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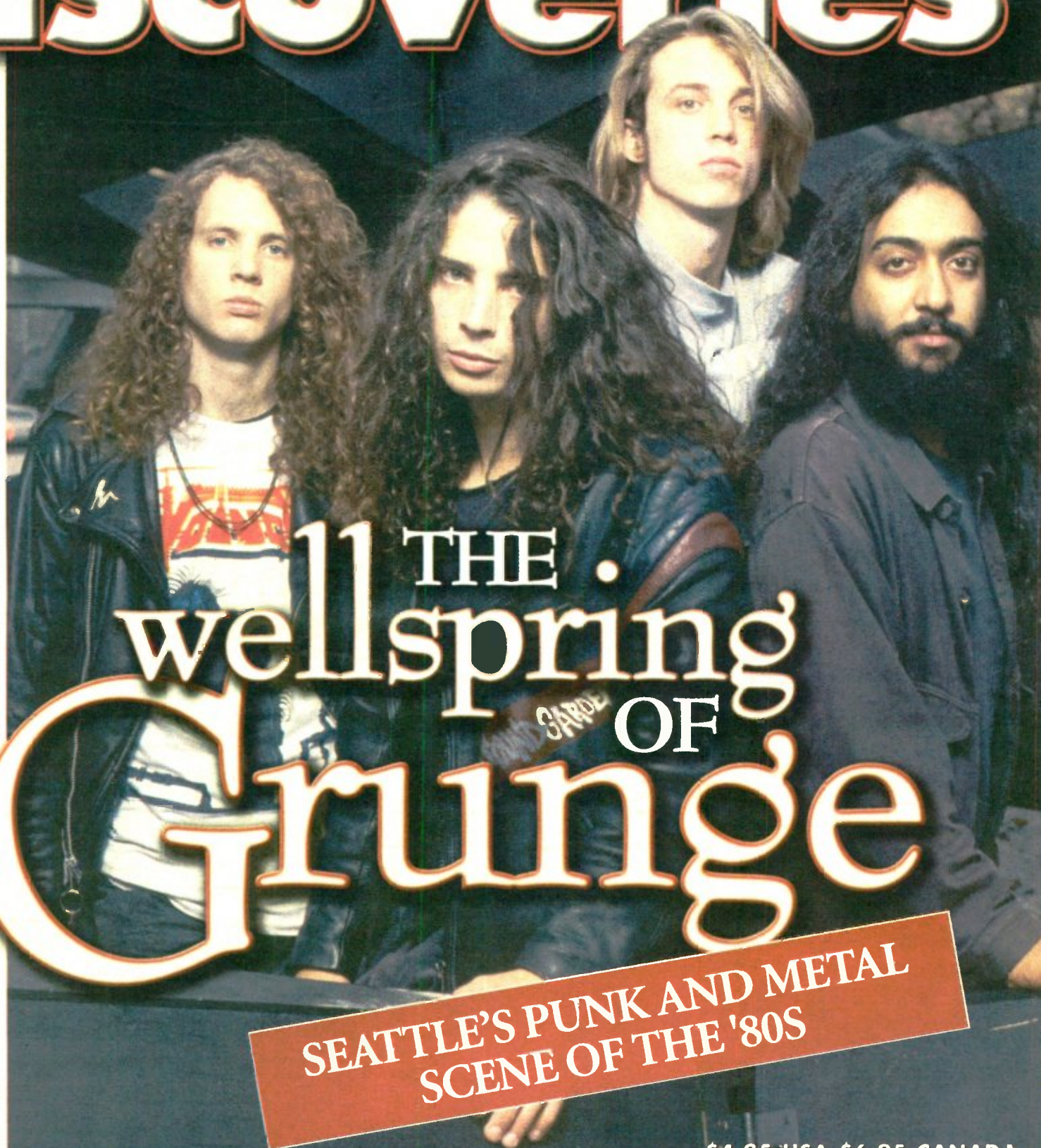
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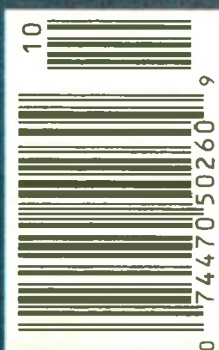
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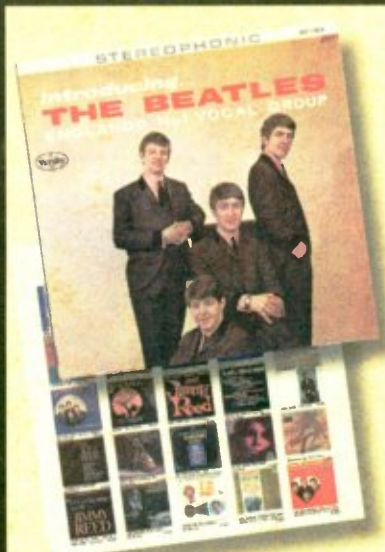


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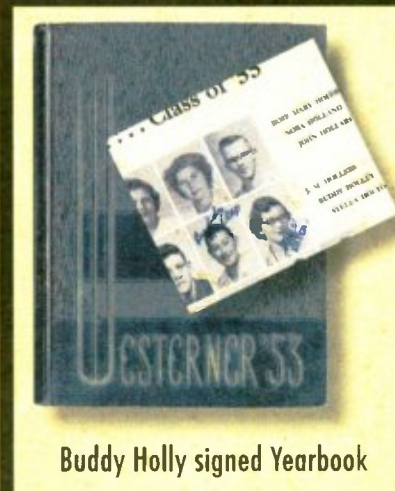
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HOT BOX table with columns for CD Title, Label, Mono/Stereo, Price. Lists popular CD releases like Bobby Shriver, Bill Black's Combo, etc.

HOT NEW CD ARRIVALS

Large table listing new CD arrivals with columns for artist/album, label, price. Includes Cannibal & The Headhunters, Jackie Lee Cochran, etc.

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Contents

Features

- The Picture Sleeve Archive** — "A Song Is Born" at the Country Music Hall of Fame®. by Stephen M.H. Braitman12
- Market Watch** — Fans and collectors of The Beach Boys' memorabilia have many reasons to smile. by Robin Platts15
- Seattle in the '80s** — See what was brewing in Seattle before "grunge" bubbled over? by Chris Nickson16-20
- The Wailers** — Enjoy a "Tall Cool One" with Tacoma's garage-rock specialists. by Chris Nickson22-25
- Swamp Pop** — The joie de vivre of southern Louisiana is captured in song. by Jeff Hannusch26-27
- Liberty Records** — With Bobby Vee's help, The Crickets landed a Liberty Records deal. by Michael "Doc Rock" Kelly.45
- Vocal Group Hall Of Fame** — Don't forget to send in your ballot, inserted into the September issue of *Discoveries*. Deadline is Sept. 30.49



The U-Men included a pre-Guns N' Roses Duff McKagen on guitar. Here they're live at Oddfellows Hall, Seattle, in 1984.

Departments

- Disc Mail** 6
- Editorial** by Cathy Bernardy 6
- Disc News** by Todd Whitesel 8-9
- Stuff I Like** by Todd Whitesel 10
- Disc Reviews**21, 29, 49, 51, 59
- Pondering Aloud** by Ray Sidman. . 30
- Grim Reporter** by Phast Freddie Patterson. 50, 52

Advertising

- Advertising Directory 62
- Advertising Information Page 61
- Big Unit Space Advertising 46
- Classified Advertising 58
- Disc Convention Schedule 54
- Disc Stops 56
- Spotlight Advertising 48
- Spotlight on the Internet 28
- Unit Space Advertising 35
- Want List Advertising 60

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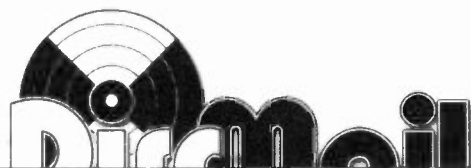
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8	5.0	5.2	5.5	5.5	6.2	6.6	7.0
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20	6.0	7.5	7.4	8.0	10.0	12.4	14.0
21	6.5	7.8	7.4	8.0	10.0	12.4	14.0
22	6.0	7.5	7.6	8.0	11.2	13.0	15.0
23	6.0	7.2	8.0	8.0	11.0	13.0	15.0
24	6.5	7.8	8.3	9.0	12.0	14.4	16.4
25	7.0	8.0	8.4	9.0	12.0	14.0	17.0
26	7.4	8.4	8.5	10.0	12.0	15.6	17.6
27	7.0	8.0	8.9	10.4	11.7	15.0	18.0
28	7.5	8.5	9.2	10.4	11.9	15.0	18.0
29	7.6	8.2	9.6	11.0	11.9	16.0	19.4
30	7.9	8.9	9.6	11.2	14.5	16.6	20.4
31	7.9	9.0	9.9	11.6	14.5	17.0	20.0
32	8.6	9.7	10.5	11.8	15.4	17.5	21.2
33	8.2	9.4	10.7	12.2	15.9	18.0	21.0
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215	2	400-402	4
216-225	3	403-406	3
226	2	407-408	4
227	3	410-413	3
228-229	2	420-424	4
230-233	3	425-426	3
233-237	4	427	4
238-243	3	430-431	2
244	2	434-436	3
245-249	3	437-440	2
250-254	2	440-453	3
255-259	3	454-457	2
260-264	2	458-459	3
270-274	3	460-464	4
275-285	4	467-468	3
754-757	5		
758	6		
759	5		
760-767	6		
768-769	7		
800-812	6		
813-816	7		
820	6		
821	7		
822-823	8		
824-825	7		
826-828	6		
829-834	7		
835	8		
836-843	7		
844	6		
845-853	7		
854	6		
855-857	7		
858	6		
859-860	7		
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862-863	7		
864	6		
865-875	7		
876	6		
877-880	7		
881	6		
882-883	7		
884	6		
885	7		
886-889	8		
890-895	9		
896-898	8		
899-904	9		
905-911	8		
912-916	9		
917-918	8		
919-924	9		
925-929	8		
930-934	9		
935-939	8		
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Effective 5-1-01



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 in 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 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**

{We ran this letter in the Sept. issue of Discoveries and received a reply from Ted Clark almost immediately (but of course immediately after we went to press!). His reply follows. — Ed.

"Thanks for your comments on my article. But I'm sorry to say that the Hal 'Cornbread' Singer song titled 'Rock Around the Clock' was not released in the period 1947-49. It was recorded in New York in 1950 and was his sole release on Mercury 8196. Presumably it was released in 1950 as well. Interestingly, the 10-second instrumental intro to Singer's version sounds, at least to my ears, exactly like the theme song for the PBS series Antiques Roadshow. Although Singer's 'Rock Around the Clock' is a very good up-tempo song, it is not musically or lyrically the same song as Bill Haley's. Anyone interested in listening to Singer's 'Rock Around the Clock,' as well as his other excellent R&B releases between 1948-51, should check out his CD on Classics 5073.

"Short of seeing your psychiatrist, perhaps the song you remember is Wynonie Harris' 'Around the Clock Blues,' which was issued in 1945 on Philo 103. It is one of many songs issued before Haley's 'Rock Around the Clock' that used the 'around the clock' theme.

"Coincidentally, it was Singer's tenor sax that helped back up Harris' 'Good Rockin' Tonight' (King 4210), which was recorded in December 1948 and was a big R&B hit in 1949. Is it possible that this is the song that you remember? Maybe your psychiatrist can help."

Rocky Mountain slight

Why was there no discography for the John Denver story? It really should be a *Goldmine/Discoveries* policy to have a comprehensive discography with all stories about bands or individuals. Even if one doesn't collect the artist involved, it still should be a mandatory part of the story and research.

**Bob Self
via e-mail**

*{Bob, while we try to provide as many complete discographies as possible (generally more in *Goldmine* than in *Discoveries*), we tend to focus more on artists and groups whose work has some collector value.*

There is a large body of work for John Denver, for example, but very little of it has much premium value at the present time. — Ed.}

The Du Mauriers again

I was reading through some past editions of *Discoveries* and noticed a letter from David Clarkson (October 2003) regarding an obscure '50s doo-wop group, The Du Mauriers. The Du Mauriers' "All Night Long" (Fury 1011) is one of my favorite up-tempo tracks from the late '50s. Clarkson proposed that the group was named after the famous writer Daphne Du Maurier and probably contained some members of The Velvets, who sang the song "I-I-I," also on Fury.

I think he may be wrong about the name. Du Maurier certainly was (and is) a cigarette. It was made by British Tobacco and is still made by one of their offshoots in Canada. It is sold in a stylish flat red box. In the 1950s the cigarettes were sold worldwide and marketed as a prestigious imported brand for the "classy." No doubt this would have been the case in New York also and inspired the name of the group.

Nevertheless, Clarkson could be right and wrong about the Daphne Du Maurier connection. Du Maurier cigarettes were named after Daphne's father, Gerald Du Maurier, who was a famous actor in the '20s and '30s. Part of his stage work involved cigarettes, and he was paid to provide his name to British Tobacco. I think it's far more likely that a Brooklyn group would use the name of a classy cigarette than they would use the name of someone who was essentially a writer for female readers. I guess only surviving group members know for sure.

As for the group's personnel, it is possible that they contained members drawn from other groups recording for Robinson at this time, including The Velvets. However, in an interview in *Record Exchanger Magazine* (No. 10, 1972), Robinson stated that he cut The Velvets with The Vocaleers and Mellomoods at Bell Tone studio, "and after the Teenchords I cut The Du Mauriers and Duals." He doesn't give any indication that The Velvets and Du Mauriers are connected, but it is certainly possible.

**Chris Haymes
Melbourne, Australia
via e-mail**

Online shoppers not all "bottom feeders"

I'm responding to John Tefteller's article in the July issue of *Discoveries*, in which he states that eBay sellers and buyers are "bottom feeders" with little chance at anything rare. As a buyer in the past few months I've picked up two Playboy Thomas 45s on Swingtime in the original sleeves, Floyd Dixon's "Red Cherries" on Aladdin and Sammy Lewis on Sun. In addition I've copped Roosevelt Sykes on white-label/script, Imperial Bill Flagg's "Go Man Go" on Tetra and Junior Thompson on Meteor, as well as several very cool rock 'n' roll 45s from solid '60s Brit bands, which in my opinion are the collectibles of the future. This is not to say that there's not a lot of crap, but anyone who has spent hours and hours looking through the record bins at the local thrift store (a once fruitful source of goodies that has been reduced to the dregs of the dregs) knows that it's *much* easier and pleasurable to cruise through the endless lists on eBay. Of course I don't claim that you will find the depth of quality stuff such as Tefteller sells in his ads — some of which are truly staggering (the ad for vocal group material, in the August issue, for example, is very impressive indeed), but just last night I was checking out eBay and some dude has The Rolling Stones' "Street Fighting Man" picture sleeve for sale. The bid was already more than \$17,000, and there was a copy of "Heart Of Stone" in mint shape for \$575. My point is not to denigrate Tefteller or his way of digging up records (we all know he's one of a handful who have made a successful living at dealing records) but to let him know that there are good deals out there on the 'Net if you look for them.

**Mike Pavone
via e-mail**

Editorial

Our hearts ache for New Orleans

"I'm not sure, but I'm almost positive that all music came from New Orleans."

— Ernie K-Doe

As I began work on the annual *Goldmine Travel Guide* the week before this *Discoveries* went to press, I kept thinking of all the New Orleans music sites and festivals literally in Hurricane Katrina's wake. I wondered how the Louisiana State Museum New Orleans Jazz Exhibition (in the Old U.S. Mint building), Preservation Hall, Cosimo Matassa's legendary studio building and the New Orleans Jazz National Historical Park weathered the flood. Will the Jazz & Heritage Festival, Satchmo SummerFest, French Quarter Festival, Voodoo Music Experience and others be staged in the next year? Will Mardi Gras turn into a somber event? Partially I wondered these things just because of the work I was doing, but knowing that the heartbeat of the city pulsates to the rhythm of jazzy horns and that even funerals can be music-filled celebrations, for the festivals not to take place would hurt more than the city's bottom line — it would wound its very soul.

A *Goldmine* subscriber calling in the news that Fats Domino was missing sent us worrying about all the New Orleans musicians, legendary and otherwise, affected by the hurricane. Domino was later confirmed rescued, Allen Toussaint safe at the Superdome awaiting evacuation, and Irma Thomas evacuated too. Whew, a tiny shred of good news.

Check out this list of people who came from or developed in New Orleans: Domino, Professor Longhair, Little Richard, Lee Dorsey, Toussaint, Huey Smith & The Clowns, Bobby Charles, Earl King, The Dixie Cups, Smiley Lewis, Shirley & Lee, Clarence Henry, Lloyd Price, Thomas, K-Doe, Willie Tee, The Meters, Chocolate Milk, The Neville Brothers, the Marsalis family, Galactica, and Papa Grows Funk. Rappers such as Master P and Juvenile grew up in New Orleans housing projects. Let's not forget Cajun and zydeco artists such as Buckwheat Zydeco, Boozoo Chavis, and Clifton Chenier. The list could go on this side of forever.

The length of the country away, I sat in Wisconsin and wished I could somehow magically zap some food and water to the stranded people as they waited for help to arrive. Sure I gave money, but I wish I could have eased their suffering immediately. As I worked on the *Travel Guide* I put Dirty Dozen Brass Band in the CD player, and I came up with an additional contribution idea. (People, dig through your collections and stage a New Orleans tribute while you watch the news, pray or sign up to contribute money or volunteer time.) I think I will investigate New Orleans—or Mississippi-music related places to donate my cash, somewhere that may get overlooked after the mad dash to give money in that first week of the storm (or a foundation to save the marshland, which is NOLA's natural defense against hurricanes and is rapidly eroding). The economic aftershocks will rock 'n' roll the city for years to come, certainly, and the city is not known for its dedication to its music sites: Louis Armstrong's childhood home was razed in the 1960s to make way for the Orleans Parish Prison, for instance.

However you choose to help, definitely do something. So many genres owe their roots to New Orleans music, it's the least we can do as music fans.

Enjoy our story on the city's swamp pop music on page 26 in this issue as you crank up the tunes and open your wallet. We'll keep you up to date on the music festivals.

— Cathy Bernardy

Send your letters, comments and suggestions to:

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Table listing auction items for Section D, including artists like '601 Columbia', '602 Columbia', '603 Columbia', etc.

What's Happening

Put 80 candles on the cake, light 'em up and make a wish, because the thrill is not gone. To celebrate the 80th birthday of blues legend **B.B. King**, Universal Music is releasing *B.B. King & Friends*. King is joined by **Bobby "Blue" Bland**, **Eric Clapton**, **Sheryl Crow**, **Roger Daltrey**, **Glenn Frey**, **Billy Gibbons**, **Daryl Hall**, **Elton John**, **Mark Knopfler**, **John Mayer**, **Van Morrison** and others to tackle tunes such as **Willie Nelson's** "Funny How Time Slips Away," **Jimmy Rogers'** "Rock This House," and **Sonny Boy Williamson's** "Early In The Morning." Look for it Sept. 13.

Pipeline

Artemis, **Jesse Colin Young**, *The Very Best Of* (two CDs). Sept. 6.

Backporch Records/EMI, **Charlie Sexton**, *Cruel And Gentle Things*. Sept. 13. First Sexton album in 10 years.

Bandit, **George Jones**, *Hits I Missed... And One I Didn't*. Includes duet with **Dolly Parton**. Sept. 13.

Blue Hand, **Jo Jo Gunne**, *Big Chain*. The band's first release since 1972 features all original members performing new versions of songs from their debut album in addition to new material. Sept. 27.

Blue Note, **Jimmy Smith**, *The Sounds Of*; **Stanley Turrentine**, *That's Where It's At*. Sept. 13; **Thelonius Monk Quartet**, *Live At Carnegie Hall*. Features Thelonius Monk and **John Coltrane** together in a 1957 performance. Sept. 27.

Capitol, **The Move**, *Message From The Country*. Remastered album with three bonus tracks. Sept. 6; **Paul McCartney**, *Chaos And Creation In The Back Yard*; **B.B. King**, *The Original Greatest Hits*. Sept. 13; **The Band**, *A Musical History* (five-CD/DVD set). Sept. 20.

Chronicles, **The Four Tops**, *20th Century Masters*; **Elton John**, *Captain Fantastic And The Brown Dirt Cowboy — Deluxe Edition* (two CDs). Disc two includes the only recorded live performance of CFATBDC from Wembley Stadium June 21, 1975; **Loretta Lynn**, *20th Century Masters: The Christmas Collection*. Sept 13; **Peter Dinklage**, *Frampton Comes Alive!*, remastered album with bonus DVD. Sept. 20.

Columbia, **Bruce Springsteen**, *VH1 Storytellers*. Expanded and re-edited DVD of Springsteen's show taped April 4, 2005, in Red Bank, N.J. The disc includes performances of eight songs — "Devils & Dust," "Blinded By The Light," "Brilliant Disguise," "Nebraska," "Jesus Was An Only Son," "Waitin' On A Sunny Day," "The Rising" and "Thunder Road." Includes includes a 5.1 Surround Sound mix and a stereo mix. Sept. 6.

Columbia/Legacy, **Miles Davis**, *The Cellar Door Sessions 1970* (six-CD set). Sept. 27. **Ravi Shankar**, *The Essential Ravi Shankar* (two CDs). This 20-track collection represents Shankar's recorded work from 1957-90 including collaborations with **George Harrison**. Oct. 4.

Cuneiform, **Djam Karet**, *Recollection Harvest*. Sept. 20.

Di Cristina, **Vashti Bunyan**, *Lookaftering*, Oct. 25. This is Bunyan's first new solo album in 35 years.

Dualtone, **Norman & Nancy Blake**, *Back Home In Sulphur Springs*. Sept. 20.

Duluth Rocked Media, **various artists**, *Sensational 60s, Vol. 2*. Sixteen-track collection of '60s artists who performed in the upper Midwest including **Johnny Jay**, **Vic Martinson**, **Johnny Lidell**, **Vaqueros**, and **Electras**. (www.duluthrocked.com) September.

Eagle Rock, **Average White Band**, *Live At Montreaux, 1977* (DVD). Sept. 6; **Dickey Betts & Great Southern**, *Back Where It All Begins — Live From The Rock And Roll Hall Of Fame And Museum* (CD/DVD set); **Marianne Faithfull**, *Live From The Henry Fonda Theater* (CD/DVD set); **Lou Reed**, *Live At Montreaux 2000*. Sept. 20; **America**, *The Encore Collection: Live In 1975*. October.

Empire Musicwerks/Universal, **Mojo Gurus**, *Shakin' In The Barn*. Sept. 20.

Epic, **Traffic**, *The Last Great Traffic Jam*. Includes bonus CD. Sept. 20.

Friday Music, **Manfred Mann's Earth Band**, *2006, Somewhere In Africa* (reissue of 1982 album with bonus tracks) and *Criminal Tango* (reissue of 1986 album with bonus tracks). Sept. 13.

HackTone Records/Shout! Factory, **Lewis Taylor**, *Stoned*. Sept. 6.

Heads Up, **Bona Fide**, *Soul Lounge* and **Joe McBride**, *Texas Hold 'Em*. Sept. 27.

Hollywood, **Queen & Paul Rodgers**, *Return Of The Champions* (two CDs). Sept. 13.

Infernal Recordings, **Greg Dulli**, *Amber Headlights*. Sept. 6.

InsideOut, **King's X**, *Ogre Tones*; **Spock's Beard**, *Live In 2005 — Gluttons for Punishment*; and **Sieges Even**, *The Art of Navigating The Stars*. Sept. 27.

King Easy/Rykodisc, **Dana Cooper**, *Made Of Mud*. Sept. 13.

Koch Records, **Jerry Douglas**, *The Best Kept Secret*. Sept. 20.

LHR, **Levon Helm**, *Midnight Ramble Sessions Box Set Vol. 1 & Vol. 2*. Sept. 20.

Liquor And Poker Music, **The Thieves**, *Tales From The White Line*. Oct. 4.

MLP, **Gong**, *Live In Sherwood Forest '75*. Previously unreleased live performance. Sept. 8.

Mobile Fidelity, **Earth, Wind & Fire**, *That's The Way Of The World* (Ultradisc SACD). Sept. 6.

Music Video Distributors, **Pink Floyd**, *Committee*. DVD of the 1968 British film features the original Floyd soundtrack and **Manfred Mann** vocalist **Paul Jones** and **Arthur Brown** performing "Fire." Sept. 13.

Mute, **M83**, *s/t*. Sept. 6; **Mr. Oizo**, *Moustache (Half A Scissor)*. Sept. 20; **Mick Harvey**, *One Man's Treasure*. Oct. 18.

New West, **Old 97's**, *Alive & Wired*. Sept. 20.

Portia, **Amestory**, *s/t*. Oct. 4.

Radioactive, **The Mascots**, *Ellpee*. Reissue of 1966 Decca album; **Joseph**, *Stoned Age Man*. Reissue of 1970 album originally released on the Scepter label.

RCA/Legacy, **Jefferson Starship**, *Red Octopus*. Reissue includes five bonus tracks. Sept. 13.

Real Records/Bogalusa Records, **The Benjy Davis Project**, *The Angie House*. Sept. 27.

Record Collection, **Mt. Egypt**, *Perspectives*. October.

Rhino, **Pixies**, *Pixies Sell Out*. Live DVD includes performances of 27 songs from their concert in Belfort, France, as well as bonus material from shows in the United States, Japan, England and Scotland. Sept. 20.

Rounder/Lomax Archives, **Jelly Roll Morton**, *The Complete Library Of Congress Recordings*. First-ever complete set of Morton's 1938 recordings on seven discs plus a bonus disc of interviews of Morton's peers by Alan Lomax. The songs were remastered from the LOC's original acetate discs using Sony Direct Stream Digital technology and restored using the Cedar Cambridge™ system. Set includes Alan Lomax's biography, *Mister Jelly Roll*, a new 80-page book with an appreciation by John Szwed and many rare photographs; expanded liner notes and new, comprehensive transcription, with Lomax's hand-written annotations, included as an Adobe® .pdf document. The set comes housed in a deluxe piano-shaped package with cover illustrations by R. Crumb; **Bruce Cockburn**, *Speechless*. Album of instrumentals. Sept. 27.

Rykodisc, **Big Star**, *In Space*. First new studio release in 30 years. Sept. 27.

Sanctuary, **Gryphon**, *Crossing The Styles*. Two-CD set. Sept. 13; **Earth, Wind & Fire**, *Illumination*; **Todd Rundgren**, *Liars Live*. Sept. 20; **Ric Ocasek**, *Nextday*. Former Cars member **Greg Hawkes** guests. Sept. 27. **Journey**, *Generations*. The 14-song collection features lead vocals by all five band members: **Neal Schon**, **Ross Valory**, **Jonathan Cain**, **Steve Augeri**, and **Deen Castronovo**. Oct. 4.

Shout! Factory, **Buckwheat Zydeco**, *100% Fortified Zydeco*, reissue of 1983 release; **Hubert Sumlin**, *Healing Feeling*, reissue of 1990 Blacktop release; **Shawn Amos**, *Thank You Shirl-ee May (A Love Story)*. Sept. 13. **Mel Tormé**, *The Bethlehem Years*, 16-track, first-ever comp of Tormé's Bethlehem label songs. Sept. 20. **Johnny "Guitar" Watson**, *A Real Mother For Ya, Ain't That A Bitch* and *Funk Beyond The Call Of Duty*. The three reissues each contain two previously unreleased bonus tracks. Oct. 11; **Herb Alpert & The Tijuana Brass**, *A Christmas Album*; **Jim Croce**, *Have You Heard Jim Croce Live*. Oct. 18.

Silverline, **Richard Thompson**, *Old Kit Bag* (DualDisc). Sept. 6.



Your questions, comments, criticisms or suggestions for future topics for this column are most welcome.

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Silvertone, **Buddy Guy**, *Bring 'Em In*. Includes guest performances by **Carlos Santana**, **Keith Richards**, **John Mayer**, **Keb' Mo'**, **Willie Weeks**, **Bernie Worrell**, and **Danny Kortchmar**. Sept. 20.

Smithsonian Folkways, **various artists**, *Dark Holler: Old Love Songs & Ballads*. This 26-song set features Appalachian-style solo songs by **Dillard Chandler** and his peers, including **Dellie Norton**, **Cass**, **Lee** and **Berzil Wallin**, **Lisha Shelton**, and **George Landers**, in Madison County, N.C. The music was recorded by folklorist, musician, filmmaker and photographer John Cohen in 1963, '65 and '67. Chandler and company perform tunes such as "Cold Rain & Snow," "I Wish My Baby Was Born," "Gastony Song" and "Little Farmer Boy." A bonus DVD contains Cohen's 1973 film *The End Of An Old Song*, which features Chandler. Sept. 27.

Snapper, **Eric Burdon**, *It's My Life* (two CDs).

Sugar Hill Records, **Dolly Parton**, *Those Were The Days*, Oct. 11.

Sundazed, **The Peanut Butter Conspiracy**, *It's A Happening Thing: The Best Of...* First-ever best-of compilation of PBC features 20 tracks, rare photos and band member interviews. Three of the tracks are previously unreleased. There is also a limited-edition 7-inch single on colored vinyl (with picture sleeve) of PBC's "Big Bummer"/"Love's Last Ground," two unissued studio demos from 1966 not available anywhere else. More 7-inch singles: **Iggy And The Stooges**, "Search And Destroy"/"Penetration," comes in picture sleeve and features the Mainman mixes. **The International Submarine Band**, "One Day Week"/"Sum Up Broke." First-ever reissue of ISB's ultra-rare 1966 Columbia Records release. Cut from the original mono masters and housed in a picture sleeve with previously unseen photos; **Jefferson Airplane**, *Takes Off and After Bathing At Baxter's*, first LP reissues featuring the original mono mixes. Sept. 20.

Surfdog Records, **The Brian Setzer Orchestra**, *Dig That Crazy Christmas*. Oct. 18.

Trojan, **Toots & The Maytals**, *Roots Reggae* (six-CD set). Sept. 20.

United For Opportunity, **Mark Gardener**, *These Beautiful Ghosts*. First-ever solo album from singer/songwriter of **Ride**. Oct. 11.

Vanguard, **Joan Baez**, *Blessed Are and One Day At A Time*. Sept. 13.

Varèse Vintage, **Roy Clark**, *Bluegrass*. Sept. 13; **Gene Autry**, *Year-Round Cowboy* and **Arthur Lee and Love**, *Live In San Francisco At The Great American Music Hall 1/16/04*. Oct. 11.

Virgin, **Boz Scaggs**, *Fade Into Light*. Sept. 27.

Voiceprint, **The Crimson Jazz Trio**, *The King Crimson Songbook Volume One*. Sept. 27.

Warner Bros./Reprise, **Neil Young**,

Prairie Wind (CD/DVD combo). DVD includes footage of making the album. Sept. 27.

Water, **Cluster & Eno**, self-titled reissue of 1973 release. Aug. 23. ●

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todd.whitesel@worldradiohistory.com

Before there was **Electric Light Orchestra** there was **The Move**, the brilliant psychedelic rock band led by **Roy Wood**. In 1970, **Jeff Lynne** left his band, **Idle Race**, and joined Wood's **Move**, which released three more albums before calling it a day. Lynne, Wood, and **Move** drummer **Bev Bevan** would go on to form **ELO**. The **Move's** last, 1971's *Message From The Country*, has been remastered and expanded to include nine bonus tracks, including newly discovered studio recordings. There's rock, pop, psych and doo-wop. It's bold ("Until Your Moma's Gone"), at times bizarre ("Ben Crawley Steel Company") and very British ("My Marge"). The title track with its booming bass and harmonies is a natural predecessor to **ELO's** brilliant "10538 Overture," which was released later in '71. (Capitol/EMI)



Jefferson Starship's 1975 release, *Red Octopus*, gave the band a massive hit with **Marty Balin's** ballad "Miracles," which was edited for radio play due to its risqué content and length (the album and single versions appear here on the remastered reissue, which also features four previously unreleased live tracks). And there's more to wrap your tentacles around: The cynical "Fast Buck Freddie" is a right-on rocker, "Al Garimasu (There Is Love)" features a lyrical guitar solo from 21-year-old **Craig Chaquico**, **Papa John Creach's** fiddle gets front billing on the appropriately titled "Get Fiddler," and the eclectic capper "There Will Be Love" is part ballad, part rocker and all soul. The 'Ship even ventures into proggy territory on the instrumental "Sandalphon." This is the band's finest moment. (RCA/Legacy)

Dave Swarbrick established himself as one of Britain's most talented fiddlers working with the **Ian Campbell Folk Group**, **Martin Carthy**, and **Fairport Convention** in the 1960s and '70s. In the mid-70s Swarb jumped into solo waters and released the first of six albums during a particularly prolific period between 1976-83. That music features heavily on *It Suits Me Well: The Transatlantic Anthology* — a terrific two-disc collection of Swarbrick's fabulous reworkings of traditional British Isles folk tunes. Disc two is a blistering live set taken from two performances at the Cambridge Folk Festival in 1980 and 1984. The music had me jiggling across the living room floor until my knees nearly gave out. (Castle Music)



Bert Jansch is one of those great guitarists you may never have heard. He's a fingerpicker's picker. Give the 21-tracks on *Running From Home — An Introduction To Bert Jansch* a spin and discover why **Jimmy Page**, **Neil Young** and others hold Jansch in such high esteem. (Page took Jansch's arrangement of the traditional tune "Black Waterside," tweaked it and emerged with the instrumental "Black Mountain Side," found on **Led Zeppelin**.) Jansch's gruff voice provides a rough grace to songs such as "Crimson Moon," "The Mountain Streams" and "The January Man." And if you've heard only **Roberta Flack** sing "The First Time Ever I Saw Your Face," Jansch's version will be an ear-opener. (Sanctuary Records)

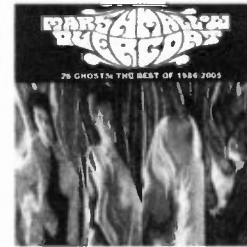
Keyboards and **Brian Eno** are synonymous, but keyboard improvisation is not. This makes the reissue of

his first collaboration with German improv group **Cluster**, titled *Cluster & Eno*, from 1977, so compelling. Many of the techniques Eno perfected with his discreet music are here — loops, repeated figures and the like. The songs are given time to establish a flow and identity before the musicians reshape them beyond the themes using piano and synthesizers. It's not quite ambient and definitely not new age. The music unfolds and reveals new colors with every listen. (Water Records)



(Dionysus Records)

Prairie Wind is **Neil Young's** latest album, and it contains some of his strongest material in years. The 10 songs are a personal journey through the past into the present. Young examines family, growing up on the Canadian prairie, loss, love and more. Musically, it recalls the acoustic side of *Harvest* and *Comes A Time*, although on neither does Young include a song such as "When God Made Me." It's a questioning, gospel-tinged tune that would have sounded at home sung by **Elvis Presley** and **The Jordainaires**. An accompanying DVD (not available at press time) reveals Young and band in Nashville, during the recording process of the album. Should be a treat. (Warner Bros./Reprise)



Varèse Sarabande has a nifty collection dedicated to the perky bands who strummed big chords and sang big choruses in the 1970s and early '80s (they call it power pop). *20 Greats From The Golden Decade of Power Pop* features popsters such as **Raspberries** ("Go All The Way"), **Big Star** ("In The Street"), **Flamin' Groovies** ("Shake Some Action"), and **Badfinger** ("Baby Blue"). It's a fun mix of the obvious — **Cheap Trick's** "Surrender" and **The Romantics'** "What I Like About You" are maybe too obvious — and should-have-been-contenders including **The Spongetones** ("Better Take It Easy"), **The Pop** ("You Oughta Know"), **The Scruffs** ("She Say Yea"), and **Shoes** ("Too Late"). Three thumbs up for including **Todd Rundgren's** "Couldn't I Just Tell You."



"Bluesy Blue Sea," "M.A.D.," a smoking cover of "Trouble" and a couple from Purple, "Black Night" and "Smoke On The Water." Two bonus tracks, "No Easy Way" and "If You Believe Me" close the show. (Angel Air Records)

Vashti Bunyan was highlighted in *Discoveries'* April 2005 cover story, "Psychedelic Folk." Bunyan emerged on the scene in the mid-60s when she was discovered by **The Rolling Stones** manager, **Andrew Loog Oldham**. Bunyan was signed to a record deal and recorded a single written by **Mick Jagger** and **Keith Richards**. In 1969, she released her first album, *Just Another Diamond Day*. It was pressed in small numbers and quickly passed into obscurity just as Bunyan would, who left the music business after a series of disappointments. Over time, **JADD** gained a cult following, and renewed interest in Bunyan has led to the unlikely but most welcome second album, *Lookaftering* — 35 years after *Diamond Day*. The music has intense, personal charm; it is delicate and airy, rich and lush. Her voice wraps around the songs like fire in a hearth. (DiCristina Records)



Drummer **Terry Bozzio's** *Chamber Works* (recorded with the 60-piece Metropole Orkest of Holland) features a set of *Five Movements For Drum Set And Orchestra* and *Opus One: Self Portrait With Scar*. The music gravitates toward Bozzio's mid-70s musical mentor, **Frank Zappa's**, whose orchestral music grew from an appreciation of composers such as **Igor Stravinsky** and **Edgard Varèse**. Bozzio's skills as a musician get full chance to flower as he goes beyond the realm of standard rock percussion to use tuned drums and cymbals to play actual melodies. (Favored Nations) ●

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ESSENTIAL NORTHERN SOUL PRICE GUIDE

By Martin Koppel and Tim Brown

Northern Soul:
 A phrase stirring the record collectors' market. Keen collectors and dealers are scanning lists and Web sites for the values of records. Unfortunately, the Northern Soul market is a veritable minefield of misinformation. Many sellers have placed "Northern" before "Soul" in descriptions of non-Northern records to hopefully sell them better.

Our authors are experts on Soul music. Using their expertise, they have together compiled the most complete Northern Soul guide to date. All the most important Northern Soul records, along with their values, are included. If a record is soul, but not listed in this book, then it is not Northern.

Authors:
 Martin Koppel and Tim Brown have sold, collected and dealt Northern Soul since its start in 1969. They own 99% of the records listed and at one time both possessed a copy of the ultimate Northern Soul record: Frank Wilson's "Do I Love You" on Soul, one of which they sold for \$35,000.

Martin Koppel was one of the first Northern Soul dealers. Currently the foremost collector in North America, he discovered many of the records on want lists today. Selling his first U.S. Soul record in 1968, this Canadian based Englishman has built up to two record stores and two record warehouses. He has written numerous articles on Soul, published his own magazine, and been on many radio and TV programs giving valuations.

Tim Brown, the foremost collector of Northern Soul in the U.K., has published and written many articles on the subject, appearing also on numerous TV and radio programs. He is managing director of Goldmine Records, which has over 150 releases of rare soul on CD. As a Northern Soul DJ, he plays the music extensively touring Europe and the major clubs in England.

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The Picture Sleeve Archive

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

by Stephen M.H. Braitman

The Country Music Hall Of Fame® And Museum — A Song Is Born EP 1967

The wild and wacky world of souvenir records includes some tasty historical items such as "Tucson... Arizona's Favorite Child," "HUD Flood Insurance," "Hail The Queen (Mary, Long Beach)" and "The TODAY Sound In Commercials."

Among the most endearing souvenir subgenres are exhibition tie-ins, used in conjunction with a museum tour. Nowadays classy outfits such as the Bay Area's Antennae Theatre produce documentary-style audio experiences for museums around the world. It's big business renting Walkman® players to museum patrons interested in learning about Egyptian mummies or World War II submarines.

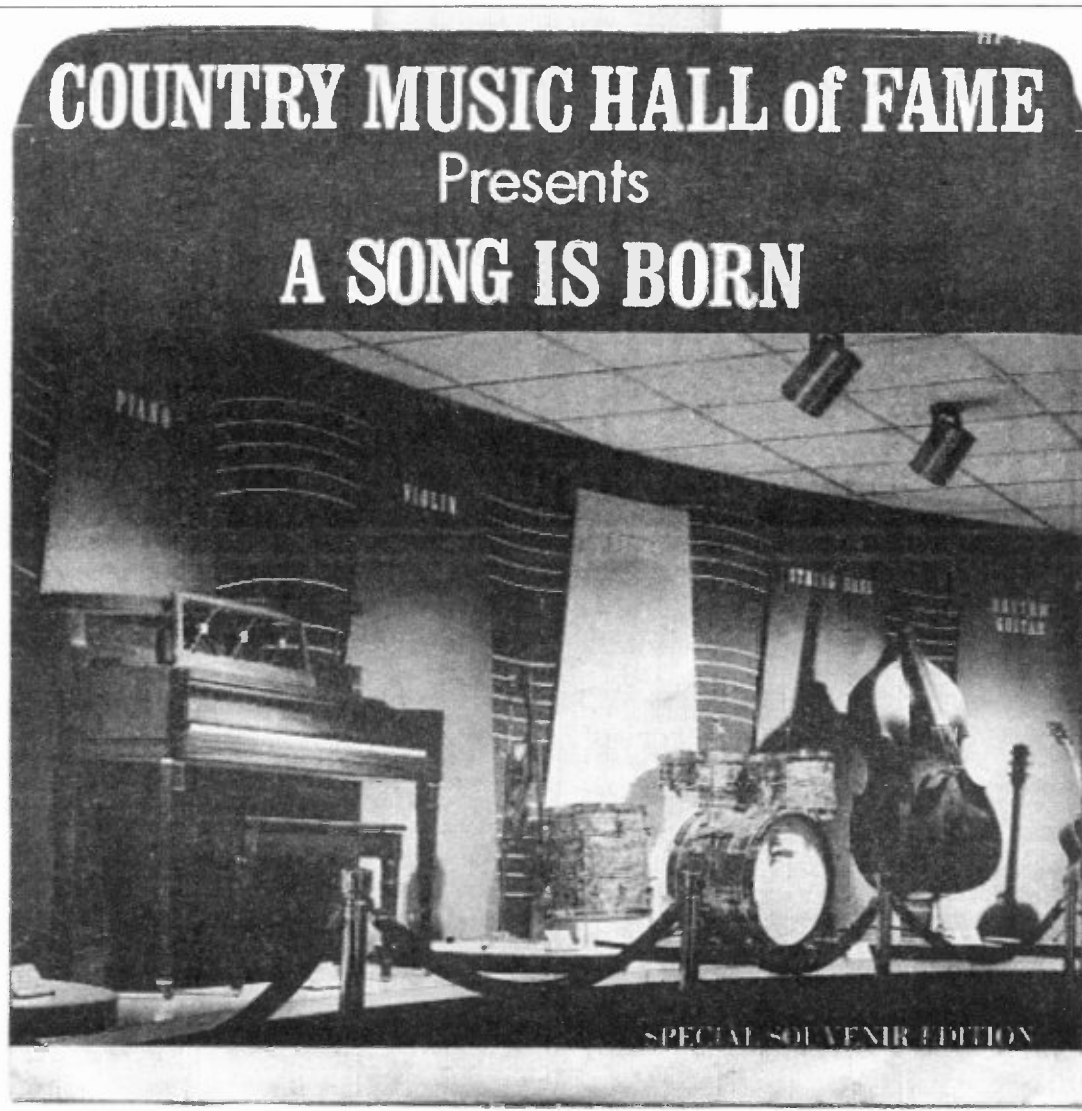
But Walkman-ology doesn't produce artifacts like this month's historical curio.

When the Country Music Hall of Fame opened April 1, 1967, at its original location on Music Row in Nashville, the Hall wanted a really big show. It wanted a show that would give patrons a deeper level of experience than typical museum exhibits; the Hall wanted folks to be immersed in the actual making of music. The inaugural exhibition, "A Song Is Born," was a spectacular, then state-of-the-art, showcase of the recording studio process, leading visitors from rehearsal to soundchecks to multiple takes and mixes to the final, master take. It was a little of the "You are there" experience.

The very rare EP, accompanying the exhibition, *A Song Is Born*, is a perfect time capsule. The sound recording is the same narration heard during the exhibition experience, complete with cues to direct one's attention to particular things. The picture sleeve dramatically illuminates the setting, showing the instruments on display.

"Fans always wanted to be able to get in and see a recording session live," remembered exhibition curator Bill Denny. He also wrote the narration and the picture sleeve's liner notes. "This was not possible of course, so we devised this exhibit to demonstrate it."

He explained how the exhibit functioned. "There were lights that shined on the instruments individually as each was played for the first time in the practice round. To begin, all the lights on the exhibit were turned off. Then the voice track started, and as each musician added his part a light flashed on the



instrument. The voice track continued, and soon all the instruments and background voices were 'on board,' and the exhibit finished with the full song being played."

Syncing up the soundtrack to the lights was a challenge. "We had a roller with little knobs on it that turned little switches on and off for the lights in time with the soundtrack," said Denny. "Very low-tech and finicky. Had to be reset all the time. We switched that equipment to electronic stuff as soon as it came available."

As narrated by Frank Jones, *A Song Is Born* documents a recording session in RCA Victor's famous Studio A. The picture sleeve's back-cover liner notes announce, "some of Nashville's finest recording musicians and singers are heard on this record," including steel guitarist Pete Drake, fiddler Tommy Jackson, drummer D.J. Fontana, vocal group The Jordanaires and others. The little ditty they lay down is "Y'all Come," with the immortal lines,

"Ya'll come to see us when you can,
Ya'll come, ya'll come see us now and then."

The sound is pure Nashville country-pop, with hot picking and spirited singing by Elvis Presley's old teammates.

Curator Denny had completely forgotten there had been a record made of the exhibit. It also took some digging by the museum's librarian, Dawn Oberg, to find information about the disc, which was sold as a souvenir for a short time. The local Starday record company pressed the record as a custom job for the museum.

Obviously there isn't a huge collectibles market for this record, partly because it's practically unknown in the field and partly because it's in that "grey area." It's not quite a "real" record, more a documentary, and it wasn't available through the usual channels that records reach listeners. None of our *Picture Sleeve Archive* contacts had ever heard or seen of this before. There are no recorded sales or auctions, but its rarity and historical aspect can't be denied.

After all, how can you not love a record that ends with these immortal words?

"Now will you please step to the exit door to your left into the Hall of Fame." ●

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

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discoveries

October 2005

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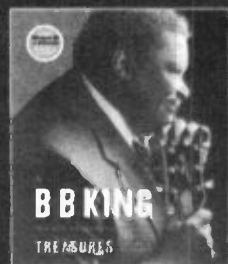
In honor of B.B. King's 80th birthday on September 16, The "King of the Blues" will celebrate the occasion with a few of his musical compatriots on a new studio album of duets, *80!* Along with a new book and a major nationwide tour this summer and fall (both solo and headlining the B.B. King Blues Festival), *80!* finds B.B. both looking back and looking forward. For the man who has achieved icon status, along with his guitar Lucille, B.B.'s first new studio album since 2003's *Reflections* finds him reconnecting with a dozen of the most significant standards of the blues with a little help from his friends.

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By B.B. King with Dick Waterman



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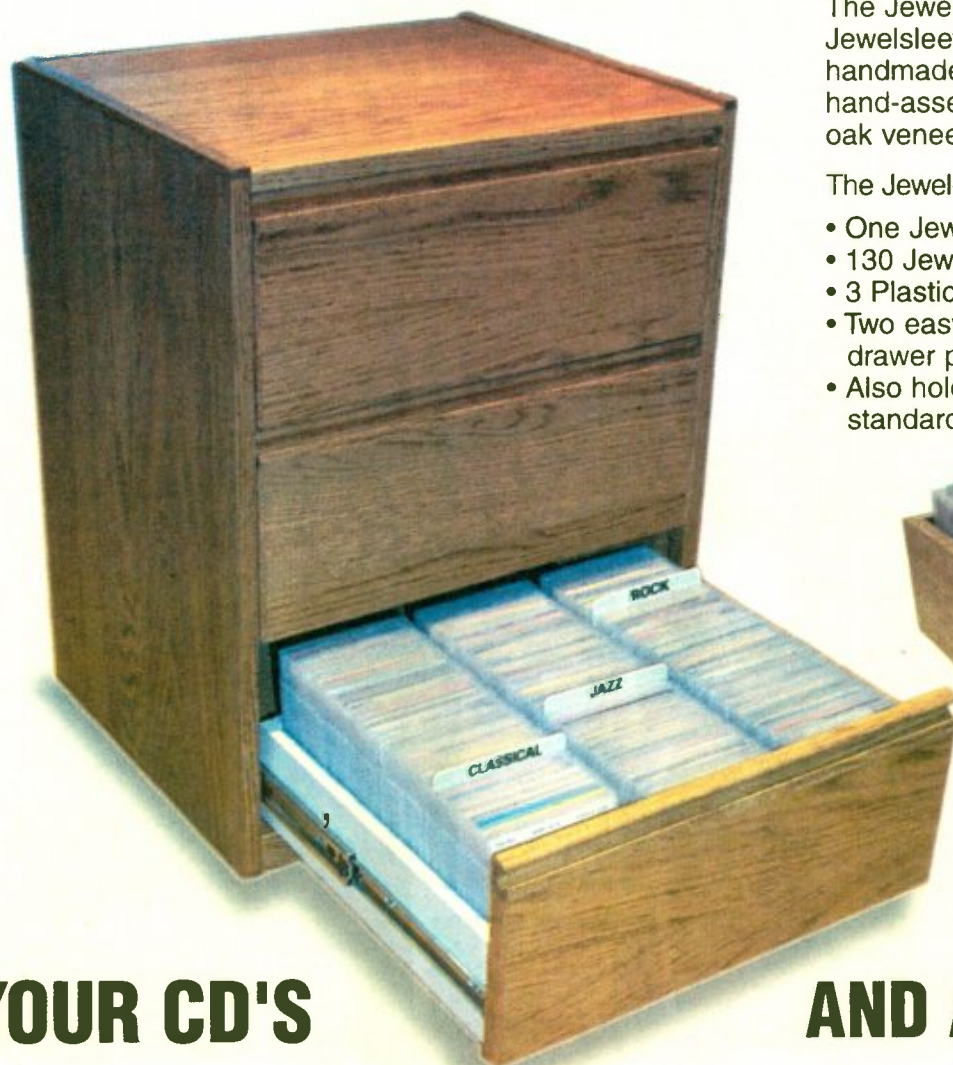
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THE BEACH BOYS

As I write this month's column, I am a little preoccupied because I have tickets to see Brian Wilson in concert in just more than a week. Just a few years ago, the thought of Brian taking the *SMiLE* album out on the road seemed like an impossible dream, but here we are. Rather than fight the Wilson fever, I decided to write about The Beach Boys this month.

Certainly, interest in Brian and The Beach Boys is as strong these days as it has been in a long time, even though the Boys have long since ceased to be an artistic force. To be honest, I haven't seen them live since Carl Wilson died, but based on where they were then (i.e. Carl was incredible, Al Jardine was good, the rest a little less spectacular), I can't really imagine the current Mike Love/Bruce Johnston/Dave Marks outfit creating that much excitement. Having said that, if they played my hometown, of course I'd go see them, hoping they'd prove me wrong. If anyone has seen them recently, send me a note.

Brian Wilson, on the other hand, has gone from being an occasional, reluctant live performer to a real concert sensation, gloriously re-creating his masterpieces with able assistance from a backing band that includes several moonlighting Wonderminters. I was sceptical about the whole idea of reviving *SMiLE* after so long, but the CD (which is just amazing) and the DVD proved me wrong (and I'm very happy to be wrong).

So, with well-received concerts, a decent chart showing for *SMiLE*, and three songs on the *Orange County* soundtrack, Brian is back. For real, this time. It's not surprising therefore to see heightened interest in The Beach Boys from a collector's standpoint. Of course, the interest was always there to a fair extent. Beach Boys fans are a devoted bunch, and the group's music and legend have inspired many to open their wallets to track down everything relating to one of the greatest forces in the history of popular music (all music, for that matter).

Here, then, is a rundown of some recent Beach Boys auction action:

Near-mint copies of a rare Japanese Beach Boys promo EP recently sold for \$83 and \$153.50. The record is a seasonal affair titled *Sing Sing Christmas*, and features "Santa Claus Is Comin' To Town," "White Christmas," "Frosty The Snowman" and "Blue Christmas."

The Capitol jukebox EP version of the *Shut Down, Vol. 2* album recently sold for \$130.38. Another copy of this EP, which includes "Keep An Eye On Summer," "Fun Fun Fun," "The Warmth Of The Sun," "Why Do Fools Fall In Love," "In The Parking Lot" and "Don't Worry Baby" sold recently for \$135.

A pair of mint-minus U.S. promo 45s recently appeared on eBay — "Do It Again"/"Wake The World" and "Wild Honey"/"Wind Chimes" — and each went for \$57. A mint-minus promo version of "Darlin'"/"Here Today" sold for \$118.50.

Meanwhile, a copy of the rare Candix 45 of "Surfin' (Candix 331) sold for \$73.55. "Condition of the single is only fair with plenty of surface wear and noise," noted the seller, "still plays fine with no skips."

\$115.35 was the winning bid for a very cool Dutch picture sleeve single, "Getting Hungry"/"Devoted To You," credited to Brian Wilson and Mike Love.

On the LP front, \$119.88 was the top bid for a U.K. mono first-pressing of the *Wild Honey* album, with another selling for \$66.88. Meanwhile, a U.K. mono first-pressing of *Pet Sounds* went for \$89.48.

Several Beach Boys reel-to-reel tapes have also recently appeared on eBay: A near-mint copy of *Wild Honey* sold for \$144.25, *Pet Sounds* (tape mint, box excellent) went for



\$74.09 and a British copy of the *Concert* album sold for \$59.27.

A two-tape VHS version of the TV movie *The Beach Boys: An American Family* recently sold for \$80 on eBay. Apparently, this movie was never commercially released on video or DVD, only as an Emmy® Awards promo.

A Beach Boys fan recently parted with \$57 for an ad on an old magazine cover. The item's seller explained: "Beach Boys fans know that the legendary *SMiLE* album as originally recorded by the group was never released. However, that apparently didn't stop Capitol Records from placing this full-page advertisement for it, which appeared on the back cover of a 1967 issue of *Teenset Magazine*! This auction is for the front and rear covers only and not the entire magazine. This not a reprint, but the actual magazine cover and is in excellent condition and would be great to frame and display. Fans of an alternative reality will appreciate this and all should heed the ad's advice — 'Look! Listen! Vibrate! SMILE!'"

With Brian capably manning the board for most of their best recordings, The Beach Boys produced more than their share of sonic masterpieces. Therefore it's not surprising that a number of their albums have appeared on audiophile vinyl and CD, and those items that have gone out-of-print are now quite collectible.

A mint DCC gold-disc version of the classic *Endless Summer* compilation sold for \$96.50 recently, while other copies went for \$89 and \$57. Meanwhile, copies of the DCC *Pet Sounds* disc sold for \$87 and \$85. MFSL's gold-disc two-fer *Surfer Girl/Surfin' USA* has recently been going for around \$75, and DCC's 180-

gram vinyl numbered reissue of *Pet Sounds* (in mono, of course, as Brian intended) sold recently for \$126.27.

Of course, many Beach Boys solo efforts and related items are also coveted by collectors.

Until the recent release of Brian's *SMiLE* CD, it's safe to say that the greatest Beach Boys solo release was Dennis Wilson's 1977 album, *Pacific Ocean Blue*. The album, on which the promise of Dennis' contributions on earlier Beach Boys albums came to full fruition, is prized by fans and also a collectors' item (especially the CD, which appeared briefly, then dropped out of print. Aren't we about due for a reissue?).

Vinyl copies of what is, sadly, Dennis' only solo LP, command big money on eBay — regularly selling for anywhere from \$50-100. In fact, a near-mint copy recently fetched \$255, and an advance promo copy in a plain white sleeve bearing a handwritten note from Dennis went for \$400.

Brian Wilson wrote and produced for a number of other artists in the '60s and early '70s, but one of his finest non-Beach Boys efforts is the 1972 self-titled album by Spring (known in the U.K. as *American Spring*, due to the existence of a group with the same moniker). Spring were essentially a latter-day version of The Honeyes, a vocal group that featured Brian's wife Marilyn. A sealed copy of this album, on United Artists, recently changed hands for \$75. Meanwhile, a copy of Capitol's *Collectors Series* CD compilation of tracks by The Honeyes sold for \$34.52.

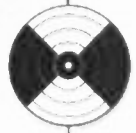
With a starting price of \$90.36, there were no takers for an odd Mike Love CD dating from 1996 *Catch A Wave*. According to the seller, it is a limited edition of 125 copies featuring remakes of Beach Boys hits and "issued in 1996 for promotional only use for a seminar in Hawaii."

\$35.35 was the winning eBay bid for another Love solo rarity — a British picture sleeve 45 pairing "Jingle Bell Rock" and "Let's Party." This came out in 1983 on the Creole label.

Well, that wraps things up for now, but let me add that anyone with a strong interest in Brian Wilson and the Beach Boys should consider subscribing to the *Endless Summer Quarterly* fanzine. Aside from a variety of interesting articles and interviews, *ESQ* also includes free CDs with some issues, including a couple of otherwise unavailable Brian Wilson CD singles that are bound to become collectible before long. For info, visit www.esquarterly.com.

This month's column powered by:

Madness, *The Dangermen Sessions*. Two years after their glory days, Madness truly have no right to sound as good as they do. Yet, somehow, this brand-new collection of covers ranks with their best work. If you're a Madness fan, check it out; **Cheap Trick**, "Voices." Just a great pop song — Beatles-esque in a '70s way, à la **E.L.O.**, **10cc**, etc; and **Lindsey Buckingham**, "The Singer Not The Song." Not sure where this one's from — possibly an outtake from Buckingham's last unreleased album. Anyway, it's very enjoyable, if **Fleetwood Mac** doing **The Rolling Stones** appeals to you. ●



by Chris Nickson

Before
there was

grunge

discoveries

19

October 2005

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World Radio History



Seattle in the '80s



Green River perform

By the time the 1980s rolled into town, Seattle was in an economic depression. Boeing was in decline, industry and the city seemed to be failing, and a famous billboard of the period read: Will the last person to leave Seattle please turn out the lights?

The city had enjoyed a brief flicker of musical fame in the mid-1970s as Heart (who actually came from Bellevue, on the other side of Lake Washington) ascended to stardom, but no one else had broken through. Punk was something that happened in other cities — but that was about to change.

The credit went to a couple of teenagers who loved music so much they sold their comic book collections to pay the rent on the Talmud Torah Bingo Parlor on First Avenue, across from the landmark Pike Place market, as a theater for putting on national touring bands (the first major punk band to hit Seattle, The Clash, played the Paramount Theater on Oct. 15, 1979, just five days before the newly christened Showbox Theater opened; the bingo continued part-time for the next year).

The Showbox got off to a resounding start with a bill headlined by X, from Los Angeles, supported by The Bags and The Alleycats. Soon it was drawing every punk name, from Ramones to Hüsker Dü and more.

From that success it was only a matter of months before Seattle had its own punk club, and in March 1980 the Gorilla Room opened. The all-ages venue was located under a closed hotel, which offered sleeping, and sometimes living, quarters for musicians and fans in the abandoned rooms upstairs. With bands and audience members in their teens, there was a natural intermingling of people as local kids began to make music, forming bands such as The Cheaters (who would become The Fastbacks) and The Fartz (eventually to morph into The Accused).

The open-door policy of the Gorilla Room, where beer flowed freely, lasted only a couple of months before the city stepped in with its restrictions. But it had been the catalyst for new clubs such as WREX — eventually to be renamed The Vogue — where the nascent bands could play. It was quickly followed by a student-run radio station at the University of Washington (KCMU, now KEXP), which used its massive 182 watts to play a format that was entirely punk and new wave.

In the wake of all that activity, records became inevitable. The Pudz were the first to release a single (Take A Letter, Maria" b/w "Take Me To Your (Leader)" on Teenie Wompen Records), which Scott McCaughey (soon to be an important player on the Seattle scene and now essentially a member of R.E.M.) described in *The Rocket*, a new paper devoted to local music, as "an awesome blend of old and new rock 'n' roll."

The Pudz released the 45 themselves. The first new local band with a real record deal was The Fartz (who also issued their own EP), signed to the Dead Kennedys' Alternative Tentacles label, on which they released an EP, *Because This Fuckin' World Stinks* in 1981. Although they were one of the best early hardcore bands, The Fartz are probably best remembered these days because future Guns N' Roses bassist Duff McKagan was their drummer. Their first full-length record was also on the label, in 1982. It did relatively well, with one single reaching the Top 10 in *NME's* Alternative chart, but the band broke up in 1983, with singer Blaine Cook heading off to form The Accused, as McKagan joined another local outfit, the influential 10 Minute Warning, before heading off to fame and fortune in Los Angeles.

For all the lack of jobs in the area — or possibly because of it — the young punk scene grew rapidly. The Blackouts, who were very arty, became the first Seattle band to make a video. They then moved to Boston and broke up, with drummer Bill Rieflin going on to join Ministry. The Fastbacks released their debut on their own No Threes label in 1983, a wonderful and prescient piece of pop-punk.

Then there were the rhythm-oriented Beat Pagodas, the new-wave Dynette Set, and The Allies, whose "Emma Peel" video was actually shown on MTV. By 1983 things were moving ahead, as a pair of art galleries, Graven Image and Ground Zero, located close to the Pioneer Square area of downtown, began presenting bands. They were joined by two new clubs that sprang up close by, Metropolis and the Grey Door.

It was a vital, vibrant scene, as former Skin Yard bassist and head of C/Z Records, Daniel House, recalled:

"I moved up here in '81, when I turned 20. The Blackouts were still around, and as far as I'm concerned they were the great godfathers of this. There was still a lot of punk happening. It was definitely the end of the new wave, kind of making the way for a much stronger punk statement. It was pre all the traditional rock being slammed together with all the punk."

Once settled, House began playing in a band called Death of Marat, so called "art fags," who were hopefuls on club bills along with other newcomers such as Mr. Epp, Limp Richerds, and The U-Men. The "art" was a deliberate, studied sloppiness, which was part punk attitude, part a simple lack of ability. There was a pride in being bad. Mark Arm, who'd end up in Mudhoney, called his group, Mr. Epp, "the worst band in Seattle," although House disputes that, stating that "Death of Marat... had the distinction of being the suckiest band ever in Seattle. Other bands have claimed the title, but we blew harder than they did, whoever they were."

The music and the groups were in a constant state of transition, as most of the first wave of bands faded away before the new ones were quite ready. A couple of the younger ones had recorded for the Pravda label, but they were tentative at best. The U-Men's Jill Tillman recalled it as "a period of woodshedding. We were playing and a few others, but it was definitely changing. You heard more bands in basements and garages than in clubs."

Essentially, 1983-86 "was a shifting period," according to local journalist Dawn Anderson. "That's when everyone was saying the scene was dead, but it had actually just gone underground. There were weird little venues that would shut down. A lot of the original punks did drop out, because they thought this new thing was stupid. The only thing I remember being cool at the time was The U-Men, and by the time the rest started happening they were thought of as the forefathers."

1983 saw KCMU starting to air tapes by unsigned local bands, while a new AM commercial station, KJET, began broadcasting modern rock — the first of its kind in Seattle. The year also brought the arrival of Bruce Pavitt, a Chicago native who'd just graduated from



Evergreen State College in Olympia, Wash. While there he'd been writing his *Subterranean Pop* fanzine and making cassettes. Once in town he began working for Muzak and writing for *The Rocket*, penning his monthly *Sub Pop* column, as well as hosting a show of the same name on KCMU.

The local new music scene was really beginning to coalesce around the clubs and galleries in Pioneer Square (although others further uptown continued to book the "underground" bands), and it wasn't uncommon for groups such as U-Men and 10 Minute Warning to draw crowds in excess of 100.

New bands were constantly forming, and one that began playing out in this time was Malfunkshun, although their early gigs stuttered and sputtered a little. As the new arrived, the old vanished — both Mr. Epp and Limp Richerds broke up, as did a group that had recently arrived from Montana to try its luck — Deranged Diction. Mr. Epp's Mark Arm had seen Deranged Diction and knew their bassist, Jeff Ament, would be the perfect addition to the new group he was planning.

The only fly in the ointment, according to Arm's bandmate Steve Turner, was that Ament "didn't like Mr. Epp. He thought we were horrible. He didn't want to be in a band with us!"

Eventually Ament relented, and Green River (named for the notorious local serial killer of prostitutes) formed in summer 1984, making their debut at a private party before adding another young Seattle guitarist, Stone Gossard.

There was something happening in the Emerald City. Locals complained about being ignored by the national music scene and that they'd have to go to L.A. to get signed. But, as Anderson explained, in an upside-down way that lack of attention worked in Seattle's favor.

"We didn't have all these influences making us cool, so a lot of people grew up listening to Ted Nugent not knowing it wasn't supposed to be cool to listen to him," she said. "And so the people who discovered punk, before they discovered punk they were listening to this other shit, so they had this background in it. They may have been a little embarrassed about it, but it was there. And there was a parallel scene in metal going on, where they were starting to revolt against this sterile scene. So speed metal started and also the slow, really crushing metal. It was the new wave of metal, and they were starting to discover punk. My own memory of it is that they were a lot more open-minded than about punk than the punks were about metal. I think it happened because there was nobody around to tell us not to do this."

Meanwhile, the second, more realized version of Malfunkshun began playing, fronted by singer Andrew Wood, along with his brother Kevin and Regan Hagar. Wood had decided he wanted to be a rock star after seeing Kiss in 1977, and now, as L'Andrew The Love Child, he proceeded to make that happen. Jonathan Poneman, then a KCMU DJ, and soon to become one of the founders of the Sub Pop label, recalled that "Andy Wood and Malfunkshun were the originators of the alleged 'Seattle sound,' in that sound is a parody, a send-up of all those '70s bands and clichés, and no one was more totally into that or more convincing than Andy."

One of the most unsung bands of the era also came together at this time, when a future record producer moved across Puget Sound from Bremerton to Seattle and met House.

"I just wanted to get out and play," House said, "get on stage and get used to doing that. Eventually Daniel said, 'Let's get together. I know a drummer. Let's write some songs.' So we started Skin Yard, basically. The first time we got together and jammed was Jan. 1, 1985. We got together with Greg Gilmore, the drummer. He bailed after about a month, and Daniel said, 'Well, the drummer I used to jam with in this other band, Feedback, let me give him a call and see if he'd be into playing with us.' So he called up Matt [Cameron, eventually to join Soundgarden], and he was into it, so by February '85 there was Daniel, Matt, and myself jamming and writing instrumental tunes. We did that for a couple of months; then we decided we needed a singer. Eventually we found Ben [McMillan], and in June '85 we played our first gig."



Malfunkshun. Front: Ryan Hagar. Back, from left: Andrew and Kevin Wood.

Meanwhile, another group, The Shemps, was coming to the end. A trio who'd performed songs only by dead people (with the exception of one original, "Marilyn Monroe"), they consisted of drummer Chris Cornell, bassist Kim Thayil, and guitarist Matt Dentino.

Thayil and former Shemps bassist Hiro Yamamoto had both grown up in Illinois with Pavitt and followed him west, where Thayil graduated from the University of Washington with a degree in philosophy and became a KCMU DJ.

Once The Shemps were history, Cornell, Yamamoto, and Thayil (who'd moved back to his natural instrument, guitar) came together to play music and were soon calling themselves Soundgarden, named for a sculpture in Seattle.

Within two months they'd accumulated 15 and drove an hour to Olympia to record a four-track demo with a friend, Stuart Hallerman, and began playing gigs in the summer of 1984. Their second gig, at Gorilla Gardens, the successor of The Gorilla Room, saw them opening for The Melvins and Hüsker Dü.

"They were heavy metal, basically, and everyone was staring at them going, 'What, are they kidding?'" said Anderson. "All I saw up there was black and black hair, and I thought they were a Japanese band. They were playing this wild, this really heavy, dense music... [no one] knew what to make of it."

So, by early 1985, everything was in place for what

would become the Seattle Sound.

But by the middle of the year it looked as if all the momentum could have been for nothing. The city council proposed the Teen Dance Ordinance, which would have made it much harder for barely regulated all-ages clubs — like many of the new venues — to operate. The catalyst had been a place called The Monastery, which was tainted by frequent allegations of prostitution and drug use and led the council to protect the welfare of the city's young people. So, on Sept. 1, 1985, the Teen Dance Ordinance passed. It required all music venues to have permits as well as high insurance coverage. That, in turn, meant high premiums, which would force the small operations out of business and keep music in the better-regulated, and over 21, clubs.

It seemed the city had won. But it hadn't expected the guerrilla action that followed. Small venues would appear, last for a show, two if lucky, then close and move elsewhere. It was the only way a teen crowd was going to be able to play and experience live music in Seattle, and in its own way it was very successful.

"The scene was really young then," recalled Anderson. "It [the Teen Dance Ordinance] did eliminate an awful lot of the audience by not letting them go to these clubs. I remember these shows at little halls, and they'd end up getting closed down as fast as they'd start, because of this ordinance. There were a lot of mini-riots because the cops would always show up at the worst time. And the punks back then really did get out of hand, trash things and stuff. But the cops didn't know how to handle it."

As bassist in The U-Men, Jim Tillman played a lot of these "weird little places, like this place by the batting cages on Westlake Avenue. Someone would rent it, buy a keg of beer, and bands would play. It lasted for two shows, I believe. There was a succession of venues like that."

"There was no money in it; nobody made any money at all," Endino commented. "It was like we had this bizarre hobby going up here in Seattle. We're all going to be rock stars! This is cool!"

By the very underground nature of the scene, audiences were small. From the 100 or so who'd gone to clubs three years earlier, now a crowd usually consisted of other bands on the bill and a very few hardcore fans. What had been a gloriously open scene had been forced to withdraw into a clique.

"If it seemed at the time really cliquish and tight-knit, that's because it was," noted Anderson. "There was no one else who was really interested. And so it really did give you the feeling you were in on something special, and people these days think back on those times like the old hippies do about being on or off the bus. We were in on something we thought was going to be a revolution."

They were right, although it was still a few years away. For now the scene remained small. As Yamamoto said, "the people who were in bands and into music, they were the ones who were at everyone's shows. Everybody in bands knew each other; it was a really small scene. I guess everyone wanted to get somewhere, but nobody really had any idea about getting national attention or anything like that."

Green River and The U-Men were both signed to Homestead and toured behind their releases, but they were about the only ones to get out of town. What they found was a series of unconnected local scenes



around the country. Bands could tour, but as yet there was no real network established nationally.

"We toured three times," remembered Tillman. "Each tour lasted about two months and had eight dates, so it'd be play a show, have a week off. You couldn't make any money at it."

"We had seven shows altogether," said Green River's Mark Arm. "It was kind of like a vacation; we all worked and saved up money for the tour. We did two shows opening for Big Black. They had records, but there were still only 30 or 40 people there. We headlined CBGB's [in New York], playing to six people." Their situation wasn't helped by the fact that their single, "Come On Down," which they'd gone on tour to promote, didn't reach stores until the week the band arrived back in Seattle.

It was a case of using contacts — and it worked both ways. Former 10 Minute Warning member McKagan, now in L.A. and part of Guns N'Roses, used his Seattle friends to get a gig in the Northwest for his new band. They made no money, existed on sandwiches, and their van broke down. But they stayed long enough to play two shows.

The music in Seattle was taking on a form, but no one was calling it grunge. That title, which came courtesy of journalists, was still in the future.

"Before they had a name for it," said Anderson, "before they started calling it grunge or the Seattle Sound or whatever — nobody thought of it as the Seattle Sound because there were so many bands back then — people talked about things as 'those Deep Six bands,' and everyone knew what they meant. They were the Seattle punk bands, although they weren't really punk. It was the direction punk was going; it was the attitude, mostly, the heaviness. The U-Men were the only ones who weren't quite part of that thing, even though they played on bills with all those bands."

And they appeared on the very influential *Deep Six* compilation, the first airing on vinyl of what was happening in Seattle at the time. House released it on his C/Z label on April 1, 1986. Along with them were tracks by Soundgarden, Green River, Skin Yard, The Melvins, and Malfunkshun.

Although the bands sounded very different, there was a common thread running through all the music on the record — the heaviness. It was the turning point for the Seattle scene. With the record, there was now something tangible for people to rally around.

Yet it didn't mean any kind of immediate success. Skin Yard recorded an album and shopped it around. No label bid on it, and they ended up releasing it on C/Z.

Now the music had a record label, and by July 1986 it had a studio, when Endino and another man, Chris Hanszek, combined their recording equipment.

"He said he had a basement full of eight-track gear and was looking for a building," remembered Endino. "I had a basement full of four-track gear, and I knew where there was a building, which was the old Triangle Studios, which had just gone belly up. I said, 'Hey, I know a guy who used to work there. Let me see if I can get the key. We can take a look at it, call up the landlord...' So we became partners and opened Reciprocal in July."

From the middle of 1986 things began to snowball.

By October Pavitt had put out the very first release on Sub Pop, *Sub Pop 100*, which documents bands from all over the U.S. (indeed only one Seattle band was included, Green River). People were beginning to believe it was possible to break out of Seattle and actually make a living from music. Faith Henschel, music director at KCMU, put together a tape of local music called *Bands Who Will Make Money* and sent it out to labels. It garnered plenty of interest, but no one took the bait and signed any of the Seattle acts. If it happened, the kick start would have to happen in town.

It did. Pavitt's *Sub Pop 100* had done well, showing him there was a market for the music — he'd cleared enough for a two-week vacation in Amsterdam. Then he borrowed \$2,000 from his father to finance the



Courtesy of Sub Pop/Charles Peterson

Mudhoney

recording and pressing of the EP *Dry as a Bone*, by Green River. It was all done with a handshake, no contracts; Seattle was informal.

With that in the works, Pavitt was eager to do more. But he'd used all his money on the Green River project. The answer came from Soundgarden's Thayil, who introduced Pavitt to Jonathan Poneman. In addition to his KCMU show, Poneman was booking bands into venues around town; he was committed to Seattle music and had money to invest.

It was the start of a beautiful, if not always easy, partnership, one that really would change the face of music. Together they made Sub Pop into a global force and put Seattle on the musical map.

It helped that they had a wealth of local music to tap into, with bands who were already friends of theirs. The original marketing approach they used also helped them along the way.

Most of the early Sub Pop releases were on colored vinyl and pressed in limited-edition runs (they'd be re-pressed later on black vinyl) to tap into the collectors' market.

"It was a process of evolution, really," Poneman explained. "We were trying to capture the public's imagination, create the idea that there was all this music in Seattle, trying to create a Seattle invasion. And if it meant trickling out singles and limited editions, then so be it."

Most of those early singles were recorded at

Reciprocal by Jack Endino, and his production helped bring a unity to things and create the darker Seattle sound. Even then, it wasn't conscious, he said. It happened because "certain bands came to me, and there was a certain something or other in common. It wasn't necessarily my doing that they all sounded reminiscent of each other. However, I did, by default, since no one else seemed to be interested in recording that stuff — or maybe no one else was any good at it at the time — I somehow ended up as the guy who recorded something like 40 out of the first 50 Sub Pop records, an enormous amount, not to mention the first 10 or 15 C/Z releases and a whole bunch of other records on other labels."

Although Green River claimed pole position on Sub Pop with their EP, they were followed closely by Soundgarden's "Hunted Down" b/w "Nothing To Say," the first two-track single on the label. Released on blue vinyl in an edition of 500, the tracks were actually recorded at the tail end of the sessions for what would be their *Screaming Life* EP. But Soundgarden didn't stay a Sub Pop band for long. Thanks to other connections, they moved onward and upward.

"We got Soundgarden signed to SST," said Mark Pickerell, who was then the drummer for Screaming Trees, another Washington band but based east of the Cascade mountains in Ellensburg. "They played in Ellensburg with Faith No more. I got a live tape of them and sent it to Greg Ginn (head of SST). Greg started calling me and in a few months they'd hooked up."

Although things were changing and a few people outside the city were becoming aware of Seattle punk music, even the bands who could break out had their sights set relatively low.

"Success to us then was if you got to be as big as Killdozer or Scratch Acid," said Anderson. "We never had expectations in music in Seattle." If anything looked likely to make a national impact, it was Seattle metal. According to Yamamoto, "Seattle was a place in the dark. It definitely wasn't a place on the map at all, except for some heavy metal, Metal Church, The Accused. The metal thing [nationally] was bigger than metal-punk, which was cool. It was fun to go and see metal concerts back then, I thought."

Everything moved forward in fits and starts, and in 1987 it seemed a case of one step forward, two steps back. Green River broke up, even before their Sub Pop EP arrived, as did Malfunkshun. But out of those splits came, respectively, Mudhoney and Lords Of The Wasteland (who'd change their name to Mother Love Bone). And the next wave of bands arrived — Swallow, H-Hour, and Crisis Party.

Of course, there were many more bands around town who fell outside this small circle — The Young Fresh Fellows, Green Pajamas, and The Walkabouts were just three of the names that became established by the mid-80s and carried on for many years, forging their own careers. Add to that Girl Trouble in Tacoma, Beat Happening in Olympia, The Squirrels, Pure Joy, Chemistry Set, or Diamond Lie (soon to morph into Alice in Chains). All of these and more established national, sometimes international reputations. But while they came from Seattle — or at least Western Washington — they fell outside what would be perceived as the Seattle Sound. Yet the links between bands of all kinds were strong. They played many of the same places. As a booker at venues such as the Central in Pioneer Square, McCaughey of the Young Fresh Fellows helped give exposure to all manner of bands, as singer/songwriter Terry Lee Hale did at the 5-



O Tavern in the city's Capital Hill district.

There was also, in most cases, a unity of dress, a thrift-shop chic that meant layers of clothing, usually topped with a plaid shirt. It wasn't a fashion statement, although it would end up becoming one. Rather, it is a matter of common sense. Seattle weather is such that dressing in layers is simply the natural, normal thing to do. No one thought much about it.

Meanwhile, Sub Pop was beginning to flex its muscles, putting out records by Blood Circus and Swallow, another posthumous Green River EP, the first discs from that band's successor, Mudhoney ("Touch Me I'm Sick" and the *Superfuzz Bigmuff* EP), along with 45s from Tad and the debut single from Nirvana, which heralded the start of another marketing strategy — the Sub Pop Singles Club. The idea, which was done strictly to raise capital, was that people would subscribe to the club for a set yearly fee, and in return they'd receive a limited-edition single each month. As the label's Web site describes it, "the madness began in November 1988 with the now mythic Nirvana 'Love Buzz' single and continued through five years of unadulterated bliss, finally reaching its end with Lou Barlow's 'I Am Not Mocking You.'"

But Pavitt and Poneman had their aim set much higher than being a regional label. They were both shameless and artful self-promoters who knew they were very close to reaching a plateau. There were only so many records they could sell in the Pacific Northwest, and the American underground was an unreliable thing. They needed to make a splash and decided to take a huge risk by flying out a British music journalist, Everett True, to write about the label's bands in the venerable *Melody Maker*.

It was a calculated gamble. The British music press made and tore down idols on a regular basis and was always on the lookout for something new and fresh to latch onto. Sub Pop and Seattle were ready. All the years of woodshedding were about to pay off. True gushed in the best manner of a journalist on an all-expenses paid trip, and suddenly Britain was curious about this place somewhere on the West Coast. The immediate effect was to make Europe hungry for the music. Sub Pop had created a monster.

"Screaming Trees toured Europe in '88," said Mark Pickerell. "I was aware of Soundgarden and Mudhoney then. But it was over there that people would come up to us after shows and ask about them. Everyone thought they were 'fucking godhead' — that was the term used back then. That was when I started getting the feeling it was going to be big, people getting excited about bands that were only selling a thousand records back home."

Sub Pop was trying to lift the ceiling on alternative music. To this point it had never been anything but underground, and the label saw the possibility of making it bigger, of making the mainstream come to them. As journalists arrived in downtown Seattle from all over Europe, then other parts of the U.S., it seemed as if the money it spent on True's visit was paying off in massive ways. Sub Pop became the focus, and it trained the eyes of the writers, not so much on the breadth of the Seattle scene (which was surprisingly wide), but on those who happened to have a similar sound — bands who happened to be signed to Sub Pop. That meant even big local acts such as Soundgarden and Mother Love Bone were out of the frame, as they weren't part of the stable.

In a very astute move, Sub Pop decided to capitalize

on the interest in Seattle by releasing another compilation, *Sub Pop 200*. This was going to be an ambitious venture. Already fixed in many peoples' minds as the Seattle label, Sub Pop was going to become the voice of the Northwest, chronicling the range of music there, taking the idea of *Deep Six* and building on it. While it was self-serving, there was more to it than keeping the Sub Pop name in the public eye. It truly did chronicle a time and place, from the poetry to Jesse Bernstein to the rage of Soundgarden, who recorded a track especially for the disc, concocted live in the studio.

To a degree, it marked the end of an era. To this point, even after the invasion of the music press, there had been an innocence to every facet of



Courtesy of Epic by Michael Lavine

Screaming Trees

Seattle's music scene. Yes, people were hungry for success. But they'd made music for its own sake, rather than as a path to fame and fortune. The punk legacy of *Deep Six* resonated wide, although its ripples were rapidly fading.

Naturally, as this was a Sub Pop release, there was a collector's angle to it. The initial release of *Sub Pop 200* was a boxed set of three 12-inch EPs, accompanied by a 20-page booklet, issued in a limited edition of 5,000. That was immediately followed, not by more vinyl, but by all the tracks together on CD. It was a sign of how effectively the label had promoted itself that no less than the BBC's John Peel wrote in a review, "It is going to take something special to stop *Sub Pop 200* being the set of recordings by which all others are judged."

The record release party for the disc took place just after Christmas, 1988, and might well have established the line between before and after for Seattle music. By now Soundgarden had signed with A&M and were working on their first album. Mother Love Bone, bypassing the indie route, were in serious negotiations with a major label.

Very soon the word "grunge" would appear in print for the first time to sum up Seattle's music, and a label would be born. In the wake of all the publicity, musicians from around America began moving to the city, hoping for a big break, and the record companies weren't far behind.

That alone might have been enough to ruin a music scene. But Seattle was also voted "America's

Most Liveable City" in a magazine poll. That brought people flocking from all over looking for the quality of life the city had — and promptly ruining it, of course, by arriving in numbers. The sleepy city suddenly found itself popular. The espresso carts and coffee shops that were part of its culture boomed and began going national (Seattle is the home of Starbucks, which was a small local chain at the time). Worst of all, as demand increased, rents and house prices began to shoot up astronomically, making it virtually impossible for the artsy, bohemian people who'd given the city its ambience to stay there. The laid-back life started to become a thing of memory. The Belltown area, immediately north of downtown and an artist's hangout, began its transformation into upscale apartments, condos and restaurants.

The local musicians, the ones who'd worked their way through the dark days, tended to stick together, especially after Mother Love Bone's Wood, the boy who really wanted to be a rock star, became one of the new scene's first victims, dying of an overdose before his band could find major fame.

Everyone on the scene had known him, and Soundgarden's Cornell teamed with some other musicians — Ament, Gossard, Mike McReady, and Cameron — to record a tribute to Wood, "Reach Down" and "Say Hello 2 Heaven." But even as they demoed the songs, more were pouring out, and they decided to make an entire album, taking the name *Temple Of The Dog* (taken from a line in Wood's "Man Of Golden Words"). It was a side project for everyone; Cornell and Cameron had Soundgarden, and the others were involved in a new project. They'd found a California singer named Eddie Vedder and were starting a band named Mookie Blaylock, after the basketball player. In the end, Vedder would become part of *Temple Of The Dog* project, and Mookie Blaylock, of course, would become Pearl Jam.

By then, with the changes in Seattle, the scene was already in swift decline, but the *Temple Of The Dog* album proved to be one of the nails in its coffin. Interestingly, it appeared on A&M, rather than a local label. While it wasn't meant to be anything more than a tribute to Wood, as *The Rocket* noted, "in an irony that must delight Andy, wherever he is now, *Temple Of The Dog*, his friends' very public grieving, has taken a considerably more commercial form than anything either Love Bone or Soundgarden could credibly produce."

And it was a success, artistically and commercially, paving the way for Pearl Jam, whose own debut, *10*, would soon follow.

With that, Seattle seemed to be over, even as national attention began to focus on the city's music. Within a short time Nirvana would change everything with *Nevermind*, but by then the true Seattle Sound was a thing of the past, and the unity of spirit that had kept things going during the dark days was splintered.

Even Sub Pop, which had championed local music, came perilously close to falling apart, a victim of its own ambition. It was saved, in the greatest stroke of irony, by Nirvana signing to Geffen. As the death knell sounded, Sub Pop came back from death.

It was over, even as the whole world began to talk about grunge and buy flannel shirts.

Photographer Charles Peterson compiled a book of his Seattle rock photography, *Touch Me I'm Sick*, which was reviewed in *Discoveries'* September 2004 issue. ●

DiscReviews

Cream

Gold
Polydor (B0004193-02) (Two CDs)
reviewed by Joseph Tortelli

One of the truly transformative bands of the 1960s, Cream exemplified the supergroup, popularized the power trio and shaped the album-rock era. Even the group name, Cream, unattached to the article "the," created a trend widely copied thereafter. With an innovative blend of blues, acid rock and psychedelia, Cream heavily influenced the musical style of the post-Sgt. Pepper era.

A double CD of nicely remastered, previously released material, *Gold* comprises one disc of studio recordings and another of elongated concert works. Although plenty of Cream collections have preceded *Gold*, this 29-track compilation stands out for its representative song selection, outstanding sound and affordable price.

The studio disc gathers the threesome's best-known tracks, including "I Feel Free," "Strange Brew," "White Room," "Badge," "Tales Of Brave Ulysses" and "Sunshine Of Your Love," the song that injected power-guitar riffs into the Top 10.

Blues-rock such as "Born Under A Bad Sign" and "Sitting On Top Of The World" and hard rock such as "Politician" typify the Cream style. Still, sounds such as whimsical folk ("Anyone For Tennis"), Baroque psychedelia ("Passing The Time") and even music hall ("Doing That Scrapyard Thing") found their way into the adventurous recordings.

While Cream LPs such as *Disraeli Gears* and *Wheels Of Fire* were immense commercial successes, the trio's expansive live appearances elevated the rock concert experience. Demonstrating their virtuoso musicianship, bassist Jack Bruce, guitarist Eric Clapton, and drummer Ginger Baker built their sets around brilliantly extended improvisations rather than crisply re-played hits.

Of the eight live songs that fill the 75 minutes on disc two, only the surprise Top 30 single "Crossroads" lasts fewer than six minutes.

Behind his eye-catching, ear-popping double-bass drum kit, Baker pounds out his famous drum solo, "Toad," for more than 16 minutes. Ripping through fluid bass runs, Bruce plays the role of a second lead guitar on another 16-minute opus, the blues standard "Spoonful." And Clapton has ample room to

solo on "N.S.U.," "I'm So Glad" and "Sunshine Of Your Love," all issued originally on LPs that followed the band's 1969 breakup.

This two-disc set captures Cream experimenting with new sounds in the studio and on the concert stage. Because it omits the debut single "Wrapping Paper," along with studio versions of "Toad" and "Spoonful," the collection is not for the completist. For most listeners, *Gold* does provide an excellent picture of the excitement and innovation that marked the archetypal supergroup's late '60s triumphs. (www.universalchronicles.com)

Mountain

Eruption
Fuel 2000 (3020614252) (Two CDs)
reviewed by Joseph Tortelli

An aptly titled thundering double-disc of live recordings, *Eruption* captures Mountain playing New York City in the mid-1980s and Europe during a 2003 tour. The power trio features guitarist Leslie West, a master of memorable, distortion-tinged riffs and volcanic chords, along with drummer Corky Laing, the dynamic percussionist who also cowrote six of the 14 songs on *Eruption*. With nearly 2½ hours of music, Mountain have plenty of time to improvise on songs that go for as long as 15 or even 20 minutes. There's no shortage of interludes or crunching, stretched-out song endings.

West and Laing have worked together — with occasional interruptions — since 1970 when *Climbing!*, Mountain's most commercially successful album, was released. Reinterpreting four songs from that LP, they lead a crowd chanting to the hit "Mississippi Queen," recall Woodstock on "For Yasgur's Farm," chisel sharp hard-rock licks into "Never In My Life" and dedicate "Theme For An Imaginary Western" to the late Felix Pappalardi, the founding bassist who brought this exceptional Jack Bruce composition to the group.

Each disc includes a separate expanded version of Pappalardi's "Nantucket Sleighride," as the trio jams very differently through the two instrumental breaks. Recalling their failed supergroup with former Cream bassist Bruce, West and Laing also deliver the title cut to the 1972 album *Why Dontcha*.

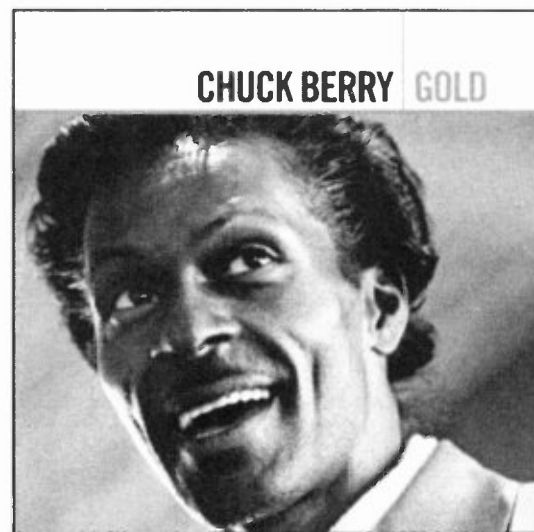
Mountain, who have released several previous live albums, debut recordings of three cover tunes: a Cream-inspired "Crossroads," an amusing "Rocky Mountain Way" and the heaviest imaginable "House Of The Rising Sun." They also perform the songs "Hard Times" and "Spark" from their 1985 album *Go For Your Life*. In addition to Mountain fans, *Eruption* is likely to appeal to listeners who enjoy the '60s-70s spirit of inspired musicians unleashing their amped-up instruments across interludes without end. (www.fuel2000.com)

Chuck Berry

Gold
Geffen/Chess (B0004364-02) (Two CDs)
reviewed by Joseph Tortelli

It's not often that an album title understates the case, yet when a double CD collects the most influential rock 'n' roll ever recorded, then perhaps the title *Gold* falls a tad short. But then, so would *Diamonds* or *Platinum*.

A reasonably priced alternative to Chuck Berry's monumental three-disc *The Chess Box*, *Gold* comprises



50 remastered songs he recorded for Chess Records between 1955-73. It includes his 14 Top 40 hits and equally famous B-sides such as "Reelin' And Rockin'" and "Around And Around," along with Berry compositions identified with The Rolling Stones ("Come On," "Carol"), Johnny Rivers ("Memphis"), and an early '70s rock group's name ("Jo Jo Gunne"). The overwhelming majority of tracks were recorded during the late 1950s and originally issued as singles, many of whose titles are as familiar as the automobiles Berry so often referenced. "Maybellene," "Sweet Little Sixteen" and "Johnny B. Goode" have become living slices of Americana, just as "Promised Land" and "Back In The U.S.A." compress the exuberance of the post-World War II baby-boom era into celebratory anthems.

Hits such as "Roll Over Beethoven," "School Day" and "No Particular Place To Go" never lose their freshness and vibrancy. Berry's lesser-known numbers carry contrasting styles into the collection, as he superbly croons the bluesy piano-ballad "Do You Love Me," mixes honking sax into the dance ditty "Too Pooped To Pop," sings "Childhood Sweetheart" with the vocal group the Ecuadors and threads an eerie country texture through "Downbound Train."

As it must, the sound always comes back to Berry's unstoppable lead and rhythm guitar-based "Rock And Roll Music." From "Too Much Monkey Business" to "Little Queenie," from "Sweet Little Rock And Roller" to "Let It Rock," they're all here, confirming that Berry is rock music's most imitated and expanded upon stylist. (www.universalchronicles.com)

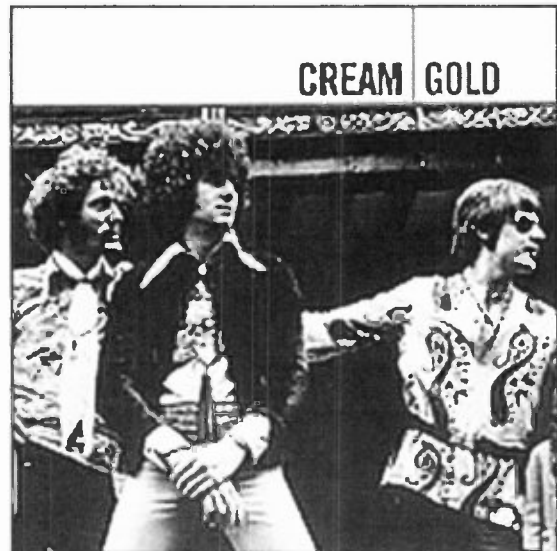
Maria Muldaur

Louisiana Love Call
Shout! Factory (34343)

Meet Me At Midnight
Shout! Factory (34344)
reviewed by j. poet

Maria Muldaur has one of the sexiest voices in popular music. She doesn't have to use four-letter words or explicit lyrics to make your ears burn and your spine tingle. It's all in the delivery, the phrasing, the nuance. She's one of the few artists to make the transition from superstar to national treasure without losing her cool.

Disc Reviews continued on page 29





by Chris Nickson

SEATTLE'S WAILERS

Think of the Pacific Northwest and music, and the first thing in your mind might be the grunge explosion of the late '80s and early '90s. That has been probably the biggest spotlight on the region, but go back and you'll find some other influential music has emerged from there. Heart broke in the mid-70s, and before them a wealth of formative music, from the doo-wop of The Fleetwoods to the raw garage sound of The Sonics. But towering above them all — and still going today — stand The Wailers, from Tacoma.

To say they had a huge effect on music is an understatement. You could make a case for their fusion of R&B with rock 'n' roll being the first garage music. They came up with the arrangement of "Louie Louie" that The Kingsmen (another Northwest band, from Portland, Ore.) took to global notoriety. The Beatles admired The Wailers and wanted to meet them when they played in Seattle. Keith Richards of The Rolling Stones has sung their praises, and without them, there's a good chance that Mudhoney, Soundgarden, Nirvana and their ilk would all have sounded very different.

Back in the late '50s, most bands formed within a single high school and took their following from the student body. But The Wailers came together from several schools around Tacoma, making them the only group to cross those boundaries and enjoy a citywide following.

They'd been influenced by the music they heard at venues such as the Evergreen Ballroom, when acts such as James Brown and Ray Charles (a former Seattle resident himself) came through town. Compared to Elvis Presley and the rockers who followed in his wake, this music had punch, power and style, and it was what the young band wanted to play.

"We maybe weren't the best musicians," recalled keyboard player Kent Morrill. He'd hooked up with guitarist Rich Dangel, followed quickly by saxman Mark Marush, drummer Mike Burk, and multi-instrumentalist John Greek, and by the summer of 1958 The Nitecaps, as they were briefly known, began playing. But they quickly became The Wailers.



Courtesy of The Wailers/by Jimi Dellaccio

An early shot of The Wailers.

Getting known in their hometown was a bit of a problem, however, as Tacoma's leaders banned them from playing the "devil's music" in city limits through a teen dance ordinance. But for teenagers determined to rock, there were ways around that. They began playing at Midland Hall, which was technically not in Tacoma, and a DJ on KTNT began broadcasting their shows for

a half hour every Friday night. Tacoma backed off from their ordinance, allowing the band to perform at the much larger Taco Armory, where they'd regularly draw thousands of fans — with frequent fights between members of rival car clubs, gangs and schools.

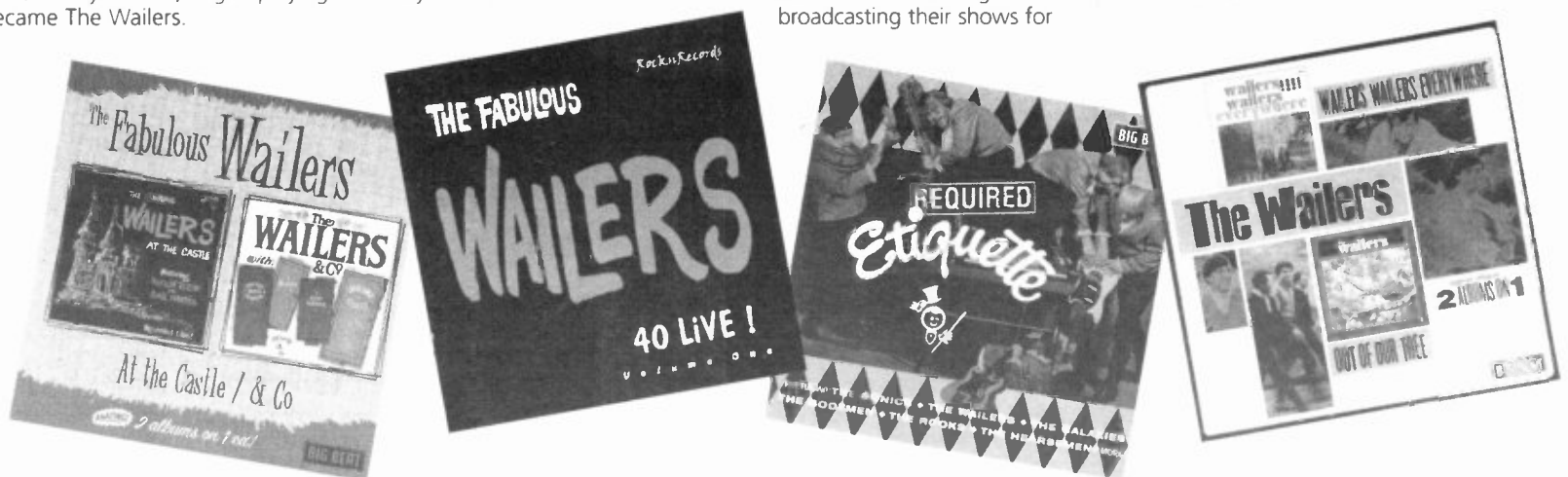
Like most outfits, their meat and potatoes were covers of well-known material. But they also had a yen to write their own songs, and they already had a couple. Morrill recalled, "We met with Art Mineo, who was [actor] Sal Mineo's uncle. We made a demo with him." Mineo shopped it to Seattle's Dolton label, who were interested, but only after they'd recorded an upstart Tacoma group named The Ventures, who sometimes opened for The Wailers.

Mineo took the tape to New York, and "Epic passed on it," Morrill remembered, "but Golden Crest liked it. They heard something there."

Golden Crest was run by Clark Galehouse, who came out to record them for the single.

"He flew out from New York with an Ampex recorder," Morrill said. "We were playing at the Knights of Columbus hall in Lakewood, in south Tacoma. When we finished he set up his equipment in the middle of the floor, with this microphone and told us to play. We were going through our usual equipment into just this one mic. We played four songs, including 'Tall Cool One,' [which had originally been titled 'Scotch On The Rocks'] all in one take. Then he packed everything up and left and flew back. Very soon, it seemed like two or three weeks later, he put out 'Tall Cool One' and 'Road Runner' as a single, and it was top of the charts in the Northwest."

It could do no wrong in the Northwest, but nationally things were a little tougher. It was 1959, and America might like its R&B and its rock 'n' roll, but the mainstream part of the country still wanted its successful artists to be white. And from "Tall Cool One," the general assumption was that The Wailers were black.





But the band members didn't really care. They were still in high school and enjoying the kind of fame all boys dream of. They were helped by a new label design showing the band as white boys and invitations to appear with Alan Freed and on Dick Clark's huge show, *American Bandstand*. The single was climbing the national charts (it hit #36), and they decided to take advantage of the summer by touring.

Although they had to have the permission of their parents and one along as a chaperone, it was still a great time. They played a lot of local television shows, in part to try and promote the new single Golden Crest had released. The A-side was a John Greek instrumental, "Mau-Mau," backed with Morrill's much grittier workout, "Dirty Robber."

"The record was banned from a lot of radio stations because of the title," Morrill said. (It actually peaked at #68.) "If they'd gone with the other side, it might have been a whole different story."

They recorded more songs in New York and were courted by GAC, one of the biggest agencies of the time, who wanted them to leave school, move to New York and make the East Coast their base. But there was none of that. The summer over, they returned to Tacoma just in time for the new semester.

That was where they belonged, and they were glad to be home. But things were changing. After a little while Greek quit the band, with Buck Ormsby drafted in as his replacement in 1960

"They were real popular. They had 'Tall Cool One' and the album. They'd been back east," Ormsby recounted. "When they got back, John, the original guitar player, left. They didn't have a bass player, but I used to go and jam with them before I became a member. I played in a group called Little Bill And The Bluenotes I helped start in '56. I think that inspired several other groups to get started. I really liked The Wailers, and we played some Battle of the Bands. The Wailers were the second band in the area at that point. Both of us would add other instruments at times. The Bluenotes had Rockin' Robin [Roberts], and he went to The Wailers in '59. He was one of the best entertainers I've ever known. He was a bookworm-looking guy with glasses. Boy, when he got on stage he was something, and what a voice. He could match anybody, even today, anybody from the '60s on. But eventually I felt The Wailers were more my style. When The Bluenotes opened for someone like James Brown, I'd stick around for a little of the headliner then drive out to where The Wailers were and jam with them."

"John had been the leader," said Morrill, "and then he left. We were kind of disenchanted with what had been going on, and we decided to form our own label, Etiquette. We were playing all over the Northwest. We were huge. Sometimes we'd fly to gigs — we were that big, really. We

played at a place called Spanish Castle, an old ballroom with a sprung floor, midway between Seattle and Tacoma, and always pack the place. Pat O'Day, a disc jockey on KJR in Seattle, began promoting our shows there, and sometimes he'd bring in groups from out of town to play there, too."

For Ormsby, joining the band was a pleasure, because "There was a simplicity about their music, and they were great players. I just loved Mike Burk, the original drummer. It was an opportunity to learn different things. Rock 'n' roll drummers weren't real noticeable. Mike had such a depth of knowledge. He studied the jazz greats. I just felt that he was like a teacher to me, and I played bass. I was inventing right along with him. If we were playing armories, where the stage was set out from the wall, I'd turn around to Mike and I'd see all these wannabe drummers standing behind him watching or standing in front and watching. He came up with some of the most fantastic beats. Rich Dangel, our guitar player, was another real inventor. I felt like I was in a whole other, positive level. We just felt so good; it was so much fun. You felt like you were accomplishing something and moving forward."

There was some dissension in the band about forming Etiquette, Morrill recalled, "so eventually Buck and I, along with a singer friend, Rockin' Robin, formed it. Our first release was "Louie Louie," which we credited to Rocking Robin And The Wailers, because we weren't sure of the legal position with Golden Crest. Robin had found the song on an old record, and we worked up an arrangement of it. We knew it was good. It sold all over the Northwest. We had an agreement with Liberty to distribute it, but they just sat on it. We could see the reaction the song got when we played it and the way it was on the charts here, but they couldn't. They kept saying they couldn't do anything with a white group that played R&B "

One group that certainly heard the record was The Kingsmen, just three hours down the road in Portland. They went into the studio to record a demo and borrowed The Wailers' arrangement for their version of the song, which rocketed to the top of the charts. Perhaps surprisingly, the boys from Tacoma weren't outraged.

"If anyone was at fault, it was Liberty. We kept telling them it was a great song."

Someone who reputedly did love the song, and The Wailers, was a young Jimi Hendrix. There are tales of him turning up at shows, offering to carry the band's guitars, especially at Spanish Castle — whose "Spanish Castle Magic" became the title of one of his songs.

"I've heard those stories," Morrill said. "And Rich said he used to come to Spanish Castle, that he offered to bring his amp down in case one of ours blew

WAILERS DISCOGRAPHY

Golden Crest

45s

Tall Cool One/Road Runner (Golden Crest 518)
Mau-Mau/Dirty Robber (Golden Crest 526)
Wailin'/Shanghied (Golden Crest 532)
Beat Guitar/Driftwood (Golden Crest 375)
Lucille/ Scratchin' (Golden Crest 542)

LP

The Fabulous Wailers (Golden Crest LP 3075)

Etiquette

45s

Louie Louie/Maryann (ET001) (credited to Rockin' Robin With The Wailers)
Mashi/Velva (ET002)
Doin' the Seaside/Stompin' Willie (ET004)
We're Goin' Surfin'/Shakedown (ET006)
Seattle/Partytime U.S.A. (ET007)
Frenzy/Tall Cool One (ET009)
Don't Take It So Hard/You Better Believe It (ET012)
Back To You/You Weren't Using your Head (ET015)
Dirty Robber/Hang Up (ET019)
Out of Our Tree/I Got Me (ET021)
It's You Alone/Tears (ET024)
You Don't Love Me/You Weren't Using your Head (ET026) (credited to Rockin' Robin With The Wailers)

LPs

Wailers at the Castle (ETLP1)
Wailers & Company (ETLP022)
Wailers Wailers Everywhere (ETLP023)
Merry Christmas (ETLP025)
Out of Our Tree (ETLP026)

Other labels

45s

Mashi/On The Rocks (Imperial 66045)
Think Kindly Baby/End of the Summer (UA50065)
You Won't Lead Me On/Tears (UA 500110)
I'm Determined/I Don't Want to Follow You (VIVA 614)
You Can't Fly/Thinking Out Loud (Bell 694)

LPs

Tall Cool One (Imperial 9262)
Outburst (UA 3557)
Walk Thru the People (Bell 6016)

Everything the Wailers recorded has been reissued, and three CDs on Norton capture the essence of the band in the 1950s and '60s.

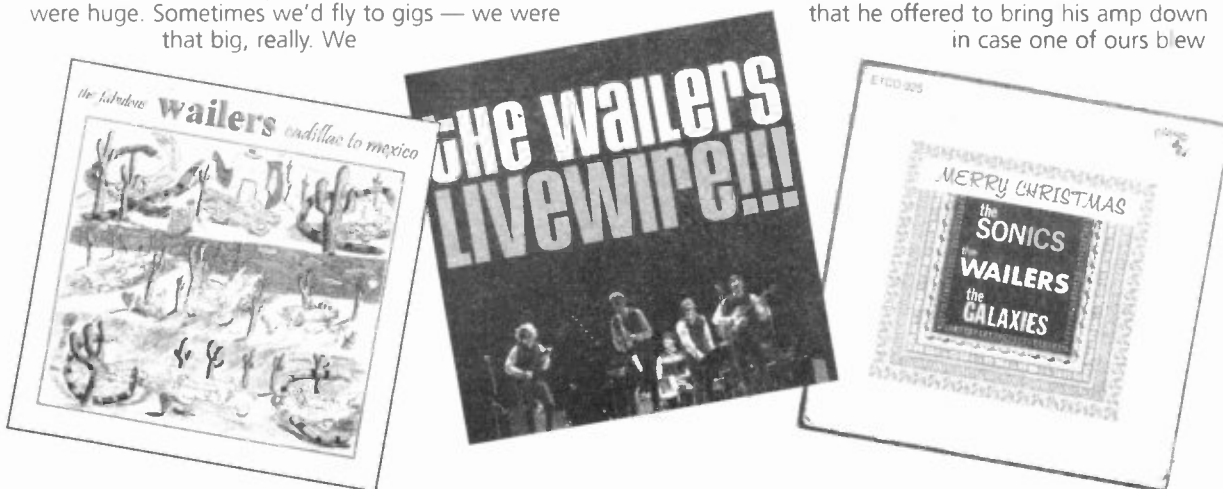
Norton

The Fabulous Wailers (CNW 901)
The Fabulous Wailers Live at the Castle (CNW 902)
Livewire!!! (CNW 904)

The re-formed Wailers also have

LP

Cadillac to Mexico (Rockinrecords RRCD 3102)





and that he wanted to sit in with us. But someone else did tell me that he came to a gig in Port Angeles [a town on the Olympic Peninsula, not exactly near Tacoma or Seattle] and brought his amp in case we needed another and wanted to sit in."

Ormsby confirmed the story.

"He used to come up to Rich at Spanish Castle. They knew each other; they were both guitar players. Jimi would always say, 'If your amp ever goes out, I always have mine in my car. The only thing I'd ask is you let me jam with you guys.' Well, it never happened! Rich's amp never blew."

Hendrix was certainly influenced by The Wailers, trailing them around during his most formative music years. And what he was seeing was most impressive for a local band. By 1961 "We had our own revue, like black artists we saw," recounted Morrill. There was the band and Rockin' Robin and Gail Harris, "who was about 13 when we met her but sounded like Aretha Franklin and looked about 20."

By that time The Wailers were virtually fixtures at Spanish Castle, and in 1961 they decided to document their live show. *The Fabulous Wailers at the Castle* was the first LP on Etiquette, recorded by Joe Boles. Rockin' Robin Roberts got a good workout, as did Harris and the female backup singers. The sound was surprisingly crisp for a live album of the time, capturing all the excitement of the show without sacrificing audio quality.

Ormsby readily credits engineer Dave Boles with the record's sound, noting, "He recorded The Fleetwoods. He was the engineer we did 'Louie Louie' with. He really studied his equipment. He had two-track Ampex, and he had the right mics, the Neumanns and such. He knew what to do with it. That's an amazing recording. It stands up even today."

That's true for much of the product released on Etiquette, which became a virtual document of the Northwest scene.

"We wanted to expose more of the music here; that's why we recorded other groups, and it became a real label," Ormsby explained. "The energy here from music and creativity amazed me. There was all kinds of music. There was Dave Lewis, who played a jazzy R&B; there were funky blues bands, and there were girl singers like Merilee Rush. We felt like we were in the right place."

Roberts continued to work with The Wailers until 1963 and returned again in '67 for the band's final single. The Spanish Castle remained their real center of operations for five years as they jammed the place week after week. They were at their peak and happy to be a big fish in a small pond.

Outside the Northwest, however, fresh winds were blowing, and in 1964 the British Invasion began. It took over the country very quickly, and everyone succumbed. Once The Beatles hit the U.S. (followed fairly quickly by The Rolling Stones) it was the start of a whole new ballgame.

"Pat O'Day told us years later that The Beatles wanted to meet us when they came to Seattle," Morrill said. "I never thought of it at the time, but how come they didn't meet us? It would have been easy to arrange, and something might have come of it."

Like a number of their hipper countrymen, the Fabs

characterized the band. It was at this time that Rich Dangel left, unhappy with the new direction, to be replaced by Neil Anderson. Then drummer Burk left, meaning that the new band retained only Morrill and Ormsby from the early days, with Morrill the only original member left.

The band might have changed, but the label was still going strong and received a boost when they released singles by The Sonics, the Seattle group who wore their Wailers influence on their sleeves with records such as "The Witch" and "Psycho." The era of the garage band had begun, and The Sonics were among the best of them. Hearing them also gave The Wailers a kick in the pants, pushing them back to the place they needed to be, where they wrote a new classic, "Out Of Our Tree," which resulted not only in a single, but also an album of the same name.

They were back on form, even reworking one of their earliest originals, "Dirty Robber." But they were also eager to finally make the leap from the Pacific Northwest to the national stage. At home they were like gods, unable to do wrong. But for the most part, the rest of the country didn't want to know; they had new idols, not only in the English bands, but also homegrown artists such as The Beach Boys. So they followed the path taken by so many before them, to Los Angeles.

"We were searching," Ormsby admitted. "We were successful with the label and the fact it became known all over the country. We were generating a lot of interest, and we wanted to build the label and spread the word. That was basically the point of going down there, not only to re-energize but establish the label in a

business environment where we could grow. Well, you know about moving to L.A. It was stifling. We played the Whiskey and the Icehouse, but we discovered that to work as much as we needed to, we had to travel outside the area. We'd go to San Francisco and Nevada; we'd go up to Oregon, Washington and Idaho, so we were traveling a lot longer distances."

They'd hoped that since several Northwesterners who'd started out as promo men now occupied executive positions at major independent labels, they'd find sympathetic ears on Sunset Boulevard. But, Ormsby related, they'd "gone Hollywood" and were no longer interested in a band from the wild Northwest or the label they brought with them.

The road helped bring in money, but it wasn't what they'd hoped. "We played the Whiskey, I think for no money, just to play," Morrill said. "We'd go up to San Francisco a lot; we were popular there. So we'd drive up and back. But the music was changing there, too.



Courtesy of The Wailers/by Carol Gilbert

Current shot of The Wailers. From left are: Neil Rush (sax), Buck Ormsby (bass), Ricky Johnson (drums), Kent Morrill (keys/vocals), and John Hanford (guitar).

were familiar with the work of The Wailers and were influenced by it — perhaps seeing some echoes of their own Hamburg days in there. The Stones were listening, too, when they could drag themselves away from the Chess material. The Wailers were simply that influential, forging their own, unique sound.

But even they had to adapt to the new music. In the wake of The Beatles, everyone had to change.

"I think if we'd been able to go a little longer as we were, everything would have been fine," Morrill insisted. But they did manage a last hit when Golden Crest reissued "Tall Cool One" in 1964, and it climbed to #38. On the back of that, they ventured out of the damp Pacific northwest once more, down to California and a few places back east.

Yet when they released their new LP, *Wailers Wailers Everywhere*, it was impossible not to hear the Mop Tops in the surprising vocal harmonies and increased pop quotient of the music. By their own admission, it wasn't their best work, lacking the fire that had always



"It was a struggle. Sometimes we'd be out for months. It was our business, so we were handling everything. And we started to change our sound and go along with the times a bit. But we invented our sound, being in the game a bit, and it got old."

They did manage some recording in the golden state, including a couple of sides with Rockin' Robin. He'd moved down to San Francisco, where he worked as a biochemist, and the band persuaded him to re-enter the studio for one final session, cutting "You Don't Love Me" and "You Weren't Using your Head." In a sad twist of fate, they'd be the last disc for Etouette and for Roberts; he was killed in December 1957 in a car wreck in San Mateo. The single was the last effort of their own label, as the band was becoming increasingly dispirited and out of time. There were a few more recordings, but they seemed uninspired, and finally they did the only thing they could — The Wailers called it a day. They'd had their moment of glory and quite a few years of fun and wonderful music.

Some of the members headed back to Tacoma. Others, such as Morrill, worked in California for a little while. But even he found his way home in the end. It seemed as if The Wailers' story was over. But it was simply the end of the first chapter.

A decade would pass before the second chapter began. Then, Ormsby said, "People wanted us to perform. It was like there was a big blank. People wondered what had happened to us. I talked to the guys and asked if they wanted to get together again. It was hard. Some of the guys still had feelings about our

previous life, but it came together. We always had good players, and that's what brings you back together. Because I was the label guy, in the middle '80s I released all the Etouette stuff I had — eight LPs — and it generated more interest. So we started doing more reunions. I had a studio in Seattle, and we started recording tracks. Rich was back in the group. Mike retired, so it was basically Rich, Kent, and I. We'd change drummers or get a new sax player. We got Kim Agers; he had that sound. He'd played in The Viceroy's. We brought in Neil Rush, Merilee's brother. We all knew each other back in the '60s." However, they continue without Dangel, who died in 2002.

Ormsby sold his studio, but the band has continued to move from strength to strength, becoming a Northwest fixture and legend. As Morrill observed, "We've been able to avoid the oldies tag because "Tall Cool One" isn't a signature hit. It's never played on the oldies stations. I'm kind of glad, because all those oldies groups work a lot. They go out and put on their one-song deal, and we never wanted to get into that."

In 2000 they released *Cadillac to Mexico*, the first album of new Wailers material in more than three decades, with a smoother sound. But more recently, Morrill said, "We bought one of the portable units so we can record. Our plan is to record about 100 albums in the next few years so we'll have something to leave! No, our plan is to just record and keep recording. We really regret we never did more of that over the years. One of the things we're going to try to do is recapture that original sound we had and apply it to something more current. There was something magical about that sound. It was raw and gutsy and

simple, but with all the tricks and gimmicks people have today, sounds get lost. The Ventures wanted us to record an album with them. I know we're old geezers, but we don't give up."

Lately, however, performing and recording have been on the back burner, as the band members have focused on their arts foundation.

"It was Buck's idea," Morrill said. "It's a legacy we wanted to give back. Schools are dumping music, so kids aren't getting a chance to experience music the way we did. So the point of The Wailers Performing Arts Foundation is to create funds, scholarships and all that. We have a unique mentoring program. We call it the Rich Dangel Mentoring Program after Rich. We take professional musicians and pair them with kids. The kids can ask them anything. One of our mission statements is to get the idea out of peoples' minds — you don't have to be a drug addict, an alcoholic or a partier to be a musician. We're doing the first programs through the Boys and Girls Club of south Puget Sound. It's been real successful, and people like it. It's a big undertaking, and it has the potential to spread throughout the country."

Now that it's established and running successfully, The Wailers are eager to return to the stage and the studio and make up for all that lost time.

"You don't quit," Ormsby pointed out. "We've all been in music all these years, and it's still fun." ●

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Actual cover is still in production and may differ from the one pictured above.

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."

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World Radio History



by Jeff Hannusch

SWAMP POP

South Louisiana's Sound

It's early Saturday evening inside Westwego, La.'s Moulin Rouge, and already the sturdy wooden dance hall is filled with neon light, cigarette smoke and middle-aged couples sipping chilled Miller Lite and highballs in plastic cups.

Around 9 p.m. the barmaid turns off the jukebox and four casually dressed musicians amble onto a small raised bandstand at the far end of the long room. At a nod from singer/keyboardist Wayne Foret, the guitar, saxophone and piano lock into a familiar riff, while the drummer adds a crisp beat.

Foret leans into the microphone and moans:

*"Your love for me will always be,
you're so sweet, so tenderly.
Mathilda I cried and cried for you,
yes no matter what you do."*

By now, the dance floor has filled with couples rocking and gliding to the unmistakable rhythm of swamp-pop music. It will stay that way until well after midnight when the band plays its last number, and the exhausted but thoroughly entertained audience heads home.

A similar scene is repeated every weekend at the Moulin Rouge and several other south Louisiana night spots where swamp pop flourishes.

Swamp pop is one of Louisiana's consistently popular and commercially successful styles of indigenous music. Swamp pop artists have sold millions of records and CDs far exceeding their zydeco and Cajun contemporaries, yet these recordings are the least recognized and appreciated of southern Louisiana's traditional musics. The lack of respect for the genre is underlined at Louisiana's largest music event, the New Orleans Jazz And Heritage Festival, which rarely features swamp pop though several of the greatest artists of the genre live less than a two-hour drive away.

Swamp pop originated in south Louisiana and a small area of east Texas as a blend of New Orleans R&B, hillbilly, rockabilly, blues, Cajun and Creole music. The style evolved in the mid-1950s when south Louisiana's Cajun and Creole teenagers began exchanging fiddles, accordions and steel guitars for saxophones, pianos and electric guitars.

This sudden shift occurred when the music of Lloyd Price, Earl King, Guitar Slim, and especially Fats Domino, was introduced to the area via 78 and 45 rpm records, jukeboxes, radio and club appearances. As the young people strove innocently to emulate their idols, they unwittingly fell upon a distinct, dynamic, yet very simple musical formula. A typical swamp-pop recording features highly emotional vocals, piano triplets, loping drums, horns playing long whole notes

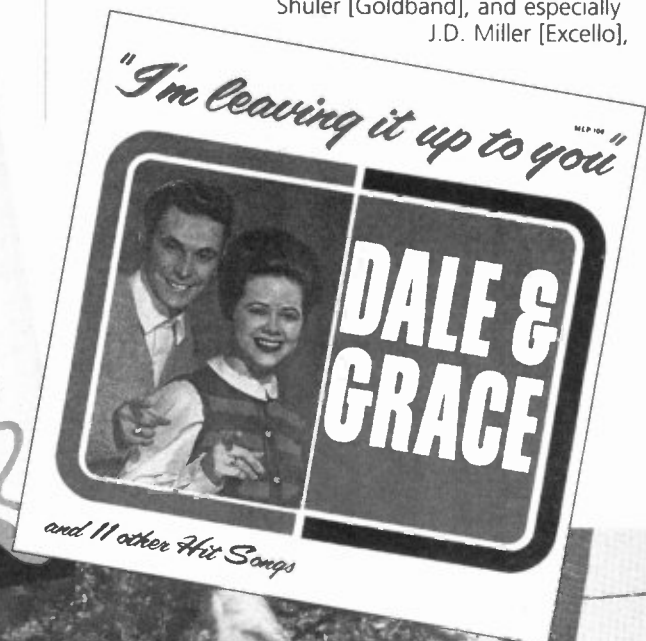
as well as the guitar and bass doubling the piano's bass line. Rarely do the songs include more than three chords.

"I always thought my saxophone player, Harry Simoneaux, described swamp pop best," said Lafayette, La.'s Johnnie Allan, the most prolific swamp-pop artist of all time. "He said, 'It's half *fais-dodo*, half Domino.'

"In south Louisiana the radio played Domino all

the time, and the musicians here copied his style of music. But our musicians couldn't sound like the New Orleans musicians on Fats Domino or Earl King records. They felt the music differently, and rather than playing New Orleans music note for note, they integrated it with the Cajun music they heard when they were growing up.

"Record producers like Floyd Soileau [Jin], Eddie Shuler [Goldband], and especially J.D. Miller [Excello],



Bobby Charles signs autographs for members of his Alligator Fan Clubs. His visit to New Orleans was in conjunction with the movie *Rock Around The Clock*, in May 1956.

Photos courtesy of Jeff Hannusch

discoveries

32

October 2005



also deserve credit for creating swamp pop. They'd hear a Chuck Berry or Fats Domino record and say to the band, 'That's good, but let's add something different,' or, 'Let's change this part.'

"Together we created a style of music that caught a lot of people's attention — not just in south Louisiana but around the world."

Swamp pop's classic period was 1958-64, when nearly two dozen swamp-pop recordings reached the national charts. During this time the music wasn't referred to as swamp pop; it was simply the south Louisiana sound.

The term swamp pop didn't come into general use until the early 1970s when British music writers such as John Roven and Bill Millar began using the term to describe south Louisiana rock 'n' roll.

The first swamp-pop record to receive attention outside Louisiana was Bobby Charles' feverish "(See You) Later Alligator." Charles' thunder would be stolen by Bili Haley's cover version, but Charles would become a prolific songwriter and influential swamp-pop artist for more than a decade. He would later record the south Louisiana hits "Watch It Sprocket," "Laura Lee," "Why Can't You" and "No Use Knockin'." Charles also wrote "Walkin' To New Orleans" for Domino and "I Don't Know Why But I Do" for Clarence "Frogman" Henry.

Other important swamp-pop records from the mid-1950s include Roy Perkins' "You're On My Mind," Cookie And The Boogie Ramblers' "Cindy Lou," Guitar Gable And King Karl's "Irene," and Guitar Jr.'s "Family Rules"; their popularity, however, was confined primarily to Louisiana.

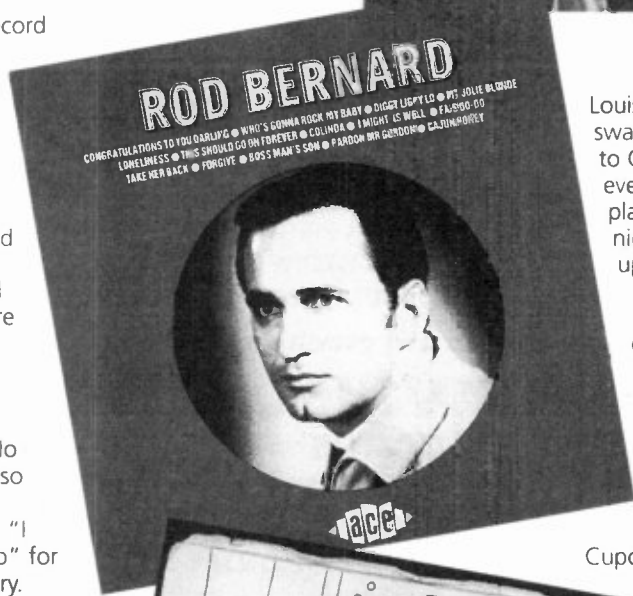
In 1958, the swamp-pop sound finally reached beyond the bayous when Rod Bernard's "This Should Go On Forever," Warren Storm's "Prisoner's Song," and Jimmy Clanton's "Just A Dream" appeared in *Billboard* magazine's Hot 100 chart.

In terms of record sales, 1959 was the high-water mark for swamp pop, as Johnny Preston's "Running Bear," Phil Phillips' timeless "Sea Of Love," John Fred And The Playboys' "Shirley," Jivin' Gene's "Breaking Up Is Hard To Do," Rod Bernard's "One More Chance," and Cookie And The Cupcakes' (formerly The Boogie Ramblers) "Mathilda," reached the Hot 100. Although "Mathilda" was only a minor national hit, in south Louisiana the song quickly became a revered anthem.

"'Mathilda' is swamp pop, period," declared Allan. "When 'Mathilda' came out every radio station — R&B, country, pop, rock 'n' roll — played it. In



Above: Cookie and The Cupcakes



Louisiana 'Mathilda,' was to swamp pop what 'Jole Blon' was to Cajun music. Even today, every swamp pop band has to play 'Mathilda' at least once a night or the audience gets upset."

America continued to embrace swamp pop in the early 1960s as Elton Anderson's "Secret Of Love," Joe Barry's "I'm A Fool To Care" and "Teardrops In My Heart," Slim Harpo's "Rainin' In My Heart," Cookie And The Cupcakes' "Got You On My Mind," Barbara Lynn's "You'll Lose A Good Thing," T.K. Hulain's "I'm Not A Fool Anymore," and Dale and Grace's "I'm Leaving It Up To You" and "Stop And Think It Over" reached the national charts

Swamp pop's golden era ended when The Beatles appeared on *The Ed Sullivan Show* in 1964. Resistant to change, swamp pop couldn't contend with the new wave of rock music from England sweeping the United States. Later, isolated swamp-pop releases such as Tommy McLain's "Sweet Dreams" and Freddie Fender's "Wasted Days And Wasted Nights" were national hits, and Johnnie Allan charted in Europe with "Promised Land," but the popularity of swamp pop was mostly confined to south Louisiana.

Today, Allan and other old-school swamp poppers such as Tommy McLain, Warren Storm, Rod Bernard, Van Broussard, The Boogie Kings, Lil' Bob And The Lollipops, Sheldon Dunaway And The Cupcakes (Cookie's old group), and T.K. Hulain still perform on weekends at clubs, casinos and dance halls in south Louisiana and east Texas. Most of them still record

sporadically, but Allan pointed out that swamp pop listeners are very much set in their ways.

"After my jobs I sign autographs and sell my CDs. I've got a new CD [*Louisiana Legends*] and a *Greatest Hits* release that collects a lot of my old songs. The *Greatest Hits* CD outsells the new CD five to one. And don't think about re-recording 'Mathilda' or 'South To Louisiana' [Allan's first single]. People want to hear those songs exactly as they remember them from when they grew up."

Today younger artists such as Don Rich, Deuce Of Hearts, Lil' Band Of Gold, LA Express, Treater, and Wayne Foret are determined to continue the swamp-pop tradition.

"What originally attracted me to swamp pop was that it was great music to dance to," said Foret, who hails from Bridge City, La., and plays with his band The Rockin' 50s on weekends at more than a dozen night spots.

"When I was a teenager I used to drive down to Morgan City and Pierre Part and go see Joe Barry and Van Broussard to dance and have a good time.

"But then I started listening to the lyrics of the songs and they really got to me. Swamp-pop lyrics have a lot of feeling and meaning. Songs like 'Think It Over,' 'Breakin' Up Is Hard To Do,' 'I Trusted You,' 'I'm A Fool To Care' — those are beautiful songs. If you listen to the stories in those songs they'll break your heart. I guess like a lot of swamp-pop fans, the melodies caught my attention, but the lyrics hooked me.

"About 15 years ago I had a friend in a band who convinced me to get up and sing a couple of numbers with him. One thing led to another, and then all of a sudden I had a band and was getting calls to play music. We do a little rock 'n' roll and New Orleans R&B, but most people want us to play swamp pop.

"I think swamp pop's got a bright future. We put a CD out a couple of years ago [*Through The Years*], and it's done real well locally and got picked [for distribution] by a label out of Texas. We draw primarily a middle-aged crowd, but we're starting to see a lot of younger faces because kids like to dance to swamp pop. A lot of the established guys are still performing, and a lot of new swamp-pop bands are playing. In fact there's probably as many swamp-pop bands now as there ever was. As far as I'm concerned, I'm sticking with swamp pop." ●



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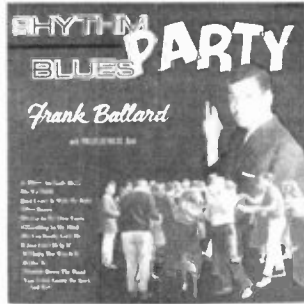
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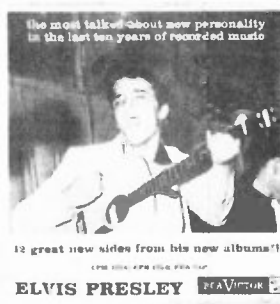
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MINIMUM - MAXIMUM

Disc Reviews continued from page 21

These two albums, cut for Rounder's Black Top blues subsidiary in 1992 and 1994, stand with her best work, Americana classics cut before the word was coined.

Louisiana Love Call is a tribute to the music of New Orleans. "Second Line" gives a shout out to the Crescent City's musica' royalty and includes some crazy syncopation piano work by David Tarkanowsky. "Layin' Right Here In Heaven," a duet with Dr. John, another great interpretive vocalist, makes married life sound as exciting as the first night of the honeymoon. And the vibe remains dangerously funky throughout.

Meet Me At Midnight travels up the river to revisit the timeless sounds of Memphis Gospel, soul and R&B.



On this set, Muldaur's vocals are gritty and soulful, digging deep into her soul to express all of love's hurts and joys. Rory Block's "Send The Man Back Home" warns of the dangers of infidelity and features sizzling backing vocals by Ann Peebles and Tracy Nelson. "Women's Lament" is one of the most powerful tracks Muldaur has ever cut, a stirring a capela blues full of pain, sorrow and misery. There's not a weak track on either album; it's good to have them back in print.

Kraftwerk
Minimum Maximum
Astralwerks (60611)
reviewed by j. poet

A live album from Kraftwerk seems like a contradiction in terms. The band members (they are a band right?) made their mark with trance-inducing robotic rhythms.

On stage they act more like robots than performers. They have been known to send out four Kraftwerk automatons to "perform" their "shows."

Despite all their self-distancing tricks, Kraftwerk's music has always been warm and dreamy, balanced between mechanical despair and touchingly human melancholy. So is it live? Yes and no.

The tracks on *Minimum Maximum* all clock in at the exact length of their "recorded" versions, which they probably are. The vocals are live, because they toss in occasional ad-libs and lyrical adjustments. Still, this isn't a band you can get really excited about, although the audience seems quite enthusiastic. All their faves are included on these two discs, and the crowd noise is mixed way down, so if you want a *Greatest Hits* compilation, this is it.

Eric Clapton

461 Ocean Boulevard (Deluxe Edition)
Uni/Polydor/Chronicles (B0003722-02) (Two CDs)
reviewed by C. Brian Jasper

This reissue is one of many, as *461 Ocean Boulevard* has been released on standard reissue, DVD-A, SACD, and a scaled-down version of this remaster on a single disc — minus the wonderful live tracks and jams. This batch has been put into the marketplace just in the past couple of years, in addition to the first-run CD issue from the 1980s. Mobile Fidelity also issued an excellent remaster several years back. I believe we just love to buy this album again and again because of the lasting value of the material and the healing powers of music.

This particular remastered deluxe edition is of superb sound quality; you'll hear more presence in the drums, bass and more vocal detail. In addition there are a couple of bonus jams, and the second disc features previously unreleased and relatively rare live tracks, which are nice to have in one neat package.

I find it hard to believe that 30 years later, people are still missing the point of this landmark album and its significance in Eric Clapton's career. I remember

Disc Reviews continued on page 49



Pondering Aloud

Pay attention to what I say in the next sentence, but then make sure you stick around for the explanation (as no doubt the opening of said sentence — which likely and unintentionally has quite a buildup and heightened level of expectation by now — will turn off the more savvy readership without the ensuing explanation).

John Coltrane: The Bethlehem Years is an important historical document. (Wait for it...) I realize the phrase "it's an important historical document," when used in the context of a music album, typically translates to "really sucks, but it happens to have been recorded very close to an album that actually is historically important." That's not the case here.

Ye of Coltrane knowledge, I hear you: 1) the music on the *Bethlehem* disc was recorded very close to the important *Blue Train*, and 2) it's not a well-known album. Add that to the rash of Bethlehem Records reissues (cynics would call it a bit of warehouse cleaning, but I think that's unfair)

released around the same time as this new Coltrane two-disc set, and you've got ample evidence that the "really sucks" label fits. I tell you, however, 'tisn't true. (In fact, after hearing the Coltrane set, I'd like to listen to the other Bethlehem reissues, which include albums by Mel Tormé, Charles Mingus, and Dexter Gordon.)

Now to the evidence...

Exhibit A: This two-disc set is an enjoyable listening experience and warrants repeated spins, and it's not merely for Coltrane aficionados. This is especially true because he composed one tune only (of 13) in this collection. Disc one contains the main selections, while the second disc offers unreleased alternate takes, including three of Coltrane's contribution to the main set, "Pristine."

Exhibit B: What makes this set even

more interesting is the Big Band format. Coltrane was well known for his quartet and quintet playing, but the roll call for the Bethlehem sessions (three of them) is notably larger. And yes, Coltrane plays on every track on both CDs. Session A has nine musicians (including Philly Joe Jones), Session B has 15 (including Art Blakey), and Session C has ... well, OK, only five. And yes, "Pristine" and its outtakes were recorded during Session C. Please note, though, that only two tracks (of 12) on the first disc are Session C, and five (of 15) on the second disc are from that session.



The trio of sessions was recorded October through December 1957, almost immediately following the session for *Blue Train*, which was recorded Sept. 15, 1957.

It should be of little surprise that the sound on "Pristine" is clearly from Trane's *Blue* period. It is also one of the

better songs in the set. None of the tracks on either disc hit me with the "Why haven't I heard this before?" Mallet of Awareness, but there were no songs I particularly disliked. Though I usually find at least a song or two on most albums that I prefer to skip over, that's rarely the case with Coltrane.

Exhibit C: The supplementary material is also good but not stunning; the presentation is simple and professional. The information about the sessions is detailed, with only one bit of info apparently escaping the purview of the reissue folks at Shout! Factory: The first track on disc two, "Oasis," bears an "unknown" listing where the composer's name should be. This is a minor detail in what otherwise appears to be a well-researched set. The 12-page booklet features a seven-page article by Art Lange written in December 1993.

Hard data: The two-disc *John Coltrane: The Bethlehem Years* from Shout! Factory (www.shoutfactory.com) was released Aug. 2. It retails for \$24.98. ●

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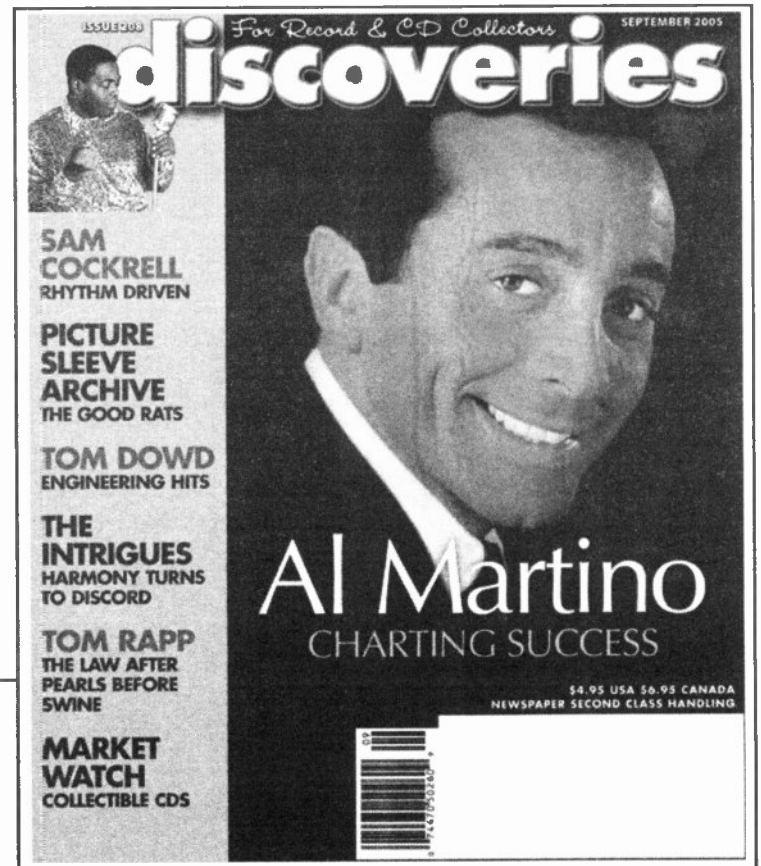
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ORIGINAL ISSUE: All records are guaranteed originals and/or guaranteed as described. If not satisfied for any reason, return for full refund including your return postage.

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

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

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

Original Surf / Hot Rod / Instrumental LP's

1. **Adrian And The Sunsets** – "Breakthrough With Adrian And The Sunsets" *Sunset SE-63-601 M/M (SEE INSERT BELOW)*
2. **The Beach Boys** – "Wild Honey" *Capitol T-2859 VG++/M- Mono and black rainbow label true first pressing MB \$20*
3. **The Buddies** – "Go Go With The Buddies—The West Coast Action Sound" *Mercury Wing MGW-12306 M/M- Mono Nice mixture of vocals and instrumentals MB \$75*
4. **Al Casey** – "Surfin' Hootenanny" *Stacy STM-100 M/M Mono GREEN VINYL—gorgeous colored vinyl—tough! MB \$200 (See picture at top of page)*



5. **The Challengers** – "Surfbeat" *Vault LP 100 M/VG+ Stereo and ORANGE VINYL! Gorgeous record—cover has some minor wear. MB \$125*
6. **The Challengers** – "Surfbeat" *Vault LP 100 M/M- Mono Regular black vinyl original—NICE copy MB \$35*



7. **The Challengers** – "Lloyd Thaxton Goes Surfin' With The Challengers" *Vault 101 M/M- Stereo and GORGEOUS RED VINYL! This is the West Coast pressing with Lloyd Thaxton's photo on the cover. He was a prominent Los Angeles DJ & TV personality. MB \$200*



8. **The Challengers** – "Lloyd Thaxton Goes Surfing With The Challengers" *Vault 101 M/M Stereo and ORANGE VINYL—same as above except Orange vinyl instead of Red MB \$200*
9. **Dick Dale And His Del-Tones** – "Checkered Flag" *Capitol T-2002 M/M Mono Cover still in original shrink wrap! Nice copy! MB \$75*
10. **Dick Dale, The Surfaris, The Fireballs** – "The World Of Surfin'" *Almor AS-108 Sealed/Mint Stereo and still sealed in the original shrink wrap! Perfect copy! MB \$100*
11. **Dick Dale** – "Wild Hot Rod Walls" *Diplomat DS 2304 M/M- Stereo and one of the toughest Dick Dale LP's to find MB \$125*
12. **The De-Fenders** – "The De-Fenders Play The Big Ones" *World Pacific 1810 VG++/M Stereo and RED VINYL!!! Nice one! MB \$100 (See picture at top of page)*



13. **The Duals** – "Stick Shift" *Sue LP 2002 Sealed/Mint Mono STILL SEALED in original shrink wrap with 99c sticker on the front cover. BB hole in lower left corner. MB \$200*
14. **The Fireballs** – "Torquay" *Dot DLP 3512 M/M- Mono MB \$50*
15. **The Guitar Ramblers** – "Happy, Youthful Sounds Of The Guitar Ramblers" *Columbia CS 8867 VG++/M- Stereo Interesting rockin' guitar instrumentals MB \$50*
16. **The Hondells** – "The Hondells" *Mercury MG-20982 M/M- Mono Mustard yellow colored label, PROMO copy! MB \$50*

17. **The Hornets** – "Big Drag Boats USA" *Liberty LST-7364 M/M Stereo and cover still in original shrink wrap MB \$50*
18. **The Hot Rodders** – "Big Hot Rod" *Crown CST 378 M/M Stereo and cover still in the original shrink. Nice mix of rockin' instrumentals and Hot Rod vocals MB \$50*
19. **The Jalopy Five** – "I Love That West Coast Sound" *Modern Sound MS 561 VG++/Mint Stereo and cover still in the original shrink wrap MB \$50*
20. **Jan & Dean** – "The Little Old Lady From Pasadena" *Liberty LST-7377 M/M- Stereo Super nice original copy MB \$40*
21. **Jan & Dean** – "Jan & Dean Golden Hits Volume 2" *Liberty LRP-3417 M/M Mono Cover still in original shrink with price sticker on shrink wrap MB \$40*
22. **Jan & Dean** – "Fleet Of Soul—A 'Live' One" *Liberty LRP-3441 M/M- Mono WHITE LABEL PROMO MB \$30*



23. **Jan and Dean** – "Jan And Dean Meet Batman" *Liberty LST-7444 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP! 59c original price sticker still on the shrink wrap—the PERFECT copy! MB \$100*
24. **The Lively Ones** – "Surf Rider!" *Del-Fi DFLP-1226 VG++/M- Mono All time classic Surf LP MB \$50*
25. **The Marketts** – "Out Of Limits!" *Warner Brothers 1537 M/M- Stereo MB \$20*



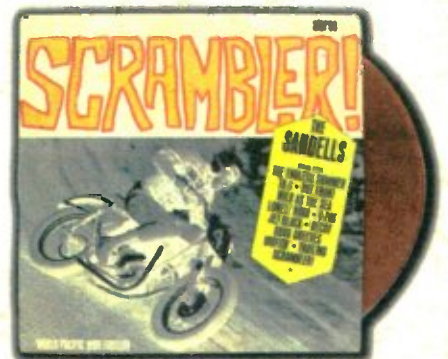
1. **Adrian And The Sunsets** – "Breakthrough With Adrian And The Sunsets" *Sunset SE-63-601 Mint / Mint STEREO and pressed on gorgeous MULTI-COLOR SPLASH VINYL. And to top it all off, this copy is PERFECT MINT—super scarce in Stereo! MB \$250*



26. **Jack Nitzsche** – "The Lonely Surfer" *Reprise R-6101 M/M Mono and WHITE LABEL PROMO. Tiny sticker # written on the back cover, promo sticker on front cover. MB \$100*
27. **The Persuaders** – "Surfer's Nightmare" *Saturn SAT-5000 VG++/VG++ Mono and tough one to find! MB \$150*

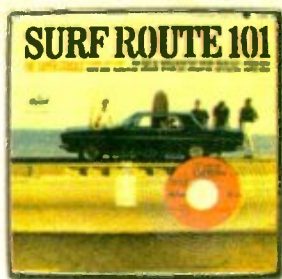


28. **The Revells** – "The Go Sound Of The Slots" *Reprise 6160 M/M- Stereo and GREAT! MB \$100*
29. **The Rip Chords** – "Hey Little Cobra And Other Hot Rod Hits" *Columbia CS 8951 Sealed/Mint Stereo Record is STILL SEALED in the original inner plastic baggie, only the outer shrink wrap has been removed. MB \$75*
30. **The Rumlbers** – "Boss" *Dot DLP 3509 M/M- Mono MB \$50*



31. **The Sandells** – "Scrambler!" *World Pacific 1818 M/M- Stereo and RED VINYL! MB \$125*
32. **The Spinners** – "Party-My Pad! • After Surfin'" *Time S/2092 Sealed/Mint Stereo and STILL SEALED in original shrink wrap MB \$100*
33. **The Super Stocks** – "Hot Rod Rally" *Capitol ST 1997 M/M- Stereo Super nice copy MB \$50*

**Auctions are on-line:
www.tefteller.com**



See #34

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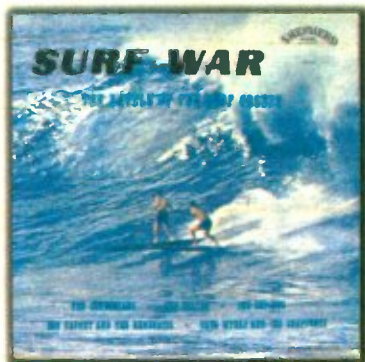
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Auction closes Saturday, October 15, 2005 at 7:00 p.m. PDT

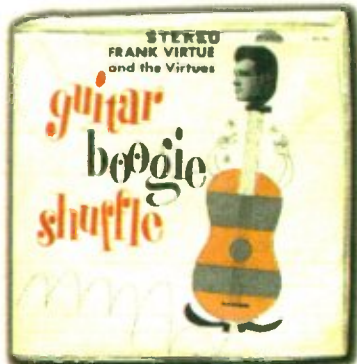


See #70

34. **The Super Stocks** – "Surf Route 101" Capitol T 2113 M/M- Mono and Mr. Gasser 45 is right where it is supposed to be! Just about flawless copy! MB \$150 (See picture at top of page)
35. **The Surfairs** – "Hit City '65" Decca DL 4614 M/M- Mono WHITE LABEL PROMO COPY! Name written neatly on front cover and small hole in upper left corner. MB \$20
36. **The Surf Teens** – "Surf Mania" Sutton SSU 339 M/M Stereo MB \$50



37. **Various Artists** – "Surf War The Battle Of The Surf Groups" Shepherd SLP-1300 M/M- Mono Super rare LP featuring songs by The Centurians, The Deitas, The Impacts, Bob Vaught And The Renegads, Dave Myers and The Surfones. Almost never for sale! MB \$300
38. **The Ventures** – "Mashed Potatoes And Gravy" Dolton BLP-2016 VG++/M- Mono and WHITE LABEL PROMO COPY MB \$25
39. **The Ventures** – "The Ventures' Christmas Album" Dolton BST-8038 Sealed/Mint Stereo Still sealed in the original shrink wrap! Perfect copy just in time for Christmas! MB \$35



40. **Frank Virtue And The Virtues** – "Guitar Boogie Shuffle" Strand SLS 1061 Sealed/Mint Stereo Still sealed in the original loose fit baggie. Tough to find in Stereo, even tougher to find still sealed! The perfect copy! MB \$100
41. **The Wallers** – "The Waller's Wall" Golden Crest CR 3075 M/M- Mono MB \$100
42. **The Wallers** – "Tall Cool One" Imperial LP-9202 M/M Mono Cover still has the original shrink wrap on it MB \$50
43. **The Weirdos With Mr. Gasser** – "Rods n' Ratfinks" Capitol ST 2057 M/M- Stereo Great cover art! MB \$150



44. **Mr. Gasser And The Weirdos** – "Surfink!" Capitol ST 2114 M/M- Stereo and the Super Stocks 45 is right where it should be! Great cover art and tough to find in Stereo and with the 45 intact! MB \$150

45. **Harlow Wilcox & The Oakles** – "Groovy Grubworm And Other Golden Guitar Greats" Plantation PLP 7 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK WRAP MB \$50
46. **Dennis Wilson** – "Pacific Ocean Blue" Caribou PZ 34354 M/M Stereo WHITE LABEL PROMO with timing strip on cover too! Beach Boy solo in 1977—not long before he drowned in that same Pacific Ocean. MB \$50

Original Surf / Hot Rod / Instrumental 45's

47. **AC-DC Current Swingers** – "House Rent Party/Time To Dance" JGems 415 M- MB \$10
48. **Richie Allen** – "Redskin/Stranger From Durango" Imperial 5683 VG++ White Label Promo MB \$10
49. **Richie Allen** – "Not So Quiet/A Touch Of Blue" Imperial 5865 Mint White Label Promo MB \$15
50. **Richie Allen & The Pacific Surfers** – "Foot Stomp USA/Skeg-Along-Pete" Imperial 5929 Mint White Label Promo with promo sticker on the label MB \$15
51. **The Allisons** – "Surfer Street/Money" Tip 1011 Mint Store stock new! MB \$15



52. **The Arrows** – "Run Like The Wind/When You Were Sweet Sixteen" Cupid 105 Mint Yellow Vinyl! Good rockin' Instrumental! MB \$50
53. **The Avalanches** – "Avalanche/Baby, It's Cold Outside" Warner Brothers 5407 Mint White Label Promo MB \$20
54. **Frankie Baldo & The Noveltones** – "Strange Guitar/One Song" Imperial 5755 VG++ Xol, White Label Promo MB \$10
55. **The Beach Boys** – "Surfin' U.S.A./Shut Down" Capitol 4932 M- Classic and super clean original first pressing MB \$15
56. **The Beach Boys** – "Surfer Girl/Little Deuce Coupe" Capitol 5009 M- Double-sided classic and once again a super clean original pressing MB \$15
57. **The Beach Boys** – "Don't Worry Baby/Get Around" Capitol 5174 M-VG++ With nice Picture Sleeve! Classics MB \$40
58. **The Beach Boys** – "California Girls/Let Him Run Wild" Capitol 5464 M/M- With beautiful Picture Sleeve MB \$40
59. **The Beach Boys** – "Good Vibrations/Let's Go Away For Awhile" Capitol 5676 Mint All time classic—original first pressing MB \$20
60. **The Beach Boys** – "Wouldn't It Be Nice/God Only Knows" Capitol 5706 Mint Double sided classics—original first pressing MB \$15
61. **The Beach Boys** – "Friends/Little Bird" Capitol 2160 Mint Perfect store stock MB \$15
62. **The Beach Boys** – "Do it Again/Wake The World" Capitol 2239 M- MB \$15
63. **The Beach Boys** – "Bluebirds Over The Mountain/Never Learn Not To Love" Capitol 2360 Mint Wol, Lime Green original PROMO COPY MB \$25
64. **The Beach Boys** – "Add Some Music To Your Day/Susie Cincinnati" Reprise 0894 Mint Old store stock MB \$10
65. **The Beach Boys** – "Tears In The Morning/It's About Time" Reprise 0957 M- Xol, White Label Promo MB \$15
66. **The Beach Boys** – "Honkin' Down The Highway/Same" Reprise 1389 Mint Mono/ Stereo promo copy, xol MB \$10
67. **The Beach Boys** – "Here Comes The Night/Same" Caribou 9026 Mint Long Version/Short Version white label promo MB \$10

68. **Brian Wilson And Mike Love** – "Gettin' Hungry/Devoted To You" Brother 1002 M- #01, PROMO COPY MB \$20
69. **The Belairs** – "Mr. Moto/Little Brown Jug" Arvee 5034 M- Classic MB \$20
70. **The Bel-Aires** – "Baggies/Charlie Chan" Lucky Token 107 VG Tough one and REALLY GOOD! MB \$25 (See picture at top of page)
71. **Hal Blaine And The Young Cougars** – "East Side Story/Hawaii 1963" RCA Victor 8147 VG++ MB \$10
72. **Hal Blaine And The Young Cougars** – "(Dance With The) Surfin' Band/The Drummer Plays For Me" RCA Victor 8223 M- MB \$10
73. **Hal Blaine And The Young Cougars** – "Challenger IV/Gear Stripper" RCA Victor 8282 Mint MB \$10
74. **Hal Blaine** – "La Bamba/Topsy 65" Dunhill 4006 M- MB \$10
75. **Bob And Jerry** – "Ghost Satellite/Who's Gonna Cry For Me" Rendezvous 100 M- PROMO COPY, Weird guitar Instrumental MB \$20



76. **The Bondsmen** – "Wipe Out '66/People Say (She's No Good)" Dawn 303 Mint BLUE VINYL!!! Great one! MB \$100



77. **The Breakers** – "Surf-Breaker/Kami-Kaze" Brana 1002 M- FANTASTIC SURF! Tiny tol on B-side only. Very scarce one almost never for sale—MASTERPIECE! MB \$200



78. **The Breakers** – "Surf Bird/Surfin' Tragedy" Impact 14 M- Yellow Vinyl! MB \$50
79. **Bruce And Terry** – "I Love You Model 'T'/Carmen" Columbia 43238 Mint White Label PROMO copy! Bruce Johnston and Terry Melcher MB \$25
80. **The Buffalo Rebels** – "Theme From The Rebel/Anyway You Want Me" Marlee 0096 Mint MB \$20

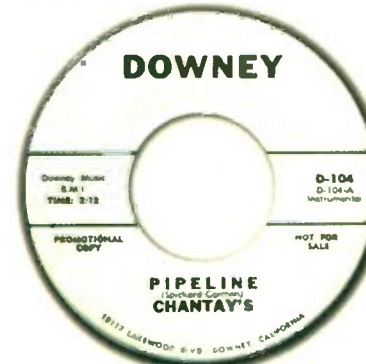
81. **Lord Douglas Byron** – "Big Bad Ho-Dad/Coffee House" Union 505 Nice VG+ Vocals on the A-side, B-side is Instrumental MB \$20
82. **The Captivations** – "Red Hot Scrambler-Go!/Speedshift" Garpax 44179 Mint White Label Promo, great Hot Rod vocals MB \$40



83. **Al Casey** – "Surfin' Hootenanny/Easy Pickin'" Stacy 962 M- Red Vinyl! MB \$40
84. **Al Casey** – "Surfin' Hootenanny/Easy Pickin'" Stacy 962 Mint Regular black vinyl pressing of all time classic MB \$20



85. **The Catalina Six** – "Moon 2000 (Twist-A-Roo)/Would You Believe It" Flagship 126 VG++ Great rockin' Instrumental MB \$50
86. **The Catalinas** – "Banzi Washout/Beach Walkin'" RIK 113 Mint GREAT! Original Rik sleeve too! MB \$50
87. **The Challengers** – "Torquay/Bulldog" Vault 900 M- Classic MB \$15
88. **The Challengers** – "Foot Tapper/On The Moon" Vault 904 Mint MB \$15
89. **The Challengers** – "K-39/Hot Rod Show" Vault 913 Mint White Label Promo, xol MB \$15



90. **The Chantay's** – "Pipeline/Move It" Downey 104 VG++ Super rare WHITE LABEL PROMO of the first pressing on the original first label from Downey, California of the all time Surf classic that became such a big hit when released nationwide on the Dot label! Never seen a Promo until this one! MB \$50
91. **The Chantay's** – "Pipeline/Move It" Downey 104 M- Regular stock copy of the first pressing first label MB \$30
92. **The Chantay's** – "Pipeline/Move It" Dot 16440 Mint The Hit label pressing! MB \$15
93. **The Chantay's** – "Monsoon/Scotch Highs" Dot 16492 Mint Nice one MB \$15
94. **The City Surfers** – "Powder Puff/50 Miles To Go" Capitol 5052 Mint Xol MB \$15



See #152

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See #153

- 95. Ben Colder – "Goin' Surfin'/Still No. 2" M-G-M 13147 Mint Old store stock MB \$10
- 96. Jerry Cole – "Midnite Mary/Land Of Dreams" Capitol 5056 Mint MB \$10
- 97. Jerry Cole And His Spacemen – "Pokey/One Color Blues" Capitol 5106 Mint MB \$10
- 98. Jerry Cole – "Meet Me On The Corner/Life Will Go On" Capitol 5265 Mint MB \$10
- 99. The Cornells – "Mallbu Surf/Agua Caliente" Garex 102 Mint Classic MB \$20
- 100. The Crescents – "Breakout/Pink Dominoes" ERA 3116 Mint Pink Label PROMO COPY MB \$15



- 101. The Crossfires – "Fiberglass Jungle/Dr. Jekyll & Mr. Hyde" Capco 104 Mint Super rare early recordings by the group that became THE TURTLES! Great rockin' instrumentals! MB \$200



- 102. Johnny Cymbal – "Go V. W. Go/Sorrow And Pain" DCP 1135 M/M WHITE LABEL PROMO with gorgeous PHOTO INSERT! Record is scarce, Promo is scarcer and the Photo Insert is near impossible to find! MB \$150
- 103. Baron Daemon & The Vampres – "The Transylvania Twist/Ghost Guitars!" WNYS-TV 9 # 2463 VG++ Wol on B-side, MASTERPIECE! Super rare from Syracuse, New York. Daemon was a TV horror movie host. This is the second of two releases and just fabulous instrumentals! MB \$100
- 104. Dick Dale And The Del-Tones – "Miserlou/Eight Till Midnight" Deltone 5019 Nice VG+ Super scarce WHITE LABEL PROMO MB \$25



- 108. Dick Dale – "Dick Dale Open-End Interview" Capitol Pro-2321 VG++/VG++ With sleeve! Promo only interview record with super scarce PROMO ONLY sleeve! MB \$100
- 109. Dick Dale & Francine York – "Enlistment Twist/Dream Girl Waltz" United States Army 1301 M/M- Blue Vinyl with Picture Sleeve! Not sold in stores but given out to potential US Army recruits. MB \$50
- 110. Dick Dale – "The Fairest Of Them All/We'll Never Hear The End Of It" Cupid 107 Mint Yellow Vinyl MB \$25
- 111. The Dartells – "Hot Pastrami/Dartell Stomp" Dot 16453 M- MB \$20
- 112. The Dartells – "Dance, Everybody, Dance! The Scooble Song" Dot 16502 Mint MB \$10
- 113. The Devons – "Come On/A Little Extra Effort" Decca 31899 Mint Pink label PROMO, Gary Usher! MB \$40
- 114. Andy Doll – "Stockade Rock/Letters Have No Arms" AD 0989 M- White Label Promo, wol MB \$20
- 115. The Duals – "Stick Shift/Cruising" Star Revue 1031 M- (SEE INSERT BELOW)
- 116. The Duals – "Stick Shift/Cruising" Sue 745 Mint The Hit label version of this classic MB \$15
- 117. The Earthquakes – "Stormy Heart/A Southern Happening" Star Record Enterprises Mint Promo sticker on B-side label only MB \$10
- 118. The Exception – "The Girl From New York City/As Far As I Can See" Capitol 5982 Mint Lime Green PROMO COPY, Brian Wilson wrote the A-side MB \$15
- 119. Scott Engel – "Devil Surfer/Your Guess" Challenge 9206 Mint White Label Promo MB \$25
- 120. Bent Fabric & His Plano – "Alley Cat/Markin' Time" Atco 6226 Mint WHITE LABEL PROMO of all time classic MB \$15
- 121. The Fabulous Quiet Five – "Red Hot Scrambler- Go/I Understand" Casa Grande 8462 M- Tough Hot Rod Vocal record MB \$40

- 122. The Fantastic Baggys – "Alone On The Beach/It Was I" Imperial 66092 M- MB \$20
- 123. The Fencemen – "Bach n' Roll/Swingin' Gates" Liberty 55509 Mint MB \$10
- 124. The Fendermen – "Fas-Nacht-Kuechel/Rain Drop" Dab 102 M- wol NICE ROCKIN' INSTRUMENTALS! MB \$35
- 125. The Fireballs – "Torquay/Cry Baby" Top Rank 2008 M- Classic MB \$15
- 126. The Fireballs – "Bulldog/Nearly Sunrise" Top Rank 2026 Mint MB \$20
- 127. The Fireballs – "Foot-Patter/Klissin" Top Rank 2038 Mint Old store stock MB \$20
- 128. The Frantics – "The Whip/Delliah" Dolton 24 M- Edge damage so first few grooves tick—bargain MB \$5
- 129. Bobby Freeman – "Let's Surf Again/Come To Me" Autumn 1 Mint MB \$20
- 130. The Frogmen – "Underwater/The Mad Rush" Candix 314 M- Classic MB \$15
- 131. The Fugitives – "Freeway/Fugitive" Arvee 5014 M- Classic MB \$10



- 132. The Gamblers – "Moon Dawg!/LSD-25" World Pacific 815 Nice VG+ FABULOUS! Scarce! Name on A-side label small and neat MB \$75
- 133. Bobby Geno - Mr. Big Guitar – "The Shawnee/Little Rock Getaway" Another First 101 M- Good guitar rocker MB \$20
- 134. Phil Harvey – "Bumbershoot/Willy Boy" Imperial 5583 VG++ PHIL SPECTOR goes surfin', small sticker stain on label MB \$50
- 135. Ray Holland – "Surfboard Stag/My Summer Baby" Margo 101 Mint Vocals MB \$20
- 136. The Hollywood Persuaders – "Agua Caliente/Drums-A-Go-Go" Original Sound 50 Mint Classic MB \$15
- 137. The Hondells – "Little Honda/Hot Rod High" Mercury 72324 M- Classic MB \$10



- 138. The Illusions – "Jezabel/Nite Mare" Round 1018 M- Great rockin' SURF!!! MB \$100
- 139. Jan & Dean – "A Sunday Kind Of Love/Poor Little Puppet" Liberty 55397 Mint Old store stock MB \$15
- 140. Jan & Dean – "Tennessee/Your Heart Has Changed Its Mind" Liberty 55454 Mint old store stock MB \$15
- 141. Jan And Dean – "Linda/When I Learn How To Cry" Liberty 55531 Mint Old store stock MB \$15
- 142. Jan & Dean – "Honolulu Lulu/Someday (You'll Go Walking By)" Liberty 55613 VG++/M- With nice PICTURE SLEEVE MB \$35
- 143. Jan & Dean – "You Really Know How To Hurt A Guy/It's As Easy As 1, 2, 3" Liberty 55792 Mint White Label PROMO MB \$15
- 144. Jan & Dean – "Popsicle/Norwegian Wood" Liberty 55886 Mint Old store stock MB \$15
- 145. Jan & Dean – "A Surfer's Dream/Fiddle Around" Liberty 55905 Mint Store stock MB \$20

- 146. Jan And Dean – "Like A Summer Rain/Louisiana Man" J & D 402 Mint MB \$30



- 147. Jan & Dean – "Oh What A Beautiful Morning/Wa Ichi Nichi Shlow" Merry Christmas From Jan Mint Red Vinyl PRIVATE PRESSING recorded at the Tulsa State Fair on October 5th, 1987 then sent out to personal friends of Jan & Dean for Christmas 1987. MB \$20
- 148. Jay And Freddy – "I'm A Hot Rodder/The Boogala" Challenge 59248 Mint This is early DON IMUS, famous NY DJ, way before his days as a DJ! MB \$50
- 149. Bruce Johnston – "Do The Surfer Stomp Part One/Part Two" Donna 1354 M- MB \$30
- 150. Bruce Johnston – "The Original Surfer Stomp/Pajama Party" Del-Fi 4202 Mint MB \$30



- 151. Norb Kamin – "The Night Rider/Pick And Shuffle" Erro 203 Mint Great rockin' Instrumental. Call me if you need to hear it as this is very obscure. MB \$50
- 152. Count Lorry And The Biters – "Groovin' With Drag/Frankenstein Stomp" Dragon 4406 Mint Great CREATURE vocals! MB \$25 (See picture at top of page)
- 153. Sharon Marle – "Run-Around Lover/Summertime" Capitol 5064 Mint Brian Wilson and Beach Boys involvement! MB \$100 (See picture at top of page)
- 154. The Mark II – "Night Theme/Confusion" Wye 1001 M- MB \$15
- 155. The Mark II – "Blue Fantasy/And A Robin Cried" WYE 1004 VG++ MB \$10
- 156. The Mid-Knights – "Running Wild/Mid-Knight Walk/I'm Doing Time In The Prison Of Love" Erro 400 VG++ EP—never came with cover. Hot Instrumentals on the A-side. MB \$25
- 157. Dave Myers And His Surf-Tones – "Church Key/Passion" impact 27 M- Heavy wol, but one great rockin' Surf 45 MB \$10



115. The Duals – "Stick Shift / Cruising" Star Revue 1031 Mint – The TRUE FIRST LABEL FIRST PRESSING of the all time classic! Very scarce and almost never for sale! Xol MB \$500





See #179

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See #191

- 158. Wayne Newton – "Comin' On Too Strong/Looking Through A Tear" Capitol 5388 Mint Gary Usher song—Newton's best record! Produced by Usher and Terry Melcher! MB \$50
- 159. The Orbit Rockers – "Rock It/In The Area" Willamette 107 Mint Oregon rockin' Instrumental MB \$25
- 160. The Petticoats – "Surfin' Sally/Why Does Billy Play In Your Yard" Challenge 9211 Mint WHITE LABEL PROMO, Girl Group Surfin' vocals MB \$20



- 161. The Piermen – "Piermen Stomp/Nancy" Jesse 1000 M- OUTRAGEOUS ROCKIN' SURF! One of the all time best and rarest! Rarely for sale at any price. MB \$200
- 162. The Plitdown Men – "Brontosaurus Stomp/McDonald's Cave" Capitol 4414 Mint Classic MB \$10
- 163. The Plitdown Men – "Fossil Rock/Gargantua" Capitol 4581 Mint MB \$10
- 164. The Pyramids – "Penetration/Here Comes Marsha" Best 13002 Mint White Label MB \$15
- 165. Rachael And The Revolvers – "The Revolution/Number One" Dot 16392 VG++ (SEE INSERT BELOW)
- 166. The Ran-Dells – "Sound Of The Sun/Come On And Love Me Too" Chairman 4407 M- White Label Promo—outstanding follow-up to the Martian Hop with a real Surf oriented theme MB \$50
- 167. Larry Reed With The Shado's – "Little Miss Surfer/Bread N' Butter" Arlen 515 M- Nice vocal MB \$30



- 168. The Revels – "Church Key/Vesuvius" Impact 1 VG+ Woi, Red and Yellow SWIRL VINYL—super rare pressing on colored vinyl! MB \$75
- 169. The Revels – "Church Key/Vesuvius" Impact 1 Mint Promo, xol MB \$20



- 170. The Revels – "Revellon/Conga Twist" Impact 22 Mint YELLOW VINYL!! Super tough one! MB \$100



- 171. The Rip Chords – "Hey Little Cobra/Same" Columbia 42921 M- Woi B-side only, YELLOW VINYL WHITE LABEL PROMO MB \$50



- 172. The Rip Chords – "Three Window Coupe/Same" Columbia 43035 Mint RED VINYL WHITE LABEL PROMO MB \$50
- 173. The Rock-A-Teens – "Woo-Hoo/Untrue" Roulette 4192 M- Classic Instrumentals MB \$15



- 174. The Rocking Capris – "Money/Lights Out" Confederate 145 Mint Berry Gordy goes surfin' on this Motown subsidiary label! Very scarce Motown item. MB \$100
- 175. The Rogues – "Barracuda/Jezebel" Bing 4900 Mint WHITE LABEL PROMO, nice Hot Rod vocal MB \$20
- 176. The Royale Monarchs – "(Hey) Surf's Up/My Babe" Dell Star 102 M- #ol, vocal MB \$25

- 177. The Rumblers – "Boss/I Don't Need You No More" Downey 103 M- Original first label true first pressing from Downey, California before it became a monster hit and all time classic when released nationwide by Dot. MB \$50
- 178. The Rumblers – "Boss/I Don't Need You No More" Dot 16421 Mint The classic Hit label pressing MB \$15
- 179. The Safaris – "Kick Out/Lonely Surf Guitar" Valiant 6036 Mint WHITE LABEL PROMO! GREAT! MB \$40 (See picture at top of page)
- 180. The Silvertones – "Bathsheba/Get It" Valiant 6045 M- WHITE LABEL PROMO MB \$40
- 181. Bob Sled & The Toboggans – "Here We Go (The Surfer Boys Are Going Skiing/Sea And Ski)" Cameo 400 Nice VG+ Bruce Johnson! Promo and scarce! MB \$35
- 182. Big Sonny And His Furys – "U-2/Fall Safe" Best 112 Mint Rockin' Instrumentals from New Mexico MB \$15
- 183. The Starlighters – "Hot Licks/Creepin'" Wheel 1004 M- MB \$25
- 184. The Surfaris – "Wipe Out/Surfer Joe" Dot 16479 M- All time classic MB \$15
- 185. The Surfaris – "Point Panic/Walkki Run" Decca 31538 M- MB \$15
- 186. The Surfaris – "Hey Joe Where Are You Going/So Get Out" Decca 31954 Mint PINK LABEL PROMO, Gary Usher MB \$50



- 187. The Surfmen – "Malibu Run/El Toro" Titan 1727 M- Xol, tough MB \$40



- 188. The Survivors – "Pamela Jean/After The Game" Capitol 5102 Mint Beach Boys rarity MB \$300

- 189. The Tarrytons – "Rough Surflin'/Mansion On The Hill" Exclusive 2270 M- MB \$25
- 190. Teddy And The Rough Riders – "Tomahawk/Thunder Head" Tilt 778 Mint GREAT rockin' Instrumental MB \$50
- 191. The Tigers – "GeeTO Tiger/Big Sounds Of The GeeTO Tiger" Colpix SPEC-773 MM WHITE LABEL PROMO WITH FOLD OUT PICTURE SLEEVE! MB \$100 (See picture at top of page)
- 192. The Tornadoes – "Bustin' Surfboards/Beyond The Surf" Aertaun 100 Mint Classic and store stock new original! MB \$20



- 193. The Tornadoes – "Shootin' Beavers/Phantom Surfer" Aertaun 102 M- RARE and great one! MB \$100
- 194. The Tornadoes – "Telstar/Jungle Fever" London 9561 M- Classic MB \$10
- 195. Gary Vallet & The Vallets – "Guitar Bass Boogie/Rainfall" Bison 2153 Mint Nice rockin' Instrumental from Buffalo, NY MB \$40
- 196. The Ventures – "Walk — Don't Run/Home" Dolton 25 VG++ First pressing on Dolton with "Home" on the B-side MB \$10
- 197. The Ventures – "Ram-Bunk-Shush/Lonely Heart" Dolton 32 Mint Store stock new original MB \$15
- 198. The Viceroy's – "Dartell Stomp/Granny's Medley" Bolo 743 Mint White Label PROMO MB \$20
- 199. The Virtues – "Guitar Boogie Shuffle Twist/Guitar Boogie Stomp" Sure 1733 M- White Label PROMO MB \$20



- 200. The Wallers – "Mau-Mau/Dirty Robber" Golden Crest 526 Mint Photo label first pressing MB \$40
- 201. The Wallers – "Tears (Don't Have To Fall) You Won't Lead Me On" United Artists Mint White Label PROMO MB \$15
- 202. Wayne And Dwain – "Ski Surflin' Man/Sand Castles And You" Crusader 102 Mint WHITE LABEL PROMO, Vocals MB \$20
- 203. Brian Wilson – "Caroline, No/Summer Means New Love" Capitol 5610 Mint Brian's first solo release, old store stock MB \$50
- 204. Link Wray and His Ray Men – "The Black Widow/Jack The Ripper" Swan 4137 Mint Classic Link Wray rippin' guitar solos MB \$25
- 205. The Zircons – "Frog In The Fog/Sneaky Pete" Deville 120 Mint MB \$20
- 206. Zorba And The Greeks – "Shockwave/Memories Of You" Golden State 597 M- GREAT Surf Instrumental from San Francisco! MB \$100

165. Rachael And The Revolvers – "The Revo-Lution / Number One"
 Dot 16392 • VG++
 White Label Promo in fabulous condition!
 One of the rarest and most desirable Surf related records! Brian Wilson, Beach Boys and Gary Usher collaboration.
 MB \$500



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LABEL & NO. ARTIST TITLE & INFO. CONDITION PRICE

Table with columns: LABEL & NO. ARTIST, TITLE & INFO., CONDITION, PRICE. Lists various record titles and prices.

Table with columns: MERUCURY 7082, CREW-CUTS, SEVEN DAYS, etc. Lists record titles and prices.

Table with columns: ATCO 6179, DARRIN, BOBBY, ARTIFICIAL FLOWERS, etc. Lists record titles and prices.

Table with columns: DARRIN, BOBBY, CHILD OF GOD, etc. Lists record titles and prices.

RARE ROCKERS

This is a selection from a list of 200+ records, mostly 78s - some rare.

For full list write Graeme McLagan, 34 St. Albans Road, London NW5 1RD, ENGLAND

OR E-mail me at rocking78s@btopenworld.com

First, a very rare Beatles 78 from India. Labels on these Indian 78s look like UK and US 78s, but have 'made in India' printed on them.

THE BEATLES - A hard day's night / Things we said today (Indian Parl. R.5160) Ex++

More 78 rpm rarities from India in excellent condition. Please note that these are all original pressings - shellac - not vinyl repress. They were issued in the 1960s, long after UK and US 78 rpm record production ended

HERB ALPERT - Numero cinco, CHUBBY CHECKER - Let's twist again, BOBBY DARIN - Multiplication, FATS DOMINO - Walking to New Orleans, DRIFTERS - Save the last dance for me, CONNIE FRANCIS - Mr Twister, BRYAN HYLAND - Ginny come lately, JARMELLE A little bit of soap, RICKY NELSON - Milk cow blues + Hello my Lou + Everlovin' + Mighty goat, PLATTERS - Sound and the fury, JOHNNY PRESTON - Running bear, SANTO & JOHNNY - Walk don't swing, 64 WHITE JEANS - Hippy hippy shake, VENTURES - Tarp-don't run '64 - Secret agent man

BEATLES INDIAN LPs incl. Please please me, White Album, Revolver

UK label 78s incl. BUDDY HOLLY & CRICKETS - It doesn't matter any more, MARILYN MONROE - Diamonds are a girl's best friend, PONY-TAILS - Born to love, E.L.VIS - King Creole, TEDDY BEARS To know him is to love him, GENE VINCENT - Be-bop-a-lula + Bluejean bop, JACK SCOTT, JODY REYNOLDS

US label 78s incl. JOHNNY CASH - I just thought you'd like to know, CHAMPS Midnight / El rancho rock, BUDDY GUY on Artistic, (THE) HOWLIN' WOLF - Forty four, LITTLE RICHARD - Fool at the wheel/Antic that good news, PONI-TAILS - Your wild heart, TOM AND JERRY (SIRGE & GUNFUNKEL) - Dancin' wild / Hey schoolgirl, ELVIS, BO DIDDLEY - Jerome, LIGHTNIN' SLIM, MOONGLIDS, MOON MULLICAN, LLOYD PRICE, ROBINS, T.V.SLIM, SPIDERS, MUDDY WATERS, JOE TEX, JIMMY REED...

SET SALE 78s incl. Buddy Holly/Crickets, Elvis, Everly Brothers, Bobby Helms, Smokey Hogg, Young Jessie, Jive Bombers, El Dorados, Roscoe Gordon, Shirley Gunter, Lightnin' Hopkins, Connie Francis, Domino, Drifters, Haley, Clarence Frogman Henry, Graeme McLagan, 34 St. Albans Road, London NW5 1RD U.K. e-mail: rocking78s@btopenworld.com

Mail Auction ends Nov. 12th Mail-Only

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Table listing various 45 RPM singles with columns for artist, title, label, and price. Includes artists like The Beatles, The Rolling Stones, and The Who.

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2948 Love Bug, 2952 Live, 18, 29288 Tapp, Demeritas, What did I do for you, ANC-11160

This is a small portion of the entire list. If you would like to see the complete list, please contact me by email (rocking78s@btopenworld.com) or by letter.

Table listing various records with columns for ID, artist, title, label, description, and price. Includes artists like The Beatles, The Rolling Stones, and The Who.

Table listing various records with columns for ID, artist, title, label, description, and price. Includes artists like The Beatles, The Rolling Stones, and The Who.

BOB McCUNE, 15 S. 1st St. #1412A, Minneapolis, MN 55401 • 612-332-1452

WELCOME TO MY 2ND CD/DVD RELEASES AUCTION OF 2005! THANKS FOR YOUR SUPPORT OVER THE YEARS! HERE ARE THE LISTINGS...

Table listing various records with columns for label, artist, title, and condition. Includes artists like The Beatles, The Rolling Stones, and The Who.

Table listing various records with columns for artist, title, label, and price. Includes artists like The Beatles, The Rolling Stones, and The Who.

Table listing various records with columns for artist, title, label, and price. Includes artists like The Beatles, The Rolling Stones, and The Who.

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@ 10PM. CALL 631-277-4148 MON. & THURS. 7PM TO 10PM ONLY. PLEASE BID EARLY.
ABC 10198 (DJ) DUBS IF I ONLY HAD MAGIC (#01) VG++
ABEL 232 THOMAS/GRP (XOL) BELIEVE ME MY DARLING (NICE WHT) M-
ASCOT 2142 (DJ) STEPHENSONS NO MORE HEARTACHES (#01) VG++
ASCOT 2142 (DJ) EDIE HOLMAN/GRP LAUGHING AT ME (REAL NICE) VG++
ARVEE 11 HANKS I'M SO GLAD (GREAT) VG++
BANG 710 (DJ) STREET CORNER SWYMP. T'WING (GREAT VERSION) M-
BENT 7030 (DJ) TRAMP LACKMACK/KILLERS DEVIL IN HIS HEART (NICE GIRLS) VG++
BENT 7033 (DJ) DONAYS THE SECRET COON NIGHTS (REAL NICE) VG++
BENT 7033 (DJ) GAINORS EVERYBODY HAS A SECRET (NICE) VG++
BENT 7033 (DJ) CHATTAHOOCHEE 627 NEMARKS WHY (GREAT) M-
BENT 7033 (DJ) CHAVIS 2070 SPIDELS LIKE A HEK (NICE) VG++
CHECKER 1027 NORVELS AS I * K ALONE (BB HOLE, GREAT) M-
COLUMBIA 42283 JOHNNY CABOT/GRP NIGHT & DAY (NICE GRP) VG++
DACO 701 LITTLE LEON PAYNE/GRP HISTORY OF LOVE VG++
DIE DEE 733 (DJ) HOUND DOGS I'M BEGINNING TO UNDERSTAND THEM MINT
DIAMOND 141 (DJ) BOBBY/CONSOLERS MY JELLY BEAN (GREAT 2 SIDES) M-
DIAMOND 206 (DJ) JOHNNY THUNDER/GRP BEWILDERED (GREAT) VG++
DYNAMIC 1003 RACH'LLS (M/B \$75) A POOL IS THE ONE THAT CRIES M-
DYNAMIC 1003 DON ULIAN/KING/REMARKS HEAVEN ON WHEELS (NICE) M-
EBB 104 LARRY HARRIS/GRP I'LL FOREVER LOVE YOU VG++
FARO 612 (DJ) TONY TAMBOUR/GRP TUPP/SILV/LBL/THIS IS THE NIGHT VG++
GLO 520 RONNIE VARE/INSPIRATORS LET ME BE YOUR LOVE (GREAT) MINT
HERALD 561 SWEETHEARTS WHAT IS LOVE (GREAT GIRLS) M-
HOLYWOOD 1112 W/ & M/PHIS 500/000 HOLDS FULL OF JOES VG++
JURILEE 5045 OKTOLES OH HOLY NIGHT (NOT SCRIPT) M-
JUST 1502 (DJ) MINT ALL OF MY LIFE (GREAT) M-
LAMP 2006 JOHNNY COOK/GRP MASTERS TIL I RETURN (NICE) VG++
LEN 103 JANEF SHAW/GRP SUMMER RAIN (NICE) VG++
LIM 1003 JACKIE/STARLITES WALKING DOWN SCHOOL (NICE) M-
MASCOT 131 DERBYS NIGHT AFTER NIGHT (GREAT) M-
MERCURY 7143(DJ) GAINORS SHE'S GONE (NICE ONE) M-
MERCURY 71569 (DJ) DONORS I'M GONNA BE YOUR (NICE, COL) VG++
MERCURY 71598 (DJ) RIT LANCE/SPIRALS REMEMBER THE LOVELY (BB HOLE) VG++
METRO 2003 (DJ) SHIRLEY JACKSON/GRP PEARLS WAIT FOR ME (TREMENDOUS) STRONG VG++
METRO 2003 (DJ) ONY 510 ELEGANCE/GIRLFRIENDS YOUR CHEATING HEART VG++
OLD TOWN 1152 REBECCA OF MY (NICE, BB HOLE) VG++
PARKWAY 887 (DJ) TINGLES/BOUQUETS YOU DONT ME WRONG (MOL) VG++
PEPPERS 2824 ANGELINO AS LONG AS I HAVE YOU (REAL NICE) M-
ROULETTE 4153 (DJ) RUDY LEEDS/GRP MY OH MY (NICE) M-
ROULETTE 4427 (DJ) DEAR JOHANNES (GREAT) M-
SABINA 510 BUDDY SHEPPARD/HOLIDAYS NOW IT'S ALL OVER (GREAT, XOL) VG++
SAVOY 1567 L'CAPTAINS SAY YES MINT
SCHEPPE 1206 (WHT) TITONES SYMBOL OF LOVE (GREAT 2 SIDES) M-
STRUTON 7001 TITLES/CLOVERNEED TIGER ROSE SUN (GREAT) M-
TERRACE 7501 R. DEATON/MAD LADS I BELIEVE TO MY SOUL M-
T-RAY 1101 RONNIE CATES/TRAVELERS LONG TIME (GREAT) M-
TURBAN 101 (DJ) CREATORS (NICE) I'LL NEVER NEVER DO IT AGAIN M-
UNART 2004 JUMPIN' JAY/GRP GIVE/GRIP REAL HOME (REAL XOL) VG++
UNART 2004 WILLIS SANDERS/EMBERS LOVABLE YOU (REAL NICE) VG++
UNART 2004 AVALONS HEARTS DESIRE (TREMENDOUS) VG++
V-TONE 204 (DJ) VALENTINE TAKE ME BACK M-
WEST SIDE 1019 NEDDUM DUPRE/GRP HEART OF HAPPINESS (XOL) VG++
WINDLEY 255 CHUCKLES (BLOCK) ON THE STREET WHERE YOU LOVE MINT
CLOVERS WRAPPED UP IN A DREAM M-

- PAUL GRENO - 338 TAUNTON DRIVE - LITCHFIELD PARK, AZ - 85348 45s. 45s. AUCTION 45s.
No min. bid, no bid. Postage paid. Closes October 15, 2005.
1 BLENTERS MITCH 114 Daughter - large print, no more like M-
2 BLUE DRIFTERS - AMBIENT SOUND 0349 Sincerely/The best I feel is sad M-
3 BRADY, BOB & DON CHERRY - CHARLOT 526- It's been a long time between kisses - VG++ to M-
4 BUBBLES - CROSBY (L) 652 - I'm a Limbo/Sugar dooper man VG++
5 CANTASTAS MURMONT 1058 What a day/Lovely child - up tempo M-
6 CLINT VICTORS CORAL 62324 Peepin' n' hidin'/Don't laugh at me M-
7 DAVIS SMASH 1962 Hey hey baby/High on a hill - w/iff. song w/ef of rock M-
8 DEAN, RED & KIDNEY - MB 5231 12 to the cross - w/iff. song w/ef of rock M-
9 DEE VIKINGS MERCURY 71132 Cool shabaz/ditturbuq Mary VG++
10 DEVA-TUNERS UKEY 1011 Little baby/Believe in me **Pete Shekervik VG++
11 DIXIE ETHIC 2001 Turn your radio on - R. Stevens/Don't complain M-
12 DIXIE ETHIC 2001 Turn your radio on - R. Stevens/Don't complain M-
13 DIXIE ETHIC 2001 Turn your radio on - R. Stevens/Don't complain M-
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45's - 50's - 70's R & R TEEN, POP, ROCK, Etc. Min. \$4.00 unless stated.
Resonance Baby d.j./m, flip vg+ RCA 10171 M-
You'd Better Move / We Know flip vg+ RCA 7238 M-
Dynamite / The Man From U.C.L.E. flip vg+ Triumph 65 VG+
Freddy Coy Trio flip vg+ local Topper 204 VG+
Coast Victors teen Decal 62334 M-
Davis, Ken DJ1 16654 VG+
Doogan, Roger d.j./m, flip vg+ Mercury 72701 VG+
Jim & The Gauchoes flip vg+ ABC 10621 M-
The Four-Evers flip vg+ Smash 1187 VG+
The Fourmost flip vg+ Ace 6280 M-
The Go-Goes flip vg+ Thelma 1001 M-
Golden, Rajay flip vg+ Mira 244 VG+
Hanson, Rudy flip vg+ Decca 30323 VG+
Harmony Green flip vg+ RCA 9724 M-
Harris, Al flip vg+ Capitol 4751 M-
The Head Leters flip vg+ Wand 191 VG+
Hogan, Tommy flip vg+ Oriole 1001 M-
Horton, Jamie flip vg+ Joy 266 M-
If flip vg+ Capitol 3068 M-
Jimmy And The Romeo flip vg+ Southside 1903 VG+
Jack & The Dance Band flip vg+ Atlantic 1465 VG+
Jay, Cec flip vg+ W.B. 5343 VG+
Keys, Bert flip vg+ Rama 12 VG+
King, Nelson flip vg+ Mercury 70168 VG+
Lam, Jim flip vg+ Hi-C Loc 3101 VG+
Lea, Desay flip vg+ Age Of Aquarius M-
Leigh, Diane flip vg+ Faber 129 M-
Levine, Jay & Artie Resai flip vg+ Earth 103 VG+
Long, Jay flip vg+ Decca 30998 M-
Lovelk, Marilyn flip vg+ Seeco 3037 VG+
Lynae, Gloria flip vg+ Heartbeat 58 VG+
The Mark V flip vg+ Crest 1825 M-
Marshall, Sonny/Cara flip vg+ REO 5040 VG+
Martin, Betty flip vg+ ABC 968 VG+
Mason, Mitz flip vg+ VIK 6783 M-
Miller, Keith flip vg+ RCA 4725 M-
Moreland, Richie flip vg+ Imperial 66105 VG+
The New Direction flip vg+ Neptune 29 VG+
Oliver, Johnny flip vg+ Carlton 464 M-
Patrick, Dan flip vg+ Amy 978 M-
Paul, Ralph flip vg+ P. Mega 415-0019 VG+
The Pilgrimage flip vg+ Mercury 72706 VG+
Prado, Perez flip vg+ RCA 7826 VG+
Rand, Alan flip vg+ Janice 104 M-
Red, Bob/Coasters flip vg+ Holiday 118 100 VG+
The Rondels flip vg+ Amy 825 M-
Scott, Tommy flip vg+ London 9694 M-
The Shaggy-Las flip vg+ Rod 18-043 M-
Shirley Ann/Parade flip vg+ Adelphi 454 M-
Smith, Larry flip vg+ Central 6901 VG+
Smythe and Rucker flip vg+ Segar 1011 M-
The Sound Ideas flip vg+ Crest 62540 VG+
Symon, Andy flip vg+ Capitol 3268 VG+
Traynor, Jay flip vg+ Rearing 800 VG+
The Uniques/Joe Stamply flip vg+ Paula 279 M-
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Let's Dance / Shacho You're Fine funk Hilltop 790 M-
Angelic Gospel Singers flip vg+ Zodiac 1200 VG++
Bass, Fontella flip vg+ Numero 946 M-
Bell Jubilee flip vg+ Checker 1183 M-
Black Saria featuring Fre flip vg+ Jewel 218 M-
Bob, Willie flip vg+ Buddah 477 M-
Bradford, Alex flip vg+ Revue 18550 M-
Brown, James flip vg+ Specialty 852 M-
Brown, Maxine flip vg+ Sonah 1919 M-
Brown, Willie flip vg+ Wand 158 VG++
Brunson, Frank flip vg+ Chocolate City M-
Chandler, Gene flip vg+ Wee-Jay 416 VG+
Christie, Joe flip vg+ Imperial 6648 VG+
The Coasters flip vg+ Nashboro 943 M-
Crocker, Allen flip vg+ Excels 584 VG+
Davis, Reza flip vg+ Excels 2337 VG+
Deez, Len flip vg+ J & S 8718 M-
The Eight Minutemen flip vg+ Jay Pee 125 VG+
Elbert, Dennis flip vg+ King 5654 VG+
Fair, Yvonne flip vg+ Brunswick 55403 VG+
Franklin, Erma flip vg+ White Bell 70's VG+
Franklin, Ernest flip vg+ L.A. 364 VG++
George, Barry flip vg+ waldt ring jewel 4119 M-
The Gospel Choir flip vg+ Jubilee 5457 M-
Harris, Betty flip vg+ Atlantic 2486 V G++
Hendson, Al/Dee Soul Part flip vg+ ABC 1294 M-
Hunt, Tommy flip vg+ 2 scratches Atlantic 2278 M-
Jackson, Benny/Exciting Melody Stars flip vg+ white bell/gospel Atlantic 5753 M-
Janie & Dennis flip vg+ Capitol 1937 M-
Jay And The Techniques flip vg+ Samas 2124 VG+
John, Benny I Love You / Give It Today 1527 VG++
Karl, Frank/the Dreams Don't flip vg+ D.C. 180 VG
King, Evelyn "Champagne flip vg+ RCA 11263 M-
King, Freddy flip vg+ Federal 11245 M-
Knight, Frederick flip vg+ Thrush 3216 M-
Lewis, Smiley flip vg+ monar lb/wal imperial 5389 VG+
Little Eddie flip vg+ RCA 8449 VG+
Little Eva flip vg+ Big Beat 1267 VG+
Little Milton flip vg+ Dimension 1003 M-
Loag, Shorty flip vg+ Checker 1239 M-
Harris, Major flip vg+ Seal 35654 V G++
Harris, Bobby flip vg+ Atlantic 3248 M-
Marden, Jamie flip vg+ Reprise 8372 M-
Mar-key flip vg+ Sava 9829 M-
Martin, Tony flip vg+ Motown 1882 M-
Matthews, Johanne Mae flip vg+ Blue Rock 401 VG++
Max B flip vg+ Bananiteco - Part 1 d.j./m, latin latia
Mitchell, Willie flip vg+ King 5654 VG+
Moments and Whatnots flip vg+ Seal 35654 V G++
Monsieurs flip vg+ Seal 35654 V G++
Muhammad, Idris flip vg+ Kayote 5129 M-
Neighborhood Children flip vg+ Kudu 940 V G++
North, Freddie flip vg+ NAMI 2814 V G++
The Physicists flip vg+ Capitol 4832 M-
The Ovarions flip vg+ Arnez 5820 VG++
Overbea, Danny flip vg+ d.j./m, latin latia

Great Oldies 45's Auction

AT 11PM RECORDS WILL BE OPEN TO THE PUBLIC. THE AUCTION OF 45'S WILL BE HELD FROM 12:45 TO 1:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 1:45 TO 2:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 2:45 TO 3:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 3:45 TO 4:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 4:45 TO 5:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 5:45 TO 6:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 6:45 TO 7:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 7:45 TO 8:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 8:45 TO 9:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 9:45 TO 10:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 10:45 TO 11:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 11:45 TO 12:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 12:45 TO 1:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 1:45 TO 2:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 2:45 TO 3:45 PM. RECORDS WILL BE OPEN TO THE PUBLIC FROM 3:45 TO 4:45 PM. 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Join Kirsch 646 S. Steele St., Tacoma, WA 98405 Phone. 253-627-1342

45 rpm ACTION LIST 91 CLOSING DATE: NOVEMBER 6, 2005 (SUNDAY AFTERNOON)

NORTHWEST ROCKABILLY / ROCKERS 45 RPM's

Table listing Northwest Rockabilly/Rockers 45 RPMs with columns for artist, title, and price.

NORTHWEST INSTRUMENTALS 45 RPM's

Table listing Northwest Instrumentals 45 RPMs with columns for artist, title, and price.

NORTHWEST MISC 45 RPM's INCLUDES: COUNTRY ** GIRL GROUPS ** NOVELTY

Table listing Northwest Misc 45 RPMs with columns for artist, title, and price.

NORTHWEST SIXTIES (GARAGE BANDS) 45 RPM's

Table listing Northwest Sixties (Garage Bands) 45 RPMs with columns for artist, title, and price.

NORTHWEST COUNTRY GROUP 45 RPM's

Table listing Northwest Country Group 45 RPMs with columns for artist, title, and price.

NORTHWEST TEEN 45 RPM's

Table listing Northwest Teen 45 RPMs with columns for artist, title, and price.

NORTHWEST PROMO 45 RPM's

Table listing Northwest Promo 45 RPMs with columns for artist, title, and price.

SOUL 45 RPM's INCLUDES: NORTHWEST ** MOTOWN ** JAMAICAN

Table listing Soul 45 RPMs with columns for artist, title, and price.

PROMO 45 RPM's

Table listing Promo 45 RPMs with columns for artist, title, and price.

ROCKABILLY / ROCKERS

Table listing Rockabilly/Rockers with columns for artist, title, and price.

INSTRUMENTALS

Table listing Instrumentals with columns for artist, title, and price.

VOCAL GROUP 45 RPM's

Table listing Vocal Group 45 RPMs with columns for artist, title, and price.

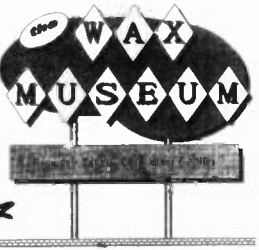
NOVELTY 45 RPM's

Table listing Novelty 45 RPMs with columns for artist, title, and price.

45's - Singles - 45's

R&B, Soul, Rock & Roll, Country

Auction D-0510 Ends October 31



The Wax Museum
1605-B East Blvd
Charlotte, NC 28203
Phone 704 377-0700
Fax 704 377-0701 let ring 6x
E-mail waxmuseum@mindspring.com

New! Attention!! access the list on our website

waxmuseum.net/original1.shtml

it is searchable! e-mail us your bids

don't forget to give us your mailing address!!!

Note... Please do me a favor and pick up your stuff if you win.
Money orders, cash and Pay Pal are shipped first. Checks must clear!
Foreign bidders - send cash registered! We are not responsible for loss

Put your name and address on your bid sheet or e-mail!!!!

Minimum bid all items not noted \$3 - Get Your Bids in Early!! Good Luck!!!

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

Table with columns for item number, artist name, and song title. Includes entries like 10000 A & I 001 WHATNAUTS DANCE TO THE MUSIC/MESSAGE FROM A BLACK MAN, 10001 A & M 1039 CHRISTOPHERS LTD. I'M A MAN, 10002 A & M 1053 PHILLY CHARLES/CHERRY BLOSSOM, etc.

THE MUSIC MUSEUM cont.

Table with 4 columns: Artist Name, Song Title, and Album/Label. Includes entries like JOEY SCARBURY 'LOVED YOU...VERY STRAIGHT', DENNIS GOODRICH 'LOVE HIGH AS A MOUNTAIN', and many others.



GEORGE B. LOCKWOOD

(AKA "The Lockwood Company" Goldmine Ads in the 1980's)

4540 Kikpling Circle, Sarasota, FL 34241-6137

Email: Records-For-Sale@comcast.net Phone: 941-379-4470



45's, & EP's with or without picture sleeves; at auction which ends on the last day of each month. Please honor your bids & send payment within two weeks from the receipt of your invoice. Payment accepted using money orders, bank checks, or personal checks (held until certified). Outside USA use money orders only, all made payable to George B. Lockwood. Those with email can request a bid form in PDF or XLS format. I will send a bid form with each order. Please limit telephone calls for item bid information to between 10:00 AM and 9:00 PM EST.

As I am selling my personal collection, of which all but 70 singles are in their original manufacturers sleeves dating from 1950, I need buyers to tell me if they don't use Company Sleeves in their collection. I will place your bid winnings in new white sleeves. Those who do keep their collections as they were when manufactured I will send the items with as they are in my collection. If a minimum bid for an item, the Nag's for example, seems high for the 45, please remember the sleeve cost me \$50. I will have company sleeves to sell upon request, please contact me for availability and cost.

SHIPPING COSTS
We will bill you via email or USPS after adding postage, handling, and any insurance selected on your bid form. You may select USPS Media Mail, USPS Priority Mail, or FedEx. We strongly suggest you insure all packages. Please let us know your shipping preference on your bid sheets.

Artist/Group	Label	Number	Title	Grade	PS	Min-Bid
Alan, Lee	Duke	112	Cross My Heart (Slt Lbl Wear)	M-	No	\$40.00
Ace, Johnny	Duke	118	The Clock (Slt Lbl Wear)	M-	No	\$40.00
Ace, Johnny	Duke	118	Saying My Love For You	M-	No	\$45.00
Ace, Johnny	Duke	132	Never Let Me Go (Slt Lbl Wear)	M-	No	\$40.00
Ace, Johnny	Duke	136	Pledging My Love (Slt Lbl Wear)	M-	No	\$45.00
Ace, Johnny	Duke	138	Pledging My Love (Ring Wear)	M-	No	\$40.00
Ace, Johnny	Duke	144	Anytime (Slt Lbl Wear)	M-	No	\$40.00
Adams, Faye	Herald	416	Shake A Hand	M-	No	\$60.00
Adams, Faye	Herald	419	Ill Be True (Red Wax)	M-	No	\$100.00
Alan, Lee	Ember	1027	Walkin' With Mr. Lee (Red Lbl)	M-	No	\$25.00
Alan, Lee	Ember	1027	The Top (Love Label)	M-	No	\$19.00
Alan, Lee	Ember	1047	Jim Jam (DJ with Slt Lbl Wear)	M-	No	\$20.00
Alan, Lee	Ember	1057	Cat Walk	M-	No	\$20.00
Allen, Woody	Colpix	EP 518	Excerpts From Colpix Album DJ	M-M	Yes	\$20.00
Allen, Woody	Colpix	EP 518-2	Excerpts From Colpix Album DJ	M-M	Yes	\$20.00
Allisons, The	Tip	1011	Surfer Street	M-	No	\$30.00
Andrews, Lee	Chess	1665	Long Lonely Nights (Silver Top)	M-	No	\$55.00
Andrews, Lee	Chess	1675	Teardrops (Blue Label)	M-	No	\$75.00
Andrews, Ruby	Zodiac	1001	Let's Get A Groove Going On	M-	No	\$70.00
Andrews, Ruby	Zodiac	1004	Gasolina	M-	No	\$20.00
Andrews, Ruby	Zodiac	1006	Hey Boy Take A Chance On Me	M-	No	\$20.00
Andrews, Ruby	Zodiac	1010	The Love I Need	M-	No	\$80.00
Annette	Disneyla	102	How Will I Know My (Slt WOL)	M-VG++	Yes	\$25.00
Annette	Disneyla	118	Tail Paul (Slt Lbl Wear)	M-	No	\$60.00
Annette	Buena V	433	Muscle Beach Party (Lbl RW)	M-VG+	Yes	\$50.00
Annette	Buena V	440	The Monkey's Uncle	M-M	Yes	\$50.00
Arbogast & Ross	Liberty	55197	Chaos Pt 1 & 2 (Promo) Slt WOL	M-M	Yes	\$50.00
Artistics, The	Okeh	7232	This Heart Of Mine (Slt WOL)	M-	No	\$110.00
Awood, Eddie	Surf	5028	Peach Fuzz b/w Hot Saki (Promo)	M-	No	\$30.00
Audrey	Plus	104	Dear Elvis	M-	No	\$25.00
Audrey	Plus	104	Dear Elvis	VG++	No	\$25.00
Austin, Patti	Coral	62455	He's Good Enough For Me (DJ)	M-	No	\$150.00
Austin, Patti	Coral	62471	I Wanna Be Loved (Slt RW)	M-	No	60.00
Austin, Patti	Coral	62511	What A Difference A Day Makes	M-	No	65.00
Avalon, Frankie	Chancellor	1021	Ginger Bread (Slt RW)	M-M	Yes	45.00
Avalon, Frankie	Chancellor	1031	Venus (Slt RW)	M-M	Yes	45.00
Avalon, Frankie	Chancellor	1036	Bobby Sox To Stockings (Slt RW)	M-VG++	Yes	40.00
Avalon, Frankie	Chancellor	1040	Just Ask Your Heart (LW)	M-VG++	Yes	20.00
Avalon, Frankie	Chancellor	1045	Why Did You PS (Slt LW)	M-VG++	Yes	20.00
Avalon, Frankie	Chancellor	1045	Why Did You PS (Slt LW)	M-VG++	Yes	20.00
Baker, LaVern	Atlantic	1030	I Can't Hold Out Any Longer	M-	No	\$80.00
Baker, LaVern	Atlantic	1047	1 Wee'dee Dee	M-	No	\$50.00
Baker, LaVern	Atlantic	1057	Pop Ting A Ling	M-	No	\$65.00
Baker, LaVern	Atlantic	1075	Play It Fair	M-	No	\$50.00
Baker, LaVern	Atlantic	1083	My Happiness Forever (Red Lbl)	M-	No	15.00
Baker, LaVern	Atlantic	1093	Fee Fee Fi Fo Fun	M-	No	\$35.00
Baker, LaVern	Atlantic	1104	I Can't Live You Enough	M-	No	\$35.00
Baker, LaVern	Atlantic	1116	Jim Dandy	M-	No	\$35.00
Baker, LaVern	Atlantic	1136	Jim Dandy Got Married	M-	No	\$35.00
Barnes, J. J.	Micky's	351	Teen Ago Queen	M-	No	\$90.00
Barnes, J. J.	Capitol	101	Post Unfortunate Mw (Slt RW)	M-	No	\$25.00
Barnes, J. J.	Capitol	1296	Just One More Time	M-	No	\$30.00
Barons, The	Impenal	5359	I Know I Was Wrong (Blue & Sw)	M-	No	\$30.00
Barrett, Hugh	Madsen	164	There Was A Fungus Among Us	M-	No	\$50.00
Bartley, Chris	Vando	300	The Sweetest Thing This Side	M-	No	\$70.00
Bartley, Chris	Vando	300	Baby It's Wonderful (CO)	M-VG+	Yes	\$55.00
Bartley, Chris	Vando	300	Baby It's Wonderful	M-	No	\$45.00
Bates, Lefty Guitar	Mad	1011	Back Ground b/w Am I Blue	M-	No	\$30.00
Beach Boys, The	Brother	1001	Heroes And Villains	M-M	Yes	\$70.00
Beach Boys, The	Capitol	301	Surfin' (Slt Lbl Tear) Era Dist	M-	No	\$100.00
Beach Boys, The	Capitol	301	Surfin' (Slt Lbl Tear) Era Dist	M-	No	\$125.00
Beach Boys, The	Capitol	4777	Surfin' Safari	M-M	Yes	\$65.00
Beach Boys, The	Capitol	4880	Ten Little Indians	M-M	Yes	\$125.00
Beach Boys, The	Capitol	1981	Surfer Girl (Stereo Compact 33)	M-	No	\$90.00
Beach Boys, The	Capitol	2027	Fun, Fun, Fun (Stereo Compact 33)	M-M	No	\$90.00
Beach Boys, The	Capitol	5118	Fun, Fun, Fun	M-M	Yes	\$40.00
Beach Boys, The	Capitol	5174	I Get Around	M-M	Yes	\$50.00
Beach Boys, The	Capitol	5245	When I Grow Up (To Be A Man)	M-M	Yes	\$65.00
Beach Boys, The	Capitol	5208	4-By The Beach Boys EP	M-M	Yes	\$60.00
Beach Boys, The	Capitol	5386	Dance, Dance, Dance (RW)	M-VG+	Yes	\$35.00
Beach Boys, The	Capitol	5374	Dear You (Wanna Dance?)	M-M	Yes	\$60.00
Beach Boys, The	Capitol	5395	Help Me, Rhonda	M-M	Yes	40.00
Beach Boys, The	Capitol	5395	Help Me, Rhonda (Slt WOLPS)	M-VG+	Yes	35.00
Beach Boys, The	Capitol	5484	California Girls	M-M	Yes	\$60.00
Beach Boys, The	Capitol	5540	The Little Girl I Once Knew	M-M	Yes	\$40.00
Beach Boys, The	Capitol	5540	The Little Girl I Once Knew (33-EP)	VG++	Yes	\$15.00
Beach Boys, The	Capitol	5545	Best Of The Beach Boys (PSO)	M-M	Yes	\$90.00
Beach Boys, The	Capitol	5561	Barbara Ann	M-M	Yes	\$125.00
Beach Boys, The	Capitol	5602	Sloop John B	M-M	Yes	\$50.00
Beach Boys, The	Capitol	5678	Good Vibrations	M-M	Yes	\$40.00
Beach Boys, The	Capitol	2098	Darlin' b/w Here Today	M-M	Yes	\$20.00
Beach Boys, The	Capitol	2068	Darlin' (Picture Sleeve Only)	M-	Yes	\$40.00
Beach Boys, The	Ode	66016	Wouldn't It Be Nice (Promo)	M-	No	\$40.00
Beach Boys, The	Ode	66018	Wouldn't It Be Nice (Promo/WOL)	M-	No	\$35.00
Beach Boys, The	Repulse	0998	Cool, Cool Water (Promo)	M-	No	\$65.00
Beach Boys, The	Repulse	1058	Surf's Up (Promo)	M-	No	\$45.00
Beach Boys, The	Repulse	1321	Child Of Winter	M-	No	\$25.00
Beach Boys, The	X	301	Surfin' b/w Luau	M-	No	\$650.00
Beach Nuts, The	Bang	504	Out In The Sun (RW)	M-M	No	\$30.00
Beattles, The	Apple	2531	The Ballad Of John & Yoko	M-M	Yes	\$60.00
Beattles, The	Apple	1970	Let It Be (Movie Dialogue DJ)	M-	No	\$50.00
Beattles, The	Apple	2194	Let It Be b/w You Know My Name	M-M	Yes	\$60.00
Beattles, The	Apple	2832	The Long & Winding Road	M-M	Yes	\$60.00
Beattles, The	Alco	6308	Am I She Sweet	M-VG++	Yes	\$55.00
Beattles, The	Capitol	5112	I Want To Hold Your Hand	M-VG++	Yes	\$110.00
Beattles, The	Capitol	5150	Can't Buy Me Love	M-VG++	Yes	\$90.00
Beattles, The	Capitol	2121	Four By The Beatles EP	M-M	Yes	\$350.00
Beattles, The	Capitol	5224	A Hard Day's Night	M-VG++	Yes	\$110.00
Beattles, The	Capitol	5234	I'll Cry Instead	M-M	Yes	\$160.00
Beattles, The	Capitol	5225	And I Love You b/w I Fell	M-M	Yes	\$160.00
Beattles, The	Capitol	5255	Matchbox b/w Slow Down	M-M	Yes	\$125.00
Beattles, The	Capitol	5371	I Feel Fine b/w She's A Woman	M-M	Yes	\$140.00
Beattles, The	Capitol	5371	Eight Days A Week (Slt RW)	M-VG++	Yes	\$100.00
Beattles, The	Capitol	5365	4-By The Beatles (Slt RW)	M-VG++	Yes	\$200.00
Beattles, The	Capitol	5407	Ticket To Ride (Slt RW)	M-VG++	Yes	\$140.00
Beattles, The	Capitol	5476	Help! b/w I'm Down	M-M	Yes	\$125.00
Beattles, The	Capitol	5498	Yesterday b/w Act Naturally	M-M	Yes	\$125.00
Beattles, The	Capitol	5555	We Can Work It Out	M-M	Yes	\$125.00
Beattles, The	Capitol	5581	Nowhere Man b/w What Goes	M-M	Yes	\$110.00
Beattles, The	Capitol	5651	Paperback Writer	M-M	Yes	\$125.00
Beattles, The	Capitol	5717	Yellow Submarine (Slt RW)	M-M	Yes	\$140.00
Beattles, The	Capitol	5814	Please Please Me (Slt RW)	M-M	Yes	\$140.00
Beattles, The	Capitol	5864	All You Need Is Love (Slt RW)	M-M	Yes	\$140.00
Beattles, The	Capitol	6066	Boys (Green Swirl Star Line)	M-M	Yes	\$75.00
Beattles, The	Capitol	6066	Boys (Canada Green Star Line)	M-M	Yes	\$75.00
Beattles, The	Capitol	2056	Lady Madonna b/w I Am The	M-M	Yes	\$125.00
Beattles, The	Capitol	2138	Lady Madonna b/w Inner Light	M-M	Yes	\$125.00
Beattles, The	Capitol	72133	Roll Over Beethoven (Canadian)	M-	No	\$40.00
Beattles, The	Capitol	72144	All My Loving (Canadian Swirl)	M-	No	\$40.00
Beattles, The	Capitol	72144	All My Loving (Canadian Red Lbl)	M-M	Yes	\$50.00
Beattles, The	Capitol	13213	My Bonnie b/w The Saints	M-M	Yes	\$135.00
Beattles, The	Capitol	13227	My Bonnie b/w Cry For A Shadow	M-M	Yes	\$40.00
Beattles, The	Capitol	4152	She Loves You (Black Label)	M-	No	\$5.00
Beattles, The	Capitol	4152	She Loves You (Slt RW Lbl Tear)	VG++	No	\$50.00
Beattles, The	Capitol	4182	She Loves You (Slt RW)	M-	No	\$130.00
Beattles, The	Capitol	9001	Twist & Shout (Purple Tole Logo)	M-	No	\$80.00
Beattles, The	Capitol	9001	Twist & Shout (Black Tole Logo)	M-	No	\$70.00
Beattles, The	Capitol	9008	Love Me Do (Slt RW)	M-VG++	Yes	\$135.00
Beattles, The	Capitol	9008	Love Me Do (Small WOL)	M-	No	\$45.00
Beattles, The	Capitol	103	Love Me Do (Bk/Slt Lbl EP)	M-	No	\$15.00
Beattles, The	Capitol	521	From Me To You	M-M	Yes	\$625.00
Beattles, The	Capitol	581	Please Please Me (Bk/Slt Lbl)	M-M	Yes	\$500.00
Beattles, The	Capitol	587	Please Please Me (Slt RW)	M-M	Yes	\$180.00
Beattles, The	Capitol	587	Do You Want To Know A Secret	M-M	Yes	\$50.00
Beattles, The	Capitol	587	Do You Want To Know A Secret	M-M	Yes	\$50.00
Beattles, The	Capitol	9008	Love Me Do (Slt RW)	M-VG++	Yes	\$135.00
Beattles, The	Capitol	9008	Love Me Do (Small WOL)	M-	No	\$45.00
Beattles, The	Capitol	103	Love Me Do (Bk/Slt Lbl EP)	M-	No	\$15.00
Beattles, The	Capitol	521	From Me To You	M-M	Yes	\$625.00
Beattles, The	Capitol	581	Please Please Me (Bk/Slt Lbl)	M-M	Yes	\$500.00
Beattles, The	Capitol	587	Please Please Me (Slt RW)	M-M	Yes	\$180.00
Beattles, The	Capitol	587	Do You Want To Know A Secret	M-M	Yes	\$50.00
Beattles, The	Capitol	587	Do You Want To Know A Secret	M-M	Yes	\$50.00
Beattles, The	Capitol	9008	Love Me Do (Slt RW)	M-VG++	Yes	\$135.00
Beattles, The	Capitol	9008	Love Me Do (Small WOL)	M-	No	\$45.00
Beattles, The	Capitol	103	Love Me Do (Bk/Slt Lbl EP)	M-	No	\$15.00
Belafonte, Harry	RCA	SPD-24	The Best Of... 10 EP Boxed Set	M-M	Yes	\$75.00

Artist/Group	Label	Number	Title	Grade	PS	Min-Bid
Belvin, Jesse	Modern	1005	Goodnight My Love	M-	No	\$40.00
Belvin, Jesse	Modern	1013	I Need You So	M-	No	\$30.00
Ben LaBanda	Gordy	7009	The Chaperone (CO)	M-	No	\$130.00
Bennett, Boyd	King	1470	Seventeen (Burgundy Label)	M-	No	\$30.00
Bennett, Boyd	King	1470	Seventeen (Blue Label)	M-	No	\$30.00
Bennett, Boyd	King	1494	My Boy Flat Top	M-	No	\$40.00
Bennett, Joe	ABC-Par	9837	Black Slacks	M-	No	\$30.00
Bennett, Joe	ABC-Par	9867	Penny Loafers & Bobby Socks	M-	No	\$30.00
Bennett, Joe	ABC-Par	9885	Cotton Pickin' Rocker	M-	No	\$30.00
Berkeley Kites	Minaret	132	Hang Up Cay	M-	No	\$35.00
Berkeley Kites	Minaret	140	Also In Wonderland	M-	No	\$20.00
Berry, Chuck	Chess	1604	Maybelene (Silver Top)	M-	No	\$45.00
Berry, Chuck	Chess	1610	Wary Days (Silver Top)	M-	No	\$45.00
Berry, Chuck	Chess	1615	No More Down (Simple Top)	M-	No	\$45.00
Berry, Chuck	Chess	1626	Roll Over Beethoven (Silver Top)	M-	No	\$45.00
Berry, Chuck	Chess	1635	Too Much Monkey Business (S Top WOL)	M-	No	\$40.00
Berry, Chuck	Chess	1653	School Day (Silver Top)	M-	No	\$40.00
Berry, Chuck	Chess	1664	Oh Baby Doll (Silver Top Slt RW)	M-	No	\$40.00
Berry, Chuck	Chess	1898	No Particular Place To Go	M-M	Yes	\$40.00
Berry, Chuck	Chess	1906	You Never Can Tell	M-M	Yes	\$40.00
Berry, Chuck	Chess	1912	Little Marie (Slt RW, WOL, CO)	M-VG++	Yes	\$35.00
Berry, Chuck	Chess	1939	Promised Land (CO)	M-VG++	Yes	\$35.00
Big Maybelle	Okeh	66023	Mother Earth (Promo W/Note)	M-	No	\$40.00
Big Maybelle	Okeh	6955	Just Want Your Love	M-	No	\$40.00
Big Maybelle	Okeh	7060	Whole Lotta Shakin' Goin' On	M-	No	\$35.00
Billips, Eddie	Cap-Pax	123	Shake Off That Dream	M-	No	\$150.00
Black, Bill	Hi	2022	Josephine	M-M	Yes	\$40.00
Black, Bill	Hi	2026	Don't Be Cruel (Slt WOL)	M-M	Yes	\$40.00
Bluenettes, The	Brooke	111	I Don't Know What It Is (WOL)	M-	No	\$20.00
Bluenettes, The	Brooke	116	Forever On My Mind	M-	Yes	\$30.00
Boone, Pat	Dot	1539	Two Hearts b/w Tri-La-La	M-	No	\$30.00
Boone, Pat	Dot	1537	Am I That A Shame	M-	No	\$30.00
Boone, Pat	Dot	1542	Am I From Dore (Crazy Little...)	M-	No	\$30.00
Boone, Pat	Dot	15435	Get Whittakers!	M-	No	\$30.00
Boone, Pat	Dot	15443				

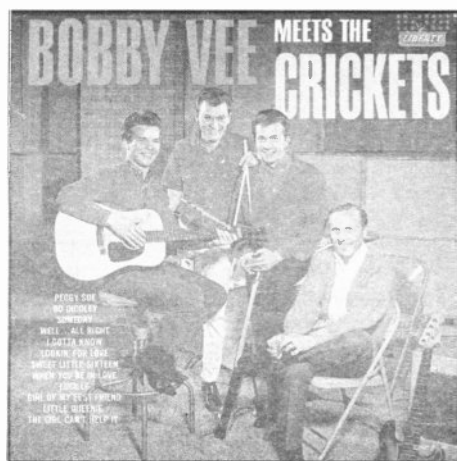
Crickets could hit only in Britain during the Invasion

Liberty artist Bobby Vee lived next door to The Crickets, who in 1963 had no recording deal. "Bobby helped The Crickets land their Liberty contract," recalled Jerry Allison. Although their Liberty singles, such as "My Little Girl," "He's Old Enough To Know Better" and "Little Hollywood Girl" never charted in America, the Liberty Crickets were extremely well received in England. They had four Top 40 hits between 1962-64 on British Liberty, including one that made the Top 5 in July 1962, "Don't Ever Change."

Allison reflected on those records. "The most successful thing we ever did on Liberty, that Snuff [Garrett] produced, was 'Don't Ever Change.' It went to the top of the British charts in the summer of 1962.... Glen Campbell and a fellow named Jerry Naylor sang that. Glen played guitar on it. 'Don't Ever Change' was even covered by The Beatles in their audition sessions for Decca before their hit days."

The flip side, "I'm Not A Bad Guy," was written by Allison, who said, "Glen played some hot guitar for us on that. I believe Jerry Naylor sang that one, and Glen Campbell was singing harmony."

Glen Campbell? Jerry Naylor? Let's just say that The Crickets' lineup varied from time to time. "He's Old Enough to Know Better" was written by Allison and sung by Jerry and Cliff Crawford, with Bobby Vee. The other side, 'I'm Feelin' Better,' was also sung by Crawford and Vee and written by Vee. Recounted Allison, "That record did some good in England but not a whole lot. We were sort of hung for Crickets at the time, because Sonny Curtis — he'd been a Cricket from the time when Buddy Holly moved to New York — Sonny had played with us. But Sonny was in the Army at this time, so we went through a bunch of



replacement Crickets. Glen Campbell sang on a bunch of stuff."

The Crickets also had to deal with the task of replacing Buddy Holly as the lead singer. "Replacing Buddy has always been a real chore. We had some really lean years where we didn't even work. Like during the British invasion, the only place where we could get work was in Britain. There was the period when our old stuff wasn't yet old enough, and it wasn't new enough either. The work is better right now than it has been in 30 years as far as jobs and doing TV things and working in England and audiences' reactions. As for replacing Buddy, we found a fella, Gordon Paine, who used to play for country star Waylon Jennings. When we used to open the show for Waylon,



Courtesy of Sovereign Artists



Two Liberty Records-era Crickets promo shots.

Gordon'd come out and sit in with us every night. He sort of grew up liking rock 'n' roll and listening to it. And so that worked out real good because he really, like, studied the way Buddy played the licks, like the down licks on the guitar, instead of up and down strumming. He didn't try to look like Buddy or anything. He tried to sing the songs like they were recorded. It works real good; he has a good feel for '50s stuff."

The Crickets' Liberty single "Little Hollywood Girl" was another Gerry Goffin/Carole King song. "Seems like, the

deal on that one was, they wrote it for Bobby Vee, but he was out of town. Maybe he had just put a record out, something like that. So Snuff said, 'We'll cut it with you guys real quick.'" If it would have been recorded by Vee, "it would have had the same players and producer and everything. Only the singer would have been different."

But the lack of hits in the United States did not make Allison bitter. "No way! There were some fun days around Liberty in the early '60s."

— Michael "Doc Rock" Kelly
www.DocRock.us

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Connie Smith	Mon. 7609 Pure Connie Smith	SEALED \$10
Stanley Brothers	Star. 953 Best Of The Stanley Brothers	SEALED \$10
Wynn Stewart	Cap. 2737 It's Such A Pretty World Today	SEALED \$12
Carl Story	CMH 6220 A Lonesome Wail From The..	SEALED \$10
Hank Thompson	Dot 26015 Kindly Keep It Country	SEALED \$10
Tillis/Wills	Kapp 3639 In Person	SEALED \$10
Conway Twitty	Dec. 72276 How Much More Can I Stand	SEALED \$10
Waggoner/Parton	RCA 4628 The Right Combination	SEALED \$12
Jerry Wallace	Pick. 6125 Shutters And Boards	SEALED \$10
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| 13. Cates, Ronnie | Long Time | Terrace 7501 M- |
| 14. Tenderfoots | My Confession | Federal 12219 VG |
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| 20. Vectors | One Day | Standard 700 M- |
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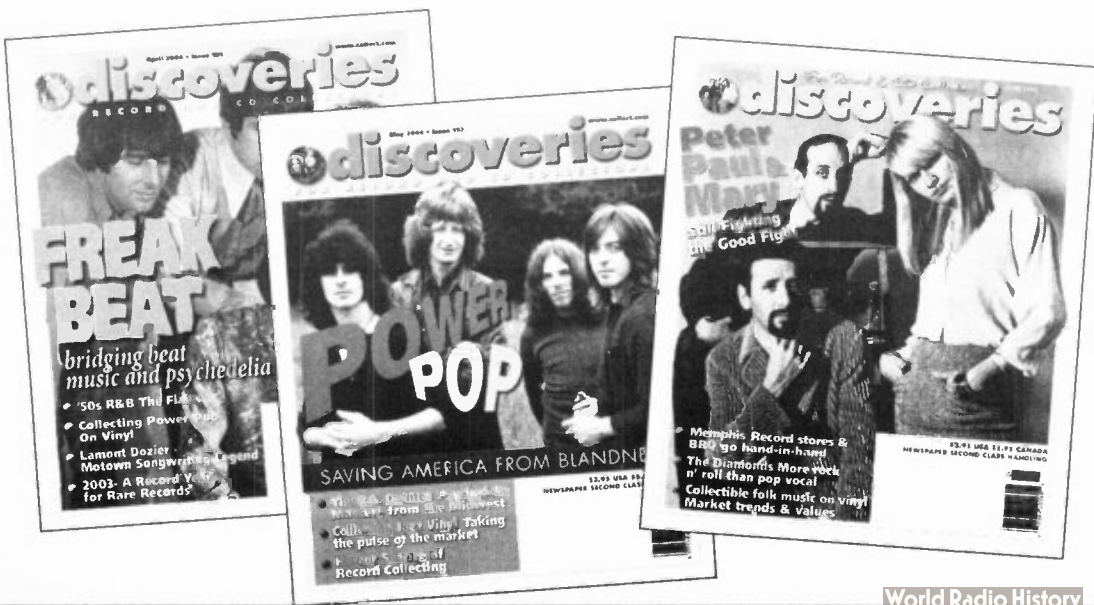
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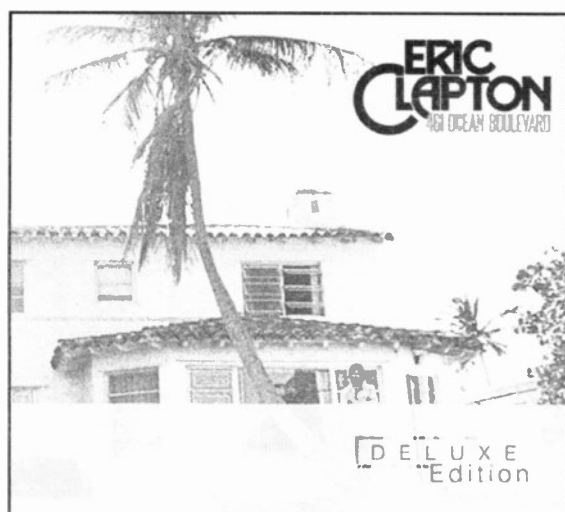


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Disc Reviews continued from page 29

reading rock magazine reviews as a kid in the '70s, and marveling at how indifferent their takes were on this record. "Clapton must have found God or sleeping pills," one review read. Everyone, everywhere just seemed to be looking for some "to-the-moon-and-back" guitar solo that wasn't there. Many are still missing the point: What Clapton was finding was *himself!*

461 ushered in a new phase of Clapton albums, a near-perfect string of dusty ol' country/blues studio records that would extend through 1978, before he would again reassess.

To the forefront come Clapton's vocal abilities with new technique; we find him growing as a writer, selector and interpreter of outside material, and as a wiser, more economical instrumentalist. Flowering with new influences of reggae and gospel, Clapton also expanded his dimensions here, becoming an excellent Dobro player and slide guitarist. With restraint and understatement, he proves time and again that less is more, with conciseness and precision.

An excellent band formed during the sessions, consisting of former Bob Seger cohorts from Tulsa, Jamie Oldaker on drums and Dick Sims on organ (late in the year Marcella Detroit — known then as Marcy Levy — would join from Seger's touring unit), alongside former Domino Carl Radle, a fine guitarist named George Terry, and vocalist Yvonne Elliman. This group would remain with Clapton for his run of classic albums over the next five years.

Many think that this album was built around "I Shot The Sheriff," the first reggae record ever to top the *Billboard* charts, but the actual cut that Clapton started the process with was the Gospel number "Give Me Strength," a Clapton original. Bootlegs from 461 sessions show its significance, as Clapton worked many long hours on it, finding the groove that would haunt the album.

Not to belabor this review with track-by-track details of the core album (we all know the music), but I do want to point out that the live cuts on disc two from a December 1974 show are of high standard. Eight out of the 11 are previously unreleased. It's a joy to hear "Let It Grow" in a live setting; why so many truly superb Clapton originals go uncovered in the concert arena is beyond me. (Notables still uncovered include: the shimmering "Black Summer Rain," stellar acoustic numbers: "Easy Now," "Pretty Blue Eyes" and blues-rock gems such as "Any Day" and "I Looked Away" or even hit singles "Hello Old Friend" and "Watch Out For Lucy.") At any rate, "Singing the Blues" is another less-performed and funky little number that we add to our collections through this reissue.

Also included are a handful of studio jams, most of which many fans already have, but again — it's nice to have this all in one place for an expanded listening experience of an album that has been a steadfast old friend to Clapton-ites.

Disc Reviews continued on page 51

Who are the best vocal groups?

Let your opinions be heard, *Discoveries* readers. For the first time, you can have an impact on a Hall of Fame induction process — stapled in the center of our September issue was an official ballot for the 2005 Class of Inductees to the Vocal Group Hall of Fame in Sharon, Pa., and there's still a little time to dig it up and mail it in (it needs to be postmarked by Sept. 30).

Unlike the Rock And Roll Hall of Fame, where music fans have no say on the inductees, the Vocal Group Hall of Fame weighs



input from many different sources:

an induction committee and group of music experts (35 percent of the vote), artists already in the Hall (30 percent), *Goldmine* (and now *Discoveries*) readers (30 percent) and voters at the Hall's Web site, www.vghf.org (5 percent).

Also unlike the Rock Hall's ballot, which can see once-nominated folks never return if they aren't promptly inducted, once vocal groups are on the ballot, they remain among the 100 nominated groups until they are voted in. Inducted artists are replaced annually by about a dozen new nominees chosen by the induction committee.

New to this year's ballot are: 1950s: Otis Williams & The Charms, The Browns, The Gaylords, The Impalas, The Mello-Kings, and The Rays; 1960s: The Brothers Four, The Byrds, The Dixie Cups, The Jive Five, and The Chad Mitchell Trio; 1970s: The Chi-Lites and Fleetwood Mac; 1980s: Atlantic Starr, The Neville Brothers, Journey, and Sawyer Brown.

Although the inductions themselves are a private event, as part of the induction week celebration the Hall has a star-studded concert for the public featuring current and past inductees, full of unique collaborations between groups. The 2004 induction concerts took place in Wildwood, N.J., July 6-7, 2005. Concert highlights included a combo featuring Martha Reeves, The Supremes' Mary Wilson, The Chantels' Arlene Smith, The 5th Dimension's Florence LaRue, and Tally Ross; the reunion of the original Tokens, after not having sung together in about 30 years; an all-star gospel group that included members of The Orioles, Dixie Hummingbirds, and Clovers; and The Coasters' Carl Gardner's last public performance. He's been battling throat cancer for many years.

The Vocal Group Hall of Fame, which was founded by The Lettermen's Tony Butala in 1997, is a 501c3 nonprofit foundation, created to honor and preserve information about and promote the legacy of the greatest vocal groups in the world. The Hall's Web site hints that upcoming projects also include recordings and tours (DVDs of past induction concerts are available). Also part of the Vocal Hall is the Barbershop Hall Of Fame, located just down the street from the Vocal Hall, and the Columbia Theater, which the Hall is restoring. Until that project is completed, the induction events may appear in cities around the country in order to promote the Hall and its groups.

— Cathy Bernardy

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Grim Reporter

French jazz bassist **Pierre Michelot** (77) died July 3, 2005, in Paris, France. He had been suffering from Alzheimer's disease.

Michelot was born in Saint Denis March 3, 1928. As a boy he took piano lessons, and he began to study the double bass at 16. Soon after, he became interested in jazz, especially the playing of Oscar Pettiford and Jimmy Blanton.

Michelot was one of the few accomplished jazz bassists stationed in Paris after World War II, and he became a mainstay in the recording studios. He worked with touring musicians recording in France such as Rex Stewart, Coleman Hawkins, Zoot Sims, Lester Young, J.J. Johnson, and Dizzy Gillespie. He also recorded with American expatriates Bud Powell, Kenny Clarke, and Lester Young. In 1953, Michelot played on Django Reinhardt's final session.

In December 1957, Miles Davis flew to Paris to compose and record music for Louis Malle's film *Ascenseur pour l'échafaud* (*Elevator to the Scaffold*). Michelot is the bassist on the session — one of Davis' finest recordings.

When *Round Midnight* was being filmed, Dexter Gordon insisted that Michelot be involved, and it is he who is shown playing bass during the film's portrayal of club and session scenes.

In 1963, Michelot was awarded the Prix Django Reinhardt in recognition of his contribution to French jazz.

Jazz saxophonist **John Stubblefield** (60) died of prostate cancer July 4, 2005, at a New York City hospital.

Stubblefield was born in Little Rock, Ark., Feb. 4, 1945. As a boy he learned to play saxophone and piano. When he got older, he played in local clubs, often backing touring R&B musicians.

During the '60s he moved to Chicago where he was a member of the Association for the Advancement of Creative Musicians — a group of musicians involved with avant-garde jazz. In 1971, he moved to New York City and worked with many name musicians, including Tito Puente, Anthony Braxton, McCoy Tyner, Charles Mingus, Miles Davis, and Mary Lou Williams.

For the last 20 or so years, Stubblefield led his own group and recorded for several labels. He also taught music in schools in Massachusetts, New Jersey and Chicago.

British singer **Long John Baldry** (64) died of a severe chest infection at Vancouver General Hospital in Vancouver, British Columbia, Canada, July 21, 2005.

Baldry was born in Haddon, Derbyshire, England, Jan. 21, 1941. He was given the name "Long John" at a very young age because he was always very tall — he stood 6 foot 7 inches tall as an adult. As a child, he became a fan of blues music he heard on TV. He taught himself how to play guitar and as a teenager was often billed as "The World's Greatest White 12-String Guitar Player."

By the early '60s, Baldry was in London, working with the premier British R&B group of the time, Blues Incorporated — featuring Alexis Korner and Cyril Davies. The group featured several musicians who would later

make their mark on the pop world: Jack Bruce, Charlie Watts, Ginger Baker, Mick Jagger, and Paul Jones.

In 1962, when he returned from Germany after a tour with the vibraphonist Gunther Hampel, Davies had left Korner and Blues Incorporated to form his own All-Stars. Both bandleaders wanted Baldry, but Davies won the coin toss.

Less than two years later Davies died and Baldry took over the band, now called Long John Baldry And The Hoochie Coochie Men and including a teen-aged Rod Stewart. Soon after, Baldry formed Steampacket with Stewart, Brian Auger, and Julie Driscoll, but legal conflicts caused the band to implode.

Baldry did not want the trouble of assembling another band from scratch, so he found a struggling group — Bluesology — and became its leader. Baldry signed to Pye records and began a series of recordings that were pop hits in England.

Around 1968, the group's keyboard player, Reg Dwight, informed Baldry that he was leaving Bluesology to begin a solo career. The group gave Dwight a new name — Elton John — taking "Elton" from Elton Dean, the group's saxophonist, and "John" from Long John Baldry.

In 1971, Baldry released *It Ain't Easy*, produced by his students John and Stewart, and he toured North America to promote it. He fell in love with Canada and eventually moved to Vancouver. He became a Canadian citizen and continued to record there, but his main income was doing voice-over work for commercials and cartoons.

Soul singer/songwriter **Eugene Record** (64) died in Chicago, Ill., July 22, 2005, after a long fight with cancer.

Eugene Booker Record was born in Chicago Dec. 23, 1940. As a teenager, Record was a fan of R&B vocal groups. He became a member of The Chanteurs, who released at least two singles — one on Vee-Jay and one on Bolo — before the group changed personnel. They also changed their name to The Hi-Lites. In 1964, the group signed a recording contract with Mercury records and changed their name to The Chi-Lites in order to acknowledge their hometown — as well as to differentiate from several other acts operating under The Hi-Lites moniker at the time. Other group members include Robert Lester, Clarence Johnson, Creadel Jones, and Marshall Thompson.

In 1965, Mercury issued three singles on its Blue Rock subsidiary, but none of them clicked with the public. In 1967, the group signed to Revue, a Decca/MCA-owned label. Of the two singles issued, "That's My Baby for You" is a superb up-tempo number that deserves attention.

The group then signed to Carl Davis' Dakar Records. The many songs Record had written for the group impressed Davis. After a single on Dakar (released as by Marshall Thompson & The Chi-Lites), Davis moved the group to the Brunswick label. "Give It Away" made enough noise to enter the R&B Top 10 in 1969. But five more singles came and went before the group returned to the upper portion of the charts with "(For God's Sake) Give More Power To The People," in 1971. Later that

year the ballad "Have You Seen Her" and "Oh Girl" the following year, cemented the group's standing on the R&B charts. The Chi-Lites are responsible for some of the finest sweet soul music recorded during the '70s. "Stoned Out of My Mind" is a particular Grim Reporter favorite.

Also during this period, many of Record's songs were recorded by other acts on Brunswick, including Jackie Wilson and Barbara Acklin. (It has often been reported that Record was Acklin's husband at one time; however, the Grim Reporter has been privy to a recorded interview in which Record specifically stated the two were never married.)

In 1976, Record quit the group to go solo. He released three albums on Warner Bros. but returned to The Chi-Lites in 1980. During the late '80s, Record retired from touring with The Chi-Lites and turned his focus to gospel music.

In 2003, The Chi-Lites song "Are You My Woman?" (a Record composition) was sampled to provide the basis for "Crazy in Love," by Beyoncé. It won a Grammy® Award for best R&B song for that year, and Record shared in the award.

Record producer and label owner **Eddie Shuler** (92) died July 23, 2005, in an Atlanta, Ga., hospital. No cause of death was announced.

Shuler was born in Wrightsboro, Texas, March 27, 1913. In 1943, he joined The Hackberry Ramblers, a traditional Cajun band. He left it to open his own record store in 1945 and then set up his own label, Goldband.

Goldband recorded a number of Texas and Louisiana-based Cajun, zydeco and R&B acts, including Clarence Garlow, Guitar Junior, Hop Wilson, Cooke & The Cupcakes, Boozoo Chavis, The Sundown Playboys, Freddie Fender, Big Walter Price, Count Rockin' Sidney, Jo-el Sonnier, Mickey Gilley, Katie Webster, Al Ferrier, and the greatest Cajun musician of them all, Iry LeJune.

Although few of these recordings were national hits, in bayou country many were extremely popular, and original pressings are quite prized by connoisseurs of music from this region.

Jazz bass player **Al McKibbon** (86) died July 29, 2005, at Good Samaritan Hospital in Los Angeles, Calif. He had been ill for several months.

Alfred Benjamin McKibbon was born Jan. 1, 1919, in Chicago, Ill., and grew up in Detroit, Mich. His family was musically inclined, and McKibbon learned to play the bass at an early age. As a teen, he was good enough to play in local clubs. During the mid-40s, he toured with The Lucky Millinder Orchestra and moved to New York City, where he worked in the clubs on 52nd Street.

In 1947, he joined Dizzy Gillespie's orchestra — a large, modernist ensemble that experimented with Latin rhythms. That's McKibbon playing the memorable bass riff on the Dec. 30, 1947, recording of "Manteca."

On March 9, 1950, McKibbon played on a Miles Davis session that became part of the legendary *Birth Of The Cool* album.

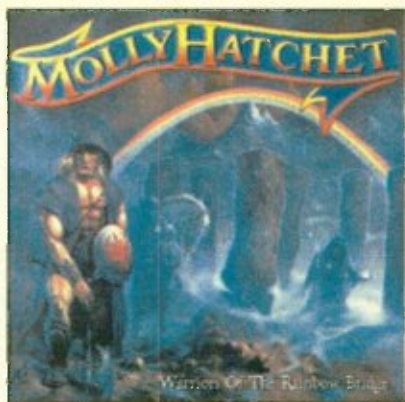
Grim Reporter continued on page 52

Disc Reviews continued from page 49

Collectors note: an inquiry of copyright forced "Give Me Strength" to be omitted from some LP and even CD issues of 461 over the years. In its place has been the 1975 track "Better Make It Through Today." This matter was tidied up a few years ago, and the track has been returned to its rightful order on the album, while the latter track (part of another album entirely) has been dropped.

Molly Hatchet
Warriors Of The Rainbow Bridge
 Steamhammer (70392)
 reviewed by Mark Polzin

Molly Hatchet always were the most metallic of the popular Southern-rock combos. On their new release, *Warriors Of The Rainbow Bridge*, they reinforce that heaviness while reassuring us that the past 27 years were just a warmup. Led by guitarist Bobby Ingram, who joined the group in 1985, replacing founder Dave Hlubek, Molly Hatchet stay true to the spirit of the original lineup and draw inspiration from the return of Hlubek to the fold. Ingram also feels it's important to maintain a consistent vocal presence, thus lead singer Phil McCormack, who lacks the charm of the late Danny Joe Brown, focuses on sounding as much like the original frontman as possible. The passing of Brown as well as Ingram's wife



Stephanie during the recording of this album provided the catalyst for Ingram and crew to produce some of their most honest and heart-wrenching material in decades.

Ingram plays like a man on fire as he works through the pain of his loss. His playing is the spice to the meat of Hlubek's boogie, the soulful background vocals of Amalia and drum tracks that attempt to punch up the thunder but at times end up sounding like they were recorded in a cave. Molly Hatchet's 21st-century version of Southern rock may be heavier than their old fans are used to, but the songs retain lyrical touchstones that remind you that they're still good ol' boys from north Florida, and last time I checked a map, Jacksonville wasn't north of the Mason-Dixon line. Being from "The South" is a frame of mind that transcends geography.

Disc Reviews continued on page 59

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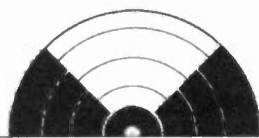
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Grim Reporter continued from page 50

On July 23, 1951, McKibbon plucked the bass for Thelonious Monk during the session for Blue Note that produced the original version of "Straight, No Chaser."

Also in 1951, McKibbon joined George Shearing's quintet. The group was very popular, and McKibbon brought a distinct Latin tinge to it. Six years later, McKibbon helped establish vibraphonist Cal Tjader as a leader in the Latin jazz field.

McKibbon moved to Los Angeles in 1958 to work in the area's recording studios, in the staff orchestras of NBC and CBS and on film soundtracks.

In the fall of 1971, McKibbon joined Gillespie, Monk, and Art Blakey when he took part in the Giants Of Jazz tour in Europe. The final shows in London were taped for a two-record set. While in London, McKibbon and Blakey cut some sides with Monk that proved to be among the last studio sessions by the eccentric genius pianist.

McKibbon worked steadily until his recent decline in health.

Songwriter/record producer **Fred Smith** (72) died of a heart attack in Los Angeles, Calif., July 29, 2005.

Smith was born into a musical family. His mother was Effie Smith, a comedienne, singer (with Lionel Hampton in the '30s), songwriter, recording artist and music business person; she was also part owner of several record labels, including Duo-Disc, Tri-Disc and Eee. Her husband, John Criner, — Smith's stepfather — was also involved on the business side.

In the late '50s, Smith was working at a Los Angeles-area aircraft company and part-time at Keene Records. At Keene, Smith studied under producer Bumps Blackwell. (Lou Adler was also apprenticing there at the time). At the aircraft company, Smith met Cliff Goldsmith, who became a partner. They wrote a song called "Western Movies" that was cut by Marlene Gwynn for Keene.

The song was rearranged to sound more like The Coasters and recut by a group called The Olympics (named after Olympic Boulevard in Los Angeles) and issued on the Zee label — probably owned by Effie Smith — and picked up by Demon Records for national distribution. It became a smash hit.

Smith and Goldsmith continued to work with The Olympics on the group's sides cut for Arvee, Duo-Disc and Tri-Disc. They also started their own Tempe label and released two singles by Bob & Earl in 1962. The next year, a third single, "Harlem Shuffle," was issued on the Marc label — a subsidiary of Tri-Disc.

(Smith's obituary in the *LA Times* stated that he wrote "Harlem Shuffle," although this is not supported by label credits or BMI paperwork.)

The song reached #3 on the *Cashbox* R&B chart. Follow-ups did not do as well. However, Smith's work was being appreciated by the industry. In 1964, the Warner Bros. subsidiary Loma released Smith-produced records by The Olympics (including the original version of "Good Lovin'") and Bob & Earl.

In 1965, Smith became a partner in the Mirwood label. He brought his two acts with him. The second release, Mirwood 5502, was a hit — "The Duck" by Jackie Lee (Earl Nelson of Bob & Earl) topped the *Cashbox* R&B chart for two weeks and climbed to #14 pop.

Although Mirwood failed to produce another big hit — The Olympics' "Baby Do the Philly Dog" reached only in the 30s on the R&B chart — it was not due to lack of

talent. Smith's friend Barry White played drums on some of the sessions. Backup singers included Clydie King, Gloria Jones, and sisters Brenda and Patrice Holloway. One of the arrangers Mirwood employed was James Carmichael, who went on to produce hits for The Commodores, Atlantic Starr, and The Pointer Sisters. Most of the records Mirwood issued, especially those with Smith's involvement, are excellent examples of '60s soul music.

Toward the end of 1966, Smith set up Keymen Records, which issued 45s by Bobby Womack, Clay Hammond, and Jackie Lee. On Keyman's Mo Soul subsidiary, Smith released three singles by The Soul Runners (who recorded as The Hideaways for Mirwood).

During the late '60s, Smith produced some records with comedian Bill Cosby, including "Little Ole Man (Uptight)," which was a hit in 1967. It was through this connection at Cosby's label, Warner Bros., that Smith was able to get his session musicians — The Soul Runners, now dubbed The Watts 103rd Street Rhythm Band — a deal. The group proceeded to have hits with "Do Your Thing," "Loveland" and "Express Yourself."

Smith was unable to use these successes to further his career in the music industry. He worked at Stax Records during its final days and formed another label, Songsmith, before he became disillusioned with the business and quit it altogether. However, fans of soul music will long cherish the legacy he left.

Jazz saxophonist **Lucky Thompson** (81) died in Seattle, Wash., July 30, 2005. No cause of death was announced, but he was known to have had dementia.

Eli Thompson was born June 16, 1924, in Columbia, S.C., and grew up in Detroit, Mich., after his family moved there when he was a boy. He began his professional career right out of high school with the Erskine Hawkins Orchestra, then The Treniers. The following year he began playing with Lionel Hampton's Big Band. Thompson cut his first records with Hot Lips Page, then played in Billy Eckstine's legendary bebop Big Band, which also included Dexter Gordon, Wardell Gray, Charlie Parker, and Dizzy Gillespie.

In 1944, Thompson joined the Count Basie Orchestra. The next year, he left Basie while in Los Angeles to play in the local studios there. He worked extensively for the Exclusive label, recording with Charles Mingus and Herb Jeffries, among others. He also cut sides with Dinah Washington and his wife, singer Thelma Lowe (as Thelma Love). When Bird and Diz came to play dates in Los Angeles, Thompson was hired in case Parker didn't show up. On March 28, 1946, Thompson contributed to the recording session that produced the legendary songs "Moose The Mooche," "Ornithology," "Yardbird Suite" and "A Night In Tunisia" with Parker, Miles Davis, Dodo Marmarosa, and Roy Porter. In 1947, Thompson was featured in the film *New Orleans*, along with Billie Holiday. During the '50s, Thompson appeared on a number of stellar dates, including those led by Thelonious Monk, Marmarosa, Milt Jackson, and Davis.

In 1957, Thompson moved to Paris and made a number of recordings, many with the fine French pianist Martial Solal and the bass player Oscar Pettiford. He also toured Europe playing baritone saxophone with Stan Kenton. Thompson was located in New York during the mid-60s then lived in Switzerland from late 1968-70. He

returned to America, and he taught at Dartmouth in 1973 and 1974. Soon after, he seems to have disappeared.

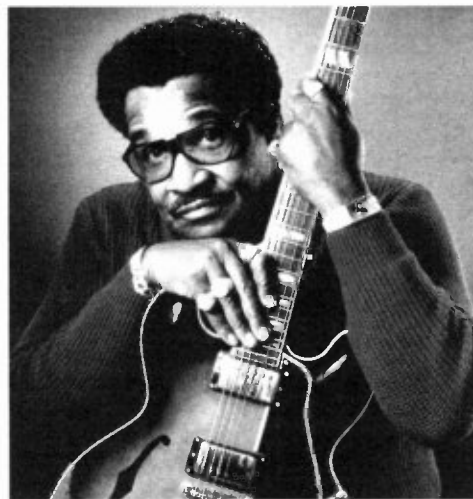
According to reports, he lived in Ontario, then Georgia before he moved west. By the early '90s, he was living in the woods near Seattle or with friends. He was admitted to the Washington Center for Comprehensive Rehabilitation in the late '90s. For the last couple of decades of his life, he did not own a saxophone.

Blues singer/guitarist **Little Milton Campbell** (71) died of a stroke Aug. 4, 2005, in Memphis, Tenn. Campbell suffered two strokes in late July. One suffered July 27 left him in a coma.

James Milton Campbell was born in Inverness, Miss., Sept. 7, 1934. Campbell's father, also named Milton, was a musician. When the younger Campbell took up the guitar as a boy, he became known as Little Milton. Little Milton was influenced by country music on the *Grand Ole Opry* radio show and the records of the great blues guitarist T-Bone Walker.

Little Milton began touring the southern juke-joint circuit as a teenager. In the early '50s, he hooked up with Ike Turner, who brought him to record at Sam Phillips' Sun Records in Memphis in 1953. The three excellent singles that were released failed to hit. Milton then went across town to record a pair for Meteor.

It was probably Turner's connections that brought Milton to Saint Louis, where he teamed with Oliver Sain at Bobbin Records. At Bobbin, Milton worked with Albert King and Fontella Bass (he cowrote the magnificent ballad "Brand New Lover" for her). One session for Bobbin, with Milton on guitar, Sain on tenor sax, and possibly Bass on piano, yielded a fabulous novelty instrumental called "Mo' Taters," issued by The Earthworms.



Courtesy of Malaco

Little Milton Campbell

By 1961, Milton's efforts were brought to the attention of Chess Records. He subsequently became a top-selling recording artist for the Checker subsidiary. He had Top 10 R&B hits with "Who's Cheating Who," "Feels So Bad," "If Walls Could Talk," "Baby I Love You" and "Grits Ain't Groceries." In 1965, "We're Gonna Make It" was a #1 R&B hit. He released several albums and more than 30 45s on Checker. Grim Reporter favorites include "Sacrifice," "I Know What I Want" and "I'm Tired," a cover of the Savoy Brown song.

Little Milton continued to record for mostly southern labels — Stax, Glades, Malaco — through the '70s and '80s and remained an international draw at blues clubs and festivals his entire life. In 1972, he appeared at the concert at the Los Angeles Coliseum that was filmed for the *Wattstax* movie. Although he never achieved the superstar blues legend status obtained by singers such as B.B. King and Bobby Blue Bland, Milton was their peer in every way. Each of their careers began at approximately the same time, and Milton's records are the equal of King's and Bland's. Indeed, Little Milton's guitar playing evokes that of King, and his singing is as impassioned as Bland's.

In 1999, *Welcome To Little Milton* was released. It is an extremely listenable collection of duets featuring younger artists such as Delbert McClinton, Dave Alvin, Susan Tedeschi, and Lucinda Williams, and it was nominated for a Grammy® Award. Milton's last album was *Think of Me*, issued by Telarc earlier in 2005. ●

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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.

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 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., Westcoast, 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., Westcoast, 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 CO, Aurora. Record Show, Radisson Hotel, 3200 S. Parker Rd., SH: 10am-4pm, F: \$60.-\$70., A: \$2. Big K Productions, PH: 303-455-8408.

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 IA, Des Moines. Record Collectors Show, Highland Park American Legion Hall, 3712 2nd Ave., SH: 10am-4pm, A: \$2. PH: 515-491-5436.

Sep 25 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 70, 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: 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 8 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.

Oct 8 OR, Portland. Night Owl Record Show, Eagles Aerie, 4904 SE Hawthorne Blvd. (corner of 50th & Hawthorne), SH: 5pm-9pm, A: \$1. Night Owl Record Show, Dan, PH: 503-284-4828 or www.nightowl-recordshow.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, Vadossiget, Lemezborzse, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

Oct 11 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.

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.

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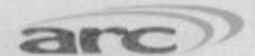
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- Oct 15 MA, Chelmsford. Record, CD & Music Collectors Show, Radisson Hotel & Suites. Rt. 495, Exit 34. SH: 10am-3pm, A: \$5. PH: 978-388-6576.
- Oct 15 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 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 15 TN, Chattanooga. Record & CD Show, Comfort Inn. I-75, Exit 1, SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- 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 TN, Knoxville. Record & CD Show, Holiday Inn Select. I-75 40 at Cedar Bluff Rd., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- 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 23 VA, Richmond. Record, CD & Music Show, Holiday Inn Hotel. 2000 Staplesmill Rd., SH: 10am-4pm, T: 6', F: \$40. before Sep 23, \$55. thereafter, A: \$2.50. Stand Still Music, PO Box 35913, Richmond, VA 23235. PH: 804-305-3289.
- 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. Paritan 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 4-6 NY, New York City. WFMU Record & CD Fair, Metropolitan Pavilion. 125 W. 18th St. Mike Lupica, PH: 201-521-1416 ext 243 or www.wfmur.org/reclair
- Nov 5 NY, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- 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 12 NC, Greensboro. Record & CD Show, Holiday Inn Express. I-40, Bus. 85 at East Lee St., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- 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 evos.
- 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 NC, Raleigh. Record & CD Show, Holiday Inn. I-440 Beltline at Glenwood (US 70), SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- 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 annu-
- al membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org
- Nov 13 TN, Nashville. Music Collectors' Covention, 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 evos.
- 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.
- Nov 27 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.

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Disc Reviews continued from page 51

If you disagree, you can take it up with the owners of the pickup trucks displaying Confederate flags who navigate the backroads of Wisconsin. Those truck drivers may not eat much sweet potato pie, but they damn sure identify with Molly Hatchet's concerns in life: kickin' back when you can, flexin' muscle when you're messed with and bein' proud of who you are and how you live.

The CD gets a kick-start with "Son Of The South" and never looks back. That track may be one of the strongest concert anthems recorded in recent years by any band. It's a "be loud, be proud" rocker that lays all the cards on the table.

"Moonlight Dancin' On The Bayou" also draws upon a reference that is not common "up North." There aren't many bayous in Idaho, but there might be plenty of wicked women lurking about that could lure you to your demise if you aren't cautious. The sexual element continues on "I'm Ready For You," but singer McCormack won't be taken off guard this time. The background vocals are pure Skynyrd or .38 Special — perfect and sweet. "Roadhouse Boogie" is another crowd-mover; Molly Hatchet will *not* let you sit still when you go see them on this tour.

Speaking of boogie, John Galvin lays down some mighty fine honky-tonk piano on "Time Keeps Slippin' Away." McCormack injects his wit, wailing "Don't let the screen door hit ya where the good Lord split ya," a concise summation of the philosophy in the song's title.

There are flourishes that boost these themes as the record tracks through. The tympani at the beginning of "Flames Are Burning" help set the drama of a descent into temptation. The scratchy guitar rhythm of "Hell Has No Fury" provides a necessary edge. The shameless strut and angelic choir of "Behind The Bedroom Door" speaks the band's mind as much as the lyrics do. The words of "Rainbow Bridge" refer to the gateway to Valhalla in Norse Mythology and to Ingram's undying love for his dearly departed soulmate. The album plays to its strengths, containing flaws that are easily overlooked upon repeated listening. Despite changes and tragedies, Molly Hatchet persevere and Southern rock gains strength as they do so.

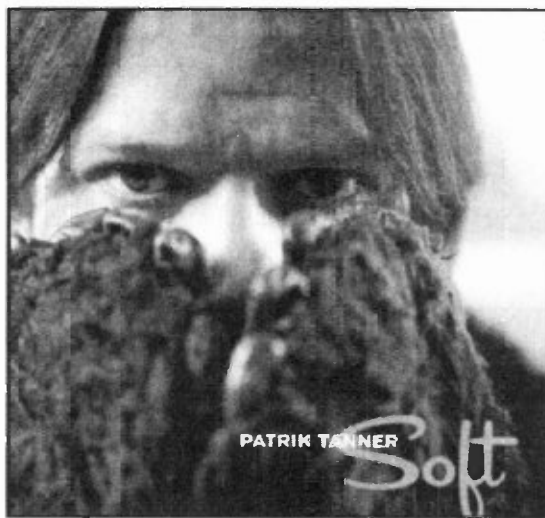
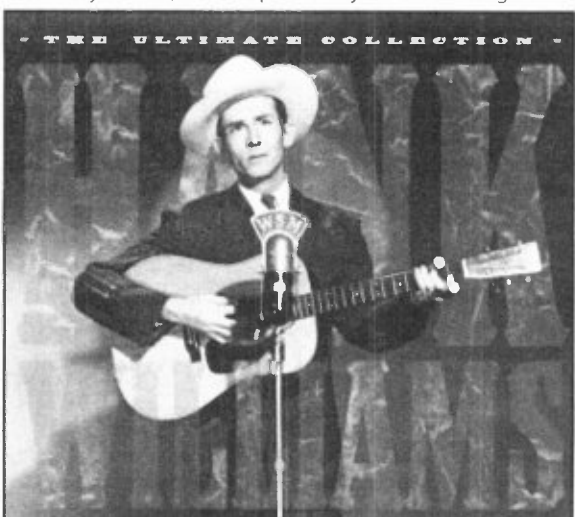
Hank Williams

The Ultimate Collection

Mercury (B0003919-00) (Two CDs, one DVD)
reviewed by Joseph Tortelli

Hank Williams is well established as the pivotal figure in the development of country music during the second half of the 20th century. Consisting of two CDs, one DVD, and an oversized booklet, *The Ultimate Collection* recognizes Williams as an essential contributor to contemporary American culture.

Recorded in a few short years during the late 1940s and early 1950s, the 42 previously released songs on



the CDs demonstrate the brilliant, effortless versatility of the singer/songwriter/guitarist. All studio tracks were cut for MGM Records, beginning with the 1947 gospel great "I Saw The Light." Recorded that very same year was "Move It On Over," foreshadowing the coming rockabilly explosion. The stark tender desperation of "I'm So Lonesome I Could Cry" points toward the introspective singer/songwriter era of the 1970s. Of course, there's no shortage of country standards such as "Your Cheatin' Heart," "Hey Good Lookin'," and "Jambalaya," which introduced Cajun music to the world beyond the bayou.

Williams' influence on outlaw country and roots music is beyond dispute, and he pretty much wrote the book on "authenticity" a full half-century before the word turned to cliché. When the disc segues from the haunting gospel of "Angel Of Death" and "Ready To Go Home" to the hard-drinking heartbreak of "Tear In My Beer," the contrast in his lyrical themes matches the tensions in his personal life.

The Ultimate Collection includes several demos capturing the storied singer accompanied only by his guitar, as well as six tunes cut live at the Grand Ole Opry and WSM radio. Among these are well-known numbers such as "Lost Highway," "Moanin' The Blues," and "Lovesick Blues," the song that unveiled his plaintive voice and unrivaled yodel, transforming a dusty pop tune into a country music evergreen.

Titled after the Williams' tune "Honky Tonk Blues," the DVD is an extended director's cut of the masterful documentary that aired on the PBS series *American Masters*. Produced and written by Morgan Neville and music author Colin Escott, *Honky Tonk Blues* gives a pungent sense of the American South in which Williams grew up and earned fame. It explores his family life and public career, mixing into the narrative comments from friends, relatives, country stars and members of his backing band, the Drifting Cowboys. The documentary incorporates clips of the storied singer and weaves his songs into his story, effectively showing why interest in his life and music consistently grows.

(www.universalchronicles.com)

Patrik Tanner

Soft

Dark One Records (DO 0003)
reviewed by Mark Polzin

Patrik Tanner is a Twin Cities via Los Angeles via Sweden singer/songwriter who has a solid history as a performer and producer in the alt-country and punk genres. On his latest record, *Soft*, he takes another left turn in his career, becoming a one-man band and diving into the warm waters of pop music. The shifting gears allow him to craft songs according to his vision and his vision alone. The results are spectacular and quite shocking, considering no one would have expect-

ed him to be willing to make this kind of music or capable of pulling it off so successfully.

The lyrics of Tanner's songs deal for the most part with chance meetings that prove poignant. "Alternative & Funk" tells the listener what the readers of *Discoveries* already know. You can often tell more about someone's life by taking a look at their recent record purchases than through what they may reveal in conversation.

"To Be Your Fan" is an examination of the mentalities behind the musician/fan relationship. Sweet, soaring harmonies belie a fan's stalker behavior and the insincerity of the musician overwhelmed by praise.

Consumer culture becomes the focus in comparison to an enduring romantic relationship on "Everything Must Go." Worldly possessions dim in relation to emotional support when you stack up the things Tanner has to offer in "The Kindest Person I Ever Knew." Many of the songs are centered on Tanner's piano with his guitar serving in a support role. Ornamentation such as sitar or harmonica is used tastefully and sparingly.

Ultimately *Soft* is a great pop record that will appeal to fans of Raspberries, Todd Rundgren, or Badfinger. Tanner never rocks out as the aforementioned artists do, but he is able to tap into the same vein that fuels their power pop. His power comes more from his insightful lyrics than from a buzzing guitar.

Given Tanner's preceding catalog, we can only wonder whether this is a genre exercise diversion or a new direction he plans to pursue beyond the release of *Soft*. We shouldn't care what the answer is. Take this record at face value, and you can enjoy listening to it as much as Tanner enjoyed recording it.

Becky Hobbs

Songs From The Road Of Life
Beckaroo Records (BR 2004)
reviewed by Mark Polzin

Becky Hobbs is a songwriter who has been paying her dues for nearly 25 years. Her latest self-released collection, *Songs From The Road Of Life*, presents her original, piano-driven, traditional country music in a form that should be palatable to fans of modern country. Even though Becky is based in Nashville, she's subverting the Nashville music mafia by releasing her records on her own label. She's an inside outsider. Due to the realities of the music business in 2005, this should prevent her CD from gaining any sort of widespread exposure.

The roadblocks standing in the way of Hobbs' success are few but significant. Her songs are heavily reliant on a formula for producing hit country music. With no deviation from this formula, Hobbs would need to be phenomenally talented for this record to stand out above the flood of marginal country artists in the field.

If this is the case, *Songs From the Road Of Life* gives us no indication of that talent. The record is more a testament to the fun she has when working with her husband, guitarist Duane Sciacqua. His lines are fiery and tasty, but this record is centered on Becky, not Duane.

Becky has written songs that have been used by major country artists, but the climate of country music has changed since those artists were in their heyday. Country fans represent a younger demographic than they used to, and Hobbs' corn-fed words may be perceived as cornball.

Older country artists have been able to gain new critical respect in the years past their peak commercial success, as in the case of her hero Johnny Cash and Loretta Lynn. That critical acclaim came about as a result of the artist exploring inner motivations while damning what the industry perceives as "the way to make records."

This record would have been much more successful if it had been released 20 years ago. Perhaps Hobbs is on the cusp of a revival. More likely, she has a lot more walking to do down that road of life.
(www.beckyhobbs.com) ●

want lists

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INVICTA 9001 - Skip and the

Hustlers - Dance of the Sand Flea/In the Soup

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MERRILIN 5306 - Merilee Rush - How's the Weather/See Me, I'm Smiling

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JEFF DANA - OH GINA - FLEETWOOD 1011

SHELLY DANE - GUARANTEE OF LOVE -

ERA 3030

RAY DAVIS AND THE COACHMEN FIVE -

OH JOAN - JANSON 100

DON DELL AND THE UPSTARTS - IS THERE SOMEONE FOR ME -

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All prices are per issue.

WANT LIST ADS

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

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

DISC-CLASSIFIEDS

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

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

Payment must accompany your ad.

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

RATES:

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

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

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

DISCOUNTS:

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

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

Discounts are by contractual arrangement.

PAYMENT INFORMATION:

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

Discoveries

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.

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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.

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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 210 (November)

OCTOBER 5


Mailing Date October 18


Current Bidding Deadline

NOVEMBER 30

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

Ad Deadline, Issue 212 (January)	.....December 1
Mailing Date, Issue 212December 13
Auction Closes, Issue 212January 31, 2006

Confused? Questions? CALL US!

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 FAX: 1-715-445-4087

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 Don't forget to give card holder name, card #, and card expiration date.

discoveries DIRECTORY

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A		Little Big Store 56	
Absolute Vinyl 56	Lockwood, George 42	Loran Records 49	
Album Hunter, The 57	Mad City Music Exchange 57	Marchand, Dale 43	
Anglo-American (One-Stop) Ltd. 57	McCune, Bob 37	McLagan, Graeme 37	
Arc Productions 54	Memory Lane 56	Microgroove Records 29	
Austin Record Convention 55	Mojo Boneyard, The 7	Moon Dog Music 56	
B		Mooncurser Collectibles 57	
Backstage Auctions, Inc. 28	Musical Connection, The 56	Music Joint, The 48	
Baird, James 60	Musical Energi 28, 57	N	
Banana's Records 56	Nitty Gritty 11	Nowak, Henry 48	
Beatnick Records 57	O		
Beverly Records 56	Ochoa, Richard 38	Offbeat Records & CD's, Inc. 56	
Big B's CDs & Records 56	Oldies Unlimited 35	P	
Big Monkey CDs & Videos 63	Parker's Records & Comics 57	Pegg, Bob 60	
Bill O'Neil's House Of Rock 'N Roll 56	PJ's Records & Used CDs 56	PJ's Records & Used CDs 56	
Bop Street Records 57	Play It Again 56	Pokrywka, Jim 58	
Buffalo Record Show 55	Pop's Resale 56	R	
Buratti, Bruce 43, 60	R		
C		Raw Oldie Records, Inc. 37	
Circ Promotions-KP 30	Record Baron 57	Record Castle 57	
Cold Spring Music Company 57	Record Cellar 29	Record Connection 57	
Coleman, Randy 48	Record Crossing, The 38	Record Den 48, 57	
Collectibles Insurance Agency 25	Record Man, The 56	Records & Things 56	
Crazy Otto Music, Inc. 11	Recordsmith 45	Rhythm Records 57	
Cyro Music 49	Riverwalk Records & Psychedelic 28, 57	Roadhouse Oldies 46	
D		Roanoke's Record Room 49	
D & J Records 57	Rock & Roll Heaven 56	Rockaway Records 28, 56	
Disc Collector 3	Russo, Joseph 49	Russo, Stephen 58	
Discguys 58	S		
Discoveries 45, 47, 58, 61, 62	Salty's Record Attic 48	Shively, Val 11, 57	
Doc's Music 29	Shyney Records 25	Simon, Seymour 45	
E		Slotnikoff, Joel 48	
Earth Wave Records 56	Solarski, Paul 28	Something Special Enterprises 5	
EMI Capitol Records 51	Streelight Records 56	Sunset Records 56	
Euclid Records 28	T		
F		Teac America, Inc. 9	
Fantasyland Music 56	Tefteller, John 31, 32, 33, 34	TheGreatEscapeOnLine.com, LLC 28	
Far West record Supply 58	Time Capsule 57	Tomko, Jerome 28	
Fazio, Frank 60	Travis, Sheila 48	Tucson, Charlotte 44	
Flip Side II Records 56	U		
Flip Side Records 56	Universal Music Group 13	V	
Flipside Records & Collectibles 29, 57	Venutian Records 57	Visual Vinyl 28	
Full House Records 55	W		
Full Moon Records 56	Watson, Joe 60	Wax Museum 40, 41	
Fun Records 58	Wax Trax, Inc. 56	Weirdorama 57	
G		Wickham, Barry 36, 37, 48	
Garage A Records 47	Wolf Media 51	Worldwide Marketing Associates 48	
Gardner's Used Books, Music 57	L		
Garofalo, Peter 29	Last Record Store, The 56	Last Vestige 38	
George's Song Shop 57	L		
Goat Hill Records 56	L		
Great Lakes Records 57	L		
Grenyo, Paul 37, 38, 43	L		
Groovy Productions 53	L		
H		L	
Hedge, Eric 60	L		
Heritage Companies, The 2	L		
Heroes & Legends 56	L		
Himes, Mike 60	L		
House Of Records 56	L		
I		L	
Infinity Records 57	L		
Intoxica 48	L		
It's Only Rock 'N Roll 64	L		
Izzy's Records & CDs 57	L		
J		L	
Jellyroll Productions, Inc. 25	L		
Jenkins, Brian 29	L		
Jerry's Records 48	L		
Jewelsleeve.com 14	L		
Joe's Record Paradise 56	L		
Johnson, Bill 38	L		
K		L	
K-A-B Electro 43	L		
Kaplan, Gary 48	L		
Keever, Chuck 60	L		
Kiley, Kevin 29	L		
Kirsch, Don 39	L		
Kops Records 11, 57	L		
Kroeck, George 43	L		

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(Please Print and Punctuate Ad Copy)

★ Categories ★

10 Albums	80 CDs - Sale	126 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	129 Jimi Hendrix	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	130 Imports	205 Pop & Personalities - Wanted	275 Search Services
25 Auctions	90 C&W - Sale	135 Independent Labels	210 Posters	280 Services
30 Audio Equipment	95 C&W - Wanted	138 Michael Jackson	213 Power Pop	285 Sheet Music
35 Audio Tapes	98 Disco/Dance Music	140 Jazz - Sale	215 Elvis Presley - Sale	287 Frank Sinatra
40 Autographs	100 Doo Wop - Sale	145 Jazz - Wanted	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
43 Beach Boys	101 Doo Wop - Wtd.	150 Jukeboxes	221 Press Kits	295 Soul - Sale
45 Beatles - Sale	102 DVD	152 KISS - Sale	222 Prince	300 Soul - Wanted
50 Beatles - Wanted	104 Bob Dylan	153 KISS - Wanted	223 Promotional Items	305 Spoken Word
53 Big Bands	106 8 Tracks	155 Laser Discs	224 Progressive Rock	307 Bruce Springsteen
55 Blues - Sale	107 Easy Listening - Sale	157 Led Zeppelin	225 Psychedelic	310 Stereo
56 Blues - Wanted	108 Easy Listening - Wanted	159 Madonna	226 Radio Shows	311 Storage
58 Bluegrass	109 EPs	160 Memorabilia - Sale	227 Rap - Sale	313 Barbara Streisand
60 Books & Magazines	110 Fan Clubs	165 Memorabilia - Wanted	228 Rap - Wanted	315 Supplies
61 David Bowie	111 Fanzines	168 Mini Discs	230 Records - Sale	320 78s
63 British Invasion	113 Fleetwood Mac	170 Misc. - Sale	235 Records - Wanted	325 Tapes - Sale
64 Kate Bush	115 Folk Music	175 Misc. - Wanted	236 Reggae/Dub	330 Tapes - Wanted
65 Cassettes	120 45s - Sale	178 Monkees	238 Reissues	332 Turntables
70 Catalogs	121 45s - Wanted	180 Musical Instruments	240 Rock - Misc.	334 U2
71 Children's Recordings	122 Genesis	182 New Age	245 Rock - 1950s	335 Videos
73 Christmas	123 Girl Groups	183 New Wave	250 Rock - 1960s	336 The Who
74 Eric Clapton	124 Gospel	185 Photographs	255 Rock - 1970s	338 Hank Williams
75 Classical		185 Photographs	260 Rock - 1980s	340 Woodstock
77 Comedy		190 Picture Discs	262 Rock - 1990s	342 World Music
			265 Rockabilly	344 Frank Zappa

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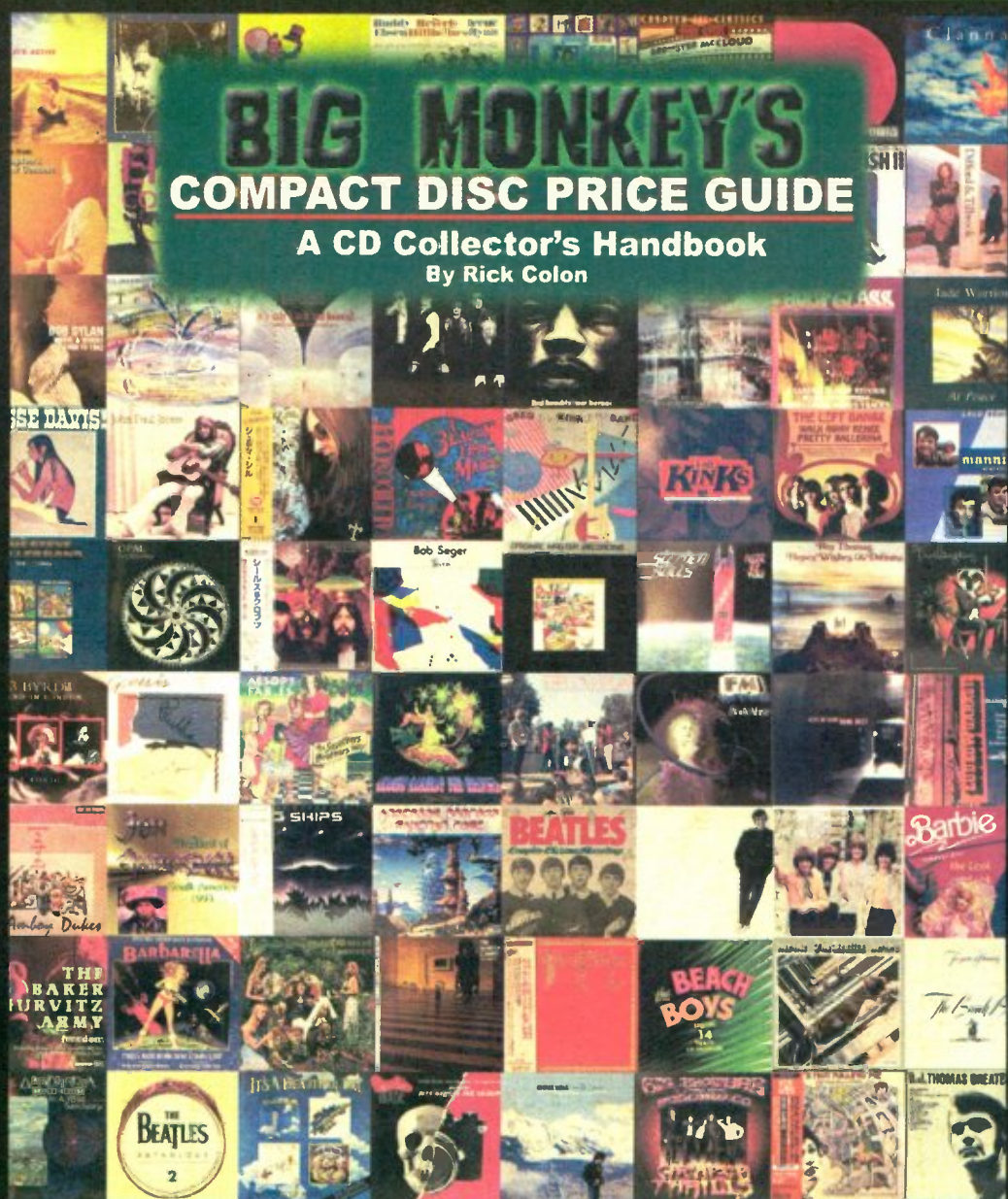
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THE PREMIER PRICE GUIDE FOR TRUE COLLECTORS

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 FOLK SOUTHERN ROCK
 COUNTRY R AND B
 BRITISH INVASION POP
 MOTOWN JAZZ
 AMBIENT NEW AGE
 COMPILATIONS PUNK
 NEW WAVE IMPORTS
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 PROMOS GOLD CDS



BIG MONKEY'S COMPACT DISC PRICE GUIDE

A CD Collector's Handbook
By Rick Colon

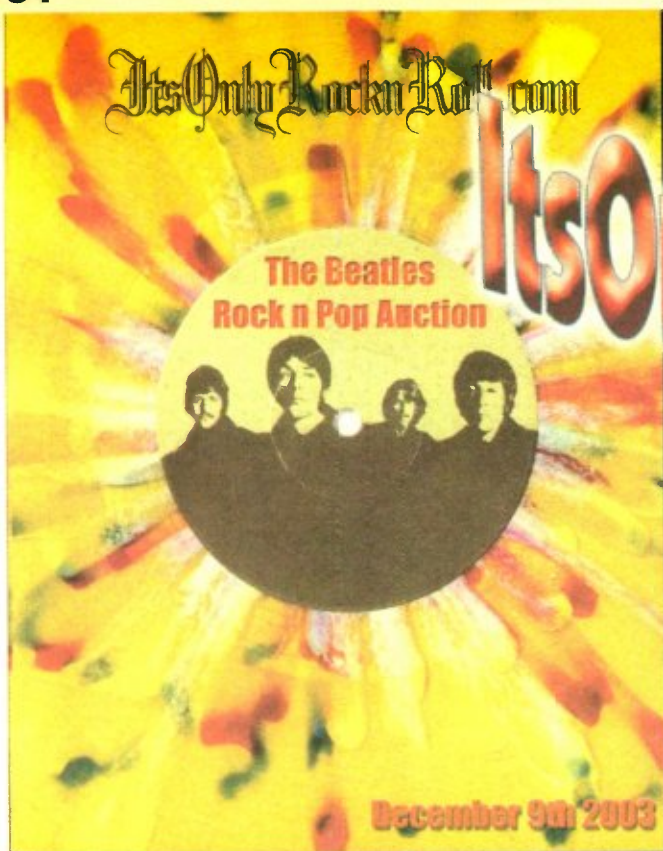
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At the James Burton International Guitar Festival Rick handed Big Monkey's Compact Disc Price Guide to Jeff "Skunk" Baxter Of Steely Dan and The Doobie Brothers and Jerry Donahue of Fotheringay and Fairport Convention. Jeff said "This is a true labour of love." Jerry said "This is absolutely incredible."

Michael Clare was a was a member of Daevid Allen's (of Gong) band and a buyer for Caroline Records (a division of Virgin Records). He owned the largest independent CD store on the East Coast, that was featured in Billboard Magazine, as well as being in charge of the Goldmine ads for the collectible CD department for Amoeba, the largest store on the West Coast. He stated, "Big Monkey's CD Price Guide is by far the best and most useful guide that I have seen to date. I wish it had been around when I was working in the business."

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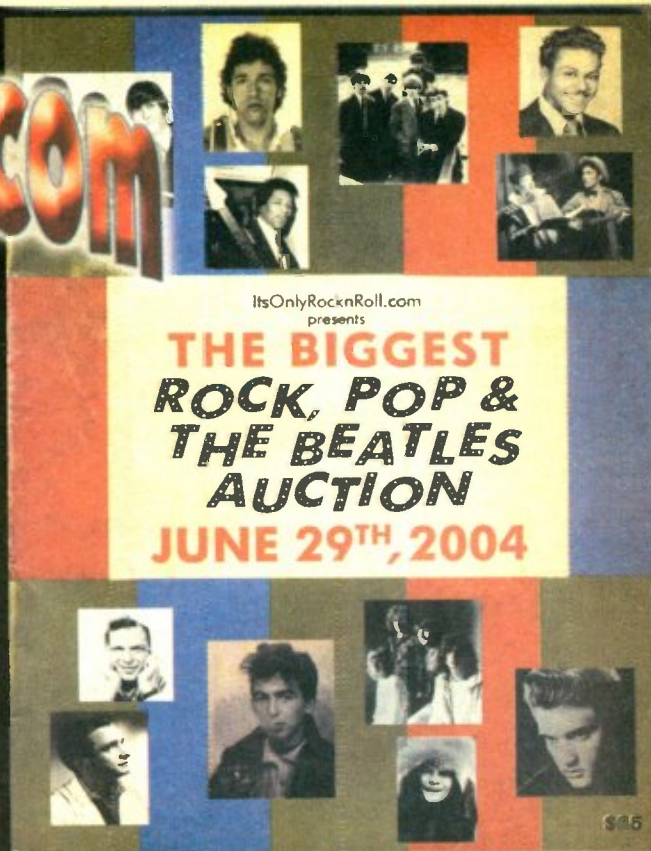
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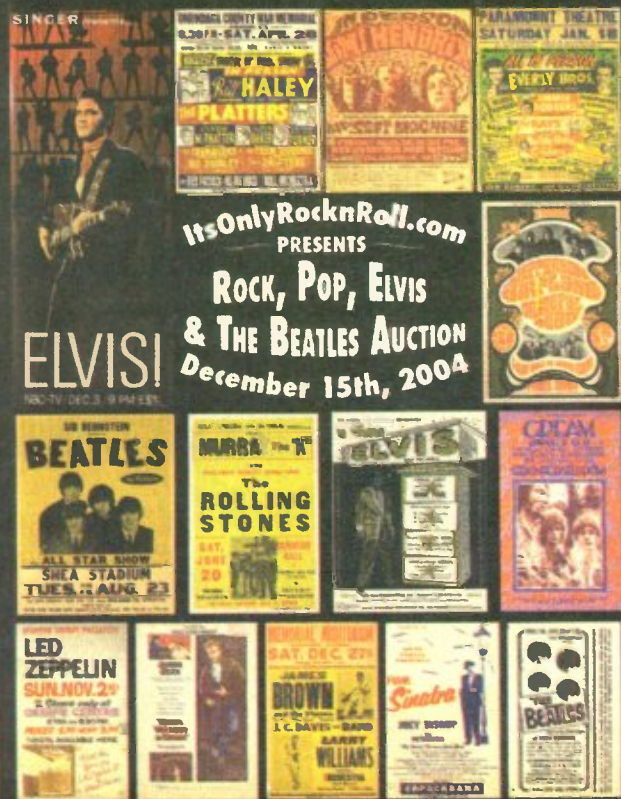
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