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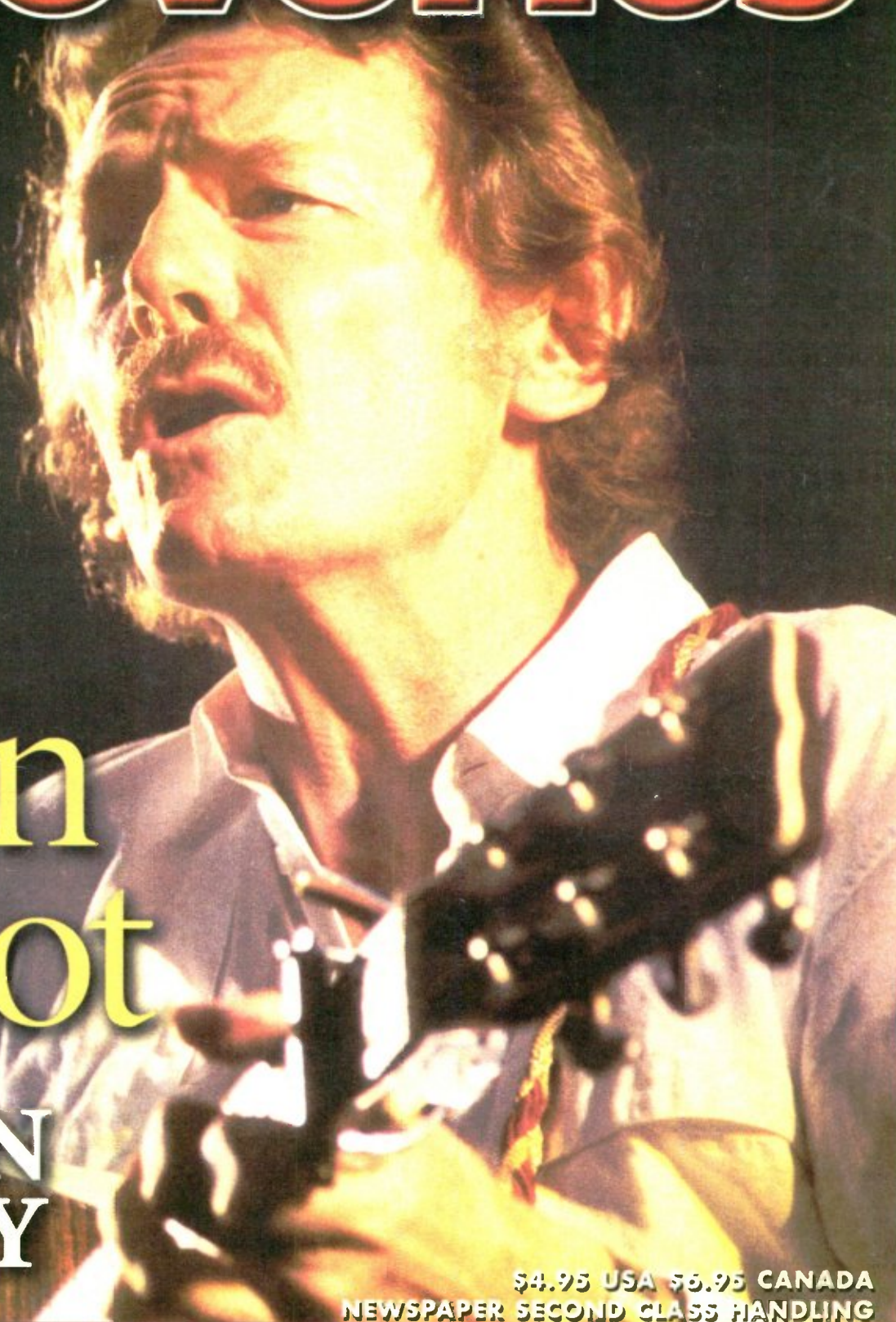
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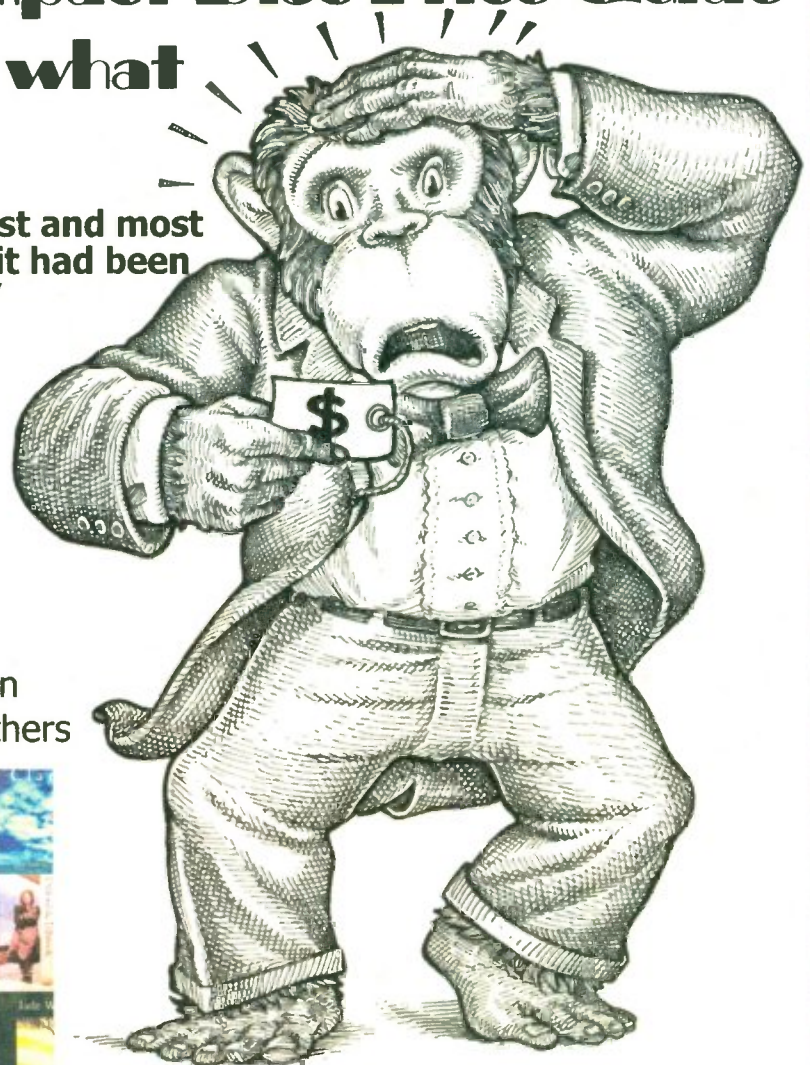
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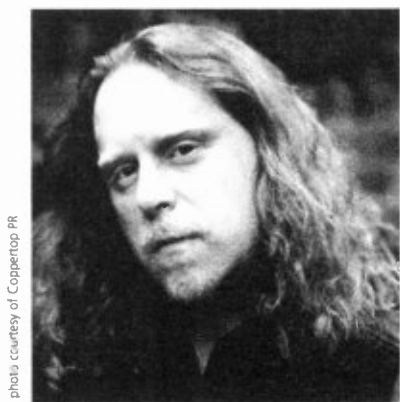


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Warren Haynes

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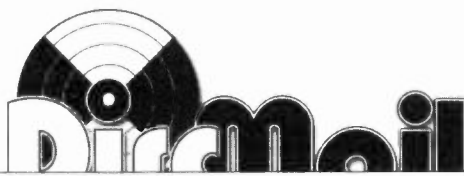
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December's disappointing Discoveries

I was really disappointed that *Discoveries* had *nothing... repeat... nothing* in its December Issue about Christmas music. (New Releases, old pic sleeves, reissues etc.)

What gives? I thought you guys were on the ball!

It's bad enough getting stories in there that are a little light on content. But not even a mention of Christmas music is inexcusable!

Stan Adams
via e-mail

{Please accept our apologies, Stan. Our Christmas music expert, Tim Neely, has his annual roundup in the last-dated *Goldmine of the year* (Dec. 23, 2005), so we hope you got to see that one. — Ed.}

Morgan update welcome

Thanks for the Jane Morgan story and accompanying interview and discography. My father was lucky enough to see her in *Mame* on Broadway in the late 1960s — and I still have the program. I didn't start buying her albums until 1989, and now have all but two listed in the discography. The first album I purchased was *Ballads Of Lady Jane*, which includes folk songs; she is very versatile.

She has a unique style with perfect pitch. I've always wondered why she was no longer recording or doing concerts. It's great to see someone who has had a very happy and fulfilling life after ending her professional career. Excellent update.

Carl Schwartz
St. Paul, MN

2005 good to Gene Vincent fans

2005 was a good year for fans of Gene Vincent And The Blue Caps. 2005 marked the 70th anniversary of Vincent's birth. Thus several concerned parties used this year to remember his life and music.

On his (disputed) birthdate in February, the Bear Family label in Germany released a mammoth eight-compact disc box set titled *The Road is Rocky: The Complete Studio Masters 1956-1971*. This set includes everything that Vincent recorded that was intended for release from every record label where he had a contract, as the title implies. This box set does not contain any alternate takes, demos, radio/TV broadcasts, interviews, jingles or audience tapes, which are abundant. Still, there are eight CDs of final takes, including his blistering rockabilly made for Capitol where you can hear the superb guitar and drum work of Cliff Gallup and Dickie Harrell respectively. There are some excellent tunes Vincent made for the U.K. division of Columbia, my favorite being "Where Have You Been All My Life." Most fans agree that his best post-Capitol recordings are the dozen songs recorded in the mid-1960s for the Challenge label heard here as well. The release of this box set even led to his picture gracing the cover of the Collectors' Choice Music mail-order catalog, which I think has got to be the very biggest music mail-order catalog here in the United States.

Dedicated Gene Vincent researcher Derek Henderson also used this date for publication of his revised and expanded reference book, titled *Gene Vincent: A Companion*, which sorts out the myriad variations of recordings of Vincent's songs known to exist and where they have been released. As a sessionography and discography, this book is essential. Henderson has been an exceptionally kind online friend to many Vincent fans, including me. I highly recommend this book.

The Rockstar label in the U.K. released two CDs of rare Vincent music. The Rockstar label puts out very high-quality

CDs, with a small catalog and no online Web site. This label exists primarily for the purpose of releasing rare recordings of Eddie Cochran but has been an excellent source for rare recordings by Vincent as well, who of course was a very close friend of Cochran. (Rockstar Record Ltd., PO Box 22, Woodford Green Essex IG8 0EH, UK, with releases available through Amazon and other retailers.)

The first Rockstar release by Gene in 2005 was *Blue 'Gene' Bop*, a collection of performances and interviews on BBC radio, mostly the hugely popular *Saturday Club* program and an interview on Radio Luxembourg, where Vincent is lying through his teeth, claiming to be a cattle rancher! Airchecks and improperly archived tapes of his numerous radio and TV performances have been heard on records and CDs alike, often in low fidelity, but the 39 tracks on this CD give us one of the best-sounding collections of Vincent on the air we have heard to date. The second CD from Rockstar is *Important Words*, a 30-track CD containing superb-sounding alternate takes and studio chatter (and cursing) from Vincent's Capitol and Columbia recordings. Rockstar released about half on these recordings on a LP many years ago.

The Magnum Force label released the Vincent CD *Rebel Heart Volume 9* in 2005. This series of CDs for more than a decade has collected most of the rarest Vincent recordings, including alternate takes, released recordings from smaller labels, airchecks of radio and TV performances, interviews and jingles from several countries and tribute records. Highlights of this CD include demo recordings made by songwriters that were pitched to Vincent that did in fact get recorded shortly thereafter, including favorites such as "Git It" and "Flea Brain." The compiler and annotator for this series of CDs is Steve Aynsley, who did a remarkable job of running the Gene Vincent and His Blue Caps International Fan Club and fanzine during the 1980s and 1990s.

Dickie "Be-Bop" Harrell, The Blue Caps' drummer during the 1950s and indeed one of the best rock 'n' roll drummers you will ever hear, recorded his first album under his own name since his lone LP on Capitol in the late 1950s (boy, have the price guides really overlooked this LP!). His 2005 CD, *Dickie and Friends*, was recorded at Sun Studio in Memphis and released by the Rockabilly Hall of Fame. Guest vocalists including Narvel Felts, Rosie Flores, and Billy Swan sing Vincent's hits, with drums by Harrell.

A tribute concert in honor of Vincent was held near the anniversary of his death in California in October. During the day a memorial service was held at his grave. That night at a nearby VFW hall, the concert was held with several musicians from the 1950s plus contemporary rockabillys on stage, including what was billed as the last-ever performance by the surviving Blue Caps, including Dickie Harrell, Johnny Meeks, and Tommy Facenda. Alan Clark (who hails from my hometown) was on stage on guitar. Perhaps the most remarkable thing was that Ken Nelson, who is in his mid-90s, spoke on stage. Nelson is a legendary producer who made untold numbers of records for artists on Capitol in the 1950s and 1960s, including Vincent, Wanda Jackson, Buck Owens and many more.

There have been times when Vincent fans have felt bad about his seemingly obscure public perception. All that happened in 2005 mentioned here at least solidified the beliefs of fans that Vincent was one the very best rock 'n' roll performers of all time.

I refer you to the respective Web sites of the labels and fans mentioned above: www.bear-family.de, <http://rockabillyhall.com/GeneVincent.html>, www.derek.henderson.btinter.net.co.uk.

Mark "Daddy-o Dilly" Dillman
Topeka, KS

Editorial

Reading recent stories in *Goldmine* and *Discoveries* and hearing the pop chestnuts roasting over the Muzak during the holiday season led me to ponder what makes some music great and what puts other music in the guilty-pleasures bin. You know, those albums that you just *can't* sell, even though you're no longer 14, the ones that you won't admit, in company that you want to impress, to digging up every few blue moons or so, the ones that you break out when no one else is home so you can play air guitar.

Dare I publically admit to occasionally enjoying Wham!'s 1984 album *Make It Big*? Of course the track that sends me hitting "rewind" (this is the era of the Walkman® player and cassette after all; no, I haven't bothered to upgrade that one to CD) is "Freedom," rather than one of the hits. But I would be willing to bet that most music lovers from the album era have more affinity for the not-overplayed album tracks than hit singles. I don't know if this can apply to artists such as The Beatles, Elvis Presley, or The Rolling Stones because they had so many hits off of so many albums, and early in the rock 'n' roll era albums were built from hit singles, rather than the other way around. The climate of today generally sees no more than two or three songs released off an album — unless someone has a blockbuster and the company just keeps milking it.

I shudder to think that in 20 years some other music journalist will expound on the pleasures of The Backstreet Boys or Britney Spears, but did anyone ever think that The Bay City Rollers or Partridge Family would get good press from critics? Or even Styx, post-"Babe" or Night Ranger, post-"Sister Christian"? (So many power ballads killed so many good bands.) Are readers older than 35 retching at the thought of enjoying listening to Wham! or '80s new wave? Probably.

So what makes an album good? Is it the artistic statement/vision of the artist being clearly communicated, or a person's memories of the time period of buying it? Is it a connection that an artist personally made with a fan or maybe that an album got a person through a rough time? Is it blind adoration of everything by a favorite artist? Is it the musical talent of the players or the mixing/producing/arranging by the studio experts? Is it simply something that's fun to shake your rump to?

Check out Sean Egan's story in this issue of *Discoveries* listing artists who, in his opinion, made one great record and then never lived up to it afterward. I'm certain every *Discoveries* reader could generate a list such as this, and I can hardly wait to see the letters in vehement agreement or disagreement (and back up your position; don't just say, "Egan is cracked. He dissed my favorite artist."). Let's hear the artists who you think never lived up to their success who *weren't* one-hit wonders.

I don't agree in his assessment of the Eagles, and I wouldn't count the Eagles among my guilty pleasures, either. They're part of my regular listening. Ever listen to an album (or two or just one band) for a solid eight straight hours? More than once? The Eagles' *Desperado* is in that category for me — the brilliant guitar riffs and speedy bass and banjo on tracks such as "Outlaw Man" and "Certain Kind Of Fool" never grow old. The title track I've heard enough on the radio, though, so it's not one I ever crave; it's never the reason I put on the album in the first place.

Let's hear it. What artists and singles are overrated and album tracks underrated? What makes a good album good? What's Egan's list cracked about and why? What power ballad killed one of your favorite bands?

— Cathy Bernardy

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SECTION A: SPECIAL STUFF 45 AUCTION

Table listing auction items for Section A, including artist names, song titles, and lot numbers. Items include '12th Century', '33 Alex', '3 King', etc.

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

Table listing auction items for Section B, including artist names, song titles, and lot numbers. Items include '522 123', '523 123', '524 123', etc.

SECTION C: LPA AUCTION \$3.00 MIN. BID

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SECTION D: BLUE AUCTION \$4.00 MIN. BID

Table listing auction items for Section D, including artist names, song titles, and lot numbers. Items include '1138 Apollo', '1139 Apollo', '1140 Apollo', etc.



DiscNews

by Todd Whitesel



Courtesy of Capitol/By Beth Herff/Hall

Richard Thompson

What's Happening

A five-disc set of **Richard Thompson's** music titled *RT — The Life And Music Of Richard Thompson* (Free Reed), follows the guitarist from his post-Fairport Convention days and was compiled with the full cooperation of Thompson, who allowed access to his own archives. The collection is composed entirely of previously unreleased and hard-to-find recordings, demos, outtakes and live tracks and includes a 160-page biography and discography. The first 5,000 buyers will receive an offer for a sixth CD. Visit www.free-reed.co.uk/rt or call 011-44 870 429 9237 (Great Britain) to order. Feb. 7.

Proto-Kaw, the progressive-rock band founded by former Kansas guitarist/songwriter/producer **Kerry Livgren**, will release their sophomore album *The Wait Of Glory* Jan. 31 (InsideOut Records).

Pipeline

Alligator Records, **Lee Rocker**, *Racin' The Devil* and **Saffire**, *The Uppity Blues Women Deluxe Edition*. Jan. 31.

Archer/Emergent/Red, **Gamble Brothers Band**, *Continuator*. Feb. 21.

Audio Fidelity, **Bad Company**, self-titled. *24 KT+ Gold* CD reissue. Jan. 10.

Astralwerks/EMD, **Beth Orton**, *Comfort Of Strangers*. Feb. 7.

Bear Family, **Bill Haley**, *Bill Rocks and The Rock 'N Roll Arrives — The Real Birth Of Rock 'N Roll 1946-54* (five-CDs and hardcover book) The set contains Haley's pre-Decca sides, live tracks, demos, radio spots and more. Jan. 17.

Bloodshot Records, **Deadstring Brothers**, *Starving Winter Report*. Feb. 21.
Cordero, *En este momento*. March 14.

Castle/Sanctuary, **Brian Auger & Trinity**, *Befour* and **Incredible String Band**, *The Circle Is Unbroken: Live & Studio 1967-1972* (two CDs). Jan. 10.

Cimarron Records, **James Talley**, *30th Anniversary Edition: Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love* (two CDs). This reissue of Talley's 1975 country classic includes a May 1975 radio interview. Feb. 21.

Collectables, **Sam & Dave**, *s/t* and **Wilson Pickett**, *Wicked Pickett*. Jan. 17.

Collectors' Choice, **various**, *Jac Holzman Presents The Elektra Rarities Series* (14 CDs). Includes various vintage Elektra artists, **Roxy**, **The Wackers**, **David Frye**, **Erik Darling**, **Travelers 3** and more, and *Great Lost Elektra Singles, Vol. 1* (featuring very early **Byrds**, **Blue Öyster Cult**). Feb. 21.

Columbia, **Santana**, *Santana III: Legacy Edition* (two CDs). This set appends four bonus cuts to the album originally released as *Santana* and includes the band's entire July 4, 1971, show at the Fillmore West on the second disc. Feb. 21.

Cuneiform Records, **Ahleuchatistas**, *What You Will*; **Richard Leo Johnson**, *The Legend Of Vernon McAlister*; **Ray Russell**, *Goodbye Svengali*; **Univers Zero**, *Live*; and **Zaar**, *s/t*. January.

Disney Sound, **Devo 2.0**, *s/t* (CD/DVD). The original band members of Devo have re-recorded their biggest hits and have five kids sing them. The CD and DVD both include the first new Devo songs in 20 years, "Cyclops" and "The Winner." The DVD includes animated music videos directed by Gerry Casale. March 17.

EL Music Group, **Collective Soul**, *Home*. Jan. 7.

EMI, **Merle Haggard**, *Strangers/Swinging Doors And The Bottle Let Me Down, I'm A Lonesome Fugitive/Branded Man, Sing Me Back Home/The Legend Of Bonnie & Clyde, Mama Tried/Pride In What I Am, Hag/Someday We'll Look Back*. Ten albums that Haggard recorded for Capitol between 1965-71 are being reissued as two-fers with bonus tracks appending each album. Four of these, *Hag*, *Someday We'll Look Back*,



Courtesy of Anti Inc/By Piper Ferguson

Merle Haggard

Pride In What I Am and *The Legend Of Bonnie & Clyde*, have never been released on compact disc before. Feb. 21.

Empire, **John Jacob Niles**, *Tradition Years — I Wonder As I Wander*. An 18-track collection of Niles performing traditional carols and love songs. Jan. 10.

Friday Music, **Chris Farlowe**, *Rock 'N' Roll Soldier/Anthology*. Jan. 31.

Hacktone/Shout! Factory, **various**, *Heartworn Highways*. The 20-track soundtrack includes previously unreleased versions of "Waitin' Around To Die" and "Pancho And Lefty" by **Townes Van Zandt**, "Desperados Waiting For A Train" and "LA Freeway" by **Guy Clark**, the unreleased song "One for The One" by **John Hiatt** and the first recording ever of "Mercenary Song" by **Steve Earle**, as well as a version of "Silent Night" sung by Earle, Clark, **Rodney Crowell**, and **Steve Young**. March 14.

Hannibal, **Brian Eno** and **Jah Wobble**, *Spinner*; **John Cale**, *Words For The Dying*; and **Robert Wyatt**, *EPs*, (five CDs). Jan. 31.

Heads Up, **Ladysmith Black Mambazo**, *Long Walk To Freedom*. Jan. 24.

Magna Carta, **Age Of Nemesis**, *Psychogeist*. Jan. 10; **Tempest**, *The Double-Cross*. Feb. 22.

Music Video Distributors, **Robin Trower**, *Living Out Of Time (Live)* (DVD). Feb. 21. The DVD highlights

Trower's March 3, 2005, performance at the Crossroads Festival in Germany on his 60th birthday. The 13-song set includes Trower classics "Too Rolling Stoned," "Day Of The Eagle" and "Bridge Of Sighs." Feb. 21.

New West, **Kris Kristofferson**, *This Old Road*. March 7.

Nonesuch, **Pat Metheny**, *Still Life (Talking)*. Remastered recording of guitarist's 1987 release is one of three, also including *Letter From Home* and *The Road To You*, being reissued by Nonesuch. Feb. 7.

Radioactive, **Federal Duck**, *s/t*, reissue of 1968 album, originally released on the Musicor label and **Sidetrack**, *Baby*. First-ever issue of 13-song 1969 demo recorded for Elektra but never released by the label. Jan. 6.

Rhino, **Crosby, Stills & Nash**, *s/t* and *Daylight Again*. The albums are HDCD remasters of the trio's 1969 debut and 1982 effort. Each disc includes four bonus tracks;

UB40, *Who You Fighting For?* Jan. 24.
Queensrÿche, *Operation: Mindcrime II*. March 14.

Sanctuary, **Adrian Belew**, *Side Three*. Jan. 24.

Shout! Factory, **Johnny Maestro**, *Best Of* and **Jim Croce**, *Have You Heard, Jim Croce: Live*. The collection of live Croce tunes including "You Don't Mess Around With Jim," "Operator" and "Bad Bad Leroy Brown" were compiled from TV programs *The Old Grey Whistle Test*, *Don Kirshner's Rock Concert* and *Rollin' On A River*. The CD includes a previously unreleased live recording of "Hard Time Losing Man." Jan. 24.
Jessi Colter, *Out Of The Ashes*. Colter's first new album in 20 years features duets with **Waylon Jennings** and **Tony Joe White**; **Marshall Tucker Band**, *Where A Country Boy Belongs* (two CDs). This 30-song compilation features country music favorites of MTB spanning 30 years and also includes two new tracks. Feb. 28.

Shrapnel/Tone Center, **Eric Gales**, *Crystal Vision* and **Dennis Chambers**, **Jeff Berlin**, **Dave Fiuczynski**, and **T Lavitz**, *Boston T Party*. Jan. 31. **Pat Travers**, *PT Power Trio 2.0*. Feb. 21.

Sierra Records, **Clarence White/Kentucky Colonels**, *Appalachian Swing: 40th Anniversary Collection* (CD/DVD). This limited-edition set features White's album with The Kentucky Colonels, *Appalachian Swing*, as well as footage of a 1973 appearance on the TV show *Guitar World* along with White playing with the Colonels. January.

Sony/BMG, **Béla Fleck & The Flecktones**, *The Hidden Land* (DualDisc). Feb. 14.

SPV, **Eric Burdon**, *Soul Of A Man*. Burdon covers classic blues artists including Mississippi Fred McDowell and Howlin' Wolf. Jan. 10.

Sundazed, **The Byrds**, *Mr. Tambourine Man, Turn! Turn! Turn!, Fifth Dimension, Younger Than Yesterday* and *The Notorious Byrd Brothers*. Each of the first five Byrds albums is being reissued in the original mono version on 180-gram vinyl. Jan. 24.

Vanguard, **various**, *I Am The Resurrection: A Tribute To John Fahey* and **Garrison Starr**, *The Sound Of You And Me*. March 13.

Varèse Vintage, **Bettye LaVette**, *Take Another Piece Of My Heart*. Jan. 10.

Yep Roc, **Tres Chicas**, *Bloom, Red & The Ordinary Girl*. The album features the trio of **Caitlin Cary**, **Tonya Lamm**, and **Lynn Blakey**. March 7. ●

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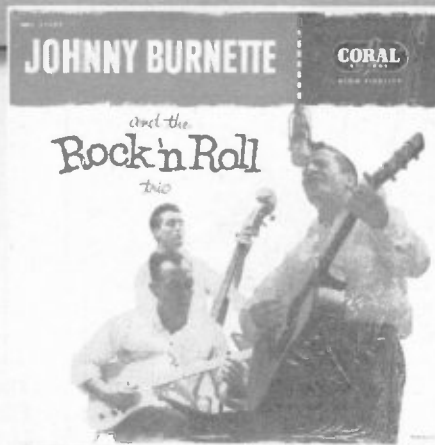
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Stuff Like

by Todd Whitesel todd.whitesel@wypubs.com

"Ain't No Sunshine," from **Bill Withers'** 1971 album *Just As I Am*, could have been the northeastern Wisconsin theme song for late December 2005-early January 2006. As I write this, the sun is appearing for the first time in nearly three weeks — after what I can describe only as the same day 18 times in a row. Thank God for music such as this terrific debut from Withers. I admit to knowing only the aforementioned single, but after a couple of spins I was a convert. It's a compelling statement about humanity, kindness and taking care of those who took care of you. (Sony/BMG)

I've noticed that my listening habits are dictated to some extent by the weather. I listen to reggae primarily in the winter because I need some affirmation that somewhere there is a sun-kissed beach where people are kicking back and enjoying the good life. Listening to **Bob Marley's Africa Unite: The Singles Collection** does just that for me. Although most of these songs are staples ("Soul Rebel," "Is This Love," "Waiting In Vain," "Three Little Birds," etc.) and available on any number of Marley reissues, it does contain three remixes — one of which is essential for Marley fans. The previously unreleased song "Slogans" starts from a demo vocal track that Marley recorded in 1979 and is bolstered with music by a group including Eric Clapton and one of Marley's sons, Stephen. (Island Records)

I remember reading about **James Talley's** 1975 album *Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love* back in high school. By those few who heard it, the LP was hailed as a classic. I searched for a copy for years in record stores and came up empty. Lo and behold, I just needed to wait a couple of decades for a CD reissue. These back-porch tales of hard-working common folk are augmented by Talley's understated guitar playing and lyrical wit. He doesn't sugarcoat country living or romanticize romance as most cowpokes seem compelled to. After one listen, I knew this was special. (Cimarron Records)

For many prog-rock fans, the German band **Nektar** hit their grand slam with 1973's concept album, *Remember The Future* — essentially one song spread across two album sides. The band's 1974 follow-up, *Down To Earth*, takes a wacked-out circus as its theme; Nektar tighten the song structures and hit another one over the fence.

The classic Nektar sound is all over: chiming guitar chords ("Show Me The Way"), lilting harmonies ("Early Morning Clown"), perfect melodies ("Little Boy"), in-your-face bass ("Astral Man") and a wonderful sense of playfulness ("Nelly The Elephant" and "Fidgety Queen"). This reissue includes six alternate versions of *Down*

To Earth songs and outtakes.

In the CD liner notes, Nektar guitarist and lead vocalist Roye Albrighton writes, "*Down To Earth* is Nektar's *Magical Mystery Tour*..."

I'm adding this to my ever-expanding lost-classics list. (Eclectic Discs/Dream Nebula Recordings)

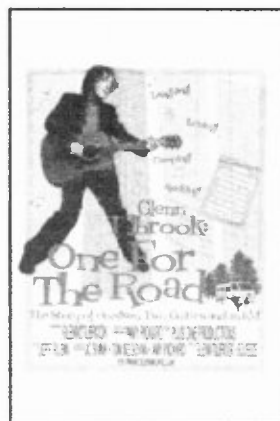
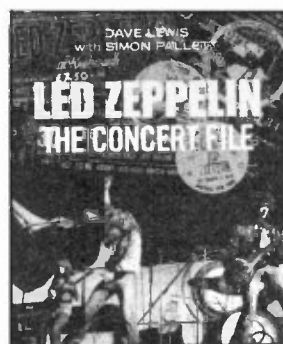
Led Zeppelin: The Concert File, by Dave Lewis with Simon Pallett, is a guide to every concert Zeppelin played from 1968-80. I never had the chance to see **Robert Plant, Jimmy Page, John Paul Jones**, and **John Bonham** perform together as LZ, so it's fun to page through and read about their gigs, particularly in venues I have attended. It's also an eye-opener to follow the band's set list through the years. There's plenty of cool pics, concert flyers, ticket stubs and more. (Omnibus Press)

The Keef Hartley Band were one of those relative rarities in music: a rock band led by a drummer. A couple of Hartley reissues from Eclectic have surfaced — my pick being 1970's *The Time Is Near*. This horn-driven R&B-influenced jazz/rock (or is that rock/jazz) took a few spins for me to latch onto (each song veers off in a new direction), but it's the band members' willingness to explore territory loud and soft, fast and slow that kept my attention, and every song is now a fave. Plus it's another chance to hear one of my favorite bassists in action — the late Gary Thain.

If the experimental side of **Chicago** appeals to you, then check out Hartley.

Speaking of Chicago: That band's 1971 performances at Carnegie Hall are available again on Rhino's *Chicago At Carnegie Hall* (aka *Chicago IV*).

I have the original four-LP set, but this digital collection ups the ante, adding an entire disc of previously unreleased material. The band's early radio hits are represented here: "Questions 67 And 68," "Beginnings," "Make Me Smile," "Colcu



My World" and "25 Or 6 To 4," along with more adventurous music: "Motorboat To Mars," "A Song For Richard And His Friends" and "An Hour In The Shower."

The packaging is also first-rate: Each CD is housed in an individual jacket; there are three (!) mini-replicas of the posters that came with the LPs and a 36-page booklet.

I know many jazz purists still cringe remembering **Miles Davis'** journeys into the unknown on

his late '60s and early '70s albums. For me, that period of Davis' career is my favorite, and I'll lap up anything that comes my way.

Columbia/Legacy's latest Davis box, *Miles Davis — The Cellar Door Sessions 1970* (six CDs) captures Davis and band (**Gary Bartz**, saxophone; **Keith Jarrett**, keyboards; **Michael Henderson**, bass; **Jack DeJohnette**, drums; **Airto Moreira**, percussion [discs 2-6]; and **John McLaughlin**, guitar [discs 5-6]) during four nights at the Washington, D.C., club.

During that four-day period, the group played 10 sets (two each on Wednesday and Thursday evening and three each on Friday and Saturday evening), and only a fraction of that material has been previously released. This collection presents some three hours of music for the first time. Although the set lists don't change much (four takes of "Inamorata" and "Honky Tonk" and five of "Directions" and "What I Say"), the songs don't become stale. Davis never played a song the same way twice, and it's the element of surprise and the trumpeter's love of a challenge, particularly during this time in his career, that makes his music so unpredictable and exciting.

T. Rex, *The T. Rex Wax Co. Singles A's And B's 1972-77 (Deluxe Edition)* is a two-disc collection of glam-rock gems: "Telegram Sam," "Cadillac," "Baby Strange," "Metal Guru," "Thunderwing," "Children Of The Revolution" — the list goes on and on. T. Rex leader **Marc Bolan's**

facility for turning three chords and a handful of "Heys!" "Yeahs!" and "Whoos!" into such magic is no small feat. (Rhino)

Jesse Colin Young will always be linked to his stint with **The Youngbloods** and their immortal single, "Get Together." However, Young wrote plenty of fine songs as a solo artist. I've noted before that I'm not a "greatest-hits" guy, but it's not often that any artist can claim 34 greatest hits. So *The Very Best Of Jesse Colin Young* (Artemis Records), containing 34 songs as it does, is bound to have several deep album tracks worth investigating. Interestingly, the title track to Young's 1974 album, *Light Shine*, sounds awfully close to "Soulshine," a song that the Allman Brothers recorded on 1994's *Where It All Begins* and that guitarist Warren Haynes (see page 26) wrote years later!

Although I would not call myself a fan of the band **Squeeze**, I was taken in by the documentary spotlighting ex-Squeeze member **Glenn Tilbrook** in the DVD *One For The Road* (Image Entertainment).

On *One For The Road*, Squeeze super-fan Amy Pickard plays director and follows Tilbrook and his wife as they travel to gigs across the United States in an RV. Tilbrook is out to re-establish himself as a solo artist. But life as a lone musician is anything but glamorous.

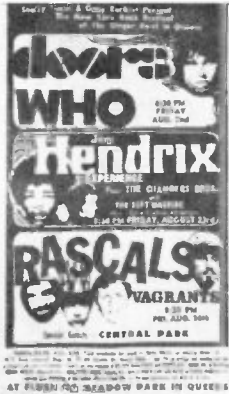
Instead of dressing rooms filled with Dom Perignon and nights in five-star hotels, Tilbrook is crammed into backstage spaces where the plumbing pipes are visible and audible, and he cooks breakfast on a camp stove in the woods.

There are two moments from the DVD that I want to share. The first is a scene where Tilbrook takes his solo act outside of the club where he's playing and onto the street with fans in tow. One of them happens to have an apartment nearby and suggests they take the party there. Cut to the living room where Tilbrook and a couple dozen fans are singing together, at the top of their lungs. (Who does this?!)

The second scene takes place in a South Carolina campground, where Tilbrook spots an RV of the same make as his. He approaches the owner, and the two begin talking about their respective rigs. It's obvious the other owner has no clue who Tilbrook is. Tilbrook shares his recent tale of roadtripping down the East Coast and finally lets on that he is a musician. RV guy asks who he plays with. When he learns that Tilbrook was with Squeeze, he high-tails it to his camper and pulls out a copy of Squeeze's *Greatest Hits*! He then tells Tilbrook that he nearly left the CD at home because he listened to it three times at work before leaving on vacation. Talk about serendipity. ●

AUCTION RESULTS

ItsOnlyRocknRoll.com's "Rock, Pop, Posters & the Beatles" Auction Closes at 1.6 Million Dollars!



A poster advertising The Who, Jimi Hendrix and The Doors. The special guest was Janis Joplin! It went for record \$47,191.36

Over one thousand lots of rock n roll music and entertainment memorabilia changed hands at ItsOnlyRocknRoll.com's December 16th auction. "This genre of collecting continues to expand," said president Marc Zakarin. "Concert posters were again really strong, with a 1965 Show of Stars concert poster featuring an all Motown line-up including The Four Tops, Stevie Wonder, The Temptations fetching \$52,280.64." A poster advertising The Who, The Doors and Jimi Hendrix at New York's Singer Bowl reached \$47,191.36. Elvis' earliest known concert poster from 1954 in Memphis commanded \$24,570.00. The Rolling Stones led the pack with three posters breaking the \$10,000 level including the only known poster for a 1964 cancelled concert in New Haven at \$22,979.56. The infamous Altamont concert poster (an event that many feel signaled the end of the 60's) went for \$24,508.54 and an oversize U.K. poster realized \$17,112.58. Another Stones item that generated tremendous excitement was the only film of Keith Richards getting electrocuted at a 1965 Sacramento concert, which climbed to \$26,390.40. Keith, until now, had never seen footage of the event which was captured by a fan in Sacramento who attended the concert with his 8mm camera.

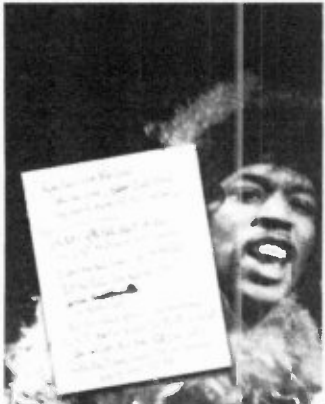


A British concert program signed by all four Beatles brought \$17,550.00.

As always the most popular items were The Beatles memorabilia and autographs. A concert program autographed by all four Beatles sold for \$17,550. The "Magical" sign right off the Magical Mystery Tour bus brought \$12,799.27. The sign that adorned John Lennon's Tittenhurst Castle home sold for \$10,702.10 and his signed publishing agreement for the song "Dear Prudence" climbed to \$9,551.59. Even a toy Beatle record rack sold for \$18,432.

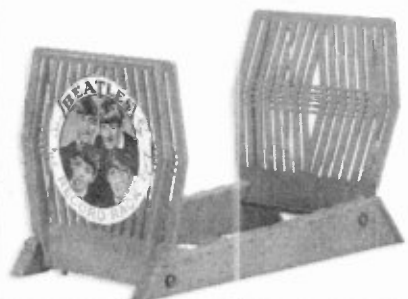


A previously unknown boxing style poster for the Rolling Stones cancelled 1964 gig in New Haven went for \$22,979.56.



Unused lyrics handwritten by Jimi Hendrix were later published in "Cherokee Mist" sold for \$8,599.50.

Original creations and possessions from rock stars, including lyrics and artwork were also very strong. An original Frank Zappa painting, done in 1959, reached \$9,416.45. A handwritten poem by The Doors frontman, Jim Morrison, that was published in his book, *The Lords and The New Creatures*, sold for \$9,360.00. Handwritten lyrics by the King, Elvis Presley, for the song *America The Beautiful* went for \$11,700, Jimi Hendrix unused lyrics reached \$8,599.50, Bruce Springsteen's partial lyrics for his song "She's The One" brought \$6,449.63. And Jerry Garcia's



A vintage U.K. toy record rack with The Beatles brought \$18,432.00.

Vicodin prescription bottle sold for \$1,053.00

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Marc Zakarin is available for interviews or for more information.



Vintage Earliest Known Quarrymen photograph in 1957 sold for \$4,909.52

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The Picture Sleeve Archive

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

by Stephen M.H. Braitman

OUT OF THE COLSTAR HYPE COMES A GENUINE RARITY

Charolette Wood
"Friendly Indians"/"Good Day"
Colstar Records (1005) 1968

1968 was the year the psychedelic dam burst. The flood of music from major record labels hoping to cash in on the power of youth culture reached high water. With riots and revolution in the streets, the music industry had to shout loud to be heard. It was the year of hype.

The San Francisco scene was at its apex, driving the whole shebang with high-profile signings of everyone from Electric Flag to Quicksilver Messenger Service, Blue Cheer to Kak in the wake of Jefferson Airplane's success.

Naturally, there were those who jumped in for their piece of the pie. Hucksters and charlatans abounded, spreading money around, hoping to get noticed. One of these bogus outfits was Colstar Records.

From out of nowhere, a lavishly produced and packaged gold foil-layered fold-out LP appeared early in 1968 called *The San Francisco International Pop Festival*. Record industry publications ran fancy ads for the album that proclaimed the Colstar label "the sound of San Francisco."

Contained within are several groups no one in the local scene had ever heard of. Who the heck were The Poppies, Fire, Sweet Smoke, Royal Scottish Bagpipe Company, or Haight Ashbury Blues Band? Some may have recognized the name of Ray Columbus, a New Zealand immigrant who'd been bouncing around the South Bay for a short while to no great impact. And there was an oddly named band called Charolette Wood. Perhaps "Charolette" was a typo. No one knew. Ultimately, no one cared, since the album seemed more a promotion for the services of the producers than anything else.

Ironically, it was the enigmatic Charolette Wood who had the potential for making the *Pop Festival* album a more respectable product. For some unknown reason, one of the San Francisco Bay Area's most popular teen bands had changed their name. The E-Types had several years of local success, starting in their hometown, and known as "The Salinas Beatles." They produced several classic singles on labels such as Dot and Tower. A higher profile with the Colstar moneybags could have been the right prescription to propel them into the national spotlight.

Unfortunately, changing their name to Charolette Wood didn't exactly set their career on fire. The poppy psych numbers included on the album are charming in their whimsy but very unambitious compared to everything else going on in 1968. They do, though, have drug lyrics! But with the name change they never had a chance.

Unbeknown to the band and nearly everyone else in the collector community, the two Charolette Wood songs from the *Pop Festival* album, "Friendly Indians"/"Good Day," were issued on a Colstar 45, along with a very obscure picture sleeve. The sleeve is a professional product for its time, with a good design. It even has the lyrics reprinted on the back cover.



Both songs were written by Larry Hosford, a local singer/songwriter who'd been involved with the band for a while, writing their great "I Can't Do It" single back in 1966. He joined the band in 1967 for its final stab at fame before dissolution. Hosford, who went on to a substantial career as a country-tinged folkie in the '70s and '80s, on Shelter and Warner Bros. Records, doesn't even acknowledge the E-Types/Charolette Wood part of his history on his Web site (www.larryhosford.com). He does, however, come clean in an interview with Lance Monthly at the Beyond The Beat Generation Web site, <http://home.unet.nl/kesteloo/etypes.html>.

The collector community has largely ignored the Colstar releases, perhaps a residual attitude against the hype. The E-Types are actively collected, however, and some of their rarer singles (and picture sleeves!) command strong prices. Perhaps more general knowledge of their connection to Charolette Wood will increase that

forlorn item's profile in the marketplace. For now, record dealer Barry Wickham reported he has had no requests for it from even fanatical San Francisco music collectors. One major collector who does have it in his collection, Ken Barnes, admitted to having "got this record in San Jose, likely for a quarter or something ridiculous." He reckoned it's currently a \$25-\$50 item.

For now. Knowing that Charolette Wood are really The E-Types, and with only a very few copies having ever surfaced, guarantees that this is one to watch for the future. ●

Thanks again to Alec Palao of Ace Records for the background info.

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

ROCKIN' RECORDS

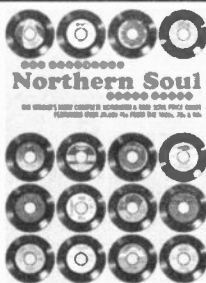
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ESSENTIAL NORTHERN SOUL PRICE GUIDE

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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GORDON LIGHTFOOT

The quiet legend on songwriting, performing and his final album

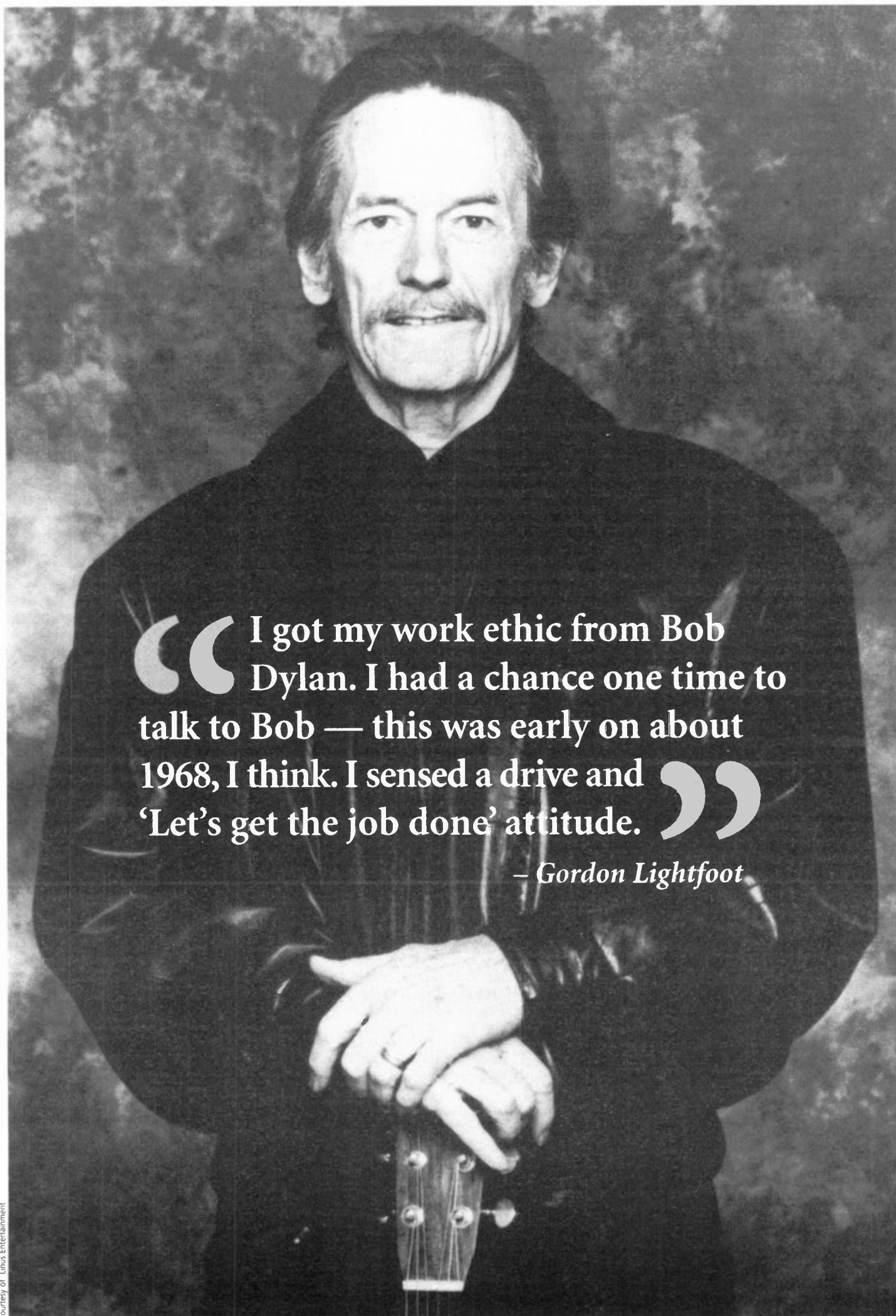
BY J. POET



Gordon Lightfoot is a quiet legend but a legend nonetheless. With dozens of gold and platinum albums in Canada and the United States, 17 Juno Awards (Canadian Grammy* Awards) and the Governor General's Award for furthering Canadian culture, he's one of the most successful singer/songwriters of his generation. Still, despite his high pop-culture profile, Lightfoot has always shunned the limelight, leading the kind of quiet life tabloid readers have no interest in. He says he'll answer any question a journalist asks him, but he's extremely cagey about his personal life. "Some of the songs are autobiographical," he admitted, but he's unwilling to go too deeply into his life off stage. He's a professional musician, and he's more at ease talking about writing songs, making albums, the rigors and joys of performing and his life on the road.

After releasing two indie albums of mostly traditional folksongs in Canada in the early '60s, Lightfoot made his international major-label debut in 1966 with the aptly titled *Lightfoot*. "I started out on a small label run by Art Snyder," Lightfoot recalled. "One of the first indie operations. One of the tunes I cut, 'Remember Me,' actually crept into promotion and got onto the Canadian charts. But in the meantime, I'd married a Swedish girl and moved to Europe, so I didn't do any more recording for about six or seven years. We lived in Stockholm and then in London, where I got a job on a BBC summer TV series called *The Country and Western Show*. Before I left Canada I was a background singer on a TV program called *Country Hoe-Down*, so I knew my way around a TV studio. [At that time the British] didn't have the slightest clue as to what American country music was all about. They had people singing numbers from Broadway shows like *Annie Get Your Gun*. I did seven shows for them singing songs by guys like Johnny Cash and Marty Robbins.

"In 1965 I was back home, singing in folk clubs in Canada. I was constantly looking for work, discovering the bars and coffee houses in the Toronto area. I knew who Ian [Tyson] and Sylvia [Fricker] were; I got a lot of my guitar technique from watching [Ian] play. And I guess the word about me was traveling, 'cause one evening Ian & Sylvia came in and heard me at Steel's Tavern and picked up 'For Lovin' Me' and 'Early



“ I got my work ethic from Bob Dylan. I had a chance one time to talk to Bob — this was early on about 1968, I think. I sensed a drive and ‘Let’s get the job done’ attitude. ”

— Gordon Lightfoot

Courtesy of Linus Entertainment

Morning Rain.’ Their success with those songs led to a management deal with Albert Grossman and got me my deal with United Artists and everything else that’s happened since. If they hadn’t introduced me to Grossman, I don’t know what would have happened, but at the time I had to step back and think about it. I was a bit squeamish. I had that Canadian reluctance that a lot of us small-towners have. I didn’t want to sign the paper. But my wife was there and she said I should do this, and Albert Grossman became my manager. He had Peter, Paul & Mary too; they also got a hit with ‘For Lovin’ Me.’ He also introduced me to Bob Dylan. I got my work ethic from [Dylan]. I had a chance one time to talk to Bob — this was early on about 1968, I think. I sensed a drive and ‘Let’s get the job done’ attitude. He’s made a lot of albums, and he’s always writing. He’s learned to thrive and survive and do a good job, and I love his music, although his influences are a lot different from mine. When you ask him where he’s coming from, he always says, ‘Little Richard and Elvis [Presley].’ But you don’t ever want to tell him you don’t hear them in his music. I think I’ve seen him perform about five times over the course of his career, and he’s been to see me once, which is probably the proper ratio.”

Lightfoot’s influences touch on American folk and pop, but he said his deepest musical impulses come from his native Canada. He never felt the need to move to the United States to be closer to the “industry.” “I love Canada, and I’m proud to be Canadian. I have a certain style that goes back to the Celtic and Scottish people in Britain who were my ancestors. They brought this music with them, and that’s where I’m drawing my water from. The fountain from which I drink is the Scottish fiddle and folk music, and we’ve got the real McCoy up here in Nova Scotia. I combine that with the mainstream pop we get from the U.S. and a little bit of country music, although the country influences are more evident in my earlier stuff. I’ve had mainstream hits and country hits, but mostly my stuff has been considered ‘adult contemporary,’ so I guess I’m on the middle of the totem pole — but anywhere on this totem pole is fine by me.”

In 2004 Lightfoot released *Harmony*, his 20th album and only the third album of new material he’s done in the past 20 years. “As I’m getting older,” Lightfoot said, “I find the creative life slowing down somewhat and the personal life becoming more evolved. There’s less time, and I’m aware of it, so I keep the orchestra in top shape ‘cause we like to play and perform. We have regular rehearsals and play about 40 shows a year in the areas where we can make a small profit. The last time we were at Wolf Trap Amphitheater in Washington we sold it out, and the cash flow is certainly enough to make it worthwhile. I’m ecstatic we’ve been able to do it this long. I hadn’t been out for two years, and it was nice to start doing shows again.

“As far as another album goes, I’m not too sure there will be another album at this point. When I was younger, I knew the



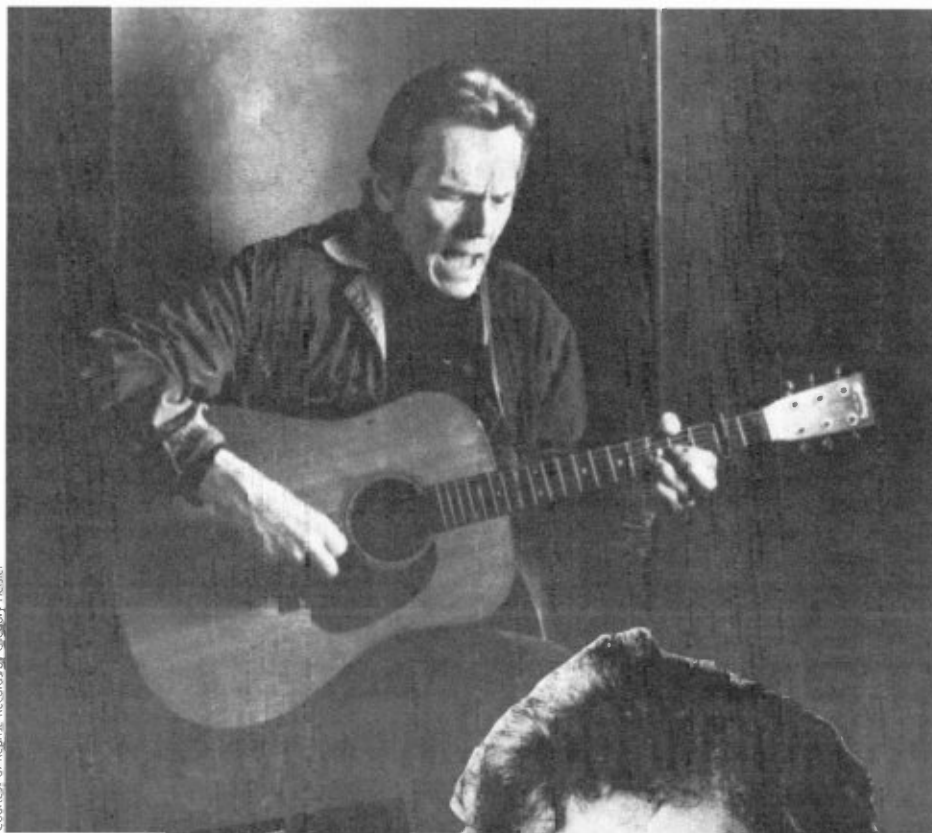
work had to be done. Now I don't think the return justifies the means. I have several songs I could draw from, but it's a question of isolating myself from the family to get the work down. At this point in time, having been ill for a while, I feel like hanging with the people I love and who love me, instead of going into isolation."

The illness Lightfoot speaks of was an abdominal artery that burst in September of 2002. It nearly killed him. He said that was the great motivation for rethinking his approach to his life and his art. "I was playing a gig in my birthplace of Orillia, Ontario, when I felt a sharp pain and then nothing. I woke up six weeks later, still in the hospital. I [passed out on stage] in September, and when I came back my room was decorated for Halloween. The first thing I thought about when I woke up was the album and where I'd left the guitar and vocal tracks I'd done. Then I started wondering, 'What shall I do next?' I wasn't at the point where I was in a panic, since it seemed likely I was going to survive, but I wondered, 'What can I do?'"

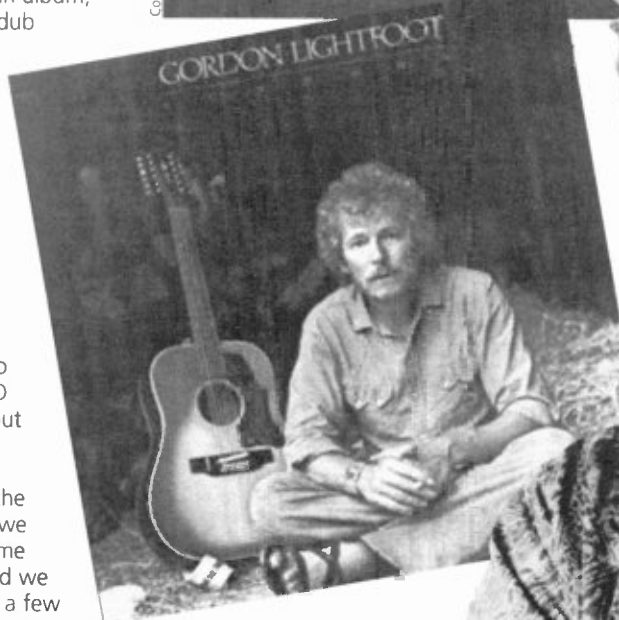
"I had all the rehearsals done so there were already enough tracks for an album, so I had the guys go in and overdub all the parts. I do all the arrangements on my records, and I had them all written out. We were going to make the album just as the illness hit me. So they went back into the studio every day and brought [the results] to me in the hospital every night. We were using Grant Avenue Studio in Hamilton, Ontario, the place Daniel Lanois used to use, and it has a good live room. I'd listen to the takes with a headset on a CD player and I'd tell 'em what to [put in and take out], and in a month and a half we had all the parts done. At Christmas I got out of the hospital and a few months later we added some stuff and I made some minor corrections to the lyrics and we were done. The album came out a few weeks after I got out of the hospital."

Lightfoot joked about calling the album *Soiled Linen*, after the bin of hospital laundry usually left right outside his hospital room, but he settled instead on *Harmony*, named after the opening track and one of the album's most stunning songs.

Lightfoot admitted to being something of a perfectionist and said that it was a challenge for him to let go and let things take their own course. He'd planned to cut the album live in the studio after finishing up a tour, when the band would be hot and he'd be warmed up vocally. "The vocals gave me the most worry. I had to have a tracheotomy, and that was very scary. I thought at first that maybe I'd lost my voice. I thought I may not be able to sing, but it came back. I started doing my vocal workouts again and I'm doing the physical fitness regime that I've done for 22 years, and I still practice guitar every day, so when I look at all aspects of it, it's



Courtesy of Reprise Records/By Gregory Heister



not that bad. I'm still getting down snippets of melody and writing down lyrical ideas, but, as I said, the reality of making another album is somewhat remote. We're doing well on the tours, and we have it down to a good method, well oiled and well organized. We're like a sports team; we look after ourselves. We enjoy the work, and it's a joy to do it."

Harmony has all the hallmarks of a classic Lightfoot album, packed with tales of longing, true love gone wrong and nostalgic memories of days gone by. There's so much regret that some reviewers even assumed the songs were written after Lightfoot's brush with death. Listening to the record as a whole, you'd never know it was put together piece by piece with Lightfoot supervising the overdubs from his hospital bed. "Harmony" could be a song to the muse as easily as a lost lover. The melody is one of his best, and his world-

weariness can break your heart. "Couching" is a song about his hometown, full of longing for a simpler life, the kind of wistful, evocative tune that could sound sappy coming from a lesser talent. Like "Brave Mountaineers," "Old Dan's Records" and many others, it tempers its nostalgia with musings on man's folly and Lightfoot's own mortality. The love songs are balanced between celebrations of carnal love, such as "No Mistake About It," and aching tunes such as "End of All Time" and "Clouds of Loneliness" that delve into all the unexpressed feelings that remain at the end of a relationship. The sparse arrangements keep the listener's attention focused on Lightfoot's subtle acoustic guitar playing and his tender, almost whispered vocals. *Harmony* may well be the best and most consistent collection he's put out since his pop heyday,

and if it does turn out to be his last set, it's a perfect cap to a long and illustrious career.

Harmony is also Lightfoot's return to his indie-label beginnings. The album is out on Linus Entertainment in Canada and in the United States on spinART, better known for its catalog of alternative rockers. "I decided I wanted to record for a local company in Canada. I decided to keep things on a smaller scale, and spinART sounded like a cool little label. I haven't seen the sales figures, but the record business is a young people's market these days, so we don't expect to set the world on fire with this one. The important thing is to make the records. Sony wanted me and I could have signed with Warner's again, but Warner has dropped a lot of good artists who sell respectable numbers. I had to wait a year for them to put out [*Painter Passing Through*, 1998] because they've got so much product."

Looking back, Lightfoot said he'd never considered being anything but a songwriter, musician and performer. "I was lucky in that regard, because my parents were very supportive of my musical aspirations." Lightfoot grew up just north of Toronto, singing and playing piano. In high school, he joined a swing band to play dances and sing standards, but he was already starting to create his own songs. "I'd already started writing songs, but I didn't know how to write them down, so I lost a couple of them. I knew I needed more theory. After I got out of high school I talked my parents into letting me go to Los Angeles to study music at Westlake College. I was into jazz at the time, and a friend of mine saw an ad for Westlake in the back of an issue of *Downbeat*. He thought it would be interesting to go to LA and become jazz musicians."

Westlake wasn't like today's Berklee College of Music. It was a trade school that taught practical music theory. "[Westlake] was jazz oriented, but I wanted to be able to write music and lead sheets and learn chord symbols and how to write in all the keys. I could put songs on tape, but you had to have 'em on paper and send them to yourself by registered mail [a cheap method of copyrighting songs]. To do that you had to have it on a lead sheet. I was frantic not being able to write them down, so I put the question to my parents and they agreed, and away I went to California on a shoestring budget. I learned how to write lead sheets and musical notation and how to voice chords in different ways." Lightfoot supported himself by becoming a studio singer. He did some commercials for long-forgotten products and performed as a backup on various TV shows, none of which made any impression on him. He was also getting more interested in folk music and less interested in pop and jazz, the music that had brought him to Westlake. But he does recall one LA ritual that brought him a handsome dividend years later. "While I was taking the training in LA, we'd go out to LAX and watch the aircraft take off and land. The Boeing 707 had just been commissioned. I went back

Courtesy of Warner Bros. Records



to those moments years later to get 'Early Morning Rain,' probably the most important song I ever wrote, from a career perspective. Elvis did it, not to mention Peter, Paul & Mary and Ian & Sylvia."

Lightfoot's attention to the songwriting craft was evident even on his earliest albums. The unforgettable melodies, the simple poetry of the lyrics and the feeling of regret and melancholy that permeate the music makes them sound effortless and timeless, but he confesses that it takes a lot of work to produce songs that sound natural.

"I usually get the melody and chords down first, then try to get a marriage going between the words and music, to discover the story of the song and keep pressing onward. It takes about four or five hours of work before you can get the story to emerge, but it's a nebulous process. If I get one that's not saying anything — if I work on it and work on it and there's still no lyrical or emotional development, then I throw it in the wastebasket, which I've done on quite a few occasions. It's not done in a serious way — there's no funeral; it's a quite peaceful process.

"I've had a whole song present itself to me a few times, but it happened more when I was younger. 'Song for A Winter's Night' happened in a spontaneous way. 'Harmony,' the title track from the new album, was a gift from above, a gorgeous melody that just presented itself to me while I was practicing guitar. 'Painter Passing Through' was pretty spontaneous. I wrote it late in the process of recording, because I needed a song in D. I was experimenting with different ways to handle a D chord, with different ways of voicing the chord to go with a melody, and it fell together.

"Then again, some of 'em fizzle out and never get finished. 'Early Morning Rain' took about 10 years. I got the original idea at Westlake in 1956. Years later, I went back and finished it. 'Brave Mountaineers' was sparked by the memory of the railroad tracks that used to run behind the farmhouse I lived in when I was a boy. Sometimes you can reach back as far as you can go and it'll turn into a song. It's mostly about being tenacious in following down an idea. I practice guitar every day doing basic strums and chord patterns. If an idea creeps in during a session, I put it down onto a cassette. I've lost a few ideas over the years, so I've cured that by keeping a workspace in the house I live in. It's an old house, so I made the solarium into a music room. It's a good place to work, and the band also rehearses here. I keep a cassette recorder next to me on the desk when I'm playing. It's all cued up, so if something happens, I can push a button and capture it.

"The average is about six months, but there's an upside, 'cause you're usually not working on one tune at a time but on

three or four simultaneously, so it's hard to say where the process starts and ends or where one song starts and another one stops. A line may jump from one song to another, or a melody.

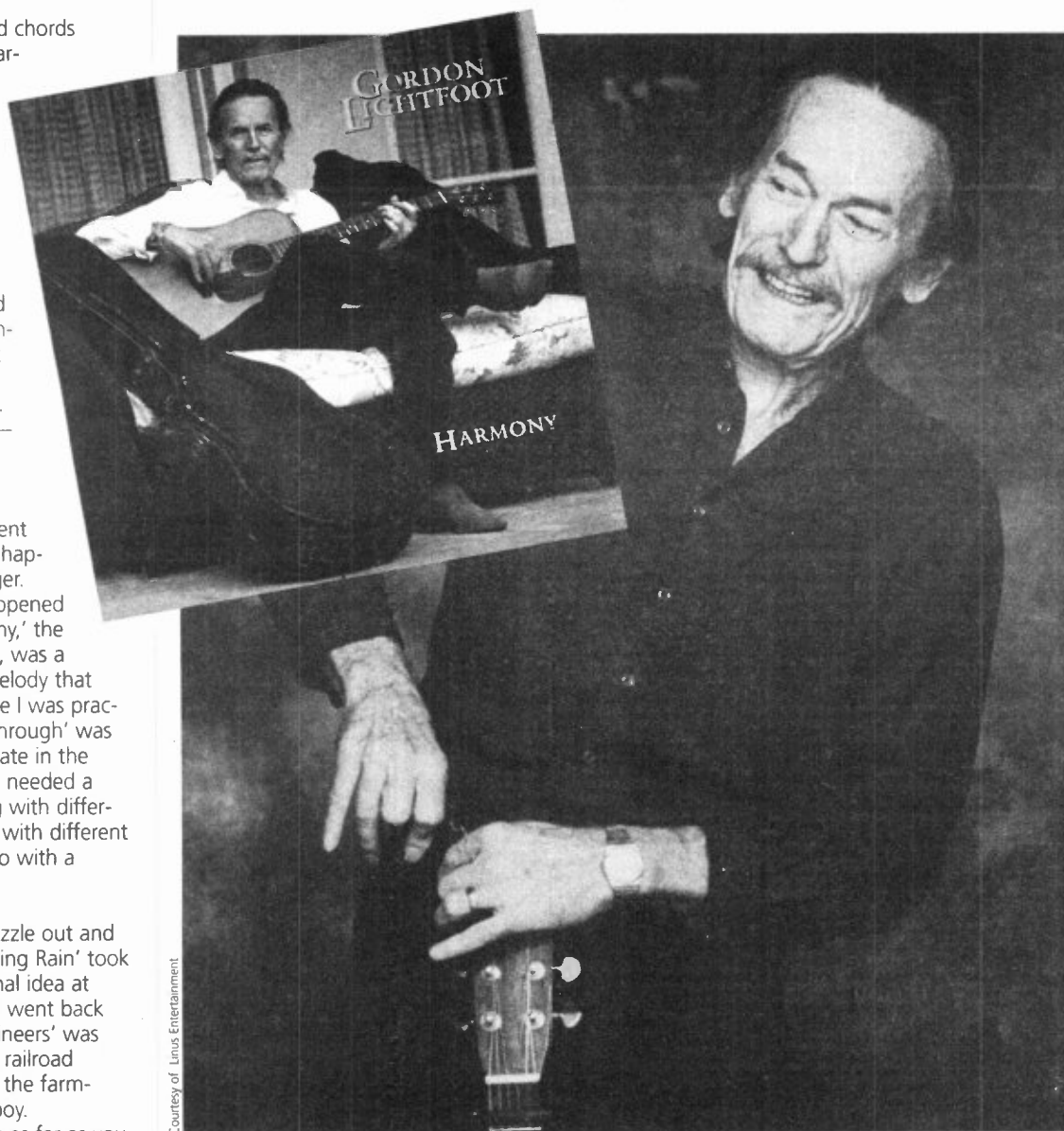
"'The Wreck of the Edmund Fitzgerald' was written and recorded in one week. I had the melody and I was thinking about writing a topical song when I was watching TV and heard about the ship being missing about four hours after it happened. [The Edmund Fitzgerald was the largest freighter ever to sail on the Great Lakes.

you read between the lines, you'll know that I'm just trying to understand, the feeling that you lack.' My daughter, who was just a girl at the time, heard the song and asked me 'Don't you lack any feelings, Daddy?' She got me to change the line to 'the feelings that we lack.' She said I was putting the whole onus of the divorce on her mother. I worry about the effect my songs might have on my loved ones, even more than I did when I was younger. But I like to write uplifting songs; I want to lift people's spirits, especially these days.

makes his art so special. His blockbuster period, roughly from 1970's "If You Could Read My Mind" to 1978's "Endless Wire," is full of beautifully crafted songs that capture ordinary moments and make them transcendent. Even when his songs are wrapped up in lush string arrangements, he always gives you the feeling that he is singing directly to you. His songs capture the vulnerability we all feel at the beginning of love and the tortured recriminations we go through when we lose love. The albums all have a unified sound, a less-is-more approach that keeps the singer and the song in the foreground.

"Most of the records have been done live, with the band in the studio, as you can probably tell from the drum leakage on the vocal tracks," Lightfoot explained. "Sometimes the vocals are punched in afterwards, but a lot of the tunes are first takes. I suppose the proper way to do it would be to isolate all the instruments so everything is crisp and clear and mix it later on, which is what I did in the early days, but it's not really necessary. If I used a big pop producer, the albums might sound better on a technical level, but you'd lose that melancholy feeling you get, what I call the folk feeling. Part of that sound is because it's underproduced."

Asked about his current long-range plans, Lightfoot replied with the dry humor that one often finds in his songs. "I'm interested in staying alive and keeping in close contact with my family and friends. It's more important to me to not isolate myself, which is required when you make records. [The band] knows how to play and tour; it's our one big perk in life. Sometimes I bring the family, sometimes not. When we do shows we're on the move so constantly that the family can't keep up with you. At the rate that you travel, you wind up dragging them along. Sometimes they'll fly out and meet up with me for a day or two, but at this point we're just out there for the work, not the party. We want the people to be impressed. The most important thing is to leave people wanting more. I think people have a point where they've had enough of a band, and I think I know where that point is. For [Bruce] Springsteen, three hours is perfect; for the [Rolling] Stones it's two and a half hours; for me, two hours and 10 minutes is best. Needless to say, you can't play everything everybody wants to hear in that time, so you have to rotate the material. We travel in a big circuit throughout North America, so we keep track of the stuff we play. When we come to your town, we know what we played the last time we were there, so we can vary the program and prove that we can still do it at our age. And it creates the cash flow that allows [the band] to stay together and keep doing what we love to do. We did a recent show with Deep Purple. They've been around for 35 years or so and they're all slightly younger than I am, but they sound great. So you can improve with age, and that's why we tour. We want to play with the best feel, the best energy, the best tuning and put on a good show." ●



Courtesy of Linus Entertainment

The ship was christened in 1958 and went missing during a gale in November 1975.] The lyrics were pretty spontaneous. I got the newspapers and followed the story for a week and made sure I got the timeline correct. They eventually found the ship, but they never found a body anywhere. Twenty-nine men were on board. They finally raised the ship and restored the ship's bell. It's at the Shipwrecks Museum in Michigan.

"'If You Could Read My Mind' was written about the events that happened when I was getting divorced from my first wife. I'd just moved to the country, signed with a new label, and the marriage was breaking up. There's a line in the song that goes — 'If

"When I was younger I drank quite a bit and wrote some down stuff, but these days I think the lyrics are a bit lighter. I think there's even a touch of humor, although it's not for me to say. I think there's a lot of humor on 'Painter Passing Through,' and I hope people find it funny. It may be that as I'm getting older, I want to be more positive. I'm also spending more time tending to my family life, because I enjoy the work most when I enjoy everything else I'm doing. Except for writing and making records, my life is as normal as can be."

It's Lightfoot's ability to capture the "normal" feelings that most of us ignore that

Pondering Aloud

by Ray Sidman

Almost everyone has heard of Frank Zappa. Many of those people can even tell you a song title or three. At the other end of the spectrum are the die-hard fans. And in between, there I am...

Until a few months ago, I'd heard a handful of Zappa staples and even had "Valley Girl," "Bobby Brown Goes Down" and "Catholic Girls" on compilation CDs. My favorite of the tunes I knew was "The Adventures of Greggery Peccary" — a hilarious and brilliant (20-plus minute) piece of work.

Then along came a mini-slew of new Zappa-related releases. Mobile Fidelity Sound Lab just put out its gold-disc of *We're Only in It for the Money* by Zappa's band, The Mothers of Invention. Eagle Rock Entertainment has released a DVD of a television special containing about 90 minutes of live Zappa concert footage titled *The Dub Room Special*. And Rykodisc recently announced its availability of Japanese import CDs of many classic Zappa albums.

Good open-minded person that I am, I

tracked down the MoFi gold disc, the *Dub Room* DVD and a copy of *Läther* from Rykodisc. I was all set...

Interjection of a coincidental anecdote: The evening before I sat down to listen to *Läther*, I attended an orchestral performance at a nearby university, and one of the pieces they played was an overture of Igor Stravinsky music. Good stuff, and I thought about it deeply on the drive home and the following day.

That next evening, as I listened to the (mostly instrumental) three-disc *Läther*, I kept thinking that Zappa must've been influenced by Stravinsky. I kept the notion at bay, telling myself that it was the previous night's performance that had me thinking this. (So, in theory, had I attended a Mötley Crüe concert the prior evening, then I would've been convinced that Zappa, in 1977, was influenced by Vince Neil and Tommy Lee.)

Then along came the song "Breasts 'n Cheap Alcoholic Beverage" (or something like that), wherein one of Zappa's band — very faintly in the background — clearly

utters "Stravinsky." Not only did I feel vindicated, I felt inappropriately Sherlock Holmes-y before focusing on the point of it all: the wondrous talent of Zappa.

End of interjection.

I hesitate to use the word genius, but there is genius in Zappa's insights musically and lyrically — what he did often makes me think: Why has no one done this before? (Though his weirdness and oddball nature is something all his own.)

An example: "Approximate," a song shown live on the *Dub Room* DVD. Zappa shows the audience a piece of paper (not sure how, but it's a large size on the DVD) he wrote just prior to the concert. On this paper is a short piece of music, with only the rhythm written, no actual notes. Simultaneously, in "1-2-3-Go!" fashion, the band plays whatever notes they want, as long as they stick to the beat. It's completely improv, and it works dazzlingly. Brilliant stuff and something that any performer could've done long before Zappa came along — but he was the one who tried it.

His music, including the stuff that doesn't sound Stravinsky-esque, often rings of beauty and originality. Just in the stuff I heard, there are too many examples of this to list here.

While watching the *Dub Room* DVD, which contains performances largely from 1974 and the early '80s, I got the impression that Zappa was most experimental in the late '60s and through much of the '70s; however, the 1981 footage contains music that's a bit more straightforward — some even with a pop-like beat. Nonetheless, his lyrics remained notably outside the box and thought-provoking regardless of the era of the music I listened to.

For you who have heard Zappa via (the superb) Dr. Demento only, or on collections that contain the same two or three Zappa songs, I recommend you dig deeper, regardless of how much you like those compilation staples. There's much more genius out there that goes unappreciated merely by hearing him growl "Valley grrrrrrr!" ●

LIBERTY RECORDS: HOW PERSISTENCE, LUCK PAY OFF

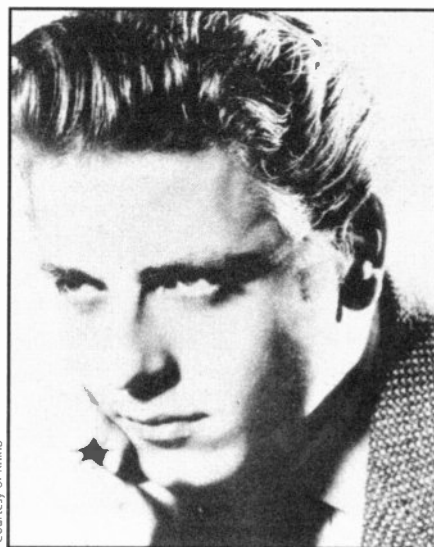
Eddie Cochran: "Sittin' In the Balcony" (1957), "Summertime Blues" (1958)

Often in life, luck, or at least being in the right place at the right time, makes all the difference in the world. In 1957, Liberty Records founder Si Waronker needed hits, and he wanted rock 'n' roll. The answer to both requirements walked into his office.

"One day that I spent in the office was a lucky one," said Waronker. "The receptionist called me and said a boy with a guitar would like to see me. I told her I was busy. Her answer, 'He's cute. Please see him.' Finally, after more pestering from her I said, 'OK.'

"Well, a little cute guy with a Texas accent, a cowboy hat, cowboy boots and a guitar that seemed bigger than the boy himself sauntered in, and without saying a word opened his guitar case, took out his guitar and started to play and sing. After about 15 minutes, I yelled, 'Hold it. I hear you. What's your name?' He answered 'Eddie Cochran. I'm your next star.'

"I said 'Congratulations. Who is your manager?' He said Jerry Capehart. Jerry took this boy under his wing and devoted all of his time to Eddie." Discovering the Oklahoma rocker (well, he was actually born in Albert Lea, Minn.) Cochran was the easiest artist Waronker ever had a hit with, thanks to Cochran's talent and chutzpah. "We had 'Sittin' In The Balcony,' [#18, on the chart 13 weeks] 'Summertime Blues' [#8, 16 weeks] and 'C'mon Everybody' [#35, 12 weeks] with Eddie."



Courtesy of Rhino

Eddie Cochran

The Rivingtons: "Papa-Oom-Mow-Mow" (1962), "The Bird's The Word" (1963)

"The Rivingtons were discovered by Kim Fowley, who introduced the group to Jack Levy and Adam Ross," Rivingtons member Al Frazier said. Levy and Ross owned Pan-Ar Productions, and when they heard our homemade demo tape of 'Papa-Oom-Mow-Mow,' they knew they had to have it. The same night they heard the demo, they took us to Radio Recorders studio and re-cut the song in one take.

"Originally, Levy and Ross had Capitol Records in mind for 'Papa,' because they themselves were affiliated with Capitol Records. But Capitol felt that it was a little

too rough for them. So Jack knew Bob Skaff over at Liberty and took it by there. Liberty went for it immediately.

"Because The Rivingtons were one of the few black artists on Liberty, we were not sure that our record was getting sufficient promotion, so we went the rounds ourselves," Frazier recalled. "In particular, we went to LA radio station KGFJ. When they started to play 'Papa,' it started catching on a little bit. A black disc jockey named Rudy Harvey, who also had an R&B TV show, had us on, and at that point 'Papa-Oom-Mow-Mow' really took off. Next the jocks at KFWB radio got behind the record and made it #1 on the West Coast.

"Nationally, it was not #1. That was because 'Papa' took a while to catch on around the country. It hit the top 40 in many regions but not all at the same time, so its impact was spread out."

When artists such as Jan & Dean and Dick And Dee Dee showed up for their first live shows, venue managers and audiences alike were often surprised to find that they were white. From the sound of their records, some people thought that they must be black and even booked them into black venues and tours. It was the opposite for The Rivingtons. "In fact, until the audiences saw us in person, few knew that we were black!

"We wrote our own hit songs. Rivington Rocky Wilson came up with the line 'Papa-Oom-Mow-Mow,' and the rest followed naturally." Why were there so many bumps and papas on The Rivingtons' records? "Initially we could not afford to hire the

horns we wanted on the records, so the background vocals were devised to take the place of the horns."

Cher: "Bang Bang" (1966), "You Better Sit Down Kids" (1967)

"We were a unique company in that we were all very young men in what was then an old man's business," said Ken Revercomb. "After a couple of years in promotion and sales, I became the General Manager of Imperial Records when Liberty purchased it.

"One of Imperial/Liberty's coups was getting Cher Bono. Sonny was a promotion man around town. He brought the master of 'I Got You Babe' to Liberty and wanted \$25,000 for it, which was considered too much money. Everybody liked it, but Sonny & Cher had been around as Caesar & Cleo, and they were kind of commonplace around town. After a lot of soul searching, Liberty/Imperial did not take the master, and they went to Atlantic. But Imperial did do one thing at the time that was interesting. Atlantic had signed Sonny & Cher but not as individuals. So Imperial signed Cher.

"Cher's Imperial singles and albums were not true Imperial material — Sonny produced those sessions independently and delivered the masters to Liberty/Imperial. That's why Sonny's voice can be heard on some of Cher's recordings. So Liberty got Sonny and Cher after all, even though Sonny & Cher were signed to Atco Records."

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



by Robin Platts

PRINCE, HIS COURT OF COLLECTIBLE COLLEAGUES AND PICTURE-DISC NEWS

Prince

Although he has been in and out of the charts, in and out of fashion and changed his name a couple of times since his commercial heyday in the '80s, the artist now once again known as Prince has remained a favorite with collectors. Part of the appeal from a collecting standpoint is his sheer volume of work — in particular, his many extracurricular efforts as a producer, songwriter and musician.

By the '80s, Prince was already recording more of his own material than his record label was willing to release, thus the many, many bootlegs that have become collector's items but that are beyond the scope of this column. In addition to recording several albums' worth of his own stuff every year, Prince somehow found the time to create tracks for Vanity 6, Sheila E, and The Time, as well as for lesser-known acts such as Madhouse (essentially a jazzy Prince side project) and the group Mazarati. In fact, one of those side projects, the self-titled release by a one-album band called The Family, caught the ear of Sinead O'Connor, who turned their Prince-penned "Nothing Compares 2 U" into a massive hit.

Since most of Prince's side projects were not huge commercial successes or have had limited availability on CD, they have been highly sought after by his fans.

\$407.77 was the winning bid for the Japanese CD release of the self-titled 1986 album by the group Mazarati, which features Prince's former bassist Brown Mark. One track not included on this album is a song called "Kiss," which Prince gave to the group and, upon hearing their arrangement, decided to reclaim for himself, using the Mazarati backing track as the basis for his own hit version.

Another Prince-related rarity is a German limited edition of the 1995 NPG (New Power Generation) CD *Exodus*, which recently changed hands for \$202.50 on eBay. "It was released in 1995 by Edel

Records to promote the *Exodus* album and European *Gold* tour," said the seller. "Item comes in a silver box with holographic top and was made for Edel executives only. Comes with a special promotional flyer for Edel products."

Bidders on eBay recently shelled out \$127.17 and \$99 for copies of the self-titled CD by Jill Jones. "She was more than just



the waitress in *Purple Rain*," noted this item's seller. "Jill Jones has a voice that is easy to listen to and groove to. Her now out-of-print and really, really hard to find self-titled album showcases all of her talent. Produced by David Z and Jill Jones and coproduced by Prince, the album includes the famed single 'Mia Bocca' as well as a cover of Prince's 'With You.'"

A German CD pressing of the aforementioned self-titled album by The Family shows up fairly regularly on eBay but still commands fairly high bids. Copies recently sold for \$120 and \$102.51.

Meanwhile, the CD release of the self-titled album by Prince's girl group Apollonia 6 (itself a successor to the earlier

Vanity 6) sold recently for \$113.07, while the self-titled 1987 disc by Prince band member and percussionist extraordinaire Sheila E (best known for her hit "The Glamorous Life") sold for \$46.12.

\$100 was the high bid for a rare CD by former Prince guitarist Andre Cymone, titled *Survivin' In The '80s*. That album was released not long after Prince and Cymone parted ways in the early '80s.

Meanwhile, the two albums by Madhouse — *Madhouse 8* and *Madhouse 16* — each sold recently for \$46.

Of course, aside from the side projects, many of Prince's own releases are highly collectible, especially items from the U.K. and Japan.

\$356 was the winning bid for a Christmas-themed Japanese promo 7-inch single. This cool 45 features Prince And The Revolution's *Purple Rain*-era yuletide track "Another Lonely Christmas" as the A-side, while the B-side features an assortment of messages and song introductions from Prince and some artists he was working with at the time: Sheila E. introducing "The Belle Of St. Mark"; Sheila E.'s Christmas Message; Apollonia's message to Japan; Apollonia introducing "Sex Shooter," "Blue Limousine," "Happy Birthday, Mr. Christian"; and Prince introducing "Purple Rain."

A rare Japanese promo CD from 1993 recently sold for \$676 on eBay. Titled *My Name Was Prince*, this retrospective captures highlights from Prince's career up to that point: "Purple Rain," "Little Red Corvette," "1999," "Let's Go Crazy," "When Doves Cry," "Raspberry Beret," "Kiss," "I Wanna Be Your Lover," "Nothing Compares 2 U (Live)," "Pop Life," "Peach" and "Pink Cashmere."

\$118.87 was the winning bid for a mint Japanese picture sleeve 45 of the early sin-

gle "Sexy Dancer." This was, the seller noted, "Prince's second single released over there. It comes with the usual Japanese single-sheet picture sleeve and features a lovely shot from the *Prince* album (i.e. his second, self-titled album) photo shoot."

\$136.59 was the winning bid for a copy of Prince's first Japanese single, "I Wanna Be Your Lover" (his first big U.S. hit), and \$55.01 won somebody a Japanese "Uptown" single.

A number of releases from the U.K. — where different Prince single variations were often released — are also collector favorites:

A British 12-incher featuring the great non-album cut "Gotta Stop (Messin' About)," plus "I Wanna Be Your Lover" and "Head" sold recently for \$131.27. Note: In the U.S., "Gotta Stop" was merely a B-side, but the Brits made it an A-side. A U.K. picture-disc copy of the *Parade* LP — one of his strongest albums, in my opinion — sold recently for \$72.75. A shaped picture disc of *Parade*'s single, "Girls & Boys," went for \$46.12.

\$58.54 was the winning bid for a U.K. 12-inch "Paisley Park" single with a misprinted sleeve. The lettering of the artist name and title is in white, rather than the correct green and orange.

A rare mint U.S. promo version of the "Gett Off" single sold recently for \$109.11. According to the item's seller, this was sent to a few DJs in the U.S., prior to the actual promo release. "This version is known as the 'Damn Near 10 minutes'

version, and as far as I know is not officially released anywhere else. There is no catalogue number on either the cover or the label that has the music on."

An American Prince 12-inch single from 1978, "Just As Long As We're Together" b/w "Soft & Wet" sold recently for \$59.99. This record, noted the seller, is "the only Prince 12-inch on the Burbank Palm Tree label."

Market Watch continued on page 23



The Tex-Mex bluesbilly of BILLY BACON AND THE FORBIDDEN PIGS

BY TIERNEY SMITH

Ever since they formed in San Diego in 1984, Billy Bacon And The Forbidden Pigs have kept up a heavy touring schedule — hitting the road as many as 200 days a year — performing an eclectic and vibrant stew of American roots music including Tex Mex, R&B, rockabilly and classic country, a fine sampling of which can be heard on the new compilation *Still Smokin' After 20 Years*. The songs, culled from the band's previous eight albums, were hand-picked by Bacon himself (real name: Seth Russell). His personal favorite: 1999's *¿Pork Qué?* "It was my big showbiz production," Bacon said.

If the album titles (i.e., *Dressed To Swill*, *The Other White Meat*, *Pig Latin*, *Cloven Grooves*) suggest a healthy dose of humor, the band's songs are hardly the stuff of cheap novelty. Still, despite their first-rate musicianship, obvious passion for their craft and uncompromising musical stance, Billy Bacon And The Forbidden Pigs remain largely a hidden treasure, albeit with some famous admirers that include Joe Walsh, Dave Alvin, Mojo Nixon, and Jimmy Page. Calling Doug Sahm a "huge influence" the 40-year-old Bacon recalled catching Sahm's performance with The Sir Douglas Quintet one day on *Austin City Limits* and being mightily impressed.

"I was blown away by him — never seen anything like that." In addition to Sahm, Bacon cited his older brother's British Invasion albums, The Beach Boys, his dad's Big Band recordings of Glenn Miller, Woody Herman, and Artie Shaw and "a lot of soul kind of stuff too like Sam & Dave, James Brown" as other influences, all of which goes a long way in explaining the stylistically diverse nature of his music.

Prior to the Pigs, said Bacon, "the only bands that I've ever really been in were bands that I had. I had a band when I was in high school called The Rave-Ups. We did some original stuff, but it was mostly like a '50s, '60s type of band." Unlike The Rave-Ups, The Forbidden Pigs, once formed, were built to last (albeit with various personnel changes over the years — bassist/singer Bacon remains the only original member).

"We started off pretty much as kind of a knock-off of The Sir Douglas Quintet," recalled Bacon. Back then, the band was gigging in the San Diego area doing club dates "where you can get abused and not get paid." ("I know it's hard to believe," said Bacon, "but there are actually unscrupulous club owners that would say, 'OK, if you're not 21 you're not allowed to be in the club' after we'd get done playing.")

From there they progressed to out-of-town gigs, branching out to L.A. and Phoenix. "I think our first real big tour was in 1988," remembered Bacon. "We went all over. We went to San Diego; we played the Winnipeg Folk Festival that year and we played just all over the Midwest, and that was the year we put the first single out. So we had our 45 with us, and we were ready to conquer the world with our 45s." From there the band commenced a heavy touring schedule after which, said Bacon, "we pretty much didn't stop." Logging that heavy road time has naturally taken a toll on the band members.

"There was about a five-year period there from probably '90-95 when we were actually on the road traveling 48 weeks of the year," related Bacon. "People just get burned out. They can't travel after that. The current lineup right now is me and my drummer Justin G. Jones, who's been with me four or five years. I'm looking for a guitar player."

Asked to define The Forbidden Pigs' diverse sound, Bacon refers to his producer Buddy Blues' term "Tex-Mex bluesbilly" ("I think that's about as accurate as you can get"). As for the folks who come out to see Bacon And The Forbidden Pigs live, Bacon reported, "We have very strange demographics — we have young people come out, and a lot of middle-aged people come out also." Citing New Braunfels, Texas' Gruene Hall as an example, he said, "There we get like literally people from babies to 70 years old. It's really great."

Bacon noted his favorite place to play as Lincoln, Neb.'s Zoo Bar ("It's kind of our home away from home"). Elsewhere, audience feedback, he said, is generally good. "I haven't had anything thrown at me in a while." With a stage performance one San Diego paper called "truly possessed,"



Courtesy of Billy Bacon And The Forbidden Pigs

Seth Russell, aka Billy Bacon

Bacon's hard work and dedication to his craft may not have yet lifted him beyond cult status, but as he is quick to point out, "I'm really fortunate to be able to do what I'm doing, to be able to make music for a living and have people enjoy what I do," though he allowed, "It's pretty hard when you switch on MTV and you see someone with absolutely no talent at all. In that sense it's kind of frustrating."

Still, Bacon wouldn't have it any other way. "I love my job. It's hard work and it's a drag, but it sure beats digging ditches, which is the other job I'm qualified for," he said, laughing.

Further, his Tex-Mex bluesbilly sound is deserving of a wider hearing. "The stuff I've written would play alongside [Los Lonely Boys]. They just haven't got out to the

right people. The right people haven't heard it or haven't paid enough to have it on the radio," said Bacon. "I also wouldn't mind having hit singles so I could put the money in the bank and raise my kids and not have to worry about where the next meal's coming from," even if that means getting his songs in the hands of a certain pop princess.

"My main goal now is to write a song for Britney Spears so that she can sell 10 million copies of it and I can stop touring so much and spend more time with my family," he stated without apparent sarcasm. Incidentally, the title track of The Forbidden Pigs' 1991 debut *Una Más Cerveza* stands as the only song covered by an outside artist, namely Sahm's Texas Tornados.

For Bacon songwriting is not laborious. Inspiration can hit at any time whether he's "driving down the road or mowing the lawn." "For me," said Bacon, "it's very scary when that doesn't happen because if you have a little bit of a dry spell you're going, 'Where's the magic? Why am I not writing any songs?' And then five will come to you like bam, bam, bam. I tend to write like that, in spurts.... If I can't do it in 15 minutes then I throw it away."

Though Bacon expresses a desire to "slow down a little bit," he admitted, "I don't think I'd ever stop playing 100 percent. I think I'd always really like to be out there, but it would be nice to pick and choose. As it is now, I have to go. I have no choice. It's how I make my living, it's how I pay my bills, so I have to do it."

Lately, Bacon and the Pigs have lately spent more time in Europe than in the States, finding European audiences especially receptive to the group's eclectic brand of roots-rock. "They like American music better than Americans do," said Bacon, pointing out that for the Europeans, "music is a much bigger part of their lives."

The Forbidden Pigs have gone from recording for Triple X Records (home to Jane's Addiction), a label that did little to promote them, to releasing their records beginning with 1999's *¿Pork Qué?* on their own label, Swine Song. "I decided I'll just put my own stuff out on my own label and I'll be my own distribution, cause we tour so much — and sell the damn thing off the stage."

Plus, Bacon sees a clear advantage to recording on his own label, which he views as "kind of a luxury... I don't have to listen to anybody say, 'No, you can't do that.'"

"I kind of feel that the age of the big record label is done because they really can't offer you that much. Unfortunately people don't go to the brick-and-mortar stores anymore to go and buy the record — they just download it. We don't need a record deal. What is a record deal gonna do for me unless they want to give me a bunch of money in advance like, you know, pay off my house or whatever? They're not going to do that much for me. If they have a good label and they have a good publicist maybe they'll get me on *Entertainment Tonight* or something, but I think they demand a lot from an artist too."

For everything Bacon has accomplished, or still aspires to, he has already realized his most cherished objective. "When I first started out, my biggest goal as a musician was to meet Doug Sahm," he said. "Having done that by '88 or something, the rest was all gravy." ●



by Phast Freddie Patterson

Grim Reporter

Doo-wop singer **Michael Arnone** (63) died at home in Wall, N.J., after a long illness.

Arnone was born Sept. 19, 1943, in Jersey City, N.J. He and his friends sang on street corners as teens. They eventually formed a group called The Parisians.

During the spring of 1962, the group auditioned for Coed Records. The label liked the group but not the name, and they changed to The Duprees. The group's first single, "You Belong To Me," was released that summer. On Aug. 14, The Duprees appeared on *American Bandstand*, which helped propel the song into the Top 10. However, further releases did not do as well.

By the mid-60s, the music The Duprees sang was out of fashion with the general record-buying public. Still, the group continued to record — for Columbia, Heritage and RCA — into the mid-70s, when the group finally gave up.

After about 10 years out of music, Arnone, who had registered the name, reformed the group — or a reasonable facsimile thereof — and worked the oldies circuit for another 10 years. A version of The Duprees continues to perform on the East Coast.

Blues/rock singer/guitarist **Chris Whitley** (45) died of lung cancer in Houston, Texas, Nov. 20, 2005.

Christopher Becker Whitley was born in Houston Aug. 31, 1960. His parents were artistically inclined, and they listened to R&B records. When he was 11, Whitley's parents divorced, and he moved with his mother to Vermont. At 15, he was inspired by a Johnny Winter record to learn guitar.

He quit high school to move to New York City, where he worked odd jobs and busked on street corners. He lucked into an airplane ticket to Belgium, where he spent most of the '80s. In Europe, he played in contemporary R&B and dance bands and became involved with the Euro-disco sound. He also married and fathered a daughter, but by the end of the decade Whitley and his wife had broken up and he moved back to America.

Soon after returning to New York, he met producer Daniel Lanois, who facilitated a deal with Columbia Records. Whitley's first album, *Living With The Law*, is a fine example of modern blues done in a unique manner. The album received good reviews from rock critics and a track was used in the film *Thelma And Louise*.

Unfortunately, Whitley didn't release another album for four years. His next two long-players feature more hard rock

than blues, which put off his core audience, and the recordings didn't sell well. Columbia dropped him from its roster.

Whitley cut his next album, *Din Of Ecstasy*, in a single day. Released on an independent label, it outsold his last Columbia album.

Whitley lived in Germany for a while, where he cut some more albums featuring his modern take on the blues, and he wrote the score to a movie called *Pigs Will Fly...*

Whitley lived the lifestyle that he sang about — he drank hard, took drugs and chain-smoked. He released his 11th album in 2005, and another is due for release in early 2006.

Jug and washtub bass player **Fritz Richmond** (66) died of lung cancer Nov. 20, 2005, in Portland, Oreg.

John B. Richmond Jr. was born in Newton, Mass., July 10, 1939. He began building his own washtub bass soon after he graduated from high school in 1958.

He was drafted into the Army, where he served as a helicopter mechanic in Germany and Korea. After his discharge in 1961, he became part of the Boston folk scene, where he worked with Eric Von Schmidt, Geoff Muldaur, Tom Rush, The Charles River Boys and others.

In 1963, he and his friends formed The Jim Kweskin Jug Band, for which Richmond learned to play the jug.

The band broke up in 1968, and Richmond then moved to Los Angeles, where he became a recording engineer.

In 1977, he moved to Portland, Ore. where he taught recording classes and played in The Metropolitan Jug Band and formed his own group, Fritz Richmond's Barbecue Orchestra. He also appeared on *A Prairie Home Companion* and toured with John B. Sebastian and Muldaur.

One of Richmond's washtub basses is in the Smithsonian Institution.

R&B singer/producer **Joe Jones** (79)

died of complications from quadruple bypass surgery Nov. 27, 2005, in New Orleans.

Jones was born in New Orleans Aug. 12, 1926. During World War II he served with the Navy. After his discharge, he became involved with the thriving R&B scene in New Orleans. He cut his first single for Capitol in 1954.

In 1960, Jones' recording of "You Talk Too Much" on the Ric label started to make a little noise, and Roulette Records then purchased the rights to it. The bigger company was able to push the 45 into the Top 10. However, the follow-up, the original version of "California Sun," barely cracked the Top 100.

After this experience, Jones became involved with management and music productions. He discovered a trio of girls singing in New Orleans and took them to New York

City, where they were signed to Red Bird Records and were called The Dixie Cups. Their first single, "Chapel Of Love," was a #1 pop hit. They had four more chart entries. The best one, "Iko Iko," is a traditional children's song that the members of the band took writing credit for. Basically a chant with rhythm accompaniment, it reached #20 on the pop charts and has become a staple during Mardi Gras.

In 1965, The Dixie Cups, still under the tutelage of Jones, moved to ABC-Paramount. An attempt at a follow-up to "Iko Iko" called "Two-Way-Poc-A-Way" failed to hit, but it is notable as a pre-Wild Tchoupitoulas or Wild Magnolias Indian chant with rhythm — much more primitive than "Iko Iko." It was produced and arranged by Jones.

In 1973, Jones moved to Los Angeles where he started a music publishing company. He also helped black artists from the '50s and '60s recover lost rights and royalties to their work.

British rock drummer **Tony Meehan** (62) died Nov. 28, 2005, as the result of a fall in his home in London, England.

He was born Daniel Meehan in north London March 2, 1943. He began playing

drums at 10 when he was given a kit for Christmas. He was playing in a dance hall band and a youth orchestra three years later. At 15, he decided to become a professional musician. He worked with cabaret acts and touring shows before he joined bassist Jet Harris in The Vipers, a skiffle group. In 1960, the two joined The Drifters, the backing group for pop singer Cliff Richard. The guitarists were Hank Marvin (lead) and Bruce Welch (rhythm). The act had several hits in England.

Richard's recording of the excellent "Dynamite" from 1959 is one of Britain's first real rock 'n' roll records. Richard screams with the authority of Gene Vincent, and the beat is pounded sufficiently by Meehan.

In 1959, "Living Doll" (ABC-Paramount) was a Top 30 hit in America, but further recordings failed to perform as well in the States. (Richard would not have another significant hit in the U.S. until the mid-70s.) The Drifters also recorded as a vocal group under their own name. However, due to the existence — and the rising popularity in England — of an American group called The Drifters, Richard's backing band changed its name to The Shadows. The group had its first hit with "Apache" in 1960. The song, which is an instrumental, was so popular in England that The Shadows rarely sang on subsequent recordings, and they became England's best-selling instrumental group.

The popularity of Richard and The Shadows inspired hundreds of beat groups to form in their wake. In 1961, Meehan appeared in the film *The Young Ones*, in which Richard stars, and the drummer plays on the first LP by The Shadows. In October of that year Brian Bennett replaced Meehan in the group.

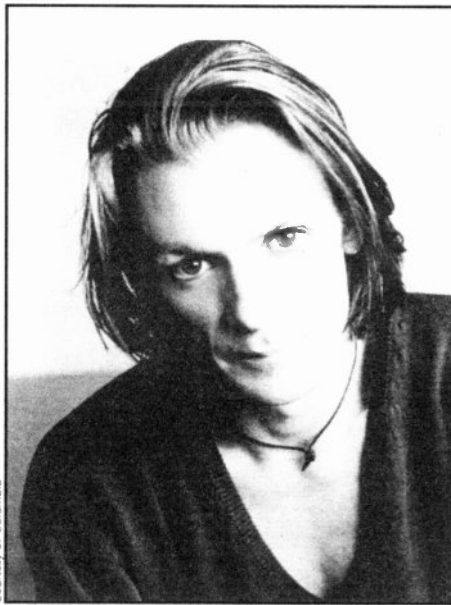
Meehan worked in the A&R department of Decca Records (U.K.) for a while, and he made some recordings with Jet Harris. He also worked as a session musician and recorded as The Tony Meehan Combo, which included John Paul Jones and John McLaughlin. "Song Of Mexico" was a minor U.K. hit in 1964.

Meehan went on to produce acts such as Billy Fury, Frank Ifield, and Tim Hardin. He produced Roger Daltrey's 1977 album *One of the Boys*.

In 1989, Meehan and the original Shadows reunited with Richard for a concert at Wembley Stadium.

Drummer **Mike Botts** (61) died of cancer Dec. 9, 2005, at Providence Saint Joseph Medical Center in Burbank, Calif.

Michael Botts was born Dec. 8, 1944, in Oakland, Calif., and grew up in nearby



Chris Whitley

Antioch. His family moved to Sacramento when he was 7. He became interested in playing drums in groups while in high school. By college he was playing in clubs, backing touring musicians.

Botts was asked to move to Los Angeles to work with a folk/rock group called The Travelers Three. The act didn't work out, but Botts became a Hollywood session drummer and met songwriter and producer David Gates.

During the late '60s, Botts was the drummer for the touring and recording group of Bill Medley (of The Righteous Brothers) and was often working in recording studios.

Meanwhile, Gates had formed a group called Bread with James Griffin, Robb Royer, and studio drummer Jim Gordon. This group recorded an album on Elektra that did not sell well. Gordon wanted out of the group to return to his session work.

Gates called Botts, who worked with Bread on the group's second LP, *On The Waters*, but remained in Medley's band. When the single "Make It With You" became a hit, Botts left Medley.

Between the summer of 1970 and the spring of 1973, one could not turn on the radio without hearing a Bread song, as the group racked up several hits and albums. They were on the road or in the studio the entire time, too, which caused pressures leading them to disband.

Botts returned to his session work and also became the touring and studio drummer for Linda Ronstadt, who was doing quite well then. He stayed with Ronstadt until he got another call from Gates in 1976.

Bread re-formed with another veteran of the Hollywood studios, keyboardist Larry Knechtel, in Royer's place. The resulting album netted a Top 10 single, "Lost Without Your Love," but it was not the smashing success of earlier times. The group toured through 1978 but fell apart soon afterward.

Botts returned to studio work and started producing other artists. He also toured with Karla Bonoff, Andrew Gold, Dan Fogelberg, and Richard Carpenter.

In 1996, Botts rejoined Gates as Bread celebrated their 25th anniversary with a two-year world tour. Botts later recorded and released his first solo album, *Adults Only*.

R&B bassist **Jackson "Flap" McQueen** (89) died Dec. 11, 2005, at the East Orange (N.J.) General Hospital. No cause of death was announced.

McQueen was born July 21, 1916, in Cincinnati, Ohio. During the '30s, he played bass in The Pancho Diggs Orchestra.

He served in the Army and played in its band during World War II. Soon after his discharge, he joined The Ray-O-Vacs, a self-contained R&B ensemble/vocal group that was a contemporary of Louis Jordan's Tympani Five and Johnny Moore's Three Blazers. In addition to McQueen, the group consisted of tenor saxophonist Chink Kinney, pianist Jce Crump, and drummer/lead singer Harry "Lester Harris" Lester. The Ray-O-Vacs cut some very popular records (for Coleman and Decca), with three Top 5 R&B hits to their credit.

In 1952, Herb Milliner replaced Lester. Although they remained a popular club act, further records — on Regency, Jubilee, Josie, Kaiser, Sharp and Atco — did

not sell well, and by the end of the '50s the group no longer existed.

After working as a musician, McQueen owned the Tippin In Lounge in Newark, N.J., for many years.

R&B group vocalist **John L. "Tiny" Wilson** (73) died of cancer Dec. 16, 2005, in New York City.

Wilson was born in New York City Aug. 1, 1932. During the early '50s, he and friends would sing at parties. By 1954, they officially formed a group, called Lillian Leach & The Mellows. They cut some ballads for the Jay-Dee label: "How Sentimental Can I Be," "Smoke From Your Cigarette," "I Still Care" and "Yesterday's Memories." The group also recorded for Celeste (including a song called "I'm Gonna Pick Your Teeth With An Icepick") and Candlelight. Although the group had no hits, their recordings are treasured among R&B vocal group enthusiasts.

Wilson left The Mellows in 1959 and began working in construction.

In 1999, Arthur Crier and Gene Tompkins — both had been in The Mellows — conceived the idea to create a "Great Day In Harlem" photo of surviving R&B and doo-wop artists, much like the famed photograph of jazz greats. On June 6, 1999, the photo was taken. Wilson was in the shot, along with several Mellows and surviving members of The Diablos, Satintones, Chords, Orioles, Harptones, Valentines, Ravens, Cadillacs, Rivileers, Moonglows, Teenagers, 5 Sharps, Chantels, Dubs, Channels, Five Willows, Jesters and several other vocal groups. ●



Bottom left: Mike Botts of Bread

Market Watch continued from page 20

A numbered double-LP gold-vinyl promo version of *The Gold Experience* recently sold for \$54.99. "These come in a different sleeve. These are numbered, with a biography on the back," said the seller. "The fourth side includes five remixes of 'I Hate U.' Even the matrix is interesting. There are little messages, like 'U Danced 4 a Dollar... No he didn't Make U Hollar.'"

A French "I Wanna Be Your Lover" single, with a picture sleeve different from other countries, sold for \$46.17. And a 12-inch Hong Kong promo of "Trust" (from the 1989 *Batman* soundtrack) changed hands for \$438.

A very interesting Prince record turned up on eBay earlier in 2005 and sold for \$1,375 in near-mint condition. It is a promo EP, in a plain sleeve, featuring four cuts from *The Black Album*, Prince's legendary LP from 1987 that was cancelled before its planned release, widely bootlegged then officially issued years later. The EP's seller explained: "This is an original 12-inch test-record EP containing four songs from [*The Black Album*], two per side, pressed in 45 rpm speed! Included are the album's first four songs, 'Le Grind,' 'Cindy C,' 'Dead On It' and 'When 2 R In Love.' The plain white labels are from Allied Record Co. in L.A., who pressed for Warner Brothers. The hand-written label stickers are dated 11/13/87 and read '1-25677 - A DJ - SH1' and '1-25677 - B SH1.' Paisley Park/Warner Bros. 1-25677 was the release number of the canceled vinyl album. However, in the actual wax are additional (catalog?) numbers: B-29657 and B-29658... possibly numbers for this proposed EP? Who knows? Obviously, Paisley Park/W.B. intended to issue the album for clubs and DJs in this form, for which this was a test pressing."

Of course, copies of the canceled 1987 *Black Album* are none too easy to find. A mint copy appeared earlier in 2005 on eBay and sold for \$670.

There you have a sampling of Prince rarities. Given the success he's been enjoying recently and the devotion of his fans, there's every reason to expect Prince will remain very collectible for many years to come.

Picture discs

I haven't spent much time covering picture discs in this column, so here is a roundup of some notable recent picture-disc auction action:

A rare British picture-disc version of Madonna's "Erotica" 12-inch sold recently for \$532. According to the item's seller, "50,000 copies of the picture disc — which feature Madonna sucking someone's big toe — were pressed, only to be immediately recalled because of photographs of Sarah Ferguson, HRH The Duchess of York, that were published in various tabloids." The pictures showed Ferguson performing a similar act on Texas businessman John Bryan. "WEA were concerned that they might be seen to be cashing in on the scandal, so to prevent any embarrassment to the Royal Family, WEA had all remaining copies of the picture disc destroyed. A press statement was apparently released confirming that 138 copies of the picture disc were unaccounted for." So there you have it. Only in Britain.

So coveted is the "Erotica" 12-inch picture disc that a promo flat for the record recently fetched \$143.96 on eBay in excellent condition.

Meanwhile, a mint U.K. picture-disc version of Madonna's breakthrough LP *Like a Virgin* sold for \$70.27.

A near-mint French picture disc of the 1978 Queen LP *Jazz* sold for \$103.50. This copy, housed in a black die-cut sleeve, is one of two versions of this rare disc; the other is housed in a white die-cut sleeve.

Another coveted picture disc is a U.K. version of Pearl Jam's *Ten* LP, made to look like a basketball. This limited-edition issue of 5,000 is one of the most in-demand Pearl Jam vinyl items, apart from the group's limited-edition fan club singles. It generally fetches from \$75-\$125. Copies offered on eBay in November 2005 went for \$100 and \$96.

A couple of mint copies of a promo-only U.S. picture-disc version of the Clash's *Combat Rock* LP recently appeared on eBay, selling for \$90 and \$83.

A 1997 Canadian promo picture-disc edition of The Rolling Stones' *Their Satanic Majesties Request* LP recently appeared on eBay and sold for \$73.69. This was a limited-edition of 300 pressed by London Records in Quebec.

Meanwhile a Dutch picture-disc version of the Kiss album *Rock and Roll Over* — an album whose cover lends itself well to the picture-disc format — sold for \$50.02.

And that final Kiss-off will wrap it up for another month. ●





A GREAT SONG DOES NOT A CATALOG MAKE

BY SEAN EGAN



From the Discoveries archives

Is Chuck Berry's catalog overrated?

All of us are now out of the closet. Following the critical rehabilitation of previously beyond-the-pale acts such as ABBA, The Monkees, and even The Carpenters, nobody is ashamed anymore of those pockets of their record collection containing artists once sneered at by the cognoscenti.

Given time, street cred is afforded absolutely anyone these days — mainly because the critical establishment finally buckled, exhausted, at the beginning of the 1990s in recognition that in such a furiously

heterogeneous musical age all genre barriers are irrelevant and therefore nothing pejorative. In addition, there came the phenomenon of "irony," giving just about anybody a get-out if their tastes ever came under unflattering scrutiny.

Yet this new, arms-spread universal tolerance has omitted one interesting and curious breed: those artists who have spent a career in mediocrity but have also very fleetingly touched true brilliance: artists whose greatest-hits collections aren't even particularly listenable because while they have managed to create a classic song the equal of anything in popular music, they have done it once and only once.

It is difficult to provide the means to rehabilitate or re-evaluate an artist on the basis of one song — at least not in the CD medium. Journalism, though, is a different matter. Below we present an even dozen of Great By Crap: fabulous songs by people the remainder of whose catalog you won't need to trouble yourself with investigating.

1) Chuck Berry — "Let It Rock" (Chess 1747, 1960). The poet laureate of rock 'n' roll? Maybe, but nothing like the merchant of high-octane energy Chuck Berry is touted as. Aside from the hoary complaint of all sounding the same, Berry's peak-era anthems actually had a peculiarly draggy quality, encumbered by those awkwardly elongated riffs and carrying just a suspicion of colorlessness. "Let It Rock," though, lives up to all the claims made for his other "classic" material: a burning and unremitting masterpiece with

a rhythm that is for once sprightly, not lumpen, and that powerfully punches home his effortless ability to evoke recognizable vignettes from proletarian life.

2) The Commodores — "Easy" (Motown 1418, 1977). Dreck such as "Three Times A Lady" gave no hint of the grittiness and canny arrangement skills The Commodores proved they were capable of on this classic of post-love resignation. Here, black music meets white with real cohesiveness: The weary passion might be pure soul but it's the spirit of rock that informs the rumbling piano and gutsy guitar break. Ironically, that most insipid recording act, Lionel Richie, solo artist, was just around the corner.

3) Dexy's Midnight Runners — "Come On Eileen" (Mercury 76189, 1982). There was always something slightly chafing about Kevin Rowland. One could live with the switching from soul boy to folkie to art-rock faster than a speeding opportunist, and even the opaque manifestos he issued were in preference to granting interviews. But that whining, reedy, castrato voice? Squeegees on mirrors have sounded better. Little, though, has ever sounded better than this rustic epic, a joyous love song for once unencumbered with a sulky "side." Fiddles hadn't sounded so good on records since back when Rod Stewart was still exhibiting this kind of blush-making tenderness.

4) Eagles — "Hotel California" (Asylum 45386, 1977). The "El Lay" ensemble Eagles (any configuration) made uniquely soporific music: those profoundly uninteresting lyrics about sun-baked vistas and tequila-slurping lounge lizards allied to dreary country chord changes and "discreet" percussion always had one feeling drowsy two tracks into every album. Happily, the one time they turned their attention from their own non-problems onto the real ones of others (Mexican emigrants) coincided with their slumbering instrumental motivation being roused as if to prove a point of technical prowess. An imperishable epic was born. The mood is superbly brooding while the lyric is brilliantly observed (and some of it — "You can check out any time you like but you

Greatness continued on page 42

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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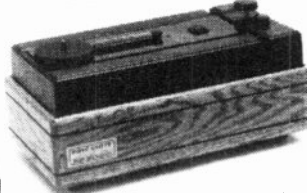
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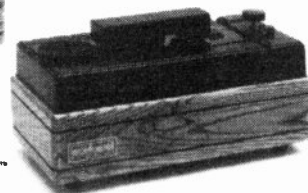


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A CHAT WITH GOV'T MULE'S WARREN HAYNES

BY COURTNEY GRIMES

Legendary guitarist and true Gibson man Warren Haynes has found fame and fortune with the likes of David Allan Coe, The Allman Brothers Band, the Grateful Dead, Phil Lesh & Friends, and now with his own project, Gov't Mule. Having written, produced, mixed and played on more than 20 albums, Haynes also has been featured on numerous TV shows, charity benefits and music festivals and has performed in almost every city in the country and in many countries around the world. On the road in a Chicago hotel room, Haynes chatted about feeling uneasy, what he loves the most and trying to top himself.

DISCOVERIES: *When did you first start playing guitar?*

Warren Haynes: When I was 12. I had been singing from the time I was 7, and all my influences back then were soul music — James Brown, Otis [Redding], Wilson Pickett, Four Tops, The Temptations, Sam & Dave... and then eventually my oldest brother brought home a Sly & The Family Stone record, and that was the bridge from soul to rock 'n' roll. Then I heard Cream and Jimi Hendrix, and that's when I told my dad I wanted a guitar.

How did you first become involved with The Allman Brothers?

In 1980 I joined David Allan Coe's band. I was just a kid. I made a bunch of records with him, toured with him, and it was through him I met Dickey Betts and Gregg Allman. Dickey and I became friends. Then a few years later when I moved to Nashville, we played together some, just kinda casually, and then in 1986 I got a call from Dickey Betts wanting to put a band together. This is when the Allman Brothers were broken up. So I joined Dickey's band for about three years, and then in '89 the Allman Brothers re-formed and [he] asked me to come along. I had written a bunch of songs for Dickey's band and the title track to the album. That was 16 years ago.

What do you think about all these musicians who are "Allman Brothers up-and-comers"?

I know that the Allman Brothers were one of my favorite bands growing up and records like *Live At The Fillmore East* were just a huge inspiration for guitar players of my generation, and to be a part of it down the road is a pretty cool feeling. When I meet younger musicians that point me out as being one of their influences, it's still a feeling that I'm a little uneasy with. It's hard for me to imagine my music being as important to someone else as the things I grew up listening to were to me. But I guess it is that way.

Why did you decide to form Gov't Mule?

We formed in '94; prior to that I had done a solo record in '93. It has always been important for me to have an outlet outside the Allman Brothers for a lot of different reasons. Mostly because a lot of songs I write may not end up falling into the Allman Brothers category. We have a lot of similar influences, but we have a lot of different influences as well. Gov't Mule was formed in '94 originally as a side project. But Allen Woody and myself were both in the Allman Brothers at that time and felt there were no improv power-trios on the scene. So we



Photos courtesy of CopperTop PR

decided to bring that form back... like Hendrix's Band of Gypsies, Cream, even four-piece bands with a frontman. Originally we were just going to do a low-budget album, but it kind of wound up having wings of its own and turned into a full-time band.

Tell me about your Gibsons.

Mostly in Gov't Mule I tend to play Les Pauls and Firebirds, mostly non-reverse Firebirds. I have an Explorer that I play slide on. I have one of the only two Gibson Les Paul 12-strings in the world. With The Allman Brothers I played mostly Les Pauls and 335s, and my '61 dot-neck 335 that I've had for a long time is primarily a recording guitar. I hardly ever use it on the road. Or I play it in New York City where I live. When I was working with the Dead, I tended to go for not quite as big a sound, so I would use SGs primarily. I have a Korina Les Paul that is kinda unique-sounding that worked out in the Grateful Dead as well. As you can see I have just a large array of Gibson guitars.

Do you have a favorite?

My current favorite for the road is my '58 reissue Les Paul that I've been playing for three years now. I have 10-12 Les Pauls, and it's my favorite one. My favorite recording guitars are that one and my new non-reverse Firebirds and my '61 335. I like the Firebirds because when you're looking for a twangier sound like a Strat, you can get something in that vicinity, but it still has the meat of a

Gibson guitar. I use Firebirds a lot mostly in alternate tunings, tuned down a half step in some cases with capos or open tunings or whatever. But they seem to respond very well to tuning 'em down a half step.

Do you make modifications to your pickups?

Not usually. I don't do it myself. I usually just try something and whatever sounds good just go with it. Usually if the pickups that come in the guitar sound good I just leave 'em in. If they could be better, then I'll try some stuff.

What was your very first guitar?

My first was a Norma guitar and a Norma amp. It was amazing, just the cheapest thing in the world. I didn't stay there long. The next guitar I got a year later was a Lyle copy of a Gibson SG.

What is your favorite song to play live?

It varies. I could never choose one. One of the things we love to do is play a different show every night, so we don't get tired of playing the same songs.

Who is your favorite artist that you've jammed with?

That's tough too. I have been fortunate that I've jammed with so many great artists. Bob Dylan, John Lee Hooker... it was kind of a surreal feeling, like you're watching a movie and you're in it.

If you could record "the ultimate album," what would it be like?

I don't know; that's a good question... all the records I've made with Gov't Mule, all the Allman Brothers albums we've made, I'm very proud of them and the latest record, *Hittin' the Note*. I think the most important thing is to keep trying to top yourself and make something unlike anything you've made before. For me, it's about all the different ones added together as a big picture. It's like my current favorite record is our current one. And hopefully when we make the next one that will be my favorite.

What would be a cornerstone of your career?

The list of people that I want to play with but haven't is getting shorter and shorter. There are still quite a few people on that list, but the list of people I have played with is so amazing I can't help but feel blessed. Obviously there are people I look forward to working with. I've been so fortunate I've been nominated for seven Grammy® [Award]s. I've won one Grammy; I've played at Woodstock with the Allman Brothers and at Bonnaroo by myself with the Dead. With Gov't Mule there are so many highlights it's kinda hard for me to list 'em. And I mean that in the most humble way. I feel extremely honored to do what I do. I think anyone who does what they love for a living is blessed. And music is what I love the most. ●

Courtesy of Gibson Musical Instruments



See #3

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See #10

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4. **The Isley Brothers** - "Shout!" *RCA Victor LPM-2156 M-M* Mono Front cover has sticker that says "Twist Special" on it. All time classic LP! MB \$50

5. **Gladys Knight & The Pips** - "Silk N' Soul" *Soul SS 711 M/M Stereo* MB \$30



6. **Barbara Mason** - "Oh How It Hurts" *Artic A-LPS 1004 M/M Stereo* MB \$75
7. **James Ray** - "James Ray" *Caprice LP 1002 M/M Mono* MB \$50
8. **Sam & Dave** - "Soul Men" *Stax 725 M/M Mono* BB hole in cover MB \$20
9. **The Supremes** - "The Supremes Sing Holland • Dozier • Holland" *Motown 650 M-M Mono* Cover still in original shrink MB \$25
10. **Various Motown Artists** - "Merry Christmas From Motown - Christmas Gift 'rap" *Motown MS 725 M/M Stereo* WHITE LABEL PROMO! The Supremes, The Miracles, Stevie Wonder and The Temptations sing all Christmas songs! Slight water damage on bottom of cover. MB \$50 (See picture at top of page)
11. **Mary Wells** - "The One Who Really Loves You" *Motown 605 VG++/VG++ Mono* BB hole in cover, nice copy MB \$50
12. **Mary Wells** - "Love Songs To The Beatles" *20th Century Fox TFM 3178 M/M Mono* MB \$50
13. **Jackie Wilson** - "Somethin' Else!!" *Brunswick BL 754117 M/M Stereo* PROMO STICKER on back of cover MB \$35



14. **O. V. Wright** - "(If It Is) Only For Tonight" *BackBeat LP-61 Sealed/Mint Mono and STILL SEALED* in the original loose fit baggie. Back Cover is stamped in red "SAMPLE COPY - NOT FOR SALE." Very slight water damage on back cover. MB \$100

Soul / Motown 45's

15. **The Contours** - "Do You Love Me/Move Mr. Man" *Gordy 7005 VG++ Classic* MB \$10
16. **The Contours** - "Can You Do It/II Stand By You" *Gordy 7029 M-* White Label Promo with Promo sticker on the label MB \$20
17. **Carolyn Crawford** - "My Heart/When Someone's Good To You" *Motown 1070 VG++ BB hole* MB \$50
18. **The Delfonics** - "La - La - Means I Love You/Can't Get Over Losing You" *Philly Groove 150 Mint* WHITE LABEL PROMO with "Feb 5 1968" date stamped neatly on label. All time classic! MB \$25



19. **The Four Tops** - "Could It Be You/Kiss Me Baby" *Chess 1623 M-* Yes, this is their first record! MB \$150
20. **The Four Tops** - "Lonely Summer/Ain't That Love" *Columbia 43356 Mint* White Label Promo, xol MB \$30
21. **Marvin Gaye** - "Try It Baby/If My Heart Could Sing" *Tamla 54095 M-/VG++* With Picture Sleeve MB \$25
22. **Marvin Gaye & Mary Wells** - "What's The Matter With You Baby/Once Upon A Time" *Motown 1057 /Mint* Picture Sleeve only - perfect shape MB \$30



23. **Marvin Gaye** - "The Teen Beat Song" *Detroit Free Press 1966 M-* WHITE LABEL PROMO - never sold in stores, only available as a promo for Teen Beat Magazine. The B-side of the record is Loraine Alterman

24. **The Gospel Stars** - "He Lifted Me/Behold The Saints Of God" *Tamla 54037 Mint* Tough! MB \$50
25. **The Gospel Stars** - "Give God A Chance/Have You Any Time For Jesus" *Divinity 99006 M-* Motown related label MB \$50
26. **Eddie Holland** - "Jamie/Take A Chance On Me" *Motown 1021 M-* MB \$25
27. **Eddie Holland** - "If Cleopatra Took A Chance/What About Me" *Motown 1030 M-* Wol on B-side only MB \$25
28. **Eddie Holland** - "Brenda/Baby Shake" *Motown 1043 Mint* WHITE LABEL PROMO with promo sticker on B-side only MB \$40
29. **Eddie Holland** - "Leaving Here/Brenda" *Motown 1052 M-* WHITE LABEL PROMO with promo sol on A-side only MB \$20
30. **The Isley Brothers** - "Got To Have You Back/Got To Have You Back" *Tamla 54146 Mint* WHITE LABEL PROMO with same song on both sides MB \$15
31. **Little Iva & Her Band** - "When I Needed You/Continental Strut" *Miracle 2 (SEE INSERT BELOW)*
32. **Mable John** - "Who Wouldn't Love A Man Like That/You Made A Fool Out Of Me" *Tamla 54031 M-* MB \$40



33. **Clydie King** - "If You Were A Man/The Thrill Is Gone" *Imperial 66109 Mint* WHITE LABEL PROMO. nice Motown style soul! MB \$35
34. **Henry Lumpkin** - "What Is A Man/Don't Leave Me" *Motown 1013 VG++* WHITE LABEL PROMO MB \$30
35. **Martha & The Vandellas** - "Come And Get These Memories/Jealous Lover" *Gordy 7014 M-* MB \$10
36. **Martha & The Vandellas** - "Heat Wave/A Love Like Yours" *Gordy 7022 Mint* Classic MB \$10
37. **Martha & The Vandellas** - "Live Wire/Old Love" *Gordy 7027 VG++* WHITE LABEL PROMO, wol MB \$10
38. **The Marvelettes** - "Please Mr. Postman/So Long Baby" *Tamla 54046 M-* Classic MB \$10
39. **The Marvelettes** - "You're The One/Paper Boy" *Tamla 54131 Mint* MB \$15
40. **The Miracles** - "Bad Girl/I Love Your Baby" *Motown G 1 (SEE INSERT BELOW)*

31. Little Iva & Her Band - "When I Needed You / Continental Strut"

Miracle 2 • Mint
One of the all time RAREST and most desirable Motown 45's. Very few copies known to exist!
MB \$1000



40. The Miracles - "Bad Girl / I Love Your Baby"

Motown G 1 • Nice VG+
All time MONSTER RARITY! This is the very first pressing of the very first Motown record! B-side has a very slight label fade but overall this is a super nice copy with just some honest wear. A Mint copy will run you \$4000 or more!
MB \$1000





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41. The Miracles – "Bad Girl/I Love Your Baby" Chess 1734 VG++ MB \$20
42. The Miracles – "Money/I Cry" End 1029 M-Grey label True First Pressing MB \$50
43. The Miracles – "Shop Around/Who's Loving You" Tamla 54034 VG++ MB \$10
44. The Miracles – "Ain't It White/The Only One I Love" Tamla 54036 M- Baby The Label Promo, xol MB \$50
45. The Miracles – "Broken Hearted/Mighty Good Lovin'" Tamla 54044 M- #ol on B-side only MB \$10
46. The Miracles – "You Gotta Pay Some Dues/I Can't Believe" Tamla 54048 Mint MB \$15
47. The Miracles – "I'll Try Something New/You Never Miss A Good Thing" Tamla 54059 VG++ MB \$10
48. The Miracles – "(You Can't Let The Boy Overpower) The Man In You/Heartbreak Road" Tamla 54092 M- Xol MB \$10
49. The Miracles – "(Come 'Round Here) I'm The One You Need/Save Me" Tamla 54140 Mint Picture Sleeve only in perfect shape MB \$50
50. Paul Petersen – "Chained/Don't Let It Happen To Us" Motown 1108 Mint BB hole in label MB \$10

these and they are quite scarce and valuable these days. MB \$100



63. The Supremes – "Baby Love 1967 Picture Record" Motown/Toppis # 1 M- Another in the limited series from Toppis in 1967 MB \$100



64. The Supremes – "Stop In The Name Of Love 1967 Picture Record" Motown/Toppis # 2 M- Another in the Motown/Toppis series from 1967 MB \$100



51. Jimmy Ruffin – "Don't Feel Sorry For Me/Heart" Miracle 1 Mint WHITE LABEL PROMO, first record on the Miracle label MB \$100
52. The Satintones – "Tomorrow & Always/A Love That Can Never Be" Motown 1006 M- With strings MB \$150
53. Barrett Strong – "Money/Oh I Apologize" Anna 1111 M-/VG+ B-side has nasty looking scuff that does not make a sound MB \$5
54. Barrett Strong – "Money And Me/You Got What It Takes" Tamla 54035 VG++ "D. J. Copies" stamped on the label MB \$30
55. The Supremes – "Baby Love/Ask Any Girl" Motown 1066 /Mint Picture Sleeve only, Perfect copy MB \$50
56. The Supremes – "Stop! In The Name Of Love/I'm In Love Again" Motown 1074 M-/M- ONE SIDED WHITE LABEL PROMO—with PICTURE SLEEVE! MB \$150
57. The Supremes – "Back In My Arms Again/blank" Motown 1075 Mint ONE SIDED WHITE LABEL PROMO, Tough! MB \$100
58. The Supremes – "Nothing But Heartaches/He Holds His Own" Motown 1080 /M- Picture Sleeve only MB \$50
59. The Supremes – "I Hear A Symphony/Who Could Ever Doubt My Love" Motown 1083 M- Classic MB \$15
60. The Supremes – "Children's Christmas Song/Twinkle Twinkle Little Me" Motown 1085 M/M- With Picture Sleeve MB \$50
61. The Supremes – "You Can't Hurry Love/Put Yourself In My Place" Motown 1097 /M- Picture Sleeve only MB \$50



62. The Supremes – "Where Did Our Love Go 1967 Picture record" Motown/Toppis # 3 M-Toppis Chewing Gum made a whole series of

75. The Voice Masters – "Needed/Needed (For Lovers Only)" Anna 102 Mint Perfect copy MB \$75
76. Jr. Walker – "How Sweet It Is (To Be Loved By You)/Nothing But Soul" Soul 35024 /M- Picture Sleeve only MB \$25
77. Singin' Sammy Ward – "Part Time Love/Someday Pretty Baby" Tamla 54071 M-Xol on B-side only MB \$20
78. Mary Wells – "Bye Bye Baby/Please Forgive Me" Motown 1003 M- Pink label First Pressing MB \$10
79. Mary Wells – "The One Who Really Loves You/I'm Gonna Stay" Motown 1024 M- MB \$15
80. Richard Wylie And His Band – "Money/I'll Still Be Around" Motown 1009 M- "Promotional Copy" stamped on label MB \$50

Original 1960's Girl Group LP's

81. The Angels – "... And The Angels Sing" Caprice LP 1001 Mint/M- Mono and WHITE LABEL PROMO MB \$100



82. The Angels – "My Boyfriend's Back" Smash MGS 27039 VG++/M- Mono All time classic Girl Group LP MB \$50
83. Annette – "Annette" Buena Vista BV-3301 M-/M- Mono Beautiful copy of her very first LP MB \$75
84. Annette – "Italianette" Buena Vista BV-3304 M/M Mono Perfect copy! MB \$75
85. Annette – "Dance Annette" Buena Vista BV-3305 M-/M Mono and cover is still in the original shrink MB \$100
86. Annette – "Muscle Beach Party" Buena Vista BV-3314 M-/M- Mono MB \$75
87. Annette – "Annette's Beach Party" Buena Vista BV-3316 Sealed/Mint Mono and STILL SEALED in the original shrink wrap MB \$100
88. Annette – "Annette On Campus" Buena Vista BV-3320 M-/M- Mono MB \$75
89. Annette – "Annette At Bikini Beach" Buena Vista BV 3324 VG++/VG++ Stereo MB \$50 (See picture at top of page)
90. Jo Ann Campbell – "I'm Nobody's Baby" End Lp 306 M/M Mono and cover is still in the original shrink wrap MB \$150
91. The Dixie Cups – "Chapel Of Love" Red Bird RB 20-100 M-/M- Mono All time classic Girl Group LP MB \$75



68. The Temptations – "My Girl/Talking, Bout' Nobody But My Baby" Gordy 7038 M-/M PROMO COPY of the record in the original PICTURE SLEEVE! MB \$150
69. The Temptations – "My Girl/Talking, Bout' Nobody But My Baby" Gordy 7038 M-/M- Regular stock copy in original Picture Sleeve! MB \$100
70. The Temptations – "Beauty Is Only Skin Deep/You're Not An Ordinary Girl" Gordy 7055 /Mint Picture Sleeve only in perfect shape MB \$50
71. The Temptations – "My Girl 1967 Picture Record" Motown/Toppis # 4 Mint Another in this scarce series from Toppis in 1967 MB \$75 (See picture at top of page)
72. Tammi Terrell – "I Can't Believe You Love Me/Hold Me Oh My Darling" Motown 1086 Mint xol MB \$10
73. The Valadiers – "Greetings (This Is Uncle Sam)/Take A Chance" Miracle 6 M- Tough and nice one! MB \$100
74. Various Artists – "Excerpts from 'In Loving Memory'" Motown 4900 Mint Songs by Gladys Knight, The Four Tops, Voices of Tabernacle and Martha Reeves & The Vandellas on a WHITE LABEL PROMO EP! MB \$35



92. Shelly Fabares – "The Things We Did Last Summer" Colpix SCP 431 M/M- STEREO!! Very hard to find in Stereo! MB \$150
93. Lesley Gore – "Lesley Gore Sings Of Mixed-Up Hearts" Mercury SR 60849 M/M Stereo and True First Pressing on Black label MB \$50
94. Dolly Parton – "A Personal Music Dialogue With Dolly Parton" RCA DJL 1-2314 M/M- Stereo Interview by Mike Harrison, Managing Editor of Radio & Records, from around 1975. Tough! MB \$25



95. The Ronettes – "... Presenting The Fabulous Ronettes Featuring Veronica" Phillies PHLP-4006 M-/M Mono and this is the actual Phillies pressing NOT the Capitol record club issue most commonly found. Gorgeous copy with a PERFECT COVER! All time classic Girl Group LP! MB \$400
96. The Ronettes – "The Ronettes Featuring Veronica" Colpix CP 486 M/M- Mono Gold Label True First Pressing—very scarce LP MB \$200
97. Millie Small – "My Boy Lollipop" Smash MGS 27055 Sealed/Mint Mono and STILL SEALED in the original shrink! The perfect copy! All time classic. MB \$75
98. The Stone Ponys – "Evergreen Vol. 2" Capitol ST 2763 M-/M- Stereo "FREE" is perforated into the upper right hand corner so this was a PROMO copy. MB \$40
99. Joanie Sommers – "Johnny Get Angry" Warner Brothers WS 1470 M/VG+ Stereo Gold Label True First Pressing MB \$50

Original Girl Group – Girl Teener 45's

100. The Accents – "Then He Starts To Cry/I've Got Better Things To Do" C-R-C 1017 Mint Nice Girl Group sound MB \$15
101. The Ad Libs – "The Boy From New York City/Kicked Around" Blue Cat 102 M- All time classic, near perfect original pressing! MB \$15
102. Little Alice – "So What If I Can't Cook/Why Oh Why" 4 J 502 M- Answer record to Lonnie Russ' hit "My Wife Can't Cook" MB \$20



103. Stacy Ames – "Calendar Boy/Lookout" Random 604 M- WHITE LABEL PROMO, this is an answer record to Neil Sedaka's "Calendar Girl"—very scarce! MB \$75
104. Terri Anders – "All In My Mind/Come Back My Love" Chief 7027 M- MB \$20
105. The Angels – "Bad Motorcycle/Backfield In Motion" Tollie 9003 M- Great tough Girl Group sound MB \$20
106. The Angels – "TiI/A Moment Ago" Caprice 107 Mint WHITE LABEL PROMO MB \$20
107. The Angels – "Everybody Loves A Lover/ Blow Joe" Caprice 116 Mint WHITE LABEL PROMO MB \$15
108. The Angels – "You Should Have Told Me/I'd Be Good For You" Caprice 118 Mint WHITE LABEL PROMO MB \$15
109. The Angels – "I Adore Him/Thank You And Goodnight" Smash SR 60849 M- WHITE LABEL PROMO MB \$15
110. Annette – "How Will I Know My Love/Don't Jump To Conclusions" Disneyland 102 M- Her first record MB \$20
111. Annette And The Afterbeats – "Tall Pau/ Ma - He's Makin' Eyes At Me" Disneyland 118 M- Her first Hit MB \$20



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- 112. Annette – "Love Me Forever/Jo-Jo The Dog-Faced Boy" Vista 336 M- MB \$15
- 113. Annette – "Lonely Guitar/Wild Willie" Vista 339 M- MB \$15
- 114. Annette – "First Name Initial/My Heart Became Of Age" Vista 349 M-M- With beautiful Picture Sleeve MB \$50
- 115. Annette – "O Dio Mio/It Took Dreams" Vista 354 M/M TOTALLY PERFECT COPY WITH PICTURE SLEEVE! MB \$50
- 116. Annette – "Train Of Love/Tell Me Who's The Girl" Vista 359 Mint MB \$20
- 117. Annette – "Pineapple Princess/Luau Cha Cha Cha" Vista 362 VG+/M- With PICTURE SLEEVE! MB \$40
- 118. Annette – "Talk To Me, Baby/I Love You, Baby" Vista 369 M-M- With PICTURE SLEEVE! Tough! MB \$50
- 119. Annette – "Dream Boy/Please, Please Signore" Vista 374 M-M- With PICTURE SLEEVE! MB \$35
- 120. Annette – "Indian Giver/Mama, Mama Rosa" Vista 375 M- MB \$15
- 121. Annette – "Blue Muu Muu/Hawaiian Love-Talk" Vista 384 Mint MB \$20
- 122. Annette – "Dreamin' About You/Strummin' Song" Vista 388 M-M- WHITE LABEL PROMO WITH PICTURE SLEEVE! Beautiful Copy! MB \$50
- 123. Annette – "The Truth About Youth/I Can't Do The Sum" Vista 394 M-M- With PICTURE SLEEVE MB \$50
- 124. Annette – "Hukilau Song/My Little Grass Shack" Vista 400 Mint WHITE LABEL PROMO, sol MB \$20
- 125. Annette – "Mr. Piano Man/He's My Ideal" Vista 405 VG++/M- With PICTURE SLEEVE! MB \$35
- 126. Annette – "Teenage Wedding/Walkin' And Talkin'" Vista 414 Nice VG+ WHITE LABEL PROMO, wol MB \$15
- 127. Annette – "Promise Me Anything/Treat Him Nicely" Vista 427 M- WHITE LABEL PROMO, wol MB \$20

- 139. The Bobbettes – "I Don't Like It Like-That (Part I)/I Don't Like It Like-That (Part II)" Gone 5112 M- Answer to "I Like It Like That," tiny tol, nol MB \$20



- 140. The Bon Bons – "What's Wrong With Ringo?/Come On Baby" Coral 62402 M-YELLOW LABEL PROMO COPY! Beatles Novelty, tiny tol MB \$50
- 141. Bonnie And The Butterflies – "I Saw Him Standing There/Dust Storm" Smash 1878 M- Great female answer to the Beatles! MB \$25
- 142. Bonnie & Clyde – "I Want A Boyfriend/I Got A Feeling" In-Sound 405 VG++ Tough MB \$35



- 143. Bonnie And The Treasures – "Home Of The Brave/Our Song" Phi-Dan 5005 Mint WHITE LABEL PROMO MB \$75
- 144. Jan Bradley – "Please Mr. D.J./Two of A Kind" Chess 1897 M- MB \$20
- 145. Brenda & The Tabulations – "Dry Your Eyes/The Wash" Diann 500 Mint MB \$15
- 146. Brenda & The Tabulations – "Right On The Tip Of My Tongue/Always & Forever" Top And Bottom 407 Mint MB \$10

- 159. The Chantels – "Whoever You Are/How Could You Call It Off" End 1069 M- MB \$20
- 160. The Chantels – "Look In My Eyes/Glad To Be Back" Carlton 555 M- MB \$15
- 161. The Chantels – "Well I Told You/Still" Carlton 564 Mint Cute answer record to Ray Charles' "Hit The Road Jack" MB \$20
- 162. The Chantels – "Summertime/Here It Comes Again" Carlton 569 Mint Promo copy MB \$20
- 163. The Charmaines – "Where Is The Boy Tonight/On The Wagon" Dot 16351 M- Nice one MB \$25
- 164. The Chiffons – "He's So Fine/Oh My Lover" Laurie 3152 Mint Classic MB \$20



- 165. Carol Connors – "Lonely Little Beach Girl/My Baby Looks, But He Don't Touch" Mira 219 VG++ WHITE LABEL PROMO—very rare MB \$100
- 166. The Cookies – "Chains/Stranger In My Arms" Dimension 1002 VG++ Classic, wol MB \$5
- 167. The Cookies – "I Want A Boy For My Birthday/Will Power" Dimension 1012 VG++ Promo MB \$10

- 168. The Cookies – "Girls Grow Up Faster Than Boys/Only To Other People" Dimension 1020 Mint MB \$15
- 169. The Crystals – "There's No Other (Like My Baby)/Oh Yeah, Maybe Baby" Phillies 100 Mint First release on the legendary Phil Spector label and this is the Orange label True First Pressing. MB \$20
- 170. The Crystals – "There's No Other (Like My Baby)/Oh Yeah, Maybe Baby" Phillies 100 M- WHITE LABEL PROMO, sol MB \$40
- 171. The Crystals – "Uptown/What A Nice Way To Turn Seventeen" Phillies 102 M- WHITE LABEL PROMO, xol, very hard to find on White Label Promo! MB \$50
- 172. The Crystals – "Uptown/What A Nice Way To Turn Seventeen" Phillies 102 Mint Perfect store stock new original stock copy! MB \$25



- 173. The Crystals – "He Hit Me (And It Felt Like A Kiss)/No One Ever Tells You" Phillies 105 M- WHITE LABEL PROMO, #ol. One of the most politically incorrect songs of all time! Didn't do well even then. MB \$50
- 174. The Crystals – "He Hit Me (And It Felt Like A Kiss)/No One Ever Tells You" Phillies 105 Mint Blue label MB \$25
- 175. The Crystals – "He's Sure The Boy I Love/Walking Along (La-La-La)" Phillies 109 M- Blue label First Pressing MB \$25
- 176. The Crystals – "He's A Rebel/I Love You Eddie" Phillies 106 M- Blue label MB \$20
- 177. The Crystals – "Da Doo Ron Ron/Git'it" Phillies 112 Mint Blue label, small tol on B-side only MB \$15
- 178. The Crystals – "Then He Kissed Me/Brother Julius" Phillies 115 M- Blue label MB \$20
- 179. The Crystals – "My Place/You Can't Tie A Good Girl Down" United Artists 927 Mint White Label Promo MB \$20

- 180. The Daylights – "Billy Is The Boy/A Tear Fell From My Eyes" Propulsion 601 Mint Promo copy! Great! MB \$50
- 181. The Debs And The Escorts – "Crew Cuts (We Like)/Swingin' Sam" J O Z 833 VG++ Answer record to The Royal Teens' "Short Shorts" MB \$30
- 182. Jackie DeShannon – "What The World Needs Now Is Love/I Remember The Boy" Imperial 66110 Mint Classic MB \$15
- 183. Jackie DeShannon – "Lonely Girl/Teach Me" Liberty 55288 Mint White Label Promo MB \$20
- 184. Jack DeShannon – "When You Walk In The Room/Till You Say You'll Be Mine" Liberty 55646 Mint WHITE LABEL PROMO, xol. Yes, this is Jackie but they got it wrong on the A-side label. MB \$20
- 185. Jackie DeShannon – "I'm Looking For Someone To Love/Oh Boy" Liberty 55678 Mint WHITE LABEL PROMO, Jackie does Buddy Holly. MB \$20
- 186. Little Eva – "The Loco-Motion/He Is The Boy" Dimension 1000 M- Classic MB \$15



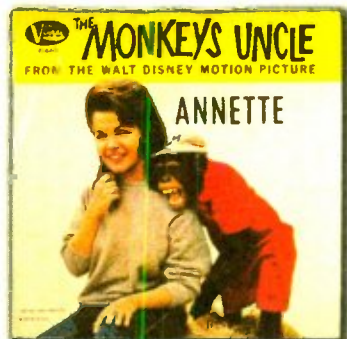
- 187. Shelley Fabares – "Johnny Loves Me/I'm Growing Up" Colpix 636 M/M- With PICTURE SLEEVE! MB \$100
- 188. Inez Foxx – "Mockingbird/Jaybirds" Symbol 919 VG++ Classic MB \$10
- 189. The Francettes – "He's So Sweet/I'm Leaving You" Sleeper 201 Nice VG+ Promo copy, tough MB \$75
- 190. The Francettes – "Nothing To Write Home About/Young Daddy" Challenge 59255 M- WHITE LABEL PROMO MB \$25



- 191. Janet Greene – "Termites/Comrade's Lament" Chantico no # M/M With Picture Sleeve, Anti-Communist songs MB \$50
- 192. Judy Harriet – "Waiting For Joe/She's Got Everything" Columbia 42457 M- WHITE LABEL PROMO MB \$15



- 193. Betty James – "I'm A Little Mixed Up/Help Me To Find My Love" Cee-Jay 583 M- First Pressing on original first label! Great! MB \$25
- 194. The Jewels – "Opportunity/Gotta Find A Way" Dimension 1034 Mint Classic MB \$15



- 128. Annette & The Beach Boys – "The Monkey's Uncle/How Will I Know My Love" Vista 440 M/M- With PICTURE SLEEVE! Great! MB \$40
- 129. Annette – "Crystal Ball/No Way To Go But Up" Vista 450 Nice VG+ WHITE LABEL PROMO MB \$10
- 130. Annette And Tommy Sands – "The Parent Trap/Let's Get Together" Vista 802 VG/M- With PICTURE SLEEVE! MB \$30
- 131. Ginny Arnell – "Mister Saxophone/Brand New" Decca 31033 Mint PINK LABEL PROMO, slight storage warp with no effect on play MB \$5
- 132. Ginny Arnell – "Carnival/We" Decca 31104 M- PINK LABEL PROMO, #ol MB \$10
- 133. Ginny Arnell – "Let Me Make You Smile Again/Yesterday's Memories" M-G-M 13248 Mint Promo MB \$10
- 134. Ginny Arnell – "He's My Little Devil/I Wish I Knew What Dress To Wear" M-G-M 13226 M- Promo MB \$10
- 135. Babbette Bain – "Dream Date/Dutch Treat" Rendezvous 114 Mint WHITE LABEL PROMO MB \$15
- 136. Bessie Banks – "Go Now/It Sounds Like My Baby" Tiger 102 VG++ Yes, this is it! The original version of the song that made the Moody Blues famous! GREAT version too! Wol on B-side only. MB \$25
- 137. The Bobbettes – "Mr. Lee/Look At The Stars" Atlantic 1144 VG++ WHITE LABEL PROMO, very hard to find this one on a Promo! MB \$35 (See picture at top of page)
- 138. The Bobbettes – "I Shot Mr. Lee/Untrue Love" Atlantic 2069 M- Answer record to their Big Hit MB \$20

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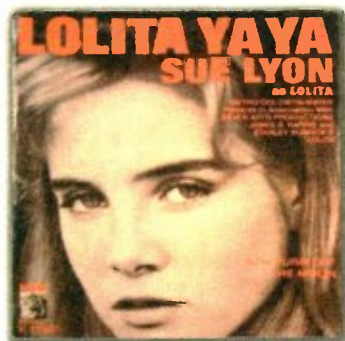
See #248

- 195. Betty Johnson – “The Little Blue Man/Winter In Miami” Atlantic 1169 Mint Classic MB \$20
- 196. Jackie Kannon – “Bobby Baby Ya Ya/Will Follow You” Stage 518 Mint WHITE LABEL PROMO, A-side is about Bobby Kennedy MB \$15
- 197. Buzzy King – “Schoolboy Blues/Your Picture” Top Rank 2027 Mint WHITE LABEL PROMO MB \$20

- 208. Carol Lynn – “I’ll Paint The Star-Light/I’m So In Love” Hi-G Lo-C 102 Mint Xol, tough from Riverside, California MB \$35 (See picture at top of page)

- 214. The Paris Sisters – “I Love How You Love Me/All Through The Night” Gregmark 6 M-Classic MB \$20
- 215. The Pearlettes – “Duchess Of Earl/Everyday” Vee Jay 435 Mint Answer to “The Duke Of Earl” MB \$35

- 227. The Royal Teens – “Big Name Button/Sham Rock” ABC Paramount 9918 M- MB \$20
- 228. The Royal Teens – “Leotards/Royal Blue” Mighty III 109 Mint Answer record to “Short Shorts” MB \$20
- 229. Ruby And The Romantics – “Our Day Will Come/Moonlight And Music” Kapp 501 Mint Classic MB \$20
- 230. The Sandpapers – “My Baby Said/Ain’t Gonna Kiss Ya” Charger 114 Mint WHITE LABEL PROMO, Great! MB \$40
- 231. The Sherwoods – “Three Love Letters Ago/Uncle Sam” V-Tone 506 Mint Nice Girl Group MB \$30
- 232. The Shirelles – “Will You Love Me Tomorrow/Boys” Scepter 1211 M- Classic MB \$20



- 209. Sue Lyon – “Lolita Ya Ya/Turn Off The Moon” M-G-M 13067 M/M With Picture Sleeve—the Lolita girl sings MB \$50



- 216. Diane Ray – “Please Don’t Talk To The Lifeguard/That’s All I Want From You” Mercury 72117 Mint PICTURE SLEEVE only in perfect shape MB \$35
- 217. The Ronettes – “Be My Baby/Tedesco And Pitman” Philles 116 Mint Classic MB \$20
- 218. The Ronettes – “Baby, I Love You/Miss Joan And Mr. Sam” Philles 118 Mint WHITE LABEL PROMO MB \$50
- 219. The Ronettes – “Baby, I Love You/Miss Joan And Mr. Sam” Philles 118 Mint MB \$25
- 220. The Ronettes – “Do I Love You?/A Woman In Love” Philles 121 Mint Blue label with slight label fade near center hole MB \$20



- 233. The Shirelles – “Foolish Little Girl/Not For All The Money In The World” Scepter 1248 M-M WHITE LABEL PROMO with PICTURE SLEEVE! Gorgeous! MB \$50
- 234. The Six Teens – “A Casual Look/Teen Age Promise” Flip 315 M- Classic MB \$15
- 235. The Six Teens – “Send Me Flowers/Afar Into The Night” Flip 317 Mint MB \$20
- 236. The Six Teens – “Only Jim/My Special Guy” Flip 320 Mint WHITE LABEL PROMO MB \$20
- 237. The Six Teens – “Arrow Of Love/Was It A Dream Of Mine” Flip 322 Mint MB \$20
- 238. The Six Teens – “Baby You’re Dynamite/My Surprise” Flip 326 Mint MB \$20
- 239. The Six Teens – “My Secret/Stop Playing Ping Pong” Flip 329 Mint MB \$15
- 240. Bob B. Sox And The Blue Jeans – “Not Too Young To Get Married/Annette” Philles 113 Mint WHITE LABEL PROMO!!! Xol MB \$50
- 241. The Starlets – “You Are The One/Better Tell Him No” Pam 1003 M- WHITE LABEL PROMO, sol MB \$20
- 242. The Starlettes – “Ringo/All Dressed Up” Siana 717 Mint WHITE LABEL PROMO, #ol MB \$40
- 243. The Storey Sisters – “Bad Motorcycle/Sweet Daddy” Cameo 126 M- MB \$15
- 244. The Tassels – “To A Soldier Boy/The Boy For Me” Madison 117 M- Classic MB \$20
- 245. The Teddy Bears – “To Know Him Is To Love Him/Don’t You Worry My Little Pet” Dore 503 M- Classic MB \$20
- 246. The Teddy Bears – “Wonderful Loveable You/Till You’ll Be Mine” Dore 520 M- WHITE LABEL PROMO MB \$30
- 247. Carla Thomas – “Ge Whiz/For You” Atlantic 2086 Mint Classic MB \$20
- 248. The Three Pennies – “Why Am I So Shy/A Penny For Your Thoughts” B.T. Puppy 501 Mint WHITE LABEL PROMO, Great! MB \$40 (See picture at top of page)
- 249. Karen Williams – “Slow Motion/You Tear Me Up” Dancin’ 5325 Mint MB \$35
- 250. The Whippets – “Go Go Go With Ringo/I Want To Talk With You” Josie 921 Mint WHITE LABEL PROMO MB \$30
- 251. Toni Wine – “My Boyfriend’s Coming Home For Christmas/What A Pity” Colpix 715 Mint MB \$20
- 252. Kathy Young With The Innocents – “A Thousand Stars/Eddie My Darling” Indigo 108 M- All time Girl classic—perfect way to end a great list! MB \$20



- 198. Carole King – “It Might As Well Rain Until September/Nobody’s Perfect” Companion 2000 M- PROMO COPY! Original first label First Pressing of all time classic! MB \$300
- 199. Mary Kinney – “Bobby My Love/I’m Anxious” Ardx 4031 Mint WHITE LABEL PROMO, nice MB \$35
- 200. Barbara Lantz – “Tall Boy/Wishing Ring” Phil Tone 1103 M- Nice one MB \$30
- 201. Linda Laurie – “Prince Charming/Soupin’ Up Your Motor” Rust 5022 M- Great Girl Group sound! MB \$25
- 202. Barbara Lewis – “Hello Stranger/Think A Little Sugar” Atlantic 2184 Mint Classic MB \$20
- 203. Darlene Love – “A Fine Fine Boy/Nino And Sonny” Philles 117 M- MB \$20
- 204. Darlene Love – “Stumble And Fall/(He’s A) Quiet Guy” Philles 123 (SEE INSERT BELOW)
- 205. Darlene Love – “Christmas (Baby, Please Come Home)/Winterwonderland” Philles 125 Mint WHITE LABEL PROMO MB \$50
- 206. Darlene Love – “Christmas (Baby, Please Come Home)/Winter Wonderland” Philles 125 Mint MB \$30

- 209. Sue Lyon – “Lolita Ya Ya/Turn Off The Moon” M-G-M 13067 M/M With Picture Sleeve—the Lolita girl sings MB \$50
- 210. June McKnight – “Why Don’t You Come Home/Twist Me Henry” Jeannie 1225 Mint With group! MB \$25



- 211. Martha Nelson – “I Don’t Talk Too Much/Bless You Darling” RIC 975 Mint Wol, Answer Record to Joe Jones “You Talk Too Much” MB \$50
- 212. The Orlons – “The Wah-Watusi/Holiday Hill” Cameo 218 Mint Classic MB \$20



- 221. The Ronettes – “Walking In The Rain/How Does It Feel” Philles 123 M/M With PICTURE SLEEVE! MB \$150
- 222. The Ronettes – “I’m On The Wagon/I’m Gonna Quit While I’m Ahead” Colpix 646 M- WHITE LABEL PROMO MB \$40
- 223. Linda Ronstadt And The Stone Poneys – “Carnival Bear/Up To My Neck In High Muddy Water” Capitol 2110 Mint Classic MB \$15
- 224. Rosie And The Originals – “Angel Baby/Give Me Love” Highland 1011 M- All time classic MB \$20



- 207. Sybil Love And The Love Notes – “I Love You Darling/No More Tears” Valex 505 VG++ Great! MB \$200



- 213. The Orlons – “Not Me/My Best Friend” Cameo 257 M/M With PICTURE SLEEVE! Gorgeous copy! Perfect! MB \$50



- 225. The Royal Teens – “Short Shorts/Planet Rock” Power 215 VG++ Tol, TRUE FIRST PRESSING ON ORIGINAL LABEL! MB \$100
- 226. The Royal Teens – “Short Shorts/Planet Rock” ABC Paramount 9882 Mint Classic on the label you remember it on MB \$20

204. Darlene Love – “Stumble And Fall / (He’s A) Quiet Guy” Philles 123 • Mint – SUPER RARE STOCK COPY! The books say this doesn’t exist but I have proved them wrong three times in the past 25 years as I have turned up three copies! Supposedly this was Promo only and then withdrawn and replaced with “Walking In The Rain.” MB \$750



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DiscReviews

Carole King

The Living Room Tour
Rockingale/Concord/Hear Music
(RCD2-6200-2) (Two CDs)
reviewed by Lee Zimmerman

The number of rock legends making the segue into the ranks of senior citizenship may be steadily increasing, but apparently the most steadfast among them haven't allowed age to slow them down. The 60-somethings Paul McCartney and The Rolling Stones are touting high-profile tours, and Bob Dylan and Willie Nelson take to the road with increasing frequency. It's no surprise to find Carole King out interacting with audiences, and the two-disc *Living Room Tour* nicely documents her current concert repertoire.

"There's so much I'd like to do," she insists on the rambling introductory opener "Welcome To My Living Room," "if I don't get them all, I hope you'll forgive me 'cause I'm 62..."

Still, King looks as if she hasn't aged in the last 20 years, and her singing, while slightly more raspy than it used to be, is as effective as always. Never the most versatile vocalist, she still exudes warmth and geniality perfectly suited to her songs. Although some acts bolster their performances with an army of backup singers and musicians, King relies only on a pair of accompanists and daughters Louise and Sherry to lend an occasional harmony. Witness the revved-up versions of "Sweet Surrender" and "I Feel The Earth Move," the a cappella intro to "Chains," an emotive "It's Too Late" or her surprisingly animated take on her sweet but scathing drubbing of suburbia, "Pleasant Valley Sunday," as proof that when it comes to spotlighting singer and song, intimacy triumphs over spectacle.

With a rich reservoir of classic material, King could easily fill double this number of discs by simply sticking to a redo of *Tapestry* (still one of the mega-selling albums of all time) and the numerous hits she wrote for others before stepping out on her own in the late '60s. When she focuses on more recent songs such as "Love Makes The World," "Loving You Forever" and "Lay Down My Life" they come across as pale imitations of her earlier efforts. It might have been better to track that time with full-length versions of "Take Good Care Of My Baby," "Go Away Little Girl," "I'm Into Something Good," "Hey Girl" and "Will You Love Me Tomorrow" instead of settling for the perfunctory nods they're given in the truncated medley that rounds out disc one. I for one would rather hear her do "Wasn't Born To Follow" instead of a saccharine-sweet hippy-dippy anthem such as "Peace In The Valley" any day.



Courtesy of Rockingale Records

Carole King

On the other hand, hearing her belt out "(You Make Me Feel Like A) Natural Woman" more than makes up for a few minor missteps.

Peter Himmelman

Imperfect World
Majestic Recordings (8-00154-01472-0)
reviewed by Mark Polzin

Anyone who heard Peter Himmelman's debut solo album, *This Father's Day*, back in 1986 knew that this was a man with unrestrained ability to capture pure emotion and deliver it to listeners in a creative manner. 2005 finds him with 11 rock albums, three children's albums and a gig as the composer of incidental music for the television show *Chasing Amy* to his credit. Himmelman's varied career allows him to placate all of the muses feuding for his attention, and *Imperfect World* serves as a return to the sometimes uncomfortable visitations to Himmelman's adult lyrical concerns.

Self-produced, *Imperfect World* feels more like a celebration than a collection. Himmelman busts loose, playing all of the guitar parts himself. It causes his fans to question why he ever employed another guitarist for any of his previous releases. Himmelman is not only fluid but can vary his style from bluesy ("This Afternoon In The Rain," "Another Day") to reggae ("Take It Easy On Me") to propulsive rock ("One Minute Longer"). Standout sideman Pete Thomas shows why Elvis Costello was so fond of performing with him in *The Attractions*. His playing demonstrates how a drummer can successfully capture a song's mood through-

out an entire album. Himmelman's complexity as a spiritual man in an atheistic world (based in a home in Los Angeles, no less) shines through in his lyrics. The concepts of all-pervasive shame and the optimism of a brighter future are explored in "Another Day." The title track deals with a man just on the verge of recognition of beauty amid the ugliness of existence. The eye of the beholder is what determines how life is perceived. "Black Rolled Into Black" asks whether life's repetition leads to catharsis or phrases an ultimate doom.

The album deals with complex themes yet is delivered with a sense of *joie de vivre* seldom visited in the singer/songwriter genre. Leave it to Himmelman to complicate our staid understanding of the universe. *Imperfect World* is a Trojan horse of exploration of the postmodern world. Familiarize yourself with Himmelman's *Imperfect World*. You'll end up questioning what you've been missing in the life around you just as he always has.

The Jones Gang

Any Day Now
AAO Music (AAO49501)
reviewed by Lee Zimmerman

So what do you do when you've been a second-tier support player that pinch-hits in A-list outfits that have run their course and now you're in search of new employment? Simple — join forces with other players with similar credentials and hope that the combination will compel the public to notice.

That's the general idea behind The Jones Gang, a would-be supergroup of sorts helmed by ex-Who, Faces, and Small Faces drummer Kenney Jones; former Foreigner bassist Rick Wills; and veteran vocalist Robert Hart. Mining a generic hard-rock sound filled with echoes of the '80s, Jones Gang predictably plunder from their previous ensembles with little attempt to disguise the blatant similarities. "Red Hot" is Foreigner's "Hot Blooded" practically verbatim. "Where Are You?" sounds so similar to "Won't Get Fooled Again" it not only nicks the trademark synthesizers, but it also samples lyrics from several Who staples. The best tracks on the album, "Gypsy Lane" (featuring former Face mates Ron Wood and Ian McLagan), "Six To Midnight" and "Hole In My Soul" have an inescapable Faces feel, reinforced all the more by Hart's dead-on impression of Rod Stewart.

While Hart may have the least impressive résumé, here he garners the most presence. Jones, on the other hand, possesses the lengthiest portfolio and the band's trademark, but being the drummer he rarely gets an opportunity to do any-

thing other than lend support in a (pardon the pun) faceless sort of way. However, Hart is faceless in his own right; being quite the chameleon, he echoes the reliable, standard-issue rock 'n' roll pipes trademarked by Bryan Adams, John Waite, Corey Hart, and Paul Rodgers, who, not so coincidentally, he replaced in a reconstituted Bad Company. Failure to flesh out an identity seems to haunt these players; Jones suffered the same fate when he and Rodgers linked up and made Law.

Despite its overall familiarity, *Any Day Now* finds The Jones Gang a group in search of a sound, one that is clearly treading heavily on past reputations. The result is as much about déjà vu as déjà vu.

Simon & Garfunkel

Old Friends Live On Stage: Deluxe Edition
Warner Reprise Video (48967-2) (Two CDs plus DVD)
reviewed by Tierney Smith

There is something deeply moving about the sight and sound of Simon & Garfunkel together again, their long estrangement now firmly behind them. Because Paul Simon's lyrics, as David Wild points out in the liner notes of this DVD/two-CD set, were "wise beyond their years," his elegiac words speak as eloquently now to their listeners as they ever did.

Remarkably, these live versions of Simon & Garfunkel's classics (with some Simon solo tunes thrown in for good measure) never pale in comparison to their studio counterparts. Hearing the duo's voices united in re-creating those transcendent songs is a thing of beauty and pure magic, captured here in a two-CD set — recorded at Madison Square Garden and Continental Airlines Arena in December 2003 — and accompanying DVD, the latter featuring the concert in its entirety.

The DVD begins with an opening montage of images featuring Art Garfunkel and Simon over the years along with various news and cultural events. Backed by an excellent group of supporting players including guitarist Mark Stewart, bassist Pino Palladino, and drummer Jim Keltner, these simply rendered songs still have the power to entrance. As Garfunkel tells the audience at one point, "It's pretty easy to sing when songs are this good."

The audience is clearly transfixed by these sublime songs, and the hushed beauty of "Kathy's Song" (which Garfunkel calls here "Paul's most beautiful love song") and "Scarborough Fair" still

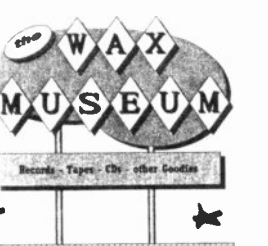
Disc Reviews continued on 44

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THE MAX MUSEUM con.

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Greatness continued from page 24

can never leave" — truly spooky). I haven't even mentioned that blissful, endless, undulating twin-guitar break yet.

5) Steve Harley And Cockney Rebel — "Make Me Smile (Come Up And See Me)" (EMI 4201, 1975). Steve Harley's imitation of Bob Dylan's enunciation proved the pitfalls of a career spent exuding cool (an unworldly Brit appropriating an imagined Attitude without seeming to realize he was merely copying what is an American hick accent). But the triumph of "Make Me Smile" is clearly the result of Harley deciding he can simply wallow in the pop sensibilities that his decadent art-rock had seen him suppressing for so long. The song's streamlined, easy, rolling melody is enhanced by stop-starts, its sentiment is chiding but never malicious and it has a chorus that soars to the heavens like all choruses are supposed to. That storming Spanish guitar break doesn't do any harm either.

6) Herman's Hermits — "I'm Into Something Good" (Columbia 13280, 1964). Peter Noone can still be found earnestly declaring the importance of the band he fronted through 10 Top 10 U.K. hits, blissfully unaware that if you've released records such as "I'm Henry VIII I Am," a certain degree of humility is called for. This, their first release, is gloriously giddy and goofy — just like teenage romance, its subject. Helped in part by a surprisingly bluesy piano backing, it is the only Hermits single that can sidestep the accusation of being twee.

7) Barry Manilow — "Copacabana (At The Copa)" (Arista 0339, 1978). Barry Manilow seems quite happy to spend his career as the Housewives' Choice, but this breathlessly inventive signature tune proves he is capable of so much more if he only wanted it. The Latin rhythms are ersatz and the storyline a TV movie script (which it eventually became),



Courtesy of Virgin Records. © Dennis Morris, October 1978

John Lydon: Just coasted on his past?

but the rhyming schemes are so clever and the meter so exhilarating in its audacity that Lola the showgirl turns from a songwriter's cipher to a figure whose tale actually stirs emotion.

8) Procol Harum — "A Whiter Shade Of Pale" (Deram 7507, 1967). Procol Harum, kings of art-rock so studiously avoided any of the earthiness and proletarian spirit of rock that it was sometimes painful to behold — not to mention boring. Their debut, though, is something else. The lyric is probably gibberish and the music is obviously plagiaristic, but the original Bach didn't sound as soaring; nor did Suite No. 3 In D Major have the air of mystery that is bestowed on this creation by Keith Reid's simile-soaked words. Even the incongruity of the colloquialism of the title phrase (it's an English expression for being drunk) contributes to the sweetly disorienting atmosphere of fractured reality.



The 27 million owners of the Eagles' Greatest Hits 1971-1975 might disagree with the author's assertion that "Hotel California" was the band's only good song.

9) Public Image Ltd. — "Public Image" (Virgin VS 228, 1978, U.K.). "Allo! 'Allo! 'Allo! 'Allo!" It seemed like the suitably dead-common but matey introduction to a brilliant second career. For anything, Keith Levene sounded like an even better guitarist than Steve Jones, his unusual tunings injecting an air of menace similar to that on "What's My Name," the only songwriting credit with which he emerged from The Clash. This record was so good that Lydon was able to coast on it — plus naturally the goodwill engendered by the Sex Pistols — for a long, long time. It's only now that he's proven himself determined to be a 19-year-old punk rocker in a 45-year-old's body (no matter how undignified the sight), that many of the formerly smitten can bring themselves to acknowledge an obvious truth: that the repository of drone, snarl and infantilism that is PiL's back catalog proves that Martin Amis' reverse time premise in "Time's Arrow" — from initial sophistication back to unselfconscious diaper-filling and tantrum-flinging — is frighteningly plausible.

10) Gerry Rafferty — "Baker Street" (United Artists, 1978). "Stuck In The Middle With You" may have been an enjoyable Dylan pastiche, but that it was the only substantial Gerry Rafferty composition outside this one illustrates the slenderness of his gifts. Yet here he hit artistic perfection, combining Raphael Ravenscroft's exquisite saxophone with a lyric whose melancholy is so plainly something he has lived through ("One more year and then you'll be happy.") that it's heart-breaking.

11) Sonny And Cher — "I Got You Babe" (Atlantic 6359, 1965). Cher now seems embarrassed by her first hit, but if only her present-day industrial rock bore one ounce of the touching sentiment and uncomplicated tunefulness of this peerless anthem of young lovers' defiance in the face of parental disapproval. The record in no way suffers from the transparent fact of its creation being motivated by the desire to leap on Dylan's bandwagon. It was obvious where Sonny Bono was coming from with that undulating, elongated melody: custom-built for whiny vocals and a lyric that is essentially an enjoyably cartoonish take on the generational crisis covered in the "The Times They Are A' Changin'."

12) Status Quo — "Rockin' All Over The World" (Vertigo 6059 184, 1977, U.K.). That Status Quo, the original one-chord wonders, recorded the definitive version of a song written and first recorded by no less an artist than John Fogerty should sound a warning to all geniuses who think they can thrive without their journeyman sidekicks. Fogerty may have been the top man in Creedence Clearwater Revival, but the multi-dubbed one-man extravaganza that were his solo albums lacked the crucial bite that can only come from interacting musicians. Hence this, a song that only resembled the air-punching anthem it was intended as when covered by hacks not fit to lick the grease off the composer's plectrum.

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Disc Reviews continued from 31

sound as though they were handed down by the gods. Elsewhere they deliver a tougher-sounding "A Hazy Shade Of Winter" (closer in spirit to The Bangles' version than their original studio recording) and a slower, mournful and stunning reworking of "I Am A Rock."

Throughout, the personal exchanges between the two men are friendly and touched by humor. Taking the audience back to the days when they were known as Tom And Jerry, they then deliver a rousing performance of their first semi-hit, the very Everly Brothers-styled "Hey Schoolgirl," and introduce their musical heroes Don and Phil Everly, who perform both "Wake Up Little Susie" and "All I Have To Do Is Dream" before being joined by Simon & Garfunkel on an invigorating "Bye Bye Love."

The addition of Garfunkel's voice on Simon's solo hit "Slip Sliding Away" lends the song an especially lovely touch, while a moving rendition of "Bridge Over Troubled Water," sung by both Garfunkel and Simon, earns them a standing ovation.

The DVD's bonus material features a photo gallery of stills of the concert as well as backstage shots and TV footage from their 1970 television special *Songs Of America*, which finds an angelic-voiced and very serene Garfunkel with the slightly kinetic Simon singing several of their hits, some on a soundstage with Simon's rather odd brother Eddie flitting about.

As a bonus the CD includes a catchy new studio track, "Citizen Of The Planet," a song Simon wrote years ago but never recorded until now, that only proves that as a team Simon & Garfunkel are still a pairing of pure musical magic.

Tom Waits

Real Gone
Anti- (86678-2)
reviewed by Tierney Smith

A heavy air of foreboding hangs over Tom Waits' unnerving latest album, *Real Gone*, produced by Waits and wife/collaborator Kathleen Brennan and recorded live in the studio. His songs — black-as-night scenarios revolving around themes of lost love, death and despair — are wed to a brooding folk backdrop, dense, syncopated rhythms (using Waits' own home-recorded voice percussion) and turntable playing, as on the weird and wonderful brand of hip-hop on "Top Of The Hill."

Waits' voice is flat-out scary. When he launches into his raw, guttural roar on



Tom Waits

"Hoist That Rag" and "Metropolitan Glide" it comes off like a demonic howl from the dark bowels of the netherworld. His voice underscores the conviction behind the howling pain of "Make It Rain" ("Since you're gone, deep inside it hurts/I'm just another sad guest on this dark earth/I want to believe in the mercy of the world again/Make it rain"). His stark ballads are disquieting, croaking out a hard luck tale on "How's It Gonna End."

Only the wordy, spoken "Circus," which Waits delivers in a slow drawl, could be classified as unlistenable on this otherwise compelling dark night of the soul.

Appaloosa

Appaloosa
Collector's Choice Music (CCM-594)
reviewed by Joseph Tortelli

Picking up where "Eleanor Rigby" left off, the four-piece group named Appaloosa featured two classically trained string players accompanying a songwriter who penned quaint, melancholy lyrics. Singer, composer and acoustic guitarist John Parker Compton wrote the 11 songs on *Appaloosa*, the group's only album; his ageless, natural voice suggested experience beyond his then 19 years. Violinist Robin Batteau and cellist Gene Rosov provided the group's distinctive classical stamp and unconventional lineup. With this mixture of folk and classical back-grounds, Appaloosa created a sound that epitomizes late-60s experimentation, emerging from psychedelia and projecting the coming singer/songwriter era.

Released in the spring of 1969 on Columbia Records (the 360 Degrees label),

Book review

Grit, Noise and Revolution: The Birth of Detroit Rock 'N' Roll
by David A. Carson
University Of Michigan Press (hard-cover, 376 pages, \$28.95)
reviewed by Tierney Smith

As the first book to chronicle the Detroit music scene during that city's glory years from 1965-1972, *Grit, Noise And Revolution's* main focus is high-energy rock 'n' roll, but it all begins in the 1940s with the story of the only blues figure to break out of Detroit nationally, John Lee Hooker. "Hooker had no imitators," writes author David A. Carson, "and because of this Detroit never developed its own identifiable blues style the way Chicago had."

Rock 'n' roll, however, was a different story. It all began with the freewheeling and colorful DJs of the 1950s, which Carson describes as "the first real rock stars repackaging rhythm and blues as rock 'n' roll for a hungry audience of white teenagers."

Carson covers those performers whose fame was pretty much confined to their native Detroit, such as Jack Scott, the city's first white rock star, who was even then recording his own material and using his own band, but devotes greater space to Detroit's more high-profile musicians. There's Mitch Ryder, who hit musical paydirt with The Detroit Wheels, unleashed a string of raucous singles and committed what turned out to be a huge career misstep when he ditched the

Wheels and formed his own slick horn-driven show band.

Carson takes us back to Ted Nugent's days with The Amboy Dukes, whose psychedelic anthem "Journey To The Center Of The Mind" went over the abstentious Nugent's head ("I thought [the song] meant 'look inside yourself, use your head and move forward in life'"). Bob Seger, who scored singles success in Detroit before he broke out nationally with 1969's "Ramblin' Gamblin' Man," stands in sharp contrast to Grand Funk Railroad, who were resented by Detroit's rock community for hitting it big nationally rather than coming up through the ranks of local bands.

The raw, discordant sound of MC5 is covered in depth here as is the group's rabble-raising manager, John Sinclair, whose formation of various radical groups, including the White Panther Party, sought to lay siege to the prevailing "white honkie culture" (not surprisingly, they had a fractious relationship with the cops). Writes Carson, "MC5 concerts were expanding from musical events to political rallies where new followers could be recruited for the rock 'n' roll revolution."

A variety of factors ranging from changing musical tastes to skyrocketing ticket prices eventually spelled the end of Detroit's vibrant rock scene, making this engrossing time capsule of the way things were all the more noteworthy.

the eponymous album was produced by Al Kooper, who can be heard on electric guitar, keyboards and vibes. Beefing up the sound, Kooper brought aboard drummer Bobby Colomby and sax player Fred Lipsius from Blood, Sweat & Tears. The threesome give a psychedelic sheen to the rural ballad "Thoughts Of Polly," on which Kooper plays harpsichord, and Lipsius adds an extended sax solo. Kooper adorns the heart-tugging ballad "Glossolalia" with seagull effects, and he regroups the original sax/drums/electric piano of BS&T on the jazz-flecked "Georgia Street."

The album centers on Compton's beautiful, melodious, folk-based bal-

lads such as "Feathers," "Tulu Rogers," "Yesterday's Roads" and "Pascal's Paradox." Complementing the signature strings of Batteau and Rosov, the quartet works with arranger Charlie Calello on "Bi-Weekly" and "Now That I Want You." Thanks to Calello's orchestration, these songs move in a pop direction more in tune with the AM radio airplay of the day. Closing the album, Kooper's electric guitar and Compton's chiseled vocal intensify "Rosalie's" up-tempo, underground mood.

(www.ccmusic.com)

Disc Reviews continued on 51

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Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3, Bill, PH: 847-409-9656.

Jul 30 CA, Buena Park. Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8, F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

Aug 5 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Tom Novak, 315 Wyoming St., St. Paul, MN 55107. PH: 651-224-4947.

Aug 12 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.

Aug 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

Aug 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, PH: 717-898-1246 or www.recordcollectors.org

Aug 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

Aug 26 OH, Columbus. Record, CD & Music Memorabilia Show, Haimel Center, 1421 Morse Rd., SH: 10am-4pm. Colleen's Collectables, PH: 614-261-1585

Aug 27 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.

Sep 3 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

Sep 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Sep 10 MI, Roseville. Metro Detroit Record Show, VFW Hall, 2567 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8, F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Sep 10 MO, St. Louis. Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$35., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

Sep 10 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.

Sep 10 PA, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6, F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

Sep 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251,

Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Sep 17 CT, New Haven. Record Convention, Annex YMA, 554 Woodward Ave., SH: 10am-4pm, T: 65-8, F: \$65., A: \$5. Greater Promos., Ken & Alanna Sufar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Sep 17 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8, F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Sep 23 IL, Alsip. Record & CD Collectors Show, Double Tree Hotel, 5000 W. 127th St., SH: 9am-3pm, T: 6 & 8, F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.

Sep 23 PA, Allentown. Original 15th Semi-Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vulture Sts., SH: 10am-7, T: 8, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Sep 24 CA, Buena Park. Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8, F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

Sep 24 PA, Allentown. Fall 2006 Lehigh Valley Music Expo, Merchants Square, 12th & Vulture Sts., SH: 10am-4pm, T: 8, F: \$55. in advance, \$65. after Sep 18, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Sep 24 WI, Milwaukee. Music Marketplace, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3, Bill, PH: 847-409-9656.

Oct 7 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Tom Novak, 315 Wyoming St., St. Paul, MN 55107. PH: 651-224-4947.

Oct 8 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, PH: 717-898-1246 or www.recordcollectors.org

Oct 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

Oct 15 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

Oct 15 MI, Ann Arbor. Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8, F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

Oct 16-17 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.

Oct 21 NY, New York City. 45 Collectors Expo, The Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

Oct 21 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

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Disc Reviews continued from 44

Lost Country

Long Gone Thrill

Cool Groove Records (CD105)

reviewed by Joseph Tortelli

No one is recording better roots music today than Lost Country. The six-piece band from Fort Worth, Texas, has released its fourth album, *Long Gone Thrill*. Group founder Jim Colegrove sings, plays guitar, produces and writes five of the disc's 16 songs. Kicking things off, Colegrove punches out a rhythmic groove on the Southern rock-styled "Make Do With Something New." "The Night Cafe," another up-tempo number, features his cascading guitar riffs matched by a memorable chorus. Colegrove turns to straight country music on the nostalgic love ballad "All These Years" and the clever wordplay ditty "It's Too Late To Die Young." His '60s folk-rock influences come through the enigmatic lyrics and driving beat of "The Crime."

Throughout the album, Colegrove's stinging guitar lines blend seamlessly with the sweeping steel guitar of David McMillan, who contributes three compositions. The confessional country of "I Chose The Path Of Sorrow And Shame" contrasts with the title track: "Long Gone Thrill" pulsates with the kind of roots-rock that characterizes the music of Poco, the Eagles, and Tom Petty. Bass guitarist David Casin delivers "Heaven Has A Rope," a soaring folk-rock original bursting with Byrds/West Coast riffs and harmonies.

Acoustic guitarist Susan Colegrove sings three cover tunes that go deep into the country-music songbook. Written by Boudleaux Bryant, "Sugar Beet" features Colegrove's clear, sparkling vocal and Jeff Gutcheon's rollicking barroom piano. Dosing her pipes with more twang, she sounds delightfully down home on the early '60s Rose Maddox hit "Kissing My Pillow." Backed by boogie-woogie piano and rockabilly guitar fills, Colegrove reworks "Shotgun Boogie," a 55-year-old chart-topper for Tennessee Ernie Ford.

The group completes the album interpreting Fort Worth songwriters Glen Clark and Will Gillham. Clark's "Too Late To Worry" is compactly arranged and smartly executed; Gillham's "Hank Williams' Last Dream" finds Lost Country perfecting the poignant storytelling associated with Johnny Cash and Kris Kristofferson.

(The Web site www.thecoolgroove.com has info on several bands including Hungry Chuck, Bo Grampus, and Great Speckled Bird)

Rod Stewart

The Rock & Roll Collection

Madacy (MEG2 50676) (Two CDs)

reviewed by Tierney Smith

Though the packaging leaves much to be desired — there are a few nice photos of Stewart along with a brief bio that offers no real insight into the songs included here — the material itself couldn't be better. Originally released separately in 1989 as *The Ballad Album* and *The Rock Album*, *The Rock & Roll Collection*

Mr. Tambourine Man: The Life and Legacy of The Byrds' Gene Clark
by John Einarson
Backbeat (softcover, 339 pages,
\$19.95)

reviewed by Tierney Smith

John Einarson's rock bios have been characterized by their deeply comprehensive studies of the subject at hand. *Mr. Tambourine Man*, his penetrating look at Byrds founding member Gene Clark, is no exception. Drawing on more than 100 interviews from those who knew him best, the book offers a smart analysis of a career much deserving of a closer inspection as well as a fascinating case study of the strikingly handsome Kansas country boy who rose to fame in The Byrds yet found himself crippled at every turn by an undiagnosed hereditary bipolar disorder. Though Clark was only 46 when he died in 1991, Einarson doesn't view him as a tragic figure but rather "a man of simple virtues, hard work and integrity — deeply soulful and sincere."

Clark grew up poor as one of 12 siblings. As an adult he hid the truth about his past out of sheer embarrassment. As brother David recalls, "He created a whole new identity for himself to keep people from saying he was a hillbilly or a hick."

Clark's first big break came at 18 when he joined the popular folk group The New Christy Minstrels at the height of their success. The quiet and withdrawn Clark kept people at an emotional distance. Fellow Minstrel Barry McGuire remembers him as being "very introverted. Even his friends didn't know him. He just never really showed his being with anyone. It was all closed up inside."

Clark's lifelong fear of flying and the overwhelming pressures of success prompted him to quit the Minstrels. He soon after joined The Byrds. As the group's most prolific writer and best voice, Clark was originally positioned as the lead singer. He could have been the rhythm guitar player as well were it not for the interference of fellow Byrd David Crosby, who ridiculed what he saw as Clark's lack of musical prowess, leaving him as the tambourine man of the group.

contains songs from Stewart's early solo work (1969's *The Rod Stewart Album*, 1970's *Gasoline Alley*, '71's *Every Picture Tells A Story*, '72's *Never A Dull Moment* and '74's *Smiiler*).

Stewart may have hit a new commercial peak of late with his raiding of *The Great American Songbook*, but it is his early solo career that yielded his greatest sonic treasures. The ubiquitous "Maggie May" is of course included here, but Stewart's other songs of the period are equally inspired examples of roots-leaning rock, such as the raffish charm of "Lost Paraguayos" (cowritten with Ron Wood),

Book review

Einarson credits group manager Jim Dickson as the "visionary" behind the group's folk-rock blend who encouraged the group to retain the folk element of their sound when they would just as soon have gone in a more overt rock direction. (Clark, incidentally, was originally tapped to sing the title track on the band's stunning debut album, *Mr. Tambourine Man*, but Crosby talked him out of it.)

Einarson cites Clark as The Byrds' best songwriter. "Gene's characteristic minor-key ballads revealed a sophisticated ability far beyond his young years," while songs such as "Here Without You" and "I Knew I'd Want You" established Clark, writes the author, as "the master of melancholy." Further, Einarson calls the songs Clark wrote for The Byrds' sophomore album *Turn! Turn! Turn!* ("Set You Free This Time," "The World Turns All Around Her," "If You're Gone") the highlights of that album.

As The Byrds' principal songwriter Clark was out-earning his bandmates (as Roger McGuinn put it, "he was into Ferraris, and we were starving"), and the brooding quality that The Byrds' female fans found so attractive was no act — it was an intrinsic part of Clark's nature. Says McGuinn, "There was a lot of deep sorrow under the hood. He wasn't a happy, bouncy kind of guy."

Unfortunately, Clark — beset by a crippling terror of flying, mounting jealousy among his bandmates, a self-admitted inability to handle the fame and adulation and a shrinking role in the band (what with Crosby sharing more of the vocal harmonies with McGuinn) — left the band in 1966. The Byrds were never quite the same commercial force after his departure. Says Crosby, "what The Byrds lost when Gene left was soul, honesty, a certain wonderful creative streak that was completely different."

Clark on his own had high hopes for a successful solo career, though his withdrawn personality, refusal to fly on tour and the brooding nature of his songs all worked against him becoming a real commercial force. As a solo artist Clark's work proved to be highly innovative, winning him critical praise, though like many innovators he wasn't scoring any chart-busters.

Writes Einarson, "where Gene would prove to be a visionary was in his daring integration of traditional country music and bluegrass, two idioms shunned by the pop world and the hip rock cognoscenti of 1966, into folk-rock and pop."

With The Gosdin Brothers and later banjo player Douglas Dillard, Clark was creating authentic roots music years before it became popular. The author calls the work of The Dillard & Clark Expedition, formed in 1968, "a turning point in the evolution of country music..." which "pointed the way to where traditional, country, folk and bluegrass music could be taken in a contemporary rock-pop context." It was music, writes Einarson, that influenced everyone from the Eagles to the "alt. country/Americana/roots rock movement of the 1990s."

Personally, Clark, plagued by worsening manic depression exacerbated by drugs and alcohol, was at times prone to unsettling behavior. Drummer Joe Larson, of Clark's first post-Byrds ensemble Gene Clark And The Group, recalled Clark being beset by "nervous energy... he would scare me sometimes. He'd get that look in his eyes, and I'd get out the door. He had a violent streak. More than the rest of us. If someone said something in a restaurant or somewhere he'd get right up in their face. He was emotional."

Despite Clark's debilitating stage fright and continuing unease with travel (sometimes getting him into a car was a battle) he pressed on writing and performing until the end. Clark's last official release was 1987's critically acclaimed roots album *So Rebellious A Lover*, a duet project with Textones singer Carla Olson.

All told, Clark was a man ill equipped to handle the rough-and-tumble nature of his chosen profession. As Chris Hillman put it, "of all the people I know a sweet soul was just stomped on." His end was a heart-breaker — suffering from an ulcer, then throat cancer, none of which ultimately halted his self-destructive streak, Clark was an essentially gentle man who was done in by his own demons yet never really lost his creative abilities. In *Mr. Tambourine Man* Einarson does justice to the splendid musical legacy Clark left behind.

a vibrant take on the Arthur Crudup number "That's Alright" and the edgier "Cut Across Shorty." Stewart puts his own raucous spin on punchy versions of Sam Cooke's "Twistin' The Night Away," Chuck Berry's "Sweet Little Rock 'n' Roller" and a turbo-charged "Let Me Be Your Car," written by Elton John and Bernie Taupin. (Oddly enough, "You Wear It Well," the biggest single from *Never A Dull Moment*, is not included here.)

The second CD is given over to Stewart's exceptional ballads of the time, which include his rootsy take on Dylan's "Tomorrow Is A Long Time" and "Mama

You Been On My Mind," a melancholy-tinged reading of Tim Hardin's "Reason To Believe," and the sweetly romantic Paul and Linda McCartney-penned "Mine For Me."

The only certifiable dud here is a strained cover of "(You Make Me Feel) Like A Natural Man" that sounds weirdly out of place among the far more illustrious numbers that surround it. Stewart would go on to release decidedly slicker fare, which only makes *The Rock & Roll Collection's* look back at his creative peak especially worth revisiting. ●

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 - Full Page \$247)

want lists

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

BOB PEGG

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

PEGGREGORDS@FOXINTERNET.NET
 WEBSITE: WWW.PEGGREGORDS.COM

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

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 LARRY ROLLINS - YOU'RE THE ONLY LITTLE GIRL - WSLM RADIO RIDGE
 TOMMY SENA AND THE VALMONTS - LET IT BE ME - VALMONT 904
 JIMMY SOMMERS AND THE SLICKS - I LOVE YOU, YOU LOVE ME - SPACE 001
 LARRY TAMBLYN - MY BRIDE TO BE - FARO 603
 TOMMY KAY SHOW - I NEED SOMEONE NOW - EMBERS 1521
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 Ricky Nelson, A Long Vacation/Mad Mad World 45, Imperial 5958 "red vinyl"
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E-MAIL: BBURATTI@RCN.COM

This is my want list of 45s. I've never seen any of these, which makes me wonder if they were ever actually released. Does anyone out there know anything about these records? I'd welcome any information about them. If they do exist, I will pay top dollar. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grade. If you have a copy of any of these but are unwilling to part with it, I'll accept a burned CD copy of the song. I appreciate your help.
 AVCO 4589-Jive Five-Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay)
 COLUMBIA 44883-Carl Perkins-For Your Love/Four-Letter Word
 HURRAH 470-Jordan Brothers-Let's Call it a Day/Another Night, Another Song
 INVICTA 1000-Skip and Johnny-The Marathon Part I/Part II
 INVICTA 9001-Skip and the Hustlers-Dance of the Sand Flea/In the Soup
 INVICTA 9008-Teak Battin and His Batters-Something Got a Hold of Me/Please Forgive Me
 JBP 430-Jordan Brothers-Thanks for the Ride/Run Child
 MALA 509-Don & Juan-The Heartbreaking Truth/Thank Goodness
 MERRILIN 5306-Merilee Rush-How's the Weather/See Me, I'm Smiling
 MUSICOR 1046-Tommy Edwards-Leftover Dreams/9 Chances out of 10
 PLAYER 134-Terry Stafford-Lonestar Lonesome/Falling
 PLYMOUTH RECORDS 1134-Bunky Battin-Motor Psycho Nightmare/Same
 UNITED ARTISTS 825-Danny Williams-How Soon/The Seventh Dawn

discoveries

ADVERTISING RATES & INFORMATION

AUCTION & SET SALE ADVERTISING

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

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

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

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

"BIG UNITS" (4 on a page)

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The cost per Big Unit is \$125.00

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PREPARING YOUR UNIT SPACE ADS

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Discoveries SPOTLIGHT & SPOTLIGHT ON INTERNET

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1-2 issues	3-5 issues	6-11 issues	12 or more issues
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 - 2) Artist wanted, name of record, label of record/disc, record number, price willing to pay. Naturally, if you don't know the information on some of your wants, you can't list it. We suggest using a question mark for information you don't know.
- The charge for an ad in the Want List section (which we re-type) is \$2 plus 50¢ per line (item).

DISC-CLASSIFIEDS

18¢ per word
28¢ per word - Bold
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6-11 consecutive issues deduct 15%; 12 issues deduct 20%.

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

DISPLAY ADVERTISING

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FEBRUARY 3

Mailing Date February 14

Current Bidding Deadline

MARCH 31

Ad Deadline, Issue 216 (April)	March 3, 2006
Mailing Date, Issue 216	March 14, 2006
Auction Closes, Issue 216	April 30, 2006

Ad Deadline, Issue 217 (May)	April 7, 2006
Mailing Date, Issue 217	April 14, 2006
Auction Closes, Issue 217	May 31, 2006



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(Please Print and Punctuate Ad Copy)

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50 Beatles - Wanted	104 Bob Dylan	152 KISS - Sale
53 Big Bands	106 8 Tracks	153 KISS - Wanted
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64 Kate Bush	115 Folk Music	168 Mini Discs
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71 Children's Recordings	122 Genesis	178 Monkees
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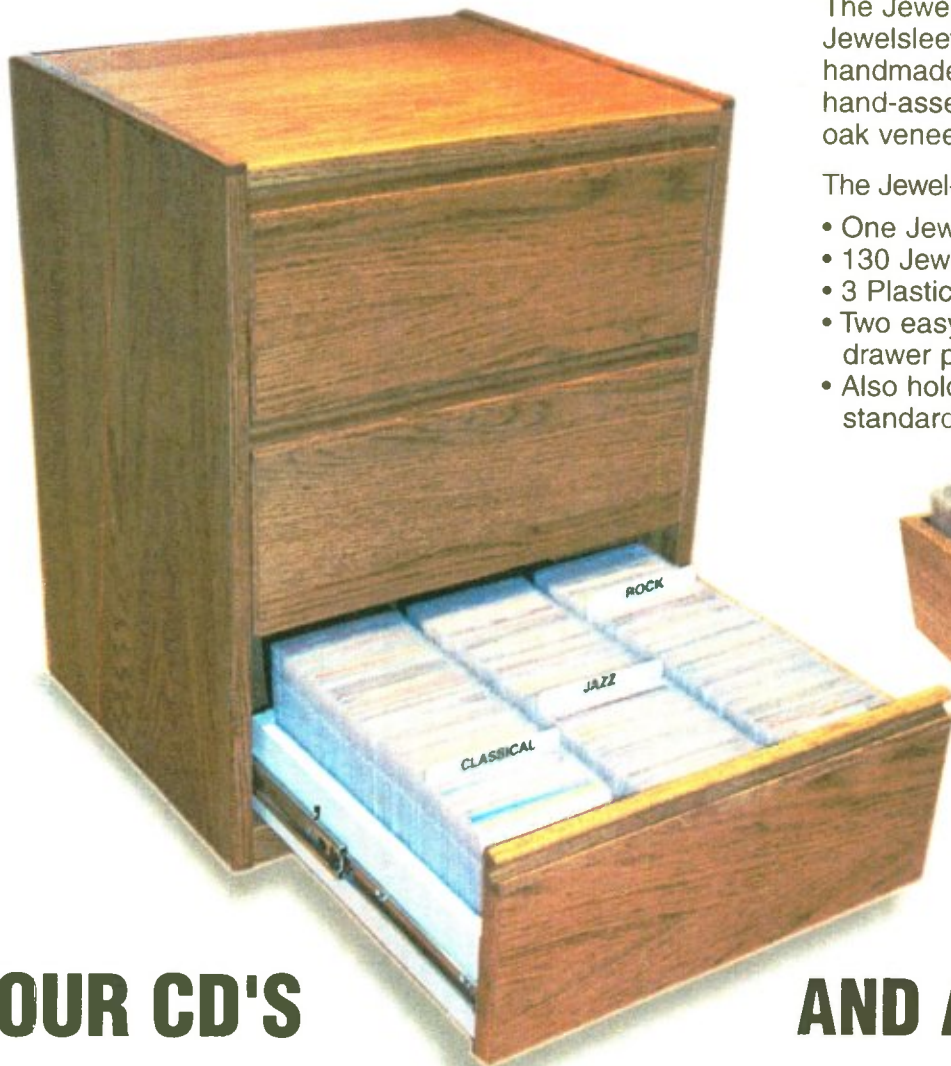
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