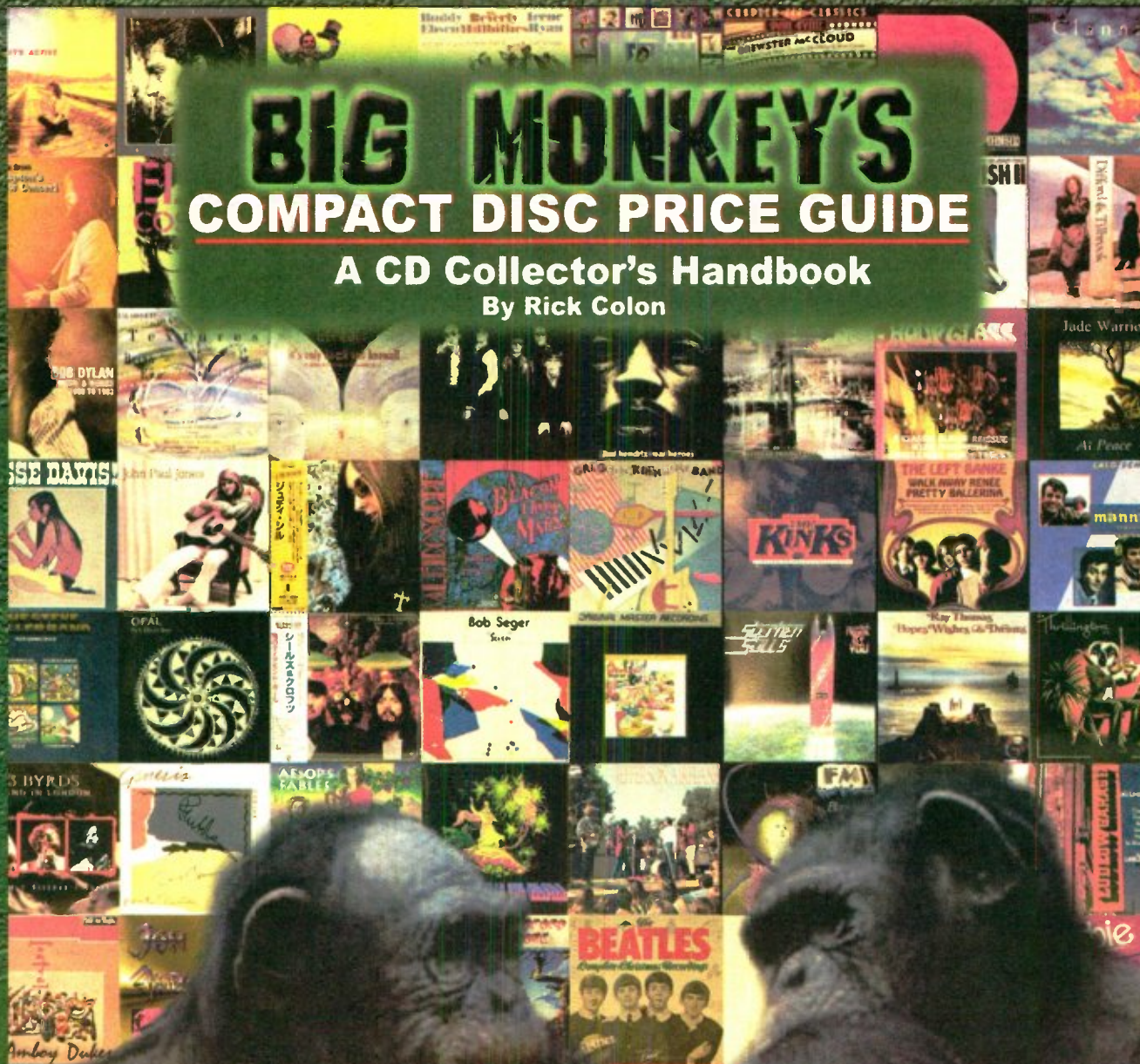


THE PREMIER CD PRICE GUIDE FOR TRUE COLLECTORS



Michael Clare 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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Al Kooper

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Item MB-7810	78 Corrugated Cardboard Box Mailer (Holds 10 78s)	45¢ each
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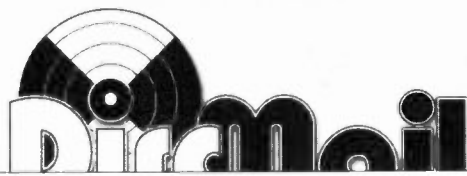
WHOLESALE PRICES

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Item 201	LP Album Sleeves (12 5/8 x 12 5/8, 4 mil thickness, plastic)	\$67 per 1000	42 lbs.
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Item 300	Double LP Sleeves (12 3/4 x 12 5/8, 4 mil thickness, plastic)	\$68 per 1000	46 lbs.
Item 305	Double LP Sleeves (12 3/4 x 12 5/8, 3 mil thickness, plastic)	\$52 per 1000	33 lbs.
Item 310	Small Box Set LP Sleeves (12 7/8 x 12 5/8, 4 mil thickness, plastic)	\$12 per 100	5 lbs.
Item 400	78 RPM Record Sleeves (10 7/16 x 10 7/16, 3 mil thickness, plastic)	\$42 per 1000	20 lbs.
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Item 510	White Paper Sleeves 12" (12 x 12, no hole) Rounded Corners	\$64 per 1100	27 lbs.
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Item 608	Blue 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
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Item 610	Yellow 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 611	Gold 45 Paper Sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 612	Purple 45 Paper Sleeves with hole also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
Item 701	White Paper Sleeves for 45s with hole	\$50 per 2400	21 lbs.
Item 710	Brown Kraft 78 Paper holed	\$75 per 500	20 lbs.
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Item 801-W	LP White Cardboard 12" Album Jackets without hole	\$50 per 150	22 lbs.
Item 820	Heavy Duty White Cardboard 4 3/8" x 4 7/8" CD Jacket without hole	\$10 per 100	3 lbs.
Item 821	CD paper Sleeve	\$9 per 100	1 lb.
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Item 2602	45 Tab Cut Divider (7 x 8 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2700	CD Full Divider (6 x 13 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
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Illusion no mirage

Being a big Illusion fan, it is always nice to see their name mentioned as it was in the August issue (#207). For whatever reason, they are a forgotten band from the late '60s early '70s Long Island Sound. They really deserve better. I would assume a lot has to do with The Illusion never having a "reunion" and not having any of their LPs reissued on CD. Maybe one day an article will be written about The Illusion. They were at one time good enough to open for Jimi Hendrix at the Boston Garden! They do have some good rock 'n' roll history.

Mike Unold
via e-mail

Goodies for the ghouls

Here are a few of my favorite "Ghoulis Goodies" that you might want to add to your list:

Buchanan and Goodman, "Frankenstein of '59" on Novelty

Ronnie Cook, "The Goo Goo Muck" on Audan
Eugene Fox, "Sinner's Dream" on Checker
The Monotones, "The Legend of Sleepy Hollow" on Argo
Buck Owens, "Monsters' Holiday" on Capitol
The Roosters, "Funhouse" on SharDee

Ed Salamon
via e-mail

A crush on Al

I can't tell you how much I enjoyed the article about Al Martino (September 2005). I had a crush on him in the '50s — what a voice! I was lucky enough to see him together with Eddie Fisher at the Dunes Hotel in Las Vegas in 1991.

Fisher was also a crush I had at that time, so when I saw them together, I thought I had died and went to heaven.

In 1982, I saw Martino at the Raleigh Hotel in the Catskills, and since I moved to Las Vegas in 1987, I have seen him five more times. He's usually here every October, except this year because he's in England. His voice has remained the same throughout the years. On Oct. 7 he turned 78. My daughter's birthday is on that same date. (Not the same year, of course.)

Do you think you can put together an interview with Clay Aiken? He's my crush now!
Thanks for listening.

Naomi Plisky
Las Vegas, NV

P.S. I don't know how many times I watched *The Godfather* just to catch a glimpse of Martino.

Market Watch too narrow

I always enjoy reading your magazine, but I find the *Market Watch* section particularly annoying. It's not really a watch of the market; it's a watch of eBay. As an overview of prices on the general market, it's certainly not representative. I saw a mint Moody Blues LP sell on there for £110 (more than \$200), yet I've had one for sale for two years in my boxes. When I put my mint-condition item on eBay, I got no sale at £10 (\$18).

You need only two people to go crazy on a record for it to skyrocket, then drop back down the next time it's offered. To prove a point a few of us found a record we knew would go high and put ludicrous bids on it (\$5,000) to stop the last-second sniper bids. Then we claimed we'd put an extra "0" in by mistake to see if the seller would offer to the next bidder. He smelled a rat, however, and relisted the record; it sold for \$200. You didn't report this 45 in the column, but some of the sites that monitor these

things now have it listed at \$5,000.

It's easy to manipulate eBay, and therefore I think it's unrepresentative of the market. Yes, there are people who will pay \$2,000 for some rare soul 45 or freaked-out psych LP, but your publication printing it does not reflect what the average collector will pay. I think eBay is gradually strangling the whole collectors' scene (shops closing and shows with dwindling attendances), and *Market Watch* only fuels this more.

Rob Messer
England

P.S. I've not mentioned the track we forced the price to protect the seller (who we apologize to for spoiling his day).

(Robin Platts replies: "I know that eBay prices are not always reflective of an item's market value — that's why I try, when reporting on such items, to ignore auctions where the buyer has a low feedback rating or where it looks suspect for some other reason. And that's also why I've written in the past about how certain things have been hyped on eBay and then the price has dropped after the market was flooded, etc. etc.")

In defense of eBay

I've enjoyed reading the articles and letters in *Discoveries* about the pros and cons of buying and selling on eBay. While I am aware that there are unsavory sellers on eBay and I appreciate and respect John Tefteller's perspective on the perils of online auctions, I must say I personally have had nothing but great experiences buying records on eBay.

As a collector of black gospel music, I am part of a relatively small but rabid group. For us, eBay has been one of the best things to happen to collecting. It has brought to the surface thousands of gospel records — common and obscure, known and unknown treasures — that have never shown up in the pages of *Discoveries*, neither, given the regionality of gospel music, in my local used vinyl shop. That is, a vanity 45 by a local quartet from South Carolina is probably not going to find its way to Chicago, nor will dealers who place ads in *Discoveries* feel the market is large enough to justify listing it in their mail auction.

Of the more than 400 purchases I've made on eBay, I've had only one bad experience in which I paid money and got no record. I wasn't the only one hoodwinked by the seller, and he was barred from selling online. Sure, a few 78s have arrived cracked, but I've found the sellers to be apologetic and willing to refund my money. Most sellers I have dealt with are very friendly and eager to please. Some have turned into great friendships.

Are gospel collectors who surf eBay "bottom dwellers" regarding price? It's hard to say, as the market is wide open, with no gospel price guide for reference. If anything, we are forced to be "top dwellers"; black gospel quartet records are the new Northern Soul. Their prices are rising because of the rarity of the records and the plethora of overseas collectors who have even less of a chance than I of finding a vanity 45 from a local quartet from South Carolina in their used vinyl shops!

My point is that while eBay is not a perfect medium, my gospel music collection (and radio show) would not be as substantive were it not for the many wonderful sellers posting gospel 45s, 78s and LPs on eBay regularly.

Bob Marovich,
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Editorial

I just returned from a wonderful week's vacation at my alma mater, Southwest Minnesota State University, in Marshall. No, it wasn't homecoming or the typical class reunion, though it was a sort of reunion for the English alumni — Marshall Festival '05 featured 45 (mostly) rural Midwest writers reading poetry, nonfiction and fiction, performing music and discussing topics such as travel writing, the rural perspective and marketing a young adult novel. Events were scheduled 11 hours a day, with lunch and supper events included.

As it is always refreshing to leave the cubicle, it was relaxing to enjoy lovingly crafted language, an escape from rock 'n' roll's grammatical rebellion. (Based on rock 'n' roll, is it any wonder that people actually think that "alright" is a word? It's not. Don't get me started on the double negative in "can't get no satisfaction." I cringe whenever I hear it.)

Coming back on deadline for *Goldmine*, we worked on last-minute layout, trying to run as many reviews as possible in the space allotted, as we have a backlog of material. We joked that we could run so many more reviews if our journalists would take to writing reviews in haiku format (three lines consisting of 17 syllables, in a five-seven-five pattern). Fresh from my festival, I decided to take on the challenge, with a few releases in my "must write about" pile. This first one turned into a four-stanza haiku set about a reissue project marking the 10th anniversary of Shannon Hoon's death.

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Tones Of Home
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Fab harmonies. Buy!

I doubt that my poetry professors would consider these reviews works of art, but they get the job done in an economical amount of space (and they're fun). So let's have it readers, how about your music haikus? Send them in!

— Cathy Bernardy

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1208	Star	641 Barbie Ryan	A Handful Of Love	sol VG++
1209	Star	10064 Paul Anka	It's Time To Cry (w/ M.P.S)	sol VG++
1210	Star	10209 Ronnie Hank	Don't You Ever Let Me Callin' Baby	sol VG++
1211	Star	6183 James Ray	Don't You Ever Let Me Callin' Baby	sol VG++
1212	Star	524 Harry Smith	Don't You Ever Let Me Callin' Baby	sol VG++
1213	Star	181 James Ray	Don't You Ever Let Me Callin' Baby	sol VG++
1214	Star	2011 How Now	This Little Heart	sol VG++
1215	Star	524 Harry Smith	Don't You Ever Let Me Callin' Baby	sol VG++
1216	Star	1901 How Now	This Little Heart	sol VG++
1217	Star	1901 How Now	This Little Heart	sol VG++
1218	Star	1901 How Now	This Little Heart	sol VG++
1219	Star	1901 How Now	This Little Heart	sol VG++
1220	Star	1901 How Now	This Little Heart	sol VG++

Item #	Artist	Track	Format	Notes
374	Imperial	5706 Fats Domino	A Wonderful Dream	DI
375	Imperial	5706 Fats Domino	A Wonderful Dream	DI
376	Imperial	6070 Johnny Rivers	Mableyone	DI
377	Imperial	6070 Johnny Rivers	Mableyone	DI
378	Imperial	6070 Johnny Rivers	Mableyone	DI
379	Imperial	6070 Johnny Rivers	Mableyone	DI
380	Imperial	6070 Johnny Rivers	Mableyone	DI
381	Imperial	6070 Johnny Rivers	Mableyone	DI
382	Imperial	6070 Johnny Rivers	Mableyone	DI
383	Imperial	6070 Johnny Rivers	Mableyone	DI
384	Imperial	6070 Johnny Rivers	Mableyone	DI
385	Imperial	6070 Johnny Rivers	Mableyone	DI

Item #	Artist	Track	Format	Notes
555	Hellone	2027 Eugene Pitt	Every Day Is Like A Year	DI w/ol VG++
556	Hellone	5031 Vernon Jurell	Do You Owe Me (BROWN VINYL)	DI w/ol VG++
557	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
558	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
559	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
560	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
561	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
562	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
563	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
564	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++
565	Hellone	1031 Nina Simone	My Baby Just Cares For Me	sol VG++

SECTION C: LPAUCTION \$3.00 MIN. BID

Item #	Artist	Track	Format	Notes
1137	ABC	315 The Impressions	Greatest Hits MONO	M-M
1138	ABC	315 The Impressions	Greatest Hits MONO	M-M
1139	ABC	315 The Impressions	Greatest Hits MONO	M-M
1140	ABC	315 The Impressions	Greatest Hits MONO	M-M
1141	ABC	315 The Impressions	Greatest Hits MONO	M-M
1142	ABC	315 The Impressions	Greatest Hits MONO	M-M
1143	ABC	315 The Impressions	Greatest Hits MONO	M-M
1144	ABC	315 The Impressions	Greatest Hits MONO	M-M
1145	ABC	315 The Impressions	Greatest Hits MONO	M-M
1146	ABC	315 The Impressions	Greatest Hits MONO	M-M
1147	ABC	315 The Impressions	Greatest Hits MONO	M-M
1148	ABC	315 The Impressions	Greatest Hits MONO	M-M
1149	ABC	315 The Impressions	Greatest Hits MONO	M-M
1150	ABC	315 The Impressions	Greatest Hits MONO	M-M

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

Item #	Artist	Track	Format	Notes
400	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
401	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
402	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
403	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
404	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
405	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
406	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
407	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
408	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
409	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI
410	20th Century	6111 Sammie Turner	For Your Love (P.D. Box)	DI

SECTION D: 78 AUCTION \$4.00 MIN. BID

Item #	Artist	Track	Format	Notes
265	Harvey	100 The Harmonies	Ferocious Mind	DI
266	Harvey	100 The Harmonies	Ferocious Mind	DI
267	Harvey	100 The Harmonies	Ferocious Mind	DI
268	Harvey	100 The Harmonies	Ferocious Mind	DI
269	Harvey	100 The Harmonies	Ferocious Mind	DI
270	Harvey	100 The Harmonies	Ferocious Mind	DI
271	Harvey	100 The Harmonies	Ferocious Mind	DI
272	Harvey	100 The Harmonies	Ferocious Mind	DI
273	Harvey	100 The Harmonies	Ferocious Mind	DI
274	Harvey	100 The Harmonies	Ferocious Mind	DI
275	Harvey	100 The Harmonies	Ferocious Mind	DI



DiscNews

by Todd Whitesel

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What's Happening

Music from **Cream's** first concert performances in 37 years will be available on a three-LP set, *Royal Albert Hall London May 2-3-5-6 2005*, pressed on 180-gram vinyl. Nineteen songs were selected from the band's four shows, including "Spoonful," "Badge," "White Room," "Toad" and "Sunshine Of Your Love." WEA/Reprise. Dec. 13.

Pipeline

Angel Air, **Atomic Rooster**, *Atomic Rooster*. Reissue includes two bonus tracks; **Roger Chapman And The Shortlist**, *He Was... She Was... You Was... We Was...* (two CDs). Live set of 14 songs from ex-Family vocalist.

Archer Records, **Amy LaVere**, *This World Is Not My Home*. Jan. 17.

Arista, **Santana**, *All That I Am*. Nov. 1.

Capitol, **various artists**, *Live 8* (four-DVD set). Features three discs of live footage from the shows in Philadelphia and London including Pink Floyd's reunion performance, along with highlights from the shows at Barrie, Ontario; Berlin; Moscow; Rome; Paris; Johannesburg; and Tokyo. Nov. 8.

Columbia, **Trey Anastasio**, *Shine* (DualDisc). Nov. 1.

Concord, **Isaac Hayes**, *Ultimate Isaac Hayes — Can You Dig It?* (two CDs, one DVD). Contains album cuts and rare 45 sides from 1969-75, compiled by Stax Records biographer Rob Bowman. Bonus DVD features three live tracks from the 1972 Wattstax concert at the Los Angeles Coliseum. Nov. 1.

Dark Star, **Supermercado**, *Scary Baby*. Nov. 6.

Dualtone, **Bobby Bare**, *The Moon Was Blue*. This is Bare's first new album in 22 years. November.

Eagle, **Deep Purple**, *Rapture Of The Deep*. Nov. 1.

Eagle Rock/Spitfire, **Procol Harum**, *Special Edition: Live At Union Chapel* (CD and DVD). Nov. 1.

Eclectic, **Barclay James Harvest**, *All Is Safely Gathered In* (five discs). Features 21 previously unreleased recordings, three tracks previously unreleased outside of Germany and one track previously unre-

leased on CD. Includes an 80-page book on the band told by members **John Lees**, **Woolly Wolstenholme**, **Les Holroyd**, and **Mel Pritchard**. November.

El Toro, **The Sprague Brothers**, *Best Of The EssBee CDs Vol. 1*. November.

Fantasy Records, **John Fogerty**, *The Long Road Home: Ultimate John Fogerty Creedence Collection*. Nov. 1.

Hollywood Records, **Queen**, *A Night At The Opera — 30th Anniversary Edition* (CD/DVD combo). Remastered CD; DVD mixed for DTS 5.1 Surround Sound. Nov. 22.

Innerknot, **Robert Fripp**, *Love Cannot Bear*. Nov. 8.

InsideOut, **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.

Lost Highway, **Ryan Adams**, 29. Nov. 1.

Music Video Distributors, **Colosseum**, *Complete Reunion Concert, Cologne* (DVD). Nov. 15. **U.F.O.**, *Too Hot To Handle* (DVD), Dec. 6.

New West Records, **Dwight Yoakam**; **Eric Johnson**; **John Hiatt**; **Texas Tornados**; and **Johnny Cash**, *Live From Austin, Texas*. Each artist is featured on a DVD and CD combo package (Johnny Cash DVD only) capturing full-length *Austin City Limits* performances, many previously unreleased. The re-edited shows have been remixed and remastered in 5.1 surround sound. All were released Nov. 1 except for the Cash DVD, which will be released Dec. 6.

Nonesuch, **Wilco**, *Kicking Television* (two CDs). Twenty-song set of live material from four performances at Chicago's Vic Theatre. Nov. 1.

Not Lame Recordings, **Jon Yeager**, *Truth & Volume* (CD EP); **Quietkid**, *Somewhere*; **Crumb**, *Evenings & Weekends*; **The Whats**, *All Mouth No Trousers*; **Dynamite Fraulein**, *s/t* (CD EP); **Marah**, *If You Didn't Laugh You'd Cry*; **Rick Price**, *Talking To The Flowers*. Nov. 1.

Other Peoples Music, **Rick Danko**,

Crying Heart Blues; **Garth Hudson**, *Our Lady Queen Of The Angels*; **Richard Manuel**, *Whispering Pine: Live At The Gateway*. Nov. 1.

RedFLY Records, **Drywall**, *Barbeque Babylon: 15 Choice Cuts for Your BBQ Party*. Drywall is **Stan Ridgway**, guitar and vocals; **Pietra Wexstun**, keyboards and vocals; and **Rick King**, guitar, bass and vocals. Jan. 10, 2006.

Rhino Handmade, **Allan Sherman**, *My Son, The Box*. Limited edition (4,000 copies) six-disc set features 149 tracks (31 previously unreleased). Nov. 8. **The Doors**, *Love/Death/Travel* (three CDs, one DVD). Limited-edition (2,500) collection of 54 songs including three, "Hello I Love You," "Unknown Soldier" and "Riders On The Storm," remixed for 5.1 surround sound. December. (www.rhinohandmade.com only)

Rhino Records, **T. Rex**, *The Slider, Dandy In The Underworld and The T. Rex Wax Co. Singles A's and B's 1972-77*. All three albums are expanded and remastered; **The Who**, *Tommy and Quadrophenia Live With Special Guests* (three DVDs). The Who play live with special guests Elton John, Billy Idol, Phil Collins, Steve Winwood and others. Extras include new interviews with Pete Townshend and Roger Daltrey, photo and souvenir galleries, an interview with Billy Idol and *The Story Of Quadrophenia*. Disc three includes nearly two hours of live hits. Nov. 8. **Loggins & Messina**, *Live: Sittin' In Again At The Santa Barbara Bowl* (available on CD and DVD); **Judas Priest**, *Rising In The East* (DVD). An all-new concert featuring the lineup of Rob Halford, Glenn Tipton, K.K. Downing, Ian Hill, and Scott Travis performing classics such as: "Electric Eye," "Breaking The Law" and "You've Got Another Thing Coming," plus songs from *Angel Of Retribution*. Filmed and recorded in 5.1 surround at Tokyo's Budokan in 2005. Nov. 15.

Rounder, **Duran Duran**, *Live from London* (DVD). First live concert DVD featuring the five original band members during their 25th Anniversary Reunion Tour. Nov. 1; **Brave Combo**, *Holidays*. Nov. 8; **Harry Connick Jr.**, *Harry and Branford: A Duo Occasion* (DVD). Features Connick Jr. and Branford Marsalis at the 2005 Ottawa Jazz Festival. Nov. 15; **Rush**, *R30*. Twenty-two songs are featured from Rush's sold-out concert in Frankfurt, Germany, from their 30th anniversary tour in October 2004. Tracks include "Spirit Of Radio," "Subdivisions," "Xanadu" and "Working Man." *R30* is available in a standard two-

DVD package or a deluxe two DVD/two-CD set. The DVDs have multiple mixes, including stereo, DTS 5.1 Surround, 5.1 Multichannel and SRS Labs Circle Surround* 5.1. Nov. 22.

Sanctuary, **Fleetwood Mac**, *Men Of The World: The Blues Years* (three CDs). Nov. 8.

Shout! Factory, **Alice Cooper**, *Good To See You Again, Alice Cooper Live 1973: Billion Dollar Babies Tour* (DVD). Never-before-released concert film includes performances of "No More Mr. Nice Guy," "School's Out," "I'm Eighteen" and "Under My Wheels." Bonuses: audio commentary by Cooper, 5.1 surround sound and deleted scenes and outtakes. Nov. 8. **various artists**, *Doo-Wop: Vocal Group Greats* (three CDs). Collection of 60 songs and companion to the upcoming PBS TV special, *Vocal Group Greats* includes songs by **The Flamingos**, **The Platters**, **The Chantels**, **The Fleetwoods**, **The Earls**, **The Drifters**, **The Tokens** and many more. Dec. 6.

SPV USA, **Motörhead**, *Stage Fright* (two DVDs). Recorded during a show at the Phillipshalle in Düsseldorf Dec. 7, 2004. The set features 20 songs including "Ace Of Spades" and "Iron Fist." The show was shot with 23 high-definition cameras. The second DVD includes interviews with Lemmy, guitarist Phil Campbell, and drummer Mikkey Dee, as well as the road crew. Jan. 20.

Summerfold, **Bill Bruford And Tim Garland**, *Earthworks Underground Orchestra*. Jan. 30.

Universal, **various**, *Elton John's Christmas Party*. Twenty-one song collection of John's favorite holiday songs including **The Ronettes**' "Frosty The Snowman," **Bruce Springsteen's** "Santa Claus Is Coming To Town," **Chuck Berry's** "Run Rudolph Run," **The Ventures'** "Jingle Bell Rock," **Otis Redding's** "Merry Christmas Baby," and **The Band's** "Must Be Christmas Tonight." Available exclusively at Starbucks stores in the United States and Canada. Nov. 10.

Varèse Vintage, **Townes Van Zandt**, *A Private Concert*. Nov. 15.

Voiceprint, **The Crimson Jazz Trio**, *The King Crimson Songbook Volume One*. Jazz interpretations of eight Crimson tunes played by **Ian Wallace** (drums), **Jody Nardone** (Piano), and **Tim Landers** (bass). Includes "21st Century Schizoid Man," "Starless," "Red" and "Matte Kudasai." Nov. 8. ●

AUCTION PREVIEW

ItsOnlyRocknRoll.com Auctions Fall Auction Preview

Our Fall auction will highlight several astounding collections that have been consigned to ItsOnlyRocknRoll.com Auctions. Some of which will extend to more than one auction.

Here's some details on the featured collections:

The 16 Magazine Beatles Photo Archive consists of thousands of photographs, many original vintage prints with photographers stamps and notes. It is a collection the likes of which have never been offered publicly prior to this sale. This treasure trove of images will be offered along with a collection of 14" x 20" prints directly from Apple Records archives in a separate catalog as part of this auction. Additional photographs include a priceless original 1967 print of the Sgt. Pepper cover session and some of the earliest and rarest photos of their early days. Plus front row photos (with negatives and the photographers copyright) from John Lennon's last ever live concert appearance, with Elton John at Madison Square Garden in 1974.

A stand-out collection of Beatles memorabilia including the greatest Apple Records collection assembled, The "Magical" sign from the Magical Mystery Tour bus, the original sign that hung outside Tittenhurst Park, an engraved Apple sign from Apple Records offices, spectacular promotional posters and displays, records, autographs, the original Abbey Road LP mock-up & cover art, tickets, concert posters, and more.

Next up is the Incredible David Gest Poster Collection, Part 1. In his many years as a serious collector David assembled one of the premier poster collections featuring many rarely if ever seen cardboard boxing style posters such as "The Biggest Show of Stars for '65" boasting the likes of The 4 Tops, The Temptations, Stevie Wonder, Marha & The Vandellas, Junior Walker & The All Stars, The Marvelettes and others. Other highlights of this collection are posters for James Brown (at the Apollo and other venues), Ike & Tina Turner Revue, Ray Charles, Marvin Gaye, The Supremes, and Buddy Holly.

Complementing the David Gest Collection is Part 1 of the of Ray Overton Estate Collection. Mr. Overton promoted concerts in the Wichita, Kansas, area from the 30's into the early 60's and we are proud to offer the finest collection of posters that represents the history of black music from Popular to Swing to Jazz to R&B to Blues to Doo-Wop and to Soul. Featured performers in this installment include: Ruth Brown, Lloyd Price, Fats Domino, The Ravens, Guitar Slim, Jackie Wilson, Etta James, B. B. King, Johnny Otis, Buddy Ace, Amos Milburn, T Bone Walker, Little Esther, and many more.

The Jimi Hendrix Concert Poster Collection offers truly magnificent posters including the actual marquee poster from The Marquee Club from 1967, a poster from Yale in Connecticut that also features Janis Joplin, one from a free show on Boston Commons, the Miami Pop Festival, at the ABC Chesterfield in England opening for Cat Stevens and the Walker Brothers, Sweden, Seattle, the Washington Hilton and more.

The expanded record division, which is directed by Gary Johnson of Rockaway Records, boasts not one, but two 2 first state stereo Butcher cover albums, plus acetates from The Beatles, Elvis, and Madonna. An incredible find is the 45 with picture sleeve and sheet music for the first release from a then 5-year-old Billy Joe of Green Day. We will have a special section dedicated to "Who They Were." Including: Stevie Ray Vaughan in the Cobras, The Beach Boys in Kenny & The Kadets, Stevie Nicks and Lindsay Buckingham in Fritz, Don Henley in Felicity and Ray Manzarek in Rick & The Ravens,

The Beatles Autograph section, all authenticated and directed by Frank Caiazza, includes what may be the earliest Beatle album ever signed. Their first UK lp, "Please Please Me" autographed by the Fab 4 at a concert a mere 6 days after it was released! The lot includes a ticket stub, program and letter from the recipient of the autographs. Also featured are letters by John and Paul, both with important content. The letter from John to Media Sound requests that no material be released to anyone other than John, George or Ringo, an ominous example of the acrimony of the break-up. Autographs of The Beatles obtained personally by Eddie Cochran's bass player during the tour are also included.

The Andre Van Pier High Fashion Collection is an astounding selection of costumes designed for and worn by Mick Jagger, Diana Ross, Sting, Michael Jackson, Madonna, Dolly Parton and many others. The highlight of this collection is the red sequined dress worn by Dustin Hoffman in the movie Tootsie. The sale of this collection will benefit the victims of Hurricane Katrina.

There will be handwritten lyrics by Jimi Hendrix, George Harrison, Jim Morrison ("The Lizard King"), Bob Dylan, Bruce Springsteen, and the Rolling Stones.

The Rolling Stones section will also include original 1965 concert posters obtained from Goldie And the Gingerbreads saved from when they toured with Mick and company. Plus a cardboard poster for Murray the K presents The Rolling Stones in New Haven from 1964 and the only known film of Keith Richards shockingly infamous incident in Sacramento in 1965 when he was electrocuted and knocked unconscious while on stage, plus autographs, photos and even Mick's personal blue tour robe from the Stones 1975 Tour of The Americas.

Also highlighted are audio recordings that include the complete soundboard recording of The Beatles at Shea Stadium and a never before heard audio of John and Yoko just goofing around.

And that's not all. How about the earliest Elvis poster ever to surface? It's a 1954 concert poster from the Eagles Nest in Memphis.

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MAMBO CLUB
SAT. NITE
WICHITA, KANSAS
FEB. 15



1958 Fats Domino
Poster

MAMBO CLUB
SAT. NITE
WICHITA, KANSAS
FEB. 1



1958 Ruth Brown
Poster



"Hear The Beatles Tell
All" Promo LP



"Magical" Sign from
the MMT Bus

MAMBO CLUB
SAT. NITE
WICHITA, KANSAS
MAY 9



1959 Ray Charles
Poster

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Stuff Like

by Todd Whitesel todd.whitesel@twpubs.com

As this is the last issue of *Discoveries* for 2005, I want to go out with a bang and include as many releases as possible. This year brought more great music across my desk than we could possibly cover in 12 issues. So here's what you might have missed, in no order of preference, just alphabetical.

Chet Baker, *Career: 1952-1988* (two CDs). Showcases the two sides of Baker — as trumpeter and singer. A perfect introduction to another of music's tortured souls, whose gift of melody and fragile voice never deserted him. (Shout! Factory)

Beau Brummels, *Magic Hollow* (four-CD set). Long-overdue compilation from unsung '60s folk/country-rockers who could have given The Byrds a run for their money. (www.rhinohandmade.com)

Eliza Carthy, *Rough Music*. Traditional British folk takes flight on Carthy's heavenly voice and fiddle playing. (Topic Records)

Bruce Cockburn, *Speechless*. Superb steel-string acoustic instrumentals from one of Canada's greatest songwriters and guitarists. (Rounder Records)

Shirley Collins And The Albion Country Band, *No Roses*. Richard Thompson, Maddy Prior, Ashley Hutchings and others throw their weight behind Collins and a set of nine British folk-rock classics reissued from 1971. Check out "Murder Of Maria Marten" and "Van Dieman's Land." (Castle)

Colosseum, *The Complete Reunion Concert Concert, Cologne 1994* (DVD). An unexpected treat — Colosseum reunite after 23 years and tear it up with awesome performances by **Chris Farlowe, Clem Clempson, Dave Greenslade, Dick Heckstall-Smith, Mark Clarke, and Jon Hiseman**. (Music Video Distributors)

Sam Cooke, *Night Beat*. If you don't like Sam Cooke, get thee to a Muzak nunnery, for there's no hope for you in the church of soul. (RCA/Legacy)

Crazy Horse, *Scratchy — The Complete Reprise Recordings*. Proof that Neil Young's early backing band members weren't one-trick ponies. (Reprise)

Deep Purple, *Who Do We Think We Are*. Underrated Mark II Purple given the Steve Hoffman remastering treatment on 24 *KT+* Gold Disc. "Rat rat rat rat blue!" (Audio Fidelity)

Djam Karet, *Recollection Harvest*. To call California instrumental quintet Djam Karet (pronounced "jam care-RAY") a "jam band" is like calling a skyscraper a "big building." There's a lot more to both. If the band's name,

which is taken from Indonesian and roughly translates to "elastic time," doesn't paint a picture, how 'bout a King Crimson/Pink Floyd/Ozric Tentacles smoothie, with extra garlic? (Cuneiform)

Bill Fay, *Bill Fay*. Reissue of 1971 debut by obscure British singer/songwriter described as "The missing link between Nick Drake, Bob Dylan, and Ray Davies." Strange and dark with curious orchestration. (Eclectic Discs)

Fish, *Bouillabaisse* (two CDs). A greatest-hits collection that works, divided into

the greatest guitarist ever. It never happened, but listening to Keagy's guitar work on the first three Glass Harp albums goes a long way in explaining how such a rumor began. (Music Mill)

Tom T. Hall, *In Search Of A Song*. Reissue of Hall's 1971 classic: songs/stories about real people sans the saccharine sentimentality that mars much country music. Great packaging, too, with a replica LP cover and sleeve for the CD. (Hip-O Select)

Head East, *Head East/Gettin' Lucky*. I still have my *Head East* eight-track, but this two-fer bundled on one

Earl Scruggs Revue, *Anniversary Special Volume One/Volume Two* (double-album reissue on one CD). On these 1975-76 releases Scruggs brings in the electric guitars and rock drums and sends the country purists running to the hills and hollers. I say, "Boo-hoo, too bad for you." Rock and bluegrass have never formed such a joyous partnership, and the guest list includes everybody — **Johnny Cash, Billy Joel, Dan Fogelberg, Jim Messina, Roger McGuinn** and on and on. **Loudon Wainwright III** gives the definitive performance of his own "The Swimming Song." (Gott Discs)

Stackridge, *Sex & Flags*. Tremendous Beatles-esque pop including a brilliant song about a wildebeeste. Could be my favorite of the year. (Angel Air)

Michael Stanley, *American Road*. Recognize the name? Stanley's back with another platter of meat-and-potatoes heartland rock that doesn't need any seasoning. (Line Level)

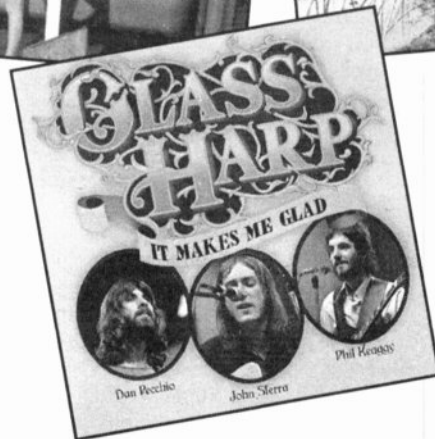
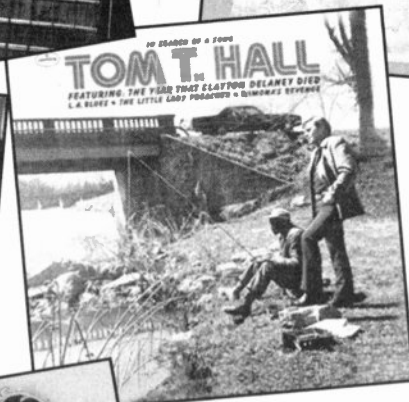
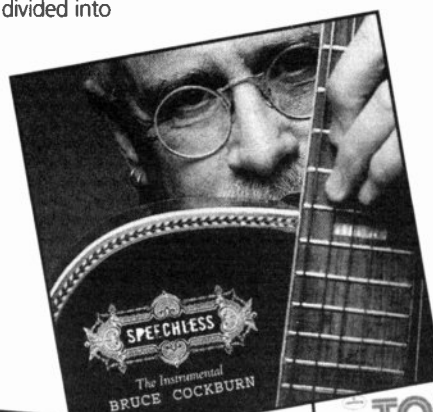
Uriah Heep, *Chapter And Verse*. Beauty of a box (six CDs) with loads of alternate takes, live cuts and more, chronicling a band still going strong after 35 years. (Sanctuary)

Various artists, *Back Against The Wall*. Billy Sherwood gathered dozens of rock/prog legends and pulled off a tribute to **Pink Floyd's *The Wall*** that stands on its own. (Cleopatra Records)

Various artists, *Jamie Oldaker's Mad Dogs & Okies*. Oldaker had a clever idea: Assemble a group of Oklahoma musicians and those with ties to the Sooner state — **Vince Gill, Eric Clapton, Willis Alan Ramsey (!), Tony Joe White, Peter Frampton, Taj Mahal, J.J. Cale, Willie Nelson** — and make an album. A very good album. (Concord/Mint Blue Island) (Visit www.goldminemag.com for an exclusive Web interview with Oldaker.)

George Winston, *Summer and December, 20th Anniversary Deluxe Editions* (Enhanced). Call it new age, call it ambient, call it whatever, but I admit it: I've always loved Winston's piano playing (his music practically defined the Windham Hill label in the '80s). This deluxe reissue comes not only with a bonus track, but also with printable sheet music for a Winston piano composition. The keyboard-inclined can listen and also play along. How cool is that? (Windham Hill)

Frank Zappa, *Dub Room Special* (DVD). Two live Zappa shows, one from 1974, the other from 1981. The 1974 performance is special — with Napoleon Murphy Brock, George Duke, Ruth Underwood, Chester Thompson, and Bruce Fowler tearing up tunes including "Inca Roads" and "Florentine Pogen." (Eagle Rock) ●



Balladeers and Rocketeers. Fish's ability to pen gorgeous love poems ("Lavender" and "A Gentleman's Excuse Me") alongside angry and cutting songs ("Big Wedge" and "The Perception Of Johnny Punter") hasn't changed since his **Marillion** days. This collection of 32 songs vindicates the decision to go his own way. (Navarre/Snapper)

Glass Harp, *Glass Harp, Synergy and It Makes Me Glad*. An urban legend abounds about **Jimi Hendrix** saying **Phil Keagy** was

CD is what I'll be playing in the vehicle now. Great straight-ahead Midwest rock from a '70s act that could never take the next step from "Never Been Any Reason." Excuse me while I fire up

the Camaro (OK, it was really an Impala). (limited-edition available only at www.hip-oselect.com)

Elton John, *Captain Fantastic And The Brown Dirt Cowboy, Deluxe Edition* (two CDs). Disc two contains the only known complete live performance of *Captain Fantastic*, from Wembley Stadium, June 1975. (Universal)

Joseph, *Stoned Age Man*. Wild-ass gutbucket, acid-psych stoner blues. If **Captain Beefheart and Roky Erickson** made a blues album, it might sound something like this. Favorite track: "I Ain't Fattenin' No More Frogs For Snakes." (Radioactive)

Pink Floyd, *London 1966/1967* (DVD/CD combo). Worth it just for the live footage of **Syd Barrett** playing "Interstellar Overdrive." (Snapper)

The Running Man, s/t. One of the many sides of guitarist Ray Russell's genius, intriguing, early '70s prog-rock from Britain. (Angel Air)

Pondering Aloud

by Ray Sidman

Although I'm open-minded when it comes to most music genres, there's one type that I am admittedly very finicky toward — orchestrated soundtracks. A soundtrack, aka the instrumental score to a movie, is supposed to be an aural representation of the film from which it comes. To me, this means the music must prove successful on two levels: 1) the sound must immediately be identifiable with the movie from which it comes, and 2) it must embody the essence of the movie (an abstract concept not so easy to define, I realize). Most soundtracks handle #2 readily enough, but succeeding at #1 is a rarity.

Examples? Sure. Movies with soundtracks that succeed on both levels: *Titanic*, *Forrest Gump*, *Superman*, *Harry Potter And The Sorcerer's Stone*, *Risky Business*, *Halloween*, *Speed* (I never said these were great films), *Last Of The Mohicans* (1992), *Star Wars* (even if one of the main riffs is borrowed from Gustav Holst) and *The Crow*. How about a few of the numerous soundtracks

that contain solid and well-written music but fail to have an immediately identifiable sound? *Lord Of The Rings*, *JFK* and *Twister*.

So you can imagine how astounded I was to come across a composer who had written several orchestrated film scores that adeptly fill both my requirements. The CD *FilmMusick* by Nathan Larson collects small portions of his scores from 10 different films, five of which I've seen and that contain musical scores that, as I watched the movies, struck me as irreplaceable and stellar examples of what a movie score should be. The five indie films — all of which I recommend and not only for Larson's contributions — are *Dirty Pretty Things*, *Phone Booth*, *Boys Don't Cry*, *Prozac Nation* and *The Woodsman*. For the record, he has also written scores for the indie films *High Art*, *Storytelling* and *Tigerland*.



FilmMusick is like the small string that ends up leading you to the proverbial awe-inspiring ball of yarn (if such is your thing). I grant you that without having seen the

movies to provide context, the power of the music is possibly unapparent to a certain extent. But don't turn away.

Let these snippets be your guide. A powerful film is a fantastic experience, if you allow yourself to become appropriately absorbed in the movie. And the right score is essential to this level of viewing experience. For those who think I'm an off-kilter weirdo at this point, the most accessible example I can think of is the *Star Wars* series. Have you ever felt the thrill as John Williams' classic opening theme starts and the text scrolls across the screen explaining the dire straits of the Rebellion against the

Empire? Imagine that elation while watching another film, except it lasts for the duration of the film.

Larson is the indie-film composer poster child of this decade. His music astounds the ears and pulls the viewer into the film, and in most cases, the music alone is enough to enrapture the listener.

Surprising to me is the notable lack of major awards Larson has received. He's not even been nominated for any. (Perhaps I'm not exactly helping my own credentials with this admission.) Don't be deterred, however. Larson is a gifted and insightful composer with an eye for the visual to which he is providing the aural element. Try *FilmMusick* and see if you don't find yourself also sampling the many films to which he's contributed. Maybe you'll even find an appreciation for the orchestrated score.

Learn more at www.nathanlarsen.com.

Jackie DeShannon's Liberty albums created from many sessions

Listening to a Jackie DeShannon Liberty album was always interesting. From cut to cut, not to mention from album to album, her style could change from country to nightclub to Motown to British. For instance, *Are You Ready For This?* is an album that defies concept. DeShannon explained it by revealing that the cuts on that album "are all single dates. That's not an album as such. Those are individual, single sessions of mine that were recorded with individual, different producers."

The practice by Liberty of putting together albums of miscellaneous recordings then releasing them without her knowledge or involvement upset DeShannon at the time, but "It's really OK now. It wasn't OK then, [laughs] but it happens to be OK now. Now I could probably sit down and listen to that album and comment, 'So?' Because that's acceptable now. That's how I look at it now. Now it is not confusing. Now you just accept it. But when you put it against a body of work early [in the '60s], it can be confusing."

Her version of "Will You Love Me Tomorrow" on the LP *Are You Ready For This?* sounds like Diana Ross. She had a theory as to why.



Jackie DeShannon

"I could have gone on a little quirk there. I was in the mood to do something and probably didn't take it very seriously. I sometimes have a funny sense of humor and I might go in and do a session or a single date or something [never expecting it to be released], and then Liberty would put on one of those albums and it's inconsistent and it kind of throws the listener

off. Those things were done in single sessions; maybe three songs were recorded at once. Then they'll decide they want an album product. Or maybe they need to make a quota or want to release things by a certain number of artists by fall or whatever. That may have been [the case with *Will You Love Me Tomorrow*], and that came out and they put a cover on it. No concept album, no forethought, 'Let's just slap it on.'

"You don't know who's doing it. The A&R person? Who's put it together? I might have been on the road. So that may explain some of the confusion from time to time. You might go in and do a session and decide a song didn't even come out the way you want and you



didn't want it released. Then they put it on an album while you're on the road. You'll notice there are distinct periods of my music, then there will be an oddity and you'll go, 'My God, is the woman insane?'

"I always like to pioneer, but not to that extent! You can only take that so far. But that's basically what happened. And once in a while it would happen to a degree where, even for people who know my work intimately, it can be a bit confusing. I might have gone in and tried something and decided that it should be one single, but it certainly didn't represent my way of life or my style at the time."

— Michael "Doc Rock" Kelly

www.DocRock.us



The Picture Sleeve Archive

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

by Stephen M.H. Braitman

Straights laugh, gays subvert the dominant paradigm: EARLY CAMP RECORDS PLAYED IT BOTH WAYS

**Byrd E. Bath & The Nutcrackers,
"Mixed Nuts" b/w "London Derriere"
Camp Records, (2B8) 1967**

The liberation movements of the late '60s resulted in new cultural power for women, blacks, Hispanics, Native Americans, Marin County hot-tubbers and gays.

Prior to the Stonewall Inn riots of June 1969, the homosexual community was simmering underground, bubbling up into mainstream consciousness only in small spurts. You'd have laughs generated by a few outrageously effeminate characters in movies. There were *Playboy* cartoons of buxom women puzzlingly rebuffed by buff he-man types. There was Paul Lynde.

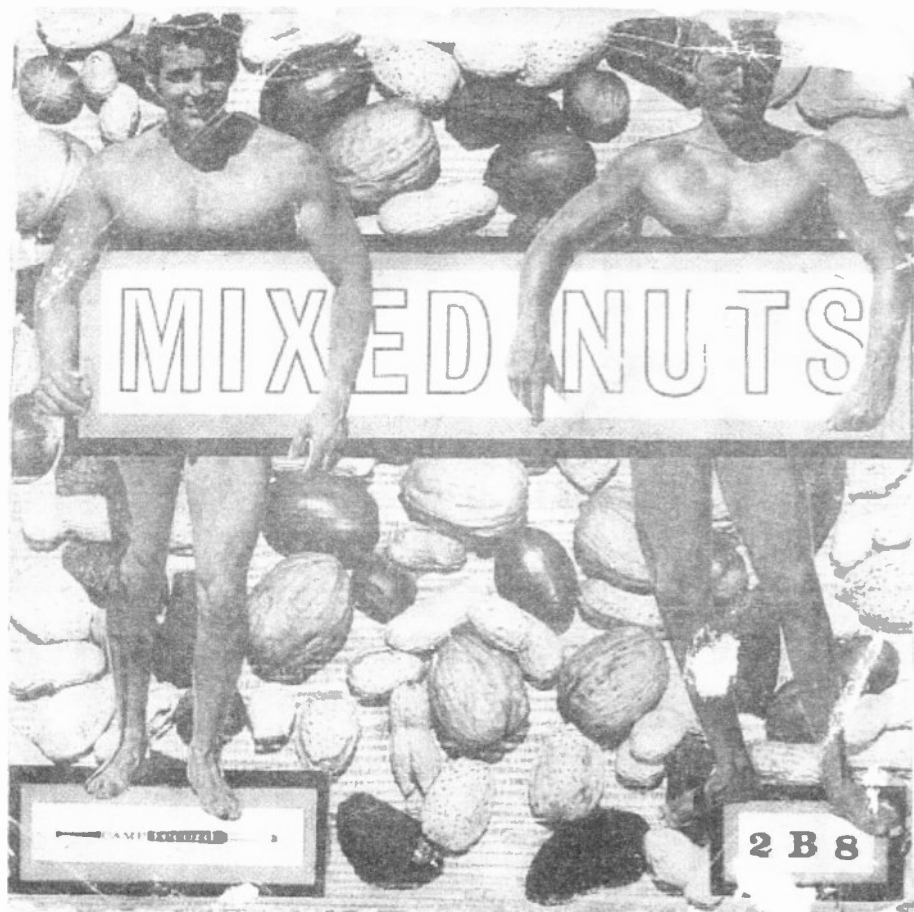
In the 1950s and early 1960s, the idea of gay (or queer or fag, in its contemporary nomenclature) was considered funny. Just like fart records, gay records allowed socially unacceptable behavior to surface in the mainstream — but only as a joke.

A substantial body of records released on small labels used humor in an oddly double-edged attack. One of the most active labels was Camp Records, whose several 45s and LPs of "hilarious" humor leaned heavily on double entendres and other thinly veiled wordplay.

"Mixed Nuts" is a notable example of this edgy genre. Who "Byrd E. Bath & The Nutcrackers" were is obscured by time, but like similar artifacts their anonymity allowed a theatricality of behavior that would not be tolerated with greater recognition.

The song starts off with a warped "Strangers in Paradise" riff, a faux masculine voice singing "Mixed nuts, you'll find them to be very nice. You'll find out how nice they can be...." It then proceeds with an island sing-along to various wink-wink lines such as, "...you gotta reach down, pick them out, grab yourself a handful, in your mouth...." You get the idea.

The B-side, "London Derriere," is actually pretty funny, being a vamp on "Danny Boy," with an old queen moaning



over his lost "dear young man," whom he calls, of course, Fanny Boy.

"I know you are younger, just 20 years, and I am 40 more. If you but knew about my burning hunger, you would have stayed and not walked out the door." The singer proceeds to plead for his lover's return. "All will be forgiven," he won't press charges about the missing "time-piece, the hi-fi set, the Wedgwood oh so blue." He's willing to take him back, even though "you took the car and the chauffeur, the Frigidaire, all my green stamps... the stocks and bonds, the crystal chandelier." The only thing he wants: "Bring back my mattress and my pillow...."

And a last plea: "I'll buy you an annuity... Just throw me a little... bone...."

Such a pity.
The picture sleeve for "Mixed Nuts" is a classic representative of subversive coding.

The suntanned beefcake beauties could just be innocent young men in bathing suits, except the possibility that they're not wearing suits is heavily suggested by the strategically placed song-title box. They appear to be holding it up for modesty's sake. Of course, the variety of nuts in the background crudely emphasizes the obvious punning. The catalog number, "2B8," is another subversive rib for the not-so-subtle subtext.

As pointed out by Scott Ewalt, New York-based DJ and gay esoteric specialist, the man on the right "was a popular '60s pin-up model named Sven." Not many straights would know that, though it was a significant part of the coding that made this a record that all sexes could enjoy.

JD Doyle, producer of the monthly "Queer Music Heritage" radio program, has devoted a significant part of his

career to capturing the hidden history of "pre-Stonewall" gay culture. He concurs that records like "Mixed Nuts" serve two purposes. Whether the original intended market for these records was straight or gay, the "common sense of humor that exaggerated the campiness, the mincing, and the swishing... even with their negative stereotypes, could have provided some community."

It's important to remember, reminds Ewalt, that being gay was *illegal* in those years. These records made everyone chuckle but allowed gays an extra bit of twinkle in their hearts. Said Doyle, "It was really all they had."

The market for gay-oriented records is still a very small niche in the collecting field, though it overlaps among comedy collectors and gay historians. Samples for this column were provided by Doug Hanners and Frank Merrill. Both are major record collectors, but Hanners had never seen the 45 that went with the picture sleeve, and Merrill has never seen another copy of the record other than his. Several other *Picture Sleeve Archive* correspondents noted this record's great rarity, though few would venture to price it above \$20 or \$30.

One suspects that as awareness grows about the genre, this will seem to be a very low price.

Merrill puts out a tremendous list of records every few months, with something for everybody. Reach him at Saturday Night Records, Box 669, Macomb IL 61455. Besides the world-class Austin Record Show, Hanners also has a record catalog worth getting (www.austinrecords.com). Doyle's "Queer Music Heritage Site" (www.queermusicheritage.com) has an impressive discography and sound library of Camp Records and other gay music memorabilia.

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



MarketWatch

by Robin Platts
robinplatts@shaw.ca



RIDING THE *PACIFIC OCEAN BLUE* WAVES INTO LA LA LAND

Rare Blunstone, Elton and Supertramp

Here's an album you don't see very often: Colin Blunstone's *Late Nights In Soho* was released to little success in 1979, the third and last LP of Blunstone's deal with **Elton John's** Rocket Records label. A copy of the rarity, produced by fellow ex-**Zombie Rod Argent**, recently appeared on eBay and sold for \$92.02. Another copy sold for \$49 a year or so ago.

Speaking of Elton John:

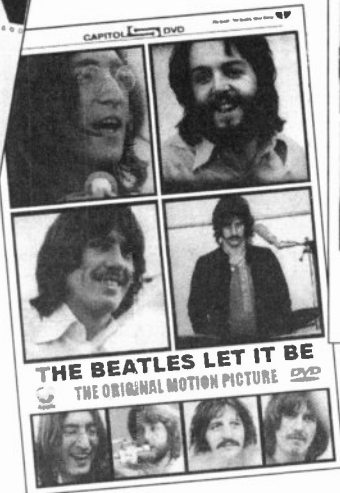
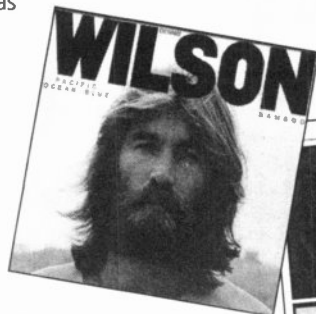
\$155.72 was the winning bid for "Mr. Boyd" b/w "Imagine," a rare 1969 U.K. single credited to **Argosy**. Argosy was not a genuine group but a one-off studio ensemble. What makes this release so valuable is the presence of John as a session player and **Roger Hodgson** (later co-frontman of Supertramp) singing lead and composing the two tracks. This copy was in mint condition, as was another copy that fetched \$181 not too long ago on eBay. And a VG/EX Spanish picture sleeve version of this release (with a young Hodgson pictured on the cover) sold for \$189 a while back.

On the subject of Supertramp, one of that group's rarest waxings has just made its CD debut: The 1974 single "Land Ho" b/w "Summer Romance" is notable as the first release by the group's classic 1974-1983 lineup, but it was not included on the subsequent: *Crime of the Century* album. It has never been on any Supertramp album to my knowledge, although "Land Ho" — a catchy up-tempo number in the classic Supertramp style — was later remade by Hodgson on one of his solo albums. Both sides of that elusive 45 are now available on the new two-disc compilation *Retrospectacle* — a long overdue treat for Supertramp buffs.

Back to John: Another early Elton rarity that recently appeared on eBay was the **Bread And Beer Band's** 1969 single "Dick Barton Theme" b/w "Breakdown Blues," cut by an early combo featuring a pre-fame Elton, as well as **Bernie Calver, Caleb Quaye, and Roger Pope**. This EX+ single changed hands for \$63.

Dennis Wilson

I mentioned last month that it seems every album of any note whatsoever is currently in print on CD; however, there are some exceptions. One is *Pacific Ocean Blue*, the lone solo album by **The Beach Boys'** Dennis Wilson, a very underrated singer/songwriter. There are rumors that a reissue of some kind is in the cards for this classic album, which has been out of print since a brief CD reissue in the early '90s. Let's hope it not only appears soon, but it also includes some choice bonus tracks, since there are plenty to choose from (not least of all is Wilson's "Lady"/"Sound Of Free" 45, released in 1970). Of course, enterprising



bootleggers have already compiled *Pacific Ocean Blue* and *Bamboo* as a two-fer CD.

Meanwhile, *Pacific Ocean Blue* is a hot collectible, with original vinyl copies and the CD reissue often fetching anywhere from \$50-100 (more in some cases). If we do see a CD reissue, I expect it will cause the price of the original CD to drop a fair bit, but it won't have much (if any) impact on the original LP's value. I still think that fans/collectors are less drawn

to the compact disc as a collectible format; I think people are paying big bucks for the *Pacific Ocean Blue* disc to have a CD copy to play, not because it's a rare first edition. If a remastered copy (likely with bonus tracks) appears, there'll be less incentive to shell out \$90 for the original CD, which likely won't sound as good, remastering standards having come a long way since 1990.

Nilsson

A few years back, I wrote about the lack of Harry Nilsson product on the market. Fortunately, that situation has since been remedied with a variety of CD reissues of the late singer/songwriter's albums, complete with a great assortment of bonus tracks and such. More good news for fans of the often-overlooked Nilsson is that a documentary is in the works and will feature rare performance footage and more. Since Nilsson, to my knowledge, never appeared in concert, it'll be a treat to view some of his legendary TV appearances and to have his

story told on film (or at least on videotape). I hope this gives the great man's profile another boost, although Nilsson is already a favorite among many collectors, judging by a scan of auction results:

A rare Italian Nilsson single is one of his most collectible items. This 1972 picture sleeve 7-inch

pairs an Italian-language rendition of "Without You" ("Per Chi") with the B-side "Leggenda" (another Italian vocal). A copy of this single, vinyl VG, sleeve near-mint, fetched \$320 on eBay not too long ago. A similar item is a 1968 multi-artist Italian promo EP on which Nilsson sings his composition "Cuddly Toy" in Italian ("Non Sei un Giocattolo") alongside tracks by **Sylvie Vartan, Dalida, and Le Pecore Nere**. A near-mint copy of this gem went for \$211. "Cuddly Toy" was, of course, recorded by The Monkees, one of several Nilsson tracks they cut.

One of the coolest Nilsson items, in my opinion, is a 1967 RCA promo box set called *The True One*, which features his

debut album, *Pandemonium Shadow Show*, plus photos, a button, a poster, stickers and biographical material. A sealed copy of this set sold on eBay last year for \$213. Another copy, with the box unsealed but the LP still sealed and the rest of the contents more or less like new, sold for \$149.

The La's

Last month, I mentioned my love of the great (and recently reformed) Liverpool band The La's, who were notable — aside from their musical brilliance — for trashing their one and only proper album, *The La's*, in the press. The band members' opinions aside, the album is regarded as a classic by many (although I still believe that various bootlegged alternate takes surpass the album versions), and mint copies of the original U.K. vinyl release have recently been selling for as much as \$50-75. (Although some diligent searching will undoubtedly reveal a cheaper copy here and there.)

Possibly the rarest La's release is the group's third single, "Timeless Melody," scheduled for release in Great Britain in 1989 but scrapped at the last minute. A 7-inch promo copy, featuring "Timeless Melody" and "Clean Prophet" (both versions still unreleased at this time), appeared on eBay two years ago and sold for about \$200. Also very rare is the 12-inch version, which adds a third track, "Ride Yer Camel."

The big question for La's fans, however, is, "Will they actually get their long-overdue second album recorded and out the door?" I'm not holding my breath, but I'm cautiously optimistic.

Let It Be... Please!

In what has become something of a regular ritual for Beatles fans, the rumors are once again circulating about a DVD release for the band's cinematic swan song *Let It Be*. I'd like to think that, by the time you read this, the DVD will already be on store shelves, but... Well, as somebody at Apple observed back in 1969, the whole *Get Back/Let It Be* project seemed jinxed from the very day the Fab Four shuffled into Twickenham Studios to start filming. I'd love to see it happen — while I still have my eyesight! For those who don't care to wait or are less choosy about quality, there have inevitably been a number of unofficial DVD versions of the movie. ●



Born in Brooklyn, N.Y., in 1944, and raised in Queens, Al Kooper's musical and recording career spans more than 45 years, from playing with the Royal Teens of "Short Shorts" fame in 1958, to Blues Project and Blood, Sweat & Tears and from writing songs recorded by Keely Smith, Tommy Sands, Freddie Cannon, Bobby Vee, Eddie Hodges, Lulu, and Modern Folk Quartet to crafting memorable hits such as "This Diamond Ring" for Gary Lewis and the Playboys and "I Must Be Seeing Things" for Gene Pitney.

Discoveries readers are especially familiar with Kooper's keyboard contributions to several groundbreaking recordings as a sideman: Bob Dylan's *Highway 61 Revisited* and *Blonde on Blonde*, Jimi Hendrix's *Electric Ladyland*, and The Who's *Sell Out*. His Hammond B-3 riffs also inform recording sessions by George Harrison, Peter, Paul & Mary, and Simon & Garfunkel.

A few years ago the Columbia/Legacy label re-released two hit Kooper albums: *Super Session*, which teamed him up with guitarists Michael Bloomfield and Stephen Stills, and *The Live Adventures of Mike Bloomfield And Al Kooper* both originally recorded in the late 1960s. Between 1968-76 Kooper issued six solo albums. He also produced LPs by The Tubes and Nils Lofgren.

In 1968 after he quit BS&T Kooper became a staff producer for Columbia Records. As an A&R man and label owner in the 1970s he discovered and signed Lynyrd Skynyrd to his Sounds of the South label and produced their first three albums. As their record producer he was behind the dials for "Sweet Home Alabama," "Gimme Three Steps," "Saturday Night Special" and "Free Bird." In 1983 he was the West Coast Head of A&R for Polygram Records.

In 1989 Kooper quit the music business and moved to Nashville, Tenn. In 1991 he played on Trisha Yearwood's debut album. He came back into the music industry game in 1994, and in 2001 Columbia/Legacy came out with *Rare & Well Done*, a two-CD retrospective of his work. This century Kooper contributed "One Day" to *The Gene Pitney Story Retold*, a tribute album.

In the late 1990s Kooper schlepped his massive record collection (and himself) to Boston, Mass., and realized another longtime dream by joining the faculty at the Berklee College of Music. For four years he taught vocal recording, songwriting and the history of record production. In 2003 he did some touring, including a trek in Japan that was extremely well received.

About his new release, *Black Coffee*, he said, "I made the record I wanted to make and I'm very pleased with it. To me that's what success means." He considers *Black Coffee* to be his finest overall collection of material since the legendary first BS&T album, *Child Is Father To The Man*.

Besides discussing his soulful new solo endeavor, Kooper spoke on the real story of the Brill Building, the Monterey Pop Festival, Hendrix, *Blonde on Blonde* and Berklee.

DISCOVERIES: *In the fall of 1997 you began teaching courses at Berklee such as record production and songwriting. While at the school you assembled a new band comprised entirely of fellow instructors, dubbing them The Funky Faculty, who play on Black Coffee.*

Al Kooper: I did something at the school you would really like. I taught primarily history classes. I taught the history of record production and the history of songwriting. I had a required

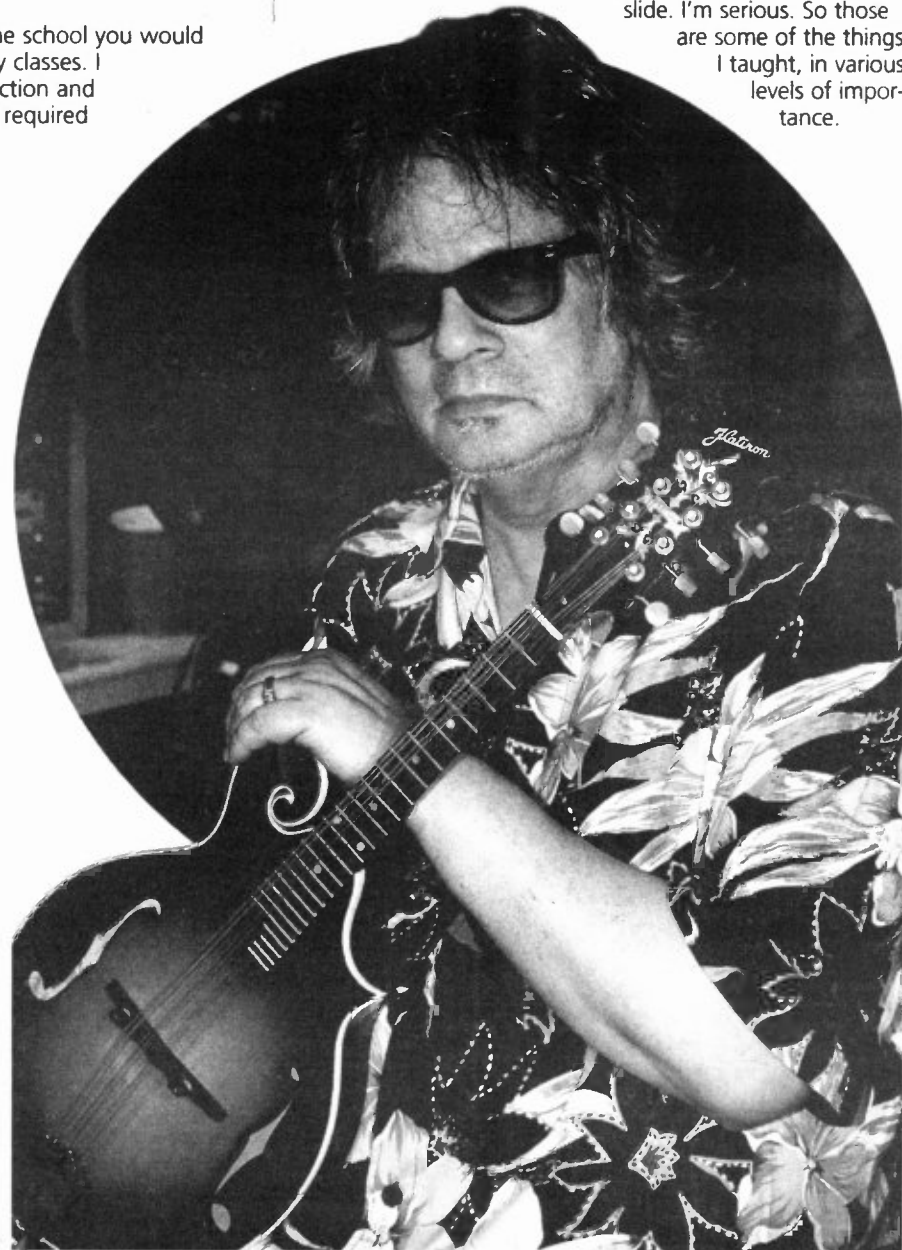
album list. I would come in, play about 13 records in two hours, and I would discuss each one after I played it, what was on the record, what was important about it, why it was important to the history. And for the record production classes I began at the Robert Johnson recordings, which to me was probably the first record production.

DISCOVERIES: *Don Law Sr. produced that?*

Yes he did. And to me if you listen to records before that they didn't put the microphone in the right place. That's the first record where the mic is in the right place. You can hear the voice great, and you can hear the guitar great.... Before that records were diaries of the events that they were recording. That's all they were.

DISCOVERIES: *Your classroom was filled with serious musicians and students who are driven by playing and practicing.*

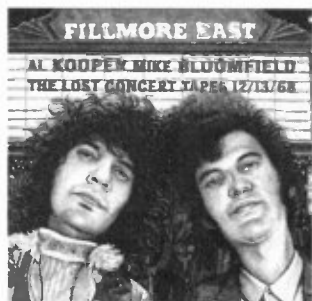
However, these people didn't know any history. They know no history. These are kids, freshmen, who don't know who The Isley Brothers are, who don't know who Laura Nyro was, who don't know who Lowell George was. And that's part of what I taught in the classes. I remember one of the bonus questions on the mid-term was "What device did Lowell George use as a slide and make popular?" If you knew that you got extra points. He used a Coracidin bottle. Then it became you had to have a Coracidin bottle to play great slide. I'm serious. So those are some of the things I taught, in various levels of importance.



AL KOOPER

on Berklee, Monterey, Bob Dylan and *Black Coffee*

BY HARVEY KUBERNIK





The other thing is I fought the major revision of my life, which is that they call it the Brill Building Sound. And it never took place in the Brill Building. The Brill Building was always the Brill Building at 1619 Broadway. And it died about 1957. It was huge before that. The Frank Sinatra crowd. Frosted glass doors. A beautiful, well-constructed building. And then, around 1958, '59, 1650 Broadway got refinished, and it had black doors. Cheaper rents. And everybody went there. There was another building, too. 1697 Broadway, the building where the Ed Sullivan Theater is. And there were people in there too, but mostly R&B people. And 98 percent of what they call the Brill Building Sound was done at 1650 Broadway. You ask any person that writes the Brill Building Sound, with the exception of Jerry Leiber & Mike Stoller, Burt Bacharach, Jeff Barry & Ellie Greenwich, who were actually in the Brill Building. But here is who wasn't in the Brill Building: Gerry Goffin & Carole King, Barry Mann & Cynthia Weil, Neil Sedaka and Howie Greenfield, Tony Orlando, Chuck Jackson, Dionne Warwick, The Kingsmen. Scepter Records was at 1650 Broadway. Bell Tone Records was there, which was Bobby Lewis and The Jive Five. All this music came out of 1650 Broadway, and it was the young people's place. The Brill Building was for old people.

DISCOVERIES: You played organ on Bob Dylan's *Highway 61 Revisited* and *Blonde on Blonde* albums alongside the legendary pianist Paul Griffin, who is also on Dylan's *Bringing It All Back Home* LP. Griffin was also a big influence on Steely Dan's Donald Fagen.

Oh, man, a big influence on me as well! Paul came from the Baptist church. On *Highway 61* we did the tracks to "Tombstone Blues" and "Queen Jane Approximately" in one day. The best thing I can say about Paul Griffin is take five minutes out of your busy day and get a time where you have nothing to bother you at all. Find a real nice stereo system and sit back and put on "One Of Us Must Know" from *Blonde on Blonde* and just listen to the piano.... And tell me if you can find on a rock 'n' roll record anybody playing better than that.... To me it is the greatest piano achievement in the history of rock 'n' roll.

DISCOVERIES: Why does *Blonde on Blonde* hold up so well?

There's a few reasons. The main reason is the chemistry of the participants. And the other reason would be the song-writing.... The credit has to go to [producer] Bob Johnson. It was his idea. He had tried to get Dylan to record in Nashville in late 1965. He knew about the chemistry. And I also think he felt more comfortable there because he lived there and he knew all the musicians intimately.

DISCOVERIES: You played a major role in the development, let alone the arrangements on the album. Dylan would teach you the songs before the sessions and then you would play the songs over and over back to him while he wrote the lyrics. Then, you would go to the studio early and teach the material to the band on the date.

That's correct.

DISCOVERIES: You once described your role in the translation of Dylan's songs to you being "like a cassette machine." Yet, in a way, you were the messenger or a filter of the songs brought to a bunch of strangers who would then play and perform the songs with your arrangements.

Actually, I think of myself as the music director of that album. 'Cause that's what I did.

DISCOVERIES: Could you have asked or lobbied for some co-writes on any of those songs at the time?

No. I'm not like that. I wrote a piece about it once. Here's what it boils down to: If you take a song and distill it down to its basics, it's a melody and chord changes and lyrics. Those things. That's what the song is.... then everything else is extra. And [arrangers or studio musicians] can't come in later and say, "I deserve a piece of the song."

DISCOVERIES: You appear in a solo performance on the recent expanded Monterey Pop Festival DVD set. I knew you worked at the festival in a stage capacity.

It's a terrible performance, but my friends told me I looked so good that I let them use it. [laughs] It was a jam session with no rehearsal that they let me have on a Saturday afternoon. I was the assistant stage manager, and I asked if I could have a little set on Saturday and they said OK. So I got friends of mine from other bands and said, "Let's just play this," and we talked about it backstage. Three songs. It was keeping in the spirit of the festival.

When I was setting up Hendrix for soundcheck I knew who he was. Before even reading the English music magazines about him, he played in New York with John Hammond Jr.'s backing band at the Café Wha! It was the first time I

heard him live. And you could tell then he was pretty special. Then, the guy who I was signed to as a writer, Aaron Shroeder, he signed Randy Newman, Gene Pitney, myself, Barry White, and Jimi Hendrix for publishing before there was a record out on him. So, when *Are You Experienced?* came out in England I got a copy way before anybody. Aaron had the U.S. publishing for his company Yameta. At Monterey I was totally conversant with that album, which was just coming out in America then. And Jimi knew who I was, so when we met it was quite nice. So he said, "I'm gonna play 'Like A Rolling Stone' tonight. Do you want to play with me?" I said, "I would love to play with you, and in the future I will. But I think it's inappropriate to do it here because I'm working." Another of my great career moves. [laughs]

The most important thing for people to know is that it was the first rock festival. There was none before. And in the planning stages we had to deal with things that had never happened on a stage before, not just the logistics. Here's something that I will never forget. The stage manager was Chip Monck, who I knew very well from New York, which is how I became assistant stage manager. I had just left the Blues Project and was recovering from a nervous breakdown. And I was staying with my friend, David Anderle, and he brought me over to the Monterey Pop office. "You belong here." And he left me there, and by the end of the day I was helping out Chip, making phone calls and giving him advice about equipment and stuff. So I just went in there every day and worked. And one of the things that came up was that a band was going to play and we're gonna have to set up another band, and it's gonna be 20 minutes at least before another band comes on. What's the audience gonna do? This had never happened before. And Chip said, "We're gonna play recorded music." I said, "Is that gonna work? You could have someone on the side of the stage doing a solo thing." "No. Because the equipment

shit will cut into their shit." I said "OK." It was invented then, and it is still going on.

DISCOVERIES: You cover a Keb' Mo' song, "Am I Wrong," from his first album.

When that came out in 1993 I went fuckin' crazy. One of those things where you play the same song over and over. I went nuts over it. And then it drove me down to the basement so I could do it myself, what he was doing rhythmically. He was such a natural. I felt the same way about this song like I did when I heard "Without Her" by Harry Nilsson [subsequently sung by Kooper on the *BS&T* LP]. The Harry Nilsson single I played it over and over again until I felt I had to record it. But you can't go in and imitate the record. So I had to come up with another way of doing the Keb' Mo' song. I had actually gone to one of his gigs and asked him if I could sit in on mandolin and play that song with him. I learned a lot from him that night. I thought rhythm has got to be a really important part in my arrangement.

DISCOVERIES: Comment on "Keep It To Yourself."

A part of the song is influenced by Chris Rea. I heard an album by him, *The Road To Hell*. I just loved his voice and the way it was recorded. And then the song as I was writing it took on other properties other than Chris Rea. It gave me the chance to sing like that, but the song itself reminded me of a Dionne Warwick/Burt Bacharach song. And when I made the record I did it in the basement and it came out so great I never wanted to re-record it. The guitar solo I do on it is my favorite guitar solo that I've ever done in my life. It reminds me of the sound of the tires of a motorcycle on gravel, the sound of the guitar. On the Dionne Warwick records the rhythm guitar playing kills me. That was a guy named Vinnie Bell.

You open your current live gigs playing "Green Onions," and the version on *Black Coffee* is from a festival in Norway a few years ago.

It used to be in the middle of our show. It's a very universal song and as an instrumental probably reached more people than a lot of other instrumentals. It's in every other movie that's made, every other TV ad. There's something about the sound of the original record that is untouchable. I've tried my whole life to figure out what the fuck Booker T. was playing on the organ. I thought I had it, and I still don't have it, just the way it's recorded and how [guitarist] Steve Cropper played. It's just a timeless, amazing record. What I found over the years for musicians coming up is that it's disappeared. I've been in jam sessions where they don't know how to play it, and there's nothing worse than playing that song incorrectly. So I play it to try and inspire people to keep playing it and playing it correctly.

DISCOVERIES: How about "Got My Ion Hue"?

I heard it in 1980 when I lived in England. It's by Hal Lindes, who was briefly in Dire Straits. I met him socially, and he came over to my apartment one night and played me that song. I loved it. "Do you mind if I play it for a publisher I know? I think he might pick it up and you and I could go in and make a demo." I had some great arrangement ideas, and the publisher loved the song. We went in and cut this amazing demo with Herbie Flowers on bass. Hal played guitar; I played guitar and keyboards, and we got the drummer from The Specials back then who was unbelievable. I had never played with anybody reggae before. He was incredible to play with and a sweet guy. Then I wrote some horn parts for it and hired some horn players, and Hal sang it and it came out great. I produced at least two people singing that song on albums. So this was like my fourth time cutting this song. And each time I learned a little more about the song. ●



Kooper and Bloomfield
Live from the Vaults



Bob Keane and *The Oracle of Del-Fi*

BY S.E. FITZSIMONS

You may not know the name Bob Keane, but you definitely know the music. Many artists, such as Ritchie Valens, Sam Cooke, and even Frank Zappa, got their start at Keane's Del-Fi record company.

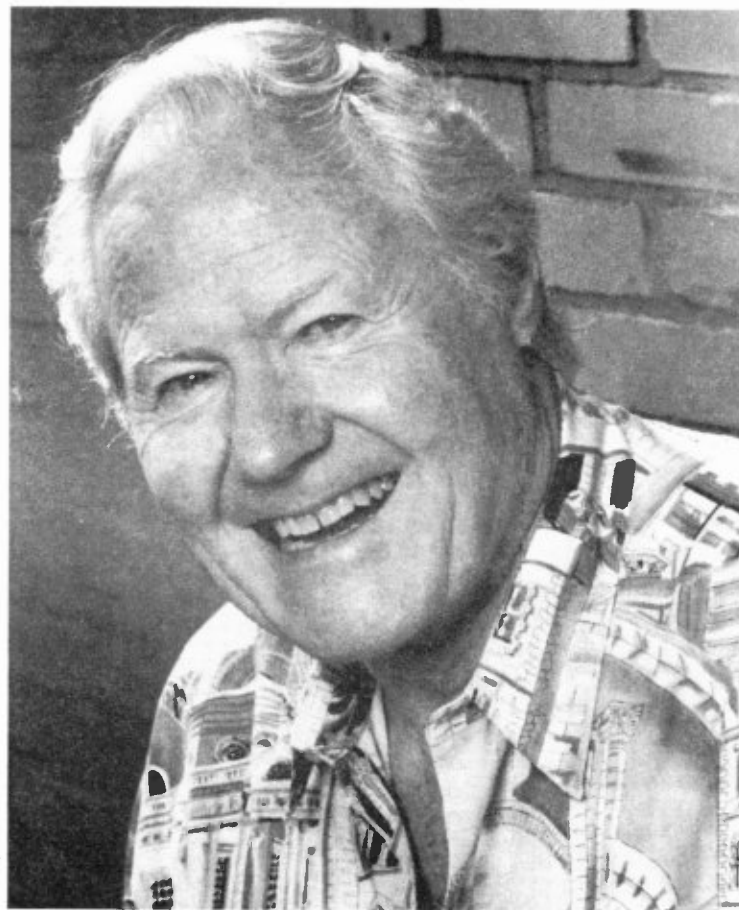
Now Keane has written a book, *The Oracle of Del-Fi*, chronicling his 50 years of working with some of the biggest stars of early rock 'n' roll. This autobiography reads like a *Who's Who* of the '50s and '60s West Coast music scene, but it doesn't stop there. As Keane recounts his colorful life, he recalls personal anecdotes of the many showbiz stars whose paths he's crossed.

Discoveries interviewed the veteran record producer, who started out as a prodigy Big Band performer, to learn how a man who idolized Benny Goodman ended up bringing West Coast rock to a generation whose music was worlds apart from that of his own youth.

Born in Manhattan Beach, Calif., in 1922 as Robert Kuhn, Keane began taking clarinet lessons at age 6. His passion for the instrument led him to the concert that would change his life: Goodman at the Palomar Ballroom in Los Angeles, in 1935. By age 17, Keane formed his own Big Band, a hit with local teens. A radio show had been canceled, and a man from the station invited the band to fill the gap. Just as Keane was on his way to fame as "The World's Youngest Bandleader," he came of age for the draft, making him a bad risk; he lost his contract with MCA. Fearing ground war, Keane opted to join the Air Force; by the time he returned, Big Bands were passé. His orchestra landed a brief TV gig, and the producer thought people might mistake "Kuhn" for the offensive "coon." So Kuhn became "Keane," then later "Keane."

While playing The Viper Room, Keane met and befriended John Siamas, a Greek businessman who eventually suggested a partnership to form a record company: Keen Records, which launched the career of Sam Cooke, with "You Send Me." Recalled Keane, "In '56, when I first met Cooke, racial prejudice was very strong in the music field as well as in other areas of society. The major record companies felt that a black man singing a pop song with white singers in the background was an insult to the American public, and they refused to acknowledge his record, even though it proved them to be totally wrong when it sold over a million units — mostly to white people."

Keane's partnership with Siamas soured, leading him to form Del-Fi Records. "I picked up several young Chicano artists from the East side of L.A. who were suc-



Courtesy of Del-Fi.

Bob Keane and his autobiography.

cessful, and that gave me the clue that there was a vast audience in Los Angeles for the young Latin rockers."

One of these was Ritchie Valens, an inexperienced but promising performer.

"At the beginning of my career," explained Keane, "there were very few independent labels, and they were mostly black. But I have always worked closely with any artist I was involved with, because I was interested in bringing out their talents. I never took for granted that anyone would be successful on their own, since they had no idea of what to do with their music — Ritchie Valens, especially."

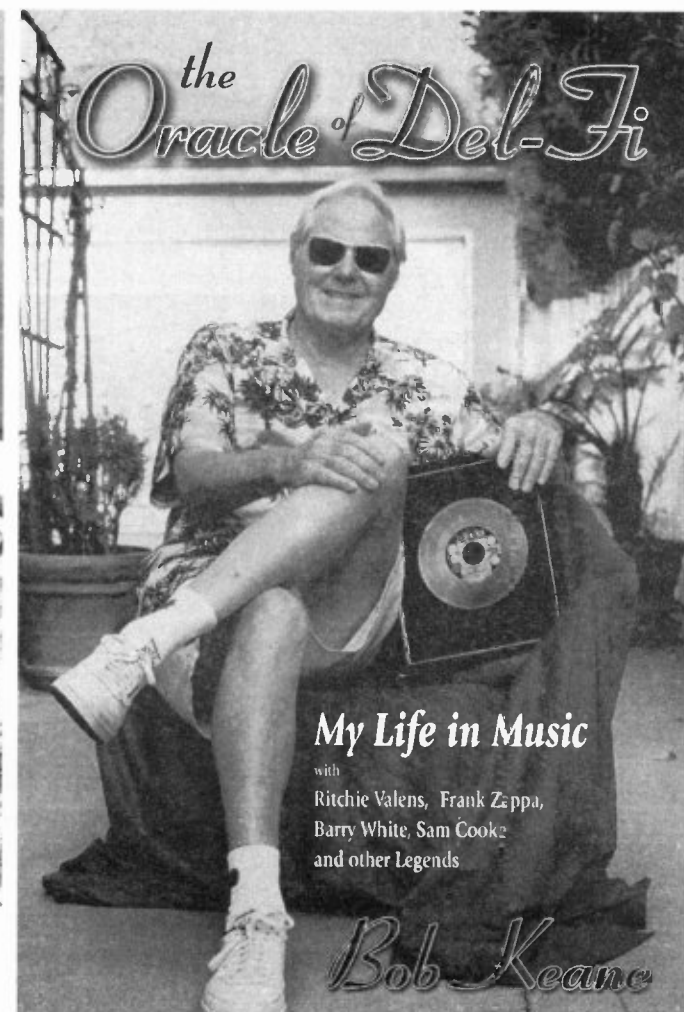
Valens' brief career and tragic death in an airplane crash are covered in detail in *Oracle*. His mystique fuels Del-Fi to this day. "Anything by Ritchie Valens is always in demand. For some reason the public thinks that there are more unreleased tapes available, which is not true."

Keane is admirably color-blind when it comes to musicians. "I have never been aware that my attitude toward other artists of different race was anything unusual. I have always unconsciously respected musi-

cal talent that I encountered in other people, regardless of their ethnic background. When I was a teenager, I would go to clubs and sit in with the bands, which most of the time were black men. I credit them with giving me a sense of what musically was good and what was not."

Bobby Fuller is another Keane artist who met a tragic — but more mysterious — demise. "The death of Bobby Fuller has been a conversation piece for many years, and as these things go, the real facts seldom come to light. My story [in *Oracle*] is exactly what I know about the circumstances of his death, which are really what happened, since I was there to see the true story. I am sure there will never be a resolution to the mystery of his death, but at least I have written the true facts as they occurred."

Before Del-Fi, the West Coast music scene was considered by industry insiders as less important than that of the East. "Because of my unorthodox approach to recording and music, many of the artists that I discovered and who became important in the evolution of pop on the West Coast would probably never have been heard."



Keane created subsidiary labels, such as Mustang and Donna. "I had 32 distributors across the country, but each one would handle only a few releases at the same time from any one label. I wanted to get more releases into the marketplace, so I created other labels through which I could do that."

On his greatest achievement, Keane listed "having successfully raised three sons and a daughter through a life of chaos and turmoil." He'd change some things, though. "I'd change my choices of business associates, wives and decisions regarding some major opportunities in my life."

At age 83, having seen and done so much and working hard to chronicle it all in his forthcoming autobiography, Keane deserves some time for rest and relaxation. But retirement is something this oracle doesn't see in his future. "I couldn't continue to live unless I was involved in some creative venture. And I shall do so until the very end." ●

www.del-fi.com



Selected Bob Keane-related Discography

by S.E. Fitzsimons

Note: Records included were performed, produced or cowritten by Bob Keane (sic), or released on his labels.

Label/#	Artist name: Title	Year
Del-Fi DF 1898	Bob Keane & His Orchestra: Big Band Bash	1951
Whippet WLP 701	The Big Bob Keane Band: Dancing On The Ceiling (10-inch LP)	1951
Del-Fi none	V/A: Del-Fi Sampler (incl. Hey There and Witchcraft by Bob Keane Quintet; promo, on green vinyl with paper sleeve)	1959
Del-Fi DFLP-1202	Bob Keane Orchestra: Unforgettable Love Songs of the 50's	1959
Del-Fi DFLP-1203	V/A: Masque D'Afrique — Voices of Africa (Bob Keane, Elsa Nilsson, Earl Burton)	1959
Del-Fi DFLP-1207	*Nilsson Twins: To Mother With Love	1959
Del-Fi DFLP-1208	*Nilsson Twins: To Father With Love	1959
Del-Fi 4144	Bob Keane: "Toughest" Theme/Teen Talk	1961
Del-Fi DFLP-1222	Twist to Radio KRLA/Bob Keane BIG Band	1962
Del-Fi 4175	Bob Keane's Big Band: Mack The Knife /Twist And Freeze	1962
Del-Fi 3019	Bob Keane: Hideaway/Peas And Corn	1966
Del-Fi RNPRO-1987	Bob Keane Tells The Ritchie Valens Story (interview disc with song clips)	1987
Del-Fi 78202	Bob Keane Orchestra: Unforgettable Love Songs of the 50's (CD)	1995
Del-Fi 78126	Bob Keane & His Orchestra: Big Band Bash (CD)	1997
Del-Fi 71265	V/A: Jungle Jive! Go Exotic With Kari Wuhrer! (CD includes "Swahili" by the Bob Keane Orchestra)	1999

*Elsa Nilsson was Bob Keane's wife at the time.

Select discography of popular artists on Bob Keane's labels

Bobby Fuller Four singles

Label/#	Title	Year
Donna 1403	Those Memories Of You/Our Favorite Martian	1964
Mustang 3003	As "The Shindigs": Wolfman/Thunder Reef	1965
Mustang 3004	Take My Word/She's My Girl	1965
Mustang 3006	Let Her Dance/Another Sad And Lonely Night	1965
Mustang 3010	Jay Horton with Bobby Fuller: I Trip On You, Girl/Wanna Dance	1965
Mustang 3011	Never To Be Forgotten/You Kiss Me	1965
Mustang 3012	Let Her Dance/Another Sad And Lonely Night	1965
Liberty 55817	Let Her Dance/Another Sad And Lonely Night	1965
Del-Fi 4305	Johnny Crawford & Bobby Fuller: Am I Too Young?/Janie, Please Believe Me	1965
Mustang 3014	I Fought The Law/Little Annie Lou	1966
Mustang 3016	Love's Made A Fool Of You/Don't Ever Let Me Know	1966
Mustang 3018	Magic Touch/My True Love	1966
Mustang 3020	It's Love, Come What May/Wolfman	1966
Mustang 3021	It's Love, Come What May (promo)	1966
Mustang 3023	The Randy Fuller Four: The Things You Do/Now She's Gone	1966

Bobby Fuller Four albums

Label/#	Title	Year
Del-Fi MS-900	KRLA King of the Wheels	1966
Del-Fi MS-901	I Fought The Law	1966
Del-Fi 71003	Randy Fuller Four: Carryin' On (CD)	1995
Del-Fi DFBX 2902	Shakedown! The Texas Tapes Revisited (two-CD boxed set)	1997
Del-Fi 3903	Never To Be Forgotten: The Mustang Years (three-CD boxed set)	1998
Del-Fi 71904	I Fought the Law: The Best of the Bobby Fuller Four (CD)	2001
Del-Fi 71905	Miserlou/Live (CD)	2001
Rhino B0002J58MO	I Fought the Law: The Best of the Bobby Fuller Four (remastered CD)	2004
Repertoire B00003WPV1	I Fought The Law/KRLA King Of The Wheels (two-CD set with seven bonus tracks)	??

Sam Cooke singles (all on Keen Records)

Number	Title	Year
5-2006	Win Your Love For Me/Love Song From "Houseboat" (on blue vinyl)	1959
5-2018	Everybody Likes To Cha Cha Cha /Little Things You Do	1959
5-2022	Only Sixteen/Let's Go Steady Again	1959

Sam Cooke EPs (all on Keen Records)

Number	Title	Year
2001	Sam Cooke Vol. 1	1957
2002	Sam Cooke Vol. 2	1957
2003	Sam Cooke Vol. 3	1957
2006	Encore Vol. 1	1958
2007	Encore Vol. 2	1958
2008	Encore Vol. 3	1958

2012	Tribute To The Lady Vol. 1	1959
2013	Tribute To The Lady Vol. 2	1959
2014	Tribute To The Lady Vol. 3	1959

Sam Cooke albums (all on Keen Records)

Number	Title	Year
A-2001	Sam Cooke (self-titled)	1958
A-2003	Encore	1958
A-2004	Tribute to the Lady, Billie Holiday (Stereo version of above)	1959
S-2004	Hit Kit (issued in mono only)	1959
LP 8-6101	I Thank God (various artists, incl. "Thank God," "That's Heaven to Me" and "Deep River" by Cooke)	1960
LP 8-6103	Wonderful World Of Sam Cooke (mono only)	1960
LP 8-6106		

Johnny Crawford singles (* indicates picture sleeve)

Label/#	Title	Year
Del-Fi 4162	*Daydreams/So Goes The Story	1961
Del-Fi 4165	*Your Love Is Growling Cold/Treasure	1961
Del-Fi 4172	Patti Ann/Donna	1962
Del-Fi 4178	*Cindy's Birthday/Something Special	1962
Del-Fi 4181	*Your Nose Is Gonna Grow/Mr. Blue	1962
Del-Fi 4188	*Rumors/No One Really Loves A Clown	1962
Del-Fi 4193	Proud/Lonesome Town	1963
Del-Fi 4203	When I Fall In Love/Cry On My Shoulder	1963
Del-Fi 4215	What Happened To Janie/Petite Chanson	1963
Del-Fi 4221	Cindy's Gonna Cry/Debbie	1963
Del-Fi 4229	Sandy/Ol' Shorty	1963
Del-Fi 4231	Judy Loves Me/Living In The Past	1963
Del-Fi 4242	The Girl Next Door/Sittin' And A-Watchin'	1964
Del-Fi 4305	Johnny Crawford & Bobby Fuller: Am I Too Young?/Janie, Please Believe Me	1965

Johnny Crawford albums

Label/#	Title	Year
Del-Fi DFLP-1220	The Captivating Johnny Crawford	1962
Del-Fi DFLP-1223	A Young Man's Fancy (Stereo version)	1962
DFST-1223	Rumors	1962
Del-Fi DFLP-1224	Rumors (Stereo version)	1962
DFST-1224	His Greatest Hits	1963
Del-Fi DFLP-1229	His Greatest Hits (Stereo version)	1963
DFST-1229	His Greatest Hits 2	1964
Del-Fi DFLP-1248	His Greatest Hits 2 (Stereo version)	1964
DFST-1248	Best of Johnny Crawford (CD)	1995
Del-Fi 71220		

Ritchie Valens singles (* indicates picture sleeve)

Label/#	Title	Year
Del-Fi 4106	Come On, Let's Go/Framed	1958
Del-Fi 4110	La Bamba/Donna	1958
Del-Fi 4114	In A Turkish Town/That's My Little Suzie	1959
Del-Fi 4117	*Little Girl/We Belong Together	1959
Del-Fi 4128	*Stay Beside Me/Big Baby Blues	1960
Del-Fi 4133	Cry, Cry, Cry/Paddiwack Song	1960
Del-Fi DF 1287	La Bamba (four remixes)	1987

Select rare non-U.S. releases (no reissue albums included)

Label/#	Title (Country)	Year
Apex 76402	Donna/La Bamba 78 rpm (Canada)	1958
Apex 9-76612	Stay Beside Me/Big Baby Blues (Canada)	1959
Monument MO-1047/8	La Bamba (Charanga)/Quarter to Three (Philippines)	

Ritchie Valens albums (does not include all reissues)

Label/#	Title	Year
Del-Fi DFLP-1201	Ritchie Valens	1959
Del-Fi DFLP-1206	Ritchie	1959
Del-Fi DFLP-1214	Ritchie Valens in Concert at Pacoima Jr. High (narration by Bob Keane)	1960
Del-Fi DFLP-1225	Memorial Album (black cover)	1963

Bob Keane discography continued on page 18



Selected Bob Keane-related Discography (continued from page 17)

Ritchie Valens albums continued (does not include all reissues)

Label/#	Title	Year
Del-Fi DFLP-1225	His Greatest Hits <i>(same as above, with white cover and different photo)</i>	1963
Del-Fi DFLP-1247	His Greatest Hits Vol. 2	1964
Rhino RNLP 70178	Ritchie Valens <i>(mono LP reissue of Memorial Album)</i>	1986
Rhino RNLP-70178	The Best Of Ritchie Valens <i>(reissue of #RNDF-200 to coincide with La Bamba film)</i>	1987
Rhino 71414	The Ritchie Valens Story	1993
Del-Fi 9001	Rockin' All Night: The Best of Ritchie Valens <i>(CD reissue)</i>	1995
Del-Fi 2359	Come On, Let's Go! <i>(three CDs: Ritchie's two LPs, Bob Keane's home recordings, and Concert at Pacoima Jr. High; included postcard for fans to send, to help get Valens into the Rock 'n' Roll Hall of Fame.)</i>	1998

The Valiants (later Fifth Dimension) discography (all on Keen Records)

Number	Title	Year
3-4004	This Is The Night/Good Golly, Miss Molly	1958
3-4007	Lover, Lover/Walkin' Girl	1958
3-4008	Temptation Of My Heart/Frieda, Frieda	1958
3-4026	Please Wait, My Love/Frieda, Frieda	1958
3-4035	We Knew/Walkin' Girl	1959
8-2120	This Is The Nite/Walkin' Girl	1960

Barry White-related (reissues only)

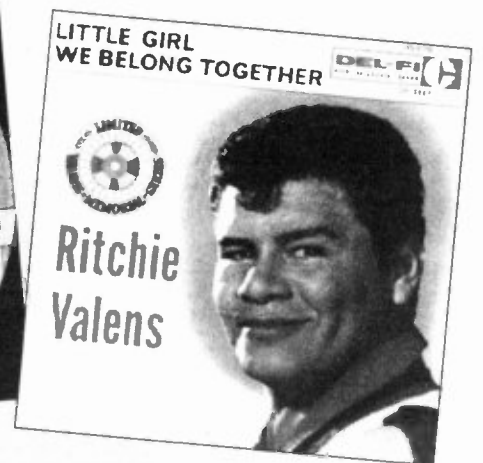
Label/#	Title	Year
Del-Fi 71255	Boss Soul: The Genius Of Barry White <i>(incl. all the Bronco releases by Viola Wills, Johnny Wyatt, Felice Taylor, as well as tracks by White himself)</i>	1998
Del-Fi 71259	An Afternoon Affair/Verrill Keene <i>(Barry White on drums)</i>	1996

Frank Zappa (singles, all on Donna label)

Number	Title (pseudonym)	Year
1376	Slow Bird/Blind Man's Buff	1963
1378	How's Your Bird/The World's Greatest Sinner <i>(Baby Ray And The Ferns) (Zappa wrote and played most instruments)</i>	1963
1380	Dear Jeepers/Letter From Jeepers (Bob Guy) <i>(written/produced by Zappa)</i>	1963
1381	Everytime I See You/Cradle Rock (The Heartbreakers) <i>(A-side cowritten by Zappa, who plays guitar on both songs)</i>	1964

Select discography of other Del-Fi artists (singles), in numeric order according to catalog number

Number	Artist name:A-side/B-side	Year
4101	Henri Rose: Caravan/September Song	1958
4108	Night Hawks: A Little More Wine, My Dear?/Fussy	1958
4112	Carlos Brothers: Come On, Let's Dance/Tonight	1959
4118	Carlos Brothers: It's Time To Go/Little Cupid	1959
4119	Chan Romero: The Hippy Hippy Shake/If I Had My Way	1959
4122	Night Hawks: Big Top/Chicken Grabber	1959
4131	Eden Ahbez: Tobago/The Old Boat	1960
4137	The Gallahads: Lonely Guy/Jo Jo The Big Wheel	1960
4145	Carlos Brothers: It's Time To Go/La Bamba	1961
4148	The Gallahads: I'm Without A Girlfriend/Be Fair	1961
4158	Little Caesar & The Romans: Those Oldies But Goodies <i>(Remind Me Of You)/Fever</i>	1961
4164	Little Caesar & The Romans: Hully Gully Again/Frankie & Johnny	1961
4166	Little Caesar & The Romans: Memories Of Those Oldies <i>But Goodies/Fever</i>	1961
4170	Little Caesar & The Romans: The Ten Commandments <i>Of Love/C.C. Rider</i>	1961
4176	Little Caesar: Yoyo Yo Yoyo/Popeye One More Time	1962
4184	The Lively Ones: Guitarget/Crying Guitar	1962
4189	The Lively Ones: Miserlou/Blue Tears	1962
4196	The Lively Ones: Surf Rider/Surfer's Lament	1963
4197	The Sentinals: Big Surf/Sunset Beach	1963
4198	The Lively Ones: Miserlou/Livin'	1963
4205	The Lively Ones: Rik-A-Tic/Surfer Boogie	1963
4210	The Lively Ones: High Tide/Goofy Foot	1963
4212	Tim Considine: Take It From A Guy Who Knows/What Do <i>Little Girls Dream Of</i>	1963
4217	The Lively Ones: Telstar Surf/Surf City	1963
4224	The Lively Ones: Exodus/Surfing Memories	1963



Select discography of other Del-Fi artists (albums), in numeric order according to catalog number

Number	Artist:Title	Year
DFLP-1204	The Balladeers: Alive-O	1959
DFST-1211	Eden Ahbez: Eden's Island	1960
DFST 1211	<i>(Stereo version)</i>	1960
DFLP-1218	Little Caesar and the Romans: Those Oldies But Goodies	1961
DFST-1226	Lively Ones: Surf Rider	1963
DFLP-1231	Lively Ones: Surf Drums	1963
DFST-1231	<i>(Stereo version)</i>	1963
DFLP-1233	Stan Ross: My Son, The Copycat	1963
DFLP-1234	The Impacts: Wipe Out	1963
DFST 1234	<i>(Stereo version)</i>	1963
DFLP-1237	The Lively Ones: This Is Surf City	1963
DFST 1237	<i>(Stereo version)</i>	1963
DFLP-1238	The Lively Ones: The Great Surf Hits	1963
DFST 1238	<i>(Stereo version)</i>	1963
DFLP-1239	Dave Meyers & The Surftones: Hangin' Twenty	1963
DFST 1239	<i>(Stereo version)</i>	1963
DFLP-1240	The Lively Ones/Surf Mariachis: Surfin' South Of The Border	1963
DFST 1240	<i>(Stereo version)</i>	1963
DFLP-1245	The Romancers: Do The Slauson	1963
DFST 1245	<i>(Stereo version)</i>	1963
DFCD71251-2	Hippy Hippy Shake: Chan Romero <i>(CD issue of Del-Fi material)</i>	1995
DFCD71252-2	The Slauson Shuffle: Romancers <i>(CD reissue)</i>	1995
71211	Eden's Island: Eden Ahbez <i>(CD reissue)</i>	1995
72112	Everybody Jerk: Ronnie & The Pomona Casuals <i>(CD)</i>	1995
	<i>(number transposed?)</i>	
DFCD71253-2	Shake That Thing: Larry Bright <i>(CD)</i>	1997
71254	Cherrystone: Addrissi Brothers <i>(CD)</i>	1997
71262	Toga! Toga! Toga!: Little Caesar And The Romans <i>(CD)</i>	1998
9006	Lost Treasures: Various artists <i>(CD includes the Nite Hawks' "Chicken Grabber," one of Del-Fi's zaniest novelty records)</i>	1995
2114	Delphonic Sounds Today! <i>(Various artists' covers of Del-Fi classics, on CD)</i>	1999

Select other Donna label artists (singles and albums)

Number	Artist: A-side/B-side	Year
1315	Ron Holden: Love You So/My Babe	1960
1322	The Gallahads: Lonely Guy/Jo Jo Big Wheel	1960
1324	Ron Holden: Gee, But I'm Lonesome/Susie Jane	1960
1328	Ron Holden: True Love Can Be/Everything's Gonna Be All Right	1960
1331	Ron Holden: Who Says There Ain't No Santa Claus/Your <i>Line Is Busy</i>	1960
1335	Ron Holden: The Big Shoe/Rock And Roll Call	1961
1361	The Gallahads: This Letter To You/Answer To Love	1962
1361	The Gallahads: This Letter To You/Answer To Love	1962
1400	Ronnie & The Pomona Casuals: Casual Blues/Swimming <i>At The Rainbow</i>	1964
1402	Ronnie & The Pomona Casuals: I Wanna Do The Jerk/Sloopy	1964
1404	Little Ray: I've Been Trying/I	1965
DLP-2111	Ron Holden: Love You So <i>(album)</i>	1960
DLP-2112	Ronnie & The Pomona Casuals: Everybody Jerk <i>(album)</i>	1965
DOCD 2113	Shots In The Dark: Various artists tribute to Henry Mancini <i>(CD)</i>	1996

The Jim 'E' Curtin

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KEELY SMITH



Courtesy of Concord Records

*Still singing pretty for the people,
Prima style*

— BY RUSH EVANS —



Vegas, 1958. A place and time of slot machines, fancy hotels, high-class restaurants, dancing girls, wild entertainment and music that swung. The slot machines are still doing fine in the 21st century and so are the hotels and the stage shows, but they're different. Real different. The original Sands Hotel, the Sahara and the Desert Inn are all gone, and the shows are dominated by magic and gymnastic circuses. The music is still a big deal, with major acts setting up shop there, such as Barry Manilow and Elton John. But their work is *in* Vegas, not *of* Vegas.

Louis Prima and Keely Smith were *of* Vegas. Theirs was the hottest show in town, and it wasn't even in the big rooms where Frank Sinatra and Sammy Davis Jr. and Dean Martin performed. Prima, Smith, and Sam Butera & The Witnesses played the lounges for free, the small rooms with a Big Band you could reach out and touch — if only it would stand still long enough.

Safely into her 70s now, Smith is doing what she can to keep the Las Vegas of the 1950s alive. She still has something to sing and swing, which she delivers with the same voice that first brought her fame and fortune half a century ago.

On her new live CD, the title says it all: *Vegas '58-Today*. "I never realized how much energy Louis had to have to do that," she says on the album, after singing a medley of Prima songs, recorded live in New York City at Feinstein's. "Louis was amazing. I truly believe that he was the best performer that ever walked on a stage."

In a telephone interview, she further illustrated the point about her former husband and singing partner. "He did everything with his voice, his hands, his trumpet. His personality came through with his showmanship, and the shuffle rhythm, that was the secret of everything. He could stand on stage and change keys with his fingers and go from one song to another, and nobody knew where he was going. He was just a master on stage."

Smith's personality came through in her elegant voice, along with her low-key on-stage disposition, the polar opposite of the unrestrained Prima. It was that combination of personal differences that created a stellar, musical partnership. Nobody had a better time in Vegas than the king and queen of Vegas entertainment. But their story had actually begun far away from the Las Vegas strip.

The Wildest

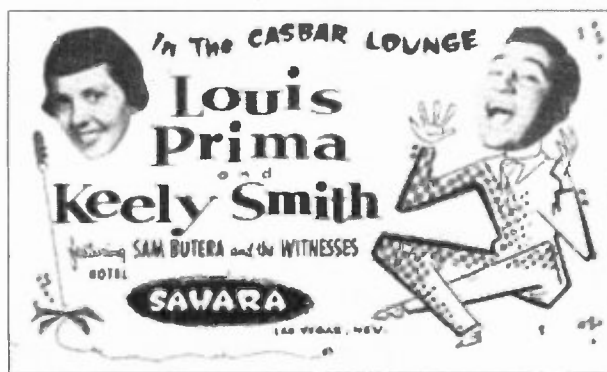
By the '50s, Prima was already a seasoned pro. He had fronted a Dixieland jazz band in the '30s and a Big Band in the '40s, in his native New Orleans and on New York's swinging 52nd Street. He'd enjoyed radio hits such as "Robin Hood," and he'd written what would become one of the most important compositions of American jazz, "Sing, Sing, Sing," which Benny Goodman had recorded into music history.

It was the stage where Prima was best known and where he was most at home. To music lovers in the vibrant clubs of Manhattan, he was simply the best, the buzz-worthy live act whose race was as uncertain as his musical category. That worked out just fine for Prima. He loved white and black audiences; they loved him, and he cared not one bit about whether they called him swing or jazz. It was music; it was fun, and he was there to sing, swing, jump, jive and wail.

Prima liked to try new sounds periodically, and by the late '40s, he was looking for a permanent girl singer to add to the lineup (having worked with several over the preceding years). Little did he know at the time that a teenaged fan (then named Dorothy Keely) at a 1947 New Jersey gig



In 1959, Louis Prima and Keely Smith starred in *Hey Boy! Hey Girl!* a musical comedy that has the real-life husband and wife as romantic leads falling for each other.



would soon fill the position. "We had seen Louis Prima in Atlantic City on the Steel Pier," Smith said. "When we went back home, we had a place in Virginia Beach called the Surf Club that brought in Big Bands each summer. It was an outdoor dance floor. We told [the manager] that if he would bring in Louis Prima the following year, we would guarantee that the club would be packed. He'd never heard of Louis. Anyway, he listened to my brother and I and brought Louis in the following year. When he came in, he had a singer with him named Tangerine who was extremely nervous, and he announced he was looking for a singer. My brother told Louis' wife that I sang. Louis called me up to sing and I told him no. I got very nervous. He talked me into it. I sang two songs, and he hired me on the spot."

From such spontaneous beginnings, a partnership was forged, launching the girl singer's career and taking the

middle-aged swing star to the next level. The chemistry between the vivacious, uncontrollable Prima and the staid, immobile Smith was magical. A beautiful woman with a beautiful voice was exactly what Prima needed, bringing a musical and comedic balance to the act. And having a woman for a straight man was a whole new thing.

Together, they made music with personality and vitality, and their biggest hit as a duo, a rousing rendition of "That Old Black Magic," captures it all. The jumping and thumping track rocks and rolls while the scat-singing Prima trades lines with the more restrained but strong Smith. Their new twist breathed celebratory life into the romantic standard, with the swinging support of saxman sidekick Sam Butera & The Witnesses, and it would win them a Grammy® Award for Best Pop Duo/Group in 1958, the first year that the awards were presented. Elvis Presley wasn't the only recording artist injecting rocking rhythm into an older tune (as he had on "Blue Moon of Kentucky").

Funny novelty songs such as "I'll Be Glad When You're Dead, You Rascal You" and "Banana Split For My Baby" became their trademark, but the collective talent shining through on each of the records was serious business. Keely's stylish contribution to the mix ran the vocal gamut from torch to jazz. Take for instance her stylish take on "Autumn Leaves." Her voice was as elegant and haunting on the recording as anything by Julie London or Billie Holiday, but when The Witnesses' frenetic beat kicked in halfway through at twice the tempo, she scatted and swung, Prima style. A medley of "Embraceable You/I Got It Bad and That Ain't Good" showcases Smith at her sultry best, with Prima tossing in his raspy comic commentary between vocal lines ("I got it good and it ain't bad!").

The much older Prima was happily married when Smith joined his show, but after the birth of his first child, the marriage fell apart. Soon thereafter, a romantic relationship developed between the two, which only made sense when considering their musical compatibility on stage and in the studio.

The records of Prima, Smith, and company didn't sound like anything else coming out at the time, but this music was interactive, and it needed an audience to laugh and dance and sing along.

Swinging The Sahara

After some record sales and television successes, the New York-based team had exhausted viable nightclub demand. It was time to start anew, and the driven, crazy cat Louis Prima hadn't yet used up his nine lives.

Smith remembers well how they came to head west. "I was pregnant; we had a group, and we were broke. We needed a job. Louis called Bill Miller, [who'd] had a huge nightclub called Bill Miller's Riviera in New Jersey. He played all the top stars. He became the entertainment director of the Sahara [in Las Vegas], and Louis called him. He said, 'We're broke. My wife is pregnant. We need a job.' Bill said, 'I can give you two weeks in the lounge.' Louis said, 'I'll take it.' Bill said, 'Louis I just said two weeks in the lounge. You're used to headlining these rooms.' Louis said, 'No, man, we need this job. We'll take the lounge.' We jumped in cars, all of our guys, and drove across the country and there we opened."

The Vegas lounge was just that: a room smaller than the big one, a place where wives passed the time while their husbands gambled, before and after the big-room shows. Singers and comedians entertained in the lounges with no cover charge, so audience members wandered in and out freely. Often times there were great entertainers

(Don Rickles, Peter Nero, even Ella Fitzgerald all spent time in the lounges), but nobody was paying much attention.

Prima was accustomed to putting on a real show, and he saw no reason to change that for a lounge setting. He was going to turn it into a real showroom. "It was the first time that the lounge was considered as anything other than a place to go kill time," said Smith. "When we went there, we actually put on shows. No one had done that before. It got to the point where they had to hire a maitre d'. They had to enclose it with curtains, and you just couldn't get in the place."

Prima, Smith, Butera, and The Witnesses filled the stage and filled the rooms for years to come, in what became the best job of Prima's long career. The brilliant yet unlikely concept had been born out of necessity, and, even then, opening night nearly didn't happen because of an encounter with a musical peer the night before. "Louis and I went in the lounge, and Cab Calloway was working there and at the end of one of his shows," Keely recalled, "Calloway came over to say hello, and Louis invited him to sit down and have a drink. He told Louis, 'I can't do that.' Louis said, 'Why not? You gotta go on again?' And he said, 'No, we're not allowed to sit in the lounge.' Louis said, 'What do you mean we're not allowed to sit?' He said, 'We're colored.' Louis was furious." So furious, in fact, that he tried to reach Miller to cancel the first show because of the racist policy. Miller was out of town and unreachable, so opening night went on as planned.

Prima had dealt with this before back East, as he had been the first white musician to integrate the stages of the famed 52nd Street in New York, the home of swing and jazz in the '30s and '40s.

With popularity came the power to change things, and Prima and Smith did just that in Las Vegas, even at a time when its other biggest performer, Davis Jr., was forbidden to stay at the Sands Hotel where he worked, simply because of his color. "We were the first ones to get the hotels to allow blacks in there, and the first one was Pearl Bailey," Smith said. "We got permission for Pearl to come in and see the show. We were friends with Louie Bellson; Pearl was married to Louie at the time. They wanted to come see the show, and we had to get permission for her to walk in that lounge. Then, when we graduated to the big room at the Desert Inn, we're rehearsing one day and one of the bosses comes in the room and listens to some of the rehearsal. Next thing I know, the entertainment director comes in and [tells] Louis, 'You gotta get those black people off stage.' We had a singing group of eight singers called The Evelyn Freeman Singers out of Hollywood who were absolutely wonderful, and they were part of the show. Louis says, 'What are you talking about?' He said, 'The bosses don't want any blacks on stage.' Louis says, 'If they go, we go.' We opened up. We had our singers."

On a different memorable night, Prima had to ensure that another showbiz friend was able to come and see the show. "Nat Cole was gonna come," said Smith. "The Desert Inn had someone call the Sands Hotel and tell Nat's people, 'If Mr. Cole doesn't want to be embarrassed, don't let him come to this hotel.' Louis found out about it and went crazy. Needless to say, Nat Cole came to that show."



shows a night will make a group tight, especially when the two up front are married to each other. But that doesn't mean that their show was predictable. Even Smith never knew what her husband would do next during the show. "The only thing that we knew when we walked out on stage was that the opening song would be 'When You're Smiling' and the closing song would be 'When the Saints Go Marching In.' We never knew what was gonna be in between. Louis called out the songs as we went along."

Along the way, there would be high-profile television appearances on *Ed Sullivan's Toast of the Town* and other variety shows and movies such as 1959's *Hey Boy! Hey Girl!*, a fun excuse to commit to film some of the pair's performances with Butera and The Witnesses. (Smith had turned in a more serious acting performance one year earlier in *Thunder Road*, costarring with Robert Mitchum.) Prima and Smith even performed for the inaugural festivities of John F. Kennedy (who had seen a Vegas performance a few years earlier, thanks to mutual friend Sinatra).

Through it all, Smith was the perfect deadpan foil for her much wilder husband, and the formula that they created would inspire another musical husband-and-wife team a few decades later. When Sonny & Cher got their own television show in the '70s, their comical banter was lifted directly from the Vegas version of Prima and Smith. Once again, the formula worked like a

charm. Cher Bono even looked a little like Smith, with her beautiful black hair, Mona Lisa smile, and Native American complexion. Smith can vouch for the fact that the Bonos' schtick came right out of that Vegas lounge. "My best friend today is named Jonah Carlo. He drove me to the hospital for the birth of both my babies. He [later] became the manager for Sonny & Cher, and he told them after Louis and Keely broke up, 'Why don't you do Louis and Keely?' And they did!"

The Beat Goes On

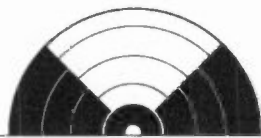
Like the Bonos a decade later, the Smith/Prima marriage would not survive the showbiz life. Smith attributes the end of the relationship to personal changes on Prima's part — gambling, smoking, drinking and fooling around, all new behaviors for him in the early '60s. Before that, he had been an ideal husband in his wife's eyes. Prima's hit-making heyday came to an end, but he would remain one of the best lounge showmen in Vegas for the rest of his life. He hired another young woman to replace Smith, Gia Maione, whose vocal style had more in common with Broadway than it did with Smith's smooth, smoky delivery. Again, Prima would marry his lead singer and have another family.

Family Life

Such righteous indignation and principled stances reveal a little of Prima, the man — but only a little. As outgoing as he was professionally, he was something of a loner in his personal life. And Prima and Smith were opposites off stage as well — but in a very different way. "He was basically quiet. He was nothing at home like he was on stage. He didn't jump around; he wasn't crazy. He just lived a normal life. He loved golf. He played golf every day, and that was it. He didn't have any friends. His friend was me in those days."

That worked out pretty well, since his friend was both his wife and professional partner and the only other person with the unusual schedule of a nightclub performer. They performed five 45-minute shows a night, starting at midnight, working until six in the morning. Somehow, it worked, even with two little girls. "We were home by 6:30; we were in bed by a quarter to seven. We'd sleep until noon, get up; Louis would go play golf. I'd spend all day with the children. We'd have dinner with the kids, put them to bed. After they went to bed we'd catch a couple hours sleep before we had to go to work again at midnight. It worked out great, really. There was no problem."

There was no problem on stage, either. Doing five



Smith continued to sing and perform. She had been releasing solo albums before the breakup anyway, and there was no reason to stop. All along, her Prima-less recordings allowed her to focus on more serious songs, with a few interesting diversions. When The Beatles were first taking over American music from across the pond, Smith released her own tribute album, *Keely Smith Sings the John Lennon Paul McCartney Songbook*, on which she threw some swing into "And I Love Her" (which had also been revised for a woman's point of view: "And I Love Him"). It was a Top 10 album in London, and she was told that McCartney loved it.

When the twist was all the rage, it only made sense for the king and queen of swing to weigh in on the subject. Prima and Smith, completely independent of one another, released albums on Dot Records including songs only on the subject of, well, twisting (Prima even starred in a movie called *The Continental Twist* in 1962). Keely's *Twist with Keely Smith* album had been the suggestion of producer Jimmy Bowen, who had also produced Sinatra, Martin, and Davis Jr. Bowen would also become Smith's second husband. After the end of their marriage, he would move to Nashville and produce everyone from Garth Brooks to Reba McEntire. "My girls still call him Daddy," she said of Bowen. "He was a wonderful stepfather to my girls."

Unfortunately, the girls' biological father remained absent from their lives for a number of years, until their mother took control of the situation. "I took my daughters to see him. I was headlining in a hotel, and he was in the lounge at another hotel. He didn't talk to me for 10 years; he didn't talk to my youngest daughter for over 10 years. But I finally decided, 'This is crazy.' I went to see him and forced my kid to go backstage and say hello to him. Then he came over, and from then on we started talking. And it turned out to be OK."

Beyond consideration for their daughters, Smith and Prima occasionally crossed performance paths, and on one occasion in Reno, Nev., the pair reunited on stage. "I had gone to see Eddy Arnold, who was appearing in the big room; Louis was working in the lounge. We went in to see him after Eddy's show, and I got up and sang with him." They revived their old black magic together just long enough to sing their signature song.

But there was another lounge encounter that she remembers more clearly. "We had gone to see him in Vegas, and afterwards he came over [to my table]. He introduced me, but I didn't get up and sing with him. I was sitting down the whole time on a stool during the show. And afterwards he came over and he started crying, and he said, 'Babe, my head is just killing me.' I guess that was either the beginning of the tumor, or he already had it to the point where it was hurting him. And that was very sad."

The tumor in his head turned out to be benign, but the surgery to remove it and kill the pain put Prima into a coma in 1975. He never came out of it, and he died in 1978.

Concord Swing

A good portion of the Vegas sound and Vegas swing died with Prima, as pop radio was taken over by rock 'n' roll, and even *Ed Sullivan Show*-styled television gave way to other styles of entertainment. Smith continued to work and occasionally record, but she was far out of the limelight. When the lounge craze of the '90s kicked in (which included a Gap Jeans TV commercial featuring Prima's "Jump, Jive, and Wail"), Smith began a relationship with Concord Records, a jazz label with a sense of history and

an awareness of some startling good news: At the turn of the century as the age of 70 approached, Smith could still sing. In fact, she sounded almost exactly like she had in the '40s and '50s. It's no surprise to her, though. "I am a very positive thinker. I don't smoke. I've never been into drugs. I don't drink. I'm basically very, very healthy, and I enjoy what I do."

That fact is clearly apparent in all four of her Concord releases thus far. For 2000's *Swing, Swing, Swing*, she did just that, with swinging nods to Prima, including "Robin Hood," "When You're Smiling/The Sheik of Araby," and a vocal version of the title track, her ex-husband's most important composition (released instrumentally as "Sing, Sing, Sing" for Goodman's famous version).

In 2001, *Keely Sings Sinatra* remembered another departed friend, who was very much alive when the album was recorded. Sinatra, with whom Smith once had a post-Prima romance, even got to hear an advance copy. He shared his thoughts with Smith, invoking a term of endearment that he'd always used when addressing his part-Native American friend. "He loved it. He thought I wasn't gonna hit some of those high notes. He said to me, 'Injun, when did you start singing like that?' I said, 'Frank, I always did; you just never listened!'" Smith delivers "Angel Eyes" with the same sad blues that he had, and for "It Was a Very Good Year" she injects Sinatra swing into a Sinatra ballad to great effect.

For 2002's *Keely Swings Basie-style*, she remembered another legendary friend with a smooth "You Go to My Head," a smoky "Happiness Is a Thing Called Joe," and a Big Band-style "Some of These

Days." With that same voice, an unmistakable Count Basie beat, and pictures of Smith and Basie sharing a stage in the '50s, it's hard to believe that these recordings were made in the past few years.

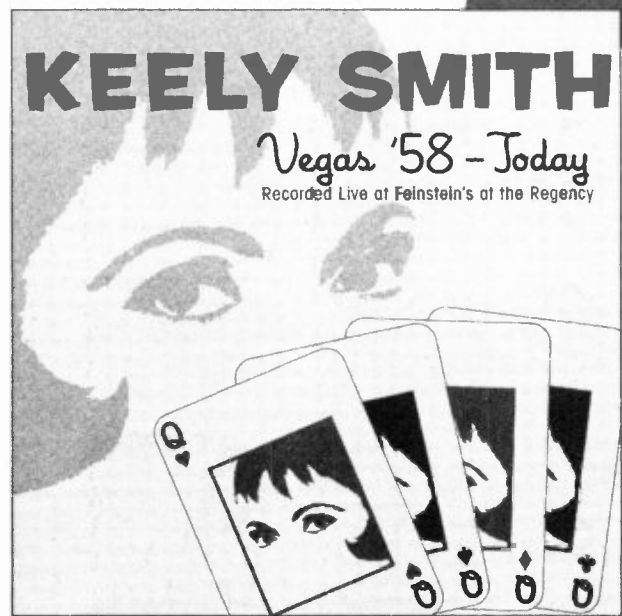
With the newly released *Vegas '58-Today*, she re-creates the lounges of 50 years ago with her current live show, turning in more respectable covers of Prima tunes such as "Jump, Jive, and Wail" and "Just a Gigolo."

Listening to her show that honors her late husband, one can hear only the joy and admiration that Smith has for what she and Prima created together. The work ultimately eclipses any painful memories that come with divorce. "You go through stages in being disappointed in the man as a man, as a father, as a husband and [have] a little bitterness in there. Then you grow out of it and you realize why this man was excellent and an important part of your life."

Smith still sings with great joy and reverence for the wildest musical performer Vegas ever knew, the larger-than-life character that changed her life forever. "No matter where I work or what I do, people always ask me about Louis. I know that I will never lose the image of Louis Prima. Nor do I want to." ●



Courtesy of Capitol





Far left: The original Tune Weavers lineup, in front, from left: John Sylvia and Gil Lopez. In back: Charlotte Davis and Margo Sylvia. Inset: The current Tune Weavers lineup, front row: John Sylvia and Dr. Burt Pina. In back: Charlotte Davis-Rose and Alice Fernandes.

“WE DIDN’T REALLY PATTERN OURSELVES ON ANYONE. WE JUST WANTED TO SING, AND WE WANTED TO BECOME FAMOUS.”

— Charlotte Davis

The Tune Weavers

BY JOSEPH TORTELLI

When “Happy, Happy Birthday Baby” scaled the charts during the autumn of 1957, The Tune Weavers became the first Boston artists of the rock ‘n’ roll era to reach the national pop Top 10. Yet something deeper than music connected the four members of The Tune Weavers: They were an extended family as well as a vocal quartet. Lead vocalist Margo Sylvia was married to baritone John Sylvia; Margo’s brother Gilbert Lopez sang tenor; soprano/obligato Charlotte Davis was related to Margo through a family marriage, and the two some had nurtured a close friendship since childhood.

Perhaps unique among early R&B vocal groups, every member of The Tune Weavers had Cape Verdean ancestry. John Sylvia grew up amid one such enclave. His great-grandfather was among the first Cape Verdeans to settle on Cape Cod back in the 1850s. The son of John B. and

Eunice Silva, a misspelling on his birth certificate gave him the legal name John Sylvia, which he used throughout his recording career.

In the early ‘50s, economic conditions forced many Cape Cod natives, including John’s family, to move to Boston, which led to the formation of The Tune Weavers. Simply put, John met a girl, and that girl could sing.

By the time John met Margo Lopez, she had been singing solo and dueting with brother Gil in talent shows and amateur programs.

As America needed soldiers in the early ‘50s because of the Korean War, John and Gil decided to serve their country. John volunteered for the Marines; Gil for the Army paratroopers.

During John’s two years in the Marines,

he and Margo broke up, a tale she chronicled in a song titled “Happy, Happy Birthday Baby.”

“She wrote it when Johnny was in the service,” noted Davis (now Davis-Rose). “They said they were splitting up, and that’s when she wrote it.... I thought it was a good song, but at the time, we weren’t thinking of having a group.”

That song soon captivated Margo’s brother. “When I heard her sing ‘Happy, Happy Birthday Baby,’” Gil observed, “I said, ‘That’s going to be a hit, and I would like to see us get it published and recorded.’ She said, ‘Well, if you can do that, you can put your name on the song.’”

“I was so impressed with the words, the melody, and the sentiment of the song,” he elaborated, “that I went out and bought myself a chromatic harmonica, and I wrote the lead sheet. Then I sent

it to the Library of Congress, and I also sent it special delivery to myself, not opening it, so if anybody else ever claimed it, we could bring that to a judge to validate our ownership of the song.”

Upon Gil’s February 1956 military discharge, he and Margo formed a duo. Gil hoped that some other act would hear “Happy, Happy Birthday Baby” and decide to cover it. “I never thought we would record it,” Gil asserted.

One Boston group toying with “Happy, Happy Birthday Baby” was The G-Clefs, the quintet who scored with the 1956 doo-wop hit “Ka-Ding Dong.” “She offered the song to us quite a few times,” said Teddy Scott of The G-Clefs. “We even took it down on paper and said we’d rehearse it. But we weren’t really serious about it.”

Another local group, The Sophomores,



also tried the song. "They did a good version," said Gil. "And they sang it to their manager, and he said it would never sell because it had too many 'happys' in it."

Establishing the nucleus of The Tune Weavers, Gil and Margo began singing the song in public. "We were," said Gil, "singing duet at dances, cabarets and record hops. We did a Mickey & Sylvia type thing, then we'd throw in 'Happy, Happy Birthday Baby.' And Johnny started feeling left out and said he would like to join us in the group."

John wanted to share in Margo's musical, as well as personal, life, despite his lack of musical experience. "It took some serious work on my part," admitted John, who learned to sing baritone and bass. "We didn't really have a full-fledged bass, but my voice was there enough, so I could pick up some of the bass notes."

Unlike the novice John, Davis, the fourth founding member of The Tune Weavers, had been singing for years.

Concerning her early musical influences, Davis said, "I listened to just about everything. Rhythm 'n' blues was not extremely popular at that time, and Boston didn't have radio stations that featured rhythm 'n' blues. So I used to listen to Frank Sinatra or to anybody who was on the radio. I learned a lot of old standards from my mother and grandmother."

Neither Davis nor Margo had formal voice training, but both possessed good ears and a natural ability to hit the right note. Although they had been friends for a decade, the new group marked the first time that they sang together. "We did four-part harmony," Davis said of the quartet. "I sang soprano, alto or whatever was needed. At the time, they had a thing where you did sort of an obligato [an indispensable accompaniment] in the background, so I did that. I filled in wherever."

For a name, the group chose The Tone Weavers. At rehearsals, they developed a pure acappella vocal sound that emphasized the popular, melodious side of R&B and doo-wop. In addition to Margo's original compositions, they covered R&B numbers and popular standards.

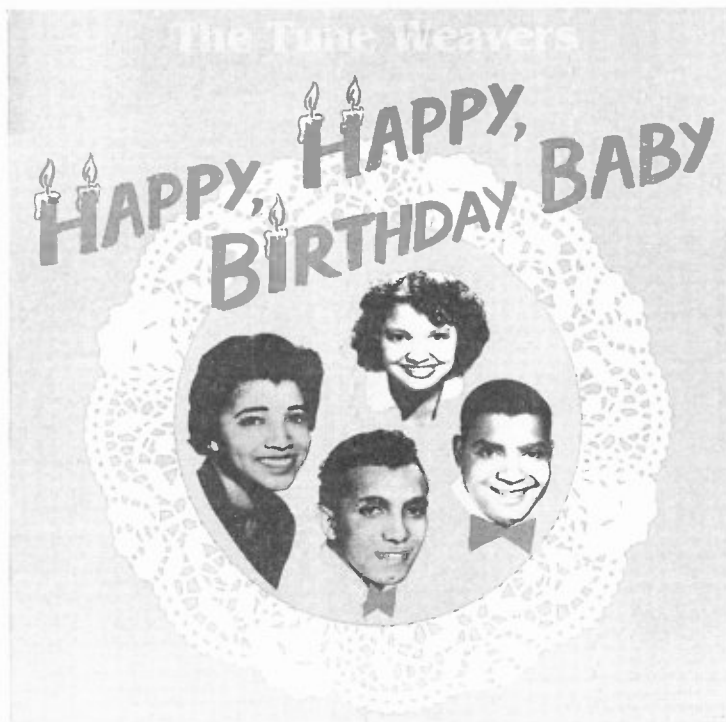
"We didn't really pattern ourselves on anyone," Davis said. "We just wanted to sing, and we wanted to become famous." Of course, they did both. "For," Davis sighed, "a hot minute, yeah."

In their earliest performances, the quartet sang at dances held at nearby spots such as Otis Field Hall. As they polished their act, the gigs improved. "We played nice clubs in the Boston area," said John.

"We didn't play the joints. We were a classy group. We played a lot of supper clubs, where they had dinner and music and dancing. We considered ourselves a sophisticated group, and that's the way we presented ourselves."

At a supper-club appearance at Dorgan's in South Boston, The Tone Weavers got renamed. A nervous waiter-turned-emcee mistakenly introduced them as The Tune Weavers. The singers adopted the change.

In addition to singing, Gil studied tailoring at the Men's Fashion and Designing School in Boston. The school was operated by Joe Deconto, whose brother-in-law was a music-business veteran. His name was Frank Pappalardo, but everyone on Boston's music scene knew him as Frank Paul.



Paul claimed a colorful background. Born in 1911, he began studying music when he was 6 years old. "Way back in the '30s and '40s," said Paul, who played violin and led a Big Band called Frank Paul and his Casa Grande Orchestra, "I was musical director for 11 different vaudeville shows out of New York. I played theaters all over the country. That's my era, the Big Bands; I had top billing many times."

In 1950, Paul bought a defunct New York record company that he named after his orchestra: Casa Grande Records. He also founded two smaller labels, Don-Mar and Shawmut Records, a song publishing company called Donna Music, and the Frank Paul Theatrical Enterprises, a booking agency.

Paul had not yet entered the burgeoning field of rhythm 'n' blues when brother-in-law Deconto told him about Gilbert Lopez's group. The Tune Weavers recall that Paul first heard them at Dorgan's, the club where they had been renamed. The middle-aged producer was intrigued by

the young group's sound. But, as was typical in that era, Paul wanted a piece of "Happy, Happy Birthday Baby," if he handled The Tune Weavers. "I said, 'No way that's going to happen; nobody gets half this song,'" Gil maintained. Paul relented, and he The Tune Weavers came to terms.

Preparing to cut "Happy, Happy Birthday Baby" for his Casa Grande label, Paul had the group rehearse with pianist and teacher Preston "Sandy" Sandiford, whose presence on the jazz scene dated back to the '30s.

As 1956 neared its close, it was time to record. With Margo — then eight months pregnant — singing lead and John, Gilbert, and Davis harmonizing behind her, The Tune Weavers cut "Happy, Happy Birthday Baby" at Ace Recording Studio, located in Park Square near Downtown Boston. Without the benefit of overdubbing, the vocal quartet and the top-notch studio musicians performed all voice and instrumental parts simultaneously.

"I'm a perfectionist," declared Paul, who produced the record. "When we recorded it, I had a number of takes on it. When I heard it, especially at the beginning where the saxophone is a wailing thing, it hit me. It was a feeling that I can't explain, but I knew it was going to be a hit. I knew it. But I didn't think it was going to be that big."

For the B-side, the group recorded "Ol' Man River" from the 1927 Broadway musical *Show Boat*. Pressed on both 45 and 78, "Happy, Happy Birthday Baby" was released on Casa Grande Records early in 1957. "We were," said John, "hitting all the radio stations

and record hops to try to get the song off the ground. You would try to hit the big-time record hops, a Bob Clayton [WHDH radio] or a Norm Prescott [WBZ radio]. If you hit a record hop that had 500 kids, that was big back then."

After the record was released but before it hit, The Tune Weavers traveled to New York for their national television debut on *Ted Mack's Original Amateur Hour*. Since *Amateur Hour* rules prohibited acts from promoting records, the group sang the pop standard "This Can't Be Love."

Overlooked in Boston, The Tune Weavers' record detoured to a city that knew nothing of the group. As a Philadelphia DJ flipped through a pile of singles, he gave "Happy, Happy Birthday Baby" a make-or-break spin. Teens responded immediately. "I sent it out," said Paul, "to different distributors. It happened to hit. Boom! It hit overnight. Bang!"

Paul's label usually issued 1,000 copies of a record, not the 10s of thousands demanded for a national hit. Paul repressed the single to service the Philadelphia boomlet, but he could not cover the entire country. "When it hit," said Paul, "everybody wanted to get in on it. So many people from New York got in touch with me. They wanted to get in on the publishing end of it. They wanted a percentage. They wanted a cut. There's a long story. Every time I get into it, it upsets me. I lost a lot of money, boy, a lot of money."

"We got quite a few offers," said Gil. "Joe Smith [the Boston DJ who later became a record label executive] suggested that we don't go with them. He said they would put us under contract and then have a white group do it and never record us. Joe Smith suggested that we go with Chess, because they would make it #1, at least in rhythm 'n' blues."

Chess issued "Happy, Happy Birthday Baby" under its Checker wing, and the song became the highest charting pop single in Checker's history. After cracking the national charts in September 1957, the record remained in the Top 100 for the remainder of the year, cresting at #5 in *Billboard* and #7 in *Cash Box*. "In two months, Chess sold about 900,000," Paul said.

About the record deal, Davis reacted bluntly: "We got rooked. We got some money, but not the money that we should have gotten."

Still, at the time, only one thing mattered: They could listen to their song on the radio. "The first time I heard it," remarked Davis, "I just couldn't believe that we had really done it. I really couldn't. When you're young and you idolize the recording artists that you hear, you can't believe that now you're in the position that they are in."

Having that hit record changed the lives of the group's members. Instead of going to work, they were heading to an engagement at the Brooklyn Paramount. "That was our first big professional job," said John. "We were at the Paramount for a week. That was the ultimate. Little Richard was the headliner. There were probably 10 acts on the show, and we did four or five shows a day."

At the Brooklyn Paramount, The Tune Weavers joined one of Alan Freed's Big Rock 'n' Roll Shows, whose backing band — dubbed Alan Freed's Rock 'n' Roll Orchestra — featured the triple sax attack of King Curtis, Sam "The Man" Taylor, and "Big" Al Sears. The concert packed a host of acts: Shaye Cogan, "Ocie" Smith, Jo Ann Campbell, Jimmie Rodgers, The Cleftones, The Five Keys, Buddy Holly and the Crickets, Larry Williams. New acts were limited to two songs, so The Tune Weavers sang both sides of their record.

During the late '50s, The Tune Weavers toured with many rhythm 'n' blues artists



— Dee Clark, Roy Hamilton, The Rays, The Clovers, The Penguins, The Coasters, The Fiestas, The Flamingos, The Del Vikings, Mickey & Sylvia, and The Buddy Johnson Band. On shows given names such as "America's Greatest Teenage Recording Artists," The Tune Weavers shared bills with up-and-coming teen idols such as The Chantels, The Shepherd Sisters, The Everly Brothers, Paul Anka, and Danny and the Juniors. "The one-nighters were notorious," said John. "It's a pretty tiring thing to do. You ride all night to your next destination, get a few hours sleep and get up to rehearse with the band. We would travel in buses with eight or 10 different groups."

To complement their touring, The Tune Weavers appeared on television shows; they lip-synched "Happy, Happy Birthday Baby" on *American Bandstand* and on local programs aimed at teen audiences.

So popular were The Tune Weavers that Checker split their single in two. Using a pair of band leader Paul Gayten's instrumentals with which The Tune Weavers had no involvement, Checker created new singles: The hit was backed by "Yo Yo Walk," and "Ol' Man River" was cast as the A-side to "Tough Enough."

Chess/Checker had signed a deal for the songs, not for the group. According to Gil, the Chicago label approached Paul about another recording. Paul pushed his own compositions, songs lacking any semblance of late '50s R&B bite. Chess declined. Believing he had the group with the hit reputation, Paul reverted to his Casa Grande label, lining up national distribution through Ember Records, a New York indie. But the loss of promotion and major-label clout torpedoed The Tune Weavers' subsequent records.

The Tune Weavers followed up their smash debut with "I Remember Dear," a ballad that Paul had penned years before.

For the flip side, Davis and a Berklee music student named John Dickenson composed a catchy R&B ditty titled "Pamela Jean," the most up-tempo number of the group's career. "He did the music, and I did the lyrics," said Davis. "Pamela Jean" really did better here in Boston than "I Remember Dear."

Issued in 1958, the group's third single had two Margo Sylvia compositions, the doo-wop ballad "There Stands My Love" and "I'm Cold," a smoky number showing jazz and blues influences. But without major-label backing, Tune Weaver releases simply failed to chart.

As they continued touring, the vocal quartet often spent weeks at urban venues such as the Howard Theater in Washington D.C. and the Flame Club in Detroit. Their second and final week-long gig at the Apollo featured Dinah Washington, vocalist Lonnie Satin, comedian Arnold Dover, saxophonist Willis Jackson, and the comedy team of Spic and Span.

Tiring of the road and missing his family, Gil exited the quartet in 1959. The three remaining Tune Weavers found a new member back in Boston. "Gil was replaced by William Morris," said John. "His nickname was 'Bunky.' He was married to Margo and Gil's first cousin: We wanted to keep a family connection."

On the new lineup's initial release, The Tune Weavers recorded a Morris composition titled "Little Boy," an R&B ballad that features Margo's lead supported by Davis' obligato. The a cappella closing highlights the group's four-part harmony.

Recorded when Gil was in the group, the B-side updates "The Lonesome Road," a tune from the 1929 film version



Receiving BMI songwriters honors in Nashville in 1987, from left are: Frances Preston (BMI), Ronnie Milsap, Margo Sylvia, and Gil Lopez.

of *Show Boat*. The Tune Weavers interpreted the song in a contemporary vein, picking up the tempo and blending their doo-wop vocals.

In 1960, the quartet's membership changed again, when Davis married Bobby Rose. "It was," Davis said, "a tough decision, but my husband didn't want me to travel. So I felt it wasn't fair for me to stay in the group and hold the others back."

Gil then returned to the fold, giving the quartet three male backup singers while eliminating Davis' trademark obligato. "It changed the style of the group a bit," John explained, "because we didn't have that high-pitched voice of Charlotte's anymore. Gil took some of the higher parts; from that point on, the only real high voice we had was somewhat of a falsetto."

The group cut a final Casa Grande single meant to recapture the "Happy, Happy Birthday Baby" magic. "My

Congratulations Baby" traces the melody and arrangement of the original hit, adding the twist that now the guy was getting married. Had "My Congratulations Baby" been issued as the follow-up to the smash, it just might have clicked. By 1960, the moment had passed.

As the national impact of their 1957 hit diminished, The Tune Weavers returned to the greater Boston circuit in the early '60s, working weekend supper-club gigs. In 1962, the group got one last shot, when they were invited to Chicago to record for Chess/Checker, the label that had released "Happy, Happy Birthday Baby" nationally. "We were sort of dis-banded at the time," said Gil, "so we said

forming as a group. From that point on, it was Margo doing solo. She was doing the real nice nightclub and supper-club circuit, strictly on her own. Then, Margo and I went our separate ways, but we always remained somewhat friends."

In 1973, The Tune Weavers' only album was issued. Paul compiled the 10 songs that had been Casa Grande singles and added the previously unissued "I Hear The Mission Bells" to the *Happy, Happy Birthday Baby* LP. He also restored the original closing instrumental tag that had been clipped from the Checker version of "Happy, Happy Birthday Baby."

Margo also moved to California, where she founded her song publishing company, Golden Lady West. In 1986 Ronnie Milsap covered "Happy, Happy Birthday Baby" on his album *Lost In The Fifties Tonight*, gaining a chart-topping country single and LP. That smash earned Margo and Gil an unexpected tribute. "We went down to Nashville in '87 to receive a BMI award for having written one of the most-played songs," said Gil. "Ronnie Milsap was great; he was wonderful. He does quite a good job on it."

Near the end of the 1980s, Margo and Gil recorded a holiday version of her signature tune retitled "Merry Merry Christmas Baby" for Classic Artists Records, a label owned by veteran Boston producer Bruce Patch.

In addition to the holiday release credited to Margo Sylvia and the Tune Weavers, she cut two songs that harked back to the days of her youth. "I've Tried" had been written by Davis in the original doo-wop era, but The Tune Weavers had not recorded it. In 1988, Margo recorded this great R&B ballad that displays her wonderful vocals, a spoken-word interlude and classy saxophone accompaniment. "Come Back To Me," the flip side of the Classic Artists single, was composed by local songwriter Ralph Saunders.

Throughout the 1970s and 1980s, Margo continued making live appearances, occasionally joining with other group members. In 1975, Margo, Gil, and Davis reunited for a performance at the Academy of Music in New York. During July 1990, Margo and Gil made their final appearance together on a Richard Nader oldies show at the Meadowlands in front of 15,000 doo-wop fans. That same year, Margo also performed once more in Massachusetts as part of a girl groups revival. "That was the last time I saw her," John recalled. "She was still in strong voice. She knew how to please an audience; she had that dynamic about her."

In 1991, as Margo and Davis planned yet another reunion, Margo suffered a heart attack. "Just before Margo died, we were going to do two shows together," Davis revealed. "She had called me and asked if I would do two oldies concerts with her.... I had agreed to do them and was really looking forward to it. As a mat-

OK. They paid our air fare, hotel, and gave us each a \$250 advance."

Listening to songwriting demos, the group found a number to record. Said Gil: "Your Skies Of Blue" was the one that jumped out for all of us, the one that would make it for us. It was the first time that Margo would be singing almost in a gospel style. I thought that was going to be a hit. But it was 5/8 time, and it was difficult to dance to. They played it on Dick Clark, and it didn't go because nobody could dance to it."

They also reworked "Happy, Happy Birthday Baby," although this version apparently was not released. "They were surprised," Gil said. "They didn't know that Charlotte had dropped out of the group, so there was no obligato. They re-recorded it with violins, so the violins did the obligato."

After the new single flopped, The Tune Weavers broke up. "It was close to '63," John recalled, "when we stopped per-



ter of fact, I had received a check for my airfare to the shows. Then I got a call from her daughter that Margo had been rushed to the hospital. That was quite a blow."

In 1996, John Sylvia, joined by his wife Caroline, opened the Showboat, a restaurant and nightclub located near Cape Cod, where he had spent his youth. The enterprise put John on a different side of the entertainment business.

The Tune Weavers faced yet another loss July 3, 1998, when Gil Lopez died on the eve of his 64th birthday.

Although she had stayed out of the music business for years, Davis learned that her old friends The G-Clefs were to be honored at a Doo-Wopp Hall of Fame program in Boston in 2002. Pleased to see her contemporaries recognized, she attended the performance. When Harvey Robbins, promoter of the event, took the stage, he talked about various Boston groups that had been important to the city. "He didn't mention the Tune Weavers," said Davis. "So The G-Clefs told him that he had forgotten us and that I was in the audience."

She continued, "Later, I wrote Harvey a letter to thank him for the introduction at the show. A few months later, he called and asked if I would allow The Tune Weavers to receive an award at the next show. I told him I would contact the other living member, Johnny Sylvia, and see what we could do."

They decided to sing as well as to accept the award. "We did not mean to get back together and stay together," said John. "I wanted to sing our signature song and pay tribute to Margo and Gil on that day. We've been back together ever since."

John's experience in the restaurant business paid dividends. Although the Showboat had closed its doors by this time, it provided John some useful contacts. "Back in the mid-1990s, we had Karaoke on Saturday nights," noted John. "We drew large crowds and had the best performers coming to the Showboat. That's how I got to know Burt Pina and Alice Fernandes. They were already a combination when I phoned Burt and his fiancée, Alice. I told them we were looking for two people for the one show. They were doing some things together as a duet, but they immediately said 'Yes.'"

In addition to preserving the two males/two females balance in The Tune Weavers, another factor appealed to John, who remains proud of his Cape Verdean heritage. "Margo, Gilbert, and I were all Cape Verdeans," he explained. "I wanted to keep that identity. Burt and Alice are also Cape Verdean.... It couldn't have worked out any better."

Newly re-formed with two founding and two new members, The Tune Weavers appeared at a sold-out

Symphony Hall March 30, 2003, marking the first time the group performed at that venerable home to the Boston Symphony Orchestra and the world-famous Boston Pops.

Along with The Tune Weavers, the bill included The Clovers, The Cleftones, The Penguins, The Del Vikings, and The Dominoes.

The hometown audience welcomed

first, and the shows kept on coming after that."

They decided to keep the revamped Tune Weavers together. About returning to the stage, Davis said she felt "great! Once you get out there and click with the audience, you're fine. It feels natural."

Davis now sings lead in the group, and she accepts the challenge in stride. "When doing our old songs," she said,

to sing. It gives you a good feeling about being up there, but we also realize that this isn't our bread and butter. It doesn't keep the roof over our heads. Before it was really work; now it's more like fun."

Paul's instrumental grace notes closing "Happy, Happy Birthday Baby" have been restored to the track on a reissue double CD of vocal-group hits and rarities titled *Street Corner Essentials* on the Hip-O label. That's one consolation for Paul, who has always been troubled by the inadequate financial deal he stuck with the Chess/Checker label. "The thing that bothered him," said 1950s record expert Paul Samoorian, "was that they never got paid much. Frank Paul was new to the national record business and didn't have a good lawyer." Because of that, Paul has long shied away from licensing his Casa Grande archives, and Tune Weaver fans have yet to hear a legitimate remastered collection of 1950s recordings.

Additionally, Collectables Records has reissued the songs that Margo recorded for Bruce Patch's Classic Artists label during the late 1980s. "Come Back" and "I've Tried," which was composed by Davis, are included on the 16-song various-artist collections titled *Doo Wop Diner Volume 1* and *Volume 2*, respectively. "Merry Merry Christmas Baby" and "What Are You Doing Christmas Eve" are both on *A Rhythm And Blues Christmas* and appear separately on many other Collectables doo-wop holiday releases.

Whether the current quartet will return to the recording studio remains uncertain. "We've been working on beefing up our repertoire for the live shows," explained Davis. "We haven't had a chance to think about new recordings, but that is in the back of our minds. So you might be hearing from us."

In an odd twist of fate, The Tune Weavers' reunion made possible their first appearance with their longtime friends The G-Clefs. Somehow, the two most successful Boston vocal groups of the late 1950s had never performed on the same bill until July 3, 2003, when both acts sang their hits at a Harvey Robbins Royalty of Doo-Wopp show at the Indian Ranch in Webster, Mass. Now they perform together annually.

Whether playing Foxwoods Resorts Casino in Connecticut or the Coral Springs Performing Arts Center in Florida or hometown Boston, The Tune Weavers know their audiences want to hear "Happy, Happy Birthday Baby."

"Our children are still collecting royalties," said John, noting the link across the generations. "The rights to 'Happy, Happy Birthday Baby' belong strictly to the children. So the song still lives on."

For more information on The Tune Weavers visit <http://bpina.home.comcast.net>; or write John Sylvia, PO Box 237, Marion MA 02738. ●

Tune Weavers Discography

by Joseph Tortelli

SINGLES

Label/#	Title (A-side/B-side)	Year
Casa Grande 4037	Happy, Happy Birthday Baby/Ol' Man River	1957
Casa Grande 4038	I Remember Dear/Pamela Jean	1957
Casa Grande 4040	There Stands My Love/I'm Cold	1958
Casa Grande 101	Little Boy/The Lonesome Road	1959
Casa Grande 3038	My Congratulations Baby/This Can't Be Love	1960
<i>(credits on all singles: The Tune Weavers with Frank Paul's Orchestra)</i>		
Checker 872	Happy, Happy Birthday Baby/Ol' Man River	1957
Checker 872	Happy, Happy Birthday Baby/Yo Yo Walk	1957
<i>(B-side is instrumental by Paul Gayten; also credits Tune Weavers mistakenly)</i>		
Checker 880	Ol' Man River/Tough Enough <i>(instrumental credited to Paul Gayten and his Small Tone Weavers)</i>	1957
Checker 1007	Congratulations On Your Wedding/Your Skies Of Blue	1962
Classic Artists 104	I've Tried/Come Back To Me	1988
Classic Artists 107	Merry Merry Christmas Baby/What Are You Doing New Year's Eve	1988
<i>(above two credited: Margo Sylvia and the Tune Weavers)</i>		

LPs

Casa Grande 4037	Happy, Happy Birthday Baby: Collector's Edition	1973
<i>(The only authorized vinyl Tune Weavers' LP)</i>		

Compact Discs (Various-artists compilations only)

Collectables 5525	Rhythm & Blues Christmas, Volume 4	1994
<i>("Merry Merry Christmas Baby" & "What Are You Doing New Year's Eve")</i>		
Collectables 5588	Doo Wop Diner, Volume One <i>(includes "Come Back to Me")</i>	1996
Collectables 5589	Doo Wop Diner, Volume Two <i>(includes "I've Tried")</i>	1996
<i>(The above four are in print and available at www.oldies.com)</i>		
Hip-O 314-556-264-2	Street Corner Essentials	2001
<i>(Two CDs w/ original "Happy, Happy Birthday Baby"; www.hip-o.com)</i>		
MCA CHD4-9352	Chess Rhythm & Blues	1994
<i>(box set includes "Happy, Happy Birthday Baby" & "Your Skies Of Blue")</i>		
MCA CH2-6024	The Best Of Chess Rock & Roll, Vol. 2	
MCA CH-9120	The Best Of Chess Doo-Wop	
MCA 1431	Vintage Music: Original Classic Oldies From The '50s	1986
MCAD-5778	Vintage Music Vol 3 & 4: Original Classic Oldies from the 1950s	19907
<i>(above four collections include "Happy, Happy Birthday Baby")</i>		
<i>("Happy, Happy Birthday Baby" was licensed through MCA to appear on compilations discs released by Time-Life Music, CBS Special Products, and Warner Special Products.)</i>		

The Tune Weavers, who sang "Happy, Happy Birthday Baby." "This was the very first time since 1963 that I had performed," John observed. "I was nervous. But the audience was overwhelming. That's what made us feel so good about coming back."

"We got a good response," Davis added, "good enough that Harvey Robbins asked us to perform at his next show. We got together a half dozen more songs and appeared in New Hampshire

laughing, "I have to remember not to sing the backgrounds. Sometimes, when we're rehearsing, I automatically go into what I used to do, because for me, the song is what I sang."

"Not on stage," she emphasized, "but at rehearsal only. On stage, I'm fine."

On getting back into the music business, Davis said, "It was different when we were doing it before, because we were doing it for a living. Now we do it because we like



Disc Reviews



Courtesy of Arista Archives/Sony BMG

The Partridge Family

Come On Get Happy! The Very Best Of The Partridge Family

Arista/Legacy (82876 68199 2)
reviewed by Tierney Smith

Producer Wes Farrell, who masterminded The Partridge Family sound, wasn't going for throwaway pop when it came to crafting the group's songs. Instead, quality was important to him, and it shows in the way Farrell went about putting everything together, using the talents of L.A.'s top session players (the legendary Wrecking Crew) as well as high-caliber songwriters on the order of Tony Romeo, Tommy Boyce & Bobby Hart, Barry Mann & Cynthia Weil, and Gerry Goffin & Carole King.

In the CD's excellent liner notes, *Goldmine* contributor Ken Sharp offers high praise for The Partridge Family's sturdy body of work, which has unfortunately gotten the shaft from rock criticism's snobbier elements who, in their inability to get past the bubblegum tag, fail to appreciate the generally high quality of the group's material. Of course, it didn't hurt that The Partridge Family had in their TV show a perfect forum for their music, which as Sharp points out "succeeded both as a TV show and musical vehicle due to the spectacular synergy of both forces working in tandem. The records promoted the show and vice versa." Plus, David Cassidy just happened to be among the all-time greats in the pantheon of sexy teen idols.

Come On Get Happy! collects songs culled from the Partridges' studio albums starting with their 1970 debut, *The Partridge Family Album*, to '74's *Bulletin Board*. Unlike other Partridge Family compilations — namely 1989's *Greatest Hits* and 2000's *David Cassidy & The Partridge Family: The Definitive Collection*, both on Arista — *Come On Get Happy!* leaves out the Cassidy solo material. The big hits, of course, are all here: their only #1 hit "I Think I Love You"; the pounding, fevered "I Woke Up In Love This Morning"; "I'll Meet You Halfway," which Farrell wrote with Goffin; the beautiful Mann/Weil number "Looking Through The Eyes Of Love"; and the very catchy song that Cassidy actually hated, "Doesn't Somebody Want To Be Wanted" (the spoken bit got to him).

Included too are some choice album cuts — "Echo Valley 2-6809," "Point Me In The Direction Of Albuquerque" — and a number of previously unreleased songs, including "Baby I Love, Love, I Love You" and "Stephanie," both as bright and infectious as the group's already familiar tunes. Two rather lightweight songs that aired on the show's debut episode, "Let The Good Times In" (written by Neil Sedaka) and "Together (Havin' A Ball)," are presented here as well, both sung by Jackie Ward and Ron Hicklin rather than Cassidy.

The inclusion of all the Partridge hits, and then some, makes *Come On Get Happy!* an excellent compilation of The Partridge Family's still-engaging (and anything but disposable) brand of pop.

Mose Allison

Middle Class White Boy
Collectables (6535)
reviewed by j. poet

Allison's 19th album, *Middle Class White Boy*, was cut for the short-lived Elektra Musician label in 1982 and has been out of print for almost two decades. It features Allison on Yamaha electric piano, an instrument with a flat, quite un-piano-like sound, but Mose makes it sound downright funky. The syncopated shuffle of "How Does It Feel? (To Be Good Lookin')" opens the set with Allison's characteristic good humor and an extended percussive solo on the Yamaha. The title tune skewers the aging white man's attempts to stay hip, with Allison's self-effacing humor in full effect. "Kiddin' on the Square" sums up the singer's songwriting philosophy and features some snappy sax fills by Joe Farrell as well as another percussion Yamaha solo from Allison. There's a mellow cover of Muddy Waters' "Rollin' Stone" and a jaunty take on Duke Ellington's "I'm Just A Lucky So and So," a tune that could be Allison's theme song. (The label has reissued other Allison albums as well.)

The Juan McLean

Less Than Human
DFA (32168)
reviewed by Peter Lindblad

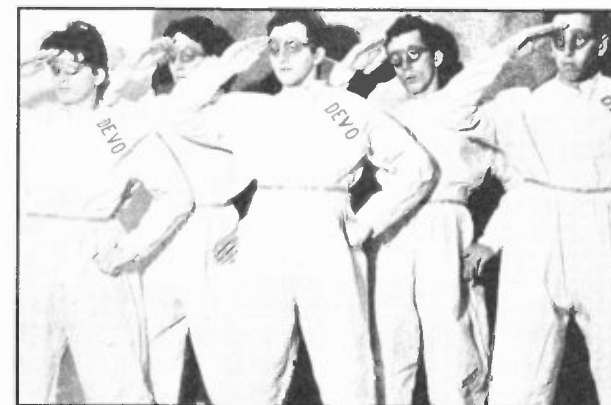
Like the convict who claims that no prison can hold him, Juan McLean is an escape artist of sorts. Over the years, he has avoided doing hard time in any one genre. His old band, the wildly unpredictable Six Finger Satellite, moved from sludgy 70s-inspired metal and gritty garage rock to convulsive post-punk after just one EP. But they didn't stop there.

After ditching the Black Sabbath/Stooges aesthetic for the abrasive new wave of Devo and Suicide, Six Finger Satellite discovered Kraut-rock and embraced the avant-garde experimentalism of Can and Faust. Opening themselves up to new worlds of sonic exploration that included tape manipulation, found sounds and spacey electronica, Six Finger Satellite started losing radio contact with their origins.

The journey ended with their 1998 swan song, *Law Of Ruins*, a rough-trade mix of electro-punk and trashy disco that's frosted with an ambient chill. It was about that time that Six Finger Satellite hooked up with James Murphy, the DFA label Svengali who's helped thousands of awkward punks learn to dance through his production work with The Rapture and his own project, LCD Soundsystem. Along with partner Tim Goldsworthy, Murphy coaxed

Juan McLean to make music again after McLean overcame a powerful drug addiction.

He's repaid them with the body-shocking, robotic groove machine *Less Than Human*. Think of it as house music for aliens, who'll feel right at home when they hear the weird, almost evil, distorted vocals and mechanized rhythms of "Tito's Way." Powered by big beats and streaming, Euro-cool synthesizer, "Shining Skinned Friend" and "Crush The Liberation" are lab experiments of bouncing Crystal Method-style techno and Kraftwerk's electronic austerity. With "Give Me Every Little Thing," McLean lobbs a nasty ambient funk bomb onto the dance floor, inducing seismic tremors with Parliament-like bass lines felt throughout the solar system. In the fallout, with all the playfulness and mellow, rounded tones of Daft Punk, the melodic electro-pop of "My Time Is Running Out" and the vocoder-ized "Love Is In The Air" emerges, lightening the mood and introducing a sense of childlike wonder. Still, *Less Than Human* is a little dark and a little edgy, with all the sexual drive and otherworldly atmospherics of Goldfrapp. Calling it innovative would be a bit of a stretch, but once again, McLean disproves the old adage about being a jack-of-all-trades. He's mastered quite a few of them.



Courtesy of Warner Bros. Records

Devo, from left: Mark Mothersbaugh, Alan Myers, Gerald V Casale, Bob Mothersbaugh, Bob Casale.

Devo

Shout
Collectables (6552)
reviewed by j. poet

By the time *Shout* arrived in record stores Devo's street cred was on the wane and CDs were on the rise. The band's Gospel of De-evolution and the snappy stage outfits that changed with every release was wearing thin and beginning to look like it was just another clever marketing scheme dressed up in new-wave biohazard suits. The fractured rhythms, Mark Mothersbaugh's tortured yelp and the band's brainy, alienated lyrics had become commonplace, expropriated by dozens of new-wave dance bands with half the talent but more commercial savvy. "Here To Go" was a minor dance club hit, but their cover of Jimi Hendrix's "Are You Experienced" smacks more of desperation than innovation. This was their last studio album before various re-formations and nostalgia tours and shows the band going out with a whimper, not a bang. There's really no good reason to buy this stinker.

Disc Reviews continued on page 46

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What would happen if...

Dan Walker



Thousands of fine people lost their hobbies in the 2004 hurricane season. Items ranging from music collectibles of many types, to 19th century political ephemera, model railroads and glass figurines were sadly destroyed. Did insurance help many of these victims? In too many cases, the answer was, "NO."
 I've always been a collector—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles of any kind. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

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- STEPPENWOLF...Hot Summer Nights...London81/Swe72
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- STRAWBS...Ghosts In The Hippodrome...BBC 1978
- STRAY CATS...Putting On The Ritz...NYC 1982
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- TRAFFIC...Another Exit...Charleston, SC 1994
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 - BEACH BOYS - TV Files - Japan 1991/US TV
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 - BEATLES - Tokyo 1966 (both shows & arrival)
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 - BLONDIE - TV Files - US/German TV 70's/80's
 - TOMMY BOLIN - TV Files - DKRC/Tokyo
 - DAVID BOWIE - 1980 Floor Show/TV Comp
 - ROY BUCHANAN - PBS 1971 World's Best Unk Gtrist
 - ROY BUCHANAN - Austin '77/Germany '86
 - CHICAGO - Tanglewood 1970 (timing code numbers)
 - DAVE CLARK 5 - TV Files (2 DVD's \$50) US/UK/Germ
 - ALBERT COLLINS - TV Files - Austin '91/Germany 80/'88
 - MILES DAVIS - Anthing - Tanglewood '70/US TV 80's
 - DEVO - TV Files - Paris '78/Hilywd '83
 - BOB DYLAN - Promotional Videos (2 hrs)
 - EAGLES - New Zealand 1995 (2 1/2 hrs)
 - DANNY GATTON - TV Files - US TV 1989-1993
 - GO-GO'S - Babes In Berlin/80's US TV Compile
 - GOVT MULE - Big Flats - NY 7/29/2000
 - GRAND FUNK RAILROAD - TV Files - US TV 70's

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by Phast Freddie Patterson
peanutduck@aol.com

Grim Reporter

Cuban singer **Ibrahim Ferrer** (78) died of multiple organ failure Aug. 6, 2005, in Havana, Cuba. He was a lifelong smoker and suffered from emphysema for several years.

Ferrer was born Feb. 20, 1927, at a social club dance in Santiago after his mother went into labor while out on the town. He was orphaned at 12 and joined a band a year or two later. He sang in a few local East Cuban acts until 1957, when a recording he was on achieved a little success and he moved to Havana. There, he became a backup singer for Benny Moré, one of Cuba's most popular singers.

During the '60s, Ferrer worked with Pacho Alonso (the two worked together back in Santiago) in a group called Los Bocucos. The band toured internationally, but there was less opportunity for them after the rise of Fidel Castro. The group continued after the death of Alonso in 1982. In 1991, Ferrer retired from singing.

In 1997, Ry Cooder and British producer Nick Gold gathered several legendary Cuban musicians, including Ferrer, for *The Buena Vista Social Club* project. The resulting album sold more than four million copies, and a documentary of the recording was very popular internationally. The musicians involved, including Compay Segundo, Ruben Gonzalez, and Ferrer, were all in their 70s or 80s.

Ferrer then recorded and released a solo LP in 1999, which won a Grammy® Award in 2000, but the American government denied his request for a visa to receive the award in person. He toured Europe a week before his death.

Soul singer **Francine "Peaches" Barker** (58) died in Washington, D.C., Aug. 13, 2005. The Grim Reporter could find no reported cause of death.

Francine Edna Hurd was born April 28, 1947, in Washington, D.C. She sang in several local groups when she was in high school. She was in a group called The Keynotes — probably unrecorded — before she formed her own trio, The Darlettes. This latter group cut a single for Mira that was produced by Van McCoy in 1965. Later that year, McCoy was instrumental in bringing the group to the Date label, where it recorded as The Sweet Things.

During one of the sessions, McCoy asked Hurd to cut some tracks with Herbert Feemster, another D.C.-based singer he was working with. In 1966, the fine records by The Sweet Things and Feemster's solo effort (as by "Herb Fame") did not sell well. However one of the duet recordings, "Let's Fall in Love" — issued as by Peaches & Herb (Peaches was a nickname that Hurd's mother called her) — did

quite well on the R&B and pop charts. Subsequently, Hurd left The Sweet Things to work with Herb. "Close Your Eyes," "For Your Love," "Love Is Strange," "United" and "When He Touches Me" were Top 20 R&B hits — the first three also did well in the pop market.

In 1967, Hurd, now going by her married name, Francine Barker, quit touring to devote time to her family. Fame, however, kept the successful Peaches & Herb franchise going with a succession of thrushes named "Peaches." (It is most likely the first replacement, Marlene Mack, who sings on the Grim Reporter fave "Satisfy My Hunger.")

Barker cut some solo records for Columbia in 1968 and 1969, but none were well received by the record-buying public, and she left the music business for good.

In 1970, Fame became disillusioned with the music business and began working for the Washington, D.C., police department. In 1976, Fame took another stab at a career in music — with still another "Peaches" in tow, Linda Green — and scored two Top 10 hits.

Jazz saxophonist **Steve Marcus** (66) died Sept. 25, 2005, at home in New Hope, Pa. No cause of death was announced.

Stephen David Marcus was born Sept. 18, 1939, in New York City. As a boy he learned to play clarinet; by his teens he was playing saxophone. He studied at the Berklee School of Music in Boston. In 1963, he joined Stan Kenton's Orchestra and then worked with Woody Herman.

In 1967, he joined Herbie Mann's band. At the time, Mann was experimenting with exotic and ethnic rhythms and rock music. Marcus became involved in the jazz-rock fusion movement. Marcus, who was nicknamed The Count, formed The Count's Rock Band, which recorded for Mann's Embryo label.

Marcus worked with the Jazz Composer's Orchestra, vibraphonist Gary Burton and Larry Coryell during the early '70s. In 1976, Marcus joined the Big Band of Buddy Rich and stayed until Rich's death in 1987. Marcus then led the Buddy Rich Memorial Band for several years and made solo recordings. In 2001, Marcus and others who had served with Rich formed a small group called Buddy's Buddies. Marcus continued to perform until shortly before his death.

Bluesman **Paul Pena** (55) died of complications from diabetes and pancreatitis in San Francisco, Calif., Oct. 1, 2005.

He was born nearly blind in Hyannis, Mass. He taught himself to sing and play several instruments. During the late '60s, he was in a band that opened for touring acts. His talent was recognized, and he was asked to play guitar with T-Bone Walker, B.B. King, and Bonnie Raitt.

In 1971, Pena moved to San Francisco where he continued to perform and became known to the musicians there. In 1971, his song "Jet Airliner" was a Top 10 hit for The Steve Miller Band.

During the '80s, Pena became interested in Tuvan throat singing, which consists of singing several chords simultaneously. He taught himself the technique from listening to a recording. In 1993, he performed for Kongar-ol Ondar, a top Tuvan throat singer, who invited Pena to participate in an annual competition in his home country near the Himalayas.

In 1995, Pena traveled there and won several awards, as he charmed the locals. The trip is noted in the documentary about Pena called *Genghis Blues*.

Rockabilly singer **Sonny Fisher** (73) died in Houston, Texas, Oct. 8, 2005. Cause of death was not made public.

Therman Fisher was born on a farm near Chandler, Texas, Nov. 13, 1931. His family moved to Tacoma, Wash., but Fisher moved back to Texas as soon as he could.

Fisher's father played guitar and sang cowboy songs, which inspired Sonny to become a musician. Fisher formed a hillbilly band, but during the '50s he came under the spell of R&B music. In 1954, he saw Elvis Presley perform at the Texas Korral in Houston, and it pointed him in the direction he was to take.

Fisher cut four singles for the Starday label. The records' lack of success caused Fisher much disillusionment, and he was soon out of music, laying floors for a living.

Fisher's records became legendary among record collectors, especially in Europe. The rockabilly revivalists of the '70s often covered his songs. In 1979, he was tracked down by the people at Ace Records (U.K.), which issued a 10-inch LP containing his eight Starday tracks and cut new sides with him. Thus rescued from forgotten hillbilly-cat status during the

'80s, he recorded and performed in England, France and Spain. Around 1993 or so, he seemed to disappear; many assumed he was already dead.

Blues singer **Paul "Wine" Jones** (59) died of cancer in Jackson, Miss., Oct. 9, 2005.

Born in Belzoni, Miss., Jones made a living as a welder but played blues in local juke joints on the weekends and at blues festivals. His brother is Casey Jones, a drummer in the blues clubs of Chicago. In 1995, "Wine" was one of several obscure blues singers brought to prominence by the visionary Fat Possum label during the '90s. Like his labelmates, Jones' music is simple, raw, coarse, loud and fantastic.

Songwriter **Baker Knight** (72) died of natural causes at home in Birmingham, Ala., Oct. 12, 2005.

He was born Thomas Baker Knight Jr. in Birmingham July 4, 1933. He learned to play guitar while in the Air Force. The simple yet fabulous songs of Hank Williams inspired Knight to become a songwriter. During the mid-50s, he came under the influence of the new rock 'n' roll music and formed Baker Knight & The Knightmares. The group opened for nationally renowned artists such as Carl Perkins and Conway Twitty in 1956.

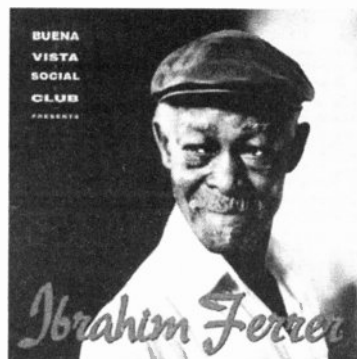
Also that year, Knight cut a great rockabilly record called "Bring My Cadillac Back" for Nashville's Kit label. The record apparently impressed Decca Records enough to sign him to a deal. "Cadillac" was issued, as were three more singles, but no hits resulted.

In 1958, Knight moved to Los Angeles hoping to land a movie role. A film career didn't happen, but Knight was introduced to people in the music business: Eddie Cochran, songwriter Sharon Sheeley, and Ricky Nelson. The latter was looking for songs. Knight wrote "Lonesome Town" for The Everly Brothers but offered it to Nelson. It was a Top 10 pop hit in 1958. Nelson went on to cut more than 20 of Knight's songs, igniting Knight's songwriting career.

Knight wrote nearly 1,000 songs during the next 20 or so years; they have been recorded by more than 40 singers including Dean Martin, Frank Sinatra, Pery Como, Jerry Lee Lewis, Sammy Davis Jr., and Mickey Gilley. In 1970, Elvis Presley had a hit with Knight's "The Wonder Of You," originally a hit for Ray Peterson.

Through the '60s, Knight continued to record mostly pop music for a succession of labels — RCA, Chess, Everest,

Grim Reporter continued on page 51



Ibrahim Ferrer



See #1

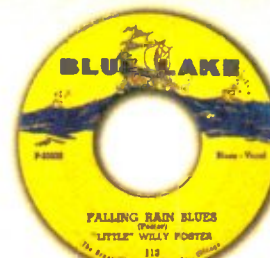
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See #31

Rare, Original and Classic Blues 45's and 78's Auction

Rare, Original Blues 45's

1. Long Man Binder – "The Long Man/I'm A Lover" United 194 VG++ White Label PROMO, Great guitar! MB \$100 (See picture at top of page)



2. Tiny Bradshaw – "The Train Kept A-Rollin'/Knockin' Blues" King 4497-AA Mint Green Vinyl! All time classic—covered by dozens of musicians for the last fifty years. This is THE original and this is the ULTIMATE way to have it! MB \$600



3. John Brim And His Stompers – "Tough Times/Gary Stomp" Parrot 799 Mint MASTERPIECE! Perfect store stock new copy! Gotta have it if you don't already! MB \$600
4. John Brim And His Gary King – "I Would Hate To See You Go/You Got Me Where You Want Me" Chess 1624 M- Gorgeous looking WHITE LABEL PROMO, stunning record too! File # on label. MB \$125
5. Roy Brown And His Mighty, Mighty Men – "Mr. Hound Dog's In Town/Gambin' Man" King 4627 M- Classic MB \$100
6. Roy Brown And His Mighty-Mighty Men – "Crazy, Crazy Women/Laughing But Crying" King 4654 M- MB \$75
7. Roy Brown And His Mighty, Mighty Men – "Ain't It A Shame/Gal From Kokomo" King 4731 Mint Store stock new! MB \$75
8. Roy Brown And His Mighty, Mighty Men – "Fannie Brown Got Married/Queen Of Diamonds" King 4761 Nice VG Plays great MB \$20
9. Roy Brown And His Mighty, Mighty Men – "Shake 'Em Up Baby/Letter To Baby" King 4816 M- MB \$75



10. Eddie Chamblee – "Come On In/Lal Lal Lal Lady" United 181 Mint Red Vinyl! Small label discoloration on the B-side. Tough! MB \$100
11. Ray Charles – "Mess Around/Funny (But I Still Love You)" Atlantic 999 VG++ Immortalized forever by Steve Martin and John Candy in "Planes, Trains and Automobiles" MB \$100
12. Ray Charles – "Heartbreaker/Feelin' Sad" Atlantic 1008 M- MB \$50
13. Ray Charles – "Sinner's Prayer/It Should've Been Me" Atlantic 1021 M- MB \$35



14. Schoolboy Cleve – "She's Gone/Strange Letter Blues" Feature 3013 Mint MASTERPIECE! With Lightnin' Slim. Very slight label stain. MB \$800
15. Ann Cole – "Got My Mo-Jo Working (But It Just Won't Work On You)/I've Got A Little Boy" Baton 237 Mint Writer credit says Foster and Ann were the first to record it, but Muddy Waters made it his own shortly after this 45 came out. MB \$40



16. Pee Wee Crayton – "Win-O/Hurry Hurry" Imperial 5297 Mint Tough and great one! Very slight label tear on the A-side only. MB \$200
17. Cleveland Crochet – "Sugar Bee/Drunkards Dream" Goldband 1106 M- Classic and this is the true first pressing with no distributor listed on the label MB \$50



18. Eunice Davis – "Get Your Enjoys/Twenty-Four Hours A Day" Deluxe 6068 M- GREAT and RARE! With Quartet on the A-side. Five Royales?? MB \$100
19. Larry Davis And His Band – "Texas Flood/I Tried" Duke 192 M- Classic MB \$25
20. Mercy Dee – "Come Back Maybellene/True Love" Flair 1077 Mint Answer record to Chuck Berry MB \$75



21. Floyd Dixon – "Red Cherries/The River" Aladdin 3144 M- STUNNING DARK RED WAX! Just Beautiful! MB \$700
22. Fats Domino – "Poor Poor Me/Trust In Me" Imperial 5197 Mint Nice early one MB \$150
23. Fats Domino – "Ain't It A Shame/La-La" Imperial 5348 Mint Script Label true first pressing in store stock new shape! Like GLASS! MB \$50

24. Champion Jack Dupree – "Shim Sham Shimmy/Drunk Again" Red Robin 130 M- His all time best record! MB \$250
25. Champion Jack Dupree – "Old Time Rock And Roll/Rocky Mountain" Vik 0279 M- GREAT one too! MB \$35



26. Dorothy Ellis – "Slowly Going Out Of Your Mind/He's Gone" Federal 12062-AA M- BLUE VINYL!!! MB \$400
27. Little Esther – "I'm A Bad, Bad Girl/Don't Make A Fool Out Of Me" Federal 12023-AA VG++ Scarce super early Federal 45 MB \$350



28. Little Esther – "I'll Be There/Better Beware" Federal 12065-AA VG++ GREEN VINYL MB \$500
29. Little Esther – "Sit Back Down/He's A No Good Man" Decca 48314 Mint Old store stock MB \$100
30. Little Esther – "T'Aln't Whatcha Say It's Whatcha Do/You Can Bet Your Life" Savoy 1193 M- MB \$20
31. Little Willie Foster – "Falling Rain Blues/Four Day Jump" Blue Lake 113 Nice VG+ MASTERPIECE! MB \$300 (See picture at top of page)
32. Eugene Fox – "Sinner's Dream/Stay At Home" Checker 792 Mint Old store stock! GREAT! MB \$100
33. Cecil Gant – "Someday You'll Be Sorry—Part I/Part II" Decca 48171 M- Tough to find on 45 format MB \$100
34. Arthur Gunter – "Baby Let's Play House/Blues After Hours" Excello 2047 Mint All time classic! Inspired Elvis at Sun! Old store stock new! MB \$150
35. Buddy Guy And His Band – "Try To Quit You Baby/Sit And Cry" Artistic 1501 M- Super early Buddy Guy from 1957 MB \$40



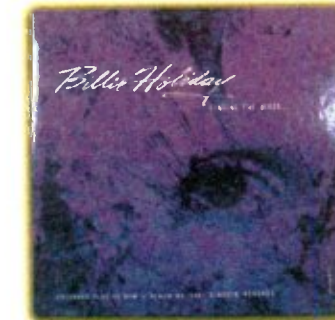
36. Little Hank & The Rhythm Kings – "Christene/The House Of Pink Lights" Rhythm & Range 101 Mint GREAT Jump Blues with honkin' sax MB \$300
37. Peppermint Harris – "Goodbye Blues/Wasted Love" Aladdin 3177 Nice VG+ Tough to find on 45 format MB \$100
38. Wynonie Harris – "The Deacon Don't Like Iv/Song Of The Bayou" King 4635 VG++/M- Rarest one by him on King MB \$200
39. Wynonie Harris – "Shake That Thing/Keep A' Talkin'" King 4716 Mint Store stock New MB \$100
40. Wynonie Harris – "Christina/All She Wants To Do Is Mambo" King 4763 M- MB \$100
41. Wynonie Harris – "Drinkin' Sherry Wine/Git With The Grits" King 4814 M- White Label PROMO with Bio label MB \$100



42. Wynonie Harris – "Wynonie 'Mr. Blues' Harris King EP with cover" King KEP-260 MM- Very scarce EP in store stock new shape with only the very slightest hint of wear on the cover. MB \$400
43. Roy Hawkins – "I Hate To Be Alone/Lonesome Without You" Rhythm 120 M- Great guitar work on this one and real scarce! MB \$200
44. Screamin' Jay Hawkins – "I Put A Spell On You/Little Demon" Okeh 7072 Mint Classic MB \$35



45. Henry Hill – "What's The Matter Mama/If You Love Me" Federal 12044-AA M- Super scarce early Gold Top Federal MB \$400



46. Billy Holiday – "Billy Holiday Singing The Blues... Aladdin EP with cover" Aladdin 508 M- Tough in any condition and usually found without the cover. This one is just about perfect—both record and cover! MB \$200
47. Billie Holiday – "Just One More Chance/Don't Worry 'Bout Me" M-G-M 12813 M- MB \$30
48. John Lee Hooker – "Cool Little Car/Bad Boy" Modern 942 Mint Store stock New! MB \$100
49. John Lee Hooker – "Hug And Squeeze/The Syndicator" Modern 966 M- MB \$100
50. John Lee Hooker – "Boom Boom/Drug Store Woman" Vee Jay 438 Mint White Label Promo of all time classic! MB \$50



51. Eddie Hope & Manish Boys – "A Fool No More/Lost Child" Marlin 804 Mini MASTERPIECE!!! You can't collect Blues and not have this one! MB \$600



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See #101

52. **Lightnin' Hopkins** – "Good Old Woman/Untrue" *Harlem 2336 M-* Slight label fade on the B-side only MB \$150
53. **Poppa Hop** – "My Woman Has A Black Cat Bone/I'm A Stranger" *Ivory 127 Mint* Classic and gleams like glass MB \$50



54. **Camille Howard** – "Excite Me Daddy/I'm So Confused" *Federal 12125 Mint* Gorgeous Gold Top Federal in PERFECT shape MB \$350
55. **Ivory Joe Hunter** – "I Almost Lost My Mind/I Give You My Love" *M-G-M 10578 Mint* Promo copy of all time classic MB \$50



56. **Slim Hunt** – "Welcome Home Baby/Lonesome For My Baby" *Excello 2055 M-* Promo copy! Tough! MB \$600
57. **Moose Jackson** – "Big Ten-Inch Record/ Needed You" *King 4580 VG++* Classic MB \$100
58. **Lil' Son Jackson** – "Sugar Mama/Messin' Up" *Imperial 5339 Mint* Red script label with small w/ MB \$75



59. **Elmore James** – "I Believe/I Held My Baby Last Night" *Meteor 5000 M-* Yellow label true first pressing! MASTERPIECE! MB \$700
60. **Elmore James** – "1839 Blues/Sho Nuff I Do" *Flair 1039 M-* Gorgeous! MB \$200
61. **Elmore James And His Broomdusters** – "Standing At The Crossroads/Sunny Land" *Flair 1057 Mint* STORE STOCK NEW! MB \$200
62. **Elmore James And His Broomdusters** – "Late Hours At Midnight/The Way You Treat Me" *Flair 1062 M-* MB \$200
63. **Elmore James And His Broomdusters** – "Happy Home/No Love In My Heart" *Flair 1069 M-* MB \$200
64. **Elmore James And His Broomdusters** – "Dust My Blues/I Was A Fool" *Flair 1074 M-* All time TOP SHELF classic! BLUES MASTERPIECE! MB \$300
65. **Elmore James And His Broomdusters** – "It Hurts Me Too/Elmore's Contribution To Jazz" *Vee Jay 259 M-* Classic MB \$75
66. **Elmore James And His Broomdusters** – "Cry For Me Baby/Take Me Where You Go" *Vee Jay 269 Mint* PERFECT STORE STOCK MINT! MB \$75
67. **Elmore James** – "Knocking At Your Door/ Calling All Blues" *Chief 7020 M-* MB \$100
68. **Elmore James** – "The Sun Is Shining/I Can't Hold Out" *Chess 1756 M-* White Label PROMO—tough to find on Promo MB \$50
69. **Elmore James And His Broomdusters** – "Make My Dreams Come True/Bobby's Rock" *Fire 1011 Mint* Classic MB \$40

70. **Elmo James And His Broomdusters** – "The Sky Is Crying/Held My Baby Last Night" *Fire 1016 Mint* MASTERPIECE! MB \$40
71. **Elmo James** – "Done Somebody Wrong/Fine Little Mama" *Fire 1031 M-* MB \$35
72. **Elmore James** – "Stranger Blues/Anna Lee" *Fire 1503 Mint* White Label Promo MB \$35
73. **Elmore James** – "Something Inside Me/She Done Move (Instrumental)" *Sphere Sound 713 Mint* White Label Promo—his last great record MB \$30
74. **Lonnie Johnson** – "Tomorrow Night/What A Woman" *King 4201-AA M-* Double A true first pressing! Very hard to find early 45! MB \$100



75. **Curtis Jones** – "Wrong Blues/Cool Playing Blues" *Parrot 782 Mint* RED VINYL!!! Very hard to find on Red Vinyl MB \$750



76. **Eddie Guitar Slim Jones** – "Certainly All/Feelin' Sad" *J-B 603 Mint* Tough to find on 45 MB \$600



77. **Floyd Jones** – "School Days On My Mind/Ain't Times Hard" *Vee Jay 111 Nice* VG+ RED VINYL—Masterpiece!!! With Snooky Pryor, Sunnyland Slim and Eddie Taylor. Almost NEVER for sale at any price! MB \$850
78. **Harmon Hump Jones** – "Lookin' For My Baby/ Pack Your Clothes" *Vision 200 Mint* Scarce Jump Blues—obscure NY label MB \$300



79. **Albert Blues Boy King** – "How About That Old Blue Ribbon/I've Made Nights By Myself" *Bobbin 143 VG++/VG* With STUNNINGLY RARE PICTURE SLEEVE! Great shot of King on the front and on the back of the sleeve is an AD for Old Blue Ribbon Whiskey with another shot of King. Sleeve is worn but still displays well and you will look for years to find another—if ever! MB \$250

80. **The Freddie Kohlman Orchestra** – "Hole In The Ground/Easy Rockin'" *Jubilee 5123 Mint* A-side is a great Jump Blues with vocal by Cousin Joe MB \$100
81. **Julia Lee And Her Boyfriends** – "Mamma Don't Allow It/Breeze" *Capitol 1589 M-* MB \$25
82. **Julia Lee And Her Boy Friends** – "Last Call (For Alcohol)/Goin' To Chicago Blues" *Capitol 2203 M-* MB \$25
83. **J. B. Lenore** – "Fine Girls/I Lost My Baby" *Parrot 821 M-* Classic sides from a Chicago Master! MB \$125



84. **J. B. Lenore** – "Let Me Die With The One I Love/I Give My Love To You?" *Checker 844 M-* White Label Promo—super rare as Promo MB \$75
85. **J. B. Lenore** – "What About Your Daughter?/5 Years" *Checker 874 Mint* Thick vinyl pressing MB \$75
86. **Smiley Lewis** – "Real Gone Lover/Nobody Knows" *Imperial 5349 Mint* White Label Promo in perfect shape MB \$60
87. **Jimmy Liggins** – "I Ain't Drunk/Talking That Talk" *Aladdin 3250 Mint* Classic and store stock New! MB \$150
88. **Jimmy Liggins** – "Going Away/Come Back Home" *Specialty 484 M-* RED VINYL!!! MB \$150 (See picture at top of page)
89. **Little Willie Littlefield** – "K. C. Loving/Pleading At Midnight" *Federal 12110 Mint* Gold Top true first pressing! Years before Wilbert Harrison this is the original Kansas City. MB \$250



90. **Little Willie Littlefield** – "(Please Don't Go) O-O-O-Oh/Don't Take My Heart, Little Girl" *Federal 12163 Mint* Gold Top Federal! Gold Top label was supposed to stop at 12129 but look at this one—34 numbers later and still a GOLD TOP! Amazing! MB \$200
91. **Little Joe—Joe Hill Louis** – "Keep Your Arms Around Me/Glamour Girl" *House Of Sound 500* (SEE INSERT BELOW)
92. **Willy Love & His Three Aces** – "Vanity Dresser Boogie/Seventy Four Blues" *Trumpet 173 Mint* Classic from Jackson, Mississippi MB \$150

91. **Little Joe—Joe Hill Louis** – "Keep Your Arms Around Me / Glamour Girl" *House Of Sound 500* Mint Very rare! Especially on 45 format! Legendary Joe Hill Louis! MB \$1500



93. **Willie Mabon** – "I'm Mad/Night Latch" *Chess 1538 Mint* All time classic MB \$50
94. **Willie Mabon** – "The Seventh Son/Lucinda" *Chess 1603 M-* Re-done by countless singers in the last 50 years MB \$50
95. **Bobby Marchon** – "Just A Little 'Ol Wine/You Made A Fool Of Me" *Dot 1203 VG* A store stock record with one nasty scratch that clicks for the first 20 seconds or so. Very rare! MB \$20
96. **Jerry Boogie McCain** – "Wine-O-Wine/East Of The Sun" *Trumpet 217 Mint* All time classic and just doesn't turn up for sale much anymore MB \$200
97. **Gatemouth Moore** – "Christmas Blues/Happy New Year Darling" *King 4492-AA M-* Super scarce early King 45—has label fade but so few of these exist! MB \$300
98. **Sammy Myers** – "Sleeping In The Ground/My Love Is Here To Stay" *Ace 536 Mint* Great! From old Ace warehouse stock MB \$75
99. **Willie Nix And His Combo** – "Just Can't Stay/All By Yourself" *Sabre 104 Nice* VG+ Very slight storage warp. CHICAGO MASTERPIECE! If you don't have it YOU MUST! They don't get better than this! MB \$400
100. **Hot Lips Page And His Orchestra** – "I Wanna Ride Like The Cowboys Do/Strike While The Iron Is Hot!" *RCA Victor 50-0129 M-* Great Pittsburgh sound! MB \$150
101. **Little Junior's Blue Flames** – "Feelin' Good/ Fussin' And Fightn' Blues" *Sun 187 M-* Classic! Fabulous rockin' Blues from Sam Phillips' early days MB \$250 (See picture at top of page)
102. **Little Junior Parker** – "I Wanna Ramble/ Backtracking" *Duke 137 M-* After he left Sun and started to record for Duke he re-created his "Feelin' Good" sound for Don Robey. MB \$50
103. **Junior Parker** – "Mother-In-Law Blues/That's My Baby" *Duke 157 Mint* To me this is his last great record MB \$50
104. **Prince Patridge** – "How Come My Dog Don't Bark/Choosing A Career" *Crest 1006 Mint* Old store stock MB \$35



See #147

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See #155



105. **Louis Payne Orchestra** – “That’s Alright With Me/Oriental Rock’N Roll” *Saxony 102 Mint Rare* Jump Blues with vocal by Danny (Run Joe) Taylor and Bonnie Buckner MB \$300

122. **Mable Scott** – “Mr. Fine/Mable Blues” *Parrot 780 M-* Tough to find on 45—nice early release on legendary Parrot label MB \$100

138. **Joe Turner And His Blues Kings** – “TV Mama/Oke-She-Moke-She-Pop” *Atlantic 1016 Mint* With ELMORE JAMES on guitar! Turner’s BEST record MB \$150

151. **Muddy Waters And His Guitar** – “I’m A Natural Born Lover/Loving Man” *Chess 1585 Mint* Tough to find in new shape and this copy shines like glass! MB \$125



123. **Maurice Simon** – “Big Apple Hop/I Don’t Know Why” *Recorded In Hollywood 404 Mint* Tough but just a label filler MB \$50

139. **Eddie Cleanhead Vinson** – “Lonesome Train/Person To Person” *King 4582 Mint* Old store stock! MB \$200

152. **Muddy Waters And His Guitar** – “My Eyes/I Want To Be Loved” *Chess 1596 Mint* Another store stock new record! MB \$125

106. **Mr. Percy** – “Full Of Misery/Somebody Help Me Out” *Dot 1205 Mint* Old store stock! Rare early Maroon Dot MB \$250

124. **Frankie Lee Sims** – “I Warned You Baby/My Talk Didn’t Do Any Good” *Ace 539 Mint* Old ACE warehouse stock MB \$50

140. **William Thunderbird Walker** – “Thunderbird/I’m Thinking Of You” *Trilyte 100 Mint* Super rare rockin’ Blues on super rare California label MB \$400

153. **Muddy Waters And His Guitar** – “Manish Boy/Young Fashion Ways” *Chess 1602 M-* All time classic! One of his BEST ever! MB \$125

107. **Tampa Red** – “Pretty Baby Blues/Since Baby’s Been Gone” *RCA Victor 50-0136 Mint* Special Maroon Label PROMO—one of Tampa’s all time best MB \$100

125. **Frankie Lee Sims** – “She Likes To Boogie Real Low/Well Goodbye Baby” *Vin 1006 Mint* GREAT! MB \$50

141. **Little Walter And His Jukes** – “Tell Me Mama/Off The Wall” *Checker 770 M-* GORGEOUS COPY ON DARK RED WAX!!! I would never see this except that I already had a copy and just picked up a duplicate. MB \$1000

154. **Muddy Waters & His Guitar** – “Sugar Sweet/Trouble, No More” *Chess 1612 M-* MB \$75

108. **James Reed And His Band** – “Things Ain’t What They Used To Be/You Better Hold Me” *Big Town 117 M-* Rare! MB \$150

126. **Harmonica Slim** – “Mary Helen/Lonely Hours” *Aladdin 3317 M-* F abulous record! MB \$100

142. **Little Walter And His Jukes** – “Tell Me Mama/Off The Wall” *Checker 770 M-* Normal black vinyl version and much more affordable MB \$125

155. **Muddy Waters And His Guitar** – “Forty Days & Forty Nights/All Aboard” *Chess 1620 M-* SUPER RARE WHITE LABEL PROMO MB \$75 (See picture at top of page)

109. **Jimmy Reed And His Trio** – “Jimmie’s Boogie/I Found My Baby” *Vee Jay 105 Mint* Usually turns up on Red Vinyl but this is the rarer black vinyl pressing and much more affordable MB \$200

127. **Harmonica Slim** – “My Girl Won’t Quit Me/You Better Believe It” *Vita 138 M-* MB \$75

143. **Little Walter And His Jukes** – “You’d Better Watch Yourself/Blue Light” *Checker 799 M-* MB \$50

156. **Muddy Waters And His Guitar** – “Diamonds At Your Feet/Don’t Go No Farther” *Chess 1630 Mint* STORE STOCK NEW THICK VINYL PRESSING MB \$50

110. **Todd Rhodes Orchestra** – “Rocket 69/Possessed” *King 4528 M-* Classic MB \$50

128. **Memphis Slim And His House Rockers** – “Five O’ Clock Blues/The Come Back” *United 156 Mint* His all time BEST record and this is the ULTIMATE way to have it—RED VINYL and MINT original store stock! MB \$150

144. **Little Walter And His Jukes** – “My Babe/Thunder Bird” *Checker 811 M-* All time classic—first press MB \$50

157. **Muddy Waters** – “Got My Mojo Working/Rock Me” *Chess 1652 M-* Muddy Masterpiece! MB \$100

111. **Jimmie Rogers** – “Blues All Day Long/You’re The One” *Chess 1616 VG++* WHITE LABEL PROMO—Tough to find on Promo. Classic MB \$100

129. **Memphis Slim And His House** – “Blues All Around My Head/Memphis Slim U.S.A.” *United 186 Mint* Store stock new! MB \$75

145. **Little Walter** – “Just A Feeling/Teenage Beat” *Checker 845 Mint* Thick west coast pressing—Gorgeous! MB \$50

158. **Muddy Waters** – “My John The Conqueror/Short Dress Woman” *Chess 1914 M-* Classic MB \$20

112. **Jimmy Rogers** – “If It Ain’t Me/Walking By Myself” *Chess 1643 Mint* Great one and store stock new! MB \$75

130. **Little George Smith** – “Telephone Blues/Blues In The Dark” *R P M 434 M-* GREAT Harp blues! All time classic MB \$50

146. **Little Walter And His Jukes** – “Key To The Highway/Rock Bottom” *Checker 904 M-* All time classic MB \$30

159. **Young John Watson** – “Motor Head Baby/Sad Fool” *Federal 12131 VG++* Great record! This copy has just a bit of a rough outer edge. MB \$200

113. **Jimmy Rogers** – “I Can’t Believe/One Kiss” *Chess 1659 Mint* #0 but new otherwise! Old store stock MB \$50

131. **Lloyd The Fat Man Smith** – “Giddy-Up Giddy-Up/I Wonder Why” *Peacock 1593 Nice* VG Plays M- and this is one tough record to find! MB \$50

147. **Roosevelt Wardell** – “Lost My Woman/So Undecided” *Rockin’ 508 M-* SUPER RARE EARLY 45! Never seen this before on 45! Slight label separation MB \$400 (See picture at top of page)

160. **Young John Watson** – “I Got Eyes/Walkin’ To My Baby” *Federal 12143 Mint* OLD STORE STOCK, Stunning! MB \$200



117. **Otis Rush And His Band** – “Double Trouble/Keep On Loving Me, Baby” *Cobra 5030 Mint* Classic and this is the song that Stevie Ray Vaughn named his band after! MB \$75

132. **Eddie Taylor** – “Ride Em On Down/Bigtown Playboy” *Vee Jay 185 M-* WHITE LABEL PROMO—Masterpiece!!! MB \$150

148. **Muddy Waters And His Guitar** – “I’m Your Hoochie Cooche Man/She’s So Pretty” *Chess 1560 Mint* All time classic! Gorgeous store stock New copy! They don’t get any better than this! MB \$150

161. **Young John Watson** – “Gettin’ Drunk/You Can’t Take It With You” *Federal 12183 VG++* Great one! MB \$200

118. **Otis Rush & His Band** – “All Your Love (I Miss Loving)/My Baby’s A Good’Un” *Cobra 5032 Mint* More old store stock! ME \$50

133. **Sonny Hootin’ Terry And His Night Owls** – “Women Is Killin’ Me/Harmonica Train” *Jackson 2302 Mint* SUPER RARE RED VINYL!!! Never seen this before on 45! I shouldn’t sell it but I gotta pay for those Paramounts somehow! MB \$850

149. **Muddy Waters And His Guitar** – “Just Make Love To Me/Oh! Yeh” *Chess 1571 M-* Classic and soooooo clean MB \$100

162. **Johnny Guitar Watson** – “Hot Little Mama/I Love To Love You” *R P M 423 M-* Classic MB \$75

119. **Magic Sam** – “Love Me With A Feelin’/All Your Love” *Cobra 5013 Mint* Classic and store stock new! MB \$75

134. **Sonny Terry And His Buckshot Five** – “Dangeous Woman/I Love My Baby” *Harlem 2327 Nice* VG+ Decent clean copy with honest wear—plays great MB \$30

150. **Muddy Waters And His Guitar** – “I’m Ready/I Don’t Know Why” *Chess 1579 M-* Soooooo clean! MB \$100

163. **Johnny Guitar Watson** – “Those Lonely, Lonely Nights/Someone Cares For Me” *R P M 436 Mint* Store stock new! Classic MB \$50

120. **Magic Sam** – “Look Whatcha Done/Everything Gonna Be Alright” *Cobra 5021 Mint* More old store stock! Fabulous! MB \$50

135. **Willie Mae Big Mama Thornton** – “Hound Dog/Rock A Bye Baby” *Peacock 1612 M-* All time classic with scarce flip side—shiny red label MB \$200

151. **Muddy Waters And His Guitar** – “I’m Ready/I Don’t Know Why” *Chess 1579 M-* Soooooo clean! MB \$100

164. **Johnny Guitar Watson** – “She Moves Me/Love Me Baby” *R P M 471 Mint* Store stock new! MB \$50

121. **Washboard Sam And His Washboard Band** – “Market Street Swing/You Said You Loved Me” *RCA Victor 50-0048 Mini* Orange Plastic! Tough one! MB \$200

136. **Willie Mae Thornton And Elroy Peace** – “Tarzan And The Dignified Monkey/How Come” *Peacock 1654 M-* MB \$50

152. **Muddy Waters And His Guitar** – “I’m Ready/I Don’t Know Why” *Chess 1579 M-* Soooooo clean! MB \$100

165. **K. C. Mojo Watson** – “Love Blood Hound/I Kept On Trying” *Nanc 003 VG++* GREAT rockin’ Blues MB \$75

166. James Williamson – “Homesick/The Woman I Love”
Chance 1131 • VG++ MASTERPIECE!! The very first record by Homesick James on the legendary Chance label! Original price of 49¢ is stamped neatly on the label. This would NOT be for sale except that I have another one in similar shape!
MB \$2500





See #171

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See #185

173. The Howlin' Wolf – "Forty Four/I'll Be Around" Chess 1584 Mint Store stock NEW! MB \$125
 174. Howlin' Wolf – "Who Will Be Next/I Have A Little Girl" Chess 1593 M- MB \$100



175. Howlin' Wolf – "Come To Me Baby/Don't Mess With My Baby" Chess 1607 Mint SUPER RARE WHITE LABEL PROMO! MB \$150
 176. Howlin' Wolf – "Smokestack Lightning/You Can't Be Beat" Chess 1618 M- Masterpiece! Tiny faded sticker stain on A-side label, tiny tol on B-side MB \$125
 177. Howlin' Wolf – "I Asked For Water/So Glad" Chess 1632 Mint Classic! MB \$75
 178. Howlin' Wolf – "Somebody In My Home/Nature" Chess 1668 M- MB \$75

Rare. Original Blues 78's



179. Jackie Brenston & His Delta Cats – "Rocket 88/ Come Back Where You Belong" Chess 1458 VG++ All time classic! And this copy is clean with no jukebox wear—just a few light scuffs. Plays like new! MB \$500
 180. Cinderella Brown – "Wake Up Little Fool/Play Thing" June 101 Nice VG+ Little Esther copy MB \$35
 181. Little Bubber – "Come Back Baby/High Class Woman" Imperial 5225 Mint Classic New Orleans style Jump Blues Shouter MB \$100



182. Eddie Burns – "Hello Miss Jessie Lee/Dealing With The Devil" Deluxe 6024 Mint MASTERPIECE! You can't collect Blues and not have a copy of this one! Old store stock! MB \$400
 183. Ann Cole – "Got My Mojo Working (But It Just Won't Work On You)/I've Got A Little Boy" Baton 237 M- Yes, believe it or not Ann recorded this first then Muddy heard it and made it his own. MB \$50
 184. Johnny Davis – "I'm A Wine Drinker/I Love To Make Love To You" Gotham 224 VG++ Great Jump MB \$100
 185. Harmonica Frank – "Howlin' Tomcat/She's Done Moved" Chess 1494 M- ABSOLUTE MASTERPIECE! You must have this if you collect Blues! MB \$300 (See picture at top of page)
 186. Joe Fritz – "Lady Bear Boogie/I've Tried Not To Love You" Sittin In With 591 VG++ Nice Jump Blues MB \$35
 187. Clarence Bon-Ton Garlow – "I'm Hurt/You Got Me Crying" Aladdin 3225 Mint Tough one MB \$100

NEXT MONTH'S AUCTION

R & B Vocal Group 45's and 78's

188. Rudy Greene Trio – "No Good Woman Blues/ Deep In My Heart" Bullet 261 Mint Nashville Jumps the Blues! MB \$75
 189. Smokey Hogg – "I Love You Baby (Part I)/I Love You Baby (Part II)" Sittin In With 565 Mint Label slightly discolored on the A-side MB \$50
 190. Smokey Hogg – "Hello Little Girl/My Women" Combo 9 Mint Tough MB \$35



191. Wright Holmes – "Quinsella/Alley Special" Gotham 511 M- MASTERPIECE! Don't collect Blues and pass up on this one! Faded w/ol. MB \$600
 192. Lightning Hopkins – "Tim Moore's Farm/You Don't Know" Gold Star 640 Mint Store stock NEW in original Gold Star sleeve MB \$125
 193. Lightnin' Hopkins – "Unsuccessful Blues/Rollin' Woman Blues" Gold Star 656 M- In original Gold Star sleeve MB \$100
 194. Lightnin' Hopkins – "Fast Life Woman/European Blues" Gold Star 665 M- Original Gold Star sleeve included MB \$100
 195. Lightnin' Hopkins – "Automobile/Zolo Go" Gold Star 666 Mint Gold Star sleeve included MB \$125
 196. Lightnin' Hopkins – "Jackstroker Blues/Grievance Blues" Gold Star 673 Mint More old store stock with original Gold Star sleeve MB \$125
 197. Pee Wee Hughes And The Delta Duo – "Country Boy Blues/Santa Fe Blues" Deluxe 3228 Mint Top shelf Country Blues Masterpiece from Miss. MB \$350
 198. St. Louis Jimmy – "Shame On You, Baby/I'll Never Be Satisfied" Mercury 8137 VG++ Small tol on the B-side only MB \$35
 199. Marvin Johnson/Calvin Boze – "Saffronia Bee/Just A Dream" G & G 1029 VG++ A few years before he hit it big on Aladdin, Calvin Boze recorded this—the original version of "Saffronia Bee." MB \$50



200. Little Sonny Jones – "Winehead Baby/Goin' To The Country" Imperial 5287 M- GREAT and very tough to find! MB \$250
 201. King Karl – "She's My Gal/Sure Like To Run" Regent 1011 Mint Promo and this is quite obscure Jump Blues MB \$75
 202. B. B. King – "She's Dynamite/B. B. Blues" R P M 323 M- Very scarce early one by B. B. that never was pressed on 45 rpm MB \$200

223. Muddy Waters / Sunny Land Slim – "I Want My Baby / Blue Baby" Tempo-Tone 1002 • Mint – Rare does not even begin to describe this record! Almost NEVER for sale and pressed in extremely limited quantities! Little Walter sings! Absolute LEGENDARY record and this may be your once in a lifetime chance to own a copy. It's only for sale because I have two of them!
 MB \$3000

203. Willie Lane – "Prowlin' Ground Hog/Too Many Women Blues" Talent 805 VG++ Great guitar! MB \$150



204. Johnny Lee – "I'm A Boogie Man/I Came To See You Baby" Deluxe 6009 Mint JOHN LEE HOOKER'S ALL TIME BEST RECORD! Rockin' Blues MASTERPIECE! MB \$500



205. Baby Face Leroy Trio – "Rollin' And Tumblin' Part 1/Rollin' And Tumblin' Part 2" Parkway 501 Super Nice VG+ CHICAGO Masterpiece by Muddy Waters, Little Walter and Baby Face Leroy. Recorded at night after a Muddy Chess session and released on the obscure Parkway label. The Chess brothers then sued to stop distribution and Muddy was rushed into the studio to record it for Aristocrat. MB \$2000
 206. Little Arthur Mathews – "Bad Bad Bulldog/Hot Diggity Dog" Dig 117 Mint Great Jump Blues! MB \$75
 207. Jimmy McCracklin & His Blues Blasters – "Rockin' Man/I Am Tired" JMC 209 M- VINYL pressing with stunning sound and one of his rarest records on his own label! MB \$75
 208. Stick McGhee And His Buddies – "Drinkin' Wine, Spo-Dee-O-Dee/Blues Mixture" Atlantic 873 M- Classic and hard to find clean as most copies were wasted out on jukeboxes MB \$100
 209. Bobby Nunn And His Hot Five – "I Got A Country Gal/Bring Your Lovin' Back To Me" Blue 105 M- Great Jump Blues by the lead singer of The Robins MB \$100
 210. Bobby Robinson And His Tympani Six – "Meat Situation Blues/Disagreeable Woman Blues" Aladdin 170 VG++ ??? You experts out there: is this THE Bobby Robinson who later founded the Red Robin label in NYC???? Either way it is one rare disc! MB \$75
 211. Otis Rush And His Band – "Violent Love/My Love Will Never Die" Cobra 5005 Mint Old store stock obtained from a former partner in the label! MB \$50
 212. Otis Rush – "Groaning The Blues/If You Were Mine" Cobra 5010 M- MB \$50
 213. Otis Rush – "Jump Sister Bessie/Love That Woman" Cobra 5015 Mint More old store stock! MB \$50



214. Otis Rush And His Band – "All Your Love (I Miss Loving)/My Baby's A Good'un" Cobra 5032 Mint Store stock new! MB \$75
 215. Magic Sam – "Everything Gonna Be Alright/Look Whatcha Done" Cobra 5021 Mint Store stock perfect! MB \$75
 216. Alvin Smith And His Clouds Of Rhythm – "Homesick Blues/Calyppo Jump" Recorded In Hollywood 148 Mint Very scarce MB \$75
 217. Thunder Smith – "Santa Fe Blues/Temptation Blues" Gold Star 644 M- Fabulous Piano Blues MASTERPIECE MB \$100



218. Big Boy Spires – "Murmur Low/One Of These Days" Checker 752 M- Tommy Johnson's classic "Big Fat Mama" updated! Fabulous! MB \$300
 219. Joe Turner – "Bump Miss Susie/The Chill Is On" Atlantic 949 M- Great one! MB \$75
 220. Joe Turner And His Blues Kings – "TV Mama/Oke-She-Moke-She-Pop" Atlantic 1016 M- With Elmore James on guitar! Turner's all time best record! MB \$50



221. Little Walter Trio – "Muskadine Blues/Bad Actin' Woman" Regal 3296 VG+ MASTERPIECE! With Muddy Waters and Baby Face Leroy. Recorded at the same late night recording session as the legendary PARKWAY record but never released by them. When Parkway went bankrupt and they sold the tapes to Regal this came out. HISTORIC sticker on the label from legendary record store where Walter recorded his Oranelle release in the back room. MB \$1000
 222. Little Walter And His Jukes – "My Babe/Thunder Bird" Checker 811 M- Classic and super clean copy! MB \$75
 223. Muddy Waters/Sunny Land Slim – "I Want My Baby/Blue Baby" Tempo-Tone 1002 (SEE INSERT BELOW)
 224. Muddy Waters – "Streamlined Woman/Muddy Jumps One" Aristocrat 1310 M- Early Muddy Masterpiece! Gorgeous copy! MB \$300
 225. Muddy Waters – "My Eyes/I Want To Be Loved" Chess 1596 Mint STORE STOCK NEW! MB \$75
 226. Muddy Waters And His Guitar – "Manish Boy/Young Fashion Ways" Chess 1602 Mint faded label on B-side but STORE STOCK NEW! MB \$100
 227. Sonny Boy Williamson – "The Key/Keep It To Yourself" Checker 847 Mint Old store stock! MB \$75
 228. Sonny Boy Williamson – "Cross My Heart/Dissatisfied" Checker 910 Mint Old Store Stock! With slashing guitar by Robert Jr. Lockwood! MB \$75
 229. The Howlin' Wolf – "Moanin' At Midnight/How Many More Years" Chess 1479 VG++/M- Wolf's first record! Recorded at Sun studios in Memphis with Sam Phillips at the controls! Nice copy with very minimal scuffs and slight ring on the label. MB \$100
 230. The Howlin' Wolf – "The Wolf Is At Your Door/Howlin' Wolf Boogie" Chess 1497 VG++ Wolf's second record—same as above! MB \$100
 231. The Howlin' Wolf – "Saddle My Pony/Worried All The Time" Chess 1515 VG++ A-side is Charley Patton's "Pony Blues" updated! Patton taught Wolf to play guitar in 1934 just before he died. Slight storage warp, small tol on the A-side and slight label damage on the B-side. MB \$50
 232. Howlin' Wolf – "Somebody In My Home/Nature" Chess 1668 Mint Old store stock! MB \$75

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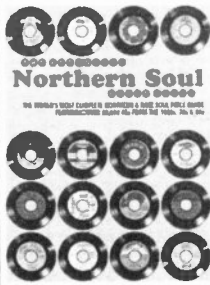
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ESSENTIAL NORTHERN SOUL PRICE GUIDE By Martin Koppel and Tim Brown

Northern Soul:
A phrase stirring the record collectors' market. Keen collectors and dealers are scanning lists and Web sites for the values of records. Unfortunately, the Northern Soul market is a veritable minefield of misinformation. Many sellers have placed "Northern" before "Soul" in descriptions of non-Northern records to hopefully sell them better.
Our authors are experts on Soul music. Using their expertise, they have together compiled the most complete Northern Soul guide to date. All the most important Northern Soul records, along with their values, are included. If a record is soul, but not listed in this book, then it is not Northern.

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

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

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

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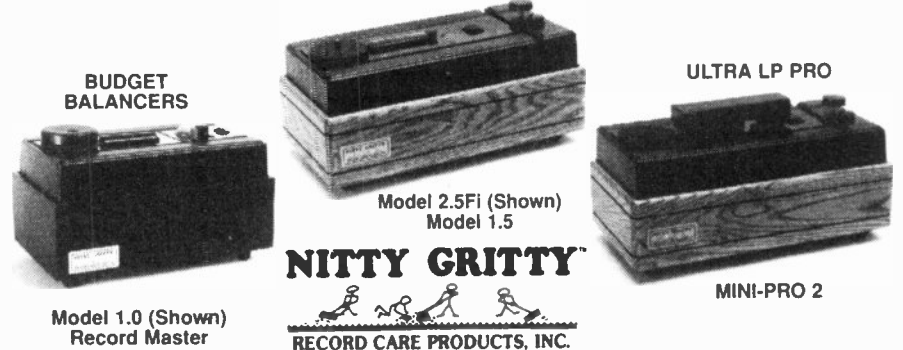
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Table with columns: LABEL & NO. ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their 45s, such as Royal American 1, Volt 4071, Volt 4075, etc.

Table with columns: LABEL & NO. ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their 45s, such as ECKSTINE, BILLY, ECKSTINE, BILLY, ECKSTINE, BILLY, etc.

Table with columns: LABEL & NO. ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their 45s, such as EVERLY BROS, EVERLY BROS, EVERLY BROS, etc.

Table with columns: LABEL & NO. ARTIST, TITLE & INFO, CONDITION, PRICE. Lists various artists and their 45s, such as EVERLY BROS, EVERLY BROS, EVERLY BROS, etc.

THE CLAUDIA QUINTET "Semi-Formal"

In the works of this sensational NY-based, jazz and beyond ensemble, jazz has broken through its rigid shell and been reborn in shimmering and beautifully alluring new form that melds influences from classical minimalism, new music and progressive and post-rock...

DJAM KARET "Recollection Harvest"

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FORGAS BAND PHENOMENA "Soleil 12"

For their third album, Patrick Forgas leads an 8 piece instrumental ensemble (double saxes, trumpet, violin, guitar, keyboards, bass and drums) through epic-length, complex and melodic compositions that mix ambitious progressive structures and inspired jazz soloing.

MATS/MORGAN BAND "Thanks For Flying With Us"

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NDIO "Airback"

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Table of music listings with columns for artist, title, label, and price. Includes entries like PAUL GRANTO - 218 PAINTER DRIVE - LITCHFIELD PARK, AZ, 85110 and ANTHONY & JERRIANS.

Table of music listings with columns for artist, title, label, and price. Includes entries like Eddy Arnold - RCA 5805 Her Cat Baby and Archie Bleyer - Cad. 1241 Hepato's Hideaway.

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Auction listing table with columns for artist, title, label, and price. Includes entries like Adolphs Rim 2021 Darlin' It's you and Davie Allan & Arrows 2067 Theme from the Wild Angels.

DALE MARCHAND, P.O. BOX 301, BROOKFIELD, OH 44003

Auction notice for Dale Marchand. Includes handwritten text: "Auction: 388 45s" and "Mark Minus or Noted".

Auction listing table with columns for artist, title, label, and price. Includes entries like GEORGE HAMILTON - POSSESS A PRINTING PRESS and ALAN BROWN - 107.

Auction notice for Dale Marchand. Includes handwritten text: "Auction: 389 45s" and "Mark Minus or Noted".

Auction listing table with columns for artist, title, label, and price. Includes entries like LLOYD PRICE - QUESTION (SKUFFS) and PEARLINE CAESER - HE MEANT TONITE (D).

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

Auction listing table with columns for artist, title, label, and price. Includes entries like RON LOCKWOOD 6721 GRACELAND AVENUE BALTIMORE MARYLAND 21224 and Artie 137 Barbara Mason.

Mr. Ron Lockwood • 6721 Graceland Ave., Baltimore, MD 21224

Table with columns: Artist, Title, Label, Price. Includes entries like PAUL GREVNO, GUNNY, and various vinyl records.

A.J. Cabanellas, P.O. Box 20626 St. Louis, MO 63139-0616 R&B, BLUES, & SOUL SINGLES : (45's)

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Table with columns: Artist, Title, Label, Price. Includes entries like ALLEN PEK, AMERICAN BREED, and various vinyl records.

Rock N' Soul (AND JAZZ) ALBUMS Includes images of James Brown, Otis Redding, and other soul artists.

Ken Thompson 2802 Buchanan St., Wall, NJ 07719 • kthom6143@aol.com

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Table with columns: Artist, Title, Label, Price. Includes entries like A.T.O. 303, Prince LaTo/Ga, and various vinyl records.

2nd Spectrum 36002 Jan Bradley/Ga Back In Circulation Vgr+ 10 2nd Stage 7-2505 Evaline/Grp. Think You Better Leave DJ, Wol Vgr 15

Table with columns: Artist, Title, Label, Price. Includes entries like Specialty 405, Clyde King/Grp, and various vinyl records.

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

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various artists and their record titles with corresponding grades and prices.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Continuation of the record listing table.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Continuation of the record listing table.

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

Table with columns for item number, artist name, and track title. Includes items like 12000 20TH CENTURY 2080 YOUNGHEARTS, 12001 20TH CENTURY 555 MARY WELLS, etc.

THE WAX MUSEUM

Main table of auction items with columns for item number, artist name, and track title. Includes items like 12120 ATLANTIC 2007 LAVERN BAKER, 12121 ATLANTIC 2017 CHRIS COOPER, etc.

Continuation of the main table of auction items, including items like 121300 CHECKER 063 DALE HAWKINS, 121301 CHECKER 078 BO DIDDLEY, etc.

THE 104 NEW CON.

Table listing 104 new songs with columns for track number, artist, title, and genre. Includes tracks like 'Stay By My Side/Daddy's Little Baby' by M81, 'Lonely Boy/My Little Fighting Boy' by The Roots, and 'All Together Now/Vacation's Done' by DJ M.O.L.

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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 \$\$\$.

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

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Includes entries like 1 BANGLES (UK) Self Titled, 2 BRIGITTE BARDOT (France) And God Created Woman.

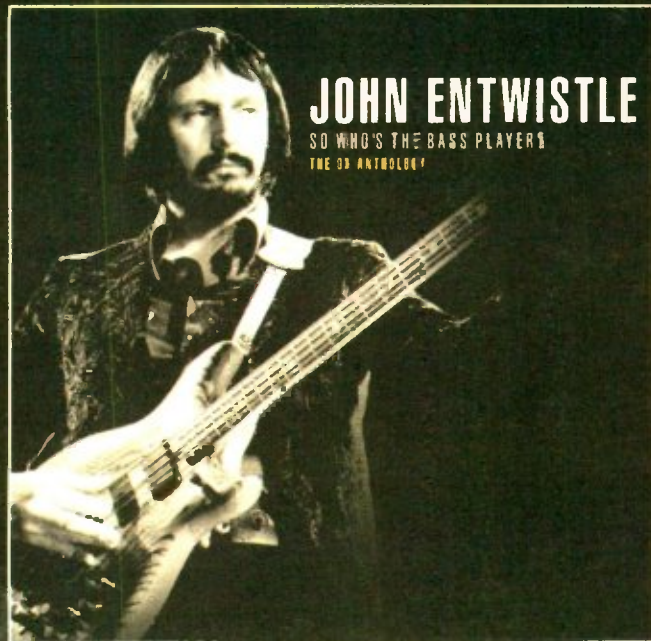
REGULAR LPs

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Includes entries like 28 AMI BOOTLES ALBUM (USA) Joe Cochran, Leon Russell (DBL) Promo, 29 ACE STORY VOL 1 (UK) Ace 2031.

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Includes entries like 156 CROWBAR (USA) Memores Are Made Of This Classics, 157 CROWBAR (USA) Bed Menors.

Table with columns: #, ARTIST, TITLE, COVER, VINYL. Includes entries like 330 JAMES GANG (DBL) 16 Greatest Hits, 340 JIAN & DEAN (USA) Golden Hits Vol 3.

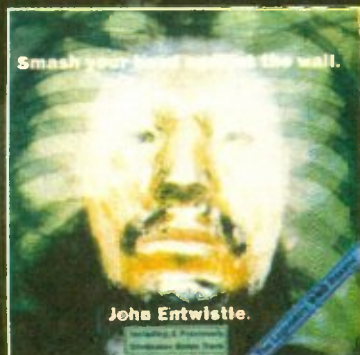
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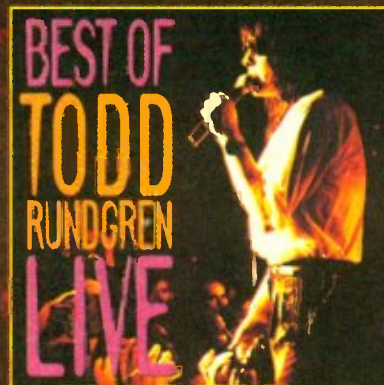
RIGOR MORTIS SETS IN

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Mad Dog, Too Late The Hero and The Rock

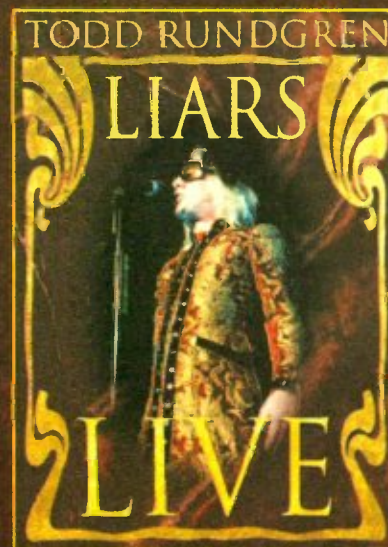


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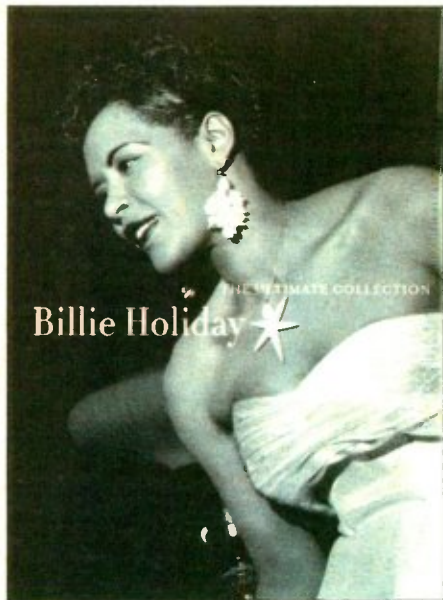
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OVER 30 LIVE PERFORMANCES ACROSS BOTH CD AND DVD; 28 DIFFERENT SONGS IN TOTAL!





Disc Reviews continued from page 28

Billie Holiday

The Ultimate Collection
Hip-O (B00003918) (Two CDs + DVD)
reviewed by Joseph Tortelli

The Ultimate Collection comprises 42 songs on two CDs representing every phase of Billie Holiday's storied career. In addition, the box set adds a classy booklet with penetrating liner notes penned by noted scribe Ashley Kahn and a DVD with priceless footage from film and television. The DVD includes a remarkable 1935 set-piece with Duke Ellington, along with two songs from the 1947 movie titled *New Orleans* that features Louis Armstrong. Still, the stark black-and-white television performances from the late 1950s leave the most vivid impressions, capturing Lady Day after a lifetime full of artistic triumphs, uneven commercial success and personal hardships.

Accompanied by small groups, Holiday guests on *ABC's Stars of Jazz* (hosted by Bobby Troup) and *Art Ford's Jazz Party* (from the long-defunct Dumont television network), singing songs such as "My Man" and "Please Don't Talk About Me When I'm Gone." Her 1957 spot on the *CBS' Sound of Jazz* finds her among luminaries such as longtime friend and collaborator Lester Young, Coleman Hawkins, and Gerry Mulligan. Their spellbinding rendition of "Fine And Mellow" stands as one of the sublime moments in the history of broadcasting. The DVD also compiles extras such as photos, recording history and audio interviews (one with a young Mike Wallace).

The two CDs mark the first time a Holiday collection gathers songs from nine different record companies, covering tracks recorded from 1935 through 1958. Decca and Clef, the most heavily represented labels, contribute 14 and nine songs respectively; not to be overlooked, Aladdin and OKeh each add a single cut. *The Ultimate Collection* has her best-known numbers: "Fine And Mellow," "Lover Man," "God Bless The Child," "Lady Sings The Blues" and

"Billie's Blues." Her original interpretation of "Strange Fruit" will never be surpassed as a courageous example of "protest" music; its anti-lynching theme makes social comment of the most searing sort. "Willow Weep For Me" is beautifully heartbreaking in a very different, more personal way.

Holiday sings every style: Big Band, blues, jazz, popular. She is mesmerizing on the smoky small-combo "Detour Ahead," the lush ballad "You're My Thrill," the up-tempo Big Band "What A Little Moonlight Can Do," and the bluesy "He's Funny That Way." As an alternative to other "complete" sets of her recordings for assorted labels, *The Ultimate Collection* offers a perfect opportunity to see and hear Holiday in a concise-yet-encompassing fashion that should appeal to dedicated fans and interested newcomers. (www.universalmusic.com)

Also, a six-CD box set of the complete Verve studio master takes will be released Dec. 13.



Bob Seger

Smokin' O.P.s
Capitol (11407)
reviewed by j. poet

Bob Seger flirted with the big time in the late '60s. He had a contract with Capitol and a bit of national fame but quit the business to return to college. He returned to the fray with *Smokin' O.P.s* on the small local Palladium Records label. This is not the laid-back Seger of *Night Moves* fame but a fire-breathing rock 'n' roller in the mode of Mitch Ryder with a soulful shouting style that brings to mind Wilson Pickett and Joe Tex. Seger kicks things off with a version of "Bo Diddley" that incorporates "Who Do You Love" and comes off downright dangerous, thick, hot and greasy as Saturday night Bar-B-Que sauce. He transforms Stephen Stills' insipid "Love The One You're With" into a growling celebration of sin and sexuality and takes "Jesse James," a bad-man ballad done so many times that it's almost a cliché, and dresses it up in soulful, gospel clothes, and rocks it hard enough to blow out your speakers. The album is a rompin', stompin' tribute to Seger at his sweaty, boisterous best.

Disc Reviews continued on page 50

Book review

Turn It On Again: Peter Gabriel, Phil Collins And Genesis
by Dave Thompson
Backbeat (softcover, 328 pages,
\$19.95)
reviewed by Tierney Smith

In *Turn It On Again* journalist and author Dave Thompson (*Never Fade Away: The Kurt Cobain Story*) chronicles the chameleonic musical odyssey of Genesis, which he calls "the most improbable journey in the history of rock," a journey that has taken them "from obscure cult to international superstars and from progressive rock devoted to pop chart darlings." It's an odyssey Thompson explores in full in these pages.

Readers looking for more personal insights into the individual band members won't find much of it here. "Quiet, studious and intense," the author calls the group who eschewed rock star debauchery in favor of a nose-to-the-grindstone work ethic. (As Peter Gabriel once joked, "the wild times we used to have when we would creep into a Holiday Inn bathroom, all of us in the dead of night, unwrap a bar of soap and leave it unused the following morning.")

Instead, Thompson concentrates on Genesis' band members body of work collectively and as solo artists. Not every record gets a mention here; others rate pages of praise. Following the major thread of the group's work is the author's objective (judging by the consistently admiring tone of the author's commentary, Thompson is clearly a fan).

Drawing on first-person interviews with band members and associates, Thompson takes the reader back to the group's earliest days when, while still teenagers, they recorded a string of failed singles and on through a recording career that began with their 1969 debut *From Genesis To Revelation*. Thompson compares it favorably to the Bee Gees' 1960s work, a debut that, incidentally, sold just 1,000 copies in the U.K. In those early days Genesis looked to the attentive, quietly appreciative student and college crowd who, writes the author, "took the music as seriously as the musicians who made it and were not going to spoil their evenings by having what looked like a good time."

Inspired by King Crimson's wildly inventive *In The Court Of The Crimson King*, the Gabriel-led progressive-rock period found Genesis pursuing a bold, individualistic style of music-making, determined, writes Thompson, "to unlearn... all the conventions of pop songwriting and musicianship that it had hitherto held so dear." Keyboardist Tony Banks, for his part, remembers that time as an "immensely satisfying period..."

when we were... determined not to make a compromise of any kind."

Thompson traces Genesis' evolution from awkwardly nervous performers — in those days Gabriel barely moved on stage — to accomplished maestros presiding over a grandiose and surrealistic stage show featuring Gabriel's bizarre theatrical costume extravaganzas. He praises too the creative partnership of Gabriel and guitarist Steve Hackett that pushed "Genesis to heights they had scarcely dared dream of" and produced works such as *The Lamb Lies Down On Broadway* that "demanded more from an audience than many artists would or had ever dared request." It didn't hurt that Genesis had a label in Charisma that was willing to give them the time to grow as artists regardless of their then-underwhelming record sales.

Gabriel's almost total domination of the band eventually proved too much, and his departure in 1975 ushered in the Phil Collins era that saw them morph from prog-rock artists to chart-busting superstars. Collins, who joined the band in 1970, made no secret of his dislike for what he called the "surreal sci-fi fantasy escapism" of Genesis' Gabriel era, even pronouncing himself "embarrassed" by the group's past output.

If Collins' simpler pop approach alienated fans of Genesis' earlier sound, it won them a whole new generation of fans, catapulting the group into a stratospheric level of popularity. But then, the United States, as the author points out, was always more receptive to the unabashedly populist bent of the band's Collins-led sound than were their English counterparts. Thompson offers a hearty defense of the band's zealous commercial ambitions, asserting, "Genesis was not making records for resentful locals and traditionalist stick-in-the-muds. One could (and many did) spite the group for turning its back on the European preferences and prejudices wherein it had once flourished so brightly, but rock 'n' roll is a business as much as an art form and if you're not in business to do the best you can, why bother going into it at all?"

Genesis disbanded in 1998 following declining record sales and an unsuccessful brief post-Collins period, but they left behind a rather voluminous body of work. The author includes a full discography of the group which covers compilations, singles and solo projects, including both U.S. and U.K. listings.

Besides giving the reader the lowdown on Genesis' multifaceted career, the consistently admiring tone of *Turn It On Again* virtually assures this book will sit well with its target readership, namely devoted fans of the group.

Super Set Sale !!!

First come – first served. Great “group” and “rocker” 45’s plus some instrumentals and miscellaneous below book prices. I’m clearing out 90% of an inventory that I bought over a year ago. In case of 45’s in pic. sleeves and EP’s covers graded first.

ACE 3011 – King of Rock & Roll; Mack Allen Smith (nol)	VG	\$12
ATOR 101 Mercy Miss Mossy; Bill Davis & Knight Ryders	NM	\$55
ARVIS 110 – I Feel Like A Million; Emery Blades	NM	\$45
ATCO 6409 – Substitute; The Who (In original sleeve)	Mint	\$19
ALL STAR 501 – Tight Skirt & Sweater; Versatones	NM	\$29
ATCO 6074 – Miss Rip Van Winkle; Tibbs. Bros (sm. sol)	VG+++	\$30
ATCO 6087 – Searchin’; Coasters (original maroon & gold)	Mint	\$30
ARVEE 5031 – Dooley; Olympics	Mint	\$14
ANGLETONE 536 – Deep In My Heart; Fi-Tones (dj-sm. lbl. tear)	wax is Mint	\$30
AMP 25005 – Little Star; Elegants (black on black)	NM	\$18
AMP 3 1001 – I Lost My Job; Don Clairs (dj)	VG+	\$17
ACE 577 – Gee Baby; Joe & Ann	Mint	\$15
ACE 534 – Just For You and I; Supremes	Mint	\$34
ACE 526 – Please Don't Tell 'em; Blue Dots (original yellow)	Mint	\$35
ABC PARA. 10248 – I Hear Bells; Dell Vikings (dj)	VG+	\$28
ABC PARA. 10250 – Our Love Is Everywhere; Sapphires	Mint	\$12
ABC PARA. 10516 – I Stand Alone; Percells	VG++	\$12
ARGO 5297 – Been So Long; Pastels	VG+++	\$16
AMBIENT SOUND ZS5 02872 – Try The Impossible; Randy & Rainbows (dj) NM	\$14	
ALADDIN 3338 – I Feel Good; Shirley & Lee (blue)	VG++	\$26
ALADDIN 3325 – Let The Good Times Roll; Shirley & Lee (blue)	VG+++	\$27
BRENT 200 – Sleepless Nights, Endless Days; Bobby West	NM	\$26
BRIAR 112 – Viva Tones Are Rockin’; Viva Tones	Mint	\$70
BUCKLEY 1101 – What'cha Gonna Do About Me; Jimmy Sweeney	VG++	\$14
BIG B 557 – Bad Luck; Danny (couple of inaudible scuffs)	VG-	\$32
BABY 1001 – Wrong Number; Little Spudnick & Sheppard Bros.(nol)	Mint	\$23
BARRY 101 – The day We Fell In Love; Ovations (dj)	VG+++	\$29
BLUE MOON 409 – Wait For Me / Arlinda; Danny Lester & Margilators	VG+++	\$30
BIG TOP 3145 – True Love Never Runs Smooth; Don & Juan (dj)	NM	\$21
B.T. PUPPY 509 – A Girl Named Arlene; Del Satins (dj)	NM	\$29
BRUNSWICK 55094 – It's So Easy; Crickets (small inaudible scratch)	VG+++	\$23
BRUNSWICK 55053 – Maybe Baby; Crickets	NM	\$28
BRUNSWICK 55100 – Wiggle Wiggle; Accents	NM	\$16
BACK BEAT 503 – So Tough; The Casuals	Mint	\$20
BOSS 501 – Mopltty-Mope; Bosstones (black on yellow)	Mint	\$24
CAPITOL 3763 – Lotta' Lovin'; Gene Vincent (sol – sm. wol)	wax is Mint	\$28
CAPITOL 3839 – Dance To The Bop; Gene Vincent (dj – wol)	wax is NM	\$23
CAPITOL 4051 – Little Lover / Git It; Gene Vincent (dj)	VG+++	\$37
CAPITOL 4665 – Lucky Star; Gene Vincent	VG+++	\$30
CAPITOL 1045 – Baby, I Love U; Del Reeves (sm. wol – good guitar)	Mint	\$24
CAPITOL 3461 – U Oughta See Grandma Rock; Skeets McDonald (dj-wol)	NM	\$54
CARLTON 496 – Shake Baby Shake; Jesse Lee Turner (orig. slv.)	Mint	\$22
CONCEPT 898 – This Time / Walking Blues; Curly Sanders (dj)	Mint	\$14
CITATION 15003 – Say Mama; Paul Stefan (dj)	VG+	\$14
COGG 101 – Play me A Boogie In “E”; Colt Davis (country guitar rocker)	Mint	\$50
COR DEE 103 – Keys To Your Back Door; Gene Cassidy	NM	\$22
CEAL 61364 – Daydreamin’; Doug Bragg (ring on label)	VG+	\$22
COLUMBIA 21160 – Wildcat Boogie; Johnny Bond	NM	\$12
CASTLE 504 – So Wild; Pete & Jimmy	VG+	\$100
CHATTANOOCHEE 664 – It's A Cryin' Shame; Chadons	Mint	\$18
CHAYN-REACTION (no #) – A Night Time; Chayns (inaudible scuff)	VG+	\$12
COED 509 – Six Nights A Week; Crests	Mint	\$22
COED 508 – Moonlight Serenade; Rivieras	Mint	\$14
CAT 104 – Sh-Boom / Cross Over The Bridge; Chords	VG++	\$31
CREST 1057 – Three Stars; Tommy Dee & Teen Tones (dj-sol)	wax is Mint	\$18
CORAL 82419 – Arlene; Del-Aires (dj)	VG+++	\$45
CHECKER 830 – I'll Be Home; Flamingos (orig. web-top)	VG++	\$25
CAPITOL 3032 – Close Your Eyes; Five Keys (v. sm. sol)	NM	\$25
CAPITOL 4335 – Moon's Not Meant For Lovers; Royal Teens	VG+++	\$30
CAPITOL 3885 – Tall Light; Sammy Hagan & Viscounts (dj)	VG+++	\$23
COLPIX 738 – Down Our Street; Jackie & Raindrops (dj)	NM	\$20
COLPIX 694 – Teeter Tottler Love / One Last Kiss; Marcels (dj)	Mint	\$27
CAPITOL 2056 – Hello Goodbye; Beatles (orange/yellow)	Mint	\$15
CAPITOL 5810 – Penny Lane; Beatles (orange / Yellow)	Mint	\$18
CHESS 1654 – Over The Mountain; Johnnie & Joe (orig. sil. Top)	VG+++	\$23
CHESS 1605 – Starlite / In Love; Moonglows (orig. sil. Top)	VG+++	\$34
CINEMA 7339 – Rockin' Little 409; Real Pros (sil. inaudible scuffs)	VG+++	\$12
CAMEO 117 – Silhouettes; Rays (yellow label)	NM	\$18
CONLO 879 – When I'm Blue / Whiplash (instr.); Shells	Mint	\$20
CHEX 1002 – I Love You; Volumes (wol)	VG++	\$12
CHEX 1005 – The Bell; Volumes	NM	\$28
DOT 15481 – Lonesome For A Letter / The Fool; Sanford Clark(maroon)	VG+++	\$19
DOT 15617 – It Ain't Me; Ray Campi (sol – sm. wol)	wax is Mint	\$60
DOOTONE 357 – The Telegram; Medallions (orig. maroon-tiny sol)	VG+++	\$44
DERRY 101 – Twins In Have Good Faith; Kingtones (star ol)	Mint	\$29
DECCA 31245 – You Fool You; Don & Eddie (rare stock copy)	Mint	\$38
DOMAIN 1050 – I Lost My Heart on A Week-End; Diamond Jim & Sparklers	Mint	\$30
DELUXE 6072 – Crazy, Crazy Love; Charms (blo label)	NM	\$19
DALE 102 – I See You; Cathy & Joe (wol – rare label before Smash)	wax is M	\$26
DECCA 32415 – Chains of Love; Candy & Kisses (dj)	Mint	\$10
DELUXE 6162 – My My Darling; Chanters (orig. black – sm. sol)	VG+++	\$30
DOT 1243 – Love & Understanding; Counts (orig. maroon)	Mint	\$33
DECCA 31801 – Anyway, Anyhow Anywhere; The Who (dj – xol)	Mint	\$20
ERWIN 77 – What's In Store For Me; Lee Carlze (#01)	NM	\$22
EAST WEST 113 – Ding Dong Dandy; Al Henderson	strong VG+	\$30
END 1010 – Unspoken Love; M. Dadds & Tunedrops (v. sm. sol-gray)	VG+++	\$12
END 1020 – I Love You So; Chantels	Mint	\$21
EVERLAST 5001 – Deserie; Charls (orig. first press – v. sm. sol)	NM	\$40
EXCELLO 2057 – Rollin' Stone; Marigolds (yellow – tiny sol)	Mint	\$44
EMBER 1014 – Our Love Is Forever; 5 Satins (tiny #01)	Mint	\$24
EAST WEST 103 – While Walking; Fabulons (dj)	VG-	\$12
END 1004 – Fools Rush In; Malcolm Dodds & Tunedrops (blk. lbl.)	Mint	\$30
FIRE 512 – A Little Tear; Linda Martell & Anglos	VG+++	\$15
FEDERAL 12288 – Ooh Bah Baby; Midnighters (sil. ring)	NM	\$24
FEDERAL 12299 – Oh So Happy; Midnighters	NM	\$24
FEDERAL 12261 – It Ain't Right; Lamplighters (sm. wol)	wax is Mint	\$37
FEDERAL 12197 – Yum Yum; Lamplighters	VG++	\$40
FEDERAL 12219 – My Confession; Tenderfoots (blo label)	VG++	\$52
FEDERAL 12484 – It Won't Be This Way; King Pins	Mint	\$16
FEDERAL 12162 – My Baby's 3-D; B. Ward & Dominos (sil. Top)	Mint	\$75
(ANOTHER) FIRST 104 – Skippy Doo; 5 Satins (lt. Green)	NM	\$17
FLING 727 – There They Go; Delonics (dj)	Mint	\$18
FALCON 1013 – For Your Confession Love; J. Butler & Impressions	VG++	\$25
FABULOUS 201 – Really I Love U; Al & Eddie w/ Dynamics	Mint	\$28
FIDELITY 3010 - Love is Blind; Cousins	strong VG	\$10
GEE 1011 – Little Girl of Mine; Clefones (sol)	NM	\$18
GEE 1000 - You Baby You; Clefones	VG+++	\$19

GEE 1037 – Rosie Lee; Mello-Tones (sm. sol)	NM	\$32
GEE 1046 – Flip Flop; Teenagers (dj)	VG+++	\$19
GEORGIE 101 – What's Wrong With Me; Chet Renl & Kings (dj)	Mint	\$29
GONE 5011 – Could This Be Magic; Dubs (small scuff – danp)	NM	\$25
GONE 5002 – Don't Ask Me; Dubs (shadow print)	VG	\$18
GLORY 234 – Soldier Boy; 4 Fellows (sm. sol – sm. wol)	VG+	\$18
GARRETT 4011 – Lost Love / The Grind; Gregory Dee & Avantis	Mint	\$17
GENIUS 2101 – Surfin' On The Moon; Moon Surfers (tape removed)	VG+++	\$15
GROOVE 0128 – Good-Bye Little Girl; C. Powell & Blue Flames (dj-sol)	Mint	\$30
GUYDEN 2011 – One Million Years; Heartbeats (yellow – dj stamp)	Mint	\$39
GOLD STANDARD 114 – Baby Shake; Incidentals (inaudible scratches)	VG++	\$48
GOLDWAX 116 – Every Woman I Know; Al Vance	Mint	\$12
GLO-LITE 104 – Dance, Dance, Dance; Jay Hadley	Mint	\$50
HERALD 487 – Mad With U Baby; Charlie & Ray (xol)	Mint	\$16
HERALD 507 – Chapel On The Hill; Mello Kings	NM	\$22
HERALD 481 – Bells of Love; Mint Jupels (45 RPM both sides)	VG+++	\$47
HERALD 486 – It Was A Nite Like This; turbans	VG+++	\$28
HERALD 583 – Unchained Melody; Vito & Salutations (rare script)	Mint	\$38
HERALD 495 – Valley of Love; Turbans (dj)	VG+++	\$29
HUNT 318 – Dreaming; Five Stars	Mint	\$12
HULL 740 – Daddy's Home; Shap & Limelites (pink label)	NM	\$20
H 2039 – The Shape U Left Me In; Gene Simmons	Mint	\$12
HOT 101 – Skimmy Lou; Bobby Lee Trammell	NM	\$23
IMPERIAL 5451 – So Long, Good Luck...; Weldon Rogers(wol-sol)	wax is Mint	\$75
IMPERIAL 5398 – I Get That Feeling; Victorials (dj – much label tear)	VG+	\$14
INFINITY 012 – Ten Steps To Love / You Lied; (dj)	NM	\$28
JESTER 102 – What Love Has Joined Together; Royal Jesters (sm.wol)	VG+++	\$27
JOSIE 912 – Deep In My Heart; Shells (dj – tiny sol)	Mint	\$21
JEWEL 730 – There Goes That Train; John Fred & Playboys	wax is Mint	\$20
(early one by the group...label has tiny tears and is slightly dirty)		
JOHNSON 112 – Sweetest One; Shells (dj – date stamp)	wax is Mint	\$26
JUDD 1002 – Mathilda; Cookie & Cupcakes (incorrect spelling)	Mint	\$30
KING 5075 – Real True Love; Fuller Todd (dj – sol – tiny wol-orig. slv.)	wax Mint	\$14
KING 5082 – Messin' Up; 5 Royales (orig. slv.)	Mint	\$22
KING 5053 – Think; 5 Royales	VG++	\$21
KERCO 5001 – Hey! Now, Mary; Paul Vance (2 good guitar breaks!)	VG+++	\$39
KHOURY'S 708 – Baby Please; Jerry Thomas & Rhythm Rockers	Mint	\$34
KC 115 – Brenda / For You; Cupids (vinyl pressing)	Mint	\$28
KELLMAC 1003 – Cry No More; C.O.D.'s	Mint	\$10
KAPP 405 – A Letter From Ann; Videls (dj – date on lbl.)	VG+++	\$26
KIRK 635 – I'm Not A Know It All; C.L. & Pictures (label fade)	wax is Mint	\$22
LYNDAN 500 – This Little Heart; Dennis Smith	Mint	\$40
LYNN 512 – Slippin' & Slidin'; Mickey Gilley	VG+	\$27
LA LOUISIANNE 8041 – Kidnapper; Jewell & Rubles (orig. label)	Mint	\$35
LIBERTY 55496 – Who Put The Bomb; Jan & Dean (dj)	Mint	\$37
LU PINE 1003 – I Found A Love; Falcons	Mint	\$14
LAURIE 3157 – Little Orphan Girl; Carlo (dj – mark on lbl.)	NM	\$26
MERCURY 71283 – Pretty Baby; Gino & Gina (orig. sleeve)	Mint	\$17
MERCURY 71239 – Me and You; Ivorys	VG+++	\$17
MERCURY 70391 – Tryin' To Get To You; Eagles (sm. sol)	NM	\$20
MERCURY 70464 – Such A Fool; Eagles	VG++	\$20
MERCURY 71150 – You Are My Only; 5 Dreams	VG+	\$30
MERCURY 8069 – Wedding Bells...; Steve Gibson & Redcaps	VG+	\$30
MERCURY 72103 – Play Those Oldies Mr. DJ; Anthony & Sophomores	Mint	\$38
MERCURY 71356 – I Really Love U; Danleers (dj – sm. sol)	VG+++	\$12
MERCURY 70703 – Devil that I See; Penguins	VG+	\$12
MERCURY 71183 – Please Baby Please; Curtis Gordon	Mint	\$12
MERCURY 71376 – Rock-A-Bye Baby Rock; Connie Dycus (dj-sm.sol)	VG+++	\$80
MOJO 2169 – Fast Livin'; Skip Wiley	VG+++	\$50
MILESTONE 2003 – Diamonds & Pearls; Paradons (glossy red)	Mint	\$28
MOHAWK 105 – The Chosen Few; Dion & Timberlanes (tiny tear)	wax Mint	\$32
MISS 118 – Your Love; Kirk Taylor & The Velvets	Mint	\$24
MGM 13213 – The Saints / My Bonnie; Beatles	Mint	\$35
MR. PEEKE 123 – Nursery Rhymes; Nino & Ebb Tides (dj)	Mint	\$30
M.O.C. 655 – Early In The Morning; 4 Kings (dj)	Mint	\$10
MODERN 994 – Stranded In The Jungle; Cadets	VG++	\$14
MONUMENT 861 – Let The Fool Kiss U / If; Velvets (orig. slv.)	VG+++	\$18
MONUMENT 441 – Tonight; Velvets (great classic – orig. slv.)	Mint	\$22
MELIC 4114 – Oop-Shooble-Doop Bam-A-Lam; Fabulous Four	NM	\$37
MY 2914 – Deathhouse Lament; Jimmy Ford & Luzers	NM	\$30
MELBA 102 – Church Bells May Ring; Willows	VG+	\$26
MINIT 609 – Tiddle winks; Allen & Allen (sm. sol)	NM	\$10
MGM 12609 – Whole Lotta Woman; Marvin Rainwater (sm. #01)	Mint	\$12
MGM 12294 – Stutterin' Papa; Buck Griffin (dj)	Mint	\$60
NEWTOWN 507 – Mountain Dew; Johnny Fox & Foxes	Mint	\$14
NEWPORT 7004 – Joannie Joannie; Emersons (wol)	NM	\$35
NAT 4002 – Festival of Love; Dukays	Mint	\$25
NRC 022 – Chills / What A Night; Joe South	VG+	\$28
OJ 1040 – Love's Got Me Thinkin'; Wink Martindale	Mint	\$35
ORIG. SOUND 06 – Thinking of You; Jaguars (dj – wol)	wax is NM	\$35
OLD TOWN 1130 – Remember Then; Earls (orig. lt. Blue – Maur.music)	Mint	\$17
OLD TOWN 1169 – Ask Anybody; Earls (dj)	NM	\$24
OKEH 7088 – Peanuts / Lilly Lou; Little Joe & Thrillers	NM	\$22
OMG 100 – Get It / I Can't Stop The Time; Teen Beats (sm. wol – dj)	NM	\$18
ORIG. SOUND 0-1 – Chapel of Love; Hitmakers (flat black)	VG+++	\$49
ONYX 510 – Your Cheatin' Heart / I Sure Need You; Pearls (blk. & gold)	Mint	\$65
POMPADOUR 231 – Uh Huh Honey; Charlie Feathers	Mint	\$25
PREP 109 – Cracker Stacker; Bob Roubain (dj-wol)	VG+++	\$15
PORTER 5012 – Stop; Red (Hot) Russell	NM	\$35
PETAL 1501 – Twisting & Shaking; J.T. Ratliff	Mint	\$17
PRIME 657 – Whole Lot Of Shakin'; Norma Lyn	Mint	\$40
PARKWAY 663 – Memory Lane; Hippies (great doo-wop!)	Mint	\$17
PARKWAY 807 – There Goes The Boy; Lydells (dj stamp)	Mint	\$19
PAMASONS 6022 – Don't Make Me Cry Again; Terry & The Macs	VG++	\$24
PHILLES 113 – Not Too Young...; Bob B. Soxx & Blue Jeans (blue)	Mint	\$10
PHILLES 108 – Puddin' N' Tain; Alley Cats (blue label)	Mint	\$24
PHILLES 110 – Why Do Lovers...?; Bob B. Soxx & Blue Jeans (blue)	VG+++	\$23
PLANET 44 – That's Why I Cry; Castaleers (great group!!!)	Mint	\$47
PHILLIPS INTL. 3524 – After The Hop; Bill Pink(nely)	Mint	\$31
RITA 1014 – Rockin' At The Zoo; Tommy Hawk	VG	\$18
RCT 1299 – Boli Weevil Jct.; Sonny Blankenship (lbl. trs.)	VG	\$23
RENAV 304 – "I'm Movin' On; Matt Lucas (#01)	VG+	\$15
RCA 7116 – Don't Bug Me Baby; Milton Allen	NM	\$34
REKA 294 – Rockin' and Reelin'; Jimmy Lamberth (sm. sol)	VG++	\$32
(above has storage warp that dnap and tiny label tears)		
REELFOOT 1250 – Crazy Sack; Joe Griffith & Teen Age Rebels	VG+++	\$27
RAMA 5 – Gee Crows (blue with clouds)	VG	\$28
RAMA 171 – Lily Maebelle; Valentines (orig. blue – orig. slv.)	VG+++	\$18
RAMA 231 – Everybody's Somebody's Fool; Heartbeats (tiny sol)	Mint	\$32
RCA 7419 – "Till You; Kings	NM	\$32
RCA 7572 – There Goes My Love; Fantastics (DOT)	Mint	\$35
RCA 7301 – Old McDonald; Chargers (tiny #01)	NM	\$17
RCA 5321 – I Found Out / Little Girl, Little Girl; Du Droppers(tiny sol)	NM	\$52
RPM 399 – Real Pretty Mama / Love Only You; Meadowlarks	Rough	\$24
(A chance to get a high-priced 2-sided classic cheap – plays through good!)		
ROULETTE 4086 – Mama Wanna Rock; Teenagers (scarcel)	NM	\$43
SUN 284 – I Like Love; Roy Orbison	Mint	\$29

SUN 371 – Bonnie B / Money; Jerry Lee Lewis	Mint	\$17
SUN 273 – Easy To Love; Mack Self	Mint	\$22
SUN 280 – Good Lovin'; Dickey Lee (sm. nol)	VG+	\$10
SUN 286 – I've Got Love If U Want It; Warren Smith (sol –tiny wol)	wax Mint	\$28
SUN 288 – Breathless; Jerry Lee Lewis	Mint	\$17
STARDAY 505 – Gooseball Brown; Lonnie Irving (sm. wol)	wax is NM	\$36
STARR 1063 – Big Mama; Sonny (Bayou) Kayne(sil. label fade)	VG+++	\$18
SAHARA 16676 – Lawdy, Miss Claudy; Fred Horrell	VG	\$45
(great version with great guitar...has some inaudible scratches)		
SOM 1001 – Rock Out of This World; Joe Norris (sm. wol)	wax is NM	\$55
SKY 703 – Swane River Rock; Red Tops w/ Rufus McKay (tiny wol)	wax NM	\$25
SPINNING 6009 – Pink Cadillac; Larry Dowd (great 2-sider!!)	Mint	\$100
STATUE 602 – Such A Night; Mac Alien Smith	Mint	\$23
SAGE 227 – So Long Baby Blues; Sandy Walker (v. sm. wol)	Mint	\$28
SMASH 1777 – There Oughta Be A Law; Yolanda & Charmanes (sm. sol)	Mint	\$15
SKOOP 1073 – Just Once In My Life; Chevelles	NM	\$12
SPIRAL 1004 – Reality; Ronnie Bonck & Corvettes (nol)	VG++	\$22
SWAN 4152 – She Loves You; Beatles (silver on black – DDO – dh)	VG+++	\$18
SWAN 4014 – Leave Me Alone; Dicky Doo & Don'ts (sm. #01)	wax is Mint	\$12
STUDIO 9908 – Wishing Is For Fools; Melodeers (good doo-wop!)	Mint	\$24
SPARK 103 – Riot In Cell Block #9; Robins (sil. over red)	VG+	\$40
(above has very tiny label tear, plays VG+ but has audible scratch on "A" side that plays for about 10 to 15 seconds)		
STYLE 1927 – My Wishes; Little Chico & Coronolays	Mint	\$55
SAR 130 – Pickin' In The Right Cotton Patch; Sims Twins	Mint	\$22
SAR 138 – Movin' & Groovin'; Sims Twins	Mint	\$22
SUAVE 714 – Do You Wanna Dance; Freddy Karl & Jades	Mint	\$19
SEG-WAY 104 – Here Comes Suzy / Homework; Classmates	Mint	\$19
SYMBOL 916 – Shimmy, Shimmy...Sherry; J. Hayward & Everglades	Mint wax	\$18
(above is a DJ copy with sm. wol)		

VINYL YOU CAN PLAY EVERY DAY • FROM BLU-J ~ PLUS CHRISTMAS 45S

Table with columns: LABEL, TITLE, ARTIST, COMMENTS, COUNTRY, and various chart positions (e.g., VG, VG+, VG-). Includes tracks like 'You're My Favorite Christmas' by The Beach Boys and 'The Christmas Song' by Nat King Cole.

Table with columns: SECTION, TRACKS, ARTISTS, and various chart positions (e.g., VG, VG+, VG-). Includes tracks like 'I Happened Just That Way' by The Beach Boys and 'The Christmas Song' by Nat King Cole.

BLU-J MUSIC 62 Stearns St., Bristol, CT 06010

ROCK, ROCK Various Artists. Vocals, CW, RB, BLUES, C&S, J, Comedy & Miscellaneous LP SET Sale... POSTAGE: LP add on \$3 to total for media-mail + \$5e for delivery-confirmation...

INSURANCE: SHIP AT YOUR RISK IF NOT INSURED (add on \$1.30)... PAY BY: Postal money order is preferred (if you CAN use your debit-card or check-card to buy a postal m.o. & this applies to Canada & Japan as well, payable in U.S. \$).

ROCK & ROLL (V.A.): LP Set Sale... 1001 "At the Top" (Brooklyn) 1002 "Clay's Pick" (Dr. Yarns)

BLUES!

1018 Blind, Benny "Blues" 1019 Blind, Benny "Blues" 1020 Blind, Benny "Blues" 1021 Blind, Benny "Blues" 1022 Hank, Solomon

COUNTRY TREASURES:

1113 Alabama: Neels So 1114 Allen, Deborah 1115 Allen, Deborah 1116 Bailey, Barry

1149 Dirt Band (Early) 1150 Dirt Band (Early) 1151 Dirt Band (Early) 1152 Dirt Band (Early) 1153 Dirt Band (Early)

1154 Dirt Band (Early) 1155 Dirt Band (Early) 1156 Dirt Band (Early) 1157 Dirt Band (Early) 1158 Dirt Band (Early)

1159 Dirt Band (Early) 1160 Dirt Band (Early) 1161 Dirt Band (Early) 1162 Dirt Band (Early) 1163 Dirt Band (Early)

1164 Dirt Band (Early) 1165 Dirt Band (Early) 1166 Dirt Band (Early) 1167 Dirt Band (Early) 1168 Dirt Band (Early)

1169 Dirt Band (Early) 1170 Dirt Band (Early) 1171 Dirt Band (Early) 1172 Dirt Band (Early) 1173 Dirt Band (Early)

1347 Young, Paron: I'd Just Be In A Mood... Cool & Casual... Legends:

1348 Ann-Margret M-3-CD 1349 Anne, Pat (17-CD) 1350 Cloney, Rosemary CD 1351 Cloney, Rosemary CD

1352 Ann-Margret M-3-CD 1353 Anne, Pat (17-CD) 1354 Cloney, Rosemary CD 1355 Cloney, Rosemary CD

1356 Ann-Margret M-3-CD 1357 Anne, Pat (17-CD) 1358 Cloney, Rosemary CD 1359 Cloney, Rosemary CD

1360 Ann-Margret M-3-CD 1361 Anne, Pat (17-CD) 1362 Cloney, Rosemary CD 1363 Cloney, Rosemary CD

SOUL CHRISTMAS & MOTOWN PROMOS

IN 1. COLUMBIA 45055	Merry Christmas, Happy N.Y./Did You S...	CHAMBERS BROS.	M	\$20
IN 2. MOTOWN 1174	Santa Claus Is Comin' / Christmas Won't	JACKSON 5	M	\$ 9
IN 3. PHILA. 1981 R-533	(G. & C. - R. Y. A. R. Y.) Without I You Love	EBERTS (both)	M	\$10
IN 4. S & S O P (M)	1777 ("...")	...	M	\$10
IN 5. S & S O P (M)	1777 ("...")	...	M	\$10
IN 6. TAMEM 1035	Moan-I Min-I Men Visit Santa Claus (part 1/2)	FLOYD/2/BOUL	SP	\$15
IN 7. VOLT 4252	Black Christmas	...	M	\$10
IN 8. S & S O P (M)	1777 ("...")	...	M	\$10
IN 9. S & S O P (M)	1777 ("...")	...	M	\$10
IN 10. S & S O P (M)	1777 ("...")	...	M	\$10
IN 11. S & S O P (M)	1777 ("...")	...	M	\$10
IN 12. S & S O P (M)	1777 ("...")	...	M	\$10
IN 13. S & S O P (M)	1777 ("...")	...	M	\$10
IN 14. S & S O P (M)	1777 ("...")	...	M	\$10
IN 15. S & S O P (M)	1777 ("...")	...	M	\$10
IN 16. S & S O P (M)	1777 ("...")	...	M	\$10
IN 17. S & S O P (M)	1777 ("...")	...	M	\$10
IN 18. S & S O P (M)	1777 ("...")	...	M	\$10
IN 19. S & S O P (M)	1777 ("...")	...	M	\$10
IN 20. S & S O P (M)	1777 ("...")	...	M	\$10
IN 21. S & S O P (M)	1777 ("...")	...	M	\$10
IN 22. S & S O P (M)	1777 ("...")	...	M	\$10
IN 23. S & S O P (M)	1777 ("...")	...	M	\$10
IN 24. S & S O P (M)	1777 ("...")	...	M	\$10
IN 25. S & S O P (M)	1777 ("...")	...	M	\$10
IN 26. S & S O P (M)	1777 ("...")	...	M	\$10
IN 27. S & S O P (M)	1777 ("...")	...	M	\$10
IN 28. S & S O P (M)	1777 ("...")	...	M	\$10
IN 29. S & S O P (M)	1777 ("...")	...	M	\$10
IN 30. S & S O P (M)	1777 ("...")	...	M	\$10
IN 31. S & S O P (M)	1777 ("...")	...	M	\$10
IN 32. S & S O P (M)	1777 ("...")	...	M	\$10
IN 33. S & S O P (M)	1777 ("...")	...	M	\$10
IN 34. S & S O P (M)	1777 ("...")	...	M	\$10
IN 35. S & S O P (M)	1777 ("...")	...	M	\$10
IN 36. S & S O P (M)	1777 ("...")	...	M	\$10
IN 37. S & S O P (M)	1777 ("...")	...	M	\$10
IN 38. S & S O P (M)	1777 ("...")	...	M	\$10
IN 39. S & S O P (M)	1777 ("...")	...	M	\$10
IN 40. S & S O P (M)	1777 ("...")	...	M	\$10
IN 41. S & S O P (M)	1777 ("...")	...	M	\$10
IN 42. S & S O P (M)	1777 ("...")	...	M	\$10
IN 43. S & S O P (M)	1777 ("...")	...	M	\$10
IN 44. S & S O P (M)	1777 ("...")	...	M	\$10
IN 45. S & S O P (M)	1777 ("...")	...	M	\$10
IN 46. S & S O P (M)	1777 ("...")	...	M	\$10
IN 47. S & S O P (M)	1777 ("...")	...	M	\$10
IN 48. S & S O P (M)	1777 ("...")	...	M	\$10
IN 49. S & S O P (M)	1777 ("...")	...	M	\$10
IN 50. S & S O P (M)	1777 ("...")	...	M	\$10
IN 51. S & S O P (M)	1777 ("...")	...	M	\$10
IN 52. S & S O P (M)	1777 ("...")	...	M	\$10
IN 53. S & S O P (M)	1777 ("...")	...	M	\$10
IN 54. S & S O P (M)	1777 ("...")	...	M	\$10
IN 55. S & S O P (M)	1777 ("...")	...	M	\$10
IN 56. S & S O P (M)	1777 ("...")	...	M	\$10
IN 57. S & S O P (M)	1777 ("...")	...	M	\$10
IN 58. S & S O P (M)	1777 ("...")	...	M	\$10
IN 59. S & S O P (M)	1777 ("...")	...	M	\$10
IN 60. S & S O P (M)	1777 ("...")	...	M	\$10
IN 61. RARE EARTH 4052	We're Gonna Have A Good Time/both	RARE EARTH	M	\$10
IN 62. SOUL 35032 (DJ)	Gonna Give Her All the Love I've Got/JIMMY RUFFIN	...	Ex	\$10
IN 63. S & S O P (DJ)	I Wish It Would Rain / both	GLADES KNIGHT & PIPS	M	\$10
IN 64. S & S O P (DJ)	If You're Young & Beautiful / both	...	M	\$10
IN 65. S & S O P (DJ)	Carry Your Own Load / both	JR. WALKER/ALL STARS	Ex	\$10
IN 66. S & S O P (DJ)	I'm Someone Who Cares / both	...	Ex	\$10
IN 67. TAMEM 854034	dead wax/Shop Around /Who's Lovin' You MIRACLES	...	Ex	\$10
IN 68. S & S O P (DJ)	You Really Got A Hold On Me/Happy 1st	...	Ex	\$10
IN 69. S & S O P (DJ)	Whatever Makes You Happy/Wickey's Monkey	...	Ex	\$10
IN 70. S & S O P (DJ)	Tracks of My Tears / A Fork In the Road	...	Ex	\$10
IN 71. S & S O P (DJ)	Going to A Go-Go / Choosey Beggar	...	Ex	\$10
IN 72. S & S O P (DJ)	(G. & C. - R. Y. A. R. Y.) I'm the One / both	...	Ex	\$10
IN 73. S & S O P (DJ)	I'm the One / both	...	Ex	\$10
IN 74. S & S O P (DJ)	More Love / Swept For You Baby	...	Ex	\$10
IN 75. S & S O P (DJ)	1184 (RED)Abrams, Martin and John/ both	...	Ex	\$10
IN 76. S & S O P (DJ)	4205 I Don't Blame You at All / That Girl	...	Ex	\$10
IN 77. S & S O P (DJ)	4206 (DJ) Crazy About the La La Le / both	...	Ex	\$10
IN 78. S & S O P (DJ)	4211 (DJ) Satisfaction / both	...	Ex	\$10
IN 79. S & S O P (DJ)	4048 Please Mr. Postman / So Long Baby/both	...	Ex	\$10
IN 80. S & S O P (DJ)	4068 Beachwood 4-709 / Some Day Some Way	...	Ex	\$10
IN 81. S & S O P (DJ)	4149 Stubborn Kind of Fellow/It Hurt Me/both	...	Ex	\$10
IN 82. S & S O P (DJ)	4149 Give A Little Love/Ain't No Lamentation	...	Ex	\$10
IN 83. S & S O P (DJ)	4169 You're All I Need to Get By/both	...	Ex	\$10
IN 84. S & S O P (DJ)	4195 I Heard It Through Grapevine/both	...	Ex	\$10
IN 85. S & S O P (DJ)	4201 What's Going On / God Is Love	...	Ex	\$10
IN 86. S & S O P (DJ)	4207 Mercy Mercy Me (the Ecology)/Sad Tomorrow	...	Ex	\$10
IN 87. S & S O P (DJ)	4209 (DJ) Hammer City Blues (M.W.H.)/both	...	Ex	\$10
IN 88. S & S O P (DJ)	4332 Funk Me	...	Ex	\$10
IN 89. S & S O P (DJ)	4210 Can I / I Did It All For You	...	Ex	\$10
IN 90. S & S O P (DJ)	4168 (DJ) You Met Your Match / both	...	Ex	\$10
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Disc Reviews continued from page 46

Neil Haverstick

Stickman
Self-released
reviewed by Mark Polzin

For those of us who live outside of Denver or who don't read treatises on microtonal guitar theory, Neil Haverstick is an unknown. On his latest, *Stickman*, Haverstick wants to show us what 19- and 34-note per octave electric guitars can sound like. I won't delve into the science, theory and history behind why he's doing what he's doing. After all, we listen to music because we like it, not because we're counting frets on the necks of guitars. Suffice to say that Haverstick evokes some mighty fine sounds from those specially crafted guitars that he's strangling. But if you don't push past the CD's opener, "Breakfast Squids," you'll think that you've bought a damaged disc or there's some odd warping occurring in the airspace in front of your speakers. A primal funk bassline sets him up for a neuron-grinding squall that purports to be based on music you are familiar with. This is our first clue that *Stickman* is preaching from a book that the church elders may not have approved at the last council.

The curious listener is the one to whom Haverstick is preaching. Once a listener's hooked, Haverstick introduces "Electric Spiders" (Charlie Watts, Ozzy Osbourne, Jelly & Jimi Hendrix). This four-part piece presents impressions of classic-rock greats whose music had an undeniable identity. I think (Jelly?). Advisory: Stop thinking too much and forge ahead. The playing is dead-on and blistering. But how do I tell my landlord that Ozzy the Electric Spider peeled the paint off of my walls?

Any longtime guitarist knows that man cannot live on shred alone. Thus, Haverstick delves into bizarre tribal convulsions on "Snake Dance," which allows percussionist Ernie Crews a moment in the spotlight. We're also treated to some incredible jazz by the time "34 Fjord" rolls on by. Haverstick focuses primarily on the bass guitar during this 11-minute free-form jaunt. His guitar is present in the background with haunting shrieks and then rushes out to the attack like an overprotective poltergeist before fading back into the castle's wall. Finally, Haverstick slows it down for a fond farewell on the mood piece "Far Away." His guitar shimmers and purrs, a fuzzy image in the distance as we sail away. *Stickman* is a record for lovers of the electric guitar. If you dig the message, you'll find yourself reading one of his books where he expounds at length on what makes this scientist mad. (PO Box 150271, Lakewood CO 80215)



Martha Reeves

Home To You
True Life/Itch (TLE 100182)
reviewed by Mark Polzin

Home To You is a collection of 11 brand-new recordings from Martha Reeves, one of the most well-respected artists of the classic Motown era. The record is a welcome breach of silence and proof that some of the Motown greats had seen their career peaks come too soon and not as a result of a lack of talent.

When Motown chose to relocate to California, Reeves had a tough choice to make. Ultimately, she opted to stay close to her family and home — a choice that earned her respect but cut the ties to the operation that had been providing her with hit songs and radio airplay. It would be easy to play the “what if?” game with Reeves and hundreds of other artists. For a variety of reasons, superstardom was not something that was good for Reeves. But those few years that she spent at the top left a huge impact on the recording industry. We wouldn’t have experienced a British Invasion if she hadn’t influenced The Beatles, The Stones, The Who and many others. It was her voice, grace and style that everyone loved, and now we get to take a peek at what she’s been up to lately. Her voice is as spectacular as ever.

For the last few decades, Reeves has

been spending a considerable amount of time devoting her vocal talents to the needs of her church. This should come as no surprise; it was her gospel upbringing that taught her how to sing so well in the first place. The time spent out of the limelight has allowed her to develop a warble that was only hinted at in her youth. Back that up with a hot band of session musicians, and you’ve got dynamite in the making. Don’t expect anything on *Home To You* to have a crazy tempo to it. Things are slower than they were 40 years ago, softer and warmer. Reeves is not looking to pull in the kids with this record; this one’s for the fans who have loved her all these years. You’ve grown older just as she has. Nine of the songs are originals, written by Reeves and seeing their first release. She has also included a brilliant version of “God Bless The Child” and an update of one of her best-remembered hits, “Jimmy Mack.” In case you’re still not sold on why you need to hear this release, know that she produced it and released it on her own record label. This is exactly what she wants you to hear, straight from Reeves to her fans. Let’s hope she won’t make us wait so long before we can hear from her again.

Carl Palmer

Working Live — Volume 2
Sanctuary Records (06076-86356-2)
reviewed by Mark Polzin

I have always held a special attraction to the compositions of Emerson, Lake & Palmer. Their virtuosity, somewhat held in check by the friction between band members, shines through on the classic recordings *Tarkus*, *Trilogy*, and *Brain Salad Surgery*. For drummer Carl Palmer, the challenge to his subsequent career has been to alter those ELP compositions from an albatross around his neck to the highly regarded pieces that they ought to be. *Working Live — Volume 2* is an attempt by Palmer and his touring band (guitarist Shaun Baxter and bassist Dave Marks) to shine a new spotlight on this material while demonstrating that virtuosity can allow for new twists to the familiar.

The trio has worked up new renditions of “Hoedown,” “Trilogy,” “Tarkus & Aquatarkus” and “Fanfare,” which substitute Baxter’s fretwork for the keyboard sounds of Keith Emerson. The challenge is to maintain the integrity of the material while not slighting the performances of Emerson on the originals. The result instead demonstrates how inferior Greg Lake was as a bassist and guitarist. Baxter’s and Marks’ performances are absolutely outstanding. Clearly these fellows keep pace with the ridiculously talented Palmer and have enough creativity to approach the works of ELP as a classical musician approaches the works of Bach or Haydn. The songs’ transformation will make you

forget that there were ever keyboard parts to them.

For his part, Palmer shows no slowing associated with his age. He is perhaps more fluid behind the kit and in front of a wall of percussion than he was 30 years ago. The solo that follows “Fanfare” is so incredible that I’ve been wondering if Palmer hasn’t grown another set of arms since last I heard him play. His approach to playing drums is what inspired the oft-celebrated Neil Peart to dazzle audiences with a nightly percussion display. If you don’t believe me, listen to Rush’s *All The World’s A Stage* after ELP’s *Welcome Back My Friends...* and decide who nicked who’s schtick.

This band is very much a 21st century union. The guitar and bass techniques incorporate many stylings that weren’t used in the prog-rock heyday. Finger pops and Joe Satriani-esque fills are a part of Baxter’s and Marks’ arsenals. The final kicker is that this recording is live. This isn’t something that was mullied over in a studio 5,000 times before it was released. These musicians are just that good. Give this one a listen to remind yourself why you loved ELP and to see that ELP’s compositions had much more in common with classical music than most people realize. Timelessness is never restricted to genre.

Disc Reviews continued on page 54

Grim Reporter continued from page 30

Challenge, Reprise — but with no success. “Just Relax,” a 1959 single for Coral, features the guitar playing of Cochran.

Knight was haunted by several demons. He was depressed, and he drank heavily. During the ‘80s, he began to suffer from agoraphobia — the fear of public places — and was diagnosed with chronic fatigue syndrome. In 1986, he returned to Birmingham, his songwriting career over.

Jazz singer/pianist Shirley Horn (71) died of complications from diabetes Oct. 21, 2005, at a nursing home in Cheverly, Md. She also suffered from breast cancer.

She was born May 1, 1934, in Washington, D.C. At 5, she began piano lessons and continued them through her teens. She graduated from Howard University with a degree in music, working her way through college playing piano in nightclubs. By the time she was 20, she was firmly entrenched in the D.C. lounge circuit.

In 1960, Horn recorded her first album for the Hi-Life label. Miles Davis dug it and asked her to open for him at the Village Vanguard in New York City. The

notoriety led to a deal with Mercury Records. Quincy Jones arranged her two albums. However, her experience soured her on the music business, and she returned to D.C., where she was more comfortable working in the clubs. For the next several years, Horn recorded only sporadically — for instance, the title track to the film *For The Love Of Ivy*. On most of these recordings, if not all, Horn just sang and did not play piano — a sore point with her, as she saw herself as a pianist first.

In 1978, she began recording for Steeplechase, a Danish label, and this time she was able to accompany herself on piano. Her first effort for the label, *A Lazy Afternoon*, was well regarded by critics at the time. It put her back on the map and she began to tour internationally, though sparingly.

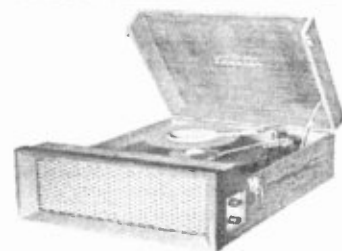
In 1986, Horn signed to Verve and began to release albums with a little more regularity — usually accompanied by bassist Charles Ables and drummer Steve Williams; both had been working with her in D.C. since the early ‘80s.

In 2001, her foot was amputated due to diabetes. She continued to perform, but she had to give up playing piano until she received a prosthetic foot, which she used during the last several months of her life. ●



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COLLECTORS

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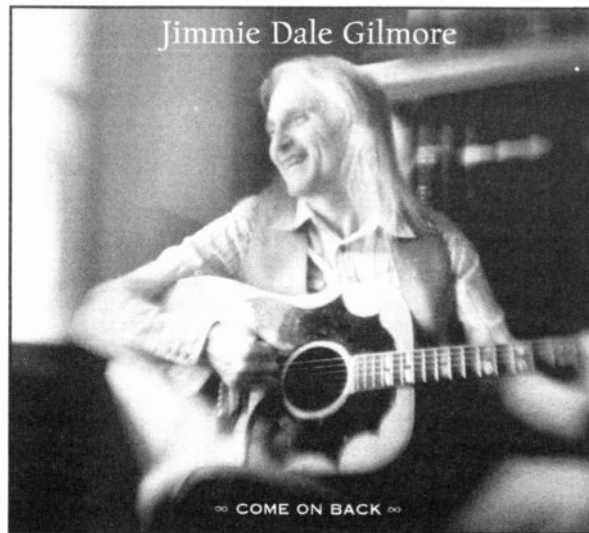
Samoa Wilson with the Jim Kweskin Band

Live The Life
 Blix Street Records (G2-10081)
 reviewed by Mark Polzin

There is an odd phenomenon happening with talented, young female singers these days. Samoa Wilson is one of these singers, rejecting rock 'n' roll and other late-20th century musical genres in favor of the dusty gems written and recorded prior to that period. In order to not have the resultant recordings sounding like a fluke novelty, the artist needs to have a firm grip on not only the material, but also the spirit in which it was created. Wilson possesses that understanding and brings a familiar voice along to keep her interpretations real — Jim Kweskin. *Live The Life* is then a celebration more than a history lesson.

In the 1960s, The Jim Kweskin Jug Band found popularity with the psychedelic crowd through exposure as an opening act for Big Brother & The Holding Company and other Haight-Ashbury longhairs. Kweskin never softened on his approach to stripped-down blues and folk jazz, but then he didn't need to. In the late '60s, rock fans had heard his brand of music on their folks' record players, and it was a familiar trip to hear young guys wailing away on those tunes. Wilson also grew up with very little exposure to rock music; her family taught her the importance of blues and jazz compositions, and she learned to love them. Her singing style thus developed around the daily recitations of these classics. So when she and Kweskin cut loose on the 1911 Shelton Brooks song "Some Of These Days," as made popular by Bing Crosby, you know there wasn't a "What? Who?" heard in the recording studio. Similarly, "Can't Help Lovin' That Man" from the 1926 hit *Showboat* feels fresh 80 years later. Leo Blanco's piano and Matt Leavenworth's fiddle set the sleepy tone for Samoa to cry this bluesy love song. The Kweskin Band is given room to present a couple of instrumentals, Duke Ellington's "C Jam Blues" and the Jimmie Lunceford Big Band hit "Organ Grinder's Swing." These pieces only help to place the record squarely in perspective. Wilson comes back to kiss us farewell on the 1936 Ella Fitzgerald and Benny Goodman Orchestra au revoir, "Goodnight, My Love."

It doesn't matter if you've never been exposed to this music. Wilson has been, and she'd like to share with you what she's learned. These are powerful songs that meant a lot to the people who heard them the first time around. Their sentiments are timeless and are still felt long after their composers have passed on. It would be wonderful if Wilson can find her own audience through her interpretations of this music. And it would sure be a trip if Kweskin could get some more recognition as well.



Jimmie Dale Gilmore

Come On Back
 Rounder (613193)
 reviewed by j. poet

Jimmie Dale Gilmore is a first-rate songwriter and a member of the legendary Flatlanders, but he's also a great song stylist, with a unique sense of phrasing and understated grace that's inimitable. Once you hear his voice you'll never forget it, an almost fragile tenor that's full of bewildered pain and unexpressed joy. *Come On Back* is a tribute to Gilmore's late father, an amateur guitar picker who obviously passed on his good taste in country music to his son. With producer Joe Ely, Gilmore has crafted simple arrangements that showcase the aching beauty of every song. "Four Walls" is even more somber and wrenching in Gilmore's treatment than in Jim Reeves' original. "Don't Worry 'Bout Me," one of Marty Robbins' most heartbreaking tunes, gets an understated reading that makes the singer's pain almost palpable. On the lighthearted tracks Gilmore sounds positively jubilant; he can even turn a corny pop hit such as "Don't Let The Stars Get in Your Eyes" into a celebration of love and life. There's not a weak track here, and whether you listen to it as an exercise in nostalgia or a primer on the great country hits of the '50s and '60s, you're bound to come away satisfied.

Eastern Son

Mots
 Boat Records (0525)
 reviewed by Mark Polzin

Madison, Wis., mainstay Dave Benton has been involved with several projects over the years that are of interest to music fans and record collectors alike. Aside from opening the impressive outlet Madcity Music Exchange to give another life to recordings that music buyers have grown tired of, Benton was the guitarist in Spooner, Wis.'s premier power-pop confederacy and The Waterdogs, a well-known surf-rock combo. With *Mots*, Benton tries his hand at the solo bedroom recording/electronic music schtick. Unfortunately, this project proves to be less impressive than his previous experiments.

It's obvious that Benton had noble intentions to tread new ground, yet *Mots* falls flat in comparison to the influences that he borrowed from when he started the tapes rolling. One theme that is especially annoying is the track

"Une" (actually there are two versions of this song on the CD). The simplistic "beep boop beep" of the synth melody cannot be rescued by the clever guitar fill provided by Honor Among Thieves' Andy Ewen. The tracks with the least to offer in originality tend to stretch on the longest. Case in point: "At Last Hope," a creepy organ and acoustic guitar number that goes nowhere, and "Magic Fountain Mighty Atom Flower Bomb," a mood piece featuring tenor sax player Hanah Jon Taylor that centers on synth rhythms and distorted guitar echoes. This is the kind of music that Tangerine Dream or Kitaro would have used as the basis of something grand and orchestral. Leaving the work as bare bones as it is serves more as a call to businesses requiring an unengaging music bed than as a forceful artistic statement.

That Benton has begun to discover the wonders of electronic music with his Eastern Son project is much more of a revelation to him than to his potential audience. This record only shows that he's some 20-25 years behind artists who have made similar discoveries. Perhaps he has only discovered that an electronic music/bedroom recorder can start a lucrative business by providing bland soundtracks for advertisements and short films. Looking at *Mots* in this light, you can see what makes Benton so excited.

Jeremy

Find The Way To Be Happy
 Jam Recordings (JCD-777777)
 reviewed by Mark Polzin

Portage, Mich.'s Jeremy Morris has released more than 30 (!) records in his 20 years of making music. Being the captain of his own record label and studio has afforded him the opportunity to set sail in styles ranging from new-age solo piano and acoustic guitar to thought-provoking prog rock. *Find The Way To Be Happy* sees him return to the genre that he is most comfortable with and best known for — power pop. That stylistic homeport is *Happy's* appeal as well as the source of frustration for this reviewer.

Jeremy is an artist that has cut his jib with a variety of instruments. His guitar playing is especially solid as he sails from driving acoustic rhythms to stinging electric lead fills with considerable ease. Also noteworthy is Jeremy's uncanny ability to evoke some of the better moments of Badfinger, Cheap Trick, and John Lennon as his songs direct him. Yet none of those artists stuck to the same laconic, slightly-behind-the-beat and ethereal vocals that Jeremy continues to use. That voice is a Sargasso Sea for 22 songs in a row and tends to wear on the listener's stamina. Furthermore, hearing 22 songs in a row with only minor changes in presentation reveals Jeremy's lack of original ideas more than it strengthens a cohesive musical statement.

As mentioned before, Jeremy knows his way around a studio and the instruments strewn within one. He's able to apply a variety of sonic decorations, demonstrating the fun he has when committing a jam to tape. But the iceberg that sinks *Happy's* ship is the lack of depth to the lyrics. The common theme seems to be that of self-pity with a reverence to God and a promise of a better future. The protagonist never takes the helm, which is ironic considering that Jeremy is a competent businessman besides being a musician. These flaws combine to scuttle *Happy* and turn it into just one more album in Jeremy's résumé. Though I sat on the deck rail when listening to this CD, really wanting to like it, the final alarm came when I picked out the opening lick from The Byrds' "Feel A Whole Lot Better" on more than one occasion. The SOS went out when the CD closed with Jeremy's version of "The Star Spangled Banner" à la Hendrix. I can only wonder what his intention was when he did that disservice to the genius of Hendrix's political statement. Ultimately, *Happy* charts an uneventful course through the familiar waters of power pop. Maybe Jeremy's next trip to the studio will be on the life raft that's no longer tied to *Happy's* Titanic.

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.

Nov 12 CA, Santa Rosa. KRCB CD & Music Event, Veteran's Memorial Bldg. 1351 Maple Ave., SH: 9am-1pm. A: free. KRCB 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-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

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

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

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

Nov 13 MN, Minneapolis-St. Paul. Record Show. Four Points by Sheraton. 1330 Industrial Blvd., just off of 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 Chermel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Nov 13 NC, Raleigh. Record & CD Show Holiday Inn. I-440 Bellline 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 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.

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

Nov 20 FL, Ft. Lauderdale. Record & CD Show Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, F: \$40., A: \$3. John Miller, PH: 954-815-7625.

Nov 20 GA, Atlanta. Record & CD Show, Manott NW Hotel. Windy Hill, I-75 N., Exit 260, SH: 10am-4pm,

A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.

Nov 20 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Nov 20 IN, Indianapolis. Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

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

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

Nov 20 PA, Scranton-Wilkes Barre. NY CD Record Fair, The Woodlands. 1073 Rt. 315 (Exit 170B, I-81) to Exit 1 off Ramp, SH: 10am-5pm, T: 75-8', F: \$60., A: free. Jack Skutnik, 7 Chermel 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-11pm, 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 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.

Nov 27 IN, Fort Wayne. Record & CD Collectors Show, Quality Hotel. 3030 Coliseum Dr., one blk. E. of US 30-US 33 from I-69, SH: 11am-5pm, T: 30-6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

Nov 27 MA, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 860-644-8044 or www.primatepromotions.com

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.

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

Dec 3 NY, New York City. 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 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. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Dec 11 MI, Kalamazoo. Record & CD Collectors Show,

County Fairgrounds. Sprinkle Street Exit from I-94 N. to first light, SH: 11am-5pm, T: 6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

Dec 11 NY, Binghamton. NY CD & Record Fair, The Sail Bless. 65 Front St. (I-81 Exit 5), SH: 10am-5pm, T: 75-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Chermel 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, Lemezbörze, plusz Magazine, 1300 Budapest, Pf. 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

2006

Jan 7 NY, New York City. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

Jan 8 PA, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 60, A: free. Keystone Record Collectors, PH: 717-898-1246 or www.recordcollectors.org

Jan 14 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

Jan 15 CA, San Francisco. Rock 'n' Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Jan 15 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Jan 21 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

Jan 22 NY, Massapequa. LI Record & CD Lovers Faire, American Legion. Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Jan 28-29 FL, Orlando. 17th Annual Florida Extravaganza, Central FL Fairgrounds. Exposition Park, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 1,000. PH: 407-342-2849 or www.fxshow.com

Jan 29 NY, Albany. Music Lust 2006, Italian American Community Ctr. 1400 Washington Ave., SH: 10am-5pm, T: 8', F: \$65. for 1, \$250. for 4. Joseph Custom Tailors, 795 Madison Ave., Albany, NY 12208. PH: 518-463-4972.

Jan 29 WI, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., West Allis, SH: 10am-3pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. Jim, PH: 920-733-5076.

Feb 5 MA, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 860-644-8044 or www.primatepromotions.com

Feb 5 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$30., A: \$2.50. Stephen or Becky, PH: 419-874-1725.

Feb 11 FL, Tampa. Record & CD Show. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$45., A: \$4. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

Feb 11 MI, Lansing. Record & CD Collectors Show, Days Inn. Cedar St. Exit from I96, SH: 11am-5pm, T: 30-6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

Feb 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Feb 12 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.

Feb 12 OR, Eugene. Record Convention, Hilton. 66 E. 6th Ave., SH: 10am-5pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Bill Finneran, 1415 Cal Young Rd., Eugene, OR 97401. PH: 541-485-7920.

Feb 12 PA, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 60, A: free. Keystone Record Collectors, PH: 717-898-1246 or www.recordcollectors.org

Feb 12 RI, North Providence. RI Rock 'n' Roll Collectors Convention, Knights of Columbus Hall. 1835 Mineral Spring Ave., SH: 10am-3pm, F: \$35., A: \$2. Steven "Rocky" Rothwell, PH: 401-353-9612.

Feb 18 MI, Kalamazoo. Record & CD Collectors Show, County Fairgrounds. 2900 Lake St., Sprinkle Street Exit from I-94 N. to first light, SH: 11am-5pm, T: 6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

Feb 18 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Feb 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw.

9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Feb 19 FL, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928 or 665-0259.

Mar 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Mar 12 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Mar 12 PA, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 60, A: free. Keystone Record Collectors, PH: 717-898-1246 or www.recordcollectors.org

Mar 18 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Mar 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Mar 19 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.

Mar 19 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 W. SH: 10am-4pm, T: 75-6', F: \$60., A: \$6., \$3. seniors, under 12 free. PH: 908-925-9667.

Mar 19 NY, Massapequa. LI Record & CD Lovers Faire, American Legion. Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12

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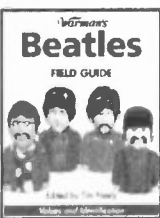
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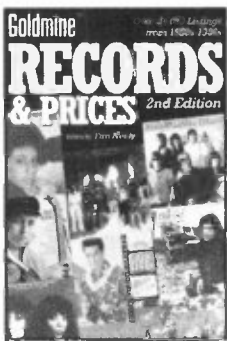
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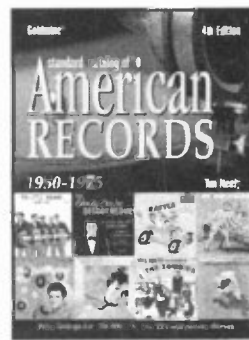
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Disc Reviews continued from page 54

Electric Light Orchestra

All Over The World: The Very Best of Electric Light Orchestra
Epic/Legacy (94489)
reviewed by j. poet

Jeff Lynne probably grew up wishing he was a Beatle, and he did the next best thing. He took mid-period Beatles as his template and built a big, flashy, mindlessly commercial juggernaut that re-created the Fab Four's orchestral excesses in the studio. On stage it was another matter — seeing the string section trying to augment their performance with antics copped from the rock guitarist's book of flashy stage moves usually proved embarrassing. Still, you've got to admire Lynne's chutzpah and shamelessness, and to be fair, he could also write a pop hook with the best of them. This 20-track collection has all the hits — "Evil Woman," "Turn To Stone" "Ma Ma Ma Belle" — and a few of the embarrassments, including second-rate efforts such as "Xanadu," but that's a minor quibble. Most of the album is pure ear candy, probably all the ELO anyone but a die-hard fan will ever need.

Jill Cohn

Seven Year Surrender
Box O' Beans Records (06)
reviewed by Mark Polzin

Washington native Jill Cohn treads softly across familiar singer/songwriter terrain on her sixth full-length album, *Seven Year Surrender*. Cohn calls attention to her music with a smooth coo of a voice



Courtesy of Epic/Legacy

backed by simple piano or acoustic guitar accompaniment. She's not out to dazzle you with any sort of gymnastics. This is both *Seven Year Surrender's* strength and weakness. While it's obvious that she has mastered her craft, it's a craft that has many practitioners. Lacking a little dazzle, Cohn is just working one more booth in the market square.

Cohn prefers the control afforded through an independent record label. Without the marketing power of a media giant, picking up new fans becomes a word-of-mouth exercise. Her voice is rem-

niscent of several outstanding singers — Harriet Wheeler of the Sundays, Tori Amos, Aimee Mann, and even Jewel in her better moments. Her lyrics are mirror pools of optimism. The pluck of a guitar string, like a fingertip across a pool's surface, causes us to see our own image differently. We look, after the ripples cease, to see if our image remains the same. Cohn's music has this power, a power that only grows with repeated listening. Perhaps you can understand the catch-22 of this power: To display it requires that she has the artistic control granted by her record label, but without strong marketing, her power stays in check.

Her backing band offers tasteful additions of fuzzy slide guitar, occasional banjo, string arrangements, harmony vocals and synthesizer treatments. These additions are used sparingly and only when appropriate. To use them more often would verge on overproduction. But without them, only her piano and acoustic guitar frame her music. It will be far too easy for this record to get lost in the shuffle. Both Cohn and the potential fans she is not able to reach will share the loss.

Faces

A Nod Is As Good As A Wink... To A Blind Horse...
Audio Fidelity (AFZ 026)
reviewed by Mark Polzin

Continuing with their previous choices of classic-rock albums in the *24K+ Gold Compact Disc* series, Audio Fidelity presents *The Faces'* third record, originally released on Warner Brothers in 1971. Many readers of *Discoveries* will remember the impact this record left on rock audiences as lead singer Rod Stewart was simultaneously knocking them out with his solo releases. Before he finally made up his mind to stick with the solitary path, we were treated to a boozy, sloppy run-through of soulful originals (and Chuck Berry's "Memphis") from Stewart and the best collaborators he ever worked with.

The record itself, at first listen, does not seem to stand far above other blues-based rock albums of the period. Yet there is a historical significance attached to several facts surrounding the release. *Wink* is much more of a catalyst than a



landmark. Besides marking the point in Stewart's career where he began to focus his energies elsewhere, it also better introduced the abilities of guitarist Ron Wood to the world. His style demonstrated that a musician could sound undisciplined but could perfectly convey emotion by using his heart to bend the instrument to his will. Although Wood's woozy slide playing on the record's closer, "That's All You Need" lays bare his heart perhaps even better than the more well-known "Stay With Me," the true heart of the band lies in bassist Ronnie Lane. His turn at the mic on the songs, "You're So Rude" and "Debris" pulls the curtain from the inner workings of this group. Lane's vocals are far more relaxed, though not as powerful, as Stewart's but display more of the nature of the band as a group of sentimental mates rather than a concocted bunch of would-be stars. True stardom would come. Drummer Kenny Jones would serve as Keith Moon's replacement in The Who, and organist Ian McLagan would lend his talents to the songs of Joe Cocker, Melissa Etheridge, and Bonnie Raitt among others. But during the search for fame, fortune, alcohol and women in The Faces' early days, the five comrades experienced a magic time that has nothing to do with personal gain. That moment is best captured on *Wink*.

It's evident what this record set loose. From the punks who were inspired to pick

up guitars and microphones because The Faces made it sound like anyone could play effortlessly, to the arena rock giants such as The Who and the Eagles, who both benefited from *Wink* producer Glyn Johns' thoughtful guidance. From the over-the-top excess of The Rolling Stones following Wood's addition to their ranks to the 1990's resurgence of soulful, stripped-down rock 'n' roll found in the music of bands such as The Black Crowes. *Wink* begat all of this. It's a pivotal point in the history of rock 'n' roll and truly demonstrates that the folks at Audio Fidelity know exactly what they're doing.

Jefferson Airplane

Fly Jefferson Airplane
Eagle Vision (EV 30065-9) (DVD)
reviewed by Tierney Smith

In what is remarkably the first Jefferson Airplane DVD collection, *Fly Jefferson Airplane* is as flawless as they come. Fast paced and chock-full of film clips along with many never-before-seen photos from photographer Jim Marshall, the DVD features new interviews from the folks best qualified to recount the Airplane's history, namely the band members themselves: singers Marty Balin and Grace Slick, lead guitarist Jorma Kaukonen, rhythm guitarist Paul Kantner, bassist Jack Casady, the late drummer Spencer Dryden, and group man-

ager Bill Thompson.

Fly Jefferson Airplane begins with a rare piece of Airplane history, the group's earliest known filmed performance at the Fillmore Auditorium in 1966 in the days when Signe Anderson and Marty Balin shared lead vocals against a trippy liquid light-show backdrop. There are a few performances from *The Smothers Brothers Comedy Hour* ("White Rabbit," "Lather," "Crown Of Creation"), the latter two featuring a strange-looking Slick in unnatural dark brown makeup she impulsively slapped on her face before the show.

The Airplane's live performances here are especially riveting, i.e., high-energy deliveries of "Somebody To Love" and "High Flying Bird" from the 1967 Monterey Pop Festival, and even more electrifying, a wildly intense 1968 performance of "House At Pooneil Corners" shot on a Manhattan hotel rooftop in November '68, culled from filmmaker Jean-Luc Goddard's political documentary *One A.M. (One American Movie)*.

Equally of interest are videos of "Martha" and "We Can Be Together," both rough hewn and possessing a charming, improvised quality that's far more appealing than today's tediously glossy concoctions. The most recent clip on *Fly Jefferson Airplane* features Kaukonen per-

forming his finger-picking acoustic instrumental "Embryonic Journey" at the 1996 Rock And Roll Hall Of Fame induction ceremony.

Each band member gets an equal say in the quick-cut interview segments, whether reminiscing about their Fillmore days or explaining the inspiration behind their best known songs — Slick's offbeat "Lather," she states, was inspired by Dryden, who at 30 was "the most childlike in the band."

Watching all this is a reminder of just how startlingly original these San Francisco mavericks really were. Discussing the unstructured nature of their songs, Balin states, "we were always trying to do far-out things... we had no structure, we didn't follow any form," while Spencer Dryden allows, "we were six musicians in search of an arrangement."

The DVD's bonus section features further interview segments that find the band touching on, among other things, how it all began, concert promoter Bill Graham (whom Balin terms "the force behind the whole '60s") and light show artist Glenn McKay. Former *Goldmine* editor Jeff Tamarkin, who wrote *Got A Revolution! The Turbulent Flight Of Jefferson Airplane*, fittingly provides the highly descriptive liner notes of this lavish visual history of a band of true American originals.

To The Limit: The Untold Story Of The Eagles

by Marc Eliot
Da Capo Press (softcover, 394 pages,
\$16.95)
reviewed by Tierney Smith

In this softcover reissue of *To The Limit: The Untold Story Of The Eagles*, the book Don Henley doesn't want you to read, author Marc Eliot strikes the perfect balance between the personal and musical sides of the Eagles' story. The band, who brought a fresh sound to the Los Angeles musical landscape in the 1970s with songs that have become enduring classics, were a disparate group of personalities hailing from pretty much all over the States: Henley, the victim of redneck ostracism in his native Texas; Glenn Frey, the girl crazy "street smart charmer" from Detroit; Randy Meisner, the Nebraska-born high-school dropout and ex-alumnus of Poco and Rick Nelson's Stone Canyon Band; and Minnesotan Bernie Leadon, a graduate of rootsy configurations such as The Dillard & Clark Expedition and The Flying Burrito Brothers.

Even before the Eagles ever set foot in the studio, country-rock leaning material was already on the wane, but Henley, in surveying the regulars at The Troubadour and hearing music, writes Eliot, that was "harder than country but softer than rock, with a lyric sensibility that turned up the heat," believed that sound could be successfully revitalized. Following a short stint in which the future Eagles served as backup band for Linda Ronstadt, the group, under the skilled

management of David Geffen (whose dream, says Eliot, was "to keep the money and therefore creative freedom in his own hands and those of his artists"), quickly found themselves a top-selling recording act.

They may have won the hearts of the record-buying public, but the Eagles' relationship with the New York press was destined to be a fractious one, which the author traces to an early appearance by the group as opening act for Jethro Tull at Madison Square Garden. There Frey insulted the impatient crowd, New York City, and critics' darlings The New York Dolls, oblivious to the fact that the cream of New York critics were seated among the crowd.

Though certain members of the rock press looked down their collective noses at songs they deemed lacking in social relevance, the Eagles' laid-back, hedonistic vibe resonated big with listeners. "Using a basic backbeat and classic four-part harmony," writes Eliot, "the Eagles had returned mainstream rock 'n' roll to a context of gorgeous meaninglessness which meant everything in the world to those young enough to know the music was the message, rather than looking for the message in the music."

The group's disparate personalities — Frey once compared them to the Oakland A's: "On the field we can't be beat, but in the clubhouse, well, that's another story. We're completely different people" — made for good creative synergy. Of Frey and Henley, Eliot notes, "the mix of Northern athletic good-timer with Southern intellectual introvert gave them the best of both their musical worlds, allowing Frey's loose cited R&B music to

benefit from the classic Texan roots of country-influenced '50s rock 'n' roll."

Following the relative failure of their sophomore effort, *Desperado*, Irving Azoff took over as the group's manager. Combative and abrasive, "a grown man the size of a child who was nouveau power crazy, insensitive, annoying and manipulative," Eliot calls him. Azoff's intense promotional efforts were all aimed at making the Eagles the biggest band in the business. (Azoff once even tried to convince the Grammy® Awards' TV broadcast producer to let the band win Record Of The Year in exchange for the Eagles performing on the show. His request was turned down.) Henley for one liked Azoff, calling him "the reason we're one of the few groups that actually made some money for itself, rather than everybody else."

Eliot doesn't skimp on the sleazier aspects of the band's story, from the womanizing (Henley and Frey in particular) to sundry hotel-room trashing, which Azoff actually encouraged. (After the damage was done, the group's accountant would be standing by with the money to placate the aggrieved parties.)

Leadon's discomfort with big-time success led to his replacement by Azoff's choice, Joe Walsh, which only added to the already worsening tensions in the band. Henley disliked Walsh, who became the most popular group member live, but it was with Walsh that the Eagles released what Eliot hails as the band's undisputed masterpiece, 1976's *Hotel California* ("one of the most luxuriously haunting, personally ambivalent spiritual excursions in the history of rock 'n' roll").

After releasing their final studio album, 1979's *The Long Run*, amid general bickering and dwindling creative energy, the Eagles went on to various solo careers, all chronicled here. Henley, the most successful solo act of the group, is easily the book's most fascinating member — moody, serious-minded, outspoken and with a lot of inner depth.

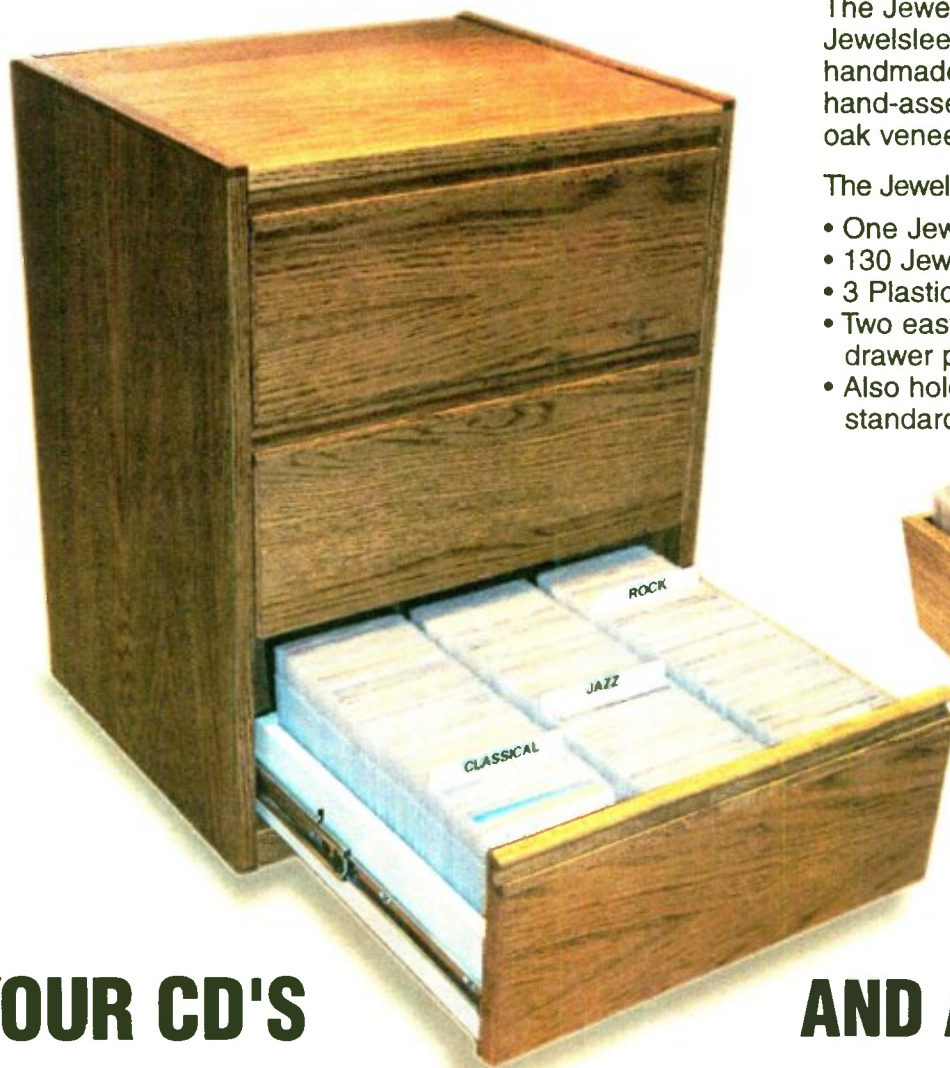
By the 1990s the Eagles had become once again a top concert draw. It was Azoff who orchestrated the band's 1994 Hell Freezes Over reunion tour. Eliot attributes their longevity as a band to "completing the subtle but crucial shift in their concerts from event to homage, an experience in collective memory."

To The Limit contains a new postscript in which Eliot unleashes a stinging rebuke to Henley (who, incidentally, talked to the author in the book's early stages) as he details the "heavy handed, thuggish tactics" Henley used to get the author's in-store appearances canceled following the release of the book's hardcover version. Henley evidently offered to do a free in-store signing for various bookstores upon the release of his next CD if they would in exchange cancel the author's scheduled appearances. Further, when Eliot would visit book stores, copies of *To The Limit* were mysteriously absent from the shelves.

The book closes with an excellent discography that not only lists all of the band's recordings and solo efforts but the lead vocalists, songwriters and instruments featured on each track as well. In *To The Limit* Eliot has crafted a fascinating up-close look at the creative forces behind some of rock music's most durable songs.

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