

ISSUE 207

For Record & CD Collectors

AUGUST 2005



discoveries

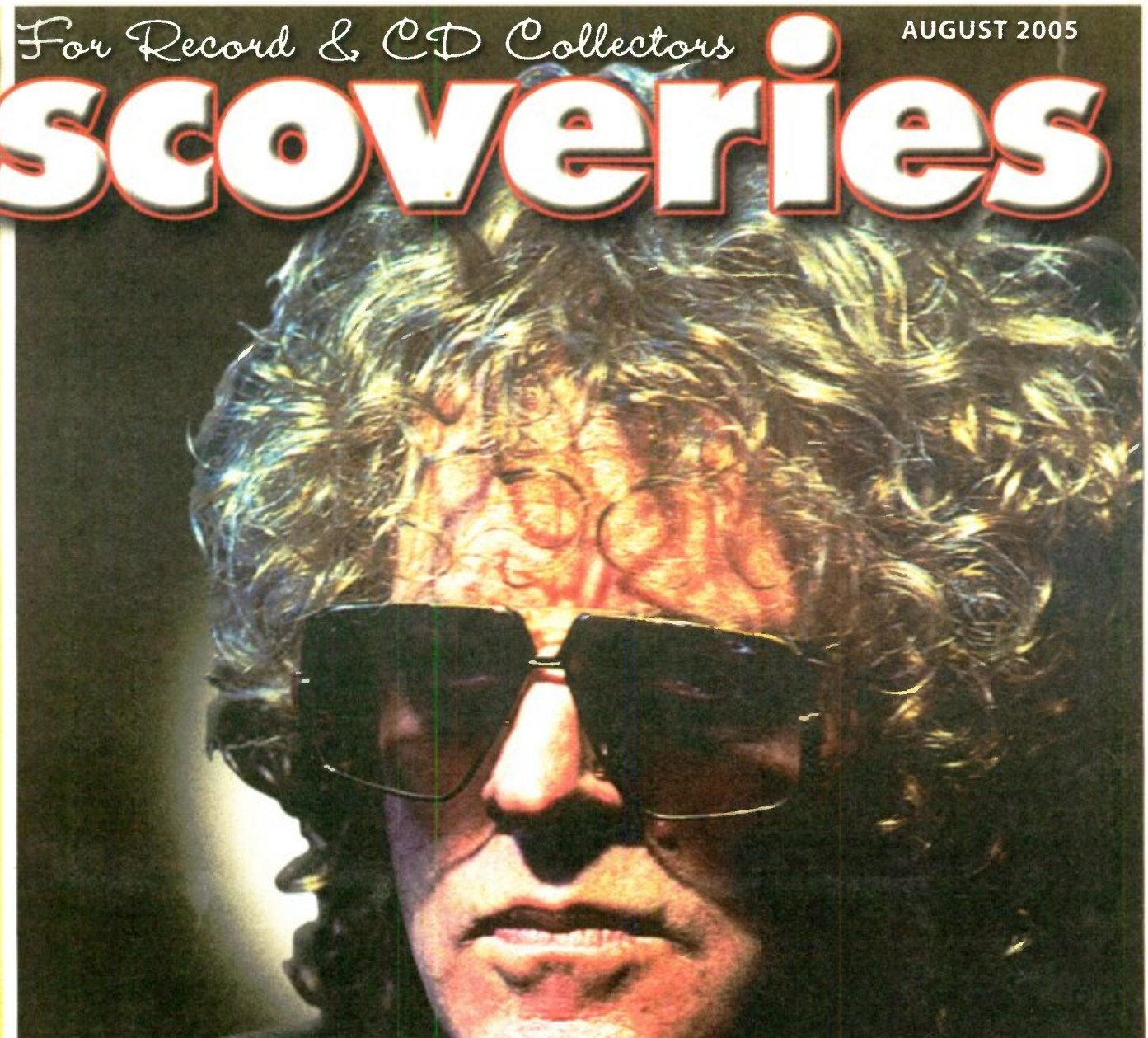
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TOP 20 CD SIZZLERS - JULY 2005

Table with 4 columns: CD, LABEL, Mono/Stereo, Price. Lists top 20 CD sizzlers for July 2005, including albums by Johnny Rivers, Paul Revere & The Raiders, and Shakin' Stevens.

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Table with 4 columns: CD-Title, Label, Mono/Stereo, Price. Lists hot box items including Dion, Belmonts & Del Satins, Bobby Vee, and Herb Alpert & The Tijuana Brass.

CD BLOWOUT BLITZ

Table with 2 columns: CD Title/Regular Price/On Special/Blowout. Lists CD blowout items like Jimi Hendrix, Nat King Cole, and Various Artists.

CD BLOWOUT BLITZ

Table with 2 columns: CD Title/Regular Price/On Special/Blowout. Lists CD blowout items like Various Artists - Disco Super Stars, Various Artists - Romantic Rock & Love Ballads.

HOT NEW CD ARRIVALS

Table with 4 columns: CD-Title, Label, Mono/Stereo, Price. Lists hot new CD arrivals including Ventures, Joe Meek, Herb Alpert & The Tijuana Brass, and Albert Hammond.

DVD SPOTLIGHT

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

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Courtesy of Rough Trade Records

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HOW TO REACH US AT **discoveries**

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

GROUP PUBLISHER
MARK WILLIAMS
MARK.WILLIAMS@FWPUBS.COM

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

ASSOCIATE EDITOR
CATHY BERNARDY
CATHERINE.BERNARDY@FWPUBS.COM

ASSOCIATE EDITOR
TODD WHITESEL
TODD.WHITESEL@FWPUBS.COM

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

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

DESIGN
TOM DUPUIS

CLASSIFIED ADVERTISING
800-726-9966 EXT 393
FAX: 715-445-4087

SUBSCRIPTION SERVICES
700 E. STATE ST., IOLA, WI 54990-0001
FAX: 715-445-4087

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cover photo of Ian Hunter

courtesy of Brookes Company/by Paul Cox

British folk feedback

I would like to thank and commend you on that outstanding article in the April issue covering the British folk-rock artists from the 1960s. This is an often-overlooked genre that is deserving of recognition.

Thanks also for placing Donovan on the front cover. The article included three of my favorite artists from that genre — Donovan, the Incredible String Band, and Vashti Bunyan.

I noticed in the recent photo of the Incredible String Band that one of the founding members, Robin Williamson, was conspicuously absent. From what I understand, he is still recording and touring the United Kingdom and Europe.

I also was very pleasantly surprised to see those photos of Vashti Bunyan. I remember many, many years ago, in 1965, seeing her perform on the TV show *Shindig*. She sang a tune called "Some Things Just Stick In Your Mind," a Mick Jagger/Keith Richards composition. I didn't hear from her again until recently when that CD *Just Another Diamond Day* happened to turn up on the Web site. Thanks again.

Polly Williams
via e-mail

{Thank you for your comments, Polly. We're glad you enjoyed the issue. You are also correct: Williamson is on tour in the United Kingdom through Nov. 11. — Ed.}

The New Vagrants

I read with delight the March *Discoveries* article about the care and zeal with which "Little" Steven Van Zandt pursues the preservation and promulgation of garage rock, its origins and its offshoots in such a celebratory manner.

As organist for the reconfigured version of 1960s Long Island, N.Y., band The Vagrants, I'm hoping that he hears of our plans to resume our return campaign as the New Vagrants. We are now in regular rehearsals with our new drummer.

After the sudden, unexpected passing of our former drummer, Joe Forgione (ex-Soul Survivors) in October 2003, shortly after our appearance in June at Brooklyn's "Cavestomp" show with headliners ? (Question Mark) & The Mysterians, we have now (mostly) recovered from the loss of our friend and are back on track with the new drummer, a friend of Joey's, which makes us feel as if he's still with us (and he is, we believe, spiritually).

The current lineup features original frontman/vocalist Peter Sabatino, to whom I was fortunately introduced in about 2001 by my friend Vince Martell, former guitarist of Vanilla Fudge (on the eve of our band's [amicable] dissolution, as Vince rejoined the then-reconstituted Fudge).

Although you don't know me (writer Doug Sheppard does), I've also logged serious time in bands with folks such as the aforementioned Martell, former members of The Illusion, Brooklyn Bridge, Sir Lord Baltimore, and even The Monkees, among others.

In a concurrent project with former Illusion bassist Chuck Alder, we are backing vocalist Dean Parrish (who coincidentally, also once played with his longtime friend Joe Forgione in Steeplechase and our other mutual old friend John Garner in Sir Lord Baltimore) who had recently resumed his ongoing solo career as blue-eyed Northern Soul man with Joey mere months before Joe's passing. Since we enjoyed working together in The Vagrants, Joe asked me to join him in Dean's band.

Steven, we wish you continued success with your admirable endeavors, and we hope you'll offer us the opportunity to be a part of the family of fellow artists

among those whose ranks we intrinsically belong — is an invitation to perform at another show like the Randall's Island Festival held August 2004 something we may look forward to? God bless!

Tony Pinnisi, Peter Sabatino
and **The New Vagrants**
East Rockaway NY

{We hope Van Zandt has the opportunity to read your letter and respond to you. Good luck as you work toward re-establishing the band! — Ed.}

Jewel cases are best protection

It's about time somebody tells CD manufacturers that the jewel case is the way to go and that any other packaging media simply and crudely put — sucks.

What are the advantages of the jewel box? 1) It protects the artwork from wear and soiling. 2) The hinge on a jewel case may break but is easily repairable. A paper hinge, once broken, is forever. 3) Any part of a jewel case, if broken, is easily replaceable at minimal cost, or if you are good enough, can be repaired. 4) The configuration is pretty much standard (some slimline or double sets can vary a bit but still fit all the aforementioned criteria), which means pieces from one jewel case will pretty much fit any other. It also means that jewel cases will fit whatever shelving system you have for your CD collection and the title will always be readable from the edge.

The digipak system is inherently flawed. To protect the artwork, you need to buy additional protection in the form of polybags, which are a bother to put on and take off. The paper digipak is non-repairable. If the paper hinge goes, tough luck. If the CD spindles break, more tough luck. I have several of these in my collection and have to store the CD in a separate jewel case so it doesn't rattle around and become scratched. I paid giant bucks for the first Grateful Dead box set, and on the first CD I took out, *Birth Of The Dead*, the case had broken spines. Numerous letters to Rhino to get a replacement digi or even the pastic insert all have gone unanswered. About half the time, if there are extensive liner notes, they get stapled to the paper digipak. If you like to re-read liners, those staples won't last very long.

Odd-sized paper digipaks or just odd-sized paper sleeves serve what purpose? Plain paper sleeves are poor for several reasons. It is not possible to read the title from the side. They offer no protection to the CD, as every time it's removed it's drawn across the abrasive paper sleeve. Oversize paper sleeves are just as bad, as many storage setups are built to a close tolerance to maximize space, and these won't fit. Neither do odd-sized mini-box sets. Buy the excellent Frank Zappa mini box *Shut Up 'N Play Yer Guitar*, and you need to shell out for three jewel cases to put the CDs in, as well as either hand-copy all the info or get a good copier to scan the info and try to reproduce the original artwork. Then figure out where you'll end up putting the informative book that comes with it. I'm not singling out Frank Zappa, mind you, as there are many examples of this. The Beatles' *The Capitol Albums* is another example. It is an odd-shaped box that has a truly wretched, weird fold-over deal for storing the four CDs in a simple cardboard sleeve. Brilliant. CDs are not all that cheap to purchase, so for my money, I want something that's not only going to protect the CD, but also is easily fixable or replaceable — something that is not going to fall apart during normal use.

Box sets are another gripe. I have many box sets, maybe more than 50. Most are well-thought-out but not all. When somebody buys a box set, it's a given that the box will not fit in any CD storage rack. Boxes come in all shapes and sizes, with varying amounts of extras enclosed. Some are minimal; some come with a lot. A few poorly thought-out ones have the information sta-

Disc Mail continued on page 45

Editorial

Final preparations are all but complete for the sixth annual *Goldmine* National Record Show™. The show (owned and operated by our sister publication, *Goldmine*), will be held Aug. 6-7 in the Rock And Roll Hall Of Fame in Cleveland, Ohio. As with other years the show will feature dozens of record dealers, special speakers and events throughout the weekend. One big difference this year will be the presence of 12 bands that will provide nonstop music from 9:30 a.m. to 6 p.m. both days.

Featured bands for the event will include longtime *Goldmine* friend Poobah, friend and dealer Craig Moore and his reunited '60s band, Gonn, and an additional 10 bands, six of which were winners of a special National Record Show battle of the bands competition. A special Saturday evening concert, to be held at Cleveland's The Winchester club, will feature the music of Poobah and Gonn. Tickets are \$10 each and are on sale now (www.thewinchester.net). Dave Cousins from English Folk Rock legends The Strawbs recently said on stage during his sold-out performance, "The Winchester is a magical place to play."

If you are a dedicated record collector or are looking for specific music (on vinyl, CD, DVD, video or even eight-track), you'll likely find it at the National Record Show. Plus, you'll be right in the middle of one of the largest music meccas in the world — The Rock And Roll Hall Of Fame And Museum. Check it out!

Smoking bans hurt music business

This may be a bit of a digression, but it does provide an opportunity to grouse about one of my major peeves dealing with the not-so-slow peeling away of our rights for which many musicians are attempting to stand up. As we've seen with several larger cities, all-community smoking bans are slowly spreading across the country. Appleton, Wis., recently enacted a smoking ban (twice voted on before narrowly passing) that, along with public areas and workplaces, also affects bars and nightclubs. Many of these small clubs feature great live music on the weekends but are beginning to feel the effects of this silly ban.

Now, before I get crucified as a pro-smoker, I can assure you that I've never been a smoker and really think it's a disgusting habit. But I don't attempt to tell others (or legislate) what can or can't be done on private premises.

Bars and nightclubs are private businesses and should have the ability to decide for themselves whether to ban or welcome smoking. Like it or not, music, drinking and smoking tend to go hand-in-hand, and people don't frequent these places for their health. I personally would welcome smoke-free nightclubs if that is what they choose. I just hate to see arbitrary bans forced down their throats.

One could argue that if smoking is banned in all locations then all community businesses will be on equal footing. The flaw with that logic is that not all surrounding communities have smoking bans in place, and bands, conventions and other revenue-driving events are beginning to choose not-so-restrictive communities for their activities, thereby damaging businesses left behind.

Smokers are addicts. If they are no longer permitted to have a cigarette when they go out to enjoy a drink and a band then they may well choose to stay home. What's next, an alcohol ban in bars?

— **Wayne L. Youngblood**

Send your letters, comments and suggestions to:

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DiscNews

What's Happening

Bob Dylan has signed a deal with Starbucks Coffee to release rare material from the early days of his career. *Dylan: Live At The Gaslight 1962* will be released on CD and available only at Starbucks outlets. The disc contains 10 songs, including a "A Hard Rain's A-Gonna Fall" and "Don't Think Twice It's Alright," possibly the first live performance ever of the song. Aug. 30.

Pipeline

Arion Records, **Glass Hammer**, *The Inconsolable Secret* (two-CD digipak). July 12.

Audio Fidelity, **Montrose**, *Montrose*. 24-Karat Gold CD reissue of 1974 debut. Features Sammy Hagar on vocals. July 5.

Birdman Recordings, **Paula Frazer**, *Leave The Sad Things Behind*, September.

Rhino, **Yes**, *The Word Is Live*, three-CD set of live material from 1970-88 featuring the different incarnations of the band. Twenty-four of the 26 tracks are previously unreleased — some of the selections are taken from guitarist **Steve Howe's** personal tape collection! There are tracks recorded on John Peel's Sunday BBC program from 1970, with **Peter Banks** and **Tony Kaye** on guitar and keyboards and **Bill Bruford** on drums; three tracks from Detroit's Cobo Hall in 1976 with **Patrick Moraz** on keys and **Alan White** on drums; tracks from the *Tormato* tour with **Rick Wakeman**; three songs from a 1979 concert with **Trevor Horn** and **Geoff Downes** (two of the songs were never released on album); and live cuts with **Trevor Rabin** on guitar and vocals from 1988. Aug. 23.

Backporch, **Frank Black**, *Honeycomb*, July 19.

Cooking Vinyl USA, **Richard Thompson**, *Front Parlour Ballads*. This will be Thompson's first acoustic solo album in more than 20 years and his first ever of all original acoustic material. Aug. 9.

Mute, **Richard Hawley**, *Coles Corner*, Sept. 6; **T. Raumschmiere**, *Blitzkrieg Pop*, Aug. 23; **Warlocks**, *Surgery*, Aug. 23.

Magna Carta, **Mike Portnoy**, *Prime Cuts*. This is a collection of the Dream Theater drummer's Magna Carta sessions with **John Petrucci**, **Jordan Rudess**, **Billy Sheehan**, **Andy West**, **Tony Levin**, **Sebastian Bach**, and **Jake E Lee**. June 28; **Royal Hunt**, *Paper Blood*, July 19; **Dug Pinnick**, *Emotional Animal*, Aug. 2; **Totalisti**, *Slave To None*, Aug. 16; **Robert Walter**, *Super Heavy Organ*, Aug. 31.

Escapi Music, **Pat Travers & Carmine Appice**, *Live At*

The House Of Blues; **The Dictators**, *Viva Dictators*, July 12.

XL Recordings, **Devendra Banhart**, *Cripple Crow*, Sept. 13.

Declare Music, **Clairdee**, *Music Moves*, June 28.

Radioactive Records, **Fresh Maggots**, self-titled reissue of 1971 release, available for the first time on CD; **Orion Express**, self-titled reissue of 1975 release originally on the Round Mound of Sound label; **Shiva's Headband**, *Take Me To The Mountains*; **The Nouvelles**, *That Did It!*; **Fat Freddy Presents**, *Sweet Pants*, reissue of extremely rare album issued by Barclay Records in the 1970s; **Jimi**

Stony Plain Records, **Maria Muldaur**, *Sweet Lovin' Ol' Soul (Old Highway 61 Revisited)*, Aug. 2.

Evidence Records, **Ellis Hooks**, *Godson Of Soul*, Aug. 9.

Heads Up, **Gerald Veasley**, *Gerald Veasley At The Jazz Base*, July 26.

Lost Highway, **Willie Nelson**, *Countryman*. This is Nelson's first reggae album, 10 years in the making. Includes a cover of Jimmy Cliff's "The Harder They Come" and "Sitting In Limbo." Available on CD and 180-gram vinyl. July 12.

Cuneiform, **The Claudia Quintet**, *Semi-Formal*; **Djam Karet**, *Recollection Harvest*; **Forgas Band Phenomena**, *Soleil 12*; **Mats/Morgan Band**, *Thanks For Flying With Us*; **NDIO** (with Hugh Hopper, ex-Soft Machine), *AirBack*, Sept. 20.

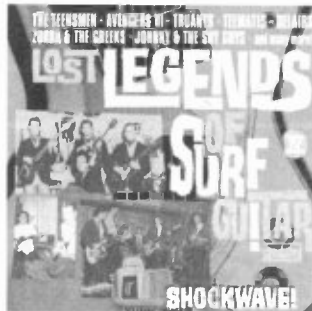
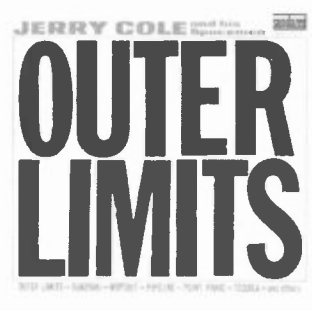
Sundazed, various artists, *Lost Legends Of Surf Guitar — Shockwave*, features 20 tracks from artists including **Zorba The Greek**, **The Tornadoes**, **The Avengers IV**, **The Pastels**, and **The Truants**; **Jerry Cole**, *Outer Limits*, the first-ever CD release of lost surf classic from 1963. Includes new interview with Cole and the tracks "Wipeout," "Pipeline," "Midnight Surfer," "Point Panic" and "Tequila," among others.

Music Video Distributors/Metal Mind Productions, **Michael Schenker Group** — *Live In Tokyo 1997* DVD. Two performances of MSG are captured with performances of songs from Schenker's time in the Scorpions, UFO, MSG and solo. Includes 10 bonus songs from The Unforgiven World Tour, Japan 2000 and interviews. July 12.

Also from Music Video Distributors, **Devo** — *Live 1980*, DualDisc. The DVD includes a full-length concert of Devo on tour supporting their album *Freedom Of Choice* with performances of "Whip It," "Girl U Want," "(I Can't Get No) Satisfaction" and "Mongoloid." Aug. 23.

Legacy, **Son Volt**, *Okemah And The Melody Of Riot*, DualDisc. Features a documentary providing an inside look at the reformation of the band, the making of the album, the first onstage show of the revamped lineup and a solo, acoustic performance by Jay Farrar from New York City. The DualDisc also includes an enhanced stereo mix of the album with Farrar's handwritten lyrics appearing on the screen as he sings them. July 12.

Sony BMG Legacy, **Rory Gallagher**, *Big Guns — The Very Best Of Rory Gallagher* (two-disc hybrid SACD set). Features 24 remastered tracks in 5.1 Surround Sound, two previously unreleased live performances from 1974 ("Messin' With The Kid" and "Bullfrog Blues") and three tracks from each of the LPs from Taste, his original band, including their performance of "Sinnerboy" at the Isle of Wight. June.



Hendrix, *Live At Berkeley — 1st Show*, 1970 concert with 10 tracks including "Johnny B. Goode," "Message To Love," "Fire" and "Voodoo Chile (Slight Return)"; **Swampgas**, s/t reissue of 1971 Buddha release; **Yama And The Karma Dusters**, *Up From The Sewers*. June.

Anti-Records, **Bettye LaVette**, *I've Got My Own Hell To Raise*, Sept. 27.

Blues Fidelity, **Paul Oscher**, *Down In The Delta*, July 12.

Nettie Marie Records, **Jimmy "T99" Nelson**, *The Legend*, Aug. 9.

HitchHike Records, **Jake Shimabukuro**, *Dragon*, Aug. 2.



Courtesy of Relativity, Catanzaro & Mahdessian

Maria Muldaur

Capitol, **Bonnie Raitt**, *Scars Alike*, Sept. 13.

Shout! Factory, **The Marshall Tucker Band**, *Tuckerized*, *Greetings From South Carolina* and *Just Us* (all reissues). **Dick Cavett Show: Rock Icons** (three-DVD set). The three-disc set focuses on the hottest rock 'n' roll musicians of the day who appeared on Cavett's show between 1969-75: David Bowie, David Crosby, George Harrison, Jefferson Airplane, Janis Joplin, Joni Mitchell, Ravi Shankar, Paul Simon, Sly & The Family Stone, Stephen Stills, Steve Wonder, and Gary Wright. Aug. 2.

Shout! Factory is also reissuing several jazz classics originally released on the Bethlehem label: **Duke Ellington**, *Duke Ellington Presents*; **Charles Mingus**, *East Coasting*; **John Coltrane**, *The Bethlehem Years* (two CDs); **Dexter Gordon**, *Daddy Plays The Horn*; **Charles Mingus**, *A Modern Jazz Symposium Of Music And Poetry*; **George Gershwin**, *Porgy And Bess* (two CDs). Includes the entire opera featuring performances by Mel Torme, Frances Faye, George Kirby, the Duke Ellington Orchestra and more.

And more from Shout! Factory: **Herb Alpert & The Tijuana Brass**, *Sounds Like* (reissue), *Herb Alpert's Ninth* (reissue) and *The Beat Of The Brass* (reissue). Aug. 16. **The Turtles**, *Biggest Hits*. Features remastered versions of 10 of The Turtles' biggest hits, including "Happy Together," "She'd Rather Be With Me," "Elenore" and "You Showed Me"; **David Allen Coe**, *Penitentiary Blues*. Coe's long-lost debut *Penitentiary Blues* (originally released in 1968) was written as Coe was serving his eighth consecutive stretch in prison. Includes "Cell #33," "Oh Warden" and "Death Row"; **Johnny "Guitar" Watson**, *What The Hell Was That — The Funk Anthology* (two CDs). This set of 31 songs spans 20 years of Watson's career and includes six previously unreleased tracks;

Dion, Career — The Definitive Collection. This 18-track compilation features Dion's work as a solo artist and with The Belmonts. The CD features songs such as "The Wanderer," "Runaround Sue" and "Ruby Baby." Aug. 30.

SPV USA, **Demons & Wizards**, *Touched*

By The Crimson King, features Blind Guardian vocalist Hansi Kursch and Iced Earth guitarist Jon Schaffer. June 28.

Epic, **Jon Randall**, *Walking Among The Living*, Sept. 20.

Velour Music Group, **Sonya Kittell**,

Words Came Back To Me, Aug. 23.

Kirtland Records, **Pat McGee Band**, *Save Me*, June 28.

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

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Stuff Like

InsideOut is a label whose roster of progressive-rock artists and related music keeps growing. Two of its latest releases from **Kaipa**

(*Mindrevolutions*) and **Steve Howe** (*Spectrum*) get the thumbs up. Kaipa are a long-running Swedish progressive act founded by

keyboardist/vocalist **Hans Lundin** in 1974. *Mindrevolutions* is the band's eighth album and also includes original member Roine Stolt (of The Flower Kings) on guitars/vocals, Morgan Ågren on drums, Jonas Reingold on bass, and Patrik Lundström and Aleena on vocals. This release represents, for me, everything good about good prog. The songs are filled with long, flowing melodies, quirky and challenging arrangements, rich textures and expansive musical ideas (the title track is nearly 26 minutes long!) Women don't usually take center stage in the prog world, but it's the tracks featuring Aleena's singing, "Shadows Of Time" and "Flowing Free," that turned out to be among my faves along with the title tune and the majestic "Remains Of The Day."



Howe is no stranger to fans of a progressive bent through his playing with **Yes**. His work outside Yes, however, encompasses everything from orchestral works to jazz and folk. *Spectrum*, Howe's 14th solo album, is a family affair featuring sons Dylan (drums) and Virgil (keyboards), along with Oliver Wakeman (keyboards), and bassist Tony Levin. We get 15 tracks of Howe playing mostly electric guitar with his trademark tone and silky smooth phrasing. The only disappointment here is there is no solo acoustic guitar track, either steel or nylon.

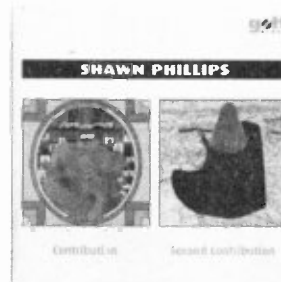


A triple treat for **Donovan** fans will be available Sept. 13, from Legacy media. The three-CD set (with bonus DVD of rare footage and performances and full-color book), *Try For The Sun: The Journey Of Donovan*, is a fantastic retrospective of Donovan's 40-year career with plenty of goodies never before

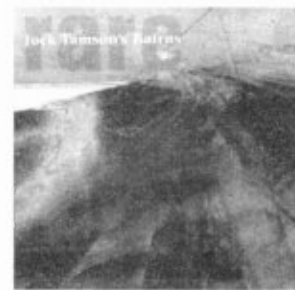
appearing on an album. The old faves are here — "Catch The Wind," "Colours," "Sunshine Superman" (an extended version), "Season Of The Witch," "Guinevere," "Atlantis" and "Hurdy Gurdy Man" — but there's so much more! There are four previously unreleased tracks from his Nov. 17, 1967, concert at the Anaheim Convention Center — "Epistle To Derroll," "To Try For The Sun," "Someone's Singing" and "The Tinker And The Crab"; an outtake from the album *Barabajagal* titled "Lord Of The Reedy River"; the title track from Donovan's canceled Epic album *Moon In Capricorn*; three other tracks from 1969, "The Ferryman's Daughter," "She Moved Through The Fair" and "The Traveling People," which make their first appearance on CD; two tracks from a Nov. 15, 1971, show at the J.F.K. Center — "Young And Growing" and "Keep On Truckin'" — which have never before been released; and there's still more. I'll leave it to you to discover the rest. To top it off, all 60 tracks were sourced from the original master tapes and remastered. The sound is great!

Although it's been out for a while, I have to mention the **Shawn Phillips** reissue from Gott Discs. This two-fer features Phillips' *Contribution* and *Second Contribution* together, arguably the finest works he produced and two of the finest examples of musicianship meets arranging meets writing, period. Phillips' music is difficult to label — he blends folk, rock, jazz and elements of classical, sometimes in the same song, with a painter's eye for detail and a poet's gift of wordplay. Phillips can also play nearly anything with strings, including six and 12-string guitar, oud and sitar, and his three-octave vocal range opens up endless possibilities.

Contribution has some incredible songs, including "Man Hole Covered Wagon," "L Ballade" and the closer "Screamer For Phlyses," whose lyrics demonstrate Phillips' love of language: "And a kiss to the wind like lacquer thinned/To emulate a fine violin/Brings a silent range to your subtle change/Or more commonly yclept being/And your double track sphere is uncommonly clear/And it outshines all the seas and the seething." Indeed! *Second Contribution* is an even stronger album, and its 12 songs flow together almost as one. Highlights: all.



Richard Hawley's *Coles Corner* hit me like a big, feather-stuffed pillow — a surprise but nice at that. How to describe this? If Tony Bennett and Scott Walker got together with Calexico and Lambchop and played classic American pop in a British club with an old-Western theme it might sound something like this. Hawley has a deep, rich voice that hangs like the haze of a foggy Saturday morning over his music — equal parts easy listening and crooning with a Nick Drake weariness. My favorites are the lush title track, which has a sort of Elvis Presley "Memories" vibe, the sparkling country-rock of "Just Like The Rain," the expansive "The Ocean" and the dreamy "Born Under A Bad Sign." But it's all good. (Mute Records)



Greenstrax is a label based in Scotland whose catalog is dedicated to Scottish, Celtic and Gaelic music. It has an outstanding roster of artists, and I had the pleasure of being introduced musically to a fantastic fivesome: **Jack Tamson's Bairns** and their latest album, *Rare*. Tamson's Bairns — Derek Hoy (fiddle), John Croall (vocals/bodhran/whistle), Ian Hardie (fiddle/vocals), Rod Paterson (vocals/guitars/mandola), and Norman Chalmers (concertina/percussion/whistles/mouth organ) — put their stamp on, primarily, traditional Scottish tunes both lighthearted and sorrowful. Their arrangements, playing and singing are spot-on, whether the slow air "Scotch Cap," the pomp of "The Fause Knight On The Road," the ballad "The Bonnie Earl O' Moray" or the heel-tapping trio of "The Faerie Boys Of Leith/The New Way To Edinburgh/The Leith Scots Measure." Many of the songs are littered with old Scottish words, and, at times, the brogues and accents of the singers are so heavy the language seems anything but English. Part of the fun is listening and trying to decipher the lyrics — they're all included so you can check. If you're at all interested in British Isles or Irish folk music, via The Chieftains or otherwise, you need to check this one out. I can't recommend it highly enough.

Now, please to pass the haggis! Actually, make that the drumstick...

My inner drummer smiles when listening to Magna Carta's *Drum Nation Volume 2*, which features 12 of today's most skilled drummers on as many cuts. This isn't an album of wild bashing; it's more of a platform giving drums equal weight in the mix and the arrangement. It doesn't matter if you don't know a paradiddle from a periwinkle; these cats lay down the groove. **Tim Alexander's** playing with Attention Deficit on "My Fellow Astronauts" and **Keith Carlock** with Oz Noy on "Steroids" are just two of the eye-opening performances here from drummers you may have never heard. Dream Theater's **Mike Portnoy**, **Pat Mastellotto** of King Crimson, **Terry Bozzio**, and **Rod Morgenstein** (ex-Dixie Dregs) also get their spot. It's **Dennis Chambers'** playing with Niacin, however, on "One Less Worry" that stands out for me. His touch is light and his sticking so effortless that technique is forgotten in the wash of sound.

Another release whose music keeps pounding in my ears is from ex-**Living Colour** drummer **Will Calhoun**.

His *Native Lands* is a mix of classic jazz and world music with some electronica thrown in. Calhoun has assembled a monster group of sidemen, including **Pharaoh Sanders**, **Stanley Jordan**, **Kevin Eubanks**, and **Marcus Miller**.



They tackle Wayne Shorter's "Nefertiti" and Elvin Jones' "Three Card Molly" with precision and taste. Calhoun's compositions — including "Naked," "Umoja," "Emanation," "Dorita" and "She" — are evocative explorations of distant lands, journeys, love and spirituality. The use of instruments such as a Nigerian udu drum, Indonesian flute, Native American double bell flutes, shakers and hand drums imparts a sense of timelessness to the music that is as hypnotic as the beat and singing in the title track, "Native Lands." Calhoun ends with "Echoes Of Elvin," a short, tasteful drum solo in memory of the late Elvin Jones. The two-disc release (one CD/one DVD) includes bonus interviews, track commentaries and more. (Half Note Records)



Month after month, Angel Air Records rescues some of rock's most obscure and curious acts from the vaults of the forgotten. Case in point: Angel Air has brought all the recorded output of the mysterious band **Ice** onto one CD, *Ice Man*. In the late '60s, Ice — Glyn James, John Carter, Lynton Naiff, Grant Serpell, and Steve Turner — were staples on British radio, including playing John Peel's show with Jimi Hendrix and Traffic. The band, however, rarely (if ever) performed regular concerts. Only a few of these songs have ever been released, and some were remastered from the original vinyl 45s! The singles "Ice Man" and "Anniversary (Of Love)" make up the meat of the six basic tracks — there are also 13 bonus tracks! This is pure psychedelic British-pop/rock, definitely of the day but enjoyable nonetheless. ●

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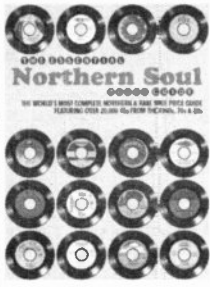
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ESSENTIAL NORTHERN SOUL PRICE GUIDE

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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The Picture Sleeve Archive

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

THE SUPER SET EP Columbia Records, 1967

The major record companies in the 1960s always seemed to be the uncomfortable stuffed suits at the freak-out party. Knowing which way the wind blows wasn't much consolation in their clumsy attempts to be hip. Columbia Records was generally more savvy than most of the others but also more spectacular in its flameouts. Remember "The Man can't bust our music" advertisement? How about the Moby Grape overkill with five singles released on the same day?

The *Super Set* EP was actually a pretty cool attempt by Columbia to promote its releases of January 1967. It's a set of six tracks from six very different groups and solo performers, all of whom would probably wonder what they were doing in the same room together. But such was the heavy-handed marketing of the era that "youth culture" meant anything that wasn't *The Sound of Music* or Frank Sinatra.

What makes *The Super Set* EP unique is the inclusion of a set of six trading cards, included as a single, ready-to-cut sheet. Each card has a neat photo and back bio. Unless someone tells me otherwise, this is probably the first time trading cards had been issued as a promotional item by a record company.

The hype: "All new album artists who will be enormous stars very, very soon."

Didn't work.

At the commercial top of the heap was Keith Allison, a "nice boy" with a safe pedigree of television work (*Where the Action Is*) and establishment-friendly bands such as The Righteous Brothers and the post-Buddy Holly Crickets. His easy pop-rock solo debut, *Keith Allison in Action*, was a good mainstream bet by Columbia for stardom.

The hype: "Keith is, as everyone knows, a Paul McCartney look-alike... he is extremely talented in his 'own right,' as another Beatle, John Lennon would say."

Didn't work.

Next was recently flown-The-Byrds'-coop Gene Clark, whose moody brilliance in songwriting and performance would take a tortuous path for the next 30 years or so. His proto-country-rock debut album, *Gene Clark with the Gosdin Brothers*, has sustained its interest and collectible status over the years.

The hype: "He doesn't dig strong drink or bugs."

Didn't work.

One of the last blasts of the British Invasion included a valiant attempt to break into American consciousness with the classic R&B album *Chris Farlowe And The Thunderbirds*, aka *Stormy Monday*. Farlowe had been a staple in the British blues scene, but he missed the first wave and by the time this was released it was way too late.



COLLECT 'EM ALL! SAVE 'EM! TRADE 'EM! Columbia Promo Trading Card Set from 1967 Unearthed



The hype: "There's no doubt that he's destined for stardom in the United States. A one-word description of the thundering talent — DYNAMITE."

Didn't work.

A nod to the late folk-rock and burgeoning psychedelic scene is the inclusion of The Peanut Butter Conspiracy and The Freak Scene. The Conspiracy was a post-Jefferson Airplane band born from the ashes of an even earlier post-Airplane band, The Ashes. They feature a strong guitar sound and good singer in Sandi Robinson and the near-hit, "It's A Happening Thing."

The hype: "The latest product of the wild and whacked-out West Coast scene... promises to be even more popular than the spread they're named for."

Didn't work.

The session musicians who comprised the Freak Scene and their album *Psychedelic Soul* have always been ignored by collectors. Too obvious. Their hipness cachet gets some boost, however, for having one of their songs covered by The Third Bardo.

The hype: "The best way to listen to this album is to take your Christmas tree lights, man, and string them all over your bedroom. Then, plug the string in and out in time with the sounds."

Didn't work.

Last, and light years opposite Allison, is Brute Force, a truly bizarre satirist who has traversed the edge of collector consciousness for years. His debut album here, *I, Brute Force, Confections Of Love*, is not the album that's worth \$2,000, but it's a worthy collection of odd ditties, strange bits and musical oddities such as "To Sit On A Sandwich" and "Tapeworm in Love."

The hype: "Is he the solution to the question on everyone's lips — namely, Whatever Happened to Powdered Grapefruit? He is."

Didn't work.

What works is that, curiously, these albums are probably more interesting now than in 1967, when they were crowded out by more immediately compelling records. When everyone was buying Beatles and Rolling Stones records, everything else had to squeeze in where it could. It was the rare, adventurous teenager who'd spend money on any of *The Super Set*.

Oh well. The record-collecting community has rediscovered these albums, and there's guaranteed shelf space for them. ●

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

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What would happen if...

Don Walker



Thousands of fine people lost their hobbies in the 2004 hurricane season. Items ranging from music collectibles of many types, to 19th century political ephemera, model railroads and glass figurines were sadly destroyed. Did insurance help many of these victims? In too many cases, the answer was, "NO."

I've always been a collector—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles of any kind. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

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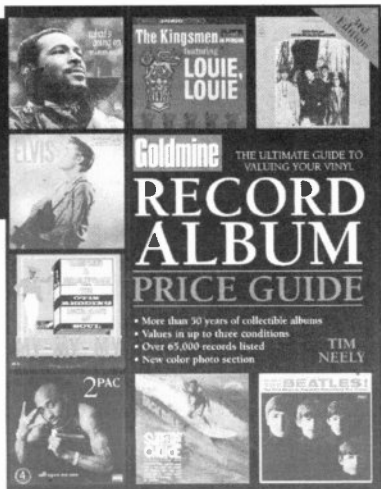
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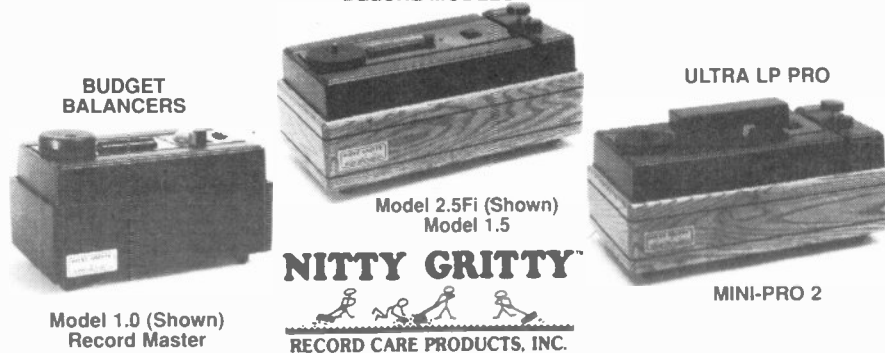
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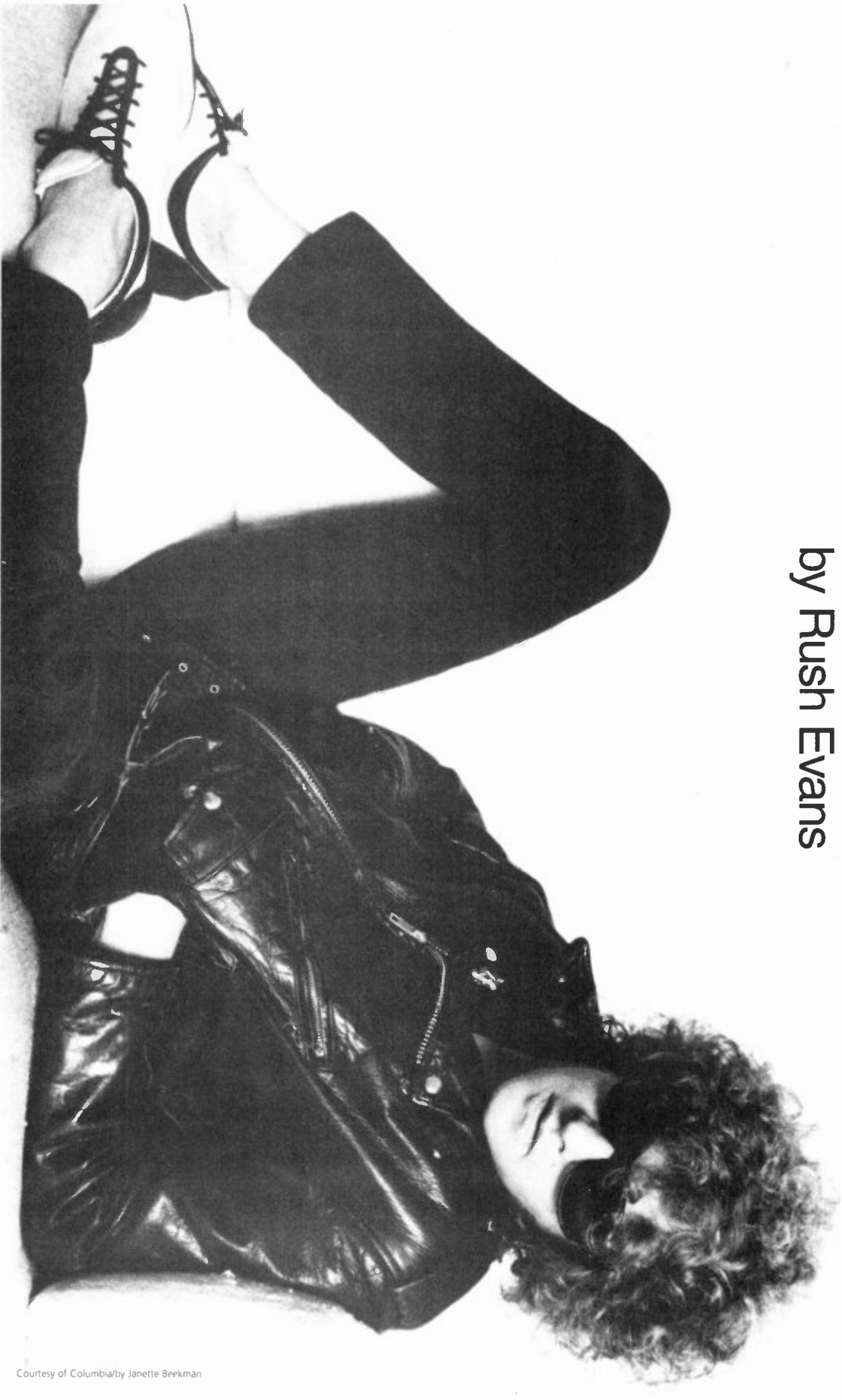
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Old Time
COVER

**THIRTY YEARS SINCE
MOTT THE HOOPLE,
IAN HUNTER STILL
LOVES ROCK N' ROLL**

by Rush Evans



Courtesy of Columbia/by Janette Beekman

Norman Mott didn't really fit in anywhere. His eccentricities rendered him an outcast, except in a circus of freaks. He was trapped in a world that didn't understand him, until he managed to escape when he dumped the sandbags of a hot-air balloon and took to the sky on a lonesome journey. He was last seen three miles from heaven.

Mott is the fictional central character of an obscure Willard Manus novel called *Mott The Hoople*. Mott's story had nothing to do, really, with the band that took his name and made it their own. They just liked how it sounded.

Now, 35 years later, it appears that the name Mott The Hoople had fit the band all along, capturing perfectly their gloriously iconoclastic, all-too-brief flirtation with the musical big time. They were last seen shining brightly in 1975, just a few miles from rock 'n' roll heaven.

Mott The Hoople, the band, were the real deal. Straightforward rock 'n' roll in The Rolling Stones tradition was their rhythmic modus operandi, but they had an even grungier wall of sound tied to a magically warmer lyrical heart. The thick, driving instrumentation belonged to drummer Dale Griffin, bassist Overend Watts, guitarist Mick Ralphs, and organist Verden Allen. The poetic depth and ragged, Bob Dylan-esque vocals came from the last guy in, who would quickly emerge as the songwriting genius and frontman.

When Ian Hunter was hired to replace singer Stan Tippins, it all came together for the young Brits. What resulted, simply put, was a great thing. "It was a great thing. Leave it like that," is how Hunter looks back on that half decade in the '70s, with 20/20 hindsight through his omnipresent dark shades.

Hunter's brilliant career could easily have ended when Mott The Hoople broke up for good in the mid-70s, but he was just getting started. He has just cleared his third decade as a solo artist with a double live album featuring songs, old and new, Mott and not, supported by the lush orchestration for which they had long begged.

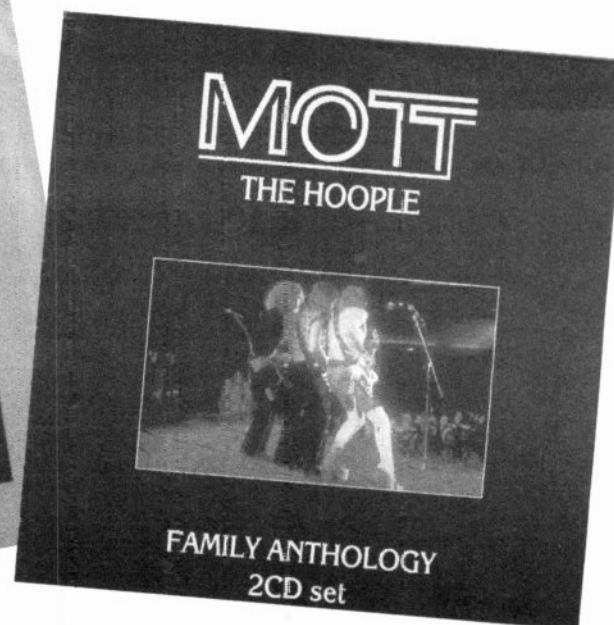
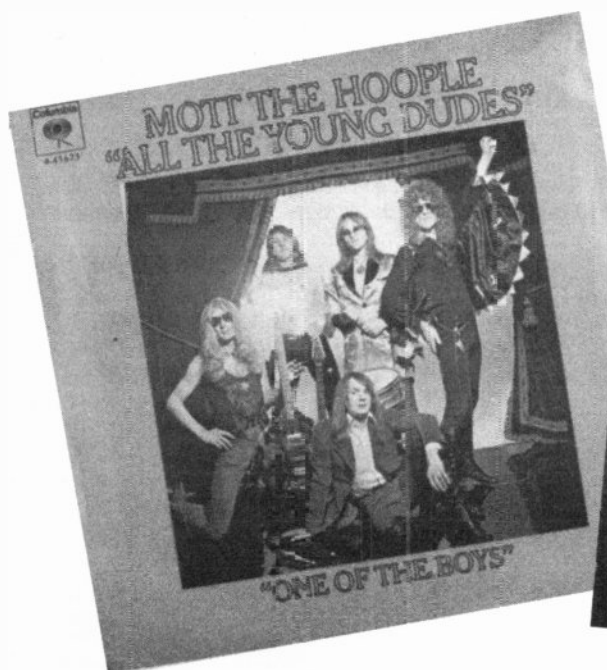
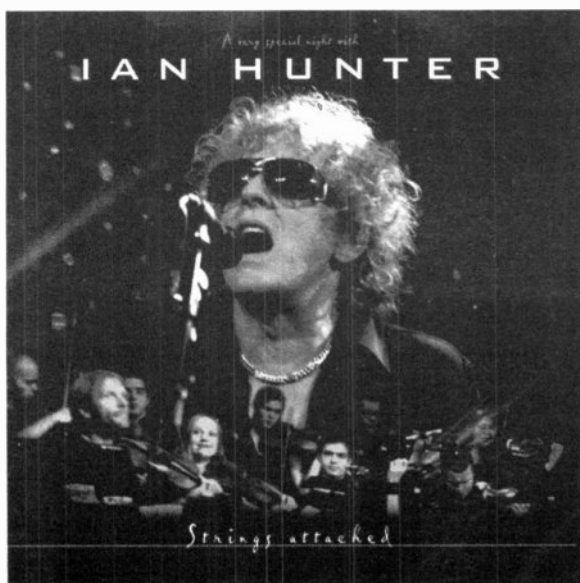
Make no mistake, though: Hunter still plays rock 'n' roll, and that's what the *Strings Attached* album is. It just happens to have what the title suggests. Strings. Attached. The album and the accompanying live DVD find Hunter in top form, approaching 60 with the same informal class and casual dignity that brought him here. Age is irrelevant in his performance and cer-



Courtesy of Columbia

Mott The Hoople (left to right) Morgan Fisher, Mick Ronson, Ian Hunter, Buffin, and Overend Watts.

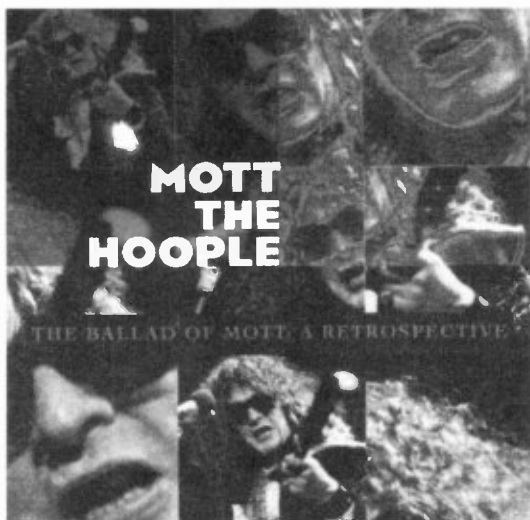
MOTT THE HOOPLE SHALL FOREVER BE ASSOCIATED WITH THE BOMBASTIC ERA FROM WHENCE THEY CAME.



Far left: Hunter's new album. Above, left: "All The Young Dudes" picture sleeve. Right: A new Angel Air release.

MOTT THE HOOPLE ALBUM DISCOGRAPHY

- Mott The Hoople (1969)
- Mad Shadows (1970)
- Wildlife (1971)
- Brain Capers (1971)
- All the Young Dudes (1972)
- Mott (1973)
- The Hoople (1974)
- Mott The Hoople Live
(1974; 2004 reissue is a double-disc)
- Mott The Hoople's Greatest Hits (1975)
- The Ballad Of Mott: A Retrospective
(double-disc, 1993)
- Friends And Relatives (double-disc, rarities, 1999)



IAN HUNTER ALBUM DISCOGRAPHY

- Ian Hunter (1975)
- All American Alien Boy (1976)
- Overnight Angels (1977)
- You're Never Alone With A Schizophrenic (1979)
- Welcome To The Club (1980)
- Short Back 'N' Sides (1981)
- All Of The Good Ones Are Taken (1983)
- Y U I Orta (as Hunter/Ronson, 1989)
- BBC Live In Concert (1995)
- Ian Hunter's Dirty Laundry (1995)
- The Artful Dodger (1996)
- Once Bitten, Twice Shy
(double-disc compilation, 2000)
- Missing In Action (live, 2000)
- Rant (2001)
- Just Another Night (live, DVD, 2005)
- Strings Attached
(double-disc, live, CD and DVD, 2005)



Ian Hunter and his band.

tainly in his persona: He looks now exactly as he did in 1972, with the same sunglasses and bushy head of curls hiding the man behind the revealing songs ("It ain't my fault if I never grew up," he sings in "Still Love Rock And Roll" from 2001's *Rant* album).

The live performance with said strings attached was actually recorded in 2002, and he's supporting it in performances with his tight American rock band in 2005. March found him in the live-music capital of the world, Austin, Texas, playing an outdoor gig by the Colorado River (Austinites call it Town Lake) for the annual international music festival, South By Southwest. In a mood-spanning stellar set, he provided the festival's highlight, with vibrant new introspective material and familiar rockers that packed a punch.

But it was a mighty long way down rock 'n' roll getting here. Talking with Hunter about his tumultuous career finds him a little less mysterious than the rock star behind the shades. He's articulate, thoughtful and funny when talking about his lifetime making music that matters.

THE BALLAD OF MOTT

Mott The Hoople shall forever be associated with the bombastic era from whence they came, but again,

they had a rocking sound that was all business. The glam-rock tag came along with the wild clothes and glitter that defined the grandiose times and establish the rock show as an Event with a capital E. Much of their image was crafted by a magnificently bizarre A&R man named Guy Stevens.

In the middle of 1969, Hunter was already a veteran of a number of bands, though he was hardly a cool cat, image-wise. He was an awkward, pudgy kid, but he had seen Jerry Lee Lewis live, and the experience had opened his mind to the magic of music. A musician he was and a musician he would be. His look was no problem for Stevens, a middle-aged bald man with finger-in-socket hair. Stevens knew just how to match the young Scot up with another project, a band named Silence from Herefordshire, near Wales.

Hunter was hired to sing, though he didn't fancy himself as much of a singer. But who cares? It was rock 'n' roll, and nothing had stopped his musical hero Dylan from singing. Hunter identified with another hit-maker of the time, which led to one of several very odd choices of cover songs on the band's self-titled first album. Along with a blistering instrumental version of The Kinks' "You Really Got Me" and the Sir Douglas Quintet's "Crossroads" is a seven and a half-minute passionate interpretation of pop star Sonny Bono's "Laugh At Me."

"All that was because I wasn't really a great singer at all. I was just one of those phrase singers," Hunter said. "I heard that, and I thought I could do that. And I liked the idea, 'Laugh At Me,' because at the time, people were laughing. Sonny Bono and Dylan too, these weird voices, now you could do that. Before that, you couldn't do that. You had to have one of those proper voices, à la [Bad Company's] Paul Rodgers, a good natural voice. Now, I think Bob Dylan's a great singer, but at the time, he was a phrase singer. Jagger, in a but sort of way, is another great phrase singer. I had to go the phrase route, because I didn't have a great natural voice. That's how I came to do 'Laugh At Me.' And 'Crossroads' was Guy Stevens' idea. There was a lot of ideas that were Guy's in the early days. [Dion's] 'Your Own Backyard,' that was Guy's idea."

The late Stevens was responsible for much about the band, and, as Hunter recalled, he "was a bit of mess. Fabulous bloke, but not all right, by any means." That made him just about right for the unique quintet. Later on, after his years in the marginally successful middle with Mott, Stevens would produce the most important rock album of the 1980s, The Clash's outstanding *London Calling*.

It was Stevens who had found the book with the name that would complete his rock 'n' roll creation — and he had found it in a rather unfortunate setting.

"Guy was doing six months in jail, and he found it in the prison library," said Hunter of the Manus. In every chapter, [Norman Mott's] 'Mott The This,' or 'Mott The That,' and in one chapter, he's 'Mott The Hoople,' which is a trap. That was the title of the book as well."

Stevens' original planned use for the name was for a young junkie he met in jail, for whom he had great plans of stardom. The kid died before fulfilling Stevens' plans, but he remembered that book's name. "He mentioned Mott The Hoople off the cuff one day. I said, 'Guy, that's amazing!' The whole band thought that was an incredible name for a band because it doesn't sound like anything else. And he said, 'Yeah, but I can't give it to you because it's got a bad vibe to it.' That was in the days when we talked about vibes. We badgered him and nagged him, and in the end he let us do it."

ALL THE YOUNG DUDES

Images, names and vibes aside, Mott The Hoople knew how to rock. As the '60s came to a close, the decade that lay ahead of them was full of musical promise. The Beatles were breaking up, Dylan had gone electric and the Woodstock festival had grown deeply interested in indulgent new experimental sounds. The Rolling Stones, however, were still The Rolling Stones, which gave hope to the innovative young band playing real rock 'n' roll. What set them apart on their independent Norman Mott-like journey were the grown-up lyrics, the wise-beyond-its-years voice of Hunter and a sound with every kind of influence.

"It was all a kind of morass," said Hunter. "A bit of West Coast, a bit of Memphis, a bit of all kinds of places, combined with Dylan and Jerry Lee Lewis. We shoved it all in the mix together. We were a rock band before it got departmentalized. We just played slow songs, funky songs and fast songs. In the end, people didn't really know where we were, when in fact, we were a rock 'n' roll band."

They were a rock 'n' roll band, a solid one with a great live show, but they needed a hit. Enter David Bowie, in the early part of his own heyday, who offered up a song for them to record called "Suffragette City." It was a golden opportunity that

they turned down. "It's an OK song, but it wouldn't have done it for us. Radio was closed to us. We had to have a classic song, and that was it."

Bowie was kind enough to make a second offer, one that required little deliberation. "We must've been around at the right time, [because] he just sort of gave it up. I wouldn't have given it to anybody!" Hunter said, laughing. "No way in hell! The minute I heard it I just thought, 'You're joking. What are you giving this to us for?'" Bowie's "All The Young Dudes" became Mott The Hoople's signature song and a timeless rock masterpiece.

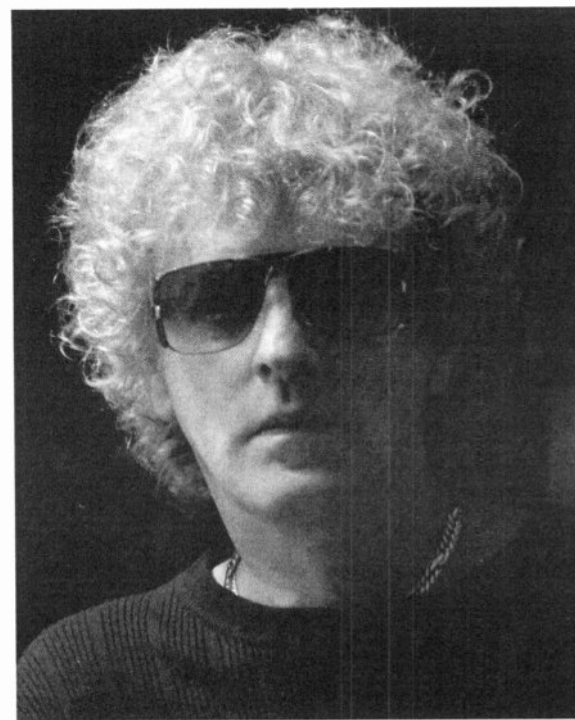
ALL THE WAY FROM MEMPHIS

Thanks to "Dudes," the unlikely rock star became just that, and he even wrote a book on the subject, *Diary Of A Rock And Roll Star*. The book really was just Ian Hunter's diary from the road during one tour, and it ultimately deflated any glamorous stereotypes about



Above: Hunter sans shades.

Courtesy of CBS Records



Courtesy of Brookes Company

the mythical rock lifestyle. It focuses on the drudgerly, boredom and hassles that come from life on the road, revealing more and more with the fictional Spinal Tap than the extravagant world of the early '70s' most successful artist, Elton John.

In fact, the story of Mott The Hoople depicted in the book is rich in Graceland Tapitude, right down to a hilariously weird trip to Graceland, which still makes Hunter laugh.

"We went into Elvis' place, [which] we shouldn't have done, but we did," he said of the night that he and tour mate Joe Walsh and a few fellow Hooples tried to see the King. "I didn't get to meet him, but I met Alberta [Elvis' cook]."

After their Memphis gig, the up-and-coming rock stars partied at their hotel enough to revert back into being just fans, as some of the locals in attendance revealed their royal connections. "At the hotel, we had a floor between Joe Walsh and us, and some of the people that turned up were some of [Elvis'] relatives and they said, 'We know how you can get in.' That comprised of people chatting up at the gate while you slipped around the back. Stupid, I know, but it was an idea."

Upon entering the grounds with his mates, Hunter wandered up to the house with drunken confidence. "I tried the back door and the door was open, so I went in! Shag carpet — floor, walls, ceiling, all shag, like a shag-carpet tube. I walked in and there was a gymnasium on the right, and then I came to another door and that door was locked, so I tapped on the door and Alberta answered the door and I said, 'Is he in?' Like I'd popped over for a bowl of sugar or something! She said, 'Well he is. He's just gotten back from the cinema, and he's not very happy.' About the same time the beer was wearing off. I was thinking, 'This is enough. I've gone too far. I've gotta get out.'"

That was also about the same time that Presley's security staff came to the same conclusion. "They came to the front in the van to pick me up. I thought if I got in the van they were gonna beat the shit out of me, so I wouldn't get in. Stupid, I know. I remember walking down the main drag in the front. It was Christmas and he had a nativity scene up on the right-hand side, and all the driveway was lit and the van had come up to pick me up. I wouldn't get in the van so I walked down to the front of the van right there in the middle with the lights and the nativity and everything. Nobody had a camera. I would've loved to have had a photograph of that."

ALL-AMERICAN ALIEN BOY

Memphis was also the setting of Mott's other chart hit, "All The Way From Memphis," which would reach a much wider audience as the opening track for the Martin Scorsese film, *Alice Doesn't Live Here Anymore*. The pounding piano intro demonstrates Hunter's Lewis influence from way back and reveals that instrument's relevance in rock 'n' roll (just as Elton John had been doing). There were enough other minor hits to merit a Mott The Hoople *Greatest Hits* collection, including the radio-friendly pop song, "Honoloochi Boogie" and the infectious "Golden Age Of Rock And Roll."

He had forsaken old England in favor of New England (where he still resides) at about the same time that Mott The Hoople came to a close, and the new American was to begin his new solo career with a solid, self-titled debut album released just months after Mott's last.

"'Ello!" is how Hunter kicks off the record, with pronounced British accent intact. The first track is the hook-laden "Once Bitten, Twice Shy," a hopeful greeting in his new incarnation as a solo artist — but he

wasn't really alone. Former Bowie bandmate Mick Ronson was one of the best rock guitarists in the world when he joined Mott The Hoople in its final days (there had been several personnel changes after Mick Ralphs' departure to form '70s arena-rock band Bad Company with Rodgers). Hunter and Ronson forged a personal and professional bond that left a defining, blistering imprint on that first record and a trademark sound for many of the Hunter albums that would follow.

For his second album, *All American Alien Boy*, Hunter more openly embraces his Dylan-esque tendencies but not at the expense of further developing his own message and his own voice. In the brass-driven title track, he addresses his own culture shock in the new land, even making a reference to the most famous British expatriate in the biz ("Look out Lennon, here I come, land a-hoy-hoy-hoy/All American alien boy"). And the sprawling closing song, "God (Take 1)," includes wordplays and imagery as sharp and clever as anything that Dylan had written to date ("A God gets tired of playing so much chess/that he wishes his God would get him out of this mess").

STILL LOVE ROCK 'N' ROLL

The Dylan connection is something Hunter readily acknowledged, as a musical peer certainly but also as a devoted fan. "I was writing a lot like him in the early days, but somewhere down the line, you gotta find your own style. Otherwise, you're basically a cover artist. I sort of leaned on Dylan the first couple of years, and then I started to look around and see if I could try and get me own voice together more. I thought Dylan is great. I still do to this day, but you've got to carve a thing of your own." He has encountered his unwitting musical mentor several times over the years. "We're not mates; we have met. He was very nice both times." He continues to marvel at the mystery of Dylan's work, including the recently published first installment of Dylan's memoirs. "Even the book, as plain and simple as he tries to make it, there's a lot you really don't get."

Before the tour that took him to Austin in 2005, Hunter's most recent revisitation of the road was as a member of Ringo Starr's latest incarnation of the All-Starr Band, in which legends from the golden age of rock 'n' roll find safety in numbers, backing up a Beatle and contributing three songs apiece of their own to the classic-rock set (among the Starr bandmates over the years are Todd Rundgren, John Entwistle, Peter Frampton, and Dave Edmunds). It would've made predictable sense for Hunter's selections to have been Mott numbers straight off the charts, but he didn't see himself as a jukebox. Sure, "All the Young Dudes" made perfect sense, but why not include an obscure but extraordinary love song from his solo work, as he did when the All-Stars hit Fort Worth, Texas, in 2001?

"Ringo liked that," he said of the song called "Irene Wilde." "That's why it wound up being in the set. He liked that at soundcheck. He said, 'What's that 'I'm Gonna Be Somebody Someday?'" Do that.' He was calling it by a totally different title. It worked fine."

The Ringo tour was great fun for Hunter, well into his 50s but still much younger than the eldest Beatle. "He's a great guy," Hunter said of Starr. "He's just good fun to be with. The rehearsals are pretty hairy, but it's like a holiday after that. He doesn't have to do it. He just plays. He's very proud of all the bands he's had, and he's so normal. It's almost scary."

Hunter is also proud of having been covered by other artists, something that has happened many times, several of which have yielded hits. Barry Manilow took the father-and-son ballad "Ships" onto

the charts in 1979, and hard-rock band Great White owes their success to Hunter for "Once Bitten, Twice Shy." The highest-profile cover, and certainly his greatest financial pleasure, is the Presidents Of The United States Of America's faithful (sans British accent) version of "Cleveland Rocks," which serves as the theme song for television's *The Drew Carey Show*.

He's pleased with each of those, but there are dozens more. "I've heard them from all over the world. I've heard Norwegian versions; I've heard Japanese versions. Every time you hear it, you might not like it, but you get a little tingle that somebody had the time and the energy to cover [you]."



Above: Ian Hunter and Mick Ronson's album.



Despite being a prolific songwriter, he's OK with the fact that somebody else wrote the song for which he is most widely known. "You always get lumbered with one thing. Everybody's got that problem, usually the first thing that ever happened for them. Fortunately, I was lumbered with 'All the Young Dudes' for most of my life, which is a great song."

STRINGS ATTACHED

More than a dozen superb solo albums (2001's *Rant* most notable among them) have built to the less-than-obvious choice of working with strings. It turns out that the unusual move was an excellent and ultimately logical idea.

When he was approached with the idea of re-interpreting himself, it made perfect sense. "I just thought it was a left-field sort of thing that interested me greatly. It's great working with an orchestra. All my life I've been considered to be some glam guy who wrote 'All the Way From Memphis' and 'Once Bitten.' So it's really nice to see some of the slower things coming to the fore."

Among those was his very personal and moving tribute to the late Ronson, "Michael Picasso." Hunter's partner and friend succumbed to cancer in 1993. Writing such a song can be tough, but he pulled it off in a way that would have surely pleased his mate. "If you're gonna do anything like that, there had better be an element of dignity involved. With 'Picasso,' it was kind of easy, because that was how it was. It's such a powerful thing that happened to Mick. It happened to me as an onlooker. I couldn't do anything about it. This person's got it and you're standing right next to him; it's the weirdest thing."

Among the album's new songs is "Twisted Steel," itself tackling another difficult subject: Sept. 11. "I would've never done it. It just came to me. My wife's cousin went down in that. I'd spoken to her mother; it had been exceedingly difficult, because when the whole thing was going down, they were making phone calls; they were all on mobile phones. That's one of the horrible things about mobile phones. You can actually be talking to somebody when they're in a mess. There was just nothing you could say, but then all of a sudden this [song] came out. I did it more or less for her mother."

A NIGHTINGALE SANG

Both of those songs turned up in the Austin set between more familiar tunes, each proving that this was no oldies act.

Later in the show, Hunter brought out a Texas favorite, songwriter and Mott The Hoople fanatic, Alejandro Escovedo, to join him for a moving version of his former band's greatest song. With a harmonica rack and Escovedo on harmony, he shared with his new audience "I Wish I Was Your Mother," one of the '70s' brightest musical moments. After the set, as the several thousand music fans disbursed to hit clubs all over town for the music festival, Hunter returned to the stage for the hundred dedicated devotees who stubbornly refused to leave without a second encore.

For this select few, he chose to sing his mum's favorite song, one that had been recorded by everybody from Frank Sinatra to Bobby Darin. It seemed an odd choice, but for Hunter, as independent as Norman Mott, it made perfect sense for an attitudinal rock 'n' roller to cover a sentimental torch tune, "A Nightingale Sang In Berkeley Square."

I may be right, I may be wrong,

But I'm perfectly willing to swear,

That when you turned and smiled at me,

The nightingale sang in Berkeley Square.

The small crowd was transfixed by Hunter's tender take on the pop standard. The experience left one Austin, Texas, music fan wondering what the world's most famously anti-rock singer, Sinatra, would've thought of this warm rendition of the song that he too had recorded. One can only hope that the beautifully ragged voice of rock star Hunter made its way upward at the open-air performance, close enough for Sinatra to hear, just a few miles from heaven. ●

Disc Reviews

Glenn Yarbrough

One More Round
Collector's Choice (5362)
reviewed by j. poet

Glenn Yarbrough began singing to help pay for his college education — he was going to be a teacher. He was discovered by Albert Grossman (before Grossman was Dylan's manager) and booked into Chicago's Gate of Horn as a folk singer. That led to The Limelighters, who were second only to The Kingston Trio in the folk/pop pantheon, and eventually Yarbrough's solo career as a pop singer. *One More Round* is the singer's second post-Limelighters set for RCA, a balance of folk songs given radio-friendly (some might say bland) arrangements and pop confections.

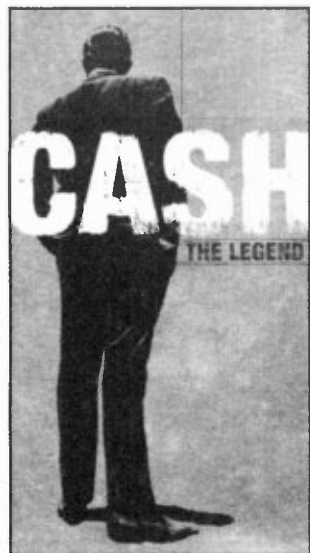
The strongest tracks here are a couple of Rod McKuen tunes, "Love's Been Good To Me" and "The Lovers." Yarbrough gives the sentimental lyrics a sincerity that grounds them in the world of true emotion. His amazingly pure tenor eventually made Yarbrough an AM radio staple.

Although "Baby The Rain Must Fall" was on his third outing, everything that made his later work shine is already in place here.

Johnny Cash

The Legend
Columbia/Legacy (92802)
reviewed by j. poet

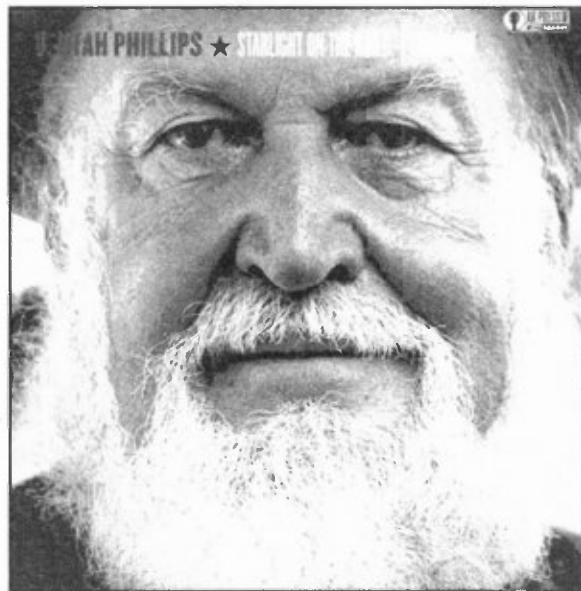
Columbia Records was finally in the process of restoring Johnny Cash's back catalog to print when he passed away, so now the slice and dice of the marketing department is going into overdrive. His first posthumous collection, *The Legend*, is four CDs and 104 tracks that cover the man's career from Sun Records to



and one of the last recordings he made.

Cash seldom made a false move in the studio, although "The Wanderer," his collaboration with U2, comes close. It excludes the dark, minimalist songs he cut with Rick Rubin for American but includes seven tracks discovered in the studio behind The Man In Black's home.

The album is broken up into sections: *The Hits* (in chronological order), *Old Favorites and New* (the B-sides we all love), *The Great American Songbook* (mostly folk songs and early country hits) and *Family and Friends*, (collaborations with Bob Dylan, The Highwaymen, U2, Ray Charles, The Carter Family and others). Cash was always generous with his talent, willing to help out a friend or experiment, but even on the weakest tracks on *Family and Friends*, Cash's presence and dignity manage to carry the day.



Utah Phillips

Starlight On The Rails
AK/Daemon (19047)
reviewed by j. poet

Strictly speaking, Utah Phillips isn't really a folk singer, but what he is is hard to pin down. His source material comes from his life and the stories of the people he's met in his 40 years of bumming around the country. Calling him a Performance Artist seems a bit high falutin', and Phillips would probably laugh at the moniker. He does sing folk songs, and his own heartfelt folk-like compositions, but his real mission in life is telling the tales of the hardworking men and women who built this nation, weaving them into a tapestry of story and song that celebrates and uplifts his listeners.

Starlight On The Rails contains some of his best-known tunes — "The Miner's Lullaby," "All Used Up" and "Old Buddy Goodnight" — to mention a few, interspaced with the tale of how each tune came to be written.

If the current political climate is getting you down, a shot of Phillips' optimism and his ornery disregard for the bosses and politicians that make life miserable is just what you need.

Deerhoof

Green Cosmos (EP)
Menlo Park (unknown number)
reviewed by Mark Polzin

Deerhoof continue to challenge the boundaries implied by the term "rock band" on their latest EP, *Green Cosmos*. Although on the surface, a two-guitar, bass and drums quartet appears prepared to deliver standard rock fare, the spirits channeled through Deerhoof's instruments are far more diverse.

With *Green Cosmos*, Deerhoof dispense with the album-length concept as found on 2004's *Milk Man*. *Green Cosmos* is thus a more direct release of the polyglot of ideas available to them in their San Francisco home. The one constant is vocalist Satomi Matsuzaki's cutesy, Japanese-inflected singing. Beyond that, the band members delve into electronics and sampling a bit more than they have previously to round out their sound.

Whereas drummer Greg Saunier had relied on keyboard techniques in the past, guitarist John Dieterich now adds the products of his electronic music studies to the stew. The band retains the ability to shift from breakneck speeds to light, childlike melodies at no more than a moment's notice. Crushing double-guitar clatter adorns Saunier's kit thunder. Matsuzaki atones, "Come see the duck" on the song of the same name as if it were a fantastic and life-changing event.

Percussion samples propel the EP's title track through a forest of simple and familiar keyboard chording. "Malalauma"'s quiet melody sounds like a lost Japanese folk song before it tumbles into cacophony. "Spiral Golden Town" chugs along to a funky buzzing guitar as the sample parade issues forth strings, horns and laser blasts. "Hot Mint Air Balloon" might be the soundtrack to an outing at a roller rink of the demented. "Koneko Kitten" meows just on the verge of disaster, full of menace amid the cooing vocals. "Byun" reminds us that guitarists Chris Cohen and John Dieterich have developed telepathic communication forbidden for use by most of humanity.

There are few touchstones for music of this caliber, save the exceptional avant-garde and experimental artists who consider the air to be a canvas beckoning their sonic hues. Deerhoof hold to one rule, that The Supremes, Arto Lindsay, Sun Ra, Marc Ribot, and Stan Kenton must all be given equal consideration in forming a base for what is to follow. *Green Cosmos* is music for music's sake. It's the perfect example of how artists commit a free-forming thought through any tools at their disposal.



Mel Tormé

The Best Of Mel Tormé: 20th Century Masters Hip-O/Verve (B0004394-02)
reviewed by Joseph Tortelli

During the 1950s and 1960s, parents chided their children for listening to "noisy" rock 'n' roll, while coaxing them to appreciate "good" music. Of course, teenagers would not listen then. So here's another chance.

Featured among a dozen recent jazz and popular *20th Century Masters* collections is *The Best Of Mel Tormé*, which is composed of 12 songs recorded between 1954-61. Given the singer's half-century-long

Disc Reviews continued on page 26



robinplatts@shaw.ca

MarketWatch

This month *Market Watch* salutes Genesis, a band that has, over the years, inspired a devoted following. From imitating the Bee Gees on their first 45 ("The Silent Sun") through taking a place at the forefront of the early '70s progressive-rock scene then morphing into a more accessible radio-friendly combo, the band has won innumerable fans around the world (as well as detractors). That fan base and its loyalty are reflected in the fact that many of the band's records (not to mention memorabilia) are very collectible today.

Generally, the rarest of the group's releases date from the late '60s through the mid-70s, when Peter Gabriel was the lead singer. The group began to develop a strong following in the early '70s but didn't really have a huge audience (i.e. hit singles) until later in the '70s, after Gabriel left and Phil Collins gamely stepped out from behind his drum kit to take over vocal duties.

Among the rarest of those early Gabriel-era records are the singles. In those days, the band's sound was rarely radio-friendly, so the singles (save for the U.K. hit "I Know What I Like") didn't tend to sell in great quantities and are now hard-to-find and expensive.

To get some expert opinions about collecting Genesis, I called on the Web masters of two excellent Genesis Web sites, Simon Funnell, Web master of The Movement (www.genesis-movement.co.uk) and King Lerch of The Genesis Museum (www.genesismuseum.com). Both provide a wealth of information about the group and their recorded output.

DISCOVERIES: *Why are records from the Gabriel era so much more valuable than Genesis' later material? I assume it's because they're older and fewer copies were sold.*

Simon Funnell: Yes, I think that is a large amount of it. I also personally believe that there is a deal of musical snobbery that causes these things to become more valuable than the Collins-era stuff. I also think that it's the older fans, i.e. the Gabriel fans, who are more interested in collecting in the first place.

King Lerch: One of the main reasons that Genesis became so collectible is due to Peter Gabriel. He gave the band a sort of mystique — something behind the curtain. During those years, Genesis was more of a cult band and less of a popular band. The items from the Gabriel era are worth more due to their scarcity but also due to Gabriel himself. Anyone can make a one-of-a-kind record and it will obviously be rare, but it is the intrigue that gives it worth.

DISCOVERIES: *What is your most treasured Genesis collectible?*

Lerch: The 1973 double-live test pressings [Note: These are apparently test pressings for a double-LP version of the single-LP 1973 release *Genesis Live* — featuring the epic "Supper's Ready," which was omitted from the

released album. More info can be found at The Genesis Museum]. There is no Genesis item with more folklore or speculation than these live LPs. Are they official or bootleg? Why do they exist? How many exist? The only thing that is certain is that to this day they are the only source for the missing parts of the official Live LP concert and worth thousands of dollars.

DISCOVERIES: *Is there any collectible you've never been able to find?*

Lerch: The item I've never seen for sale is one that may not be a real item at all. [A label promoting the Lindisfarne/Genesis 1972 tour] was stuck on an LP and featured in *Goldmine* in the mid-80s. This led many to

was known before. Probably the most unexpectedly expanding section of my Web site is the Tour Programme section. Almost half of these were totally unknown until only a few years ago.

Funnell: There is a wonderful version of the Shepperton film — early footage of the band performing at Shepperton Studios circa 1973 — that has recently been bought by a consortium off eBay. This came from 16mm film and has been transferred to DVD. Although only held by a handful of people at the moment, it's sure to become common in the next few months.

DISCOVERIES: *Even though Genesis have been inactive for some time, there still seems to be a lot of interest in collecting their records. Why?*

Lerch: Interest in any band in general, and Genesis specifically, varies over time. During the late '80s, when Genesis were at a peak of popularity this also increased the popularity and value of their early collectibles. It was not uncommon at this time to see \$300-\$500 for a Gabriel-era 7-inch single. This popularity decreased during the '90s until the [Genesis Archive] boxed set was released, and eBay was huge. Again it was easy to find sellers willing to pay many hundreds of dollars for a record. But as with any band of this age, if they don't continue to record or gain new fans, the existing fans get older, lose interest, have families and consider selling their collection, while prices

drop by the year. But for Genesis, the one thing that still has retained some great value is [memorabilia from] the Gabriel era. It was 35 years ago but is still collectible.

Funnell: Genesis fans are unlike other fans that I have had contact with. My wife is a Queen fan, and I've found their following a little strange and generally quite difficult to get along with. Perhaps it was because I am an outsider to them, but I've always found Genesis fans to be very giving and friendly. I'm more into the collecting of bootleg records of which there is a very active trading community. Why? Great music!

Now, a look at some recent online Genesis auctions:

Some Gabriel-era singles have shown up recently on eBay, and their sellers were rewarded handsomely.

\$833.77 was the winning bid for an EX+ U.K. first-pressing of the band's 1972 non-album single "Happy The Man" (b/w "Seven Stones.") This single has always been a collector favorite because it wasn't included on an LP, although it has recently appeared on the *Archive* box set. This copy is made all the more appealing by the presence of a nice picture sleeve featuring a great early live shot of the band.

The buyer of that single also picked up a mint U.S.

Market Watch continued on page 25



Genesis



assume a limited pressing of LPs existed with these labels. But it seems now that these were simply promotional stickers and were never officially pressed onto LPs. Nevertheless, I have never seen one for sale and only know of two in existence.

DISCOVERIES: *Have any collectible items surfaced recently that weren't previously known?*

Lerch: All the time items come to light that were previously unknown. More often it is like the Lindisfarne label where more information is found. More copies of something are found, making it less rare than collectors thought. Or different versions are found where only one

Grim Reporter



peanutduck@aol.com

Rock 'n' roll/R&B guitarist **The Duchess** (exact age unknown) died April 30, 2005, in Fontana, Calif. The cause of death has not been reported in the news — indeed, much about her is unknown.

She was born Norma-Jean Wofford in Pittsburgh, Pa. Her surname has been noted as Richardson, but this could be a married name. During the late '50s, Bo Diddley became acquainted with her family and subsequently taught young Norma-Jean to play guitar in his style.

Diddley had employed a female guitarist — Peggy Jones, known as Lady Bo — since 1957. Lady Bo played rhythm and lead guitar on many of Diddley's recordings during her time with the band. In 1961, she quit to form her own group, The Jewels (not of "Opportunity" fame). The next year, Wofford took her place, now dubbed The Duchess by Bo Diddley — who referred to her as his sister in order to keep the wolves at bay. That's The Duchess on the cover of the *Bo Diddley & Company* album.

The Duchess recorded and toured with Diddley until 1965, including the fabulous live album *Beach Party*. In the fall of 1963, she accompanied Diddley on his tour of England. She was immortalized in The Animals' song "The Story Of Bo Diddley." Her last recorded appearance with Diddley was the taping of the *TNT Show* film in Hollywood Nov. 29, 1965.

In 1966, she got married and left music to raise a family.

The Duchess' influence is still felt. A photo exists of her playing guitar wearing a sparkling, sequined blouse with tight, gold lamé slacks and high-heeled shoes — a fashion adapted by psychobilly guitarist Ivy Rorschach of The Cramps about a dozen years later. Currently in San Francisco, Calif., there is a female-led R&B and soul group called The Duchess, named in honor of the great guitarist.

Canadian rock guitarist **Domenic Troiano** (59) died of cancer May 25, 2005.

He was born in Modugno, Italy, Jan. 17, 1946. While still a toddler, his family moved to Toronto, Ontario, where he was raised. He taught himself to play guitar as a teen. His first professional gig was with rockabilly singer Ronnie Hawkins. In 1964, Troiano appeared on singles by Robbie Lane & The Disciples and Hawkins, both on Hawkins' Hawk label.

Troiano spent less than a year with Hawkins before he moved on to his own rock bands. The Five Rogues morphed into Mandala. In 1968, Mandala were signed to Atlantic and cut an album, *Soul Crusade*, which features a fine version of Harvey Scales' "Love-itis" (five years before The J. Geils Band had a hit with it).

Mandala became Bush, which signed to ABC. In 1972, Troiano was asked to replace Joe Walsh in The James Gang, an act that also recorded for ABC. Peculiarly enough, while he was in The James Gang, Troiano cut solo records for Mercury.

In 1974, the guitarist joined The Guess Who in time for the Canadian band's last Top 30 hit, "Dancin' Fool." A year later, they issued their last album, and Troiano continued with his solo career.

During the '80s, Troiano turned to composing for movies and TV shows and playing on other artists' records.

Singer/songwriter/playwrite/actor **Oscar Brown Jr.** (78) died of a blood infection May 29, 2005, at a hospital in Chicago, Ill.

He was born in Chicago Oct. 10, 1926. As a teen and in his early 20s, he worked in radio. His father was a lawyer, and Junior was encouraged in that direction. He became involved in music when he was in his 30s, after Mahalia Jackson recorded one of his songs.

In 1960, he was signed to Columbia Records. His first album, *Sin & Soul*, was a combination of original songs and lyrics set to jazz instrumentals. From the first track, Nat Adderley's "Work Song," Brown serves notice that this is not your daddy's jazz singer. Brown's lyrics contain tragedy, humor and social comment with poignant, right-on observations. The song "But I Was Cool" may be considered an early rap song. The album became a "must have" that year, and it allowed him to headline in nightclubs around the country.

His second album, *Between Heaven and Hell*, was more of the same but only slightly less so. On *In a New Mood*, with the exception of a re-recorded version of "Work Song" (bigger band backing him), he sings all standards. Somebody forgot that his original material was the main attraction. But by *Tells It Like It Is*, Brown is back on track with two outstanding songs: his lyrics set to Miles Davis' "All Blues" and "The Snake," a hit song for Al Wilson in 1968.

In 1965, with his Columbia contract over, Brown moved to Fontana for a live album of all new material called *Mr. Brown Goes to Washington*. It contains two more classics in "Forty Acres And A Mule" and "Brother Where Are You." Marlena Shaw cut a great version of the latter song for the Cadet label. The next album was a misstep: A duet with Brazilian Luiz Henrique, *Finding a New Friend* is a quasi samba record that doesn't quite make it.

During the end of the '60s and during the early '70s, Brown concentrated on theatrical activities — he wrote a play called *Kicks & Co.* which was showcased on the *Today* show, but it never made it to Broadway.

During the early '70s, Brown turned his attention to community programs in Chicago. He also cut three light funk LPs for Atlantic; each has its moments. After that, he recorded sporadically for independent labels.

Brown also occasionally appeared on TV. In 1962, he hosted *Jazz Scene USA*, produced by Steve Allen and *From Jump Street*, a history of black music series that ran on PBS in 1980. He was a frequent guest on *Brewster Place*, which starred Oprah Winfrey in 1990,

and he played a jazz pianist on the situation comedy *Roc* in 1992.

Record company founder **Si Waronker** (90) died of natural causes at home in Beverly Hills, Calif., June 7, 2005.

Simon Waronker was born March 4, 1915, in Los Angeles, Calif. As a boy, he was taught to play violin. Due to the nagging of his mother, he became quite good at it, and he was able to travel the world on scholarships. He was in Europe when the Nazis were coming to power. By the mid-30s, he was back in Los Angeles. He eventually went to work for the 20th Century Fox studio orchestra, where he met the film composers (and brothers) Alfred and Emil Newman (uncles to Randy Newman). Waronker worked in the orchestra for three years, and from 1939-55 he contracted all the musicians in the orchestra.

In 1955, a cousin talked him into starting a record company. Waronker quit his job and began Liberty Records. The first two records were by Alfred Newman and Bud Harvey (Newman under a pseudonym). The sixth was "Cry Me a River" by Julie London. Recorded for less than \$100 paid to the musicians — Ray Leatherwood on bass and Barney Kessell on guitar — it was a Top 10 hit and put Liberty on the map.



During the '50s, the label had hits with Patience & Prudence, Eddie Cochran, novelty act The Chipmunks, exotica genius Martin Denny, Bobby Vee, and The Fleetwoods. Moving into the '60s, Liberty spawned The Ventures, Gene McDaniels, Timi Yuro, Jan & Dean, The Rivingtons, Jackie DeShannon, and Willie Nelson.

Liberty came close to landing The Beatles in 1963, but when that didn't happen the label was able to reap from the British Invasion harvest with fine records by Billy J. Kramer & the Dakotas, The Swinging Blue Jeans, and The Hollies.

Also in 1963, the label was sold to Avnet Electronics in a stock deal that amounted to about \$12 million. The new owners were such poor business people that they lost money and sold the company back to Liberty executives for eight million about a year later. But by then, Waronker had lost his interest in the company and moved on. Liberty, from 1964-70



or so, was operated by its president, Al Bennett. In 1968, Bennett engineered a sale of the company to Transamerica, which already owned the United Artists label. By 1971, Liberty was folded into UA and pretty much disappeared. By the end of the '70s, Liberty, UA and everything in between (the many labels Liberty had acquired, such as Minit, Blue Note, Imperial, etc.) was owned by the British music company EMI, which already owned Capitol Records.

Meanwhile, Waronker left the music business when he left Liberty in 1964. He bought a yacht and sailed it. However, his mark on the music business has since been felt in even more ways — his son is Lenny Waronker, who worked at Warner Bros. Records as a producer and then its president until the mid-90s. Si's grandchildren are also involved in music: Joey Waronker drums for Beck and R.E.M.; Anna Waronker was a member of indie rock group That Dog, has cut solo records and has formed a record label, Five Foot Two Records, with Charlotte Caffey of The Go-Go's.

Jazz guitarist **Billy Bauer** (89) died of pneumonia June 17, 2005, in Alberson, N.Y.

William Henry Bauer was born in New York City Nov. 14, 1915. He began playing banjo and ukulele as a boy. By the time he was 14, he was playing on the radio. He switched to the guitar before he was an adult.

During the '40s, Bauer played electric guitar with several dance bands. He worked mostly with artists with a modern bent, such as Woody Herman, Benny Goodman, Stan Kenton, and Charlie Parker.

In 1946, Bauer began to work with the blind, futuristic pianist Lennie Tristano. Tristano's music was not exactly bebop and too hot to be from the cool school, though he played with many of the musicians associated with it. Tristano operated on another musical plane — much like Thelonious Monk did at the same time, but not like Monk at all. Bauer *really* learned how to play guitar when he played with Tristano.

On May 16, 1949, Bauer accompanied Tristano, saxophonists Lee Konitz and Warne Marsh, bassist Arnold Fishkin, and drummer Denzil Best in a New York studio where four tracks were cut: Bauer's "Marionette"; "Sax of a Kind," written by the two horn players; and the Tristano compositions "Intuition" and "Digression."

The latter two titles may be the earliest recorded examples of free jazz — that is, spontaneous improvisation — on wax. In the liner notes to a '70s reissue of them, Tristano states that the recording engineer walked out of the room during the recording and that the label, Capitol, refused to pay Tristano for the session. DJ Symphony Sid obtained a test pressing of the recordings and played them regularly on his nightly radio show, which generated enough interest for Capitol to finally release them (and pay Tristano!).

Bauer made only one album under his own name, but he recorded prolifically with others, including

Miles Davis, Billie Holiday, Jimmy Giuffre, Coleman Hawkins, Al Cohn, and JJ Johnson. In 1958, he turned to the business side of music when he set up his own publishing company. During the '70s, he gave up performing altogether and concentrated on teaching guitar to others. In 1997, he published his autobiography, *Sideman*.

Rock bassist **Karl Mueller** (41) died of throat cancer June 17, 2005, at home in Minneapolis, Minn.

In 1981, Mueller and his friends Dave Pirner and Dan Murphy formed a punk rock group called Loud Fast Rules. By 1984, the name had been changed to Soul Asylum and the group began a series of highly respected recordings for the local Twin/Tone label. In 1988, the group signed to A&M records. It celebrated by releasing *Clam Dip And Other Delights*, which fea-



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Soul Asylum (from left): Karl Mueller, Grant Young, Dave Pirner, and Dan Murphy.

tures a cover of a naked Mueller up to his waist in a cream cheese-like substance to spoof the cover of *Whipped Cream And Other Delights*, an album by Herb Alpert — the "A" in A&M.

During the '80s, Soul Asylum were often eclipsed by their two rivals from across town — Husker Dü and The Replacements. However, in 1992, it was Soul Asylum doing the eclipsing. Newly signed to Columbia Records, the album *Grave Dancers Union* sold two million copies, propelled by the Top 5 single "Runaway Train."

1995's *Let Your Dim Light Shine* did not do as well, nor did subsequent efforts, which were few and with much time between them.

In May 2004, Mueller was diagnosed with throat cancer. That September, a benefit was staged for him, featuring members of The Replacements, Husker Dü, and The Gear Daddies. Soul Asylum also played — Mueller's last live show with the group.

Mueller continued to work in the studio with Soul Asylum, and a new album is reported to be finished and awaiting release.

British rock guitarist **Wayne Nicholls** (38) died in a traffic accident June 18, 2005, in Enfield, England, where he lived.

The Rapiers, England's foremost practitioners of pre-Beatles British rock 'n' roll, had been together for about 10 years when Nicholls joined the group in the mid-90s. The group often performed as the backing band for Cliff Richard, Screaming Lord Sutch, Freddie Garrity (Freddie & the Dreamers), and Billy J. Kramer. In 2003, the group portrayed The Shadows in the West End production of *Cliff: The Musical*.

During the morning of June 18, Nicholls and his wife were riding on their Honda motorbike when it was hit by a Ford Fiesta being driven by a driver's education student. Nicholls was pronounced dead at the scene. His wife, Jacqueline, was taken by helicopter to a London hospital where she died later that day. The accident left their four young children orphaned.

Radio DJ and personality **Georgie Woods** (78) died of a heart attack June 18, 2005, at home in Boynton Beach, Fla.

George Woods was born May 11, 1927, in Georgia. His first radio job was in New York City, but it lasted only about three months. In January 1953, he went on the air in Philadelphia at WHAT. In 1955, he began working at station WDAS, where his career really got underway. In 1957, he was the first to play Sam Cooke's "You Send Me," which made it a hit.

As all good DJs should be, Woods was great with language and names. He called Jerry Butler "The Ice Man" because he was so cool on stage. He was the first to refer to white R&B singers, such as The Righteous Brothers, as singers of "blue-eyed soul." He was "Georgie Woods, the guy with the goods." One morning, Woods accidentally said "salad" instead of "solid," a term that was in favor at the time. He immediately came back with "potato salad," and this bit of radio gaga became a catch phrase for him as well as the title of a great, funky, proto-rap record he cut.

Woods also hosted R&B shows at the Uptown Theater and on local television stations.

Woods was very involved in the civil rights movement of the '60s. He had Malcolm X speak on his show, and he organized 21 buses full of people to march with Martin Luther King Jr. in Washington, D.C., in 1963. When King was assassinated, Woods went on radio to calm the residents of Philadelphia. In 1969, he urged his listeners to turn in their guns — hundreds did so.

During the '70s, Woods also hosted a talk show. In 1974, Woods was name-checked on Patti Smith's "Piss Factory" single. During the early '90s, he retired to Florida. On Nov. 18, 2005, Woods will be inducted into the Broadcast Pioneers of Philadelphia's Hall of Fame. ●

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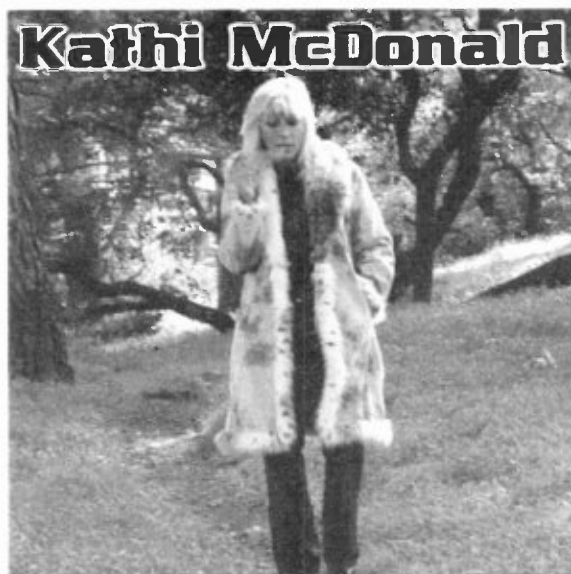
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The result has been, in this writer's case, a greater awareness of new and interesting music than what has been filtered by the majors. Some of the bands and musicians are truly independent; admittedly, some are amateurish. But others are worthy of being assessed on equal footing with anything you've read about in *Rolling Stone*, *Discoveries* or *Mojo*. As a collector, I'm glad to have found them.

Here's some of the best of the recent discoveries:

KATHI MCDONALD, *Kathi McDonald* (www.cdbaby.com). A triumphant return for the San Francisco diva of blues-rock. Kathi McDonald has been a local legend since her gigs with Big Brother & The Holding Company, Joe Cocker's Mad Dogs & Englishmen, and Leon Russell's Shelter People. She has appeared on more than 150 albums, from Dave Mason to The Rolling Stones. Her 1974 debut, *Insane Asylum*, is a coveted collector's item. Her new self-titled, self-distributed album is her first since 1999, and it's a gem of throaty, hard-charging sounds such as "Grand Hotel" and "Evil." Two versions — one "unplugged," the other electric — of the Hamilton Camp classic "Pride Of Man" (done by Quicksilver Messenger Service), are alone worth hunting down this CD. Guests include Nick Gravenites, Geoff Palmer (Sons of Champlin), Joli Valenti (Dino's son), Peter Kaukonen, and Rick Meyers (Hoodoo Rhythm Devils).



NAYO ULLOA, *Loma Prieta* (www.nayoulloa.com). A world-music disc featuring the beautiful and ethereal "kena," or Andean flute, of Nayo Ulloa in different South American cultural contexts, including Argentinian milonga, Andean ballads, Brazilian choro and Bolivian saya.

DANA HUBBARD, *Livin' Live* (www.danahubbard.com). Emotional blues guitar-

based singer/songwriter Dana Hubbard, based in Berkeley, Calif., formerly made a splash with The Delta Twisters and is now playing with the same passion in an acoustic setting.

DOUG CASH, *Locust* (www.swrecords.net). Strong "folk funk" from Doug Cash, who has been described as a blend of Sly Stone, John Lennon, Jeff Buckley, and Stevie Wonder.

NR ELEMENT, *Miscommunication* (www.nrelement.com). NR Element make techno classical vocal dance music, with three singers (two women) and one commander-in-chief (Aaron Walz).

ORQUESTA D'SOUL, *Money, Money* (www.odslive.com). Orquesta D'Soul are a Latino alternative Big Band with grooves from New Orleans to Cuba. *Money, Money* features some definitely different cover versions, including Donna Summers' "Bad Girls" and Roy Orbison's "Crying." The originals zing, too.

JIMMY BEAN AND THE PLAYGROUND REVOLUTION, *The Time Is Now* (www.2rdbedroomstudios.com). A kid record with attitude. The time has finally come for a children's record that is "Ramones mixed with a little Angry Samoans... but with lyrics that are kid appropriate."

THE GINI WILSON QUARTET WITH STEVE HECKMAN, *The Crossing Point* (www.chamberjazz.com). Cool blue "chamberjazz" led by Gini Wilson, also known as The Duchess, with a combination of originals and renditions of compositions by Erik Satie, Wayne Shorter, and Astor Piazzola, even pairing Johann Sebastian Bach and Thelonius Monk's music on the track "J.S. Monk."

BROOK, *The Great Blues Sea* (www.magicbrook.com). Guitarist Brook Schoenfeld works jazz and primal rhythms into a distinctive rootsy blues mix.

PONO, *Indie Rock To The Blues* (www.ponomusic.com). Pono describe their music as "Ella Fitzgerald meets The Dead Milkmen." A strong sense of humor and a strong sense of history. Definitely keeps you guessing about what each new cut will sound like.

BARRY CLEVELAND, *Volcano/Memory & Imagination* (www.barrycleveland.com). *Guitar Player* magazine editor Barry Cleveland continues a parallel career as a world-music guitar whiz with two albums of alternate sensibilities. *Volcano* is a wild percussive group effort, while *Memory & Imagination* is a compilation of his '90s (mostly) solo excursions into improvisation and tape loops. ●

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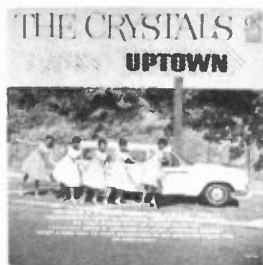


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instrumental pieces recorded in 1970, with Paul Samwell-Smith producing, as the soundtrack to a never-aired BBC TV documentary. The tracks are titled "Resignation," "Provocation," "Frustration" and "Manipulation." The tape, known to fans as "The Jackson Tape," was apparently discovered a few years back by the son of the TV show's producer, who decided to sell it online. The auction was withdrawn after a time, and it was recently confirmed that the band had bought it and plan to release it at some point, if not on CD, perhaps via the Internet.

There you have it. A quick peek into the world of Genesis and Peter Gabriel collectibles. And now...

Market Watch continued from page 20

promo copy of the group's 1967 debut single, "The Silent Sun" b/w "That's Me" for \$676. Meanwhile, an Australian pressing of the band's second single, "A Winter's Tale" b/w "One Eyed Hound," sold for \$293 in very-good condition.

A single from Portugal recently sold for \$94.52. This 45 (vinyl mint, picture sleeve in very-good shape) pairs two tracks from *The Lamb Lies Down On Broadway*, Gabriel's two-LP concept album swansong with Genesis. The A-side is the somewhat suggestive (by Genesis standards) "Counting Out Time," while the flip is "Riding The Scree."

On the LP front, a near-mint first-pressing of the band's 1971 album *Nursery Cryme* (on the coveted pink Charisma label) recently appeared on eBay and sold for \$190.41, while a very-good condition first-pressing copy went for \$82.39. An excellent-condition first-pressing of the follow-up, *Foxtrot*, complete with the Charisma inner sleeve, sold for \$140.98.

A near-mint U.S. white-label promo copy of the band's second album (but their first U.S. release), *Trespass*, on the ABC label, recently sold for \$87.

And \$137.30 was the winning eBay bid for one of two now-rare Genesis box sets issued by Charisma in 1974. This one features two LPs, *Foxtrot* and *Selling England By The Pound*, in their original sleeves, within an outer box, with a bonus poster, in excellent condition.

Another cool Gabriel-era item that recently appeared

on eBay was a "tourpack" sold at shows on the band's 1973 U.K. tour, including a poster, stickers, a flexidisc of the non-album track "Twilight Alehouse" and other Genesis goodies. This sold for \$140.98.

Meanwhile a near-mint program from the 1975



Genesis circa 1973 (from left): Steve Hackett, Mike Rutherford, Peter Gabriel, Phil Collins, and Tony Banks.

Lamb Lies Down On Broadway tour, the last tour with Gabriel, recently changed hands for \$99.23.

Of course, online auctions played an interesting part in the group's history a few years back when a tape of some recordings long considered lost appeared for sale online. The recordings in question were four never-released

Belle and Sebastian:

One of my favorite groups of recent years is the British troupe Belle and Sebastian, although I don't recall ever having reason to mention them in these pages before. I have an excuse now, since an autographed record by the group recently sold for \$1,318.21 on eBay. What's interesting is that the record, a signed copy of the *Tigermilk* LP, was sold by a friend of the band for charity.

"I am Stuart Murdoch's friend (as seen on the sinister album cover)," explained the seller, "and he has kindly given me some of his old stage clothes (see listings under clothes and Stuart Murdoch) and a signed copy of *Tigermilk* to sell in aid of ME research. ME, or Myalgic Encephalomyelitis, is a debilitating neurological condition that can often be lifelong. There is no cure and vital research is under threat, and I am trying to raise money for the cause. I have suffered from ME for nearly 20 years.

"Stuart has signed the *Tigermilk* himself. It was from the last of the first ever batch that 'lay in his wardrobe for years.' There is a slight mark on the cover, but the vinyl is unplayed."

So there you have it, a generous gesture and a big buy for a worthy cause. ●

This month's column powered by:

Frederick Knight, "I've Been Lonely For So Long"; **XTC**, "That's Really Super, Supergirl"; **Prince**, "Neon Telephone"; and **The Mighty Wah!**, "Come Back."



Disc Reviews continued from page 19

career, *The Best Of* title specifically refers to his important recordings for the Coral and Verve labels.

The disc kicks off with Tormé scatting his way through the Duke Ellington standard, "It Don't Mean A Thing." The album's highlight is an ear-opening eight-minute arrangement of Johnny Mercer's "Blues In The Night," taken from the 1958 Verve LP simply called *Tormé*. Capturing the Velvet Fog's remarkable range, the CD showcases the romantic balladeer on "Moonlight In Vermont," the Big Band singer on "Don't Get Around Much Anymore," and the smooth popular vocalist on "Vaya Con Dios." *The Best Of* closes with Tormé's most famous songwriting credit, the perennial holiday classic "The Christmas Song."

Unmistakably aimed at sophisticated tastes, this wonderful-sounding introduction may tempt former teenagers to sample full-length albums such as *Tormé and Swingin' On The Moon*. (www.hip-o.com)

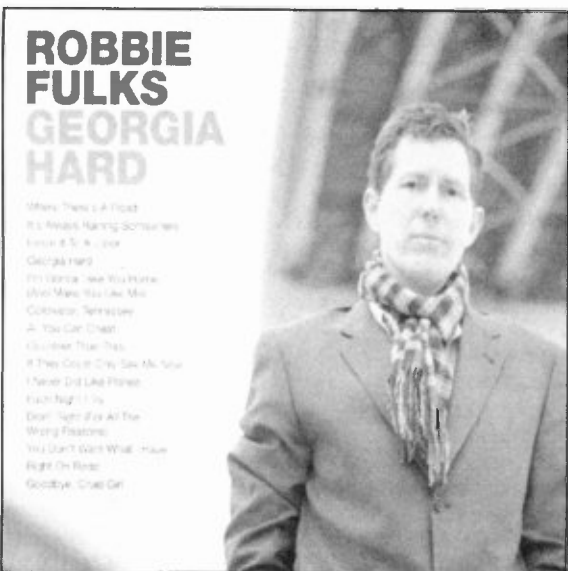
Robbie Fulks

Georgia Hard
Yep Roc (2101)
reviewed by j. poet

Robbie Fulks is one of the best alt-country guys, one of the founders of the genre. He was marked for stardom early on, and after two indie albums for Bloodshot he was signed to Geffen Records, where he cut *Let's Kill Saturday Night*, just as the label was imploding.

Back on Bloodshot Fulks turned out his first masterpiece, *Couples In Trouble*, a song cycle about romance on the rocks that successfully straddles singer/songwriter, rock and hard-core country.

His next foray, *13 Hillbilly Giants*, contains covers of early country hits with an emphasis on the odd and obscure. Some of that oddness carries over to *Georgia Hard*, the first batch of original material since *Couples In Trouble*. The energy is high, and Fulks' acerbic humor is in full effect on tracks such as "Goodbye Cruel Girl" and "Countryman Than Thou," a send-up of hippies and Yankees who look down their noses at Shania Twain and her ilk. (Fulks graduated from Columbia University, even if he did grow up in the Carolinas, but that's another story.) There's not a weak track on the disc; retro hicks will love it. "Where There's A Road" blends rock and bluegrass for a tale of a kid leaving his boring home town for a life of adventure; "All You Can Cheat" sounds like a lost Bill Sherrell production for Johnny Paycheck or George Jones, and "I'm Gonna Take You Home (And Make You Like Me)" tells the tale of a guy so drunk he's trying to pick up his own wife.



Ronnie Earl/Duke Robillard

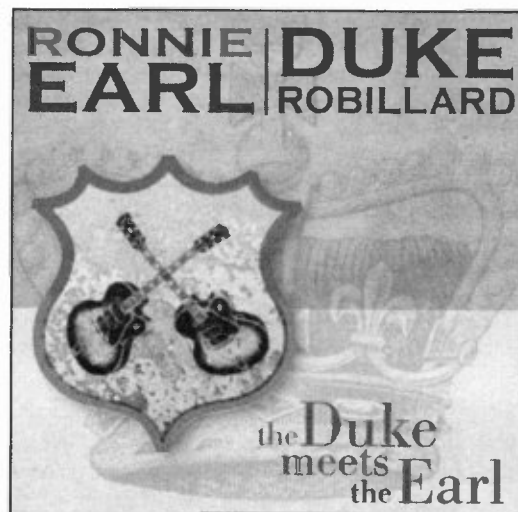
The Duke Meets The Earl
Stony Plain Records (SPCD 1303)
reviewed by Joseph Tortelli

Two of the most respected blues guitarists of the past quarter century, Ronnie Earl and Duke Robillard, duel on *The Duke Meets The Earl*, eight songs evenly divided between instrumentals and vocals.

In the tradition of classic jam sessions, two numbers cook for 13 and 16 minutes respectively, and another four burn for more than seven minutes each.

A founding member of Roomful Of Blues, Robillard has also played with The Fabulous Thunderbirds while pursuing an esteemed solo career. After Robillard left Roomful, Ronnie Earl took over the guitar slot in that influential New England-based band. Given that connection, this impressive pairing is a natural.

Produced by Robillard, *The Duke Meets The Earl* features three original compositions, including his energetic "West Side Shuffle" and Earl's sizzling slide-guitar workout "Zeb's Tune." The twin guitarists reinterpret T-Bone Walker's "Two Bones & A Pick," a mid-50s instrumental originally cut for the Atlantic label, and Eddie Taylor's "Lookin' For Trouble," a Chicago shuffle from the 1950s Vee-Jay catalog. Earl and



Robillard create a hot, propulsive rhythm and blues groove on "What Have I Done Wrong," a gem off Magic Sam's 1969 *Black Magic* LP.

Famed organist Jimmy McGriff lays down jazzy Hammond B-3 organ lines on the swinging "I Need You So Bad." Soulful vocalist Mighty Sam McLain closes the disc, singing the deep-blues ballad "A Sound That's Been Abused." On this change-of-pace Ronnie Earl composition, the guitar team produces a moving, richly textured song accentuating their deftly understated virtuosity. (www.stonyplainrecords.com)

Last Burning Embers

Lessons In Redemption
Pink Frost/Big Takeover Records (PFCD-002)
reviewed by Mark Polzin

Lessons In Redemption, the first full-length record from New York City's Last Burning Embers, is chock-full of noble intentions. Guitarist Dave Burokas presents his original poems and thoughts as heavy duty, no-BS rock 'n' roll. It's punk rock in spirit, maybe the way punk would have turned out had there not been a reliance on trying to break land-speed records or incorporating other styles. Just don't ever tell someone from New York, especially Burokas, that he doesn't know punk. He is backed by the legendary scenester Jack Rabin on the drums and the more-than-capable Tom Burke on bass. Everything looks good on paper so far, right?

What you don't know is that this band had been kicking around NYC for several years before releasing any discs. What you also don't know is that Burokas



has a weak singing voice, which goes off key as often as it's on. So what's the deal? Why even bother? Let's take the Paul Harvey approach and deliver the rest of the story. This band used to have another lead singer, Ben Voss, who lost a battle with leukemia. Burokas soldiered on, unwilling or unable to choose a different singer to present his songs. For that, you need to give him some credit. Unfortunately, his varied guitar textures are incapable of hiding the fact that he has no business fronting a band.

Sometimes you don't care whether the lead singer can actually sing. If there's something so compelling going on with the group, you can overlook that. So, we're left with the band's approach and Burokas' lyrics to carry the group. He just can't pull it off. The musical ideas are not original enough, and the lyrics, while thoughtful, are far from dazzling. Hopefully the release of this record is a lesson in redemption for Burokas. Simply because Burokas feels redeemed by carrying on after Voss' death doesn't mean anyone else will share that emotion with him if he's the one singing about it.

Julie London

Yummy Yummy Yummy
Collector's Choice (5332)
reviewed by j. poet

Despite her sultry, less-is-more approach, impeccable phrasing and a sharp ear for good material, Julie London never got the recognition she deserved, either as a jazz or pop singer. She cut more than 20 albums full of standards, delivered in her intimate style, but despite the success of *Cry Me A River*, London never made the A-list. *Yummy Yummy Yummy* was her last album, a desperate move by Liberty Records to give the singer what we'd today call "an edge." The music biz was still coming to terms with rock 'n' roll at the time, so the label took tunes by The Doors, Bob Dylan, Laura Nyro, and The Beatles and dressed them up in bland arrangements that did little for the songs or the singer.

The set isn't as bad as it could have been, though. London makes The Monkees' "It's Nice To Be With You" and The Beatles' "And I Love Him" into low-key gems, but most of it is cynical, commercial music making at its nadir.

Grinderswitch

Ghost Train From Georgia
New South (NSR 003)
reviewed by Mark Polzin

On *Ghost Train From Georgia*, the first Grinderswitch record in 25 years, Dru Lombar can't decide if his band members are proponents of watery blues or watery rock. In either case, this record rein-

Disc Reviews continued on page 31



See #9

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Auction closes Monday, August 15, 2005 at 7:00 p.m. PDT



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63. **The El Dorados** – “Annie’s Answer/Living With Vivian” *Vee Jay 118 Mint RED VINYL!* Store Stock New! Shines like glass! **MB \$500** (See picture at top of page)
64. **The Fascinators** – “Come To Paradise/Who Do You Think You Are” *Capitol 4137 M- White Label Promo MB \$125*
65. **The Fascinators** – “Chapel Bells/Wonder Who” *Capitol 4053 M- Classic MB \$100*
66. **The FI Tones Quintette** – “It Wasn’t A Lie/Lots And Lots Of Love” *Atlas 1051 M- Large man on label at 9 o’clock MB \$75*
67. **The FI Tones** – “I Call To You/Love You Baby” *Atlas 1052 Man at 9 o’clock M- MB \$75*
68. **The 5 Chimes** – “Rosemarie/Never Love Another” *Betta 2011 (SEE INSERT ON PREVIOUS PAGE)*



69. **The Five Dots** – “I Just Love The Things She Do/Well, Little Baby” *Note 1003 M- Tough MB \$150*
70. **The Five Dots** – “Each Night/The Other Night” *Dot 1204 M- Tough MB \$150*



71. **The Five Echoes** – “Lonely Mood/Baby, Come Back To Me” *Sabre 102 M- Red Vinyl! All time Chicago Group classic! MB \$1000*
72. **The Five Jets** – “Not A Hand To Shake/I Am In Love” *Deluxe 6018 Mint Store Stock New! MB \$75*
73. **The Five Jets** – “I’m Stuck/I Want A Woman” *Deluxe 6053 M- MB \$75*
74. **The Five Keys** – “The Face Of An Angel/Boom-Boom” *Capitol 3786 Mint MB \$20*
75. **The Five Keys** – “Emily Please/Handy Andy” *Capitol 4009 M- The best one on Capitol MB \$25*
76. **The 5 Royales** – “Baby Don’t Do It/Take All Of Me” *Apollo 443 M- Red Vinyl! Classic MB \$150* (See picture at top of page)
77. **The 5 Royales** – “Behave Yourself/I’m Gonna Run It Down” *King 4740 M- MB \$35*
78. **The 5 Royales** – “You Didn’t Learn It At Home/Every Dog Has His Day” *King 4770 M- MB \$35*
79. **The 5 Royales** – “Someone Made You For Me/I Ain’t Gettin’ Caught” *King 4830 M- MB \$35*



80. **The Five Satins** – “In The Still Of The Nite/The Jones Girl” *Standard 6106 VG++ First label True First Pressing of the all time Doo Wop anthem! Beautiful copy! MB \$1200*

81. **The Five Satins** – “Wonderful Girl/Weeping Willow” *Ember 1008 M- MB \$35*
82. **The Five Satins** – “To The Aisle/Wish I Had My Baby” *Ember 1019 VG++ Classic MB \$20*
83. **The Five Satins** – “Our Anniversary/Pretty Baby” *Ember 1023 Mint Store Stock New MB \$30*
84. **The Five Satins** – “A Million To One/Love With No Love In Return” *Ember 1028 M- White Label Promo MB \$35*
85. **The Five Satins** – “When Your Love Comes Along/Skipppy Doo” *Another First 104 Mint Perfect MB \$35*
86. **The Five Superiors** – “There’s A Fool Born Every Day/Big Shot” *Garpar 3 M- Orange label First Press MB \$150*
87. **The 5 Trojans** – “Don’t Ask Me To Be Lonely/Alone In This World” *Tender 516 M- Classic and clean MB \$100*
88. **The Flamingos** – “I’ll Be Home/Need Your Love” *Checker 830 VG++ Thick vinyl pressing MB \$30*



89. **The Four Blazes** – “Ella Louise/Perfect Woman” *United 158 M- Red Vinyl MB \$75*
90. **The Four Fellows** – “Give Me Back My Broken Heart/Loving You, Darling” *Glory 250 Mint White Label Promo MB \$50*
91. **The 4 Haven Knights** – “I’m Just A Dreamer/In My Lonely Room” *JO Z 824 M- MB \$50*



92. **The Haven Knights** – “Why Go On Pretending/Just To Be In Love” *Atlas 1092 M- GREAT! MB \$150*
93. **The Four Lovers** – “Be Lovey Dovey/Jambalaya” *RCA Victor 6646 M- MB \$20*
94. **The Four Lovers** – “Never, Never/Happy Am I” *RCA Victor 6768 M- MB \$20*
95. **The Four Lovers** – “The Stranger/Shake A Hand” *RCA Victor 6812 M- MB \$20*
96. **The Four Pals** – “If I Can’t Have The One I Love/I Flipped” *Royal Roost 610 M- MB \$30*
97. **The Four Pals** – “No One Ever Loved Me/Can’t Stand It Any Longer” *Royal Roost 616 M- MB \$30*
98. **The Gladiolas** – “Run Run Little Joe/Comin’ Home To You” *Excella 2110 Mint White Label Promo MB \$50*
99. **The Griffins** – “Forever More/Leave It To Me” *Wing 90067 Mint Classic and Store Stock New! MB \$150*
100. **The Harp-Tones** – “A Sunday Kind Of Love/I’ll Never Tell” *Bruce 101 Nice VG+ Single lines MB \$50*
101. **The Harptones** – “My Memories Of You/Just For Laughs” *Bruce 102 Nu-Way Mint Store Stock New MB \$150*
102. **The Harptones** – “I Depended On You/Mambo Boogie” *Bruce 104 Mint 1650 Broadway address on label, Old Store Stock MB \$35*
103. **The Harptones** – “Why Should I Love You?/Forever Mine” *Bruce 109 Mint Rogers music and N.Y. 19 on the label MB \$50*
104. **The Harptones** – “Since I Fell For You/Oobidee-Oobidee-Oo” *Bruce 113 M- Flair music and Herman Bradley on the label MB \$50*
105. **The Harptones** – “I Almost Lost My Mind/Our Wee Baby” *Bruce 128 M- Nu-Way publishing MB \$50*

106. **The Harptones** – “What Is Your Decision/Gimmie Some” *Andrea 100 M- Ropes on label First Pressing! Small tol on B-side only MB \$35*
107. **The Harptones** – “Laughing On The Outside/I Remember” *Warwick 500 M- MB \$30*
108. **The Heartbeats** – “Crazy For You/Rockin-N-Rollin-N-Rhythm-N-Blues-N-N” *Hull 711 Mint Sheppard-Miller writer credits MB \$75*
109. **The Heartbeats** – “Everybody’s Somebody’s Fool/I Want To Know” *Rama 231 VG++ White Label Promo MB \$35*
110. **The Hearts** – “Lonely Nights/Oo-Wee” *Baton 208 M- # on left side, First Pressing MB \$35*
111. **The Hearts** – “All My Love Belongs To You/Talk About Him, Girlie” *Baton 211 VG++ MB \$25*
112. **The Hearts** – “Until The Real Thing Comes Along/Gone, Gone, Gone” *Baton 215 Mint Store Stock New MB \$25*



113. **The Hollywood Arist-O-Kats** – “I’ll Be Home Again/Amazon Beauty” *Recorded In Hollywood 406 Mint Perfect Store Stock New! MB \$600*
114. **The Hollywood Flames** – “Buzz, Buzz, Buzz/Crazy” *Mona-Lee 135 Mint Odd label early pressing of all time classic MB \$25*
115. **The Imperials** – “Tears On My Pillow/Two People In The World” *End 1027 VG++ True First Pressing with no label credit to Little Anthony, sticker on the B-side label only MB \$30*
116. **The Jacks** – “Why Don’t You Write Me?/Smack Dab In The Middle” *R P M 428 M- Classic MB \$75*
117. **The Jacks** – “I’m Confessin’/Since My Baby’s Been Gone” *R P M 433 Mint Store Stock New! MB \$75*
118. **The Jacks** – “This Empty Heart/My Clumsy Heart” *R P M 444 M- Blue label pressing MB \$50*
119. **The Jacks** – “How Soon/So Wrong” *R P M 454 Mint Store Stock New! MB \$50*
120. **The Jacks** – “Dream A Little Longer/Let’s Make Up” *R P M 467 Mint Store Stock New MB \$50*



121. **The Jaguars** – “The Way You Look Tonight/Moonlight And You” *R-Dell 11 VG++ Classic! Yellow and Red label First Press MB \$250*
122. **The Jewels** – “How/Rickety Rock” *Imperial 5377 M- MB \$40*
123. **The Jive Five** – “My True Story/When I Was Single” *Beltone 1006 M- Classic MB \$20*
124. **The Joytones** – “All My Love Belongs To You/You Just Won’t Treat Me Right” *Rama 191 Mint Classic Girl Group sound MB \$50*
125. **The Lamplighters** – “Tell Me You Care/I Used To Cry Mercy, Mercy” *Federal 12176 M- Silver top First Press! Classic MB \$75*
126. **The Lamplighters** – “You Hear/Five Minutes Longer” *Federal 12192 VG++ MB \$50*
127. **The Lamplighters** – “Yum Yum/Goody Good Things” *Federal 12197 M- MB \$40*
128. **The Lamplighters** – “Believe In Me/I Wanna Know” *Federal 12206 M- MB \$50*
129. **The Lamplighters** – “Roll On/Love, Rock And Thrill” *Federal 12212 M- MB \$40*
130. **Nancy Lee & Male Group** – “So They Say/Meet Me At The Cross Roads” *Acme 711 M- Nice Group sound MB \$75*

131. **Bobby Lester & The Moonlighters** – “New Gal/Hug And A Kiss” *Checker 813 M- MB \$30*
132. **Johnny Madara & Group** – “A Story Untold/Vacation Time” *Bamboo 511 Nice VG+ Promo copy! Nice MB \$15*
133. **The Marathons** – “Don’t Know Why/The Stranger” *Sabrina 334 Nice VG Gold and Black label MB \$50*
134. **The Medallions** – “Edna/Speedin’” *Dootone 364 M- Maroon label First Press MB \$35*



135. **The Melloharp** – “I Love Only You/Ain’t Got The Money” *Tin Pan Alley 145 Mint GREAT! R & B Group Masterpiece! MB \$300*



136. **The Montereys** – “Darlin’ (I Love You So)/Darlin’ Send Me A Letter” *Trans American 1000 Nice VG Tough LA Group sound, only a few known copies, another Gerry Diez special! MB \$500*

137. **The Moonglows** – “Sincerely/Tempting” *Chess 1581 VG++ Beautiful copy of all time classic MB \$50*
138. **The Moonglows** – “Foolish Me/Slow Down” *Chess 1598 VG++ MB \$50*
139. **The Moonglows** – “Starlite/In Love” *Chess 1605 VG++ MB \$50*
140. **The Moonglows** – “When I’m With You/See Saw” *Chess 1629 Mint Store Stock New MB \$40*
141. **The Moonglows** – “Over And Over Again/Knew From The Start” *Chess 1646 M- MB \$40*
142. **The Moonglows** – “I’m Afraid The Masquerade Is Over/Don’t Say Goodbye” *Chess 1651 M- MB \$30*
143. **The Moonglows** – “Please Send Me Someone To Love/Mr. Engineer” *Chess 1661 M- MB \$30*
144. **The Moonglows** – “The Beating Of My Heart/Confess It To Your Heart” *Chess 1669 M- MB \$30*
145. **The Moonglows** – “Here I Am/Too Late” *Chess 1681 Mint Store Stock New MB \$20*
146. **The Moonglows** – “In The Middle Of The Night/Soda Pop” *Chess 1689 M- White Label Promo MB \$25*
147. **The Moonglows** – “I’ll Never Stop Wanting You/Love Is A River” *Chess 1717 M- MB \$20*
148. **The Mystics** – “Hushabye/Adam And Eve” *Laurie 3028 Mint All time classic and Store Stock New! MB \$20*



149. **The Orchids** – “You’re Everything To Me/Newly Wed” *Parrot 815 M- Classic MB \$300*



See #172

John Tefteller's World's Rarest Records

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

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

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

Auction closes Monday, August 15, 2005 at 7:00 p.m. PDT



See #192

- 150. **The Penguins** – “Do Not Pretend/If You're Mine” *Dooto 435 Mint Store Stock New MB \$30*
- 151. **The Penguins** – “Be Mine Or Be A Fool/Don't Do It” *Mercury 70610 Mint Perfect MB \$35*
- 152. **The Penguins** – “Pledge Of Love/I Knew I'd Fall In Love” *Atlantic 1132 Mint Store Stock Mint MB \$35*
- 153. **The Penguins** – “Memories Of El Monte/Be Mine” *Original Sound OS-27 Mint Great! All time classic produced by Frank Zappa MB \$50*
- 154. **The Platters** – “Voo-Vee-Ah-Bee/Shake It Up Mambo” *Federal 12198 M- MB \$50*
- 155. **The Platters** – “Maggie Doesn't Work Here Anymore/Take Me Back, Take Me Back” *Federal 12204 M- MB \$50*
- 156. **The Platters** – “Tell The World/I Need You All The Time” *Federal 12250 Mint Store Stock New MB \$50*
- 157. **The Platters** – “Only You (And You Alone)/Bark, Battle and Ball” *Mercury 70633 VG++ Pink label True First Pressing! Plenty of these around on Black label but this is the original. MB \$30*
- 158. **The Platters** – “(You've Got) The Magic Touch/Winner Take All” *Mercury 70819 M- Maroon label True First Pressing! Plenty of Black label copies around but this is the very First Pressing original. MB \$30*
- 159. **The Platters** – “My Prayer/Heaven On Earth” *Mercury 70893 M- Maroon label True First Pressing! MB \$30*

- 171. **The Royals** – “Someone Like You/That's It” *Federal 12160 M- MB \$100*
- 172. **Little Sammy & Group** – “Can You Love Me/Papa Did The Chicken” *Shade 1002 Mint Tough to find and great Los Angeles Group sound! MB \$300 (See picture at top of page)*
- 173. **The Scarlets** – “Dear One/I've Lost” *Red Robin 128 M- Small tol, classic MB \$100*
- 174. **The Scarlets** – “Love Doll/Darling I'm Yours” *Red Robin 133 M- Classic MB \$150*
- 175. **The Sensations** – “Yes Sir That's My Baby/Sympathy” *Atco 6056 M- MB \$30*
- 176. **The Sensations** – “Please Mr. Disc Jockey/Ain't He Sweet” *Atco 6067 Mint MB \$30*
- 177. **The Sensations** – “Cry Baby Cry/My Heart Cries For You” *Atco 6075 Mint MB \$30*
- 178. **The Skyliners** – “Since I Don't Have You/One Night, One Night” *Calico 103 Mint Classic MB \$20*
- 179. **The Skyliners** – “This I Swear/Tomorrow” *Calico 106 Mint MB \$20*
- 180. **The Smooth-Tones** – “Dear Diary/Crazy Baby” *Ember 1001 Mint Store Stock New MB \$35*
- 181. **The Solitaires** – “The Wedding/Don't Fall In Love” *Old Town 1014 M-VG++ Ropes label First Press MB \$35*
- 182. **The Solitaires** – “Magic Rose/Later For You Baby” *Old Town 1015 Mint Ropes label First Press MB \$50*
- 183. **The Solitaires** – “The Honeymoon/Fine Little Girl” *Old Town 1019 M- Ropes label First Press MB \$50*
- 184. **The Sounds** – “Sweet Sixteen/Anything For You” *Modern 981 M- Maroon label vinyl! pressing—usually found only on the cheap plastic styrene pressing MB \$75*

- 189. **The Spaniels** – “YOU Painted Pictures/Hey, Sister Lizzie” *Vee Jay 154 Mint True First Pressing with “YOU Painted Pictures” as the title MB \$100*
- 190. **The Spiders** – “I'm Searching/I'm Slippin' In” *Imperial 5291 M- Classic MB \$75*
- 191. **The Startarks** – “Fountain Of Love/Send Me A Picture, Baby!” *Ember 1013 Mint White Label Promo, Gorgeous! MB \$50*
- 192. **The Striders** – “I Wonder/Hesitating Fool” *Apollo 480 M- White Label Promo! Super tough to find as promo! Very light swish for the first 10 seconds. MB \$200 (See picture at top of page)*
- 193. **The Swallows** – “Bicycle Tillie/Nobody's Lovin' Me” *King 4632 VG++ MB \$100*

- 206. **The Upronts** – “Too Far To Turn Around/Married Jive” *Lummtone 104 M- MB \$35*



- 207. **The Upronts** – “I Stopped The Duke Of Earl/Baby For Your Love” *Lummtone 107 M- Fabulous answer record to “The Duke Of Earl” but it is also fabulously rare as it was withdrawn from distribution due to a lawsuit! MB \$600*
- 208. **The Velvets** – “Vat Last” *Red Robin 122 M- Classic and CLEAN! MB \$100*
- 209. **The Vocaleers** – “Angel Face/Lovin' Baby” *Red Robin 132 Mint Classic and Store Stock New! MB \$150*
- 210. **The Voxpoppers** – “Wishing For Your Love/The Last Drag” *AMP 3 1004 M- White Label Promo! Tough to find as promo MB \$25*
- 211. **The Willows** – “Church Bells Are Ringing/Baby Tell Me” *Melba 102 M- True First Press with “ARE Ringing” instead of “May Ring” MB \$100*



- 160. **The Prisonaires** – “A Prisoner's Prayer/I Know” *Sun 191 Mint Super thick original First Press in Perfect Store Stock New condition! MB \$350*
- 161. **The Rainbows** – “Evening/Mary Lee” *Red Robin 134 VG++ Tol on the A-side and sol on the B-side but the vinyl is in fabulous shape! Classic! MB \$200*
- 162. **Thurl Ravenscroft & The Sky Boys** – “Never Doubt My Love/Mad, Baby, Mad” *Fabor 4005 M- Tol on B side, unusual Group Harmony record on mainly Country label MB \$75*
- 163. **Jimmy Ricks And The Ravens** – “Who'll Be The Fool/Rough Ridin'” *Mercury 70213 Mint Maroon label True First Pressing MB \$75*
- 164. **Jimmy Ricks And The Ravens** – “Without A Song/Walkin' My Blues Away” *Mercury 70240 Mint Store Stock New! MB \$75*
- 165. **The Ravens** – “Write Me A Letter/Old Man River” *Mercury 70554 Mint Pink label True First Press MB \$50*
- 166. **The Rays** – “Tippity Top/Moo-Goo-Gal-Pan” *Chess 1613 Mint Store Stock New! MB \$30*
- 167. **Bill Robinson & The Qualls** – “Heaven Is The Place/Why Do I Wait” *Deluxe 6059 Mint Classic and Store Stock New! MB \$200*
- 168. **The Robins** – “Smokey Joe's Cafe/Just Like A Fool” *Atco 6059 Mint Classic and Maroon label First Pressing MB \$35*



- 185. **The Spaniels** – “Baby, It's You/Bounce” *Chance 1141 M- Red Vinyl! Awesome piece! MB \$1000*



- 186. **The Spaniels** – “The Bells Ring Out/House Cleaning” *Vee Jay 103 Mint Red Vinyl and absolutely Store Stock NEW! Shines like glass! Group Harmony Masterpiece! MB \$1000*



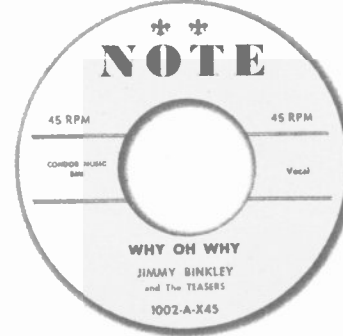
- 169. **The Royals** – “Moonrise/Fifth Street Blues” *Federal 12088 M- Vocal Group MASTER-PIECE! Gorgeous copy! MB \$700*
- 170. **The Royals** – “Hello Miss Fine/I Feel That A-Way” *Federal 12150 Mint Store Stock New! MB \$100*



- 187. **The Spaniels** – “Let's Make Up/Play It Cool” *Vee Jay 116 Mint Red Vinyl! Super scarce on red—and super cool! MB \$750*
- 188. **The Spaniels** – “Do-Wah/Don'Cha Go” *Vee Jay 131 M- MB \$50*



- 194. **The Teasers** – “I Was A Fool To Let You Go/How Could You Hurt Me So” *Checker 800 Mint RED VINYL!!! Store Stock New! Like a piece of glass! You may never see this again! MB \$3000*



- 195. **Jimmy Binkley & The Teasers** – “Why Oh Why/Blue Moon” *Note 1002 Mint Tough! Group is on the A-side only, B-side is an instrumental MB \$300*
- 196. **The Tempo-Tones** – “Get Yourself Another Fool/Ride Along” *Acme 102 M- MB \$150*
- 197. **The 3 Friends** – “I'm Only A Boy/Jinx” *Lido 502 Mint MB \$25*
- 198. **The Three Friends** – “Now That You're Gone/Chinese Tea Room” *Lido 504 Mint Slight stain on A-side label MB \$25*
- 199. **The Thunderbirds** – “Pledging My Love/Baby Let's Play House” *Deluxe 6075 Nice VG+ MB \$50*
- 200. **The Titans** – “No Time/The Tootin' Tutor” *Class 244 Mint MB \$25*
- 201. **The Tokens** – “While I Dream/I Love My Baby” *Melba 104 Mint MB \$25*



- 202. **Bobby Mitchell & The Toppers** – “4-11=44/One Friday Morning” *Imperial 5250 M- Blue script original! Tough! MB \$300*
- 203. **The Toppers** – “(I Love To Play Your Piano) Let Me Bang Your Box/You're Laughing 'Cause I'm Crying” *Jubilee 5136 Mint Classic! Store Stock New! MB \$150*
- 204. **The Tune Blenders** – “Oh Yes I Know/Shoo-Shoo” *Federal 12201 Mint Store Stock New MB \$100*
- 205. **The Tuxedos** – “Yes It's True/Trouble, Trouble” *Forte 141 Mint Gold label True First Press MB \$100*



- 220. **Ruby Whitaker And The Chestnuts** – “Who Knows Better Than I/Mary Hear The Love Bells” *Standard 7701 M- Tough! MB \$100*
- 221. **The Continentals** – “Picture Of Love/Soft And Sweet” *Whirlin' Disc 105 VG++ Classic and tough on 78 format MB \$100*
- 222. **The Counts** – “Darling Dear/I Need You Always” *Dot 1188 M- Thin vinyl pressing! Oooh that sound! MB \$50*
- 223. **The Crystals** – “Come To Me Darling/Squeeze Me Baby” *Luna 5001 M- First Pressing Masterpiece MB \$100*
- 224. **The Diamonds** – “Cherry/Romance In The Dark” *Atlantic 1017 Mint Gorgeous copy of all time Harmony Masterpiece! MB \$100*

Original 1950's R & B Vocal Group 78's

- 212. **Les Andrews And The Hearts** – “Why Do I? Glad To Be Here” *United Artists 136 Mint Super scarce on 78 format! Late 1959 MB \$100*
- 213. **Patty Anne With The Flames** – “Midnight/My Heart Is Free Again” *Aladdin 3162 M- Leo Messner's daughter sings! MB \$35*
- 214. **The Basin Street Boys** – “Summertime Gal/Satchel Mouth Baby” *Exclusive 19 M- Dedicated to Doug Arthur, DJ in Philadelphia MB \$35*
- 215. **The Basin Street Boys** – “I Sold My Heart To The Junkman/Exactly Like You” *Flame 1002 M- Tough one, no 45 MB \$40*
- 216. **Billy Bunn And His Buddies** – “Until The Real Thing Comes Along/That's When Your Heartaches Begin” *RCA Victor 20-4657 M- White Label Promo pressed on thin vinyl! Oooh that great sound from vinyl 78's! MB \$100*
- 217. **The Cadets** – “Church Bells May Ring/Heartbreak Hotel” *Modern 985 M- MB \$30*
- 218. **The Calvases** – “Lonely Lonely Village/Born With Rhythm” *Cobra 5014 Mint Store Stock New! MB \$100*
- 219. **The Checkers** – “White Cliffs Of Dover/Without A Song” *King 4673 Mint White Label Promo! All time classic MB \$75*



See #235

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

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

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

Auction closes Monday, August 15, 2005 at 7:00 p.m. PDT



See #240

- 225. **The Dodgers** – "Drip Drop/Cat Hop" *Aladdin 3271 M-* One of the all time best 50's R & B Group records! **MB \$300**
- 226. **The Dubs** – "Beside My Love/Gonna Make A Change" *Gone 5020 Mint* Tough to find on 78 format! Store Stock New **MB \$150**



- 227. **The Fiestas** – "So Fine/Last Night I Dreamed" *Old Town 1062 VG+* Looks scuffy but plays great! Tough on 78 format, from 1959 **MB \$100**
- 228. **The Five Keys** – "With A Broken Heart/Too Late" *Aladdin 3085 M-* Tough one—their very first record! No 45 known **MB \$100**



- 229. **The King Flemings** – "Please Come Back/Stompin' At The Savoy" *Chess 1633 M-* Yes, I know that by the release # it shouldn't be rare but find one! This is one tough release to find! **MB \$200**



- 230. **The 4 Dukes** – "Crying In The Chapel/I Done Done It" *Duke 116 VG++* Nice version—super rare! **MB \$500**



- 231. **The Four Jacks** – "I Cry My Heart Out/Take Me" *Gotham 219 M-* This is the same group that recorded for Allen. Although this was a more major label, this record is much rarer than the two Allen releases. **MB \$200**

- 232. **The Heartbeats** – "A Thousand Miles Away/Oh Baby Don't" *Hull 720 VG++* First Label First Pressing of the all time classic **MB \$150**



- 233. **The Hollywood Blue Jays** – "I Had A Love/Tell Me You Love Me" *Recorded In Hollywood 396 Mint* No known 45! The very first record by THE FLAIRS! Super rare and never for sale at any price! **MB \$1500**



- 234. **The Hollywood Four Blazers** – "Prisoner Of Love/Longhair's Nightmare" *C. P. Mac Gregor 10-217 Mint* Vinyl! 78! Super rare! **MB \$200**

- 235. **The Hollywood 4 Blazers** – "Sunday/Longhair's Nightmare" *Mac Gregor CPM-R-102-4 Mint* Vinyl, tough **MB \$200** (See picture at top of page)

- 236. **The Jayhawks** – "Stranded In The Jungle/My Only Darling" *Flash 109 Mint* The original **MB \$35**



- 237. **The Jets** – "I'll Hide My Tears/Got A Little Shadow" *Aladdin 3247 Mint* Super rare and great! Group also known as THE HOLLYWOOD FLAMES and the A-side was written by the Beach Boys' father Murry Wilson! Store Stock New! **MB \$750**



- 238. **The Magichords** – "If I Didn't Love You Like I Do/The Parrot And The Rooster" *Marlow 101 Mint* Not known to exist until this one showed up! Apparently their very first record! Came from abandoned storage of a former member of the group! Call to hear it. **MB \$350**

- 239. **Madeline Greene & The Magichords** – "I've Got A Right To Be Blue/Be Sure" *Domino 311 M-* Tough **MB \$150**

- 240. **The Magichords** – "It's Over Because We're Through/Doubt In Your Mind" *Domino 360 Mint* Tough and real sweet! Their rarest record—after the newly discovered Marlow release anyhow! **MB \$250** (See picture at top of page)
- 241. **The Mello-Kings** – "Tonight, Tonight/Do Baby Do" *Herald 502 VG++* Classic and tough on 78 format **MB \$100**



- 242. **The Mellow Moods** – "The Song Of Love/That Dubonnet Wine" *Recorded In Hollywood 399 Mint* No 45 pressed and super rare! B-side is a great wine related jump! A-side is a super ballad! Store Stock New! **MB \$500**



- 243. **The Mellows** – "How Sentimental Can I Be?/Nothin' To Do" *Jay Dee 793 Mint* White Label Promo copy! Super scarce as promo. **MB \$150**

- 244. **The Moonglows** – "Sincerely/Tempting" *Chess 1581 Mint* All time classic and tough to find in Mint shape. This one is from Old Store Stock! **MB \$75**



- 245. **Zola Taylor & The Platters** – "Oh, My Dear/Make Love To Me" *RPM 405 Mint* Platters sing back up on this GORGEOUS record! **MB \$300**



- 246. **The Prisonaires** – "My God Is Real/Softly And Tenderly" *Sun 189 VG+* Amazing WHITE LABEL PROMO! Sun issued white label promo copies of all its releases from 181 until this one, which I believe to be the last. All of them are super rare and super neat looking. **MB \$500**

- 247. **The Ravens** – "Mam'selle/Calyppo Song" *Okeh 6888 M-* White Label Promo **MB \$75**

- 248. **The Rivileers** – "A Thousand Stars/Hey Chiquita!" *Baton 200 Mint* Classic **MB \$50**
- 249. **The Robins** – "Riot In Cell Block #9/Wrap It Up" *Spark 103 Mint* Vinyl pressing! Fabulous sound! **MB \$75**



- 250. **The Royals** – "Moonrise/Fifth Street Blues" *Federal 12088 M-* White Label Promo, Gorgeous record! **MB \$200**

- 251. **The Serenaders** – "Please, Please Forgive Me/Baby" *Deluxe 6022 Mint* Perfect Store Stock New **MB \$250**



- 252. **The Silhouettes** – "Get A Job/I Am Lonely" *Junior 391 VG++* First Label First Pressing of the all time classic! **MB \$250**



- 253. **The Spaniels** – "Baby, It's You/Bounce" *Chance 1141 Mint* Classic **MB \$200**

- 254. **The Spaniels** – "Goodnite Sweetheart, Goodnite/You Don't Move Me" *Vee Jay 107 M-* All time classic **MB \$75**



- 255. **The Strangers** – "Blue Flowers/Beg And Steal" *King 4709 Mint* White Label Promo, small to! **MB \$150**

- 256. **The Sultans** – "What Makes Me Feel This Way/Boppin' With The Mambo" *Duke 135 VG++* **MB \$50**

- 257. **The Vocaleers** – "How Soon/I Walk Alone" *Red Robin 119 Mint* Store Stock Perfect! **MB \$75**

- 258. **The Wrens** – "Beggin' For Love/(WILL YOU) Come Back My Love" *Fama 65 VG++* True First Pressing with "WILL YOU" on the label! **MB \$75**

Next Month's Auction

*** ROCKABILLY 45's ***

Disc Reviews continued from page 26

forces why Grinderswitch will always be thought of as a second-rate Marshall Tucker Band.

Lead singer Lombar has kept his longtime bassist, Steve Miller, along on this update of the veteran combo. New recruits Wally Condon (drums), Eddie Stone (keyboards), and Jack Corcoran (lead guitar) do little to inject some excitement into Lombar's low-key take on Southern rock. Use of vocalist Jana Stanley as a foil to Lombar on a couple of tracks also fails to liven things up as intended. You would think that 30+ years in the biz and on the road would have taught Lombar that what he does has an appeal that is limited to back-



woods roadhouses, where drinking is more important than what's happening on stage. *Ghost Train* is good evidence of a band going through the motions and failing to channel any creative spirit while doing so.

Aside from Lombar's lack of energy in his performances, the other dead weight in this combo is drummer Condon. Obviously, he and Lombar are great friends. Condon's sole composition included on this collection is the title track. Whatever respect he and Lombar have for one another, it has clouded Lombar's ability to see that Condon is sloppy behind the kit. Without that solid base, the band has nothing to build on.

There are moments on *Ghost Train* that prevent the band from producing a CD that is good only for cluttering landfills. The instrumental "Two Wheel Ride" is as good a biker tune as has ever been cut to tape. If the group had put more teeth into its Ventures-with-wicked-slide-guitar attack, it would be perfect. The muscle behind "Close Enough To Love" gives a good push for the Lombar-Stanley duet. One more good push could have elevated it above something Ruby Starr would cut with Head East. The honky-tonk piano and pounding Hammond solo on "Dixie Flyer" is 10 times more powerful than the tired horn arrangement when complementing Lombar's slide playing.

If Lombar could just understand that disco didn't kill Southern rock — it died as a result of the inbreeding of musical ideas — he'd then be able to branch out into new directions. When he faces that fact, Grinderswitch's next time 'round the bend will be aboard a more substantial locomotive.

Billy Swan

Greatest Hits
Collector's Choice (5412)
reviewed by j. poet

Commercially speaking, there are only two great Billy Swan hits in this *Greatest Hits* package: the blockbuster "I Can Help," which dominated all radio formats in 1974, and "Lover Please," a Swan-penned tune that Clyde McPhatter took to the top of the pop

and R&B charts in 1962.

That said, Swan has never cut a weak track, and his years in the business — he produced Tony Joe White's "Polk Salad Annie," wrote tunes for Conway Twitty and Waylon Jennings and toured with Kris Kristofferson and Kinky Friedman — have given him an ear for a catchy musical hook, solid and often unexpected arrangements and a sharp turn of phrase.

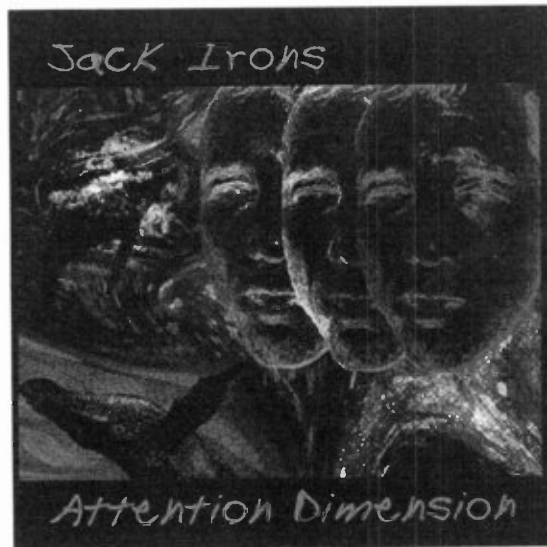
"Don't Be Cruel" gets a bluesy, much-phased-down reading that makes it a real heartbreaker, "Vanessa" is the kind of bright, bouncy '50s-style rocker that Swan can write in his sleep but still sounds fresh and energetic, and Kristofferson's "Stranger" is delivered as a mariachi tango.

Jack Irons

Attention Dimension
Breaching Whale (JIR 001)
reviewed by Mark Polzin

The release of Jack Irons' *Attention Dimension* solves the mystery behind why this seasoned and extremely talented percussionist dropped off the face of the map. His résumé includes stints with The Red Hot Chili Peppers, Eleven, Redd Kross, Neil Young, and Joe Strummer.

Most recently, fans were baffled by his abrupt departure from arena-rock giants Pearl Jam, leaving tour commitments that had to be picked up by Soundgarden's Matt Cameron. Given that Irons had been treated as an equal in that group and had been given the freedom to include many of his experimental compositions on recordings by them, Pearl Jam fans were unaware that Irons had been plagued by anxiety



disorder. The illness may have derailed that aspect of his career, yet Irons remained busy, preserving his ideas on the recordings heard on *Attention Dimension*.

Helping to celebrate Irons' return are several former bandmates, including Flea of the Chili Peppers, Eddie Vedder, Stone Gossard, and Jeff Ament of Pearl Jam, Les Claypool of Primus, and, most important, Natasha Shneider and Alain Johannes of Eleven.

Given the lineup, one would expect a straightforward rock record. And one would be way off base in that assumption. This is a percussion extravaganza akin to something Grateful Dead's Mickey Hart might produce, except Irons does it all — drum kit, marimba, bell tree, steel drums, tympani and tablas. Johannes is his main co-conspirator, providing guitars, vocals, woodwinds and strings.

The others chime in with stellar performances, adding a world-music feel that is not characteristic of the groups they usually record with. Ament's performance on "Dunes" sees him return to the fretless bass to give effect to the East Indian feel conjured by Irons and Johannes. Flea and Gossard collaborate on the

extended funk workout "Water Song." The most radio-friendly song is a lively version of Pink Floyd's "Shine On You Crazy Diamond," featuring Claypool, Shneider, and Vedder.

Irons has always had the ability to bring out the best in those musicians he plays with. This time around, Irons' mates have gone out of their way to contribute to his musical concepts and the water themes throughout the record. Irons' fascination with the sea comes from a history of living in homes near the ocean — Australia, Los Angeles, San Francisco and Seattle.

The sea, in Irons' eyes, is something exciting, inspiring and exotic, not a force that can carry you away to be lost forever. This record is proof that while Irons has occasionally been pulled down by the undertow, he perseveres, buoyed by his talent and vision.

Arena

Pepper's Ghost
Inside Out Music America (93723 40712)
reviewed by Mark Polzin

In case you haven't been paying attention to the prog-rock scene since its heyday in the 1970s, let me inform you that you've been missing out on a genre that is much more vibrant than it ever has been.

Arena stand at the forefront of this conglomeration of veterans and neo-prog standard bearers, delivering their sixth studio album since 1995, *Pepper's Ghost*. The term "Pepper's Ghost" is a reference to phantom images created by Henry Pepper in 1862 for use in stage productions and also represents the album's thematic concerns of false sensory perceptions. Musically, the band is centered on the imagination of keyboardist Clive Nolan, who takes responsibility for the lyrical and creative direction. He makes the attempt to assume the role of producer, director, writer and performer and is unable to delegate authority, which would allow him to focus on the strengths of his conceptual vision.

Many comparisons have been made between Arena and Marillion — or early Genesis — but that's merely wishful thinking on the part of fans who seldom step outside the confines of their dark and proggy rooms.

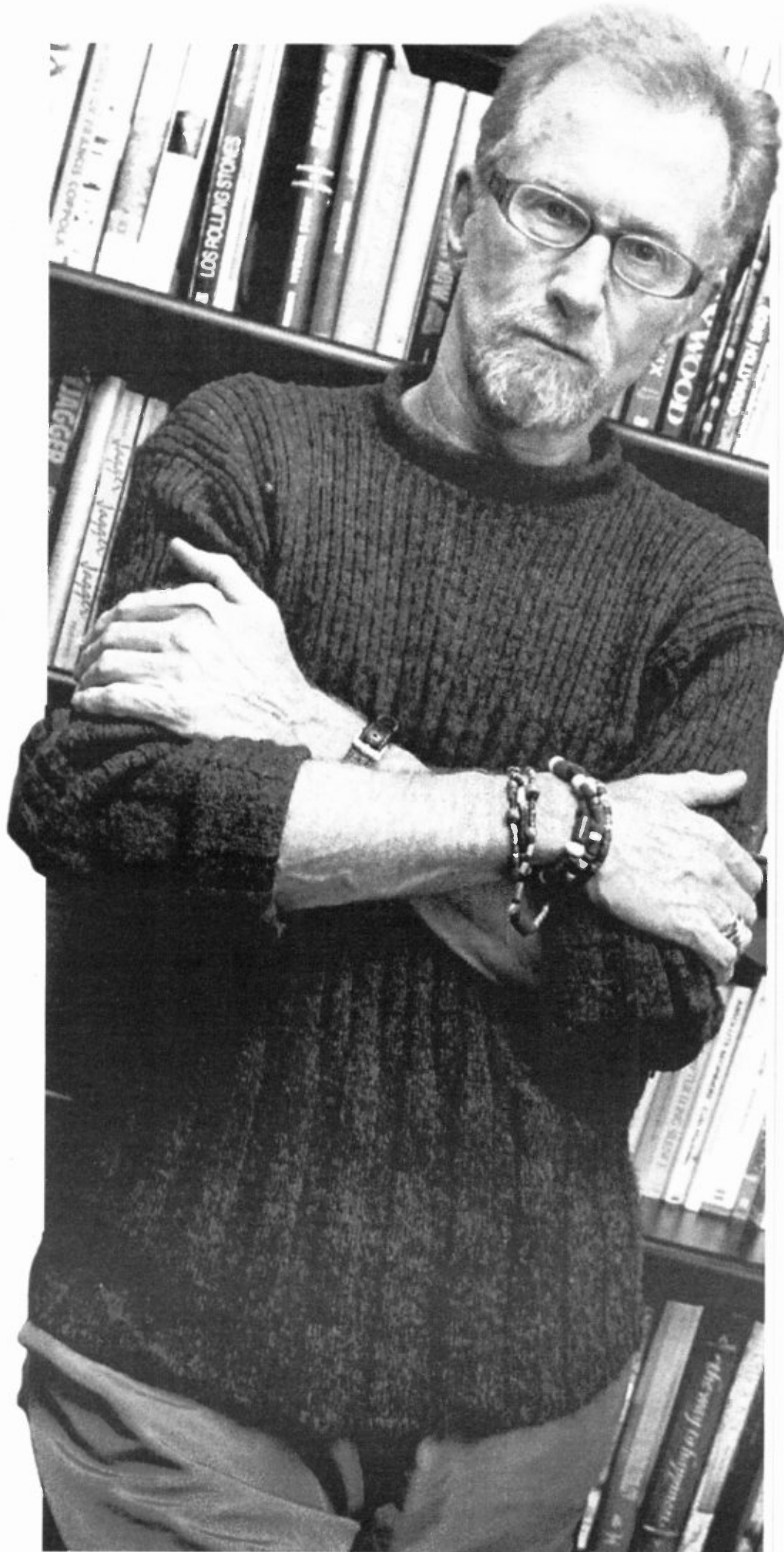
Arena have much more in common with the high-concept virtuosity of Queensrÿche or Voivod without being nearly so heavy. Arena succeed when they aim for creepy experimentalism as on the album's epic closer, "Opera Fanatica." Incorporation of the disembodied voices used there pays off far more than the waltz-time conventions visited on "Tantalus." The predictability of the metallic and neo-romantic terrain too often tread by Arena grows tiresome.

If the band focused more on creating original plays and scores, rather than paying heed to the ghosts that have performed here before, *Pepper's Ghost* might not take the pratfall that it ultimately takes. ●





by Rush Evans



.....
**ANDREW
LOOG
OLDHAM:**
.....

*Still sharing bar bands
with the world, 40 years
after finding one that
forever changed it*

**THE *DISCOVERIES*
INTERVIEW**
.....

Little Steven has made a few inspired choices to fill the DJ slots on the Sirius network's satellite expansion of his *Underground Garage* resurrection of rock 'n' roll radio. In addition to his two-hour weekly syndicated rave-up, he rocks around the clock on the Sirius channel with nonstop garage rock. It only made sense to share the mic with cool cats such as The Dictators' Handsome Dick Manitoba, old school rock jock Kid Leo, and producer/songwriter Kim Fowley.

Andrew Loog Oldham is the network's most urbane and cultured host, a dryly witty Brit with the touch of class that might lead one to believe that he's rarely been in a garage. But the pubs of London in the early 1960s were as grungy as any American carport, and if the young publicist protégé of Brian Epstein hadn't wandered into one and found some attitudinal delinquents called The Rolling Stones, the world might be a very different place. But managing those punks and producing their early albums was just the beginning of a brilliant career that's still going strong and global, thanks to satellite technology and Little Steven's *Underground Garage*.

DISCOVERIES: *Your life has been quite a fascinating roller coaster in the world of rock 'n' roll. How and why did this new job come about, and is it a logical step in your rock 'n' roll life?*

ANDREW LOOG OLDHAM: I have been having lunch and dinner for a few years with Little Steven in New York whenever I visit. I had no idea I was auditioning. Seriously, though, you'll have to check with him. He's the one that made the offer I could not refuse. I guess that the Sirius thing is an extension of our lunchtime chats. I mean, we do not discuss the price of wheat in Finland, and Steven, when he got into this Sirius business, was good enough to think of me.

DISCOVERIES: *You're a natural for this, given your stream-of-consciousness style of speaking and strong opinions. Had you ever considered radio before?*

discoveries

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August 2005



LOGG: I've been thinking about radio from the age of 10, when I first hid my radio under my blankets and played Radio Luxembourg so that I could hear it but my mother could not. When I got into the business at the age of 17 as a press agent, my whole world revolved around whether my clients' music was being played on the radio. Radio is the constant clock singing out the hours of our lives. As for considering radio this way, as a disc jockey for Little Steven and Sirius, no, I had not, but my mother would have appreciated that at the age of 60, thanks to Steven, I finally have the closest thing I've ever had to a regular job. It's a great gig Steven gave me. I've never worked this muscle before. I'm surrounded by Little Steven professionals who assist me and contribute to the result in a huge way. Steven has provided me with the best; Dan Neer, who is our producer, is a veritable Scorsese of the audio waves, and Kid Leo and Holly and all the good people Steven comes with. They have all helped me grow into it, but most of all, of course, it's the music. I had swimming lessons this year, and that and the Sirius thing have been absolutely liberating.

DISCOVERIES: *This is a bit of a high-profile gig, with listeners from all over. After having spent so much time far out of the spotlight in Colombia, does it feel good to be back and connecting with a rock 'n' roll audience in North America?*

LOGG: Isn't it amazing how territorial we are about rock 'n' roll and popular music? In that terrestrial radio music in the U.S. is mainly so uninteresting and over-defined, South America has, for a long while, been more interesting, democratic and as adventurous as the Sirius policy is, and Latin radio has known no such borders as you folks in the U.S. have had and plays a healthy shot of everything from all over the world. I connect with a rock 'n' roll audience daily in Colombia and wherever I roam in Latin America. They live for it and breathe it in a way that is remindful of when rock was young to white people, and [Latin audiences] have energized me on many occasions whilst you slipped up here into homogenized malaise.

DISCOVERIES: *How did you connect with Little Steven? Did you know him before Underground Garage?*

LOGG: Harvey Kubernik, the writer and PR gent from the West Coast, suggested we meet and that we'd get on. He was right. I had been drawn to some of Steven's work in the '80s and of course loved the *Soprano* [TV show] gig. What Englishman in Colombia could not? I know less about Steven with Bruce [Springsteen]. I love the idea of Bruce, but then again I love the idea of Bruce Willis; it's the content that I often do not get.

DISCOVERIES: *How is rock 'n' roll doing in the 21st century, from your perspective?*

LOGG: If you are between 15 and 25 and you are invincible, it's defining your life and stating who you are. If you are older it's reminding you of the lifeblood you grew to and still giving you moments of heady living, with restraints on how you behave about it.

DISCOVERIES: *What are you listening to these days? Is your show reflective of that?*

LOGG: I'm listening to Eddy Mitchell and Johnny Hallyday, two great French rockers. And Juanes and Carlos Vives from Colombia and Charly Garcia from Argentina. Fats Domino, Steve Earle, Rick Nelson sneak in amongst the tracks. The new records that are played on Sirius 25 are picked by Steven with Kid Leo, and damn good pickin' they are. I pick the older stuff, and we balance 'em together.

DISCOVERIES: *Will we ever see another time or musical revolution like the one you helped to launch via The Beatles and Stones?*

LOGG: Not as such. Unless we get another Hitler, another Kennedy, a new form of birth pill, another president assassinated, another World War II... I mean all the elements that helped make the '60s not only possible but required. But if you are 23 and in a club I'm sure The Libertines or Franz Ferdinand can do the same for your world. Music is always the voice that explains who we are.



OLDHAM WITH KEITH RICHARDS

"I DON'T SEE WHAT ELSE YOU CAN ASK FOR, TO GET UP AND GO DO SOME WORK THAT YOU LIKE AND HAVE THAT WORK LIKE YOU."

— Andrew Loog Oldham

DISCOVERIES: *How frequently do you play Stones tracks from your days with the band? Is hearing those tracks emotional or too personal, or are you able to listen to them objectively, placing them in their historical context?*

LOGG: What is this? *Dear Abby*? *The Montgomery Clift Hour*? No, I do not play Rolling Stones tracks from my days in the band. I can think of nothing more redundant. I was playing the *Alfie* soundtrack by Mick [Jagger] and Dave Stewart in the car. I thought "Old Habits Die Hard" had a great lyric and Mick's performance was simply the best. I go out in Vancouver, where I spend half the year and see acts. I saw Franz Ferdinand, The Libertines, Leon Russell, Les McCann, Sting, The Music, Keane and quite a bit more. The best

act of my summer was Mr. Sumner — Sting. The next best thing I saw and heard was an act called Doubling Paris. You may not have heard of them, but they were just riveting on stage. They are from Langley, B.C. I'd like to produce them. Now, isn't that better than sitting home playing old Stones tracks?

DISCOVERIES: *Is satellite the final frontier in radio? Is commercial radio in peril because of Clear Channel monopolistic tendencies?*

LOGG: No, nothing is final except man's stupidity, smarts and wisdom and the perilous mix of all those elements we bring to life's table. I'm sure in a few years we'll be able to have a chip in our left elbow that feeds the sounds in we want to hear without speakers or headphones. Nothing is final with possibility.

DISCOVERIES: *I love the great quote you had about writing your first book, "I am the basic track, my guests are the overdubs, and the time and events are the lead vocal." Could some variation of that quote apply in some way to the radio show?*

LOGG: Somewhat. Thank you for noticing that thought. I appreciate that. Perhaps the radio gig is more a case of music being the basic track, time and events the diary and my voice the reminder.

DISCOVERIES: *Do you script your on-air raps, or are they off the cuff?*

LOGG: As I prepare, certain topics come to mind. I note them and if they feel good on the day, I go with them in an off-the-cuff way. I rely on Holly in Steven's office for research and data on the newbies we are playing. I agree with Steve's philosophy that if someone was prepared to do the work, they deserve to get mentioned.

DISCOVERIES: *Any feedback from professional peers from your past, Stones or otherwise, on your show?*



LOGG: Everybody who has heard it likes what they heard, and those who have heard about it remain curious. It's added another peel of the onion to my activities and potential accomplishments, and for that I'm very grateful of the opportunity. I don't see what else you can ask for, to get up and go do some work that you like and have that work like you.

DISCOVERIES: *I know that you're working on the show and on your third book right now. Any other projects afoot for the future?*

LOGG: I've just finished recording a gentleman up here in Vancouver named Wyckham Porteous. We've made a very good record together, which should be out on Universal in the spring or summer. He's a great writer and singer and was a joy to produce. A record I made last year with a Glasgow band named V-Twin [was to] be released in the spring, and I have great hopes for that — and I'm working on a band in Buenos Aires called The Otros, who are just great. What with the radio and a third book to finish by June for 2006 release I'm a happy working lad. I recommend it to you all. Get up, get busy and be well! ●

45's - Singles - 45's

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Table with columns for item number, artist name, and song title. Includes entries like 80000 20TH CENTURY 2186 SWEET DREAMS, 80001 4 J 501 LONNIE RUSSELL, etc.

THE MUSIC CONT.

Table listing music tracks with columns for track number, artist name, and song title. Includes tracks like 'I Ain't Never/Unless You Hold Me', 'Lucky Charm/Closer Than Close', 'Got The Feeling/You're The Most', etc.

Bill Johnson - Rare Vocal Groups

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Table listing various vinyl records with columns for artist, title, and price. Includes titles like 'DUBS NO ONE', 'DEL VIKINGS', 'THURSTON HARRIS/GRP', etc.

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Table listing auction picture sleeves with columns for artist, title, and price. Includes titles like 'Hollis Stiles', 'Hollis Stiles', 'Hollis Stiles', etc.

George Brock 1335 Everest Ln., Plymouth, MN 55447

Hello once again! Thank you to everyone who bid on my last two auctions. Here is yet another auction of 43 rpm's. No minimum bids, satisfaction is guaranteed or your money back, and postage is extra, 1st or 4th class US postal service. International bidders are welcome as are wall letters. Auction closes on August 31st.

Auction listings for George Brock's vinyl records. Includes titles like 'The Angels', 'The Beatles', 'Chuck Berry', etc.

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

Auction listings for Dale Marchand's vinyl records. Includes titles like 'AUTUMN - 16', 'BIRMINGHAM 218', 'CADENCE-EP-105', etc.

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MIRIODOR "Parade + Live at NEARfest"

Miriodor have been making adventurous, memorable and truly entertaining instrumental rock music for 25 years. Parade, their sixth album has great performances by Lars Holmler (Samia) and a second disc of their entire, legendary performance at NEARfest 2002.

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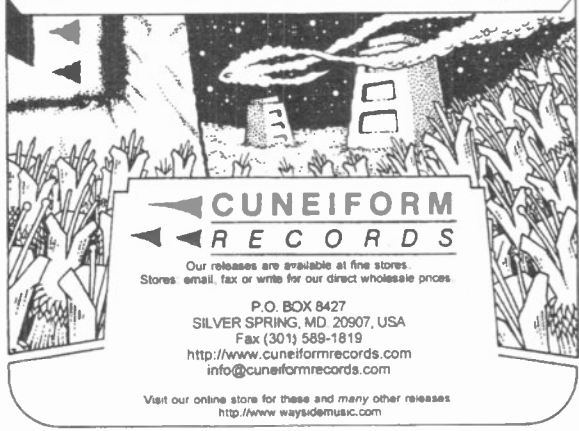
A document of their US tour, this was recorded at their final show and is a stunningly hot performance. They churned out mind-numbingly complex and shifting songs that always seemed to be driving towards some sort of awesome denouement. Atlanta Press

RADIO MASSACRE INTERNATIONAL "Emissaries"

Appealing to fans of classic work by Ashra, Heldon, Klaus Schulz and Tangerine Dream, R.M.I. are one of the greats of the current space/electronic scene. This has a studio album, a live disc and a comic in pdf format by cartoonist Matt Howarth.

JOHN SURMAN "Way Back When"

This never before released album was recorded on October 7th, 1969 by John Surman, John Taylor, Brian Odgers, John Marshall and Mike Osborne. It is a mix between the vibrancy of late 60's UK jazz and spacey early electric jazz/rock ala "In A Silent Way".



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| 5. FOUR BUDDIES | I WILL WAIT | SAVOY 769 M- (WOL) |
| 6. CHAPERONES | BLUEBERRY SWEET | JOSIE 891 M- (DJ) |
| 7. CHAPERONES | SHINING STAR | JOSIE 885 M- |
| 8. CHANNELLS | YOU HURT ME | HIT 700 M- |
| 9. 5 CHANNELS | THE REASON | DEB 500 M- |
| 10. CHANNELLS | THAT'S MY DESIRE | GONE 5012 M- (MULTI) |
| 11. CHANNELLS | ALTER OF LOVE | GONE 5019 M- (BLK) |
| 12. CHANNELLS | BYE BYE BABY | FURY 1021 M- (SOL) |
| 13. CHANNELLS | FLAMES IN MY HEART | WHIRLIN DISC 109 M- (SOL) |
| 14. CAPRIS | IT WAS MOONGLOW | GOTHAM 7304 M- |
| 15. WANDA BURK | SCHEMING | MUSIC CITY 740 M- (VELL) |
| 16. CHANDELIERS | DOLLY | ANGLETONE 529 M- (SOL) |
| 17. CHANCELLORS | THERE GOES MY GIRL | PORT 5000 M- (DJ) |
| 18. CHAMPIONS | ANNIE MET HENRY | CHART 602 M- |
| 19. CHAMPIONS | I'M SO BLUE | EASE 541 M- |
| 20. CHALETS | FAT FAT MOM-MI-O | DART 1026 M (SOL) |
| 21. CENTURYS | TAKE MY HAND | FORTUNE 535 M- (PURPLE) |
| 22. CELLOS | YOU TOOK MY LOVE | APOLLO 510 M- |
| 23. CELLOS | UNDER YOUR SPELL | APOLLO 515 M- (SOL) |
| 24. RAVENS | THERE'S NO USE PRETENDING | MERCURY 5764 M- |
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| 4 CHANGES | TIG 444 | Once in a while -sylvia blue- | VG++ water spot |
| 5 CLASSIC ARTISTS | QEP 1067 | For sentimental reasons | VG++ |
| 6 CREME D'COCOA | VENTURE 102 | Do what you feel/Party land -'78- | M- |
| 7 CROM CUTS | MERCURY 70840 | Leading lady/Mr. m. Mrs. you | M- |
| 8 DANNY & JONICO | ARC PARA 9853 | Out of the picture/Honey hair--- | VG+ to VG++ |
| 9 DION & BELMONT | LAURIE 3027 | A teenager in love | VG+ minor scuffs |
| 10 DREAMERS | SELECT 3035 | A lover's prayer/Every little thing I do -VG+ to M- | d-hole |
| 11 DREAMERS | SELECT 740 | You copied my soul -65 era sh. sh. sh. | VG++ white/black |
| 12 DREAMERS | SELECT 930 | We've got something/Don't monkey | VG++ white/black |
| 13 DREAMERS | DE VOICE 777 | Rusty eyes -sylvia blue d/v- | M- liter wear |
| 14 DREAMERS | CD & CE 243 | I'm your toy -house glass label- | VG+ to M- |
| 15 DREAMERS | EMER 1005 | In the still of the night -red label- | VG+ to VG++ |
| 16 DREAMERS | EMER 1017 | To the aisle -black glass label- | " " " " |
| 17 DREAMERS | PHILLIPS 40178 | Since my baby put me down | M- drill hole |
| 18 DREAMERS | BRYN 143 | Girl/Silver City -60s sylvia blue Texas lab- | VG++ minor scuffs |
| 19 DREAMERS | SHAO 5002 | Who's that knocking -pink label- | VG+ to M- |
| 20 DREAMERS | B.T. PUPPY 520 | See you in September | VG+ to M- |
| 21 DREAMERS | QEP 1061 | People are talking -sylvia blue label- | VG+ to M- |
| 22 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ minor scuffs |
| 23 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 24 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 25 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 26 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 27 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 28 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 29 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 30 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 31 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 32 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 33 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 34 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 35 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 36 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 37 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 38 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 39 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 40 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 41 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 42 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 43 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 44 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 45 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 46 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 47 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 48 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 49 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 50 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 51 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 52 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 53 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 54 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 55 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 56 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 57 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 58 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 59 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 60 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 61 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |
| 62 DREAMERS | QEP 1065 | Dear drops -blue sylvia blue label- | VG+ to M- |

July Picture Sleeve Set Sale

Set sale. Visual grading, sleeve 1". Postage \$4 U.S.A. and Canada others inquire. Phone 314-772-2175 Fax 314-772-2176 ema l recordsmith@sbcglobal.net Credit cards!!!!

Abba	Atl.	3574	Does Your Mother Know	M-	M-	\$8
Animals	MGM	13264	House Of The Rising Sun	VG+	VG+	\$25
Archie	Cal.	1006	Bang-Snang-A-I ang	M-	VG+	\$8
Frankie Avalon	Chan.	1052	Tuxedo Junction	M-	VG+	\$12
Beach Boys	Cap	5395	Help Me Rhonda	VG+	VG+	\$25
Beach Boys	Cap	5595	Rock 'n' Roll To The Rescue DJ	M-	M-	\$12
Beach Boys	Car.	05433	It's Gettin' Late DJ	M-	M-	\$12
Blue Cheer	Phils.	40516	Summertime Blues	M-	-----	\$25
Blues Magoos	Mer	72660	There's A Chance We Can Make It	M-	M-	\$25
Pat Boone	Dot	15840	I'll Remember Tonight	M-	VG+	\$10
David Bowie	RCA	45-103	David Bowie F-P DJ	M-	M-	\$25
David Bowie	RCA	13660	White Light White Heat DJ	M-	M-	\$10
Bread	Elek	45720	If	M-	VG+	\$8
Buckingham	Col.	44254	Hey Baby They're Playing Our Song	M-	VG+	\$20
Chubby Checker	Park.	849	Limbo Rock	M-	EX	\$15
Cherry People	Hert.	801	And Suddenly	M-	VG+	\$10
Dave Clark Five	Epic	9763	Come Home	M-	VG+	\$20
Alice Cooper	W.B.	49204	Clones	M-	VG+	\$10
Detergents	Roul.	4590	Leader Of The I audromat	M-	VG+	\$20
Mark Dinning	MGM	12929	The I os'n' Touch	M-	VG+	\$15
Dion	Col.	42662	Ruby Baby	M-	VG+	\$15
Donovan	Epic	10045	Sunshine Superman	M-	VG+	\$20
Drifters	Atl	2260	Saturday Night At The Movies	M-	VG+	\$30
ELO	Jet	5057	Shine A Little Love	M-	VG+	\$8
Enchantment	U.A.	991	Sunshine	M-	VG+	\$10
Every Mother's	MGM	13788	Put Your Mind At Ease DJ	M-	VG+	\$10
Flatt & Scruggs	Mer.	72739	Bonnie & Clyde Theme	M-	M-	\$10
Fleetwood Mac	W.B.	29918	Gypsy	M-	VG+	\$8
John Fogerty	W.B.	29053	Rock And Roll Girls	M-	VG+	\$10
Connie Francis	MGM	13039	Hollywood	M-	VG+	\$15
Lesley Gore	Mer.	72270	It's Gata Be You	M-	VG+	\$15
Grand Funk	Cap.	3660	We're An American Band GOLD	M-	VG+	\$12
Grand Funk	Cap	4199	Iake Me	M-	VG+	\$10
Guess Who	RCA	0388	Share The I and	M-	VG+	\$15
George Harrison	DkHs	28131	When We Was Fab	M-	M-	\$10
Jimi Hendrix	Rps.	2293	Gilona	M-	M-	\$15
Herman's Hermits	MGM	13310	Can't You Hear My Heartbeat	M-	VG+	\$20
Hollies	Epic	10251	Dear Flove	M-	VG+	\$15
Johnny/Hurricanes	War.	520	Sand Storm	M-	VG+	\$25
Brenda Lee	Dec.	31599	The Waiting Game	M-	VG+	\$15
Lemon Pipers	Hda.	31	Rice Is Nice	M-	VG+	\$12
John Lennon	Poly	107	I'm Stepping Out DJ	M-	M-	\$15
John Lennon	Poly.	254	Nobody Told Me	M-	VG+	\$10
Paul McCartney	Cap.	5597	Press DJ wol	M-	M-	\$15
Moody Blues	Poly.	201	The Other Side Of Life BLUE xol	M-	M-	\$15
Mickey Mouse	Dsy.	750	Mickey Mouse Club March	M-	M-	\$15
Ricky Nelson	Imp.	5614	O Wanna Be Loved	M-	VG+	\$25
Rick Nelson	Imp.	5901	It's Up To You	M-	VG+	\$25
Stevie Nicks	Mod.	99863	Stand Back #os xol	M-	VG+	\$8
Stevie Nicks	Mod.	99832	If Anyone Falls xos xol	M-	VG+	\$8
Roy Orbison	Vgn.	99227	She's A Mystery To Me DJ	M-	M-	\$10
Roy Orbison	Vgn.	99245	You Got It DJ	M-	M-	\$10
Peter & Gordon	Cap.	5211	Nobody I Know	M-	VG+	\$20
Peppermint Rnbw.	Dec.	732498	Don't Wake Up...	M-	VG+	\$15
Elvis Presley	RCA	7280	Hard Headed Woman	M-	VG+	\$25
Elvis Presley	RCA	7992	Good Luck Charm	M-	VG+	\$15
Elvis Presley	RCA	9791	Kentucky Rain	M-	VG+	\$15
Queen	Cap.	5317	Radio Ga Ga	M-	VG+	\$8
Queen	Cap.	5633	Pain... DJ	M-	M-	\$10
Tommy Roe	ABC	11247	Jam Up And Jelly Tight	M-	M-	\$15
Searchers	Kapp	577	Needles & Pins	M-	-----	\$30
Bruce Springsteen	Col.	11391	Hungry Heart	M-	VG+	\$8
Ringo Starr	Apl.	1831	It Don't Come Easy	M-	VG+	\$30
Starz	Cap.	4399	Cherry Baby Gold	M-	VG+	\$10
Traveling Wilburys	Wil.	27732	Handle With Care	M-	VG+	\$10
Turtles	WW	254	You Know What I Mean	M-	VG+	\$20
Unioe Gap	Col.	44297	Woman Woman	M-	VG+	\$10
Ventures	Dot.	96	Walk Don't Run '64	M-	VG+	\$20
Who	Poly.	2022	5:15 wol	M-	VG+	\$10
Yes	Atco	99817	Owner Of A Lonely Heart xol	M-	M-	\$10
ZZ Top	WB	29272	Legs	M-	M-	\$8

RECORDSMITH P.O. BOX 63334 ST. LOUIS, MO 63163 U.S.

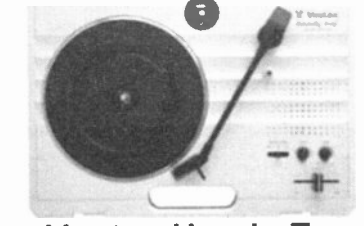
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LABEL & No. ARTIST TITLE & INFO COND. & PRICE

COLUMB 21565	ADAMS, CHARLIE	CATTIN' AROUND	M	\$ 15.00
HERALD 418	ADAMS, FAYE	SMILE A HAND	M	50.00
HERALD 419	ADAMS, FAYE	I'LL BE TRUE	M	50.00
HERALD 429	ADAMS, FAYE	CRUIZ MIXED UP WORLD	VG++	25.00
HERALD 434	ADAMS, FAYE	HURTS ME TO MY HEART	VG++	22.00
IMPERIAL 5443	ADAMS, FAYE	KEEPER OF MY HEART	VG++	12.00
WARWICK 580	ADAMS, FAYE	SHAKE A HAND/SHAKES ME TO YOU	VG++	8.00
BELTONE 1011	ADAMS, RITCHIE	TWO INITIALS (IN A HEART)	VG	3.00
RIVERSIDE 428	ADDERLEY, CANNONBALL	POOR BUTTERFLY	VG++	4.00
MERCURY 7172	ADDERLEY, CANNONBALL	LIMEHOUSE BLUES (not)	VG++	4.00
CAPITOL 5789	ADDERLEY, CANNONBALL	MERCY, MERCY, MERCY (not)	M	12.00
MAR-MAR 314	ADDERLEY, TOMMY	WHOLE LOTTA 'KAWKIN' GOMBO ON (DB)	M	15.00
RIM 2020	ADOLPHUS	KATHLEEN/DARLIN' IT'S YOU (sm vol) 1st VG	18.00	
FELTSD 8503	ADMIRAL TONES	ROCKSVILLE, PA	VG++	12.00
ERA 3141	AKENS, JEWEL	THE BIRDS AND THE BEES (VG++ 85)	M	8.00
ERA 3142	AKENS, JEWEL	GEORGIE PORKIE	M	12.00
MGM 12449	ALAIMO, CHUCK	LEAF FROG	VG++	12.00
MGM 12508	ALAIMO, CHUCK	HOW I LOVE YOU/LOCAL 66	M	10.00
MGM 12636	ALAIMO, CHUCK	HOP IN MY JALOP (promo)	M	10.00
CHECKER 889	ALAIMO, STEVE	ALL NIGHT LONG	M	8.00
CHECKER 1032	ALAIMO, STEVE	EVERY DAY I HAVE TO CRY (not VG++ 85) not M	10.00	
CHECKER 1054	ALAIMO, STEVE	MICHAEL, pt. 1 & 2 (sm vol VG++ 85)	M	7.00
IMPERIAL 60003	ALAIMO, STEVE	HAPPY PAPPY (VG++ 4.50) sm vol	M	5.00
ABC 10553	ALAIMO, STEVE	LOVE IS A MANY SPLENDOR THING	VG++	4.50
ABC 10880	ALAIMO, STEVE	REAL LIVE GIRL	VG++	4.50
ABC 10712	ALAIMO, STEVE	BLOWN IN THE WIND	VG++	4.50
OTD 6710	ALAIMO, STEVE	ONE WOMAN (not)	M	4.50
HRCROY 1278	ALBERT EDDIE	FALL AWAY (not)	VG++	4.00
PRESIDENT 711	ALBERT EDDIE	PHILADELPHIA MY HOME TOWN	M	5.00
SWAN 4150	ALBERTS, AL	MASTER SANDMAN	VG++	3.00
DOT 18309	ALEXANDER, ARTHUR	YOU BETTER MOVE ON	M	8.00
ROUNDSD 1	ALL NIGHT WORKERS	DON'T PUT ALL YOUR EGGS... (not VG++ 40)	VG++	4.00

GRAB BAG SECTION - all 45's

150 POP & INSTRUMENTALS FROM '50'S & '60'S	VG to VG++	35.00
150 ROCK & POP ARTISTS FROM '50'S & '60'S	G to VG++	35.00
150 POP & ROCK ARTISTS FROM '70'S-'80'S	VG to M	20.00
150 PICTURE SLEEVE 45'S MOSTLY FROM '60'S	VG to M	35.00

150 BLACK ARTISTS FROM '70'S-'80'S

150 BLACK ARTISTS FROM '70'S-'80'S	VG to M	25.00
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SET SALE OF 45 RPM RECORDS ALPHABETICAL BY ARTIST CONTINUED

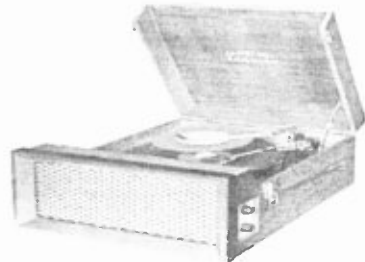
ARCADE 172 001	ARCADE HOUSE	G	10.00	
MODERN 985	CADETS	M	22.00	
MODERN 994	CADETS	M	22.00	
MODERN 1000	CADETS	M	20.00	
JOZ 785	CADILLACS	VG	35.00	
JOZ 787	CADILLACS	Q	35.00	
JOZ 785	CADILLACS	SPEDDOO (not)	VG++	30.00
JOZ 792	CADILLACS	ZOOM (not/Flp)	VG++	30.00
JOZ 798	CADILLACS	WOS IS ME	VG++	20.00
JOZ 802	CADILLACS	SUCK-A-DOR/RUDOLPH	M	25.00
JOZ 812	CADILLACS	SUGAR SUGAR (promo)	M	25.00
JOZ 820	CADILLACS	MY GIRL FRENCH (promo)	VG++	30.00
JOZ 821	ORIG CADILLACS	HURRY HOME	VG	13.00
CADILLACS	SPEDDOO VS BACK (all water dam)	VG++	15.00	
JOZ 846	CADILLACS	PEEK-A-BOO (not VG++ 81)	M	14.00
JOZ 846	CADILLACS	ROMEO (not on bl)	M	14.00
VAULT 909	CAESAR & CLEO	THE LETTER (not) Sonny & Cher	M	20.00
REPTILE	CAESAR & CLEO	LOVE IS STRANGE (PS)	M-M	30.00
CAPTAIN BROS 0454	CAGLE, AUBREY	THE DARK SIDE	M	8.00
GLEE 100	CAGLE, AUBREY	BE-BOP BLUES early 2nd	M	8.00
GLEE 101	CAGLE, AUBREY	COME ALONG LITTLE GIRL 1st	VG++	50.00
A BELL 308	CAGLE & ABEL	CINCINNATI RATA/MATATI	M	6.00
DECCA 32212	CAKE, THE	I KNOW YOU CAN HAVE HIM	M	4.00
HULL 734	CALIA, BILLY	I STILL NEED YOU/HONEY	M	8.00
IMPERIAL 96179	CALIFORNIA SUNS	MASKED GRANDMA (promo)	M	8.00
ARC 811 487-7	CALL, THE	THE WALLS CAN TALK (not)	VG++	3.00
ROULETTE 4471	CALLISTO, BOBBY	LITTLE STAR (not) 1st	M	15.00
DC 0412	CALLICUTT DUDLEY	GET READY BABY	M	80.00
ASC 9889	CALLOWAY, CAB	REMEMBER WHEN	VG++	5.00
BUTDAH 61	CAMEL DRIVERS	SUNDAY MORNING (VG++ 85) prod	M	50.00
MATADOR 1808	CAMEL HEAT	I REMEMBER WHEN (not) orange-1st	M	5.00
MATADOR 1813	CAMEOS	CANADIAN SUNSET	M	20.00
M 7165	CAMP, HAMILTON	HERE'S TO YOU (promo, vol)	M	4.00
KRYSLAR 5571	CAMPBELL, BOB	SIX-WHEELER ROCK (not) primeval	M	40.00
CAMPBELL, BOB	SIX'S MY GIRL (promo)	Holly sound-alike	M	30.00
CREST 1087	CAMPBELL, GLEN	TURN AROUND LOOK AT ME (VG++ 87)	M	16.00
CREST 1088	CAMPBELL, GLEN	THE MIRACLE OF LOVE	M	16.00
CAPHART 5008	CAMPBELL, GLEN	NOTHING BETTER THAN A PRETTY WOMAN	VG++	10.00
EVEREST 2500	CAMPBELL, GLEN	DELIGHT, ARKANSAS (promo)	M	6.00
CAPITOL 5037	CAMPBELL, GLEN	SAME OLD PLACE	M	5.00
CAPITOL 5504	CAMPBELL, GLEN	THE UNIVERSAL SOLDIER (not)	M	5.00
CAPITOL 5639	CAMPBELL, GLEN	GENTLE ON MY MIND	VG++	3.50
CAPITOL 2015	CAMPBELL, GLEN	BY THE TIME I GET TO PHOENIX	VG++	3.50
CAPITOL 2071	CAMPBELL, GLEN	HEY LITTLE ONE	VG++	3.50
CAPITOL 2146	CAMPBELL, GLEN	I WANNA LIVE	VG++	3.50
CAPITOL 2224	CAMPBELL, GLEN	DREAMS OF EVERYDAY HOUSEWIFE	VG++	3.50
CAPITOL 2302	CAMPBELL, GLEN	WICHITA LINEMAN	VG++	3.50
CAMPBELL, GLEN	LET IT BE ME	VG++	3.50	
CAPITOL 2428	CAMPBELL, GLEN	GALTON	VG++	3.50
ELDRADO 50	CAMPBELL, JO-ANN	COME ON BABY (not)	VG++	18.00
ELDRADO 508	CAMPBELL, JO-ANN	FUNNY THING	G	3.00
ONE 5014	CAMPBELL, JO-ANN	WANT A MINUTE (not VG++ 87)	M	15.00
ONE 5021	CAMPBELL, JO-ANN	OUTRAGE DRIVING ME MAD	M	15.00
ONE 5027	CAMPBELL, JO-ANN	WASSA MATTER WITH YOU (not)	VG++	10.00
ONE 5037	CAMPBELL, JO-ANN	I REALLY, REALLY LOVE YOU	VG++	8.00
ONE 5049	CAMPBELL, JO-ANN	HAPPY NEW YEAR BABY	M	15.00
ONE 5055	CAMPBELL, JO-ANN	MAMA (CAN I GO OUT TONIGHT)	VG++	12.00
ABC 10134	CAMPBELL, JO-ANN	A KOOKIE LITTLE PARADISE	M	12.00
ABC 10172	CAMPBELL, JO-ANN	BUTTI MAYBE THIS YEAR (promo)	M	12.00
ABC 10258	CAMPBELL, JO-ANN	MAMA DONT WANT	VG	6.00
ABC 10300	CAMPBELL, JO-ANN	I CHANGED MY MIND JACK (promo, vol)	M	11.00
CAMEO 220	CAMPBELL, JO-ANN	(In The Girl) DOLBY WOLFE/STAIN	M	9.00
CAMEO 222	CAMPBELL, JO-ANN	THE GIRL FROM HOLLYWOOD HT.	M	7.00
CAMEO 237	CAMPBELL, JO-ANN	LET ME DO IT MY WAY (not)	M	8.00
CAMEO 249	CAMPBELL, JO-ANN	MOTHER, PLEASE! (VG++ 86)	M	8.00
PARKWAY 974	CAMPERS	THE BALLAD OF BATMAN (not)	M	15.00
COLUMB 4384	CAMPERS	ALL AT THE VERY SAME TIME (promo)	VG++	4.00
DOT 15617	CAMP, RAY	IT AINT ME	VG	4.00
10 1047	CAMP, RAY	BALLAD OF DONNA AND PEGGY Sue	VG	20.00
no label - white d. copy	CAMP, RAY	BOOZE/TWORNG WRONG WRONG (not) VG++	100.00	
SOMA 1156	CANADIAN SWEETHEARTS	NO HELP WANTED	VG	14.00
CLIPPER 201	CANDY, PENNY	THE ROSEBUD LADY	M	12.00
DNAIN 816	CANDY, PENNY	COME ON OVER (promo)	VG	15.00
ABC 11023	CANDYMAN	DEEP IN THE NIGHT (promo)	M	4.00
LIBERTY 56038	CANNED HEAT	ON THE ROAD AGAIN	VG++	4.00
LIBERTY 56077	CANNED HEAT	GOING UP THE COUNTRY (VG++ 3.50) PS M-VG++	6.00	
LIBERTY 56151	CANNED HEAT	LET'S WORK TOGETHER (VG++ 3.50)	M	12.00
RAMPART 842	CANNIBALHEADHUNTERS	LAND OF 1000 DANCES (sm vol VG 2.50) VG	5.00	
SANTO 503	CANNON, ACE	SUGAR BLUES	VG++	4.50
H 2040	CANNON, ACE	TUFF (not VG 83)	VG++	4.00
H 2051	CANNON, ACE	BLUES (STAY AWAY FROM ME) (VG++ 3.50) VG++	4.00	
H 2057	CANNON, ACE	LOCKING BACK (not)	VG	4.00
H 2107	CANNON, ACE	MOCKING BIRD ROCK (promo, vol)	M	4.00
H 2117	CANNON, ACE	WONDERLAND BY NIGHT (promo, vol)	M	3.50
H 2148	CANNON, ACE	CANNONBALL (not)	VG++	3.00
SWAN 4031	CANNON, FREDDIE	TALLAHASSEE LASSIE	M	12.00
SWAN 4038	CANNON, FREDDIE	KEFKEFNOKEE	M	15.00
SWAN 4043	CANNON, FREDDIE	WAY DOWN YONDER (VG 4.50) (VG++ 86) PS M-VG++	15.00	
SWAN 4050	CANNON, FREDDIE	CHATTANOOGA SHOESHINE BOY (VG 4.50) PS M-VG++	15.00	
SWAN 4053	CANNON, FREDDIE	THE URGELAMP OVER (PS)	M	13.00
SWAN 4057	CANNON, FREDDIE	HAPPY SHADDES OF BLUE (PS)	M	10.00
SWAN 4061	CANNON, FREDDIE	HUMMINGBIRD (PS) vol	PS M-VG++	10.00
SWAN 4066	CANNON, FREDDIE	MUSKRAT RABLE (VG 2.50) PS M-M	M	15.00
SWAN 4071	CANNON, FREDDIE	BUZZ BUZZ & DIDDLE-IT	M	9.00
SWAN 4078	CANNON, FREDDIE	TRANSISTOR SISTERS (PS)	M	13.00
SWAN 4083	CANNON, FREDDIE	FOR ME AND MY GAL	VG++	9.00
SWAN 4086	CANNON, FREDDIE	TEEN QUEEN OF THE WEEK (promo)	M	9.00
SWAN 4106	CANNON, FREDDIE	PALESADE PARK (VG 4.50)	M	8.00
SWAN 4117	CANNON, FREDDIE	WHAT'S GONNA HAPPEN WHEN SUMMER'S DONE	M	8.00
SWAN 4122	CANNON, FREDDIE	IF YOU WERE A ROCK AND ROLL RECORD	M	8.00
SWAN 4132	CANNON, FREDDIE	COME ON AND LOVE ME (VG 2.50)	VG++	5.00
SWAN 4139	CANNON, FREDDIE	PATTY BAY (VG 4.50)	M	8.00
SWAN 4140	CANNON, FREDDIE	OH GLORIA/WERBON MONKEY	M	8.00
SWAN 4155	CANNON, FREDDIE	THAT'S THE WAY GIRL IS (not)	M	8.00
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Tenderly Aloud

If there exists today a musical group that could best be described as the Charles Dickens of the pop music scene, The Decemberists are it. With their violin, trombone, saxophones, trumpet, electric guitars and tam-tam — among other instruments — they put out a full and talented sound that makes for fun and intriguing songs with a pronounced twist of melancholy.

On their latest effort, *Picaresque*, this band hailing from Portland (the Oregonian one) has pieced together a clever tapestry of alliteration and images in grand style, strongly indicative of the literary sensibilities within the songwriter of group, Colin Meloy. All five members of the band, in turn, play the songs with grace and verve.

When listening to this music, one can easily imagine it was written in a bohemian setting — perhaps an evening coffee shop with an open mic every night for whatever poet, singer or interpretive dancer who cares to spout his or her wisdom (or — for those who have experienced this firsthand, the occasional dose of “Gadzooks, he’s still



up there”). Or perhaps it originated in a humble apartment where a loose social circle drinks hot tea, plays chess and breaks occasionally to smoke pipe.

In bardic style, each song tells a story, some stories being more apparent than others: “I fell on the playing field/The work of an errant heel/The din of the crowd and the loud commotion/Went

deafening silent and stopped in motion” (“The Sporting Life”) — superb double entendre in the second line of that verse. Another: “You come from parents wanton/A childhood rough and rotten/I come from wealth and beauty/Untouched by work or duty” (“We Both Go Down Together”). Meloy has an intelligent grasp on the poetry he writes, and the music equally charms the listener’s ear.

I encountered The Decemberists’ music around a year ago, specifically “Leslie Anne Levine” and “A Cautionary Song” (utterly Dickensian!) and was impressed with the dark and literary sound to the folk-pop music. I am no less pleased — and even more impressed — with this latest work.

I expect that they’re the darlings of more than one college clique stateside and possibly internationally. Even the nearby state university radio station (in Stevens Point, Wis.) has spun *Picaresque*’s “16 Military Wives” more

than once. When I was in college not so long ago, I loved this sort of music: unconventional, lyrical and witty, with music of similar flavor — all delivered without pomposity (unlike this review).

As to what’s the most radio-friendly song on *Picaresque*, I give a nod to “The Engine Driver.” It’s one of the numbers on the disc that’s devoid of humor and instead presents the brutal honesty of love in a relationship comprised of unbalanced affection.

I wonder how the band sounds in concert? Many times music connoisseurs can gauge with a fair degree of accuracy how a band will sound live, but once in a while one comes along that catches them completely off-guard (ever seen They Might Be Giants?). Even rarer are musical acts like The Decemberists, where you can’t help but think that whatever expectations you have will be inaccurate — it’d likely be sheer joy to see them perform. So until I’m fortunate enough to see them live, I’ll be quite content to listen to *Picaresque* as often as possible. ●

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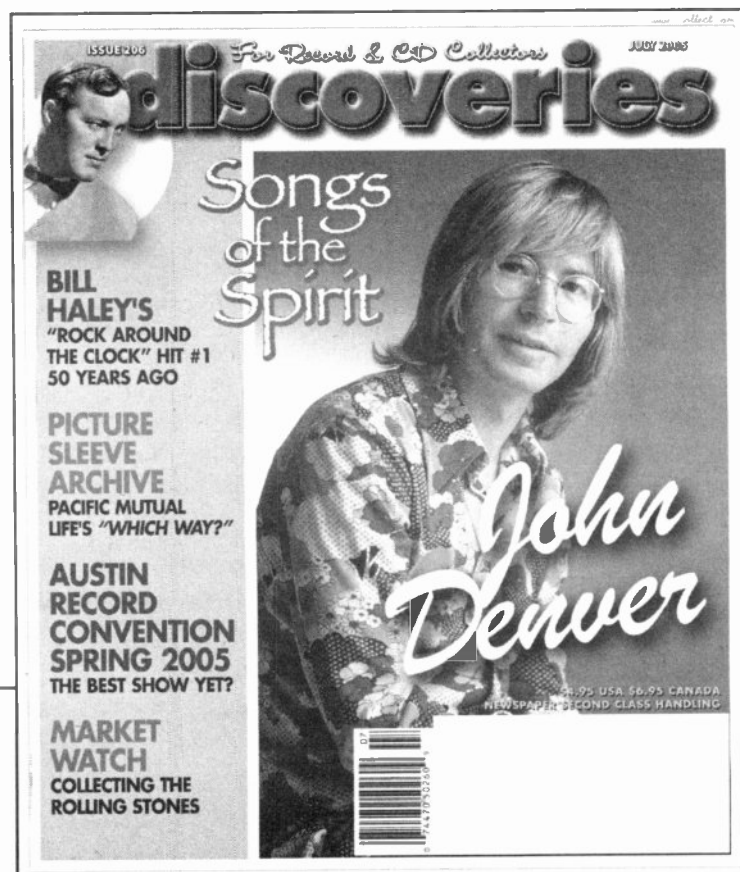
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Disc Mail continued from page 6

pled into the box itself, so if you want to re-read the liners, you need the entire box and not just the book. But the poorest thought-out ones are the ones that have the CDs welded right into the box instead of coming in their own jewel cases. To put those in a collection file, you need to buy several jewel cases, then painstakingly transfer all info to each case. This is so that every time you go to play it you don't have to dig out the box and find out which track is which. Poorly designed box sets that I'm familiar with include Grateful Dead, *So Many Roads*; Jimi Hendrix, *The Complete PPX Recordings*; King Crimson, *Epitaph*; Janis Joplin, *Janis*; Zombies, *Zombie Heaven*; Stevie Ray Vaughan; Nirvana, *With The Lights Out*; Eric Clapton, *Crossroads 2*; Cream, *Those Were The Days*; and many more. Just the few sets mentioned here added up to having to buy about three dozen extra jewel cases, as well as having to spend many, many hours transcribing all the various bits of information to each individual jewel case.

I have also purchased many of the Sony/Legacy reissues. These include reissues from The Clash, Muddy

Waters, Howlin' Wolf, and Blind Faith — all in wretched multi-opening paper digipaks with an extra outer sleeve. If you're really going to give something extra-special treatment, take as much care with the packaging, too. Make it something easy to get into and something that will protect one's investment. On box sets, have each individual CD in its own jewel case. Who likes buying a great box set, only to have to shell out a few extra bucks for cases that should have been included, then spend a couple hours trying to fit all that info on each individual case? It's something I've done many times and not once looked forward to.

If you want to make the paper or digipak or oversize sleeve as a limited run, fine. I'll choose the jewel box every time. So I wouldn't even mind if record folks gave me the option, especially in a box set, as box sets cater almost exclusively to the hard-core fan. Why make it difficult on the people who are the biggest fans? That logic can follow all the way to the individual CD. CDs are bought by fans, by folks who like the group. Why make things nasty for those who are supporting the artists in question? There may be a final argument that plastic is less environmentally friendly. Well, you don't cut down

trees to make plastic, and plastic is just as recyclable as anything else if you choose to do so. Maybe some of the record labels and bands might read this and we can see a move to the best CD encasement medium, the inexpensive jewel box.

Richard J. Kunkel,
Wadsworth OH

{Richard, it apparently was time for someone to express those opinions, and you did just that! I'm sure there are many collectors who share your feelings about the numerous types of non-jewel cases used for CDs, CD sets, boxes and special products. Although I'm sure there are some manufacturing financial and design concerns that lead companies to produce these items, the interests of the end user — the music fan — should always be kept front and center.

How about it? Are there any manufacturers, producers or packagers who would like to answer some of Kunkel's questions?

Also, we'll look at your Discoveries suggestions as a letter in a future issue. — Ed.}

Record Shows



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

- 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.mpr.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. 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 eves.
- 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 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.
- 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 MI, Grand Rapids. Record & CD Collectors Show, Best Western Hotel. 28th St. SE, 4 mi. E. of US 131, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Blain, PH: 269-323-7262 or Ken, PH: 574-329-1483.
- 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. 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.
- Aug 6 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.
- 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/o 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 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 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. 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. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.
- 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 19-21 IL, Chicago. The Fest For Beatle Fans, Hyatt Regency O'Hare. SH: Fri. 5pm-12am, Sat. & Sun. 12noon-midnight, A: Fri. \$28., Sat. & Sun. \$39. PH: 866-THEFEST.
- 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 25 NY, New York. 8th Annual Bond Collectors' Weekend, Sardi's. PH: 352-373-1992 or 372-5094 or www.007forever.com
- Aug 27 OH, Columbus. Record, CD & Music Memorabilia Show, Haimeri 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 FL, Ft. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, F: \$40., A: \$3. John Miller, PH: 954-815-7625.
- 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
- Sep 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.
- Sep 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
- Sep 10 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.
- Sep 10 PA, Philadelphia. Record Show, First Unitarian Church. 2125 Chestnut St., SH: 10am-4pm, F: \$25., A: \$3. PH: 215-805-8001.
- Sep 11 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.
- Sep 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.
- Sep 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.
- Sep 11 MO, St. Louis. Record & CD Show, American

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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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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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www.austinrecords.com or call 512-288-7288



- 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.
- Sep 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
- Sep 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.
- Sep 11 WI, Milwaukee.** Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Sep 11 ON, Fort Erie.** Record-O-Rama Show, Bridgewater Country Club. 700 Gilmore Rd., SH: 10:30am-4pm, A: \$3. PH: 905-994-7434.
- Sep 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.
- Sep 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
- Sep 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.
- Sep 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.
- Sep 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.
- Sep 18 IL, Hillside.** Chicagoand 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.
- Sep 18 KY, Louisville.** Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$35. 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.
- Sep 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.
- Sep 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
- Sep 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.recordcollector-sanon.com
- Sep 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.
- Sep 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 18 BC, Vancouver.** Record Collector's Assoc. Convention, Croatian Cultural Ctr. 3250 Commercial Dr., SH: 11am-5pm, T: 8', F: \$50., A: \$2. Neptoon Records, Chuck DeMean, PH: 604-324-1229.
- 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 IN, Indianapolis.** Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. 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.
- 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.tacomamusicexpo.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 3-5 TN, Gatlinburg.** Adventure Con III. www.007forever.com
- 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 Intl. Record & CD MegaFair, Városliget, Lemezbörze, 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.** 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 Event Ctr. 10601 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.

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TIM BROOKS' *LOST SOUNDS*: Discovering The Roots of America's Black Music

In 1958, photographer Art Kane gathered together 57 major American jazz musicians for a group photograph in New York. Kane's photo would be called "A Great Day In Harlem" and would appear in an *Esquire* magazine article about jazz, which had come a long way by that time, musically and culturally. There were few color boundaries in jazz culture, as the photo shows, and this was nearly a decade before American blacks and whites would finally dismantle so many other societal rules of racial separation.

Six decades earlier, though, things were different. In the young days of recorded music, 42 prominent American musicians would gather at the New Jersey estate of Thomas Edison for a similar photograph. Edison, of course, was largely responsible for the very existence of recorded music, and his label was already hard at work documenting the music of the time.

Among the Edison recording artists appearing in that 1900 photo was only one black man. George Washington Johnson had been born into slavery in the 1840s. There was no cultural largesse or color-blindness that had led to his inclusion. He was there because of a particular song, one around which he had built an entire career.

Johnson recorded "The Whistling Coon" literally thousands of times direct to cylinder, the medium of the day, each recording being sold individually in the days before mass production. The song was a grotesque caricature sung and whistled by Johnson for a white audience: "You may talk until you're tired but you'll never get a word, from this very funny queer old coon/He's a knock-kneed, double jointed hunky-punky moke, but he's happy when he whistles this tune." That song, along with three others, quite literally constituted the entirety of Johnson's long professional musical life.

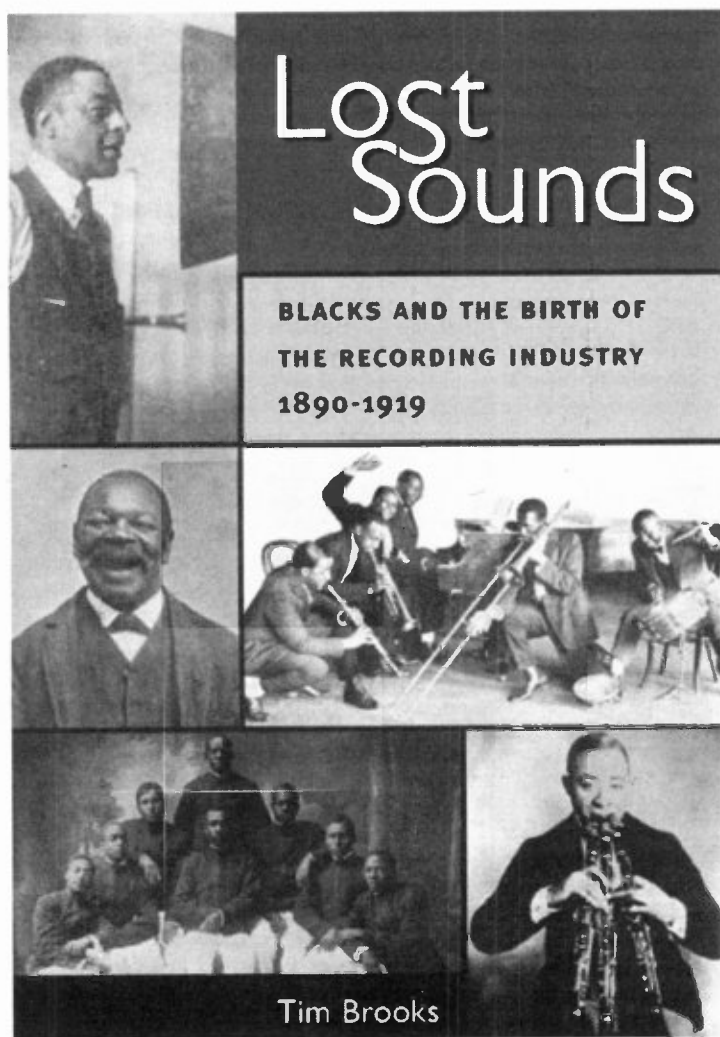
Putting Johnson's story in its proper historical perspective is among the purposes of an expansive book covering the first 30 years of recorded music and the prominent role that black American musicians played in it. *Lost Sounds: Blacks And The Birth Of The Recording Industry, 1890-1919* by Tim Brooks (published by the University of Illinois Press) dedicates more than 50 pages to Johnson's unique musical role (and scandalous murder trial), and that's just the beginning of the in-depth study (which includes many photographs like the aforementioned Edison estate shot).

Most of the story of Bert Williams, an enormously successful and popular humorist and singer, takes place roughly a decade after Johnson's heyday. Williams' career would be characterized by a little more dignity and a little more acceptance than Johnson's — but only a little. Advancements were made at a painfully slow pace in American society, and the music and entertainment its people consumed serve as a great metaphor for this sluggish social change.

Williams and his longtime partner, George Walker, were popular among blacks and whites, and their humor didn't always involve race. One black reviewer pointed out, "chicken stealing gags and craps game songs are conspicuous by their absence, which is

delightfully refreshing." The most famous black American of the time, Booker T. Washington, wrote of Williams as being an asset to their mutual race as it strove for social acceptance. "The best reason I can give for liking his quaint songs and humorous sayings is that he puts into this form some of the quality and philosophy of the Negro race."

This was higher-brow entertainment in a time during which entertainment by blacks was usually a one-dimensional representation of one's self as inferior.



***Lost Sounds*, University of Illinois Press, 656 pages, hardcover, \$65.**

Williams and Walker were better than that, and it could be heard in the appealing singing voice of Bert Williams. Yet the two black gentlemen would still perform in blackface atop their naturally dark skin.

Therein lies the fascination of the subject, which Brooks covers with exhaustive (and necessary) research for what had indeed been a lost history of the music that preceded jazz.

Chapter after chapter, Brooks details the stories of solo singers, vocal quartets and humorists. The self-mocking tradition of vaudeville and the beautiful depth of Negro spirituals get equal billing here.

The book unfolds not as merely a collection of character sketches of talented blacks of the time but as the story of racial progress itself, while the Civil War gradually slipped deeper into the past of the wounded country.

Indeed, as time marched on into the 1920s, black artists emerged beyond the obvious musical categories allocated to them by the rules of society and business. The book's greatest illustration for this development comes in the story of Roland Hayes, the child of ex-slaves on a poor farm in rural Georgia. Such humble and remote beginnings did not prevent the thoughtful young man from exposure to the beautiful and compelling voice of Enrico Caruso. The determined Hayes managed to nearly complete a college education (only to be dismissed before commencement without explanation), which included great training and development of his singing ability. A distinguished career as an operatic tenor followed, taking him to stages previously unattainable for black performers (including Carnegie Hall).

Very few recordings were made during his earlier years, and the independently minded musician did what he could to control his career and market his own recorded product. Brooks' thorough research produced a fascinating letter written by Hayes to a record agent in about 1918. It would shed light on the point where commerce and race at the time would meet: "[T]here isn't a Phonographic Company in the U. S. that is willing to make classic records for Negroes; they will and do, make ragtime and Jubilee singers records, but they refuse absolutely to make standard art songs and operatic numbers for colored artists.

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The career of Hayes would break down barriers. Through music, he would help to make other brilliant careers possible, like that of Paul Robeson, whose music and political efforts in the 1930s and '40s would in turn do the same for those to follow in the pop music era.

But before Robeson, before jazz, before rock 'n' roll, the three decades covered in *Lost Sounds* had to happen. It was a time when miraculous new technology provided a means to bring black voices to white ears, while allowing black America to hear diversity in its own musical voice. Because of this, *Lost Sounds* emerges as an important documentation of the ironies of a racist culture as it struggled to find itself. ●

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NEW YORK, NY 10011 USA
E-MAIL:
BBETTENDORF@NYC.RR.COM

Seeking the following:

NICO FIDENCO - "La Ragazzina" soundtrack LP (1974 Italy CAM CML Series)
NICO FIDENCO - "Why Are You Running So Fast" 7" single (Italy ERRE label)
GLORIA GUIDA - Any Italian or Japanese soundtrack LP's or singles from movies starring her
J. STIEGER - "Solomon King" soundtrack LP (1974 US SIPI label)
BORIS GARDINER - "Every Negro Is A Star" LP (1973 Jamaican LEAL label)
Spirit-Rapture in Chambers(????), Potatoland, Future Games
Tan-LP or 45s

BOB BETTENDORF cont.

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

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

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)

BRUCE BURATTI

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

E-MAIL:

BBURATTI@RCN.COM

BRUCE BURATTI cont.

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.

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 3004 (LP)-Sunny & the Sunliners-"Canta Sunny"
KEY-LOC 3006 (LP)-Sunny & the Sunliners-"This is My Band"
KEY-LOC 3008 (LP)-Sunny & the Sunliners-"Adalante"
KEY-LOC 3010 (LP)-Sunny & the Sunliners-"The Missing Link"
KEY-LOC 3013 (LP)-Sunny & the Sunliners-(unknown title)
KEY-LOC 3014 (LP)-Sunny & the Sunliners-"Mil Abraza"

BEAMON FORSE

3 COTTERDALE AVENUE
GATESHEAD
TYNE AND WEAR
NE8 4JP, ENGLAND

E-MAIL:

REDMAN55@BTINTERNET.COM

BEAMON FORSE cont.

I can pay cash or trades for the following - Acetates, test pressings and demo's of good 1950's music incl-rockers, rockabilly, hillbilly, blues, rhythm and blues etc.

I also need 45's of Beamon Forse on Rodney and Tom Forse on Rich-Vein. Interested in any rare rockers / r-a-b / boppers you may have for sale or trade.

BOB PEGG

P.O. BOX 64506
TACOMA, WASHINGTON
98464-0506
PHONE: 253-564-3386

E-MAIL:

PEGGRECORDS@FOXINTERNET.NET

WEB SITE:

WWW.PEGGRECORDS.COM

This is a list of some of my wanted 45 r.p.m. records for my personal collection. You may see the 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 by large collections of old 45's of all types
TRENDS - I'LL BE TRUE - CLOVER 1002
US KIDS - I LOVE THE RAIN - REX1
NIKKI VANN - JADE - FAME 703
ROBIN WARD - IN HIS CAR - DOT 16624
GINO WASHINGTON - AROUND THE TOWN - WASHPAN 32937
JOEY WELZ - THE MYSTERY OF LOVE - BAT 1002
GARY WHITBY - LOVES SINCERE - CARROLL 101
PHIL WILSON - SUSAN - CLOVER-LEAF 1003
SONNY WILSON - LONELY NIGHTS - PLAZA 1
APRIL YOUNG - TO BE LOVED BY YOU - COLUMBIA 43122

MATT RADOFSKI

674 RIDGE RD.
BEULAH, MI 49617
LOOKING FOR PBS CONCERTS ON DVD.

Red White & Rock (2002)
More Red White & Rock (2002)
More Rock & Roll at 50 (2003)
Want Originals Only - No Copies!

discoveries

ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

"BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$125.00

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

PREPARING YOUR UNIT SPACE ADS

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1 1/2"

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

All prices are per issue.

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

18¢ per word
28¢ per word - Bold
All prices are per each issue.

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

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

RATES:

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

FULL PAGE (10" X 12")	.....\$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 1/2")	.....\$110.00
SIXTEENTH PAGE (2 1/4" X 3 1/2")	.....\$58.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

DISCOUNTS:

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

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

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

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

Discoveries

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 208 (September)

AUGUST 3

Mailing Date August 16

Current Bidding Deadline

SEPTEMBER 30

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

Ad Deadline, Issue 210 (November)October 5
Mailing Date, Issue 210October 18
Auction Closes, Issue 210November 30

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

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

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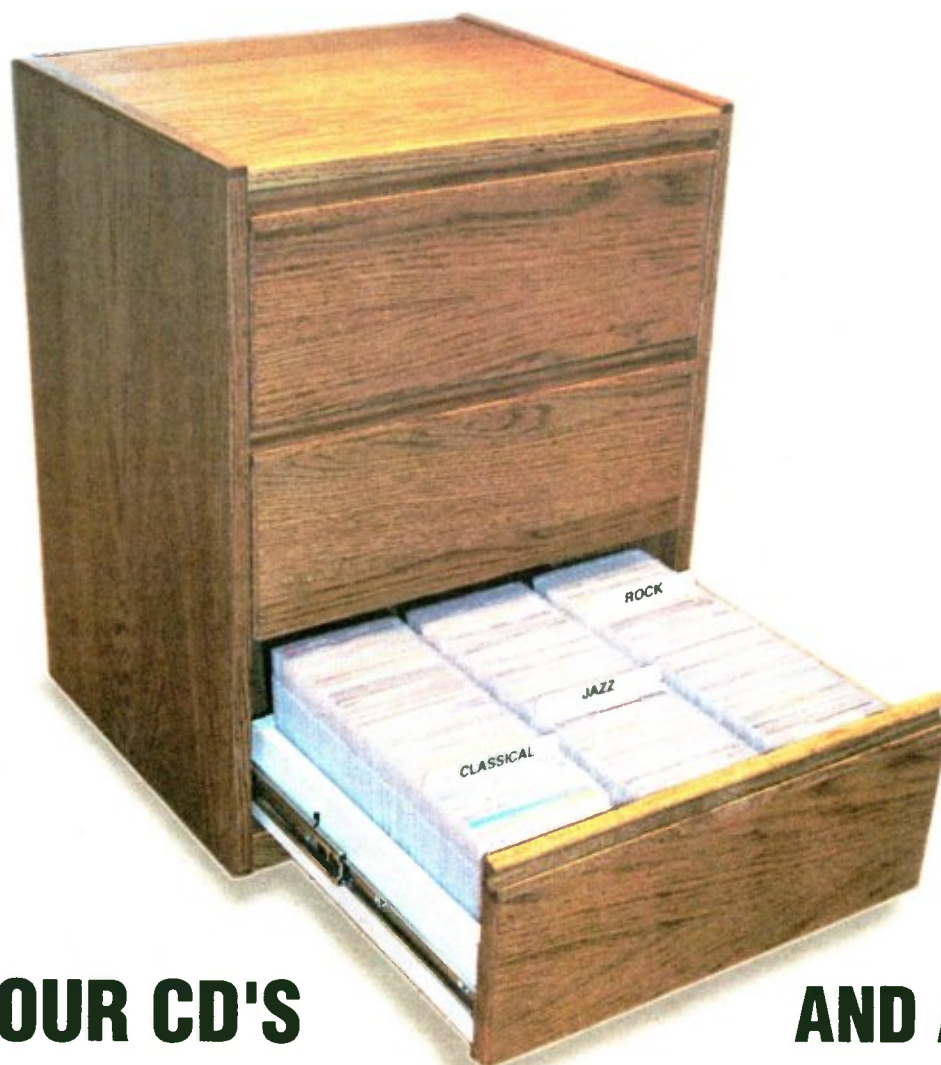
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