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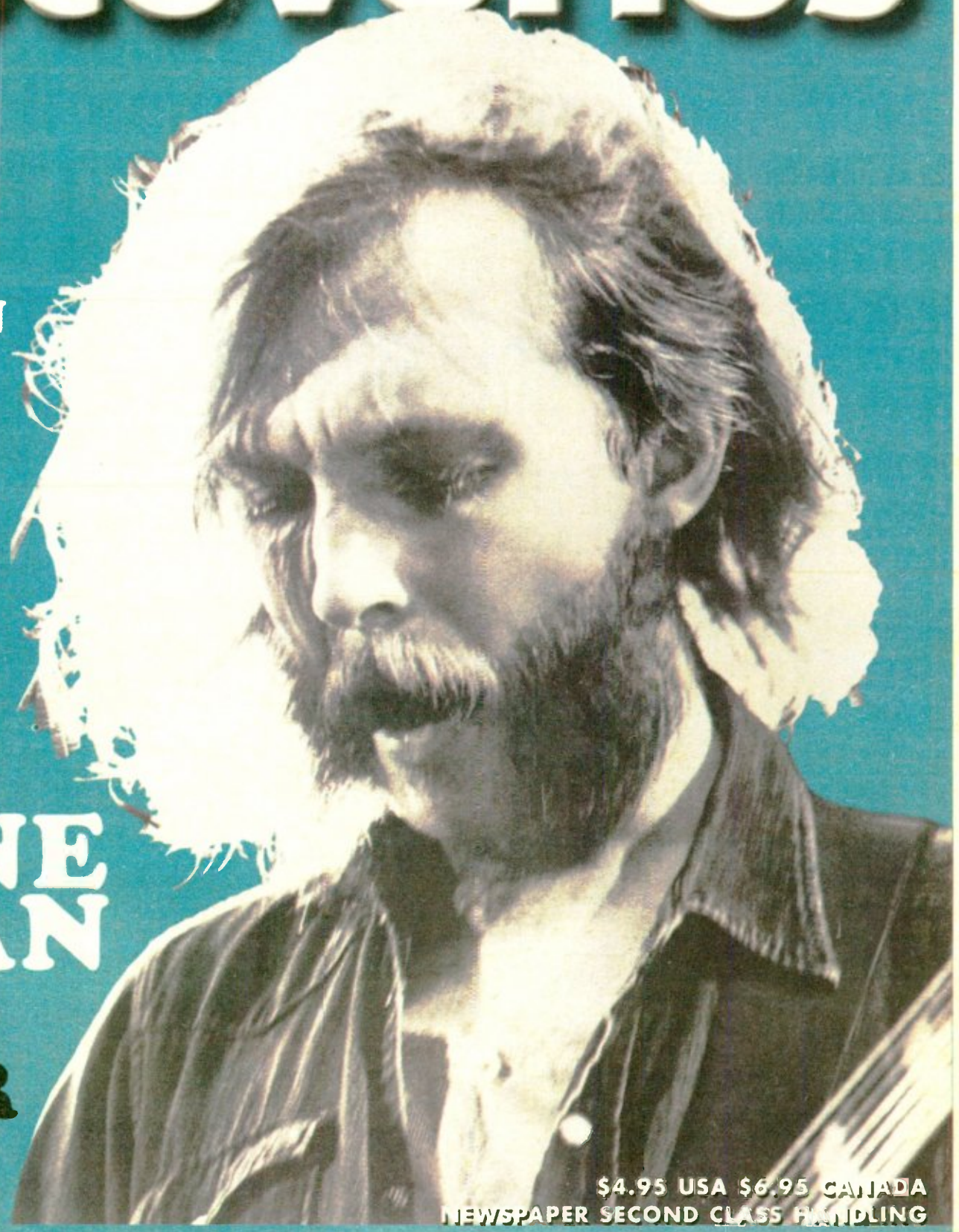
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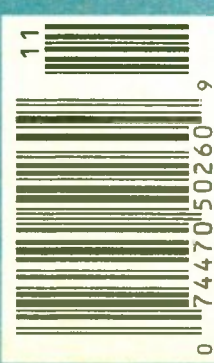
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Michael Clare was a was a member of Daevid Allen's (of Gong) band and a buyer for Caroline Records (a division of Virgin Records). He owned the largest independent CD store on the East Coast, that was featured in Billboard Magazine, as well as being 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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The Allman Brothers  
Band live at Fillmore  
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## cover photo of Duane Allman

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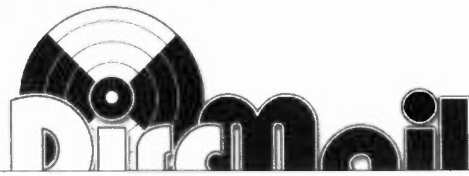
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148-149	3	380-381	5	580-582	5	864	6
150-160	2	382-385	4	583-584	5	865-877	7
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Effective 5-1-01



## Digital music = audio fast food

In reference to the "iPods — Bah" letter by Mark Stitz in the September issue of *Discoveries*: Economically, the iPod is pretty good. Buck a song. That's what I paid in the early '60s. Yet, viva la difference! Back in the day, a buck bought me the original, a physical entity. I owned the actual product and a piece of cultural history along with it — something that has become irreplaceable.

The dumbing down of America has seeped into audio. As a musician, my peers and I prefer analog. It's the difference between a great dinner and fast food. The dimensional warmth and in-your-face presence of a decent 45 rpm pressing gives me goosebumps. A digitally remastered version of "Satisfaction" pales in comparison to its robust analog ancestor. As Stitz suggests, the original and its packaging become history that in the end equals the song and the sound. And there are no embedded copying and time-of-use restrictions that are beginning to affect digital files.

I've been buying music for 50 years, but I've slowed. Age? Hardly. Somewhere along the way, record companies declared a penny-wise, pound-foolish war on consumers such as I. In effect, they've gotten rid of the single as a loss-leader marketing tool, though this is not their only sin, and they shot themselves in the foot doing so. It's not today's pop music that bothers me. It's the record companies' "my way or the highway" policies. Kiss off!

Bali Szabo  
Hailey, ID

## Editorial suggestions

I've watched *Discoveries* get smaller over the years. I have a near-complete set, as I got in really close to the beginning. I still think it's a good magazine, though. Perhaps a little less on the one-hit-wonder doo-wop groups, as the market for that, while admittedly fierce, is really minute compared to nearly any other market (blues, rock, even soundtracks). I see several-page layouts given to some '50s vocal groups I never heard of (not necessarily making them a bad group) and who had only a handful of singles to their name. Even a lot of the one-hit-wonder rock groups eventually mutated into something else.

Let's see more on new and upcoming releases, even if it's just a line mention, maybe an extra mention if somebody famous is on a soundtrack or a rare collection.

Let's also see something on non-U.S. new releases, too, as many of the releases here in the States have extra tracks on foreign versions. Something to cover the CD singles/EPs too that have nonregular material on 'em. It's pretty difficult to get info on CD EPs/singles these days, yet there is a ton of great music that otherwise goes unnoticed that turns up only on such releases (as an example, look at all the rare Verve material that is only on CD EPs or the various Horton Heat things only on soundtracks or the couple dozen Metallica CD EPs that feature rare material not otherwise issued, or all the Gary Moore — well, you get the idea).

Bring back the surf news. Instro surf has a lot of fans, and there is a lot in that genre I'm still looking for after reading about it in *Discoveries*. Also, when reviewing or mentioning the surf things, including an address as to how to get it will be appreciated. Not everyone has access to the Internet or chooses to use it. I do not have access, nor will I give out important info in order to buy over the 'Net, as I

## Correction

In the Vocal Group Hall of Fame ballot story in the October issue, we made a mistake in identifying Nedra Talley Ross, accidentally leaving off her first name. We apologize for the error.

feel it is not secure. This applies to ads, too. Many ads look interesting, but if there is only an Internet address, how many folks skip over that ad?

Perhaps more CD reviews, maybe more reviews but shorter reviews. That way, at least we'd get a brief overview of many more releases instead of all the in-depth info on just a few. Maybe one featured review per issue and a lot of smaller reviews. I'd even be willing to try my hand at that if you need more material, though admittedly while I do buy something new each week, it isn't always a brand-new release but sometimes an older one reissued or just out on CD or something to plug a few gaps in my collection. For instance, my previous 17 purchases (about two weeks' worth, though I went overboard a bit as a local shop was closing and it's hard to resist 40 percent off) that I bought, only six were either new or new to CD. Like many at *Discoveries*, I am a music addict and nearly always get at least a couple of new things each week.

Richard J. Kunkel  
Wadsworth, OH

## Intriguing

Thanks for printing the article on The Intrigues by writer/interviewer extraordinaire Bob Bosco. Bob, as usual, does a superb job of taking us through the group's whole history, including the rough stops along the way and where they all ended up. I had to pull out my old Intrigues records and the Collectables CD and play them again. I always love the articles on the groups!

Elaine Wade  
Wausau, WI

## Against smoke-filled rooms

I was surprised to see the August editorial titled "Smoking bans hurt music business." Even more surprising was that it was written by a nonsmoker, not by a tobacco company PR spin doctor.

The ban against public smoking is not a "silly ban." Numerous studies have shown the deadly effects of secondhand smoke. If people want to risk their health and smoke in the privacy of their home, that's their business. But if someone wants blow smoke into the air surrounding me, then it's my business and health.

The editorial observed, "music, drinking and smoking tend to go hand-in-hand." While I agree that many musicians and club-hoppers smoke and drink, I take exception to the implication that only smokers enjoy music. I'm willing to bet that I own more CDs than 99 percent of smokers. I truly love and enjoy music and do so without smoking or drinking excessively.

The editorial correctly states, "people don't frequent these places for their health." How can they? There is nothing healthy about smoke-infested air in an enclosed area.

The editorial concludes with the concern that if smokers cannot have a cigarette when they go out to enjoy a drink and a band, they may choose to stay home. But this is not supported by human behavior. People who truly want to hear a live band will venture out even if they have to control their urge to smoke while indoors. Smoking has been banned in movie theaters for years, but smokers still go to the movies. Don't believe me? Just watch how many people light up upon exiting the building. And no one is proposing a ban of alcohol in bars. I don't know of any studies claiming that secondhand booze-breath can cause cancer.

But the main problem with the "poor addicted smokers might stay home" argument became clear to me a few hours after reading the editorial. I had been looking forward all week to an evening of Beatles music in a live club setting. Shortly after I arrived, my eyes began to water. The air

## Editorial

I've always been a lover of great — and even so-so — holiday music, but it's not what you think.

Rather than collecting the countless takes on "White Christmas," "Blue Christmas," "Winter Wonderland" or "Jingle Bells," I'd rather study the subtleties of "Monster Mash" (if there are such things) or howl along with "Werewolves Of London." You see, I'm a Halloween freak.

As such, I love most any kind of music alluding to various monsters, or even just weird things, and greatly enjoy bizarre songs such as "They're Coming To Take Me Away Ha-Haaa!"

Some of my earliest favorite songs include the themes from *The Addams Family*, *Outer Limits* and *Twilight Zone*, as well as radio-friendly songs such as "Monster Mash," "Love Potion Number Nine" and "Haunted House."

In some cases it's the creepy-sounding music I like; in others it's the bizarre lyrics or odd titles. No matter how you slice it (or hack it, in this case), Halloween-related music always gets my attention.

Over the years I've put together a collection of "Halloween" (I use the term loosely) albums and singles. This grouping includes those directly related to Halloween (including sound effects albums) and song titles or artist names that call creepier things to mind, such as the Eagles' "Witchy Woman" and Santana's "Black Magic Woman," as well as The Troggs, Goblin, and Iron Maiden. Eerie content, such as that found in the Eagles' "Hotel California" also goes into this grouping.

There's nothing about this collection that's either serious or particularly valuable, but it sure is a lot of fun!

For a bit more on this fun subject, look for a listing of "Ghoulish Goodies," compiled by Richard Lorenzo, on page 18 in this issue of *Discoveries*.

— Wayne Youngblood

smelled foul. Smoke was constantly being blown all around me. I was able to stay only for a little over two hours before I couldn't take it anymore. I left after seeing only the full set by Penny Lane and the first few songs by The Topcats.

About 70 percent of the population does not smoke. I'm willing to bet that many nonsmokers choose to stay home and don't go to see live music in bars because they can't tolerate the smoke. My recent experience reminded me why I don't go see live music as much as I would like to. It just isn't a pleasant experience when my senses are bombarded with smoke.

New York restaurants and bars complained that they would all go out of business if a smoking ban was put in place. But that did not happen. While some smokers decided to stay home, this was more than offset by the number of nonsmokers who started going to bars.

Last year I was in New York during the time the Super Bowl was being played. If the sports bar in my hotel had allowed smoking, I would have watched the game in my room. But because of the smoking ban, I went to the bar. I bought drinks and food and had a great time. The only reason the bar got my money was because it provided a smoke-free environment. I love music and look forward to the day when my hometown of New Orleans bans smoking in bars and clubs so that I can once again enjoy going out to hear live music.

Bruce Spizer  
New Orleans, LA

Send your letters, comments and suggestions to:

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# DiscNews

by Todd Whitesel

## What's Happening

**Jackson Browne** released his first set of live material since 1977's *Running On Empty*, with *Jackson Browne — Solo Acoustic Volume 1* Oct. 11. It is also the first release on Browne's Inside Recordings label. The 12-song collection features performances of "Fountain Of Sorrow," "For Everyman," "These Days," "For A Dancer," "The Pretender" and the previously unreleased "The Birds Of St. Marks."

## Pipeline

ABKCO, **Righteous Brothers**, *The Righteous Brothers Retrospective*. Twenty-track compilation, with 12-page booklet, includes hits such as "You've Lost That Lovin' Feelin'," "Unchained Melody," "Just Once In My Life," "Ebb Tide" and "(You're My) Soul And Inspiration." Oct. 4. **Chubby Checker**, *The Best Of Chubby Checker*. Twenty-four-song collection includes Checker's biggest hits for the Cameo/ Parkway label, most of which have never been available on CD. Tracks include: "Dancin' Party," "The Twist," "Toot," "The Class," "Twistin' U.S.A.," "The Hucklebuck" and "Whole Lotta Shakin' Going On." Oct. 11.

Angel Air, **Andromeda**, *Originals*. Features original mixes from 1969 available for the first time on CD. Oct. 3.

Appleseed, **Eric Andersen**, *Waves*. Features songs by **Tim Buckley**, **Bob Dylan**, and **Lou Reed**. Oct. 18.

Artemis, **Jesse Colin Young**, *The Very Best Of*. Oct. 4.

Audio Fidelity, **Deep Purple**, *Who Do We Think We Are 24KT+* gold CD. 1973 release, remastered by Steve Hoffman, featuring "Woman From Tokyo," "Rat Rat Blue" and "Place In Line." Oct. 18.

Columbia/Legacy, **various**, *Progressions: 100 Years Of Jazz Guitar* (four-CD box set). Overview of nearly 80 jazz guitar greats from 1906-2001 including **John Abercrombie**, **Kenny Burrell**, **Charlie Christian**, **Tal Farlow**, **Grant Green**, **Eddie Lang**, **Pat Martino**, **Joe Pass**, **Sonny Sharrock**, **Gabor Szabo** and many more. Includes 160-page booklet, liner notes by **John Scofield**, eight solo transcriptions, "Twenty Five Guitarists Pick Their Jazz Guitar Heroes" compiled by *Guitar World's* **Andy Aledort**, musical analyses and more. Sept. 27.

Discipline Global Mobile, **King Crimson**, *21st Century Guide to, Volume Two*, 1981-2003 (four-CD box set). Oct. 11.

Drifter's Church Productions, **Poco**, *Barback At Big Sky*. Sept. 20.

Epac, **Audioslave**, *Live In Cuba* (DVD). Oct. 11; **Steve Winwood**, *About Time*.

Reissue of 2003 release in DualDisc format with previously unreleased music. Oct. 18.

Frontiers Records, **Jeff Scott Soto**, *Lost In The Translation*; **Starbreaker**, *Starbreaker*; **Shadows Fade**, *Shadows Fade*; **Brazon Abbot**, *My Resurrection and A Decade Of Brazen Abbot Live* (DVD); **James Christian**, *Meet The Man*; **Headrush**, *Headrush*; **From The Inside**, *From The Inside* (featuring Danny Vaughn). September.

Gott Discs, **Steve Harley**, *The Quality Of Mercy*; **Rock City Angels**, *Young Man's Blues*; also two-fer reissues of **Little America**, *Little America/Fairgrounds*; **Sassafras**, *Wheelin' 'n' Dealin' / Riding High*; **Ricky Skaggs**, *Waiting For The Sun To Shine/Highways & Heartaches*; **Atlanta Rhythm Section**, *Dog Days/Red Tape*; and **Wet Willie**, *Keep On Smiling/Dixie Rock*. October. **Robin Williamson**, *A Glimpse At The Kindling*. Nov. 7.

Hux Records, **Kevin Ayers**, *The BBC Sessions 1970-1976*. Two-CD set features artists including **Robert Wyatt**, **Mike Oldfield**, **Mike Ratledge**, **Andy Summers**, **Hugh Hopper**, **Lol Coxhill**, **David Bedford**, **Elton Dean**, and **Archie Leggett** accompanying Ayers on a collection of 28 tracks: several previously unissued recordings, including the earliest surviving example of Ayers's post-Soft Machine output. Oct. 17.

Hyena, **Don McLean**, *Rearview Mirror*. Features previously unreleased songs, live tracks, one new song and bonus DVD. Oct. 11.

InsideOut, **RPWL**, *Live — Start The Fire*; **Pallas**, *The Dreams Of Men*; **Stream Of Passion**, *Embrace The Storm*. Oct. 25. **Riverside**, *Second Life Syndrome*; **Roine Stolt**, *Wall Street Voodoo*; **Steve Howe**, *Homebrew III*; **Fates Warning**, *Live in Athens* (DVD); **Saga**, *Chapters Live and Network*;

**Nektar**, *Waves — Best Of*; **Audience**, *Alive & Screamin' & Kickin' & Shoutin'*. Nov. 8. **Dead Soul Tribe**, *The Dead Word*. Nov. 11.

J Records, **Brian Wilson**, *What I Really Want For Christmas*. Oct. 18.

Koch, **Paul Revere & The Raiders**, *A Christmas Present... and Past*. Oct. 4.

Mobile Fidelity, **Edgar Winter Group**, *They Only Come Out At Night*. Remastered Ultradisc UHR™ stereo SACD contains the smash hits "Free Ride" and "Frankenstein." Package contains new liner notes and expanded booklet. Oct. 4.

*Third Reich N Roll* (reissue of 1976 release features 32-page booklet). Oct. 4. *Mark of the Mole + Intermission and Tunes of Two Cities + Big Bubble*. **Nick Cave & Warren Ellis**, *The Proposition* soundtrack; **Speedy J and Chris Liebing (AKA Collabs 3000)**, *Metalism*. Nov. 29.

Near Mint, **various**, *Imaginational Anthems*. Solo guitar instrumentals from 1965-2005 of **John Fahey**, **Sandy Bull**, **Harry Taussig**, **Max Ochs** and others. Oct. 25.

Pinycastle Records, **Wildfire**, *Rattle Of The Chains*. Sept. 20.

Pressure Sounds, **Peter Tosh**, *Talking Revolution* (two CDs of a live 1978 show and rare live acoustic material). Oct. 4.

ProgresSon Music, **Maneige**, *Live à l'Évêche*. Contains more than 77 minutes of live material, most unreleased, taken from a 1975 show and a bonus in-studio recording from 1974. Sept. 27.

Radioactive Records, **Jerry Yester and Judy Henske**, *Farewell Aldebaran*. Oct. 7.

RCA/Legacy, **Paul Kantner/Jefferson Starship**, *Blows Against The Empire*. Reissue of 1970 release includes five bonus tracks. Sept. 13.

Reality Records, **Rick Wakeman**, *Out There*. Oct. 11.

Rhino, **Dead Can Dance**, *Memento: The Very Best Of Dead Can Dance*. Fifteen-track collection includes "Sanvean," "Yulunga," "The Host Of Seraphim" and "The Ubiquitous Mr. Lovegrove." Oct. 18; **Jerry Garcia**, *Jerry Garcia Plays Dylan*. Oct. 25.

Roadrunner Records, **Soulfly**, *Dark Ages*. Oct. 4.

Rounder, **They Might Be Giants**, *They Get Lost* (collection of rarities). Oct. 25.

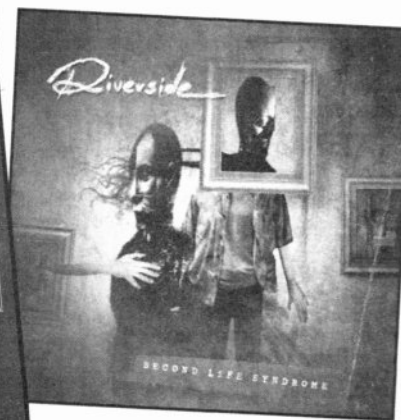
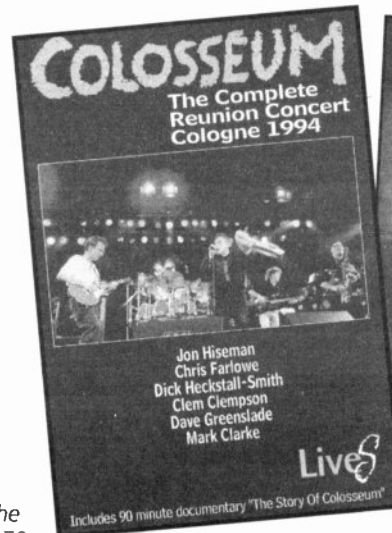
Rykodisc, **Robert Wyatt**, *Theatre Royal Drury Lane*. Oct. 11.

Sanctuary, **Iron Maiden**, *Death On The Road* (two-CD set). Contains performances of "The Trooper," "Brave New World," "Run To The Hills" and others from the band's December 2003 show in Dortmund, Germany. Oct. 4. **Todd Rundgren**, *The Very Best Of Live*. Oct. 18.

Sensory, **Zero Hour**, *A Fragile Mind*. Sept. 20.

Shout! Factory, **various**, *Stubbs The Zombie* soundtrack. Twelve of the 13 tracks are '50s-era pop hits recorded specifically by

**Disc News continued on page 47**



Music Mill Entertainment, **Glass Harp**, *Glass Harp, Synergy and It Makes Me Glad* (reissues). The three albums, originally released from 1970-72, have been out of print for more than three decades and feature the early work of guitarist **Phil Keaggy**. They will feature all original artwork and updated liner notes. Nov. 8.

Music Video Distributors/Angel Air *Waves*, **Chicken Shack**, *I'd Rather Go Live* (DVD); **Colosseum**, *Complete Reunion Concert Cologne 1994*; **Gil Evans & RMS**, *Live At Montreux Jazz Festival 1983*; **Go West**, *Kings Of Wishful Thinking: Live*. Nov. 15. **U.F.O.**, *Too Hot To Handle* (DVD in 5.1 surround). Features 17 tracks including "Shoot Shoot," "Doctor Doctor," "Lights Out" and "Rock Bottom" along with rare footage of the band during the Michael Schenker era and band interviews; **New York Dolls**, *All Dolled Up* (DVD). Dec. 6.

Mute Records, **Mick Harvey**, *One Man's Treasure*, Oct. 18; **The Residents**, *The*

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

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# Stuffed Like

by Cathy Bernardy

So much good stuff has been piling up lately that I've got to get it written about if I ever want to see the top of my desk again. (What a great problem to have.)

The "hallelujah, it's finally been reissued" set that I can't get enough of lately is **Styx's *The Complete Wooden Nickel Recordings***, done by Hip-O. In high school I didn't really give these records equal time with the later Styx period because I was such a starry-eyed **Tommy Shaw** fan. It's nice to grow up and rediscover what you missed the first time around. *Styx II* is the gem of the double-disc two-fer (a four-fer?). As **Dennis DeYoung** indicated in *Goldmine* recently, *Serpent Is Rising* and *Man Of Miracles* may not have existed had *Styx II* (closer to the band's "real" sound) taken off right away. Still nice to have them on CD though.

Speaking of Styx, Shaw and **Night Ranger's Jack Blades** (they started working together in *Damn Yankees* with Ted Nugent) have a covers album coming out this fall or over the winter (pushed back due to the men's schedules). As their first duo album, *Shaw Blades*, remains one of my all-time favorites, I'm on the one hand disappointed that the album isn't made up of original compositions, but on the other hand I would purchase it even if they were singing the Poughkeepsie phone book in Swahili. Their harmonies are just that swoon-irific. ([www.shawblades.com](http://www.shawblades.com))

Gotten sucked into those VH1 / Love The '80s/'90s marathons lately? Just try pulling away from Rhino's *Whatever: The '90s Pop & Culture Box* (seven CDs, just like the company's recent '80s box), which will be forever be the best-smelling box in any collection. While the packaging's theme on the '80s box was neon, the packaging here lampoons marketing/packaging and honors the Starbucks-ization of America with a cover that contains actual coffee beans.

In the '80s and '90s I wanted to know that I would like, from start to finish, any album that I bought, so I would wait for three radio singles/MTV videos before buying an album by a new artist. Being a various-artists compilation, albeit a gigantic one, *Whatever* duplicates little in my collection — the nature of the beast with compilations is that one-hit wonders and artists whose time has passed are much more easily licensed.

Certainly there are big artists here, such as **The Red Hot Chili Peppers** and **R.E.M.**, but the contents of the box veer more toward the "Oh yeah, I remember

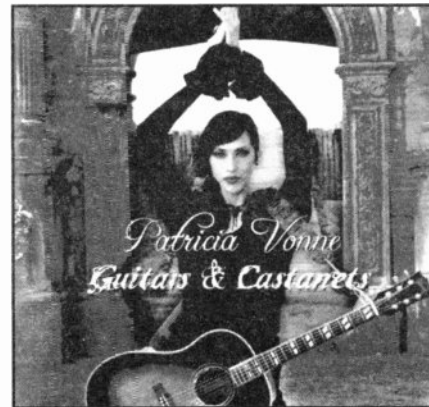
that song. Is the band/artist still around?" variety. The only grunge that can be found are **Mother Love Bone** (progenitors of the Seattle sound that exploded after Andrew Wood's death), **Mudhoney**, and **Screaming Trees** because the Seattle superstars Alice In Chains, Pearl Jam, and Soundgarden couldn't be licensed. Songs by **Soul Coughing**, **Ween**, **The Gits** and **7 Year Bitch** are a little obscure for a generalist box, but I'd rather have them than the boy "bands" and "Achy Breaky Heart" or anything by Garth Brooks any day of the week. So the box can't be representative of the decade, but it certainly touches on a lot of styles, as this is the decade where our national radio consciousness fragmented beyond repair.

What would a '90s compilation be, though, without starting off with **M.C. Hammer's** "You Can't Touch This"? Other dance tracks that will either leave you happily nostalgic for your old club scene or cringing in your boots include: **House Of Pain's** "Jump Around," **Wreckx-N-Effect's** "Rump Shaker," Kris Kross' "Jump," **C&C Music Factory's** "Gonna Make You Sweat," **Sir Mix-A-Lot's** "Baby Got Back," **Tag Team's** "Whoomp! (There It Is)" and **EMF's** "Unbelievable." (The dance tracks won't be making it on this writer's MP3 server but could definitely bring up a laugh/groan or two at the next party with the college buddies.)

Fun rock and metal here includes: **White Zombie's** "Thunder Kiss '65," **Spin Doctors'** "Little Miss Can't Be Wrong," **Ministry's** "N.W.O.," **Jewel's** "Who Will Save Your Soul," **Everlast's** "What It's Like," **Tori Amos'** "God," **Soul Asylum's** "Runaway Train," **Joan Osborne's** "One Of Us," **The Mighty Mighty Bosstones'** "The Impression That I Get," **4 Non Blonds'** "What's Up," **Gin Blossoms'** "Hey Jealousy," and **Pantera's** "Walk." I'm thrilled to finally have in my music library **Meredith Brooks'** "Bitch," **Green Jelly's** "Three Little Pigs," and **En Vogue's** "Free Your Mind."

Recommended to those who have good memories of the '90s (one part or another) associated with the music. Definitely good for a really long road trip. No need to put it on random, as it doesn't mire itself in any one genre for too long. Specs: 130 songs, 84-page quirky liner book, list price: about \$100.

Excellent random CD pulled out of a pile: **Patricia Vonne's *Guitars & Castanets***. I was expecting mellow, acoustic Spanish flamenco or Latin jazz based on the cover, but what's inside is a little bit Spanish, a little bit Austin, Texas-flavored bluesy rock. A



tame album wouldn't have a tune titled "Rebel Bride" or "Sax Maniac." Fabulous.

Been meaning to write about this for months: **The Clarks**, *Between Now And Then* best-of. Fans voted on the song lineup earlier in the year, and it also contains a couple of new tunes, one of which is a cover of Badfinger's "No Matter What." Personal favorites include "On Saturday" (the cheeriest breakup song ever) and fan/concert favorites "Cigarette" and "Penny On The Floor."

"Power pop" or "pop rock" might not adequately explain their sound, so let me try this: Scott Blasey often plays acoustic guitar, Rob James most often plays a Fender Telecaster but occasionally hauls out the Gibson Les Paul with its humbuckers, and Greg Joseph plays a beautiful, orange hollow-body Gretsch bass.

I put on The Clarks when I need to break out of a rut, to perk up a gloomy day or to serve as aural caffeine. Their hooks will definitely make you "Shimmy Low," and their lyrics are far and above so many bands out there. Cherish good storytellers when you can find them.

If you're new to this band, start here and work backward, but make sure to put Clarks money in the monthly budget. Once you start acquiring their CDs, you won't want to stop. ([www.clarksonline.com](http://www.clarksonline.com))

**Zac Maloy**, *Saturday Is Gone*. I'll admit to picking up this CD only because a couple of my friends play rhythm on it (I own nothing by The Nixons), so I was overjoyed to find it was money well spent. It's not a long CD (clocking in at about 39 minutes),

but it's not bloated with filler either. Enjoyable, snappy rock. Put it on "repeat all." Especially infectious: "Something's Wrong." ([www.zacmaloy.com](http://www.zacmaloy.com))

Found cleaning out a filing cabinet: **Tribe Of Juddah's *Exit Elvis***. If I knew about this when it came out in 2002, I certainly must have forgotten about it. A fan of Extreme since "Kid Ego" hit the video airwaves, I must say that **Gary Cherone's** voice is as strong as ever here.

Sounds familiar but can't place him? Rock fans will vaguely recall him as the guy who paid the rent for a while by taking Sammy Hagar's place in Van Halen.

Cherone's new solo record, an EP called *Need I Say More*, was scheduled for release Oct. 15. Preview some music at [www.cherone.com](http://www.cherone.com). Based on what's there, the songs will have more of a peppy, jazzy rock style than a hard-rock one. Don't try to pidgeonhole Cherone — Extreme fans knew that already, though.

On their way in the mail: **Frank Hannon** has a solo album out now, which allows him to stretch out beyond the hard rock he plays in his day job. Just based on his beautiful acoustic and slide guitar work over the years with **Tesla**, it's on order.

Just released at the end of September, I cannot wait to hear the vault-raiding done for **XYZ's *Forbidden Demos 1985-1991***. Among its 17 songs, there are demos for two of the band's most successful and popular songs, "Inside Out" and "After The Rain," rarities such as "High Life" and many songs that haven't even made it out as

reissue bonus tracks, including, "Can't Get Over You," "Lonely Without You," "You Got Me Wrong" and more. The set should be worth it to hear the demos and add the rarities to the collection.

Taking a closer listen: Over the weekend I got within driving distance of a great heavy-metal station and got to hear the new tune by **Gavin Rossdale's** (Bush) new band, **Institute**. Anyone cool enough to be married to No Doubt's Gwen Stefani will merit some more time in my ears.

Eagerly anticipated: **Army Of Anyone**, the newest supergroup to feature **Stone Temple Pilots** members. STP's **DeLeo** brothers (**Dean** and **Robert**) have joined with **Filter** singer **Richard Patrick** and plan to release a record on Columbia in 2006. ●



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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 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

## BLAST OFF WITH A SPACE PATROL VINYL ADVENTURE

Space Patrol Adventures: Buzz Corry  
Becomes Commander-in-Chief  
Decca Children's Series 9-88177, 1954

Space Patrol Adventures: Cadet Happy  
Joins Commander Corry  
Decca Children's Series 9-88178, 1954



**"Buzz Corry is the man of his time — and the time is the 31st Century."**

With these words, the scene is set for a thrilling adventure of the future — from the dim, dark past.

That past is the archetype of all television science-fiction shows, the original *Space Patrol*. Created by Mike Moser, a former U.S. Navy Air Force pilot and trainer and first broadcast on a local Los Angeles television station in 15-minute segments starting in 1950, *Space Patrol* eventually went on to become a national obsession. According to the authoritative Crimson Collector Web site ([www.theCrimsonCollector.com](http://www.theCrimsonCollector.com)), over the course of five years, *Space Patrol* generated 900 weekday shows, 210 Saturday morning network shows and more than 200 radio performances. It was the first regular live, coast-to-coast Saturday morning series.

Of course there were records. Decca Records released a specially recorded adventure in 1954 as a two-part 45 rpm set, as well as on 78 rpm. Featuring the original cast, including Ed Kemmer as Buzz Corry and Lyn Osborn as his youthful sidekick Cadet Happy, the *Space Patrol* records are vividly produced, melodramatic and



wildly antiquated. Corry is the stalwart all-American hero type and Happy the wide-eyed, "Oh gosh," teen-ager.

Record one, "Buzz Corry Becomes Commander-in-Chief," recounts the exploit that earned Corry his Commander designation: retrieving stolen plans for the new top-secret space drive. The "science" aspect is laughable as Corry outsmarts his archenemy, tyrant ruler of the planet Neptune, Prince Baccarratti (Bela Kovacs).

The second record, "Cadet Happy Joins Commander Corry," features the rescue of Carol Carlyle (Virginia Hewitt), daughter of the Secretary General of the United Planets. A desperate fleeing criminal, a quick trip to Mars, a crash landing into a space station, a blast with the Atomo-Torch, a final fistfight... whew! The backstory is about how "a young lad named Happy wins the Corry Scholarship at the advanced Technology School." Explorer/Commander Corry "decides to train the young cadet as his aide on the side of right and justice."

What is perfect about the records, however, is the same naive yet wide-eyed fun that kept youngsters glued to their TV sets for years. You don't really "hear" this unless you're 8 years old.



*Space Patrol* peaked in an era when television was able to generate wholly self-contained crazes, such as Davy Crockett and Hula-Hoops. There were dozens of items created, often "promoted" on the show. You may remember the "Cosmic Smoke Gun," "Space-O-Phones," the Ray-O-Vac "Rocketlite" flashlight, the "Hydrogen Ray Gun Ring," a "Project-A-Scope" that blew up space ships and planets on a wall, and, of course, the 10¢ "Space Patrol Giant Balloon." There were probably countless 45s and 78s sold that had their grooves ground down deep as the adventures were played over and over again on those other great innovations of the times — cheap, little portable record players.

Many of the items produced to tie in with the show are very rare and continue to bring high prices from collectors. The "Sonic Rifle," for example, rarely surfaces and can bring hundreds of dollars or more in good condition.

Like many children's records, the 45 rpm set of *Space Patrol Adventures* has gone largely unnoticed by record collectors. Those who know, however, know. In fact, the entire subject of children's records is about to get a power boost from perhaps the field's greatest collector:

Peter Muldavin, the "Kiddie Rekord King." He has concentrated on collecting, archiving and disseminating information on classic 78 rpm children's records for many years. At 12,000 items, his collection is probably the world's largest. His *Complete Guide To Vintage Children's Records*, a comprehensive discography and price guide, is scheduled to be published later this year.

Muldavin knows about the *Space Patrol Adventures* records.

"As with most '50s outer-space themes, these are very collectible," he said. He values the Corry records at between \$25 in fair-to-good condition to \$50 in excellent/near-mint condition.

All the usual contributing collectors and dealers to the *Picture Sleeve Archive* said they had never seen these records before. Muldavin concurred succinctly, "They are fairly scarce." ●

The Kiddie Rekord King Web site is [www.kiddierekordking.com](http://www.kiddierekordking.com).

Stephen M. H. Braitman is a writer and music appraiser in San Francisco. His Web site is [www.musicappraisals.com](http://www.musicappraisals.com).



by John Tefteller



# EBAY BOTTOM FEEDERS

*The good, the bad and the ugly of buying and selling on eBay*

Well, well, well... every time I mention eBay in one of my columns, I stir up a hornet's nest! Most recently, a fellow wrote into *Discoveries* and stated that I had referred to all eBay sellers and buyers as "bottom feeders" in my July *On The Record* column. So, once again, I am going to put my head on the chopping block and write about eBay — to clarify, once and for all, the truth about eBay and its relationship to the rare-record marketplace. I have sold some records on eBay, I have bought some records on eBay and I watch it fairly regularly so I think I am qualified to make the comments comprising this article.

To begin, I never stated that *all* eBay sellers and buyers were bottom feeders. I did say that *many* of the buyers and sellers on eBay were bottom feeders, and I stand by it. This very magazine has been reduced to a shell of its former self as dozens and dozens of folks who used to advertise in these pages have gone off to eBay seeking fortune. Some have found it (or so they think), and some have just quit selling records out of frustration. Just look at the sheer volume of records for sale on eBay every week: The vast majority would never sell in the pages of this magazine or anywhere else, for that matter.

Yes, indeed, there are rare and collectible records for sale on eBay. The sheer vastness of eBay makes it hard *not* to find something unique. Yes, I have seen and purchased some records on eBay that I have never seen for sale anywhere else, ever, in my 30-plus years of buying and selling rare records. This is the good side of eBay, and I am grateful that it exists. But I have problems with the vastness of it, with the amateur sellers, the crooks and the way eBay has convinced so many that they will get top dollar for their records on eBay.

The not-so-good side of eBay from a buyer's standpoint can be as frustrating and depressing, however. Many people selling records don't have a clue how to grade or properly describe what they are selling and even less of a clue how to package and ship. Even more sinister are eBay sellers who offer nonexistent records and try to lure collectors into paying them thousands of dollars, only to disappear after the money has been collected. Then

it's left to eBay or the FBI (good luck) to chase them down.

Here are a few examples of what I'm talking about. A few years ago, on eBay, what was supposed to be the long-lost missing 78 rpm record by blues legend Son House was offered for auction. It had a \$3,000 opening bid and a very blurry photo of the label. It didn't look right to me, and I advised everyone who asked me not to bid on it. In fact, I knew that the seller had been kicked out of both *Goldmine* and *Discoveries* years ago for ripping off buyers. This same seller had also scammed an old-time English blues collector with this very same record a few years earlier. The English collector sent \$2,000 to this scammer, who then sent a "box of air" to England. When the collector complained the scammer said "someone must have opened the box and stolen the record." Meanwhile, the scammer also filed a claim with UPS and collected another \$2,000 from it, which was never refunded to the collector. Sure enough, a U.S. collector bid \$3,000 on that supposed Son House 78, won the record, sent the money and waited. Again, a "box of air" arrived and the scam was pulled off a second time — this time on eBay!

Next example: Last year, a legendary rockabilly 45 by Billy Barrix on Chess, appeared on eBay from a seller in Washington, D.C. A nice, clean label shot appeared on the listing, and I was tempted into bidding. Fortunately for me, I lost; I came in second with a bid of \$6,100. The winner became a loser real quick as the scam took effect. First, the winner was told to send a money order, which he promptly did. A week later, the winner was told the money still had not arrived. Meanwhile, the money order was cashed, and the seller promptly disappeared without a trace and with the \$6,200. Just before disappearing, the seller contacted me and told me that the buyer did not pay for the record (a total lie) and that I could now buy it for my bid of \$6,100. I declined and just 24 hours later was offered the record again, this time for \$4,000. Once again, I declined, but the winner who sent \$6,200 to this day has not received the record or his money back. The FBI is supposedly now involved.

I have one more story about buying that hits home. eBay has a feature called "Buy It Now" in which a buyer can avoid the auc-

tion process and purchase an item for a fixed price. In February 2005, I spotted a record I wanted with a "Buy It Now" price of \$125. I purchased it and promptly paid using PayPal (more on PayPal later!) The seller sent me an e-mail stating that the record would be "in the mail in the morning." No record ever came. A series of "oh how sick I am and can't get out to mail the record" e-mails did come, however. My gentle nature put up with these excuses for almost three weeks. Then I started filing complaints with eBay and eventually gave the seller the dreaded negative feedback.

Filing complaints with eBay is no picnic, and it takes *months* to get eBay to take responsibility for anything. It took until Sept. 20 to receive a \$100 refund (\$125 minus eBay fees!) in my PayPal account.

Now, onto the downsides of selling on eBay. If you think it is too expensive to advertise records in *Discoveries* and so cheap to sell on eBay — allow me to burst your balloon. eBay is the land of fees: listing fees, selling fees and PayPal fees. The higher the starting bid and the higher your sale, the higher the fees. Then you pay PayPal fees to accept payment through it. My personal experience is if you are selling good, rare and expensive items (or anything more than \$10), you will pay far more in fees to eBay and PayPal than to advertise in *Discoveries*.

The biggest downside of selling on eBay is that many serious collectors refuse to buy on eBay. They don't want to get ripped off by unscrupulous sellers, bad graders or poor packers; they don't want to weed through the thousands and thousands of junk records to find the occasional gem. The big lie of eBay is that you get top dollar for your records there. Sometimes you do (even with all the fees). But, I can't count the number of times when I have seen great, rare records sell for far less than I could get for them in my auctions and far less than I, as a dealer, would have paid for them had they been offered to me privately.

I know all the top dealers in records, movie posters and comics, etc. *All* agree with me that eBay is not where you go to sell your best stuff — you sell that to your existing customers. eBay is where you sell odd things that are either not what your

customers collect or items that are not good enough for them. If they are good, clean, rare collectibles, chances are good that the top *dealers* in those fields are the ones buying from you on eBay and not the top collectors. This is where my "bottom feeders" comments come into play. Many buyers on eBay are looking only to buy rare records for a bargain.

I have heard all the talk "out there" that I knock eBay because I want all the great records for myself so that I can get all the bargains for my own auctions. I'm amazed people believe that. Of course, I have gotten some great bargains on eBay — for my personal collection and for resale. I have never denied that. The truth is you *can* get a great record for a bargain price on eBay — and just as easily, you can get ripped off with no recourse. You *can* sell some records for spectacular prices on eBay — and just as easily you can sell great records to dealers at a fraction of the value and the dealers can go off to their customers and make a lot of money off you.

Someday I too may become a regular eBay seller and my printed lists will go the way of the typewriter. But, I am not going to throw in the towel on this magazine or my mailing list until I see that eBay is the only viable option and the place for top dollar for what I sell. From my perspective, that is a *long* way away. Sure, I will watch eBay and buy things for myself and my auctions whenever I can, but I won't be selling much there.

To all who have made a fortune on eBay, congratulations. All I ask is that you consider what I have to say and realize the truth of it. And, when you see that I am winning records from your eBay auctions and they are not pre-War blues 78s, you can be assured that you did not get top dollar for your items and that I will. No bragging here, just cold, hard facts. And when all the record shows are gone and *Discoveries* and *Goldmine* shrink to eight pages and fold up and eBay rules the world, have fun dealing with their ever-increasing fees, lawyers, paperwork and piss-poor customer service. Now, I guess I'm really gonna get a bunch of *Disc Mail!* Maybe I should just hang it up and not write these columns anymore. Nah! It's too much fun! See ya in Austin! ●



by Robin Platts

robinplatts@shaw.ca

# MarketWatch

## Days of future passed

Well, we're a few years into the new millennium, and the world of music collecting is still going strong. Things have changed and continue to do so, but I'm filled with optimism.

There are still many collectibles changing hands, for lots of money in many cases. More recent acts are being embraced by fans and collectors (I assume all collectors are fans), just as Elvis Presley, The Beatles, and others were by earlier generations.

There are still plenty of stores, around the country and around the world, where you can spend hours thumbing through old LPs. If you prefer, you can flip through magazines such as *Discoveries* and *Goldmine* to find your Holy Grail collectible or discover something you never knew existed.

Online shopping is increasingly a tantalizing option, allowing one to browse for hours in the comfort of home. But thankfully the online explosion has not eradicated the old-fashioned record store. And bricks-and-mortar stores still offer a certain magic that can't be found in cyberspace.

Prices for many items (especially of the classic '50s and '60s-era artists) have gone up, but comparative shopping between online sources and print advertisers can help collectors find the best records in the best condition at the best prices. And there are more choices than ever before if you're looking for an obscure 45, eight-track, etc.

If you just want a recording rather than the original artifact — vinyl, CD, cassette, etc. — you can find almost anything via P2P/file-sharing sites. Even though the recent closure of WinMX and other sites has affected things, it seems unlikely that file-sharing will be wiped out entirely. And many file-sharers tend to download tracks that aren't easily available anyway. Even if the industry prevents people from sharing the latest Britney Spears album (rightly arguing that sales are being affected), I hope there will still be venues where one can acquire, say, an old Beach Boys or Prince outtake or some obscure psych group that's never going to see a CD reissue.

I really hope that, as this battle drags on, that distinction is made and fans are allowed to share and download tracks that they can't buy commercially or download from a pay site.

With numerous collectibles available online, with music changing hands as

never before, and the collector market still strong, and with more ways than ever to seek out rarities, I really think this is a great time to be a music fan and a collector.

Whether you agree or disagree with my rather optimistic assessment, send me a note at robinplatts@shaw.ca and share your opinions.

## Beatles update

Since I regularly scan eBay for interesting Beatles-related auction results for my own enjoyment, I figure I might as well share a few here. I'll skip the usual suspects (*Butcher Cover*, etc.) that remain perennially popular and mention a few other items of interest.



\$1,765.66 was the winning bid for The Beatles Magnetic Hair Game, a kooky British item from 1964, back when Brian Epstein was running amok in a licensing frenzy. ("Magnetic hair game? Why not? The contract'll be in the post tomorrow.") The game involves attaching magnetic hairpieces to hairless likenesses of John, Paul, George, and Ringo. Hours of fun.

More likely to provide sustained pleasure is a mint copy of the U.K. *Mono Collection* LP boxed set, which recently sold for \$1,713. This great set came out in the early '80s, when EMI realized that there was some market interest in hearing The Beatles' albums the way the Fabs and George Martin intended them (mono mixes were usually given more attention in the '60s). Although The Beatles' mono/stereo variations are now well-documented, it was great fun in those days to peruse, say, *Sgt. Pepper* in mono and hear an extra McCartney vocal here or a different guitar lick there.

A vintage (1973) bootleg, *Spicy Beatles Songs*, on the TMOQ label, recently changed hands for \$1,026 — quite an impressive sum for a boot. This blue-vinyl release features John Lennon's impromptu rendition of "Cottonfields," "What's The

New Maryjane" and a host of other tracks.

A set of Richard Avedon's four classic psychedelic Beatles portraits, taken in late '67, sold for \$600 recently.

Although it was billed as the world's first Beatles picture-sleeve single, no one took the starting bid plunge of \$399. The item: a Norwegian "Please Please Me"/"Ask Me Why" picture-sleeve single from 1963, featuring a nice early shot of the group.

And \$264.14 was the winning eBay bid for a near-mint mono first-pressing of the British compilation LP *A Collection of Beatles Oldies*. This album has great sentimental value for me, being the first rock 'n' roll album I ever got my hands on. My Beatle baptism came as the opening drum beats of "She Loves You" exploded out of my parents' hi-fi system, and I've never looked back. It's a shame that set has never been reissued, but I suspect it would lose something in the digital remastering. "She Loves You" on CD doesn't quite send me the way that scratchy, old vinyl version did.

## Ask the dealers

And now, a random sampling of dealers share their opinions on what's hot and what's not. This is not meant to be a definitive measure of the current marketplace but merely, as Pete Townshend once put it, a scoop.

"No real trends lately with regard to artists or labels," said Haim Kenig of www.longtallsimon.com, "but as far as genres go, obscure soul/funk/R&B 45s have always been my best sellers, with obscure late '60s/early '70s rock 45s a close second. Small labels or lesser-known artists on major labels have always done well with the sort of customers I attract — many of whom are club DJs in the U.K., Europe and Japan who crave obscure 45s geared towards the dance floor."

"My orders tend to run toward the older, classic albums and the obscure," said Glen Pople of The Vinyl Answer (www.vinylanswer.com), "such as Emil Richards' *Spirit of '76*, a blues release from, predictably, 1976."

In addition to Elvis Presley and Van Morrison, Pople's recently shipped orders have included "the entire Telly Savalas collection — both albums! I'm still not certain I should have released those upon

a unsuspecting public." He also shipped a Blues Brothers LP to Turkey and a disc by Milwaukee artist Ruby Starr "to Sweden of all places. Still can't figure that one out."

I still can't get my head around the fact that Savalas made two albums, although I admit that his spoken-word cover of the Bread song "If" is a kitsch classic, right up there with Sebastian Cabot's renditions of Bob Dylan songs. But I digress...

"Classic 45s continue to experience strong demand for most genres of 45 rpm records," said Leland of Classic 45's (www.classic45s.com). "High-quality rockabilly and R&B items from the 1950s sell immediately and are fetching prices well above book value (as measured by the *Goldmine* and Jerry Osborne guides). The same is true for 1960s soul, particularly the obscure Northern Soul artists/labels. Original Motown releases are also quite hot, and I've noticed that previously ho-hum artists (for collectors, that is), like Aretha Franklin and Wilson Pickett, are commanding much-above book prices, particularly for their most classic tracks.

"1960s garage-rock is impossible to keep in the store, and the same is true of near-mint original Beatles and Rolling Stones singles. Girl groups aren't selling quite as well as they once did, and neither are the surf/car bands. My store is particularly strong in bubblegum and sunshine pop, and while the former is still an underperformer, price-wise, the latter is extremely hot, particularly in Japan.

"Interestingly, early 1970s soft-rock and folk-rock sells extremely well — groups like Bread, the Carpenters, America, James Taylor, and Joni Mitchell," Leland continued. "At the same time, early and late metal singles — up to and including Metallica — also seem to be on buyers' want lists, though they're presumably different buyers from the soft/folk-rock folks. I've been disappointed in sales of 1970s disco lately, although 1970s funk and Northern Soul sounds are very popular and sell for much more than the guidebooks list. Early 1980s rock, dance-rock, and rap also move very quickly these days."

"I sell mostly soul 45s overseas but also have one of the largest doo-wop listings around," said Ted Foster of Ted's Record Room (<http://users.erols.com/tf2023/>). "Looks like I'm still getting a lot of orders

**Market Watch continued on page 44**



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| -Groups/R&B        | -Ya Ho Wa             | -Five Keys    | -Hendrix       |
| -Folk              | -Gentle Soul          | -Clovers      | -Zeppelin      |
| -Girl Groups       | -Gandolf              | -Ike & Tina   | -Who           |
| -DooWop            | -Bohemian Vendetta    | -James Brown  | -Pink Floyd    |
| -Pop               | -Flat Earth Society   | -Johnny Ace   | -Grateful Dead |
| -Master Recordings | -Fifty Foot Hose      | -Miracles     | -Dylan         |
|                    | -St. John's Green     | -Spiders      | -Beach Boys    |

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# DiscReviews

## Little Milton

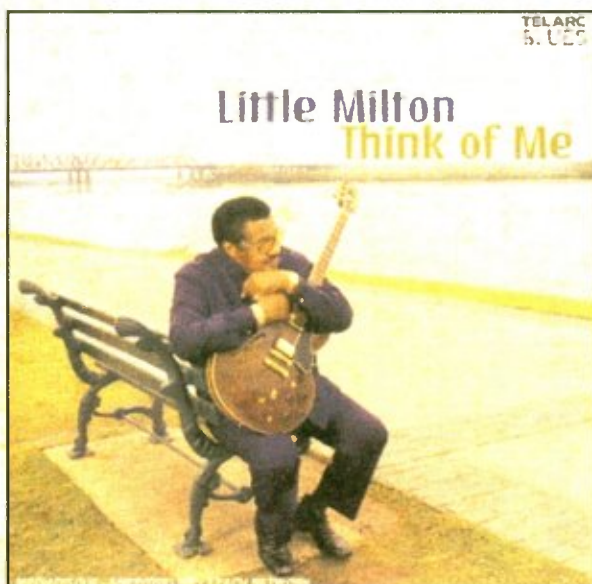
*Think Of Me*  
Telarc Blues (83618)  
reviewed by Mark Polzin

When a musician is guided by the emotion that flows through his music rather than the financial rewards of being a "star," that musician keeps playing throughout his or her entire life. Time will tell whether rock musicians are able to exhibit that stamina. We've seen it in top-notch jazz musicians and die-hard blues performers. One of the best examples of these die-hard performers was Little Milton.

The key to Milton's power is revealed through his vocals. They remain — on *Think of Me* — soaked in pure soul. We don't merely hear his voice; we feel the emotion too. The blues, as filtered through the mind of a master like Milton, is an idiom that is adaptable to the dictates of the song. Listen to the anger and frustration of a jilted lover on the verge of tears on "Reconsider Me." Bruce Katz's organ is pleading behind Milton's breakdown of a guitar solo as Milton is unsure whether to scream or weep. The blues carries a sly wisdom when wielded by a man who's seen love at its best and worst.

We feel Milton's anguish as he recognizes the facade of lies in a "Second Hand Love." He has the strength to reject his lover, but he's been scarred in the process. Yet he's able to profess an undying love in "I'll Be." It's here where Milton's soul roots shine; Scat Springs' background vocals reinforce Milton as he testifies. The record's opener, "Gonna Find Me Somebody To Love," exhibits the determination of a man who's been played and who now intends to be the player. You've heard this sentiment in the blues a zillion times but never as choked in emotion as when sung by Milton. The gospel feel of "Let Your Love Rain Down On Me" also speaks of Milton's undying love — this time for his creator and savior. This is as genuine as it gets when it comes to praise — as genuine as it gets when it comes to blues.

Telarc comes through again. The label never disappoints. They understand that a man of Milton's experience might have learned a thing or two about life and might also have the best method of sharing that knowledge. Don't let *Think Of Me* slip past you.



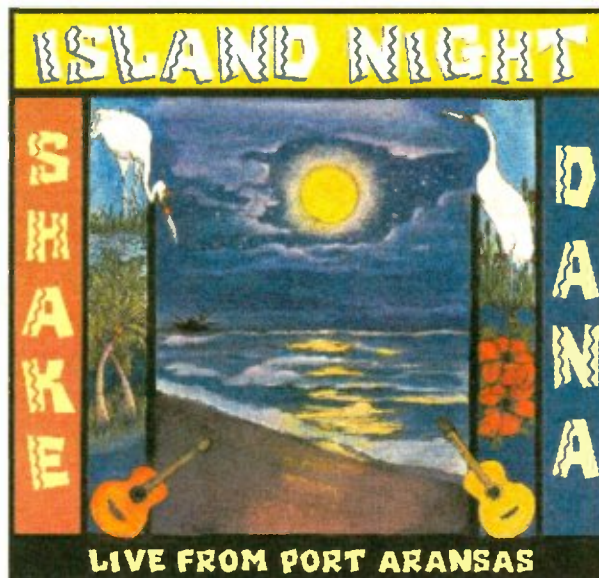
## Shake Russell & Dana Cooper

*Songs On The Radio*  
Jalapeno Records (JR2004)

*Live From Port Aransas*  
Jalapeno Records (SD05)  
reviewed by Rush Evans

Texas singer/songwriters represent a music category unto itself, so deep is the history and quality of artists that the state has produced. For those already into such Texas musicians, there are a handful of albums that qualify as must-haves: Townes Van Zandt's *Live At The Old Quarter*, the original Flatlanders record, Nanci Griffith's *Poet In My Window*, Jerry Jeff Walker's *Viva Terlingua*, Willie Nelson's *Phases And Stages*, both of Uncle Walt's Band discs, and Willis Alan Ramsey's only release.

*Songs On The Radio*, the 1977 first release by Shake Russell and Dana Cooper, has always been equally important, but it had never been released on CD until now. Cooper's pure voice and Russell's more rough-edged singing constitute a harmonic convergence worthy of anything by Simon & Garfunkel. That unique vocal partnership is the best reason for the format upgrade, along with the album's scarcity. "You Wouldn't Know Me," "You've Got A Lover," "Songs On The Radio" and the romantic

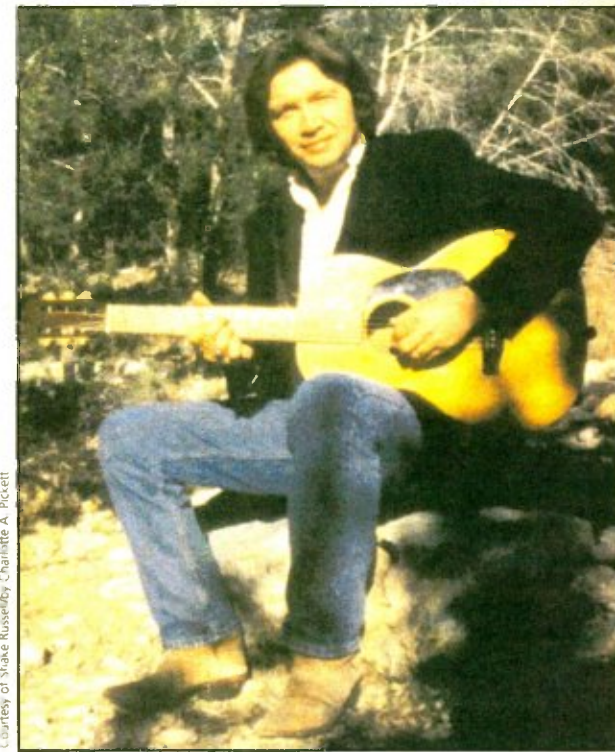


anthem "Deep In The West" (once recorded by Waylon Jennings and Jessi Colter), not only display both gentlemen's instinctive, heartfelt writing ability, but also demonstrate the gift of the melodic hook. How this has kept them both — together and apart — out of the national limelight is inexplicable.

Actually, Russell has experienced some commercial success as a songwriter for Clint Black (including "Put Yourself In My Shoes"), but Cooper (now a longtime Nashville resident but with a strong Texas following) has yet to be covered by a major country act, a fact made more frustrating by the seemingly constant flow of lame tunes hitting country radio.

Most of *Songs On The Radio* was recorded live, on the air at Houston's KLOL. The sound is sparse and beautiful, two men and their guitars, singing and playing.

More than a quarter of a century later, their new disc, *Live from Port Aransas*, is equally unplugged and equally stunning. Their voices haven't aged, and their songs are



Courtesy of Shake Russell/Dy Charlette A. Picetti

Shake Russell

still as meaningful and memorable as they ever were.

Both singers continue to release albums in their ongoing solo careers, and the new live album boasts several of their better tunes from solo releases. Together, both *Songs On The Radio* and *Port Aransas* make for great bookends on three remarkable careers (two solo acts and the duo) — careers that have retained an almost underground cult status.

Both discs are available (as are other Shake, Dana, and Shake & Dana releases), at [www.mytexasmusic.com](http://www.mytexasmusic.com). Admirers of Lyle Lovett, Lucinda Williams, and other performers who at one time served as Shake & Dana opening acts, will appreciate these essential recordings.

## Dana Cooper

*Made Of Mud*  
King Easy Records (82937200072)  
reviewed by Rush Evans

Missouri native and longtime Nashville resident Dana Cooper still counts as a Texan. That's where he and partner Shake Russell carved out a legendary career, sharing stages with Lyle Lovett, Townes Van Zandt, and Lucinda Williams along the way. Texas is just one of the places Cooper plays these days, night after night, gig after gig, with Russell and without. After a recent two-guitars-and-voices live release with Shake, Cooper has dressed up his latest batch of songs with a masterful studio collection, *Made Of Mud*.

With powerful songs of conscience such as "Sit This One Out" (a spirited, thinly veiled anti-war piece), Cooper demonstrates his 30-plus years of intelligent songwriting and passionate singing, the very antithesis of the jingoistic emptiness that has become his current hometown's *modus operandi*. It's no mistake that the album's only

*Disc Reviews continued on page 27*





# IAN MCLAGAN

## *on the blues, the Faces and more*

BY BOB PUTIGNANO

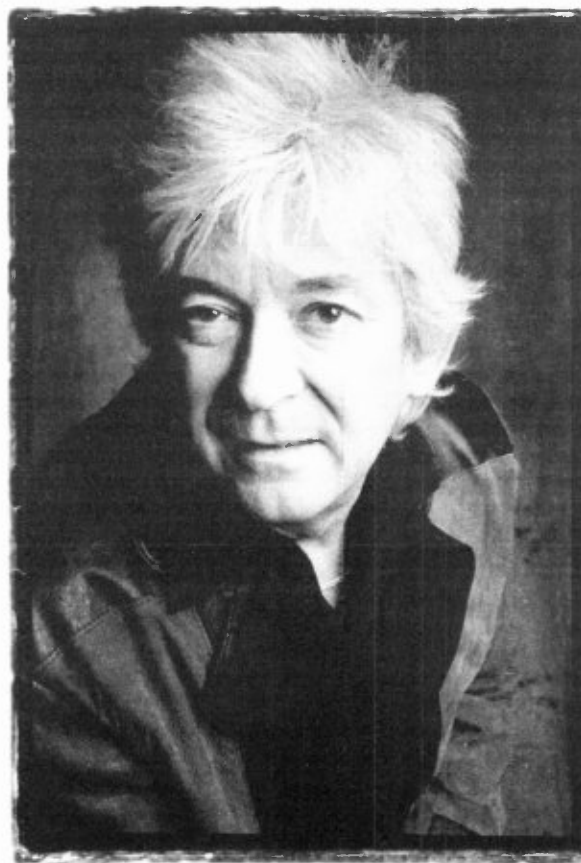
Ian McLagan, along with guitarist/songwriter Steve Marriott, bassist Ronnie Lane, and drummer Kenny Jones, was a member of the British pop/rock band the Small Faces, joining in November 1965. They eventually gained critical success by adopting a more psychedelic style with "Itchycoo Park" (which introduced them to American listeners, hitting the U.S. Top 40), "Tin Soldier" and "Lazy Sunday." Small Faces' albums reached the Top 10, and their Ogdens' Nut Gone Flake hit #1.

In March 1969, Marriott quit to form Humble Pie. Three months later, McLagan, Lane, and Jones combined with singer Rod Stewart and guitarist Ron Wood, formerly of the Jeff Beck Group, to form the Faces. This group developed a reputation for freewheeling performances but was overshadowed by Stewart's solo career, which took off in the fall of 1971 with his hit "Maggie May." Nevertheless, the Faces also had considerable commercial success, reaching the U.K. Top 10 with the singles "Stay with Me," "Cindy Incidentally," (written by McLagan) "Pool Hall Richard," "I Wish It Would Rain" and the albums, *A Nod's As Good As a Wink... to a Blind Horse*, *Ooh La La* (which also hit #1), and *Coast to Coast/Overtures and Beginners*. But in 1975, Stewart quit, Wood joined The Rolling Stones, and the Faces broke up.

McLagan released his debut solo album, *Troublemaker*, in 1979, followed by *Bump in the Night* in 1980. He soon became a session and backup musician, notably working with Jackson Browne, Joe Cocker, Bob Dylan, Melissa Etheridge, Bonnie Raitt, The Rolling Stones, and Bruce Springsteen, among many others. In 2004, he released his fourth album, *Rise & Shine*, credited to Ian "Mac" McLagan And The Bump Band. Mac also published his autobiography, *All the Rage*. Rhino last year also released a four-CD box set, *Faces: 5 guys Walk Into a Bar*, which was produced by McLagan.

**DISCOVERIES:** *How much input did you have on the Rhino box set?*

**IAN MCLAGAN:** I have been working on it for about four years, starting with Warners in the U.K. I am very happy about the packaging. Isn't it beautiful? Fans have been sending me bootlegs of the Faces for years, and some of the boots made it to this box set. I also worked closely with the BBC, who had several dynamic Faces live tracks, and I think something like 13 of those tracks made it to the box set as well, so it's a pretty interesting compilation. Bill Inglot performed absolute magic engineering the recordings, especially the bootlegs, which needed a lot of work. Additionally, I really wanted to include a live "Come See Me Baby." Ron Wood had a real good copy, but his studio was flooded and he was having problems locating the tapes. He'll find them eventually, and we will include it on a follow-up project!



Courtesy of www.ianmclagan.com by Todd V. Wolfson

Ian McLagan

**DISCOVERIES:** *You guys always looked like a party on stage. Was that a put on, or were you really having a ball?*

**IAN MCLAGAN:** Well hell yeah, we always had a blast, and you know we liked to drink a bit too. [laughs] We first came to the States in 1970, mainly due to the efforts of Bill Graham [of Fillmore East and West fame], who was the greatest! Billy would come by before a show and say, "OK, you guys and your crew have been fed; everyone has the drugs they wanted; now go out there and have a blast!" [laughs] I had the good fortune of working with Graham with both the Faces and with the Rolling Stones.

**DISCOVERIES:** *So what's it like living in Austin, Texas?*

**IAN MCLAGAN:** Actually, I lived in Los Angeles for 16 years before moving to Austin. I paid my penance in L.A. before leading the good life for the last 10 years in Austin!

**DISCOVERIES:** *There is a pretty rich scene of musicians in Austin. Do you get to mix with them often?*

**IAN MCLAGAN:** Actually I don't, and I should do more of that. The Bump Band plays at the Lucky Lounge in Austin every Thursday we are in town. The owners there are great and are very kind to us. And speaking of Austin musicians, I saw Marcia Ball not that long ago, as we share the same dentist in Austin. Really. She is a first-class lady, and I run into her from time to time on the road. Just recently I was playing a festival with Marcia and Taj Mahal, and we checked out each other's bands. Man, Marcia's band is really hot, and she is such a strong performer!

**DISCOVERIES:** *You have always been a bluesy player. What do you think of the blues scene today?*

**IAN MCLAGAN:** I always loved the blues and I am glad you hear that in my writing and playing, but I think the blues that's being played and recorded these days is very boring! I mean, how many times can you rehash Jimmy Reed, Willie Dixon, Little Walter and so on? Their music was revolutionary when it came out, and I think it still is, but blues musicians and bands need to add more creativity to their projects and performances.

**DISCOVERIES:** *It's kind of funny, but when I was growing up in the '60s and '70s it was the British who turned me on to the blues, with The Animals, The Stones, The Yardbirds etc. It's odd we Americans needed British bands in order to discover our indigenous music.*

**IAN MCLAGAN:** Well you are right, but no one in the States was paying attention to all the heavy guys in Chicago.

You, know, it's kind of sad now in the U.K., as back in the day when I was growing up we had Yardbirds with [Eric] Clapton living down the road, Woody and Pete Townsend were doing their thing at another town not too far away, and Ray and Dave Davies started as a bluesy unit not far from where I lived as well. But those days are gone, as Margaret Thatcher killed many of the great arts programs which used to allow musicians like myself and those I just mentioned to research and create their craft.

**DISCOVERIES:** *OK, I have to ask, what about the chances of a Faces reunion?*

**IAN MCLAGAN:** Oh Bob, I am working on it. I am working on it real hard. Actually, Rod Stewart just flew me out to perform at his show at the Hollywood Bowl as a surprise for Woody. And you know what Ron Wood said to Rod and I? "I thought you were getting Jerry Lee Lewis." "What's Mac doing here?" [laughs] He was just kidding, and guess what — Jerry Lee was there too. We had a ball, just like old times. So as far as I am concerned, regarding a Faces reunion, come on mates, let's just do it. Let's get the old band back together, and let me die a very happy man! ●

[www.ianmclagan.com](http://www.ianmclagan.com)

[www.macspages.com](http://www.macspages.com)





# A creepy cornucopia of ghoulish goodies

As long as there has been music (recorded or otherwise), there has been an interest in odd, ghoulish, frightening or even just weird songs.

During the past 50 or so years — the rock 'n' roll years — scores of artists have been more than happy to delight and spook listeners with hundreds of their offerings (not burnt).

Pioneers such as John Zacherle (Zacherley) and Bobby "Boris" Pickett paved the way for numerous parody artists, including Weird Al Yankovic.

Others, such as Alice Cooper, Ozzy Osbourne, and Rob Zombie have made their way writing and recording songs that touch on the macabre or bizarre. And, of course, much metal music touches on creepy and demonic themes.

The following listing of ghoulish delights is far from comprehensive but should dredge up delightful memories of many of these turntable nightmares.

## BY RICHARD LORENZO

AC/DC, Hell's Bells  
AC/DC, Highway To Hell  
The Amazing Crowns, Little Demon  
April Wine, Sign Of The Gypsy Queen  
Atlanta Rhythm Section, Spooky  
La Vern Baker, Voodoo Voodoo  
Bauhaus, Bela Lugosi's Dead  
The Beatles, Devil In Your Heart  
Beck, Devil's Haircut  
Elmer Bernstein, Devil In A Blue Dress  
The B-52's, Devil In My Car  
The B-52's, Wig  
The Big Bopper, Purple People Eater  
Meets The Witch Doctor  
Black Flag, Nervous Breakdown  
Archie Bleyer, Rockin' Ghost  
Bloodrock, D.O.A.  
Blue Öyster Cult, (Don't Fear) The Reaper



Blue Öyster Cult, Godzilla  
The Born Losers, Werewolves On Wheels  
The Boston Pops, Batman  
David Bowie, Scary Monsters  
Bowwowwow, I Want Candy  
Brownsville Station, Martian Boogie  
Buchanan & Ancell, The Creature  
Buchanan & Ancell, Meet The Creature  
Buchanan & Goodman, Flying Saucer Goes West  
Buchanan & Goodman, Flying Saucer Pt. 1  
Buchanan & Goodman, Flying Saucer Pt. 2  
Buchanan & Goodman, Flying Saucer The 2nd  
Buchanan & Goodman, Flying Saucer The 3rd  
Bill Buchanan, The Thing  
The Buoys, Timothy  
Jerry Byrne, Lights Out  
The Cadillacs, Peek-A-Boo  
Kim Carnes, Crazy In The Night (Barking At Airplanes)  
Johnny Cash, (Ghost Riders) In The Sky  
Jimmy Castor, Troglodyte  
Cheap Trick, Woke Up With A Monster  
Chubby Checker, The Fly  
Chubby Checker, Doin' The Zombie  
The Chi-Lites, Devil Is Doing His Work  
Lou Christie, Gypsy Cried  
Classics IV, Spooky  
The Clovers, Devil Or Angel  
The Clovers, Love Potion Number Nine  
The Coasters, The Shadow Knows  
Bob Cobert, Dark Shadow Theme  
Alice Cooper, Black Widow  
Alice Cooper, Feed My Frankenstein

Alice Cooper, I Love The Dead  
Alice Cooper, Welcome To My Nightmare  
The Count Five, Psychotic Reaction  
The Cramps, Goo Goo Muck  
The Cramps, I Was A Teenage Werewolf  
The Cranberries, Zombie  
Crash Test Dummies With Ellen Reid, The Ballad Of Peter Pumpkin Head  
Cream, Strange Brew  
Creedence Clearwater Revival, Bad Moon Rising  
Creedence Clearwater Revival, I Put A Spell On You  
Jimmy Cross, I Want My Baby Back  
The Cult, Lil' Devil  
The Cult, The Witch  
Burton Cummings, I'm Scared  
D'angelo, Devil's Pie  
Charlie Daniels Band, Devil Went Down To Georgia  
Charlie Daniels Band, Legend Of Wooley Swamp  
Sammy Davis Jr., That Old Black Magic  
Danielle Dax, Dead Man's Chill  
Danielle Dax, White Knuckle Ride  
Deadbolt, Psychic Voodoo Doll  
The Dead Kennedys, Halloween  
The DeFranco Family, Abracadabra  
The Diamonds, Batman, Wolfman, Frankenstein Or Dracula  
Dishwalla, Angels Or Devils  
Distillers, Drain The Blood  
D.J. Jazzy Jeff & The Fresh Prince, A Nightmare On My Street  
Dr. John The Night Tripper, Babylon  
Donovan, Season Of The Witch  
The Donays, Devil In Your Heart  
The Doors, People Are Strange  
The Doors, Riders On The Storm  
Dream Syndicate, Halloween  
The Dubs, Could This Be Magic  
The Duponts, Screamin Ball At Dracula Hall  
Eagles, Witchy Woman  
Dave Edmunds, Creature From The Black Lagoon  
Electric Hellfire Club, Sympathy For The Devil  
Electric Light Orchestra, Strange Magic  
Danny Elfman, Batman  
Elvira, Full Moon  
Elvira, Monster Rap  
Fancy, Wild Thing  
Fastway, Trick Or Treat  
The Fifth Estate, Ding Dong! The Witch Is Dead  
The Five Blobs, The Blob  
The 5 Kings, Voodoo Man  
Fleetwood Mac, Green Manalishi  
John Fogerty, Eye Of The Zombie  
Billy Ford & The Thunderbirds, Monster Of Rock 'N' Roll  
John Fred & His Playboy Band, Judy In Disguise (With Glasses)  
Johnny Fuller, Haunted House  
Godsmack, Voodoo  
Golden Earring, Devil Made Me Do It  
Golden Earring, Twilight Zone  
Bobby Goldsboro, Voodoo Woman  
Dickie Goodman, Attack Of The Z Monster  
Dickie Goodman, Batman And His Grandmother  
Dickie Goodman, Charlie's Devils  
Dickie Goodman, Frankenstein Of 59  
Dickie Goodman, Frankenstein Returns

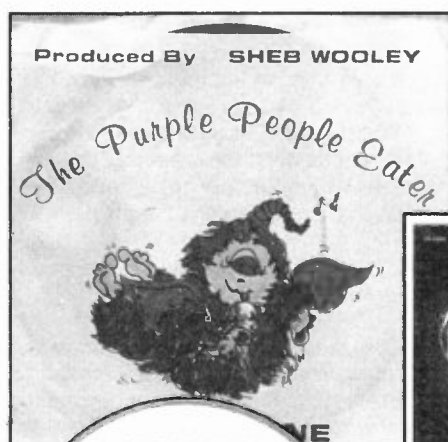


Ozzy Osbourne

Courtesy of Jet Records/By En Costello

Dickie Goodman, Kong  
Dickie Goodman, Luna Trip  
Dickie Goodman, Purple People Eater  
Grateful Dead, Friend Of The Devil  
The Guess Who, Clap For The Wolfman (Wolfman Jack)  
Guns N' Roses, Sympathy For The Devil  
Tom T Hall, Halloween Is  
Screamin' Jay Hawkins, Frenzy  
Screamin' Jay Hawkins, I Put A Spell On You  
Screamin' Jay Hawkins, Little Demon  
Screamin' Jay Hawkins, Voodoo  
Screamin' Jay Hawkins, Alligator Wine  
Neal Hefti, Batman  
Helloween, Halloween  
Bobby Hendricks, Psycho  
Dan Hicks, I Scare Myself  
Robyn Hitchcock, Sleeping With Your Devil Mask  
Red Holloway, Ala Carte  
The Hollywood Flames, Frankenstein's Den  
The Hondells, Endless Sleep  
The Hooters, All You Zombies  
The Impressions, Gypsy Woman  
Ink Spots, Gypsy  
The Interiors, Voodoo Doll  
The Intruders, Devil With An Angel's Smile  
INXS, Devil Inside  
Iron Maiden, Number Of The Beast  
Iron Maiden, Run To The Hills  
Alan Jackson, Between The Devil And Me  
Michael Jackson, Thriller  
Jan & Dean, Batman  
Jay & The Techniques, Apples, Peaches, Pumpkin Pie  
The Jive Five, People From Another World  
Juju, Halloween  
The Kinks, Apeman  
Mark Knopfler, Devil Baby  
Lambert, Hendricks & Ross, Halloween Spooks

Ghoulish continued on page 49



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**What would happen if...**

Dan Walker

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

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

- **Sample collector rates:** \$3,000 for \$12, \$10,000 for \$40, \$25,000 for \$106, \$50,000 for \$216, \$100,000 for \$316, \$200,000 for \$476. Above \$200,000, rate is \$1.60 per \$1,000.
- **Our insurance carrier** is AM Best's rated A+ (Superior).
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- NICK DRAKE 1970 U.K. "Bryter Layter" lp .....\$350
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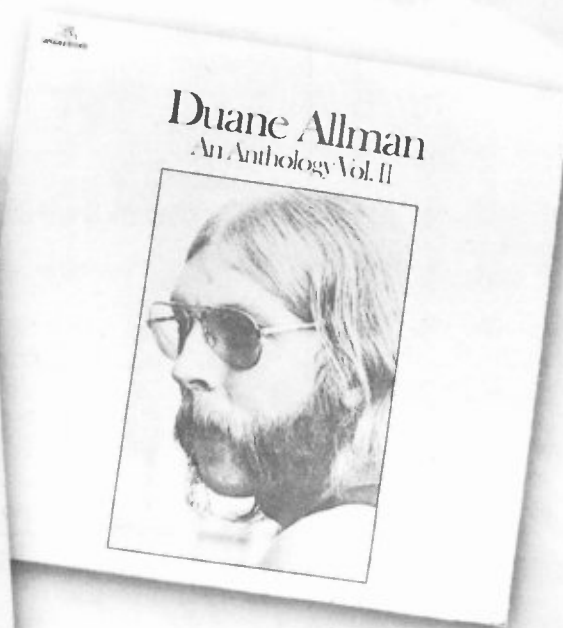
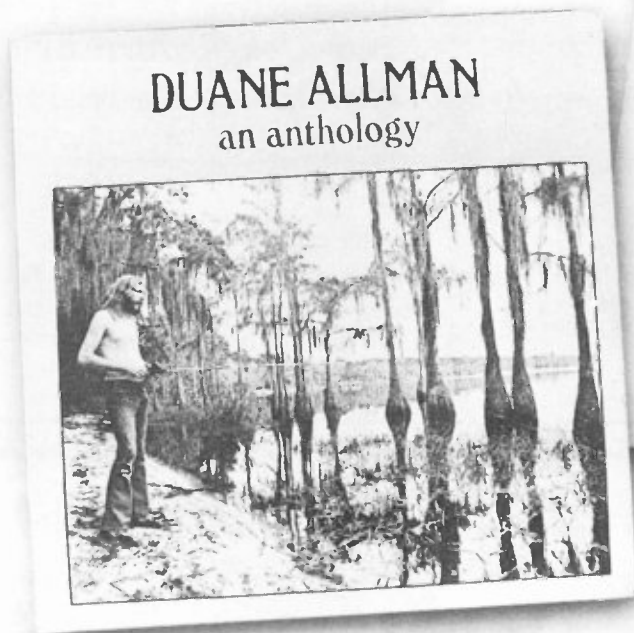
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**D**uane Allman's reputation as a founding member of The Allman Brothers Band is well known. Less documented is the work he did as a sideman. Duane's work as a studio musician began prior to the formation of The Allman Brothers Band and continued until his death in October 1971. After honing his guitar skills in a variety of bands around Florida as a teenager in the early '60s, touring with The Allman Joys in the southeastern chitlin' circuit and recording two albums with Hour Glass in Los Angeles, Duane found himself without a band by late 1968. Barely missing a beat, he moved into a cabin on a secluded lake in rural Alabama, and that's where he would truly begin to make his mark on music. Here, of all places, Duane would be "discovered" and establish connections which would sustain him throughout his short but illustrious career.

Duane was no stranger to the inside of a recording studio when he showed up in Muscle Shoals, Ala., to work on his first studio session. At this session for Rick Hall's Florence Alabama Musical Enterprises [FAME] studios, Duane and Wilson Pickett worked up a version of "Hey Jude" that would soon reach the top of the charts in spite of the fact that The Beatles had just taken it there a few months before. Although hesitant at first, Pickett was able to take a song he couldn't relate to personally and turn it into a soul anthem. By the end of the session, Pickett was screaming over Duane's wailing lead guitar while the other musicians stood in disbelief.

Moments later in New York, Atlantic Records VP Jerry Wexler received a call from an excited production staff. "We played it over the phone to Jerry right after we cut it," said guitarist Jimmy Johnson. "We were all pretty much wiped out with what he did on that vamp at the end of the tune. Wexler was totally blown away and wanted to know right away, 'Who was that?' He immediately picked up the phone and called Phil Walden, who had been looking for an act to manage since Otis Redding had passed." It wasn't long before Wexler arrived in Muscle Shoals to buy

# DUANE ALLMAN: THE STUDIO RECORDINGS

BY STUART D. KRAUSE



Duane's contract from Hall. From that point on, things moved rather quickly for Duane. Even though the second rhythm section, referred to as the FAME Gang, would endure a few more months at FAME before they would strike out on their own (the first group had left for greener pastures a couple years earlier), the *Hey Jude* album would be the last big commercial success for FAME studios with Johnson, Barry Beckett, Roger Hawkins, and David Hood providing the rhythmic backdrop.

Actually, Duane had recorded at FAME prior to working there as a session player. Duane, brother Gregg, and the rest of their band Hour Glass had recorded some demos there in April '68, in order to capture live in the studio, away from the band's controlling record producers, a sound truer to what they were already doing in their gigs. The band subsequently took the tapes back to Liberty Records in California where the demos were labeled "useless" and the group disbanded after playing a short tour of the South. Hour Glass had already recorded two albums since the summer of '67 at Liberty Sound Studios in Los Angeles, but the material on the albums did not at all reflect what the band was about. The band's attempt to reinvent itself was a failure. Fortunately, however, Rick Hall and the FAME Gang were impressed by the demos, and Duane was eventually asked to work on a session, which quickly led to steady employment at FAME.

Prior to recording *Hour Glass* and *Power of Love*, Duane and Gregg had recorded as The Allman Joys for John D. Loudermilk in the summer of '66, and the single "Spoonful"/"You Deserve Each Other" was released on Dial Records that September. Loudermilk subsequently introduced the brothers to producer Buddy Killen, and another session was recorded at Bradley's Barn, a recording studio in Nashville. These '66 sessions were not released until 1973 on the album *Early Allman* by The Allman Joys. As a live act, The Allman Joys had played in small clubs throughout the South and Midwest with a repertoire consisting of hits by British bands such as The Beatles, The Rolling Stones, and The Yardbirds. They would play Motown and other R&B hits as well. In their early days, the band even backed a teenage girl group called The Sandpipers, out of Pensacola. The Allman Joys urged the girls to follow them to New York where The Sandpipers landed a recording contract with Trude Heller and released a few singles with moderate success on Tru-Glo-Town records. The Allman Joys, however, were not chosen by Heller to be the studio backing band, and the two groups parted ways. A bootleg recording of The Allman Joys backing The Sandpipers does exist as a testimony to this union and includes the song "Remember (Walking in the Sand)."

Personnel changes within The Allman Joys brought in Johnny Sandlin, Paul Hornsby, and Mabron McKinney from The Men-its (aka The Five Minutes), an Alabama group with whom they had shared the stage on several occasions.



(Top) The Hour Glass, 1967.  
(Left) The Hour Glass LP  
(Below) The Allman Joys, 1966.

Eventually changing their name to The Allman-act, the band soon relocated to L.A., persuaded to do so by their soon-to-be-manager Bill McEuen, brother of John McEuen of The Nitty Gritty Dirt Band. There, the name was changed, once again, to Hour Glass at the request of Liberty Records. The addition of these new members added just the right chemistry to the band, and McEuen was sure they could make it big on the West Coast. Hour Glass soon settled in Hollywood, Calif., signing with Liberty Records. Their creativity was stifled, however, by the record producers who made the band choose the songs for their albums "out of a box" and ignored Gregg's original compositions almost completely. They were made to dress in psychedelic outfits complete with lace and frills and were forced to keep their live performances to a minimum for fear of overexposure. For the self-titled debut album, Mac "Dr. John" Rebennack assisted the band in the studio and even laid down some bass tracks to help out a nervous McKinney (before he was replaced by Pete Carr). Hour Glass were allowed a little more autonomy on their second album, but by then they were bored and disillusioned with the West Coast, especially Liberty.

In retrospect, Hour Glass had been a perfect vehicle for Duane and Gregg in their quest to define a sound. Since the early days of The Allman Joys, the brothers had begun to develop their own voice, mainly through their performances. Displaced from the South, California may have been the perfect place for the group members to

Following the breakup, Duane and Gregg recorded some demos that September with future Allman Brothers Band drummer Butch Trucks and his band called The 31st of February. The band, who had already released an album earlier that year as a trio featuring bassist David Brown and guitarist Scott Boyer, was looking to change its image as a folk band and asked the brothers to join them in the studio. The 31st of February sessions produced an early version of "Melissa" that features Duane on slide guitar for the first time on a recording. The session was recorded at Tone studios in Hialeah, Fla., and though never intended for release was put out on album in 1973 by Bold Records as *Duane and Greg Allman* in order to capitalize on the fame that the brothers had achieved. Soon after the sessions, Gregg went back to L.A. to honor the contract that Liberty Records had made with Hour Glass and resumed working on a solo album that never saw the light of day. Duane later followed suit and left Florida for Alabama and FAME studios.

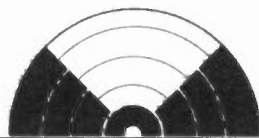
Sandlin and Carr also spent time in southern Florida, working for a short stint as session players at Tone. Trucks had also been a short-lived member of the Tone studios rhythm section, backing a 14-year-old Betty Wright on her debut album, *My First Time Around*. Sandlin and Carr joined the "Zoo" rhythm section, named for the studio there at Tone, just after Trucks left. They were joined by Bobby "Birdwatcher" Puccetti (of the Miami band The Birdwatchers) on keyboards and David Brown on bass (following the breakup of The 31st of February). In October '68, a single was released on Scott Records by a group called The New Rock Band, comprised members of the Zoo rhythm section and an appearance by Duane. This ensemble recorded the single "Rock Steady" at Tone featuring Duane's slide guitar, with the flip side an instrumental version spliced from the session called "Little David," named for Puccetti's young son. The single was produced by Brad Shapiro and was recorded before Duane left for Muscle Shoals. According to Puccetti, these musicians, with the addition of Trucks, Boyer, and Gregg Allman had filled in as his backing band on several club dates as well. The single was also released on Laurie Records after some moderate success on local radio stations in southern Florida.

Though reports vary as to whether Duane actually received a letter from Rick Hall inviting him to FAME or if he just showed up looking for work, Duane arrived in Muscle Shoals in late November '68. Duane worked on sessions for Pickett's *Hey Jude* album, Clarence Carter's *The Dynamic Clarence Carter*, and Arthur Conley's *More Sweet Soul*. Also in late '68, Duane recorded one track, "Twice a Man," for an album by Barry Goldberg of Electric Flag called *Two Jews Blues*. Goldberg recordings with guitar icons Mike Bloomfield and Harvey Mandel were added to the album as well. Duane and other members of the rhythm section overdubbed their parts at the Quinvy studios, also in Muscle Shoals, to the master

Photos courtesy of Polygram



truly discover their own identities, both musical and personal. John McEuen recalled Hour Glass as an opening act at various venues around L.A. in his forthcoming autobiography. "The Allmans opened with 'Norwegian Wood' as an instrumental, then closed with 'Buckaroo' (the Buck Owens theme), with Duane throwing his guitar as high as he could at the end and letting it bounce around on impact. Then he'd pick it up and finish the tune, the stage would rotate, and we'd start our first song." In fact, Hour Glass often shared a stage with The Buffalo Springfield in those days as well, in L.A. venues such as the Whiskey a Go-Go. As fans of Hour Glass, Stephen Stills and Neil Young wrote the liner notes on the back of the *Power of Love* album. The live shows that Hour Glass put on caused quite a stir at the Whiskey, yet the performances on the album feel rigid. In spite of the enthusiasm for the band spawned by their live shows, Hour Glass disbanded by the summer of '68.



tape that Goldberg had brought down with him.

Other than album sessions, many singles were recorded at FAME, especially soul. Duane lent his guitar to a few of them. "I Never Loved a Woman" by Spencer Wiggins (in response to Franklin's "I Never Loved a Man" — a real gem!) and James Carr's version of the Bee Gees' "To Love Somebody," were both released on Goldwax. "A Lucky Loser" by Willie Walker was released on Checker. Duane overdubbed on a few Laura Lee tracks as well, including the single "It's How You Make It Good," which was released on Chess. This track and another called "It Ain't What You Do" also appear on Lee's 1972 release, *Love More Than Pride*. Duane recorded with Pickett on an Italian-language single meant to promote his appearance at the 19th Festival of San Remo held in Italy in January '69. The songs "Una Aventura" and "Amo Te (I'm in Love)" were released by Atlantic in Italy and performed by Pickett at the festival. In late '68, Duane recorded a session with a group called The Lovelles from which the songs "I'm Comin' Today" and "Pretending Dear" were released. This female ensemble was headed by soul singer Zulema Cousseaux and was produced by blues artist Roy Lee Johnson for Atco Records.

In early '69, Duane joined forces with King Curtis for *Instant Groove*. The song "Games People Play" won a Grammy Award for best R&B instrumental later that year. Guitar solos were overdubbed on top of tracks previously recorded at the American Studios in Memphis. Duane also added some lead and rhythm guitar to The Soul Survivors' album *Take Another Look* around this same time. Duane, Curtis, and the FAME Gang worked on Aretha Franklin's *This Girl's in Love with You* at the Atlantic Recording Studios in New York as well. Duane is at his backing best on the cuts "It Ain't Fair" and "The Weight." Duane may have played on a B-side medley released from that session called "Pledging My Love/The Clock" as well. In February, he worked with Otis Rush for his *Mourning in the Morning*, which was produced by Bloomfield and Nick Gravenites of Electric Flag. At these sessions, Bloomfield and Duane had the opportunity to play together in the studio, though Bloomfield did not actually play on the album. Duane may have worked with other artists as well, including Brook Benton, Lou Johnson, and The Sweet Inspirations, who passed through the doors of FAME during Duane's tenure at the studio.

Through Wexler's urging, Duane began work on a solo album at FAME in February

'69, at the same time that Gregg was finishing his solo project back in L.A. Neither would ever come to fruition, and not until years later were individual tracks released on various compilations. A few songs from Duane's aborted solo effort have been released on the Allman Brothers *Dreams* box set and the Duane Allman *Anthology* albums. Duane had brought in Sandlin and Hornsby from Hour Glass for the sessions and a new bass player, Berry Oakley, who would become a founding member of The



Allman Brothers Band. Sandlin and Hornsby, however, had grown weary of the "rock band" concept after the Hour Glass debacle and decided to take jobs as session musicians at the new Capricorn Studios in Macon. Duane decided that whatever it was he was searching for wasn't in Muscle Shoals and returned to Florida with Oakley and a drummer named

Jaimoe to play with Oakley's band, The Second Coming. Dickey Betts already played guitar in The Second Coming, but the pairing of dual lead guitars worked well. Trucks eventually joined them as a drummer after the breakup of The 31st of February. Scott Boyer then formed Cowboy, and David Brown went on to play with Boz Scaggs.

Liberty Records had had their eyes on Gregg during the Hour Glass days and soon set to work on recording him as "Greg Allman and the Hour Glass" with a new backing group. A pair of singles was released with little fanfare. Merel Bregante and Larry Sims were featured on drums and bass, moving from their recently dissolved band The Sunshine Company to become part of Gregg's new rhythm sec-

tion. Hour Glass and The Sunshine Company had both been managed by Bill McEuen and were often booked together opening for bands such as The Doors and Grateful Dead. Gregg eventually abandoned the project, leaving California to join his brother in Jacksonville. Sims and Bregante later joined Loggins & Messina.

By March '69, Duane was under contract to Phil Walden and Capricorn Records, free from the restrictions of Hall



and FAME. Rumor had it that Hall wasn't too disappointed since he didn't quite know what to do with him as a backing musician, and personally, there had been friction between them. Duane exited FAME around the same time as the rest of the rhythm section and never recorded at Hall's studio again. "Rick Hall had a check in his pocket and a grin on his face," Johnson said. "Actually, it was good for everybody." By the end of the month the legendary "Jacksonville Jam" took place at the home of drummer Trucks, and The Allman Brothers Band was born. However, this was not the end of Duane's session work. In fact, Duane's next sessions were held at the Muscle Shoals Sound Studio with his old friends down the road.

With a bit of financial backing by Atlantic VP Wexler, the four core members of the FAME rhythm section (Beckett, Johnson, Hawkins, and Hood) left Hall in order to form their own studio, Muscle Shoals Sound. The convoluted story suggests that Hall wasn't too pleased with Wexler, but the relationship between the two men had been poor ever

since the disastrous 1967 Aretha Franklin session at FAME, which ensured that she would never again return to Muscle Shoals to record. Relations were further strained when Wexler somewhat "underhandedly" used FAME's session players to finish up a Franklin session in New York City, with Hall believing that his boys were there to work on a King Curtis session. However, in reali-

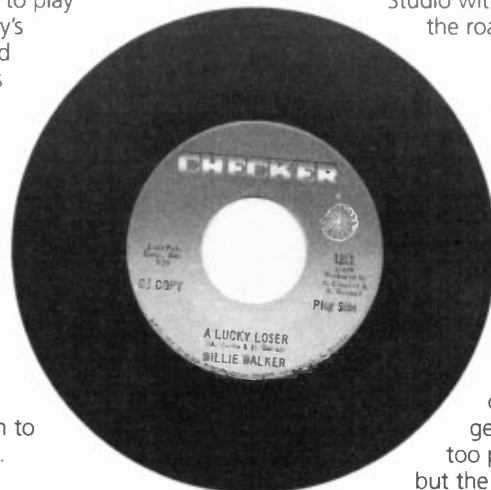
ty, the rhythm section was ready to go out on its own, with or without any assistance from Wexler.

Muscle Shoals Sound thrived immediately, using the overflow of artists from FAME as well as the clients that Wexler brought its way. Even after Wexler pulled his business in favor of the renovated Criteria Studios in Miami (where he would base most of Atlantic's soul sessions), Muscle Shoals Sound was able to bring in a steady roster of recording acts. Stax had begun sending artists there as well.

By April 1, 1969, Muscle Shoals Sound was up and running, and Cher was one of the first artists to record there. In fact, she even named her album after the address of the newly formed studio, calling it *3614 Jackson Highway*. The Allman Brothers Band was just a few weeks old at that point, and Duane was able to help out the band by heading back to Muscle Shoals to earn some extra money doing sessions. Eddie Hinton became the house lead guitarist, turning down an invitation to join Duane's new band in favor of the studio gig and other projects. Walden's newly formed company, Capricorn Records, was based in Macon, Ga., and The Allman Brothers Band soon relocated. While in Macon, Duane was able to lend his guitar to sessions held there as well, even though Capricorn had its own session musicians on hand. Sandlin, Carr, and Hornsby had all relocated to Macon as well, becoming part of the Capricorn rhythm section. Duane's new band recorded demos there that April in preparation for their first album. Members of The Allman Brothers band also backed blues artist and producer Roy Lee Johnson at that time on sessions that have never been released.

An early May session cut at Muscle Shoals Sound was conceived by Sandlin and Hinton, called Duck And The Bear. Johnny "Duck" Sandlin and Eddie "Bear" Hinton invited Duane and other friends to join them for a session that would yield the single "Goin' Up the Country"/ "Hand Jive" on Atlantic (the former mislabeled "Goin' Up to Country"). Hinton had produced the Hour Glass sessions at FAME and had at one time been a member of The Five Minutes but left to play sessions in Muscle Shoals and was succeeded by Pete Carr. Only one single was released by the group, which also featured Hornsby, Hood, and The Memphis Horns.

One of Duane's most outstanding contributions as a session player was on the Boz Scaggs album, the first American release by the ex-Steve Miller band member. Also recorded at Muscle Shoals Sound in early May, Duane delivers a searing guitar solo to the song "Loan Me a Dime," which takes up more than half an album side, and adds his signature "bird calls" (a precursor to "Layla") to the end of the haunting "Finding Her." Pictured on the inset of the album (for his first time as a session player) wearing nothing but a hat, Duane finally received his due, getting first billing as "Skydog." Pickett had given Duane the name "Skyman" at their first session





**The Allman Brothers band, from left: Duane Allman, Berry Oakley, Gregg Allman, Butch Trucks, Jaimoe, and Dickey Betts.**

together, which, combined with his nickname "Dog," quickly evolved into "Skydog." As a session player, Duane was finally able to stretch out playing lead, slide and Dobro on almost the entire album, thanks to producer Jann Wenner, editor of *Rolling Stone* magazine, who brought Duane in for the project. The first Piedmont Park show in Atlanta was held just after the Scaggs sessions concluded May 11, one of many free concerts given by The Allman Brothers Band at the park. This show has been considered the "formal" debut of the band.

An Alabama group called The Bleus, fronted by singer Tony Lumpkin, used Duane on three tracks that were released on Amy-Bell records and produced by Hinton at Muscle Shoals Sound. "Juliana's Gone" features Duane's melodic slide work, while "Leavin' Lisa" captures him achieving a pedal steel effect by manipulating the volume knob on his guitar with his pinky finger. The flip side contains the track "Milk and Honey," which was also cut by Southern Comfort, the group that would later record backing vocals for the Johnny Jenkins album produced by Duane at Capricorn Studios.

Before Duane made Macon, Ga., his permanent residence, he managed to leave his mark on one last project recorded at Muscle Shoals Sound. Never released until 1995, the *Coleman-Hinton Project* was shelved and all but forgotten until after Eddie Hinton's untimely death. Tippy Armstrong plays lead guitar on the album, but one track called "What Goes On" captures Duane strumming a Dobro behind a

soprano sax solo by King Curtis. According to Jim Coleman, Duane had recorded the demos for the album but moved out of Muscle Shoals around the time of the album's production. He recorded on only one track for the album, a performance that goes uncredited. Coleman and Allman had been friends since the mid-60s when their respective groups The Gents and

The Allman Joys toured together. Coleman became a songwriter in Muscle Shoals and briefly joined Hinton as a recording act, but contractual disagreements prevented the album's release.

Duane was again on hand for the Franklin sessions for *Spirit in the Dark* which were in New York in late May. Some of the cuts remain unreleased. One track, called "Takin' Another Man's Place," surfaced in 1986 on *Atlantic Blues: Vocalists*. The sessions resulted in one of the finest albums of Franklin's Atlantic period and provide another example of Duane's contributions to soul, a facet of his career rarely mentioned. The Franklin sessions also mark the continued collaborations between Duane and King Curtis, who had become her official bandleader. Singer Percy Sledge was also at the Atlantic Recording studios during the Franklin sessions, and Duane suggested that he cut the Buffalo Springfield song "Kind Woman," later released as a single. While in New York, Duane worked on demos with producer and recording artist John Simon for *John Simon's Album*, which was completed later in Muscle Shoals with Eddie Hinton on guitar. None of Duane's work was included on the album. Duane had been referred to Simon

by The Band's Robbie Robertson. Due to prior commitments Duane was unable to complete the project.

The Allman Brothers Band cut their first album in early September '69 at Atlantic Studios in New York, Adrian Barber producing. Duane's guitar playing had evolved immensely since the days of The Allman Joys, and along with a new band came a new sound. Duane may have felt confined working purely as a studio musician, but the lessons learned were invaluable. He could not only play slide and lead as a driving force, but he also learned how to back off and weave delicate rhythms throughout the solos of his bandmates. Duane had already established a name for himself in Southern musicians' circles and did not intend to give up the role of sideman altogether, in spite of having a new band. The album was not an overnight success.

For the *Ronnie Hawkins* album, his next session project, Duane made an appearance in Muscle Shoals to record live in the studio with his old FAME buddies. The album was produced by Wexler and Dowd. The song "Down in the Alley" was released as a single and had previously been a hit for The Clovers. A brief interview with John Lennon was released as a B-side of some pressings of the "Down in the Alley" single on the Cotillion label, documenting Lennon's reaction to hearing the song during a brief stay at Hawkins' home near Toronto in December '69. A slightly longer version of the "rap" with Lennon was released as a Cotillion single as well.

In early October, Duane appeared at Criteria Studios to work on yet another Franklin session. Duane reportedly plays acoustic guitar behind Franklin on her composition "Pullin'" at this session, though he claimed to have been there only as an observer. Other songs were recorded as well in order to complete *Spirit in the Dark* and *This Girl's In Love with You*, both released in 1970. Duane also worked on an album by Scottish pop star Lulu called *New Routes*, which includes a song written by Delaney Bramlett and Mac Davis called "Dirty Old Man." Duane had yet to work with Delaney, but before long, they would become close friends. The majority of *New Routes* was recorded in September 1969 at Muscle Shoals Sound, but Duane overdubbed his parts at Criteria Studios slightly before the October Franklin sessions. The following month, Duane played slide on "Everlovin' Ways" for Judy Mayhan's album *Moments* and played on John Hammond's *Southern Fried* album. These Muscle Shoals Sound sessions were produced by Marlin Greene. Hammond and Allman formed a friendship that endured for the next, and last, two years of Duane's life. Duane visited

Hammond in New York City just days prior to his death. The two discussed the possibility of doing an acoustic album together which, unfortunately, never happened.

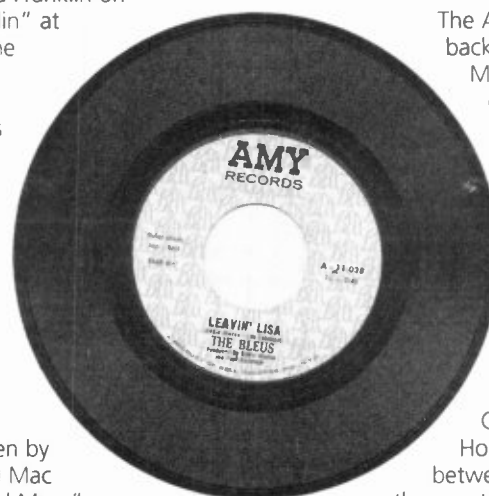
Duane's next studio project was for Johnny Jenkins' *Ton Ton Macoute!*, on which he receives production credits as well. The sessions took place at Capricorn Studios, beginning with a couple of tracks recycled from Duane's unfinished solo effort from his FAME days. Jenkins had been responsible for bringing Otis Redding to Stax, and it was as frontman in Jenkins' band, The Pinetoppers, that Redding initially gained notoriety. Phil Walden managed Redding until his death in December 1967, a little over a year before he became Duane's manager. Interesting to note, Jaimoe had played briefly in Redding's band a couple years before and was introduced to Duane in Muscle Shoals through Walden. Band members Trucks, Oakley, and Jaimoe all participate on the album. The Capricorn Studio rhythm section plays it real "swampy" on this album, which includes all of the former Hour Glass members except for Gregg. The CD version has two bonus tracks; others remain unreleased.

Also required listening for any soul music fan is Doris Duke's underground classic *I'm a Loser*, rated as one of the all time best soul albums by *Mojo* magazine. According to Paul Hornsby, the album was "done quick, down and dirty." Duane contributed guitar to a few tracks recorded at Capricorn Studios in Macon. The album was produced and the songs written by Jerry "Swamp Dogg" Williams sometime in 1969. The song "To the Other Woman, I'm the Other Woman" was nominated for a Grammy Award in 1970.

The Allman Brothers went back into the studio in Macon to begin work on their second album, *Idlewild South*, in early '70. More sessions were recorded in Miami that summer. The Tom Dowd production was completed with one final session at Regent Studios in New York City for "Please Call Home." However,

between these sessions and the constant touring, Duane did manage to pop in at Capricorn Studios for impromptu appearances on a few projects, including the Irma Thomas album titled *In Between Tears*, which was not released until 1973. The album was another "Swamp Dogg" production and features Duane and Pete Carr's dueling guitars backing Thomas on a 12-minute rap that climaxes in an updated version of her earlier hit "Wish Someone Would Care." Duane also backs soul singer Ella Brown on a series of singles. "Touch Me" and "A Woman Left Lonely" were pro-

**Duane Allman continued on page 28**



45's - Singles - 45's R&B, Soul, Rock & Roll, Country Auction D-0511 Ends November 30th



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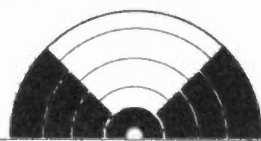
Table listing auction items with columns for item number, artist name, and song title. Includes entries like 11120 BAJA 4501 CHUCK WILDER IF LOVE IS NOT THE ANSWER/SAME BY COMBINATION, 11121 BAJA 4502 CHUCK WILDER GOOD BY OTIS/SAME PT 2, 11122 BALLY 1016 HIGHLIGHTS CITY OF ANGELS/LISTEN MY LOVE SOL MBS, etc.

Table listing auction items with columns for item number, artist name, and song title. Includes entries like 11000 2 STAR 2174 DAVID/DONOVAN WOMEN NAMED STON/SAME DJ MBS, 11001 4 STAR 1730 HILLER BROTHERS I CAN'T GET STARTED/BACK ROCK, 11002 A & M 1053 SPOFF CHARLES/CHUCK BLACK PEARL/LARY SUSAN MBS, etc.



THE MASHUM CON.

Table with 4 columns: Track Number, Artist Name, Song Title, and Album Name. The table lists numerous tracks from various artists, including songs like 'Crimes Off the Table', 'Dancing on the Table', 'Crimes Off the Table', 'Dancing on the Table', etc.



# AUSTIN'S SONOBEAT RECORDS:

## *the musical legacy of Bill Josey Sr. and Jr.*

BY LISA WHEELER

In 1966, in what would be known some 30 years later as the "Live Music Capital of the World," Austin, Texas, was nothing more than a college town with a small but loyal local music following. Radio station KAZZ was a low-powered FM that attempted to carve a musical niche with a diverse format. "The station played a mixture of Sinatra and Mantovani-style pop, plus jazz, and folk music, and I added rock 'n' roll in the afternoons and on Saturdays," said Bill Josey Jr., known on the air as Rim Kelley. Aside from the alternative playlist, what set KAZZ apart from other stations was its dedication to live music. The station's weekend concert broadcasts allowed listeners to hear national and local acts, live, from the comfort of home. "The broadcasts ranged from the wonderful piano stylings of Ernie Mae Miller to the psychedelic rock of the 13th Floor Elevators at the New Orleans Club to the frat-rock of the Sweetarts at the Jade Room to the jazz of Don Dean and the Lee Arlano Trio at the Club Seville," Josey said.

The success of these concerts convinced Josey and his father, Bill Sr. (KAZZ's station manager) that they needed to expose Austin's talent to a broader audience. With absolutely no previous experience, the two decided to form a record label, Sonobeat. "I liked names like Polydor, Parlophone, Motown, Elektra, Fontana. Perhaps there's no real common thread running through these names, but I thought they conjured big images," said Josey Jr. "We considered names like Fonobeat and Phonosonic. Sonobeat eventually emerged as the winner."

To get started, the two borrowed recording equipment from KAZZ. To capture the live feel of the recording, nightclubs were originally used before and after hours as their studios. Armed with an Ampex 354 two-track tape recorder and a homemade portable stereo mixer (KAZZ's chief engineer, Bill Curtis, used field effect transistors, which were inexpensive, could be powered by batteries and were easy to assemble into microphone preamplifier circuits), Sonobeat began its search for the first act to record.

Leo and the Prophets were a popular local rock band who regularly played at Austin's Ozone Forest. In early 1967 the Joseys and the band set up shop at the nightclub and recorded three instrumental tracks, "Ozone Forest," "Prophecy of Love" and "Flowers on the Hill." Unfortunately, the quality of the freshman effort was disappointing. "The home-made mixer wasn't quite ready for prime

time. The recordings were distorted — a combination of mixer circuit overload and my lack of experience as a recording engineer," Josey Jr. said. The tapes were put away and never released. The Joseys went back to the drawing board and had already set up the next round of recording sessions — with another act.

The Lee Arlano Trio was a regular act on the jazz and dinner club circuit west of the Rockies. But on a rare stopover in Austin, Club Seville manager Don Dean suggested Sonobeat give recording another try with the threesome, who were scheduled to perform at his club. Bill Josey Sr. arranged to record the group at the club, before it opened, to retain the live "feel" of the performance. Armed with a newly revamped home-built mixing board, the recordings with Lee Arlano, his brother Andy, and Sam Poni turned out so much better than the first try with Leo and the Prophets, that Sonobeat signed the group as its first official act.

Josey Sr. loved jazz and Big Band music, but he was still a businessman and knew that Top 40 pop and rock would be money-makers for his new label. "We tried to sign the 13th Floor Elevators, because Roky [Erickson] was a high school friend," said Josey Jr. "He had brought me a test-pressing of 'You're Gonna Miss Me' that I played on KAZZ, but they were locked up with International Artists in Houston." But Bill Jr. was also playing another record from a local band called The Sweetarts. The popular fraternity-oriented rock band, led by singer and songwriter Ernie Gammage, often played on KAZZ's live concert broadcasts. The group already had a record on the Dallas-based Vandan label ("So Many Times"/"You Don't Have To Hurt Me" #609V-8195), but the Joseys saw bigger things for the band and signed them to Sonobeat and scheduled a recording session.

"The session was held in a night club that was big and empty, said Gammage. "We set up on the floor and played the songs until we got what we wanted. The atmosphere was a stinky bar in the day-



Courtesy of Dennis Hickey

time, but because it was large it sounded good." The instrumental tracks recorded at the club were then mixed with vocal tracks recorded at KAZZ, albeit untraditionally. "I remember someone being in the bathroom singing and playing the tambourine and having mic cords run down the hall to where the recording gear was," Gammage said.

With the master tapes in hand for two acts, the Joseys were set to make records. To call attention to the recordings, they decided, from the beginning, that Sonobeat's 45 rpm singles would be recorded, mastered and released in stereo. "The motivation was primarily to establish Sonobeat as distinctive and to give it a gimmick to attract radio stations, reviewers and consumers alike to the recordings of a tiny Central Texas label that otherwise would be easily overlooked or ignored," said Josey Jr.

Although stereo singles had been released before, Sonobeat was widely credited with launching the mono-compatible stereo 45 format. "When we began researching mastering and pressing plants, we learned that it was very difficult — but not impossible — to make a

stereo pressing compatible with monaural record players. We followed the basic rules: Mix all bass to the center, limit high frequencies, master the lacquers at half speed and press on tough virgin vinyl," Josey Jr. said. Bill Sr. chose Houston Records Company to master and press the records and drove almost three hours to hand-deliver the Lee Arlano Trio and Sweetarts recordings.

Later that year The Sweetarts became the first act to have a record released by Sonobeat, "A Picture of Me"/"Without You" (Sonobeat R-s101). The mono-compatible stereo recording was also set apart from other singles of the time with the addition of a picture sleeve of the band. The Joseys hand-delivered the discs to record stores throughout Austin and the surrounding area, enlisted the help of a local distributor to get the record in stores throughout Dallas and Houston and began a marketing campaign in *Billboard* and *Cashbox*. Within a year, Sonobeat began to receive national attention. The men continued to record a variety of acts, including swing performer Don Dean as well as Vulcan Gas Company favorites South Canadian Overflow, Lavender Hill Express, The Conqueroo, The Thingies, and Shiva's Headband. But everything was about to change.

In January 1968 KAZZ was sold to a competing station that decided block-programmed radio wasn't a viable format in Austin. Both men became unemployed. Although they had no steady income and no accessible studio to mix their product, they refused to throw in the towel. Josey Sr. moved into an expansive split-level home, complete with an area perfect for a home studio, and the two picked up where they left off. Sonobeat began investing in new recording equipment. Father and son designed and built a new portable 10-input mixer and a steel-plate reverb, as well as a drum and vocal isolation booth extending from the mini-studio into the garage.

In 1968, Johnny Winter was a 24-year-old blues guitar phenom. During a Sonobeat recording session with The Conqueroo at the Vulcan Gas Company, Winter arrived to rehearse for a performance there that night. The Joseys were blown away with what they saw, and since Winter didn't have a recording contact they signed him on the spot. To capture his raw sound, they recorded him in the center of the Vulcan stage with half a dozen dynamic and condenser microphones to capture the feel of his live surroundings (even though the performance





was not recorded in front of an audience). They then returned to the Josey family home to record two acoustic tracks for what would become Winter's 1969 release *The Progressive Blues Experiment*. Sonobeat quickly released the single "Rolling and Tumbling"/"Mean Town Blues," (R-s 107) as well as a limited, non-commercial advance-pressing of the album (R-s 1002). About that time Winter was spotlighted in *Rolling Stone*, and the album from the little label in Austin was in demand. The recording was sold to Liberty Records, and Sonobeat ceased distribution of the single.

"There were no regrets. It was a major door opener," said Bill Josey Jr. It made it possible to sell a second album — *Wali and the Afro-Caravan* — to Liberty/UA and to be considered a "player," albeit a minor-league player. However, we had hoped we would be attached as producers of his Columbia albums, but that was not what Columbia had in mind."

Sonobeat continued to record acts including James Polk and the Brothers, Plymouth Rock, and Ohio Express (ready for a change after "Yummy, Yummy, Yummy"), while attempting to produce the next supergroup, Mariani (with a 16-year-old guitar slinger named Eric Johnson). A promo, advance-pressing of the album *Perpetuum Mobile* (HEC 411/412), which was recorded in an open field on a 100-acre ranch outside of Austin, received some interest from United Artists and Columbia; however, negotiations stalled, and a commercial release of the album never happened. In fall 1970 Josey Jr. left to attend law school, and his father continued hunting for musical acts.

In spring 1971, Josey Sr. reunited with the Sweetarts. The group, still fronted by Gammage and including 13th Floor Elevators bass Danny Galindo, was now known as Fast Cotton. Josey Sr. produced five tracks from the band and was set to establish them as the next supergroup. However, Fast Cotton broke up before the master tape could be sent to the pressing plant. It wouldn't be the last time national success would stop just short for Sonobeat.

The psychedelic group Amethyst had come to Josey's attention in 1971. Leader Bill Miller had recently renamed his band, The Daily Planet, and Josey sensed the

group would pick up where the 13th Floor Elevators left off. However, in the middle of production, he divorced and was forced from his home (and studio). He found rental space on the ground floor of another local radio station, where he finished recording the album, *Cold Sun*. Josey again found interest at Columbia, but after months of discussions the deal fell through. The breakthrough album would stay on his shelves.

Between 1973-74, Josey began remodeling an abandoned stone church, located outside of Austin, into Sonobeat's new recording studio. He was soon back in business recording the first live performance for the label (The Country Nu-Notes at the Broken Spoke) since the Afro-Caravan 1968 single "Comin' Home Baby," which was recorded at the San Antonio HemisFair.

In 1975, Josey Sr. was diagnosed with cancer. That year country singer Jeannine Hoke recorded the last single issued by the label, "Your Touch Is Like a Whisper"/"Let's Get to Houston Today" (PS-122). In September 1976, Josey Sr. lost his fight with lymphocarcinoma.

In nine short years, Sonobeat released 24 singles, two commercial albums and seven noncommercial promotional/demo albums. While some of Sonobeat's previously unreleased recordings have surfaced officially by the artists (the *Cold Sun* and Mariani albums), most of the master tapes are upward of 40 years old, and many have deteriorated and are unplayable. "Still, there are a lot of gems in the unreleased catalog for which the master tapes may be in good enough condition to master and release," said Josey. "One, for example, is the second Afro-Caravan album that Dad was unable to get Liberty/UA to buy. We're continuing to assess the condition of all these master tapes and may find that eventually we can put together some retrospective albums."

Sonobeat records continue to be some of the most coveted and sought-after recordings by Texas music collectors, although at the time Bill Josey Sr. probably never expected the label's lasting impact. "We had no thoughts of creating a legacy, so it's gratifying that collectors now seek out Sonobeat recordings," said Bill Josey Jr. "If Dad were here today, he'd be very proud of the unexpected legacy he and Sonobeat left."

In 2005, Bill Josey Jr. along with his brother Jack unveiled [www.sonobeatrecords.com](http://www.sonobeatrecords.com). The Web site is packed with the history of the label, the artists who recorded for it and a complete discography of all released and unreleased recordings, as well as exclusive audio clips. "We decided that the music was more important than making the site a tribute to our father," said site designer Jack Josey. "Dad followed his heart and did what he pleased in life. I believe we're fortunate his heart happened to be in producing music in Austin, Texas." ●

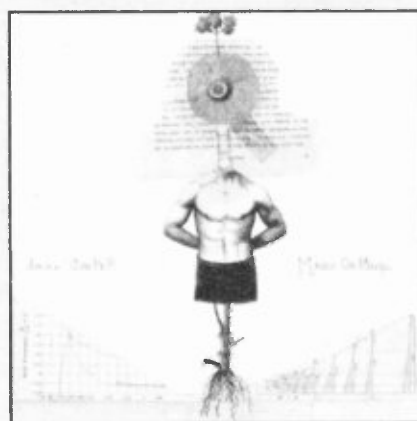
### Disc Reviews from page 16

cover song is a freshly rephrased interpretation of Woody Guthrie's "Pretty Boy Floyd," itself a social commentary on class in our society.

The Beatles-esque production throughout *Made Of Mud* lends Cooper's songs the class and dignity that they richly deserve. That makes sense, since his powerful and pure voice has always been less ragged than those of his peers in the Texas singer/songwriter camp.

The big picture/world-at-war theme culminates in "World Of Hurt," a sad piece with a sense of idealism — a song that would surely have been on the lips of young Americans in the '60s and '70s, when pop music still had a soul in matters of war ("we lay down our sacrifice in a blood red dirt/Not to live in a world of hurt/To forgive in a world of hurt/Here we go again, history repeats itself"). Such relevant imagery also runs through Cooper's two previous studio albums, *Harry Truman Built A Road* and *Miracle Mile*.

With *Made Of Mud*, Cooper continues his compelling collection of recordings. The Russell/Cooper albums that have been released between solo albums represent the equally interesting (and good) alternate musical life of Dana Cooper.



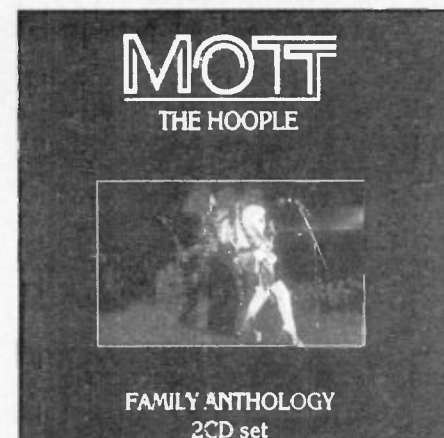
## Mott The Hoople

*Family Anthology*  
Angel Air (SJPCD196) (Two CDs)  
reviewed by Joseph Tortelli

Mott The Hoople's *Family Anthology*, a wide-ranging two-CD set, defines the meaning of extended family: 19 separate acts are credited on the 32 songs. The sprawling set covers 40 years of British rock 'n' roll, collecting seven songs from the 1960s, 13 from the 1970s (Mott The Hoople's key period) and a dozen spread across the past 25 years, including three tracks freshly completed in 2005.

Ten songs are performed by Mott The Hoople and their direct descendant using the abbreviated Mott.

*Family Anthology* samples early '70s concert recordings of group standards such as the glitter-rock anthem "All The Young Dudes," the rollicking "All The Way To Memphis," "The Golden Age of Rock 'n' Roll" and "Born Late 58."



For collectors, the set adds the previously unreleased studio demos "The Chosen Road" and "Can You Sing The Song That I Sing." Taken from the group's pre-glam rock period, the songs highlight the Bob Dylan-esque side of vocalist/songwriter Ian Hunter, whose lyrical ballads resonate with the textured interplay of piano and organ.

In addition to those two demos, *Family Anthology* debuts eight other previously unreleased tracks. Mick Ralphs plays guitar on a 1964 British R&B cover of "I Ain't Got You," and he joins three other future Mott musicians on the delightful flower-power ditty titled "Good Morning (Psychedelic Song)."

Recently recorded tunes include Ariel Bender's steaming "Roll Away The Stone," Overend Watts' quirky-yet-poppy "She's Real Gone" and Verden Allen's dynamic ballad, "St. Tropez."

*Family Anthology* ranges far and wide from a Mick Ralphs' 1970 demo of "Can't Get Enough" to the reunited Bad Company's bluesy instrumental, "Hide Away" and from the 1960s dance "Barefootin'" to the British Lions' new wave-style "Wild In The Streets."

The double-disc set is accompanied by a 24-page booklet written by drummer Dale Griffin and author Keith Smith, who provides song-by-song credits, group quotations and much-needed perspective on the group's diverse, eccentric and sometimes dysfunctional extended family. ([www.angelair.co.uk](http://www.angelair.co.uk))

## The Eyeliners

*No Apologies*  
Blackheart Records (483 375 290-2)  
reviewed by Mark Polzin

Punk rock is no longer exclusively synonymous with scummy, dirty-tavern denizens. Witness the success and widespread acceptance of Green Day. Punk is the new pop, like it or not. Of course there are as many shades of punk as there are other forms of pop music. Many newer groups merely co-opt propulsive, high-energy rhythms to deliver their brand of pop.

So it is for The Eyeliners, a New Mexico trio of sisters who are as sweet as they are slamin'. Their latest effort, *No Apologies*, is brought to us courtesy of

*Disc Reviews continued on page 42*



### Duane Allman continued from page 23

duced by Brown's husband, Capricorn songwriter and recording artist Jacky Avery, and were released on the Lanor label. According to Avery, another single was produced by Duane and released on Adams Records in very limited quantities. The result of a "moonlight session" at Capricorn studios, the single containing "Frankie and Johnny" and "I Love You Baby" is a rare find. An Adams single containing the song "Hey Boy" was produced by Tony Dorsey and also showcases Duane on guitar. Brown later went on to join the band Wet Willie as a vocalist.

In the spring '70, Duane joined Delaney and Bonnie Bramlett at Criteria Studios for what would become the *To Bonnie from Delaney* album. Delaney had asked Wexler about getting Ry Cooder to play slide guitar, but Wexler suggested Duane instead. This project brought together King Curtis, Duane, and Delaney, a trio whose friendship grew very strong over the next year and a half. Although Delaney had not known Duane prior to the sessions, Bonnie had known him and his brother well since The Allman Joys days, having shared the stage with them at various venues in and around the St. Louis area, her old stomping grounds. A sudden appearance by Little Richard at Criteria resulted in the track "Miss Ann," a jam on which Delaney later added vocals and edited down. Delaney also decided to add an acoustic jam that he, Bonnie, and Duane had recorded after the Criteria sessions. The "Come on in my Kitchen: Medley" is a true high point on the album, featuring Duane's unmistakable Dobro.

In late June, Duane worked again with Ronnie Hawkins, this time for his album *The Hawk*. Duane plays Dobro, lead and rhythm guitar on this Cotillion release. Overall, the second collaboration by Hawkins and Allman is more cohesive than the first, with Duane energetically trading licks with Charlie Freeman of The Dixie Flyers. After completing the Hawkins sessions at Criteria, Duane braved traffic for an appearance with his own band at the Atlanta International Pop Festival in Byron, Ga., July 3. He nearly missed the engagement but was able to hop on the back of a motorcycle and maneuver his way through the traffic to get there just in time.

From late August to early September, Duane worked with Eric Clapton, Bobby Whitlock, Carl Radle, and Jim Gordon on *Layla and other Assorted Love Songs*, which would be credited to Derek and the Dominos. Enough has been written about the making of *Layla* over the years, as it remains one of the best guitar albums ever made. A 20th anniversary edition was released in 1990 in a three-CD set complete with studio jams and alternate takes and contains a booklet that does a good job relating how Duane got involved. Duane did join The Dominos on at least one live show held at Curtis Nixon Hall in Tampa, Fla., Dec. 1, 1970, and possibly on other dates as well. A bootleg of the Tampa show has been in circulation as well as a few photographs. Coincidentally, all of

the members of Derek and the Dominos had been members of Delaney & Bonnie & Friends prior to recording *Layla*.

Duane also helped out Sam Samudio (Sam the Sham) in Miami for his album *Hard and Heavy*, which again features The Dixie Flyers, the Criteria house band put together by Jim Dickinson and Wexler for studio sessions. By then, Duane had become an honorary Flyer of sorts, on his frequent trips to Criteria. The last Samudio session coincided with a final visit to Criteria by Clapton and Allman together as "Dominos" in early October. The two guitarists recorded the acoustic "Mean Old World" jams that day, featured on the Dominos box set, joined by a previously uncredited Dickinson on piano. With



Duane Allman along with Delaney & Bonnie and King Curtis, at A&R Studios for a WPLJ live performance.

Samudio, Duane also recorded an acoustic version of "Me and Bobbie McGee" closer to the Kris Kristofferson original than Janis Joplin's version. It was released as a non-album single but pulled soon after Joplin's version was released. Back in New York, Duane recorded the title track for an album by Laura Nyro called *Christmas and the Beads of Sweat* that was somehow overlooked for either volume of the Duane Allman *Anthology* albums.

By 1971, the members of The Allman Brothers Band had less free time than ever. They had been touring constantly for months, but it seemed that whenever the band had a break, Duane found time to record or play somewhere with somebody. At this point, it was less about the money and more about jamming with people who interested him. In January, Duane found time to join friends Delaney & Bonnie for the acoustic *Motel Shot* album, which features appearances by Gram Parsons and Joe Cocker, among others. In March, Duane joined the duo for another session on the West Coast for

tracks that wouldn't be released until '72 on the *D&B Together* album. Earlier D&B recordings with Clapton and Dave Mason were added to the album as well. Duane would occasionally join the act on stage, sometimes with Gregg.

Shortly after playing the final Fillmore concert on June 27, 1971, Duane was back at Atlantic Recording Studios with Herbie Mann working on his *Push Push* album. Duane had been playing a concert with Delaney & Bonnie in Central Park when Mann, unannounced, joined them for an encore. Mann lived in nearby Central Park South and could hear the concert from his balcony. Allowed on the stage by security, Mann was playing flute alongside Delaney, Bonnie, and Duane before they even knew

when it was finally released under the title *Plenty Good Lovin'*.

Duane's last sessions were for Cowboy's album *5'11 Getcha Ten* on which he recorded a beautiful Dobro accompaniment to "Please Be with Me." Two takes were released, one on the original album and the other on *Duane Allman An Anthology*. Cowboy was another Capricorn act that featured Scott Boyer, Duane's old friend from The 31st of February days. The session took place late that summer at Muscle Shoals Sound. Duane's final recordings were with The Allman Brothers Band for *Eat a Peach*, recorded in Miami at Criteria by Dowd. "Little Martha," "Blue Sky" and "Stand Back" were the last three songs he recorded in the final weeks of his life in September and October '71. Some other recordings from the March Fillmore East shows were added to the final product so that Duane was represented on three sides of the two-record set. Duane had almost reached his 25th birthday when a motorcycle accident took his life on Oct. 29, 1971. *Duane Allman An Anthology* volumes one and two were released in 1972 and 1974, which highlight some of Duane's studio work in addition to a few performances with The Allman Brothers Band.

In my never-ending search for "lost" Duane Allman recordings, I stumbled upon a copy of *First Peace* by Bobby Lance. The album was released in 1971 on Cotillion Records, recorded at Muscle Shoals Sound, and touts among its musicians Hinton, Hood, Hawkins, and Beckett with guest appearances by King Curtis and The Sweet Inspirations. One cut, "More than Enough Rain," stands head and shoulders above the rest, with a blistering electric slide solo that is very much in the style of Duane Allman, quite possibly Duane himself. On the album jacket the slide guitar is credited to Eddie Hinton, but I tracked down Lance in New York City to verify. Lance said he has often been asked this question and has been unable to either confirm or deny the rumors. Lance went down to Criteria to overdub vocals to the rhythm tracks, using the same studio in the morning that The Dominos were using later in the day for *Layla*. Though Lance had been producing his own album, engineer Dowd offered to remix a couple of songs with which he was not altogether satisfied. According to Lance, Dowd most likely took advantage of Duane's availability and could easily have overdubbed Duane on guitar to create the brilliant interplay between Curtis' sax solos and the searing slide solos. Lance left Miami after recording his vocal parts and left Dowd in charge of the remix. Lance's relationship with Atlantic deteriorated soon after. After one more album, Lance left Atlantic and the recording business, disillusioned by the company's lackluster promotion of his albums due to the preexisting contractual agreements he had with Motown as a songwriter. However, he considers the two Atlantic albums "the best damn albums you've never heard" and enthusiastically recalls sharing a hotel, among other things, with Clapton and Allman, late in the summer of 1970. ●

he was there. After the show, Mann asked Duane if he would play guitar on his forthcoming album, and since Duane knew he would be in New York mixing *The Allman Brothers Band at the Fillmore East* album, he agreed. The CD version contains the bonus track "Funky Nassau," not included on the original album.

Duane was also involved in a couple of live radio broadcasts that summer at the A&R studios in New York. On July 22, Duane, Gregg, and King Curtis joined Delaney & Bonnie & Friends for electric and acoustic sets for WPLJ. Duane paid an emotionally charged tribute to Curtis a few weeks later during The Allman Brothers Band's Aug. 26 broadcast from A&R, with his version of Curtis' "Soul Serenade," less than two weeks after the death of one of his closest friends. Bootlegs of both concerts are readily available. Curtis had just wrapped up production on a solo album by Sam Moore (of Sam & Dave fame), when he was murdered outside his New York City apartment building. The project was shelved and forgotten until 2002,



See #4

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See #24

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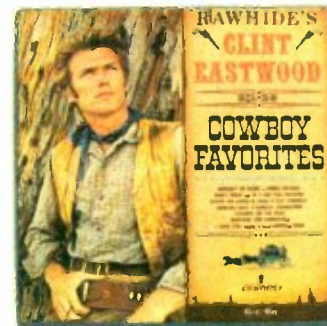
- Patsy Cline - "Country Music Time Program No. 227" United States Air Force Mint Mono Fifteen Minute RADIO TRANSCRIPTION with live comments by Patsy as she promotes her latest LP "I Fall To Pieces." She sings "I Fall To Pieces" as well as "Side By Side" and "Just A Closer Walk With Thee." Great stuff and very tough to find as only radio stations had these. MB \$100



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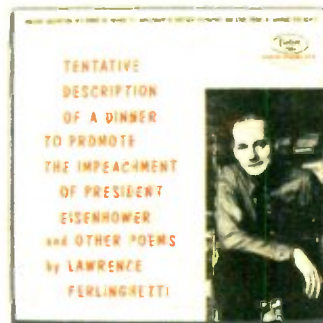
- Bobby Darin - "Guard Session Show #117, 118, 119 and 120" Guard Session GXTV 92384 Mint Mono A FULL HOUR of Darin talking and singing for the National Guard. Very rare and available only to Radio Stations in April of 1964. If you want a list of the songs he sings, call me. There are 14 songs. MB \$50

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- Lawrence Ferlinghetti/Rex - "Poetry Readings In The Cellar" Fantasy 7002 VG++/M Mono and Red Vinyl with the Cellar Jazz Quintet Classic BEAT material MB \$40



- Lawrence Ferlinghetti - "Tentative Description Of A Dinner To Promote The Impeachment Of President Eisenhower" Fantasy 7004 VG+/M Mono and RED VINYL—very scarce BEAT GENERATION LP MB \$50
- The Flintstones - "The Man Called Flintstone—Original Motion Picture Soundtrack" HBR 2055 M/M- Mono and one of the scarcest in the Hanna-Barbera series MB \$50
- Foghat - "Foghat" Bearsville 2077 M/M Stereo and WHITE LABEL PROMO of their first LP MB \$25
- The Four Lovers - "Joy Ride" RCA Victor LPM-1317 M/VG++ Mono Stain on back of cover. Very scarce LP with Frankie Valli and the Four Seasons in their very first LP just before changing their name from "The Four Lovers" to the "Four Seasons" MB \$50
- Connie Francis - "My Thanks To You" M-G-M SE 3776 M/M- Stereo Yellow label true first pressing and the more rare STEREO version too! MB \$50



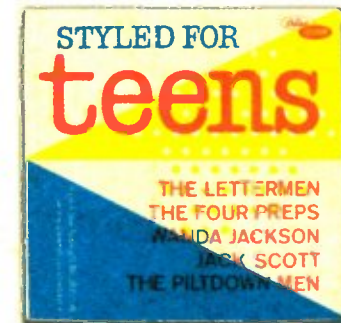
- Connie Francis - "Christmas Seal Campaign 1960 Fifteen Minute Radio Transcript" RCA Custom LM-8R-1489 VG+ Mono Radio Station only show with Connie pitching Christmas Seals and singing "Hearts Of Stone," "Tennessee Waltz," "You Alone," "Time After Time" and "Nobody's Baby." MB \$50
- The Grateful Dead - "Terrapin Station -Specially Banded For Airplay" Arista AI-7001 Mint/Mint Stereo and WHITE LABEL PROMO MB \$50
- Ronnie Hawkins And The Hawks - "Mr Dynamo" Roulette 25102 M/M- Mono Great rockin' stuff! MB \$100
- Jimi Hendrix - "The Cry Of Love" Reprise MS 2034 M/M- Stereo and WHITE LABEL PROMO top seam is frayed MB \$175
- The Hollies - "Stop! Stop! Stop!" Imperial LP-9339 M/M- Mono and WHITE LABEL PROMO—very tough to find on PROMO MB \$75



- Joe Houston - "Rockin' At The Drive-In" Combo LP 400 Nice VG+/Mint Mono Cover still in original loose fit baggy Record has some honest wear but overall a really nice copy! MB \$150
- Brian Hyland - "Sealed With A Kiss" ABC Paramount ABC-431 Sealed/Mint Mono and STILL SEALED—with a kiss—in the original shrink wrap! Gorgeous copy MB \$100



- Wanda Jackson - "There's A Party Goin' On" Capitol T-1511 M-/M Mono Fantastic copy in super clean shape MB \$300
- Wanda Jackson - "Right Or Wrong" Capitol T-1596 M/M Mono Perfect copy! MB \$100



- Wanda Jackson Jack Scott - "Styled For Teens—A Capitol Custom Pressing" Capitol Custom MB-2276 M/M- Mono Super scarce Capitol Custom pressing with 2 cuts by Wanda, 8 by others. Given out as a Promo for Virtue Brothers of Southern California—makers of fine sculptured metal dining furniture! MB \$50



- George Jones - "Grand Ole Opry's New Star" Mercury MG 20306 M/M- Mono Gorgeous black label true first pressing of his very first Mercury LP MB \$100
- Louis Jordan - "Somebody Up There Digs Me" Mercury Wing SRW 16126 M/M Stereo and cover still in original shrink MB \$35
- Boris Karloff - "Tales Of The Frightened Volume 1" Mercury SR 60815 M/M Stereo and Black label original true first pressing MB \$100
- The Knowbody Else - "The Knowbody Else" Hip 7003 M/M Mono Psych?? Garage?? All I know is it's kinda strange stuff. Erasure marks on both labels. MB \$30



- Various Artists - "KYA 21 Golden Gate Greats Vol Two" Take 6 Inc T-6-2032SF VG+/Mint Stereo Very scarce greatest hits of San Francisco LP with stunning cover by R. CRUMB!!! MB \$100
- The Larks - "The Jerk—America's Newest Dance Craze" Money LP 1102 M-/M Mono and cover still in the original shrink MB \$100



See #70

# John Tefteller's World's Rarest Records

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

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

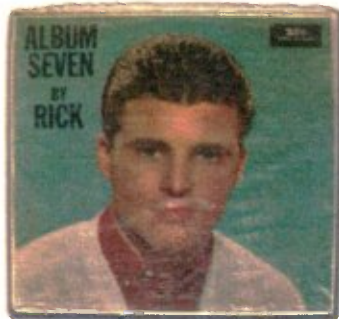
E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Tuesday, November 15, 2005 at 7:00 p.m. PST**

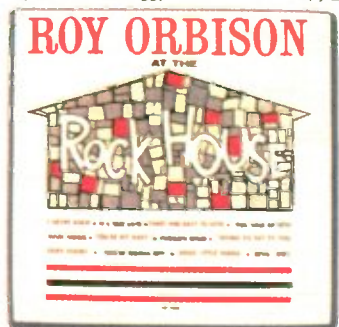


See #84

48. Jerry Lee Lewis – "Jerry Lee Lewis" Sun LP-1230 M/M Mono Original first pressing Sam Phillips Sun LP in perfect shape and cover still in original loose fit baggy MB \$200
49. Jerry Lee Lewis – "The Return Of Rock" Mercury SRS 67063 M/M Stereo True first pressing and cover still in the original loose fit baggy MB \$100
50. The Moonglows – "Look! – It's The Moonglows" Chess LP 1430 M/M- Mono and original first pressing on Black label Chess MB \$150
51. Scotty Moore – "The Guitar That Changed The World!" Epic LN 24103 M/M- Mono and WHITE LABEL PROMO MB \$50



52. Rick Nelson – "Album Seven By Rick" Imperial LP 9167 Sealed/Mint Mono and STILL SEALED in the original loose fit baggy! The PERFECT copy! MB \$150
53. Sandy Nelson – "Drums Are My Beat!" Imperial LP 9168 Sealed/Mint Mono and STILL SEALED in the original loose fit baggy—the PERFECT copy MB \$75



54. Roy Orbison – "Roy Orbison At The Rock House" Sun LP 1260 M/M Mono and yes this is the original Sun label LP by Roy first issued in 1957! Absolutely PERFECT COPY! MB \$500
55. Roy Orbison – "Roy Orbison Sings Don Gibson" M-G-M E-4424 Sealed/Mint Mono and STILL SEALED in the original shrink wrap MB \$50
56. Ozzie And Harriet – "Ozzie And Harriet" Imperial LP-9049 M/M Mono and cover is still in the original shrink—classic 1950's LP MB \$75



57. The Rolling Stones – "It's Here Luv!! 1965 Exclusive Talk Album" Ed Rudy With New U.S. Tour" Radio Pulsebeat News # 4 Sealed/Mint Mono and STILL SEALED in the original shrink wrap! Very scarce Radio Pulsebeat News Documentary #4 and just about impossible to find Still Sealed, but here it is! MB \$500



58. Soupy Sales – "Spy With A Pie" ABC Paramount ABC-503 M/M Mono and WHITE LABEL PROMO very scarce LP by 60's TV legend! MB \$50
59. Jack Scott – "Jack Scott" Carleton STLP 12/107 M/M Stereo—very rare STEREO version with the word Stereo in felt on cover and cover still in its original loose fit baggy too! MB \$150



60. The Small Faces – "Ogdens' Nut Gone Flake" Immediate IMSP 012 M/M Stereo UK pressing with super neat round cover MB \$75
61. The Standells – "The Standells Sing on 'Here's To Veterans' Program #1105" Veterans Administration Mint Mono RADIO STATION only LP with fifteen minute show from 1968. All four members talk and the following songs are heard: "Secret Agent Man," "Dirty Water," "Sometimes Good Guys Don't Wear White" and "Why Did You Hurt Me?" MB \$75
62. The Swinging Blue Jeans – "Hippy Hippy Shake" Imperial LP-9261 Sealed/Mint Mono and STILL SEALED in the original shrink wrap—perfect copy from old store stock MB \$150



63. The Treniers – "Go! Go! Go! The Treniers On TV" Epic LN 3125 M/M Mono Gorgeous copy MB \$150
64. Gene Vincent And His Blue Caps – "Bluejean Bop!" Capitol T-764 M/M- Mono and original first pressing on Aquamarine Blue label. Slight stain on top of back cover but perfect otherwise. MB \$150
65. Gene Vincent With The Blue Caps – "A Gene Vincent Record Date" Capitol T-1059 M/M- Mono and real hard to find clean which this is! MB \$200
66. Gene Vincent, etc. – "The Golden Winners From WKBW" Capitol T-1892-1906 VG+/M- Mono Special Capitol Custom Press for Radio Station WKBW in Buffalo, New York. Gene Vincent photo on the back cover and "Be-Bop-A-Lula" appears on the LP—very rare! MB \$75
67. Gene Vincent – "I'm Back And I'm Proud" Dandelion D-9-102 M/M Stereo and cover still in the original shrink wrap, upper left corner cut MB \$25
68. Adam Wade – "And Then Came Adam" Coed LPC-902 M/M- Mono MB \$50



Guardbeat #79  
The Yardbirds

69. The Yardbirds – "Guardbeat # 79 Jimmy Page Joins The Yardbirds Interview" Guardbeat # 79-82 Mint Mono and contains insert with photo of the Yardbirds! From October 1966 Jimmy O'Neil interviews Jimmy Page just after he joins the group and there is also a separate interview with Keith Self—tough! MB \$75

## Original 1950's, 1960's Rock & Roll 45's

70. The All Night Workers – "Why Don't You Smile/Don't Put All Your Eggs In One Basket" Round Sound 1 Mint John Cale and Lou Reed BEFORE The Velvet Underground! Very scarce! MB \$100 (See picture at top of page)



71. The Beatles – "Can't Buy Me Love/You Can't Do That" Capitol 5150 Mint PICTURE SLEEVE ONLY in PERFECT condition! Stunning copy—you will not find a better one! MB \$800
72. The Beatles – "I'm Happy Just To Dance With You/I'll Cry Instead" Capitol 5234 M- PICTURE SLEEVE ONLY, Beautiful near perfect copy! MB \$150
73. The Beatles – "I Want To Hold Your Hand/I Saw Her Standing There" Capitol 5112 M/M- With PICTURE SLEEVE! True first pressing of the record with Walter Hofer as the publisher on the B-side. MB \$125
74. The Beatles – "Ticket To Ride/Yes It Is" Capitol 5407 Mint Old store stock! The Beatles original 45's are getting very hard to find in Mint shape! MB \$25
75. The Beatles – "Yesterday/Act Naturally" Capitol 5498 Mint Old Store Stock! MB \$25
76. The Beatles – "We Can Work It Out/Day Tripper" Capitol 5555 VG++ Very light use MB \$10
77. The Beatles – "Yellow Submarine/Eleanor Rigby" Capitol 5715 Mint More old store stock! MB \$25
78. The Beatles – "Penny Lane/Strawberry Fields Forever" Capitol 5810 M- PICTURE SLEEVE ONLY! Gorgeous copy! MB \$100



79. The Bee Gees – "Let There Be Love" Abigail no # VG+ One sided original English acetate with original sheet music from 1968 MB \$100
80. Boyd Bennett & His Rocket – "Seventeen/Little Old You-All" King 1470 VG++ White Label Promo with bio label, #01 MB \$20
81. Chuck Berry – "Johnny B. Goode/Around & Around" Chess 1691 M- White Label Promo! Super scarce as Promo, #01 MB \$50
82. The Bonzo Dog Band – "I'm The Urban Spaceman/Canyons Of Your Mind" Imperial 66345 Mint Promo copy, classic MB \$20
83. Larry Brummett – "Time/Rockin' Hula" Red Feather 1338 Mint Teen sound Promo MB \$20
84. The Byrds – "Mr. Tambourine Man/Same" Columbia 43271 M- WHITE LABEL PROMO pressed in RED VINYL MB \$100 (See picture at top of page)
85. The Byrds – "All I Really Want To Do/I'll Feel A Whole Lot Better" Columbia 43332 Mint White Label Promo MB \$25
86. The Byrds – "Turn! Turn! Turn!/Same" Columbia 43424 M- WHITE LABEL PROMO pressed on RED VINYL MB \$75
87. The Byrds – "Mr. Spaceman/What's Happening?!?" Columbia 43766 Mint White Label Promo MB \$25
88. Johnny Cash – "So Doggone Lonesome EP with Cover" Sun SEP-117 M/M Gorgeous copy of original Sun label EP MB \$50

89. Johnny Cash – "The Matador/Still In Town" Columbia 42880 VG++ /M- With Picture Sleeve MB \$25



90. Johnny Cash – "Ring Of Fire/Same" Columbia 42788 M- WHITE LABEL PROMO pressed on RED VINYL MB \$35
91. Johnny Cash – "It Ain't Me Babe/Same" Columbia 43145 M-VG++ WHITE LABEL PROMO pressed on RED VINYL and with special PROMO SLEEVE FROM COLUMBIA MB \$35
92. The Catalinas – "The Catalina Push/Baby Come Home" Catalina 115 Mint Heavy Rock & Roll/Rockabilly/Garage Sound MB \$25
93. Bruce Channel – "Run, Romance, Run/Don't Leave Me" TeenAger 601 Mint Original first pressing on first label MB \$60
94. The Cheers – "Black Denim Trousers And Motorcycle Boots/Some Night In Alaska" Capitol 3219 Mint White Label Promo of all time classic MB \$20
95. The Dave Clark Five – "That's What I Said/I Knew It All The Time" Congress 212 M- MB \$20
96. The Coasters – "Charlie Brown/Three Cool Cats" Atco SD-45-6133 M- Blue Label TRUE STEREO 45—very rare MB \$100
97. The Coasters – "Yakety Yak/Zing! Went The Strings Of My Heart" Atco 6116 Mint White Label Promo MB \$30
98. The Coasters – "Poison Ivy/I'm A Hog For You" Atco 6146 M- White Label Promo MB \$30
99. The Coasters – "Shoppin' For Clothes/The Snake And The Book Worm" Atco 6178 Mint White Label Promo! Cool! MB \$20
100. Cream – "Sunshine Of Your Love/Same" Atco 6544 M- White Label Promo! Scarce! Very light and small sticker stain on the B-side label only MB \$25



101. Bobby Darin – "She Knows - Sound Recorders Studio, B' Acetate" Sound Recorders Studio Nice VG+ Original eight inch studio acetate of Bobby Darin from Hollywood in 1967. Comes with original sheet music. Rare Darin item! MB \$75
102. Neil Diamond – "Two-Bit Manchild/Same" Uni 55075 M/M- Promo Copy pressed on RED VINYL and comes with Picture Sleeve—sleeve has a number sticker on one side MB \$75



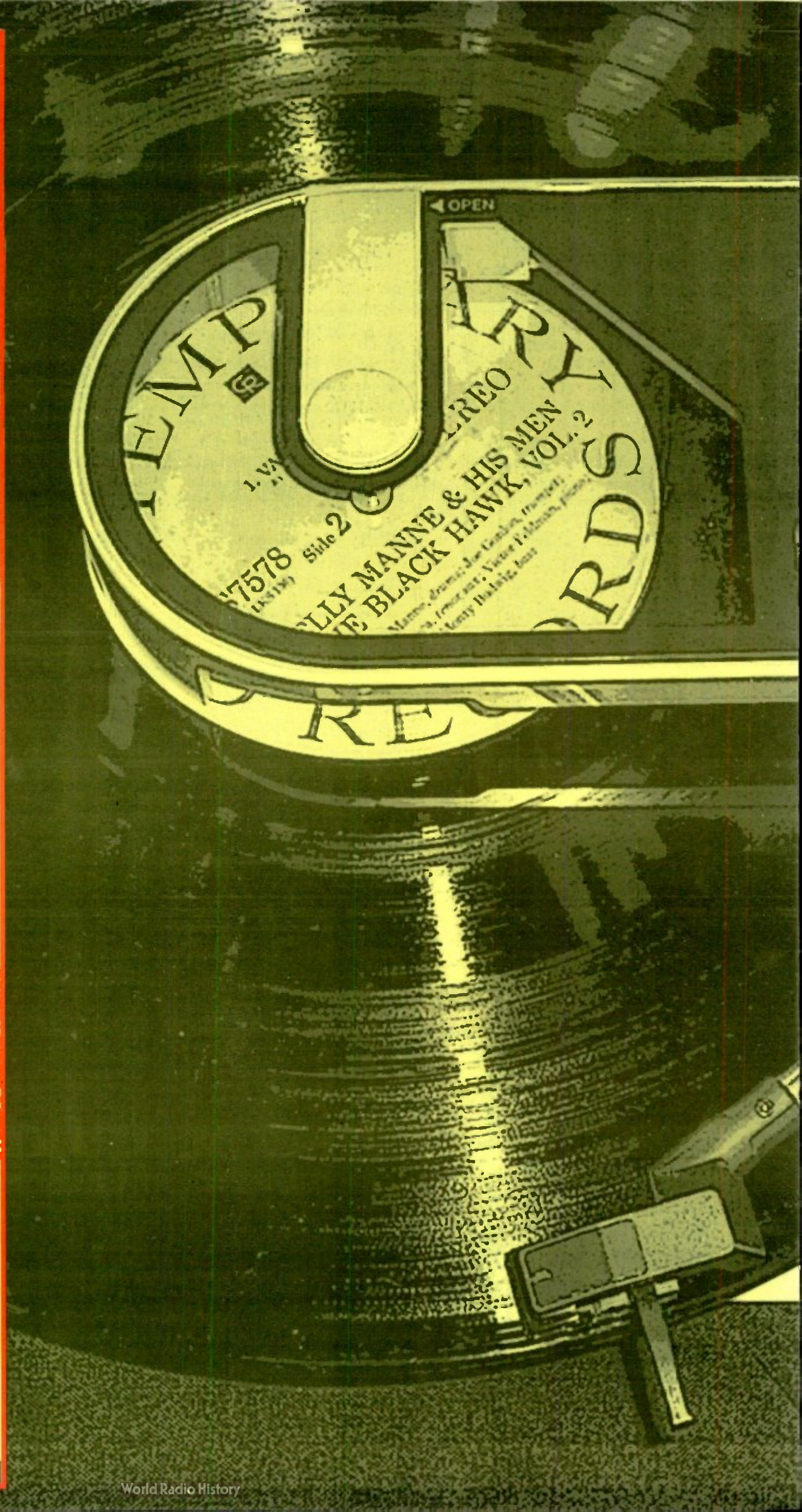
103. Neil Diamond – "If You Know What I Mean/Same" Kendun Recorders 10" Acetate" Kendun 5/27/76 M- Mono/Stereo 10 inch acetate from Kendun Recorders in Burbank from 5/27/76 Acetate runs 3 minutes and 43 seconds. MB \$50
104. Donovan – "Sunshine Superman/The Trip" Epic 10045 M/M- WHITE LABEL PROMO pressed on RED VINYL and comes with a nice looking PICTURE SLEEVE too! MB \$40

THE FALL 2005

# AUSTIN RECORD CONVENTION



**THE LARGEST MUSIC SALE IN THE USA**  
**OVER ONE MILLION CDs, DVDs, LPs, 45s, 78s, AND MORE**  
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# Welcome to Austin Fall '05

The Fall Austin Record Convention will be held at the new Crockett Events Center at 10601 N. Lamar Blvd., in Austin, Texas, Oct. 29-30, 2005. The Crockett Center has been the home of the Austin Record Convention for several years, and the new building will allow the record show to expand its size, as the new building and adjacent parking area are much larger than the old center.

Most of you know that this show we've been hosting for more than 25 years is the largest in the United States. The Austin Record Convention is the premier music collectibles event in the United States, with

a worldwide customer base. Music fans attend from all over the States and Europe, plus Japan, China and Australia. You'll find everything from 78s to eight-track tapes plus LPs, CDs, DVDs and 45s at the show.

We have several New Orleans dealers at this show. Due to the recent hurricane and flood in their city, please give them your business and sympathy. They can use it!

If you're in a hurry to find what you're looking for, try the search announcements at 12, 2 and 4 p.m. Saturday and Sunday at the announcement table at the rear of the show hall. Go to that area at any of

these times, fill out a search request and then wait to see if we can find that elusive item (it takes a while for dealers to get word to the search table that they have what you're looking for).

Before you leave the Austin Record Convention, please fill out a mailing form at the entrance table to receive a postcard reminding you about the next show, which will be at the same location April 1-2, 2006. Then stop by the *Goldmine/Discoveries* booth to see what's new with record collecting's premier magazines and pick up a sample copy. Your editorial ideas are most welcome.

For more information about attending as a customer or a dealer contact Doug Hanners at 512-288-7288, e-mail [doug@austinrecords.com](mailto:doug@austinrecords.com) or visit the show Web site at [www.austinrecords.com](http://www.austinrecords.com). Customer hours are 10 a.m.-6 p.m. Saturday and Sunday.

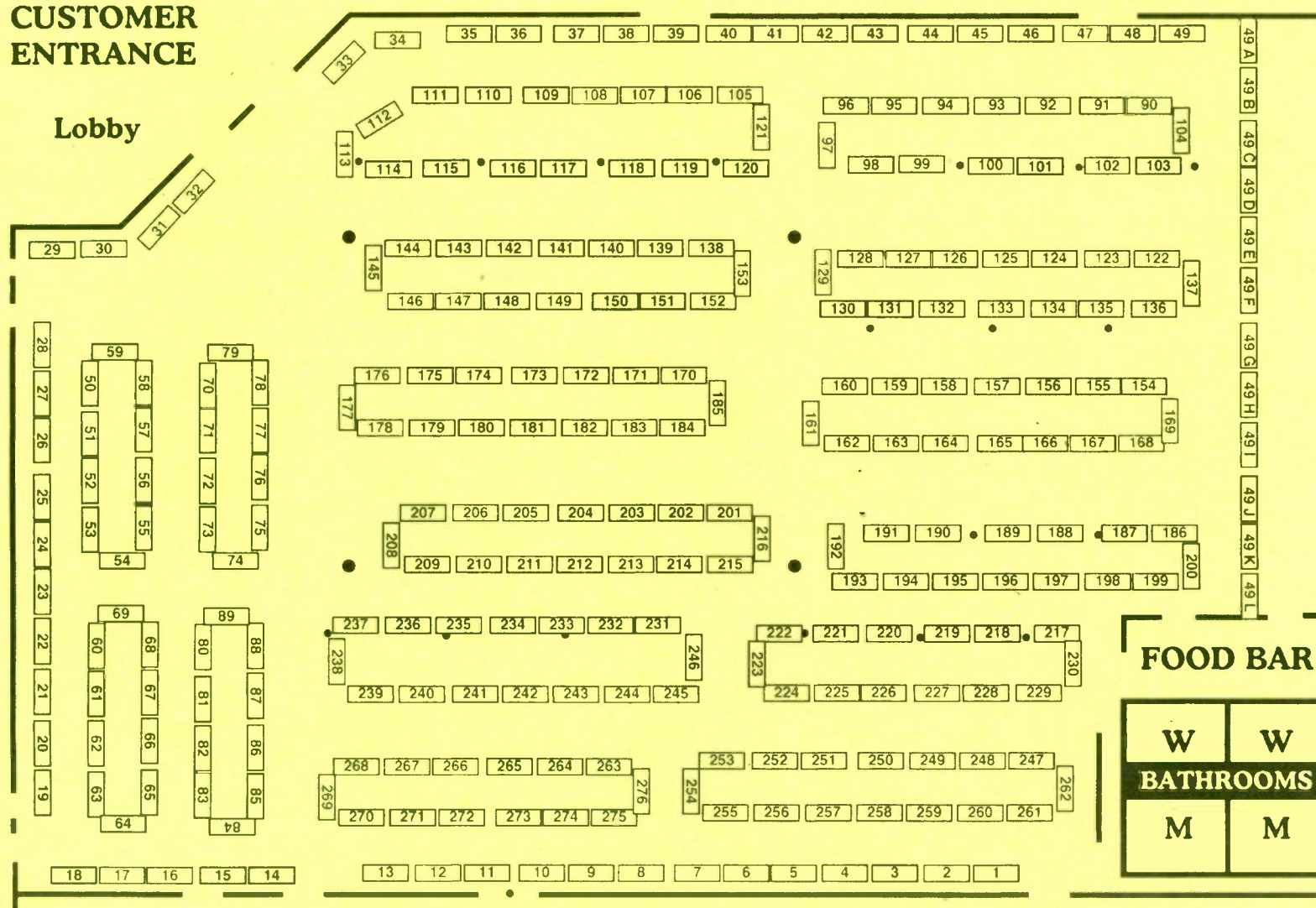
An Austin institution since 1981.

— Doug Hanners

The map below and the following listings are accurate as of press time. There may have been some last-minute changes not reflected here.

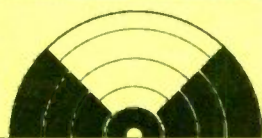
## CUSTOMER ENTRANCE

### Lobby



The **Fall 2005 Austin Record Convention**  
at the new Crockett Events Center





# Dealers

**Frominsky, Ed**  
Rockwall, Texas  
#170-173  
Huge selection of clean LPs

**All The Best Music**  
St. Petersburg, Fla.  
#19-21  
Collectible vinyl, Beatles rarities

**Ancient Desert Sounds**  
Austin, Texas  
#241  
Rare CDs, LPs, books

**Asoundmeal**  
South Carolina  
#210  
LPs, 45s, DVDs, 12-inch singles

**Austin Record Convention Headquarters**  
Austin, Texas  
#33-34  
Info

**Bade, John**  
La Mesa, Calif.  
#49 I-J  
Large selection of 45s, some LPs

**Baker, Don**  
Irving, Texas  
#13  
LPs, 45s, videos and posters

**Belterman, Marc**  
Holland  
#131  
Import 45s, EPs

**Ben Dover**  
Tempe, Ariz.  
#43  
Arizona records, 45s and LPs

**Benedict, Ken**  
Tampa, Fla.  
#52-61  
Rare 45s, LPs and 78s

**Bigelow, George**  
Nocona, Texas  
#140  
'50s-60s 45s and LPs

**Big Monkey CDs**  
Shreveport, La.  
Lobby  
Wide selection of CDs, CD price guide

**Big World**  
Austin, Texas  
#49 E-F  
CDs, LPs, memorabilia

**Blue Moon Records**  
Atlanta, Ga.  
#123-124  
45s, LPs and CDs

**Boyd, Jerry**  
Colleyville, Texas  
#1-5  
78s, 45s, LPs and CDs

**Brainticket Records**  
Arlington, Texas  
#218  
Progressive LPs and CDs

**Browne, Brad**  
Denver, Colo.  
#233  
45s and LPs

**Buby, Tom**  
Gainesville, Fla.  
#30-32  
Variety of CDs and DVDs

**Buesnel, Pete**  
Houston, Texas  
#35-36  
LPs, 45s, chaps, slingers

**Buettner, William**  
Houston, Texas  
#165-166  
CDs, LPs, 45s and 78s

**Bussey, Tom**  
Kamay, Texas  
#6  
CDs, LPs

**Butzow, John**  
Carrollton, Texas  
#184  
Classic rock, folk, soul and country LPs

**Buzzard Records**  
San Antonio, Texas  
#247-248  
CDs, stickers and T-shirts

**Carollo, Pete**  
Detroit, Mich.  
#197-199  
Variety of 45s and LPs

**Cavell, Joel**  
Houston, Texas  
#156  
Variety of LPs and CDs

**Chisolm, Richard**  
Atlanta, Ga.  
#119-120  
Soul and hip-hop LPs, 12-inch vinyl and jazz

**Clark, Jonathan**  
Duluth, Ga.  
#151-152  
45s, 78s and LPs

**Cochran, Michael**  
Austin, Texas  
#121A  
LPs, CDs, music books

**Coulter, Martin**  
Austin, Texas  
#105  
Variety of LPs and CDs

**CVC Collectables**  
Nashville, Tenn.  
Lobby  
Rare CDs, LPs and DVDs

**Darby, Pat**  
Houston, Texas  
#228-229  
CDs, videos, books, LPs

**Day, Doug**  
Los Angeles, Calif.  
#268-270  
New wave, punk, alternative and goth

**Discoveries Magazine**  
Iola, Wis.  
#243  
Collectors' magazines and books

**Dodson, Tom**  
Albuquerque, N.M.  
#196  
Jazz and classical LPs and 78s

**Douglas, Zach**  
Austin, Texas  
#238-239  
Hip-hop and soul LPs

**Drucker, Neil**  
Bala Cynwyd, Pa.  
#133  
'60s-70s LPs, rock and folk

**Exploding Ned**  
Warner Robins, Ga.  
#201, 215-216  
CDs, LPs and T-shirts

**Fab Frames**  
Austin, Texas  
#49 C-D  
Album display frames

**Farrar, Matt**  
San Antonio, Texas  
#169  
45s, LPs and CDs

**Fellows, Frank**  
Houston, Texas  
#271-272  
All types of CDs, LPs, 12-inch singles and 45s

**Flink, Steve**  
St. Paul, Minn.  
#179-180  
LPs, 45s, jazz, rock, soul and country & western

**Foreman, David**  
Dallas, Texas  
#62-64  
Soul and funk 45s and LPs

**Forrester, Willie**  
Las Vegas, Nev.  
#49 K-L  
Variety of LPs and 45s

**45s Etc.**  
Houston, Texas  
#90-91  
Thousands of discount 45s

**Franklin, James**  
San Antonio, Texas  
#195  
Classical and jazz LPs

**Freakbeat Records**  
Los Angeles, Calif.  
#112  
Rare CDs and LPs

**Gammage, Bill**  
Dallas, Texas  
Lobby  
Variety of vinyl

**Garza, Jorge**  
Austin, Texas  
#167-168  
LPs, 12-inch hip-hop and R&B

**Gilbert, Jerry**  
Waco, Texas  
#144A  
LPs, 45s and CDs

**Gingerich, Dennis**  
Grand Junction, Colo.  
#231-232  
LPs and 45s

**Glass, Keith**  
Australia  
#50-50A  
CDs, LPs and 45s

**Goldmine Magazine**  
Iola, Wis.  
#243  
Collectors' magazines and books

**Greentree CDs**  
Berlin, Germany  
Lobby  
Import CDs

**Grierson, Mike**  
Buda, Texas  
#273  
LPs, 45s and CDs

**Harris, Johnnie**  
Madill, Okla.  
#251-253  
Collectible 45s, LPs and 78s

**Les Harris Records**  
San Antonio, Texas  
#204-206  
Rare LPs and 45s

**Harwood, John**  
Mobile, Ala.  
#89  
Bargain DVDs

**Hicks, John**  
Denton, Texas  
#92-93  
Rare and import CDs, LPs and box sets

**High Country Records**  
Denver, Colo.  
#234-237  
'50s, '60s and '70s LPs; rock, soul and jazz

**Holiday, Kerry**  
Houston, Texas  
#77-78  
Prog, psych and metal LPs

**Hunott, Phillip**  
Dallas, Texas  
#202-203  
'50s-90s LPs, 45s and CDs

**Infinite Records**  
Houston, Texas  
#79A-79B  
CDs, posters and LPs

**It's Only Rock & Roll**  
New York, N.Y.  
#114  
Auction catalogs

**Jefferson, Bill**  
Orlando, Fla.  
#14-15  
1950s-present LPs, 45s and 78s

**Johnson, Stephen**  
Milwaukee, Wis.  
#261-262  
Large CD selection

**Kane, Patrick**  
Dallas, Texas  
#49 G-H  
DVDs, video, music collectibles

**Kanesville Records**  
Council Bluffs, Iowa  
#86-88  
LPs, 45s and CDs

**Keszler, Raymond W.**  
West Columbia, Texas  
#154-155  
CDs, cassettes, 45s and LPs

**Knapp, Tim**  
Seguin, Texas  
#18  
78s, LPs, Edison discs, cylinders, windup players

**Koehl, Robert**  
Houston, Texas  
#209  
Texas vinyl

**Koop, Juergen**  
Austin, Texas  
#41-42  
CDs, LPs, 45s and 78s

**Kozmo's Music**  
Dallas, Texas  
#45  
LPs, CDs; post-punk, indie, new wave, psych

**Kruegel, Rocky**  
Milwaukee, Wis.  
#148-149  
'50s and '60s 45s, 78s and LPs

**Kuelker, Carl**  
St. Louis, Mo.  
#142  
Rare 45s and LPs

**Kunemund, Frank**  
Austin, Texas  
#128-130  
LPs and CDs of all types

**Kuppers, Jim**  
Marshall, Va.  
#110-111  
Variety of 45s and LPs

**Lamas, Americus**  
Austin, Texas  
#263, 276  
Variety of CDs

**Large, Eddie**  
Fort Worth, Texas  
#106-107  
45s and 78s; rockabilly, country and R&B

**Lassater, Rick**  
Fort Worth, Texas  
#134-136  
Out-of-print CDs

**Lippman, Ray**  
Austin, Texas  
Lobby  
Variety of LPs

**Lloyd, Walter**  
Little Rock, Ark.  
#222-223  
All types of 45s, Sun 45s, Memphis area

**Lotus Land Records**  
Milwaukee, Wis.  
#255-256  
Soul, punk, hip-hop vinyl

**Magic Bus**  
New Orleans, La.  
#84-85  
LPs, CDs and 45s

**Mark, Gene**  
New Orleans, La.  
#213-214  
45s, 78s and LPs

**Martin, Jim**  
Scotts Valley, Calif.  
#51  
'50s-early '60s rock and jazz LPs

**Martinez, Greg**  
Los Angeles, Calif.  
Lobby  
LPs, 45s and CDs



# dealers cont.

**Maxwell, Jim**  
Austin, Texas  
#274-275  
Huge LP selection

**McClain, Andy**  
Dallas, Texas  
#115-116  
LPs, 45s and 78s of all types

**McCutcheon, Tom**  
Houston, Texas  
#153  
Rare '50s R&B 45s

**McKinley, Terry**  
Los Angeles, Calif.  
#11  
'60s and '70s rock LPs

**Memories**  
Dallas, Texas  
#44  
'50s-70s LPs and 45s

**Milecki, Dennis**  
Austin, Texas  
#161-162  
LPs, 45s and 78s at wholesale prices

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**Moriarty, Joe**  
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Lobby  
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#125-126  
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**Norris, Al**  
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#259-260  
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**Oberst, Stanley**  
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- |    |          |
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- |    |          |
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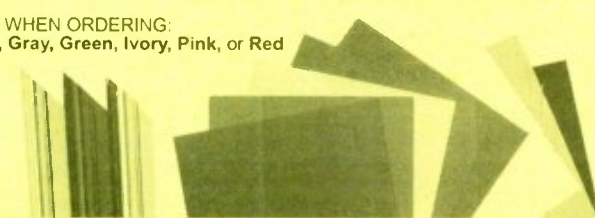
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Holds either 1-6 or 7-15 7" Records

7-1/2" x 7-1/2" x 1-1/4" (Inner Dimensions)

Made from 200 lb. test brown corrugated material. Scored at 9/16" and 1-1/4". Folds together. Tape closed.



10	\$ 13.30
25	23.25
50	37.90
100	65.00
200	120.50
400	214.50

Prod. Code: M4515

### 45 Mailer Box

Holds up to 50 7" Records  
7-1/2" x 7-1/2" x 4-5/8" (I.D.)

Made from 200 lb. test brown corrugated material. Foldable box with double walled edges helps ensure safe delivery. Eared flaps tuck into pocketed sides.



10	\$ 18.50
25	37.50
50	60.00
100	100.00
200	180.00
400	342.00

Prod. Code: M4550

### "Rice Paper" High Density 12" Sleeves

These High Density Polyethylene (HDPE) sleeves are similar to the original rice paper sleeves. The sleeve is made from 3 layers of HDPE and 1 layer of acid-free paper, sandwiched between the HDPE. The acid-free paper neutralizes migrating acid and absorbs moisture. The HDPE resists static build-up and protects against abrasion.

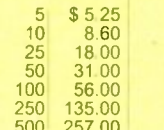
12-1/16" x 12-1/8"



50	\$ 17.50
100	30.00
250	62.50
500	112.50
1,000	200.00

Prod. Code: S12W-RP

### Polyvinyl 12" Picture Disc Sleeves



O.D. 12-1/4" x 12-1/4"  
I.D. 12-1/8" x 12-1/8"; 1/8" lip

P.Code: S12PV

O.D. 12-1/4" x 12-7/16"  
I.D. 12-1/8" x 12-1/4"; 4-1/4" flap

P.Code: S12PVF

Made from 8 gauge crystal clear vinyl. Holds 1 picture disc or laser disc.

### Round Bottom 12" Sleeves

Made from 2 mil High Density Polyethylene  
12-3/16" x 12-3/16"



These sleeves offer resistance to static build-up and protect against abrasions. Round bottom makes record insertion easier.

Prod. Code: SLPHD2

### Zerostat 3 Antistatic Gun

Portable antistatic gun is lightweight, needs no electricity or batteries. Helps keep records dust-free through an ion discharge that neutralizes static.



1	\$ 66.00
3	189.00
5	300.00

Prod. Code: AZSG

### IXOS Carbon Fiber Brush

Remove dust, dirt and neutralize static with this revolutionary record cleaning brush. Made of over 1 million .06 mm diameter carbon fibers. Comes blister packaged. Use between wet cleanings.



1	\$ 12.00
3	33.00
5	50.00
10	95.00

Prod. Code: ARCBIXOS

Money orders and orders charged to MC / VISA / AMEX are usually shipped within 2 business days. All sizes are in stock at all times. Because we are manufacturers, we can make any size bag or backing. If you need a size not listed, please call for a price quote.

- PLEASE CHECK APPROPRIATE BOX:
- MONEY ORDER
  - CHECK ENCLOSED
  - CHARGE TO MY VISA / MC / AMEX
  - SEND C.O.D. (add \$7.50)



Card No. \_\_\_\_\_  
Exp. Date \_\_\_\_\_  
Customer Account Code \_\_\_\_\_  
Signature \_\_\_\_\_

Quantity	Mil	Prod. Code	Description	Price
Your Name _____				
Street Address _____				
City _____ State _____ Zip _____				
Company Name (if applies) _____				
SUBTOTAL _____				
All orders under \$25 add \$4				
C.O.D. orders add \$7.50				
NY State residents add 8% sales tax				
Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping				
WE NOW ACCEPT PAYMENT BY ELECTRONIC CHECK. Call for details!				TOTAL _____

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World Radio History



See #129

# John Tefteller's World's Rarest Records

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

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

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

**Auction closes Tuesday, November 15, 2005 at 7:00 p.m. PST**



See #135



- 105 Bob Dylan – "Blowin' In The Wind/Don't Think Twice, It's All Right" Columbia JZSP 75606 M-White Label Promo! Special Album Excerpt MB \$400
- 106 Bob Dylan – "Tonight I'll Be Staying Here With You/Same" Columbia 45004 Mint Mono/Stereo White and Blue label PROMO copy MB \$20
- 107 The Everly Brothers – "Cathy's Clown/Always It's You" Warner Brothers 5151 Mint PROMO COPY pressed on GOLD VINYL MB \$25
- 108 The Everly Brothers – "Cathy's Clown/Always It's You" Warner Brothers 5151 M- Picture Sleeve only in near perfect shape MB \$15
- 109 Felix & The Escorts – "The Syracuse/Save" Jag 685 Mint Rock & Roll Garage type sound MB \$20
- 110 The 5th Dimension – "Medley – Aquarius / Let The Sun Shine In / The Flesh Failures" Soul City SCR 772 Mint Mono/Stereo PROMO COPY pressed on GOLD VINYL. "1968" written on the label MB \$35
- 111 Fleetwood Mac – "Oh Well Pt. I/Oh Well Pt. II" Reprise 0883 Mint MB \$20
- 112 The Fleetwoods – "Come Softly To Me/Care So Much" Liberty Stereo S-77188 M- True Stereo 45 and tough to find like that! MB \$100



- 113 Connie Francis – "Lipstick On Your Collar/Frankie" M-G-M SK50121 M- TRUE STEREO 45 and real rare as such! MB \$100
- 114 Bobby Fuller – "Wine, Wine, Wine/King Of The Beach" Exeter 122 Mint Tough and great! MB \$400



- 115 Bobby Fuller & The Fanatics – "Our Favorite Martian/Those Memories Of You" Donna 1403 M- White Label Promo—surprisingly hard to find! MB \$200



- 116 The Green Slime – "The Green Slime/Far Beyond The Stars" M-G-M 14052 M/M With FABULOUS Picture Sleeve! Promo copy! MB \$35



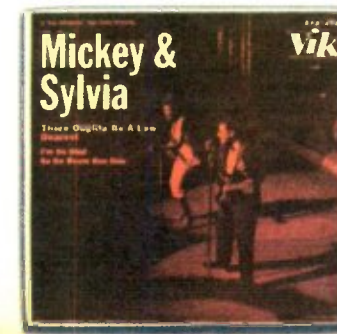
- 118 The Jades – "Leave Her For Me/So Blue" Time 1002 M- White Label Promo. LOU REED'S very first record! MB \$150



- 119 Elton Johns – "From Denver To L.A./Same" Viking 1010 M- Mono/Stereo WHITE LABEL PROMO copy of Elton's first record! Tough and getting rarer by the day! MB \$100
- 120 The Kinks – "All Day And All Of The Night/I Gotta Move" Reprise 0334 M- White Label Promo, xol MB \$20
- 121 Curtis Lee – "Special Love/D-In Love" Dunes 2001 Mint White Label Promo, tough to find by him MB \$25
- 122 Jerry Lee Lewis – "Jerry Lee Lewis EP with cover" Sun EPA-108 M/M Nice original Sun EP in perfect shape MB \$75
- 123 Shari Lewis And Lambchop – "Some Things For Xmas/Mr. Santa" Musicor Mu1140 M/M WHITE LABEL PROMO with nice Picture Sleeve MB \$35



- 124 Loretta Lynn – "I'm A Honky Tonk Girl/Whispering Sea" Zero 107 Mint Loretta's very FIRST RECORD. Absolutely STONE MINT—the only flow is the date of 3/24/60 is written tiny in ink on the A-side label—probably the release date. MB \$350
- 125 Loretta Lynn – "The Darkest Day/Gonna Pack My Troubles" Zero 112 M- Promo copy with the label address written in ink just below the label name on the A-side only—written by the label owner before sending this out to radio stations MB \$200
- 126 The Mark Four – "Forget It Baby/Go Away Now" Pacific Challenger 1004 Mint Garage sound MB \$35
- 127 Burgess Meredith – "The Capture/The Escape" ABC Paramount 10798 M- White Label Promo! Batman TV show—The Penguin's only record MB \$35



- 128 Mickey & Sylvia – "Mickey & Sylvia EP with cover" Vik EXA-262 M-M- Tough EP and just about PERFECT MB \$150
- 129 Van Morrison – "Warner Brothers 10" Acetate from 6/7/72" Warner Brothers 6/7/72 Mint 10" 33 1/3 rpm Warner Brothers Studio Acetate with "St. Dominiques Preview" on one side and "I Will Be There" with echo added on the other side. MB \$50 (See picture at top of page)
- 130 Van Morrison – "Warner Brothers Studio Acetate from 6/8/72" Warner Brothers 6/8/72 M- 10" 33 1/3 rpm original Warner Brothers Studio acetate with two different mixes of "Jackie Wilson Said." A-side says "Heider Mix" referring to Legendary L.A. Producer Wally Heider and the B-side says "Amigo Mix" most likely so Morrison or his management could pick MB \$50
- 131 The Music Machine – "Talk Talk/Come On In" Original Sound OS-61 Mint WHITE LABEL PROMO of all time classic, faded xol MB \$20
- 132 Ricky Nelson – "Have I Told You Lately That I Love You/Be-Bop Baby" Imperial 5463 VG++/M- Red Label TRUE FIRST PRESSING with gorgeous condition original Picture sleeve! Tough to find on red label! MB \$50
- 133 Ray Peterson – "Why Don't You Write Me/I Could Have Loved You So Well" Dunes 2009 Mint Promo copy. PHIL SPECTOR produced MB \$20
- 134 Paul Revere And The Raiders – "Just Like Me/ Same" Columbia 43461 Mint WHITE LABEL PROMO pressed on RED VINYL MB \$50
- 135 Paul Revere And The Raiders – "The Great Airplane Strike/In My Community" Columbia 43810 M-M With GORGEOUS Picture Sleeve MB \$35 (See picture at top of page)
- 136 The Rolling Stones – "Jumpin' Jack Flash/Child Of The Moon" London 908 Mint Classic MB \$15
- 137 The Rolling Stones – "(I Can't Get No) Satisfaction/The Under Assistant West Coast Promotion Man" London 9766 M- Classic MB \$15
- 138 The Rolling Stones – "Street Fighting Man/No Expectations" London 909 Mint Orange Label Promo copy! MB \$100
- 139 Little Doug Sahn – "Rollin', Rollin'/A Real American Joe" Sarg 113 Mint Doug Sahn's first record! True first press on thick vinyl with Delta # in deadwax MB \$150
- 140 Soupy Sales – "And That's A Shame/Hill Billy Ding Dong Choo Choo" Reprise 20189 M- White Label Promo MB \$20
- 141 Soupy Sales – "Santa Claus Is Surfin' To Town/Santa Claus Is Comin' To Town" Reprise 244 VG++ White Label Promo MB \$20
- 142 Bob Seger System – "2 + 2 = ?/Death Row" Capitol 2143 Mint Yellow Label Promo MB \$20
- 143 Simon & Garfunkel – "Bookends—JUKEBOX EP with cover and all photos and timing strips" Columbia 7-9529 M-Mint Tough to find—made only for Jukebox operators. 33 1/3 rpm with five songs from the LP MB \$50
- 144 Sonny And Cher – "Baby Don't Go/Walkin' The Quetzal" Reprise 0392 Mint Classic and perfect old store stock new! MB \$15
- 145 The Teddy Bears – "To Know Him, Is To Love Him/Don't You Worry My Little Pet" Dore 503 Mint All time classic! MB \$20
- 146 Ritchie Valens – "Come On, Let's Go/Framed" Del-Fi 4106 M- This is the early pressing with the circles on the label MB \$25
- 147 Ritchie Valens – "La Bamba/Donna" Del Fi 4110 VG++ Circles Label Pressing MB \$20
- 148 The Yardbirds – "Little Games/Puzzles" Epic 10156 VG++ MB \$10



- 149 The Young Rascals – "Groovin'(SPANISH VERSION)/Groovin'(ITALIAN VERSION)" Atlantic 2428 Mint Super scarce WHITE LABEL PROMO with the classic song actually sung by the group in those languages MB \$50
- 150 The Zombies – "She's Not There/You Make Me Feel So Good" Parrot 9695 M- ORANGE LABEL PROMO COPY of all time classic—tough to find as Promo MB \$25

## Original 1950's, 1960's Rock & Roll 78's



- 151 The Aquatones – "You/She's The One For Me" Fargo 1001 M- Super Rare on 78 format! Gorgeous copy! MB \$200
- 152 Chuck Berry – "Maybellene/Wee Wee Hours" Chess 1604 M- Unlike most copies, the labels are NOT faded on this one. Classic first record by the real King of Rock & Roll. MB \$50
- 153 Chuck Berry – "Thirty Days (To Come Back Home)/Together" Chess 1610 M- MB \$40
- 154 Chuck Berry – "No Money Down/The Down Bound Train" Chess 1615 M- MB \$40
- 155 Chuck Berry – "Roll Over Beethoven/Drifting Heart" Chess 1626 M- Classic and one of the tough ones to find clean on 78 MB \$60
- 156 Chuck Berry – "Too Much Monkey Business/Brown-Eyed Handsome Man" Chess 1635 M- MB \$40
- 157 Chuck Berry – "You Can't Catch Me/Havana Moon" Chess 1645 Mint MB \$50
- 158 Chuck Berry – "Johnny B. Goode/Around & Around" Chess 1691 M- All time classic! Sound just LEAPS from the grooves of a 78! MB \$100
- 159 Chuck Berry – "Carol/Hey Pedro" Chess 1700 Mint Perfect and this is the point where the Berry 78's start getting REAL hard to find! MB \$125
- 160 Chuck Berry – "Run Rudolph Run/Merry Christmas Baby" Chess 1714 VG++ Very scarce on 78 MB \$100



- 161 Chuck Berry – "Back In The U.S.A./Memphis, Tennessee" Chess 1729 VG++ Try and find this on a 78! On that sound! MB \$200
- 162 James Brown – "Chonnie-On-Chon/I Won't Plead No More" Federal 12290 M- MB \$25
- 163 James Brown – "Messing With The Blues/Love Or A Game" Federal 12295 M- MB \$75
- 164 Jerry Butler And The Impressions – "For Your Precious Love/Sweet Was The Wine" Facon 1013 VG++ Classic MB \$20



- 165 Jo-Ann Campbell – "Wassa Matter With You/You-Oo" Gone 5027 M- TOUGH to find on 78—first copy I've seen in 30 years MB \$100

2006 "Classic Blues Artwork from the 1920's" Calendars with FREE CD are out!

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**Auction closes Tuesday, November 15, 2005 at 7:00 p.m. PST**



See #166



See #231

- 166. Johnny Cash – "Hey, Porter/Cry! Cry! Cry!" Sun 221 M- Gorgeous copy of his very first record MB \$100 (See picture at top of page)
- 167. Johnny Cash – "Guess Things Happen That Way/Come In Stranger" Sun 295 Mint Tough one MB \$75



- 168. The Casuals – "So Tough/I Love My Darling" Back Beat 503 M- And yes!! It truly is So Tough to find on 78 format! MB \$150
- 169. The Chordettes – "Mr. Sandman/I Don't Wanna See You Cryin'" Cadence 1247 Mint Store Stock New from original dealer box MB \$25
- 170. The Chordettes – "Lollipop/Baby Come-A Back-A" Cadence 1345 VG++ Much harder one to find on 78 format MB \$40
- 171. The Coasters – "Yakety Yak/Zing! Went The Strings Of My Heart" Alco 6116 M- MB \$50
- 172. Sam Cooke – "You Send Me/Summertime" Keen 4013 M- Classic MB \$40
- 173. Sam Cooke – "Everybody Likes To Cha Cha Cha/Little Things You Do" Keen 2018 VG++ MB \$40
- 174. Sam Cooke – "Only Sixteen/Let's Go Steady Again" Keen 2022 M- Classic and TOUGH to find on 78 format MB \$75



- 175. The Crickets – "That'll Be The Day/I'm Lookin' For Someone To Love" Brunswick 55009 Mint Dealer stock! MB \$200
- 176. The Crickets – "Oh Boy!/Not Fade Away" Brunswick 55035 M- MB \$200
- 177. The Crickets – "Maybe Baby/Tell Me How" Brunswick 55053 Mint DEALER STOCK!! MB \$200
- 178. Danny & The Juniors – "At The Hop/Sometimes (When I'm All Alone)" ABC Paramount 9871 M- Fabulous Sound! MB \$100
- 179. Bobby Darin – "Splish Splash/Judy, Don't Be Moody" Alco 6117 M- Tough on 78 format! MB \$50



- 180. The Dell-Vikings – "Come Go With Me/How Can I Find True Love" Fee Bee 205 Nice VG+ Gorgeous Label and real hard to find on 78 format MB \$150
- 181. The Diamonds – "The Stroll/Land Of Beauty" Mercury 71242 M- Vinyl Pressing and the very best sound ever! MB \$75
- 182. Bo Diddley – "Bo Diddley/I'm A Man" Checker 814 VG++ His first record MB \$35
- 183. Bo Diddley – "Hey! Bo Diddley/Mona" Checker 860 M- Great one! MB \$50
- 184. Bo Diddley – "Dearest Darling/Hush Your Mouth" Checker 896 Mint Tough on 78 format MB \$60
- 185. The Everly Brothers – "Wake Up Little Susie/Maybe Tomorrow" Cadence 1337 M- Classic MB \$35
- 186. The Everly Brothers – "All I Have To Do Is Dream/Claudette" Cadence 1348 VG++ MB \$40
- 187. The Everly Brothers – "Devoted To You/Bird Dog" Cadence 1350 VG++ MB \$40

- 188. The Everly Brothers – "Problems/Love Of My Life" Cadence 1355 Nice VG+ Very scarce on 78! MB \$75
- 189. The Fiestas – "So Fine/Last Night I Dreamed" Old Town 1062 VG+ Looks scuffy but plays nice with just modest clicks and pops—very hard to find on 78 format—tiny edge chip not into grooves MB \$100



- 190. The Fiestas – "Good News/That Was Me" Old Town 1074 M- Super Late 78 from 1960! Never had this before in all my 30 years in records! MB \$300
- 191. The Five Satins – "In The Still Of The Nite/The Jones Girl" Ember 1005 Mint All time classic and this copy is Store Stock New MB \$100



- 192. Bill Haley And His Comets – "Rock Around The Clock/Thirteen Women" Decca 29124 M- Pink Label ORIGINAL PROMO COPY!!! Very tough to find as a Promo on 78 format! MB \$150
- 193. Bobby Hendricks – "Itchy Twitchy Feeling/A Thousand Dreams" Sue 706 VG++ Very scarce on 78 format MB \$125



- 194. Jan And Arnie – "Jennie Lee/Gotta Getta Date" Arwin 108 M- "1958" written on the label—scarce on 78 format MB \$200
- 195. Little Willie John – "Leave My Kitten Alone/Let Nobody Love You" King 5219 M- Super late 78 from 1960! Great song—so great the Beatles recorded several versions of it too! MB \$100
- 196. Peggy Lee – "Fever/You Don't Know" Capitol 3998 Mint VINYL pressing and fabulous sound! MB \$50
- 197. Jerry Lee Lewis – "Whole Lot Of Shakin' Going On/It'll Be Me" Sun 267 M- Classic and CLEAN MB \$125
- 198. Jerry Lee Lewis – "Breathless/Down The Line" Sun 288 M- MB \$50



- 199. Jerry Lee Lewis – "Break-Up/It'll Make It All Up To You" Sun 303 M- Tough MB \$125

- 200. Julie London – "Cry Me A River/S' Wonderful" Liberty 55006 M- MB \$25
- 201. The Monotones – "Book Of Love/You Never Loved Me" Argo 5290 VG++ MB \$40
- 202. Ricky Nelson – "Be-Bop Baby/Have I Told You Lately That I Love You?" Imperial 5463 Nice VG+ MB \$25
- 203. Ricky Nelson – "Waitin' In School/Stood Up" Imperial 5483 VG++ MB \$50
- 204. Ricky Nelson – "Believe What You Say/My Bucket's Got A Hole In It" Imperial 5503 VG++ Fantastic Rocker MB \$75
- 205. Ricky Nelson – "Poor Little Fool/Don't Leave Me This Way" Imperial 5528 M- Classic and tough to find on 78 format MB \$150
- 206. Ricky Nelson – "Lonesome Town/I Got A Feeling" Imperial 5545 VG++ Tough to find on 78 from 1959 MB \$100
- 207. Big Danny Oliver – "Sapphire/I Wanna Go Steady" Trend 30-012 Nice VG+ Great screamin' Black Rocker like Little Richard and very hard to find on 78 format! MB \$50
- 208. Patience And Prudence – "Tonight You Belong To Me/A Smile And A Ribbon" Liberty 55022 M- MB \$25
- 209. Carl Perkins – "Blue Suede Shoes/Honey, Don't!" Sun 234 M- Classic and super clean copy—oh, how that sound leaps from the grooves of a Near Mint 78! MB \$75
- 210. Carl Perkins – "Boppin' The Blues/All Mama's Children" Sun 243 M- MB \$50
- 211. Carl Perkins – "Matchbox/Your True Love" Sun 261 Mint Classic! Paul McCartney's favorite record! MB \$75



- 212. Barbara Pitman – "I Need A Man/No Matter Who's To Blame" Sun 253 Mint Classic—probably the best Female Rocker ever! MB \$150



- 213. Elvis Presley – "One Night/I Got Stung" RCA Victor 7410 M- His very last USA RCA 78 rpm from late 1959. For sale a lot less frequently than the Sun releases which are NOT as Rare as this one is! MB \$700
- 214. The Rays – "Silhouettes/Daddy Cool" Cameo 117 VG++ Classic MB \$40



- 215. The Rhythm Rockers – "Juke Box Help Me Find My Baby/Fiddle Bop" Cross Country 524 M- Very rare first label before its re-release on Sun & WOW the sound that LEAPS from the grooves of this 78! MB \$150
- 216. Little Richard – "Tutti-Frutti/I'm Just A Lonely Guy" Specialty 561 M- Classic MB \$50
- 217. Little Richard – "Ready Teddy/Rip It Up" Specialty 579 M- MB \$50
- 218. Little Richard – "Lucille/Send Me Some Lovin'" Specialty 598 M- MB \$50

- 219. Little Richard – "Good Golly, Miss Molly/Hey-Hey-Hey" Specialty 624 M- Classic MB \$50
- 220. Jimmie Rodgers – "Honeycomb/Their Hearts Were Full Of Spring" Roulette 4015 M- MB \$25
- 221. Shirley And Lee – "Come On And Have Your Fun/All I Want To Do Is Cry" Aladdin 3432 M- Scarce late 78 from 1959 MB \$25
- 222. The Silhouettes – "Get A Job/I Am Lonely" Ember 1029 M- Classic MB \$50



- 223. Warren Smith – "Ubangi Stomp/Black Jack David" Sun 250 M- Wild Rocker as only Sam Phillips could produce MB \$100
- 224. Ted Taylor And His Band – "Be Ever Wonderful/Since You're Home" Duke 304 M- Tough MB \$50
- 225. Willie Mae Big Mama Thornton – "Hound Dog/Night Mare" Peacock 1612 M- Very hard to find this clean on 78! It was such a big hit that most all the copies you see have been well used! MB \$50



- 226. Tom & Jerry – "Hey, Schoolgirl/Dancin' Wild" Big 613 Mint Very tough to find on 78 format! Paul Simon's only 78! MB \$250
- 227. Joe Turner And His Blues Kings – "Shake, Rattle And Roll/You Know I Love You" Atlantic 1026 M- VG++ All time best version of this song! MB \$30
- 228. Gene Vincent And His Blue Caps – "Be-Bop-A-Lula/Woman Love" Capitol 3450 VG++ Classic MB \$75
- 229. Gene Vincent And His Blue Caps – "Lotta Lovin'/Wear My Ring" Capitol 3763 M- MB \$100
- 230. Gene Vincent And His Blue Caps – "Race With The Devil/Gonna Back Up Baby" Capitol 3530 M- MB \$100
- 231. Gene Vincent And His Blue Caps – "B-I-Bickey-Bi, Bo-Bo-Go/Five Days, Five Days" Capitol 3678 VG++ Very scarce on 78 format! Initials carved into the label on both sides. MB \$100 (See picture at top of page)
- 232. Larry Williams – "Bony Moronie/You Bug Me, Baby" Specialty 615 Mint MB \$40
- 233. Sheb Wooley – "The Purple People Eater/I Can't Believe You're Mine" M-G-M 12651 M- MB \$50



- 234. Link Wray & His Ray Men – "Rumble/The Swag" Cadence 1347 M- All time classic and scarce on 78 format MB \$100

Next Month's Auction

**BLUES**

\*\*\* 45's & 78's \*\*\*



45 RPM TEEN - ROCK n ROLL DOOWOP - R&B - ROCKERS POP 45rpm

Hello, welcome to 45 RPM AUCTION : List 2005 # 2 CLOSES NOVEMBER 30, 5pm EST.

Most 45's are in great shape, M- is my top grade, but if 45 labels "like new" has LN next to grade. "C" after label number means Canada pressing.. "V" = VG, (V+) means grade is between V and V+

Note Minimum Bids in U.S. \$. YOU MAY CALL WITH BIDS, QUESTIONS, OR TO HEAR RECORDS WINNERS Notified. Want lists accepted. I buy records. Let me know if you are selling. Good Luck!

EMAIL: DOMENICARDIBUONO@YAHOO.CA TEL & FAX (416) 494-2047 EST.

DOM TARDIBUONO, 43-44 CHESTER LE Blvd, SCARBOROUGH, ONT, M1W 2M8 CANADA

ROCKABILLY & ROCKERS

Table listing Rockabilly & Rockers records with columns for artist, title, grade, and price. Includes artists like Nolan Terry, Orson Roy, and Palmier Jerry.

ROCK N' ROLL, TEEN, & MISC.

Table listing Rock n' Roll, Teen, & Misc. records with columns for artist, title, grade, and price. Includes artists like Allen Ray & Upbeats, Brian Don, and Clementine.

ROCKABILLY & ROCKERS

Table listing Rockabilly & Rockers records with columns for artist, title, grade, and price. Includes artists like 144 Marvelettes, 145 Marvelettes, and 146 Marvelettes.

VOCAL GROUPS & DOOWOP

Table listing Vocal Groups & Doowop records with columns for artist, title, grade, and price. Includes artists like 33 Royales, 34 Acetates, and 35 Anna Paul.

VOCAL GROUPS & DOOWOP

Table listing Vocal Groups & Doowop records with columns for artist, title, grade, and price. Includes artists like 154 Marvelettes, 155 Marvelettes, and 156 Marvelettes.

VOCAL GROUPS & DOOWOP

Table listing Vocal Groups & Doowop records with columns for artist, title, grade, and price. Includes artists like 349 Pam & Tommy, 350 Scott Jack, and 351 Scott Jack.

SOUL, BLUES, R&B

Table listing Soul, Blues, R&B records with columns for artist, title, grade, and price. Includes artists like 147 Coombs Willie, 148 Coombs Willie, and 149 Coombs Willie.

SOUL, BLUES, R&B

Table listing Soul, Blues, R&B records with columns for artist, title, grade, and price. Includes artists like 157 Allen Ray & Upbeats, 158 Allen Ray & Upbeats, and 159 Allen Ray & Upbeats.

SOUL, BLUES, R&B

Table listing Soul, Blues, R&B records with columns for artist, title, grade, and price. Includes artists like 352 Scott Jack, 353 Scott Jack, and 354 Scott Jack.

DOM TARDIBUONO, 43-44 CHESTER LE Blvd, SCARBOROUGH, ONT, M1W 2M8 CANADA TEL & FAX (416) 494-2047

OLDIES UNLIMITED P.O. BOX 1731 WILLIAMSVILLE, NY 14231

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Labels & No. ARTIST TITLE & INFO. CONDITION PRICE

Table listing records with columns: Labels & No., ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like LIBERTY 5528 DEEP SIX IMAGE OF A GIRL (8) VG++ \$ 8.00, 20TH CENTURY 2020 DEFRANCO FAMILY HEARTBEAT - IT'S A LOVEBEAT (VG++ 83) PS M-A 5.00, etc.

Table listing records with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like COLUMB 10288 DIAMOND, NEIL IF YOU KNOW WHAT I MEAN M- 3.00, DIAMOND, NEIL BEAUTIFUL NOISE M- 3.00, DIAMOND, NEIL FOREVER IN BLUE JEANS M- 3.00, etc.

Table listing records with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like IMPERIAL 5380 DOMINO, FATS POOR ME (8-82 50) M- 15.00, IMPERIAL 5375 DOMINO, FATS BO WEEVIL M- 11.00, IMPERIAL 5388 DOMINO, FATS FM I LOVE AGAIN (VG 83) (VG++ 85) (VG++ 88) M- 7.00, etc.

Table listing records with columns: ARTIST, TITLE & INFO, CONDITION, PRICE. Includes entries like DOMINO, FATS POOR ME (8-82 50) M- 15.00, DOMINO, FATS BO WEEVIL M- 11.00, DOMINO, FATS FM I LOVE AGAIN (VG 83) (VG++ 85) (VG++ 88) M- 7.00, etc.

RAVE ROCK & ROLL AND BLUES LP AUCTION

Bill & Cindy Dietrich P.O. Box 40, St. Clements, Ontario N0B 2M0 Canada

Deadline Date: November 30, 2005 (9p.m. EST) PLEASE BID WITHIN REASON!!!

E-mail: cdiet2531@rogers.com

PHONE: 1(519)-699-5520 FAX: 1(519)-699-4888

CONTINUED →

RAVE ROCK & ROLL AND BLUES LP AUCTION BILL AND CINDY DIETRICH P.O. BOX 40, ST. CLEMENTS, ONTARIO N0B 2M0 CANADA DEADLINE DATE: NOVEMBER 30, 2005 9:00 P.M. EST PHONE: 1(519)-699-5520 FAX: 1(519)-699-4888

EMAIL ADDRESS: cdiet2531@rogers.com All records are sold to highest bidder & everything is GUARANTEED. Records are USA copies unless noted. Please specify if it must be a certain country or color label. NON-CANADIAN CUSTOMERS MUST BID IN USA DOLLARS \$\$\$ CANADIAN COPY-@

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

COVER GRADING: (Middle section) (SW) shrink wrap, (M) perfect, (M-) looks perfect at first but does have one or two minor flaws, (VG+) slight ring wear or slightly scuffed, (VG) heavier ring wear or scuffed, (M) shows signs of abuse, (G) abused jacket, (P) terrible shape, (CC) cut corner, (BC) bent corner, (BB) small BB hole, (PR) promo, (RE) re-issue, (ST) self-titled, (GF) gatefold, (W/L) writing on label, (SB) sticker on label, (W/SOJ) writing/sticker on jacket, (ST/LR) sticker Torn off label or jacket, (SM) same mark

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Lists various artists and their LP titles with condition grades.

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Lists various artists and their LP titles with condition grades.

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Lists various artists and their LP titles with condition grades.

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '515/CHUBBY CHECKER', '516/PAUL ANKA', '517/PAUL ANKA', etc.

Mail Auction ends Dec. 12th. 7th VINYL RECORDS SOUL. 45rpm. ROCK 1963 to 1979. OUT-OF-PRINT 45 RPM SINGLES. ORIGINAL PRESSES & ORIGINAL LABELS WITH THE ORIGINAL "W" SIDES U.S.A. CANADA 1943 TO 1979.

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '61 JARVIS GRENVO - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85340', '62 JARVIS GRENVO - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85340', etc.

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

Juction 386 45's. Auction Ends Nov. 30

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '1. ABC - 9963 FRANKIE SARDO CLASS ROOM', '2. ABC - 10237 BARRY MANN WHO PUT THE BUMP', etc.

Juction 387 45's. Auction Ends Nov. 30

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '1. ABC - 10026 JOHNNY NASH AND THE ANGELS SING', '2. ALADDIN - 3246 LOUIS JORDON MESSY BESSY', etc.

THE RECORD CROSSING

P.O. Box 693, Bridgeton, MO 63044-0693. Post. & Ins. Extra. Min. Bid \$4.00 unless stated. Auction Ends 6:00 P.M. CST, November 30, 2005

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '45's - 50's - 70's R & B, TEEN, POP, ROCK, Etc.', '45's - 50's - 70's SOUL, FUNK, R & B GROUPS, Min. Bid \$4 unless stated', etc.

Juction 387 45's. Auction Ends Nov. 30

Table with 4 columns: Item number, Description, Price, and other details. Includes items like '45's - 50's - 70's SOUL, FUNK, R & B GROUPS, Min. Bid \$4 unless stated', '45's - 50's - 70's SOUL, FUNK, R & B GROUPS, Min. Bid \$4 unless stated', etc.

THE RECORD CROSSING

P.O. Box 693, Bridgeton, MO 63044-0693. Post. & Ins. Extra. Min. Bid \$4.00 unless stated. Auction Ends 6:00 P.M. CST, November 30, 2005

Table with 4 columns: Item number, Description, Price, and other details. Includes items like 'Ridley, Sharon Stay A White With Me/When A Woman Falls In Love', 'Roberts, Len All Right Now / Same Song', etc.

Juction 387 45's. Auction Ends Nov. 30

Table with 4 columns: Item number, Description, Price, and other details. Includes items like 'Kitty Lou, Loe Homer I've Got Some Crying To Do/Pedernales River', 'Lewis, Jerry Lee Save The Last Dance For Me/As Long As I Live', etc.

JACK SCOTT ITEMS

LP's For Sale: Jack Scott - Groovy - 6040 - Rave On - New - \$13
Jack Scott - JJ-Records - 606059X - SS Sincerely - NEW - \$ 6
Jack Scott - Pome - 563 N1 - Jack Scott - MINT - \$20

NEW - CD's For Sale: Jack Scott - I Remember Hank Williams - 15 Songs, 1 New song on this CD. Be Careful of the Stones that You Throw - SS - \$21
Jack Scott - Baby She's Gone - 50 Song box set - 2 CD's - \$25

45's Records For Sale: Jack Scott - Curb - 019 - Running Scared - MINT - \$13
Jack Scott - Groove - 58,0049 - Tall Tales - MINT - \$15

Cassettes For Sale: Jack Scott - Curb - D477255 - Greatest Hits - \$ 5
Jack Scott - HNR - Jack Scott's My True Love, The Original Hit Recordings - \$ 7

Other Items For Sale: Rick Nelson In Concert - DECCA - S - DL75162 SS - \$16
Little Richard - EPIC - E830428 - 2 LP Record Set - Cast A Long Shadow - SS - \$20

Lots of Additional Jack Scott Material for SALE!!! Call or Write for Details!! Please ADD \$4 for Postage for U.S. & Canada

Bernard Waters

23354 Carlisle, Hazel Park, MI 48030
238-548-7924- PLEASE CALL AFTER 6 PM EST

PAUL GRENOY - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85340 45a 45a AUCTION 45a
1 BENE, LARRY - IDENTIFIED 9802 One Jack/Annie's never leave Heaven - 45/45 VG+ VG+ Ivy act

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The Best Sounding Records Know Someone With A Nitty Gritty Record Cleaner Five Models To Choose From Starting At Just \$239

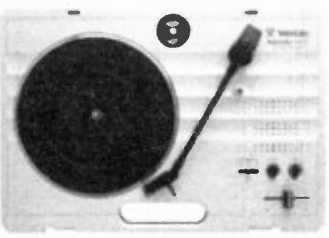


Nitty Gritty Record Master Solid Oak(shown) \$309, Black Woodgrain \$259



Numark TT-200 Complete Package Just \$299

Famous Last Words: "I'll Never Collect 78 RPM Records"! Our Turntables Play All Speeds Complete Packages From \$299.00



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OUR ALBANY, NY. RECORD SHOP HAS WELL OVER 600 SQ. FT. OF STANDING RECORD BIN SPACE FILLED TO THE BRIM WITH VINYL RECORDS FOR YOU TO BROWSE! PLUS 200 SQ. FT. OF 45 RPM BINS!

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Vivien M. Richardson. 1301 S. Scott St., Apt. 237, Arlington, VA 22204. Email: vivmavrich@hotmail.com (Please type "Discoveries" in subject line) SET SALE: Postage (USA) \$3.50 (25¢ add item) Write or call to reserve items. Checks and money orders accepted. Records visually graded.

Table with columns: Artist, Item, Rec/Sh, Price. Includes entries like Ellison, Lorraine (45rpm) Stay with me/I've got my baby back Ex \$6, Francis, Connie (LP) CF sings the million sellers (Heartbreak hotel, etc) (Contour 2870 383)(UK) Ex/Ex \$9

Old Time Radio Show Sealed LP Set Sale

Set sale. All records are factory sealed. Postage \$4 U.S.A. others inquire. Phone 314-772-2175 fax 314-772-2176 Email recordsmith@sbcglobal.net Credit cards!!!

Table with columns: Artist, Item, Price. Includes entries like Jack Benny Fred Allen Radiola 1111 Radio Feud Continues SEALED \$6, E. Bergen C. McCarthy Radiola 1034 With Marilyn Monroe SEALED \$6

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



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Most items with some very nice PIC SLEEVES, some have a number on sleeve on one side only. RARE BEATLES ELEVATED / grading PIC RECORD.

SHORT SHORTS/ (1957)

1- ABC 9883 Paul Anka Put Your Head On My Shoulder m-/vg+

2- " 10040 PIC Paul Anka It's Time To Cry m-/m

3- " 10064 PIC Paul Anka Don't Look At Me That Way m-/m

4- " 10062 PIC Paul Anka Suicidal Tendencies m-/m

5- ACE 530 Huey Smith / CLOWNS Rocking Pneuonia - Boogie Woogie Flu m-

6- " 567 PIC Jimmy Clanton My Own True Love vg+/m

7- " 568 PIC Jimmy Clanton Don't Look At Me That Way Love m/m

8- ACE 6147 Bobby Darin Hack The Knife m-/m

9- " 6187 PIC Bobby Darin (How 'C You Come Home) BILL BAILEY vg+/m

10- Alart 001 Doyle's Band You Know What To Do (50's/60's) vg+/m

11- Apple 1816 PIC Mary Hopkin The Unicorn m-/m

12- " 1817 PIC Mary Hopkin The Unicorn m-/m

13- " 1821 PIC RADHA KRISHNA TEMPLE GOVINDA / GOVINDA JAI JAI m-/m

14- " 1822 PIC Mary Hopkin Think About Your Children m-/m

15- " 1823 PIC Mary Hopkin Think About Your Children m-/m

16- " 1849 PIC Ringo Starr Back Off Boogaloo (dull finish PIC) vg+/m

17- " 1863 PIC Ringo Starr Back Off Boogaloo (dull finish PIC) vg+/m

18- " 1870 PIC Ringo Starr Back Off Boogaloo (dull finish PIC) vg+/m

19- " 2764 PIC The Beatles Let It Be (value \$50/min \$25.) vg+/vg+

20- ATCO EP 4433 PIC The Beatles (EP) Let It Be (value \$50/min \$25.) vg+/vg+

21- Atlantic 1144 The Bobbettes Mr. Lee / Look At The Stars (1957) vg+/m

22- Brent 7010 Skip & Flip Cherry Pie ('I'll quit) Cryin' Over You vg+/m

23- Brunswick 55035 The Crickets Oh, Boy! Nacra Away m-/m

24- Buddah no # Dick Clark m- Inside Stripes (PIC DISC/dick clark's pic)

25- " 178 One Of A Kind (G.I. G.I.) vg+/m

26- " 175 PIC Bobby Rydell Swingin' School/DING-A-LING (movie) vg+/m

27- " 205 PIC Bobby Rydell Jingle Bell Rock (w/Chubby Checker) vg+/m

28- " 206 PIC Bobby Rydell Jingle Bell Rock (w/Chubby Checker) vg+/m

29- Capitol 1633 Ramblin' John D. Lanier Hot Rod Race (early 50's/rocks) vg+/m

30- " 1634 PIC Ramblin' John D. Lanier Hot Rod Race (early 50's/rocks) vg+/m

31- " 4897 PIC Bobby Darin You're The Reason I'm Living m-/m

32- " 4965 PIC Nat 'King' Cole These Lazy-Lazy-Crazy Days Of Summer m-/m

33- " 4966 PIC Nat 'King' Cole These Lazy-Lazy-Crazy Days Of Summer m-/m

34- m-m- 5150 PIC THE BEATLES Can't Buy Me Love (RARE/VALUE \$1500/min \$975.1# m-/m

35- " 5151 PIC THE BEATLES Can't Buy Me Love (RARE/VALUE \$1500/min \$975.1# m-/m

36- " 5474 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

37- " 5475 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

38- " 5476 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

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181- " 5619 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

182- " 5620 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

183- " 5621 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

184- " 5622 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

185- " 5623 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

186- " 5624 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

187- " 5625 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

188- " 5626 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

189- " 5627 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

190- " 5628 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

191- " 5629 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

192- " 5630 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

193- " 5631 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

194- " 5632 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

195- " 5633 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

196- " 5634 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

197- " 5635 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

198- " 5636 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

199- " 5637 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

200- " 5638 PIC The Beatles HELP! / I'm Down (1965/1966) vg+/m

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2. ALLMAN BROS. BEGINNINGS, 2 LP, B/WAY LABEL, NM 25

3. AMERICA 1ST LP, GRAMMY WINNER, NM 25

4. ANIMALS ANIMAL TRACKS, MONO, COH, NM, MINT 45

5. ANIMALS BEST OF, STEREO, NAME ON COVER, VG+ 10

6. ASSOCIATION RPA/ISSANCE, STEREO, SHRNK, VALIANT, MINT 35

7. SYD BARRETT THE MADCAP LAUGH, BARRETT 2 LP HARVEST, MINT 40

8. BEACH BOYS SURFIN U.S.A., BLACK CAPITOL, SMALL LABEL, CA BACK, MONO, NM, VINTL 40

9. BEACH BOYS CALIF. & THE PASSIONS, PT SCUN/50 TROUGH, 2 LP, NM 25

10. BEACON ST. UNION EYES OF '68 MONO, SHRNK, MINT! 50

11. BEATLES W/ED RUDY RADIC PULSEBEAT NEWS #2, W/TEEN TALK MAG, NM 225

12. BEATLES MEET THE STEREO, FAIR COVER, ORIGINAL LABEL, NM 45

13. BEATLES STORY MONO, SMALL WRITING COPY, TOP BOTTOM TAPE ON SEAMS, ORIGINAL, VG+, NM ORIGINAL BLUE TINNER SLEEVES 95

14. BEATLES HARD DAY'S NIGHT, MONO, HAVE 2 COPIES, BOTH VG+ 45

15. BEATLES HUBBER SLOU, STEREO, NM 75

16. BEATLES REVOLVER, STEREO, SMALL SEAM SPLIT, VG+, NM 65

17. BEATLES MAGICAL MYSTERY TOUR, MONO, W/BOOK, SMALL BE, NM 175

18. BEATLES HBY JUDE, W/AGAIN, NM 40

19. BEATLES LET IT BE, CUT CORNER, ORIGINAL, NM 40

20. BEATLES LIVE AT THE BBC, U.K. 1994, 2 LP, COMPLEAT, MINT! 50

21. BE. GEE'S BEST OF, NM 25

22. BLOOMING SABBATH FANANOLD, GREEN WB LABEL, VG+, NM 25

23. BLOODROCK 3 GREEN CAPITOL/PHOTO INSERT, NM 25

24. BLOK, SWAT, TEARS 2ND LP, 360 LABEL, NM 25

25. BLUE CHEER VINCEBUA ERUPTUM, RARE STEREO W/LP, NM 125

26. BLUE MAGOCS PSYCHEDELIC LOLIPOP, STEREO, LATER PRESS, SEALED 15

27. BOSTON 1ST LP, MONO, NM, ORIGINAL BLUE TINNER SLEEVES 15

28. BOSTON DON'T LOOK BACK, MINT 20

30. BROOKLYN BRIDGE 1ST LP, W/WRST THAT COULD HAPPEN, NM 20

31. BROOKLYN BRIDGE THE SECOND, NM 20

32. BUCHANAN, TURNER OVERDRIVE, 4 WHEEL DRIVE, VG+ 10

33. BUFFALO SPRINGFIELD AGAIN, ORIGINAL, SHRNK, NM 25

34. BUFFALO SPRINGFIELD AGAIN, ORIGINAL, SHRNK, NM 25

35. BUFFALO SPRINGFIELD RETROSPECTIVE, RARE W/P, NAME ON LP, NM 75

36. JERRY BUTLER BEST OF, MERCURY LP, GOLD STUFF, VG+, NM 25

37. BYRDS GREATEST HITS, STEREO, IN SHRNK, W/STICKER, 360 LABEL, MINT 40

38. BYRDS FRENZY, 1ST PRESS TOGETHER LABEL, VG+, NM 25

39. CAMEL VALLEY, SHRNK, W/INSERT, MINT 100

40. CAMEL MIRAGE, ORIGINAL JANUS, SHRNK, NM, MINT 20

41. CAMEL MOONMADNESS, ORIGINAL JANUS, NM, MINT 20

42. CAMEL MOONMADNESS, HOLLAND PRESS, NM 25

43. CAMEL RAIN DANCES, W/INNER SLAVE, SHRNK, MINT 15

44. CARAVAN 1ST LP, MONO, NM, ORIGINAL BLUE TINNER SLEEVES 20

45. CARAVAN SONGS & SIGNS, 1979 GERMAN ONLY IMPORT, DECCA, NM 20

46. CASINOS THEN YOU CAN TELL ME GOD BUYS, MONO, SHRNK, MINT! 50

47. CASINOS SAME AS ABOVE, RARE STEREO, SHRNK, MINT! 75

48. CHAD & JEREMY YESTERDAY'S GONE, MONO, SHRNK, MINT 35

49. CAMEL THE SINGLE FACTOR, 1982 LP, PASSPORT, W/INNER SLAVE, MINT 12

50. CHIRCO VITO, MONO, PSYCHO, W/INSERT, SHRNK, MINT! 150

51. CHRISTIE LIGHTNING STRIKES, MONO, COH, SHRNK, NM, MINT 20

52. ERIC CLAPTON CROSSROADS, 1968 POLYDOR 6 LP BOX SET, MINT! 60

53. DAVE CLARK FIVE RETURN, MONO, NM 35

54. DAVE CLARK FIVE RETURN, MONO, NM, SEALED IN BAGGIE 35

55. PETULA CLARK COLOR ME W/GRLD, MONO, SHRNK, NM 20

56. CLIMAX BLUES BAND RICH MAN, ORIGINAL SIRE, NM 15

57. COLOURS '68 PSYCH LP, DOT, SHRNK, BB HOLE, W/CARL RADDLE, LATER OF DEREK & THE DOMINOS, NM, MINT 50

58. CREAM FRESH CREAM, STEREO, 2ND PRESS, SHRNK, NM 25

59. CREAM FRESH CREAM, 2ND PRESS, SHRNK, NM 25

60. CREAM GOODBYE, YELLOW ACCO, W/POSTER, NM 35

61. CREAM BEST OF, W/GOLD RECORD AWARD, VG+, VG+ 10

62. CROSBY, STILLS, NASH 1ST LP, 1ST PRESS, W/INSERT, MINT! 35

63. C.S.N.Y. DEJA VU, 1ST PRESS, GOLD RECORD AWARD, NM, MINT 25

64. C.S.N.Y. 4-WAY STREET, 2ND PRESS, W/INSERT, NM 35

65. C.S.N.Y. CELEBRATION COPY, RARE W/LP, CANADA PRESS, NM 45

66. CRYKLE RED RUBBER BALL, STEREO, LATER PRESS, SEALED 40

67. CRYKLE NEON, STEREO, LATER PRESS, SEALED 40

68. DEEP PURPLE SHADES OF... ORIGINAL, VG+, NM 20

69. DEEP PURPLE SHADES OF... ORIGINAL, VG+, NM 20

70. DEEP PURPLE SHARP SHOOTER, ORIGINAL, VG+, NM 20

71. DEEP PURPLE FIREBALL, GREEN WB LABEL, VG+, NM 15

72. DEEP PURPLE MACHINE HEAD, GREEN LABEL, VG+, VG+ 15

73. DOBOVAN MELLOW YELLOW, STEREO, VG+, VG+ 10

74. DOORS 1ST LP, GOLD RECORD AWARD, GOLD LABEL, VG+, NM 15

75. DOORS 2ND LP, GOLD RECORD AWARD, GOLD LABEL, VG+, NM 15

76. DOORS L.A. WOMAN, DIE-CUT, W/YELIC INNER, VG+, NM 25

77. DOORS OTHER VOICES, ORIGINAL, NM 20

78. DOORS AN AMERICAN PRAYER, W/LP, DOJ, W/PAGES ATTACHED, MINT! 45

79. DUST HARD ATTACK, ORIGINAL PINK KAMA SUITA LABEL, NM 20

80. EARS, SHRNK, MINT, NM, MINT 20

81. ELECTRIC LIGHT ORCHESTRA OUT OF THE BLUE, 2LP, NM, VG+ 20

82. EMERSON, LAKE, & PALMER 1ST LP, W/LUCKY MAN, NM 35

83. FEVER TREE SAME, UNI, NM, VG+ 35

84. THE FIVE AMERICANS I SEE THE LIGHT, STEREO, HBR, NM 60

85. THE FIVE AMERICANS I SEE THE LIGHT, STEREO, HBR, NM 60

86. THE FIVE AMERICANS I SEE THE LIGHT, STEREO, HBR, NM 60

87. FOUR TOPS NEW FUTURE, GAMES 2ND PRESS, GREEN COVTR, NM 15

88. FOUR TOPS AIN'T THAT A SHAME, MONO, VG+, VG+ 20

89. FOUR TOPS AIN'T THAT A SHAME, MONO, W/RADIO STATION STAMP, NM 50

90. FOUR TOPS DAN, MONO, VG+ 15

91. FOUR TOPS DAN, MONO, VG+ 15

92. FOUR TOPS RAG DOLL, MONO, VG+ 15

93. FOUR TOPS WORKING MY WAY BACK TO YOU, MONO, VG+, VG+ 10

94. FOUR TOPS 2ND VAULT OF HITS, STEREO, SHRNK, MINT 15

95. FOUR TOPS NEW GOLD HITS, MONO, SEALED! 15

96. FOUR TOPS ON BROADWAY, MONO, NM 30

97. FOUR TOPS ON BROADWAY, MONO, NM 30

98. FOUNDATIONS BABY, NOW THAT I'VE FOUND YOU, VG+, NM 15

99. FOUNDATIONS BUILD ME UP, BUTTERCUP, NM 15

100. GENESIS FROM GENESIS TO REVELATION, RARE U.K. \*BLUE BACKED DECCA LABEL, ORIGINAL, BLUE INNER SLEEVE, \*SOME INSERT, NM, MINT! 100

101. GENESIS ORION, ORIGINAL, BLUE BACKED DECCA LABEL, W/B&C CREDITS, NM 75

102. GENESIS TRESPASS, ORIGINAL ABC-IMPULSE LABEL, VG+, NM 35

103. GENESIS TRESPASS, U.K. BLUE CHARISMA LABEL, NM, MINT 30

104. GENESIS TRESPASS, ORIGINAL ABC-IMPULSE LABEL, COH, NM 40

105. GENESIS TRESPASS, ORIGINAL ABC-IMPULSE LABEL, COH, NM 40

106. GENESIS MURDER BY FRIENDS, PINK CHARISMA, NM 40

107. GENESIS FOXTRUCK, U.K. PINK CHARISMA, W/IMPORT STK, NM, MINT 50

108. GENESIS SELLING ENGLAND BY THE POUND, DJ COPY, W/STRA, MINT! 40

109. GENESIS SELLING ENGLAND... U.K., W/LTRIC INSERT 20

110. GENESIS SELLING ENGLAND... U.K. COPY, ORIGINAL PINK CHARISMA, VG+, NM, W/INSERT 35

111. GENESIS LAMB LIES DOWN ON BROADWAY, 2LP ORIGINAL, INNERS, NM 35

112. GENESIS LAMB LIES DOWN ON BROADWAY, U.K. COPY, PINK CHARISMA, W/INNER SLEEVES, NM 40

113. GENESIS A TRICK OF THE TAIL, U.K. PINK CHARISMA, W/INNER, NM 35

114. GENESIS A TRICK OF THE TAIL, U.K. BLUE CHARISMA, W/INNER, NM 35

115. GENESIS BEST OF, 2LP, PROMO LABELS, DUBBLED, MINT 15

116. GENESIS WIND WITHERING, INNER SLEEVE, MINT 15

117. GENESIS DUKE, MINT 10

118. GENESIS ABACAB, INNER SLEEVE, MINT 10

119. LESLIE GORE I'LL CRY IF I WANT TO, ORIGINAL STEREO, BLACK LABEL, NM 60

120. LESLIE GORE GOLDEN HITS OF STEREO, LATER PRESS, SEALED 20

121. GRIN BEST OF, NM 15

122. GR. SAME W/STEVE HOWE, IN SHRNK, MINT 15

123. THE HASSLES 1ST LP, W/BILLY LOU, SEALED 50

124. JIMI HENDRIX THE CRY OF LOVE, VERY RARE 2-TONE REPRIS LABEL, W/7 ARTS, W/1ST LP LABELS 200

125. JIMI HENDRIX HIGH LIVE & DIRTY, NUMPMEK RED VINTL, NM 35

126. HERMAN'S HERMITS ON TOUR, MONO, IN SHRNK, MINT! 25

127. HERMAN'S HERMITS BOTH SIDES OF, MONO, COH, IN SHRNK, MINT! 25

128. HERMAN'S HERMITS HOLD ON SOUNDTRACK, MONO, IN SHRNK, MINT! 25

129. HIGHWAY ROBERTY FOR LOVE OR MONEY, SHRNK, CO, MINT 40

130. HUMANES VARIOUS ARTISTS, W/KINGSMAN, PAUL REVERE, JERDEN, NM 35

131. ALAN HOLDSWORTH I.O.U., NM 15

132. ALAN HOLDSWORTH SAND, NM, W/INSERT 15

133. ALAN HOLDSWORTH SAND, SEALED 15

134. THE HOLLIES STOP, STOP, STOP, MONO, NM 25

135. THE HOLLIES STOP, STOP, STOP, MONO, NM, MINT 3

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Table listing records with columns for artist name, title, grade, and quantity. Includes entries like Dial 4076 Joe Tex Wooden Spoon, 4086 You Need Me Baby, 4011 One monkey..., etc.

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75. COMBOY SONGS #34-FINE \$10. 76. COMBOY SONGS #35-FINE \$10. 77. COMBOY SONGS #36-FINE \$10. 78. COMBOY SONGS #37-VG \$7. 79. COMBOY SONGS #38-FINE \$10. 80. COMBOY SONGS #39-VF \$35. 81. COMBOY SONGS #41-VF-BING. 82. COMBOY SONGS #42-FINE \$10. 83. COMBOY SONGS #43-FINE \$10. 84. COMBOY SONGS #44-FINE \$10. 85. COMBOY SONGS #46-FINE \$10. 86. COMBOY SONGS #47-VF \$10. 87. COMBOY SONGS #49-VF \$10. 88. COMBOY SONGS #50-VG \$7. 89. COMBOY SONGS #53-VF \$10. 90. COMBOY SONGS #64-VF \$10. 91. COUNTRY SONG ROUNDUP #93-VG \$7. 92. COUNTRY SONG ROUNDUP #93-FIFTH. 93. COUNTRY SONG ROUNDUP #93. 94. COUNTRY SONG ROUNDUP #94-VF \$7. 95. COUNTRY SONG ROUNDUP #92-FI \$7. 96. FOLK/COUNTRY SONGS 1957-FI \$7. 97. FOLK/COUNTRY SONGS 1958-FI \$7. 98. COUNTRY/WESTERN JAMBOREE #10. 1955-ELVIS NAMED BEST NEW SINGER. 99. COUNTRY MUSIC REVIEW #1-1964. 100. COUNTRY MUSIC LIFE JAN 1967. 101. COUNTRY MUSIC STARS FALL. 102. COUNTRY MUSIC STARS WINTER. 103. COUNTRY MUSIC STARS SPRING. 104. COUNTRY MUSIC STARS SUMMER. 105. COUNTRY MUSIC STARS YEAR-END. 106. COUNTRY MUSIC STARS SPECIAL. 107. COUNTRY MUSIC STARS SPECIAL. 108. COUNTRY MUSIC STARS SPECIAL. 109. COUNTRY MUSIC STARS SPECIAL. 110. COUNTRY MUSIC STARS SPECIAL. 111. COUNTRY MUSIC STARS SPECIAL. 112. COUNTRY MUSIC STARS SPECIAL. 113. COUNTRY MUSIC STARS SPECIAL. 114. COUNTRY MUSIC STARS SPECIAL. 115. COUNTRY MUSIC STARS SPECIAL. 116. COUNTRY MUSIC STARS SPECIAL. 117. COUNTRY MUSIC STARS SPECIAL. 118. COUNTRY MUSIC STARS SPECIAL. 119. COUNTRY MUSIC STARS SPECIAL. 120. COUNTRY MUSIC STARS SPECIAL.

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**Disc Reviews from page 27**

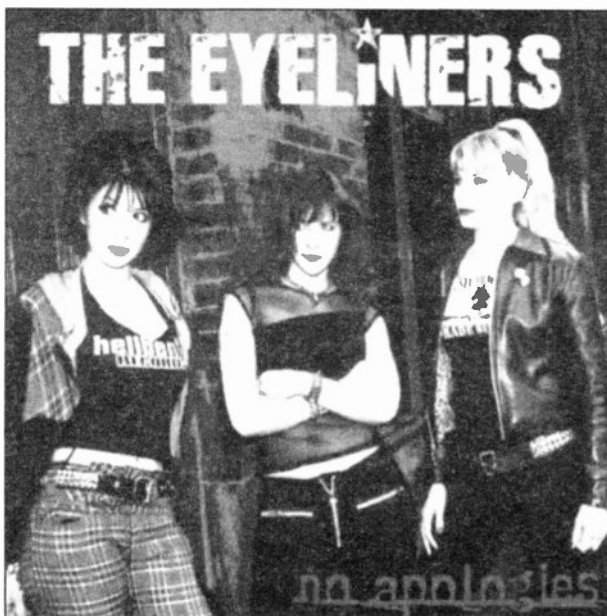
the original "is she punk or what?" Joan Jett and her Blackheart label. The gloomy Jett even straps on a guitar and steps up to the mic on a few tracks, enlisting the semi-legendary Kenny Laguna to produce the affair.

Laura (they refuse to reveal their last names — or ages, for that matter) fronts the group, that is, when she's not thrashing behind the drum kit. Gel saws away on her guitar while Lisa pulses heavily on the bass. True to the tradition of other sister acts, their vocals blend well in the background. The record delivers no surprises, unfortunately. We are treated to only a few "Holy Halfpipe!" moments, most notably on the single "Destroy." The song is a direct delivery of adrenaline and best exemplifies the most attractive elements of the band's music.

Tasty guitar licks abound, providing the setup for one of the coolest drum fills this side of Keith Moon (though studio stand-in Thommy Price may actually have provided it). Jett wisely joined in on the thrashfest because she knows a great tune when she hears one.

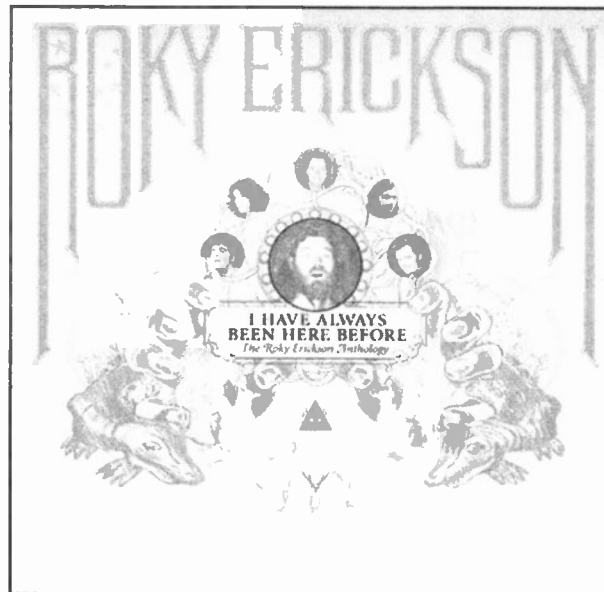
Disappointingly, *No Apologies* is front-loaded with the best moments, and the disc drifts off to tunes upon which The Eyeliners are unable to hang their identities. "Next Big Thing" is another exception, yet its fuzzed-up shuffle and skittering guitar solo conceal lyrics that speak of the trap that the band is in danger of falling into — a sell out. The CD's slower moments warn that if they don't challenge themselves to deliver something that we haven't already heard elsewhere, they're destined to become the female version of Blink-182 or Good Charlotte.

The Eyeliners need to take a lesson from another group



of woman punkers that softened their sound for mass appeal, the Donnas. Both of these groups once offered an approach to the conventions of punk that was refreshing. But once a group has established a sound, the musicians need to stretch out and experiment or they are doomed to appear in future episodes of VH1's *Bands Reunited*.

Step one of The Eyeliners' growth can begin with vocalist Laura concentrating more on her vocal range and less on her babe factor. Once that's accomplished, we can be guaranteed that The Eyeliners will offer no apologies.

**Roky Erickson**

*I Have Always Been Here Before: The Roky Erickson Anthology*  
Shout! Factory (D2K 32565) (Two CDs)  
reviewed by Rush Evans

It's been 40 years since the heyday of psychedelic music, the most authentic form of garage rock 'n' roll. The two *Nuggets* boxed sets have captured all three important minutes of so many artists with ephemeral names and faces. That's the original spirit of rock 'n' roll anyway: Shine for three minutes of glorious rhythm and get out of it. The Electric Prunes and Count Five said all they needed to say quickly in "I Had Too Much To Dream Last Night" and "Psychotic Reaction."

But one artist of the time created a decades-long body of work worthy of a *Nuggets*-styled set unto itself. Roky Erickson has often been credited with creating psychedelic rock during his time, fronting the legendary 13th Floor Elevators ("You're Gonna Miss Me"), and that was only the beginning of a long and tumultuous underground career.

Shout! Factory's new double-disc compilation, *I Have Always Been Here Before*, pulls it all together — music made before and after Erickson's time in Texas' Hospital for the Criminally Insane following a minor drug arrest in the late '60s. The sad destruction of his own psyche during his three incarcerated years lent an ironic coherence to all the music that was to follow — but it was dark stuff, logically enough.

In the '70s and '80s, Erickson's band The Aliens served as a logical extension of the glorious grunge that he'd created with the Elevators, as did various solo recordings that came later. Each period is represented in the comprehensive collection that opens with a pre-Elevators track by The Spades, "We Sell Soul."

That title was indicative of satanic lyrics to come from the horror-obsessed mind of the disturbed songwriter. Titles including "Don't Shake Me Lucifer," "I Walked With A Zombie" and "I Think Of Demons" all speak for themselves, but none is creepier than "If You Have Ghosts" ("then you have everything," he sings). Such imagery runs through much of Erickson's work, but even paranoid geniuses believe in love, as evidenced in the romantic "Starry Eyes" and "Clear Night For Love."

The haunting title track is presented as a solo acoustic demo, but it's every bit as rock 'n' roll as any of the riff-heavy tracks that demonstrate melodic-hook skill nearly

worthy of Keith Richards. Through it all, the discomfort of Erickson's idiosyncratic voice crackles underneath.

A few of the tunes are slightly familiar (listen for a touch of Bob Dylan's "Chimes Of Freedom" in "I Had To Tell You," and The Velvet Underground's "Sweet Jane" in "The Interpreter"), but that in no way undermines Erickson's gift (from above or below?) as a great rock 'n' roll songwriter. It remains apparent through all 44 songs, as does a real punk sensibility as sincere as anything by Sex Pistols or The Clash.

The latest good news about Erickson is that he's doing fine, living again in Austin, Texas, where it all started for him as he and his Elevators helped to change the world. All his demons seem to have been exorcised right into the tracks on this stunning anthology.

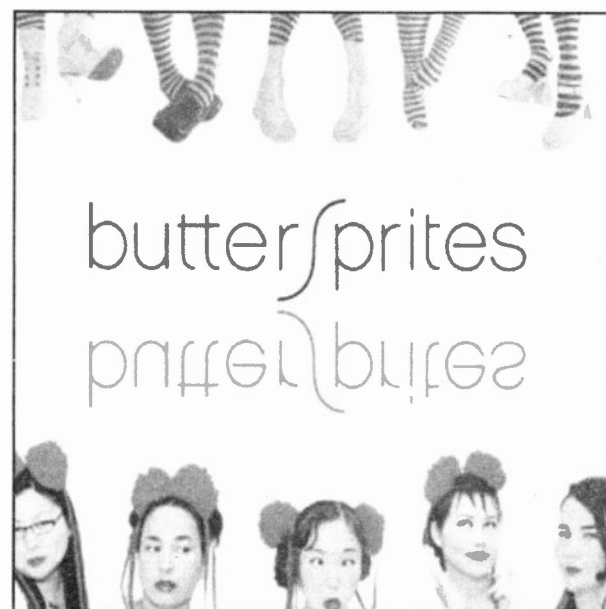
**Buttersprites**

*Buttersprites*  
Dionysus Records (ID1233115)  
reviewed by Mark Polzin

Seattle's Buttersprites are more of a performance art statement than a genre exercise. Decked out in matching nurse's uniforms with candy-striped stockings, they make their intentions to play up their sex appeal rather obvious. The concept originated as an idea for a costume party — a Japanese, all-girl rock group. Once the slightest portion of musical talent was added, Buttersprites began performing live and eventually recording, resulting in this self-titled debut album.

Their material is centered on the squeaky, cutesy vocal antics of singer Haruko Nishimura. Her ability to sing in English and Japanese while bouncing up and down the register make her the group's biggest asset. Her menacing growls and whispers establish her character, something best heard on "Fever" and the dub mix of that song tacked on to the end of the disc. Haruko also doubles on accordion, an instrument frequently used by keyboardist Julie Grant. Grant is also adept at adding spooky organ sounds when appropriate. Guitarist/concept originator Elizabeth Jameson, drummer Jen Gay, and the only other woman of true Japanese descent, bassist Lunar Omura, round out the group. Their playing is often primitive and amateurish, which whether intentional or not seems to add to the bizarre allure and mystique that Buttersprites cultivate. Their limitations work to their advantage when they explore uncharted territory such as the summery buzz on "Kokeshi Doll," the creepy murk of "LuvLuvLuv" or the traditional Japanese melody in "Cherry Blossom." Their lack of chops becomes painfully evident when they cover other artists' material (Iggy Pop's "Dog Food" and Altered Images' "Happy Birthday" feel the sting).

Buttersprites are in a unique situation at this time. If they choose to devote their full attentions to this project, we might be treated to some very clever and groundbreaking recordings in the future. After all, they wouldn't be the first band to get very good very fast. As long as *Buttersprites* remains a side note to the musicians' resumé, we can expect this CD to be one more strange experiment conducted between avant-garde artist and baffled audience. ●





# Fondering Aloud

by Ray Sidman

She's cool no matter how you look at her. Her songs and vocals ride somewhere between the mellow cool of Tom Petty and the sultry cool of Chris Isaak. She's Pieta Brown, and her second album, *In the Cool*, boasts a lot of (ahem) cool.

This time around she offers 12 tracks of delightful alternative country-rock. *In the Cool* offers a voice that I would (and have) spun many times and look forward to spinning many more. Brown's voice may not be unique, but it is nonetheless enjoyable. Her style ranges from Loretta Lynn classic country ("This Old Dress") to rock-driven lamentations ("Fourth of July") to driving funk (title track).

At times it's not much more than Brown and her guitar, and at other times there's a bit more going on. Either way, the songs sound well balanced individually and as a whole album (points to producers Brown and Bo Ramsey for this). Through it all she manages to relax without sending the listener to sandman-land. (How often has "mellow" meant "nice music, but you'll be snoozin' by track three"?)

Stronger tracks include "Fourth of July" (more on this one in a moment), "Ring of Gold" and "#807." In particular, the electric guitar work on "Fourth of July" rings more than a bell for those who might recognize a Petty influence. Ramsey, known for his work with Lucinda Williams and Greg Brown (yes, Pieta's pa), performs electric guitar duties on the entire album. Mr. Brown also appears as do a handful of other notables such as Iris Dement.

Bottom line: If you're looking for something a little folkie, a little funky, a little rock and/or a little country, give *In the Cool* a spin. (Released by Valley Entertainment, [www.valley-entertainment.com](http://www.valley-entertainment.com).)

Now for a couple summer albums that may have slipped under the radar...



Pieta Brown

Photo courtesy of www.pietaibrown.com

The Kennedys — husband and wife Maura and Pete — named their latest effort after the amount of traveling they've done in their decade of touring together: *half a million miles*. As the liner notes say, this boils down to approximately 1,000 miles per week for the decade of touring and recording that began with the superb (and requisite for the folk-rock crowd) *River of Fallen Stars* (1995). The lack of road-wear on their talent has never been a question, as their fans will tell you and as this album illustrates.

It starts strong with the title track and carries on for a dozen tunes with nary a miss. Songs such as "Namaste" (pronounced "nah-mah-STAY") carry classic Kennedys sound. If this CD is to your liking, then check out their prior seven albums. Find out more from

[www.kennedysmusic.com](http://www.kennedysmusic.com) or from Appleseed Recordings at [www.appleseedrec.com](http://www.appleseedrec.com).

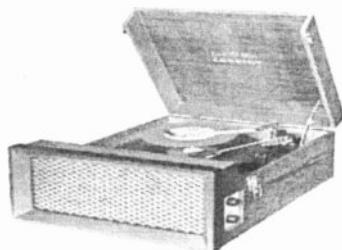
So, besides you intelligent people who speak Italian, who can tell me about Zucchero? The blues-rock musician, whose name translates as "Sugar," has been wowing Europe for nearly three decades, and in that time he's laid down tracks with some of music's most epic names. *Zucchero & Co.* features many of these, boasting names such as Miles Davis, Sting, B.B. King, Luciano Pavarotti, Andrea Bocelli, Sheryl Crow, Eric Clapton, John Lee Hooker, and... as if I need to go on.

Regardless, it doesn't matter whom the songs are done with; buy this album because of the Sugar Man himself. I'm not sure why I'd not heard of him until this album, and I wish I had. His voice is distinct, beautiful and works well with every guest on the 14 songs. His songwriting is no less impressive. Among the best songs — and there are many — is the ballad "Blue" with Crow and the hauntingly cool "Dune Mosse" with a subtle Davis. ●



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**Market Watch continued from page 14**

for the Top 40 (soul charts) stuff from the mid-60s to the mid-70s, but the trend is going for a lot of the non-charted songs of the same period. The Northern Soul market is still strong but mostly for the high-end stuff, not so much for the \$10-30 records anymore. I guess they got all the ones they needed. The doo-wops still sell well, mostly in the U.S. and north Europe, so I guess all the old guys aren't dead yet."

**LP to CD**

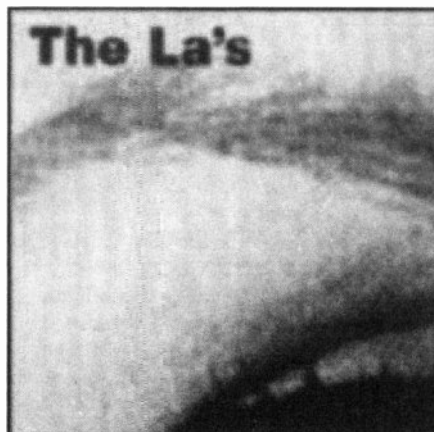
In browsing various online record and CD dealers, I've noticed another interesting trend: dealers who, if you order an LP from them, will burn a CD copy of the album for an additional charge. The additional charges to get a CD made seem to

vary significantly — anywhere from \$25 to \$40 or so in cases I've seen — but it's an interesting trend of the digital era. Again it raises the question: If you have completely converted to CDs and rarely play LPs anymore, will you buy a converted CD copy of a whole LP, rather than the LP itself? In most cases, the way it works is you buy the LP and then the CD is extra or is thrown in as a "free gift," thereby presumably avoiding any wrongdoing. This trend also reminds us that, in spite of the vast number of CD reissues over the last few years, there are still many notable titles yet to appear on CD. So these homemade conversions are filling a void in the marketplace.

**This month's column powered by**

**The La's** — various live recordings. This year, the best band out of Liverpool since The Beatles got back together and played a handful of dates in Great Britain and Japan. This a decade or so after they released one of the greatest singles in the history of rock 'n' roll, "There She Goes," and then released a brilliant album that they trashed in every interview they did. There are rumors that they'll make a second album, but, in the meantime, I'm happy enough with various radio sessions and outtakes of La's classics such as "Timeless Melody" (covered by Pearl Jam not too long ago).

That wraps things up for another month... ●





# Grim Reporter

by Phast Freddie Patterson



Blues singer/pianist **Detroit Junior** (73) died of heart failure at home in Chicago, Ill., Aug. 9, 2005.

He was born Emery Williams Jr. in Haynes, Ark., Oct. 26, 1931, and he grew up in southern Illinois. At 19, inspired by the music of Amos Milburn, Williams was playing piano and leading a band called The Blues Chaps in Pontiac and Flint, Mich. The group became the house band at The Circle Club in Detroit, where they accompanied touring headliners such as Roscoe Gordon and Eddie Boyd and the local John Lee Hooker.

Boyd encouraged Williams to move to Chicago. Once there, he began working with saxophonist J.T. Brown and Little Mack Simmons. In 1960, with Simmons on harmonica, Williams cut his first single for the Bea & Baby label. The record was released and credited to Detroit Junior, and Williams used the name professionally for the rest of his career.

Detroit Junior cut a handful of records for several labels — Chess, Foxy, Palos, CJ, Tip Top — through the '60s. "Call My Job" on USA is a Grim Reporter favorite.

In 1968, Detroit Junior became a member of Howlin' Wolf's touring group and stayed until Wolf died. For whatever reason, Junior did not record with the Wolf until his last studio album, *The Back Door Wolf* in 1973. Junior's contribution ranges from the fabulous ("Stop Using Me") to the unfortunate (he plays electric harpsichord on "Speak Now Woman").

On the morning of Jan. 17, 1976, Junior was one of the pall bearers when Howlin' Wolf was laid in his grave.

Detroit Junior remained with his bandmates — now called The Wolf Gang and led by saxophonist Eddie Shaw — for several years after that. He also began making his own records again, including four songs in Alligator Records' *Living Chicago Blues* series. Albert King and Koko Taylor have recorded songs by Detroit Junior. He released four albums in the last 10 years and appeared in Martin Scorsese's *The Blues* documentary for PBS.

Jazz pianist and bandleader **Francy Boland** (75) died of cancer Aug. 12, 2005, in Geneva, Switzerland.

François Boland was born in Namur, Belgium, Nov. 6, 1929. He began piano lessons at 8. He attended the Royal Conservatory at Liège, Belgium to study classical music, but he became attracted to jazz. In 1949, he moved to Paris.

A 1955 tour of Europe with Chet Baker led to a brief visit to America, where Boland wrote arrangements for Count

Basie, Benny Goodman, and Mary Lou Williams.

Back in Paris in 1959, Boland hooked up with expatriate bebop drummer Kenny Clarke. In 1961, they began the Clarke-Boland Big Band, which was composed of other expats (Johnny Griffith, Benny Bailey, Art Farmer) and the best European jazz talent available. The band was popular and prolific — with all of its arrangements by Boland — until its demise in 1973, after which, Boland moved to Geneva, where he continued to work, providing arrangements for European radio orchestras.

Nightclub owner **Madame Wong** (88) died of natural causes Aug. 14, 2005, at home in Los Angeles, Calif. She had been suffering from emphysema.

Esther Wong was born and raised in Shanghai, China. Her father was an importer who traveled the world, and she often accompanied him. In 1949, she moved to Los Angeles to escape the Communists. She worked for a shipping company for about 20 years before she opened her restaurant/nightclub, called Madam Wong's, in the heart of L.A.'s Chinatown in 1970.

Originally the club booked Polynesian acts, but the novelty wore off after a couple years. In 1978, a fellow named Paul Greenstein talked Wong into having rock bands play the club; Greenstein brought in punk groups. After the place experienced a little dishevelment during shows by The Bags and X one week and The Alley Cats the next, Wong banned punk rock from the club, hiring only new wave acts. Greenstein took his business across the street to the Hong Kong Café, where punk rock thrived for several years.

Meanwhile, Wong's did quite well with the new policy. Although L.A. new wave bands were not always as exciting as the punk groups, some pretty great ones played Madame Wong's: The Plimsouls, Gary Valentine & The Know, 20/20, The Motels, Code Blue, and The Rubber City Rebels, to name a few.

The venue did well enough for Wong to stretch out. She opened another club in the beach community of Santa Monica about a year later and called it Madame Wong's West. There, acts such as Oingo Boingo and The Naughty Sweeties were very popular.

If you were on the good side of Wong, she could be a sweetie. But cross her, and she was vindictive.

Any act that played at the Hong Kong Café was not welcome at Madame Wong's. As DJ at the Santa Monica establishment for about a year, the young Grim Reporter witnessed both sides first hand. Even so, until

Blackies and The Music Machine opened, Madame Wong's booked local, unsigned acts during a time when they could not get the attention of established clubs such as the Whisky A Go-Go, the Starwood and the Roxy.

Punk rocker **Biscuit** (49) was found dead at home in Austin, Texas, Aug. 18, 2005. The cause was cirrhosis of the liver brought on by Hepatitis C.

Randy "Biscuit" Turner was born in Gladewater, Texas, around 1956. He became involved with art at an early age, encouraged by his mother to draw. After attending East Texas State University, Turner moved to Austin, where he found a thriving music and art scene. During the late '70s, the punk rock bands that passed through town influenced him.

By 1978, he was frontman for The Big Boys. The group, comprising Tim Kerr, Chris Gates, and Rey Washam, played haul-ass punk/funk rock, predating others who mined this field, such as The Red Hot Chili Peppers and Fishbone but perhaps not The Gang of Four or James White & the Blacks.

After the demise of The Big Boys, Biscuit sang with Cargo Cult, Swine King, The Slurpees, and The Texas Biscuit Bombs. All of his bands contained a very visual component. He also worked on several other projects, including installation art.

On the day Biscuit was found, an interview with him appeared in the *Austin Chronicle* — in fact, the writer of the article was the person who found him.

Inventor **Robert Moog** (71) died of brain cancer Aug. 21, 2005, at home in Asheville, N.C.

Robert Arthur Moog was born in New York City May 23, 1934. His father was an engineer. His mother taught piano. As a youth, he learned to combine the talents of both parents when he built a Theremin. This became his occupation for most of his life. He built and sold them to pay his way through college, studying electrical engineering. He then sold Theremins for a living. He also worked on other electronic instruments.

In 1963, he was convinced to design an electronic instrument that was triggered by a keyboard, much the same way a piano is. This led to what became known as the Moog synthesizer.

It wasn't a new concept; RCA had been selling synthesizers since 1955, but the RCA models were the size of a room and cost about \$100,000. The Moog synthesizer was much smaller, more agile and initially sold for about \$11,000. The word "Moog" soon became synonymous with synthesizer.

In 1968, Wendy Carlos recorded *Switched-On Bach*, which was completely recorded with a Moog instrument. She later used the Moog to record music of Beethoven for the soundtrack to *A Clockwork Orange*. In 1969, The Beatles used the instrument on "Because" (*Abbey Road*), and soon after, it was featured regularly with progressive-rock groups such as Emerson, Lake & Palmer.

In 1973, Moog sold his company and the rights to the Moog Music name. He moved to North Carolina five years later, where he continued to develop electronic instruments.

During the '70s, his Minimoog was used on Donna Summer's dance hit "I Feel Love," and the instrument became popular with Euro-disco musicians.

During the '90s, Moog was a research professor of music at the University of North Carolina at Asheville. He was able to reclaim the right to use his name to sell the instruments in 2002 after a lengthy court battle.

Blues singer **R.L. Burnside** (78) died at St. Francis Hospital in Memphis, Tenn., Sept. 1, 2005. He had been in poor health for some time.

He was born in a small town north of Oxford, Miss., Nov. 21, 1926. His family sharecropped. In the late '40s, his family moved to Chicago. Burnside worked in a foundry and was greatly impressed by Muddy Waters when he saw the great bluesman in the Windy City clubs. Burnside returned to Mississippi two years later (around 1959), after his father, two brothers and an uncle were murdered in separate incidents.

In Mississippi, Burnside was convicted of murder after he shot a man who tried to run him off his property. Less than a year later, a plantation owner convinced a judge that Burnside was needed during cotton-planting season, and he was released.

Burnside learned to play guitar from Mississippi Fred McDowell, who lived nearby. Soon, Burnside was playing local functions and juke joints. Burnside's recording career started when the folklorist George Mitchell taped the bluesman at his home in Coldwater during the summer of 1967. Some of these songs have since been released on Arhoolie. Burnside played in nearby taverns with a band made up of members of his family. The group was popular locally but went unheard outside the area.

In 1991, Burnside was discovered by a Mississippi University student named Matthew Johnson, who was encouraged by the journalist Robert Palmer to start a label to record the bluesman. Fat Possum



Records became the home to the raw, Delta blues of Burnside as well as several other, like-minded Delta blues practitioners from the region — Cedell Davis, Junior Kimbrough, and T-Model Ford.

Burnside's raw, raucous sound became popular within the alternative-rock community. He toured with the Jon Spencer Blues Explosion, and, in 1996, the two acts collaborated on an album, *A Ass Pocket of Whiskey*.

By the end of the '90s, Burnside, a black man in his '70s, was the talk of the town: He was hailed by Iggy Pop and Bono; Uma Thurman attended his gigs; Richard Gere hired him to play parties; he was profiled in *The New Yorker*; Annie Liebowitz photographed him for *Vanity Fair*; his records were remixed by electronica producers; and his music was used in movies and TV shows.

He retired from the road after undergoing heart surgery in 1999. He released his last album, *A Bothered Mind*, in 2004.



**Gatemouth Brown**

Blues singer/guitarist **Clarence Gatemouth Brown** (81) died at his brother's house in Orange, Texas, Sept. 10, 2005. He had been suffering from lung cancer and heart disease.

Brown's family moved to Orange, Texas, less than a month after Clarence was born in Vinton, La., April 18, 1924. He first learned to play violin, played drums while he was in the Army and then concentrated on the guitar.

Gatemouth got his break one night in 1947 at the Bronze Peacock nightclub in Houston, Texas. Headliner T-Bone Walker became ill while on stage, set down his guitar and walked off. Brown picked up the guitar and began to sing a song he just made up, with Walker's band backing him. Brown's performance impressed the audience enough that people began to

throw money at him (he made about \$600 in tips that night). He also impressed the club's owner, Don Robey, who immediately began to manage the young singer's career.

Robey first got Brown signed to the West Coast R&B label Aladdin Records. On Aug. 21, 1947, Brown recorded four songs in Los Angeles backed by Maxwell Davis and his band. The two 78s that were issued did not sell very well, and Robey blamed the record company for not promoting them.

Robey believed he could do a better job, so he began his own record company, Peacock Records. Brown recorded for Peacock until 1961. The records are excellent examples of Texas guitar-based, Big Band jump blues and ballads, similar to those by T-Bone Walker but much more swingin'. Indeed, Brown recorded with bands that often consisted of the best jazz musicians in Houston, including Johnny Board, Al Grey, Arnett Cobb, and Fred Ford. There are way too many fabulous tracks to name any favorites.

After a decade of headlining clubs and making great records, the '60s found Brown without direction. He recorded rarely, and some of the recordings were not released until much later. However, in 1966, he led the house band for *The !!!! Beat*, an R&B variety show that was filmed at the studios of WFAA-TV in Dallas and shown in various markets, mostly in the South.

During the '70s, Europeans discovered Brown, and he recorded for several labels located there. Americans caught up in the '80s — Brown cut albums for Rounder, Alligator and Verve in the '90s. His last album was *Timeless*, released by HighTone last fall.

During the last 30 or so years of his career, Brown refused to have his music pigeonholed as "blues." He wore a cowboy hat and western shirt on stage — he even appeared on *Hee Haw* and recorded with country and western star Roy Clark. In concert, Brown often played his electric violin and incorporated jazz, Cajun, swing, rock, fusion, R&B, soul and funk into his brand of blues, making for a joyous affair anytime he appeared.

On Aug. 28, Brown left his home in Slidell, La., near Lake Pontchartrain, to flee the oncoming Hurricane Katrina. The next day, the storm hit, destroying his house and everything in it. A week and a half later, he underwent an angioplasty at a hospital in Port Arthur, Texas, and then went to live with his brother in Orange, Texas, where he died.

Jazz guitarist **Al Casey** (89) died of colon cancer Sept. 11, 2005, at a nursing home in New York City.

He was born Albert Aloysius Casey in Louisville, Ky., Sept. 15, 1915. He was an orphan and was raised by another family that had musical inclinations — including

aunts and uncles in a gospel group called The Southern Singers. As a boy, he took violin lessons before he began playing guitar. In 1930, Casey moved to New York City to stay with other relatives. There, he played in a friend's school band. Casey proved so proficient on guitar that he was soon introduced to Fats Waller, who was popular in Harlem. Waller liked the youngster's playing but would not hire him until he finished high school.

Around 1933 — three weeks after he graduated — Casey began a long association with Waller that lasted until Waller's death in 1943. Casey's role was to keep the music from falling apart while Waller clowned and ad-libbed. Casey appeared on more than 200 Fats Waller recordings. During this period, he also worked with other giants of the swing era: Teddy Wilson, Lionel Hampton, Billie Holiday, Ben Webster, Chu Berry, and Lester Young.

From 1944 on, Casey worked mostly as a sideman in New York. He switched from acoustic to electric guitar — a disciple of Charlie Christian — and occasionally led a trio at the Downbeat Club.

Casey worked with other swing notables, including Louis Armstrong, Roy Eldridge, Benny Carter, Coleman Hawkins, and Art Tatum and beboppers Charlie Parker and Dizzy Gillespie.

During the late '50s and early '60s, Casey made the transition to R&B sessions when he began working with King Curtis. He also cut a few solo LPs. But by the mid-60s, he was out of music, working as a photocopy machine operator for the New York City Health Department. During the '70s he made a couple solo records and recorded with Helen Humes and Jay McShann.

In the early '80s, Casey began playing again, mostly with The Harlem Blues and Jazz Band, made up of veteran swing-era musicians. As he became older, his health also declined and he played less and less.

This Al Casey is not to be confused with the Al Casey of "Surfin' Hootenanny" fame, who was also a guitarist.

Soul singer/songwriter **Willie Hutch** (60) died in Dallas, Texas, Sept. 19, 2005. No cause of death was disclosed.

He was born Willie McKinley Hutchinson in Los Angeles, Calif., Dec. 6, 1944, and he grew up in Dallas. As a teen-ager, he and his brothers and sisters made up songs. In 1964, after two years in the Marines, Hutch moved to Los Angeles, where he stayed with his older sister and worked on his music. He recorded two singles with The Phonetics later that year, then cut one-off singles for Dunhill, Maverick and Modern. He also wrote and produced a couple of great singles by The Marvellos for the Loma label.

In 1967, he came to the attention of

Johnny Rivers, who was starting his Soul City Record Company. Hutch became a staff songwriter for the label — The Fifth Dimension and Al Wilson were among those who cut Hutch compositions (all are great examples of post-Motown soul music). Hutch's one single for Soul City ("Can't Fight the Power" b/w "How Come Baby You Don't Love Me") is a double-sided stomper and a Grim Reporter favorite.

By 1969, Hutch was signed to RCA Records, where he made more fine music. However, he still was unable to rack up a decent hit, in spite of the excellence of his recordings.

During the late '60s, Hutch befriended Motown songwriter/producer Hal Davis, who was based in Los Angeles before the label moved there a few years later.

During the summer of 1970, Davis called on Hutch to help him finish a song he was writing for The Jackson Five. By mid-October, the song, "I'll Be There," was the #1 hit in America — and stayed there for five weeks. Hutch also helped arrange the group's "Never Can Say Goodbye" and Michael Jackson's "Got to Be There."

Motown employed Hutch full time. He worked with Smokey Robinson, Marvin Gaye, Diana Ross, Junior Walker, The Temptations, and Undisputed Truth. Hutch was also able to record his own music. His first project was the soundtrack to the blaxploitation movie *The Mack*, for which he was rewarded with a pair of Top 20 R&B hits. He also produced music for the film *Foxy Brown*. In 1975, his "Love Power" reached #5 on the *Cashbox* Top R&B chart.

By 1978, Hutch was friends with Motown producer Norman Whitfield. When Whitfield left Motown to start his own label, Hutch went with him. In the early '80s, Hutch returned to Motown, where he had one last minor hit and produced some songs for the soundtrack to *The Last Dragon*.

The 1994 earthquake in Southern California was the impetus for Hutch to move back to Dallas. There, he set up a studio and returned to recording.

*Special Note:* With the high per-capita ratio of musicians in the New Orleans vicinity, this *Grim Reporter* column could have easily leaned heavily in that direction. Luckily, this is not the case. At deadline time, there has been no report of any musician's death caused by hurricanes Katrina and/or Rita. However, many artists have been displaced — with musical instruments, sheet music and sound recordings (master tapes, LPs, etc) among the personal items that have been destroyed. The Grim Reporter urges his readers to visit the Web site of New Orleans radio station WWOZ to find out how to help these artists who have created music we cherish. (www.wwoz.org) ●

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Disc News continued from page 8

alternative rockers **The Flaming Lips**, **Cake**, and **Death Cab For Cutie**.

SPV USA, **The Mission**, *Lighting The Candles*. Oct. 25.

Thrill Jockey, **Tom Verlaine**, *Warm And Cool*. Features interview with Verlaine and eight bonus tracks. Oct. 11.

Tomato, **Mike Bloomfield**, *Wee Wee Hours*. Solo work and material with Electric Flag. Oct. 4.

True North Records, **Willie Dixon**, *The Boss Of The Chicago Blues*. Eighteen-track collection of Dixon songs sung by **Otis Rush**, **Junior Wells**, **Buddy Guy**, **Magic Sam** and others; **Ten Years After**, *Now, Ten Years After*. Features nine studio tracks and live versions of "I'd Love To Change The World" and "I'm Going Home." Oct. 25.

United For Opportunity, **The Saints**, *Nothing Is Straight In My House*. Oct. 25.

Universal South, **Cross Canadian Ragweed**, *Garage*. Available on CD, LP, and limited-edition package with DVD featuring music videos, including the previously unreleased video for "Don't Need You." Oct. 4.

Varèse Vintage, **The Wilburn Brothers**, *Greatest Hits*; **Townes Van Zandt**, *The Road Anthology*. Oct. 11; **Johnny Horton**, *Country Legend*. Collection documents Horton's early rockabilly and honky-tonk recordings. Oct. 18; **Ferrante & Teicher With Their Symphony Orchestra**, *All-Time Greatest Hits Live On Stage*. First ever-live collection from Ferrante & Teicher spans 30 years. Oct. 25. **Kenny Vance & The Planotones**, *Lover's Island*. Nov. 1.

Walt Disney Records, **Jim Brickman**, *The Disney Songbook*. Oct. 4.

Wondertaker, **Jack Endino**, *Permanent Fatal Error*. Oct. 25.

Yep Roc Records, **Marah**, *A Christmas Kind Of Town* and *If You Didn't Laugh, You'd Cry*. Oct. 18. ●

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### Ghoulish continued from page 18

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 The Manhattan Transfer, Twilight Zone  
 The Marceis, That Old Black Magic  
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 The Marketts, Batman  
 The Marketts, Out Of Limits  
 The Marketts, Vanishing Point  
 Jack Marshall, The Munsters TV Theme  
 The Masters, Mystery Man  
 Dave Matthews Band, Gravedigger  
 Maximillin, Twistin' Ghost  
 Bob McFadden With Rod McKuen, Frankie & Igor At A Rock 'N' Roll Party  
 Bob McFadden, With Rod McKuen, The Mummy  
 M.C. Hammer, Addams Groove  
 The Meat Puppets, Vampires  
 Milk Cult, Big King Frog  
 The Steve Miller Band, Abracadabra  
 Ministry, Everyday Is Halloween  
 The Misfits, Halloween  
 Vic Mizzy, Addams Family Theme  
 The Monotones, Legend Of Sleepy Hollow  
 Lorrie Morgan, My Night To Howl  
 Mötley Crüe, Shout At The Devil  
 Mudhoney, Halloween  
 Napoleon XIV, They're Coming To Take Me Away, Ha-Haaa!  
 No Doubt, Spiderwebs  
 Neil Norman & His Cosmic Orchestra, Twilight Zone  
 Nervcus Norvus, Ape Call  
 Nervcus Norvus, Fang  
 Nervcus Norvus, Transfusion  
 Arch Obler, You're Not Scared, Are You?  
 Sinead O'Connor, Jackie  
 Oingo Boingo, Dead Man's Party  
 Mike Oldfield, Tubular Bells (Exorcist)  
 Ozzy Osbourne, Bark At The Moon  
 Ozzy Osbourne, Zombie Stomp  
 Ozark Mountain Daredevils, Jackie Blue  
 Ray Parker Jr., Ghostbusters  
 Alan Parsons Project, Psychobabble  
 Carl Perkins, Put Your Cat Clothes On  
 Bobby "Boris" Pickett, Monster Mash  
 Bobby "Boris" Pickett, Monster Swim  
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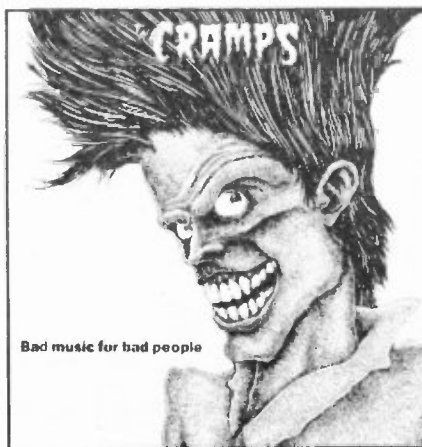


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 Elvis Presley, (You're The) Devil In Disguise  
 Elvis Presley, Treat Me Nice  
 Elvis Presley, Witchcraft  
 Vincent Price, Witch Tortures  
 Louis Prima & Keely Smith, That Old Black Magic  
 Ramones, Howling At The Moon  
 Ramones, Pet Cemetery  
 The Ramrods, (Ghost) Riders In The Sky  
 The Ran-Dels, Martian Hop  
 The Rattles, The Witch  
 Redbone, Witch Queen Of New Orleans  
 Helen Reddy, Angie Baby  
 Rerun Rock (Elvis Style), Casper The Friendly Ghost  
 Rerun Rock (Sinatra Style), The Addams Family  
 The Revels, Dead Man's Stroll (later called Midnight Stroll)  
 Jody Reynolds, Endless Sleep  
 Cliff Richard, Devil Woman  
 Nelson Riddle, Batman  
 Marty Robbins, Devil Woman  
 The Rocky Horror Picture Show, Time Warp  
 The Rolling Stones, 19th Nervous Breakdown  
 The Rolling Stones, Sympathy For The Devil  
 Jonathan Round, Sympathy For The Devil  
 The Royal Tones, Scream Til You Drop  
 Bobby Rydell, That Old Black Magic  
 Mitch Ryder & The Detroit Wheels, Devil With The Blue Dress & Good Golly, Miss Molly  
 Red Ryder, Lunatic Fringe  
 David Sanborn, Spooky  
 Santana, Black Magic Woman  
 Fred Schneider & The Shake, Society Monster  
 Neil Sedaka, I Go Ape  
 Neil Sedaka, Little Devil  
 Bob Seger, Lucifer  
 David Seville, Witch Doctor  
 The Shaggs, It's Halloween  
 T.G. Sheppard, Devil In A Bottle  
 Dinah Shore, Gypsy  
 Jumpin' Gene Simmons, Haunted House  
 Frank Sinatra, Witchcraft  
 Siouxsie & The Banshees, Halloween  
 Siouxsie & The Banshees, Peek-A-Boo  
 Siouxsie & The Banshees, Cities In Dust  
 The Skyhook, Horror Movie  
 P.F. Sloan, Halloween Mary  
 The Sonics, The Witch  
 Sonic Youth, Halloween

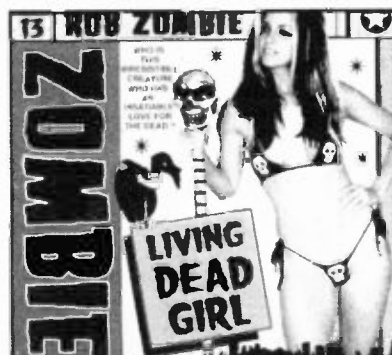
Joe South, Purple People Eater Meets The Witch Doctor  
 Southern Culture On The Skids, Werewolf  
 The Spiders, Witchcraft  
 Bruce Springsteen, Devil With A Blue Dress Medley  
 Jim Stafford, Spiders & Snakes  
 Jim Stafford, Swamp Witch  
 Dodie Stevens, Pink Shoe Laces  
 The Strangeloves, I Want Candy  
 Sugar Ray, Abracadabra  
 The Swinging Phillies, Frankenstein's Party  
 The Swingin' Neckbreakers, No Costume, No Candy  
 Talking Heads, Psycho Killer  
 George Thorogood & The Destroyers, Bad To The Bone  
 The Three Ghouls, Morgus The Magnificent  
 3 Unlimited, Twilight Zone  
 Tone Loc, Wild Thing  
 The Troggs, Wild Thing  
 The Troupers, Peter Pumpkin Eater  
 The Tubes, Attack Of The 50 Foot Woman

Uriah Heep, Rainbow Demon  
 Van Halen, Runnin' With The Devil  
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 Van Morrison, Moondance  
 The New Vaudeville Band, Peek-A-Boo  
 Bobby Vee, Devil Or Angel  
 Gene Vincent And His Blue Caps, Race With The Devil  
 War, Gypsy Man  
 The Who, Dr. Jekyll & Mr. Hyde  
 The Who, Boris The Spider  
 The Wiggies, Trick Or Treat  
 Marty Wilde, Endless Sleep  
 The Edgar Winter Group, Frankenstein  
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 Sheb Wooley, Santa And The Purple People Eater  
 The Yardbirds, Psycho Daisies



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Trisha Yearwood, (You're The) Devil In Disguise  
 John Zacherle, Coolest Little Monster  
 John Zacherle, Dinner With Drac Pt. 1  
 John Zacherle, Dinner With Drac Pt. 2  
 John Zacherle, Gravy (With Some Cyanide)  
 John Zacherle, Halloween Hootenanny  
 John Zacherle, Happy Halloween  
 John Zacherle, Hurry Bury Baby  
 John Zacherle, I Was A Teenage Caveman  
 John Zacherle, Igor Twist  
 John Zacherle, I'm The Ghoul From Wolverton Mountain  
 John Zacherle, Let's Twist Again (Mummy Time Is Here Again)  
 John Zacherle, Limb From Limbo Rock  
 John Zacherle, Limbo Ghoul  
 John Zacherle, Monster Mash  
 John Zacherle, Monster Monkey  
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 Frank Zappa, Goblin Girl  
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Courtesy of Geffen Records by Chris Cuffaro

### Rob Zombie

# 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.

**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. Hittsville Soul Club, Dave, PH: 863-424-9525 after 5pm.

**Oct 15 MA**, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 978-388-6576.

**Oct 15 NY**, New York City. 445 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

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**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 VanSincilar, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

**Oct 22 IL**, Schaumburg. Music Marketplace, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.

**Oct 22 MI**, Lansing. Record & CD Collectors Show, Days Inn. Cedar St. Exit from I96, SH: 11am-5pm, T: 6' & 8', F: \$30.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Oct 22 PA**, Phila. Philadelphia Record-Revival: Show & Swap Meet, U.A.C.A. 847 N. Franklin St., SH: 1pm-7pm. PH: 917-754-4724 or www.record-revival.com

**Oct 22 PQ**, Montreal. 10th Annual Fall Record Show, Hyatt Regency. 1255 Jeanne Mance St., SH: 10am-4pm, A: \$4. www.dreambeatconventions.com

**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 IL**, Matteson. Music Marketplace, Holiday Inn-Matteson. 500 Holiday Plaza Dr., SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.

**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 23 ON**, St. Catharines. Record Show, Market Square. Corner of King St. & James St., SH: 10:30am-5pm, T: 35, A: \$3., \$1. students with ID. PH: 905-687-8831.

**Oct 23 ON**, Ottawa. 10th Annual Fall Record Show, Babylon Night Club. 317 Banks St., SH: 10am-3pm, A: \$3. www.dreambeatconventions.com

**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. WFUM Record & CD Fair, Metropolitan Pavilion. 125 W. 18th St. Mike Lupica, PH: 201-521-1416 ext 243 or www.wfumu.org/recaffair

**Nov 5 AZ**, Tucson. Record Show, Plumbers & Steamfitters Hall. 2475 E. Water, SH: 9am-4pm, F: \$25., A: \$4. Bruce Smith, PH: 520-622-0104.

**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 6 BC**, Vancouver. Music & Record Show, Ukrainian Centre. 3150 Ash St., off 16th Ave., 1 blk. W. of Cambie, SH: 11am-4pm, A: \$2. PH: 604-941-6204.

**Nov 12 CA**, Santa Rosa. KRBC CD & Music Event, Veteran's Memorial Bldg. 1351 Maple Ave., SH: 9am-1pm, A: free. KRBC Public Television & Radio, PH: 707-585-8522.

**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 IL**, Schaumburg. Music Marketplace, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.

**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 Grotto (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 evens.

**Nov 13 MN**, Minneapolis-St. Paul. Record Show, Four Points by Sheraton. 1330 Industrial Blvd., just off I-35W at Exit 22, SH: 10am-4pm, F: \$35. ea. with wall

space, \$30. ea. without wall space, A: \$3. Tim, PH: 651-373-0065 or www.msprecordshow.com

**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 annual membership, A: free. Keystone Record Collectors, Doug Smith, PH: 717-898-1246. www.recordcollectors.org

**Nov 13 TN**, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

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

**Nov 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 MO**, Springfield. Record Show, Clarion Hotel. 3333 S. Glenstone Ave., SH: 10am-4pm, A: \$2.50. Robert Smith, PH: 314-772-2175.

**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 BF 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 evens.

**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 20 RI**, Providence. Record Show, Rock & Roll Yard Sale. SH: 1pm-5pm, F: \$15.-\$30., A: free. AS220, 115 Empire St., Providence, RI 02903. PH: 401-861-4244 or www.as220.org

**Nov 25-27 PA**, Philadelphia. 97.5 The Hawk 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.

**Nov 28 DE**, Odessa. Sports Card, Non-Sports, Comic Book, Toy & Collectibles Show, Fire Hall. 304 Main St., SH: 10am-4pm, T: 40-8', F: \$30. for 1, \$50. for 2, A: free. Joe Fabianski, PO Box 408, New Castle, DE 19720. PH: 302-494-9902.

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

**Dec 3 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.

**Dec 4 IN**, South Bend. Record & CD Collector Show, Comfort Suites. Corner of Cleveland Rd. & Indiana 933 (Bus. US 31), SH: 11am-5pm, T: 30-6', F: \$30. A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Dec 4 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.

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

**Dec 5 IN**, Fort Wayne. Record & CD Collectors Show, Quality Inn. 3030 Coliseum Dr., .5 mi. E. of the US 30, US 33 Exit from I-69, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: \$2. Sounds Unlimited Prods., Blair Klein, PH: 269-323-7262 or Ken, Cell: 574-329-1483.

**Dec 10 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.

**Dec 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

**Dec 11 CA**, Newark. Rockin' N' Rolling, Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.

**Dec 11 IA**, Des Moines. Music Collectors' Show, Holiday Inn. 1050 6th Ave., SH: 10am-4pm, T: 6' & 8', F: \$25.-\$35., A: \$1. ZZZ Records, Nate, PH: 515-284-1401 or www.zzzrecords.com

**Dec 11 KY**, Louisville. Music Collectors' Convention, Exec. Inn. Wattersville 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.

**Dec 11 MI**, Lansing. Record & CD Collectors Show, Days Inn. Cedar St. Exit from I-96, SH: 11am-5pm, A: \$2. Sound Unlimited Productions, Blair or Ken, PH: 269-323-7262 or Cell: 574-329-1483.

**Dec 11 IN**, Kalamazoo. Record & CD Collector Show, County Fairgrounds. Sprinkle Street Exit from I-94 N. to first light, SH: 11am-5pm, T: 6' & 8', F: \$34.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Dec 11 NY**, Binghamton. NY CD & Record Fair, The Showplace. 33 W. State St. (Exit 45, I-81 to first light), SH: 10am-5pm, T: 75-8', 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.

**Dec 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

**Dec 11 HUNGARY**, Budapest. XXXI Int'l. Record & CD MegaFair, Varosliget, Lemezborze, plusz Magazine, 1300 Budapest, P. 129, Hungary. PH: 0036 14300990 or FAX: 0036 14300991.

**Dec 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

**Dec 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.

**Dec 26 NJ**, Wayne. Sunday Holiday 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

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 Phone 610-797-7743 day of show

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 Phone 610-797-7743 day of show

**FROM HARRISBURG:** I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.  
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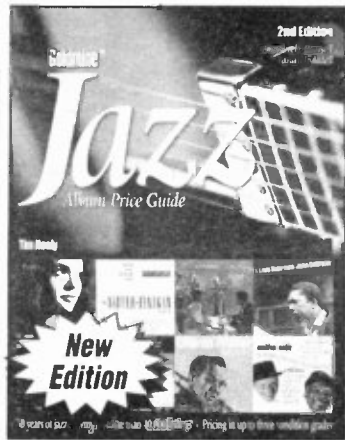
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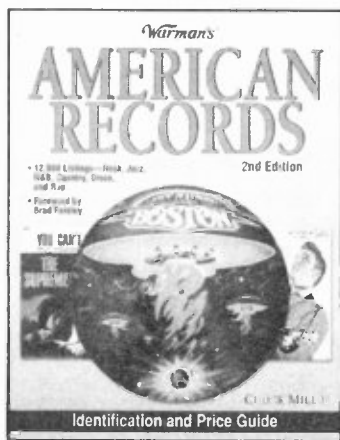
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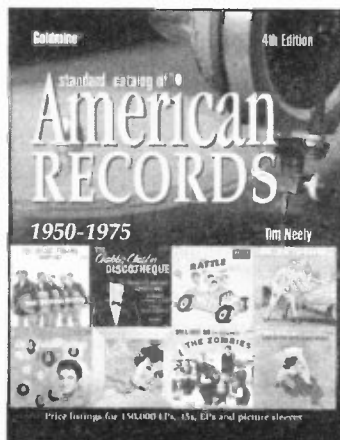
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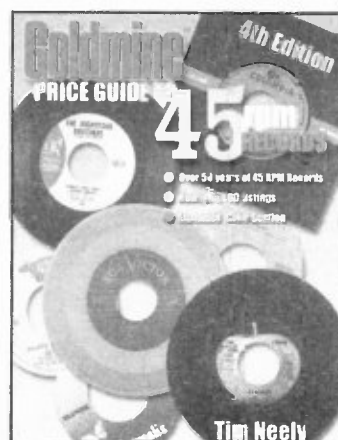
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Covers over 150,000 45s, LPs, 12-inch and extended play singles from artists whose first record was released between 1950 and 1975, in alphabetical format by artist.

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# want lists

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

## AMERICAN PIE

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For those of you who don't know me, I am an avid collector of the Kingston Trio, John Stewart, and Harry Chapin. Please contact me if you have any kind of memorabilia that I don't already own for these artists. I am interested in vinyl ONLY (LPs, unless noted, Stereo original pressings preferred, but will consider mono) for the sound items, except for the starred (\*) pieces below, which I understand are only on a damned CD. DO NOT send me auction lists — you either know what you have and what you want for it, or you don't.

45s  
 \*\*(\*)Adams, Johnny-The Real Me (label unknown) (Does this EXIST???)

Baby Ray and the Ferns (Donna 1378)  
 Byrds- I Wasn't Born To Follow (Columbia)  
 Cannibal and the Headhunters- Land Of Thousand Dances (Date), Mean So Much (Aries)  
 Chad and Jeremy-Sticks and Stones  
 Coasters-Shopping for Clothes (original only)  
 Conrad and The Hurricane Strings-(original preferred but will take Era)  
 DREW, PATTY/JOHN STEWART (Capitol 2712)  
 Faithfull, Marianne-Something Better (London 1022)

Freddie and the Fishsticks (MCA)  
 Fugs-(ESP 4507)  
 Garden Club-Little Girl Lost and Found  
 Good Earth-Funny Things Happened/I Can See a Light

GTOs-(Straight)  
 Heartbreakers (Donna)  
 Herrera, Julian-I Remember Linda ( Starla), Lonely Nights, Symbol Of Heaven (Dig)  
 Innocents-Pine, Pains In My Heart (Indigo)  
 Jan and Dean-Gee  
 Jones, Davy-Girl (Bell)

Lil' (or Little) Ray-Loretta (Impact), There's Something On Your Mind (Dore)  
 Masters-Breaktime (Emmy 1008)  
 Mills/Miles, Gary-Look For A Star (each artist on opposite flip sides) (United Artists Treasury Series)

Nashville Street Singers-Long Black Veil (Capitol)  
 Ned and Nelda-(Vigah002)  
 Neil and Jack (Duel 517)  
 Pendletons-Barefoot Adventure (Dot)  
 Premiers-Come On And Dance, Ring Around My Rosie (Faro)

Remains-Why Do I Cry (Epic???)  
 Scott, Jack-Oh Little One  
 SHERIFF JOHN-Birthday Song, Nosey Rosey (Imperial) or ANYTHING I don't have!!!! (OR EPs)

Springfield, Dusty-Every Day I have to Cry  
 Three Midnites-You're Gonna Make Me Cry/Making Ends Meet

Westwoods-I Miss My Surfer Boy, Too (A&M)  
 Dennis Wilson and Rumbo-The Sound of Free/Lady (Caribou???)

### PICTURE SLEEVES WITH RECORDS

Kingston Trio-Bad Man's Blunder

Rick Nelson-Fire Breathin' Dragon  
 Three Midnites-Love Special Delivery  
 Searchers-Saturday Night Out (stock ONLY)  
 Herman's Hermits-Can't You Hear My Heartbeat  
 Chad and Jeremy-What Do Ya Want With Me  
 Zombies-most

### PICTURE DISCS

Bruce Springsteen (with or without standup) Cover Me

Ghostbusters  
 Huey Lewis-Heart of Rock and Roll (star shaped)

### SUPPLEMENTAL LP WANT LIST (not as important)

Afrika Bambatta Amboy Dukes-First two on Mainstream

America-In Concert (Capitol)

Aorta

Axton, Hoyt-Joy To The World

Angels- A Halo To You (MONO only)

CCR- Mardi Gras

Cactus-1st LP

Bonniwell Music Machine

Saxon, Sky "Sunlight"-Starry Ride (Psycho)

Gentry, Bobbie-Fancy

Burroughs, William-Call Me Burroughs

Feliciano, Jose- The Feelin's Good

9th Creation-Charlatans (re-issue O.K.)

Linn County

Cooke, Sam- Shake

Los Bravos-Black Is Black

Dearie, Blossom-(most)

Listening  
 Old & In The Way  
 Leaves (Mira)

## AMERICAN PIE cont.

Impala Syndrome

Farm - Mud

Joan Jett and Runaways-most

Lollipop Shoppe

Frijid Pink-Defrosted

Morning Dew

Gaye, Marvin-What's Going On

Organ Grinders (Mercury)

Glazer, Tom-On Top Of Spaghetti

Josephus

Holy Mackerel

Kak

Id- Inner Sounds Of - Floating Bridge

Isley Brothers-Best

Bohemian Vendetta

Jimi Plays Monterey, Axis Bold As Love,Nine to the Universe

Incredible Bongo Band

Neighborhood Children

Heatwave -Yellow Cover w/ "Always and Forever"...

HMS Bounty

Love-Best, Forever Changes

Hardwater

Morgen

Lynerd Skynerd (?????)

Mt. Rushmore (Dot 25934)

Blues Magoos-Electric Comic Book, Gulf Coast Bound

New Colony Six-Breakthrough

Seeds-(most of them.....originals preferred)

McCallum, David-Music Is My Life

Gandalf

Meters-most

Animals-1st LP

Moby Grape (???)

Led Zep-1,2,3,Houses Of The Holy (originals preferred)

Posey, Sandy-I Take It Back (MGM)

Savage Resurrection

Shivas Headband - Doors-L.A. Woman,1st, Morrison Hotel (re-issues O.K.)

13th Floor Elevators (originals only)

White, Tony Joe-most

Otis, Shuggie-Inspiration

Waits, Tom-most

Pink Floyd-1st Wish You Were Here, Atom Heart Mother

Sweet Inspirations (1st LP on Atlantic)

Queen-Best

Moss, Gene-Dracula's Greatest Hits (Stereo Preferred)

Sledge, Percy- Percy

REGGAE----Heptones-Party Time

Youngbloods-Best

Burning Spear-Live

Alice Cooper-School's Out

Bunny Wailer-Blackheart Man

Fugees-The Score

Third Power

Sir Douglas Quintet-Best

Byron Lee-Reggae Fever

Springsteen-Ghost Of Tom Joad, The Rising

Bob Marley-Catch a Fire, Kaya,

Tan-LP or 45s

Rebel Music (more???)

Van Halen-For Unlawful Carnal Knowledge

Velvet Underground

LPs

**SURF MUSIC - Looking especially for the items below, but let me know what else you have.**

Bruce and Terry LP

Dick Dale - Tribal Thunder

Fantastic Baggies-Ride the Wild Surf and Surfers' Paradise (South African)

Marauders - Both LPs, especially Check In

Revels - On A Rampage (Impact 1)

ALSO ... ANY NEW OR REVIVAL SURF BANDS

ON VINYL FROM THE 90'S THAT I DON'T HAVE.

### VARIOUS ARTISTS ALBUMS

ANY Bear Family LPs I don't have (or Box Sets)

\*\*Million Dollars Worth Of DooWop (Live Gold 7014) only on a damned CD)

Shake, Shout and Soul (Impact)

SOUTHERN FOLK HERITAGE SERIES (Atlantic 1348,1351) complete ONLY (NEED insert for 1346)

The Blues-Vol 6 (Chess)

Blues At Newport Folk Festival '65 (Vanguard)

Blue Thumb Revisited (3LP set)

Michigan Brand Nuggets (Michigan band compilations)

Bob Eubanks 42 Favorites w/Pastel 6) (Mark 56)

Collectible Records label/Great Rhythm and Blues label/Relic label.....let me know which ones you have available. I've just started collecting these labels. I have a lot of them but there's a lot more out there.

### OTHER ALBUMS

Arbors- w/ The Letter (Date)

Axelrod, David

Beach Boys-Smile (3LP set), Pet Sounds (Stereo preferred)

Barry and the Tamberlanes (Valiant Stereo ONLY)

Bass, Fontella-Rescue Me (Chess)

Blue Cheer- Oh Pleasant Hope (Phillips)

Blues Project-Projections

## AMERICAN PIE cont.

Bowie, David First LP on Deram, Hunky Dory, 2 LP set on Mercury

Brown, James-Best (2 LP set on Polydor)

Bushkin and Batteau (S/T)

Campers-Camp Favorites (Cameo)

Cash, Johnny-all on American label (AND American Outtakes)

Charles, Ray-Genius Loves Company, LP with Betty Carter (Stereo only)

Cates, George (Dot or Coral?????) (most)

Cathy Jean and the Roommates - picture cover ONLY (Valmor)

Chicago- Twenty 1

Comfortable Chair (Ode)

Cooder, Ry-Radio Show, Live in Europe (Promos on Warner or Reprise)

Coverdale/Page (Geffen)

Del Satins -Out To Lunch (B.T. Puppy)

Donavan- Reedy River, Sutras, Slow Down World, HMS Donovan

Dorsey, Lee- Yes We Can

Dylan, Bob-Bootleg Box Series Vol. 1-3 (Columbia 468086 5 LP set)

Every Bros.-In Our Image (Stereo ONLY)

Farragher Brothers (YELLOW COVER ONLY) ABC

Franklin, Aretha-In The Beginning, Yeah (both Columbia)

Flying Burrito Brothers-Gilded Palace Of Sin , Close Up The Honky Tonks (A&M)

Garnett, Gale-Songs About Rainbows, etc. (RCA)

Ghouls-Dracula's Coupe (STEREO ONLY)

Giants-(LA/MCA 3188)

Ginsbourg, Serge-most LPs

Good Earth-NOT "How Deep Is The Ocean" (w/ Jim Dawson)

Group (Groop??)- (on Bell....THIS I know)

Heron, Gil-Scott- (especially) It's Your World, Pieces Of A Man

Hooker, John Lee-Don't Turn Me From Your Door (Atco)

Houston, Joe-Rockin' At The Drive In (Combo)

James, Tommy-Easy To Love (Millinium)

Keith, Ben-Seven Gates (Reprise)

Kool and the Gang-Summer Madness

Kingston Trio-Sunny Side with TWELVE cuts(mono O.K.) (Capitol), #16 (Stereo ONLY)

Leadbelly-Last Session (Folkways 2942 w/ inserts), Elektra Box (only need copy of insert book...thanx)

Lester, Ketty-Love Letters (Era)

Lewis, Barbara- Hello Stranger (Atlantic)-Stereo ONLY

Lind, Bob-And Then There Were Circles

Maffitt and Davies (Malacorne)

Mallard-(Red Cover w/Locomotive)

McDermott, Gall-almost any

Midnites, THEE-any, but especially Giants and Whittier Blvd.(Chattahoochie or Whittier)

Mr. Gasser & The Weird-Ohs - Rods 'n Ratfinks, Rat Fink (stereo preferred)

Nichols, Roger-Small Circle Of Friends

No Doubt-Tragic Kingdom

Nyro, Laura- Mother's Spiritual

Parsons, Gram (most LPs)

Petty, Tom- Last D.J.

Rainbow Press-There's A War On (Mr. G)

Rob Rio - Hot n' Nasty (Pussimon) PR0001

Sagittarius-Present Tense (original)

Sha Na Na- Just Hangin' Out (Accord)

ShangriLas- Sing-(Post label), Best Of

Simone, Nina-(most.... original stereo preferred)

Slade-Mama We're All Crazee Now (Polydor)

Strangeloves-I Want Candy (Bang) STEREO ONLY (DOES THIS EXIST?????) Anybody know???)

Starr, Edwin-25 Miles

Strawberry Alarm Clock-(most)

Super Stocks-School Is A Drag (Capitol Stereo ONLY)

Taneyet-Ceyleib People (Vault)

Taylor, Chip-LP w/Everyone's From Monterey

Thin Lizzy-especially early releases

Three Dog Night-It Ain't Easy (original first "nude" cover ONLY)

Toussaint, Allen-Toussaint (Scepter)

Tymes-18 Golden Hits (Parkway) -STEREO ONLY

U2-Achtung Baby, Zooropia, All That You Can't Leave Behind, and SOME 12" Singles (Whatcha got???)

Valens, Ritchie-Greatest Hits Vol.2 (Del-Fi (ORIGINAL ONLY)

Waters, Muddy-Electric Mud

Watts 103rd Street Rhythm Band (Charles Wright) - Lil Encouragement and most other

Wells, Cory-Ahead of the Storm (A&M)

Wilson, Larry Jon- Loose Change

Wood, Brenton-Both LPs

Young, Neil-Harvest MOON (read: NOT Harvest)

Zombies-almost any (and Colin Blunstone's Late Nineties in Soho LP)

### JAZZ

Ayers, Roy- He's Coming, Montreux, Change Up The Groove

Brubeck, Dave-Paul and Dave's Jazz Interwoven (Fantasy)

Cuba, Joe Sextet-Best Of, Bailadores, Soul Of Spanish Harlem. Wanted Dead Or Alive

## AMERICAN PIE cont.

Coltrane, Alice

Coleman, Ornette (most)

Dee Felice Trio

Donaldson, Lou-Mr. Shingaling, Hot Dog, Pretty Things

Duke, George-Feel

Grant Green (most)

Guaraldi, Vince-Good Grief

Jamal, Ahmad-Jamalca, Awakening

Jackie McLean- One Step Beyond

Peterson, Oscar-Newport Years Pt1&2 (DO THESE EXIST?????)

Smith, Jimmy-Root Down Live

### COUNTRY

Garth Brooks- The Hits

Gosdin Brothers-Sounds Of Goodbye (Capitol)

Wynn Stewart - The Songs of Wynn Stewart (Stereo ONLY)

**SOUNDTRACKS** Road Racers (A&M-English?); On Any Sunday, Back to the Future 3, Coffy, FANTASTIC FOUR (Golden—prefer complete package), Forbidden Planet, Wild Heart, Teen Wolf, Death Wish 1, Running Man, Five Summer Stories, Slaughterhouse Five (NOT Angel), Touch Of Evil (re-issue O.K.)

Les Baxter-Academy Award Winners, Romantic Favorites from Stage and Screen (Stereo)

**Thank you very much for your time and effort!!!**

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\* Any Picture Sleeves

## JAMES BAIRD

# want lists

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## STEVE BRUCE

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Looking for audio/video of: Brooks & Dunn/The Doobie Brothers

## MATTHEW CHOJNACKI

12020 LAKE AVE., APT. #303  
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PHONE: (216) 228-7947

E-MAIL: MATTHEWCHO@SBCGLOB-AL.NET

## BRUCE BURATTI

2047 KENMORE AVE.  
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PHONE: 610-867-3199

E-MAIL:BBURATTI@RCN.COM

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

AVCO 4589 - Jive Five - Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay)  
CAPEHART 5003 - Eddie Cochran - Rough Stuff/Our Love (or any reissue label)  
COLUMBIA 44843 - Carl Perkins - For Your Love/Four-Letter Word  
INVICTA 1000 - Skip and Johnny - The Marathon Part I/Part II  
INVICTA 9001 - Skip and the Hustlers - Dance of the Sand Flea/In The Soup  
INVICTA 9008 - Teak Battin and His Batters - Something Got a Hold of Me/Please Forgive Me  
JAMIE 1133 - Jordan Brothers - Be Mine/Dream Romance

## BRUCE BURATTI cont.

JAMIE 1176 - Jordan Brothers - No Wings on My Angel/Living for the Day  
KEY-LOC 1010 - Sunny & the Sunliners - I Want to Come Home for Christmas  
KEY-LOC 1025 - Sunny & the Sunliners - Banana Juice/Norma la de Guadalajara  
KEY-LOC 1044 - Sunny & the Sunliners - When it Rains/I'm no Stranger  
LEMANS 008 - Danleers - I'm Sorry/This Thing Called Love  
MALA 509 - Don & Juan - The Heartbreaking Truth/Thank Goodness  
MER-BRI 101 - Jordan Brothers - Beach Party/Having a Party  
MERRILIN 5306 - Merilee Rush - How's the Weather/See Me, I'm Smiling  
MUSICOR 1046 - Tommy Edwards - Leftover Dreams/9 Chances out of 10  
PLAYER 134 - Terry Stafford - Lonesair Lonesome/Falling  
PLYMOUTH RECORDS 1134 - Bunky Battin - Motor Psycho Nightmare/Same  
SUEDE 6777 - Carl Perkins - Little Teardrops/Green Grass of Home  
SUNGLOW 106 - Sunny & the Sunliners - Won't You Tell Me  
SUNGLOW 125 - Sunny & the Sunliners - Again/Roly Poly  
TEAR DROP 3079 - Sunny & the Sunliners - Trick Bag/Cheating Traces  
UNITED ARTISTS 825 - Danny Williams - How Soon/The Seventh Dawn  
KEY-LOC 3006 (LP) - Sunny & the Sunliners - "This is My Band"  
Key-LOC 3013 (LP) - Sunny & the Sunliners - "El Charro Chabarro"  
KEY-LOC 3014 (LP) - Sunny & the Sunliners - "Mil Abrazo"  
"Weird Al" Yankovic, "I Love Rocky Road" 7" with picture sleeve

## MIKE HIMES

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Jean Shepard, Honky Tonk Heroine, Classic Capitol Recordings, CD, CMF021D/S21-18589

## NORMAN PRESLEY

237 WEST 64TH STREET  
INGLEWOOD, CA 90302-1150

E-MAIL: NSPRESLEY@ALO.COM

Wanted Reasonably Priced in VG++ to Mint Condition  
CD The Drifters - Anthology Seven/I'll Take You Where The Music's Playing - (UK) Sequel 836  
CD Gil Scott-Heron - Glory - The Collection (1974-1982) - (UK) Arista/BMG 353913  
CD Ecstasy, Passion & Pain - Good Things (Roulette Recordings 1973-1977) - (UK) Westside 218  
CD Leroy Hutson: Lucky Following/Cutom Years - (UK) Sequel 318  
CD Norma Jean Wright - Norma Jean - (UK) Sequel 394  
CD The Ikettes - Peaches N' Cream - (Japan) P-Vine PCD5624  
CD Dexter Wansel - Very Best Of - (UK) Recall 236  
CD Ric Tic Records - The Complete Story - Volumes 1 & 2 - (UK) ???  
CD Charlene (Duncan) - Anthology 36 tks. - (UK) ???  
CD Rhythm & Blues Goes Rock N' Roll - Various Artists - Volumes 1 & 2 Boxset - (UK) International Music Company 220240, 220256  
CD Mickey Stevenson - Here I Am - (UK) Ember 5063  
Wanted 45's In Original VG++ to Mint Condition. Reasonably State Your Price. USA Stock Only. Send E-mail or Photo Copy.  
45 Cortez Young - Everybody's Going - Gold 101A  
45 Penny & The Eko's - Gimme What You Got - Argo 5292  
45 Gloria Fowler - Will You Be My Guy - C.J. 654  
45 The Oracles - Love In My Heart - O.M. ???  
45 Ike Turner, Carlson Oliver & Little Ann - Tune Town 501  
45 Gloria Garcia w/Ike Turner Revue - No Puedes Extranar (You Can Miss Nothing) - Innis 3001  
45 Tyrone (The Wonder Boy) - You Made Me Suffer - 4 Brothers 447, 450  
45 Larry Darnell - With Tears In Eyes - Anna 1109  
45 Letha Jones - I Need You - Anna 1113  
45 Jr. Walker & All Stars - Country Boy - Motown 1352, Rise And Shine - Motown 1708

## NORMAN PRESLEY cont.

45 Blinky - How You Gonna Keep It - Motown 116  
This Man Of Mine - Motown 1233  
45 Little David Bush - Believe Me - Vega ???  
45 Jose Feliciano - Motown 1524, 1618, 1673  
45 Sherri Taylor - He's the One Who Rings My Bell - PG 1171, Gioreco 7153  
45 The Precisions - Drew 1001, 1002, 1003, 1004, 1005, 1006, Atco 6643, 6669, Wild 903, Debra 1001  
45 Barbara Decosta - Now I Know - Ric Tic 103  
45 Opals (Girl Group) - Does It Mater - Okeh 7188  
45 Opals (Girl Group) - Rhythm - Okeh 7202  
45 Sue Perrin - Candy Store Man - Golden World  
45 Leroy Smalley - Ain't It A Shame - Golden World 7  
45 Leroy Smalley - It's Easier Said - Golden World 108  
45 Fideltones - Game Of Love - Aladdin 3442  
45 Cute Teens - From This Day Forward - Aladdin 3458  
45 Mike Power - I Left My Love In Paris - Zelman 5301  
45 J.J. Jackson - Let The Show Begin - Storm 501  
45 Clifton White - Dance What You Want - SAR 128  
45 Womack Brothers - SAR 118, 123, Pennant 333  
45 The Spinners - She Loves Me So - Tri-Phi 1010  
45 Ervin Sisters - Changing Baby - Tri-Phi 1014  
45 Joel Pauley - That's Why I Cried - SAR 106  
45 R.H. Harris & Gospel Paraders - SAR 127, 135, 146  
45 Futuretones w/E. Starr - I Know - Tress 02  
45 Marvin Gaye - Anger/Funky Space - Tamla 54300 (Canada Issue)  
45 Gary Byrd - You Wear The Crown/vocal - Tamla 54324  
45 Courtship - Oops, It Just Slipped Out - Tamla 54227  
45 Valerie Simpson - Genius - Tamla 54231  
LP The Buena Vistas - Her Comes DA Judge - Marquee LP ???  
LP Mickey Stevenson - Here I Am - (UK) Ember 5063

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NEWSPAPER SECOND CLASS HANDLING



# discoveries

## ADVERTISING RATES & INFORMATION

### DISPLAY ADVERTISING

#### RATES:

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

FULL PAGE (10" X 12 1/2").....	\$640.00
THREE QUARTER PAGE (10" X 9 1/4").....	\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/4").....	\$360.00
HALF PAGE VERTICAL (4 1/4" X 12 1/2").....	\$360.00
QUARTER PAGE (4 3/8" X 6 1/4").....	\$200.00
EIGHTH PAGE (4 1/8" X 3 1/8").....	\$110.00
SIXTEENTH PAGE (2 5/16" X 3 1/8").....	\$58.00

#### Camera Ready/Agency Rates:

#### SPECIAL LOCATIONS:

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

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

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

#### DISCOUNTS:

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

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

Discounts are by contractual arrangement.

#### PAYMENT INFORMATION:

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

## Discoveries

700 E. State St.,  
Iola, WI 54990

WHERE TO  
SEND  
YOUR AD:

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

#### UPLOAD ELECTRONIC ADS TO:

diads@krause.com, but please let your ad rep know that you sent it.

#### Advertisers Must . . .

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

#### PUBLISHER'S STATEMENT

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

### COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 211 (December)

**NOVEMBER 2**

Mailing Date November 15

Current Bidding Deadline

**DECEMBER 31**

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

Ad Deadline, Issue 213 (February) ..... January 4, 2006  
Mailing Date, Issue 213 ..... January 17, 2006  
Auction Closes, Issue 213 ..... February 28, 2006

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

### AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

#### "BIG UNITS" (4 on a page)

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

The cost per Big Unit is \$125.00

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

#### PREPARING YOUR UNIT SPACE ADS

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

#### Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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

#### CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1"

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

All prices are per issue.

#### WANT LIST ADS

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

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

#### DISC-CLASSIFIEDS

18¢ per word  
28¢ per word - Bold  
All prices are per each issue.  
6-11 consecutive issues deduct 15%; 12 issues deduct 20%.

#### Confused? Questions? CALL US!

Display-1-888-457-2873  
Classified-1-800-942-0673  
FAX: 1-715-445-4087



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



ONE KISS  
CAN LEAD  
TO ANOTHER



www.rhino.com

# Girl Group Sounds

LOST & FOUND

4 CDs OF '60s GIRL-POP HEAVEN  
THE FIRST BOXED SET OF ITS KIND!

120 Should-Have-Been Hits From  
When the Girls Ruled the Airwaves

Super-deluxe packaging features a mod-style black-and-white hatbox containing a 200-page "diary" filled with informative essays and fetching photos, as well as CD cases that look like '60s makeup compacts.

Featuring the sounds of

- THE SHANGRI-LAS
- THE SHIRELLES
- THE COOKIES
- THE VELVETTES
- THE SUPREMES
- THE CHIFFONS
- LESLEY GORE
- THE MARVELETTES
- THE EXCITERS
- CAROLE KING
- THE TOYS
- LULU
- THE JEWELS
- EVIE SANDS
- JACKIE DESHANNON
- THE WHYTE BOOTS
- EARL-JEAN
- THE RONETTES
- DEE DEE WARWICK
- CHER
- REPARATA & THE DELRONS
- THE ANGELS
- LITTLE EVA
- ELLIE GREENWICH
- THE BLOSSOMS
- DUSTY SPRINGFIELD
- GOLDIE & THE GINGERBREADS
- MAXINE BROWN
- MARY WELLS
- and so many more...



AVAILABLE NOW!



**LARGEST  
APPLE  
MEMORABILIA  
COLLECTION  
EVER OFFERED!**

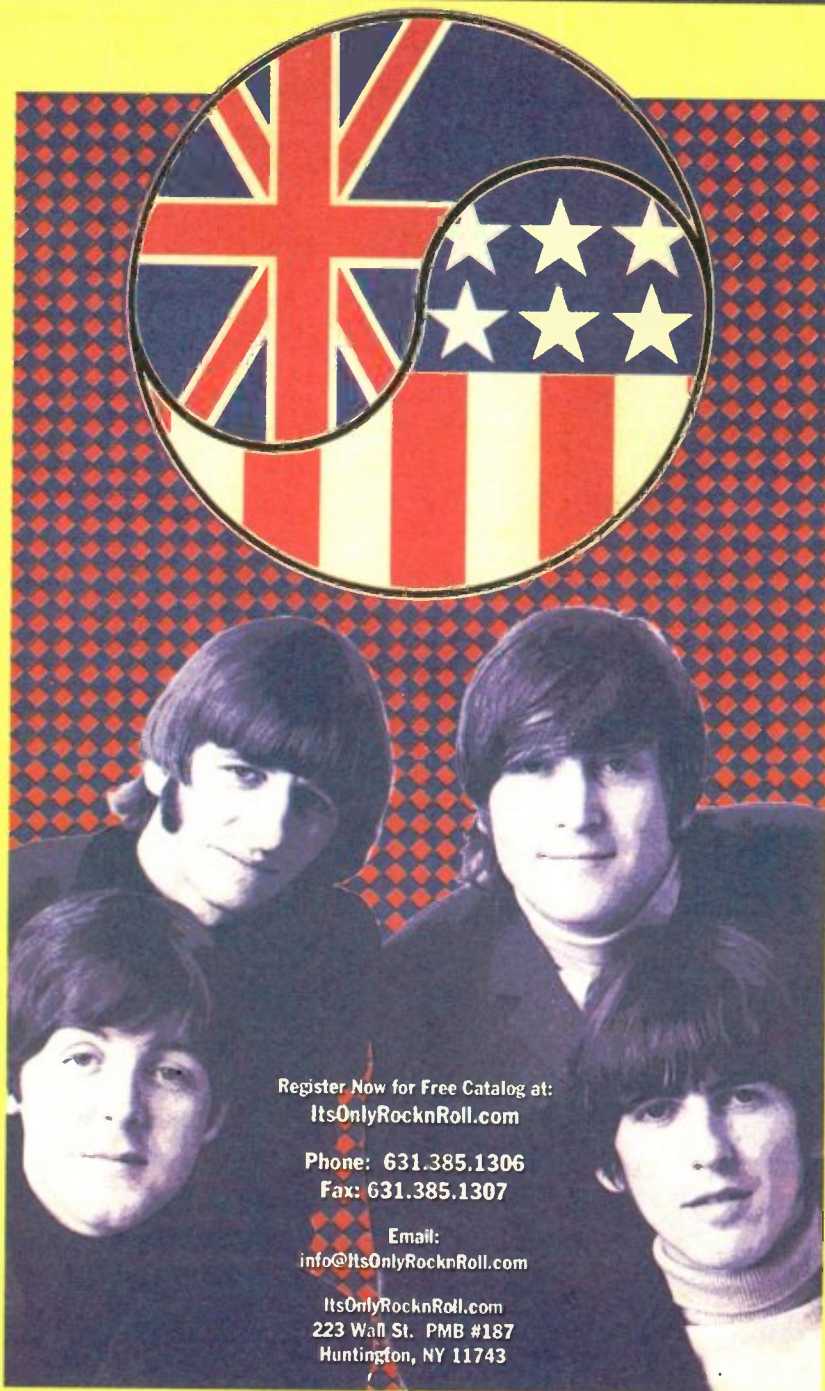
**BEATLES  
AUTOGRAPHS AND  
HANDWRITTEN  
MATERIAL**  
DIRECTED BY FRANK CAIAZZO

**ANDRE VAN PIERS  
HIGH FASHION  
COLLECTION  
OF CELEBRITY  
OUTFITS**

**WORLD'S TOP  
EXPERTS**

**SUPERIOR  
SERVICE**

**TEN GREAT REASONS  
TO BID IN THE UPCOMING  
ItsOnlyRocknRoll.com  
FALL AUCTION**



Register Now for Free Catalog at:  
[ItsOnlyRocknRoll.com](http://ItsOnlyRocknRoll.com)

Phone: 631.385.1306  
Fax: 631.385.1307

Email:  
[info@ItsOnlyRocknRoll.com](mailto:info@ItsOnlyRocknRoll.com)

[ItsOnlyRocknRoll.com](http://ItsOnlyRocknRoll.com)  
223 Wall St. PMB #187  
Huntington, NY 11743

**ON LINE IN NOVEMBER AND CLOSING  
FRIDAY, DECEMBER 9<sup>TH</sup>**

**16 MAGAZINE  
BEATLES PHOTO  
ARCHIVE**

**RARE VINYL  
RECORDED MATERIAL**  
DIRECTED BY GARY JOHNSON  
ROCKAWAY RECORDS

**DAVID GEST  
HISTORICAL  
CONCERT POSTER  
COLLECTION**  
THE MOST IMPORTANT  
EVER OFFERED!

**RAREST  
STUFF**

**STATE-OF-THE-ART  
CATALOG**