

ISSUE 208

For Record & CD Collectors

SEPTEMBER 2005



**SAM
COCKRELL**
RHYTHM DRIVEN

**PICTURE
SLEEVE
ARCHIVE**
THE GOOD RATS

TOM DOWD
ENGINEERING HITS

**THE
INTRIGUES**
HARMONY TURNS
TO DISCORD

TOM RAPP
THE LAW AFTER
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WATCH**
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Jimi Hendrix Used Guitar

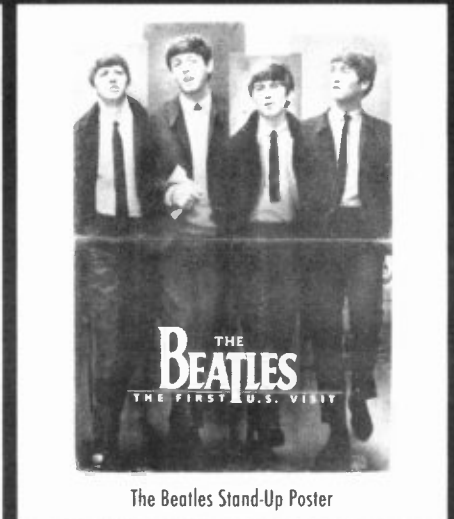
Bid in Our Next Auction October 8, 2005 Auction #616

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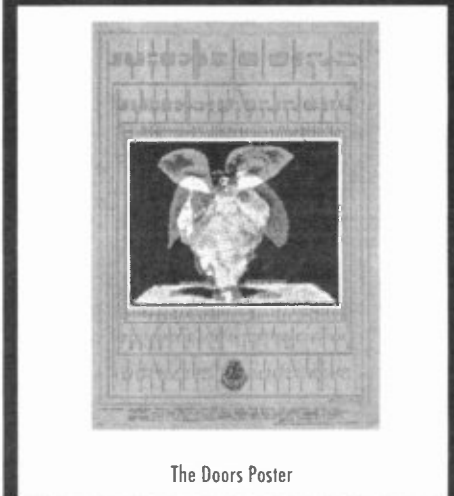
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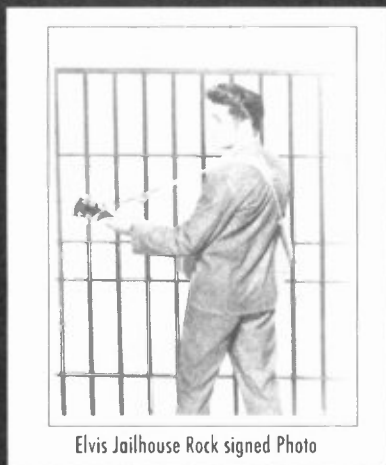
Beach Boys Signed Guitar



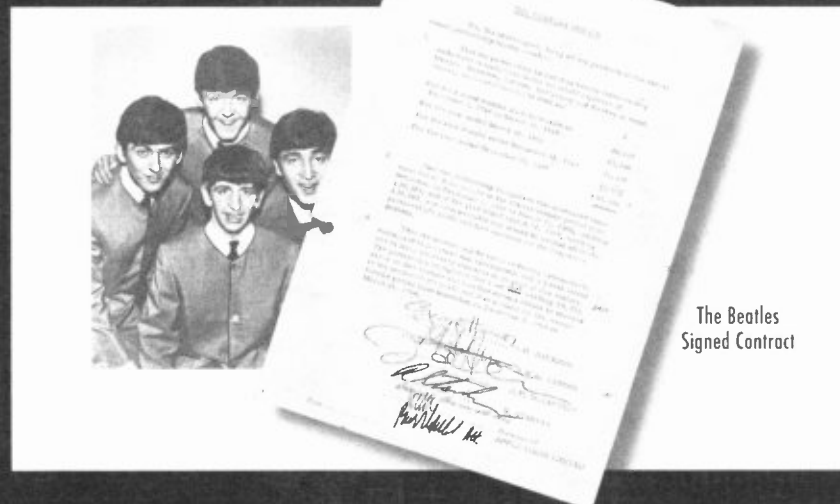
The Beatles Stand-Up Poster



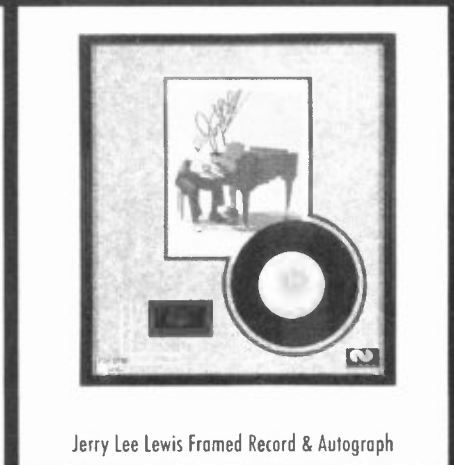
The Doors Poster



Elvis Jailhouse Rock signed Photo



The Beatles Signed Contract



Jerry Lee Lewis Framed Record & Autograph

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Table with 4 columns: CD, LABEL, Mono/Stereo, Price. Lists top-selling CDs like Buddy Holly & The Crickets, Dion & Friends, Johnny Rivers, etc.

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PAYMENT POLICIES

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1. Media Mail/Parcel Post: \$3.25 first 2 CDs - \$0.30 each thereafter... 3. Federal Express: (Air Only) - Call for rates.

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When ordering by E-Mail, only credit card orders can be accepted. You must include, in the body of the message, the item being ordered, price of the item, complete shipping address, and the credit card number with the expiration date.

TOP 40 MUSIC ON CD 10th ED. BOOK HARDBOUND ('55-'03) (PAT DOWNEY) \$39.95

HOT BOX

Table with 4 columns: CD-Title, Label, Mono/Stereo, Price. Lists new releases like Buddy Holly & The Picks, Dion, Belmonts & Del Satias, etc.

HOT NEW CD ARRIVALS

Table with 4 columns: CD-Title, Label, Mono/Stereo, Price. Lists new arrivals like Elvis Presley, Jackie DeShannon, Johnny Rivers, Cliff Richard, etc.

CD BLOWOUT BLITZ

Table with 2 columns: CD Title/Regular Price/On Special/Blowout. Lists various CD titles with discounted prices.

CD Title/Regular Price/On Special/Blowout

Table with 2 columns: CD Title/Regular Price/On Special/Blowout. Lists various CD titles with discounted prices.

DVD SPOTLIGHT

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DVD SPOTLIGHT

Table with 2 columns: DVD Title/Regular Price/On Special/Blowout. Lists various DVD titles with discounted prices.

DVD SPOTLIGHT

Table with 2 columns: DVD Title/Regular Price/On Special/Blowout. Lists various DVD titles with discounted prices.

CD BOX SET SPOTLIGHT

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

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Outside the London Paladium in 1952.

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cover photo of Al Martino

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Item SM-45	45 Corrugated Cardboard Mailer (Holds 1-6 45 records)	35¢ each plus (2 lb./per 10)
Item M-45	45 Corrugated Cardboard Mailer (Holds 1-18 45 records)	45¢ each plus (2 lb./per 10)
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Item M-CD10	CD Corrugated Cardboard Box (Holds 10 CD Cases)	45¢ each plus (3 lb./per 10)
Item MB-LP12	LP Corrugated Cardboard Box Mailer (Holds 12 LP)	65¢ each
Item MB-LP20	LP Corrugated Cardboard Box Mailer (Holds 20 LP)	75¢ each
Item MB-7810	78 Corrugated Cardboard Box Mailer (Holds 10 78s)	45¢ each
Item MB-4525	45 Corrugated Cardboard Box Mailer (Holds 25 45s)	45¢ each
Item MB-4550	45 Corrugated Cardboard Box Mailer (Holds 50 45s)	55¢ each
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Item C-423	Ultra Slim CD Case	\$80 per 200	30 lbs.	Item C-431	CD Slimline Double Jewel with Black Tray	\$55 per 100	19 lbs.
Item C-424	Compact Disc Jewel Case with built-in tray (Slim line)	\$95 per 300	27 lbs.	Item C-432	CD Slimline Double Jewel with Clear Tray	\$55 per 100	19 lbs.
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Item C-426	Compact Disc Jewel (Box Only)	\$45 per 200	32 lbs.	Item C-503	Compact Disc Blister Pac (double)	\$40 per 100	10 lbs.

A shipping chart is included for your convenience. For each item find the weight of your shipment - Find your zip code prefix - find our zone and locate the postage due - please include postage with your wholesale order to ask us to send each item C.O.D. CASH (Add \$6 COD Fee). We ship via UPS so please give a residence or commercial address - no box numbers. PA residents add 7% tax.

SLEEVES, BOXES, MAILERS, FILLERS, JEWEL CASES & DIVIDERS

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Item 100	45 RPM Record Sleeves (7 3/8 x 7 3/8, 3 mil thickness, plastic)	\$25 per 1000	12 lbs.
Item 200	LP Album Sleeves (12 5/8 x 12 5/8, 3 mil thickness, plastic)	\$45 per 1000	33 lbs.
Item 201	LP Album Sleeves (12 5/8 x 12 5/8, 4 mil thickness, plastic)	\$65 per 1000	42 lbs.
Item 202	Double LP Sleeves with flap (12 3/4 x 12 3/4 plus 1 1/2" flap, 4 mil thickness, plastic)	\$35 per 500	23 lbs.
Item 300	Double LP Sleeves (12 3/4 x 12 5/8, 4 mil thickness, plastic)	\$66 per 1000	46 lbs.
Item 305	Double LP Sleeves (12 3/4 x 12 5/8, 3 mil thickness, plastic)	\$46 per 1000	33 lbs.
Item 310	Small Box Set LP Sleeves (12 7/8 x 12 5/8, 4 mil thickness, plastic)	\$12 per 100	5 lbs.
Item 400	78 RPM Record Sleeves (10 7/16 x 10 7/16, 3 mil thickness, plastic)	\$42 per 1000	20 lbs.
Item 420	CD Sleeve (5 3/8 x 6 with flap, 3 mil thickness, plastic)	\$24 per 1000	6 lbs.
Item 421	CD Sleeve (5 3/8 x 6, 3 mil thickness, plastic)	\$23 per 1000	6 lbs.
Item 422	CD Sleeve (5 x 5, 3 mil thickness, plastic)	\$21 per 1000	5 lbs.
Item 500	LP Inner Sleeves (high density plastic, 2 mil thickness)	\$40 per 1000	17 lbs.
Item 508	White Paper Sleeves 12" (12 x 12, with hole) Rounded Corners	\$50 per 900	27 lbs.
Item 510	White Paper Sleeves 12" (12 x 12, no hole) Rounded Corners	\$50 per 900	27 lbs.
Item 521	White Poly Lined Inner Sleeves 12"	\$64 per 500	24 lbs.
Item 607	Red 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 608	Blue 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 609	Green 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 610	Yellow 45 paper sleeves with hole	\$45 per 1000	13 lbs.
Item 611	Gold 45 Paper Sleeves with Hole	\$45 per 1000	13 lbs.
Item 612	Purple 45 Paper Sleeves with Hole Also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
Item 701	White Paper Sleeves for 45s with hole	\$50 per 2400	21 lbs.
Item 710	Brown Kraft 78 Paper Holed	\$75 per 500	20 lbs.
Item 800-W	LP White Cardboard 12" Album Jackets with hole	\$55 per 150	22 lbs.
Item 801-W	LP White Cardboard 12" Album Jackets without hole	\$55 per 150	22 lbs.
Item 820	Heavy Duty White Cardboard 4 3/8" x 4 7/8" CD Jacket without hole	\$10 per 100	3 lbs.
Item 821	CD Paper Sleeve	\$9 per 100	1 lb.
Item 822	CD Paper Sleeve with Window	\$10 per 100	1 lb.
Item 825	Heavy Duty 5 Guage Plastic CD Pouch (5 3/8 x 5 3/16) with Flap	\$20 per 100	3 lbs.
Item 830	TYVEK (insert) CD Sleeve (can be used with ITEM 825 Co. Pouch)	\$10 per 100	1 lb.
Item 831	CD TYVEK Sleeve with Window	\$12 per 100	1 lb.
Item 900	Regular Comic Bags (7 1/8 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 901	Golden Age Comic Bags (7 9/16 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	17 lbs.
Item 950	Newspaper Bags (15 x 13 1/4 plus 2" flap, 4 mil thickness, plastic)	\$15 per 100	3 lbs.
Item 1000	Maazine (Monster) Size (8 1/2 x 13 no flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 1005	Playboy Size (8 15/16 x 11 1/8 plus 2 3/4 flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
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Item 1100	Baseball Card Holder (2 7/8 x 4 1/2, 3 mil thickness, plastic)	\$5 per 1000	2 lbs.
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Item 2601	45 Slant Divider (7 x 8 1/2" .030 gauge)	50 Ct. = 5 lbs.	30¢ each plus shipping
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Item 2700	CD Full Divider (6 x 13 1/2" .030 gauge)	50 Ct. = 5 lbs.	30¢ each plus shipping
Item 2800	CD Divider (5 1/2 x 6 1/2 .030 gauge)	50 Ct. = 5 lbs.	25¢ each plus shipping
Item 2900	CD Divider (6 1/4 x 4 15/16 .030 gauge)	50 Ct. = 5 lbs.	25¢ each plus shipping

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2	4.2	4.9	4.9	5.0	5.0	5.0	5.0	5.0	5.0
3	4.4	4.4	5.0	5.0	5.0	5.0	5.0	5.0	5.0
4	4.8	4.8	5.0	5.0	5.0	5.0	5.0	5.0	5.0
5	4.7	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
6	4.7	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
7	4.8	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
8	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
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12	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
13	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
14	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
15	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
16	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
17	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
18	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
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20	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
21	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
22	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
23	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
24	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
25	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
26	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
27	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
28	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
29	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
30	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
31	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
32	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
33	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
34	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
35	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
36	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
37	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
38	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
39	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
40	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
41	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
42	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
43	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
44	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0
45	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0	5.0

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010-012	4	207-209	4
014	5	471	4
045	4	200-214	4
046-048	5	215-217	5
049-077	4	218-219	4
078	3	220-229	5
079	4	230-249	5
080-082	3	250-252	4
084	4	253-254	4
085-086	3	255-259	4
087-089	4	260-261	5
100-126	4	262	4
127	3	263-267	5
128-129	4	268-274	4
130-132	3	275-274	4
133-138	4	275	5
139-146	3	276	3
147	2	277-279	4
148-149	3	280-281	5
150-160	2	282-285	4
160-169	3	286-287	5
200-214	3	288-291	7
215	2	292-293	6
216-225	3	294-298	7
226	2	299-301	6
227	3	302-303	6
228-229	2	304-305	6
230-232	3	306-307	6
233-237	4	308	4
238-243	3	309-311	6
244	2	312-313	6
245-249	3	314-315	6
250-254	3	316-317	6
255-259	3	318-319	6
260-264	3	320-321	6
265-269	3	322-323	6
270-274	3	324-325	6
275-285	4	326-327	6

Effective 5-1-01

iPods — Bah!

As a longtime subscriber to your magazine, I felt compelled to briefly comment on John Koenig's editorial. His love and fascination with the iPod is a ridiculous subject to comment about in a music collector's magazine. Nobody doubts the iPod's sound quality and convenience. However, the hobby and passion of music collecting is so much more. It's about the graphics of a vinyl album, the extensive liner notes by a company such as Rhino, which really gets it right, the label design on a 45, or a vintage picture sleeve.

A lot of one's passion for music is all about the emotions it evokes in us. Where we were, who we were with (loved ones and friends, some of whom may no longer be with us) or what car we were driving. It's the soundtrack of our lives. Every time I pass the bargain store that used to be the movie theater where I made my poor mother sit through *A Hard Day's Night* twice during a hot summer day in 1964, I get a warm feeling. Those same emotions are there when I look at the movie's soundtrack album cover on United Artists records, with the four Beatles each occupying his own box. As Brian Wilson once said, "I Just Wasn't Made For These Times." That's how I feel sometimes. The iPod — great technology in a nondescript little box.

Hail! Hail! Rock 'N' Roll!

Mark Stitz
via e-mail

{I agree that the "intangibles" are what makes our hobby so enjoyable and invokes the strong feelings you so succinctly shared. I guess the question is, in the long run, will the iPod become a music collectible? In 20 years, when it has been usurped several times by technology we can't imagine today, will hobbyists be making deals for iPods, or will they become part of tomorrow's technological trashbin? — Ed.}

Bill Haley's bop

Thanks for printing my e-mail in the new issue of *Discoveries*. It will be interesting to see if I get any responses to it!

I really enjoyed Ted Clark's article on Bill Haley. It's good to see Haley finally beginning to get the credit that he deserves. I just have a few comments (dealing with musical terminology): In early 1955, as "Rock Around the Clock" began to climb the charts, the term rock 'n' roll was just beginning to come into widespread use (it appeared in *Life* magazine in April 1955). Of course, the radio DJs and other music-industry professionals usually referred to the music as rhythm and blues, or R&B. But at the time, the term most commonly used among the white population for Haley's records was probably jump blues.

Then as now, teenagers had their own special slang and often called the new sound "bop" or "cat music." In fact, when *Billboard* magazine first reviewed "Rock Around the Clock" in early 1954, it pronounced it "a good attempt at 'cat music.'"!

Stewart Tick
via e-mail

P.S. Remember the scene in *The Buddy Holly Story* movie where a teenage girl asks Holly and his band to "play some bop," and they respond to the request by playing "Rock Around With Ollie Vee"? That was accurate and probably based on someone's memories of actual events. (Of course, jazz fans define bop as a style of modern or avant-garde jazz that originated in the '40s, but it seems the '50s teenagers appropriated the term and gave it a different meaning.)

Rock Around The Clock — 1954?

For the better part of my life I have been greatly troubled by a discrepancy between what I think I remember and what rock 'n' roll historians have been telling me regarding "Rock Around the Clock." The historians tell me that the song was recorded April 12, 1954. I have presumed that this was the first recording of the song. What has been a puzzle to me over the years is the fact that I have etched on my brain a memory of having heard a song titled "Rock Around the Clock" sometime during my junior college days, which spanned the months between September 1947 and June 1949.

I'm hoping I have found in Mr. Ted Clark's excellent article on "Rock Around the Clock," in the July issue of *Discoveries*, something that will at long last bring me peace of mind. Mr. Clark, if you can tell me that it was possible for me to have heard Hal "Cornbread" Singer's recording of "Rock Around the Clock" during my junior college days, my mind will be at ease. If you tell me that Singer's record was released after July 1, 1949, I may have to see a psychiatrist.

I eagerly await your answer.

Wayne W. Daniel
Chamblee, Georgia

{Your question has been forwarded to Clark. — Ed.}

Ring the Liberty bell

My kudos on the great article from the "Doctor" about the Liberty label. It sure was a great independent. I did not realize it almost had a chance to sign The Beatles. I'd love to pick up his book [*Liberty Records*]. I have a question for anyone out there: Has there been a comprehensive book written about record labels? Thanks.

Mike De Martino
Chicago, Illinois

More light on Liberty

Doc Rock's article "Give Me Liberty Or Give Me Dot!" in your June 2005 issue makes reference to United Artists buying Liberty, but this is not exactly what happened, and I thought your readers might be interested in a description of how the combination of the two labels came about.

The actual course of events began in 1968 when the San Francisco-based insurance company Transamerica Corporation purchased the whole of United Artists, i.e. the film and television company plus its record and publishing subsidiaries. A few months later, Transamerica also acquired Liberty Records and its publishing catalogs. The two record labels were then combined under the Liberty/UA banner, and, eventually, Liberty itself was phased out, although the name has been resurrected several times, most notably for Garth Brooks' post-Capitol releases in the early '90s.

The history of Liberty's Los Angeles headquarters is also quite interesting and is rarely documented. In 1959, the company bought the Sunset Boulevard headquarters of Gene Autry's Flying A movie company. After moving in, Liberty went on to purchase the building next door, formerly owned by the Automobile Club. The two buildings were combined and became home first to Liberty, then Liberty/UA, UA and finally EMI America. Unfortunately, the building (6920 Sunset) was demolished a few years ago to make way for a bargain shoe store.

Best regards,

Alan Warner
via e-mail

Editorial

What will the children play?

My 13-year-old nephew visited me recently, and I had the opportunity to do something very special — share my love of music with him. A couple of years ago he discovered music. First it was Weird Al Yankovic — anything that the weird one released my nephew had to have. It was an attraction based as much on comedy as music, but it was a start.

His next move was straight back to 1975, 17 years before he was born, to Queen's *A Night At The Opera*. I viewed this selection with some cynicism, especially in light of the super-saturation that the album's "hit," "Bohemian Rhapsody," has undergone since its revival in the film *Wayne's World*. I figured that "Rhapsody" was the only song that his ears ever heard, pushing fast forward and rewind on the CD player to stay locked onto the track. Alas, my curmudgeonly instincts were way off base. My nephew knows the words to every song on the album, and what's more, he appreciates and enjoys the arrangements — and Queen have some pretty far-out arrangements. If deep tracks such as "Lazing On A Sunday Afternoon," "I'm In Love With My Car" and "Seaside Rendezvous" didn't scare him away, then he's in it for the music and, I hope, for the long haul.

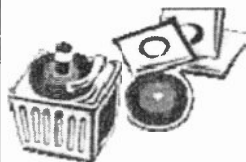
So, time to connect some classic-rock dots. I grabbed Led Zeppelin's *Physical Graffiti* and dialed up "Kashmir." "You ever heard this?" I asked. "No." "Do you like it?" "Yes." "Take it," I said. Next I put on "Tom Sawyer" by Rush. Same questions, same responses. Add *Moving Pictures* to the stack. "Do you know the band Jethro Tull?" I asked next. "Nope." "Supertramp?" "No." "What about Yes?" "No." A quick audio sampling of each band and the stack grew higher with *Thick As A Brick*, *Breakfast In America* and *Fragile*. I knew what the answer would be to The Beach Boys, but I also knew that *Sunflower* and *Surf's Up* would be far off his radar. Add both. I was able to dig out two more Queen discs not in his collection and, with that, his portable CD case was full.

It brought me back to the days of my youth when discovering new music was paramount to sailing to foreign shores. Going into record shops and seeing the posters displaying the newest albums by Aerosmith, Boston, Fleetwood Mac, Rush, Tull, Zeppelin, Yes, Kansas, Kiss, Van Halen, and on and on was a journey I never tired of making. Then it was getting home and unwrapping a gatefold *Dark Side Of The Moon* and finding a poster of Pink Floyd along with the record. Those were records, and the posters, photos, stickers, lyric sheets and fan club offers within were as much a part of the experience as the contents of the vinyl platter.

My nephew doesn't have a turntable (he had never even used one) so I grabbed an LP, handed it to him and showed him how the 'table works — how to distinguish individual tracks on an album and how to gently lower the tonearm to get the stylus into the grooves. "Cool," he said.

I agreed. If we're going to talk the talk, let's first walk the walk. Give a kid a CD and you'll teach him to love music. Give him a record and player and you'll teach him to love music history, and that's where collecting starts. Do we really want today's youth getting their information about LPs on the street? Check out your local electronics superstore and good luck finding someone who knows anything about vinyl except that it figures prominently on his or her kitchen floor. And where are the turntables? This is the biggest misconception of all. There are still many companies out there fighting the good fight, putting money and research into making the best equipment to play your old and new records. (Those LPs still sound great by the way.) And the records keep coming, too. Let's share the fun with the next generation. CDs and LPs. Can't we all just get along?

— Todd Whitesel



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BILLBOARD HOT 100 CHART, 1955 THROUGH 1989, 100% COMPLETE: This section of the collection has, as a minimum, one first pressing of each song that charted on the Billboard Hot 100 Charts during the Rock & Roll era. In many cases there could also be a promotional copy and a second or later pressing. The collection is missing 107 known picture sleeves on this chart.

BUBBLING UNDER THE HOT 100 SINGLES, 1959-1998, 90% COMPLETE: This section of the collection has, as a minimum, one first pressing of each hit song that charted on the Billboard BU charts. The collection is missing 294 singles and 63 picture sleeves.

ADULT CONTEMPORARY (POP) SINGLES, 1950-1989, 79% COMPLETE: This section of the collection has, as a minimum, one first pressing of each song that charted on the Billboard 50's Pop, and Adult Contemporary Charts during the time period depicted. The collection is missing 271 singles, and 12 picture sleeves.

CHRISTMAS CHARTS SINGLES, 1950-1989, 95% COMPLETE: This section of the collection has, as a minimum, one first pressing of each Christmas song that charted on the Billboard Christmas Charts during the time period depicted. The collection is missing 10 picture sleeves.

EXTENDED PLAY CHARTS 1957-1959, 50% COMPLETE: This section of the collection has, as a minimum, one first pressing of each EP that charted on the Extended Play Charts during the time period depicted. The collection is missing 65 of 131 charted EP's.

HOT RHYTHM & BLUES CHART, TOP FIFTY, 1950 THROUGH 1989, 90% COMPLETE: This section of the collection has, as a minimum, one first pressing of each song that charted on the Billboard R&B Charts during the time period depicted. Picture sleeves are also included. The collection is missing 663 singles, and 19 picture sleeves.

HOT COUNTRY SINGLES, 1950 THROUGH 2001, 86% COMPLETE: This section of the collection has, as a minimum, one first pressing of each song that charted Billboard Country during the time period depicted. The collection is missing 720 singles, and 50 picture sleeves.

GENERAL INFORMATION FOR ALL SECTIONS: Each single, with no known picture sleeve, is kept in the original manufacturer's sleeve as it was when originally issued, with the exception of approximately seventy manufacturer paper sleeves which I have not been able to find. Those with picture sleeves have a 140# card, trimmed to fit, inserted in the PS, 45 in a white sleeve. All 45's & 45/PS are then encased in a clear Mylar sleeve. All items are sorted alphabetically, in artist/group order, and filed in 45 rpm boxes.

Country is not mixed with all the other 45/PS, they are kept in separate boxes. The collection has a total of 449 boxes; 329 R&R, R&B, POP, AC, BU, etc., and 120 CTY. The average box holds 160-175 45's picture sleeves, EP's and boxed sets. Many of the missing items in all categories are stock copies where I only have a promo, a missing promo picture sleeve, or a missing stock 45's for the picture sleeves. The best part is that 94% of the collection is in mint minus condition, and nothing is under very good plus.

SUBMISSION FOR PROPOSALS
SUGGESTED MINIMUM BID: \$750,000.

COLLECTION VIEWING: Due to the size of this collection it would take considerable time, effort, and expense to make it available for showing at another location. I do realize that potential customers may need to see the product; therefore they may view the collection at my home in Sarasota.

CONTACT INFORMATION: Potential bidders may contact me directly using my information at the top of this page.

FUTURE RESTRICTIONS ON THE BUYER: I would like to ensure that if the buyer ever sells, or donates said "entire" collection that I am named as the person who assembled, cataloged, and maintained the collection up to the date of the purchase.

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Label: Capitol
Catalog Number: T 2553
Format: LP Fidelity Mono
Pressing: Scranton - PA
Country of Origin: US
Sleeve Condition: M
Label Condition: Not applicable
Vinyl Condition: Not applicable
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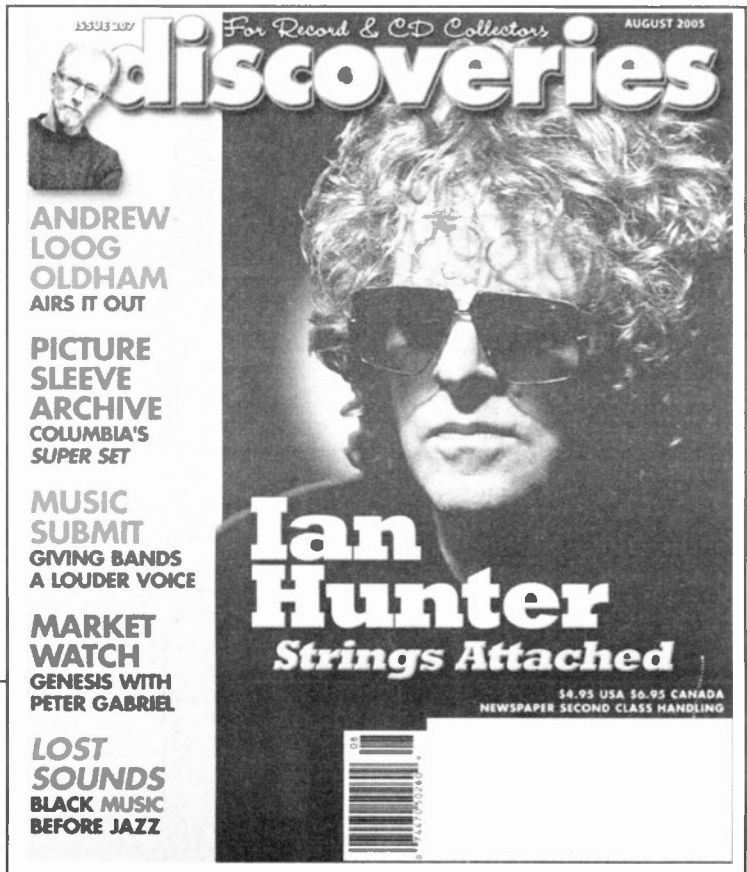
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DiscNews

What's Happening

The **New York Dolls** have signed a deal with Roadrunner Records and are at work on a new studio album — the band's first since 1974! Original members **David Johansen** and **Sylvain Sylvain** are joined by **Steve Conte** (guitar), **Sami Yaffa** (bass), **Brian Delaney** (drums), and **Brian Koonin** (keyboards).

Pipeline

Atavistic, **The Living Jarboe**, *The Conduit*, August; *The Men*, October.

Breathless, **Comus**, *First Utterance*. Aug. 16.

BPR, **BoDeans**, *Homebrewed: Live At The Pabst* (two CDs). Aug. 16.

Capitol, **Bob Seger**, *Back In '72*. Long out-of-print studio album includes "Turn The Page." First-ever release on CD. Aug. 16.

Castle, **Sandy Denny**, *Who Knows Where The Time Goes: The Early Years* (import). Features studio recordings from 1967, a bonus track with Alex Campbell plus two with The Strawbs in 1968 and liner notes. Aug. 16.

Collectables, **Joel & The Dimensions**, *Street Corner*. Aug. 23.

Compadre, **James McMurtry**, *Childish Things*. Sept. 6. **Billy Joe Shaver**, *The Real Deal*. Sept. 20.

Concord, **various artists**, *Mad Dogs & Okies*. A 15-song celebration of music from the Sooner state featuring performances by Ray Benson, Bonnie Bramlett, J.J. Cale, Eric Clapton, Joe & Ellen, Peter Frampton, Vince Gill, Wiley Hunt, Taj Mahal, Willie Nelson, Steve Pryor, Willis Alan Ramsey, Tony Joe White, and Zadig & Marcella. Aug. 9. **Soulive**, *Break Out*. Includes guest performances by Chaka Kahn and Living Colour vocalist Corey Glover. Sept. 13.

Conjuror/Red, **Blind Arvella Gray**, *The Singing Drifter*. Reissue of previously out-of-print LP remastered with four never-before-released songs. Aug. 2.

Curb Records, **deSol**, self-titled. July 26.

Delmore Recordings, **Diana Darby**, *The Magdalene Laundries*. Self-produced and recorded (at home on four-track cassette) and mixed. September.

Dig Music, **Sons Of Champlin**, *Hip Li'l Dreams*; **Bucho**, *Omit The Harsh*, Aug. 23. **Cold Blood**, *Transfusion*. Sept. 20.

Experience Music/Universal, **Jimi Hendrix**: *Live At Woodstock (The Deluxe Edition)*. Two-DVD set includes never-before-seen versions of "Foxy Lady," "Message To Love," "Hey Joe," "Spanish Castle Magic" and "Lover Man," plus an all-new 5.1 and 2.0 stereo soundtrack mixed by Eddie Kramer, Hendrix's original studio engineer. Sept. 13.

Frontiers Records, **John Wetton & Geoffrey Downes**, *Icon*. First duo effort from two of the original four members of Asia. Aug. 2.

Heads Up International, **Najee**, *My Point Of View*. Aug. 23.

InsideOut, **Kraan**, *Wiederhoren, Nachtfahrt and Kraan Live 1988*. Aug. 16.



New West, **Stephen Bruton**, *From The Five*. July 26. **Alice Cooper**, *Dirty Diamonds*. Aug. 2;

Pivotal Rockordings, **Sonic Syndicate**, *Eden Fire*. Aug. 30.

RCA Legacy, **John Denver**, *Rocky*

Mountain Christmas. Aug. 23

RCA Victor, **Leo Kottke & Mike Gordon**, *Sixty Six Steps*. Aug. 23.

Recall Records UK, **Fleetwood Mac**, *Boston Blues*. Two-disc collection of music from the Peter Green, Danny Kirwan, Jeremy Spencer, John McVie, Mick Fleetwood lineup. Recorded live in Boston in February 1970. Aug. 2.

Repertoire, **Kaleidoscope**, *Faintly Blowing* (import). Reissue of 1969 release includes six bonus tracks. Aug. 2.

Rev-Ola, **Bill Haley And His Comets**, *For Dancers Only*. Aug. 23.



The Stooges

Rhino/Warner, **The Stooges**, *Fun House (Deluxe Edition)*. Two-disc set featuring a remastered version of their 1969 album plus rarities and previously unreleased tracks. Aug. 16. **Chicago**, *At Carnegie Hall, Vol. 1-4 (Chicago IV)*. Remastered recording includes bonus tracks. Aug. 23.



Gram Parsons

Rhino, **Everly Brothers**, *Rock & Soul/Beat & Soul* (import). The Everlys' two 1965 albums on two CDs. Aug. 2. **Jerry Garcia**, *Jerry Garcia Collection, Vol. 1: Legion Of Mary*; **Michael McDonald**, *Greatest Hits*. Aug. 9. **Gram Parsons**, *Complete Reprise Sessions*. Aug. 23.

Rounder, **Cowboy Junkies**, *Early 21st Century Blues*. **Jimmie Dale Gilmore**, *Come On Back*. Aug. 16.

RTE, **Gentle Giant**, *Playing The Fool*. Aug. 23.

Rykodisc, **Frank Zappa**, *Bongo Fury*, *Fillmore East*, *Freak Out*, *Lather* (three CDs), *One Size Fits All*, *Roxy & Elsewhere*, *Shut Up N Play Your Guitar* (three CDs), *Weasels Ripped My Flesh*, *Zappa In New York* (two CDs). All releases are Japanese imports packaged in deluxe mini-album sleeves to re-create the original vinyl packaging. Aug. 16.

Sanctuary, **Jimmy Webb**, *Twilight Of The Renegades* (import), Aug. 16. **Peter Green**, *Kolors* and *White Sky*. Both have bonus tracks. **John Entwistle**, *Rigor Mortis Sets In*, *Smash Your Head Against The Wall* and *Whistle Rymes*. Aug. 23.

Snapper, **The Tubes**, *Wild In London*. Recorded live in London December 2004. Includes "White Punks On Dope" and "Talk To Ya Later." Aug. 2. **Fairport Convention**, *Journeyman's Grace*. Aug. 23.

Sneaky Long Records, **Hootie & The Blowfish**,

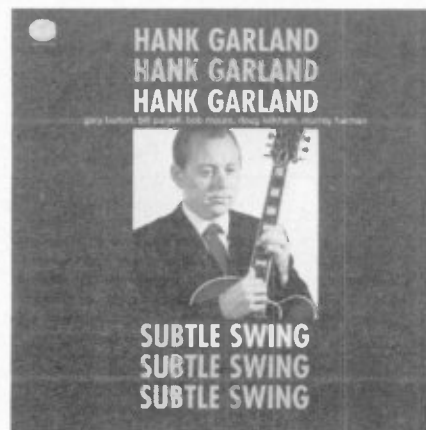
Looking For Lucky. Aug. 9.

Sony, **Ahmad Jamal**, *The Legendary Okeh And Epic Recordings* (remastered original recording). Aug. 16.

Summerfold, **Bill Bruford's Earthworks**, *Stamping Ground*. Aug. 23.



Bill Bruford



Sundazed, **Hank Garland**, *Subtle Swing*. Aug. 23.

Telarc, **Garage a Trois**, *Outre Mer*. Soundtrack for film by Klaus Tontine. July 26. **Tierney Sutton**, *I'm With The Band*. Aug. 23.

Varèse Sarabande, **The Hollies**, *Greatest Hits... Live!* Aug. 16. **Les Paul**, *Crazy Rhythm*. Aug. 23.

Varèse Vintage, **Stanley Brothers**, *The Essential Gospel Masters*. Aug. 2; **Gene Autry**, *Year-Round Cowboy*; **MFQ**, *Live At The Ice House, 1978*; **Bing Crosby**, *A Little Bit Of Irish: Bing Crosby In Dublin* (DVD, 1966 TV special, first time available). Aug. 9; **Cannibal & The Headhunters**, *Land Of 1000 Dances*; **various artists**, *Rampart Records Collection*; **The Coasters**, *The Lost Leiber And Stoller Recordings*, Aug. 15; **Arthur Lee And Love**, *Live In San Francisco At The Great American Music Hall 1/16/04*; **Everly Brothers**, *Give Me A Future* (features 18 previously unreleased 1960s recordings). Aug. 30; **George Clinton**, *Live Funk*. Sept. 13; **The Ink**

Spots, *The Many Sides of The Ink Spots*; **Steve Lawrence**, *All My Love Belongs To You*. Sept. 20; **Cowboy Copas**, *Signed Sealed And Delivered: The Essential Masters*. Sept. 27.

XL Recordings, **Devendra Banhart**, *Cripple Crow*, September.

Yep Roc, **Billy Bragg**, *Life's A Riot With Spy Vs. Spy* (EP), *Brewing Up With Billy Bragg*, *Talking With The Taxman About Poetry*, *The Internationale and Live & Dubious* (two EPs combined on one CD). Each of these reissues (originals released from 1984-88) will be accompanied by an additional CD containing rare and previ-

ously unreleased material. The four titles will be available individually and as a box set (seven CDs and one DVD) with lyric booklet and an additional DVD with previously unavailable live footage. Sept. 20. **American Princes**, *Little Spaces*. Aug. 23. ●

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Stuff Like

RPWL formed in Germany in 1997 as a **Pink Floyd** tribute band (the acronym is derived from the four original founders' last names), and their music has the lushness and scope of later-day Floyd. Singer **Jurgen "Yogi" Lang** even has a voice similar to **David Gilmour**, so the comparisons are inevitable. RPWL's latest, *World Through My Eyes*, is a collection of 10 beautifully melodic and atmospheric songs that unfold like the sea of wildflowers appearing on the cover. (www.insideoutmusic.com)

The classic 1956 album *Sings Ballads And Blues* by folksinger **Odetta** has been reissued on CD by Empire Musicwerks. Her powerful voice drifts like wind across the plains on the lonesome wail of "Santy Anno"; the blues get bluer on "Another Man Done Gone" and "Been In The Pen," and the spirit rises on "Glory, Glory" and the trilogy "Oh Freedom/Come And Go With Me/I'm On My Way." (www.empiremusicwerks.com)

Rockers is a movie featuring reggae music and some of the genre's biggest stars, including **Robbie Shakespeare**, **Burning Spear**, **Gregory Isaacs**, and **Peter Tosh**. It's also a story about friendship, priorities and overcoming oppression with a Jamaican slant on the Robin Hood myth. A new 25th anniversary DVD features the original flick with 5.1 sound and plenty of bonuses. If, like me, you missed this the first time 'round, get on it mon! (www.musicvideodistributors.com)

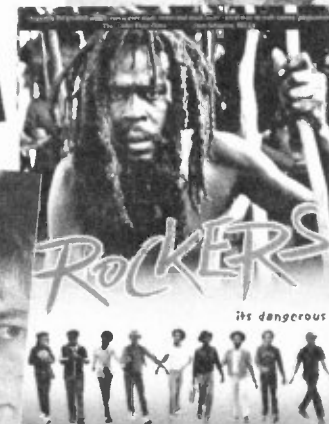
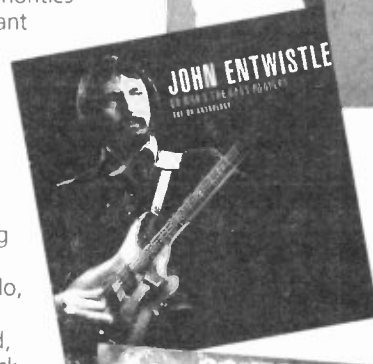
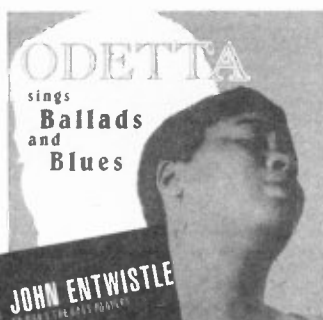
At War With Self's *Torn Between Dimensions* is an instrumental album featuring the talents of guitarist **Glenn Snelwar** (Gordian Knot), bassist **Michael Manring** (solo, with Windham Hill artists, and Attention Deficit), and drummer **Mark Zonder** (Warlord, Fates Warning). The three take progressive rock and metal into a dimension occupied by jazz, fusion, even bluegrass, and emerge with a dark star all their own. The music pulsates and ripples, changing colors and shapes, moving from peaceful to disturbed, against a background of acoustic, classical and electric guitars buoyed by Manring's fretless bass, which hums and moans as Zonder's stick work keeps everything wrapped tightly. Seamless playing, great melodies and many surprises. (www.lasercd.com)

June Tabor has long captured the mood and essence of the many classics in the British-folk music canon with her compelling voice and interpretive skill, and her influence has extended across several decades and far beyond Britania's shores. Topic Records has, thus, rightly gone the distance by presenting Tabor's music with the thoroughness her talent and longevity deserve. The four-CD, 67-track collection titled *Always* is probably not the first place to start with Tabor, only because there's almost too much of a good thing here. But Tabor fans will find much to savor including 32 previously unreleased tracks bridging a time from 1971-2003. She puts her stamp on chestnuts such as "Reynardine" and turns in superb covers of **Richard Thompson's** "Beat The Retreat" and "Mrs. Rita" and the **Velvet Underground's** "All Tomorrow's Parties." There is also a generous sampling of her work with **Maddy Prior**, the **Oyster Band**, and **Martin Simpson**. Elsewhere, we get Tabor solo and Tabor accompanied by some of the finest folk musicians, including **Martin Carthy**, **Nic Jones**, and **Dan Ar Braz** as well as session extraordinaires **James Burton** and **David Lindley**. A 48-page booklet with song histories,

Tabor's recollections of the sessions and her thoughts on the music are included. (www.topicrecords.co.uk)

Even in the rarified air of '70s progressive rock where anything went and did, **Gentle Giant** were outsiders. While most of their contemporaries were aspiring to bring rock into the orchestral plane, creating broad, sweeping melodies and songs often occupying entire album sides, GG were taking their cues from medieval music and turning the dusty modes upside down, playing them in frighteningly complex meters on modern instruments and writing shorter songs that crackle with energy. They created a distinct sound, albeit one that can be challenging for many ears. I, however, welcome

the challenge along with the spate of GG 35th anniversary reissues in the works.



Free Hand and *In A Glass House* and now *The Power And The Glory* and *Interview* are

available in their remastered form with a bonus live track capping each disc. (www.drt-entertainment.com/gentlegiant)

England's Radioactive Records continues to unearth some of the rarest and largely forgotten music and issue it for the first time on CD. Radioactive's catalog is a wonderful mix of psych, folk, progressive and just plain strange music from the the '60s and '70s. How else would you describe the music of **COB** and their loquaciously titled 1972 release *Moyshe McStiff And The Tartan Lancers Of The Sacred Heart* — now hailed as a forgotten acid-folk masterpiece (acid-folk?)? COB (an acronym for Clive's Own Band) was formed by **Incredible String Band** founding member **Clive Palmer** and completed by **John Bidwell** on banjo/keyboards/vocals and **Mick Bennett** on percussion/keyboards/vocals. The music has the playfulness and freedom that ISB's does, but it also ventures down some different paths. This is decidedly folkie, but the strange instrumentation — including dulcitar, whistles, clarinets,

tablas, balalaikas, congas and bongos — results in a "world"-like music, as if the musicians traveled across Europe and took in bits of each country's musical traditions in passing. (www.radioactiverecords.com)

Drummer **Bill Bruford** has been pursuing his jazzier interests outside time spent with **Yes**, **King Crimson**, **National Health**, **U.K.** and others for years. The first of his many solo flights, *Feels Good To Me*, was originally released in 1977 and features fellow virtuosos **Allan Holdsworth** (guitars), **Jeff Berlin** (bass), and **Dave Stewart** (keyboards). Everything you'd expect is here: Bruford's impeccable drumming, Holdsworth's leviathan stretches across the fretboard, Berlin's punchy bass lines and Stewart's steady chording. The quartet bangs through the angular "Beelzebub," bops through "Back To The Beginning" then slows down for the lilting "Seems Like A Lifetime Ago (Part One)," with delicate singing from Annette Peacock. Other highlights include the cool fusion of "Sample And Hold," the joyful title track, the wistful "Springtime In Siberia" and the bonus track, "Joe Frazier," written by Berlin and featuring some bruising bass playing. This and the other reissues from Bruford's early catalog make clear that he is not only a skilled drummer but a fine writer, too. (www.billbruford.co.uk)

After radio completely ruined **The Who's** "Baba O'Riley," "Won't Get Fooled Again," "Behind Blue Eyes" and "Bargain" for me by sheer repetition, I retreated deeper into *Who's Next* and found what remains one of my faves on that album, the **John Entwistle**-penned "My Wife." Don't look to Entwistle for tips on relationship building or getting to know your inner whatever; **The Ox**, however, does know how to lay down a groove and fashion a pretty groovy tune.

Sanctuary Records' two-disc retrospective, *So Who's The Bass Player? The Ox Anthology*, of the late bassist's work drawn from nine Entwistle solo albums, is proof of the pudding. Fifteen of the 38 tracks are taken from his first three releases, 1971's *Smash Your Head Against The Wall*, 1972's *Whistle Rymes* and 1973's *Rigor Mortis Sets In*. And there's a lot to like from that lot alone: the riff-heavy "My Size," the homesick ballad "What Are We Doing Here?" an updated "Heaven And Hell!" and the man rebuked in "I Was Just Being Friendly" among them. There's also a healthy dose of Entwistle's twisted humor: Take "Peg Leg Peggy" for example, where the Ox sings "Peg Leg Peggy, she really knows how to hop." Hard to believe that a few of these songs didn't find their way onto a Who album. (www.sanctuaryrecordsgroup.com)

It's now considered old-school hard rock, but when **Ronnie Montrose** joined forces in the early 1970s with **Sammy Hagar**, **Denny Carmassi**, and **Bill Church** to record the first Montrose album in 1973, the music that emerged was anything but. The raw guitar-heavy riffs bolstered by Hagar's in-your-face vocals defined '70s hard rock and much of what would follow. "Rock The Nation," "Bad Motor Scooter" and "Space Station #5" were anthems to be played loud and proud. They turn in a burning cover of "Good Rockin' Tonight," and "Rock Candy" is a snapshot of rock in the '70s with a thundering drum intro, innuendo-laden lyrics and plenty of swagger. This one never got much airplay but still managed to draw in everyone who listened. Audio Fidelity has gone the extra mile and given this the 24 KT + Gold treatment using the original tapes to remaster this for full sonic effect. (www.audiofidelity.net)

Disc Reviews

Bobby Vee And The Vees

I Wouldn't Change A Thing
Rockhouse Records (RH5063)
reviewed by Mark Polzin

Think back to the first time you heard Roy Orbison's *Mystery Girl* or Johnny Cash's *American Recordings*. You'll remember that combination of shock and pleasure at the realization that a music-industry veteran with decades of paid dues had finally found a magical key to unlock appropriate artistic expression. Bobby Vee's *I Wouldn't Change A Thing* delivers that same sucker punch, leaving you dazzled but damn glad Vee is still in the ring.

First, it needs to be said that this is not a new release. The U.K.'s Rockhouse Records, a label that treats pop artists from the late '50s with respect, released this record in 2003. As far as I can determine, it has never seen stateside release, which is an absolute shame. *Discoveries'* Minister of Hot Sauces, Wayne Youngblood, was handed a copy of this CD, and he instantly knew that our readers would be bowled over by its brilliance.

Vee's backing band is aptly named; the Vees are Vees: Bobby's boys Tommy, Robby, Jeff, and nephew Matt. All of us should be so blessed to have our children think so highly of us. Their delicate playing frames Bobby's voice and acoustic strumming, calling attention to dad's musical gifts. Bobby retains all you had hoped he would, playful enjoyment of singing and playing, knowledge of quality songwriting (check out his take on Del Shannon's "Cry Myself To Sleep" and "That's The Way Love Is" as well as the Carole King/Gerry Goffin classic "Take Good Care Of My Baby") and appreciation for fellow musicians (Brian Hyland and Nanci Griffith make appearances). His voice has certainly matured; it is slightly grizzled but oh so sweet. The record is a gentle, family affair and features no overproduction. Instead we're treated to a low-key exhibition of an unsung hero's celebration in the studio. This is a CD that you will return to over and over, not just for the great music it contains but also as a guide for how to age gracefully.

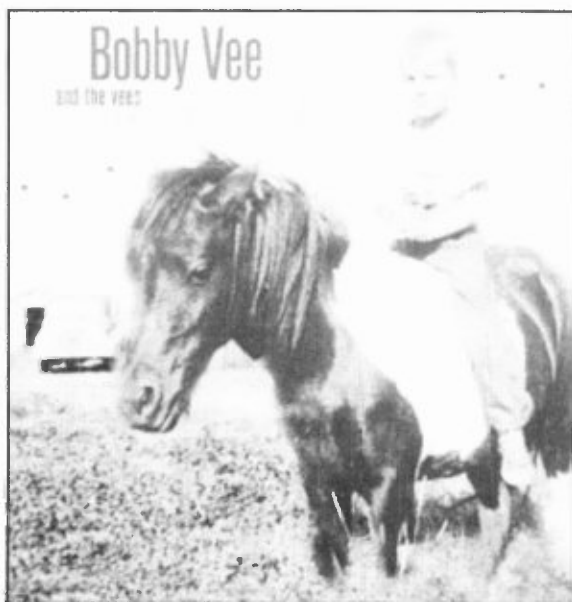
The O'Jays

The Essential O'Jays
Epic/Legacy (90632)
reviewed by j. poet

Producers/songwriters Kenny Gamble and Leon Huff had a message in their music, to plagiarize a phrase, and they used The O'Jays to deliver it.

In the early 1970s, things looked grim for Americans no matter what their race; economic and political malaise was making everybody nervous. By merging socially conscious lyrics to a swinging disco beat Gamble and Huff — and their alter egos, The O'Jays — kept people moving and thinking throughout the troubled Jimmy Carter presidency years. The consecrated grit of Eddie Levert's lead vocals seemed to tune into the uncertainties plaguing the collective unconscious of America from the neighborhood ("Backstabbers," "992 Arguments") to the nation at large ("Survival," "For The Love Of Money").

The exuberance of Levert and The O'Jays provided hope in what then seemed to be some of the nation's darkest days, and when they applied their pipes to more uplifting material ("I Love Music," "Livin' For The Weekend") they parted the clouds with their soulful vocal sunshine.



The Zincs

Dimmer
Thrill Jockey Records (151)
reviewed by Mark Polzin

Jim Elkington protects himself with an imaginary strength in numbers. He needn't. Elkington is The Zincs, and his new record, *Dimmer*, is as strong and calm as a gorilla peacefully foraging at midday.

Maybe Elkington wasn't sure how to go from being a drummer and guitarist in his previous bands to being the singer and songwriter in his one-man show — or maybe he wants to keep future fan mail from cluttering his home address. Either way, Chicago is benefiting from his permanent move from London, and the local musicians are taking notice, too. Janet Bean from Freakwater and Eleventh Dream Day and Jason Toth from the Fruit Bats have signed on to give depth to Elkington's sly and silky pop tunes. Each of his songs is still based on his David Sylvian/Mark Lanegan/Leonard Cohen croon and folksy Pentangle pick-work. But Elkington's relocation to the northern edge of the flatland has taught him to be resourceful and reliant upon simple adornments to his compositions. A basic melotron drone fits well underneath the album's opening track, "Breathe In The Disease." Toth's spaghetti western drums and a lonesome harmonica solo transport the twangy drama of "Passengers." Bringing the acoustic guitar line to the front and burying the synthesizer swells spell success for the bright pop of "Beautiful Lawyers." Trading Toth's sticks in for brushes gives appropriate percussive backing for the violin on the instrumental "A Colt's Tooth."

Elkington isn't really content with all he surveys. He lets us know not with soccer-lout rage but with John Cleese subtlety. The odd electric guitar spasms say as much about guitarists and non-guitarists as a Ministry Of Silly Walks skit says about high-ranking officials and the people who elect them.

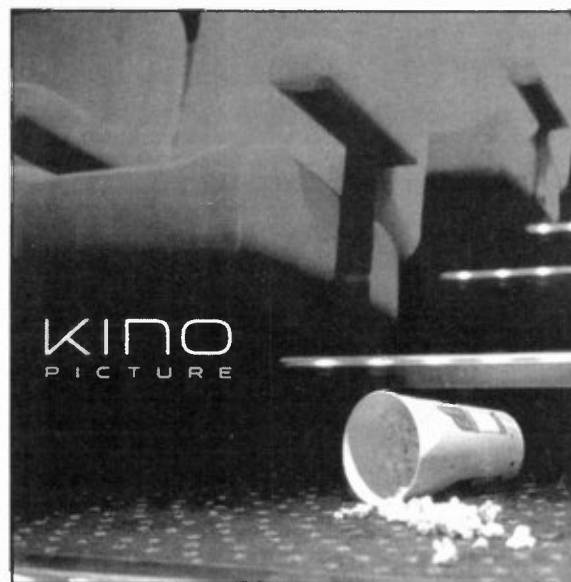
This music deserves greater attention than it will ever receive. For now, Elkington will have to be satisfied with huzzahs from the pub crowds rather than applause as he accepts his Grammy® Award. But then, gorillas get stronger from eating leaves all day, not from swinging through the trees.

Kino

Picture
InsideOut Music America (IOMCD 200)
reviewed by Mark Polzin

Picture, the debut of Great Britain's Kino, reveals a conspiracy of prog-rock veterans. Led by guitarist John Mitchell (ex-Arena), who handles lead vocal chores, Kino also features bassist Pete Trewavas (Marillion and Transatlantic), keyboardist John Beck (It Bites), and the superb drumming of Chris Maitland (ex-Porcupine Tree). Kino offer the riffs of which pop groups cannot conceive and the hooks that most prog groups won't touch. Simply put, this is the supergroup that Asia wishes they could have been.

Although Kino members were brought together as a one-off project, one can only hope that all the musicians involved realize how special this record is and that they will continue to create music together. Mitchell's first time as the frontman of a group is illustrative of his frustration at being held back in Arena. He has a beautiful, velvety voice that is similar to guitarist Eric Johnson but with a greater dynamic range. His fretwork alternates between honest brutality and anthemic power chords. Maitland, a drummer who knows when to drive the tune along and when to dazzle with breakneck fills, amazes throughout. Trewavas demonstrates his skill, keeping pace with Maitland (no easy task) and showing why he is Marillion's secret weapon. Beck's synths and pianos are the perfect dressing for Mitchell's songs. His contributions really define the sound of the group, adding a pop sheen that is not sickeningly sweet.



The Beck-Mitchell magic comes across best on "All You See," with Beck's simple piano line setting up Mitchell's vocal melody and remaining as the touchstone when the song increases in intensity. Mitchell's acoustic picking is decorated by Beck's synth washes and flutters on the buildup of "Holding On."

After Mitchell demonstrates the breadth of his vocal range, Maitland's cymbals and Trewavas' bass tones creep in, laying the path for a Rick Wakeman-esque organ solo atop alternating time signatures. "Telling Me To Tell You" is a work of brilliance. It's adorned with an

Disc Reviews continued on page 15



The Picture Sleeve Archive

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

Almost A Picture Sleeve Unearthed for Long Island's Greatest Rock Band

The Good Rats — "The Hobo" b/w "Truth Is Gone" (Kapp Records 946) 1968

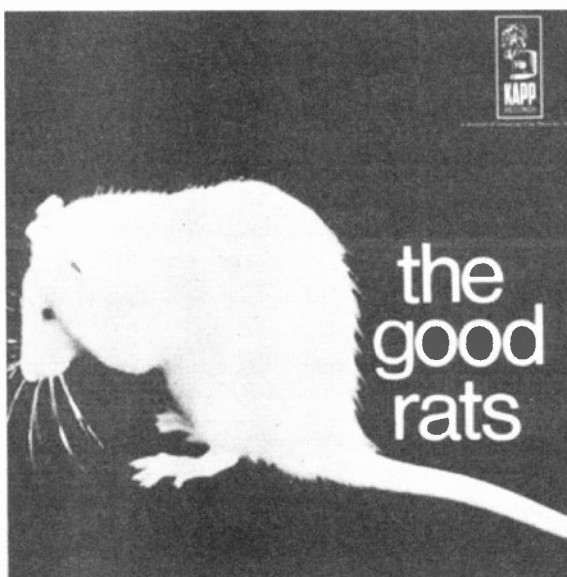
They remain Long Island's greatest rock band, still alive and well after all these years. The Good Rats continue rocking harder than bands less than half their age, fiercely aided by a tighter-than-tight family unit of Peppi, Gene, and Stefan Marchello. Gene is the leader, lead singer, lead songwriter and lead firebrand, going way back with brother Peppi to their days as The U-Men in the mid-1960s.

As suburban teenagers approached by huckster producers with a record deal, they naturally leaped at the opportunity. Not having anything more than the desire to make music, get girls and record some of the songs they'd been burning up with, they were ripe for the picking like so many others in their situation.

After a battle over the new name of the band (they wanted Ratz), with almost no control during the recording and under the thumb of two self-styled entrepreneur producers who hardly knew how to use a studio, the newly christened Good Rats laid down some of the toughest psych-garage tracks of the era. Not the least striking element of their sound is Peppi's rasping, howling vocal style. He has credited this to learning how to sing by screaming into a towel to get a raspier voice.

The result was one of the more obscure yet celebrated cult classics of 1968, the self-titled *Good Rats* album on Kapp Records. Although this comment is in no way intended to diminish interest in the album and its continued vitality, the new listener should be warned that it suffers from some of the most notorious, egregiously awful production and sound quality from any major record label. It joins with the first Buffalo Springfield album as classic records nearly ruined by egotistical, clueless production.

Despite this, *The Good Rats* is a trip worth taking, a strong journey through rock music's "heavy psych" period, with at least one track rivaling Steppenwolf ("Gotta Get Back"), another ripping out almost unbearable pain in a progressive format ("For The Sake Of Anyone"). Then there's the startling introduction, "We Are The Good



Rats." As has been described earlier by Jake Austen, despite rats being a "symbol of hate since the beginning of time," these are the Good Rats. The song combines heavy, weird sludge rock with cartoon soundtrack music and a Dixieland break and ends with motorcycle and early video game sound effects. And that's just the first minute and a half of the album!

Alas, the record failed to gain a national audience for the band. They weren't given any money to tour, and they never made royalties on any copies sold. The 1993 CD reissue on One Way Records (an MCA label, owner of the Kapp masters) probably continued the tradition.

Of course there was a single, sent out in advance to drum up radio support and whet listeners' appetites for the album released later in the year. "The Hobo," with its relatively "friendly" harmonies and more

concise song structure, was a solid choice. The backside is the much more challenging and dramatic "The Truth Is Gone." But, beyond the band's home base on the East Coast, there wasn't much action on the single. It's a relatively uncommon record, worth upward of \$10 or \$15 today.

However, it's only recently been discovered that Kapp spent a little more than the bare minimum on promotion. It distributed what is now an impossibly rare picture sleeve with the record in some promotional copies. Actually, in a break from this column's tradition, we're cheating a little here. The object in question is not strictly speaking a picture sleeve but an insert, a 7-inch thin glossy printed card stock with an alternate photo of a rat on the front and a group biography on the reverse. (If you display it properly in a plastic protective sleeve in front of the 45, it's just like a picture sleeve anyway, yes?) The image is bold, cleanly designed, and is, indeed, a rat.

Few of this column's contributing collectors, dealers, writers and experts have ever seen this item before, and speculative values ranged up to \$125. Barry Wickham has had a couple copies in his long career, and the image here comes from the collection of Don McLaughlin.

Fortunately, The Good Rats survived the lean times, came out with a critical favorite in "Tasty" from 1974 (on Warner Bros.), enjoyed a couple albums with Arista, some great independent records in the '70s and '80s and continue to this day with their own releases. Check out the current Good Rats at www.goodrats.com.

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





by Ray Sidman

Pondering Aloud

This month I found four CDs I want to mention from notably different genres, and given my penchant for the palaver, it'd be best to start straightaway as to allow it all to fit here.

Antipodean group The John Butler Trio's *Sunrise Over Sea* came out in March from Lava Records (www.lavarecords.com), almost exactly one year after its release overseas — the primary difference being the U.S. version has an extra song — "Betterman." I'm sure musicians cringe when they hear a description of themselves via comparison to other musicians, but I go with my gut here: To imagine JBT's sound, think of The Dave Matthews Band, but replace the jazz improvisation with R&B, funk and country-rock (got all that?). With any luck, this description makes *Sunrise* sound incredibly appealing. The trio rock best on "What You Want"; the orchestral accompaniment — arranged by John Butler — makes this song all the more beautiful. The minor-key banjo-plucking ditty "Damned to Hell," though not one of my favorites on the disc, has an oddly hypnotic effect in its brief 1:49.



Long-renowned songwriter (meaning people know his songs but not necessarily as sung by him) John Hiatt released his latest effort, *Master of Disaster*, June 21 on New West Records (www.newwestrecords.com). I've not heard much of his material (and there have been multiple albums) since *Perfectly Good Guitar* in 1993. That one contains the infectious "Buffalo River Home," an indie hit on Top 40 radio. None of the songs here rank up there with "Buffalo River," but there are some gems, and it's definitely got the Hiatt

sound. His distinct voice resonates best on "Love's Not Where We Thought We Left It," and the title track, which opens the album, has an enjoyable feel-good sound to it, with Hiatt's guitar well complemented by saxophone in the chorus. Another great track is "Thunderbird," which also contains a notable catchy sound and lyrics. Though he's approaching his mid-50s, Hiatt still delivers, and *Master of Disaster* is worth picking up.

Granted, those two albums will be found in the same section at most music stores. But these next two ...

Eldar Djangiroy is a piano-playing genius who truly stuns on his release titled simply *Eldar* (from Sony Classical), an album done in the classic jazz style. The words "prodigy" and "phenom" come to mind, and I don't use them lightly. The guy's not even 20, and his technical ability and talent astound. The one complaint I can see listeners having — though it didn't bother me — is that for most of the album he's playing a jillion notes per second. (You've got to hear it to fully appreciate it.) Hearing

Djangiroy in no small way reminded me of the first time I heard Buddy Rich (on drums, of course) as I tried to absorb exactly how one person could play an instrument so proficiently to make the sound coming out of my stereo. His tame appearance in the liner pics makes it difficult to imagine him ripping through the music at such an inhuman capacity, but he does. Like piano? Jazz? Mind-boggling sound? If any of the above, find a copy of *Eldar* and set aside time for multiple listens.

Finally, on the same day Hiatt released his *Disaster*, the emo (think soft-core punk) band Stutterfly released *And We Are Bled of Color* from Maverick Recording Co. (www.maverick.com). The hard-driving angsty songs and screaming background vocals make Stutterfly sound a bit like so many other groups in the field, and at times they use the rock/rap dichotomy made famous (and effective) by Linkin Park. While I can't point out anything that hollers "unique" or "will alter the course of rock music," this is a solid album and worth adding to your collection. ●

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Selections from current Auction list—send mailing address or E-mail address for full list. Closes September 30, 2005 at (12:00 a.m.) Midnight Pacific Standard Time. Additional descriptive information on Auction list.

45's—BLUES, R&B, SOUL

799 Robert Lee Tears Are Falling Steeltown Inc. 687 (N) (TOL) Min	\$40.00	1289 Lord Luther My Mistake Schreck 401 (N) Min	\$200.00
809 T.C. Lee Get Away From Here King 6135 (N) (DJ) Min	\$700.00	1291 Jay Lyle How Good Can It Get? Angel City 001 (N) (DJ) WOL Min	\$50.00
813 Warren Lee (Taylor) A Lady Deesu 302 (N) (DJ) Min	\$100.00	1292 Jimmy (Mr. Motion) Lynch Notions of Mr. Motions LaVal 867 (N) Min	\$50.00
832 J.B. Lenore What Have I Done Parrot 814 (E) Min	\$50.00	1362 Matt "11" Madison Don't Make Me Cry Ebony 1000 (N) Min	\$100.00
833 J.B. Lenore Fine Gits Parrot 821 (N) Min	\$100.00	1381 The Majestics I Love Her So Much It Hurts Me Luma 121 (N) (DJ) XOL Min	\$400.00
837 Pattie Lennox Try It You'll Like It C.J. 650 (E) Min	\$50.00	1383 The Major's Say You'll Be Mine Biv Three 403 (N) Min	\$100.00
841 Leroy & The Drivers L-O-V-E Coral 62515 (E) (DJ) Min	\$50.00	1407 Lorenzo Manly Please Don't Drive Me Crazy Soul 01 (N) (NOL) Min	\$100.00
883 Louise Lewis Miss L.L. Matches Skyway 144 (E) Min	\$75.00	1416 Ernie Marbray Ain't Nobody's Business 'Tee 101' 36/101137 (N) Min	\$100.00
891 Pat Lewis 'I Want Solid Hit 105 (N) (TOL) Min	\$40.00	1435 B.K. Marcus Does She Care About Me Gamble 4013 (N) (DJ) Min	\$100.00
892 Ray Lewis Getting Over You Fairmont 1013 (N) Min	\$200.00	1447 Tommy Marks Please Come Back Again Zel 0040 (E) Min	\$300.00
902 Sammy Lewis Willie Johnson I Feel So Worried Sun 218 (N) Min	\$75.00	1477 Kenny Martin Lovin' Man Bigtop 3053 (N) (DJ) Min	\$50.00
948 The Linneas Forever Baby Diamond 241 (N) (DJ) Min	\$75.00	1502 Martin-Johnny Baby Baby Baby Rays 34 (N) Min	\$40.00
987 Little Dooly I Love You Baylor 101 (N) Min	\$100.00	2042 Rocky Gil It's Not the End Year Drep 31E1 (E-) (NOL) DJ Min	\$400.00
988 Little Dooly You Better Be Ready Koko 742 (N) Min	\$250.00		
1012 Little Frances You Just Ain't Right Vel 711 (N) Min	\$300.00		
1015 Little Hank Try To Understand Sound Stage 7 2551 (N) (DJ) Min	\$150.00		
1017 Little Helen What About Me Boy Souloutown 105 (N) Min	\$75.00		
1026 Little Jerry Don't You Feel Embod 1081 (E) Min	\$50.00		
1045 Little John Do the Dip Martay 4508 (N) (DJ) WOL Min	\$100.00		
1159 Hattie Little Here You Come Garry 7007 (N) (DJ) Min	\$40.00		
1186 Emmitt Living Call Me Dongya CR-101 (E-) Min	\$300.00		
1199 Lon & Lance I Don't Have To Worry Federal 12548 (N) (DJ) Min	\$100.00		
1205 Lou Mac Slow Down Blue Lake 114 (N) Min	\$75.00		
1206 Lu Mac Albert is his Name Blue Lake 117 (N) Min	\$75.00		
1207 Lou Mac Take Your Trouble To A Friend Blue Lake 119 (N) Min	\$75.00		
1220 Mary Lou Born To Live With Heartache Elco 444 (N) Min	\$200.00		
1271 Deana Luras Hand Bags and Glad Rags Hill 666 (N) Min	\$50.00		
1277 The Lucky Charms Tied To Your Heart Sugarhill 102 (N) (DJ) Min	\$200.00		
1288 Lord Luther Gaylaris-Just One More Chance Music City 812 (N) (Blacklabel) Min	\$100.00		

LP's—BLUES, R&B, SOUL

1514 Bobby Marchan-There's Something On Your Mind-Sphere Sound SSR-7004 (N) mono Min	\$100.00
1623 Amos Milburn The Blues Boss Molown #08 (E) (mono) Min	\$300.00
1624 Amos Milburn Let's Have A Party Score SLP-4012 (N) (mono) Min	\$100.00
1660 Muddy Waters-The Best of Muddy Waters-Chess LP-1427 (E) (mono, black label) Min	\$200.00

45's—ROCKABILLY, ROCK-N-ROLL

1712 Don Fager Look Out Baby Ebony 103 (N) Min	\$100.00
1733 Freddie Fender Mean Woman Duncan 1600 (E+) Min	\$50.00
1773 Sammy Fitzhugh Sadie Mae Poplar 115 (E) Min	\$50.00
1812 Tommy Fogarty Bonita Orchestra E101E (N) Min	\$35.00
1923 The Frets Rock N Baby Blue Moor 414 (N) Min	\$75.00
1998 David Gates You'll Be My Baby Maia 413 (E+) (TOL) Min	\$150.00
2051 Mickey Gilley Drive In Movie Khoury's 712 (N) Min	\$150.00
2061 Mickey Gilley I Ain't Bo Diddley Saw 1511 (E-) Min	\$50.00
2070 Lou Giordano Don't Cha Know Brunswick 9-55115 (N) (DJ) Min	\$200.00

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What would happen if...

Dan 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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by Robin Platts

Sam Cockrell and his grooves

"Havin' a good time, yes I am," Sam Cockrell sings when you visit his Web site (www.samcockrell.com). "Singin' and playin' all across the land..."

You know what? He's telling the truth.

Cockrell is the leader of Sam Cockrell and the Groove. They bill themselves as "Chicago's premier R&B and blues band" and after spinning their two CDs, *I'm in the Business* and *Colorblind*, I can hear no reason to think that they're not.

Cockrell isn't household-name famous, but his music is warm and familiar. He sounds like he *should* be famous. Maybe it's just that he sounds like a guy who has devoted his life to music, who has paid his dues — which he has.

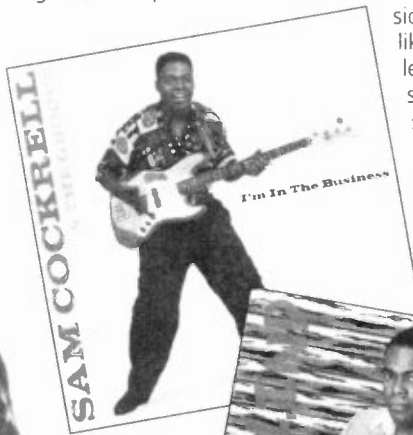
Cockrell started his first band, The Brothers Of The Ghetto, when he was just 9 years old. The group was his father's idea.

"My dad was looking for something for the kids in the neighborhood," Cockrell said, "to keep us off the streets." Cockrell's dad bought equipment for the nascent group and became their manager.

"It started as hobby," Cockrell pointed out, "then we got pretty good."

Although Cockrell was the group's leader and a fine singer to boot, he didn't hog the microphone.

"I let other people sing," he said, "because I didn't want it to seem like I was hogging the spotlight. I wanted to create harmony and unity." That approach worked



to an extent, and The Brothers Of The Ghetto stayed together for half a decade. After that, it became a "revolving door," with various members coming and going.

The Brothers Of The Ghetto eventually evolved into another group, Majik. By that point, the group had been discovered by producer Willie Mitchell, who cut some sides with them for Hi Records. In 1979, Hi released the Majik single "Back Into Your Heart" b/w "Dance, Dance, Dance." ("Dance, Dance, Dance" was included on the CD *The Dance Sound of Hi Records*.) In 1982, now on the Gold Coast label, Majik scored a hit with a "You Gotta Get Up," a song Cockrell co-wrote with Kevin Bell from Kool And The Gang.

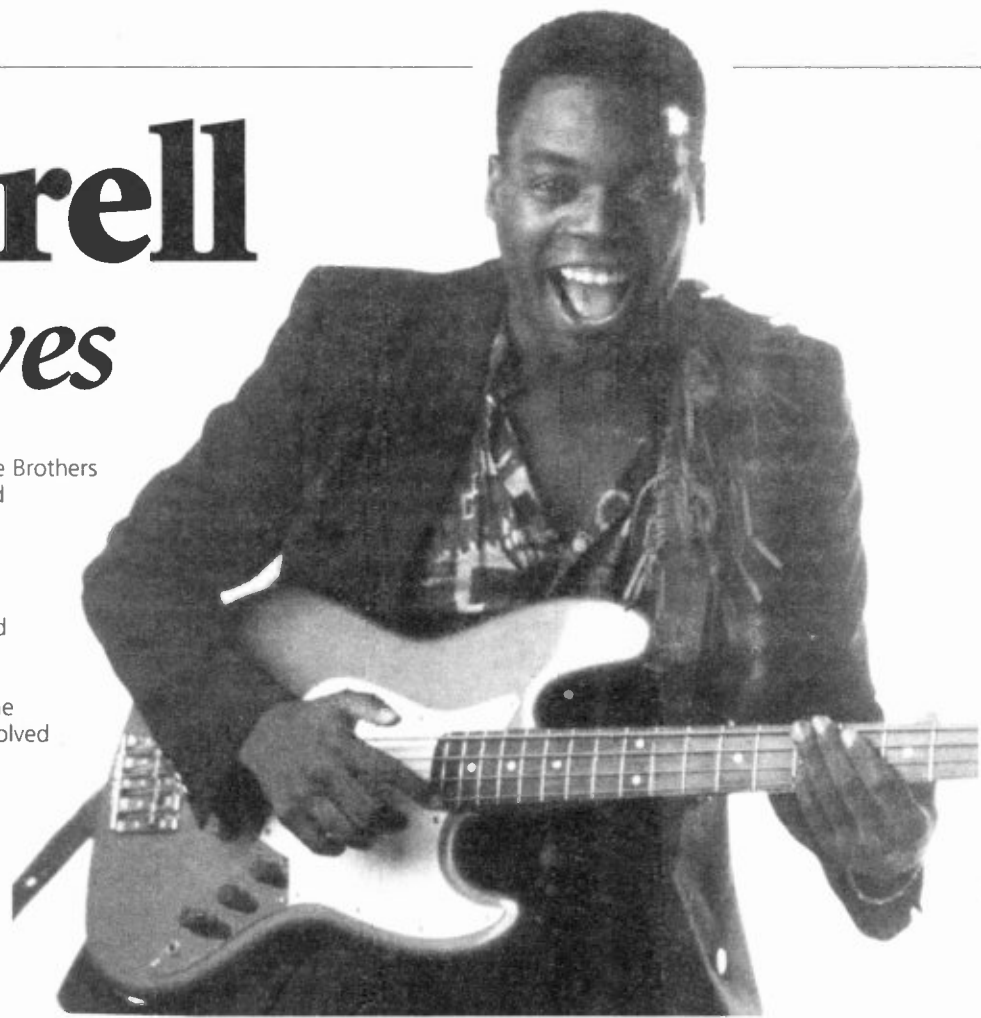
"He pretty much wrote the song," Cockrell said. "I watched him to see how he maneuvered."

In the mid-80s, Cockrell started working as a sideman for other acts, "just to see what it was like," he said, "to view life from a different angle. I learned quite a bit in that stint as a sideman. At the same time I was developing my singing and songwriting skills."

Over the next few years, Cockrell added some bottom-end to performances by B.B. King, James Brown, Curtis Blow, Betty Wright, Chaka Khan, Rick James, Johnnie Taylor, Cicero Blake, and A.C. Reed. Although Cockrell was already a seasoned player, working with the greats taught him plenty more.

"Working with B.B. King was a really good experience," he said. "It taught me how professional you need to be. When you work with somebody like that, you just have to pay attention. Just being around him, watching how things are done... James Brown was the same way. He was a little hard on the band, but sometimes you need that — a little discipline."

Eventually, Cockrell was ready to take the lessons learned from the masters and put them to the test with a band of his own.



"When I was working with Cicero Blake, we had a philosophical difference," he explained. "I had to leave and do what I needed to do, to find out if I had the ability to entertain people. That was it — I didn't look back."

Cockrell stepped up to the front of the stage and, backed by his group The Groove, proved he could create a powerful, soulful sound of his own. Cockrell sings and plays bass, Rick Perkins mans the keys, and Rob Davis pounds the skins.

Because he plays mostly in blues clubs, people tend to classify Cockrell and his band as a blues act, but he's quick to point out there's much more to Sam Cockrell And The Groove than the blues. Cockrell's influences include a truly diverse selection of artists, from Grand Funk to Prince to Yes to Jimi Hendrix and beyond.

"On any given night, we play Lynyrd Skynyrd, the Jackson 5, Steely Dan," he said. "And our music is driven by the bass — by rhythm *then* guitar. It's funky blues with a rock/pop edge."

Cockrell has been compared to Robert Cray. He is flattered by that comparison but said, "We're a hipper version of what Robert Cray does. He's one of the best artists there is, but what we do is more uptempo."

Cockrell is indeed havin' a good time. To get some of that action, pick up one of his CDs or surf on over to samcockrell.com and cig the audio samples. His latest disc, *Colorblind*, has the sound of Cockrell and the Groove augmented by The Memphis Horns on seven tracks.

"I'm lovin' it," Cockrell said, "doing things my way. I'm doing something I love, so I can give people everything they deserve when they come to see me." ●

Disc Reviews continued from page 11

'80s pop feel, incorporating angelic high harmonies, lush synthesizers and an understated guitar solo. The true masterpiece, a magnum opus called "Losers Day Parade," kick-starts the disc. It covers more musical ground in nine minutes than most groups do in a career. Sleeping amid the crushing rhythm is a Beatles/Todd Rundgren breakdown, leading into a female vocal line, which is jolted back with Mitchell's screams, a blinding guitar solo and some of the most inventive drum fills this side of Neil Peart.

Here's hoping *Picture* is not just a snapshot but the beginnings of a lengthy documentary. Kino are creating a film that speaks to an audience that exceeds the maximum seating in the art house.

U2

How To Dismantle An Atomic Bomb Interscope (B000361300) reviewed by Mark Polzin

Once a band has attained the level of stardom that U2 have attained, it's easy for the masses to take them for granted. People hate them for their fame. People hate them for their political views. People hate them for their ticket prices. Another U2 record is just more fuel for these fires.

What these haters fail to see, and what U2 fans will always love, is that this is and has always been a band composed of an inventive guitarist, the charismatic singer with whom he harmonizes well and their indispensable rhythm section.

How To Dismantle An Atomic Bomb reminds us of what this hoopla is all about. There's nothing over-the-top about it, no Popmart, no feature-length documentary, no appearances by Macphisto or The Fly. Just 11 well-crafted songs from four Dubliners who haven't yet fallen prey to the stale beasts stalking them for the last 25 years.

So they walk another tightrope. It's time for another record and a choice of drivers for the studio bus. Shall it be Steve Lillywhite, Eno and Lanois, Flood, or perhaps Nellee Hooper? U2 have experienced success under the direction of these producers before. Why not rely on all of the above for their respective strengths?

Chris Thomas lends a hand as well, most notably on *Bomb's* closer, "Yahweh" — an anthemic paean to the infinite, as experienced in the everyday. Lillywhite's production and Flood's board-work pull the brightness out of the Edge's convoluted collage of contraptions on the love acknowledgement "All Because Of You." Lillywhite, Flood, and Jackknife Lee aid and abet Bono's stab at the money-pigs on "Crumbs From Your Table."

The basis of the Bono/Edge magic is laid bare on Bono's tribute to his father and his lost struggle against cancer, "Sometimes You Can't Make It On Your Own." On that song, the duo's brilliant falsetto harmonies set up the chill of the bridge's perfect chord changes and Bono's best vocal delivery to date.

The boys are still romantics. They still believe there's a power in the human

spirit that can't be undone in this time where a shrinking global mentality hasn't reduced human suffering or human greed. Technology has become their tool to better accomplish their goal, even when that goal is to battle the technology that can destroy us. You'll listen, you'll understand. The way to dismantle an atomic bomb is to stay true to your beliefs and find that balance of simplicity and ultra-complex. The skills to create or destroy can be guided only by minds that have already envisioned the outcome of the actions. U2 ask us where our minds and hearts are. But they're not climbing inside any missile silos for us. That's our job.



Tab Benoit

Fever For The Bayou Telarc (83622) reviewed by Mark Polzin

If one were to compare Houma, La., blues guitarist Tab Benoit to Stevie Ray Vaughan, that person might be doing a disservice to Vaughan, Benoit and the enormous audience that the Cajun musician is about to connect with. On Benoit's latest, *Fever For The Bayou*, he digs down to the very roots of what makes him the unique musician he is. Despite the incendiary performances captured on this disc, Benoit owes very little to the Jimi Hendrix-inspired delivery for which Vaughan was so well known.

Benoit does have a bit in common with two other Vaughan influences, Albert King and Albert Collins but has had far too much of the rich New Orleans musical history seep into his subconscious for him to be considered a Vaughan clone.

Benoit has a warm, yet gravelly vocal delivery that belies the fact that he's still shy of 40 years old. His singing, like his playing, is backed with confidence and deliberate intention. Many artists with that quality find themselves unable to flow from one style to another within their chosen genre. Not so with Benoit. He can just as easily adapt a zydeco shuffle (as on "Golden Crown") as he can pick up the sweaty, sexual sting found on the disc's lead track, "Night Train." The mid-tempo history lesson, "The Blues Is Here To Stay," shows Benoit paying homage in a duet with the Crescent City's grandmaster, Cyril Neville.

Other guest appearances from Big

Chief Monk Boudreaux and sax phenomenon Jimmy Carpenter are kept to a tasteful minimum to allow his regular backing band, bassist Carl Dufrene and drummer Daryl White, to show off their chops.

In case you somehow forgot that Benoit is the man that you really came to hear, he closes out with the front-porch acoustic fingerpick of "My Bucket's Got A Hole In It," reminding you that he's able to blow your boat out of the water no matter which shore he's standing on.

Neko Case

The Tigers Have Spoken Anti (86740) reviewed by Mark Polzin

Neko Case wants you to know the proper way to document a killer live act. *The Tigers Have Spoken* presents songs performed in recent live gigs in Toronto and Chicago. For fans who cry "foul" and demand that she release new material, Case has thrown them the bone of a couple of new songs, including the title track. So just who is this alt-country sweetheart, and why would anyone care what she sounds like on stage? Tickets recently went on sale for her summer tour, and this disc serves as a successful introduction to the secret love child of Marty Robbins and Loretta Lynn. In lieu of an opportunity to see Siegfried & Roy's trained animals, you'll want to consider seeing this show.

Maybe Siegfried & Roy would have liked their fans to believe that their animals loved nothing more than being on stage. The disproof of that belief has



already been demonstrated. Case, however, who likens herself to one of those carnivores, wants you to hear whether she's enjoying performing for the audience. *The Tigers Have Spoken* is as powerful a statement as the one delivered on that fateful night in Vegas. She's been giving a rousing "screw you" to the Nashville music machine for several years. *Real* country music comes from *real* people who've lived *real* lives. Case and her band, The Sadies, have the street smarts that you can't get by sitting in an office in Tennessee. Carefully calculated songwriting cannot deliver the heartfelt heartbreak in a song sung by Case. She and The Sadies have calculated only which songs will give the fans the best show, not how much money is going to be made in publishing royalties.

On the new disc, along with some of Case's better originals, such as the minor-key soul-shredder, "Blacklisted," and one of the best frames for putting other singers to shame, "Favorite," you'll find that the band has worked up renditions of the scathing Lynn post-divorce reflection, "Rated X," and the Brill Building via the flatlands reading of the Jeff Barry/Elle Greenwich gem "The Train From Kansas City." If those haven't captivated you, there's a too-hot rave-up of the children's/gospel song "This Little Light" and a show-stopping gospel choir rendition of "Wayfaring Stranger" to consider.

There's too much variety in Case's music for her to be conveniently pigeonholed. She's stepped out in front of the Canadian alt-pop supergroup, The New Pornographers when she's not hanging with The Sadies. A vast frame of reference is drawn upon for her solo releases, limiting the possibility of stagnation and predictability found in contemporary country shows and Las Vegas mainstays alike.

For Case, alt-country is a term where both the "alt" and the "country" hold equal weight. You'll understand that the tigers may have spoken, but this tiger has plenty more to say and she's having a good time while saying it.

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by John Chintala



AL MARTINO:

Vocalist's Style never grows old

Due to the ever-changing face of popular music, there are few recording artists who score Top 20 singles in three consecutive decades. Al Martino is one entertainer who belongs to this select group of performers. His chart statistics are also impressive. More than three-dozen of his singles reached *Billboard's* Hot 100 as did 24 of his albums.

Martino was born Alfred Cini in South Philadelphia, Pa., Oct. 7, 1927. His family ran a successful masonry business, and he was expected to follow his brothers into this field. But he preferred listening to music, especially Perry Como and Al Jolson. After childhood friend Alfred Coccozza changed his name to Mario Lanza and became an operatic teen idol, Al decided to make singing his profession. He adopted his grandfather's surname, and "Al Martino" was born.

After singing in local Philadelphia nightclubs (including a stint at Big Bill Rodstein's, where he

earned \$35 a week), Martino moved to New York City in 1948. While in the Big Apple, he roomed with Guy Mitchell and Eddie Fisher. Since both won first prize on *Arthur Godfrey's Talent Scouts* television show, Martino decided to try his luck there, too. He performed Como's "If" and was also rewarded with a first-place finish. This led to a recording contract with the Philadelphia-based independent label BBS. Coincidentally, Lanza was also set to wax the song intended to be Martino's debut single for the company. Martino knew that the already established tenor's rendition of "Here In My Heart" would surely eclipse his own and asked him to please refrain from recording it. Lanza obliged, and Martino's interpretation began its ascent.

"Here In My Heart" remained at the summit of the record charts for three weeks in the summer of 1952. Following this success, Martino signed his first contract with Capitol Records. He racked up three more Top 40

hits in the U.S. and then relocated to England where he headlined at the London Palladium. (He was slated to return there in 2005.)

Martino returned to the States in 1958 and began recording for 20th Fox. His first release for the label, "I Can't Get You Out Of My Heart," just missed the Top 40, peaking at #44. Ten other singles and several albums were released. Since none came close to repeating his initial success, Martino's contract was not renewed. Still believing in his talents, Martino self-financed an album that eventually led to his re-signing to Capitol. It was released in 1962 as *The Exciting Voice of Al Martino* and contains a newly recorded version of "Here In My Heart," which was issued as a single. Both charted, and Martino's resurgence was underway.

After recording *The Italian Voice of Al Martino* (which was sung almost entirely in his native tongue)

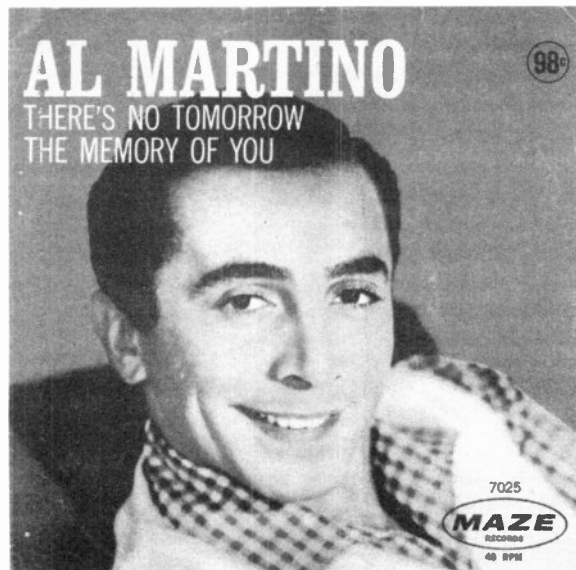
discovers September 2005



Martino teamed up with arranger/conductor Belford Hendricks, who had recently scored Nat King Cole's classic "Ramblin' Rose." The first Martino/Hendricks collaboration, "I Love You Because," was Martino's comeback hit. It topped the easy-listening charts and reached #3 on *Billboard's* Hot 100 in the spring of 1963.

Martino then joined forces with fellow Phi adelphian and cofounder of Chancellor Records, the late Peter DeAngelis. A string of country/pop hits in the same style as "I Love You Because" followed, including "Painted Tainted Rose," "Living A Lie" and "I Love You More & More Every Day." In 1966, Martino recorded his signature song, "Spanish Eyes," which stayed at #1 on the easy-listening charts for a month. The album of the same name went Top 10 and was certified gold by the RIAA. The following year, Martino scored back-to-back #1s on the easy-listening charts with "Mary In The Morning" (written by "Mr. Bass Man" himself Johnny Cymbal) and (writer/producer for The 4 Seasons) Bob Crewe's "More Than The Eye Can See."

In 1972, Martino appeared as singer Johnny Fontane in the classic motion picture *The Godfather* (a role he would reprise 18 years later in *The Godfather Part III*). In early 1975, his English-language version of the Italian song "Alle Porte del Sol" ("To The Door Of The Sun") became Martino's first Top 20 pop hit in eight years. He returned to the Top 40 during that year's Christmas season with a disco version of "Volare." After 20 years with the label, Martino and Capitol Records parted ways in late 1982.



At the turn of the century, Martino released his first U.S. studio album of all-original material in more than two decades, *Style*. His latest CD, *Come Share The Wine*, was issued in 2004. In his spare time, Martino relaxes by partaking in his main hobby: cooking. He and his wife Judi have been married for more than 35 years, and their daughter, Alison, is a producer for E! Entertainment Television. More than a half-century after his chart debut, Martino's music continues to entertain audiences worldwide. Thankfully, he shows no signs of slowing down.

DISCOVERIES: *When did you realize that you could make a living as a singer?*



Al Martino with Marlon Brando in the 1972 movie *The Godfather*.

I went into [producer] Al Ruddy's office and told him that he didn't have to look any further for the Johnny Fontane character; I knew I could play it.

AL MARTINO: Well, the first time I did any professional singing, getting up on a stage and facing an audience, was back in the late '40s. I started in a little neighborhood saloon in South Philadelphia. I knew the comic that was on the show and asked him if I could sing a couple of songs. He said, "Come on up, Al. The stage is yours." Well, the audience liked me, and because of their applause and encouragement, I decided to sing the next night, too!

How did you make the transition from singing in your hometown to performing on a national level?

In order to pursue a show-biz career back in those days, you had to have some TV exposure, and the only thing really available then were "talent scout" shows. At that time, I lived in New York City during the week, and on the weekends I would travel back to Philadelphia. I was rooming with Eddie and Guy then, and they had already done the *Arthur Godfrey Show* and won. I thought it would be a good idea if I went on the show, and I was fortunate enough to win also. Some people from an independent record company in Philadelphia had seen me on the show and thought I'd be good for a certain song that they had composed. They came to New York City, looked me up, found me, and we made this record, "Here In My Heart." And

about a year later, we had the #1 record in the country.

You returned to the Top 10 a full decade later with "I Love You Because."

What I had to do was make a transition from one style to another. I was always associated with the large-sounding type of voice interpretation of a song. Now, I had to change my style to fit a song I wanted to record, which was a country song. It didn't require as much intensity from me. Nat Cole gave me Belford Hendricks' number. I went to his apartment, and he coached me on this new style of singing.

You then spent several years with Peter DeAngelis as your arranger/conductor.

Looking back, I think I kinda overdid it with him. What I should have done was go back to Belford and do some other great country songs. Instead of the new songs, I should have

done some standards; you know, those songs that were proven to be big hits in the past. Sometimes it's better to do an old song instead of doing something new that doesn't have the merit of an old standard.

Your signature song, "Spanish Eyes," was originally an instrumental by Burt Kaempfert called "Moon Over Naples."

Right. His version started off in America very, very well; it was making the charts. I got a hold of a copy of it and had lyrics written to it. The songwriters wrote three different sets of lyrics for it, and it was the third version that I approved. I knew as soon as I heard it that it was going to be a big hit because the melody was beautiful and the lyrics were just perfect.

The following year, you returned to the top of the AC charts with a pretty folk ballad, "Mary In The Morning."

The station that broke that record was WFIL in Philadelphia, and then it started to spread all over. The station manager's wife was named Mary, and I think that had something to do with him programming it so much! [laughs]

*How were you cast in the motion picture *The Godfather*?*

It was called to my attention by Phyllis McGuire of The McGuire Sisters. She called me and said, "Al, it would be a good idea if you picked up a book called *The Godfather*. There's a character in it called Johnny Fontane that you should think about playing in the movie version." I said, "Well, it's not that easy. Who's the producer? Who's the director?" And I had to work very hard to seek these people out in order to get an audition from them. I went into [producer] Al Ruddy's office and told him that he didn't have to look any further for the Johnny Fontane character; I knew I could play it. Well, he didn't commit himself right then and there. I had to wait a few months, and then finally he said, "OK, Al, you've got the part." I thought I was in solidly, but then Francis Coppola was hired, and he had other ideas; he wanted someone else to play that role. So, I had to do something about that. And Bob Evans from Paramount [Pictures] was a friend of mine.



Al Martino with Marilyn Monroe

He put in a good word for me, and Francis reconsidered.

In 1975, your version of an Italian song, "Alle Porte Del Sole," was a Top 20 pop hit as "To The Door Of The Sun."

It was one of those foreign imports that made its way to America, but English lyrics had to be written for it. They're not an exact translation, but we kept the same arrangement, which I felt was the best way to approach it. It had a very modern-sounding beat for its time.

After seeing you in concert recently, I noticed that most of your hits are performed in their original keys, which is quite impressive! Is there anything special you do to keep your voice in shape?

I try to eat well and sleep well; rest is very important. Also, I don't smoke, and I don't drink that much. I've been very fortunate that I've been able to keep my intensity level pretty much the same as when I first started.

Tell us how you came to record your album, Style.

Well, we first had to do some research. We went to our favorite music store here [in Los Angeles] and rounded up lots of songbooks. I have a musical director who plays wonderful piano; his name is John Rodby. We rehearsed and rehearsed different songs

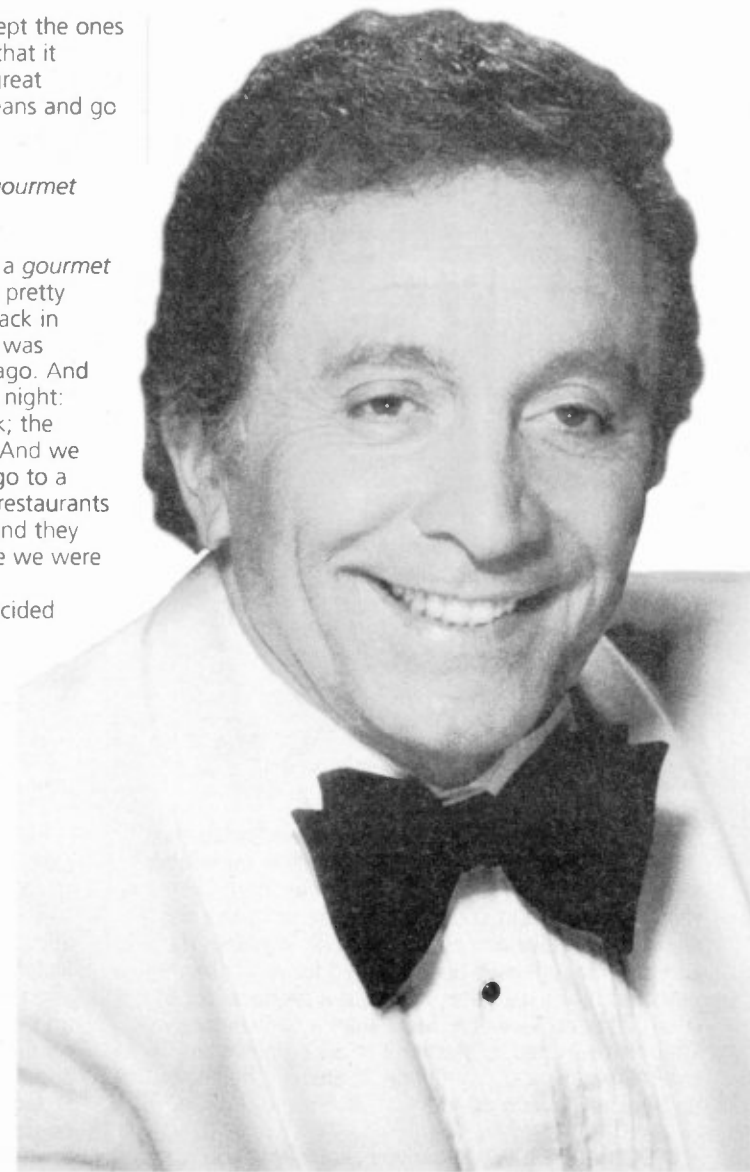
and chucked the ones we didn't like and kept the ones that we enjoyed singing. And we thought that it would be a good concept to get all these great musicians from Bourbon Street in New Orleans and go into a studio and record this album.

Finally, I understand that you're quite a gourmet chef!

I wouldn't say I'm a *gourmet* cook, but I think I'm pretty good. It all started back in Great Britain when I was touring many years ago. And we did two shows a night: One was at 6 o'clock; the other one was at 9. And we didn't have time to go to a restaurant, because restaurants didn't open until 7 and they closed at 10. So here we were without any good nourishment, so I decided to call my mother and find out how we could cook a couple of good dishes. We got ourselves kitchen equipment and traveled with it. That's the only way we could finish the

tour! So, I started collecting one recipe after another, and now I've got thousands of them. When cooking, I lean to the Italian side, but I can do most other types, too. I have a great collection of cookbooks. I think every chef does. If you go to any great hotel and go into the kitchen where the executive chef is, I'm sure you'll see lots of cookbooks. So I start from a great recipe and then enhance it to suit my own taste. ●

THE ESSENTIAL Al Martino





AL MARTINO'S AMERICAN DISCOGRAPHY

Compiled by John Chintala

(With additions & updates by Andy Seminazzi & Mike Nigro)

Note: Catalog numbers follow titles.

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Swing Along With Al Martino 3032

20th Century Fox

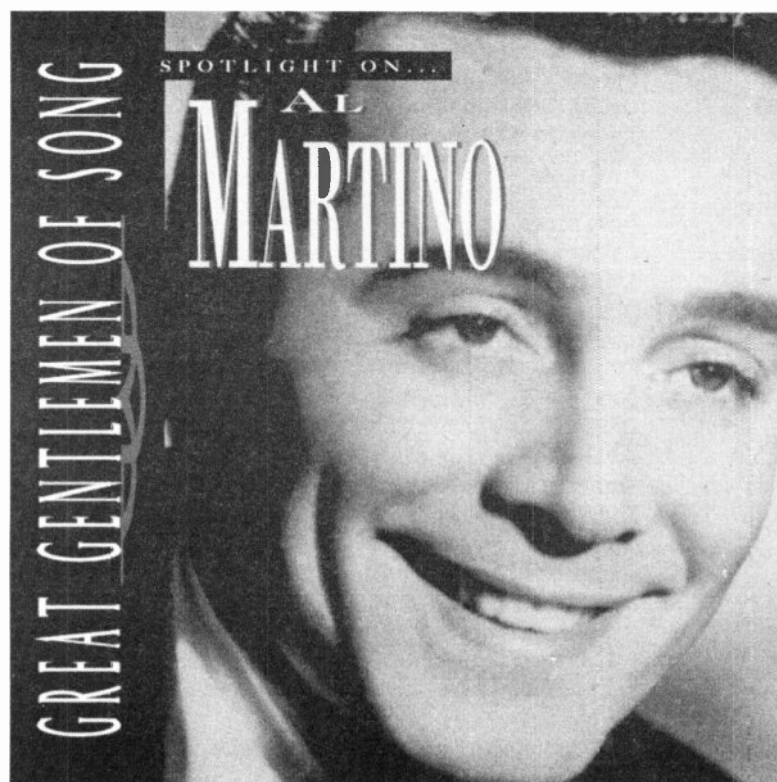
Al Martino Sings 4168
Love Notes 5009

Capitol

The Exciting Voice of Al Martino 1774
The Italian Voice of Al Martino 1907
I Love You Because 1914
(Reissued circa 1973 as SY 4590)
Painted Tainted Rose 1975
Living A Lie 2040
I Love You More And More Every Day 2107
A Merry Christmas 2165
We Could 2200
Somebody Else Is Taking My Place 2312
My Cherie 2362
Spanish Eyes 2435
(Reissued circa 1980 without "Hello Memory" and "The White Rose Of Athens" as SN 16382)
Think I'll Go Somewhere And Cry Myself To Sleep 2528
This Is Love 2592
This Love For You 2654
Daddy's Little Girl 2733
Mary In The Morning 2780
This Is Al Martino 2843
(Label reads: Martino! The Songs I Love)
Love Is Blue 2908
Wake Up To Me Gentle 2983
Sausalito 180
Jean 379
Can't Help Falling In Love 405
My Heart Sings 497
Summer Of '42 793
Love Theme From "The Godfather" 11071
Country Style 11184
I Won't Last A Day Without You 11302
To The Door Of The Sun 11366
(Reissued circa 1977 as 11679)
Sing My Love Songs 11572
The Next Hundred Years 11741

Capitol Repackages & Compilations

We Could/I Love You More And More Every Day (reel-to-reel only) 2292
My Cherie/Somebody Else Is Taking My Place (reel-to-reel only) 2364
Spanish Eyes/Living A Lie (reel-to-reel only) 2493
Think I'll Go Somewhere And Cry Myself To Sleep/Painted Tainted Rose 2541 (reel-to-reel only)



This Love For You/Daddy's Little Girl (reel-to-reel only) 2767

Best of Al Martino 2946
(Reissued circa 1980 as 16074)
Here In My Heart/Yesterday (two-LP set) 526
Here In My Heart 527
(Reissue of *The Exciting Voice of Al Martino* without "The Loveliest Night of the Year" and "Exodus")
Yesterday 528
(Reissue of *This Is Al Martino* without "Walk Away")
Al (three-LP set) 572
(Compilation of *Mary In The Morning* without "Red Is Red"; *Painted Tainted Rose* minus "Harbor Lights" and "There Must Be A Way"; and *Love Is Blue* sans "Watch What Happens")
I Wish You Love/Losing You (two-LP set) 713
I Wish You Love 714
(Reissue of *My Cherie* without "It Only Hurts For A Little While")
Losing You 716
(Reissue of *I Love You Because* without "If I Never Get To Heaven" and "Merry Go Round")
The Romantic World Of Al Martino (Capitol Record Club issue) 91280

Capitol Promo-Only Releases

I Love You Because/It's A Sin (7-inch; contains an interview with Al Martino) 2384
Minute Masters (12-inch; contains edited versions of 21 Al Martino songs) 2774

Capitol Special Markets

20 Greatest Hits 8105
20 All-Time Favorites 8136

Guest Star

Al Martino (Six songs by Al Martino, four by the Tony Russo Orchestra) 1440

Longines Symphony

Here In My Heart (five-LP set) 5397-5401
Speak Softly Love 5402

Montgomery Ward

Montgomery Ward Presents Al Martino (Same contents as Guest Star LP) S002

Movietone

That Old Feeling 72002
All Of Me 72015

Pickwick

Al Martino (two-LP set) 2033
Don't Go To Strangers 3049
We Could 3115
Al Martino 3164
Mary In The Morning 3276

Premier

Starring Al Martino (Three songs by Al Martino, seven by Roberto Portoni) 9026

Sears

I'll Never Smile Again 428
Al Martino 481

Springboard

Time After Time 4074

Suffolk Marketing

World's Most Heart-Touching Songs (two-LP set) 179

SINGLES

20th Fox

I Can't Get You Out Of My Heart/Two Hearts Are Better Than One 132
Darling, I Love You/The Memory Of You 153
I Sold My Heart/Summertime 173
Mama/And I Have You My Love 180
Dearest>Hello My Love (picture sleeve) 184
Journey To Love/Only The Broken Hearted (DJ-only picture sleeve) 200
In My Heart Of Hearts/Our Concerto 213
Come Back To Me/It's All Over But The Crying 232
Little Girl, Little Boy/My Side Of The Story (picture sleeve) 237

**20th Century Fox**

My Side Of The Story/It's All Over But The Crying 508
 I Can't Get You Out Of My Heart/Come Back To Me 530
 Mama/My Bella Amore 575

BBS

Here In My Heart/I Cried Myself To Sleep 101
 (Issued on both black and colored vinyl. First pressings list "Phila. 7, PA." on the top of the label.)

Capitol

Take My Heart/I Never Cared 2122
 Say You'll Wait For Me/I've Never Seen 2185
 Now/In All This World 2260
 Rachel/One Lonely Night 2353
 Here Are My Arms/There's Music In You 2431
 When You're Mine/This Night I'll Remember 2480
 All I Want Is A Chance/You Can't Go On Forever
 Breaking My Heart 2535
 Sweetheart Of Mine/Before 2649
 Melancholy Serenade/Way, Paesano 2737
 On And On/Give Me Something To Go With The Wine 2826
 Don't Go To Strangers/When 2899
 Say It Again/Story Of Tina 2982
 The Snowy, Snowy Mountains/Love Is Eternal 3080
 To Please My Lady/Man From Laramie 3171
 Close To Me/The Journey's End 3307
 A Love To Call My Own/The Girl I Left In Rome 3501
 I'm Sorry/I'm A Funny Guy 3605 (DJ copies issued with a photo insert)
 Here In My Heart/Granada 4593
 Pardon/Another Time, Another Place 4643
 Exodus/Love Where Are You Now 4710
 Make Me Believe/Because You're Mine 4797
 I Love You Because/Merry Go Round 4930
 Painted Tainted Rose/That's The Way It's Got To Be 5000
 Living A Lie/I Love You Truly 5060
 I Love You More And More Every Day/I'm Living My Heaven With You 5108
 Tears And Roses/A Year Ago Tonight 5183
 Always Together/Thank You For Loving Me 5239
 We Could/Sunrise To Sunrise 5293
 Silver Bells/You're All I Want For Christmas 5311
 My Heart Would Know/Hush, Hush Sweet Charlotte (picture sleeve) 5341
 Somebody Else Is Taking My Place/With All My Heart 5384
 My Cherie/Ramona 5434
 Forgive Me/What Now My Love 5506
 Spanish Eyes/Melody Of Love 5542
 Think I'll Go Somewhere And Cry Myself To Sleep/Hello Memory 5598
 Wiederseh'n/The Minute You're Gone (picture sleeve) 5652
 Just Yesterday/By The River Of The Roses 5702
 Wheel Of Hurt/Somewhere In This World 5741
 Daddy's Little Girl/Devotion 5825
 Mary In The Morning/I Love You And You Love Me 5904
 More Than The Eye Can See/Red Is Red 5989
 A Voice In The Choir/The Glory Of Love 2053
 Love Is Blue/I'm Carrying The World On My Shoulders 2102
 Lili Marlene/Georgia 2158
 Wake Up To Me Gentle/If You Must Leave My Life 2285
 I Can't Help It If I'm Still In Love With You/I Can See Only You 2355

Sausalito/Take My Hand For A While 2468
 I Started Loving You Again/Let Me Stay A While With You 2674
 Can't Help Falling In Love/You're All The Woman That I Need 2746
 Walking In The Sand/One More Mile And Darlin' I'll Be Home 2830
 True Love Is Greater Than Friendship/The Call 2956
 Come Into My Life/One Pair Of Hands 3056
 Losing My Mind/Too Many Mornings 3120
 The Summer Knows/More Than Ever Now 3256
 Speak Softly Love/I Have But One Heart 3313
 Canta Libre/Take Me Back 3444
 If I Give My Heart To You/Hey Mama 3604
 Roses In The Sky/Daddy Let's Play 3748
 She/Mary Go Lightly 3763
 Mary Go Lightly/Daddy Let's Play 3771
 Daddy Loves You Honey/More Than Ever Now 3918
 To The Door Of The Sun/Mary Go Lightly 3987
 Charmer/Wake Up 4071
 Volare/You Belong To Me 4131
 (Also issued as a disco 45 with a 4:53 mix of "Volare" on both sides, P-4134)
 My Thrill/The More I See You 4241
 (Also issued as a disco 45 with a 5:12 mix of "My Thrill" on both sides; Capitol P-4241)
 May I Have The Next Dream With You/Sing My Love Song 4322
 Dream Of Me/There's Nothing Greater Than Our Love 4362
 Kentucky Mornin'/Sweet Marjorene 4444
 The Next Hundred Years/After The Lovin' 4508
 One Last Time/Here I Go Again 4551
 Torero/Now That I Found You 4681
 (Also issued as a 12-inch single: 9027 with 5:37 and 3:06 versions of "Torero")
 I Think About You/Only A Dream Away 4798
 ("A" side with Kathy Keates)
 Almost Gone/Doors 4897
 Look Around/More Than Ever Now 4957
 If I Should Love Again/You & I 5094
 What Your Love Did For Me/Warm Is When You Touch Me 5191

Capitol Reissues

Here In My Heart/Granada 6045
 Living A Lie/Painted Tainted Rose 6073
 Spanish Eyes/Melody Of Love 6108
 Forgive Me/What Now My Love 6109
 I Love You More And More Every Day/Daddy's Little Girl 6225
 To The Door Of The Sun/Volare 6234
 Look Around/A Time For Us 6327

Collectables

Spanish Eyes/Daddy's Little Girl 6077
 I Love You Because/Mary In The Morning 6254
 I Love You More And More Every Day/To The Door Of The Sun 6255

Cub

Here In My Heart/Two Lovers 9018

Jubilee

Heaven Help Me, I'm In Love/Hurry Home To Me 4027
 Give Me Back My Lonely Heart/I'm Afraid 6034
 (Issued on black and colored vinyl)

Maze

There's No Tomorrow/The Memory Of You (picture sleeve) 7025

Rowe/AMI

Play Me Sales Stimulator 1004
 (45 issued on red vinyl by the Rowe Jukebox Company as a "sales stimulator" in 1966. Contains a brief message and partial song by Al Martino. Herb Alpert is on the flip side.)

Tops

My Son, My Son/Daddy's Little Girl 5001 (A-side by Vera Lynn; DJ-only release)

Verve

When Day Is Done/A Little Love, A Little Kiss 10104

JUKEBOX EPs**Capitol**

Painted Tainted Rose 1975
 To Each His Own; Have I Told You Lately That I Love You; That's The Way It's Got To Be; Till Then; Ramona; More

Living A Lie 2040
 Living A Lie; Careless; Don't Cry, Joe; The More I See You; You Can't
 Hide The Truth; Room Full Of Roses

We Could 2200
 I Won't Forget You; Jealous Heart; Always Together; You Don't Know Me; Then You Can Tell Me Goodbye; Less Than Tomorrow

My Cherie 2362
 Fascination; Till; I Wish You Love (other three songs unknown)

Spanish Eyes 2435
 Spanish Eyes; By The River Of The Roses; Hello Memory; The White Rose Of Athens; Forgive Me; One Has My Name, The Other Has My Heart

COMPACT DISCS**Capitol**

Spotlight On Al Martino 32562
 A Merry Christmas 89590
 (Reissued on the Collectors' Choice label)
 Spanish Eyes 91231
 The Exciting Voice Of Al Martino/The Italian Voice Of Al Martino 94952
 Capitol Collectors Series 96430

Cema

10 Best 57361

Collectables

Best Of Al Martino 5644

Curb

Greatest Hits 77401

Fuel 2000

Style 61057

Laserlight

Live In Concert 12164

Razor & Tie

Al Martino Collection: I Love You Because 82201

Sin-Drome

Come Share The Wine 8972 ●



Courtesy of The Language Of Music



Courtesy of The Language Of Music/By Terry Eisenberg

Tom Dowd at Cyclotron. Between 1942-46, Dowd worked at Pupin physics laboratory at Columbia University on what became known as the Manhattan Project.

One day prior to the official release of the documentary *Tom Dowd & The Language of Music* (now on DVD), I talked with the documentary's producer/director Mark Moorman and legendary record producer Joel Dorn about the life and significance of music producer/recording engineer Dowd.

For those not familiar with Dowd, his credits include recording sessions with Aretha Franklin, Ray Charles, Eric Clapton, Otis Redding, John Coltrane, The Allman Brothers, Tito Puente, Dizzy Gillespie, Thelonius Monk, Cream, Rod Stewart, Lynyrd Skynyrd, Ruth Brown, Booker T. & the MG's, and countless other music luminaries.

"You know how significant Dowd was?" Dorn asked. "One night at the Blue Note here in New York, Brother Ray made Tommy stand up and take a bow, stunning the crowd saying, 'If I am worth a dime, Tom Dowd is 9¢ of it.' Did you know that Ray hired Dowd to build his recording studios in L.A.? So you know the respect was there, and it was deep!"

Dorn continued: "You know when I listen to those recordings from the '50s that Tommy did, they just don't sound like old records, they have the fist... filled with right jabs and left hooks, so full and far away advanced by other records of that era. Tommy was a near genius. Did you know he invented the slide fader we are all familiar with on soundboards? When I first got to know Tommy, someone told me that Dowd worked on the Manhattan Project and was involved with the atomic bomb. I said, 'Yeah right, you got to be kidding me.' But he did."

Dorn met around 1961. "Tommy never received the appropriate recognition for all the sessions he did, nor did he get the bread. He was just a hired gun and received no royalties but was responsible for helping to mold every artist's recording session he touched. You know, working with the likes of 'Trane, Mingus, The MJQ [Modern Jazz Quartet] and Ornette [Coleman], there were some heavy vibes and egos involved, but Tommy knew how to disarm them — most of the time without the artists knowing. He always made everyone comfortable by letting the artists think Dowd's ideas were their own — hah — and Tommy always got the results he wanted, which were always in the best interests of the performers."

UNDERRATED PRODUCER Tom Dowd

From the atomic bomb to Layla

A LANGUAGE OF MUSIC FILM

TOM DOWD & THE LANGUAGE OF MUSIC

"Inspired and inspiring" *Premiere Magazine* "Brilliant" *Rolling Stone*

"One of the most involving films at this year's Sundance Film Festival" *Kenneth Turan, Los Angeles Times*

"Lovingly crafted, rockingly entertaining portrait... Music fans of every stripe should kill to see this film, one of the very best music documentaries in recent years."
Film Threat

"Engrossing and tickling"
Elvis Mitchell, The New York Times

"A truly beautiful picture." *Dave Marsh*

RAY CHARLES, ERIC CLAPTON, THE ALLMAN BROTHERS BAND, LYNYRD SKYNYRD, ARETHA FRANKLIN, LES PAUL, AHMET ERTEGUN
PATRICK LONGMAN, SCOTT GORDON, MARK HUNT
JUAN CARLOS LOPEZ, MARK MOORMAN

SUNDANCE 2003

Tom Dowd mixing *Layla* at Criteria Recording Studios in Miami.

When Dowd first heard The Allman Brothers Band, he told Atlantic Records, "Bring them to me now. They are ready to be recorded!" Man, hanging with Duane was a trip," Dorn said. "We were always high as kites, the music was always very special, and we became good buddies." Dowd enthusiastically recalls in the movie: "When the Allmans would start to play, they were rock, they were blues, but when they jammed it really was like jazz. Yes, it's jazz improvisation!"

One of the many highlights in the movie is when Dowd explains how Duane Allman became part of the Derek And The Dominos' *Layla* sessions: "Duane had heard that the recording sessions were starting with Eric here in Florida and called me to see if he could stop by to watch and meet Eric, as they had never met. It was just one of those things that The Allman Brothers just happened to be playing in the same town that very eve. I told Duane it's fine by me for him to stop by, but let me run it by Eric first. So I called Clapton who said, 'That's the guitar player who played on those sessions with Aretha and King Curtis. I have a better idea. Let's go watch the Allmans perform first and take them back to the studio afterwards and jam.'"

Dorn said, "This movie will touch people and will make an impression. When I was a kid bugging Atlantic to do recording sessions, that was all I could think about. I was touched by Ray Charles, Laverne Baker, and Clyde McPhatter. Most kids thought about sports, marrying a rich girl or becoming a lawyer. It was nuts, but it made sense to me. And this movie will do something similar to some kid out there and the music world will be a better place for it."

Moorman said he felt bad that Dowd could not witness all the kind e-mails and responses from everyone who had seen the film, as Dowd died in 2002. "But it was great to have the time with Tom and have him as the central character for the movie. It was an honor to tell the Tom Dowd story, and I look forward to get Tom's story out to the world."

Dorn said, "I am glad I knew Tom Dowd and got to learn from him. I just wish that he could have lived longer to get more cookies. I hope this film touches somebody somewhere — the way it touched everyone who knew Tommy." ●



MarketWatch

Although the bidding frenzy of a few years back seems to have died down, there are still plenty of compact discs changing hands for big bucks on eBay.

Most of these fall into one of several categories: CDs not currently in print; promo CD singles by well-known artists, often consisting of material easily available elsewhere; CDs released independently or on small labels by acts who went on to fame and fortune; and limited-edition CDs distributed only to fan club members.

OUT OF PRINT

This first category, out-of-print CDs, has probably seen the biggest change over the last few years. The first I heard about the eBay CD frenzy was a story of a guy who scoured pawnshop and used-CD-store racks for the first Traveling Wilburys CD. The disc had quietly dropped out of print, and this fellow was making a decent profit buying copies of what most people assumed to be a very common CD and selling them on eBay to folks who realized they could no longer get the disc through usual channels.

Of course, it wasn't just the Wilburys. Numerous titles released on CD through the '80s and early '90s dropped out of print — including releases by Dennis DeYoung, Pia Zadora, Barry Manilow and many others. Not necessarily the kind of artists you'd consider collectible, but with eBay connecting buyers and sellers across the world, the rules had changed.

Things have changed again over the last few years. Many hitherto out-of-print CDs have been reissued. In most cases they are remastered (inevitably sounding better than discs released in the '80s), with bonus tracks and so on. So, in many cases, fans have lost interest in the deleted first versions. Also, easy access to millions of songs via Internet file-sharing services has meant that even the most obscure albums can be downloaded, usually without too much effort, and burned on a CD-R, available for less than a buck. If you just want the album to play in your CD player, and you don't care if it's an original pressing or a CD-R, why pay \$40-100?

Having said that, there are still many titles that have not been reissued on CD.

One such disc is Ray Parker Jr.'s 1992 album *The Other Woman*. By '92, Parker's *Ghostbusters* chart-topping days were over, and the *The Other Woman* was released only in Japan. A mint-condition copy recently appeared on eBay and sold for \$493.88.

Another Japan-only CD rarity is the self-titled disc by the Sweat Band. A sealed copy of this disc, produced by Bootsy Collins and George Clinton and featuring the instrumental talents of Bernie Worrell, Maceo Parker, and Fred Wesley, sold recently for \$305.

Another hard-to-find disc is Zadora's 1993 collection *Only For Romantics*, featuring Zadora's renditions of standards such as "The Man I Love" and "Stormy Weather." A sealed copy recently appeared for auction and sold for \$355. Little is known about this disc's release. One Web site speculates that it may have been a promo-only release, while other sources indicate it was a commercially released disc that just didn't sell.

When I first started writing about the eBay CD phenomenon a few years ago, one disc that kept popping up and selling for big bucks was *Catch As Catch Can*, a 1983 Japanese CD by English vocalist Kim Wilde. Although many coveted discs from the early '80s have since been reissued and seen the value of originals plummet, this one is still sought after, with a mint copy recently fetching \$269.08 on eBay.

A mint-condition copy of *Drill*, the 1992 debut CD EP by soon-to-be-massive Brit rockers Radiohead, recently sold for \$260.40. Featured on this disc are "Prove Yourself," "Stupid Car," "You" and "Thinking About You."

Rodeo rider-turned-singer Chris LeDoux's out-of-print CD back catalog has long been in demand on eBay. Following LeDoux's death, the demand for his elusive discs is as strong as ever. His 1991 disc *Cowboys Ain't Easy To Love* recently sold for \$257.01, while *He Rides The Wild Horses* went for \$214.50.

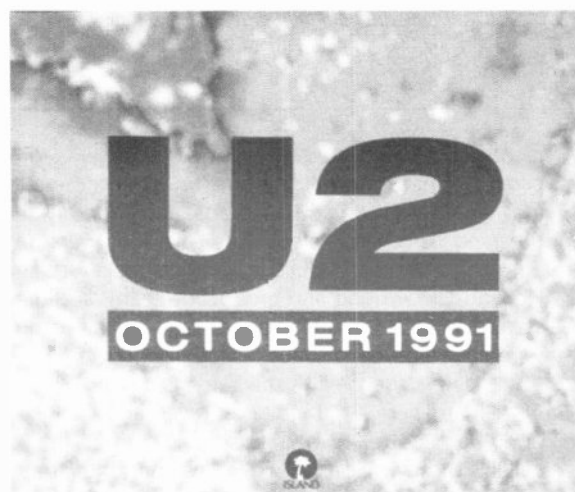
And \$210.28 was the winning bid for the rare CD release of the self-titled (and only) album by The Family. The Family were one of many acts working under the guidance of the artist currently known as Prince. This disc is noteworthy because it features the first recording of a sad little tune called "Nothing Compares 2 U," later covered to massive success by Sinead O'Connor.

PROMOS

One issue I've touched on in previous columns is this: Have compact discs achieved the same kind of collector appeal once reserved for vinyl? To be honest, I don't think the CD has yet matched its vinyl predecessor in that department, but it's getting there. Some proof of this, I think, is found in the prices fans/collectors are willing to pay for certain promo CDs, which often contain material readily (and much more cheaply) available elsewhere.

One of the currently most sought-after U2 collectibles is a 1991 promo CD EP titled *October 1991*. It was released prior to the *Achtung Baby* album, in 1991, as a quick sampler of the group's earlier career highlights. It features four U2 classics — "I Will Follow," "Pride (In The Name of Love)," "God Part II" and the single version of "Where the Streets Have No Name (Single Version)." Mint copies have recently sold for around \$450.





A similar release is *Before Kid A*, a Canadian promo CD by Radiohead, highlighting seven tracks from the group's career up to that point. This disc recently sold on eBay for \$261.

Several Madonna promo CD singles have also recently sold for big money: A one-track CD featuring an edit of "Holiday" recently fetched \$447.87, while a Japanese disc featuring six remixes of "Music" went for \$250.

A 3-inch Japanese CD single by Metallica, pairing the hit "Enter Sandman" with "Stone Cold Crazy," recently sold for \$307.27. And copies of a rare Tori Amos promo disc changed hands for \$209.50 and \$202.50 in June. The Amos discs, from 1992, feature five cuts: "Precious Things," "Upside Down," "Flying Dutchman," "Mary" and a live recording of "Mother."

And \$256.11 was the winning bid for a copy of the three-CD promo set *Too Much Heaven: Songs Of The Brothers Gibb*, a 2004 collection of Bee Gees tunes.

BEFORE THEY WERE FAMOUS

Another category of valuable CDs has discs released independently by unknown artists who later went on to achieve fame and fortune... or at least appear on *American Idol*. In the latter group is Carrie Underwood. In her pre-*Idol* days, she made a CD titled, simply, *Carrie Underwood*, which recently sold on eBay for \$262.99.

"Carrie is the unbelievable country voice that won this year's *American Idol*," noted the seller, "the first country singer to win the competition in its history. This CD offers Carrie Underwood's fans her pure and raw talent."

A fan (I assume) of the band Maroon 5 recently paid \$255 for *Stagg Street Recordings*, a rare CD by an early incarnation of the group in 1999. "This is a full-length demo CD from Maroon 5, then known as Kara's Flowers, that was sold at their gigs before they landed their current recording contract," explained the

seller. "It's a fantastic nine-track CD that really showcases the band's evolving style, a must-have for Maroon 5 fans!"

Another collectible disc that recently changed hands is an early offering from Jessica Simpson. Although her recent single "Sweetest Sin" is described on her official Web site as "unabashedly carnal," Simpson got her start in the Christian music scene. A CD from that era, titled *Jessica*, recently sold for \$232.50. According to the item's seller, this CD was "produced for Simpson's Dallas-area ministry, a little bit before her adult career took off. Nice must-have for serious fans."

Canadian crooner Michael Buble, on the other hand, has never been affiliated with any ministry, to the best of my knowledge. Buble has become a sensation in the last couple of years, and fans not satisfied with owning only his hit CDs have tracked down the indie discs he released in Canada when he was making a name for himself in the Great White North. One of these, 1999's *Babalu*, recently sold for \$201.40. It includes Buble's superb, swingin' rendition of the *Spider-Man* theme — featured in the recent big-screen Spidey sequel — and 12 other tracks.

Another Canadian indie, the 1991 self-titled disc by The Tea Party, regularly fetches impressive bids on eBay, most recently \$190. "Sounds very Led Zeppelin-ish," noted the seller, and let me add that group's singer has a somewhat Jim Morrison-esque presence. "Some of these tracks are on [the group's major-label debut] *Splendor Solis*, but they were all re-recorded for that album. This album contains 12 unique tracks and is 63 minutes long!"

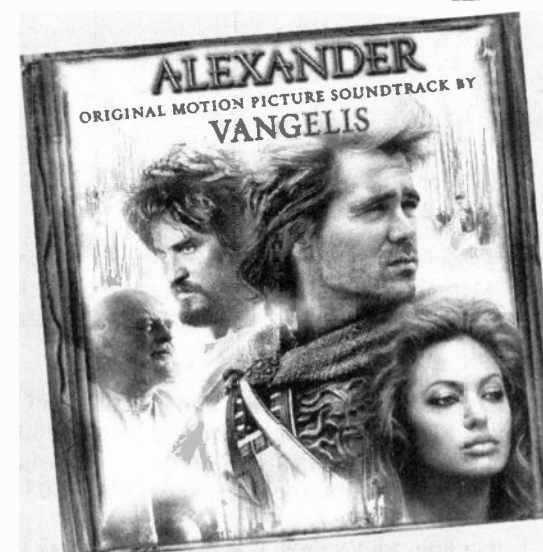
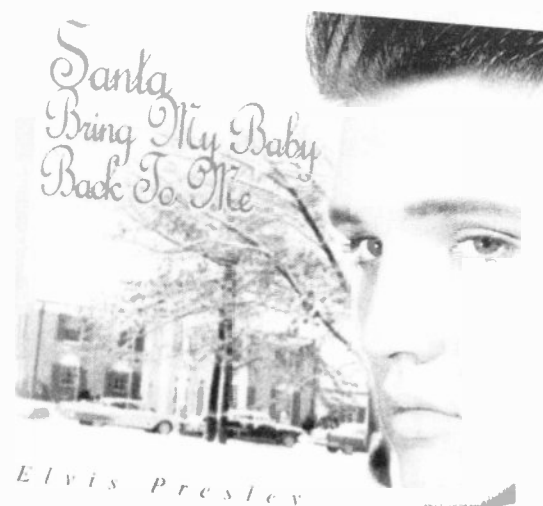
FAN CLUB CHRISTMAS CDS

As far back as The Beatles, recording artists have rewarded members of their fan clubs with a little something extra for the holiday season. The Beatles' Fan Club members received a flexidisc each year featuring seasonal banter, skits and songs. Naturally The Beatles' Christmas discs are now all collectors' items, but so are fan-club-only releases from a number of other artists, including Pearl Jam and R.E.M.

\$223.10 was the winning bid for a fan-club CD issued by Dream Theater in 1998 as a Christmas gift for fans, titled *Once In A Livetime Outtakes*.

In 2001, Coldplay fan club members received a disc titled *Mince Spies*, including a BBC-session version of "Have Yourself A Merry Little Christmas" and a remix of the group's hit "Yellow." A limited-edition of 1,000 copies, this disc recently sold on eBay for \$228.30.

And \$252.09 was the winning bid for a CD sent from Graceland to Elvis fan club presidents across the nation. This one-track CD features "Santa Bring My Baby Back To Me" and features a message from Priscilla and Lisa Marie on the back cover. ●





penutduck@aol.com

Grim Reporter

Rock show promoter **Chet Helms** (62) died of a stroke June 25, 2005, at California Pacific Medical Center in San Francisco, Calif.

Chester Leo Helms was born in Santa Maria, Calif., in 1942. His father died when he was 9, and his mother took Helms and his two brothers to live with their grandfather in Texas. In 1962, he moved to San Francisco. He returned to Austin, Texas, and coaxed his friend Janis Joplin to hitchhike back to California with him.

Eventually, Helms was able to talk Big Brother & The Holding Company into adding Joplin as their singer. The band had been playing improvisational rock music in a basement for about a year when she joined in 1966. Helms managed the band until around the time the group played the Monterey Pop Festival.

Helms worked with Bill Graham at the Fillmore Auditorium for at least three shows before Helms and Graham parted ways. Helms founded his Family Dog Company and produced shows at the Avalon Ballroom.

At the Avalon, Helms was one of the first promoters to use a psychedelic light show to augment the music being performed on stage. He gave early support to acts such as Quicksilver Messenger Service, Grateful Dead, Country Joe & The Fish, and Jefferson Airplane.

By 1970, Helms was out of the concert business. In 1980, he began working at the Atelier Dore art gallery in San Francisco, which he managed until he retired in 2004.

Reggae producer **Clancy Eccles** (64) died June 30, 2005, five days after a stroke, in Spanish Town, near Kingston, Jamaica.

Eccles began as a singer in the '50s and recorded with producer Clement "Coxsone" Dodd in 1959. By the late '60s, Eccles had turned to producing and began a string of hits that were popular in Jamaica. He worked with singers such as Alton Ellis, Lord Creator, Larry Marshall, and Joe Higgs. During the '70s, Eccles was a consultant to Jamaica's socialist Prime Minister Michael Manley.

R&B singer **Luther Vandross** (54) died at John F. Kennedy Medical Center in Edison, N.J., July 1, 2005. No cause of death was announced, but he never fully recovered from a stroke he suffered April 16, 2003.

Luther Ronzoni Vandross was born in New York City April 20, 1951. His older sister Patricia was a member of The Crests, though she left before they recorded the hit "Sixteen Candles."

After Vandross finished high school, he became involved with a music workshop. In 1974, guitarist Carlos Alomar — whom Vandross knew from the workshop — began working with David Bowie. Alomar brought Vandross to some recording sessions as a backup singer, and Vandross ended up arranging many of the vocal parts for Bowie's *Young Americans*,

he also cowrote the song "Fascination."

Vandross toured with Bowie, who introduced him to Bette Midler, who also retained his services. He became a hot session vocalist — with Chaka Khan, Ringo Starr, Carly Simon, Average White Band and others. He formed a group called Luther that issued two LPs on Cotillion (1976, 1977), but nothing happened with them. He continued with his session work — Quincy Jones, Chic, Sister Sledge and others.

Meanwhile, he was working on his own project, and he was able eventually to land it on the Epic label. "Never Too Much" was a #1 R&B hit, and the subsequent album hit the Top 20 in 1981. Through the rest of the '80s and first half of the '90s it seemed there was always a Vandross record playing on the radio, with "Til My Baby Comes Home" being a Grim Reporter favorite.



Courtesy of BMG/Dy Kevin Westenberg

Luther Vandross

Vandross was also a producer — he worked with Aretha Franklin, Diana Ross, Whitney Houston, and Dionne Warwick.

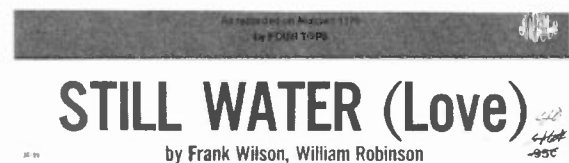
Vandross' last studio album, *Dance With My Father* (2003), debuted at #1. The title track won the Grammy® Award for Song of the Year.

Soul singer **Obie Benson** (69) died of lung cancer at Harper Hospital in Detroit, Mich., July 1, 2005.

Renaldo "Obie" Benson was born June 14, 1936. In 1954, he and friends Lawrence Payton, Abdul "Duke" Fakir, and Levi Stubbs formed a vocal group called The Four Aims. The group members' roots lay in jazz and the standard song repertoire of cabaret singers. They performed in supper clubs around the Midwest and East Coast. By 1956, they had changed their name to The Four Tops to avoid being confused with The Ames Brothers, and they began to record singles for a variety of labels including Chess, Riverside and Columbia.

In 1963, they signed to Motown Records and began

recording jazz-influenced material. An album was prepared but not issued at the time (most of these recordings were released in 1999 as *Lost and Found: Breaking Through*). Instead, The Four Tops were handed over to the Eddie Holland/Lamont Dozier/Brian Holland songwriting and production team, and they started to churn out a stream of fabulous hit records with apparent ease: "Baby I Need Your Loving," "I Can't Help Myself," "It's the Same Old Song," "Reach Out I'll Be There," "Standing in the Shadows of Love" and "Bernadette." When most folks think of the so-called "Motown Sound," these are the songs that come to mind.



Renaldo "Obie" Benson, lower left

By the late '60s, the H-D-H team had exited Motown, and the Tops turned to other writers and producers within the company. Around this time, Benson was inspired to write a song based on an experience he had in San Francisco, where he watched police beat up hippies in a park. Upon his return to Detroit, he worked on the song with Al Cleveland, who often worked with Smokey Robinson.

But The Four Tops didn't want to sing it, so Benson began shopping it to other acts, including Joan Baez, who expressed interest, and Marvin Gaye, who wanted to produce it for The Originals. Benson, with the help of Gaye's wife, Anna Gordy, finally convinced Gaye to cut it. Gaye did so but only after adding his own touches, including some lyric changes that earned him a cowriting credit. When Motown head Barry Gordy first heard the song, "What's Going On," he didn't want to release it. Gaye pleaded with Gordy until it was finally issued. On March 27, 1971, it began a five-week stand at the #1 R&B position, and it peaked at #2 on the pop charts.

In 1972, when Gordy moved Motown to Los Angeles, The Four Tops cut the chord. The group signed with Dunhill Records and continued to have significant hits with "Keeper of the Castle" and "Ain't No Woman Like the One I Got." The Tops survived the disco plague of the late '70s with the excellent "When She Was My Girl," for Casablanca in 1981.

In 1983, The Four Tops returned to Motown in time to appear on the label's 25th anniversary television special. By 1988, the group was recording hits for the Arista label.

In 1997, after 43 years with no personnel changes, Payton died of liver cancer. Several years later, ill health caused the great lead singer Levi Stubbs to step down. The Four Tops continued with new recruits. In April, the group appeared on David Letterman's TV show. Soon after, Benson had a leg amputated due to poor blood circulation, suffered a heart attack and was diagnosed with the lung cancer that ultimately killed him.

R&B/rock'n'roll/rockabilly/country singer **Big Al Downing** (65) died of acute lymphoblastic leukemia in a Worcester, Mass., hospital July 4, 2005.

He was born Alexander Downing Jan. 9, 1940, in Centralia, Okla. As a boy he worked on the family farm and sang gospel with his father and some of his 11 or so siblings. He began to teach himself how to play piano when he was 10, and he was soon pounding out Fats Domino songs at community functions, high school dances and county fairs.

During the mid-50s, Downing joined Bobby Poe's band — The Poe Kats. In 1957, the group was hired to back rockabilly singer Wanda Jackson on a tour. Poe and Downing would share lead vocal duties as they warmed up the crowd for Jackson. Members of the group also play on Jackson's first album. On one track, "Let's Have a Party," Downing plays piano, but the rest of the band is Gene Vincent's Blue Caps — according to the legend.

As a black man playing mostly redneck venues, Downing received more than his share of racial abuse. Jackson, however, supported Downing, and if a club owner didn't want the pianist on the stage, Jackson would not appear that night.

Around this time, Downing cut his own fabulous rockabilly record, "Down on the Farm" — a record whose greatness helped propel Downing into the Rockabilly Hall of Fame.

During his career, Downing recorded for a number of labels and in a number of genres, including R&B, soul and disco, as did most black artists. During the '70s, Downing concentrated on country music and even scored 15 country hits, including two that went Top 10. A Grim Reporter favorite is his 1964 version of Jimmy McCracklin's rockin' "Georgia Slop."

Prior to his death, Downing was working on a new album and writing an autobiography.

R&B vocalist **Ray Davis** (65) died of respiratory complications July 5, 2005, in New Brunswick, N.J.

Raymond Davis was born March 29, 1940, in Sumter, S.C. By the time he was in high school, his family was living in New Jersey, where young Davis became a fan of doo-wop music, and he sang on street corners with his friends. This activity led him to

meet George Clinton, who rehearsed a vocal group at the barbershop where he worked in Plainfield. The group, known as The Parliaments, cut a couple of interesting singles in this style in 1959. Davis joined the group as the bass vocalist.

During the early '60s, the group was largely inactive, as Clinton concentrated on cutting hair and making connections in Detroit, where the rumblings at Motown were taking place.

In 1966, Clinton sent for his group. The Parliaments cut the excellent "Heart Trouble" for Golden World. Soon after, Motown — which mostly wanted the studio — purchased the label, and the record was left to stagnate. The next year, The Parliaments signed to the Revilot label and had a nice hit with "(I Wanna) Testify." The group released five more singles on the label but with little to show for them. By 1969, Revilot was sold to Atlantic (the last Revilot single was also issued on Atco), and The Parliaments' name was caught up in litigation.



Courtesy of Platinum Express Records/Burns Photography

Big Al Downing

That didn't stop Clinton. He obtained a deal with Westbound but changed the group's name to Funkadelic. In 1971, "Parliaments" reverted back to Clinton, and he signed the group to Invictus (the "s" was dropped from the name in the process). They scored a minor hit with "Breakdown" later that year.

During 1972 and '73, Clinton seemed to concentrate on Funkadelic. But from 1974 until about 1981, he had both groups going full-blast on two separate labels. Generally speaking, Funkadelic was the instrumental group, known for its extended jams and freak-outs; Parliament was the vocal group, whose songs had a bit more structure. For all intents and purposes, it was all the same thing and even toured as the Parliament-Funkadelic show, aka "A Parliafunkadelicament Thang" or P-Funk, for short. Both groups were immensely popular on black radio and in concert.

Ray Davis — often called "Stingray" Davis — was along for the entire ride; he even cowrote some songs for the show. During the '80s, the core of the group fell apart as Clinton made solo records and punched his "Living Legend" card. Davis toured occasionally with other original members of The Parliaments. He took over as bass vocalist in The Temptations after Melvin Franklin died in February 1995.

R&B singer **Shirley Goodman** (69) died July 5, 2005,

of complications from a stroke at Cedars Sinai Hospital in Los Angeles, Calif.

Shirley Mae Goodman was born in New Orleans, La., June 19, 1936. In high school, she formed a singing duo with family friend Leonard Lee. In 1952, Shirley & Lee cut "I'm Gone," backed by the Dave Bartholomew Orchestra, which became a #2 R&B hit on the Aladdin label. In 1956, the duo's "Let the Good Times Roll" became a #1 R&B and Top 20 pop record — it is now a rock standard. The song has been recorded by The Animals, Jerry Butler, The Kingsmen, Harry Nilsson, Roy Orbison, The Righteous Brothers, The Searchers, Slade, and reggae duet Derrick & Patsy.

Shirley & Lee toured frequently and continued to be popular until the '60s. In 1964, the duo broke up. By then, Goodman had relocated to Los Angeles, where she found work as a session singer. Her voice can be heard on several albums by Dr. John, The Rolling Stones' *Exile On Main Street*, as well as records by Sonny & Cher and Jackie DeShannon.

Goodman occasionally tried to work more duet magic when she cut records with Jesse Hill (Shirley & Jesse, 1966 on Wand) and Brenton Wood (Shirley & Alfred — Wood's real name is Alfred Smith — 1968 on Whiz). She was pulled back into the limelight by another veteran of R&B duets, Sylvia Robinson — of Mickey & Sylvia fame. During the late '60s, Robinson founded the All Platinum label in New Jersey. She recorded new artists and tried to resurrect veteran R&B acts such as Donnie Elbert, Dave "Baby" Cortez, Billy Guy (of The Coasters), Derek Martin, and Lonnie Youngblood. In 1974, Robinson crossed paths with Goodman, who was then working outside the music industry. Goodman was invited to the East Coast to cut the vocals on a disco record. The song "Shame Shame Shame," as done by Shirley & Co., was a huge hit the next year. By the time the '80s rolled around, Goodman was no longer performing secular music.

Ska singer **Laurel Aitken** (78) died of a heart attack in Leicester, England, July 17, 2005.

He was born Lorenzo Aitken April 22, 1927, in Cuba. When he was 11, his family moved to West Kingston, Jamaica, his father's hometown. He began to sing in nightclubs for tourists during the '40s, and during the '50s he recorded some singles. In 1958, he cut "Little Sheila" for a new label called Island Records, founded by Englishman Chris Blackwell. The single became a hit — 11 weeks at #1 in Jamaica. It is also considered to be the first Jamaican record released in England.

In 1960, Aitken relocated to London, where he was popular in the growing Jamaican community. He released more than a dozen singles there before he moved back to Jamaica three years later. Aitken became quite prolific and recorded many ska records that were very popular in Jamaica and England. On some of the records, members of The Skatalites backed him.

When reggae music became popular during the '70s — especially with its Rastafarian bent — Aitken's music became irrelevant and his popularity waned. But when the Two-Tone ska revival hit in the early '80s, Aitken became popular once again. He resumed touring and recording. His "Rudy Got Married" was his first U.K. chart hit, and he worked with many ska revivalist acts of the day.

Although his popularity again descended, he continued to perform live right up through 2004. ●

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Bleak? Yes. Enjoyable? Absolutely! You may have thought you were the only one who experienced bizarre emotions as the previous century drew to a close. Many of us actually lived through the highs and lows, but The Faint are able to simulate them with astonishing accuracy.

Space: 1999 Year 1

Original Television Soundtrack Composed And Conducted By Barry Gray
Silva Screen (SILCD1157)
reviewed by Bryan Reesman

Disc Reviews continued from page 15



The Faint

Wet From Birth
Saddle Creek Records (LBJ-67)
reviewed by Mark Polzin

Omaha, Neb.'s, The Faint continue with their 21st century update of 1980s synth-pop on their latest, *Wet From Birth*. What we may remember as gloss and shimmer is reconstructed with a focus on the gloom capabilities of programmed beats and textures. *Wet From Birth* is much closer to Depeche Mode than Skinny Puppy but bursting with themes of sexual alien-

ation amid shifting technological confines. This is the same territory mined by the likes of Marilyn Manson yet is bereft of any evil vs. good concepts or unrestrained ego. Synthesizers can pack a sting, especially when anchored by a solid bass guitar line. Simultaneously, there is an erogenous allure to geeky, robotic androgyny. Welcome to the Ronald Reagan era as interpreted by guys whose grade-school concerns outweighed their Cold War fears.

Wet From Birth is The Faint's fourth full-length album of new material for the Saddle Creek label. Each release has shown a more complete realization of a sound that is both reverent and original. The Faint are on to something, and they know it.

The opening track, "Desperate Guys," culls the conflicting emotion within lustful temptation as the singer is shocked back into his reality of inadequacy. Strings flutter and dip, surrounding the frank, mechanical vocal delivery and danceable rhythm. The song's sound seems to reassure, beckon and introduce: "Remember us? Cool, check out what else we've cooked up since last you heard us." Once everybody's cowering and dazed, the machines set the scene for the grim realities of the evening news on "Paranoiattack." You can almost picture robots marching as bombs are falling around them. A wicked bass guitar hook and some counting in German help urge us to "Dropkick The Punks." You're now fully immersed in the world of flashing lights, skin-tight black clothing and slicked-down hair.

But don't forget about your sexual shortcomings. Because while you're dreaming of how to get together with that special someone, you'll get the rejection "Phone Call" from her that shows what a waste of time those dreams are. In case you still have any romantic notions left by the album's close, "Birth" details the act of conception and its results with a clinical coldness.

Thank the gods for TV on DVD, for it has resurrected a plethora of cult shows that have not been seen in years, including *The Avengers*, *Sledge Hammer!* and the classic '70s British sci-fi series *Space: 1999*. Yeah, you remember that funky, disco-licious theme song with its gnarly electric guitar melody and sweeping strings. For true fans, four different versions surface here, but that's not all that composer Barry Gray has to offer.

Clocking in at just under 80 minutes, this compendium of compositions from the show's first season spans its own musical universe. The epic "Breakaway," which encompasses four music cues from the first episode, moves from symphonic grandeur to solo bongo playing to nervous strings. The frenetic orchestrations of "War Games" are underscored by ominous bursts of timpani; the music later breaks into triumphant brass fanfare before returning to its agitated beginnings. "Solarium" offers incidental lounge music (it's just as cheesy in the future), while "The Troubled Spirit" uses echoing sitar to conjure up a trance-inducing vibe for a sequence involving communication with plants.

While there are certainly moments where the main themes of the show are reiterated, Gray's work for *Space: 1999 Year 1* weaves a colorful aural tapestry. This soundtrack harkens back to an era before synthesizers and prefab music dominated the airwaves, at a time when musical drama and suspense were generated with organic strings, brass and percussion. In addition to the music, the 16-page booklet features extensive liner notes by Ralph Titterton that includes biographical information on Gray and describes the scenes each piece accompanies. It also features a musician roster, recording dates for each show plus numerous color photos (although for undisclosed legal reasons, images of Barbara Bain and Martin Landau could not be included). The booklet makes a fine companion to the music and rounds out a solid package for fans of the series. ●



by J. poet

The Return of the Wizard of Is

During the first week of June 1967, two landmark psychedelic albums hit the streets: Sgt. Pepper's Lonely Hearts Club Band by The Beatles and One Nation Underground by Pearls Before Swine, a mysterious band no one had ever heard of. The cover of One Nation Underground features the Hieronymus Bosch painting "Garden of Earthly Delights," done in sepia monochrome and little more. The music is odd, driven by early synthesizers and flavored by a variety of exotic Asian and Middle-Eastern instruments that lead you to wander in some rock/blues/medieval folk netherworld. The lyrics are odder still, poetic, disjointed and startlingly original, delivered by a singer with a slight lisp and the ethereal presence of a dissolute imp. The lack of band photos, the half-sung, half-spoken quality of the singing and the acid-folk experimentation of the music led to rumors that it was an unaccredited collaboration between Bob Dylan and The Beatles.

Today we know it was the first effort of Tom Rapp, a bard from Melbourne, Fla., who made seven more cryptic albums as Pearls Before Swine after that brilliant opening salvo. Since 1981 Rapp has been a lawyer, fighting corporate polluters with his law books and computers, but 36 years later, there's new interest in PBS. A tribute album, *For the Dead in Space*, featuring Sonic Youth, Ghost, and Damon & Naomi, dropped in '97 and was so successful that work is underway on *Dead in Space, Vol. 2 & 3*. Rapp returned to the studio in '99 with the help of Damon & Naomi to lay down *Journal of the Plague Year*, his first record in 27 years, which has led to sporadic gigs ever since. Finally, last year Water Records released *Jewels Were The Stars*, a box of the four PBS albums released on Reprise in the early '70s [*These Things Too*, *The Use of Ashes*, *City of Gold* and *Beautiful Lies You Could Live In*] as well as the current *Wizard of Is*, a two-CD set that includes rare demos, unreleased songs and a live concert that Rapp remembers as being one of the best-ever PBS gigs.

Pearls Before Swine continued on page 33



“ [Reprise] said they knew there was an audience for what I was doing; they just didn't have any idea who they might be or how to reach them. ”

— Tom Rapp

discoveries

September 2005



See #1

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

All Original 1950's Rockabilly 45's

1. **Al and Jim** – "Rock-A-Billy Music/More Than Ever" *Logan 3117 Mint* Great primitive sound and a great way to start this list! MB \$100 (See picture at top of page)
2. **Milton Allen** – "Don't Bug Me Baby/Jamboree" *RCA Victor 7116 Mint* Nice rocker MB \$20
3. **Lucky Joe Almond** – "Rock Me/The Last Waltz" *Trumpet 199 M-* Great primitive boppin' Rockabilly as only Trumpet could do! MB \$50
4. **James Arp And The Tempest** – "Let It Rock/Not Too Young" *Vellez 1515 Mint* Nice version of Chuck Berry classic MB \$100 (See picture at top of page)

5. **Benny Barnes** – "Gold Records In The Snow/Happy Little Blue Bird" *D 1052 Mint* Tribute to Buddy Holly, Big Bopper and Ritchie Valens after the lowa plane crash that killed them MB \$20
6. **Tommy Blake With The Rhythm Rebels** – "Koolit/If I Am A Fool" *Buddy 107 (SEE INSERT BELOW)*
7. **Bob Blum** – "Rompin' Stompin' Good Time/Before I Go" *Orbit 103 M-* Radio station call letters stamped on label MB \$50
8. **Doug Bragg And The Drifters** – "If I Find My Dream Girl/Daydreaming Again" *D 1018 Mint* Nice one! MB \$75
9. **Charlie Brown And His Lazy V** – "Hands – Mean, Mean Mama/My Hungry Heart" *Rose 101 Mint* Classic MB \$75
10. **Bill Browning** – "Borned With The Blues/Dark Hollow" *Island 9 VG++ Wol* MB \$40



11. **Sonny Burgess** – "Red Headed Woman/We Wanna Boogie" *Sun 247 M-* Classic and CLEAN! MB \$150
12. **Sonny Burgess** – "My Bucket's Got A Hole In It/Sweet Misery" *Sun 285 Mint* Classic MB \$40



13. **Johnny Burnette And The Rock 'N Roll Trio** – "Tear It Up/You're Undecided" *Coral 61651 Mint* All time classic and this copy is STORE STOCK NEW! MB \$150
14. **Johnny Burnett** – "I'm Restless/Kiss Me" *Freedom 44001 Mint* White Label Promo, small wol MB \$25
15. **Jack Butler** – "An Old Wolf Whistle/The Real Thing Has Come Along" *Decoy 7105 M-* Promo MB \$40



6. **Tommy Blake With The Rhythm Rebels** – "Koolit / If I Am A Fool" *Buddy 107 • Mint* GREAT! PRIMITIVE! TOUGH! Call to hear it if you don't know it! Slight discoloration on B-side label only. MB \$1000



16. **Ray Campi** – "My Screamin' Screamin' Mimi!/With You" *Domino 700 Mint* Great! MB \$50
17. **Carl Cherry** – "The Itch/Baby Doll" *Tene 1023 M-* (SEE INSERT BELOW)
18. **Joe Clay** – "Duck Tail/Sixteen Chicks" *Vik 0211 Mint* Class c and old store stock new! MB \$100
19. **Jack Clement** – "Ten Years/Your Lover Boy" *Sun 291 Mint* Promoter sticker on label MB \$30



20. **The Cochran Brothers** – "Tired And Sleepy/Fool's Paradise" *Ekko 3001 VG++* White Label Promo and signed "To Luke Cochran Bros"! Their best rocker on EKKO and even better with the signature on it! MB \$400
21. **The Cochran Brothers** – "Mr. Fiddle/Two Blue Singin' Stars" *Ekko 1003 M-* Classic and clean MB \$400
22. **Eddie Cochran** – "Summertime Blues/Love Again" *Liberty 55144 VG++* Small wol, all time classic MB \$20
23. **Eddie Cochran** – "C'Mon Everybody/Don't Ever Let Me Go" *Liberty 55166 M-* Classic MB \$30
24. **Eddie Cochran** – "Teenage Heaven/I Remember" *Liberty 55177 Mint* Store stock new MB \$30

Next Month's Auction

*** SURF LP's & 45's ***



25. **Eddie Cochran** – "Somethin' Else/Boll Weevil Song" *Liberty 55203 M-* White Label Promo MB \$50
26. **Eddie Cochran** – "Hallelujah, I Love Her So/Little Angel" *Liberty 55217 M-* White Label Promo MB \$50
27. **Jackie Lee Cochran** – "Ruby Pearl/Mama Don't You Think I Know" *Decca 30206 Mint* Pink Label DJ classic! MB \$75
28. **Les Cole With The Echoes** – "Rock-A-My Baby/Bee Boppin Daddy" *D 1010 M-* Classic MB \$50
29. **The Collins Kids** – "Beetle-Bug-Bop/Hush Money" *Columbia 21470 M-* White Label Promo MB \$25
30. **The Collins Kids** – "I'm In My Teens/They're Still In Love" *Columbia 21543 M-* White Label Promo, #ol MB \$20
31. **The Collins Kids** – "Move A Little Closer/Go Away, Don't Bother Me" *Columbia 40824 M-* White Label Promo, radio station stamp on label MB \$20
32. **The Collins Kids** – "Hop, Skip And Jump/Young Heart" *Columbia 40921 M-* White Label Promo, radio station stamp on label MB \$25
33. **The Collins Kids** – "Party/Heartbeat" *Columbia 41012 Mint* White Label Promo, radio station stamp on label MB \$20
34. **Lorrie And Larry Collins** – "Mercy/Sweet Talk" *Columbia 41149 Mint* White Label Promo, radio station stamp on label MB \$20
35. **Gene Crabb And His Roundup Rhythm Boys** – "Blues Won't Bother Me/Telling You Goodbye" *Rural Rhythm 506 Mint* Perfect MB \$30
36. **Simon Crum** – "Bop Cat Bop/Muki-Ruki" *Capitol 3460 Mint* White Label Promo, radio station stamp on label MB \$15
37. **Mac Curtis** – "You Ain't Treatin' Me Right/The Low Road" *King 4965 Mint* White Label Promo with Bio on label MB \$75 (See picture at top of next page)
38. **Gary Dale** – "Pretty Baby/Love Is Dynamite" *Gone 5007 M-* Obscure and nice! Radio station stamp on label MB \$50
39. **Link Davis** – "Sixteen Chicks/Deep In The Heart Of A Fool" *Starday 235 M-* Classic MB \$50
40. **Bing Day** – "I Can't Help It/Mama's Place" *Mercury 71446 Mint* Classic MB \$20

17. **Carl Cherry** – "The Itch / Baby Doll" *Tene 1023 • Mint* – No, I don't have five copies of this—it just seems like it. Actually, I have listed this very same copy for the past few lists and each time I get a winning bidder who does not pay for the record. Weird, I know! Anyhow, signed by Cherry on the label and just about perfect! MB \$750





See #37

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, September 19, 2005 at 7:00 p.m. PDT



See #75

- 41. Jimmy Dell – "Cool It, Baby/The Message" RCA Victor 7194 Mint Radio station stamp on label MB \$15



- 42. Alton Delmore – "Good Times In Memphis/Thunder Across The Border" Linco 1315 Mint Nice one by former Delmore Brother—tough MB \$100



- 43. Elroy Dietzel And The Rhythm Bandits – "Teenage Ball/Precious Desires" Bo-Kay 101 M- #ol, all time classic! MB \$300
- 44. Buddy Durham And Ralph Stevens – "Saving Stamp Blues/Talk Talk Talk" Ridgecrest 1003 Mint Obscure one MB \$50
- 45. Werly Fairburn & The Delta Boys – "All The Time/I'm A Fool About Your Love" Savoy 1503 M- Classic MB \$20



- 46. Charlie Feathers – "Peepin' Eyes/I've Been Deceived" Flip 503 Mint Classic and STORE STOCK NEW! Maroon label first press. MB \$750
- 47. Charlie Feathers – "Tongue-Tied Jill/Get With It" Meteor 5032 M- Black label with reversed labels MB \$150
- 48. The Fireballs – "I Don't Know/Fireball" Kapp 248 M- White Label Promo, good rockin' vocals from a group usually known for rockin' instrumentals MB \$100
- 49. Eddie Fontaine – "Middle Of The Road/Goodness, It's Gladys!" Chancellor 1018 M- Best rocker on this label—amazing! MB \$50
- 50. Mickey Fortune – "It's Gonna Hurt Me More/You'll Never Know How Much I Love You" Logan 3110 Mint Nice Country bopper from Madison, Tennessee MB \$50
- 51. Four Daddy-O's – "The Pink Camel Walk/I Don't Want To Say Goodbye" Logan 3108 Mint MB \$50
- 52. Bill Flagg – "Doin' My Time/I Will Always Love You" M-G-M 12637 Mint Promo copy, radio station stamp on label MB \$40



- 53. Hoot Gibson – "Waiting At The Station/Too Much Love" Peach 719 Mint GREAT! Wild lyrics and totally obscure MB \$150
- 54. Mickey Gilley – "Down The Line/Lonely Wine" Astro 102 M- Classic MB \$25
- 55. Cliff Gleaves – "Love Is My Business/Easy Goin' Guy" Summer 501 M- MB \$50
- 56. Glenn Glenn – "One Cup Of Coffee/Laurie Ann" ERA 1074 Mint Xol, White Label Promo MB \$75
- 57. Chuck Goddard – "Living Myself To Death/A New Heart To Break" TNT 163 (SEE INSERT BELOW)
- 58. Rudy Grayzell – "Judy/I Think Of You" Sun 290 Mint Xol, Sun classic MB \$50



- 59. David Gregg – "Baby, I Don't Care/Picture Yourself" McDowell 567 Mint Rare and oh what a MASTERPIECE! Primitive and great! MB \$400
- 60. Buck Griffin – "Stutterin' Papa/Watchin' The 7:10 Roll By" M-G-M 12284 M- Promo, radio station stamp on label MB \$75
- 61. Billy Guitar And His Nighthawks – "Here Comes The Night/You Should Have Loved Her More" Decca 30634 Mint MB \$35
- 62. Hardrock Gunter And Others – "Birmingham Bounce/Rock-A-Bop Baby" Island 7544 M- Eight song EP that never came with a cover. The two Gunter tracks are killer then there's also "Ida Red Rock" by Buddy Durham, a couple of tracks by Bill Browning and a couple by The Cook Brothers. Tough! MB \$50



- 63. Roy Hall – "Three Alley Cats/Diggin' The Boogie" Decca 30060 Mint Pink Label Promo copy of all time classic MB \$75
- 64. Sonny Hall – "The Day You Walked Away/Men Do Cry" D 1035 Mint #ol, obscure one MB \$25
- 65. Hank And Sonny - The Pell Bro's – "I'm The One You Love/Sweetheart Love" Jay 59 Mint Every Brothers style bopper MB \$35
- 66. Hank The Drifter – "Don't Lock Your Daddy Out/Hank Williams Is Singing Again" New England 4482 Mint With promo insert, Nice rocker! MB \$75

- 67. Mickey Hawks – "Bip Bop Boom/Rock And Roll Rhythm" Profile 4002 M- All time classic MB \$50
- 68. Ersel Hickey – "What Do You Want?/Love In Bloom" Epic 9357 Mint Tough one by him MB \$20
- 69. Buddy Holly – "Love Me/You Are My One Desire" Decca 30543 Mint Star label MB \$75
- 70. Buddy Holly – "Peggy Sue/Everyday" Coral 61885 Mint All time classic and this copy is store stock new in original Coral sleeve! MB \$30



- 71. Buddy Holly – "Early In The Morning/Now We're One" Coral 62006 Mint Powder Blue Label Original Promo copy in perfect shape! MB \$100
- 72. Glenn Honeycutt – "I'll Be Around/I'll Wait Forever" Sun 264 Mint Store stock new MB \$40
- 73. Johnny Horton – "I'm Comin' Home/I Got A Hole In My Pirogue" Columbia 40813 M- White Label Promo, radio station stamp on label. His best rocker! MB \$20
- 74. The Hot Toddys – "Shakin' And Stompin'/Rockin' Crickets" Shan-Todd 0056 M- Classic MB \$20
- 75. Charlie Huff – "She's My Baby/Hiding My Tears" Huff 100 Mint Obscure MB \$75 (See picture at top of page)
- 76. Wanda Jackson – "I Gotta Know/Half As Good A Girl" Capitol 3485 M- White Label Promo MB \$25
- 77. Wanda Jackson – "Hot Dog! That Made Him Mad/Silver Threads And Golden Needles" Capitol 3575 VG++ White Label Promo, radio station stamp on label MB \$25



- 78. Wanda Jackson – "Baby Loves Him/Cryin' Thru The Night" Capitol 3637 Mint White Label Promo. Her Best! MB \$35
- 79. Wanda Jackson – "Let Me Explain/Don't A Wan'A" Capitol 3683 Mint White Label Promo MB \$20
- 80. Wanda Jackson – "Fujiyama Mama/No Wedding Bells For Joe" Capitol 3843 M- White Label Promo, radio station stamp on label MB \$30
- 81. Wanda Jackson – "Honey Bop/Just A Queen For A Day" Capitol 3941 Mint Radio station stamp on label White Label Promo MB \$30
- 82. Wanda Jackson – "Mean Mean Man/Our Song" Capitol 4026 Mint First release of classic MB \$35
- 83. Wanda Jackson – "Savin' My Love/You've Turned To A Stranger" Capitol 4142 Mint Obscure one MB \$30
- 84. Wanda Jackson – "You're The One For Me/A Date With Jerry" Capitol 4207 Mint Obscure one, small wol MB \$25
- 85. Wanda Jackson – "Let's Have A Party/Cool Love" Capitol 4397 Mint Classic MB \$25
- 86. Wanda Jackson – "Mean, Mean Man/Happy Happy Birthday" Capitol 4469 Mint MB \$25
- 87. Arden Jervey – "This Wicked World/Why Do You Deny Me" Cupid 100 M- White Label Promo, female rocker MB \$25
- 88. Jimmie & Johnny – "I Can't Find The Door Knob/Keep Telling Me" D 1004 Mint Classic MB \$50
- 89. Byron Johnson – "True Affection/You Were Only Fooling" D 1031 Mint MB \$50
- 90. Johnny And Jonie – "Kee-Ro-Ryin'/Just Before Dawn" Challenge 59001 Mint Radio station stamp on label, classic MB \$25



- 91. Claude King – "Run Baby Run/Not Sure Of You" Dee Jay 1248 Mint Classic, slight label damage on B-side MB \$300
- 92. Sid King & The Five Strings – "Ooobie-Doobie/Booger Red" Columbia 40680 VG++ Classic MB \$20
- 93. Little Brenda Lee – "Bigelow 6-200/Jambalaya" Decca 30050 VG++ Pink Label Promo MB \$10
- 94. Brenda Lee – "Little Jonah/Ring-A-My Phone" Decca 30673 Mint Store stock new MB \$20
- 95. Dickey Lee And The Collegiates – "Good Lovin'/Memories Never Grow Old" Sun 280 M- Sun Classic MB \$40

- 57. Chuck Goddard – "Living Myself To Death / A New Heart To Break" TNT 163 • Mint – Nice one and this copy will come to you in a nice original TNT sleeve— which are super hard to find! MB \$250



Bids accepted via:
• phone • fax • email • snail mail

OFFICIAL 2005 BALLOT

THE VOCAL GROUP HALL OF FAME FOUNDATION™

82 WEST STATE ST • SHARON, PA 16146 • WWW.VGHF.ORG

(a 501C3 non-profit foundation)

TO PARTICIPATE:

- Complete this ballot, choosing three nominees from the 1950s category, six nominees from the 1960s category, three nominees from the 1970s category, one nominee from the 1980s category, and one nominee from the Duo category.
- Fold your ballot in thirds, place it in an envelope, and mail it to this address:

VOCAL GROUP HALL OF FAME BALLOT
ATTN: DISCOVERIES RESEARCH DEPT
700 EAST STATE ST.
KOLA, WI 54990-0001

- Ballot must be postmarked by **SEPTEMBER 30, 2005**.
- Photocopies of this ballot will not be accepted.
- Results will be published in an upcoming issue of **Discoveries**.
- Artists are listed alphabetically with a representative song title.



YOUR NAME _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

PHONE (_____) _____

E-MAIL _____

PLEASE CHECK THE APPROPRIATE BOX:

- I am a **Discoveries** subscriber
- I purchased this issue of **Discoveries** from a store
- Other: _____

1950s

VOTE FOR ONLY THREE (3) NOMINEES FROM THIS DECADE

- | | |
|---|---|
| <input type="checkbox"/> Billy Ward & The Dominoes
"Stardust" | <input type="checkbox"/> The Heartbeats
"Crazy For You" |
| <input type="checkbox"/> The Blossoms
"You've Lost That Lovin' Feeling" | <input type="checkbox"/> The Hilltoppers
"P.S. I Love You" |
| <input type="checkbox"/> The Bobbettes
"Mr. Lee" | <input type="checkbox"/> The Hi-Lo's
"Life Is Just A Bowl Of Cheeries" |
| <input type="checkbox"/> The Browns
"Three Bells" | <input type="checkbox"/> The Impalas
"Sorry (I Ran All The Way Home)" |
| <input type="checkbox"/> The Cadets; The Jacks
"Stranded In The Jungle" | <input type="checkbox"/> The Jesters
"So Strange" |
| <input type="checkbox"/> The Channels
"That's My Desire" | <input type="checkbox"/> The Larks
"The Jerk" |
| <input type="checkbox"/> The Cletones
"Little Girl Of Mine" | <input type="checkbox"/> Lee Andrew & The Hearts
"Teardrops" |
| <input type="checkbox"/> The Crew Cuts
"Sh-Boom" | <input type="checkbox"/> Maurice Williams & The Zodiacs
"The Gladiolas "Little Darlin'" |
| <input type="checkbox"/> The Crows
"Gee" | <input type="checkbox"/> The Mello- ings
"Tonight, Tonight" |
| <input type="checkbox"/> The Del Vikings
"Come Go With Me" | <input type="checkbox"/> The Monotones
"Book Of Love" |
| <input type="checkbox"/> The Diablos
"The Wind" | <input type="checkbox"/> The Mystics
"Hushabye" |
| <input type="checkbox"/> The Dubs
"Could This Be Magic" | <input type="checkbox"/> The Nutmegs
"Story Untold" |
| <input type="checkbox"/> The El Dorados
"Tears On My Pillow" | <input type="checkbox"/> The Olympics
"Western Movies" |
| <input type="checkbox"/> The Elegants
"Little Star" | <input type="checkbox"/> Otis Williams & The Charms
"Heart Of Stone" |
| <input type="checkbox"/> The Five Royals
"Too Much Of A Little Bit" | <input type="checkbox"/> The Paragons
"Florence" |
| <input type="checkbox"/> The Fleetwoods
"Come Softly To Me" | <input type="checkbox"/> The Rays
"Silhouettes" |
| <input type="checkbox"/> The Four Coins
"Shangri-La" | <input type="checkbox"/> The Spaniels
"Baby It's You" |
| <input type="checkbox"/> The Four Preps
"26 Miles (Santa Catalina)" | <input type="checkbox"/> The Teddy Bears
"To now Him Is To Love Him" |
| <input type="checkbox"/> The Gaylords
"The Little Shoe Maker" | |

1960s

VOTE FOR ONLY SIX (6) NOMINEES FROM THIS DECADE

- | | |
|---|--|
| <input type="checkbox"/> The Angels
"My Boyfriend's Back" | <input type="checkbox"/> The Duprees
"You Belong To Me" |
| <input type="checkbox"/> Brooklyn Bridge (featuring Johnny Maestro)
"Worst That Could Happen" | <input type="checkbox"/> The Happenings
"See You In September" |
| <input type="checkbox"/> The Brothers Four
"Greenfield's" | <input type="checkbox"/> The Intruders
"Cowboys To Girls" |
| <input type="checkbox"/> The Byrds
"Turn! Turn! Turn!" | <input type="checkbox"/> The Jive Five
"My True Story" |
| <input type="checkbox"/> Chad Mitchell Trio
"The Marvelous Toy" | <input type="checkbox"/> The Orlons
"The Wah Watusi" |
| <input type="checkbox"/> The Chiffons
"One Fine Day" | <input type="checkbox"/> The Rascals
"Groovin'" |
| <input type="checkbox"/> The Cowsills
"The Rain, The Park & Other Things" | <input type="checkbox"/> Ruby & The Romantics
"Our Day Will Come" |
| <input type="checkbox"/> The Crystals
"Da Doo Ron Ron" | <input type="checkbox"/> The Shangri-las
"Leader Of The Pack" |
| <input type="checkbox"/> The Demensions
"Fly Me To The Moon" | <input type="checkbox"/> Spanky & Our Gang
"Sunday Will Never Be The Same" |
| <input type="checkbox"/> The Dixie Cups
"Going To The Chapel" | <input type="checkbox"/> The Tymes
"So Much In Love" |
| <input type="checkbox"/> The Dovells
"Bristol Stomp" | <input type="checkbox"/> The Vibrations
"Peanut Butter" |

**PLEASE VOTE FOR THE 1970s, 1980s, & DUOS NOMINEES
 LOCATED ON THE BACK SIDE OF THIS BALLOT** →

(OVER, PLEASE)

Tear on dotted line, fold ballot in thirds, place in an envelope and mail. Thank you.

OFFICIAL 2005 BALLOT

THE VOCAL GROUP HALL OF FAME FOUNDATION™

82 WEST STATE ST • SHARON, PA 16146 • WWW.VGHF.ORG

(a 501C3 non-profit foundation)

1970s

VOTE FOR ONLY THREE (3) NOMINEES FROM THIS DECADE

- | | |
|--|--|
| <input type="checkbox"/> America
"Horse With No Name" | <input type="checkbox"/> The Main Ingredient
"Everybody Plays The Fool" |
| <input type="checkbox"/> Chairman Of The Board
"Give Me Just A Little More Time" | <input type="checkbox"/> The Manhattans
"Miss And Say Goodbye" |
| <input type="checkbox"/> The Chi-Lites
"Have You Seen Her" | <input type="checkbox"/> The Moments
"Love On A Two-Way Street" |
| <input type="checkbox"/> Dawn (featuring Tony Orlando)
"Tie A Yellow Ribbon Round The Ole Oak Tree" | <input type="checkbox"/> Ohio Players
"Fire" |
| <input type="checkbox"/> The Delfonics
"La-La-Means I Love You" | <input type="checkbox"/> The Osmonds
"One Bad Apple" |
| <input type="checkbox"/> The Dramatics
"In The Rain" | <input type="checkbox"/> The Persuasions
"I Really Got It Bad For You" |
| <input type="checkbox"/> The Emotions
"Best Of My Love" | <input type="checkbox"/> The Pointer Sisters
"I'm So Excited" |
| <input type="checkbox"/> Fleetwood Mac
"Go Your Own Way" | <input type="checkbox"/> Sha Na Na
"Yakety Yak/Jailhouse Rock Medley" |
| <input type="checkbox"/> Hues Corporation
"Rock The Boat" | <input type="checkbox"/> The Statler Brothers
"Flowers On The Wall" |
| <input type="checkbox"/> Jool & The Gang
"Celebration" | <input type="checkbox"/> Tavares
"It Only Takes A Minute" |
| <input type="checkbox"/> LaBelle (Patti LaBelle & Her Blue Belis)
"Lady Marmalade" | <input type="checkbox"/> The Three Degrees
"TSOP (The Sound Of Philadelphia)" |

1980s

VOTE FOR ONLY ONE (1) NOMINEE FROM THIS DECADE

- | | |
|---|---|
| <input type="checkbox"/> Atlantic Starr
"Always" | <input type="checkbox"/> The Neville Brothers
"Tell It Like It Is" |
| <input type="checkbox"/> The Forester Sisters
"That's What You Do (When You're In Love)" | <input type="checkbox"/> New Edition
"Cool It Now" |
| <input type="checkbox"/> Journey
"Don't Stop Believing" | <input type="checkbox"/> Sawyer Brown
"Step By Step" |
| <input type="checkbox"/> The Mary Jane Girls
"In My House" | <input type="checkbox"/> The Winans
"Ain't No Need To Worry" |

DUOS

VOTE FOR ONLY ONE (1) NOMINEE FROM THIS CATEGORY

- | | |
|---|--|
| <input type="checkbox"/> Chad & Jeremy
"A Summer Song" | <input type="checkbox"/> Peter And Gordon
"A World Without Love" |
| <input type="checkbox"/> Hall & Oates
"Miss On My List" | <input type="checkbox"/> The Righteous Brothers
"You've Lost That Lovin' Feelin'" |
| <input type="checkbox"/> Jan & Dean
"Surf City" | <input type="checkbox"/> Seals & Croft
"Summer Breeze" |
| <input type="checkbox"/> Loggins & Messina
"Your Mama Don't Dance" | <input type="checkbox"/> Simon & Garfunkel
"Sounds Of Silence" |
| <input type="checkbox"/> Peaches & Herb
"Reunited" | <input type="checkbox"/> Sonny & Cher
"I Got You Babe" |

THE VOCAL GROUP HALL OF FAME CURRENT INDUCTEES — 1998-2004

(YEAR OF INDUCTION IS IN PARENTHESES)

- | | | |
|-----------------------------------|--|---------------------------------------|
| ABBA (2002) | Five Blind Boys of Mississippi, The (1998) | Mills Brothers, The (1998) |
| Alabama (2004) | Five Keys, The (2002) | Modernaires, The (1999) |
| Ames Brothers, The (1998) | Five Satins, The (2003) | Moonglows, The (1999) |
| Andrews Sisters, The (1998) | Flamingos, The (2000) | O'Jays, The (2004) |
| Association, The (2003) | Four Aces, The (2001) | Oak Ridge Boys, The (2001) |
| Bangles, The (2000) | Four Freshmen, The (2001) | Original Drifters, The (1998) |
| Beach Boys, The (1998) | Four Lads, The (2003) | Penguins, The (2004) |
| Beatles, The (2004) | Four Seasons, The (1999) | Peter, Paul & Mary (1999) |
| Bee Gees, The (2001) | Four Tops, The (1999) | Pied Pipers, The (2001) |
| Ben E. King & The Drifters (2000) | Frankie Lymon & The Teenagers (2000) | Platters, The (1998) |
| Boswell Sisters, The (1998) | Gladys Knight & The Pips (2001) | Ravens, The (1998) |
| Cadillacs, The (2004) | Golden Gate Quartet, The (1998) | Revelers, The (1999) |
| Chantels, The (2002) | Hank Ballard & The Midnighters (1999) | Ronettes, The (2004) |
| Chordettes, The (2001) | Harptones, The (2002) | Shirelles, The (2002) |
| Clovers, The (2002) | Impressions, The (2003) | Skylanders, The (2000) |
| Coasters, The (1999) | Ink Spots (1999) | Skyliners, The (2002) |
| Commodores, The (2003) | Isley Brothers, The (2003) | Smokey Robinson & The Miracles (2001) |
| Crests, The (2004) | Jackson Five (1999) | Sonny Til & The Orioles (1998) |
| Crosby, Stills & Nash (1998) | Jay & The Americans (2002) | Soul Stirrers (2000) |
| Danny & The Juniors (2003) | Jordanaires, The (2004) | Spinners, The (1999) |
| Dells, The (2004) | Kingston Trio, The (2000) | Stylists, The (2004) |
| Delta Rhythm Boys (1999) | Lennon Sisters, The (2001) | Supremes, The (1998) |
| Diamonds, The (2004) | Lettermen, The (2001) | Temptations, The (1999) |
| Dion & The Belmonts (2000) | Little Anthony & The Imperials (1999) | Three Dog Night (2000) |
| Dixie Hummingbirds (2000) | Mamas & The Papas, The (2000) | Tokens, The (2004) |
| Doobie Brothers, The (2004) | Manhattan Transfer (1998) | Vogues, The (2001) |
| Eagles, The (2001) | Marcells, The (2002) | Weavers, The (2001) |
| Earth, Wind & Fire (2003) | Martha & The Vandellas (2003) | Whispers, The (2003) |
| Everly Brothers, The (2004) | Marvellettes, The (2004) | |
| 5th Dimension (2002) | McGuire Sisters, The (2001) | |

THIS BALLOT MUST BE POSTMARKED BY SEPTEMBER 30, 2005.



See #128

John Tefteller's World's Rarest Records

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

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

Auction closes Monday, September 19, 2005 at 7:00 p.m. PDT



See #139

96. Sidney Jo Lewis – "Boppin' To Grandfather's Clock/Beggars Can't Be Choosers" *Island 6 M-* Slight storage warp MB \$25

station call letters stamped on label and yes, this is the silver line pressing as well MB \$25

106. Janis Martin – "Two Long Years/Love Me To Pieces" *RCA Victor 6832 M-* Obscure one MB \$25

107. Sammy Masters – "Pink Cadillac/Some Like It Hot" *4 Star 1695 M-* Shiny Red Label first pressing MB \$50

Honolulu Rock-A Roll-A" *King 4894 Mint* White Label Promo with Bio Label—classic MB \$25

114. Moon Mullican – "Moon's Rock/Sweet Rockin' Music" *Coral 62042 Mint* Powder Blue Label original promo MB \$25

115. Abbie Neal And Her Ranch Girls – "Hillbilly Beat/I'll Take Back That Heartache" *Admiral 15000 Mint* Female rocker—sax MB \$20

116. Jimmy Nells – "Rockin' Rocket/Patty" *ToJon 101 Mint* Store stock new MB \$35

126. Royce Porter – "Lookin' I Still Belong To You" *D 1026 Mint* Wol MB \$50



127. Lynn Pratt And His Rhythm Cats – "They're Learning/Come Here Mama" *Hornet 1002 Mint* Classic and GREAT! MB \$400

128. Elvis Presley – "Heartbreak Hotel/I Was The One" *RCA Victor 6420 M-* Silver line pressing MB \$25 (See picture at top of page)

129. Elvis Presley – "My Baby Left Me/I Want You, I Need You, I Love You" *RCA Victor 6540 M-* Silver line pressing MB \$25

130. Elvis Presley – "Hound Dog/Don't Be Cruel" *RCA Victor 6604 M-* Silver line pressing MB \$25

131. Elvis Presley – "Too Much/Playing For Keeps" *RCA Victor 6800 M-* Silver line pressing MB \$25

132. Elvis Presley – "All Shook Up/That's When Your Heartaches Begin" *RCA Victor 6870 M-* Silver line pressing MB \$25

133. Elvis Presley – "(Let Me Be Your) Teddy Bear/Loving You" *RCA Victor 7000 M-* Silver line pressing! MB \$25

134. Wayne Raney – "Shake Baby Shake/40th And Plum" *Decca 30212 VG++* Pink Label original PROMO copy, #01 MB \$35



97. Big John Little – "Rock With Me Baby/You'll Always Be Mine" *Tri-Fi 105 Mint* Super obscure one! Radio station call letters on label MB \$100

98. Curtis Long – "Hootchey Cootchey/After All" *Linco 1314 (SEE INSERT BELOW)*

99. Bobby Lord – "Everybody's Rockin' But Me/Without Your Love" *Columbia 21559 VG++* White Label Promo, radio station stamp on label, classic MB \$20

100. Bob Luman – "All Night Long/Red Cadillac And Black Mustache" *Imperial 8311 Mint* Maroon label true first pressing, radio station stamp on label MB \$50

101. Jerry Lynn – "Bigger Burns/Queen Of The Moon" *D 1041 Mint* Classic MB \$50

102. The Maddox Bros. & Rose – "You've Been Talking In Your Sleep/Baby You Should Live So Long" *4 Star 1671 VG++* White Label Promo MB \$25



108. Lloyd McCollough – "Half My Fault/What Can I Tell Them" *Starday 686 M-* #01, Super rare one—not as wild as the Republic 45 but much more primitive and very good! Sold it in the last auction for over \$800 but the winner cancelled out due to other financial difficulties so you get another chance! My first copy in over 20 years! MB \$600

109. Marvin McCullough – "Maby My Baby/Just For A Little While" *Boyd 3383 DJ copy* Mint Store stock new in original Boyd sleeve MB \$20



117. The Night Hawks – "You're My Baby/Want Your Love" *Stars 550 VG+* Nice one! Plays M- just looks a bit scuffy MB \$100

118. Roy Orbison – "I Like Love/Chicken Hearted" *Sun 284 Mint* Classic and from old Sun warehouse stock! MB \$50

119. Clyde Owens – "Swing It Little Katy/The Last Bouquet" *Linco 1313 (SEE INSERT BELOW)*

120. William Penix – "Dig That Crazy Driver/How Old Do You Get" *Daffan 116 M-* MB \$50

121. Carl Perkins – "Blue Suede Shoes/Honey Don't!" *Sun 234 VG++* All time classic and nice thick original first pressing MB \$25



110. Hank Mizzell & Jim Bobo – "Jungle Rock/When I'm In Your Arms" *Eko 506 Mint* True first pressing of all time classic! Yes, this one does not have the sticker glued to the A-side giving Hank Mizzell credit as so many copies you see do. This one is as it came from the factory! Re-released in England in 1976 and a big hit there. MB \$600

111. Glenn Morris – "I Got The Blues/I'll Pretend" *Liberty Bell 9017 M-* MB \$35

112. Roy Moss – "You Don't Know My Mind/Corrine Corrina" *Mercury 70856 Mint* #01 MB \$50

113. Moon Mullican – "Seven Nights To Rock"



122. Carl Perkins – "Boppin' The Blues/All Mama's Children" *Sun 243 Mint* Old Sun warehouse stock! MB \$35 (See picture at top of page)

123. Carl Perkins – "Dixie Fried/I'm Sorry, I'm Not Sorry" *Sun 249 M-* MB \$30

124. Carl Perkins – "Matchbox/Your True Love" *Sun 261 Mint* All time classic and Sun warehouse stock MB \$50

125. Carl Perkins – "That's Right/Forever Yours" *Sun 274 VG++* Small xol MB \$25



135. Glenn Reeves And His Rock-Billys – "Drinkin' Wine Spo-Dee-O-Dee/Rockin' Country Style" *Atco 6080 Mint* White Label Promo, radio station stamp on label MB \$35

136. Wesley Reynolds – "Trip To The Moon/Don't Say Goodbye" *Rose 108 Mint* Radio station stamp and promoter's stamp on label, all time classic! MB \$75



103. Janis Martin – "Just Squeeze Me EP with cover" *RCA Victor EPA-4093 VG++/VG++* Scarce EP by Janis with radio station call letters stamped twice on the cover and some age spots. Record shows signs of careful play—a nice affordable copy if you are not a Mint freak! MB \$100

104. Janis Martin – "Drugstore Rock And Roll/Will You, Willyum" *RCA Victor 6491 Mint* Silver line label pressing of all time female classic MB \$25

105. Janis Martin – "Ooby-Dooby/One More Year To Go" *RCA Victor 6560 Mint* Radio

98. Curtis Long – "Hootchey Cootchey/After All" *Linco 1314 • Mint*
All time classic! Tough and in perfect shape!
MB \$600



119. Clyde Owens – "Swing It Little Katy / The Last Bouquet" *Linco 1313 • Mint*
MASTERPIECE!
Bursting with Hillbilly energy and Rock & Roll even though it does have a fiddle in it. One of my all time favorite Rockabilly records — this one definitely puts the rock in the billy!
MB \$600





See #159

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See #170

137. Slim Rhodes – “The House Of Str/Are You Ashamed Of Me” Sun 225 M- #01, tough one MB \$300
138. Slim Rhodes – “Gonna Romp And Stomp/Bad Girl” Sun 238 Mint Radio station stamp on label MB \$50
139. Slim Rhodes – “Do What I Do/Take And Give” Sun 256 Mint Original true first pressing with the red “SAMPLE” stamped on the label! MB \$75 (See picture at top of previous page)
140. Marty Robbins – “That’s All Right/Gossip” Columbia 21351 VG++ White Label Promo, radio station stamp on label MB \$20
141. Marty Robbins – “Maybelline/This Broken Heart Of Mine” Columbia 21446 Mint White Label Promo, radio station stamp on label MB \$20
142. Marty Robbins – “Mean Mama Blues/Tennessee Toddy” Columbia 21477 Mint White Label Promo, radio station stamp on label MB \$20
143. Marty Robbins – “Long Tall Sally/Mr. Tear-drop” Columbia 40679 Mint White Label Promo, radio station stamp on label MB \$20
144. Marty Robbins – “Respectfully Miss Brooks/You Don’t Owe Me A Thing” Columbia 40706 Mint White Label promo, xol MB \$20
145. Don Ruby – “Rockin’ Piano—Outta Tune Guitar/Yo Quiero Su Amor” Cub 9012 M- Promo copy MB \$75
146. Billy Sage – “Everybody’s Crazy About My Baby/Untie These Chains” Trails 702 M- Small wol MB \$35
147. Mack Self – “Easy To Love/Everyday” Sun 273 Mint Old Sun warehouse stock MB \$35
148. Ronnie Self – “Ain’t I’m A Dog EP with cover” Columbia B-2149 (SEE INSERT BELOW)
149. Dell Shirley & Joe Brown – “Paper-Wad Kid/Cliff’s Rocket” Logan 3118 M- Nice one! MB \$50
150. Charles Sims – “Take A Bath/You’re Gonna Need Me Before I Need You” Aladdin 3466 Mint Price sticker on the B-side label, nice Black rocker MB \$50

153. Andy Starr – “She’s A Going Jessie/Old Deacon Jones” M-G-M 12315 Mint Promo, radio station stamp on label MB \$100



154. Andy Starr – “Round And Round/Give Me A Woman” M-G-M 12364 Mint Promo copy of his all time best record, radio station stamp on label MB \$125
155. Frank Starr – “Tell Me Why/For The Want Of Your Love” Lin 1013 Mint White Label Promo with Bio Label MB \$50
156. Frankie Starr – “Elevator Boogie/Between You, Me And The Gatepost” Star Win 7003 Mint MB \$50
157. The Strikes – “If You Can’t Rock Me/Baby I’m Sorry” Imperial 5433 Mint White Label Promo, xol MB \$30
158. Gene Summers – “Gotta Lotta That/Nervous” Jan 102 Mint Perfect! Classic MB \$20
159. Tom Tall And His Tom Kats – “Stack-A-Records/Mary Jo” Crest 1038 Mint Promo copy, radio station stamp on label MB \$75
160. True Taylor – “True Or False/Teen Age Fool” Big 614 Mint White Label Promo—Paul Simon rocks! Radio station stamp on label MB \$35



164. Carl Trantham And The Rythmn All Stars – “Where There’s A Will/After I Go Away” Lincoln 643 Mint Classic, hardly turns up for sale anymore MB \$500
165. Ruckus Tyler – “Rollin’ And A-Rockin’/Rock Town Rock” Fabor 135 VG++ Nice one MB \$50
166. Bob Varney And Stoney Mt. Playboys – “Stoney Mt. Boogie/I Hear You Calling” Blue Grass 641 (SEE INSERT BELOW)



167. The Velvtones – “Real Gone Baby/Feelin’ Kinda Lonely” Meteor 5042 Nice VG+ Tough one on one of the most collectible labels of all time! Weird, wild and crazy—kind of like the Andrews Sisters singing with the Memphis Sun rhythm section! If you’ve never heard it you may love it like I do or you may just go, “Wow, that’s too weird for me!” MB \$300
168. Vibratos Ltd. – “Something Else/I’ll Be Back” Project Spector Records M- Obscure Garage style version of the Eddie Cochran classic on the A-side and an interesting version of the Beatles tune on the B-side. MB \$35
169. Gene Vincent And His Blue Caps – “Be-Bop-A-Lula/Woman Love” Capitol 3450 M- All time classic MB \$25
170. Gene Vincent And His Blue Caps – “Bluejean Bop/Who Slapped John” Capitol 3558 Mint Yellow label original first pressing PROMO copy! MB \$75 (See picture at top of page)

171. Gene Vincent And His Blue Caps – “Crazy Legs/Important Words” Capitol 3617 Mint White Label Promo MB \$75
172. Gene Vincent And His Blue Caps – “Lotta Lovin’/Wear My Ring” Capitol 3763 Mint Store stock new MB \$25
173. Gene Vincent And His Blue Caps – “Dance To The Bop/I Got It” Capitol 3839 Mint White Label Promo with radio station stamp on label MB \$50
174. Gene Vincent And His Blue Caps – “Over The Rainbow/Who’s Pushin’ Your Swing” Capitol 4153 Mint White Label Promo MB \$75
175. Gene Vincent And His Blue Caps – “The Night Is So Lonely/Right Now” Capitol 4237 M- Promo copy with file numbers stamped on label MB \$75
176. Gene Vincent – “Story Of The Rockers/Pickin’ Poppies” Forever 6001 Mint MB \$20
177. Lanie Walker – “Why Baby Why/Drop In” Blue Hen 219 M- Wol and stain of MB \$20
178. Lanie Walker – “Jumpin The Gun/Tonite I Walk Alone” Blue Hen 235 M- Wol MB \$25



179. Robert Williams – “Loud Mufflers/Cranberry Blues” Tip Top 730 M- Classic MB \$30



151. Warren Smith – “Rock ‘M’ Roll Ruby/I’d Rather Be Safe Than Sorry” Sun 239 Mint True first pressing with “Rock ‘M’ Roll” instead of “Rock N’ Roll” and this copy is PRISTINE MINT! MB \$100
152. Warren Smith – “I’ve Got Love If You Want It/I Fell In Love” Sun 286 VG++ Great! MB \$50



161. The Tennessee Drifters – “Boogie Woogie Baby/Drive These Blues Away” Dot 1166 Mint Obscure and great MB \$100
162. Rudy Thacker And The Stringbusters – “Black Train/The Dream” Lucky 0012 Mint small wol MB \$50
163. Joe Therrien Jr. And His Rockets – “Hey Babe Let’s Go Downtown/Come Back To Me Darling” Lido 505 Mint MB \$50



180. Tommy Wood – “Can’t Play Hookey/My Steady Dream” D 1000 M- Slight storage warp with no effect on play MB \$75

*** Visit my website: www.tefteller.com ***

Records for sale! • Auctions are on-line too!

148. Ronnie Self – “Ain’t I’m A Dog EP with cover” Columbia B-2149 VG++/Mint-

Super scarce EP in beautiful shape! Cover is just about PRISTINE with only a slight hint of ring wear normally so prevalent with this one! Record has a few light scuffs but plays like Mint! Gorgeous copy overall—way better than what you normally see offered! MB \$700



166. Bob Varney And Stoney Mt. Playboys – “Stoney Mt. Boogie / I Hear You Calling” Blue Grass 641 Mint

GREAT! Primitive rockin’ billies from Logan, West Virginia. MB \$400





Pearls Before Swine continued from page 28

"I'm amazed so many people cite me as an influence," Rapp said, speaking from his home in Florida, between three of the worst hurricanes to hit the state in a decade. "For many years the albums were only on vinyl, so I thought no one was listening. When I played Terrastock in '97 — the first time I'd played live in 22 years — people came up saying how much they liked the music. Some even said they'd considered suicide and my music changed their minds."

Rapp was tentative about returning to the stage but allowed himself to be persuaded. "I knew the tribute record [*Dead in Space*] was being planned but was hesitant to play myself. Phil McMullen of *Ptolemaic Terrascope* (a magazine put out by Beavis Frond head man Nick Saloman) tracked me down. I thought PBS was down the memory hole, but he did a two-part interview and asked me to play the first Terrastock festival. I said no. I hadn't touched the guitar in years. But my son Dave has a band [Shy Camp], and he was playing, so two weeks before the date I said yes. I had to play the records, figure out the chords and learn them and try to learn the lyrics, which I'd forgotten. I found a Web site that had all the lyrics, and as I practiced guitar, my fingers were actually bleeding, which was cool and religious; the calluses had faded after 23 years. I put together seven or eight songs and did it. I had memories of a guy who once made records, but it was like they were someone else's memories. When I got on stage, I dropped right back into that forgotten world."

Rapp had similar conflicted feelings when Water Records' honcho Pat Thomas asked him if he'd like to put out the unreleased recordings that became *The Wizard of Is*.

"I don't have archives, but I do have a couple of Rubbermaid vats full of reel-to-reel stuff. I used to put stuff on those tiny reel-to-reel machines they made. I've been looking in thrift stores for an old machine to play them on, but so far, no luck. But in going through them, I found a couple of old tapes in good shape, considering I haven't taken good care of them. I have a lawyer friend in Philadelphia who has 50,000 jazz LPs in an air-conditioned room, but this stuff is just in piles, in a box, and the fact that they hadn't been washed away by the hurricanes that came through is remarkable enough."

"As I listened, some of the songs I heard I don't remember writing, but it sounds like me, so I assume it is. I have no idea who's playing with me. I heard them as a complete stranger, and I really liked them. At the time I was performing, I didn't like my voice. Now with the distance of 40 years, it sounds better than I would have believed. [Today] I can listen without listing all the faults I used to hear in my head. There were a few more things I wanted to include, but the sound quality wasn't there. And I still have more tapes that have no labels, so I don't know what's on them."

Rapp's phrasing — slightly behind the beat, with unexpected pauses — was always a big part of the PBS mystique. Was it a conscious technique? "Yes, I wanted to sound like I was talking to you, to give the same weight and duration to words as I would in conversation. When I played with Damon & Naomi from Galaxy 500, I sang one of their songs, and they told me I was phrasing like Billie Holiday. I thought I was singing my way. I came from a folk background, so a lot of the songs have no instrumental breaks, just verse, chorus, verse, chorus and then out."

"I grew up in Minnesota, and I knew country and

western stuff and folk music but learned guitar with a Joan Baez songbook that told you where to put the capo and your fingers. I knew a lot of the [Francis J.] Child ballads and used that and the folk music I heard in the Midwest. I know I'd listened to the Velvets and Peter, Paul & Mary, but it was mostly old English folksongs meets country and western.

"The original Pearls were four kids from high school. We put together a tape and sent it to ESP, and they sent back a telegram saying come up and do a record. The studio had lots of instruments sitting around — they mostly recorded ethnic bands — so we used the



ESP Disk has reissued Pearls Before Swine music on CD.

ouds, sarangis and oscillators that were sitting around, and that became *One Nation Underground's* sound. We never made any money on it, but it's remained in print ever since it came out; the same is true for *Balaclava* [PBS #2]. I remember Murray The K [Murray Kaufman, the DJ that took over Alan Freed's spot on WINS NYC in the '60s] played 'Oh Dear, Miss Morse' [the chorus was Rapp spelling out F-U-C-K in Morse code], and all the Boy Scout leaders called in and complained. Things weren't as open as they are now.

"After the second album, the band quit. I was the one that wrote the songs and sang them mostly and wanted to continue to make records and sing, and

they didn't. Roger [Crissinger, the band's keyboard player] made an album with a band called One for Grunt, the Jefferson Airplane's label, but most of them quit music. I got signed to Reprise, and they sent me to Nashville, which was a good match. Playing with those studio guys was amazing. I'd play a song, they'd run through it once, then I might offer a suggestion or two, and the second take went onto the album. I didn't know music, so I couldn't say, 'Go to the 6th,' but if I could play it for them, they could do it. If I wanted a French horn, they'd get a French horn for me. It was like having a musical wish machine. I'd tell them what I wanted and — ding — there it was.

"Some people thought the songs were hopeless, but I was being realistic about the pain that's out there. If you say life is wonderful, people know it isn't true, but if you talk about the pain, someone will listen. Reprise was good to me and did a lot of strange print ads and radio spots. They said they knew there was an audience for what I was doing; they just didn't have any idea who they might be or how to reach them."

Reprise eventually gave up on Rapp, and he moved to Blue Thumb for two more albums, *Stardancer* and *Sunforest*, before hanging up his guitar and going back to school. "I never made any money off the albums and only a bit from live gigs. I played until '75 or '76, opened for Patti Smith a few times, but it wasn't enough money to survive. On the side I sold popcorn at Harvard Square Theater and then learned to be a projectionist. The last straw was when I went into a record store and saw my face looking out at me from an album I didn't know I'd made. It was *Familiar Songs*, tracks I was working on for Reprise when the contract ran out. My manager had sold it to the label then taken the advance money and all the other cash he could find related to PBS and vanished, two or three hundred thousand dollars. At that time, I was eating oatmeal and spaghetti with nothing on it, so I went back to law school and got a law degree. When I graduated, I spent about a decade in Philadelphia doing civil rights law, then we [Rapp and his family] moved to Florida where I'm fighting against the ecological polluters in the county I live in, which isn't something you can sing about."

Rapp said that most of his life is dedicated to defending the rest of us from corporate greed and the environmental degradation it unleashes, although he still does about four or five gigs a year. "The performing gets me into looking for various sound effects and noises I could string together to complement the songs. I have different mixes of the songs I use and a bunch of pedals that are strung together so I can create interesting sounds I can sing along with. I pick up a guitar about a month before a gig, but otherwise I don't touch it."

As far as his PBS legacy, Rapp remains philosophical. "The original ESP contract said that we'd get half of whatever they made, and they've sold it to record companies all over the world in the past 30 years and I haven't seen a penny, but we're talking to them again about releasing the first two albums, which I still have the master tapes of, so maybe something will come of that."

"I suppose I should put all the stuff I have on CD, but I don't have the equipment to do it. I'm not going to throw it away, and as I said, the stuff has held up remarkably well. All the Vietnam protest songs unfortunately sound timely again, and if someone would just reissue *Stardancer*, I could die happy. And if you don't have a title for this story, may I suggest 'Dump Bush.' That's the last thing I have to say." ●



by Robert Bosco

The Intrigues' "Moment" on the charts



The third lineup of The Intrigues (not a recording group, included, front row, from left: James Phillips, Alfred Brown, and "Beans." Back row: Horace Brown and Jimmy Fant.

If you make your mark early on, people expect nothing less on your next project. And the next. In human terms, it is often more advantageous to rise slowly from the ashes, gathering momentum and a loyal throng as you go. In other words, lose the comet routine. After all, comets run their course and burn out. Every last one of them.

Need proof? Just ask Alfred Brown, lead tenor of The Intrigues.

"Your point is well taken," he said recently. "Maybe that was our Achilles' heel. When 'In A Moment' hit the streets, it took off immediately. Next day, all the local stations were playing it, and since we were part of the so-called DJ circuit, it wasn't two weeks before the rest of the country was falling all over themselves. Just like that, we were the new stars on the block, and 'In A Moment' was the vehicle which put us there. It's why we became all that we did." A defining moment, no doubt, in the lives of four young men. That's what one outstanding ditty can do, then or now.

JOHNSON & JOHNSON

The Intrigues drew together in the shadow of the Johnson Housing Projects at 25th & Ridge Avenue, North Philadelphia, in early 1969. They weren't fuzzy-faced youngsters; they were all veteran singers in their mid-20s, with Brown the lead on most outings. Surrounding him were locals James Lee, second tenor, James Harris, first tenor, and Ronald Hamilton, tenor/baritone. It was Hamilton, according to Brown, whose brainchild The Intrigues were. "He left the Air Force with a purpose," noted Brown, "and he returned to the old neighborhood looking for the right

singers with the right personalities. He knew who he wanted and rounded them up. He thought of the name, got us the places to practice, everything."

They held regular rehearsals at either the Johnson Recreation Center or at each other's homes, not at some fancy-shmancy studio. What's more, the fellas did their own arranging, with riffs so intricate that years later as Brown assembled replacement groups, it took months to round them into form. Still, this is why they were so sought-after in the first place. They sang like few rival outfits in the northeast corridor of this great land ever could.

So outstanding in fact, they secured their first noteworthy gig in the legendary beach music mecca of Virginia Beach. Said Brown: "We worked hand in hand with this agency at 29th & Cumberland Streets [North Philly], and they landed that job. We drove down ourselves and sang a cappella, which is what we did until our records started coming out. We were really well-received, the way I recall it." They wowed the civilians with chestnuts such as Smokey Robinson's "Ooh, Baby Baby" or "When I Fall In Love" and a sprinkling of Edwin Starr material such as "Stop Her On Sight" and "I Want My Baby Back." "Jimmy Lee did Starr's stuff," Brown said. "He really delivered the goods, had Edwin's style down pat — voice, phrasing, hand gestures — so much so he seemed to be the real deal. The crowd ate it up."

Inasmuch as Moonglows material was a staple, it was practically inevitable The Intrigues would eventually run into Harvey Fuqua. So, when booked in Baltimore, they did. "It was a thrill to meet him," Brown said. "We were struggling newcomers without



a record, and he liked our sound very much but thought we needed a better presentation on stage. We sang great but stood there like zombies, and he told us so. He suggested we hire a choreographer." Sound advice. Trouble was, The Intrigues were busy hustling up gas money to get home, never mind Coles And Atkins.

That would come later.

BUTTER AND BULLETS

Though The Intrigues had no manager as such, they indeed had a mentor, Mr. Howard. "He was manager of the Community Center," Brown acknowledged, "and he did his best to coach us and keep us on the straight and narrow. He encouraged us or made phone calls to scare up work or exploit his connections. He wasn't interested in anything for himself, just wanted to see us do well. He was, aside from parents and closest friends, our biggest booster."

Eventually, Danny Odom, the manager of the local



Discography

AS BY THE INTRIGUES:

Bullet

In A Moment/Scotchman's Rock #1001 1969

Yew

In A Moment/Scotchman's Rock #1001 1969

I'm Gonna Love You/Gotta Find Out for Myself #1002 1969

Just A Little Bit More/Let's Dance #1007 1970

Tuck A Little Love Away/I Know There's Love #1010 1970

Language of Love/I Got Love #1012 1971

To Make A World/Mojo Hanna #1013 1971

Janus

To Make A World/Mojo Hanna #175 1972

I Wanna Know/Fly Now-Pay Later #185 1972

Collectables CD

In A Moment (also issued as Yew LP #777) 1993

Cuts: Mojo Hanna, I Wish It Would Rain, Love Is Just Around the Corner, I Got Love, I Gotta Find Out For Myself, In A Moment, Let's Dance, Light My Fire, You Just Got to Believe It, I'm Gonna Love You (not on first album), The Language of Love (second album).



vocal group Broadway Express, was recommended as a capable hand, so he was brought aboard to get the ball rolling. For his part, it was Odom who epoxied the hook up with fast-rising jock Butterball. Butterball, a white radio personality who fancied himself black, launched the Bullet label, and lo and behold "In A Moment" found its way onto that diskery.

At the same time the so-called DJ tramway changed into full swing. Brown said, "Somewhere over the years, influential jocks in various cities formed this loose alliance... a sort of 'you play my record I'll play yours' kind of thing. See, the DJs were weary of everyone making a big score, with them left holding a bag of beer nuts. So they started putting out their own records on these one-horse labels, playing them first on their own shows, then if reaction was favorable, they would mail copies to their buddies in other cities. Know what? It actually worked! Almost simultaneously, 'In A Moment' broke all over the place — Baltimore, New York City, down South, out West, Chicago, you name it. [Butterball's] shrewd usage of the DJ linkup is what did it."

YEW HOO

As a direct result, Eullet's solitary princess phone ultimately rang off the hook; no way Butterball or his

cronies could handle that kind of action. Left to their own devices, Odom and Butter struck a deal with Yew Records, a subsidiary of Golden Records in New York City, for national distribution. "It was pretty amazing," Brown said, as he recalled those early days. "This was a

kiddie record label! They never produced a single record for the adult consumer. But they sensed a winner when they saw the fuss everyone was making about our song. They, uh, didn't lose a moment, no pun intended, pressed up thousands of copies and rushed them out all over the country. The rest is history."

They invited Thom Bell and Bobby Martin, hombres who were rapidly rising behind-the-scenes stalwarts for the Sound of Philadelphia, along for the rocket ride. Martin and Bell, on balance, did the arranging and producing chores on "In A Moment," thus propelling an already stunning shuffle into the stratosphere. On the other hand, it was Butterball, Brown pointed out, "who was the catalyst. Without him in the mix, we would have been just another sad-sack outfit with no form or direction. For example, it was his suggestion

we bring Bell and Martin aboard, and they were a surefire duo in those times. They could do no wrong. They could take 'Jingle Bells,' put their unique slant on it and turn it into a soul masterpiece. They were that good. Then he assigned us 'DJ group' status [much like Harold Melvin's Blue Notes]. That clinched the matter."

RED ROCK EAST

The underside of "In A Moment" was an oddity deserving of mention. How does a soul ensemble concoct a charivari titled "Scotchman's Rock?" "Easy," observed Brown. "It was mostly the brainchild of Jimmy Lee, who absolutely adored Johnny Walker Red. Loved it so much, [sad to say,] he expired a few years later of cirrhosis of the liver." Whatever the case, the ditty has acquired its very own legion of fans, having a Jackie Wilson/Edwin Starr sort of bent to it.

"In A Moment" entered *Billboard's* Hot 100 in the summer of 1969 at #78 with a bullet, meaning, "Watch this baby." Unfortunately, it stalled, barely missing the pop Top 30. Nonetheless, "It was the impetus," he said, "for us to record an entire album. Many of those cuts were released as singles and did well in their own right."

Such as Yew #1002, "I'm Gonna Love You"/"I Gotta Find Out For Myself," which this author recalls Butterball and Bishop riding like it had a velvet saddle. "It made the outer edges of the charts at some point," said Brown, sighing, "but didn't do as well [nationally] as we hoped. It was one of my favorites and the lead song, the hook, really, for our album."



A danceable Northern Soul groove nowadays, it was mostly ignored by the nation's on-air hosts back in '69. The B-side, inked by Brown, was a down-paced, romp nicely produced by Bell and Martin, a stupendous effort, eminently danceable and should have been marketed as the A instead. The blend of orchestration and vocal harmonics qualifies this as a barroom toe-tapper of the first order.

MOTOWN TO OUR TOWN

There were tour bus sojourns aplenty, including what Brown refers to as the "Motown/Philly Connection." "We would rehearse in Philadelphia, do a few shows, then board the bus with pros like Brenda & the Tabulations, The Intruders, The Del-Fonics and similar opening acts, eventually merging on the road with various Motown superstars like The O'Jays, The Dells, The Temps, The Contours, The Vandellas and plenty of others. Performers, meanwhile, would come and go. We could be joined by The Stylistics for a while, and then they would have an engagement in Las Vegas and would be replaced by, say, The Four Tops. The shows would go on forever, but only a few performers like us would stay for the entire trip. We slept on the buses many nights; other times, like in big cities where we had multiple shows, we would bunk down in decent hotels, usually around the corner from where we were appearing. This way they [the show producers or the tour manager] could easily keep tabs on our whereabouts, not that we had all that much free time. Man, some days we had six or seven shows, but we sang two, three or four tunes, then we'd hustle off as the next act trotted on. The shows were over and done with in about 90 minutes. They'd empty out the venue, and 500 or so new faces would tromp in. It was conveyor-belt entertainment, but the people loved it. Some returned show after show... we'd start to recognize faces in the audience after a couple of days. It was a trip, I tell you. And you would get all this for about a \$1.50 or so."

One jaunt debuted in Charlotte, S.C., where the 'Trigues were joined by The Dells and featured Gladys Knight & The Pips, The Miracles and a host of others. Television appearances were on the Steel Pier with Grady & Hurst, with Mitch Thomas in Wilmington, Del., Jerry Blavat on Channel 6, Hy Lit on his station, another in Windsor, Ontario. They even got to dawdle with Joey Bishop in New York City.

While these extended tours tended to melt into one, Brown recalled an exemplary trek that began in Spartanburg, S.C. with Mr. Excitement, Jackie Wilson; Junior Walker And The All-Stars; The Temptations; Earth, Wind, & Fire; and Kool & the Gang. Another date was snowed under in Utica, N.Y. The Intrigues, along with Brenda Holloway, Kool, and the Tabs had done a college presentation. Afterward, when snow blanketed the entire region, they all boiled hot dogs from the 7-11 on their hotplate at the Sheraton, washed down with Cokes from the soda machine in the lobby. "We were all a good bunch of homeboys," said Brown, chuckling, "no pretensions whatsoever. There was almost no rivalry [between acts], and we were all very friendly. There were no distinctions made between the stars or the rest of the troupe. Those were innocent, fun times. The Pips were another group we were very close to. Whenever we toured with them we would party hearty and have a blast.

CHICKEN OUT

"When we played our hometown, we would invite many of the stars home with us. My mom would whip up a spread of Southern soul food like you'd see in some movie. Danny Odom, too. Fried chicken, potato salad, black-eyed peas, greens, the whole works. After performing, we'd be famished, tearing into that stuff like there was no tomorrow. The female acts, too. We would all swoop down on the buffet table, elbowing each other aside to load up, forgetting all the manners we were taught. Ted Mills, the lead of Blue Magic, said he and his group would play the Uptown for nothing, so long as my mom cooked for them. After a show, we would all pile into those old Bond Bread vans and trundle on over to my house. Russell Thomkins and The Stylistics — they were from 15th & Hunting Park, which is not far away — they wouldn't even bother to change clothes after the show or return home. They were worried they would miss a morsel, so since they often closed the show, they would snatch a towel and



The original lineup of The Intrigues, at The Apollo, included, from left: Alfred Brown, Jimmy Lee, Jim Harris, and Ronny Hamilton.

pile in with the rest of us, still sweaty from the stage. My house was only a half-mile away, and as soon as we pulled up we could smell that food from the street. Man those were the days. What memories. And we were skinny as sticks, all of us. Try to figure that out."

"You know," Brown said, "back then none of us ever mentioned the word money. We just grouched about how we missed our families and friends back home or [talked about] how proud our parents were of our accomplishments. No one in our neighborhood — or hardly anyone — ever achieved as much, well, notoriety, at least for doing something positive. As recently as a few years ago, in fact, Louise Lee [sister of deceased member Jimmy] held a special commemoration for The Intrigues at Johnson Homes. The media covered it, Mayor Street was there, every political bigwig was in attendance, even Broadway Express was there to entertain. They played nine of our sides, many with different leads, and you wanna know something? They sounded as current as last week... still sounding great, not dated at all. Everyone was dancing, eating and having a great time. Even Odie Woods, our old valet, was in attendance, and so were The Three Degrees, who often practiced there under the direction of Richard Barrett."

GETTING OVER YEW

Following a two-year stint with Yew, the fellas surmised they were getting short shrift, so they inked a new agreement with Janus Records. "I don't know," Brown confessed, "who in the heck they were, just that Danny [Odom] and Irv [Neiberg] were uncomfortable with money matters, so they wanted to try some new folks." As usual, singers were on a "need to know" basis, and in this case, keeping them properly informed was not exactly a priority. The only things they had to be aware of, according to the management team, was where and when their next gig or recording date was.

During a tour with The O'Jays, The Intrigues uncovered the hard truth: They were still lacking insofar as stage presence was concerned. "They were true performers," Brown enthused, "first class in every respect, so we set our sights on them. We would do all it took to model our act after theirs. I mean, when you tour with acts like them, The Manhattans, the Temps, The Chi-Lites, it upgraded your outlook. We had to trade up or be an opening act forever.

"We learned a heck of a lot watching from the wings from the phenomenal Clarence Carter [at the Apollo] or on Merv Griffin's show from The Shirelles. These acts were polished and oozed sophistication and professionalism, so we watched and practiced, didn't hang out back sipping from a brown bag like some other would-be stars. Another act we stole, uh, borrowed, from was The Blue Notes. They were spectacular every time out, could dance like the dickens, told funny gags, the whole nine yards."

FOR THEM THE BELL TOLLS

One of their final romps with Yew, "Language of Love," was a doozy. Barely missing the R&B Top 20 (#100 pop), it was a tour de force, perhaps the zenith of all their cuts. The moving ballad couches spare instrumentation with smart "scooby dooby doos" that surround the listener, and it soars from beginning to end. That it was one of Van McCoy's top numbers with an able assist from Joe Cobb was the opinion of many in the biz, this critic among them. It should have surpassed "In A Moment" by a mile, but Yew inexplicably dropped the ball. It wasn't long before the tune went the way of the tapered body shirt.

On balance Bell remained as a spiritual beacon for the group. Claimed Brown: "Not everybody knows this, but besides being a terrific songwriter, Thom is a prolific guitar player, one of the best around. Anyway, he herded us inside a house on Bouvier Street with a couch and a piano. The dude on the piano was a brother named Van McCoy." Also in the posse were Vinnie Barrett and once again Joe Cobb, gents who contributed their time and talents as songwriters, lyricists or melody men. This consortium assembled a repertoire for Janus Records, their next stop along the musical highway.

Following the Janus recordings, there was a dizzying array of personnel changes. First, Jimmy Harris' wife became deathly ill, so he departed to nurse her back to health. On the heels of that setback, Jimmy Lee was experiencing personal roadblocks too sensitive to delineate here; hence, it wasn't long before he too became an ex-Trigue, as it were.

The Intrigues continued on page 55

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Table with 4 columns: Song Title, Artist, and Album/Label. The table lists numerous songs and artists, including tracks like 'KICKIN' IT UP', 'MOTHER CAROL'S CHICKEN', 'I'M NOT A GIRL', etc. The list is organized in a grid-like format with columns for song titles and artists.

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Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 43 BRUCE SPRINGSTEEN, 44 BUCHANAN BROS., 45 RUTH BROWN.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 46 ROY BUCHANAN, 47 THE BEATLES, 48 THE BEATLES.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 49 THE BEATLES, 50 THE BEATLES, 51 THE BEATLES.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 52 THE BEATLES, 53 THE BEATLES, 54 THE BEATLES.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 104 LOVERS & 4 SEASONS, 105 4 SEASONS, 106 CONNIE FRANCIS.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 107 CONNIE FRANCIS, 108 CONNIE FRANCIS, 109 CONNIE FRANCIS.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 110 CONNIE FRANCIS, 111 CONNIE FRANCIS, 112 CONNIE FRANCIS.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 113 CONNIE FRANCIS, 114 CONNIE FRANCIS, 115 CONNIE FRANCIS.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 116 CONNIE FRANCIS, 117 CONNIE FRANCIS, 118 CONNIE FRANCIS.

Table with columns: ARTIST, TITLE, COVER, VINYL. Includes entries like 340 WOLF CARTER, 341 WOLF CARTER, 342 WOLF CARTER.

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S-C-A-R-C-E!!!

Rockers, Blues, R&R, Groups, Pic. Slvs., Soul, LP's, EP's, 45's.
Some scarce and rare items at auction ending SEPT. 5TH.

45's.....45's.....45's.....45's.....45's.....45's.....45's.....45's

- ACTION 108** – "Wild Girl"; Orville Couch.....M
A great Rebel-Starday produced rocker. Undoubtedly his best!!
- ATLANTIC 1114** – "My Pink Cadillac"; Hal Willis.....NM
2-sider classic rocker. Flip is "Bop-A-Dee Bop-A-Do".
- ALADDIN 3329** – Little Mama / Cherie; JiversVG+++
Great classic 2-sider with very small sol.
- ATLANTIC 1016** – "TV Mama"; Joe TurnerVG+++
Beautiful original yellow & black copy of one of Joe's rarest.
- BOW 305** – "Heaven Knows"; Chuck-A-Lucks.....M
Simply a great group ballad. A "must-have" for group collectors.
- BOW 301** – Uncertain Love; Rabbit and Geno.....VG++
Very scarce duo record with initials on "A" side. Flip is "Why Did You Go".
- BIG D 851** – "I Ain't Gonna Suffer"; Mr. Bo & BluesBoys.M
- CARLTON 470** – "Sneaky Pete"; Jimmy Seals (dj).....M
- CARLTON 454** – "That Crazy Feeling"; Kenneth Rogers.M
DJ copy of early Kenny Rogers and the hardest to find.
- CARROLL 104** – Did Anybody Lose A Tear; Vampires..VG
The original label of a rare Memphis group record.
- CAT 104** – "Sh-Boom"; Chords.....VG++
Nice copy of the original first pressing with flip of "Cross Over the Bridge". Classic!!
- CEE and CEE 501** – "Hey Everybody"; Curtis Hobock....M
Hard-to-find rocker by Curtis especially in this condition.
- CHANCE 31761** – "You're In Love.."; Johnny Tolleson.NM
DJ copy of tough Arkansas rocker!!!
- CHECKER 793** – "Oh Baby"; Little Walter...(web-top)..NM
- CHECKER 824** – "Don't Start Me.."; Sonny Boy Williamson
Extremely hard-to-find glossy original web-top with "Record Co." A perfect MINT copy!!!
- CHESS 1566** – "Rockin' Daddy"; The Howlin' Wolf..VG+++
Nice copy of original silver-top early Wolf.
- CHESS 1560** – "Hoochie Cooche Man"; Muddy Waters.NM
- DUKE 108** – "Whoopin' & Hollerin"; Earl Forest.....VG+++
With The Beale Streeters. Early Duke. Flip is "Pretty Bessie.
- DECCA 30166** – "Modern Don Juan"; Buddy Holly.....M
Pink DJ of early Holly. Does have very small "F" on one side and "S" on the other.
- DOOTONE 357** – "The Telegram"; Medallions.....NM
Nice copy with very small sticker on "A" side. Flip "Coupe De Ville Baby". Classic!!
- DERRY 101** – "Twins"; Kingtones.....M
Scarce group record. Has small star stamp on label. Flip "Have Good Faith"
- DECCA 29971** – "Remember Me"; Tangiers.....M
One of my own all-time favorite group records. Awesome! Has very small letter on label.
- DORIC 100** – "Walkin' My Baby"; Allen Wayne.....M
Good "Del Shannon type" disc. Don't see this one often.
- ERWIN 211** – Goodbye She's Gone; Walter Dixon.....M
Rare Memphis disc with very faint initials on label.
- ERWIN 555** – Enie Meanie Minie Mo; Hoyt Johnson..VG++
Classic great Memphis rocker with a couple of inaudible scuffs & very small label tear.
- END 1016** – Got A Job; MiraclesM
Early Miracles answer to "Get A Job". Tough to find!!
- FABOR 4038** – Shirley Lee; Bobby Lee Trammell.....NM
Orig. yellow label that is Mint except for a radio sta. Sticker and one letter on each side.
- FEDERAL 12114** – The Bells; B. Ward & Dominoes.....M
Orig. Gold Top in original sleeve with "Pedal Pushin' Papa" on flip.
- FABULOUS 201** – Really I Love You; Al & Eddie.....M
Rare San Antonio duo with Lee Hilliard & Dynamics. Flip is up-tempo "Come Home Baby"
- FEDERAL 12278** – How Fine Can U Be; Jimmy Nolen..NM
- FURY 1016** – Number 9 Train; Tarheel Slim.....M
Original maroon label with "Wildcat Tamer" on flip. I think this is Tarheel Slim's best!!
- FEDERAL 12162** – My Baby's 3-D; B.Ward & Dominoes.M
Perfect silver-top copy. You just hardly ever see these in this condition anymore.
- FUTURE 2203** – When We're Alone; Del-Rays (dj).....M
Flip is Valentines "Lily Maybelle". Scarce and a perfect copy!!!
- GROOVE 5001** – Chicago Breakdown; Big Maceo.....NM
Great blues with the flip "Worried Life Blues".
- HERALD 471** – Hopkins' Sky Hop; Lightnin' Hopkins.....M
A DJ copy that is perfect except for a very small sticker on the "A" side.
- HI LO 102** – Jazzy Little Mama; Bunny Sigler.....VG+
This has to be one of his earliest if not his very first record. Good group backing.
- HOSKINS 103** – Milkcow Blues; J.W. GermanM
Rare Memphis 2-sided rocker. Flip is "Deep Elm Blues". Great guitar breaks!!!!

- HERALD 491** – I Wanna Holler; Little Butchie Saunders.M
Original with script in flag. Flip is "Great Big Heart".
- JAY-TONE 802** – Cherry Red; Curlee Dinkins.....M
- JARO 77005** – At Last / Sept. Song; Chordells.....M
Good group ballads of a couple of traditional classics!!
- JOHNSON 112** – Sweetest One; The Shells (dj).....NM
Only thing that keeps this from "M" rating is xol and stamped date ol.
- JAY-J 730** – Louisiana Hop; Tabby Thomas.....M
Original green on gold out of Baton Rouge, La.
- JARO 77029** – Long Long Ponytail; Chuck Tharp.....M
A perfect pristine copy of the classic rocker!!
- JAY-DEE 797** – Smoke From Your Cigarette; Mellows.VG+
With the incomparable Lillian Leach. A really nice copy of this 50's classic!!!!
- KING 4654** – Crazy, Crazy Women; Roy Brown.....VG++
Nice copy of the original with a very, very small storage warp that dnap.
- KING 4181** – Sneaky Pete; Bullmoose Jackson.....NM
Flip is the great "I Love You Yes I Do". Very early number with small sol.
- KING 4949** – Granddaddy's Rockin'; Mac Curtis (dj).....M
Bio label of one of Mac's best rockers. Has one small letter each side in pencil.
- LIFETIME 1011**–Baby; Little Sammy Jones & Eldorados..M
Very obscure group record.
- MODERN 884**–Baby Don't U Tear My Clothes; S. Hogg..NM
Has small storage label tear on "Highway 51" side. Great blues!!!
- MARK-X 7004** – Again; Universals.....M
A perfect copy of a tremendous group record!! Awesome!!!
- MERCURY 70061** – Playboy Blues; Elmore Nixon.....M
Original maroon label of good 2-sider blues. Flip is "Million Dollar Blues".
- MGM 12284** – Stutterin' Papa; Buck Griffin (dj).....M
- NEWPORT 7004** – Joanie, Joanie; Emersons.....M
This one doesn't show up often especially in this condition.
- NIKE 1010** – Daddy Said / A-E-I-O-U; Salvadors..strongVG+
Good 2-sider has name on label.
- NEIL 101** – Pretty Little Girl; MonarchsNM
- ONYX 510** – Your Cheatin' Heart; Pearls.....M
Original gold on black with good jump tune on flip...."I Sure Need You"
- ORIGINAL SOUND 1** – Chapel of Love; Hitmakers.....NM
Original silver on black. Great group ballad.
- OLD TOWN 1015** – Magic Rose; Solitaires.....NM
Original with ropes. Gorgeous copy with "Later for You Baby" on flip. What a great group!!
- OLD TOWN 1026** – The Angels Sang; Solitaires.....VG++
Original with ropes. Has small name and date on label. Flip is the classic "You've Sinned"
- PEACOCK 1612** – Hound Dog; Willie Mae Thornton...NM
Near perfect copy of the pre-Elvis b/w "Nightmare". A "must have" for blues collectors.
- PEACOCK 1673** – Maybe I'm Right; Little Richard.....NM
The wild man from Georgia before Specialty. Has very small sticker on label.
- PEACOCK 1658**–Little Richard's Boogie; Little Richard.NM
Another of his early releases. Also has very small sticker on label.
- POST 2001** – Special Girl; Earl Curry.....NM
Beautiful glossy red with only a small sticker on each side.
- PORT 70020** – My One & Only; Little Woo Woo.....M
Great up-tempo flip. "This Wonderful Girl of Mine". Obscure & difficult to find.
- PREMIUM 408** – Teasin' Heart; Wheels.....VG+++
Absolutely their best!! Could probably be rated NM but has very light scuffs on label.
- QQ 202**–Goodbye, So Long, Good Luck; Hoyle Miller.....M
With the Bad Habits out of Albuquerque. This is a really unknown(?) rocker with A great bass and super guitar break. Has one-inch scratch on label.
- ROYALA 326** – Poor Rich Girl; Billy Sandlin.....VG+++
With The Interns. Obscure good garage band.
- REVOLVO 126** – Shake Lady Shake; Frankie Ellis.....M
Frantic teen rocker with sax break. Good ballad on flip. "Sincerely" (not the Moonglows)
- REKA 401** – Come Back Baby; Kenny Owens.....M
Good Arkansas 2-sided rocker with "Wrong Line" flip.
- RAY STAR 778** – Sorry Daddy; Sweethearts (dj).....NM
Extremely scarce girl-group record
- ROCK'N 102** – Darling Let's Fall In Love; Twylights.....M
Better get this one while you can.....hardly ever shows up on lists. Great!!!
- STARDAY 252** – Cat Just Got In Town; Bill Mack.....M
What a great rocker!! Does have a "F" on one side and "S" on the other.
- STARDAY 263** – Lie To Me, Baby; Johnny Tyler.....NM
RED WAX!!!! This one would be Mint except for radio station writing on "A" side.
- SUN 293** – Love Is A Stranger; Sunrays.....M
Group record on Sun in original sleeve. Flip is "Lonely Hours"
- SUN 278** – Flat Foot Sam / Lordy Hoody; Tommy Blake.NM
Original sleeve. One of Sam Phillips' great rockers with sol and very small mark on label.
- SUN 218** – I Feel So Worried; Sammy Lewis.....M
- SOM 1001** – Rock Out of This World; Joe Norris.....NM
Has radio station writing on label. Wax looks perfect!!!
- SPECIALTY 602**– Baby Please Come Home; L. Price.....M
Original with lines in perfect condition. Early Lloyd Price.

- SAHARA 16676** – Lawdy, Miss Claudy; Fred Horrell....VG-
Very obscure Missouri rocker. Great version of the song with really good guitar break. Don't let the grading fool you because it plays through really good
- SIMS 107** – Riverside Jump; Jack Cochran (dj).....M
Perfect copy of the classic 2-sided rocker (Hip Shakin' Mama) and a rare DJ copy!!!!!!
- SINCERE 104** – Slow Down; Warren Storm.....M
Great rockin' version of the Larry Williams song. This, in my opinion, is Warren's best!!!
- SPECIALTY 566** – Honey Dew; Byron Gipson.....NM
With lines. Tiny wol. Only v. small almost unnoticeable storage warp keeps this one from M.
- TUFFEST 103** – Claudell; Tommy Bee.....NM
Has small water stains on "A" side and not "B" side.
- TATECO 444**– I Can't Wait; Eudelle HavenVG-
Autographed. A really good country rocker with 2 great guitar breaks from the same Mississippi label that had Herbert Woolfolk. Produced by Jimmy Martin. 'Nuff said.
- TRANS WORLD** – She's All Right; Otis & Shooters.....NM
Early from Mr. Soul himself, Otis Redding on California label.
- TUNE-UP 3009** – Little Things; Lewis & Nola.....VG+++
Simply a great duo record. Flip is "4-O'clock in The Morning". Scarce song on scarce label.
- TIME 1006** – Gloria / Sunday Morning Love; Chariots.....M
Original blue label of a fantastic 2-sided group record!!!!!!
- TRUMPET 166** – 9 Below Zero; Sonny Boy Williamson...M
Classic blues from one of the best on the scarce Jackson, Ms. Label.
- UNIT. ART. 114**–Rockin' By Myself; Sammy Gowans.Vg+++
DJ copy of a good 2-sided rocker.
- UBC 1025** – I Don't Want; Benny Ketchum.....M
Arkansas rocker with small penciled initials on one side.
- UNITED 158** – Ella Louise; Four Blazes (RED WAX).....NM
Tough group record and hard to find in this condition!!!!!!
- VIKING 1010** – From Denver to L.A.; Elton John (dj)...NM
Almost flawless copy that becomes more collectible every day!!!
- VADEN 116** – Judy; Teddy Redell.....M
- VEE-JAY 227** – Goin' Back; Po Joe Williams (dj).....NM
Scarce DJ copy with ring around ch on flip side.
- VEE-JAY 215**–Someone To Love Me; Snooky Pryor VG+++
- WOLFIE 103** – Dream A Little Dream; Perez Bros.....M
The original pink label of a super group record out of California!!!!!!!!!!!!
- WINLEY 224** – Zoom Zoom Zoom; Collegians.....M
What can I say.....a great original classic in pristine condition!!!
- WINLEY 223** – 2 Hearts Are Better Than 1; Paragons....NM
The original with "then" instead of "than". Small sticker on "B" side"
.....PICTURE SLEEVES WITH 45's....covers graded first!!!!
- E&M 1651** – Ain't I'm a Mess; Bart Barton....VG+++.....NM
Great rocker in unbelievable pic. sleeve. 2 Arkansas "cuties" in short shorts with Bart.
- EPIC 9823** – Heart Full of Soul; Yardbirds.....NM.....NM
- LONDON 9687** – It's All Over Now; Stones...VG+++.....M
Original purple and white with small ring on sleeve. Scarce Stone sleeve!!!!!!
- POLYDOR 14428**–Crying In The Night; Buckingham Nicks
.....(dj).....NMM
Quite a photo of Stevie Nicks on back of cover.....ouch!
- RCA 9600**–You'll Never Walk Alone; Elvis...VG+++.....M
Original "dog on side". Has slight ring.....one of his scarcer ones.
- RCA 447-0651** – Joshua Fit The Battle; Elvis..VG+++.....M
Even rarer than the one above. Has slight ring and tear across top back of sleeve.
- SPECIALTY 626** – Dizzy Miss Lizzy; L. Williams...M.....M
This is a "must" for picture sleeve collectors especially in this condition!!!!!!
.....EP's.....EP's.....and.....LP's.....LP's (covers graded first)
- ATLANTIC EP575** – All Star Rock & Roll.....VG+++.....M
Ruth Brown, Lavern Baker, Ivory Joe Hunter, Clyde McPhatter. Orig. black. 1" ss at top.
- CORAL 81192** – Baby My Heart; Crickets.....VG+++.....M
Cover would be Mint except for 1/8" by 2" tear upper right corner.
- CARLTON 7/1071** – Presenting Jack Scott.....VG++...NM
Has price stamped on cover and record.
- EMBER EP102** – 5 Satins Sing Vol. 3.....VG++...VG+++
Beautiful orange label. Tiny tear and writing on cover.
- FEDERAL 212** – Billy Ward & His Dominoes.....VG++...VG+++
Has half-inch seam split at bottom. Silver-top label.
- IMPERIAL 163** – Songs By Ricky (Nelson).....VG+++...VG+++
- KEEN 2002** – Sam Cooke.....NM.....NM
- RCA 5091** – Rockin' With Red; Piano RedVG+++...VG++
Scarce maroon label with half-inch seam split at bottom center.
- CARLTON LP12/107** – Jack Scott.....NMNM
- COLUMBIA CS9016** –3 window Coupe; Rip Chords(still sealed)
- JUBILEE1089** – The Crazy Cadillacs (orig. flat black lbl.).....M.....M

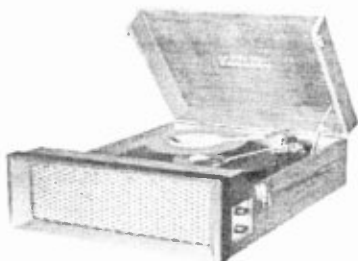
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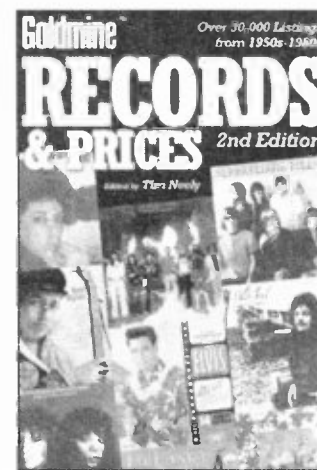


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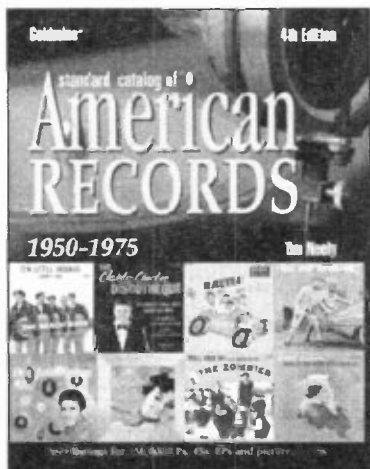
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...signing Knox was a gamble,
as few rock 'n' rollers ever
lasted as long as he already had
and still sold consistently,
especially after moving from
one label to another.

Liberty Records continued from page 45

as yet another Texan that Garrett was bringing up to work for Liberty, like Johnny Burnette and Ernie Freeman before him. Like the other Liberty artists, Knox became the beneficiary of Garrett's "Liberty Sound," a mix of country and western, R&B and pop that had become the new rock 'n' roll.

"I had nothing but admiration and respect for Snuff's studio prowess. Heck, he revived Johnny Burnette's career, then mine, and I appreciated the guidance."

Garrett even put the Johnny Mann singers on Knox's rockabilly records, as well as Darlene Love and the Blossoms plus drummer Hal Blaine on various of the two dozen sides Knox cut at Liberty.

When Garrett overdubbed strings on Eddie Cochran's recordings, it was not appreciated by Cochran. Knox felt differently.

"I liked it fine," he said. "It got me hits, as it did for other similar singers like Johnny Burnette."



For Liberty, signing Knox was a gamble, as few rock 'n' rollers ever lasted as long as he already had and still sold consistently, especially after moving from one label to another.

The gamble paid off. Knox's first Liberty hit, "Lovely Dovey," made the Top 30. A previous version by Clyde McPhatter (formerly with Billy Ward and His Dominoes) had missed the Top 40 in 1959, and later versions by Otis and Carla and Bunny Sigler also failed to make the Top 40.

Knox composed many of his records, but "Snuff Garrett

picked "Ling Ting Tong" as the follow up to "Lovely Dovey." The song had already been a hit in the mid-50s for The Charms and The Five Keys. Now it was a hit for Knox (and background singers The Blossoms and drummer Blaine) on Liberty.

Roulette was infamous for not paying royalties to artists. "Roulette paid me less than \$100,000 for over a half dozen big hits," Knox said. At Liberty, not only did Knox get paid, but also his sessions were paid for by Liberty and not deducted from his royalties.

Unfortunately, Knox had no more hits. He did have several good sides, however. One was 1962's "Chi-Hua-Hua," written in a few minutes, "right after my wife's pet Chihuahua dog named Pepe was run over in the street in front of our house. She was crying and I was inspired to write that song!" The last Liberty record that got any action for Knox was "Hitchhike Back To Georgia" early in 1964. It charted regionally but was not commercial nationally. In spite of his consistently good performances on records, it was the last time Knox appeared on the national charts.

— Michael "Doc Rock" Kelly, Ph.D

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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.

- 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, Haimel Center. 1421 Morse Rd., SH: 10am-4pm, F: \$45., A: \$4. Colleen's Collectables, 1476 Oakland Park Ave., Columbus, OH 43224. PH: 614-261-1585.
- Aug 28 CA**, San Francisco. Rock 'n' Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-3pm, 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, CDs, 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 IL**, Schaumburg. Record Show, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53. SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- 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 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. 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.
- 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.recordcollectorsanon.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.
- 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 ME**, Portland. 10th Annual WMPG Record & CD Sale, University of Southern Maine, Sullivan Gym, Portland Campus. Falmouth St., SH: 10am-4pm, F: \$30., A: \$1. PH: 207-780-4424.
- 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:

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SURROUND SOUND PROD. PRESENTS
The Original 13th Annual
45/78 RPM Record Expo

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

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

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

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

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

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

FOR LODGING AND SHOW INFORMATION OR TICKET SALES CONTACT:

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E-mail: IDE@ot.com

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10:00 AM - 4:00 PM

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FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 57

(Lehigh St. North), go right, 1 mile to 2nd light at Vultee St.,

make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 476)

North to exit 56 (Lehigh Valley), take Rt 22 East to 309 South to

I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light

at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM HARRISBURG: I-78 East to Exit 57 (Lehigh St. North), go

left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 57 (Lehigh St. North), go

left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show

10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

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

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

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

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

Oct 9 HUNGARY, Budapest. XXX Int'l. Record & CD MegaFair, Varosliget, Lemezborge, 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, Best Western 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 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 IL, Summit. Chicagoland Midwest Record Collectors Show, American Legion Post. 61st & Harlem, SH: 9am-3pm, T: 48-8', F: \$40., A: \$3., \$2. seniors, 12 & under free. Steve, PH: 773-586-1206 or Henry, PH: 847-833-8926.

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 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. Raritan Ctr., T: 4' & 8', F: \$45.-\$85. Groovy Prods., PH: 732-583-4150.

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

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

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

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

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

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

Nov 6 OH, Cincinnati. Music Collectors' Convention, Clarion Hotel. Pfeiffer Rd. & I-71, 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.

Nov 6 OR, Portland. Music Expo CD & Record Conv., Holiday Inn, Columbia Conf. Ctr. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8', F: \$50., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.

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

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

Nov 12 MN, Minneapolis. Record Show, Four Points by Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.msprecordshow.com

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

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

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

Nov 13 MA, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 978-388-6576.

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

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

Nov 13 PA, Lancaster. Pennsylvania Music Expo,

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

Nov 13 TN, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock 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.

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

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

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

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

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

Nov 19 OH, Dayton. Music Collectors' Convention, Ramada Inn N. 4079 Little York Rd., 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.

Nov 19-20 THE NETHERLANDS, Utrecht. Mega Record & CD Fair, Jaarbeurs. SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 550-13'. ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.

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

Nov 20 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.

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

Nov 20 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.

Nov 20 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.

Nov 20 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Nov 20 NY, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com

Nov 20 PA, Scranton-Wilkes Barre. NY CD Record Fair, The Woodlands. 1073 Rt. 315 (Exit 170B, I-81) to Exit 1 off Ramp, SH: 10am-5pm, T: 75-8', F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Nov 25-27 PA, Philadelphia. 94WYSP Annual "Not Just" Rock Expo 2005, Biddle Guard Armory. 2700 Southampton Rd. & Rt. 1, SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 300, A: Fri. pre-show \$25., Sat. & Sun. free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067 or www.showsandexpos.com

Nov 26 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.

Nov 27 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.

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**Sun. Nov. 6	CINCINNATI, OH Clarion Hotel, Pfeiffer Road & I-71
Sun. Nov 13	NASHVILLE, TN Sheraton, Music City, 777 McGavock Pike
Sat. Nov 19	DAYTON, OH Ramada Inn - North, 4079 Little York Road
Sun. Nov 20	INDIANAPOLIS, IN Ramada Inn, I-465 & Pendleton Pike
Sun. Dec 11	LOUISVILLE, KY Executive Inn, Watterson Expwy & Fairgrounds

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The Intrigues continued from page 36

In 1972-74 Brown saddled up with Melvin and Mervyn Stills, promoters from Pittsburgh, forming a revamped Intrigue congregation. The ensemble was managed by Arnold Wolfe, and along with Lucille Whitney they wrote an album that has never seen the light of day. "Phil Terry [of The Intruders] introduced us," Brown said, "and Miss Whitney booked us all through Canada, Detroit's Twenty Grand and Phelps Lounge, as well as the Uptown and Ciro's at 72nd and Ogontz here in Philadelphia." The enrollees were Ronny Hamilton (again), Ben Durr (alumnus of The Royal 5, now singing with The Platters), and Hurley Johnson (from The Ambassadors). "That lineup," Brown said, "wasn't as strong harmonically as we would have liked, so I added Calvin Todd, a tenor, to beef things up. We practiced for a year before we booked a single gig." This ensemble did TV shows with Gladys Knight & The Pips and an extended tour with Smokey Robinson & The Miracles.

Incidentally, this outfit of Intrigues could really hoof it. "You betcha," said Brown, chuckling. "These cats could dance! I mean really dance up a storm. You can attribute that to Hurley. See, he appeared with James Brown, and you couldn't share the stage with James without being a topflight song-and-dance man. We were very much sought-after at that time." Speaking of the inimitable Godfather of Soul, their first tour opened in his home burg of Augusta, Ga., with the master himself and Peabo Bryson and a plethora of other acts. "We were so outstanding," Brown bragged, "he put us off the show, which, by the way, was held on a baseball field. They had a hall, but they sold so many tickets they moved outdoors. Hey, this being Brown's roots, his hometown fans were not about to miss their favorite son. And he wasn't about to be upstaged by some dudes from up north. So we watched the show from out front instead of being in the wings like always. Nevertheless, since we were under contract we still got paid."

They left the bill to appear at Hickory, N.C., which again sold out but with an eerie set of circumstances. "The guy who booked us thought we were a white group," said Brown, "as every white band down there sang 'In A Moment.' So we arrived and there was no dressing room for us, and worse, we had to wade through the entire crowd, which was all white, to get to the stage. We sang 'In A Moment' for 45 straight minutes nonstop and nothing else. Afterwards we hobnobbed with the audience, and it all worked out fine... we never felt threatened or anything." Things weren't so hunky-dory at the Blue Max in Spartanburg, however, where the carefree young men espied their first and last hanging tree. "There we didn't feel as comfortable," Brown said. "We didn't dialect with the folks; it was cold hamburgers from the back door, no steak dinners like Hickoryville. It's amazing how the range of emotions varied in the 1970s over the distance of a couple hundred miles. From the warm sunshine of Hickoryville to the deep chill of the far side of the moon known as Spartanburg. As Richie Ashburn might have said, 'Hard to figure, Harry.'"

The third edition of The Intrigues were Horace Brown, Alfred Brown, Jimmy Fant, James Phillips, and a chap recalled only as "Beans." This chapter of 'Trigues took their bows from 1975-77 and likewise needed a year's preparation. They fled the comfy confines of the continental United States for an endless tour through Europe, including stopovers in the United Kingdom, Sweden and Germany. "We were over there for four months," Brown recalled, "and actually they never wanted us to leave. They kept offering us more engagements, and you wanted to accept so you could leave with some cash. But the cost of living in hotels was expensive so we didn't come home with all that much.

Still, the experience to us was priceless. We ran into numerous performers like Solomon Burke and Edwin Starr [who died in Europe in November 2003] who resided there on a permanent basis. They told us their music was really appreciated over there, and they worked constantly and even issued records for the European market. We all had families, though, and needed guaranteed income, so we couldn't hang around swapping stories with nomads like Kool & the Gang any longer."

The fourth and final roundup had the following troops: Alan Williams, Brown, natch, a chap named Miller, Steve Ferguson, and Bruce Fauntleroy. None of these congregations did any studio work, only the first lineup; by and large, they were performing groups seeking to capitalize on The Intrigues' name in general and the fame of "In A Moment" in particular.

Brown credits Howard, their former mentor at Johnson Homes; Butterball; his wife Jeanette; and especially Louise Lee, Jimmy's sister, as spearheading and supporting the 'Trigues through the ages. "From day one, when we were amateurs cheering up the inmates



The Intrigues' second lineup, from left: Hurley Johnson, Ronny Hamilton, Ben Durr, and Alfred Brown, at Fairmount Park, 1969.

at Veteran's hospital on South Broad Street," he said, "one or the other of them were always there, especially my wife and Louise, fans number one and two respectively, also my godfather, Samuel Patten, who encouraged and nurtured us, too. A gent named Zonie Long can't be left out either; he nudged us all the way to the Uptown. It was he who gathered up most of the folks on our block to buy up half the Uptown for one show. Plus Otis Wood, our valet. Whenever he wasn't around, we struggled with every offstage detail. Understand this: We didn't make this journey alone, not at all. Even the old [*Evening*] *Bulletin* plugged us with a huge article long before we even had a record out. So it was a team of folks from different walks of life who made us who we were. It wasn't just us by any stretch."

CHECK OUT

You think Odom and perhaps Neiberg as well could whip up some barbecue? They sure cooked the books. "With all those records we sold," said Brown, groaning, "we never received a dime in royalties. It really threw a wedge into the group, because Yew Records, when we investigated, mailed checks to our managers, but they steadfastly denied they ever got them."

Fat chance.

"Listen to this," Brown said, exhaling, "a dear friend of mine was the manager of the First Pennsylvania Bank at 12th & Lehigh, which just so happened was the branch

where Odom and Neiburg did business. She told me that they cashed over \$500,000 in checks in a two-year period which were issued by a New York City bank, and she was quite certain they emanated from a music company, which for her was a puzzle. After all, they were in the furniture business, remember? Whatever. I have to trust her because, one, checks of that size you would tend not to forget in a small branch in North Philly, and two, she had no reason to lie. She pulled me into her office one morning and told me this out of the blue. It's not like I pressed her for insider information. Like I said, she was a lifelong friend who smelled a rat and told me so.

"I immediately collected the guys for a sit-down and told them what I heard. But, by this time, they didn't trust me either; for some reason they thought I scooped up the money and pocketed it. Look, do you see me living large in the suburbs in some swank mansion like Neiburg or Odom? No, I'm in a row house just like the other guys well inside the city limits. No offshore banks. No Swiss accounts. No Humvee. I've got credit card bills and a mortgage just like everyone else. In fact, I'm lucky when I make ends meet. For my part, I wish we could get past this and be friends like we were 35 years ago. I miss those guys. They should realize by now we're all in the same boat." ●

Where Are They Now?

Alfred Brown — continues in the music business. He has toured Europe with numerous variations of Intrigues and is presently attempting to break out with a talented young songstress he believes is one of the top chanteuses in the country. To help pay the bills, he also toiled for the Wolf Brothers Box Company and the Zenith Corporation.

James Harris — went to work for the South East Penna Transit Association [SEPTA], where he is still employed today.

James Lee — worked for the Housing Authority until his death in the mid-70s. Prior to The Intrigues he sang with The Del Rios, who backed up Bobby Eli on the song "Big Butters," which found its way onto the Mel Ron CD of the mid-90s.

Ronald Hamilton — also worked for SEPTA, then the school district of Philadelphia as a bus driver. His immediate supervisor was, irony of ironies, Farris Hill of The Madison Brothers, who wrote one of The Intrigues' first melodies, "Let's Dance." Nowadays Hamilton resides in North Carolina.

Danny Odom — Sometime later the wily Odom purchased his own furniture company (hmmmm), and take three guesses as to who was shuffling the stock around. "When I went to his establishment," stammered Brown, "he had the rest of the group employed as furniture movers or pitchmen! Meanwhile, they're sweating up a storm sliding heavy stuff all over the planet while Danny was holed up in an air-conditioned office counting the profits. And they still didn't have a clue. Didn't think for a minute where did Danny get his startup cash. Boy oh boy, there's nothing dumber than a bunch of young singers, me included."

Irv Neiberg — The former furniture leviathan checked out of this world in the mid-70s via a bullet to the brain. A coroner's report subsequently stated it was administered by his own hand.

want lists

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

CHARLIE MILLER

267 MAPLE ST #2
KEARNY, NJ 07032-2013

Honeycombs "Here are the HONEY-COMBS" ON VEE JAY IN-88001
Soundtrack "Eddie & The Cruisers"
Soundtrack "Eddie & The Cruisers, VOL. 2"
Los Shakers, any South American 45's, EP's & LP's.
Soundtrack "The Godfather"
Soundtrack "The Godfather II"
Soundtrack "The Idol Maker"
Gerry/Pacemakers" any picture sleeves!

GEORGE B. LOCKWOOD

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

"Please help me complete my singles & picture collection. I need the following items and will answer all replies. Only respond with clean vinyl, promo or stock (unless noted otherwise), first pressing singles, in M- or better condition."

Jimmy Darren • There's No Such Thing, 45 only, Colpix 102
Rich Lane • Never Been Wanted By You, 45 only, Bronco BR1-01
Thunderclap Newman • Something in The Air (This # Only), 45 only, Track 2656
Jeff Stevens • Johnny Lucky & Suzi 66 (Stock), 45 only, Atlantic Am. 99259
Gary Stewart • Brotherly Love (Stock Only), 45 only, RCA 13049

BEAMON FORSE

3 COTTERDALE AVENUE
GATESHEAD

TYNE AND WEAR
NE8 4JP, ENGLAND

E-MAIL:

REDMAN55@BTINTERNET.COM

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.

JAMES BAIRD

P.O. BOX 132
PORT TOWNSEND, WA 98368
STING19771@ICQMAIL.COM

VG Condition or Better
The Nomads Thoughts of a Madman/From Zero Down 45
TornadoT-159, 1966 or 1967.
The Nomads From Zero Down LP Crypt 006 1985.

BRUCE BURATTI

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

E-MAIL: bburatti@rcn.com

This is my want list of 45s (& a few LPs).

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

AVCO 4589-Jive Five-Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay)
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
KEY-LOC 1010-Sunny & the Sunliners-I Want to Come Home for Christmas
KEY-LOC 1025-Sunny & the Sunliners-Banana Juice/Norma la de Gaudalajua
KEY-LOC-1044-Sunny & the Sunliners-When it Rains/Im no Stranger
LEMANS 008-Danleers-I'm Sorry/This Thing Called Love
MALA 509-Don & Jaun-The Heartbraking 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
SUNGLOW 106-Sunny & the Sunliners-Wont You Tell Me
SUNGLOW 123-Sunny & the Sunliners-If You Don't Love Me
SUNGLOW 125-Sunny & the Sunliners-Again/Roly Poly
TEAR DROP 3079-Sunny & the Sunliners-Trick Bag/Cheating Traces
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 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"

BOB

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APT. 2GS
NEW YORK, NY 10011 USA

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

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PHONE: 253-564-3386

E-MAIL:

PEGGRECORDS@FOXINTERNET.NET

WEB SITE:

WWW.PEGGRECORDS.COM

This is a list of some of my wanted 45 rpm records for my personal collection. You may see the complete list by logging on to my Web site at www.peggrecords.com. From the home page, click on "My Want List". I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45's of all types.

BOB ALEXANDAR, COME BACK
LINDA, GIGANTIC 4590
JOHNNY ARGO, MY DREAM GIRL, CIRCUS 1108
GARY ARTHUR, THE LITTLE THINGS, DEBBY 067
JOE BABCOCK, A WAY OF LIFE, PRESIDENT 427
FREDDY BERGEN, BROWN EYES, TREND 4105
TONY BERTOLET, LIFEGUARD STAND, DORE 786
BOBBY FULLER FOUR, TAKE MY WORD, MUSTANG 3004
BRIDGET, AMERICA 209-264-3766, SPARROW 125
BOB CALLENDER, BABY, I'M READY, GOLD 102
CHANO AND THE RIALTOS, GUARDIAN ANGEL, JIN 154

FRANKLIN J SHANK

7540 KELLOGG RD
CONCORD, OH 44077

PHONE: (440) 357-0869

45 RECORDS

Robert Mitchem, Six Days on the Road, Monument, Innocents, Pain in my Heart, Indigo
Tommy Crider, Sandy, Token
Russ Vestee, A Touch of Venus, Amy
Albert Stone, Don't Believe Him Donna, Reprise
Charlie Louvin, Lovin Brothers, Daddy's Home, First Generation, The Bells, Moody Manitoba, Morning, Polydor

discoveries

ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

"BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$125.00

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

PREPARING YOUR UNIT SPACE ADS

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

Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1"

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

All prices are per issue.

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

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

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

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

RATES:

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

FULL PAGE (10" X 12 1/2")	.....\$640.00
THREE QUARTER PAGE (10" X 9 1/4")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	.....\$360.00
HALF PAGE VERTICAL (4 7/8" X 12 1/2")	.....\$360.00
QUARTER PAGE (4 7/8" X 6 1/4")	.....\$200.00
EIGHTH PAGE (4 7/8" X 3 1/8")	.....\$110.00
SIXTEENTH PAGE (2 3/8" X 3 1/8")	.....\$58.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

DISCOUNTS:

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

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

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

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

Discoveries

700 E. State St.,
Iola, WI 54990

WHERE TO
SEND
YOUR AD:

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 209 (October)

SEPTEMBER 1

Mailing Date September 13

Current Bidding Deadline

→ OCTOBER 31

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

Ad Deadline, Issue 211 (December)	.....November 2
Mailing Date, Issue 211November 15
Auction Closes, Issue 211December 31

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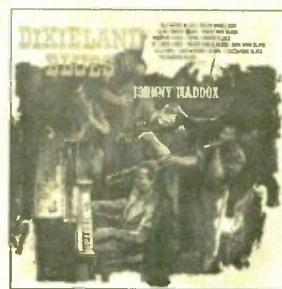
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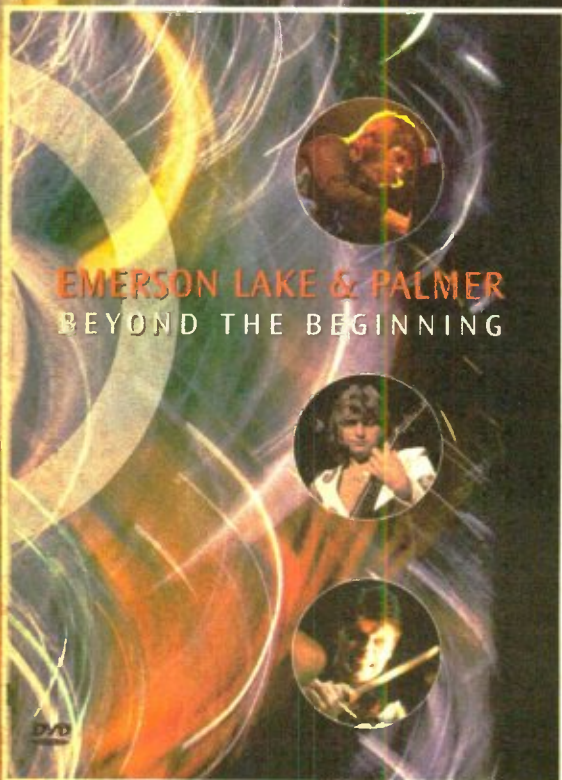
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By Martin Koppel and Tim Brown

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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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