best of Rory Gallagher* (two-SACD set), June 14; **Janis Joplin**, *Pearl: Legacy Edition* (two-CD set); Miles Davis, *'Round About Midnight Legacy Edition* (two-CD set); **George Jones**, *My Very Special Guests: Legacy Edition* (two-CD set); **Duke Ellington**, *The Essential Duke Ellington* (two-CD set), June 28; **Glenn Miller**, *The Essential Glenn Miller* (two-CD set); **Marty Robbins**, *The Essential Marty Robbins* (two-CD set); **Dolly Parton**, *The Essential Dolly Parton* (two-CD set), June 28; **Tyrone Davis**, *Give It Up Or Turn It Lose: The Very Best of the Columbia Years* (Columbia/Legacy); **The Main Ingredient**, *Everybody Plays The Fool: The Best of the Main Ingredient* (RCA/Legacy), July 12; **Al Green & The Soul Mates**, *Back Up Train* (Arista/Legacy); **Deniece Williams**, *This Is*

Niecy (Columbia/Legacy); **Teena Marie**, *Robbery* (Epic/Legacy); **Ray Charles**, *Friendship*, July 12.

Rhino, **Anthony Hamilton**, *Soulife*, June 28; also in June, **Steel Pulse**, *True Democracy* (expanded and revised) and *Earth Crisis* (expanded & revised).

Rounder, **Open Road**, *Lucky Drive*, June 28; **Corey Harris**, *Daily Bread*; **Blue Highway**, *Marbletown*; **Harry Connick Jr.**, *Occasion*; **Tracy Bonham**, *Blink The Brightest*; **Bruce Cockburn** (deluxe-edition reissues including rare and unreleased tracks, deluxe packaging, restored original artwork, expanded liner notes, rare photos and illustrations and digital remastering), *Sunwheel Dance*; *Circles in the Stream*; **Big Circumstance**, June 28; **various artists**, *Telluride Bluegrass Festival: 30 Years*, a CD and DVD celebrating the 30th anniversary of Colorado's Telluride Bluegrass Festival. Featured performers include **Nickel Creek**, **Sam Bush**, **Hot Rize**, **The Waifs**, **Kasey Chambers**, and the **Yonder Mountain String Band**. In addition to concert footage, the DVD boasts performances from **Emmylou Harris**, **Béla Fleck**, the **Alison Brown Quartet**, and an array of compelling interviews with the artists, fans and organizers of Telluride. In most cases, the songs featured on the DVD are different from those on the CD release, July 7.

Rykodisc, **Brian Eno**, *Another Day on Earth*, June 14.

Saddle Creek Records, **Cursive**, *The Difference Between Houses and Homes (Lost Songs and Loose Ends 1995-2001)*. In 1995, after years of playing together in one band or another, four young friends in Omaha's underground music scene formed a band called Cursive. Little did they know they would become a cornerstone of Saddle Creek Records, survive a breakup, reunite and write a number of critically lauded albums. Now, 10 years later, Cursive release *The Difference Between Houses and Homes (Lost Songs and Loose Ends 1995-2001)*, a collection



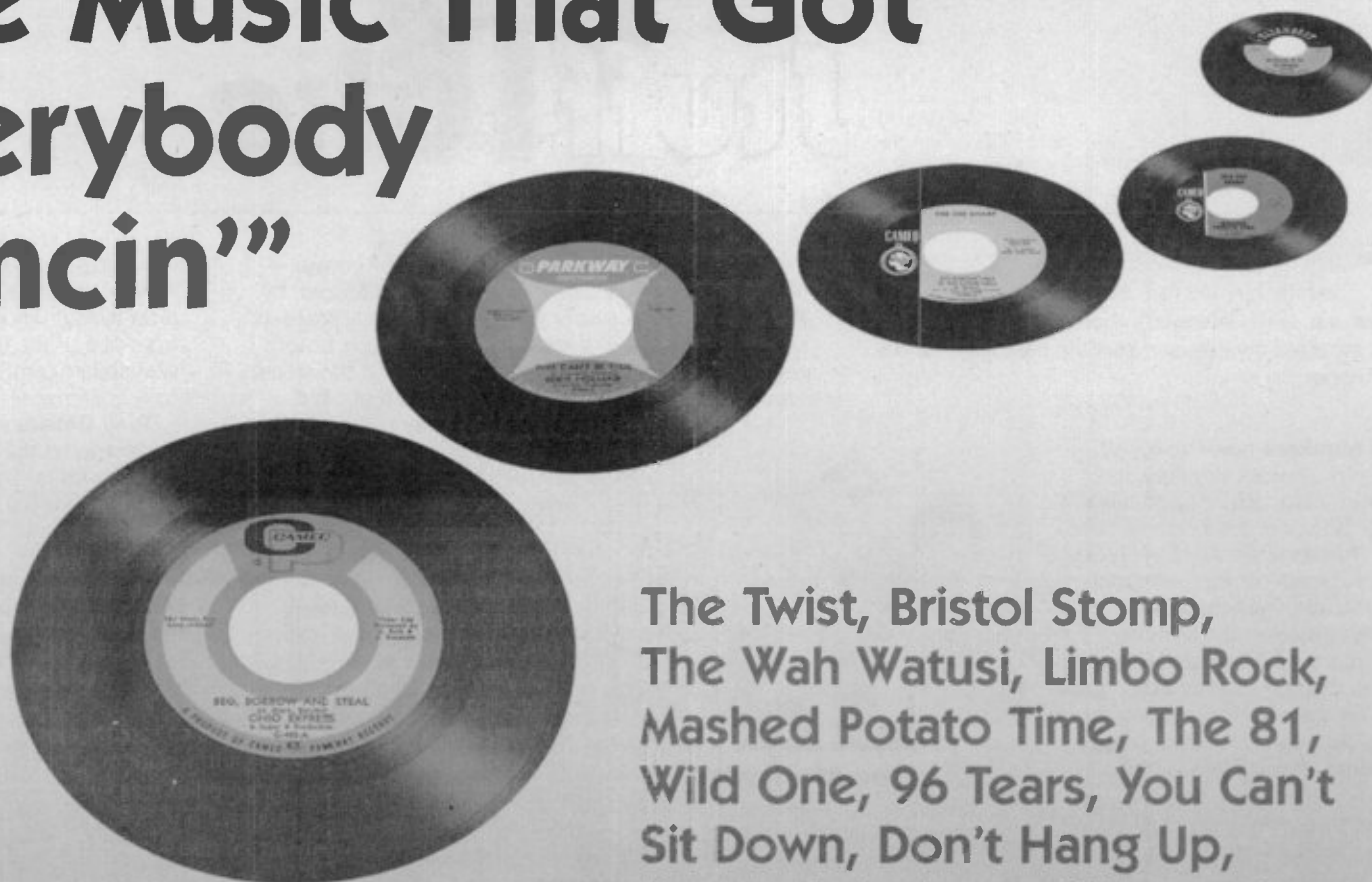
that includes two previously unreleased songs and 10 sought-after tracks from their out-of-print 7-inchers. Accompanying the collection is a 24-page booklet featuring the story that is the album's namesake, written by frontman Tim Kasher and illustrated by Eastern Youth artist Yuriko Yoshino. Aug. 23.

Surfdog Records, **Brian Setzer**, *Rockabilly Riot Vol. 1: A Tribute To Sun Records*, July 26.

Telarc, **Ernest Ranglin**, *Surfin'* (jazz reggae, mostly instrumental), June 28; **Debbie Davies**, *All I Found*, June 28; **Otis Taylor**, *Below the Fold*, Aug. 23.

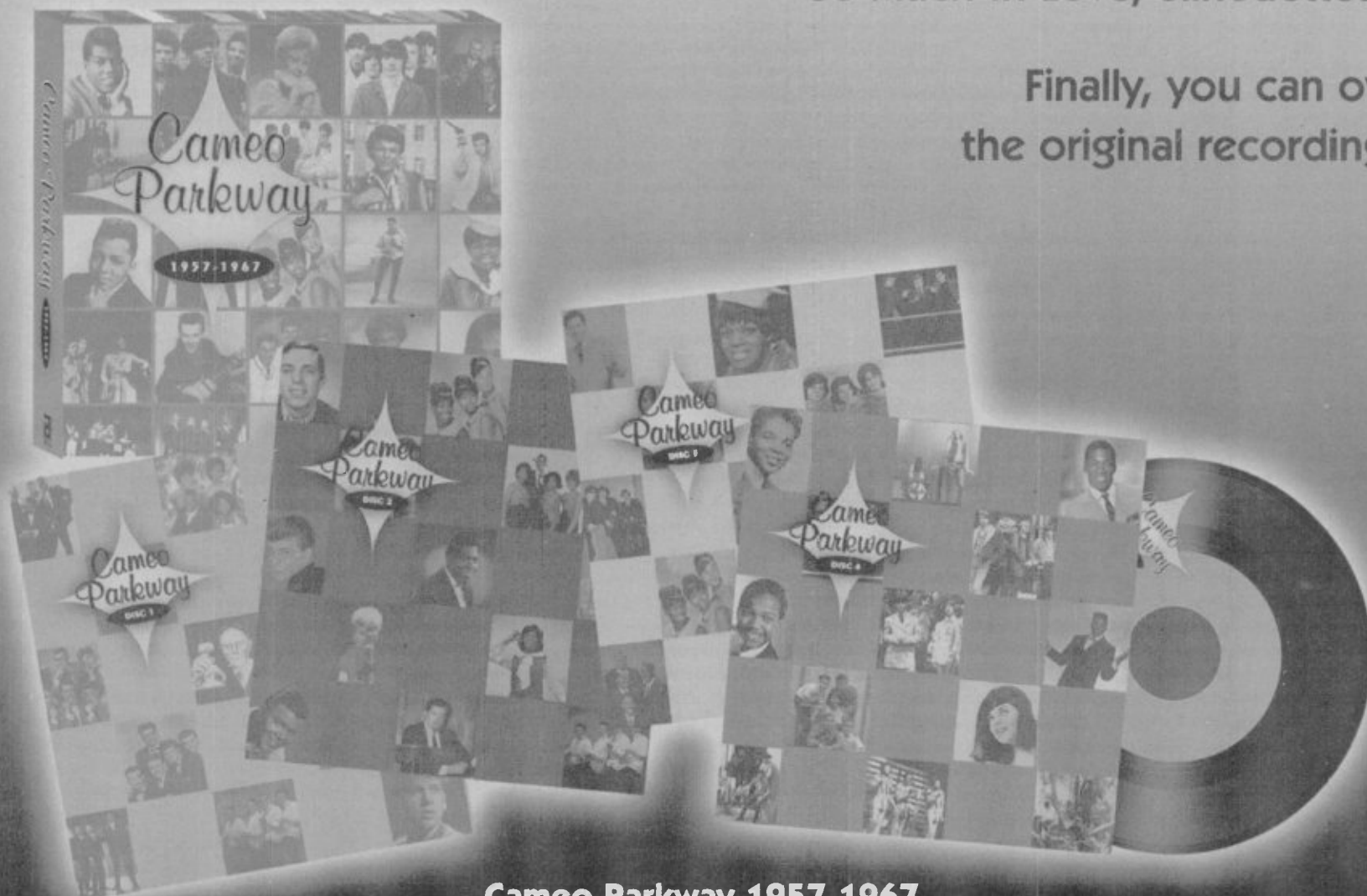
Verve, **Paul Anka**, *Rock Swings*; **John Scofield**, *That's What I Say*, June 7; **Wayne Shorter**, *Beyond the Sound Barrier*; **Lizz Wright**, *Dreaming Wide Awake*; **John Coltrane**, *More John Coltrane For Lovers*, June 14; **Ella Fitzgerald and Louis Armstrong**, *Ella and Louis For Lovers*, June 14; **Paul Brown**, *The City*, July 12; **Ernie Andrews**, *This Is Ernie Andrews*; **Ella Fitzgerald**, *Holly Dolly!*; **Jimmy Smith**, *Stay Loose*, July 12. ●

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Stuff Like

Catching up from missing last issue, I'm going to be hitting many nails on the head this time, with brief, interesting thoughts (I hope) on what's attracted my eyes and ears the past two months. So here goes:

The Monkees never go away, apparently. Thunder Bay Press has published a big, deluxe book celebrating the 40th anniversary of the band, titled, *The Monkees: The Day-by-Day Story of the 60s TV Pop Sensation*. Author Andrew Sandoval, the consummate insider in the Monkees' world, put the book together and wrote it. It's a bit short on color graphics for my taste but impressively full of data. (Advantage Publishers Group, www.thunderbaybooks.com)



The Monkees

Never forgotten, and we all know it, is **Elvis Presley** *Untold Gold: The Stories Behind Elvis's #1 Hits* is a straightforward, happy retelling of stories associated with Presley's #1 recordings. Ace Collins doesn't try to dig up any dirt; it's all pretty good history. (Independent Publisher's Group, www.ipgbook.com)

Hubert Sumlin is one of those blues performers who has touched and influenced a whopping number of performers, many of whom are legends, but most blues fans don't know who he is. Just one of the premier blues guitarists of all time, that's all he is. Besides a bunch of others in later decades, just know that Sumlin was on most of Howlin' Wolf's Chess recordings, and you then know how great he is. Author Will Romano interviewed Sumlin and many of his contemporaries and musicians who have performed and recorded with him to put together a very readable book called *Incurable Blues: The Troubles & Triumph of Blues Legend Hubert Sumlin*. (Backbeat Books, www.backbeatbooks.com)

Helter Skelter Books is a small English publisher, engaged in releasing fascinating slice-of-life looks at various rock 'n' roll history segments. Its *Mod Chronicles Vol. 1* is titled *This Is A Modern Life: the 1980s London Mod Scene*, compiled by Enamel Verguren. All black and white, using hundreds of photos, I found this fascinating, if difficult to relate to, growing up all rock 'n' roll like I did in Michigan. But the '60s style is amazing to see. (www.helterskelterbooks.com)

More Elvis: *Elvis: A Musical Inventory 1939-55* by Richard Bousiron is a weird and thorough inventory, as the title states, of various facts and information somehow not gathered before in all the previous Elvis books. If you wondered what songs Presley sang in church as a kid, they're here, along with set lists from his early performances, details from Sun Records secretary Marion Keisker's files and more. It's not a book to read but something to refer to. (Music Mentor Books, www.musicmentor.tripod.com)

Wait, there's more mod madness! *Empire Made: The Handy Parka Pocket Guide to All Things Mod!* is also out, written by Terry Rawlings and Keith Badman. This volume (also illustrated with black-and-white photography) concentrates less on fashion and more on everything else. It's pop culture all the way. The text is perfunctory, really. It's about the photos. (Cherry Red, www.trafalgarsquarebooks.com)

Near and dear to my heart is *Lost in the Grooves — Scram's Capricious Guide to the Music You Missed*, by Kim Cooper and David Smay. Basically, they tell readers of the best unheard-of music in popular music history, revealing the who, the what and the how. If the record was quirky, distinctive, even demented but good, it probably is in here. Read this, then find the recordings for yourself. (Routledge, www.routledge.com)

On to musical recordings now:

Dixieland Blues by **Johnny Maddox** is an enhanced CD (with multimedia features including Maddox's audio commentary on each song and a video clip of him performing "Friday Night Stomp"), bringing back to life an important high-fidelity recording of blues music by people you'd never have expected to be performing the blues. Great stuff. (Universal Music)

Elvis Presley Good Rockin' Tonight is a weird mix of '50s Presley vocals from *Louisiana Hayride*, studio-mixed together with new instrumental backing from two members of the **Stray Cats** and one from the **Swing Cats**. Actually, it sounds pretty good, but something about this bothers me. (Red Line Records, www.cherryred.co.uk)

Maia Sharp's *Fine Upstanding Citizen* is truly interesting, fascinating music, from the front and back covers to the sounds (I almost added "in the grooves"!); I don't quite know how to describe her; she's innovative but with much vocal passion, if that helps. (www.kochrecords.com)

When a classic record is released on CD and there's one extra song available nowhere else, does it help sales? Anyone know for certain? The 1976 **Cat Stevens** album *Majikat* has one such cut, "How Can I Tell You," but I wonder, does anybody care? Anyway, the album is out on CD via Eagle Records (www.eagle-rockent.com)

Sporting a very cool cover, *Spaghetti Western Magic* from *The Maestro* of course celebrates **Ennio Morricone**, he of the dramatic Italian movie theme music (think Clint Eastwood, little dialogue, great mood music). Excellent. Cherry Red Records, www.cherryred.co.uk)

Portraits From Gypsyland is the **Hot Club of San Francisco's** new offering. From the artistic cover and inner sleeves to a montage CD label that's killer, backed up by superb jazz music that I don't even know how to describe — just think '30s music, dancing and great musicianship. It's all here. (Lost Wax Records, www.hcsf.com)

Can you believe 85-year-old **Dave Brubeck** continues to make new records? And they're not just relics or memories on record — he is writing and recording good

new jazz. This quintet recording includes songs old and new, all save one written by Brubeck, though not all recently. But who cares? The record is great, classic jazz from one of the true masters. (Telarc Records, www.telarc.com)

Tony DeSare is the latest pretty, young, pop male vocalist to hit the recording arena. His first album, *Want You*, moves far beyond the good looks on the cover. His tenor voice is full but not pretentious, and he sounds much older (and wiser) than his years. A reviewer in the *New York Times*, writing of DeSare's live performances in that city, said it well: "He exhibits the slicked-up charm of an early '60s pop star with Rat Pack dreams." (Telarc, www.telarc.com)

Keeping with our vocalist theme, not to mention the "Can you believe he/she is still making records thing?" **Keely Smith** has a new album out titled *Vegas '58: Today*. With this record Smith revisits the lounges of Vegas she and her husband **Louis Prima** tore up for so many years with their fabulous, legendary live shows. Using a nine-piece band and the timeless arrangements of **Nelson Riddle** and **Billy May**, listeners will find the 70-something female voice of Smith to be surprisingly strong, as she runs through the songs that made her and Prima so famous. (Concord Records, www.concordrecords.com) *Look for a feature on Smith in the September issue of Discoveries.*

Wonderful reissues of "lost" albums continue to arrive from England. Among them is *Timeless* by **Eternity's Children**, the original 1968 "almost lost forever" second album from the group and which didn't come out anywhere but in Canada, for some reason. For soft pop of the '60s, this group was indeed as good as it got, so this album remains another of those "if only..." titles. But it's nice to have it now. (Rev-Ola, www.cherryred.co.uk)



Courtesy of Elektra Records/DieBee Leavitt

I'm not sure the world was waiting for this reissue of **KGB's** self-titled 1975 album, but it's here now, in all its dated glory. When **Mike Bloomfield, Carmine**

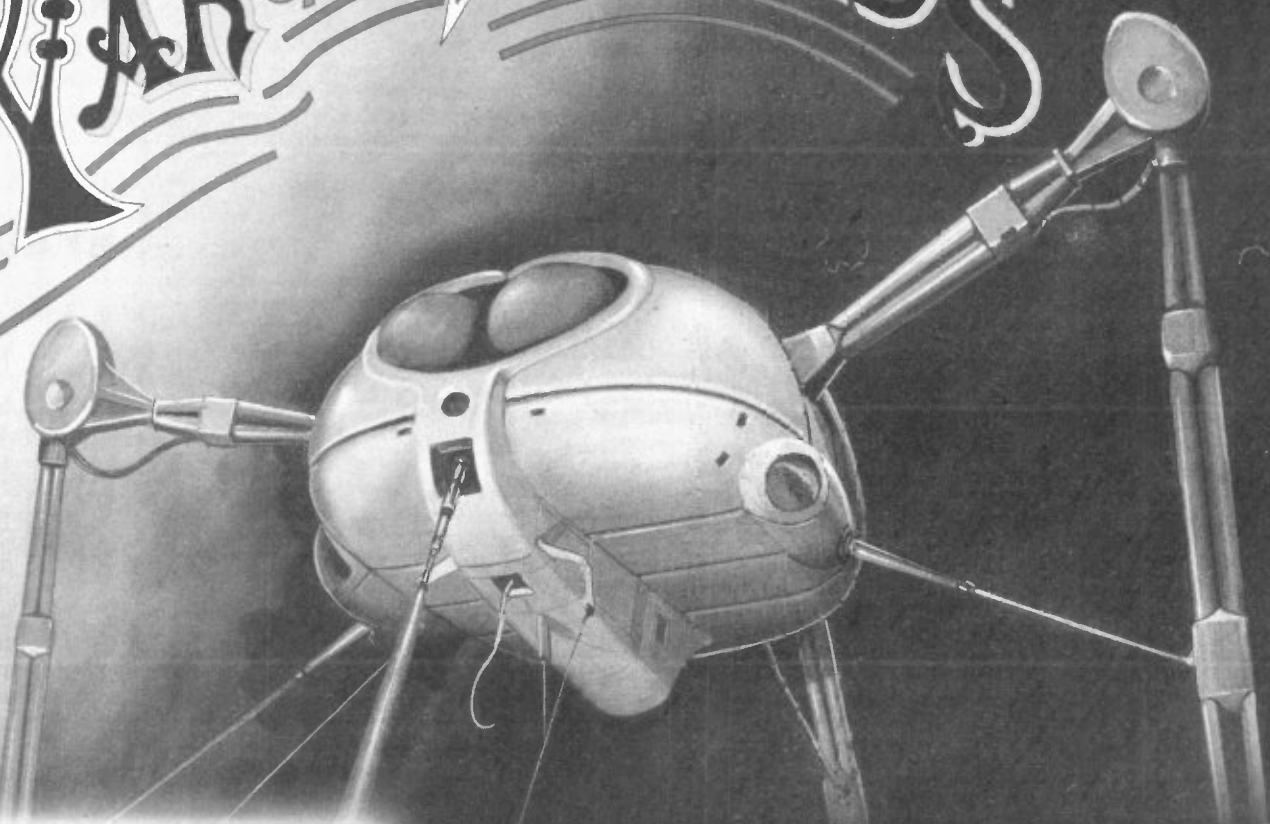
Appice, Al Kooper, Rick Grech, Barry Goldberg, and Ray Kennedy joined musical hands, everyone assumed they would set the world on fire. It didn't happen, but the record does hold up better today than I remember it. What does that mean? (Lemon, www.cherryred.co.uk)

I saw the **Boomtown Rats** live in concert in 1978, in Detroit and enjoyed the show a great deal. Frankly, I don't remember a great deal, other than **Bob Geldof** stalking the stage in an animated manner, as I was telling a friend recently. But I always enjoyed the band. Now available on DVD is *The Boomtown Rats: Live at Hammersmith Odeon 1978*. As I watched it the memories came sweeping back. I imagine this show is similar to the one I witnessed, but in any case I'm happy someone filmed it for us to watch today. Pretty much unknown today, the Boomtown Rats were a great band of the late '70s. (Eagle Rock Entertainment)

X: *Live in Los Angeles* has been released on CD and *Stuff I Like continued on page 47*

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The Picture Sleeve Archive

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

by Stephen M.H. Braitman



1950s BUSINESS SURREALISM REBORN IN THE NEW WAVE

"WHICH WAY?" EP
Pacific Mutual Life Insurance Company
(R 8263-2:7)

After World War II, Americans went back to work with a vengeance. American hegemony over the world was assured, and industry was ready to welcome back returning soldiers with jobs, tract homes, freeways and leisure.

With the increase in productivity and profits came corporate anxiety over how to treat this furious force of workers who seemed to attack their jobs with the obsession they'd shown against the Axis powers. For one of the few times in history business became concerned with the welfare of its workforce, if only to

protect its productivity and innovation. The 1950s and early 1960s was the period of paternalism toward the worker, with an extreme management attitude toward the executive class. Psychological counseling, work-play scheduling, self-help and motivational training — all kinds of support infrastructure were an essential part the ever-increasing Dow Jones average.

The "Which Way?" EP, produced by Rocket Pictures of Hollywood for the Pacific Mutual Life Insurance Company, is an archetypal product of this period of benevolent corporatism. Ostensibly this is a sales device, a soundtrack to a slide show used to sell business insurance. The theme is one of danger, a cautionary tale of a company that fails to prepare for the inevitable: death. The dramatic story is told of a company torn apart by the death of a partner and how his heirs want to sell off the assets only for

“The picture sleeve’s design incorporates several key elements of what can be termed Corporate Surrealism.”

immediate profit, signaling the end of the company. The wise, omniscient narrator asks us to avoid this tragic turn of events by planning ahead with the right corporate structure — and the right insurance. Every few seconds, an electronic “Ping!” tolls like the unstoppable march of fate and signals the next slide.

Today, our postmodern milieu sees *Which Way?* in an ironic context. Its style and melodrama has been repositioned as a striking commentary about that long-past era, seemingly so more innocent than our own. The picture sleeve’s design incorporates several key elements of what can be termed Corporate Surrealism. The looming cartoon question mark, the old-fashioned business suits, the rising line graph, the sleek, slightly skewed “modern” typography — this is the stuff of new wave.

In the late 1970s and early 1980s, this kind of design became a potent tool in the hands of post-punk cynicism. Numerous 45s and LP covers incorporated the same kind of formal yet obscure retro melodrama in their graphic designs. Everyone from Devo, Alternative TV, Talking Heads and innumerable underground and indie bands played with this alienated, surreal imagery.

These artifacts of corporate surrealism are still easy to find today. No one has really taken notice of them, except for a few graphic design students and the collectors of oddities and ephemera. Don McLaughlin entered the insurance industry in 1979, and these sorts of sales tools were already “relics of the past.” He recently found a similar item published by Principal Financial Group. “Banks in the ‘60s had a complete line of 45s with picture sleeves of each of the presidents,” he noted.

Geert Jonckers of MyPictureSleeves.com saw one for Ford Motor Company at the Austin Record Convention in early April but declined to pick it up. “I would assume these records to be rare, but I don’t think there is a big market for them,” said Jonckers. “I would hesitate to price it higher than \$15-\$20 if I had one for sale.”

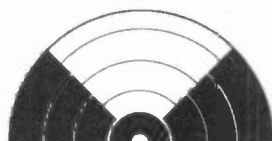
These artifacts of a far-gone era may be consigned to the collecting dustbin. But they still have their bizarre fascination and place in cultural history, if one looks close enough. ●

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

discoveries

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July 2005



DiscMail continued from page 6

time, *Hello Dolly* in Gaithersburg, Md., when I lived in Maryland. I have been to her house in California two times.

I thought you could use this picture I took of Jane the last time I was there.

David Piercy
Marion NC
piercydavid@hotmail.com

{Andy Merrey replies: "Thanks so much for writing, David. Yes indeed, an interview with Jane Morgan was conducted March 26. Look for a feature article on her career and a transcription of the interview coming soon to Discoveries. The article/interview will boast the most complete Jane Morgan discography ever published, thanks to Stephen Simon's expert assistance!"}

Liberty Records

I read *Discoveries* all the time in Books A Million. I recently read your article on Liberty Records. I worked for Liberty Records (later United Artists Records) from 1968-74. I was a salesman in Florida. I am looking forward to the rest of your articles.

Ron Didomenico
via e-mail

First white rocker?

I just read an article in a local publication here in South Florida about local resident Jimmy Cavallo. It started me wondering about the whole "who was the first white rock 'n' roller" debate that was going on in your letters page a few years back.

I recall that someone was claiming that title for Charlie Gracie. But in all of the current record price guides I have seen, Gracie's first records on the Cadillac label are listed as having been released in 1953. That was two years after Cavallo recorded "Rock The Joint" and Bill Haley released "Rocket 88," both of which were major R&B hits for their original artists.

Does anyone know for sure if the 1953 release date is correct for Gracie's earliest recordings?

I also remember that someone had objected to the inclusion of Cavallo's "Rock the Joint," saying that there was some dispute about whether it qualifies as genuine rock 'n' roll. But of course, all such labels could be said to be "in dispute." After all, there are no hard and fast definitions for various musical styles, and one person's rock 'n' roll can just as easily be another's jump blues or western swing. But what is not in dispute is that Haley and Cavallo were both well ahead of the curve when it came to presenting R&B music to white audiences. It is also certain that Haley was the first white rock 'n' roller to become widely successful on a national scale.

It's just too bad that Haley's sizable

contribution to music history seems to be so overlooked today.

While most younger rock fans may have heard "Rock Around The Clock" (perhaps as the opening theme for *Happy Days*), they don't generally appear to know who Haley was. In fact, I once had one young rock enthusiast tell me, "I

thought Elvis started the whole thing." No, I'm afraid not — not by a long shot!

Stewart Tick
via e-mail

{Thank you, Stewart, for re-igniting this discussion, which will likely draw some response in the pages of Discoveries. Another name that is frequently for-

gotten when discussing the foundations of rock 'n' roll is Jimmie Rodgers (the "Singing Brakeman"), whose death in 1933 predated the beginnings of most any of those usually mentioned by close to 20 years. Rodgers is the unquestioned king of what we now know as country but is also considered an essential link to the establishment of rock. — Wayne}

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DiscReviews

The Platters

The Complete King Recordings Collectables (2889)
reviewed by j. poet

The music business always takes mysterious twists and turns, as evidenced here on The Platters' *The Complete King Recordings*, which includes all sides they produced for King's Federal subsidiary. All the elements that made them one of the biggest-selling vocal groups of all time are in one place — the stunning lead vocals of Tony Williams and the ensemble's smooth backing harmonies make every tune here shine. There's even an early version of "Only You," The Platters' first million-seller for Mercury (which King didn't release for some odd reason). It's not as smooth as the familiar hit version, but it's hard to imagine anyone hearing this song and not being knocked out.

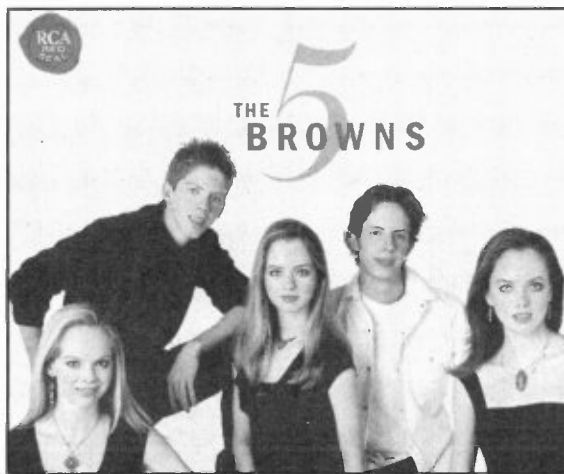
The rest of the material here is standard R&B and doo-wop fare, all elevated by the group's wonderful vocals, harmonic interplay and humor. "I'll Cry When You're Gone" bridges Big Band and doo-wop harmonies, "Voo Vee Ah Bee" is pure doo-wop heaven and "Maggie Doesn't Work Here Anymore" is a G-rated answer to "Work With Me Annie," with a tongue-in-cheek vocal by Zola Taylor.

Ana Egge

Out Past The Lights
MRI Associated Labels (45439)
reviewed by Joseph Tortelli

Brooklyn-by-way-of-Austin, Texas, songsmith Ana Egge emerges from opening-act status for the likes of Shawn Colvin and Ron Sexsmith to deserving headliner with her fourth CD, *Out Past The Lights*, a breakout collection. Egge sings about tangled relationships and new beginnings in her lyrical tunes that are dreamlike and haunting, delicate and rough, folksy and hard-strum rocking.

While she could easily play the folk card with her acoustic guitar-crafted songs, Egge takes them to a new level, with instrumental flavors and textures from country (pedal steel), jazz (trumpet) and pop (electric guitar). Sexsmith contributes harmony vocals, guitarist



Tony Scherr plays a stinging slide on the gritty "Closer to the Motor," and trumpeter Shane Endsley soars through the indelible pop tune "Straight To My Head." Highlights include "Motorcycle," which captures the freedom of the two-wheel experience, and the quiet, show-stopping gem "Victoria," which clocks in at barely more than two minutes.

The 5 Browns

The 5 Browns
RCA Red Seal (66007-2)
reviewed by Mark Polzin

As centuries pass, classical music has slowly lost its appeal to young people. RCA Records makes an attempt to rectify this with its signing of The 5 Browns: Desirae, Deondra, Gregory, Melody, and Ryan, a talented group of siblings who are all veterans of piano studies at Juilliard. While their debut release attempts to show that classical music can be cool for kids too, it also inadvertently diminishes the importance of the selected pieces, reinforcing classical music's relegation to novelty status in the minds of the masses. I can only assume that these serious students chose this direction in their careers as a way for their family to offset some incredible tuition debt.

I wouldn't go so far as to say that these squeaky-clean young adults are lacking in a mastery of their craft. Their command of the keyboards is quite impressive. What is disappointing is the choice of which pieces to present and the ramshackle roundtable way in which they're presented.

Of course there are difficulties in finding works that can accommodate five pianists, and only four, Rimsky-Korsakov's "Flight Of The Bumblebee," Grieg's "In The Hall Of The Mountain King" from Peer Gynt, a distillation of Bernstein's *West Side Story* and Dukas' "The Sorcerer's Apprentice," feature all 5 Browns at once. Everyone already knows this music. The Browns can offer nothing new with their interpretation except that they all tackle the songs at once.

When the family is broken up, we see how they each shine as performers. This is most evident on Desirae and Deondra's elegant reading of Ravel's "La Valse" or Melody's expressive take on Debussy's "L'Isle Joyeuse." The youngest Brown, Ryan, shows great promise on Rachmaninoff's challenging "Moments Musicaux," while Gregory's delicate handling of the same composer's "Elégie" from *Morceaux de Fantaisie*

establishes his identity apart from the group.

Purchase this disc if you would like to buy into RCA's quick-cash solution. But if you decide to get serious about your appreciation of classical music, wait for the Browns to develop their separate musical careers and display their own singular talents.

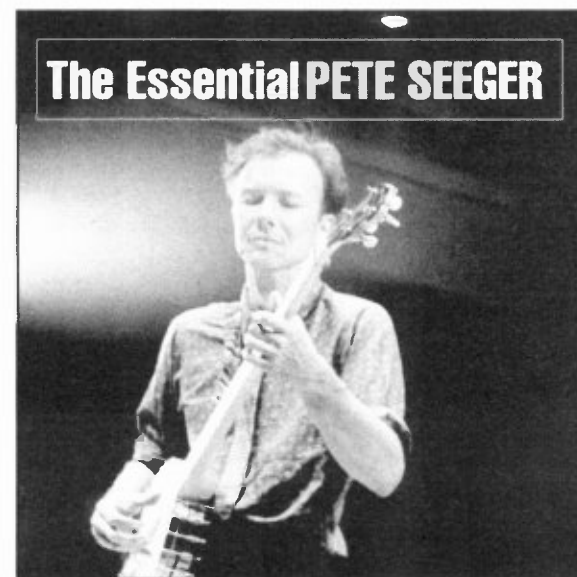
Pete Seeger

The Essential Pete Seeger
Columbia/Legacy (92835)
reviewed by j. poet

With the amount of stuff Columbia probably has in its vaults, it's criminal to distill *The Essential Pete Seeger* collection down to 15 tracks. But if "essential" means giving us the best, bare-bones overview of the man's prodigious 70-plus years as a singer, songwriter and activist, this single CD fills the bill.

Tracks include his renditions of the hits he wrote ("Turn! Turn! Turn!," popularized by The Byrds and "If I Had A Hammer," popularized by Peter, Paul & Mary), the international songs he introduced to America ("Wimoweh [The Lion Sleeps Tonight]" by South Africa's Simon Linda; "Guantanamera" by Cuban poet Jose Marti and J. F. Diaz) and the protest songs that made him a hero to most and a threat to many, including "Waist Deep In The Big Muddy" and "Where Have All The Flowers Gone."

Seeger is at his best live, with an enthusiastic audience to play off of and inspire, so it's only fitting that most of the tracks here are taken from live concerts.



Janis Joplin

Pearl Legacy Edition
Columbia/Legacy (90282)
Reviewed by j. poet

It's no secret that dead rock stars are good for the corporate bottom line.

No matter how small the catalog — and Janis Joplin released only five albums during her all-too-brief career — it's going to be sliced, diced, remastered and

Disc Reviews continued on page 27

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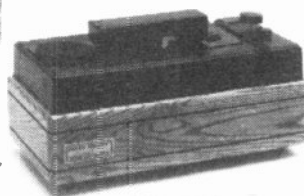


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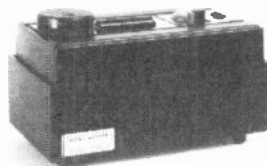
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Label: Capitol

Catalog Number: T 2553

Format: LP Fidelity: Mono

Pressing: Scranton - PA

Country of Origin: US

Sleeve Condition: M

Label Condition: Not applicable

Vinyl Condition: Not applicable

Matrix Code: Not applicable

Stamping Code: Not applicable

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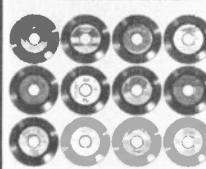
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ESSENTIAL NORTHERN SOUL PRICE GUIDE

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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It looks as if the Stones will roll again this summer, for the first time in several years. The Rolling Stones have long been favorites with collectors and will undoubtedly remain so for many years (decades or even centuries?) to come. In these strange days of Bob Dylan starring in Victoria's Secret commercials and such, the Stones may not seem quite as cool as they did 30 or 40 years ago, but their appeal remains pretty much intact. Certainly the group's older memorabilia still incites fans to dig deep in their pockets.

U.K. first-pressing LPs of the Stones, especially some of the rarer mono versions and first-pressings with various inserts, are, not surprisingly, in high demand these days.

\$3,836 was the price paid recently for a mono U.K. first-pressing of the *Let It Bleed* LP. It was listed as being in "stunning" condition, complete with the original poster, sticker and inner sleeve. What undoubtedly drove the price up was the presence of a promotional booklet. "This booklet came with only a few very early first pressings of this LP and... it has the *Let It Bleed* design on the front of the booklet! Basically the six-page booklet features stunning pictures of the Rolling Stones and also their back catalogue of LPs, EPs and singles — up to and including *Let It Bleed*." On further research it appears that the booklet was given away at certain U.K. record stores during the first week or so of the album's release, until copies ran out.

As I've noted before, this auction was very likely helped by the seller's detailed description. If the item is good, then the more detail you provide, the more confident the buyer will be. A well-written description can also generate enthusiasm.

Meanwhile, another mono U.K. first-pressing of *Let It Bleed*, this one in near-mint condition, sold for \$1,899. No booklet came with this copy, though, which no doubt accounts for the price difference.

\$2,094.64 was the winning bid for another U.K. mono first-pressing, this one for the Stones' self-titled 1964 debut LP. This pressing is notable for including a rare 2:52 version of the classic "Tell Me," rather than the standard 4:06 version included on subsequent pressings. "The 2:52 version of 'Tell Me' is not only shorter than the standard later 4:06 version," noted the seller, "but a totally different recording. It sounds totally different and is superb!"

Meanwhile, a mint-minus U.K. first-pressing of *The Rolling Stones No. 2* sold on eBay in April for \$515.33. This first-pressing is notable for the "blind man" text on the back cover (removed from subsequent editions). The "blind man" text was a brief bit on the back cover, encouraging potential buyers to buy the album and suggesting that those who lacked the "bread" could obtain it by mugging a blind man. This unfortunate suggestion, whether intended satirically or whatever, was quickly pulled. Meanwhile a near-mint copy of the same album sold for \$503.82.

A near-mint U.K. mono first-pressing of the *Through*



THE ROLLING STONES ON TOUR AND IN DEMAND

The Past Darkly LP, in the hexagonal sleeve, sold for \$405.62. "This album was pressed for only a very short period of time in mono format," noted the seller, "There were actually fewer mono copies of this album pressed than *Let It Bleed*!"

A "stunning" condition U.K. first-pressing of the 1971 *Stone Age* compilation recently appeared on eBay and made its owner \$414.75 richer. This one also featured a promo booklet included only with early copies — certainly a significant factor in this auction's closing bid.

Another Stones album with collectible goodies in the early copies is *Exile On Main Street*. A U.K. first-pressing of this double album, complete with postcards and a rare "2 X LP 3" sticker on the back, sold recently for \$414.75. A U.K. mono first-pressing of *Their Satanic Majesties Request* sold for \$334.36, complete with the original holographic cover and psychedelic inner sleeve.

The common appeal with all the records listed above, I think, is getting the chance to experience the Stones as if you were a fan living in Great Britain in the '60s or early '70s. Hearing that glorious first-pressing sound, sliding out the record in the original inner sleeve — that's something that no matter how many times the albums get remastered, you just can't get on a CD reissue.

On the 45 front, a mint U.S. promo single pairing "Brown Sugar" and "Bitch" recently sold for \$360.78. And an excellent-condition Japanese picture-sleeve promo single featuring "Let's Spend The Night Together" and "Start Me Up" (both concert versions from the *Still Life* LP) sold for \$271.50.

The Stones, like the Beatles, had their own monthly fan magazine, *Rolling Stone Monthly*. A set of issues, numbered 1-24, of *Rolling Stone Monthly* (not to be confused with a subsequent similarly named magazine), in very good condition, was recently offered on eBay and sold for \$469.56.

Another cool vintage item up for bids was a 350-piece Stones jigsaw puzzle — ideal for working on while listening to the *Beggar's Banquet* cut of the same name. This near-mint item from the '60s recently sold for \$420.23.

Items from the '80s to the present are predictably less valuable, but I would guess they are bound to appreciate in value somewhat in the years to come.

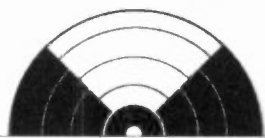
A sealed copy of the Mobile Fidelity Stones LP box set, featuring 11 albums, sold recently for \$3,050. This set includes *The Rolling Stones*, *12x5*, *Out of Our Heads*, *Aftermath*, *Between The Buttons*, *Their Satanic Majesties Request*, *Beggars Banquet*, *Let It Bleed*, *Get Yer Ya-Ya's Out* and both *Hot Rocks* sets.

Clearly, the Stones are in no danger of losing their status in the upper echelons of demand from record collectors. Clearly, vintage Stones vinyl is where it's at with well-heeled collectors.

"The Rolling Stones are a perennial seller," said Jeff from the Portland, Ore.-based Sonic Recollections, Inc. (www.sonicrec.com), which carries more than 50,000 LPs, 45s, compact discs and reel-to-reel tapes by the Stones and many other artists, with emphasis on vinyl. "This year's Rolling Stones commodities of choice are *Let It Bleed* with the poster, *Exile On Main Street* with the postcards, and *Goat's Head Soup* with the extra insert thing — the pretty goat's head bubbling in a vat of bloody lookin' soup insert. Yes, *that* one. Not that these have become \$100 records overnight, but there's a steady demand for them at between \$12-\$20 in VG+ condition.

"The way that demand has appreciably changed for these and other standard rock 'n' roll fare (i.e. *Dark Side of the Moon*, *Led Zeppelin I, II & III*, and so forth) is that the average age of the customer walking into the store and buying these has gotten much lower in the last couple years," he added. "Teenagers don't just want compact discs, thank God."

I sought out a few other opinions on the current state of Stones collecting. Weighing in on the subject are: David Jolley, Web master of Mr. D's Rolling Stones home page (<http://djjolley.com/stones/stones.htm>), which features various Stones resources (including a "tongue gallery" displaying variations on the band's signature logo); Dan Neimiy of Sedona Antiques



(www.e-profession.com) and Tim from Nanook (www.stones7.com/dix), where you can find a nice selection of rare Stones vinyl by clicking on the tongue logo.

First question for the panel: *What Stones items are in greatest demand?*

"The most in-demand item depends on where you live," said Tim. "In North America, it is the 'Stoned'/'I Wanna Be Your Man' original single on London, then the 'Heart Of Stone' and 'Beast of Burden' picture sleeves." Tim pointed out that these items still show up with some regularity, unlike the "Street Fighting Man" riot U.S. picture sleeve, "which is wanted by everyone but never on sale." A near-mint "Beast of Burden" picture sleeve recently sold on eBay for \$919, while a U.S. promo copy of the "Stoned"/'I Wanna Be Your Man" 45 sold for \$990.

"The items that receive the most demand are the Stones' vinyl albums from the mid- to late 1960s and early 1970s," said Neimy. "One item of particular high demand is the album *Sticky Fingers*. It just drives the desires of collectors to a frenzy."

"I actually haven't gotten a lot of demand lately," said Jolley, "but the majority of requests I do get are for bootleg CDs to trade. But since I'm not really into that, I can't usually help them."

DISCOVERIES: *Has the demand changed over the years, or are collectors looking for different things than they were a few years ago?*

"Collectors still look for the same stuff," said Tim. "Despite a few highly rated CDs, old 45s and LPs are always much more valuable among collectors. This is also because of the age of the average fan; most Stones collectors discovered the band with vinyl. Another obvious reason is that vinyl sounds much better than any digital format does, especially 7-inchers."

"The demand has changed over the years and the collector has become more discriminating, looking for albums that are in near-mint or still-sealed condition," said Neimy. "They want to frame the albums and enjoy the cover art as well as enjoy the music."

"I've had my Web site up for quite a while now, and I haven't seen any major changes in what people are looking for as far as rarities and collector's items," said Jolley.

DISCOVERIES: *Has the announcement of this summer's tour boosted demand for Stones items?*

"Interest relating to the summer tour has increased demand," and Stones albums are flying off the shelves," said Neimy. "Some items are hard to keep in stock."

"Too early to say if this is noticeable or not," said Tim. "It mainly boosts show tickets on auctions. As far as vinyl, Stones collectors items are a stable market, and a new tour can only strengthen interest."

"I haven't had any requests for Stones items since the announcement of the tour," said Jolley, "but I have had a few owners of Web sites selling tickets ask to advertise on my site, which is a first. So I'm guessing if anything will be in high demand, it'll be the tickets."

"The Rolling Stones are the kind of group that has touched many generations with their music," added Neimy, "and whenever they announce a tour, they invoke memories of the good times that people had while listening to their music in the 1960s and 1970s."

Ticket demand for the summer tour is very high indeed, with a number of people shelling out \$3,500 for a pair of Stones tickets selling on eBay. Although it's safe to assume that the hoopla surrounding the tour will positively influence the value of Stones collectibles, I'm not sure that somebody who has just spent \$3,500 on a pair of concert tickets will be thinking, "You know what I need to do now? Spend some more money on Stones stuff." They might be thinking about giving the wallet a rest.

That wraps things up this month, but I will close by reviving the recently absent segment...

This month's column powered by:

This column was powered not by the Stones but a selection of songs I pulled together simply for a summer listening-in-the-car cassette — just a grab bag of proverbial good-times oldies: **Neil Diamond**, "Cracklin' Rosie"; **T. Rex**, "Hot Love"; **The Happenings**, "See You In September"; **Steve Miller Band**, "Jet Airliner"; **The Cowsills**, "The Rain, The Park And Other Things"; **America**, "Ventura Highway"; **Lovin' Spoonful**, "Do You Believe In Magic"; **Monkees**, "What Am I Doing Hangin' 'Round"; **The Sunrays**, "I Live For The Sun"; **Diana Ross And The Supremes**, "The Happening"; **Dino, Desi & Billy**, "Tell Someone You Love Them"; **Chicago**, "Make Me Smile"; **Mojo Men**, "Sit Down, I Think I Love You"; **Nino Tempo**, "Stardust"; **Tee Set**, "Ma Belle Amie"; and **Young Holt Unlimited**, "Soulful Strut." ●

They're back! This time I'm referring to the resurgence of concept albums. Specifically, this month I segue into the discussion via Aimee Mann's new CD, *The Forgotten Arm* (now available on SuperEgo Records), which is of course a concept album. Let's start with a review of this CD.

The Forgotten Arm tells the story of a boxer and the woman he falls in love with. This is not (repeat, not) a rock opera. Mann employs her usual style of mellow folk-rock to tell the story in 12 songs.

Given Mann's standard of excellence, I can't help but break down this CD into three (standard) elements, lyrics, music and packaging:

Lyrics. They are the strong point — the focal point — of any Mann music, dating back to her days with 'Til Tuesday and "Love in a Vacuum" (though "Voices Carry" was the pop-radio overkill tune from that outing) and are the strongest aspect of the album. Mann delivers her usual flair of delving into the harsh realities of the human condition, arguably better — and unarguably more consistently — than any songwriter today. I'd list selections that stick out, but honestly, I'm pleased with the lyrics in all the songs.

Music. Like her previous effort, *Lost in Space*, I had to give this one a few spins before any songs leapt at me. Unlike *Lost in Space*, most of the songs eventually fell into their own niches, as opposed to sounding like rehashed Mann ground. Clearly this means she's not flying off into a different creative direction, and the music as a whole has many parts that sound like material we've heard before. Regardless, there are several catchy tunes ("Video" and "Going Through the Motions" being the most excellent of these).

Packaging. Well thought-out and executed. Listeners who like meat to CD packaging will seriously enjoy *The*

Forgotten Arm (and I'm not talking about quantity — anyone can slap together a massive liner-note booklet with lots of pretty pictures). It's laid out in the classic pulp-novelization format. The songs are offered as chapters, with a large illustration introducing each. My description fails to give this justice, but keep your eyes open when the Grammy® Awards next come around (the category for album packaging is usually interesting).

Now that this month's column is mostly filled, here's the promised discussion on concept albums in general.

Two years ago, when one heard the phrase "concept album," visions of '70s-era Yes, Styx, Rush and other prog-rock acts entered one's mind. Since that time, the concept album has remained alive and well, albeit underground with acts such as Dream Theater and Spock's Beard (more prog-rockers — apparently there's a correlation... hey, maybe there's also a correlation to albums about futuristic utopias).

However, in the last year or two, modern punkers Green Day and vet-rocker Neil Young have garnered much praise for their latest works, both concept albums — Young with *Greendale* and Green Day with *American Idiot*.

Surely there are concept albums from way back when in music genres besides prog-rock (though I'm not educated enough to digress on that front), but Mann, Young, and Green Day have dared to take the, uh, idea of a concept album into folk-rock, folk-rock, and punk rock, respectively.

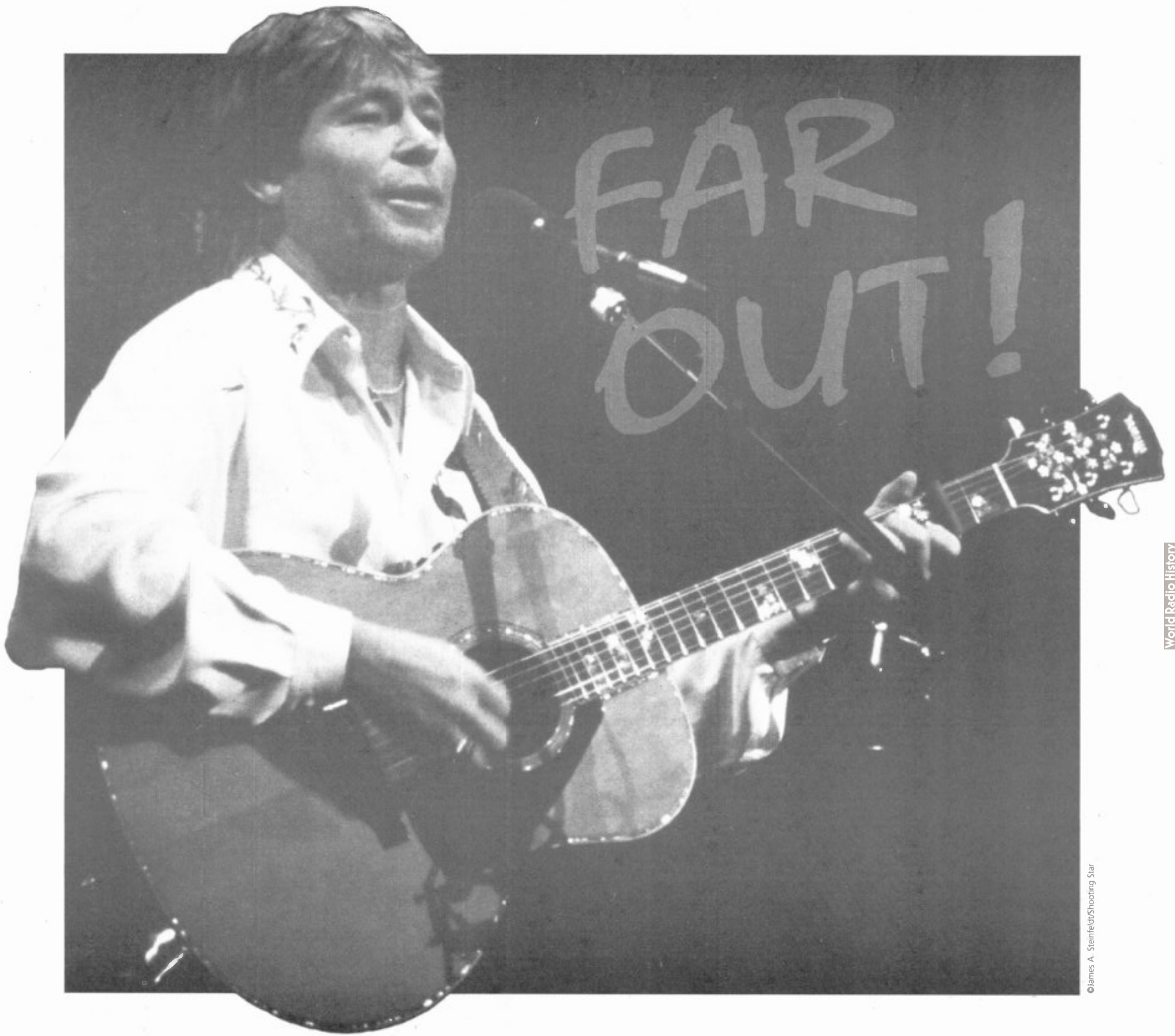
I expect to see an increase in concept albums for the next few years... then after Britney Spears attempts a fourth comeback (the second and third likely coming soon), Top 40 radio will bore of the genre, and, no longer *en vogue*, it will be remanded to the underground for another couple decades, where I'm sure it'll thrive as it has throughout the late '80s, '90s, and early 21st century. ●

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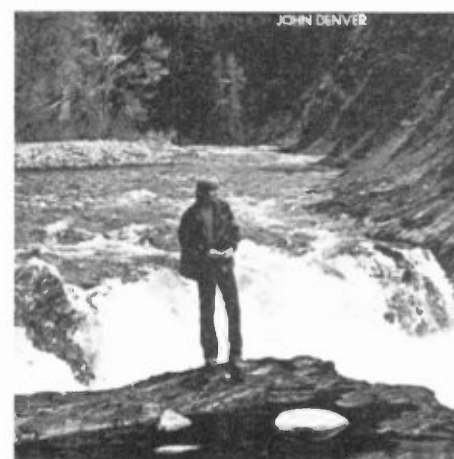
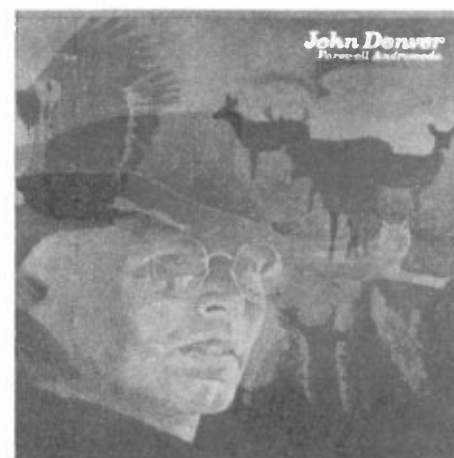
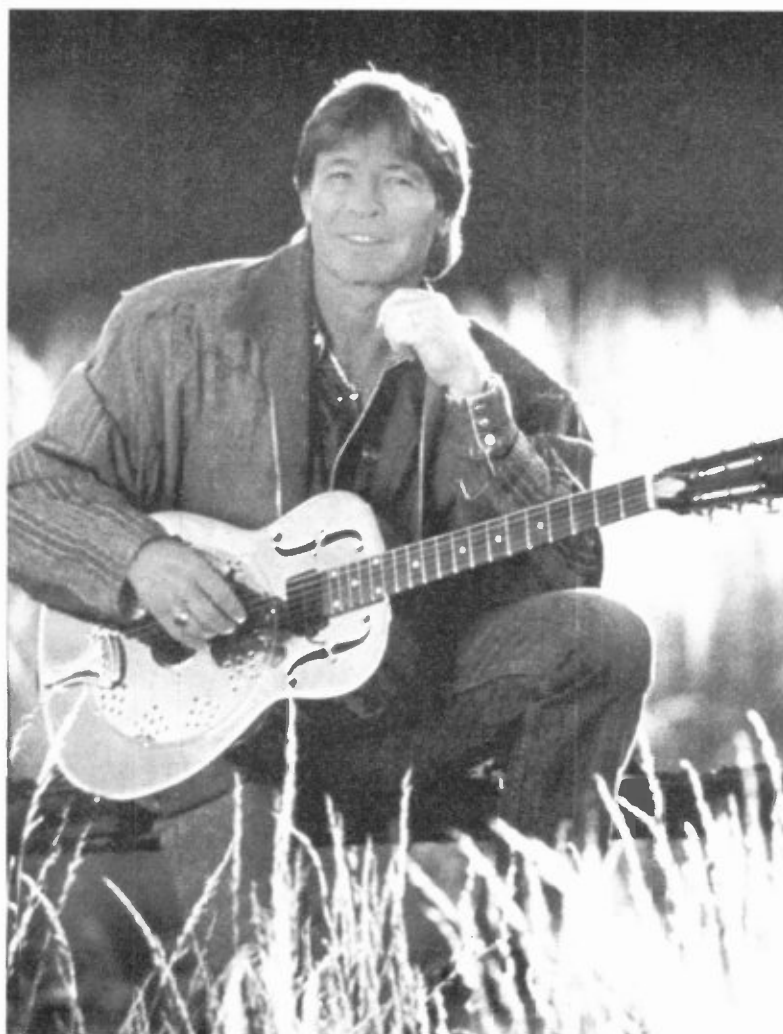
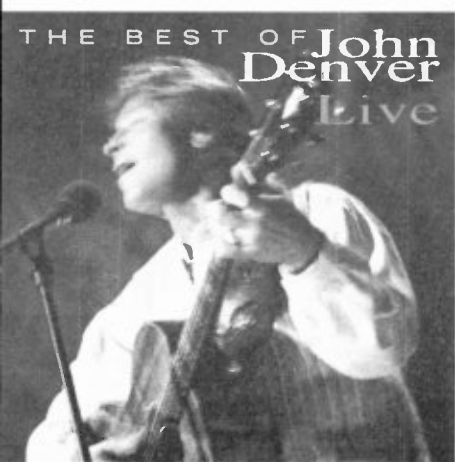
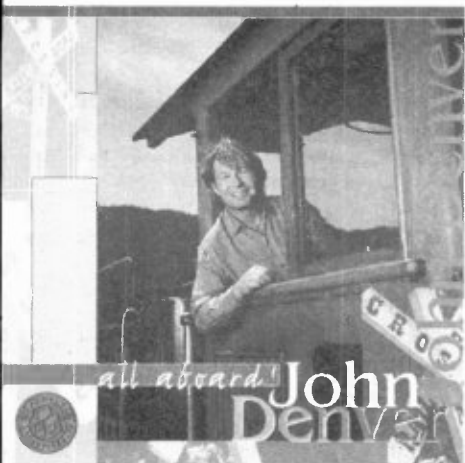
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18

July 2005

JOHN DENVER



Courtesy of Glenn A. Baker Archives, Australia

MOTHER NATURE'S SON

By Rush Evans

Several weeks before his fatal 1997 plane crash, John Denver was filming an episode of the PBS documentary series *Nature*. Denver and two of his children were taken on a dramatic and beautiful ride down the Colorado River, a trip he'd never taken in his lifetime of exploring nature, both musically and literally. Televised after his death, the program included a moment in which tour guide Troy Booker brought Denver to the deepest point in a spectacular canyon, revealing the layers of our planet that are rarely seen. "This is somewhere between 1.7 and two billion years old, depending on who you talk to," explained Booker. "There's only a few places on the planet where something this old is actually exposed." Denver then reached to touch this tangible piece of global history before softly muttering under his breath, "Far out." Realizing the use of the dated phrase so long associated with him, he added, "I try not to say that anymore, but sometimes, it's just appropriate."

Denver had a tough time trying to live down the cheery, wide-eyed, enthusiastic image that had become his celebrity persona when we first came to know him in the early 1970s. The real truth was that he was a deeply serious man, one who wrote and sang heartfelt songs celebrating life and natural beauty. He

was enthusiastic, he was cheerful, and yes, he *did* say "far out" a lot, but (to paraphrase his musical polar opposites the Sex Pistols) he meant it, man.

He sang of the serious business of being happy. He wrote about the serious necessity of protecting our natural world. He involved himself in the quite serious issues facing us all: hunger, environmental preservation and the dangers of nuclear war.

Denver was a man on a mission, a most original one, and he never strayed from that mission during his quarter century of recording. There was no need to; he didn't sound like anybody else in 1969, and what possible motivation would there be for adapting his sound to any of the narrow musical categories of the 21st century?

Denver's unique and consistent sound did grow and evolve, however, just like the world about which he was singing. Since his tragic death, his work lives on, and it will endure, despite and perhaps even because of the personal image that much of the musical

establishment has enjoyed insulting. His passing rendered his body of work incomplete, but what he left behind can and should be given its proper context and rightful place in the story of American music.

OH, BABE, I HATE TO GO

Denver first arrived into the recording world as the lucky winner in an audition to replace Chad Mitchell in the Chad Mitchell Trio (soon to become simply The Mitchell Trio, considering its namesake's absence). In the late 1960s, folk acts like this one, along with The Brothers Four, The Kingston Trio, and the New Christy Minstrels, were selling lots of records. They were satisfying the American audience that was disinterested in rock 'n' roll while capturing a portion of that genre's following as well (given their inclusion of social relevance and occasional political commentary in their music). With huge thanks to Bob Dylan and Simon & Garfunkel from the previous several years, acts such as the Mitchell Trio proudly continued carrying folk music's torch (particularly after Dylan's discovery of electric instruments). But these were clean-cut acts, the kind that Mom and Dad could listen to, that could dress in sports coats while appearing on *The Mike Douglas Show* and that could sing a real



pretty song in harmony — all while gently working in an antiwar message.

In the Mitchell Trio's case, this meant singing folk standards such as "He Was a Friend of Mine," which had come to be seen as a tragic comment on the realities of the Vietnam War. They covered topical protest songs by contemporaries such as Tom Paxton, Bob Gibson, and Phil Ochs (they played his "Draft Dodger Rag," which, as the title suggests, was not subtle at all).

But the Trio also afforded young Denver the opportunity to be not only a genuine recording and touring artist, but also to perform his own songs within the context of the group. A song that he called "Oh Babe, I Hate To Go" would appear on the Trio's *Live* album as "Leaving, On a Jet Plane." It is memorable, melodic and beautiful. The song has a simple lyric of a man having to spend time away from the woman he loved, truly a slice of life from the pen of a traveling musician. But in 1967, it could sound only as the tale of a young soldier headed half a world away to fight in a controversial and seemingly senseless war. Denver recorded an album including the song as a side project, pressing 250 copies with the sole purpose of sharing them with friends as a Christmas present (label/number HJD 66, valued in *Goldmine's Standard Catalog Of American Records 1950-1975, 4th edition* at \$500 in near-mint condition). Many of those copies went to musicians he'd met along the road as a member of the Trio, and one copy found its way to Peter, Paul & Mary, the most successful act of the folk movement. They fell in love with this timely song, recorded it, and it became their first and only #1 hit.

This turning point launched Denver's solo career, the composer of a sadly relevant hit song. A record deal came by 1969, the same time that the rock-influenced folk of Arlo Guthrie; Crosby, Stills & Nash; Richie Havens, and Joni Mitchell were enjoying the full attention of America's angry and disillusioned youth. Denver's musical path would take a decidedly different direction from that of his peers, a literal and figurative path through the majestic mountains and woods of the American West.

RHYMES AND REASONS

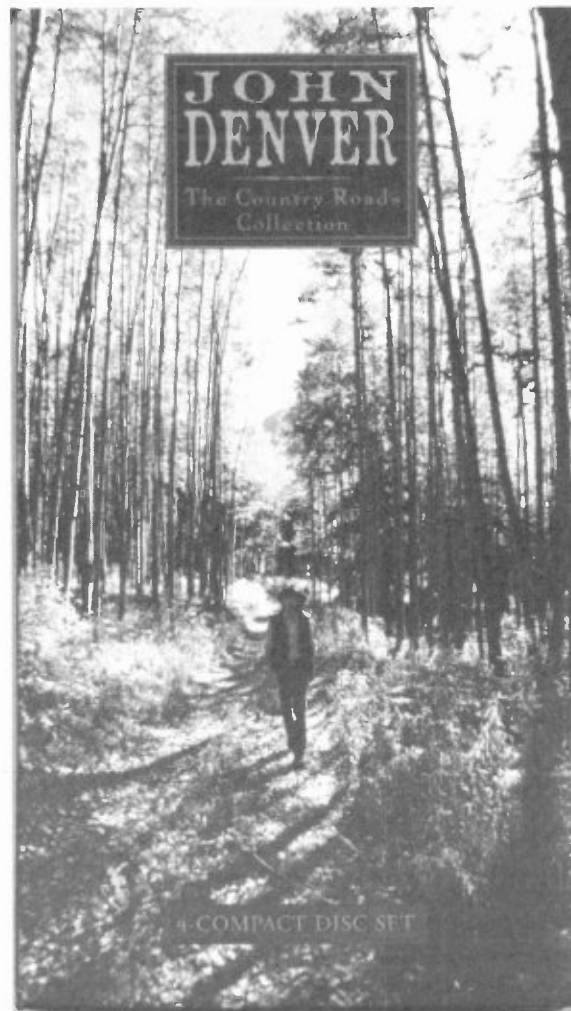
A contract with RCA Records was (and is) a big deal, and in those days, nurturing an artist and allowing him the time to grow was commonplace. Denver had a four-album/two-year contract, standard for the time. The first album, *Rhymes and Reasons*, is arguably the finest of his early years. It includes, of course, his own version of "Leaving, On a Jet Plane," which displays a poignancy and sincerity absent in Peter, Paul & Mary's widely heard hit. The song simply made better sense sung not by a trio but by a single voice, that of the man who is leaving on that jet plane.

And what better voice than that of its writer? Denver would prove with his voice that one need not display the raspy ruggedness of a Tom Waits, Neil Young, or even Dylan to capture delicate feelings of uncertainty, passion or sadness. Denver's voice provided a sound that was original, an unpretentious and straightforward vocal style in the true folk tradition, quite deliberately singing of the "Love of the Common People," the cover song that opens the album. But this voice also owed a debt to the smooth styling of the classic crooners, perhaps the reason for its rigidity on the early recordings (it would relax into a more comfortable sound later).

Eleven of the album's 14 tracks are covers, including

little-known gems by Texas writers Steven Fromholz ("Yellow Cat") and Jerry Jeff Walker ("My Old Man"), and even well-known songs such as the Beatles' "When I'm Sixty-Four." All fit well into the joyous and contemplative message Denver was already sharing, one that would ultimately be perceived by so many as melodramatic and gushingly sentimental.

But Denver was earnest, very committed to his celebration of life and nature. When singing "Today Is the First Day of the Rest of My Life," it was a sincere philosophical statement, not a clever cliché. "Catch Another Butterfly" was an adult reconnection with the meanings of life, not an innocuous kids' song. No song in his eventually vast catalog would capture Denver's simple point as succinctly as this first album's title



song: "And you wonder where we're going, where's the rhyme, where's the reason/And it's you who cannot accept it is here we must begin/To seek the wisdom of the children and the graceful way of flowers in the wind/For the children and flowers are my sisters and my brothers/Their laughter and their loveliness would clear a cloudy day/Like the music of the mountains and the colors of the rainbow/They're a promise of the future and a blessing for today."

Even in the flowery 1960s, these words were annoyingly saccharine to many, but again, they couldn't have been more heartfelt. "I was trying to define my beliefs as a man," he later wrote in his autobiography, *Take Me Home*, "what I thought life was about and for.... Where those particular lyrics came from, I don't know. I can only guess."

The next several albums really did occasionally slip into the maudlin, though they were stylistically consistent with what had begun on the first album.

Originals and covers on *Take Me To Tomorrow* and *Whose Garden Was This?* are sometimes uninspired and melodically lacking, despite admirable takes on Jerry Jeff Walker's ubiquitous "Mr. Bojangles" and James Taylor's "Carolina in My Mind." But even seemingly superficial songs such as Paul Conrad Rose's "Molly," a strange tale of love in a circus setting, are given dignity by Denver's gentle, understated voice. This was also where a few noteworthy Denver originals first appeared, such as the sweet love song, "Follow Me," and "Aspenglow," his most explicit lyrical description of beauty in nature to that point. This hauntingly beautiful track was a sign of natural things to come.

TAKE ME HOME

They started coming quickly on Denver's fourth album, his last chance to produce a hit before the expiration of his contract and the probable end of a recording future. It was on this album that the poems, the prayers, the promises, the things that he believed in, would forever and always be set against vivid portrayals of nature. The titles of the songs said it all: "I Guess He'd Rather Be in Colorado," "Sunshine on My Shoulders" and "Take Me Home, Country Roads," which immediately took off (#2). Like "Leaving, On a Jet Plane," the original title had been changed prior to release, this time to avoid confusion with James Taylor's "Country Road." It was 1971, and again, the imagery of going home was accidentally identifiable with the hope for safe return of soldiers from a war so far away. But the song also painted a clear image of very real places, like the Blue Ridge Mountains and the Shenandoah River.

Denver saw this one coming, this song written with friends Bill and Taffy Danoff. Everything about it felt like a hit. "Bill brought out a song he had been working on, which he said he didn't seem to be able to go anywhere with. He hoped I might have some thoughts on what to do with it," remembered Denver in *Take Me Home*. "I wrote a bridge and maybe a second verse. That night, Taffy and Bill did their show, did mine, and afterward, when I got an encore, I brought them on stage with me and we did the new song. The place went crazy."

Then the whole country went crazy, turning the difficult-to-categorize young man into an instant star. He didn't look or sound like a country and western performer, and neither did he fit in with the glittery and glamorous contemporary hit-makers (the folk rockers who'd influenced him having already run their course in the limelight). This was not folk music, and it wasn't rock. It was something new, an earthy, celebratory pop. Simultaneous to the making of this unlikely music star, the youth of America had become enamored with an equally original personality and creator of a sound different from any heard in popular music to date.

Only in the 1970s could the two most famous musicians have been somewhat unattractive, nerdy-looking guys with glasses. The musical statements and personal styles of John Denver and Elton John were worlds apart, just as their own backgrounds had been, but they shared one thing more than any other: an ability to write a pretty melody showcased by a beautiful voice. In the early 1970s, those other differences were irrelevant anyway. It was OK to hear "Take Me Home, Country Roads" on the radio right after "Crocodile Rock," and it was OK when The Carpenters were played before a John Lennon song. The compartmentalized separation of music hadn't taken hold of the radio industry yet. Back then, a hit was a hit, to be heard by everyone.



The fifth album, 1971's *Aerie*, didn't produce a follow-up hit, but it did continue spreading the positive message of the enigmatic musician. The beautiful sunset cover photo of a silhouetted Denver with an eagle perched on his arm capture what the record did: his most blatant creation yet of environmental beauty and life, human and otherwise — the very things that would forever banish him from the acceptance by rock music's critical elite.

This recording, arguably Denver's best, brought a diverse collection of songs together, forming a cohesive piece, simple and glorious. Denver originals in his newfound natural niche share moments with a spirited re-creation of Buddy Holly's "Everyday," a mournful read of Kris Kristofferson's "Casey's Last Ride," and an impassioned version of Bill Danoff's anti-war tale, "Readjustment Blues," as close as Denver would ever come to singing a protest song.

Denver's composition "The Eagle and the Hawk" is the celestial centerpiece of the record, later becoming a Denver trademark and concert staple. Its lyrics seem to be a set of instructions to the audience. They are suggestions not to be taken lightly: "Come dance with the west wind, and touch on the mountaintops/sail o'er the canyons and up to the stars/and reach for the heavens, and hope for the future/and all that we can be, and not what we are." These ideas would not connect fully with a wide audience, however, until the next album with a dramatic new song.

SEEKING GRACE IN EVERY STEP HE TAKES

Henry John Deutchendorf, Jr., born New Year's Eve, 1943, the son of an Air Force pilot, had moved many times as a child, as military kids must do. He had adopted the name Denver early in his career, after his spiritual home, in the state that had also become his true home. It was during a magical night in his adoptive state's Rocky Mountains that experience took on a new life as a song. "I moved here to Colorado in the summer of my 27th year and in that summer got reintroduced to camping," he said in the 1998 PBS documentary. "One of the great camping trips that we did that summer was during the period of the great Perseid meteor shower, Aug. 12-15 every year. We'd had a great little campsite set up on this lake right at the tree line, and then pretty soon as we're laying there watching this sky, and there's a little shooting star there and one there. All of a sudden one was smoking all the way across the sky. I thought everybody was asleep, and you'd hear, 'Wow! Did you see that?' For me, it was raining fire in the sky. I really felt, it certainly strengthened my feeling, that I'd found a home for myself."

"Rocky Mountain High" was a pop masterpiece, an eloquent Wall of Sound unlike any popular song to date. It provided escapism for a society weary of its own anger, sadness and disillusionment. But aside from all that, it was good. It was a rich, full recording, a great melody with a sweeping acoustic arrangement and grand vocal. The song didn't reach #2 as the previous hit had (#9), but it did solidify Denver as a true star, an artist, not just a one-hit wonder.

The *Rocky Mountain High* album also includes an ambitious five-song suite, each part painting a musical portrait of a different season (plus an instrumental, "Late Winter, Early Spring") and an admiral cover of the Beatles' "Mother Nature's Son," an obvious choice for the man who fit the description.

This particular Mother Nature's Son was to become even bigger after penning that Rocky Mountain anthem. He was no longer just a famous musician; he

was a celebrity. His resourceful manager, Jerry Weintraub, secured frequent television appearances that would span many years. They included a summer series, a number of variety specials, a hosting job at the Grammy® Awards and an occasional guest-hosting gig for Johnny Carson on *The Tonight Show*. Denver was everywhere, and his public image was consistent with his optimistic music; he was a nice young man, only mildly influenced by the hippie generation. And, yeah, he said "far out" a lot.



Courtesy of SonyBMGRCA Archives

It was OK to hear "Take Me Home, Country Roads" on the radio right after "Crocodile Rock," and it was OK when The Carpenters were played before a John Lennon song... Back then, a hit was a hit, to be heard by everyone.

He continued recording a lot, too. 1973's *Farewell Andromeda* features several fine songs, such as the title track and the mournful "We Don't Live Here No More," but it's most notable for a few personal inclusions. Its inner jacket contains the first reference to Denver's interest in Werner Erhard's EST, a significant program within the human potential movement of the time, one that would significantly affect Denver's music. Also, the song called "Zachary and Jennifer" spoke openly about the desire of John and his wife Annie to become parents. After concluding they could no longer have children of their own, they would adopt the first of two kids a year after the album, and as the song promised, they would name him Zachary (daughter Anna Kate would come a few years later).

COUNTRY BOY

The inevitable *Greatest Hits* package came out in time for 1973 Christmas sales, quickly becoming RCA's highest-selling release ever and providing Denver with his own first #1 hit. "Sunshine on My Shoulders" had been included back on *Poems, Prayers & Promises*, but with his newfound fame came a second chance to put this inspirational music back before the public. The *Greatest Hits* record was a golden opportunity to reinterpret himself. By the time of the album's release, Denver's voice had relaxed dramatically to one of a gentle, conversational beauty. The newer versions of four songs proved to be warmer than their original counterparts; they made the collection one of a unifying sound and spirit. (These slower, less percussive takes of "Poems, Prayers And Promises," "Follow Me," "Leaving, On Jet Plane" and "Rhymes and Reasons" can still be found on this album but not on the four-CD *Country Roads Collection*, which includes only the original versions.)

The next effort further developed Denver's embrace of the simple things in life. This time, it wasn't so directly about the beauty surrounding us, but about just exactly how we fit into that picture. *Back Home Again*, as the title suggests, paints a vivid picture of hard work, home life and the importance of family. The title song was another major hit, as was "Annie's Song," a personal and unabashed love song written on a ski lift. This came at a time when such a thing would not only get airplay, but also go to #1, as it did for two weeks. As a whole, the album brings country music's roots into the mix, featuring banjo and fiddle prominently. This was the closest Denver had come to this genre, and he did it honestly. The entire album was really about country life more than a style of music. It wasn't a departure, really, just a bit more introspective, more grounded and more fun. "Thank God I'm a Country Boy" and "Grandma's Feather Bed" saw to that, and as was so often the case, the song titles pretty much said it all. The purity of "Sweet Surrender" provides the perfect link between these songs and the records that had come before.

All along, Denver's live performances had been his preferred mode of presentation. It was more personal, the real human contact that had been part of the songs' message anyway. *An Evening with John Denver*, the 1975 double album (now available as an extended double CD), captures the special relationship that he had developed with his audience. Everybody could see it as well as listen to it: The televised version of the performance won an Emmy® Award for Outstanding Special — Comedy, Variety, or Music.

LOOKING FOR SPACE

By the time the next album, *Windsong*, was released, Denver was a big enough star that the record's cover carried not a single word, just a photo of the unlikely pop star with granny glasses. Everyone already knew his name. Songs of unhappy love began to creep in, a likely byproduct of the lonesome nature of fame and its impact on a relationship. They were the hits, "I'm Sorry" and "Fly Away," which feature a vocal by Olivia Newton-John, Denver's female counterpart in the resurgence of happy pop songs with little rock or roll.

But the core of the record is still about a love affair with nature and the introspection that comes from it. A song called "Looking for Space" brings the two subjects together in perfect synchronicity, understanding the cosmos and human emotion. Denver's grand vocal rests upon orchestral accompaniment in this Song of Everything, but it's more a



John Denver's early albums reissued, DVD released

John Denver fans may be much relieved to finally have a domestic version of his debut album, *Rhymes & Reasons* (1969), released by RCA/Legacy June 7. It's the first U.S. CD release of this album. Also reissued are *Back Home Again* (1974), the biggest-selling studio album of his career, and *John Denver's Greatest Hits* (1973), on which he re-recorded several of his early tunes. All have bonus tracks. Also out that day is a DVD documentary tribute to his life and music. He was with RCA from 1969-1984.

First, *Rhymes & Reasons*, by some odd twist of fate, hit the *Billboard* chart the same week that Peter, Paul & Mary's single version of "Leaving, On A Jet Plane," which made it to #1. Bonus tracks include "Rusty Green" (a song from the first posthumous collection, 1998's *Forever John*), and a previously unreleased early version of "Take Me To Tomorrow," the title tune of his second RCA album.

Back Home Again contains four consecutive smash-hit singles for Denver that ruled the Hot 100 for more than 14 months from the summer of 1974 through the summer of '75: "Annie's Song" (#1), "Back Home Again" (#5), "Sweet Surrender" (#13), and "Thank God I'm A Country Boy" (#1, the only non-Denver original, written by his mandolin player John Sommers). It also contains two personal tunes, "Matthew" (portrait of an uncle who farmed in the Midwest during the Depression) and the LP's closing "This Old Guitar" (a paean to his grandmother and the guitar she passed on to him as a youngster). Alternate takes of "Matthew" and "This Old Guitar" comprise the two bonus tracks. Denver's eighth studio LP in less than five years, it spent 96 weeks on the chart (including a week at #1) and garnered triple-platinum sales. This album, along with *Greatest Hits*, resulted in Denver being named the biggest-selling artist of 1975.

John Denver's Greatest Hits stayed at #1 for a mere three weeks compared to its 175 weeks on the chart (more than three years) and was last certified in 2001

as nine-times platinum, according to the RIAA. Bonus tracks are original (not re-recorded) versions of three more early songs, including two album tracks ("I Guess He'd Rather Be In Colorado" and "Daydream") and a mid-chart single ("Friends With You," the follow-up to "Take Me Home, Country Roads" in 1971).

Denver's studio albums contain newly commissioned liner notes written by Barry Alfonso, who interviewed Denver's first wife Annie, producer Milt Okun, and



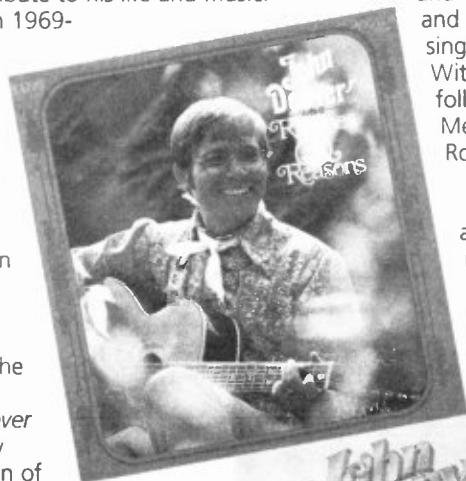
From the Discoveries archives

former band members Steve Weisberg and Sommers. *Greatest Hits* contains Denver's original liner notes explaining his idea of re-recording the songs (instead of just releasing a conventional "greatest hits" package).

The DVD documentary, *A Song's Best Friend: John Denver Remembered* (Sedna Films), a previously unreleased premiere DVD documentary of Denver's

entire life, delves deep into his personality and music, with never-before-seen footage and interviews with those closest to him (includes four bonus live performances), plus a photo gallery. The documentary spans from his childhood through his untimely death in the crash of an experimental airplane Oct. 12, 1997. In addition to interviews with Denver, there are exclusive interviews with those who were close to him — including his grandmother, his first wife Annie, longtime manager Hal Thau, producer Okun, fellow musician Pete Huttlinger,

arranger Lee Holdridge, band member Sommers, and Jean Michel Cousteau, son of explorer Jacques Cousteau (to whom Denver's song "Calypso" was dedicated). Bonus performances include "Thank God I'm A Country Boy," Red Rocks, 1982; "Leaving, On A Jet Plane," Red Rocks, 1973; "Rocky Mountain High," *John Denver Show*, 1973; "Annie's Song," *Two Of A Kind*, 1981.



question than an answer: "And I'm looking for space, and to find out who I am/And I'm looking to know and understand/It's a sweet, sweet dream, sometimes I'm almost there/Sometimes I fly like an eagle, sometimes I'm deep in despair."

In his search for meaning, Denver began to realize that his musical platform could be used to promote specific environmental causes. "Calypso" was a song named for the good ship that carried French oceanographer Jacques Cousteau on his research journeys exploring the mysteries of the deep. Denver seized the opportunity that fame had provided him by associating himself with like-minded individuals such as Cousteau. Environmental protection and awareness were the cornerstones of Cousteau's oceanic agenda, and they would become the basis for Denver's life and work in the largest sense.

John Denver the Celebrity wanted to use that title toward an honorable end, just as Cousteau had in his widely seen television documentaries. Singing about love and the world's beauty wouldn't be enough.

Denver also intended to live a life accordingly.

He became a zealous activist, a symbol for all things natural and cerebral, an image he would happily carry his entire public life. The songs were just vessels, a means to getting his message across. He'd been delivering this message fully two decades before terms such as "global warming," "environmentalism" and even "recycling" would become part of our everyday vernacular.

From the mid-1970s until his death, he would serve on the advisory board of many environmental organizations including the Cousteau Society, Greenpeace and the Sierra Club, and President Jimmy Carter would appoint him to the Commission on World and Domestic Hunger. He would also receive recognition for this ongoing work, such as the Presidential World Without Hunger Award. He helped to found other charitable organizations: The World Hunger Project found him working and singing in Third World countries, the Plant It 2000 Foundation was dedicated to planting trees, and the Windstar Foundation served as a nonprofit environmental education and research center working toward a sustainable future for our world. Each continues its work today. (The Hunger Project can be found at www.thp.org; Plant It 2000 now goes by Plant It 2020, at www.plantit2020.org; Windstar, found at www.wstar.org, is now under the leadership of CEO Ron Deutschendorf, John's brother.)

Denver's sense of activism also addressed censorship, as he and fellow recording artists Frank Zappa and Twisted Sister's Dee Snider appeared before Congress in 1985, speaking out in opposition to government-imposed warning labels on recorded music products (the recording industry ultimately elected to impose its own parental warning labels).

OH, GOD

The public life of Denver wasn't just about such serious endeavors. He was also family entertainment, the kind of guy the whole family could watch together on television. He continued to turn up frequently on



that medium even after his radio airplay diminished. A long association with Jim Henson's beloved Muppets would ultimately produce several TV specials and two albums of Denver singing with Kermit and company. The two pop-culture institutions fit together nicely, most notably on a sweet duet of "Have Yourself a Merry Little Christmas," in which Denver and the raspy Rowlf the Dog (voiced by Henson) share the spirit of the season that would become closely associated with Denver, who recorded four holiday-oriented albums over the years.

The records continued to come, even as radio abandoned songs about sunshine and love in favor of those that gave us boogie fever. The disco era affected Denver's music not a whit. The 1976 album *Spirit* yielded one of his saddest songs, titled, appropriately enough, "Like a Sad Song," which would again portray the loneliness of a life on the road and its effects on a marriage. *I Want to Live* came out the next year, an inspired set that produced no hits, and then came another greatest-hits package, allowing an older song, "My Sweet Lady," to sneak briefly into the pop charts. Though it wasn't his final moment on the charts, it would serve as a sort of conclusion to the prolific eight-year period in which his melodic statement had been made. It would also be the last time that we would hear him sing with such joy of the sweet lady who'd inspired this and so many other songs: John and Annie Denver would divorce a few years later.

The hits were slowing down, but Denver was still enjoying major celebrity status, and the next logical step was the big screen. In *Oh, God!*, Denver was perfectly cast as an Everyman dealing once again with those meanings of life, in a comical and endearing film speculating on the nature of God himself (played to great effect by legendary comedian George Burns). It was a logical and proper piece for the artist's body of work. He was, after all, the only music performer who had been tackling such large subjects with the same warmth and wit that the film has.

The movie was a hit, but the next several albums were not. Even the emergence of Adult Contemporary radio didn't provide Denver's music a suitable setting. His particular musical quest hadn't conformed to the format, at least not lyrically. *John Denver and Autograph* found him continuing his original natural quest, with heart-on-his-sleeve sincerity, singing directly to the core audience that had stayed with him ("This is my autograph/Here in the songs that I sing/Here in my cry and my laugh/Here in the love that I bring/To be always with you, and you always with me.")

Cerebral observations like these weren't found in pop songs of the late '70s and all of the '80s — and it was no longer cool to sing about mountains. The only (seemingly) logical way to get songs about the country played was to get them played on country radio. Denver had been making country records all along anyway — country in a literal sense but not the kind that Nashville made. "Take Me Home, Country Roads" had been the Country Music Association 1971 Song of the Year, but the country music community had never embraced its singer. (This point had been made embarrassingly clear at the height of his popularity in an angry gesture from Nashville recording artist, Charlie Rich: In 1975, upon announcing Denver as CMA Country Music Entertainer of the Year, award presenter Rich set the card bearing Denver's name on fire, letting it burn on live national television.)

Some Days Are Diamonds was a blatant attempt to capture that elusive country audience. It failed to do so, though the fine title track became a minor hit. *Seasons of the Heart* includes a simple and effective love song that was not seen as single material by RCA, but it would find new life on Columbia Records, where Denver would re-record it as a duet with the great opera singer Plácido Domingo. The duet of "Perhaps Love" provided a golden opportunity to remind the world of Denver's voice, a crystal-clear tenor from the world of popular music, holding its own with the trained instrumental tenor of classical music. This was the final high point of his major-label years, though three more RCA albums would follow.



John Denver with the Muppets

WINDSTAR

Denver's musical presence in pop culture had diminished over the course of the '80s, though he hadn't strayed from his original spiritual path. With great determination, he had consistently provided a voice of hope and a positive statement in all his music, even that which had been deliberately adapted to the times. With his freedom from the creative confines of a major label and the whims of public opinion, he could now make any music he pleased. He'd already experienced financial and commercial success in two decades of recorded music. The 1990s would include no barriers or expectations.

With the creation of his own label, Windstar Records, he would release five albums in just a few years, some of which included new recordings of his most famous songs. New versions of "Rocky Mountain High" and "Sunshine on My Shoulders" (with an awkwardly placed new-age sax solo) were really unnecessary, but perhaps there were personal reasons for Denver to address his older material however he saw fit, enjoying his newfound independence.

Newer songs such as "Eagles and Horses" and the nine-minute "Foxfire Suite" are unapologetic deeper

immersions into his passion for and defense of the natural world that he loved. It was no accident that his best work would celebrate places of natural wonder and the creatures that inhabit them. These were the spiritual common denominators of his life's work.

THE BIG PICTURE

Denver's return to a major label proved that the voice of nature's advocate was still warm, sincere and accessible. The 1995 *Wildlife Concert* appeared as a television special and a double-disc collection with magical live performances of his best-loved songs. Once again, the stage proved to be the best medium he'd ever had for sharing his rhymes and reasons.

Just prior to his death, there was a flurry of career activity beyond the *Wildlife Concert*. RCA released a four-disc retrospective of his career, as well as a double-disc anthology. The Laserlight label compiled the complete Windstar recordings into a box set, and Denver published his autobiography. His final studio recordings were also his first intended specifically for children: *All Aboard*, a collection of traditional and contemporary train songs, was released by Sony in 1997.

Since his death, RCA has released *Live at the Sydney Opera House* (recorded in Australia in 1977) and an album's worth of previously unreleased tracks on *Forever, John*, which includes Ian Tyson's "Four Strong Winds," which had always sounded as though it were written with Denver in mind.

We need John Denver now. He would undoubtedly weigh in on the current administration's imminent oil drilling in the Arctic National Wildlife Refuge, not to mention the president's May 2005 stroke of a pen undoing his predecessor's Roadless Area Conservation Rule, which had guaranteed protection of more than 58 million acres of national forest (a move largely ignored by a national media more obsessed with the trial of one of Denver's '70s pop-singing peers, Michael Jackson). Indeed, Denver seemingly weighed in on the subject three decades ago, in the lines of his signature song: "Now his life is full of wonder, but his heart still knows some fear/Of a simple thing he cannot comprehend/Why they try to tear the mountains down to bring in a couple more/More people, more scars upon the land."

Denver's personality came through in his songs, songs that celebrate life and love. In those songs, we still have him and his message. "Nature is my first and best friend," he would say in the PBS special. If any musician ever connected personally with our natural world, then translated that connection into the universal language of music, it was Denver. He found serenity in the world and then shared it in song. His refreshing idealism was focused entirely on the big picture, the reasons for life itself and the beauty of nature.

Why sing about the subtle nuances of frenzied life in the modern world when you could draw people's attention to the overlooked important things, such as "a night in the forest, like the mountains in springtime, like a walk in the rain, like a storm in the desert, like a sleepy blue ocean"? Maybe songs that are such cheerful and hopeful distractions from our stress-filled lives don't reflect our complex society. But perhaps the expression of such feelings is like that clichéd "far out" phrase: Sometimes, it's just appropriate. ●



by Ted Clark

"For the first time ever I got this electric tingle. That's for me."

— Paul McCartney, on hearing "Rock Around the Clock" for the first time



Sheet music courtesy of Orpheus, Toronto



From the Discoveries archive

"ROCK AROUND THE CLOCK":

The Song That Started a Revolution

BY TED CLARK

Although there was a great deal of hoopla in *Goldmine*, *Discoveries* and other news media — and appropriately so — over the 50th anniversary of the recording of "Rock Around the Clock" on April 12, 1954, it wasn't until a year later that the song took the nation and, indeed, the world, by storm. This is one person's attempt to tell this second story and the impact it had.

THE MUSICALLY DIVIDED 1950S

Today when people refer to '50s music, almost everyone immediately conjures up images of Bill Haley, Elvis Presley, Little Richard, Fats Domino, Chuck Berry, Jerry Lee Lewis, Buddy Holly and countless other rock 'n' roll artists. But in reality, the 1950s, at least musically, are almost evenly divided between 1950-1954 and 1955-1959. In the first five years of the decade, the music of the '50s was definitely pop. It was Eddie Fisher, Perry Como, Patti Page, Joni James, Frankie Laine, Theresa Brewer, the Four Aces and the other big names that recorded for the established record labels such as Capitol, Columbia, Decca and RCA Victor. As a white teenager who grew up in that

decade, it meant that in the years up to 1955, my choice in buying records was, for all intents and purposes, limited to the same records that were being marketed to adults. There was no separate teenage record market. But "Rock Around the Clock" changed that forever. Artists such as Nat "King" Cole and Frank Sinatra still had some hits in the late 50s, but rock 'n' roll dominated the landscape.

There were many records that would qualify as rock 'n' roll that were released in the early 1950s and before, such as "Good Rockin' Tonight" by Wynonie Harris, "Rocket 88" by Jackie Brenston (which was covered by Haley on Holiday 105), "Sixty-Minute Man" by the Dominoes, and "Money Honey" by the Drifters. Rock 'n' roll definitely started before 1955, but these records were out of the reach of most white teenagers at the time. While they were part of the black music scene, they were not part of mainstream American culture at the time. It was not until artists such as Fats Domino, Little Richard, and Chuck Berry emerged as big stars that the "color line" in the music that teenage America listened to was demolished.

UPON FIRST HEARING "ROCK AROUND THE CLOCK"

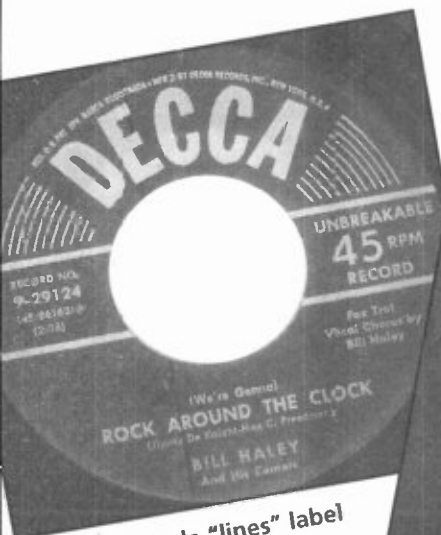
In late spring 1955 I was in my 9th grade music class when a group of the girls in the class asked our music teacher if they could play a record that they had brought to school. When they played "Rock Around the Clock," I was immediately taken by the new sound that had the girls jitterbugging. I had just begun to buy 45s, and "Rock Around the Clock" was soon to be among the first 10 records in my budding collection, which now numbers more than 60,000 45s. I played that record on my RCA Victor 45 changer repeatedly, enthralled by the singing of Bill Haley, the stunning guitar break of Danny Cedrone and the enthusiastic playing of the other Comets. Cedrone's guitar break was taken virtually verbatim from his break on Haley's "Rock the Joint" (Essex 303), a record that many have suggested is among the first rock 'n' roll records.

"Rock Around The Clock" was different than any of the records I had previously purchased, such as "I Need You Now" by Eddie Fisher (RCA 47-5830) and "The Crazy Otto Medley" by Johnny Maddox (Dot 15325).

discoveries

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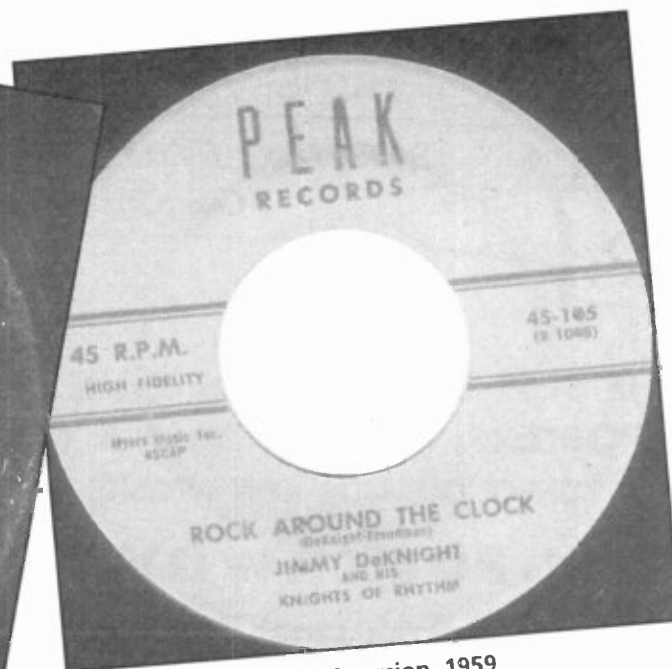
July 2005



The old style "lines" label



A different song, from 1952



Myers' version, 1959



The soundtrack version of "Rock Around the Clock"

"ROCK AROUND THE CLOCK" ADDED TO HALEY'S REPERTOIRE

While it is still open to debate about who deserves the greater credit for penning "Rock Around the Clock," it is reasonably clear that it was Myers who brought the song to Haley's attention. By several accounts, including his own, Myers, as the publisher and cowriter, made the promotion of "Rock Around the Clock" a "personal crusade."

Copyrighted on March 31, 1953, it was in Haley's repertoire no later than the summer of 1953. Ralph Jones, who would later become a drummer in Haley's Comets, recalled that it was a big hit that summer in Wildwood, N.J.

Interestingly, two other records with a song titled "Rock Around the Clock" had been released on recognized labels in the previous four years, i.e., the first by Hal "Cornbread" Singer on Mercury 8196 with the vocal credited to Spo-Dee-Odee and the second by Wally Mercer on Dot

1099. While both songs are up-tempo, neither are lyrically and melodically the same song.

At that time Haley was under contract to Essex Records, a Philadelphia label run by Dave Miller. Haley recorded a number of records for Essex Records between 1952 and 1954, including "Crazy Man Crazy" (Essex 327), the first rock 'n' roll record to crack the Top 20 on *Billboard's* Honor Roll of Hits — and along the way changed his group's name from the "Saddlemen" to the "Comets." Two other Essex releases, "Fractured" on Essex 327 and "Live It Up" on Essex 332, also made the *Billboard* charts in 1953, peaking at #24 and #25, respectively.

Haley wanted to record "Rock Around the Clock," but Miller flatly refused. Various sources, including Haley, agree that there was bad blood between Miller and Myers. Since Haley's contract at Essex was about to expire in April 1954, Myers convinced Haley to let him contact Milt Gabler, the head of A&R at Decca, among others in New York, such as Mitch Miller at Columbia and Steve Sholes at RCA. Gabler, who had

Rock Around The Clock continued on page 44

This was a rock 'n' roll record, and I was hooked. The other records were OK, but "Rock Around the Clock" made all of them seem insignificant in comparison. Indeed!

I wasn't the only teenager in 1955 to be so affected. Upon hearing "Rock Around the Clock" in far away Liverpool, Paul McCartney later recalled in *The Paul McCartney World Tour*, "For the first time ever I got this electric tingle. That's for me."

Ian Whitcomb, the British recording artist and writer, observed in *What Was The First Rock 'N' Roll Record*, "For my money the first rock 'n' record was 'Rock Around the Clock' by Bill Haley and His Comets on the British Brunswick label in 1955. Millions of British would heartily agree with me."

Overall, the number of teenagers and beyond who got an "electric tingle" from this record must have been in the tens of millions. Unfortunately, Cedrone died in the summer of 1954 without knowing how his guitar work on "Rock Around the Clock" would influence countless thousands of future rock 'n' roll guitarists.

As John McDonough noted in *The Wall Street Journal* last year, "Few pop recordings of the past century could be said to have had a more primal impact on the course of American music than "Rock Around the Clock." But I am getting ahead of the story.

SONNY DAE'S ORIGINAL VERSION OF "ROCK AROUND THE CLOCK"

Written in 1952-53 by James E. Myers (under the pen name of Jimmy De Knight) and Max C. Freedman, "Rock Around the Clock" was first recorded by Sonny Dae and His Knights on Arcade 123, a Philadelphia label in which, according to the Haley biography co-written by his son, "[Haley was] a silent but controlling partner...."

Despite numerous efforts over the past several years to locate this record, I have not found a copy, and I am not alone. Neither has The Rock and Roll Hall of Fame. I was able, however, to pick up via eBay a reissue of this record on Mayberry 001.

Billboard's March 20, 1954, review of the song was not very enthusiastic; of the 21 R&B records reviewed that week, 18 had higher numerical rankings than the lowly 65 that Dae's rendering of "Rock Around the Clock" received. The blasé review stated, "Effort has an insistent beat as the group chants of an upcoming night of pleasure. Could attract some juke coin."

While it is interesting to listen to, it is nothing like Haley's later version. In the first place, there is a 15-second instrumental interlude before the vocal begins. The vocal is up-tempo, but it is nothing that you would remotely call rock 'n' roll. Neither is there any memorable guitar break like Cedrone's on Haley's version. It's more in the vein of what you expect to hear from Lawrence Welk's band trying to sing a rock 'n' roll song.

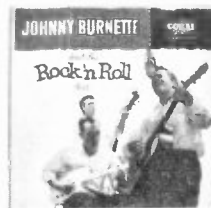
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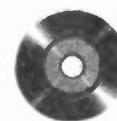
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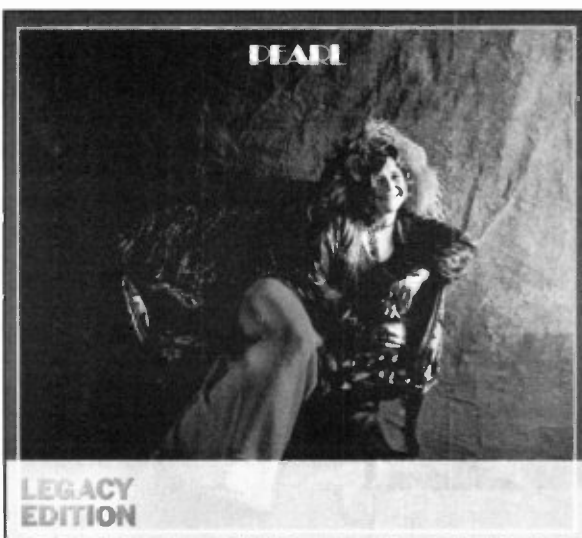
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remixed as long as the legend has any cachet. The first disc of this two-CD *Pearl Legacy Edition* (not to be confused with 1999's *Pearl Legacy Edition*) includes the original album, still sounding like the landmark recording it was, and six bonus tracks. The one essential track here is the demo of "Me And Bobby McGee." The basic arrangement is the same, but hearing Joplin belt it out over the strumming of a single acoustic guitar is guaranteed to bring chills. Disc two contains 13 songs selected from tapes made during the Canadian Festival Express Tour of 1970, and while it's not essential, it does remind us that Joplin never gave less than 100 percent when she performed.

Two Siberians

Out Of Nowhere
Heads Up International (WA-0101)
reviewed by Mark Polzin

There has never been a more aptly named record than the debut from Two Siberians, *Out Of Nowhere*. Artyom Yakushenko (electric violin) and Yuri Matveyev (electric guitars) are from the city of Irkutsk, Russia — literally nowhere as far as the music scene is concerned. Yet the two musicians' drive to master their



instruments, despite the lack of access to traditional Western venues of instruction, and their telepathic harmony when playing together are the elements that most dazzle listeners of this record. You won't be alone in your amazement. Well-known tenor saxophonist Michael Brecker, percussionist Mino Cinelu, and clarinetist Don Byron are also quite taken with the sound of Two Siberians and have

signed on as guest musicians for this record. Stylistically, it's very difficult to pigeonhole the Two Siberians' sound. Much of it draws upon Eastern European folk music, but there are palettes of jazz, rock and world music that are dipped into to produce the final canvas. Good examples of this are found on "Indigo Breeze," in which Brecker's EWI (electronic wind instrument) is used to produce a wooden flute sound, enhancing the Latin/Andean traditional flavor of the piece. The title track also is illustrative of the group's nonconventional approach, as Richard Bona's fretless bass assists in the build of a dynamic crescendo of powerfully strummed acoustic guitar chords, which in turn fade back into nowhere. Matveyev's lightning strums and high-register picking provide the backdrop for Brecker's fluid solo on "Allergic To Gravity." The record's closer, "Searching For Power," begins with Matveyev's harmonics and Yakushenko's raga drone as a prequel to the staccato guitar percussives beneath Yakushenko's sweeping Jean-Luc Pontyisms and an appearance by the Rampaging Preteen Girls vocal choir. *Out Of Nowhere* is unlike anything you have heard before or are likely to hear again soon. That is, until Two Siberians are able to locate more meteorite debris to finance another trip out of nowhere.



peanutduck@aol.com

Grim Reporter

Record man **Juggy Murray** (81) died at home in New York City Feb. 8, 2005. He had been suffering from Parkinson's disease.

Henry Murray Jr. was born Nov. 24, 1923, in Charleston, S.C., and he grew up in New York City. In 1957, when he became bored with his real estate job, he started the Sue Record Company and began to record and release some fine R&B records.

Sue's first success came in 1958 with "Itchy Twitchy Feeling" by ex-Drifters singer Bobby Hendricks (that's him on "Drip Drop") backed by the not-credited Coasters. Other hits include "Stick Shift" by The Duals, "I Know" by Barbara George, "I Can't Stand It" by The Soul Sisters, and "Only Those in Love" by Baby Washington. The most famous act on the label was Ike & Tina Turner, who had five Top 10 R&B hits on Sue.

Murray also ran several subsidiary labels — Crackerjack, Symbol and Eastern among them — and he recorded jazz by Mary Lou Williams, Jimmy McGriff, and Hank Jacobs.

Grim Reporter favorites on Murray's labels include Marjorie Black's "One More Hurt," Tina Britt's "The Real Thing," Eddie & Ernie's "The Outcast," and Prince La La's "She Put the Hurt on Me." In 1968, Murray sold the company's masters to United Artists Records (now EMI), but he carried on with an all-new Sue, even scoring a hit in 1969 with Wilbert Harrison's "Let's Work Together." In 1970, Juggy began releasing instrumentals under his own name.

Murray recorded disco during the '70s and turned to hip-hop during the '80s and beyond.

Jazz trumpet player **Benny Bailey** (79) died at home in Amsterdam, The Netherlands, April 14, 2005. No cause of death was announced.

Ernest Harold Bailey was born Aug. 13, 1925, in Cleveland, Ohio. His parents were both musical, and he learned to play piano and flute before he picked up the trumpet. After attending the Cleveland Conservatory of Music, he started his professional career with R&B bands — Bull Moose Jackson, Scatman Crothers, and Jay McShann — in the late 1940s.

In 1947, Bailey joined Dizzy Gillespie's bebop orchestra. Bailey played on the two dates in December of that year that produced the classic recordings of "Cool Breeze," "Manteca" and "Good Bait."

By the fall of 1948, Bailey was a member of Lionel Hampton's Big Band. During this period (1949 to 1951), Hampton led what surely must have been one of the most exciting swing bands of all time. The com-

bination of hot, jumping original compositions ("Oh Rock," "Wee Albert" and "New Central Avenue Breakdown") with hopped-up covers of R&B hits ("Chicken Shack Boogie," "Drinking Wine Spo-Dee-O-Dee" and "The Hucklebuck") made for one swingin' good time. And Bailey was right there, playing on most of the recording sessions.

While with Hampton, the trumpet player sitting next to Bailey was Quincy Jones. In 1953, Bailey left Hampton's band during a European tour in order to live in Sweden, where Bailey established himself as an expatriated, first-call trumpet player.

In 1960, Bailey returned to America long enough to record an album for the Candid label, and then he moved back to Europe. Germany was his home this time. Bailey toured the continent several times with visiting American musicians — most notably Eric Dolphy — and he recorded for several European record companies.

During the summer of 1969, Bailey was asked to play with the Les McCann Trio at the Montreux Jazz Festival in Switzerland. Also asked to take part in this performance was saxophonist Eddie Harris. Harris and Bailey had never played with McCann before, never got a chance to rehearse with the trio and had no idea what songs they were to play until McCann called them out — all but one song were McCann compositions. And the event was recorded!

The result was an album called *Swiss Movement*, credited to Les McCann & Eddie Harris. It became one of the most popular jazz LPs of all time; it even reached the Top 30 in album sales during the early part of 1970.

Bailey spent more than 10 years with the Kenny Clarke-Francy Boland Big Band and played in several radio orchestras. During the '90s, he moved to Amsterdam and returned to the U.S. a couple of times to play weeklong engagements at the Village Vanguard in New York City.

Jazz bass player **Jimmy Woode** (76) died of a heart attack April 23, 2005, at home in Lindenwold, N.J.

James Bryant Woode was born in Philadelphia, Pa., Sept. 23, 1928. His father was a pianist who had played with Hot Lips Page in Europe. Woode studied piano and bass in Philadelphia and in Boston. Around 1946, he formed a band with himself as the pianist, but he soon decided to concentrate on playing bass.

During the early '50s, Woode was bassist in the house band at the Storyville Club in Boston. Around

1954 he formed a duo with pianist Jaki Byard. Woode was also a member of Miles Davis' band for a brief period, before he joined Duke Ellington's orchestra for a gig at the Basin Street East in New York City Jan. 1, 1955.

At the time, Big Bands had most definitely waned in popularity, but Ellington hung in there, stubbornly refusing to break up his orchestra. Good thing, too, because on July 7, 1956 — with Woode propelling the band on bass — Ellington's orchestra played a rousing set at the Newport Jazz Festival that became the talk of the jazz world, especially after the performance was released on LP. This began a prolific and enriching period for Ellington. Among the noteworthy recordings are the albums *The Cosmic Scene* (credited to "Duke Ellington's Spacemen" and featuring Woode on a track called "Bass-ment."), *Festival Session* and *Drum Is a Woman*.

Woode remained with Ellington until 1960, when the bass player moved to Sweden. In 1964, he relocated to Germany when he joined the Kenny Clarke-Francy Boland Big Band and was a member until 1973.

Woode worked with many American jazzmen touring in Europe and often took part in Ellington memorials throughout the world. In 1995, Woode toured with Lionel Hampton's Golden Men of Jazz. Soon after, he settled in New Jersey.



Photo courtesy of Atlantic City Christian Steiner

Percy Heath

Jazz bassist **Percy Heath** (81) died of bone cancer April 28, 2005, in Southampton, N.Y.

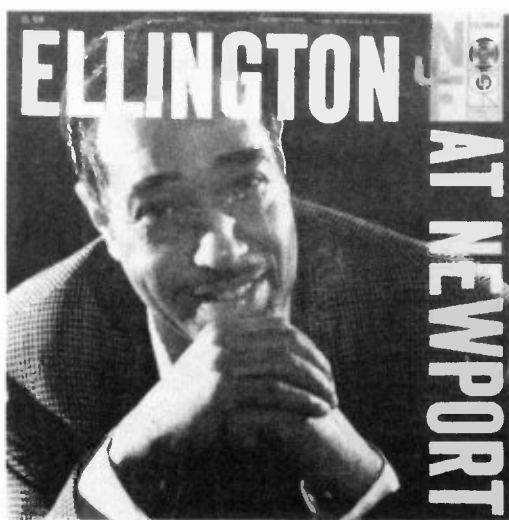
Heath was born April 30, 1923, in Wilmington, N.C. His younger brothers, saxophonist Jimmy and drummer Albert "Tootie," also became noted jazz musicians.

At 20, Percy served in the U.S. Air Force as a pilot during World War II — he was one of the famed Tuskegee airmen. In 1946, after his discharge, he studied at the Granoff School of Music in Philadelphia. It was during this time that he began playing stand-up bass, and soon he was playing in local clubs.

In 1947, Percy and Jimmy Heath moved to New York City where they joined trumpet player Howard McGhee's group. In 1949, Jimmy joined the Big Band of Dizzy Gillespie, where he played alongside John Coltrane in the saxophone section. By 1951, Jimmy was out of the band, but Percy was in.

The vibraphone player in Gillespie's orchestra, Milt Jackson, had begun a series of recordings using other members of the group — drummer Kenny Clarke, bassist Ray Brown, and pianist John Lewis. By 1952, the group was known as The Modern Jazz Quartet. It was around this time that Percy took Brown's place. In 1955, Connie Kay took over for Clarke.

Grim Reporter continued on page 54





See #32

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See #34

Original 1960's Motown / Soul & Girl Group LP's and 45's Auction

Original 1960's Motown / Soul LP's



1. **Ray Charles** – "Country And Western Meets Rhythm And Blues" *ABC Paramount ABCS 520* M/M Stereo and this is the first issue with the original cover which was quickly changed! Cover still in original shrink! Tough! **MB \$100**



2. **Sam Cooke** – "I Thank God" *Keen 86103* M/M Mono His rarest LP on Keen! Perfect Mint copy! **MB \$200**

3. **The Four Tops** – "Reach Out" *Motown 660* VG/M- Mono Bargain copy, cover in great shape, record has a lot of light scuffs **MB \$5**



4. **Inez Foxx** – "Mockingbird" *Sue LP 1027* MM- Mono and very scarce! Record is perfect—cover has just the slightest hint of ring wear on it. **MB \$200**

5. **Marvin Gaye** – "A Tribute To The Great Nat King Cole" *Tamla 261* M-M Mono Very obscure LP by Marvin Gaye. Cover still in the original shrink too! **MB \$50**



6. **Joe Hinton** – "Funny" *Back Beat BLP 60* Sealed/Mint Mono STILL SEALED in the original loose fit baggie! Back cover is stamped "Sample Copy - Not For Sale". There is a 2 inch split in the top center seam of the cover but other than that this is THE PERFECT copy! **MB \$100**

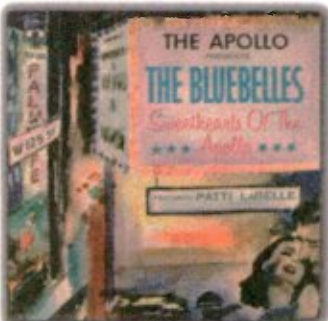
7. **The Isley Brothers** – "Shout!" *RCA Victor LPM-2156* M-M Mono Classic! Cover has a sticker on it that lists the catalogue number and then says "Twist Special." **MB \$75**



8. **Ben E. King** – "Spanish Harlem" *Atco 33-133* Sealed/Mint Mono and STILL SEALED in the original shrink! True first pressing guaranteed to be inside! The PERFECT COPY of an all time Classic LP! **MB \$100**

9. **Gladys Knight & The Pips** – "Silk N' Soul" *Soul SS 711* M/M Stereo Nice cover! **MB \$40**

10. **Gladys Knight & The Pips** – "Voices Of Vista Radio Transcription Mid-1960's" *Voices Of Vista #181* Mint Mono 23 minutes of Gladys Knight & The Pips including several songs and interviews! **MB \$25**



11. **Patti LaBelle & The Bluebelles** – "The Apollo Presents The Bluebelles Sweethearts Of The Apollo" *New Town 631* M-/VG++ Mono Tough! Record is just about perfect. Cover has hard to spot clear tape on the bottom seam. Their first LPI **MB \$300**



12. **Amos Milburn** – "The Return Of Amos Milburn—The Blues Boss" *Motown MT 606* VG++/M- Mono Tough one on Motown **MB \$400**

13. **The Miracles** – "Hi... We're The Miracles" *Tamla TM-220* VG/VG++ Mono Bargain copy with many light scuffs **MB \$10**

14. **James Ray** – "James Ray" *Caprice LP 1002* M/M Mono **MB \$75**

15. **Sam & Dave** – "Soul Men" *Stax 725* M/M- Mono BB hole in cover **MB \$20**

16. **The Supremes** – "The Supremes A' Go-Go" *Motown 649* M-M- Mono NICE COPY **MB \$25**

17. **The Supremes** – "The Supremes Sing Holland • Dozler • Holland" *Motown 650* M-M Mono and cover still in the original shrink **MB \$25**

18. **Booker T. & The MG's** – "Booker T. & The MG's In The Christmas Spirit" *Stax 713* M/m Mono Tough one **MB \$40**

19. **Tammi Terrell** – "Irresistible" *Motown MS 652* M-/VG++ Stereo Cut corner **MB \$20**

20. **Various Artists** – "Christmas Gift 'rap—Merry Christmas From Motown" *Motown MS-725* DJ M/ M- Stereo White Label Promo! The Temptations, Diana Ross & The Supremes, Smokey Robinson & The Miracles and Stevie Wonder all doing Christmas songs. Cover has slight water damage on the bottom left side. **MB \$75**



21. **Various Artists** – "Saturday Night At The Uptown" *Atlantic 8101* Sealed/Mint Mono and STILL SEALED in the original shrink wrap! The Drifters, Wilson Pickett, The Vibrations, Patty & The Emblems, The Carltons, Barbara Lynn and Patti La Belle & Her Bluebelles live from the Uptown Theater in Philadelphia! Obscure live LP from 1964! **MB \$100**

22. **Mary Wells** – "The One Who Really Loves You" *Motown 605* VG++/VG++ Mono BB hole in lower right hand corner **MB \$100**



23. **Jackie Wilson** – "So Much" *Brunswick BL 54050* Sealed/Mint Mono and STILL SEALED in the original shrink! Perfect! **MB \$150**

24. **Jackie Wilson** – "Jackie Wilson At The Copa" *Brunswick BL 54108* M/M Mono and Live from the Copacabana Club in New York City **MB \$35**

25. **Jackie Wilson** – "Soul Time" *Brunswick BL 54118* M/M Mono YELLOW LABEL PROMO **MB \$40**

Original 1960's Motown / Soul 45's

26. **LaBrenda Ben & The Beljeans** – "The Chaperone/ Camel Walk" *Gordy 7009* Mint Tough early one! **MB \$50**



27. **Maxine Brown** – "All In My Mind/Funny" *Wham 7036* Sealed/Mint With gorgeous Picture Sleeve, still sealed in loose fit plastic! **MB \$35**



28. **The Contours** – "Funny/The Stetch" *Motown 1012* M- Gorgeous copy of very scarce Motown release! **MB \$500**

29. **The Contours** – "Do You Love Me/Move Mr. Man" *Gordy 7005* M- Classic **MB \$10**

30. **The Contours** – "Shake Sherry/You Better Get In Line" *Gordy 7012* M- **MB \$15**

31. **The Contours** – "Can You Do It/I'll Stand By You" *Gordy 7029* M- White Label Promo with Promo sticker on the label **MB \$20**

32. **Carolyn Crawford** – "Devil In His Heart/Forget About Me" *Motown 1050* Mint White Label Promo with Radio Station call letter stamped neatly on the label **MB \$75** (See picture at top of page)

33. **Carolyn Crawford** – "My Heart/When Someone's Good To You" *Motown 1070* Mint **MB \$50**

34. **Debbie Dean** – "Don't Let Him Shop Around/A New Girl" *Motown 1007* M- Tough to find answer record to The Miracles' "Shop Around" **MB \$75** (See picture at top of page)

35. **The Delfonics** – "La-La-Means I Love You/Can't Get Over Losing You" *Philly Groove Records 150* Mint White Label Promo of all time Soul Classic, Date of "Feb 5 1968" neatly stamped on the label. **MB \$25**



36. **The Equadors** – "You're My Desire/Someone To Call My Own" *Miracle 7* M- Tough and Great! **MB \$300**

37. **The Four Tops** – "Lonely Summer/Ain't That Love" *Columbia 43356* Mint White Label Promo, xol **MB \$40**



38. **Marvin Gaye** – "Let Your Conscience Be Your Guide/Never Let You Go" *Tamla 54041* Mint Tough one! **MB \$150**



39. **Marvin Gaye** – "The Teen Beat Song/Loralne Alterman Interviews Marvin Gaye" *Detroit Free Press no #* Mint White Label Promo only record for the Detroit Free Press—never sold in stores. **MB \$75**

40. **Marvin Gaye** – "Try It Baby/If My Heart Could Sling" *Tamla 54095* M-/VG++ Beautiful Picture Sleeve **MB \$25**

41. **Marvin Gaye** – "Baby Don't You Do It/Walk On The Wild Side" *Tamla 54101* M- Picture Sleeve only **MB \$30**

42. **Marvin Gaye & Mary Wells** – "What's The Matter With You Baby/Once Upon A Time" *Motown 1057* /Mint Picture Sleeve only **MB \$30**

43. **Marvin Gaye** – "Too Busy Thinking About My Baby/Same" *Tamla 54181* Mint White Label Promo with same song on both sides **MB \$15**



See #44

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See #89

- 44. Linda Griner – "Good-By Cruel Love/Envious" Motown 1037 M- Gorgeous copy! Tough and great! MB \$200 (See picture at top of page)
- 45. The Gospel Stars – "He Lifted Me/Behold The Saints Of God" Tamla 54037 Mint Tough one MB \$75



- 46. The Gospel Stars – "Give God A Chance/Have You Any Time For Jesus" Divinity 99006 M- Scarce Motown related and owned label! MB \$75



- 47. Little Iva And Her Band – "When I Needed You/Continental Strut" Miracle 2 Mint One of the all time RAREST Motown 45's! You just never see this one for sale! Guaranteed Store Stock New and Original! Go for it now or prepare to be without it for years to come! MB \$1500
- 48. Eddie Holland – "If Cleopatra Took A Chance/What About Me" Motown 1030 M- Wol on B-side MB \$30
- 49. Eddie Holland – "Brenda/Baby Shake" Motown 1043 Mint White Label Promo with Promo sticker on label, tougher one MB \$30
- 50. Eddie Holland – "Leaving Here/Brenda" Motown 1052 M- White Label Promo with Promo sticker on label MB \$20
- 51. Brenda Holloway – "Every Little Bit Hurts/Land Of A Thousand Boys" Tamla 54094 M- MB \$15
- 52. The Isley Brothers – "Got To Have You Back/Same" Tamla 54146 Mint White Label Promo with same song on both sides MB \$15
- 53. Mable John – "Who Wouldn't Love A Man Like That/You made A Fool Out Of Me" Tamla 54031 M- MB \$40
- 54. Mable John – "Looking For A Man/No Love" Tamla 54040 VG++ White Label Promo MB \$50



- 55. Marv Johnson – "Marv Johnson EP with cover" UA UAE 10007 M-/M- Super scarce EP with "You Got What It Takes" and "I Love The Way You Love" and two other songs. Record and cover are just about perfect! MB \$200
- 56. Gladys Knight/Four Tops/Martha Reeves & The Vandellas – "Excerpts From Album M 642 'In Loving Memory'" Motown DJ W4KB-4800 Mint Promo only White Label EP with Gospel tracks by Motown artists as a Tribute to Mrs. Loucy G. Wakefield. MB \$35
- 57. Henry Lumpkin – "What Is A Man/Don't Leave Me" Motown 1013 M- Xol MB \$30
- 58. Martha & The Vandellas – "Come And Get These Memories/Jealous Lover" Gordy 7014 VG++ #ol, White Label Promo, all time Classic and tough to find as promo MB \$25
- 59. Martha & The Vandellas – "Live Wire/Old Love" Gordy 7027 M- White Label Promo, wol MB \$20
- 60. Martha & The Vandellas – "In My Lonely Room/A Tear For The Girl" Gordy 7031 Mint MB \$15



- 61. Martha & The Vandellas – "Dancing In The Street" Gordy no # Mint Picture record on thin cardboard from about 1967—nice photo and very scarce—part of a series of 15 different ones that were issued. MB \$100



- 62. The Marvelettes – "Please Mr. Postman/So Long Baby" Tamla 54046 M-/VG++ With Picture Sleeve! Very scarce sleeve MB \$50
- 63. The Marvelettes – "Playboy/All The Love I've Got" Tamla 54060 Mint Classic MB \$15
- 64. The Marvelettes – "Strange I Know/Too Strong To Be Strung Along" Tamla 54072 M- Wol MB \$15
- 65. The Marvelettes – "Locking Up My Heart/Forever" Tamla 54077 Mint MB \$15
- 66. The Marvelettes – "My Daddy Knows Best/Tie A String Around Your Finger" Tamla 54082 M- White Label Promo, xol MB \$20
- 67. The Marvelettes – "As Long As I Know He's Mine/Little Girl Blue" Tamla 54088 VG++ Faded wol MB \$10
- 68. The Marvelettes – "You're The One/Paper Boy" Tamla 54131 Mint MB \$15



- 69. The Miracles – "Bad Girl/I Love Your Baby" Chess 1734 Mint White Label Promo! Tough to find as Promo MB \$50
- 70. The Miracles – "Way Over There/Depend On Me" Tamla 54028 M- MB \$40
- 71. The Miracles – "Shop Around/Who's Lovin' You" Tamla 54034 VG++ Classic, nol MB \$10
- 72. The Miracles – "Ain't It Baby/The Only One I Love" Tamla 54036 M- White Label Promo, xol MB \$75
- 73. The Miracles – "You Gotta Pay Some Dues/I Can't Believe" Tamla 54048 Mint MB \$15
- 74. The Miracles – "You've Really Got A Hold On Me/Happy Landing" Tamla 54073 Mint Classic MB \$15
- 75. The Miracles – "I Gotta Dance To Keep From Crying/Such Is Love, Such Is Life" Tamla 54089 M- White Label Promo, sticker stain on label MB \$20
- 76. The Miracles – "(Come 'Round Here) I'm The One You Need/Save Me" Tamla 54140 M- Picture Sleeve only, small tear in upper left corner MB \$20
- 77. The Miracles/Marvin Gaye/The Marvelettes/Mary Wells – "Promo Only EP—Various Artists Live On Stage" Motown DM 040109 M- Four Motown acts each perform a song from their Live On Stage LP's—Promo for radio stations only. MB \$20
- 78. The Ones – "Don't Let Me Lose This Dream/Same" Motown 1130 Mint White Label Promo MB \$15
- 79. Little Otis – "I Out-Duked The Duke/Baby I Need You" Tamla 54058 VG++ Answer record to "The Duke Of Earl," very faded xol MB \$20

- 80. The Pirates – "Mind Over Matter/I'll Love You 'Til I Die" Mel-O-Dy 105 VG++ AKA The Temptations, xol on B-Side only MB \$20



- 81. Jimmy Ruffin – "Heart/Don't Feel Sorry For Me" Miracle 1 M- Tough MB \$200
- 82. The Satintones – "Tomorrow & Always/A Love That Can Never Be" Motown 1006 M- With strings MB \$150



- 83. The Satintones – "Zing Went The Strings Of My Heart/Faded Letter" Motown 1020 M- Super rare! Almost never for sale! MB \$1000



- 84. Barrett Strong – "Money (That's What I Want)/Oh I Apologize" Anna 1111 Mint Super rare Black label pressing! According to legend, these were the promo copies and were sent out in the original shipping cartons as the top record in the box while all the rest in the box were the regular Gold label issues! MB \$150
- 85. Barrett Strong – "Money (That's What I Want)/Oh I Apologize" Anna 1111 M- Gold Label MB \$20
- 86. Barrett Strong – "Yes, No, Maybe So/You Knows What To Do" Anna 1116 VG++ MB \$20
- 87. Barrett Strong – "Money And Me/You Got What It Takes" Tamla 54035 VG++ White Label Promo, slight sticker stain on label MB \$50
- 88. The Stylers – "Pushing Up Daisies/Going Steady Anniversary" Gordy 7018 VG++ White Label Promo MB \$20
- 89. The Supremes – "I Want A Guy/Never Again" Tamla 54038 Mint Scarce stock copy! Super early Supremes! MB \$200 (See picture at top of page)



- 90. The Supremes – "Your Heart Belongs To Me/(He's) Seventeen" Motown 1027 VG+ Super early Picture Sleeve—decent shape with honest wear and the number "10" written on one side of the sleeve only MB \$100

- 91. The Supremes – "Let Me Go The Right Way/Time Changes Things" Motown 1034 M- White Label Promo MB \$30
- 92. The Supremes – "Where Did Our Love Go/He Means The World To Me" Motown 1060 Nice VG+ White Label Promo—tough to find as Promo MB \$35
- 93. The Supremes – "Baby Love/Ask Any Girl" Motown 1066 M- Picture Sleeve only MB \$30
- 94. The Supremes – "Come See About Me/Always In My Heart" Motown 1068 Mint White Label Promo, small wol on B-side only MB \$35
- 95. The Supremes – "Stop! In The Name Of Love/I'm In Love Again" Motown 1074 M-/M- With Picture Sleeve MB \$35
- 96. The Supremes – "Nothing But Heartaches/He Holds His Own" Motown 1080 M/M With Picture Sleeve! MB \$50
- 97. The Supremes – "Children's Christmas Song/Twinkle Twinkle Little Me" Motown 1085 M/M With Picture Sleeve! MB \$50
- 98. The Supremes – "You Can't Hurry Love/Put Yourself In My Place" Motown 1097 M-/M With Picture Sleeve, record has a small tol on one side of the label MB \$40
- 99. Christine Schumacher/Supremes – "Mother You, Smother You/Same" Motown no # M- Promo! Special record as a result of a contest in which the winner would get to make a record with the Supremes. Record does have a storage warp but it does not affect the play. One of the rarest and most interesting Supremes items out there! MB \$150
- 100. Sherri Taylor & Singin' Sammy Ward – "That's Why I Love You So Much/Lover" Motown 1004 M- White Label Promo MB \$75
- 101. The Temptations – "Oh, Mother Of Mine/Romance Without Finance" Miracle 5 M- Tough MB \$150



- 102. The Temptations – "Dream Come True/Isn't She Pretty" Gordy 7001 M- White Label Promo, early and tough one! MB \$50
- 103. The Temptations – "The Way You Do The Things You Do/Just Let Me Know" Gordy 7028 VG++ White Label Promo, all time Classic MB \$15



- 104. The Temptations – "My Girl/Talking 'Bout) Nobody But My Baby" Gordy 7038 M/M- With Picture Sleeve! Gorgeous sleeve! MB \$100
- 105. The Temptations – "Beauty Is Only Skin Deep/You're Not An Ordinary Girl" Gordy 7055 Mint Picture Sleeve only in perfect Mint shape! MB \$30
- 106. Tammi Terrell – "I Can't Believe You Love Me/Hold Me Oh My Darling" Motown 1086 Mint Xol MB \$10



- 107. The Valadlers – "Greetings (This Is Uncle Sam)/Take A Chance" Miracle 6 M- Tough and Nice! MB \$100



See #114

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See #122



- 108. Connie Van Dyke – "Oh Freddy/It Hurt Me too" Motown 1041 Mint Tough MB \$100
- 109. Singin' Sammy Ward – "Part Time Love/Someday Pretty Baby" Tamla 54071 M- Xol on B-side only MB \$20
- 110. Mary Wells – "Bye Bye Baby/Please Forgive Me" Motown 1003 M- White Label Promo—tough to find as promo MB \$40
- 111. Mary Wells – "I Don't Want To Take A Chance/I'm So Sorry" Motown 1011 Mint MB \$20
- 112. Mary Wells – "What's Easy For Two Is So Hard For One/You Lost The Sweetest Boy" Motown 1048 Mint MB \$20
- 113. Mary Wells – "My Guy/Oh Little Boy (What Did You Do To Me)" Motown 1056 M- White Label Promo, xol, wol MB \$25
- 114. Jackie Wilson – "That's Why (I Love You So)/Love Is All" Brunswick 55121 M/M- With Picture Sleeve! Gorgeous copy! MB \$50 (See picture at top of page)
- 115. Little Stevie Wonder – "Contract On Love/Sunset" Tamla 54074 Mint Tough one! His best record ever! MB \$35



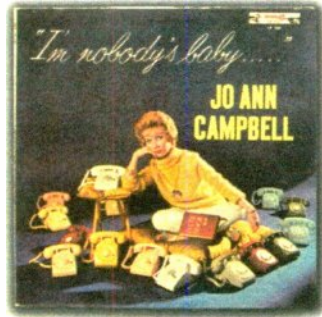
- 116. Stevie Wonder – "My Cherie Amour/Same" Tamla 54180 Mint White Label Promo pressed in RED vinyl! Gorgeous copy of one of his biggest hits! Looks stunning in red vinyl. Slight sticker stain on label. MB \$50
- 117. Richard Wylie & His Band – "Money/It'll Still Be Around" Motown 1009 M- "Not For Sale Promotional Copy" stamped on label MB \$50

Original Classic Girl Group / Girl Singer LP's



- 118. The Angels – "My Boyfriend's Back" Smash MGS 27039 VG++/M- Mono All time Classic Girl Group LP! MB \$50
- 119. Annette – "Annette" Buena Vista BV-3301 M/M Mono Her first LP in gorgeous shape! MB \$75
- 120. Annette – "Dance Annette" Buena Vista BV-3305 M/M Mono Cover still in original shrink! Beautiful copy. MB \$100
- 121. Annette – "Hallanette" Buena Vista BV-3304 M/M Mono Perfect copy MB \$75
- 122. Annette – "The Story of My Teens" Buena Vista BV-3312 Sealed/Mint Mono and STILL SEALED in the original loose fit baggie! The ultimate perfect copy! MB \$150 (See picture at top of page)
- 123. Annette – "Muscle Beach Party" Buena Vista BV-3314 M/M- Mono MB \$75
- 124. Annette – "Annette On Campus" Buena Vista BV-3320 M/M- Mono MB \$75

- 125. Annette – "Annette At Bikini Beach" Buena Vista BV-3324 VG++/VG++ Stereo and original inner sleeve too MB \$75
- 126. Annette – "Annette's Pajama Party" Buena Vista BV-3325 M/M Mono Perfect copy! Original inner sleeve included! MB \$75
- 127. Annette – "Something Borrowed, Something Blue" Buena Vista BV-3328 M/M Mono and original inner sleeve too! MB \$75
- 128. Annette Funicello – "Annette Funicello" Buena Vista BV-4037 M/M- Mono MB \$50



- 129. Jo Ann Campbell – "I'm Nobody's Baby" End LP 306 M/M- Mono and very scarce! MB \$125
- 130. Jo Ann Campbell – "All The Hits Including 'I'm The Girl From Wolverton Mountain'" Cameo SC 1026 M/M- Stereo and pretty scarce too MB \$75
- 131. Chér – "All I Really Want To Do" Imperial LP-12292 M/M Stereo Cover still in original shrink MB \$20



- 132. Petula Clark – "Petula Clark Swings The Jingle" Coca-Cola TX-103 M/M- Mono and super scarce LP to promote Coca-Cola MB \$100

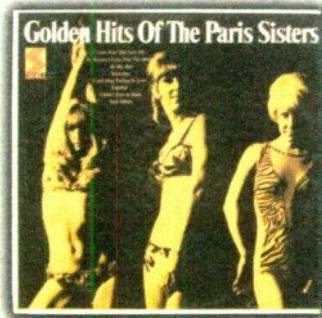


- 133. The Crystals – "He's A Rebel" Philles PHLP-4001 M/M Mono and WHITE LABEL PROMO in PERFECT SHAPE! MB \$500
- 134. Lesley Gore – "I'll Cry If I Want To" Mercury MG-20805 M/M Mono True first pressing on original Black label MB \$50
- 135. Lesley Gore – "Lesley Gore Sings Of Mixed-Up Hearts" Mercury SR-60849 M/M Stereo and true first pressing on original Black label MB \$50

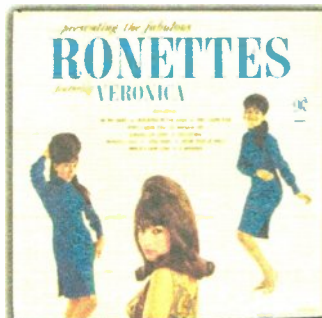


- 136. The Dixie Cups – "Chapel Of Love" Red Bird RB 20-100 M/M- Mono All time Classic! MB \$75
- 137. Oliva Newton John – "If Not For You" Uni 73117 M/M Stereo and cover still in the original shrink—her 1st! MB \$50

- 138. The Orions – "Biggest Hits" Cameo C-1061 M/M Mono MB \$75



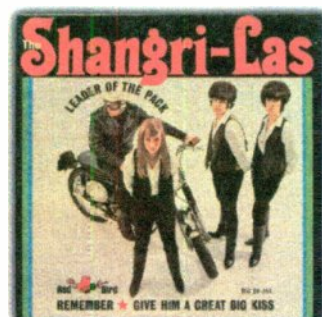
- 139. The Paris Sisters – "Golden Hits Of The Paris Sisters" Sidewalk T 5906 M/M Mono Tough one MB \$100
- 140. Diane Renay – "Navy Blue" 20th Century Fox 3133 M/M Mono and WHITE LABEL PROMO, CLASSIC! MB \$100
- 141. Reparata And The Delrons – "Whenever A Teenager Cries" World Artists WAM-2006 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK! MB \$75



- 142. The Ronettes – "Presenting The Fabulous Ronettes Featuring Veronica" Philles PHLP-4006 M/M Mono and BLUE LABEL true first pressing! Many copies of this LP are around but very few are the Blue Label original true first pressing! All time Classic LP in just about perfect shape! MB \$600
- 143. The Ronettes – "The Ronettes Featuring Veronica" Colpix CP-486 M/M Mono and WHITE LABEL PROMO—Scarce! MB \$200
- 144. Merrilee Rush – "Angel Of The Morning" Bell 6020 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK! MB \$50



- 145. Linda Scott – "Linda" Congress SLP 3001 M/M Stereo Tough MB \$100



- 146. The Shangri-Las – "Leader Of The Pack" Red Bird RB 20-101 M/M- Mono All time Classic LP MB \$100
- 147. The Shangri-Las – "Golden Hits Of The Shangri-Las" Mercury SR 61099 M/M Stereo MB \$35
- 148. Millie Small – "My Boy Lollipop" Smash MGS 27055 M/M Mono Cover still in original shrink and with original inner sleeve too MB \$100



- 149. Various Artists – "Philles Records Presents Today's Hits" Philles PHLP 4004 M/M Mono and Blue label original first pressing! Ronettes, Crystals, Alley Cats, Darlene Love, Bob B. Soxx and The Blue Jeans MB \$150
- 150. Mae West – "Way Out West" Tower ST 5026 M/M Stereo Cover still in original shrink—WITH SUPER RARE PHOTO INSERT! MB \$50
- 151. Mae West – "Great Balls Of Fire" M-G-M SE 4869 M/M Stereo WHITE LABEL PROMO, cover still in original shrink, cut corner MB \$50

Original 1950's and 1960's Girl Group / Girl Teen 45's

- 152. The Angels – "Dream Boy/Jamaica Joe" Smash 1915 Mint White Label Promo MB \$25
- 153. Annette – "How Will I Know My Love/Don't Jump To Conclusions" Disneyland 102 Mint Perfect MB \$20
- 154. Ginny Arnell – "He Likes Rock And Roll Better Than Me/Married To You" Warwick 680 M- Cute MB \$35
- 155. Beanie Banks – "Go Now/It Sounds Like My Baby" Tiger 102 VG++ White Label Promo, original version before the Moody Blues made it a big hit MB \$25
- 156. Barbara J. & The Silver Slippers – "Love Is The Thing/Laughing At Me" Lescaj 3001 Mint White Label Promo, Nice one! MB \$50
- 157. Becky & The Lollipop – "I Don't Care (What They Say)/My Boyfriend" Epic 9736 M- White Label Promo, xol, Nice one! MB \$25
- 158. Becky Lee Beck – "I Want A Beatle For Christmas/Puppy Dog" Challenge 59272 Mint White Label Promo—Beatles novelty MB \$25



- 159. Bonnie And The Treasures – "Home Of The Brave/Our Song" Phi-Dan 5005 Mint White Label Promo MB \$50
- 160. The Bunnies – "You Don't Have A Heart" Roomate 007 VG++ White Label Promo pressed on only one side! MB \$30
- 161. The Buttons & Beans – "Never Leave Your Sugar/Twistin' Blues" Zen 104 Mint MB \$25
- 162. Andrea Carroll – "It Hurts To Be Sixteen/Why Am I So Shy" Big Top 3156 M- White Label Promo, xol Classic MB \$20
- 163. The Castle Sisters – "Sailor Boy/Forgive And Forget Me" Terrace 7513 Mint White Label Promo MB \$20
- 164. The Chantels – "I Love You So/How Could You Call It Off" End 1020 Mint "69c" on label, BB hole MB \$20
- 165. The Charmaines – "Where Is The Boy Tonight/On The Wagon" Dot 16351 M- Nice one! MB \$25
- 166. The Chiffons – "He's So Fine/Oh My Lover" Laurie 3152 Mint Classic MB \$20
- 167. The Chiffons – "Sweet Talkin' Guy/Did You Ever Go Steady" Laurie 3340 Mint Classic MB \$20
- 168. The Cogle's – "It's A Blessing/Since I Found Him" Simpson 273 Mint White Label Promo, Tough! MB \$50

Next Month's Auction R & B Vocal Group *** 45's and 78's ***



See #169

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Auction closes Saturday, July 16, 2005 at 7:00 p.m. PDT



See #202

- 169. Carol Connors – "Lonely Little Beach Girl/My Baby Looks, But He Don't Touch" Mira 219 Mint White Label Promo, Rare! MB \$150 (See picture at top of page)
- 170. Carol Connors – "My Diary/You Are My Answer" Columbia 41976 M- White Label Promo MB \$30
- 171. The Cookies – "Chains/Stranger In My Arms" Dimension 1002 Mint Classic MB \$20
- 172. The Cookies – "Don't Say Nothin' Bad (About My Baby)/Softly In The Night" Dimension 1008 M- MB \$20
- 173. The Cookies – "Girls Grow Up Faster Than Boys/Only To Other People" Dimension 1020 Nice VG+ MB \$10



- 174. The Crystals – "I Do Believe/Love My Baby" Aladdin 3355 M- #01, Monster Girl Group sound! MB \$175
- 175. The Crystals – "There's No Other (Like My Baby)/Oh Yeah, Maybe Baby" Philles 100 M- Classic and the very first Philles release MB \$25
- 176. The Crystals – "Uptown/What A Nice Way To Turn Seventeen" Philles 102 M- White Label Promo MB \$50



- 177. The Crystals – "He Hit Me (And It Felt Like A Kiss)/No One Ever Tells You" Philles 105 M- True first pressing on original old style Philles label. Only the second copy I have seen in 30 years! MB \$200
- 178. The Crystals – "He's Sure The Boy I Love/Walkin' Along La La La" Philles 109 M- White Label Promo MB \$50
- 179. The Crystals – "Da Doo Ron Ron (When He Walked Me Home)/Git It" Philles 112 M- "D-J" stamped on label MB \$20
- 180. The Crystals – "Then He Kissed Me/Brother Julius" Philles 115 Mint Classic MB \$20
- 181. Christy Cummings – "Come To Me Darling/Thill Then" Roulette 4319 M- Great MB \$20
- 182. Mary Anne Curtis – "Uh Uh Baby/Let's Start All Over Again" Pontiac 103 M- Cute MB \$25
- 183. The Darlettes – "Sweet Kind Of Loneliness/Lost" Mira 1003 M- MB \$25
- 184. Jackie deShannon – "What The World Needs Now Is Love/Remember The Boy" Imperial 66110 Mint Classic MB \$15
- 185. Dolly And The Deans – "The Happiest Years/What For?" Thornett 1008 M- Female vocal with nice Male Group backing MB \$20



- 186. Donna – "Now That You're Gone/Lost Without You" Pop 1103 Mint Ritchie Valens' girlfriend Donna laments the death of the singer. MB \$100
- 187. Little Eva – "Keep Your Hands Off My Baby/Where Do I Go?" Dimension 1003 M- MB \$20
- 188. Shelley Fabares – "Ronnie, Call Me When You Get A Chance/Left A Note To Say Goodbye" Colpix 682 Mint White Label Promo, xol MB \$30

- 189. The Fashionettes – "Only Love/Day Dreamin' Of You" GNP Crescendo 322 Mint White Label Promo MB \$25
- 190. Amy Feilde – "Bracelet/At The Party" DeWitt 5913 Mint MB \$25



- 191. The Francettes – "Won't Somebody Want Me/Anything Baby" Kentone 101 VG++ Great!!! MB \$50
- 192. The Francettes – "Nothing To Write Home About/Young Daddy" Challenge 59255 M- White Label Promo MB \$25
- 193. Janie Grant – "Triangle/She's Going Steady With You" Caprice 104 M- MB \$20
- 194. Henrietta & The Hairdoos – "Penn Station/It Might As Well Be Me" Liberty 55572 Nice VG+ White Label Promo MB \$25
- 195. Jeanne & The Darlings – "What's Gonna Happen To Me/Soul Girl" Volt 156 M- White Label Promo MB \$20
- 196. Marcy Jo – "First Kiss/I'm A Dreamer" Swan 4116 M- White Label Promo MB \$20



- 197. Carole King – "Oh, Neil/A Very Special Boy" Alpine 57 Mint Her first record and a great answer record to Neil Sedaka's "Oh! Carol!" MB \$400
- 198. Carole King – "It Might As Well Rain Until September/Nobody's Perfect" Companion 2000 Mint Promo, First pressing of the original release of this song on the original label before it became a smash hit on the Dimension label. MB \$150
- 199. Mary Kinney – "Bobby My Love/I'm Anxious" Andex 4031 Mint With Group! Nice! MB \$30



- 200. Patty Lace and The Petticoats – "Girls Don't Trust That Boy/Girls Should Always Look Their Best" Kapp 585 Mint White Label Promo, GREAT ONE! MB \$35
- 201. Barbara Lantz – "Tall Boy/Wishing Ring" Phil Tone 1103 M- Nice MB \$30
- 202. Linda And The Tears – "Good Goodbye/The Happy Blues" Challenge 59317 Mint White Label Promo, FANTASTIC!!! with Male Group MB \$100 (See picture at top of page)
- 203. Donna Loren – "Dream World/I'm The One Who Loves You" Challenge 9203 Mint White Label Promo MB \$20
- 204. Darlene Love – "Wait Til' My Bobby Gets Home/Take It From Me" Philles 114 Mint White Label Promo MB \$50
- 205. Darlene Love – "A Fine Fine Boy/Nino And Sonny" Philles 117 Mint White Label Promo, xol MB \$50
- 206. Darlene Love – "Christmas/Winter Wonderland" Philles 125 Mint White Label Promo MB \$50
- 207. Julie London – "The Boy On A Dolphin/Meaning Of The Blues" Liberty 55052 VG++ MB \$10
- 208. Julie London – "Come On-A My House/My Strange Affair" Liberty 55175 Mint MB \$10

- 209. Donna Lynn – "Donna Loves Jerry/Oh I'm In Love (With George Maharis)" Epic 9580 M- White Label Promo MB \$25
- 210. The Majors – "A Wonderful Dream/Time Will Tell" Imperial 5855 Mint Classic MB \$16



- 211. Bonnie Jo Mason – "Ringo, I Love You/Beatle Blues" Annette 1000 Mint White Label Promo. Yes this is it! The first Cher record! Produced by Phil Spector. MB \$400
- 212. Linda Martheny & Group – "How Much Do I Love You/You Walked Out Of My Life" Gallo 101 Mint Nice one MB \$25



- 213. Orphelia McFall & Group – "Did You Know/He's Never There" Saturn 403 Mint Great Girl Group sound MB \$50
- 214. Marilyn Monroe – "River Of No Return/One Silver Dollar" 20th Century Fox 311 VG+ MB \$10
- 215. The Orions – "Don't Hang Up/The Conservative" Cameo 231 Mint Classic MB \$20



- 216. The Orions – "South Street/Them Terrible Boots" Cameo 243 M/M With GORGEOUS PICTURE SLEEVE, tiny tol MB \$35
- 217. The Paris Sisters – "I Love How You Love Me/All Through The Night" Gregmark 6 M- Classic Spector sound MB \$20
- 218. The Paris Sisters – "She Knows I Love Him Too Much/A Lonely Girl's Prayer" Gregmark 10 Mint MB \$20
- 219. The Paris Sisters – "Let Me Be The One/What Am I To Do" Gregmark 12 Mint MB \$20
- 220. The Portraits – "Yo-Yo Girl/My Big Brother's Friend" RCA Victor 7900 Mint MB \$20



- 221. Diane Ray – "Please Don't Talk To The Lifeguard/That's All I Want From You" Mercury 72117 /Mint Picture Sleeve only—no record MB \$35

- 222. The Rev-Lons – "Boy Trouble/Give Me One More Chance" Garpax 44168 VG++ Nice one! MB \$25
- 223. The Ribbons – "They Played A Sad Song/Melodie D' Amor" Parkway 912 Mint White Label Promo MB \$25
- 224. The Ronettes – "Be My Baby/Tedesco And Pitman" Philles 116 VG++ Classic MB \$15
- 225. The Ronettes – "(The Best Part Of) Breakin' Up/Big Red" Philles 120 M- Classic MB \$20
- 226. The Ronettes – "Do I Love You?/Bebe And Susu" Philles 121 Mint White Label Promo MB \$50
- 227. The Ronettes – "Born To Be Together/Blues For Baby" Philles 126 M- White Label Promo MB \$50
- 228. The Ronettes – "I'm On The Wagon/I'm Gonna Quit While I'm Ahead" Colpix 646 VG++ White Label Promo MB \$50
- 229. The Ronettes – "Memory/Good Girls" May 138 Mint MB \$50
- 230. The Rosettes – "It Must Be Love/You Broke My Heart" Herald 562 VG++ White Label Promo MB \$25
- 231. Rosie And The Originals – "Angel Baby/Give Me Love" Highland 1011 VG++ Classic MB \$15
- 232. The Royalties – "Too Late/Close Call" Dillard 506 Mint MB \$25



- 233. The Royal Teens – "Short Shorts/Planet Rock" Power 215 VG++ Original label first issue, first pressing before it became a huge hit on ABC Paramount, tol, xol MB \$100
- 234. Ruby & The Romantics – "Your Baby Doesn't Love You Anymore/We'll Meet Again" Kapp 665 M- White Label Promo MB \$15
- 235. The Sandpapers – "My Baby Said/Ain't Gonna Kiss Ya" Charger 114 Mint White Label Promo Great! MB \$40
- 236. Linda Scott – "I Left My Heart In The Balcony/Lopsided Love Affair" Congress 106 Mint MB \$20
- 237. Linda Scott – "I've Told Every Little Star/Three Guesses" Canadian American 123 M- Classic MB \$15
- 238. Linda Scott – "Lonely For You/Bermuda" Canadian American 134 Mint White Label Promo MB \$20
- 239. Linda Scott – "Don't Lose Your Head/I'll See You In My Dreams" Kapp 677 Mint White Label Promo MB \$20
- 240. The Shangri-Las – "Maybe/Shout" Red Bird 10 019 M- Nice version, "N. R." stamped on the label MB \$25
- 241. Dee Dee Sharp – "Good/Standing In The Need Of Love" Cameo 335 Mint MB \$20
- 242. The Shirelles – "Mama Said/Blue Holiday" Scepter 1217 M- Classic MB \$15
- 243. The Shirelles – "Soldier Boy/Love Is A Swingin' Thing" Scepter 1228 Mint Classic MB \$20
- 244. Nancy Sinatra – "These Boots Are Made For Walkin'/The City Never Sleeps At Night" Reprise 0432 Mint Classic MB \$15
- 245. Joanie Sommers – "Johnny Get Angry/Theme From A Summer Place" Warner Brothers 5275 Mint Classic MB \$20
- 246. Bob B. Soxx And The Blue Jeans – "Zip-A-Dee-Do-Dah/Flip And Nitty" Philles 107 M- MB \$15
- 247. Bob B. Soxx And The Blue Jeans – "Not Too Young To Get Married/Annette" Philles 113 Mint White Label Promo, xol MB \$50
- 248. The Starr Sisters – "The Boy In The Study Hall/Love's A Funny Little Game" LUTE 6003 M- White Label Promo, GREAT!!! MB \$35
- 249. Dottie Stevens – "Pink Shoe Laces/Coming Of Age" Crystalette 724 Mint White Label Promo of first label, first release before it became a smash for the Dot label. MB \$35
- 250. The Sweet Nuthin's – "I Don't Love Him/Nashville Tennesse" Swan 4195 Mint White Label Promo MB \$20
- 251. Debbie Taylor – "Let's Prove Them Wrong/Never Gonna Let Him Know" G W P 501 Mint Soul sound MB \$25
- 252. Karen Williams – "Slow Motion/You Tear Me Up" Dancin' 5325 Mint MB \$35
- 253. Kathy Young With The Innocents – "A Thousand Stars/Eddie My Darling" Indigo 108 M- All time Classic MB \$20

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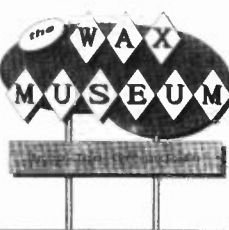


100 Cartoon Classics

By Brian Kline



45's - Singles - 45's R&B, Soul, Novelty Break-in, Rock & Roll Auction D-0407 Ends July 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 70000 1 2 3 JOE COON, 70001 20TH CENTURY 2203 B HARBOR/BLUES, 70002 20TH CENTURY 2214 LEO HANNOUD, etc.

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Table listing various vinyl records with columns for artist, title, and condition. Includes artists like The Four Tops, The Miracles, and The Temptations.



1960s EARLY 70s HARD-TO-FIND SOUL + FUNK mail-only VINYL 7"

Table listing vinyl records from the 1960s and early 70s, including titles like 'The Sweetest Thing This Side of Heaven' and 'I Got to Get to You'.

Table listing vinyl records from the 1960s and early 70s, including titles like 'I'm Thankful After Smoke' and 'I'll Find My Love Today'.

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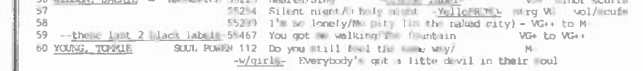
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45's - 50's - 70's R & B, TEEN, POP, ROCK, Etc. Min. \$4 unless stated.

Table listing vinyl records from the 40s, 50s, 60s, and 70s, including titles like 'A Fool In Love' and 'I Wanna Be Loved By You'.



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OUT-OF-PRINT 45 RPM SINGLES

Table listing out-of-print 45 RPM singles, including titles like 'Crazy Love / What Would You Do If I Did That To You' and 'I Need Him Always'.

JIM BELLS 4835 STEWARTS FERRY PIKE, MT. JULIET, TENN 37122 - (615) 547-0400

Table listing vinyl records from Jim Bells, including titles like 'The Accents - Wiggle, Wiggle - Brunswick' and 'Dean Beard With The Crew Catts'.

JAZZ TIME

Table with columns: ARTIST(S), TITLE, LABEL + #, CONDITION. Lists jazz artists like Fats Waller, Bob Wilber, Charlie Parker, etc.

Table with columns: ARTIST(S), TITLE, LABEL + #, CONDITION. Lists various artists and titles, including 'Go on back to Georgia', 'I never had it better', etc.

50's, 60's, 70's LP's "Mixed Bag" (with Buddy Holly)

Table with columns: Artist, Title, Label, Year, Jacket/Record, Price. Lists LPs like 'Evolution of The Blues', 'All Star Sextet', etc.

Great Oldies 45's Auction

Table with columns: ARTIST(S), TITLE, LABEL + #, CONDITION. Lists 45 RPM records for auction, including 'GOD BY THE RIVER', 'I Wanna Be Loved By You', etc.

Dale Marchand P.O. Box 301 Brookfield, Ohio 44403

Auction 379 45's Mixed Music or Vocal

Table with columns: 1. ABC-9782, 2. AMARE-125, etc. Lists auction items with details like 'CROW KING OF ROCK ROLL', 'BEAMON YOUNG', etc.

Table with columns: ARTIST(S), TITLE, LABEL + #, CONDITION. Lists jazz artists like Hank Garland, Gerald Wilson, Eddie Harris, etc.

Auction 380 45's Mixed Music or Vocal

Table with columns: 1. ABC-9953, 2. AMY-880, etc. Lists auction items with details like 'DANNY & JUNIORS CRAZY COVE', 'PEARLINE CAESAR', etc.

JOE FREDA When bidding, (Phone Bids are okay) please write down at least the number with the amount along side it. Thanks and Good Luck to all. 101 Newark Avenue. Paterson, NJ 07503 U.S.A Phone #: (973) 279-5933

Table with columns: ARTIST(S), TITLE, LABEL + #, CONDITION. Lists 45 RPM records for auction, including 'LITTLE PAPOOSE', 'LET ME GIVE YOU MY LOVIN'', etc.

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

HALL 1910 TONY BORDERS "PASS THE WORD"/SOFT VOICE/NO VOICE VC VOL. *** XOL
NRB 510 EARL GAIN "DON'T TAKE MY KINDNESS FOR A WEAPON'S" I HAVE LOVED & I HAVE LIVED" VC DJ
M1 2151 WILLIE NITCHELL "UP-N-HAND" "SWEET STREET ROAD" VC DJ
... [The rest of the text follows a similar pattern of listing records with their titles, artists, and labels.]

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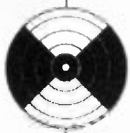
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Rock Around The Clock continued from page 25

recorded greats such as Louis Armstrong and Louis Jordan, jumped at the opportunity to sign Haley. And, as they say, the rest is history.

THE APRIL 1954 PYTHIAN TEMPLE RECORDING SESSION

Haley's first Decca recording session, with Milt Gabler at the helm, was at New York City's famed Pythian Temple on April 12, 1954, just four days after his contract with Essex expired. As recounted by Marshall Lytle, who played bass on the record, the A-side was "Thirteen Women (and Only One Man in Town)," previously covered that year by Dickie Thompson on Herald 424. Out of the allotted three hours studio time, Lytle said that 2½ hours were devoted to the A-side, a song that Gabler is said to have had a financial interest in. As for the remaining half-hour, Lytle recalled that Gabler "said we could do that 'Rock' thing if we wanted." So, in the space of about 30 minutes, one of the greatest records in the history of rock 'n' roll was recorded. As Joey Ambrose, the man behind the tenor sax, later commented, "Fortunately we'd rehearsed 'Rock Around the Clock' the night before at Bill's house."

In addition to vocal and rhythm guitar of Haley, the following are the musicians who made that historic recording of "Rock Around the Clock" on April 12, 1954: Ambrose, tenor sax; Cedrone, lead guitar; Johnny Grande, piano; Billy Gussak, drums; Lytle, upright bass; Billy Williamson, steel guitar.

Although many accounts have noted that Gussak was a session drummer whom Gabler wanted to use in place of Haley's drummer, Dick Richards, Gussak was well known to Haley since he had been on drums for many of Haley's Essex sides, including "Crazy Man Crazy," "Fractured" and "Farewell, So Long, Goodbye."

Haley's first record on Decca, with "Thirteen Women" being touted as the A-side and "Rock Around the Clock" as the B-side, was released in April 1954. While it managed to make #23 on the *Billboard* charts, its stay on the charts lasted only one week (May 29, 1954). It certainly would have been quickly forgotten but for a fortuitous set of developments.

BLACKBOARD JUNGLE TO THE RESCUE

Peter Ford, the son of actor Glenn Ford, was playing "Rock Around the Clock" loud enough at the Ford house to catch the attention of a guest of his father's, Richard Brooks, the director of the yet to be released film, *Blackboard Jungle*, starring Glenn Ford, Sidney Poitier, and Anne Francis. Brooks liked the record so much that he licensed it for use in the movie. And use it he did. It blares loudly at the outset of the film against a backdrop of teens dancing wildly in the fenced-in schoolyard of an inner-city high school, as well as over the credits at the end of film. In many ways, the film and "Rock Around the Clock" played off each other and helped establish a teen identity. Or, as a *Wall Street Journal* writer observed last year, "the film forever fused rock 'n' roll with teenage rebellion." While Marlon Brando's *The Wild One* had previously plowed this same film turf, it did not have a rock 'n' roll soundtrack. Nor did James Dean's *Rebel Without a Cause*, which was released in late 1955.

At the time *Blackboard Jungle* was released in late March 1955, "Rock Around the Clock" was already gathering dust. In the meantime, Haley had released

three more Decca singles, all of which made the charts. The first was "Shake, Rattle and Roll" (Decca 29204), which entered the *Billboard* charts Aug. 21, 1954, climbed to a peak position of #7, stayed on the charts for 27 weeks and is credited as being rock's first million-seller. The second release was a two-sider, "Dim Dim the Lights (I Want Some Atmosphere)" and "Birth of the Boogie" (Decca 29317); the A-side was the first to hit the charts on Nov. 20, 1954. Haley's last Decca release before the re-emergence of "Rock Around the Clock" was "Mambo Rock" (Decca 29418), which hit the charts on March 5, 1955, just a little more than two months before "Rock Around the Clock" re-entered the charts.

"ROCK AROUND THE CLOCK" HITS #1

Fueled by its prominent placement in *Blackboard Jungle*, "Rock Around the Clock" began its second life. Starting slowly, it first appeared on *Billboard's* regional San Francisco chart April 30, 1955. Two weeks later, May 14, 1955, "Rock Around the Clock" entered the *Billboard* Honor Roll of Hits. Slowly but surely it climbed the charts all the way to #1 on July 7, 1955, the very first rock 'n' roll song to ever achieve that feat.



A *Billboard* ad from April 3, 1954.

I remember that day very well. One of the local radio stations in my hometown — Hagerstown, Md. — carried the weekly countdown of the *Billboard* Honor Roll of Hits. I knew that the week before "Rock Around the Clock" had made it to #2, and I was hoping fervently that it would finally get to #1 the next week. When I heard that it had officially hit #1, I was elated. I, like McCartney in Liverpool, had an "electric tingle."

Knocked from #1 on July 7, 1955, was Perez Prado's "Cherry Pink and Apple Blossom White" (RCA 47-5965). Symbolically, this changing of the guard was perfect. It demonstrates the difference between the pop-dominated first half of the '50s and the rock 'n' roll-dominated second half.

"Rock Around the Clock" stayed on the *Billboard* Honor Roll of Hits for one-half year. During its run, it helped to ignite what has been called the rock 'n' roll revolution. As a result of Haley's string of rock 'n' roll hits — "Crazy Man Crazy," "Shake, Rattle and Roll" and, especially, "Rock Around the Clock" — Haley was appropriately dubbed the "King of Rock 'N' roll" by many. His tenure as "king," however, was relatively brief, lasting only about one year until Elvis Presley arrived on the national scene in early 1956.

THE LASTING IMPACT OF "ROCK AROUND THE CLOCK"

Despite the arrival of Presley, Berry, Domino, Lewis, and Holly and all the others, the impact that Bill Haley and "Rock Around the Clock" had was immense and worldwide. But unless you lived through this event first hand, it is difficult to fully appreciate that impact. All that that generation of teens can do is to try to pass along the sense — or, in McCartney's words, the "electric tingle" — of what it was like back then and how it changed our lives forever.

Along the way, "Rock Around the Clock" accomplished the following:

- The first rock 'n' roll song to hit #1 on the *Billboard* Honor Roll of Hits.
- The first rock 'n' roll song to be on the soundtrack of a movie (*Blackboard Jungle*), although no soundtrack album was ever issued.
- The first rock 'n' roll song to lend its name to a full-length movie (*Rock Around the Clock*, 1956), starring Bill Haley and Alan Freed, among others.
- The largest-selling rock 'n' roll 45 rpm record of all time, according to *Guinness World Records 2005*, with most accounts placing its worldwide sales at more than 25 million.

Remarkable! To think that none of this would have happened but for the foresight of Brooks to include "Rock Around the Clock" in *Blackboard Jungle*.

POSTSCRIPT

"Rock Around the Clock" once again entered the charts in 1974, some 20 years after its initial appearance. This is one of the longest periods of time, if not the longest, between the first and the last chart appearance of the exact same recording! (The only apparent contender is Bing Crosby's perennial seasonal favorite, "White Christmas." According to Joel Whitburn's research of the *Billboard* charts, Crosby's version of "White Christmas" first made the charts on Oct. 3, 1942, and it last made the charts on Dec. 29, 1962.)

Its 1974 chart success was due to the convergence of two events closely related in time: The inclusion of "Rock Around the Clock" in *American Graffiti*, a highly successful film featuring a '50s soundtrack that was released in August 1973, and The blasting of "Rock Around the Clock" from a classic 1950s Seeburg jukebox over the opening credits for *Happy Days*, the highly successful TV sitcom that debuted in 1974.

Even on the *Happy Days 30th Anniversary Show* that aired Feb. 3, 2005, "Rock Around the Clock" was prominently heard, both in the replay of the jukebox scene used over the opening credits from 1974 and during the cast's alumni softball game. It's been 50 years, and "Rock Around the Clock" is still primetime!

For anyone interested in researching Bill Haley in depth, a visit to Chris Gardner's Bill Haley Database is a must. See <http://thegardnerfamily.org/haley/discography/recordings.html>. The *Rockabilly Hall of Fame* Web site for "Rock Around the Clock" is another must for anyone who wants additional in-depth information. See www.rockabillyhall.com. Rik Hull's Web site is also well worth visiting. See www.billhaley.com. ●

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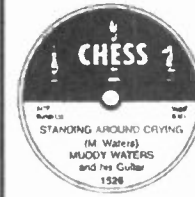
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Foghat 1991 Lubbock, TX 80m
Mark Farner 1989 CA, Woodstock Reunion
Pro 60m
Dan Fogelberg 1982 Texas Pro 120m
Fleetwood Mac 9/87 KC, MO 120m
Peter Frampton 1970's Clips Compile 80m
Genesis 1973 UK & 1974 Montreal Lamb
Tour 90m
Peter Green & Colours 1983 Rockpalast
German TV 60m
Ari Othman 6/90 Rochester, NY 90m
J. Geils Band 1978 Rockpalast German TV
60m
Jimi Hendrix Tribute Concert 1991 German
TV 110m
Debbie Harry 1990 Cleveland 60m
Eric Johnson 1984 Austin City Limits TV
Uncut 120m
Rickie Lee Jones 3/90 CA 90m
Albert King 7/91 Phil., PA 90m
John Lennon Luck Of Irish Rehearsals & Clips
60m
Little Feat 1977 Essen, German TV 70m
Huey Lewis 4/92 Japan TV 90m
Dave Mason 1990 Japan TV 60m
Barry Manilow 2/88 St. Louis, MO 90m
George Michael 1991 Rio, Brazil Pro 90m
Paul McCartney 1990 Unplugged Unedited
110m
Van Morrison 1972 SF, CA & 1973 Rainbow
UK 100m
Marie Osmond 1987 KC, MO 90m
Prince 1986 Minn. 120m
Robert Palmer 1986 Japan TV
60m
Parliament Funkadelic 1984 Rockpalast
German TV 60m
Parliament Funkadelic 10/31/76 Texas Pro
60m
Bootsy Collins 1990 Phil., PA 80m
Bootsy Collins 1978 Largo, MD 60m
Bootsy Rubber Band 10/31/76 Texas Pro 60m
Pink Floyd 1980 Earls Court, UK Wall Pro
110m
The Ramones 1988 Buffalo, NY 60m
Bonnie Raitt 1974 PBS Soundstage TV
60m
Jimmy Page 1988 Syracuse, NY 100m
Tom Petty 1989 Middletown, NY 90m
Deep Purple 1972 Machine Head Pro 90m
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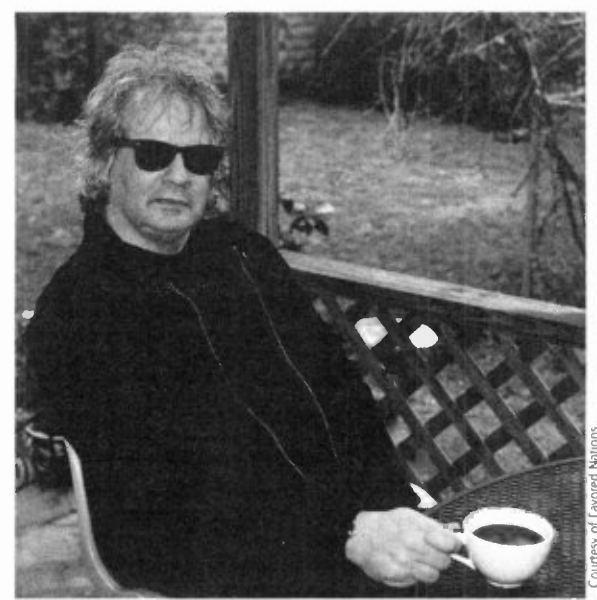
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Stuff I Like continued from page 10

DVD, keeping us all happy about the 25th anniversary of the debut album from this most crazily influential of bands. Most of this concert was filmed in 2004, at a concert on the Sunset Strip. Acoustic duets and a photo gallery are on the DVD. X are one of those bands that people seem to have either loved or hated, but whichever side of this fence you are on, in the annals of the West Coast punk scene, nobody was more at the core than these four musicians. (Shout! Factory, www.shoutfactory.com)



Shout! Factory is also bringing back to life two out-of-print albums from the late '90s by the **Violent Femmes**. Both *Viva Wisconsin* and *Freak Magnet* are now available, in blistering remastered sound. It's all good for the band from Milwaukee.

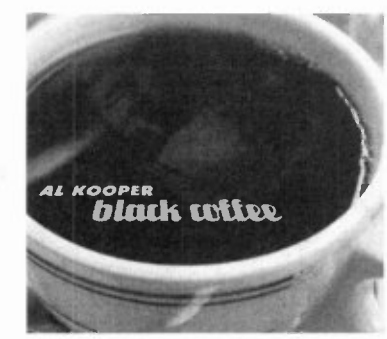


Al Kooper

Speaking of coming back, Cherry Red in the U.K. has given us a 1966 live performance by the **Spencer Davis Group** titled *Gimme Some Lovin' — Live 1966*. **Steve and Muff Winwood** were still in the group when this was filmed, and even though still a teenager, Steve's amazing voice is front and center. Cool. It's not that many years ago that releases like this weren't even to be dreamed of. (www.cherryred.co.uk)

The **Grass Roots** are one of my '60s pop guilty pleasures, much as **Joan Jett** is from later decades. *Where Were You When I Needed You* is the debut album from these guys, and it's sterling. All the songs were composed by **P.F. Sloan** and **Steve Barri**, so you know the classic folk-rock jangle is prominent. Yeah, this is a keeper. (Rev-Ola).

Humming By the Flowered Vine is **Laura Cantrell's** third album, and it sure makes me wish I had her first two. There is something pretty and simple about Cantrell's voice that catches my attention, then focuses me on her lyrics. I guess her music is folk/country — it has that sound and rhythm. It's deceptively simple, but there is a flow I do not tire of, and I don't believe you will either. (Matador Records, www.matadorrecords.com)



Al Kooper's new record, his first studio album since 1975, is called *Black Coffee*. This is a pretty cool, diverse record — a testament to how a talented musician keeps his chops and his edge. Repeated listenings reward the ear with more and more detail. (Favored Nations Entertainment, www.favorednations.com)

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

- Jun 9-11 NV**, Las Vegas. 8th Annual Celebrity Shoot. Celebrity Productions, Inc., PO Box 6061-652, Sherman Oaks, CA 91413. PH: 818-955-7456 or FAX: 818-995-8984.
- Jun 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Jun 12 CA**, San Francisco. Rock 'n Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jun 12 FL**, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, A: \$3. John Miller, PH: 954-815-7625.
- Jun 12 KY**, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jun 12 MI**, Kalamazoo. Record & CD Collectors Show, Cty. Fairgrounds. Cty. Ctr. Bldg. Rm. C, SH: 11am-5pm, T: 6' & 8', F: \$40.—\$45., A: \$2. Blain Klein, PH: 269-323-7262 or Ken, PH: 574-329-1483.
- Jun 12 NJ**, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. PH: 908-925-9667.
- Jun 12 OH**, Cleveland. Pop Culture Fest, Holiday Inn Lakeshore. E. 9th & Lakeside, SH: 10am-5pm, T: 50, A: \$5. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.
- Jun 12 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Jun 18-19 CA**, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.
- Jun 18 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Jun 18 TX**, Austin. Pop Nation: America's Coolest Stuff, Convention Ctr. Lindsay Colker, mPRM Public Relations, 5670 Wilshire Blvd., Ste. 2500, Los Angeles, CA 90036. PH: 323-933-3399 ext. 244, FAX: 323-939-7211 or www.mprpm.com
- Jun 25-26 IL**, Springfield. WQLZ Collectable Music & Comicon, The Warehouse. 2548 S. 1st St., Sat. 8am-8pm, Sun. 8am-5pm. Jeff Dillman, PH: 217-467-2866.
- Jun 25 PA**, Philadelphia. Record Show, First Unitarian Church. 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.
- Jun 26 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 26 BC**, Vancouver. Music & Record Show, Ukrainian Centre. 3150 Ash St. off 16th Ave., SH: 11am-4pm, A: \$2., \$1. seniors half price. PH: 604-941-6204.
- Jul 2 CA**, Long Beach. Pop Nation: America's Coolest Stuff, Conv. & Entertainment Ctr. Lindsay Colker, mPRM Public Relations, 5670 Wilshire Blvd., Ste. 2500, Los Angeles, CA 90036. PH: 323-933-3399 ext. 244, FAX: 323-939-7211 or www.mprpm.com
- Jul 2 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Jul 3 IA**, Iowa City. Record & CD Fair, Englert Theatre. Downtown. 221 E. Washington St., Exit 244 off of I-80, SH: 10am-4pm, F: \$25., A: \$2., 10 & under free. Douglas Roberson, PO Box 3194, Iowa City, IA 52244. PH: 319-358-9713.
- Jul 9 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr.

- (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Jul 9-10 NJ**, Secaucus. Super Mega Show & Festival, Crowne Plaza-Meadowlands. 2 Harmon Plaza. Heroes Unlimited, PO Box 453, Oradell, NJ 07649. PH: 201-261-4982 www.supermegashow.com
- Jul 9 OR**, Portland. Pop Nation: America's Coolest Stuff, Convention Ctr. Lindsay Colker, mPRM Public Relations, 5670 Wilshire Blvd., Ste. 2500, Los Angeles, CA 90036. PH: 323-933-3399 ext. 244, FAX: 323-939-7211 or www.mprpm.com
- Jul 10 DE**, Odessa. Sports Card, Non-Sports, Comic Book, Toy & Collectibles Show, Fire Hall. 304 Main St., SH: 10am-4pm, T: 40-8', F: \$30. for 1, \$50. for 2, A: free. Joe Fabianski, PO Box 408, New Castle, DE 19720. PH: 302-494-9902.
- Jul 10 MO**, St. Louis. Record & CD Show, American Czech Hall. 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
- Jul 10 OH**, Columbus. Pop Culture Fest, Hilton. Easton Town Center, SH: 10am-5pm, T: 50, A: \$5. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.
- Jul 10 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Jul 10 PA**, Philadelphia. Every Second Sat. Record Show, First Unitarian Church. 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.
- Jul 10 TN**, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jul 10 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.
- Jul 16 IL**, Alsip. Record & CD Collectors Show, Double Tree Hotel. 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Jul 16 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Jul 17 IL**, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 evens.
- Jul 17 ON**, Toronto. Musical Collectables Show, Premiere Convention Centre. 9019 Leslie St., Richmond Hill, just outside Toronto city limits, SH: 10am-4pm, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

- Jul 23 IL**, Schaumburg. Music Marketplace Record Show, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.
- Jul 24 GA**, Atlanta. Record & CD Show, Marriott NV Hotel. Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.
- Jul 24 IN**, Indianapolis. Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jul 24 WI**, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Jul 30 AZ**, Phoenix. Record Swap Meet, AZ American Italian Club. 7509 N. 12th St., SH: 9am-1pm, F: \$20. for 1, \$15. ea. add'l., A: \$5.-\$2. Mary, PH: 602-943-4130 gen info or Sam, PH: 602-265-9853.
- Jul 31 CA**, Buena Park. Greater Orange County Record Show, UFCW Union Hall. 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Aug 6 MN**, Minneapolis. Record Show, VFW. 2911 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Ric Shetton or Tom Novak, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-224-4947.
- Aug 6-7 OH**, Cleveland. Nat'l. Record Show, Rock N Roll Hall of Fame. One Key Plaza, SH: Sat. 10am-9pm, Sun. 10am-5:30pm, A: free. Goldmine Magazine, c/ Krause Publications, 700 E. State St., Iola, WI 54990. Mary Lutz, PH: 715-445-4612 ext 313, 877-746-9757 opt 4 or FAX: 715-445-4087.
- Aug 11-15 TN**, Memphis. Elvis Con 2005, Clarion Hotel. 1471 E. Brooks Rd., I-55 & Brooks Rd. Exit, SH: 10am-6pm, T: 6', F: \$250., A: \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7681.
- Aug 13 FL**, Tampa. Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- Aug 13 NJ**, Wayne. 2nd Sat. Record & CD Collector Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Aug 13 OH**, Dayton. Music Collectors' Convention, Ramada Inn-North. 4079 Little York Rd., SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 13 PA**, Philadelphia. Every Second Sat. Record Show, First Unitarian Church. 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.
- Aug 14 CA**, Newark. Rock 'N' Rolling Pavilion. 643 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.

discoveries presents

The Fall 2005 Austin Record Convention Show Directory

The Austin Record Convention is the largest sale of recorded music in the United States. There is more music and related memorabilia available at this convention at one time than anywhere else, drawing a national and international crowd of music collectors and dealers.

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The show is held at the New Crockett Convention Center in Austin, Texas, on October 28-30, 2005

Your ad in this section will be handed out to each of the collectors and dealers attending the show. *In addition*, your show guide ad will be distributed in all copies of the October 2005 issue of Discoveries.

Whether you attend the show or not, don't miss this chance to get your ad message out to our readers and all of the collectors at the show. The Directory will include a complete dealer list and map as well as a brief description of inventory available at the tables.

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AD DEADLINE IS August 25th for the show directory.

Ad space is limited to full, half, quarter, eighth and 16th pages. Call us today to reserve your ad space.

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For more information about the show go to
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SURROUND SOUND PROD. PRESENTS The Original 13th Annual 45/78 RPM Record Expo

Saturday, September 17, 2005
Merchants Square, S. 12th and Vultee Sts., Allentown, PA

8 a.m. - Early Admit - \$10.00 Fax: 610-336-4361
10 a.m. - ? Admittance: \$3.00 Day of Show: 610-797-7743
Tables: 8' Fee: Please call e-mail: LDE@ot.com
Phone: 610-530-7606

FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 57 (Lehigh St. North), go right, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
Phone 610-797-7743 day of show

FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 476) North to exit 56 (Lehigh Valley), take Rt 22 East to 309 South to I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
Phone 610-797-7743 day of show

FROM HARRISBURG: I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
Phone 610-797-7743 day of show

FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
Phone 610-797-7743 day of show

FOR LODGING AND SHOW INFORMATION OR TICKET SALES CONTACT:
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**RECORD DEALERS FROM ALL ACROSS THE USA AND EUROPE
COME EARLY and STAY LATE and HAVE A BLAST!!!!**

Aug 14 PA, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

Aug 20-21 AL, Birmingham. Record Collectors, The Cedars Club, 301 Green Springs Ave. S., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: \$3. Ben Saxon, PH: 205-631-3339 or Cell, 205-567-3339.

Aug 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Aug 21 FL, Jacksonville. River City Record Show, Best Western, 4660 Salisbury Rd., SH: 9am-5pm, F: \$40., A: \$3. Roland Parker, PH: 904-230-3816 or 483-0650.

Aug 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Aug 27 OH, Columbus. Record, CD & Music Memorabilia Show, Haimel Center, 1421 Morse Rd., SH: 10am-4pm, F: \$45., A: \$4. Colleen's Collectables, 1476 Oakland Park Ave., Columbus, OH 43224. PH: 614-261-1585.

Aug 28 CA, San Francisco. Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Aug 28 IA, Des Moines. Music Collectors' Show, Holiday Inn 1050 6th Ave., SH: 10am-4pm, T: 6' & 8', F: \$25.-\$35., A: \$1. ZZZ Records, Nate, PH: 515-284-1401 or www.zzzrecords.com

Aug 3 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.

Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Aug 10 PA, Philadelphia. Every Second Sat. Record Show, First Unitarian Church, 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.

Aug 11 MA, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5., \$3. with coupon. PH: 978-388-6576.

Aug 11 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Aug 11 MO, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors Doug Smith, PH: 717-898-1246. www.recordcollectors.org

Aug 11 WI, Milwaukee. Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

Aug 11 WI, Milwaukee. Music Marketplace, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

Aug 11 ON, Fort Erie. Record-O-Rama Show, Bridgewater Country Club, 700 Gilmore Rd., SH: 10:30am-4pm, A: \$3. PH: 905-994-7434.

Aug 17 IL, Alsip. Record & CD Collectors Show, Double Tree Hotel, 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.

Aug 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Aug 17 PA, Allentown. 12th Annual 45-78 RPM Record Expo, Merchants Square Mall, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Aug 18 CA, Buena Park. Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

Aug 18 CT, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$65., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Aug 18 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Aug 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Aug 18 MN, Minneapolis. Record Show, Four Points by Sheraton, 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.msprecordshow.com

Aug 18 NY, Deer Park. Record Collectors Show, Sons of Italy Hall, 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com

Aug 18 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.

Aug 18 PA, Allentown. 2005 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after deadline, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Sep 18 WA, Tacoma. 6th Annual 45 & 78 RPM Record Meet, VFW Post #91, 2000 S. Union Ave., SH: 10am-5pm, T: 6', F: \$30., A: \$3. Don Kirsch, PH: 253-627-1342.

Sep 18 ON, Thornhill. Toronto's Record & CD Collectables Show, Community Centre, 7755 Bayview Ave., SH: 10am-3:30pm, A: \$3. Annette Lawrence, PH: 705-324-9116.

Sep 24 AZ, Phoenix. Record Swap Meet, AZ American Italian Club, 7509 N. 12th St., SH: 9am-1pm, F: \$20. for 1, \$15. ea. add'l., A: \$5.-\$2. Mary, PH: 602-943-4130 gen info or Sam, PH: 602-265-9853.

Sep 25 GA, Atlanta. Record & CD Show, Marriott NW Hotel, Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.

Sep 25 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. PH: 908-925-9667.

Sep 25 WA, Tacoma. Music Expo, La Quinta Inn, 1425 E. 27th St., Portland Ave. Exit off I-5, SH: 10am-5pm, T: 6', F: \$35. for 1st, \$25. ea. add'l., A: \$3. Disc Connection, PH: 253-539-5632. www.tacomamusiceexpo.com

Oct 1 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Rich Shelton or Tom Novak, 255 E. Kellogg, St. Paul, MN 55101. PH: 651-224-4947.

Oct 2 FL, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928 or 665-0259.

Oct 2 MA, Dedham. New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.

Oct 2 NY, Massapequa. LI Record & CD Lovers Faire, American Legion, Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 2 PA, Pittsburgh. "All Vinyl" Record Convention XXI, Radisson Hotel Greentree, I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: \$40., A: \$3., 12 & under free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.

Oct 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 9 CT, Waterbury. Record & CD Collector's Fair, Courtyard by Marriott Hotel, 63 Grand St., Exit 22 off I-84, SH: 9:30am-3:30pm. John Bastone, PH: 914-948-2674.

Oct 9 OH, Cleveland. Pop Culture Fest, Holiday Inn Lakeshore, E. 9th & Lakeside, SH: 10am-5pm, T: 50, A: \$5. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Oct 9 PA, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

Oct 9 RI, North Providence. RI Rock 'n' Roll Collectors Convention, Knights of Columbus Hall, 1835 Mineral Spring Ave., SH: 10am-3pm, F: \$35., A: \$2. Steven "Rocky" Rothwell, PH: 401-353-9612.

Oct 9 HUNGARY, Budapest. XXX Int'l. Record & CD MegaFair, Varosliget, Lemezborze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

Oct 11 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, F: \$40. for 1, \$70. for 2, A: \$5. Gary Lyons, PH: 718-972-3872.

Oct 15-16 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.

Oct 15 FL, Kissimmee. Black Music Record Fair, LaQuinta Inn Lakeside, Hwy. 192, SH: 12noon-5pm, F: \$25., A: \$3. Hitsville Soul Club, Dave, PH: 863-424-9525 after 5pm.

Oct 15 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 15 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 15 PA, Philadelphia. Every Second Sat. Record Show, First Unitarian Church, 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.

Oct 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Oct 16 MA, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites, Exit 34 off Rt. 495, SH: 10am-3pm, A: \$5., \$3. with coupon. PH: 978-388-6576.

Oct 16 MI, Ann Arbor. Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

Oct 16 NY, Utica. NY CD & Record Fair, Deerfield Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Oct 16 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre, 6435 Dixie Rd., Mississauga, SH: 10am-4pm, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Oct 23 CA, Newark. Rock 'N' Rolling, Pavilion, 6430

Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.

Oct 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Oct 23 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom, I-40 & Louisiana, SH: 9am-5pm, A: \$2. Mike or Jackie Walsh, PH: 505-281-9230.

Oct 23 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2.50. Stephen or Becky, PH: 419-874-1725.

Oct 28-30 TX, Austin. Fall Record Convention, Crockett Con. Ctr. 1601 N. Lamar Blvd., SH: 10am-6pm, T: 8', F: \$140.-\$150., A: \$4. Austin Record Convention, PH: 512-288-7288 or web: www.austinrecords.com

Oct 29-30 SWITZERLAND, Zurich. 9th Annual Int. Record & CD Convention, Volkshaus, SH: 10am-7pm. Mark, PH: 011-41-79-4270102.

Oct 30 CA, Buena Park. Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

Oct 30 NY, Syracuse. NY CD & Record Fair, Ramada Inn, 1305 Buckley Rd. (Exit 25, I-81 or Exit 36 NYS), SH: 10am-5pm, T: 65-6', A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Oct 30 ON, Windsor. Record Show, Holiday Inn Select, 1855 Huron Church Rd. William Carter, 2612 Carissa, Windsor, ON N8R 2J8 Canada.

Nov 5 OH, Columbus. Record, CD & Music Memorabilia Show, Haimel Center, 1421 Morse Rd., SH: 10am-4pm, F: \$45., A: \$4. Colleen's Collectables, 1476 Oakland Park Ave., Columbus, OH 43224. PH: 614-261-1585.

Nov 6 MO, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Nov 6 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

Nov 6 OH, Toledo. Record Show, 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.

Nov 6 WI, Milwaukee. Vinyl Record Show, Burnham Bowl, 6016 W. Burnham St., SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

Nov 12 FL, Tampa. Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$35., A: \$3. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

Nov 12 MN, Minneapolis. Record Show, Four Points by Sheraton, 1330 Industrial Blvd., SH: 10am-4pm, F:

\$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.msprecordshow.com

Nov 12 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Nov 13 CA, San Francisco. Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Nov 13 MA, W. Springfield. Record Conv. with Rock102, Best Western Sovereign Hotel, 1080 Riverdale St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Nov 13 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Nov 13 NY, Ithaca. NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Nov 13 PA, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

Nov 13 WI, Milwaukee. Music Marketplace, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

Nov 18-20 THE NETHERLANDS, Utrecht. Mega Record & CD Fair, Jaarbeurs, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 550-13'. ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.

Nov 19 IL, Alsip. Record & CD Collectors Show, Double Tree Hotel, 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.

Nov 19-20 MA, Framingham. Boston Super Megafest, Sheraton Framingham Hotel, 1657 Worcester Rd., Exit 12 off MASS Pike, Heroes Unlimited, PO Box 453, Oradell, NJ 07649. PH: 800-505-8697 or 201-261-4982 or www.supermegafest.com

Nov 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Nov 20 CT, Danbury. Record & CD Convention, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.

Nov 20 GA, Atlanta. Record & CD Show, Marriott NW Hotel, Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.




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on the Record

by John Tefteller



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AUSTIN RECORD CONVENTION

Re-Invents Itself, Dealers & Customers Cheer!

Yes, I know it has been a long time (almost a year) since I have written what used to be a regular monthly column. A whole lot has happened to me in the last year. Both of my wife's parents passed away, and my father passed away — all within months of each other. Since they had all lived in Southern California and I am in the woods of Oregon, the commute back and forth to deal with lawyers, courts and real estate agents really has taken its toll. Somehow, amid all the chaos, I missed only one month having my regular auctions, but a whole lot of little details got missed, and some customers had to wait much longer than normal for my usually good service. Thank you to all for your patience, and I assure you the worst is now over and by the end of this summer all will be back to normal. Thank you all for your kind letters, comments and sentiments through this most difficult period.

The Austin Record Convention is back to its former glory! The "Good Old Days in Austin" at the old Palmer Auditorium, where the show first started back in the '80s, came to a screeching halt a few years ago when the Palmer was set to undergo renovation and the record convention had to leave. Promoter and Texas Record King Hanners was forced to move to a smaller location plagued with problems. Now, a new location (the New Crockett Center) has been found and the place is just hopping again. "It's just like the Palmer!" was a comment heard over and over again at the show, held the first weekend in April.

The New Crockett Center (on North Lamar Ave., in north Austin) doesn't look like much from the outside. But the place is *huge*, the lighting inside is great (when *all* the lights are turned on it provides better light than the old Palmer!), and there is enough room for crowds of collectors and dealers to buy, sell and trade. There's no more turning dealers away for the lack of a place to put them, no more tables outside or away from the "main room"; there is tons of space between the aisles for plenty of breathing and walking room no matter the size of the crowd, and there is a huge parking lot outside.

The show just seemed "alive" this time! The ease and convenience of shopping in one dedicated space made everyone more upbeat. The weak dollar overseas brought out a whole contingent of foreign buyers, who came armed to the teeth with cash and seemed more than willing to spend it. Why not? They can buy at about 40 cents on the dollar or less! Lots of deals were being made, and piles of records were changing hands. Just about every dealer I spoke with said it was either their "best show ever" or their "best show in a long, long time." Hanners reported, "It was our best-attended show in four or five years! We had over 4,300 buyers through the door and sold almost 350 dealer tables."

Craig Moore, from Indiana, had an awesome display of dozens of Beatles Butcher Covers — probably more than had ever been displayed at any show, anywhere. The albums were lined up on his display boards with clever comments about the rarity and style of each one, and people just stared. The Butchers were definitely the "attention getters" of the show.

On a less flashy but more intense collectible level, a Michigan dealer who is not a regular at the show came with a couple of display cases full of what has to be the nicest collection of Motown and Motown-related 45s that have ever been at Austin (or maybe any other show) — and the condition was just fabulous! His prices were not for the faint of heart, but by the end of the show most of the great records had found happy homes.

The show had its share of great records popping up out of little "special boxes" from behind the counters too. I looked at an amazing near-mint copy of Elvis Presley's first Sun 45. Fellow *Discoveries* contributor George Paulus scored a *monster* rare rockabilly 45 for a mere \$1,700. Legendary R&B vocal-group collector Gerry Diez dropped some major coin for one of only two or three known copies of the Violinaires on Drummond. Shanachie/Yazoo label owner Richard Nevins (in town for another convention) scored a gorgeous 1951 Hank Williams concert poster.

There are still a few dealers who don't get it, however. One in particular had an absolutely whipped copy of the rockabilly monster by F.D. Johnson on the Jan label from Marshall, Mo., and had it way overpriced at \$1,500. There were many lookers but no takers at that price. Despite numerous people telling the dealer that it was worth only a couple hundred in that shape, he stuck to his guns and went home with the record. Rare records are valuable, but when they are stotally destroyed you will never sell them for big bucks. The shame of Austin (and most any show you can go to these days) is those dealers who just continue to lug around the same old stuff, year after year, to show after show and just don't price it to sell. Condition is almost always the problem. Dealers need to learn that VG or lesser-condition records just don't sell unless they are genuinely rare, and even then you gotta price them fairly according to condition. Dealers need to also learn that less-than-mint albums are a real hard sell these days, too. Yes, you can fill your tables with \$1 and \$2 LPs and sell a few here and there, but you are wasting the best opportunity in the country to sell good records at good prices.

A few dealers who I heard did not do well either had no fresh merchandise or were just offering eBay rejects.

This is a practice doomed to fail as well. If your customers discover that all you are offering them is stuff that you got no bids for on eBay, they will run, not walk, away from your table. I know there are still a bunch of you who believe that you will get the world's greatest prices for your stuff on eBay, but the truth is, with few exceptions, you really won't. I speak to all the high-end record dealers and collectors and also in other areas of collecting. Those at the very "top of the food chain" so to speak, unanimously agree that eBay is where the dealers, the bargain hunters and the "cheapskate" collectors shop. The serious collectors, who pay serious money for records, don't have the time or desire to wade through the hundreds of thousands of junk records on eBay to find the few gems that occasionally surface from amateurs who know not what they have.

In spite of the massive parking lot at the new location, by mid-afternoon Saturday, it was tough to find parking space. Yes, 4,300 buyers use up a lot of parking spaces, but Hanners also had to contend with a flea market that currently occupies part of the building. Supposedly, the flea market will be gone by the time of the fall show (Oct. 28-30) and then the customers of the Austin Record Convention will have the parking lot to themselves. But if all 4,300 buyers return, and even more show up as a result of the "buzz" from this show, then parking could still be a little tight by late Saturday. Do yourself a favor and get there early!

Hanners said he is going to try some innovative things for the future including "sharing the building with a guitar show on one occasion and a general collectibles show on another." He believes that the secret to a successful show for the dealers and customers in the future may depend on drawing in new buyers that may have a crossover interest in records. For example, many vintage guitar collectors also buy old records. All in all, Hanners was "absolutely amazed that so many turned out for the show this time" and said that he has many requests for tables for the fall show from new people and people he hasn't heard from in a long time who heard all the good buzz from this show and want to be there in the fall. "As long as the dollar stays low in Europe, I expect even more foreign buyers in October," he said.

Record dealers: Your job for the summer months is to hunt down those rare records and save them for Austin. If you haven't had a great experience at a record show in the last few years, try Austin in the fall. I think you will be very happy — just bring the good stuff and price it fairly. Save your eBay fees, PayPal fees, and pocket some real cash! And leave those eBay rejects and \$2 LPs at home. See ya there... ●

disc Classifieds

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74 ERIC CLAPTON

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325 TAPES FOR SALE

ATTENTION COLLECTORS! Rare TV and variety shows from the 50's, 60's, 70's and 80's. Please send LSASE w/\$1 postage for list or call 407-850-1049. Jim, 13926 Huntwick Dr, Orlando, FL 32837.

335 VIDEOS

CLASSIC ROCK videos/ audio 60's 70's 80's A to Z send \$1 or 3 stamps to receive complete list. DCR, PO Box 31057, Cincinnati, OH 45231.

SEEKING SOURCE for TV shows- Hullabaloo, Shindig, Midnight Special; Good guitar on VHS or CD. Harold Swartz, 24374 Edison Rd, South Bend, IN 46628.

"VideoSteve's" VHS & DVD

Steve Russo
Post Office Box 150
Revere, MA 02151-0007
VideoFestival@aol.com

100's of Classic, Rare and Unusual Videos! (1930's to the 70's)

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Aug. 6-7, 2005

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This year we're proud to feature the music of **Poobah, Gonn and six other bands**, with live music throughout the day both days!

Dealers: To be put on a waiting list for a table, contact **Mary Lutz** at 715-445-4612, ext. 313.

Grim Reporter continued from page 28

Although it was comprised of beboppers, The MJQ became known for its chamber jazz — a flavor of jazz informed by classical music and that swings lightly.

The quartet worked for a set amount of time each year, and the members took advantage of this by pursuing their own careers outside the quartet. Heath seemed to live in recording studios. By one count, he has been involved with more than 300 sessions.

In 1974, The MJQ stopped working together. Percy gathered his brothers Albert and Jimmy to form The Heath Brothers with pianist Stanley Cowell and guitarist Tony Purrone.

The Modern Jazz Quartet reunited in 1981. In 1994, Percy Heath retired from touring, which marked the end of the group.

Surf music saxophonist **Jim Pash** (57) died of liver and kidney failure and congestive heart failure in Joshua Tree, Calif., April 29, 2005.

Pash was born in Chicago, Ill., Dec. 23, 1948. His family moved to Glendora, Calif., when he was 8, and he lived there through his high school years.

In the fall of 1962, at 13, he was asked to join a surf music combo called The Surfaris that was composed of Bob Berryhill, Pat Connolly, Jim Fuller, and Ron Wilson — all of them were teenagers. Soon after, the group acquired a manager who arranged a recording session to cut a song that they thought would be a hit, "Surfer Joe." The session was held in December at a studio in Cucamonga, Calif. After recording "Surfer Joe," the members of the band hastily wrote, arranged and recorded an instrumental for the B-side — "Wipe Out." Pash was not at this session, as his father needed him to work at the family business that night.

The manager pressed 2,000 copies of "Wipe Out" on his own DFS label to sell at the group's shows, then it was issued on Princess. At some point, the manager sold the sides to producers Richard Dely (of The Challengers) and John Marascalco, who turned around and sold it to Dot Records for national distribution. During the summer of 1963, it peaked on the *Billboard* pop chart at #2.

Dot wanted an album to sell while "Wipe Out" was charting. Dely gave the company several songs by The Challengers instead of recording more tracks with The Surfaris.

Lawsuits followed; the manager was sued; Dot was sued (the result of this was that Dot had to repackage the album noting that The Surfaris play only on the two tracks, and it lost the right to record and release further Surfaris music). The four Surfaris who played

on the record were able to retain the rights to "Wipe Out," and they received a \$47,000 settlement — 20 percent of which went to their lawyers. Somehow, Dely and Marascalco also retained shares in the song.

Pash, who was not on the recording, did receive \$3,000 from Dot for using his photograph on the early copies of the album.

Further, another group called The Surfaris sued our heroes but lost — that group changed its name to The Original Surfaris (The *Grim Reporter's* notes state that this was The Surfaris that recorded for Reprise, Northridge, Felsted and Challenge before the name change).



Jimmy Martin

Courtesy of Guiso Records, Inc.

Since the '90s, there have been two Surfaris. Berryhill plays in a Christian music-oriented Surfaris with his family. Pash, Fuller, and Wilson (until he died in 1989) also toured as The Surfaris, aided by guitarist Paul Johnson, who was a member of The Belairs. Fuller and Johnson continue to tour as The Surfaris.

Soul singer/songwriter **Johnny Moore** (65) died suddenly May 8, 2005, while attending church in Chicago, Ill. John Moore was born Sept. 1, 1940, in West Point, Miss. Around 1960, he relocated to Chicago where he began to sing in nightclubs. In 1965, he was signed to the 4 Brothers label. At first, Moore was asked to write songs for artists on the label — mostly with label owner Jack Daniels. Two singles were issued by Moore on the subsidiary Bright Star. One, "Your Love's Got Power," made a little noise locally, which resulted in subsequent efforts being picked up by Date, Mercury, Blue Rock and Wand — none of which made the charts, in spite of their general excellence.

However, Moore concentrated on his songwriting. Several of his songs were recorded by singers recording in Chicago, including Tyrone Davis, Junior Parker, Syl Johnson, Ricky Allen, Jackie Wilson, and Junior Wells. During the '70s, Moore turned to producing other acts.

This Johnny Moore is not to be confused with the Johnny Moore who briefly sang with The Drifters or the Johnny Moore of Johnny Moore's Three Blazers featuring Charles Brown.

Bluegrass musician **Jimmy Martin** (77) died from complications of bladder cancer May 14, 2005, in Nashville, Tenn.

James Henry Martin was born on a farm near Sneedville, Tenn., Aug. 10, 1927. He learned to play guitar as a boy.

In 1949, he was invited to sing with Bill Monroe's Blue Grass Boys and worked with them until 1954. Martin sang with The Osborne Brothers, then formed his own group, The Sunny Mountain Boys, which recorded for Decca Records for about 20 years.

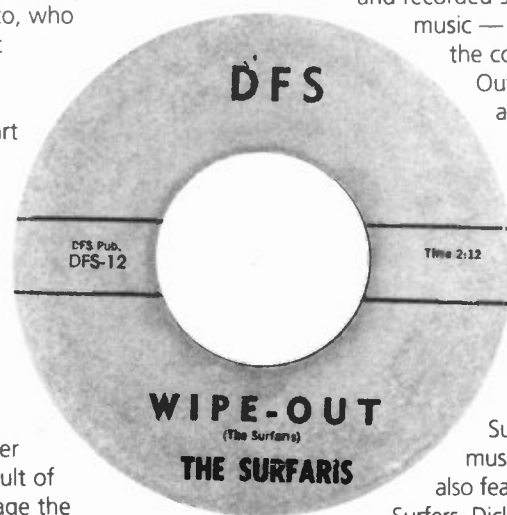
Martin, who was known as The King of Bluegrass, was inducted into the International Bluegrass Music Association's Hall of Honor in 1995.

Soul singer **Theola Kilgore** (79) died May 15, 2005, at a rehabilitation facility in Los Angeles, Calif.

She was born in 1926 in Shreveport, La. When she was 7, her family moved to Oakland, Calif., where she sang in church. It was as a gospel singer that she met J.W. Alexander, Sam Cooke's manager.

Alexander introduced her to songwriter/producer Ed Townsend, who cut secular recordings with her, including an answer to Cooke's "Chain Gang" called "Sounds of My Man Working on the Chain Gang," which was released in 1960.

Kilgore excelled in singing the ballads she was asked to record. However, of the six singles she released, only "The Love of My Man" appeared on any chart — it was a Top 5 R&B hit in *Cashbox* in 1963. ●



Meanwhile, The Surfaris signed to Decca Records and recorded several excellent examples of surf music — this time with Pash but without the commercial success that "Wipe Out" achieved. After recording three albums, Decca asked (ordered?) the group to be more contemporary. The Surfaris added more vocals and performed folk-rock material. By the end of 1966, after their fifth album and disappointed that attempts to update the group's sound failed, The Surfaris disbanded.

The group reunited for the 1973 Surfer Stomp show, a night of surf music at the Hollywood Palladium that also featured The Legendary Masked Surfers, Dick Dale, The Markettes and others (and attended by a young *Grim Reporter*). After that, the group would get together for special occasions.

want lists

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

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APTS. A, 144 W. WEBSTER ST.
MANCHESTER, NH 03104
 Paying Very Good Prices for the below:
 Bobby Darin
 Bobby Darin VG++ or Better
 Promo 45's on ATCO
 Million Dollar Baby 6092 promo
 Pretty Betty 6103 promo
 Splish Splash 6117 promo
 Dream Lover 6140 promo

E. HEDGE
P.O. BOX 8412
PARKVILLE, MD 21234
PHONE: (410) 254-5804
 970's & 80's Instrumental, Easy Listening
 CDs & LPs. Artists such as Johnny Arthey,
 Simon Park, Nick Ingman, Geoff Eales,
 Sven Liabek, Golden Dream Orchestra,
 Geoff Love, John Fox, John Gregory, and
 many more... Call or write.

GEORGE B. LOCKWOOD
540 KIPLING CIRCLE
SARASOTA, FL 34241-6137
PHONE: (941) 379-4470
 Please help me complete my singles & picture
 collection. I need the following items
 and will answer all replies. Only respond
 with clean vinyl, promo or stock (unless
 noted otherwise), first pressing singles, in
 M- or better condition.
 Jimmy Darren - There's No Such Thing - 45
 Only - Colpix 102
 Rick Lane - Never Been Wanted By You - 45
 Only - Bronco BR1-01
 Stacy Lattisaw - When You're Young & In
 Love (Stock) - 45 Only - Cotillion 44250
 Jeff Stevens - Johnny Lucky & Suzi 66
 (Stock 45) 45 Only - Atlantic Am. 99259
 Gary Stewart - Brotherly Love (Stock 45) 45
 Only - RCA 13049

BOB BETTENDORF
3 WEST 13TH STREET
APT. 2GS
NEW YORK, NY 10011 USA
E-MAIL:
BETTENDORF@NYC.RR.COM
 Seeking the following:
 NICO FIDENCO - "La Ragazzina" sound-
 track LP (1974 Italy CAM CML Series)
 NICO FIDENCO - "Why Are You Running So
 Fast" 7" single (Italy ERRE label)
 LORRA GUIDA - Any Italian or Japanese
 soundtrack LP's or singles from movies
 starring her
 STIEGER - "Solomon King" soundtrack
 LP (1974 US SIPI label)
 MORIS GARDINER - "Every Negro Is A
 Star" LP (1973 Jamaican LEAL label)

AMERICAN PIE
DR. DENNIS HARTMAN
14 N. MILPITAS ST.
SANTA BARBARA, CA 93103
PHONE: (805)-965-2161
WEB SITE:
AMERICANPIERECORDS.COM
E-MAIL: VINYLDR@AOL.COM
 or those of you who don't know me, I am
 an avid collector of the Kingston Trio, John
 Stewart, and Harry Chapin. Please contact
 me if you have any kind of memorabilia that
 I don't already own for these artists. I am
 interested in vinyl ONLY (LPs, unless
 noted, Stereo original pressings preferred,
 but will consider mono) for the sound
 items, except for the starred (*) pieces
 below, which I understand are only on a
 damned CD. DO NOT send me auction
 lists - you either know what you have and
 what you want for it, or you don't.

5s
 Dads, Johnny-The Real Me (label
 unknown) (Does this EXIST???)
 Baby Ray and the Ferns (Donna 1378)
 Lynds- I Wasn't Born To Follow (Columbia)

AMERICAN PIE cont.
 Cannibal and the Headhunters- Land Of
 Thousand Dances (Date), Mean So Much
 (Aries)
 Chad and Jeremy-Sticks and Stones
 Coasters-Shopping for Clothes (original
 only)
 Conrad and The Hurricane Strings-(original
 preferred but will take Era)
 Devilles-Kiss Me Again (Aladdin)
 DREW, PATTY/JOHN STEWART (Capitol
 2712)
 Faithfull, Marianne-Something Better
 (London 1022)
 Freddie and the Fishsticks (MCA)
 Fugs-(ESP 4507)
 Garden Club-Little Girl Lost and Found
 Good Earth-Funny Things Happened/I Can
 See a Light
 GTOs-(Straight)
 Heartbreakers (Donna)
 Herrera, Julian-I Remember Linda (Starla),
 Lonely Nights, Symbol Of Heaven (Dig)
 Innocents-Pine, Pains In My Heart (Indigo)
 Lil' (or Little) Ray-Loretta (Impact), There's
 Something On Your Mind (Dore)
 Masters-Breaktime (Emmy 1008)
 Nashville Street Singers-Long Black Veil
 (Capitol)
 Ned and Nelda-(Vigah002)
 Neil and Jack (Duel 517)
 Pendletons-Barefoot Adventure (Dot)
 Premiers-Come On And Dance, Ring
 Around My Rosie (Faro)
 Remains-Why Do I Cry (Epic??)
 SHERIFF JOHN-Birthday Song, Nosey
 Rosey (Imperial) or ANYTHING I don't
 have!!!! (OR EPs)
 Springfield, Dusty-Every Day I have to Cry
 These Midnitters-You're Gonna Make Me
 Cry/Making Ends Meet
 Dennis Wilson and Rumbo-The Sound of
 Free/Lady (Caribou???)

PICTURE SLEEVES WITH RECORDS
Kingston Trio-Bad Man's Blunder
 Rick Nelson-Fire Breathin' Dragon
 Thee Midnitters-Love Special-Delivery
 Searchers-Saturday Night Out (stock ONLY)
 Herman's Hermits-Can't You Hear My
 Heartbeat
 Chad and Jeremy-What Do Ya Want With
 Me
 Zombies-most
PICTURE DISCS
 Bruce Springsteen (with or without standup)
 Cover Me
 Ghostbusters
 Huey Lewis-Heart of Rock and Roll (star
 shaped)
LPs

SURF MUSIC - Looking especially for the
items below, but let me know what else
you have.
 Bruce and Terry LP
 Dick Dale - Tribal Thunder
 Fantastic Baggies-Ride the Wild Surf and
 Surfers' Paradise (South African)
 Marauders - Both LPs, especially Check In
 Revels - On A Rampage (Impact 1)
 ALSO ... ANY NEW OR REVIVAL SURF
 BANDS ON VINYL FROM THE 90'S THAT
 I DON'T HAVE.

VARIOUS ARTISTS ALBUMS
ANY Bear Family LPs I don't have (or
Box Sets)
 **Million Dollars Worth Of DooWop (Live
 Gold 7014) only on a damned CD)
 TWIST AND SHOUT (Spector Atlantic
 recordings)- will take Domestic or import
 Shake, Shout and Soul (Impact)
 SOUTHERN FOLK HERITAGE SERIES.
 (Atlantic 1348,1351) complete ONLY
 (NEED insert for 1346)
 The Blues-Vol 6 (Chess)
 Blues At Newport Folk Festival'65-
 (Vanguard)
 Michigan Rocks, Michigan Brand Nuggets
 (Michigan band compilations)
 Bob Eubanks 42 Favorites w/Pastel 6 (Mark
 56)
 Collectible Records label/Great Rhythm and
 Blues label/Relic label...let me know which
 ones you have available.
 I've just started collecting these labels. I
 have a lot of them but there's a lot more
 out there.
OTHER ALBUMS
 Axelrod, David

AMERICAN PIE cont.
 Beach Boys-Smile (3LP set). Pet Sounds
 (Stereo preferred)
 Bass, Fontella-Rescue Me (Chess)
 Big Daddy-Sings Sgt. Pepper (does this
 EXIST???)
 Blue Cheer- Oh Pleasant Hope (Phillips)
 Bowie, David First LP on Deram, Hunky
 Dory, 2 LP set on Mercury
 Brown, James-Best (2 LP set on Polydor)
 Cash, Johnny-all on American label
 Charles, Ray-Genius Loves Company, LP
 with Betty Carter (Stereo only)
 Cates, George (Dot or Coral???) (most)
 Cathy Jean and the Roommates - picture
 cover ONLY (Valmor)
 Chicago- Twenty 1
 Cocker, Joe-One More Time (Island)
 Cooder, Ry-Radio Show, Live in Europe
 (Promos on Warner or Reprise)
 Coverdale/Page (Geffen)
 Delaney and Bonnie-Country Life (Atco??)
 Del Satins -Out To Lunch (B.T. Puppy)
 Donavan-Mellow Yellow. Reedy River,
 Sutras, Slow Down World, HMS Donavan
 Dylan, Bob-Bootleg Box Series Vol. 1-3
 (Columbia 468086 5 LP set)
 Farragher Brothers (YELLOW COVER
 ONLY) ABC
 Flying Burrito Brothers-Close Up The Honky
 Tonks, Gilded Palace of Sin
 Fotheringay (A&M)
 Ghoul's-Dracula's Coupe (STEREO ONLY)
 Giants-(LA/MICA 3188)
 Ginsbourg, Serge-most LPs
 Good Earth-NOT "How Deep Is The Ocean"
 Group - (Bell)
 Heron, Gil-Scott- (especially) It's Your World,
 Pieces Of A Man
 Hindu Love Gods
 Hooker, John Lee-Don't Turn Me From Your
 Door (Atco)
 Hundred Proof Aged in Soul-Somebody's
 Been Sleepin in My Bed (Hot Wax)
 Influence (ABC) (Mint only)
 Kastenetz-Katz-Super Circus
 Keith, Ben-Seven Gates (Reprise)
 Kool and the Gang-Summer Madness
 Kongos, John- Confusions About a Goldfish
Kingston Trio-Sunny Side with TWELVE
cuts (Capitol), Time to Think (Stereo
ONLY)

Leadbelly-Last Session (Folkways 2942 w/
 inserts), Elektra Box (only need copy of
 insert book... thanx)
 Lester, Ketty-Love Letters (Era???)
 Lewis, Barbara- Hello Stranger (Atlantic)-
 Stereo ONLY
 Maffitt and Davies (Malacorne)
 Mallard-(Red Cover w/Locomotive)
 McDermott, Galt-almost any
 Midnitters, TREE-any, but especially Giants
 and Whittier Blvd.(Chattahoochie or
 Whittier)
 Mr. Gasser & The Weird-Ohs - Rods `n
 Ratfinks, Rat Fink (stereo preferred)
 Nyro, Laura-1st on Verve, Mother's Spiritual
 Parsons, Gram (most LPs)
 Petty, Tom- Last D.J.
 Rob Rio - Hot n' Nasty (Pussimon) PR0001
 Sagittarius-Present Tense
 Seeds-Raw and Alive (ORIGINAL ONLY)
 Sha Na Na- Just Hangin' Out (Accord)
 ShangriLas- Sing-(Post label), Best Of
 Slade-Mama We're All Crazee Now
 (Polydor)
 Strangeloves-I Want Candy (Bang) STEREO
 ONLY (DOES THIS EXIST???)
 Strawberry Alarm Clock-(most)
 Super Stocks-School Is A Drag (Capitol
 Stereo ONLY)
 T2-It'll All Work Out In Dreamland (London)
 VG-- or better
 Tanyet-Ceyleib People (Vault)
 Thin Lizzy-especially early releases
 Three Dog Night-It Ain't Easy (original-first
 cover ONLY)
 Toussaint, Allen-Toussaint (Scepter)
 Tymes-18 Golden Hits (Parkway) -STEREO
 ONLY ...Does this EXIST???
 U2-Achtung Baby, Boy, Zooropia, All That
 You Can't Leave Behind, and SOME 12"
 Singles (Whatcha got??)
 Valens, Ritchie-Greatest Hits Vol.2 (Del-Fi
 (ORIGINAL ONLY)
 Watts 103rd Street Rhythm Band (Charles
 Wright) - Lil Encouragement and most
 other

AMERICAN PIE cont.
 Wells, Corey-Ahead of the Storm (A&M)
 Weird-Ohs-New Sounds Of
 Wilson, Larry Jon- Loose Change
 Wood, Brenton-Both LPs
 Young, Neil-Harvest Moon
 Zombies-almost any (and Colin Blunstone's
 Late Nineties in Soho LP)
JAZZ
 Ayers, Roy- He's Coming, Montreux,
 Change Up The Groove
 Brubeck, Dave-Plays and Plays, Paul and
 Dave's Jazz Interwoven (Fantasy)
 Cuba, Joe Sextet-Best Of, Bailadores
 Coltrane, Alice
 Doe Felice Trio
 Desmond/Mulligan-Blues in Time (Verve)
 Stereo ONLY
 Donaldson, Lou-Mr. Shingaling, Hot Dog,
 Pretty Things
 Duke, George-Feel
 Getz/Gilberto
 Jamal, Ahmad-Jarnalca, Awakening
 Jackie McLean- One Step Beyond
 Peterson, Oscar-Newport Years Pt 1 & 2
 (DO THESE EXIST???)
 Smith, Jimmy-Root Down Live
COUNTRY
Garth Brooks- The Hits
 Gosdin Brothers-Sounds of Goodbye
 (Capitol)
 Rex Allen Jr.-Another Goodbye Song
 Wynn Stewart - The Songs of Wynn Stewart
 (Stereo ONLY)
SOUNDTRACKS Road Racers (A&M
 English?); On Any Sunday, Back to the
 Future 3, Coffy, FANTASTIC FOUR
 (Golden-prefer complete package),
 Forbidden Planet, Sparkle, Black Caesar,
 Wild Heart, Teen Wolf, Rocketship X-5
 (Starlog), Death Wish 1, Running Man,
 Five Summer Stories, Slaughterhouse
 Five (NOT Angel), Chinatown, Lee Baxter-
 Academy Award Winners, Romantic
 Favorites from Stage and Screen (Stereo)
Thank you very much for your. time and
effort!!!

SUPPLEMENTAL LP WANT LIST (not as
important)
 Afrika Bambatta
 Aorta
 Axton, Hoyt-Joy To The World
 Band-Music From Big Pink
 Bonniwell Music Machine
 Brasil '66 Favorite Things
 Morrison, Van-Astral Weeks, Live At The
 Roxy, Moondance
 Burdon, Eric w/War-Spill The Wine
 Burroughs, William-Call Me Burroughs
 Brothers Johnson-Kickin'
 Charlatans (re-issue O.K.)
 Cooke, Sam- Shake
 Dearie, Blossom-(most)
 Eden's Children-Sure Looks Real
 Electric Prunes (most)
 Farm
 Focus-Hocus Pocus
 Frijid Pink-Defrosted
 Gaye, Marvin-What's Going On
 Green, Al- Best 1 & 2
 Holy Mackerel
 Id- Inner Sounds Of
 Isley Brothers-Best
 Jimi Plays Monterey, Axis Bold As Love,
 Nine to the Universe, Electric Ladyland,
 Incredible Bongo Band
 Dr. John-Gris Gris (and???)
 Love-Best of, Forever Changes
 Lynerd Skynerd (?????)
 Marley, Bob-Catch a Fire, Kaya, Rebel
 Music (more??)
 Martin, Dean-Pretty Baby
 McCallum, David-Music Is My Life
 Meters-most
 Moby Grape (???)
 Nichols, Roger, Small Circle of Friends
 Shivas Headband
 13th Floor Elevators
 Otis, Shuggie-Inspiration
 Pink Floyd-Nice Pair, Atom Heart Mother
 Plant, Robert-Manic Nirvana, Fate Of
 Nations
 Queen-Best
 Seger, Bob-Ramblin' Gamblin' Man. (re-
 issue)
 Sledge, Percy-Warm and Tender, I'll Be Your
 Everything, Percy
 Smith, Russell-My Little Town

want lists

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

AMERICAN PIE cont.

Simone, Nina-At Town Hall (Stereo) and others
 Sir Douglas Quintet-Best, Together After Five
 Springsteen-Ghost Of Tom Joad, The Rising
 Spirit-Rapture in Chambers(????), Potatoland, Future Games
 Tan-LP or 45s
 Van Halen-For Unlawful Carnal Knowledge
 Velvet Underground
 Amboy Dukes-All three on Mainstream
 Temptations-Anthology
 Williams, Paul-Someday Man
 TOP-Back to Oakland
 Ian Whitcomb-Turn Me On
 Malvina Reynolds-most Listening
 Ranier, Tom-Ranier (WB)
 Easybeats-Fallinn off the World (UA)
 Linn County
 Los Bravos-Black Is Black
 Joan Jett-(most)
 No Doubt-Tragic Kingdom
 Impala Syndrome
 Mud
 Lollipop Shoppe
 Morning Dew
 Organ Grinders (Mercury)
 Brothers Johnson-Kickin' Kak
 Floating Bridge
 Bohemian Vendetta
 Hardwater
 HMS Bounty
 Morgen
 Mt. Rushmore (Dot 25934)
 New Colony Six-Breakthrough
 Gandalf
 Racquet Squad
 Sapo
 Savage Resurrection
 Third Power
 Fugees-The Score

AMERICAN PIE cont.

Johnny Winter-Alive and Well
 Led Zep-1st
 Sweet Inspirations (1st LP on Atlantic)
 James, Tommy-Easy To Love
 Sinatra, Frank-A Swingin' Affair-(Original Stereo Only)
 Walker, Jr. -Back St Boogie
 White, Tony Joe-most
 Waits, Tom-most

ROBERT D. WESTFALL

207 GENESEE ST.
 AVON, NY 14414

CD - The Dunks - Your Daughter and Your Sons
 CD - Ruthie and the Wranglers - Live at Chick Hall's Surf Club

BRUCE BURATTI

2047 KENMORE AVE.
 BETHLEHEM, PA 18018
 PHONE: (610) 867-3199

E-MAIL: BBURATTI@RCN.COM

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

BRUCE BURATTI cont.

ACE 668 - Jimmy Clanton - Heart Hotel/Many Dreams
 AVCO 4589 - Jive Five-Follow the Lamb/Let The Feeling Belong (or Lay Lady Lay)
 CONTINENTAL 4072 - Shields - You Told Another Lie/Barnyard Dance
 INVICTA 1000 - Skip and Johnny - The Marathon Part I/Part II
 INVICTA 9001 - Skip and the Hustlers - Dance of the Sand Flea/In the Soup
 INVICTA 9008 - Teak Battin and His Batters - Something Got a Hold Of Me/Please Forgive Me
 LEMANS 008 - Danleers - I'm Sorry/This Thing Called Love
 MALA 509 - Don & Juan - The Heartbreaking Truth/Thank Goodness
 MERRILIN 5306 - Merilee Rush - How's the Weather/See Me, I'm Smiling
 MUSICOR 1046 - Tommy Edwards - Leftover Dreams/9 Chances out of 10
 PLAYER 134 - Terry Stafford - Lonestar Lonesome/Falling
 PLYMOUTH RECORDS 1134 - Bunky Battin - Motor Psycho Nightmare/Same
 PYE 15313 - Kathy Kirby - Love Can Be/Crush Me
 UNITED ARTISTS 825 - Danny Williams - How Soon/The Seventh Dawn
 KEY-LOC 3003 (LP) - Sunny & The Sunliners - "Live in Hollywood"
 KEY-LOC 3004 (LP) - Sunny & The Sunliners - "Canta Sunny"
 KEY-LOC 3006 (LP) - Sunny & The Sunliners - "This is My Band"
 KEY-LOC 3007 (LP) - Sunny & The Sunliners - "Versatile"
 KEY-LOC 3008 (LP) - Sunny & The Sunliners - "Adalante"
 KEY-LOC 3009 (LP) - Sunny & The Sunliners - "Sky High"
 KEY-LOC 3010 (LP) - Sunny & The Sunliners - "The Missing Link"

JAMES BAIRD

P.O. BOX 132
 PORT TOWNSEND, WA 98368
 E-MAIL: STING19771@ICQMAIL.COM
 VG Condition of better. Worn covers are OK as long as the record is in playable condition with no skips.
 RAVEN - Back To Ohio Blues LP - OWL 65X111 1975 (US Pressing)

BOB PEGG

P.O. BOX 64506
 TACOMA, WA 98464-0506
 PHONE: (253) 564-3386
 E-MAIL: PEGGREGORDS@FOXINTERNET.NET
 WEB SITE: WWW.PEGGREGORDS.COM

This is a list of some of my wanted 45 r.p.m. records for my personal collection. You may see the complete list by logging on to my Web site at: www.peggrecords.com. From the home page, click on "My Want List." I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45s of types.
 DEE PHILLIPS - The Girl I Left Behind - POV
 LINDA POWERS - Turn-Ba-Lov - Carlton 510
 DONNA PRIMA - Dion, My Dion - Jamie 126
 ROGER AND THE TOURAINS - Joanie - Galaxy 641
 LARRY ROLLINS - You're The Only Little Girl - WSLM Radio Ridge
 TOMMY SENA AND THE VALMONTS - Let It Be Me - Valmont 904
 RICK SKYLAR - Crying In My Cherry Soda Pop - Carlton 594
 RIX SLAUGHTER - Listen Little Girl - Totem 10
 JIMMY SOMMERS AND THE SLICKS - I Love You, You Love Me - Space 001
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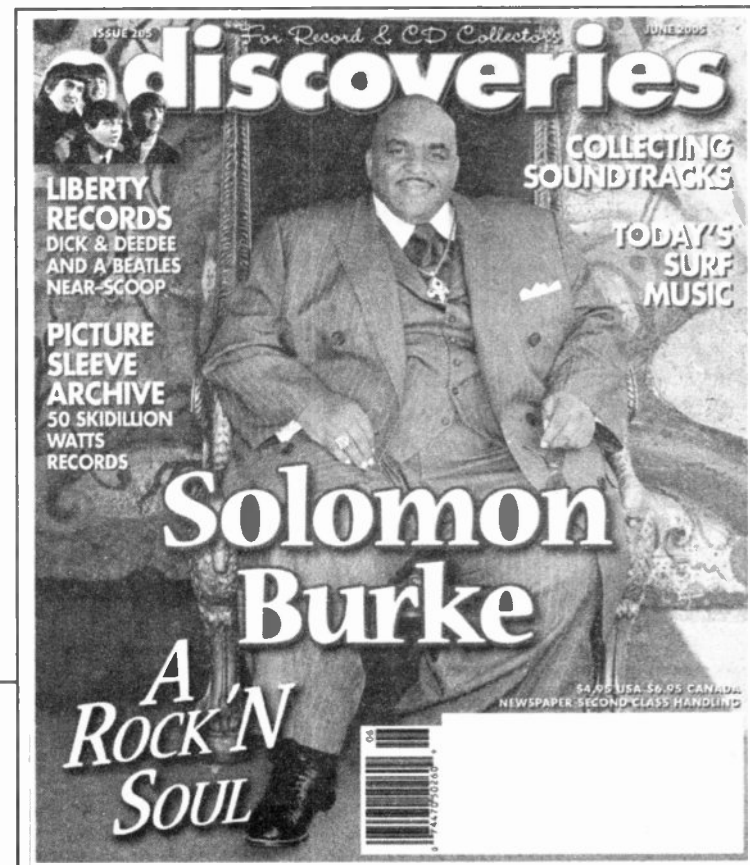
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ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

"BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$125.00

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

PREPARING YOUR UNIT SPACE ADS

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

DISCOVERIES SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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

Technical - 1 column width = 1"

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

All prices are per issue.

WANT LIST ADS

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

Your name and address, brief word of explanation (up to 25 words), etc.

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

3¢ per word

8¢ per word - Bold

All prices are per each issue.

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

Payment must accompany your ad

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

RATES:

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

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

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

DISCOUNTS:

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

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

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

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

Discoveries

WHERE TO SEND YOUR AD:
700 E. State St.,
Iola, WI 54990

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

UPLOAD ELECTRONIC ADS TO:
diads@krause.com, but please let your ad rep know that you sent it.

Advertisers Must . . .

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

PUBLISHER'S STATEMENT

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

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 207 (August)

JULY 1

Mailing Date July 12

Current Bidding Deadline

➔ AUGUST 31

Ad Deadline, Issue 208 (September)	.....August 3
Mailing Date, Issue 208	.....August 16
Auction Closes, Issue 208	.....September 30

Ad Deadline, Issue 209 (October)	.....September 1
Mailing Date, Issue 209September 13
Auction Closes, Issue 209October 31

Confused? Questions? CALL US!
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Ad #1 Category _____

Ad #2 Category _____

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

(Please Print and Punctuate Ad Copy)

★ Categories ★

10 Albums	80 CDs - Sale	127 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	128 Heavy Metal	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	129 Jimi Hendrix	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	130 Imports	205 Pop & Personalities - Wanted	275 Search Services
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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 # _____

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Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

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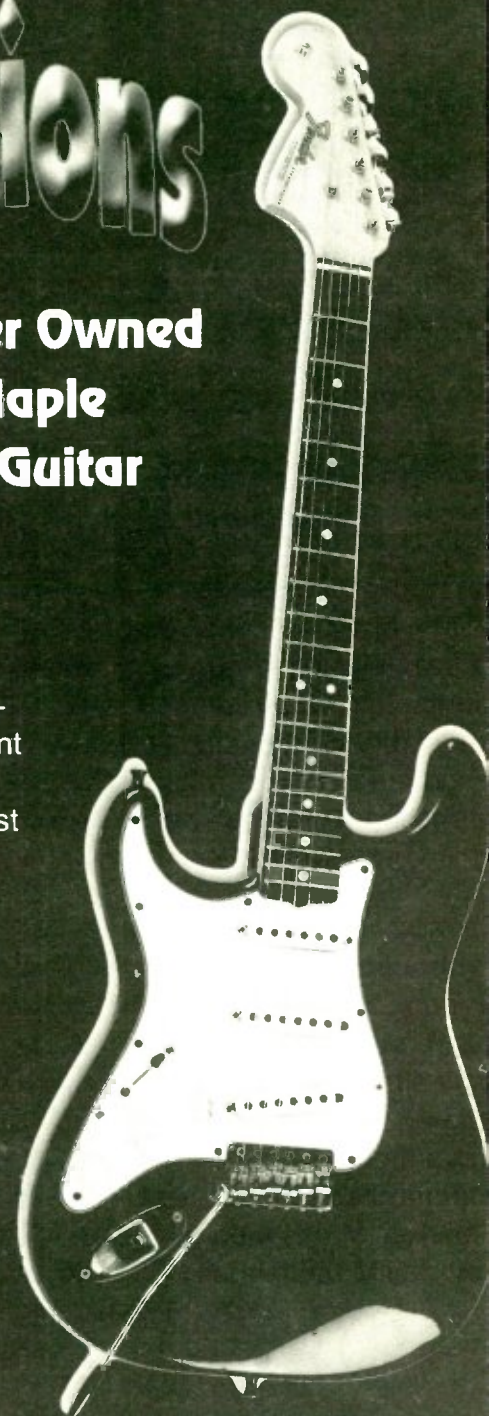
Jimi Hendrix Ordered / Steve Miller Owned Heart's "Hitmaker" Custom Maple Black Cherry Lefty Stratocaster Guitar

1969/70.

Jimi Hendrix ordered this custom left-handed Fender Stratocaster from "Manny's Musical Instruments," his favorite New York City music store, in 1970. If you're a Hendrix aficionado, you're probably well aware of Jimi's buying escapades at the famous W.48th St. landmark. There is no telling how much gear Hendrix purchased from Manny's through the years but his impulsive habits reinforce the assumption that Manny's reaped tens of thousands of dollars from the flamboyant rock star. Chances are this was the last guitar ever ordered by Jimi Hendrix. Incidentally, the latest confirmed Stratocaster purchase by Hendrix can be traced to a Manny's receipt for a sunburst Strat from early '70 signed by Hendrix.

As fate would have it, soon after Hendrix's untimely death in September 1970, Steve Miller was in the store the day the guitar arrived. Miller purchased the instrument, even though it was left-handed...and one need look no further than the front cover of Miller's 1976 platinum seller "Fly Like An Eagle" to see that very same left-handed Strat! The instrument was later stolen from Miller in Seattle where he resided, but eventually found its way to a local vintage guitar shop where it was purchased by Seattle resident and Heart guitarist, Howard Leese. Leese can be seen playing the guitar in the Heart video for "Alone" and, he adds "I played it on many Heart recordings from the later 70's onward." Not until a chance meeting at a local recording studio between Miller and Leese was the Heart guitarist made aware of the guitar's lineage. Leese adds that Miller, "to his credit", never asked him for the guitar, although "I would have given it to him if he had." In closing, Leese remarks: "A very special guitar to say the least, and it sounds amazing." Leese's two-page handwritten LOA can be viewed on the auction website.

This left-handed black Fender Stratocaster with maple neck is in excellent condition. The neck dates from 1969, while the body dates from 1970. And, yes, it is an amazing sounding instrument. A collectible and very valuable instrument even without a celebrity connection!



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