

ISSUE 214

For Record & CD Collectors

MARCH 2006

discoveries

Mark Lindsay interview

**MARDI GRAS
INDIANS**

**THE RECORD
SHOP TIME
FORGOT**

**PICTURE
SLEEVE
ARCHIVE**

**"COW COW
BOOGIE"**

**MARKET
WATCH
THE SMITHS**

**LIBERTY
RECORDS**

**TIMI YURO'S
"HURT" AND
STAN ROSS IN
THE STUDIO**



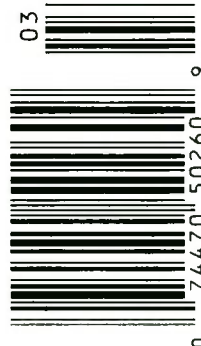
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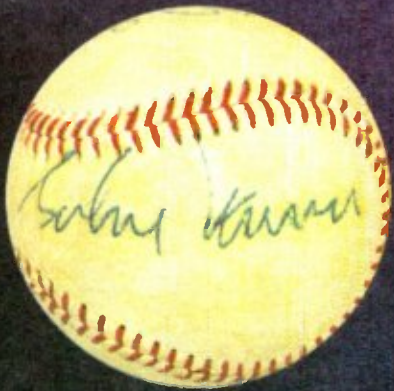
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GUITAR IS IN
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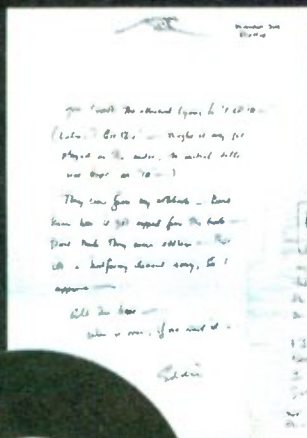
THE BEATLES 1966

Ultra-Rare Baseball Signed by All Four Beatles on August 15, 1966

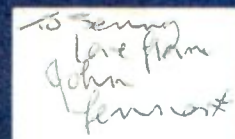


On the evening of August 15, 1966, The Beatles were to play the fourth city of their North American Tour. The venue was DC Stadium (today RFK Stadium) in Washington DC. This was an off for the

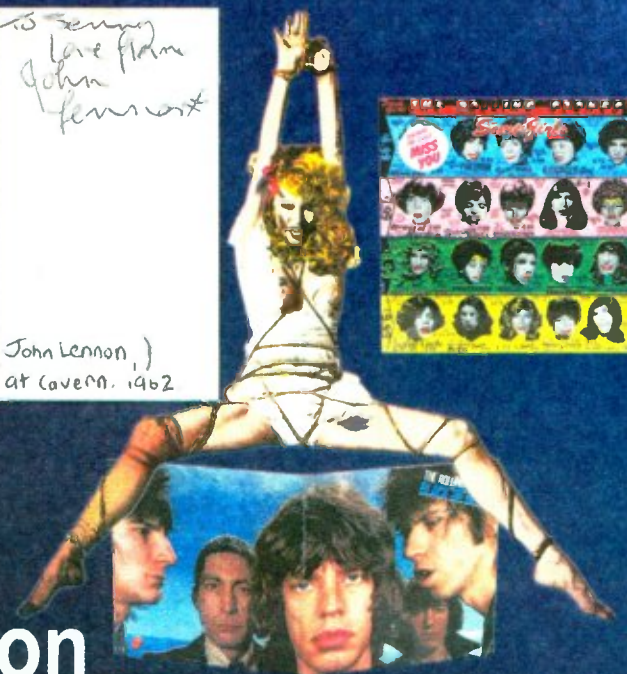
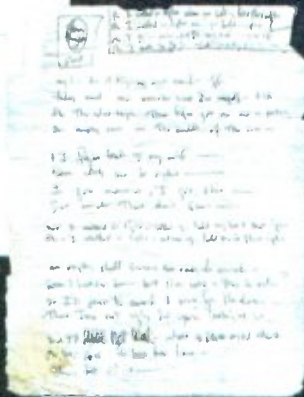
Senators' who used DC Stadium for their home games. For this particular day the players were asked to remove all of their personal belongings so The Beatles might use the locker room in preparing for their performance. The only member of the Senators' organization authorized to occupy the locker room was the equipment manager. Fred Baster. As the story goes, Mr. Baster had the Beatles sign three baseballs before the concert began. His recollection of the evening is that they graciously consented. Two of the baseballs signed that night were for the Baster Family. The third baseball was signed for Mike McCormick, the Senators Cy Young award winning pitcher. Prior to the Beatles arrival, Mike asked Mr. Baster to have them sign a baseball for him. Beatle autographs solicited during this tour were obviously more difficult to obtain and for The Beatles, it would be the last time they collectively travelled in America. This baseball holds a definitive place in not only the history of music, but in the history of the 20th Century. The Beatles were the most celebrated figures during the 1960's.



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TOP 25 CD SIZZLERS - FEBRUARY 2006

Table with 4 columns: CD, LABEL, Mono/Stereo, Price. Lists top 25 CD sizzlers for February 2006, including artists like Mr. Tambourine Man, Carly Simon, and various compilation albums.

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HOT NEW CD ARRIVALS

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Contents

Features

- The Picture Sleeve Archive** — Capitol Records' 30th Anniversary Celebration single.
by Stephen M.H. Braitman 12
- The Last Record Shop** — Step back in time to 1971 for a look at what might be the last record store of its kind. by Doug Hanners 14-15
- Liberty Records** — Timi Yuro's '60s successes and Stan Ross' studio tricks.
by Michael "Doc Rock" Kelly 15
- Vernon Pilder** — Playing guitar for stars including Ricky Nelson, Charlie Feathers, and John Anderson has kept Vernon Pilder busy for more than 40 years.
by Andrew Merrey 16
- Mark Lindsay** — The vocalist/saxophonist of Paul Revere And The Raiders recalls the revolutionary days of the '60s and early '70s and stepping out as a solo artist.
by John Wooley 18-21
- Market Watch** — The Smiths' short-lived existence as a band hasn't stopped fans from pursuing the quartet's collectibles. by Robin Platts 22-23
- Mardi Gras Indians** — Behind the scenes of a unique New Orleans music event with Chief Charles Taylor. by George Paulus 26



Come along to small-town Ohio where two collectors discover music memorabilia from a bygone era. See page 14 for the complete story.

Departments

- Disc Mail** 6
- Editorial** by Todd Whitesel 6
- Disc News** by Todd Whitesel 8
- Stuff I Like** by Cathy Bernardy. . . . 10
- Pondering Aloud** by Ray Sidman. . 23
- Disc Reviews** 24-25, 31, 43, 51
- Grim Reporter** by Phast Freddie Patterson 32-33

Advertising

- Advertising Directory 54
- Advertising Information Page 53
- Classified Advertising 50
- Disc Convention Schedule 46, 52
- Disc Stops 48
- Spotlight Advertising 45
- Spotlight on the Internet 44
- Unit Space Advertising 34
- Want List Advertising 52

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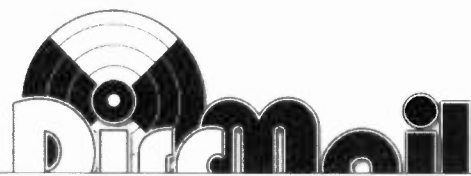
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Fowley's comments make Bomp! see red; label's in the black

Kim Fowley's comments [in the January 2006 *Picture Sleeve Archive* on Venus And The Razorblades on Bomp! Records] don't surprise me, as he told me very clearly a few months ago that he would use any opportunity he could to tell people what he thought of Greg [Shaw]! I can't say that I blame him considering his financial dealings with Greg in the past, and Kim and I remain friends.

But the sad part is that I took over the checkbook long ago. Greg really couldn't be bothered to deal with financial matters. Creative types are often like that, and I suppose I should have wrestled the checkbook from him a lot sooner! But I'm very proud to say that Patrick Boissel and I have worked very hard and pulled Bomp! (I mean the label; mail order is not the same business) out of virtual financial ruin over the past 10 years. We have completely changed the reputation of the company as far as paying people. It's a bit heartbreaking to see it all stated all though it is still fact. It is Patrick and I who eventually paid Kim, and we were happy to do it. We are both of the strong belief that people deserve to be paid for their work, and I can honestly say that Bomp! doesn't owe anyone a dime. Patrick and I have paid everyone from our side of the business without hesitation.

I even went through the old files one by one for the purpose of finding people who were owed small amounts from the past and sent them a check and an apology, certainly long after they had forgotten about the matter. I'm sorry that there wasn't a little footnote in there about the not-so-recent changes. I really hate to see the past springing to life again after all we've done to correct it.

**Suzy Shaw,
Bomp! Records**

Independent music stores — Throw them a bone

I reached the conclusion quite some time ago that there are two types of music purchasers in the world: the collector and the listener. The collector wants a permanent source, whether it be on vinyl, CD, DVD, etc., while the listener will take it in the current, chic, trendy format (downloads, MP3s and iPods at the moment). The listener isn't concerned about liner notes, production credits, artwork, graphics or packaging — he or she just wants the music. In fact, one area retailer said that his customers (a younger crowd) will buy the product, pull the CD from the case and ask him to discard the packaging!

Years ago there were far more collectors than listeners. It now appears that listeners are taking over. This is evident by the attendance at most CD/record shows — typically an older crowd, while many of the younger set aren't walking in the door.

Also, when the modern music industry started (1947 with the introduction of the Long Play [LP] 33 1/3 rpm format followed a couple of years later by the 45 rpm single), the product was carried almost exclusively by "mom and pop" record stores. These musical mecca specialty shops sold only one item — records. Early on, greeting card shops offered music as part of their mix. As the years progressed, department stores got into the act, followed by the appliance giants and chain book stores, all trying to be all things to all people.

The listeners and mass-market retailers have created a double whammy. Today independent retailers — once the backbone of the industry — are sadly becoming a thing of the past. Why is that? It starts with the record companies. What was once a people-oriented business is now

just a bottom-line operation run by 30-somethings in ivory towers. The label offers far better pricing to "box stores," making it hard, if not impossible, for the little guy to even stay in business. Artists do "meet and greets" and labels offer special promotional deals and exclusive bonus tracks with chain operations. Even Garth Brooks controls the sale of his product — exclusively available at one of the 4,275 Wal-Marts and Sam's Clubs across the homogenized United States. Let's not forget about the cyber stores such as Amazon.com. Adding insult to injury, downloads are going to become available at Starbucks Coffee locations later this year.

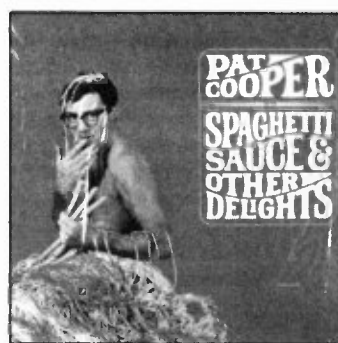
Travel any major highway during the construction season, and you'll see the familiar sign: "Highway Workers — Give 'Em a Brake." To paraphrase: "Independent Music Retailers — Throw Them a Bone."

I talked with one mom and pop retailer over the holiday season who acknowledged that the independents will never get better pricing and won't be able to secure participation of big-name artists for in-store appearances. However, he suggested that the labels consider doing something exclusively for the independents to help drive traffic into their operation. Why not give them an advance (and special pricing) on product with up-and-coming artists at these locations, before the appliance giants? The label would have nothing to lose (since the artist isn't proven); at the same time it would be a good PR move on their part to help foster better relations with the indies, if indeed the labels value their business.

Visit your local music retailers (if you still have any in your area). The staff members are generally friendlier and more knowledgeable, and the shops have a more interesting product selection. Have you ever asked a 17 year old about music that was out when he was minus 17 years old? The clerk is usually clueless.

If the independents are going to continue to operate with at least a small amount of profit, then they need the support of collectors, and, even more important, they desperately need the support of the industry.

**B. Derek Shaw, Keystone Record Collectors
www.keystonerecords.org**



Erickson had been asked about the spoof covers that resulted after the Herb Alpert album release, spoofs such as Pat Cooper's *Spaghetti Sauce & Other Delights* (United Artists UAL 3548, credited to designer Frank Guana) and Soul Asylum's *Clam Dip & Other Delights* from 1988.

Whipped Cream and Pat Cooper

Your article "A few moments with the 'Whipped Cream Lady,' by Gillian G. Gaar (January 2006, Issue #212) would have been more interesting if Dolores

**Edward Lopez
New York City, NY**

A good year for Donovan fans

Besides 2005 being good to fans of Gene Vincent, as so eloquently illustrated by Mark "Daddy-O Dilly" Dillman (*Disc Mail*, February), I would like to chime in by saying that 2005 was also a very good year for Donovan fans.

Editorial

In a poem titled "The Rock," the great American poet Wallace Stevens wrote, "It is an illusion that we were ever alive..." He obviously didn't mean this in the literal sense, but Stevens was 70 years old when he composed the poem, and I'm sure that memories of his earlier days were becoming more dewy with the passage of time. After so many years, it can seem that parts of our lives were illusions. But then the most unexpected things can happen that bring the past right into the present.

I received a phone call a couple weeks ago from Austin Record Convention organizer Doug Hanners — a very jazzed Hanners. He had just returned from Ohio, where he and fellow music buff John Anderson were taking inventory of a record shop that had been closed since 1971, with its stock basically untouched since. As Hanners related the dizzying contents of the store — near-mint picture sleeves, still-sealed LPs, displays, music publications and more — I could only imagine the thrill of stepping back in time some 30-plus years and getting one last chance to "shop" in an old-time record store.

But there was something about the store I didn't know. A few days later, Hanners e-mailed a story about the store. As I took a cursory first read, I was astonished to learn the store was located in Miamisburg, Ohio. Miamisburg is a southwestern suburb of Dayton. It's also where my grandparents lived for decades, where my dad grew up and where I lived and later visited for much of my childhood. Because the store closed when I was 4 I had no recollection of it, but my dad did. I immediately contacted him when I learned of its location, and sure enough he had shopped there. In fact, it was part of his Saturday routine (and it's his memory of shopping there that leads off Hanners' story on page 14). He and his group of friends would start their day of leisure by filling up at a downtown hamburger stand, then it was off to the record store for an hour or so to check out the latest hits in the listening booth, sometimes buying a hot 45. Finally, the group would make their way to the local theater to watch the afternoon movies. For 50¢, one could get a ticket to the matinees along with popcorn and a soda. As my Dad recalled, "If you started the day with \$1 in your pocket, you would want for nothing."

Those readers old enough to remember the days when \$1 could carry you through a Saturday and when the local record store was a major part of life growing up will enjoy a trip down memory lane reading Hanners' story about what may be the "last record shop." As unreal as it may seem, this is no illusion.

— Todd Whitesel

2005 marked his 40th anniversary in the music business, and he kept busy traveling and touring almost nonstop this past year, up and down the United States making live concert appearances, TV appearances (for example, CBS *Sunday Morning*) and book-signing appearances. His CD and DVD box set, *Try For The Sun*, was elegantly packaged in purple velvet, and his autobiography, *The Hurdy Gurdy Man*, was released. I missed him in 2004 when he was touring and promoting his *Beat Cafe* CD, but I had the good fortune of seeing him in one of his live appearances in November 2005 at the 39th Annual Folk Festival at Kent State University in Kent, Ohio. What an amazing and spellbinding performer he is, even 40 years later!

So many of our beloved musicians and artists have passed away, so it is very heartening to see an artist receive the adulation and recognition he deserves while still alive to receive it!

**Polly Williams
via e-mail**

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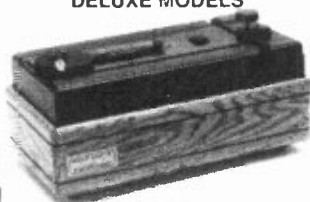
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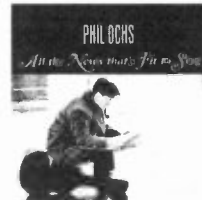
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DiscNews

by Todd Whitesel

What's Happening

Epic/Legacy is reissuing **Cheap Trick's** *Dream Police* and *All Shook Up* expanded versions March 7. *Dream Police* is appended with four bonus tracks, including two previously unreleased 1979 live versions of "The House Is Rockin' (With Domestic Problems)" and "Way Of The World," the studio outtake of "Dream Police" (without strings) and a 1988 live version of "I Know What I Want." *All Shook Up* includes "Everything Works If You Let It," from the soundtrack for *Roadie* and four tracks from 1980's *Found All The Parts*, never before available on CD: "Such A Good Girl," "Take Me I'm Yours" and live versions of "Can't Hold On" and "Day Tripper."

Footage shot during the **Black Crowes'** August 2005 shows at San Francisco's Fillmore Auditorium will be released March 21 by Eagle Vision on a DVD titled *Freak 'N' Roll*. "Sting Me," "Soul Singing," "Wiser Time" and "Remedy" and 15 other songs are featured.

Five **Grateful Dead** albums from the mid-70s are getting the remastering treatment from Rhino. *Wake Of The Flood*, *From The Mars Hotel*, *Blues For Allah*, *Terrapin Station* and *Shakedown Street* will be released March 7, with each containing bonus outtakes and concert tracks.

Pipeline

Angel Air, **Maggie Bell**, *Queen Of The Night* and **James Warren**, *Jim's Easy Listening Album*. Jan. 16. **Gillan**, *Live Edinburgh 1980* (DVD). March 13.

Appalsongs, **John McCutcheon**, *Mightier Than The Sword*. April 4.

Attack/Sanctuary, **Morrissey**, *Ringleader Of The Tormentors*. April 4.

Big Eye/Cleopatra, **Rick Derringer**, *Rock & Roll Hoochie Koo — The Very Best Of*. Feb. 21.

Capitol, **Van Hunt**, *Yesterday And Tomorrow*. April 4.

Columbia, **Bruce Springsteen**, *Hammersmith Odeon* (two CDs) features the complete Nov. 18, 1975, performance of Springsteen & **The E Street Band** in London. Feb. 28. **David Gilmour**, *On An Island*. March 3.

Cooking Vinyl, **Janis Ian**, *Folk Is The New Black*. Feb. 21.

Cortese Music, **Laura Cortese**, *Even The Lost Creek*. February.

Empire Musicwerks, **The Clancy Brothers & Tommy Makem**, *Irish Drinking Songs* and various, *The Lark In The Morning*, a collection of Irish folk music recorded from



Courtesy of Epic/Legacy/By Robert Mattheu

Cheap Trick

August-December 1955 featuring **Diane Hamilton**, **Patrick O'Keefe**, **Liam Lancy**, and **Paddy Tunney**. Feb. 14.

Favored Nations, **Vernon Reid & Masque**, *Other True Self*. April 18.

Fontana, **Ten Years After**, *Undead*. This remastered reissue includes three bonus tracks. Feb. 21.

Gnomonsong, **Feathers**, s/t. March.

Gott Discs, **Molly Hatchet**, *Take No Prisoners*. Jan. 31.

Hey Domingo!, **Moth**, *Immune To Gravity*. March 26.

HighTone Records, **Tom Russell**, *Love & Fear*. March 21.

Hi-N-Dry Recordings, **Rick Berlin**, *Me & Van Gogh*. Feb. 7.

InsideOut, **The Tangent**, *A Place In The Queue*; **Klaus Schulze**, *Moondawn* (reissue of 1976 release); **Kaipa**, Decca Years (five CDs). This U.K. limited-edition (3,000 copies) import box set features Kaipa's three albums from Decca and two discs of previously unreleased material; **Jadis**, *Photoplay*. Jan. 31.

In The Red Records, **Sparks**, *Hello Young Lovers*. February.

Jasman Records, **Sugar Pie DeSanto**, *Refined Sugar*. March 21.

Legacy, **Derek Trucks Band**, *Songlines*. Feb. 21.

Levon Helm Studios, **Levon Helm Band**, *The Midnight Ramble Music Sessions Volume 1* and *Volume 2*. Feb. 21.

Magic Circle Music, **Rhapsody**, *Live In Canada 2005 — The Dark Secret*. Jan. 31.

Magna Carta, **Tempest**, *The Double Cross*. March 4.

MCA, **Chuck Berry**, *Hail! Hail! Rock 'N' Roll*. Feb. 28.

MCG Jazz, **Tom Scott**, *Bebop United*. Feb. 28.

Music Video Distributors/Anakustik, **Jazz Crusaders**, *Paris Concert*; **Mike Stern**, *Paris Concert*; and various artists, *Funk You Very Much* (features 13 performances from the *Ohne Filter* concert series including **Johnny "Guitar" Watson**, **James Brown**, **Curtis Mayfield**, and **Larry Carlton**); various artists, *The Butterfly Ball* (live production that took place at the Royal Albert Hall Oct. 16, 1975. The disc includes appearances by **Ian Gillan**, **Glenn Hughes**, **Tony Ashton**, **Jon Lord**, and **David Coverdale**; **Poison**, *Seven Days Live* (features a 1993 concert from London's Hammersmith Apollo). March 14.

New Door Records, **The Temptations**, *Reflections*. Jan. 31.

New West, **Tony Joe White**, *Live From Austin, TX* and **Willie Nelson**, *Live From Austin, TX*. Feb. 21.

Plain Recordings, **The Moore Brothers**, *Murdered By The Moore Brothers*. March.

RCA Legacy, **The Chieftains**, *The Essential Chieftains*. Feb. 21.

Rhino, **Glenn Tipton**, *Baptizm: Of Fire* (reissue 1997 release with two bonus tracks) and *Edge Of The World* (features previously unreleased recordings with the late **Cozy Powell** and **John Entwistle**). March 7.

Rounder, **Bob Marley & The Wailers**, *One Love At Studio One* (two CDs). Feb. 28.

Shout! Factory, **Herb Alpert's Tijuana Brass**, *Whipped Cream & Other Delights Rewhipped* is a tribute to Alpert's 1965 release featuring remixes by artists he has influenced including Medeski Martin & Wood and Thievery Corporation. March 7.

Skaggs Family Records, **Mountain Heart**, *Wide Open*. Feb. 14.

Skeeterbit Records, **Shawn Camp**, *Fireball*. March 21.

Sony International, **Pfm**, *Dracula Opera Rock*. February.

Stony Plain Records, **Jeff Healey & The Jazz Wizards**, *It's Tight Like That*. This live set was recorded at Hugh's Room in Toronto and at the Montreal Jazz Festival. April 25.

Sundazed, **Chad & Jeremy**, *I Don't Want To Lose You Baby* and **Ark and The Byrds**, *Preflyte*. Feb. 21.

Telarc, **Michael Camilo**, *Rhapsody In Blue* and **Cyrus Chestnut**, *Genuine Chestnut*. Feb. 28. **Monty Alexander's Concrete Jungle is a tribute to Bob Marley and was recorded at Jamaica's Tuff Gong Studios. Songs include "Africa Unite," "Trench Town" and "Concrete Jungle." March 28.**

Texas World Records, **The Lucky Tomblin Band**, *In A Honky-Tonk Mood*. Feb. 14.

Titan/Pyramid, **The Band**, *High On The Hog and Jericho*. Feb. 21.

Universal Special Products, **Bachman-Turner Overdrive**, *Bachman-Turner Overdrive II*; **Rainbow**, *Bent Out Of Shape*. Feb. 21.

Uvulittle Records, **Ritt Deitz**, *After The Mountains*. Feb. 7.

Varèse Vintage, **Charlie Louvin**, *Echoes Of The Louvin Brothers* and **The Dillards**, *Old Blue* (features 10 unreleased recordings from 1958). March 21. **Various**, *Sand In My Shoes: The Best Of The Beach Music Sound*. March 28. **Gene Autry**, *Year-Round Cowboy*. April 11. **The Sons Of The Pioneers**, *Western Songs*. April 18. **John Phillips**, *Half-Stoned* (1977 album sessions with **The Rolling Stones**). April 25.

Virgin/EMI, **Cracker**, *Get On With It: The Best Of*. Feb. 21.

ZoBird Records, **Frog Holler**, *Haywire*. March 4.

Zoë/Rounder Records, **Nicolai Dunger**, *The Year Of The Love And Hurt Cycle*. March 14. ●



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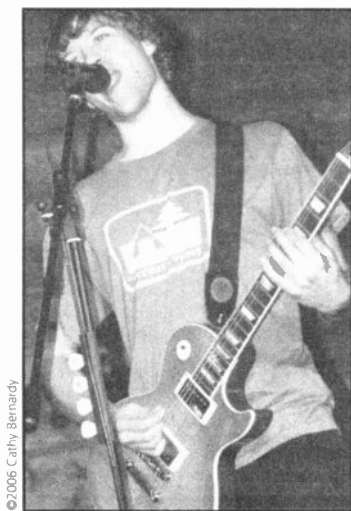


Stuffed Like

by Cathy Bernardy

Being a big proponent of supporting local and other indie musicians, I start with Maine vocalist **Carol Noonan**, who has two new projects right now in support of the Stone Mountain Arts Center she and her husband are building on their farm property, with the goal of bringing concerts of many different genres to their small community of Brownfield, Maine.

"Many skeptics have suggested that we live too far off the grid to get people to come here, but I have found that, like in the movie *Field of Dreams*, 'if you build it they will come,' she says on the Arts Center's Web site. "I actually think being off the grid is why they will come. And... most of the successful venues I have played recently have been in the middle of nowhere. Many of my Boston fans have traveled and stayed in B&Bs in the area to come see my shows in a more rural and stress-free setting."



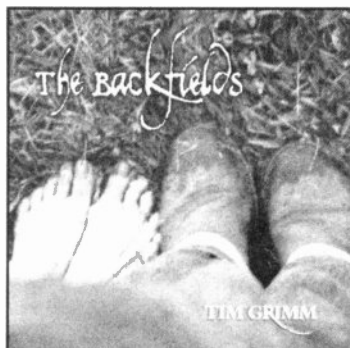
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**Dave Heibl,
Traveler's Dawn**

Check out the eight-song limited-edition *The Water Is Wide* and the *Carol Noonan Sampler Volume One*. Noonan's voice is haunting, enchanting and a slew of other adjectives, no matter what she's singing, from the traditional "Danny Boy" or "Down In The Valley" to her own compositions such as "Emma" or "Without A Trace" to her cover of Sting's "Fields Of Gold." The latter is available on both CDs. If you're new to her music, the *Sampler* is as good as any place to start, and you won't want to stop there. It also includes a passage read from her book *Dear Mr. Was... Letters From Maine*, her dry wit in clear evidence. What a complete hoot.

(For more information, see: www.stonemountainartscenter.com or www.carolnoonanmusic.com, or call toll-free, 866-CAROLCD.)

Great CD pulled randomly off the pile: Also of a rootsy nature is **Tim Grimm's** *The Backfields* (Wind River). His storytelling and lyrical imagery on this release, making it very accessible to the newcomer, and the sprinkling of banjo, mandolin and harmonica among the basic electric guitar etc. make for just the right amount of spice. (www.folkera.com/windriver)



Disclaimer: The next indie CD up for review was recently released by a friend of mine, but if it sounded like a lawnmower running over a road sign, I wouldn't bother to give it ink. Friendship doesn't automatically make the CD any good.

I must plug Madison, Wis.,'s **Traveler's Dawn**, headed by local musician **Dave Heibl**, and his recently released self-produced, self-titled and self-written CD.

The high points: The strongest songs have lyrics with more of a storytelling/imagery aspect to them. For instance, this gem from "Something About A Girl," about a girl he can't get off his mind, even though he should: "Let's just say that there is something about a girl/something that keeps me stuck on her even when her rain drips through my roof/and I'll always see her/like she's an autumn afternoon."

"No Cause Forgotten" tells the tale of "where this one-piece band and a burrito stand/will share this one night's pay."

The melodies, hooks and musicianship are solid throughout, and production-wise it sounds fine too. The range and depth of Heibl's vocals are still under development, but, judging by a recent show, they do exhibit growth. The "frontman chest voice" (as opposed to a "throat take") will come as Heibl tacks on some road miles. Here's looking forward to more songs and more shows.

Intrigued? For more info contact www.travelersdawn.com or www.band-mecca.com to order.

The Shout! Factory release by the duo of **Susanna Hoffs** and **Matt Sweet**, *Under The Covers Vol. 1*, piqued my interest and perked up my ears. What a great combination of voices. Whoever put these two together should be lauded. By the title one would assume that there'll be

a Vol. 2 down the pike, but maybe if people support the covers they'll put out one of original compositions? Personally, covers on CD don't do much for me, but this is appealing because, even though the original songs vary widely in style, they sound as of a piece here. People who are open to covers albums need to know that Dave and Hoffs cover songs by The Beatles, The Marmalade, Bob Dylan, Fairport Convention, Neil Young, Love, Beach Boys, The Zombies, The Velvet Underground, The Mamas And The Papas, The Left Banke, and The Bee Gees. They may not be the obvious song selections you expect, either. Check it out April 18.

In honor of March and St. Patrick's Day, my desk has been welcoming several releases by Irish bands, including the various-artists compilation *The Lark In The Morning: Folk Songs And Dances From The Irish Countryside* and **The Clancy Brothers & Tommy Makem**, *Irish Drinking Songs: Come Fill Your Glass With Us* (both Empire Musicwerks) as well as the new album by **Lúnasa**, *Sé* (Compass). I dare you to keep your feet still while you're listening to the Irish. Physically impossible. Happily guaranteed.

I did enjoy some major-label releases this month, put out by the fine mix-tape-makers at Rhino. First, the anti-Valentine's Day *Love Sucks* compilation of 12 tunes. Sure, the obvious "Love Stinks" by **J. Geils Band** and "I Hate Myself For Loving You" by **Joan Jett** are here, but so are "Pictures Of You" by **The Cure** and "I'm Not in Love" by **10cc**. Where else are you going to find an album that compiles **The Buzzcocks**, **Ugly Kid Joe**, **Linda Ronstadt**, **The Velvet Underground**, **Gram Parsons** and the **Ramones**? Very fun.

Second, the *TBS Tunes: Fun Tracks Wisecracks* compilation features **They Might Be Giants**, **Squirrel Nut Zippers**, **Devo**, and **American Hi-Fi**, but my absolute favorite here is the lead-off track, "1985," by **Bowling For Soup**. Anyone who watched a lot of MTV in the '80s must own this song and watch this video. Hilarious. **Ween's** "Push Th' Little Daisies" gets annoying, but you've never heard "I Will Survive" (yes, **Gloria Gaynor's** disco-era anthem) the way **Cake** takes it.

Still in the Rhino camp is the three-CD/one-DVD various-artists boxed set, *Just*

Say Sire: The Sire Records Story. It starts in the '80s and includes tracks from the likes of **Madonna** ("Everybody"), **English Beat**, **Soft Cell**, **Erasure**, **The Cult**, the **Ramones**, and **Lou Reed**. The compendium doesn't miss big songs of the '90s and has a variety of tunes, from "Crazy" (**Seal**) and "Jesus Built My Hot Rod" (**Ministry**). Obscurities abound too: **Telex**, **The Rezillos**, **The Mighty Lemon Drops**, **The Undertones** and more. The song order is not arranged chronologically; whatever the order is, it works. (The label's heyday was 1976-95.)

The DVD includes videos by many of the artists and was a gleeful trip back in time to watch, from videos that I remembered watching over and over (**Depeche Mode's** "Enjoy the Silence") to ones that I didn't recall ever seeing. (Remember **Bill Paxton's** band **Martini**? I sure don't! James Cameron directed the "Reach" western video, and it's a fun game of "spot the cameo.")

Next up is **Drive-By Truckers' A**

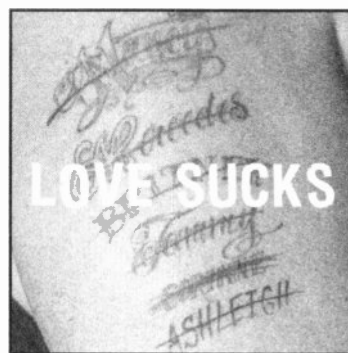
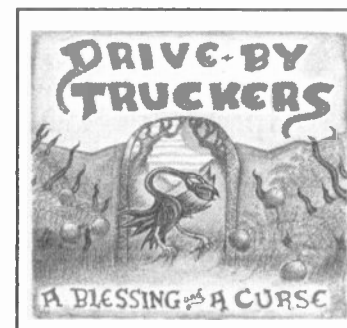
Blessing And A Curse (New West, yep, more indie stuff!), the group's seventh album. I was expecting loads of hilarity throughout, but actually there's a rich depth to this album's bluesy country-rock.

One of the band's songwriter/vocalist/guitarists, **Patterson Hood** noted, "Its ruminations on love and loss to me reveal the true nature and theme of the album; to love is to feel pain, a blessing and a curse."

The story of "Little Bonnie" is riveting; it's about how family members remain affected by the presence of one who died in infancy, no matter if they were alive when it happened or born afterward.

"A World of Hurt" preaches against suicide, and "Space City" is a bittersweet tale about dealing with the loss of a spouse. (April 25)

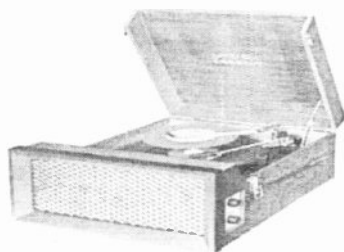
I was going to write about the new **Our Lady Peace** album, *Healthy In Paranoid Times*, for which I eagerly called "Dibs," since I have the rest of their catalog, but alas, it's copy-protected and I couldn't listen at my computer while I'm working or Web surfing, which is pretty much the only time I have to listen to music during the day. So, no review. Listen to someone else's copy before you consider buying it. ☺





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by Stephen M.H. Braitman

"Cow Cow Boogie" AT 30: A Rare Promo Tribute from Capitol

Capitol Records 30th Anniversary Disc
Ella Mae Morse
"Cow-Cow Boogie"/
Johnny Mercer
"Strip Polka"
Capitol (102/103, 1972)

When Capitol Records wanted a memento with iconic quality to celebrate the company's 30th anniversary in 1972, it vividly brought back the past by replicating its very first *Billboard* #1 chart hit, "Cow Cow Boogie."

Although the song was sung by Ella Mae Morse, because orchestras still ruled the music business in the early 1940s, the hit record was credited to boogie-woogie pianist Freddie Slack And His Orchestra.

It was obvious, however, that a new vocal star was rising, in the comely shape of Morse, from Dallas, Texas. Her smooth, bluesy voice, sounding so much older than her 18 years, became one of the musical touchstones of the World War II era. "Cow Cow Boogie" was the first of more than a dozen hits for Morse, either as a soloist or accompanying Slack. But it probably was the most important.

Capitol Records would always be grateful to Morse. Capitol released six records July 4, 1942, including songs by Dennis Day, Martha Tilton, Connie Haines, the Paul Whiteman Orchestra, and Johnny Mercer's gently titillating novelty, "Strip Polka." But "Cow Cow Boogie" was the only one to hit the top spot, and it did so by the end of that month.

Even if its boogie-woogie element is tame and utterly subsumed into the swing-orchestral arrangement, the song contains an uncommon hint of a musical world beyond the mainstream Big Band vocal pop of the day. It was Capitol's first major hit in its very first month of existence, and it gave the label the momentum needed to rapidly become one of the world's major record companies.

Born in 1924, Morse was only 13 when she auditioned for Jimmy Dorsey while his band was booked at the Adolphus Hotel in Dallas. She got the

singing role but was quickly fired when Dorsey learned how old she really was (she'd said she was 19). Three years later she was hired by Slack, a former member of Dorsey's band, and "Cow Cow Boogie" came shortly thereafter.

With her bluesy, swinging arrangements, Morse scored many hits on the *Billboard* R&B charts. "Shoo Shoo Baby" in 1943 and "House Of Blue Lights" in 1946 were both #1s on the R&B charts, while "Blacksmith Blues" in 1952 was a #1 success on the main pop chart, too. ("Blacksmith Blues," was also one of the first successes for arranger Nelson Riddle.)



30th Anniversary
CAPITOL RECORDS

In the Summer of 1942, Capitol Records was born. The late Glenn Wedel, founder of Capitol Records, used to say "that the whole thing started at Lucey's Restaurant on Melrose in Hollywood when Johnny Mercer introduced him to Budd DeSylva of Paramount Pictures. Soon after the three of them started Capitol.

The first batch of Capitol Records featured Dennis Day, Martha Tilton, Connie Haines, the Paul Whiteman Orchestra, and Johnny Mercer. It was during that time that the studio down town led by pianist Freddie Slack and a Hollywood Texas pianist, 15 year old Ella Mae Morse.

All of which had been Johnny Mercer's first singer, Ella Mae Morse, found herself in the C. B. MacGregor studio in Hollywood in the booth.

Mercer had found a novelty song composed by Don King, Benny Carter and Gene DePaul which another Ella Fitzgerald had sung in a Universal movie. Based on a lounge song, "Cow Cow Boogie" was left, as they say, on the cutting room floor. It caught Mercer's ear and that's how Slack, Mae Morse and Capitol hit with an exclusive No. 102 million-selling platter on their first time out.

On that same initial release, Mercer's own "Strip Polka" No. 103 with Dave Shelly during the lines with Paul Whiteman's Orchestra in the Capitol's Firsts for you.

In celebration of Capitol's Thirtieth we have combined these

However, before she was 30 her career fizzled out. Rock 'n' roll had arrived. Perhaps things would have been different if she had started recording after World War II, after the breakup of the Big Bands. She could have started with small combos, recording torch songs and blues ballads, leveraging her soulful voice, which grew richer with maturity. She even might have been able to join Elvis Presley, Janis Joplin, Jerry Lee Lewis, Wanda Jackson and others in the rock 'n' roll rebellion. She was certainly young enough. Instead, Morse will always be tied to the war years.

The historical orthodoxy that runs from blues and R&B to rock 'n' roll and from rock to punk and beyond gives little credit to popular music before Presley. Save for very few exceptions, one has to go back prior to the swing band era before collector interest perks up again.

Comments from dealers and collectors about this commemorative record restate this point. Rod Branham of Rerun Records

in Chelsea, Mich., recognized the unique nature of the 1972 Capitol reissue and the difficulty someone would have trying to find a copy. The problem, as he sees it, is that few, if any are trying to find it. "The only thing that I can say of hers is her 10-inch LP on Capitol. I cannot sell any of her EPs, 45s or other LPs," said Branham.

"It's from an older generation," said Austin Record Convention organizer Doug Hanners.

"We sell these for 99¢," said Gary Johnson of Los Angeles' Rockaway Records. West Coast record dealer

Barry Wickham has had a few of the promos over the years but has never sold one. Even the original 78 rpm release from 1942 has little value. Journalist Russell Shor of Carlsbad, Calif., as a "guess," considered it a \$10-15 record.

As recognition of a historic musical moment, the little cardboard fold-open Capitol promo is a nice tribute. The adorable cover shot of Morse holding a sculptural representation of the Capitol building amid a field of plaid is a choice bit of visual kitsch, both of its era and timeless. The center-spread photo is a close-up portrait of Morse and Mercer, the two first hit-makers for Capitol. The label of the 33 1/3 rpm 7-inch disc mimics the small-hole label design of the original 78 rpm.

"Older generation." Hmmm. If you're a baby boomer, this was your parents' music. But just listen to the music. Did you think your parents were ever that young?

Who cares if it's not worth anything? ●

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

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What would happen if...

Dan Walker



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

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

- **Sample collector rates:** \$3,000 for \$12, \$10,000 for \$40, \$25,000 for \$106, \$50,000 for \$216, \$100,000 for \$316, \$200,000 for \$476. Above \$200,000, rate is \$1.60 per \$1,000.
- **Our insurance carrier** is AM Best's rated A+ (Superior).
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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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Discovering a relic of the glory days of vinyl: Small town record shop opens its doors after 35 years

“ I bought many a 45 and LP there as a kid. I remember using the listening booth, trying to see how many people we could squeeze in there before getting told to leave by Mr. Kondoff. We used to go there on Saturdays before or after the movies. ”

— Tom Whitesel

BY DOUG HANNERS

In these days as we watch the remnants of the vinyl era melt away — as eBay buying and selling replaces the one-on-one interaction of shopping at a record shop and with dropping attendance at record shows — it's fun to think back to the '50s, '60s and '70s when vinyl ruled and record shops were everywhere. If you ever wished those days would return or that you could just step into a time machine, read on. There's still at least one of those old-time record shops around — one that shouldn't exist in 2006. Yet it does, or did, as so many stores did during those golden decades of vinyl.

Our story starts in 1968 when a young Scottish lad obsessed with soul music came to the United States in search of his favorite records. His name is John Anderson, and he represented the vanguard of the European invasion of the U.S. in search of vintage vinyl. Anderson turned his love of music into a business and began importing U.S. 45s and LPs into England — a preview of what was later to be called the Northern Soul-collecting mania.

Anderson searched across the country for records, and one day in 1972 he drove into the small town of Miamisburg, Ohio. He cruised down Main Street, and sure



In 1971, record-store owner Chris Kondoff closed the doors to his Miamisburg, Ohio, shop. Thirty-five years later, the contents remained virtually untouched.

enough there was an old record shop as there were in most towns across the States. Anderson found the door locked but finally got to talk to the owner, Chris Kondoff, who told him he wasn't selling records anymore. Anderson found out that the shop had started in the late '40s by the Kondoff family and was run by Mom and Dad and their two sons, George and Chris. After the parents died and George left, Chris carried on with the business, accumulating a huge amount of vinyl as he refused to return anything. Then he decided to close the shop in 1971. Anderson came back every year during the '70s trying to buy some of Kondoff's stock, but the answer was always the same — no sale. He finally gave up and went on to other deals, as the country was awash in vintage vinyl in the late '70s and '80s.

The '90s started, and the demand for old music was bigger than ever. It seemed everyone was looking for stashes of old vinyl. I met Anderson around that time, and he often tortured me with stories of the days when 45s were 10¢ or less and LPs were just 25¢. He mentioned many of his great deals, but he also mentioned the



Still-sealed LPs, record-company catalogs, displays and posters along with hundreds of music magazines from the 1950s, '60s and early '70s were just part of the musical treasure uncovered in this small-town music store.

ones that got away, including that odd record shop in Ohio.

Anderson and I put together many record buys, and as we marched into the new century, vinyl seemed more popular than ever and yet harder to find. While reliving the easier days about a year ago, I mentioned the old Ohio store again. Anderson thought that it was worth another look, so he went by on one of his regular U.S. trips.

He found the store just as he last saw it 25 years ago, except no one was living in it now. He contacted George Kondoff, who told him his brother had retired and they were going to sell the store and the contents soon. He promised to contact Anderson when that happened. Sure

enough, about six months later, the lawyer for the estate asked Anderson to make an offer. So off we went to Ohio to look at a store that had been closed for almost 40 years.

You can imagine the excitement as we drove down Main Street and found the shop there — just like we expected — in an old building with “Popular, Rock, Solid Soul, Bluegrass and Golden Oldies” written in old print on the windows. Walking into the shop was like stepping into a time machine — all the LPs on display were from the late '60s, and the bins were full of vintage '50s and '60s LPs. There were sealed Beatles LPs, mono and stereo Rolling Stones albums, Pink Floyd records on the Tower label, along with The Standells on Tower, The Hollies, The



Animals, The Doors, Jimi Hendrix — it was all there! From the earlier era there was Eddie Cochran's "Singin' To My Baby" on Liberty, The Duals' "Stick Shift," Link Wray and The Rockin' Rebels on Swan. There were obscure soul LPs, lots of James Brown King LPs and hundreds of Starday and King country label LPs, all sealed or mint.

Then there were the 45 bins loaded with picture sleeves by The Beatles, The Rolling Stones, The Yardbirds, The Miracles, and The Supremes, plus local garage bands and R&B, country and rockabilly artists from the '50s. Somebody pinch me! But first let's buy some records!

Since Anderson and I don't deal in LPs anymore, we brought in Craig Moerer, of www.recordsbymail.com, to buy them. We took the 45s and the paper goods.

And what paper goods they were! All the *Billboard*, *Record World* and *Cash Box* magazines along with lesser-known industry publications of the '50s, '60s and '70s were present. They represented a complete history of the evolution of music from the '50s to the '70s — from Elvis Presley's rise to fame to The Beatles' invasion of America, from the psychedelic '60s to '70s funk. Also all the tragedies of those decades were chronicled: the deaths of Buddy Holly, Jim Reeves, Patsy Cline, Janis Joplin, Hendrix, and Jim Morrison. Plus there were record catalogs from the early days on up, including Chess, Excello, Motown and more — all the major



Finding near-mint picture sleeves of Elvis Presley, The Beatles and others is the stuff of record-collecting dreams.

and minor companies were here. I learned more reading through the industry magazines and company catalogs than I ever had before. Anderson told me the only thing he'd seen like this in all his years in the music business was the collection of a gentleman in the Brill Building who had a lot of magazines back in the '80s — but not this many.

It's amazing that Chris Kondoff had been able to gather all these publications

in such a remote area and pack them into such a small store.

A wonderful pack rat, Kondoff also kept all the record company cardboard promo displays. There were huge Frank Sinatra cardboard posters, Buddy Holly stand-ups, displays of Johnny Burnette, Jackie Wilson and the soundtrack to *Spartacus*, which included an incredible promotion with about six different cardboard posters. There was also a huge

Presley display. I never knew that record companies put so much money into promotion during those early days of music.

The shop even had the old listening booths where one could take 45s and decide which ones were worthy of spending 98¢ cents on. Later, one could do the same with LPs, but since they were sealed it wasn't so easy.

Many local people stopped by when they saw the door open after so many years and shared their stories of the old days when they bought their first records in the shop. It was fun to hear and interesting to learn how much a part of life in the small town the store was during its day. Just looking around the shop got me thinking about all the changes in music and in popular culture during the last 50 years: the rise of rock 'n' roll, Presley's heyday, John F. Kennedy's assassination, The Beatles, the hippies and the flower-power movement, and most of all the incredible influence music had on all of us through those years. The Last Record Shop? Yes, I'm afraid so. But what a long, strange trip it's been! ●

To see some of the goodies salvaged from the store come to the Austin (Texas) Record Convention April 1-2, and also check www.recordsbymail.com. For more information on the convention, see Disc Conventions on page 46.

LIBERTY RECORDS: A WINDY CITY HIT-MAKER AND GOLD STAR'S ENGINEER

Timi Yuro:

"Hurt"/"I Apologize" (1961), "What's A Matter Baby" (1962)

Timi Yuro was from Chicago and was personally signed by the president of Liberty records, Al Bennett. Liberty Records founder Si Waronker also felt she had talent. "Timi Yuro was a little tiny girl with a great voice. She started out in a duo, Timi And Tommy. I recorded one tune with her then turned her over to an A&R man from New York we had for a while, Clyde Otis. He had a big hit with her 'Hurt,' which made the Top 5, and the flip side, 'I Apologize,' also charted."

Studio engineer Bones Howe worked that Yuro session and was impressed by its producer, Clyde Otis. "I was the engineer on 'Hurt.' I remember the producer who cut it. He took me to dinner the night we cut the record and said, 'Did you ever cut a #1 record before?' I said, 'Yes, a couple.' He said, 'Well, you're gonna cut one tonight.' I always remembered that. And he knew. That is what A&R is all about, knowing that a great song and a great artist will make a hit."

However, as Snuff Garrett related, Liberty let Yuro do her own thing. "Timi



Yuro really produced herself no matter who sat in the booth. Clyde Otis was her producer; he was our East Coast producer. A year later, he left, so I hired a friend of mine, Phil Spector, and put him as head of the East Coast. He cut Timi from then on. At least I had him do a new dub down on an album she had already cut, a record that I didn't care for the mix.

"But Timi was her own producer."

Stan Ross, recording engineer at Gold Star Studios

Stan Ross was the recording engineer for hundreds if not thousand of songs recorded by Southern California rock 'n' roll stars of the '50s and '60s. I asked him if as an engineer he had creative freedom at rock 'n' roll sessions.



Courtesy of Liberty Records

Timi Yuro

"Yes. A lot of things like the reverb echo and things, I put them on myself just to have fun," said Ross. "The mix and the echo was the engineer's decision, not the producer's. All the reverb goes on the master original recording. No one really cared in those days. If it sounded OK to everybody, they'd say, 'Leave it, sounds good!' If they didn't like it, they'd have to go back and make another take. You didn't have the option of hearing it with or without reverb. The reverb was on it, so I might listen to it and say, 'Hey, it sounds good with

reverb. Elvis [Presley] is using it, so why not you?"

"We recorded in the back studio at Gold Star. That studio didn't have an echo chamber, so we used tape reverb. It sure sounded fine.

"We did all of Phil Spector's sessions here at Gold Star, including The Righteous Brothers. On those later sessions, we recorded sometimes on four-track. For the CDs, they remaster them. Originally, one track had rhythm, the voices were on another track, the background singers were on one, and the horns and strings were on one track. We cut 'Unchained Melody,' but when I heard the CD version, I heard a new violin track that wasn't recorded for the original but was put on it for the CD. They transferred our four-track to a multi-track and then added some more strings to fill out the CD stereo, because now you hear a bigger string line than we originally had on the record. Many times, a lot of changes take place for the CD releases."

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

Adapted from the now out-of-print book, *Liberty Records*.



VERNON PILDER:

Brushing elbows with rock 'n' roll heroes

BY ANDREW MEREY

Not many guitar players have the distinction of playing with rock 'n' roll legends such as Jack Scott, Ricky Nelson, Charlie Feathers, and Warren Smith at the same time as making a good living as a session guitar player. One such person is Vernon Pilder.

Pilder was born in Germany in 1945. His family emigrated to Canada in 1952, initially settling in Toronto's west end. When he was 14 years old, he started playing the guitar, and Elvis Presley, Scott, and Duane Eddy were three rock 'n' rollers he especially admired. Undoubtedly, "Leroy" and "My True Love" (Scott's first hit), easily nabbed Pilder's ears. He had no way of knowing that some day he would be playing lead guitar for Scott.

FIRST GIGS

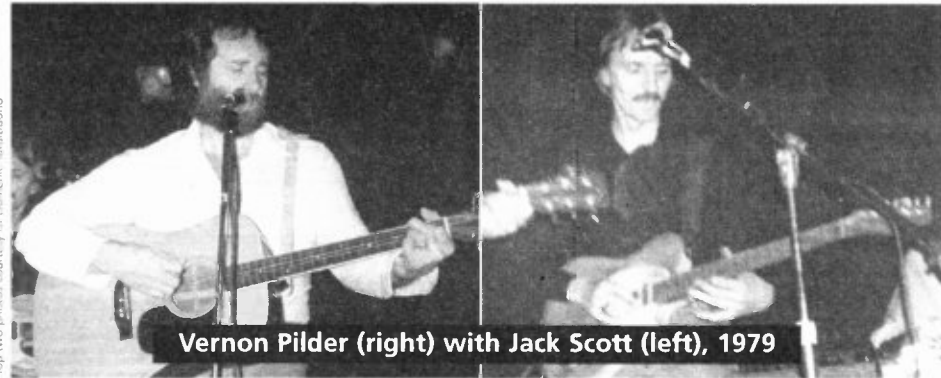
When Pilder dropped out of St. Clair Junior High in Toronto, he graduated from the acoustic to the electric guitar. Later he joined The Jesters Jokers. They performed at various dances and made an appearance for a car show at the Canadian National Exhibition, sharing the bill with Paul & Paula and The Emeralds, a Toronto band. They were paid \$5 a gig; half of that was spent on food!

The Concord Tavern in Toronto was a focal point for teenagers to get together for Saturday afternoon matinees. Pilder remembers seeing stars such as Ronnie Hawkins & The Hawks, Eddy, Conway Twitty, and Joey Dee & The Starlites. "Teens would have to sit on one side where [alcoholic] drinks were not allowed. There was no cover, but you had to order something to eat and drink, so everybody ordered chips and Coke®, 80¢," he recalled. "I just got wild, along with just about every other guitar player around, about Robbie Robertson."

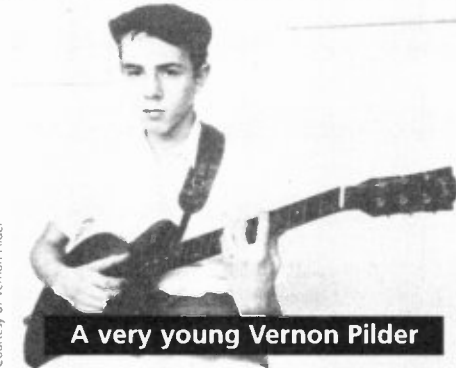
In 1964, Pilder joined Canadian group Little Diane & The Starlighters. They appeared on *Dance Party*, hosted by Dave Mickie and shown on CHCH-TV in Hamilton. Also on the show were The Mynah Birds, a Canadian interracial R&B group that showcased Rick James early in his career.

GREAT SCOTT

Pilder headed out to Michigan in 1965 to further pursue a music career, glad to be leaving behind his mundane job as an auto mechanic for Volkswagen Canada. During the next few years he played guitar with various bands, including an all-summer stint at Houghton Lake. In 1967 he was a member of a group called The Odd Squad, con-



Vernon Pilder (right) with Jack Scott (left), 1979



A very young Vernon Pilder



Vernon Pilder (center), leader of The Odd Squad.

tradicting his 1950s musical roots and catering more to the psychedelic/mod flavor of the day.

By the early 1970s, Pilder settled in Nashville where he became established as a reliable and talented session guitar player. Eventually, he got word of a job opening with none other than the great Jack Scott! Right away he was hired. Pilder then moved to Detroit, where he would stay for the next five years, working for Scott on and off.

This turn of events presented an exciting opportunity to travel to Europe on various rock 'n' roll revival shows. Besides Scott, Pilder also met, played and recorded with other favorite singers from the 1950s such as Buddy Knox and rockabilly giant Charlie Feathers. He also played with rockabilly singer Sonny "Rockin' Daddy" Fisher.

Pilder: "At the time I couldn't believe these guys were so well known in Europe. On the way over in the plane, the stewardess was impressed that we were rockabilly musicians and asked what I thought of the Stray Cats. I replied that I had never heard of them, and she said, 'Oh, they are the most popular rockabilly band around.' She must have thought I was a real dummy or phoney. And here I was sitting on a plane with an authentic rockabilly star!"

Scott's dislike and unwillingness to tour coupled with a lack of direction might explain why his popularity did not continue

once he departed from Top Rank (1959-61) and Sonny Lester. His Capitol and Groove contracts resulted in quality recordings, but the hits dried up. From there on, label-hopping and lack of managerial guidance further cemented his chart glory years to a thing of the past.

However, Scott has done well on the oldies revival circuit, starting around the time Pilder became his lead guitar player in 1975. The famous Sun Sound Show at the Rainbow Theatre in England was a highlight during this phase of his career.

Recorded live at the theater April 30, 1977, *Four Rock 'n' Roll Legends* (EMI-Harvest SHSM-2024) was issued, coupled with a spin-off 45 EP (EMI-Harvest HAR-5164). Warren Smith, Knox, and Feathers were the other three legends along with Scott. (Unfortunately, someone forgot to include Pilder's last name in the album credits, and they simply state: "Vern, lead guitar with Jack Scott.")

During this time, Smith had just been brought out of retirement. When he performed in England, he received an enthusiastic reception from fans, which made him choke up.

Pilder: "I had never heard of Warren Smith or Charlie Feathers until then. Charlie wore lime-green suits and had white hair; he really stood out in London. Charlie was really upset that there was recording going

on and not getting paid for the recording. So he held up the show [at the Rainbow Theatre], till they got it straightened out. Thinking they weren't going to record, they did anyway. I actually got to record with Charlie Feathers at Denmark Street Studios; we did a blues version of 'Knoxville Girl' (Rockstar RSR LP 1014, Rec. May 10, 1977). Charlie was a great bass player too. He had a triple-slap technique going. Warren Smith was real nervous 'cause he hadn't sung in 12 years. He got three standing ovations during his first song."

Another landmark event followed in 1979, bringing Pilder with Scott to The Edge in downtown Toronto. The show was recorded and issued as *Live at the Edge* (Underground ULP-T-50001). This writer attended the April 2 show (another followed the next day) and can verify that the joint was jumping, with ovation after ovation for the great Scott.

Scott regularly visits England by way of the immensely popular Hemsby Rock 'N' Roll weekends (www.hemsbyrocknroll.co.uk) and headlines shows at the famed Surf Ballroom in Clear Lake, Iowa, including the annual event that commemorates the plane crash that took the lives of Buddy Holly, Ritchie Valens, and The Big Bopper.

STEADY EMPLOYMENT

Although working for Scott was a long-lasting positive experience, in practical terms it wasn't the secure employment Pilder wanted. He headed back to Nashville and in 1982 began playing guitar around town for country singer John Anderson. Pilder's first recording with Anderson occurred with the singer's country mega-hit from 1983, "Black Sheep" (Warner 29497). A long association with Anderson followed and has given Pilder employment going on 22 years. His many one-nighters throughout the years have included appearances at the Melody Ranch and the Civic Centre in Buffalo, his old stomping grounds.

Today, Pilder resides in Madison, Tenn. Besides playing with Anderson, he spends a great deal of time painting. His longevity and stability in a fickle and unpredictable occupation are a reflection of his talent as a guitar player.

While in London during a concert at the Greystone Ballroom, he jammed in the Green Room with Jimmy Page of Led Zeppelin. A reporter asked Page what he thought of Pilder's guitar playing, to which Page responded by saying, "He has a refreshing new style." ●

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on the COVER

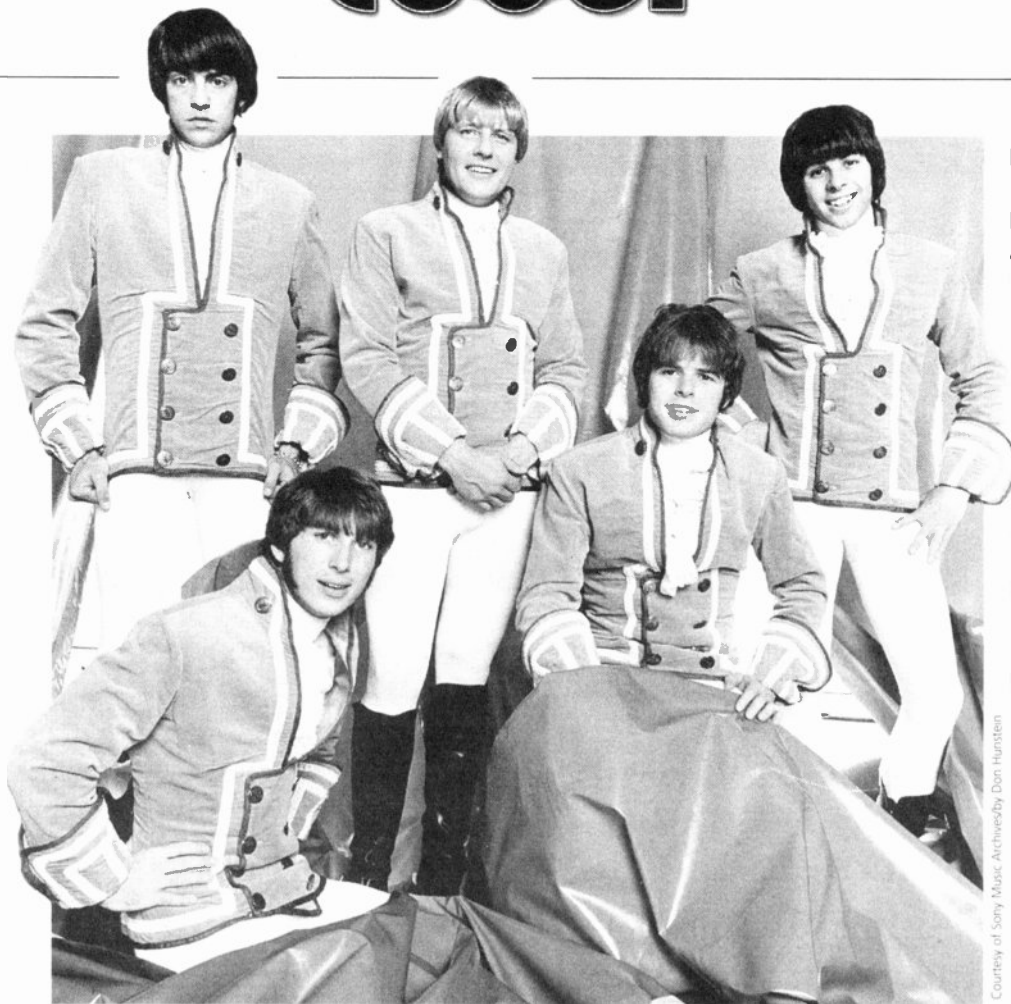
Back in the day — which in this particular case means the mid- to late '60s — teen mags such as *Tiger Beat* and *Fave* were fond of splashing big colorful come-ons across their covers that promised to reveal the “secrets” of some pop star. Usually, those secrets turned out to be things like the color of a favorite bathrobe or the fact that the star sometimes eats Lucky Charms® cereal for dinner.

As the charismatic, handsome and wildly popular lead singer for Paul Revere and the Raiders, the biggest American rock 'n' roll act of that time, Mark Lindsay had his share of those blurbs and puff pieces, revealing plenty of harmless secrets over the years to the scribes who represented his teen and pre-teen fans. But for this particular story, the still-active performer ended up revealing a few new secrets — or little-known facts, which are pretty much the same thing. Dealing with things such as Leon Russell's influence on the band and how Beach Boy Bruce Johnston missed out on being a Raider, these are the kinds of secrets best appreciated by the demographic that reads *Discoveries*. Until his promised autobiography comes out, that's the only place you'll be able to get 'em.

The tale, as Revere and Lindsay fans know, began in the late 1950s in Boise, Idaho, when a teenaged Lindsay walked into an Odd Fellows Hall where an outfit called the Red Hughes Band was working for the evening with a boogie-woogie-style piano-pounder named Paul Revere Dick. “He was sitting in, kind of auditioning,” recalled Lindsay. “So I walk in. I've got my glasses off. I can't see anything. I remember walking across the floor and people parting like the Red Sea, like, ‘What's wrong with this guy?’ I had this weird look in my eyes.

“I walked up to the bandstand and I said, ‘I want to sing a song.’ And Red said, ‘Get outa here.’ But Paul, who had nothing to lose, said, ‘Well, let him do something.’ I guess he thought it'd be comic relief.

“He asked what I could sing, and I said, ‘Anything you can play.’” added Lindsay with a laugh. He said, ‘What key?’ I said, ‘I don't care.’ I didn't even know what a key was. So he said, ‘How about “You Win Again”?’ — a Hank Williams tune, which was on the flip side of [Jerry Lee Lewis'] ‘Great Balls of Fire.’ I said all right and got up on stage, and for that three minutes, it was like I was in another world. And I could sense everybody look-



Courtesy of Sony Music Archives by Dan Hurstien

Paul Revere & The Raiders, from left: Mark Lindsay, Jim “Harpo” Valley, Paul Revere, Michael “Smitty” Smith, and Phil “Fang” Volk.

full-time basis, enough to develop a following of his own. As Lindsay remembers it, however, his rising popularity grated on the nerves and ego of the bandleader, Hughes, the group's lead singer. “Nothing against Red,” said Lindsay. “He had his own style, and I had mine. I was *different*. I wasn't copying anyone else. I was just being me. But I kept sitting in and getting more and more popular, and the upshot was, he had to take his girl to the prom one night, and he said, ‘Whatever you do, don't let Lindsay on that stage.’”

Obediently, the rest of the band played instrumentals the first set, until Hughes could leave the building and get back to the gig. But the normally shy Lindsay had been emboldened by his budding vocal success, and the situation grated on him until he took things into his own hands.

“People kept saying, ‘Hey, why aren't you singing? Why don't you get up and sing?’ So finally, I said, ‘Screw it!’ I jumped up and had the mic in my hand just as Red Hughes came through the door.” Lindsay laughed. “I was probably doing ‘Be-Bop-A-Lula’ or something, and I was into it and the crowd was into it. And man, at intermission, Red took the band around behind the building and said, ‘This is it. If you ever let Lindsay on that stage again, I'm gonna fire every one of your asses!’”

“Of course, I went home devastated. But the next day, Paul called up and said, ‘Hey, how'd you like to start a band?’ They'd all taken a vote and quit.”

Earlier, before the situation with Hughes had begun uglying up, Lindsay had been getting a little money for sitting in, although it was only half of what everyone else took home. “When the guys got 10 bucks each, I got five, and I asked Paul how come I only got five,” remembered Lindsay. “He said, ‘Well, you don't play an instrument. You just sing.’ I said, ‘Oh, OK. I get it.’ So I got an Epiphone Regent.”

But when he showed up for his first guitar lesson, he got a daunting appraisal.

“The tip of my left index finger is cut off maybe a quarter of an inch, and when the guy said, ‘Make me an E chord,’ my nail kind of went over the string,” Lindsay

MARK LINDSAY'S *Secrets Revealed!*

BY JOHN WOOLEY

ing at me, right? Then, when the song was over, I reverted to my very, very shy self and split out the door.”

And that might've been the end of it. But as it happened, Dick ran a drive-in hamburger joint in Boise, and Lindsay worked in the bakery that supplied the place with buns. In one of those remarkable coincidences that begin legends, the two met the next day. “We delivered his hamburger buns, except on Sunday, when he had to come pick 'em up,” said Lindsay. “I was a little slow that morning, having been up late the night before, and he's telling me this story: ‘The weirdest thing happened. I was playing down at the I-double-O-F. Hall, and in the middle of the show, this skinny, weird, crazy-looking kid came up, with this wild look in his eyes and demanded to sing a song.’”

“I said, ‘Well, did you let him?’”

“He said, ‘Yeah.’ And I said, ‘Well, how was he?’ Now, you've got to realize that I'm in my baker's hat, covered with flour, apron, thick glasses — I'm the original Pillsbury Doughboy.

“And Paul said, ‘You know, he wasn't bad.’”

“So I whipped off my glasses and said, ‘That was *me!*’”

Lindsay laughed again. “His jaw dropped, and he said, ‘Hey, you weren't bad. Come back and jam sometime.’”

That was all the encouragement young Lindsay needed. He began sitting in with the band, which now included Dick on a



explained. "He said, 'Well, you'll never be a guitar player.' I guess he hadn't heard about Django Reinhardt."

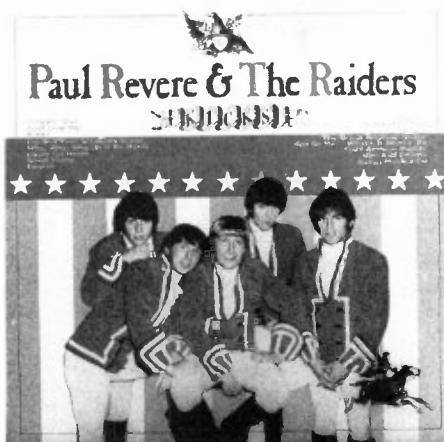
But then again, it wasn't like the Hughes band needed another guitar player.

"I remember sitting out on a milk can at Revere's hamburger stand and him telling me, 'You know, we've got the guitars and stuff, but Duane Eddy's got a sax, and all the songs from the East Coast have King Curtis on 'em. Johnny & The Hurricanes have a sax. We need a sax.'

"So I went to my grandmother's house. I knew there was an old alto sax under my uncle's bed, right? I hooked it up, tried to figure out where everything went, put everything where I thought it should go, went 'WHAAAAAAA' and said, 'I can play.'

He chuckled. "On the basis of that African birdcall, I took my guitar and traded it in on a brand-new 1959 Selmer Mark VI. But then, it was like, 'Where the hell do I put my fingers on all these keys?' So I went to a local music instructor at the College of Idaho, a guy named Rennie Foster — he played in Vegas for a long time and recently passed away. I remember walking into his place and saying, 'Look, I don't know what I'm doing here. I can't see.'"

The young Lindsay was exaggerating, but not much. Born with poor sight, he remembers how his first pair of glasses opened up a whole new world: "I found



out there were trees and blades of grass, and I went wow! But the world of sound had always been my world."

Problem was, he couldn't see well enough to read the notes on the sheets of music Foster showed him. "I said, 'Rennie, I've got to tell you. This is a blur. I can't see anything. But I've got good ears and I can memorize, and that's how I'm going to have to learn to play. Just show me where my fingers go.' So he gave me one lesson. And I remember after that lesson was over, he said, 'Listen to *this*.' He had this hi-fi with headphones — I'd never seen headphones before — and he said, 'Listen to the trumpets,' and the trumpets were muted. It was just incredible. I was bopping back and forth, and I looked down at the table, and there was a copy of *Downbeat* magazine."

After that transcendent experience, he

was confident that he could pick up enough sax by ear to get along, and he put that confidence to the test one week-end when Dick was away. "He'd always said, 'If I'm not here and you want to listen to records, just let yourself in the kitchen window and jam,'" noted Lindsay. "Well, he was away skiing for the week-end, and by the time he came back, I had the Champs album down. Now, my tone left something to be desired, but my desire did not."

Convinced of both Lindsay's talent and desire, Dick joined him in putting a band together, featuring several of Red Hughes' old guys. At first, it went nameless. Then, Lindsay suggested that the group be known as The Downbeats. It was under that name that the band originally recorded a wacky instrumental called "Beatnick Sticks," which showed, among other things, the influence of Jerry Lee Lewis and Spike Jones on Dick's approach. The disc got the attention of John Guss, who owned an L.A.-based outfit called Garcena Records.

"The plan was that Revere was going to be the star, because he was like Jerry Lee Lewis, and I was just going to be the boy singer, you know," said Lindsay. "When we signed our first record contract [with Guss], he said, 'OK, you've got to sign your full names.' My full name is Mark Allen Lindsay, and Revere's full name is Paul Revere Dick — or it was then. But he never went by the name Paul, because people teased him: 'Paul Revere? Where's your horse?' He was always Revere Dick."

"When John Guss saw the name, though, he said, 'Paul Revere? Now wait a minute. The Downbeats is OK, but Paul Revere — everyone can remember that. That's what's going on the record.' Even Paul didn't want it. But here comes 'Beatnick Sticks' and on the label — 'Paul Revere and the Raiders.'"

It took two more instrumental singles before Paul Revere and the Raiders cracked the national charts with "Like Long Hair," which gave the young band enough of a profile to begin a national tour. Unfortunately, the band's namesake was otherwise occupied at the time with a job he couldn't abandon. "When 'Like Long Hair' hit, Guss said, 'You guys have got to go out on tour,'" remembered Lindsay. "But Revere was doing his duty for the Army. He was a CO, a conscientious objector, so he couldn't go into the Army. But he had to do some kind of thing, so he was working as a cook in a mental institution in Oregon."

Revere saw that unfortunate bit of timing as the end of the group that carried his name.

"He said, 'Well, that's it. The band's over. And I said, 'No it ain't. Here's how it is: You get knocked down, you get back up. If you get up more times than you get knocked down, you win.' I was so Pollyanna. I didn't know anything. I really believed it."

"I said, 'You go do your thing. I'll hook up with [producer] Gary Paxton' — he'd come through town — 'I'll learn about the recording business.' So I did \$5 sessions, doing everything from playing sax to background singing to one-finger organ — whatever, just to pay the rent and learn about the studio. He helped me survive by giving me those \$5 sessions."

Guss, however, was still pressuring the band to go on the road, to capitalize on the modest but national success of "Like Long Hair." So, without their otherwise-engaged namesake, Paul Revere and the Raiders became a road band, the members mostly recruited from the ranks of West Coast session men. "The first lineup was a guy named Ben Brown, now Ben Bennet, who was a studio player out in Hollywood. There was a guy named Frank James on bass, a guy named Rod Schaffer on drums, and a guy named Leon Russell on piano."

This was 1961, and Russell — a big-time star in his hometown of Tulsa, Okla., — had only recently moved West to try his chances at the next level. His job with the Raiders, interestingly enough, came only after another nascent American rock 'n' roll star, who'd reach his greatest fame as a member of The Beach Boys, blew it off. As Lindsay remembers it, "The first piano player was Bruce Johnston. But the day of the rehearsal, he didn't show up. So I drove out to the ocean, and there he was, surfing. He came in, and I said, 'What the hell's going on?' He said, 'Aw, I've decided not to do it."



"I'm just *fuming*, right? So I go back to the agency, and I say, 'Well, Bruce isn't going to do it.' And they say, 'That's OK. This new kid from Oklahoma just came in.'"

Although Lindsay was, by his own admission "so green" when the group hit the road, Russell was already a veteran of the illegal late-night clubs and hardwood-floor honky-tonks of his homeland. And it was that training that not only helped the band on one particularly rough night but set Paul Revere and the Raiders on the show-band path that led to their national breakout. "We're out for like two or three weeks, and we're in Scott City, Kan.," remembered Lindsay. "Nobody knows who Paul Revere and the Raiders are. I'm OK in Idaho, where they know me, but this is *different*."

"So I come off [stage] and say, 'Man, this is a tough crowd.' And Leon says, 'Hey, tell you what. After intermission, you just leave it to me.' I say OK. So after intermission, Leon gets out there and he says, 'Hey — you wanna f—in' rock 'n' roll or *what*?' And he kicks the bench back so hard that it splinters against the wall, kicks the top right off the upright piano and goes right into 'Great Balls of Fire.' The kids are like, 'What?' And I go, 'I get it.' From that moment on, he had their attention. He knew. He knew."

"He may not even remember it," Lindsay added, "but he was probably the biggest influence in making me realize that music and entertainment can be melded together — and without entertainment, music doesn't really do much. I learned at the feet of the master. At the end of that tour, I went back to Revere, and when we finally did start the band again, I said, 'Hey, it ain't good enough for us to stand up there and play. We have to be a *show band*.'"

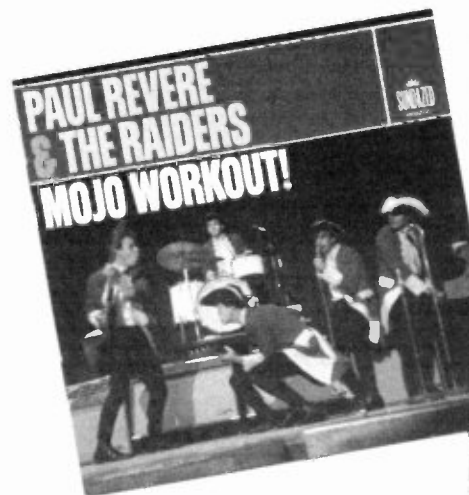
"I had a 100-foot cord made for my microphone, and when I was doing 'Fever' and had to relieve myself, I'd just walk on into the men's room and treat people to the first flush of a urinal they'd ever heard from a band. We'd do anything, because I realized that all they wanted to do was have fun."

With Revere's alternative service finished, the band regrouped and, based out of Portland, Ore., began working with DJ Roger Hart. Taking Russell's lessons to heart, the group developed a stage presentation full of wild showmanship, picking up its trademark Revolutionary War uniforms after Revere and Lindsay happened to stroll by a Portland costume shop. The group's repertoire was heavily influenced by blues and R&B, the same kind of thing that Russell had been doing with his own bands back in Tulsa. Even in 1964, after signing with Columbia Records (on the strength of their regional-hit version of "Louie Louie") and drawing the attention of TV mogul Dick Clark, the Raiders were still basically a white R&B group — one of many in the Pacific Northwest. "Our whole repertoire was

stuff like [the Jackie Wilson hit] 'Over You,'" Lindsay recalled. "I don't think we did a white song. We'd seen Ron Holden [best-known for the 1960 hit 'Love You So'] and all these black groups in Seattle. There were no color barriers if you were a musician. So we used to go into clubs and I'd say, 'How do you do that?' And they'd say, 'Like this.' It was so cool, because I saw that you've got to be natural — and if you ain't natural you gotta act natural until it is natural."

He laughed. "And phrasing. There was white phrasing and there was black phrasing, and black phrasing wasn't phrasing at all. It was just telling the story so it fit the music in a way that compelled you to listen."

By the end of '64, Paul Revere and the Raiders had been playing incessantly



for a couple of years, with a stage-show résumé that included a stint on The Rolling Stones' tour. The unrelenting work, as well as Lindsay's vocal approach, finally took its toll. "At that point, I only knew one volume: full-on," he explained. "'Fever' was down [tempo], and I'd usually lay down on the stage and sing that one, to take a break. But everything else was just balls to the wall. And I totally lost my voice. I got nodules. So I went in for an operation, and I went to this lady named Judy Davis, out of San Francisco, who called herself the Vocal Plumber. She helped more than one poor rock 'n' roller. I think she helped the Kingston Trio and Van Morrison — a lot of rock 'n' rollers who didn't know how to sing."

"She said, 'All right. Tom Jones you ain't. But if you want to do what you're doing, I'll show you how to do it right.' She said, 'Don't go full out all the time. Why don't you try this? On the verses, why don't you come down, dynamically. Then on the choruses, kick it out.'"

"The first song we recorded after that was 'Just Like Me,'" he added. "And I think that would be the defining vocal style [for the band]: real breathy verses, and *screamin'* choruses."

"Just Like Me" came along a few months after the band's first vocal hit, "Steppin' Out," both produced by

Columbia's Terry Melcher, who had already become an important player on the Raiders team. The two hits also benefited not only from Lindsay's playfully aggressive vocals, but also his sax work. "If you listen to 'Just Like Me' and 'Steppin' Out,' on the bass line you'll hear a bari [sax] going be-deet, be-dat, bu-doodit. I doubled the bass line. I played bari, alto and tenor — everything but soprano [sax] — and I played a *lot*. Although it was underneath, it added to the sound and gave the Raiders a bottom end that was stronger. I always like to say that the main difference between Gary Lewis and the Playboys and the Raiders was that we had a big bottom end," he said with a laugh.

Long before "Just Like Me" became the band's first major hit, Paul Revere and the Raiders had become television stars, thanks to Clark's new series *Where the Action Is*. Debuting in the summer of '65, the half-hour program, featuring lip-synching pop and rock acts, soon had millions of kids tuning in each weekday. Paul and Mark and the



boys were the program's house band. By this time the Raiders — always remembering, as Lindsay noted, that all their audiences wanted to do was have fun — were one of America's great rock 'n' roll show bands, an approach and attitude that translated to their spots on *Where the Action Is*. But, said Lindsay with a laugh, "You should've seen us live before we got the show. When we hit *Where the Action Is*, boy, did we have to tone it down."

"I remember we were doing a pirate skit [on the program], and my belt was about six inches too long, just hanging out there. We did the number, and all of a sudden, 'Stop tape!' The standards and practices person came up and said, 'That belt is obscene. It looks like a phallic symbol. You cannot have that.' I thought, 'Oh, great.'"

"So," he added with another laugh, "we did everything we could to put little hidden things in. You'll see all kinds of weird stuff, flipping the bird, just to get away with something."

The 1965-67 run of *Where the Action Is* roughly coincides with the period of the Raiders' greatest popularity, even though

the band, with lots of membership changes behind frontmen Lindsay and Revere, continued to hit the Top 20 through 1969 and scored their only #1 hit with 1971's "Indian Reservation." But the latter was a kind of fluke — when it climbed to the top of the charts, the Raiders hadn't had a major hit since 1969's "Let Me," and they wouldn't have another one again. Social change and a controversial war were chipping away at the innocence of rock 'n' roll, exposing something harder and more weighty called, simply, *rock*. Music for fun — even music as wild and raucous as the Raiders made — was quickly becoming passé. It wasn't that the Raiders couldn't change with the times; it was more that the people wouldn't let them. "We tried," Lindsay said. "[In 1969] FM radio was just getting started, and we were getting zero play. So I went to the [Columbia] promo guy and I said, 'Listen. I've got an idea. I want you to start a rumor that there's this new group that lives in Topanga Canyon. They're called Pink Puzz.' It was Pink Pus at first, but I toned it down to Pink Puzz. And I said, 'They live out in the woods in tents, they don't shave, they don't care, and we don't know what's gonna happen. But when they get through with the record it's gonna be great.'"

"I think it was KPFK — one of the big stations out there — said, 'Can you get us a demo? Can you get us a demo?' So one day he shows up with a demo, which happens to be two cuts off the *Revolution* album, right? And the DJ puts 'em on the air: 'An exclusive — Pink Puzz!' And they played it and played it and played it — and after about the 15th time they played it, someone called up and said, 'Excuse me, but that's not Pink Puzz. That's Paul Revere and the Raiders.'"

"You could hear the DJ rip it off the turntable," he added. "And I went, 'OK. I've got the picture.'"

The disc came out as *Alias Pink Puzz*, featuring the group's penultimate Top 20 single, "Let Me." By the next year, the band had changed its name to simply The Raiders, losing the outfits and going, under the production of Lindsay — who'd taken over that chore from Terry Melcher in '68 — for a harder rock sound. The results, heard on the 1970 album *Collage*, were commercially, if not artistically, unsatisfying.

"In hindsight, what I should've done after *Collage* was go to [label head] Clive [Davis] and said, 'They didn't get it. So let's do another album like that. If they don't get that one, let's do one more. And if they don't get it after three, OK, fine. I'll turn in my producer's chit and you can find somebody else or release us. But we're not gonna turn someone's head with just one album.' I wasn't savvy enough to figure that out," mused Lindsay.

Collage, though, wasn't the first LP the group had made that strove for deeper meanings. Back in '67, the group



had delivered a seasonal album for Columbia called *A Christmas Present... And Past*, which, Lindsay maintained, was more than it might seem. "When Terry [Melcher] and I were asked to do that one, we went, 'You know, isn't it ironic that for 50 weeks out of the year, people treat each other like they hate everybody, and for two weeks it's like all nice? We should reverse that.' So, if you listen to 'Valley Forge' and some of that, you'll see that it was basically an anti-Vietnam protest album."

Like *Coliage*, it was not a commercial success.

"Columbia was expecting 'Jingle Bells,' and it sold *nothing*," noted Lindsay. "But I'm proud of it. There was one song about how we're so lucky here, how we flush more water than most countries can pump, how we overeat. There was the song about 'In Macy's window, there's a lot of pine. Can't you hear the children singing?' And there's nothing, because there are no children singing. Listen to it, and go back to Vietnam, go back to that era, and you'll get the whole drift."

Heard now, *A Christmas Present... And Past* seems a remarkable work, whose downbeat aura captures the peculiar American *zeitgeist* of the time. But the Raiders' audience wasn't ready for it, and the non-Raiders audience just didn't want to hear it.

"The Raiders weren't hip for a while," Lindsay said simply. "It was really hard to shake the image of those white tights and the three-cornered hats, especially after '68 when Haight-Ashbury started happening and they started bringing the boys back home in boxes. And all of a sudden the summer of '67, when music was fun, became the winter of '68."

Still, he added, "I always felt really cool when someone came back [from Vietnam] and told me, 'Man, they played "Hungry" on Armed Forces Radio, and I was pinned down in the boonies with them f—in' shells flyin' overhead, and I went 'Yeah!'"

As the Raiders began their slow fade from the charts, Lindsay became involved in some side projects. One of these involved Raiders lead guitarist Freddy Weller, a former guitarist in Billy Joe Royal's road band, who had aspirations of becoming a country-music star. "Freddy played 'Games People Play' for me, because he was a friend of [the song's writer] Joe South, and I thought, what a great *country* song that'd be," remembered Lindsay. "Well, Nashville wouldn't touch him. [Legendary Nashville producer] Billy Sherrill said, 'Uh-uh. First of all, he's in a rock 'n' roll band, and ain't no country singer in a rock 'n' roll band gonna make it.'"

"I said, 'OK. I'll produce it out here.'"

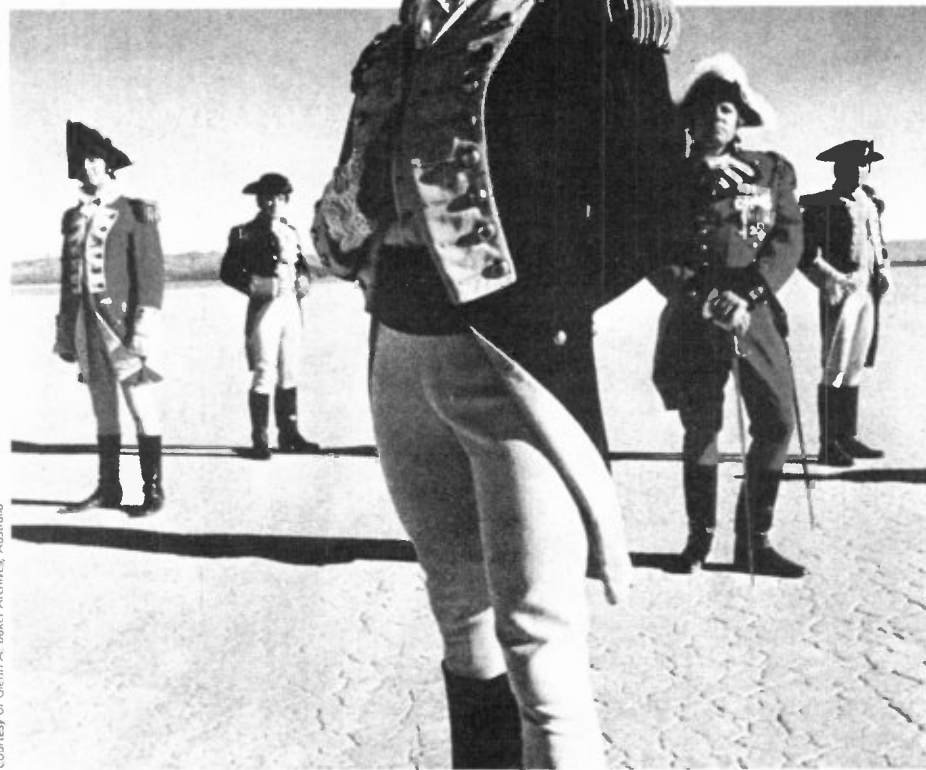
"He said, 'Are you kiddin' me? Ain't no way you're gonna produce a country record on the West Coast.'"

"So I went in on a Raiders session and cut 'Games People Play.' I had Red Rhodes play steel. Then I jumped on the redevy, flew in, and I was sitting at Billy Sherrill's desk when he came in that morning. I said, 'Listen to this.' He put it on, and after about 15 seconds he said, 'This is great. I want this guy.' I said, 'Are you sure? Better listen to it again.' So he listened to it again, and he said, 'I want this guy.'"

Lindsay laughed. "I said, 'Are you *sure*, Billy?' So he listened to it again and said, 'Yes, I want this guy.' I said, 'OK. It's Freddy Weller. And I produced him.' He said, 'Oh, *shit!* Well, I still want him.'"

"I just wanted to prove a point," he concluded. "I turned the production over to Billy for Freddy's next album."

In 1969, Weller's single of "Games People Play" shot up to #2 on the *Billboard* Country Singles chart, beginning a nice



solo career for the singer/songwriter/guitarist, who also kept his gig with the Raiders. And by the time "Games People Play" started its climb, Lindsay had begun exploring a musical direction that was more straight-ahead pop than the Raiders. Also recording for Columbia, he hit as a solo act with 1969's Top 10 hit "Arizona," scoring several other smaller hits — including an exquisite take on the Neil Diamond-penned "And the Grass Won't Pay No Mind" — over the next couple of years.

Then in 1974, after an unfulfilling visit to the accounting division of his label, he walked away from recording. "I went down to Columbia Records to get my royalties, and since I'd been recording both with Paul Revere and the Raiders and [solo] as Mark Lindsay, I figured there was

gonna be a big pile down there," he explained. "And they said, 'Well, uh, actually, the Raiders aren't selling quite as well as they used to, and I know you just had a gold album, but we kind of did cross-colateralization on them and therefore, there's no money.'"

"I said, 'Wait a minute. You mean I — an individual — have to pay back the Raiders, who have their own thing going — and so do I with them?' They said, 'Well, yeah. That's the way it works.' I said, 'OK.' And the last thing I cut for them was a Dylan song, 'If I Had It to Do All Over Again (I'd Do It All Over You).'"

"It was politics, and I wasn't like, you know, James William Guercio, or some of those guys who were brilliant both musically and businesswise; I was just in it for the music. I didn't give a crap about the business. And I should've."

ing studio for many years after his Columbia era, Lindsay remained a busy vocalist on the oldies circuit for decades — as did Revere, who went back to the Revolutionary War uniforms and crafted a show that featured even more humor than the classic Raiders show bands. Revere's still out there working, but Lindsay's oldies-show touring ended, at least for the time being, with a big New Year's Eve '03 blowout at the Roseland Theatre in Portland, Ore., the town that launched the Raiders as we know them. With Gary Lewis and the Playboys as the opening act, the show was presented by Portland station KISN, whose AM incarnation helped break the Raiders nationally back in the early '60s. Lindsay's set of some 25 numbers was, as you might imagine, studded with Raiders hits as well as nods to the band's Pacific Northwest beginnings.

"He started with the 'Peter Gunn' theme, playing some sax, and did early stuff like 'Mojo Workout,' and 'Louie Louie' and 'Louie, Go Home' back to back," reported Lindsay fan Steve Schaeffer, a sportswriter for the *Houston Chronicle*. "This was allegedly his last show to do all the old hits, and about the only big Raiders hit he didn't do was 'Him or Me.' He didn't do too many of his solo things — 'Arizona' and an album cut, 'Been Too Long on the Road.'"

"The place held somewhere around 2,000, and it was sold out," added Schaeffer, who traveled from Texas to witness the event. "I don't know how many other people came long distances, but I talked to a girl who'd come from Florida and a guy from New Jersey."

With all those hard-core Lindsay fans in attendance, there was only one real surprise. "Somebody won an auction and got to request a song, and the song they requested was 'Born to Be Wild,'" noted Schaeffer with a chuckle. "I thought, 'Why *that*? Why would anyone request *that*? He did a good job on it, but why?'"

Lindsay also performed the pop standard "The Way You Look Tonight," a nod to his recent disc *Live At Rick's Cafe*, which is available, along with much other Lindsay merchandise, at www.marklindsay.com. To hear Lindsay tell it, that and his 2003 Christmas CD — which features, among other tracks, a bossa-nova version of "I'll Be Home for Christmas" — are only the beginning. He's not only getting off the road to work on his autobiography, he said he's also going through his vaults for songs to package and release and writing new material as well. "I was going through the inventory, and I probably have 1,000 unreleased tunes, 1,000 demos, and I'm writing better than I ever have."

"I just realized," he added, "I've got the rest of my life. It ain't over. It's just starting." ●

Although he didn't step into a record-



by Robin Platts
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MarketWatch

The Smiths, psychedelic Neil Diamond and the iPod as vinyl surrogate

THE SMITHS

Ex-Smiths frontman Morrissey is back with a new album, *Ringleader Of The Tormentors*, the latest in a solo career spanning nearly two decades. Morrissey first made his mark in the mid-80s with The Smiths, pairing his emotive vocals and witty lyrics with Johnny Marr's brilliant guitar and the solid rhythm section of Mike Joyce and Andy Rourke.

For a band that existed for around five years, The Smiths produced an impressive assortment of collectibles — to the extent that the British magazine *Record Collector* recently ran an article detailing no fewer than 100 Smiths rarities.

A scan of recent auction results shows that The Smiths' rarities are still in great demand. It's not surprising because there is much about The Smiths that makes them ideal for record collecting. The group inspired great devotion in their fan base during their career and since, and Morrissey's successful solo career has no doubt brought many new converts to seek out the records that first made him famous. Adding to the group's collectible appeal is the fact that their original U.K. singles (like their albums) came in sleeves designed by Morrissey, featuring not pictures of the band but "cover stars" with some particular relevance or appeal to Morrissey — from Elvis Presley and James Dean to a host of lesser-known icons. The sleeves mostly follow the same format, designed in a style to particularly appeal to fans of the Smiths and Morrissey. In addition there are a number of singles released in Europe and elsewhere that feature different picture sleeves, not to mention some mispressed singles, test-pressings and so on.

One excellent source for information on The Smiths and Morrissey is the Web site

Passions Just Like Mine (www.PassionsJustLikeMine.com), which includes detailed information about releases and a comprehensive concert database. The site's Web master, Stephane Daigle, said that the most in-demand Smiths collectibles are "the *Meat Is Murder* live EP test-pressings, the negative sleeve 'Hand In Glove' and the German promo for The Smiths' debut album."

The *Meat Is Murder* live EP was to have included a selection of live tracks from a 1985 performance in Oxford. The proposed EP would have featured the Oxford recordings of "Meat Is Murder," "William It Was Really Nothing," "Nowhere Fast," "Stretch Out And Wait" and "Miserable

Lie." Instead the group released the studio track "That Joke Isn't Funny Anymore" as the next single, with some (but not all) of the *Meat* EP's live tracks on the B-side of the 12-inch version. One of the unreleased EP tracks, the Oxford recording of "William, It Was Really Nothing," remains unreleased (not counting bootlegs). A copy of this sold recently on eBay for \$1,812.

The "negative sleeve" Daigle referred to is a version of The Smiths' debut single with the sleeve colors reversed. Apparently, only a few copies exist.

The other rarity Daigle mentioned is a German promo version of The Smiths' self-titled first album on marbled vinyl. Apparently only 500 copies of this version were pressed. Mint copies of this item sold recently on eBay for \$755 and \$595.

Although The Smiths' career yielded many rarities, the group's collectibility increased greatly after their 1987 split.

"Most of today's most collectible items started gaining attention after The Smiths split up," said Stephane. "The band was together for only

five years, four of them releasing music, and their collectibility kept increasing throughout the 1990s.

"The values of the rarest items keep increasing in value, but I'm not sure it's because of Morrissey's solo success," said Stephane. "Things like the Internet and eBay made it easier for collectors to access some items and made others more appealing than before."

Fans and collectors of The Smiths and Morrissey are indeed paying big bucks for rarities from the band's brief career.

\$1,098.33 was the winning bid for a rare test-pressing of The Smiths' second LP, *Hatful Of Hollow*. This is housed in a white paper sleeve and, memorably, has "The Impotence Of Ernest" etched on the A-side's run-out grooves (Morrissey is one of the few rock stars to regularly pay tribute to Oscar Wilde, who wrote the play *The Importance Of Being Earnest*).

One U.K. white-label test-pressing 12-inch recently sold on eBay for \$1,000. The record in question is a mispressed version of the 1987 single "Shoplifters Of The World Unite," which plays "You Just Haven't Earned It Yet Baby" instead of "Shoplifters." The test-pressing is housed in a plain white sleeve. The official U.K. release, which plays the correct song, features Elvis Presley on the cover.

Another rare Smiths mispressing is an Italian 12-inch of "William It Was Really



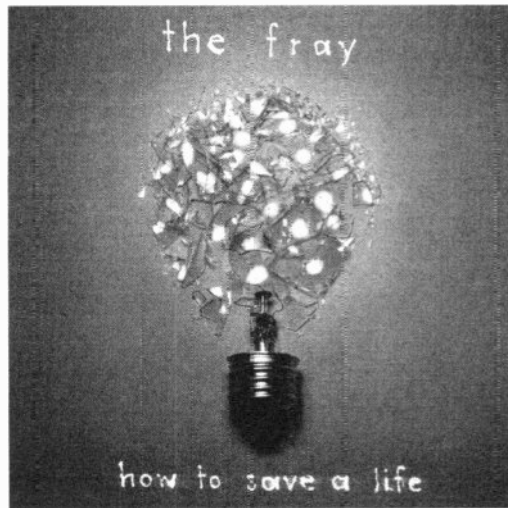
Pondering Aloud

by Ray Sidman

Death by lyric. It's a painful reality that has always permeated pop music. Some listeners aren't bothered by such things, but those who are know precisely what I'm riffing about. You'll be groovin' to a cool song, catchy hook, strong vocals and solid lyrics — then thunk.... some line comes out of nowhere, makes no sense and brings your moment of pleasure to a screeching halt.

For Gen Xers, one of the most glaring examples is the '80s classic "Jessie's Girl" by Rick Springfield. Easy to sing along to, easy to get caught up in — it's totally infectious. But as the song goes on, the lyrics suddenly take an ill turn with "You know, I feel so dirty/When they start talking cute/I wanna tell her that I love her/But the point is probably moot." A double-barrel to the tympanic membrane. Even beyond the forgivable phonetic flop of rhyming "cute" with "moot," can anyone tell me how often they heard the word "moot" during the entire '80s decade? About as often as you saw Ronald Reagan in a T-shirt with the logo "I (Heart) Contras."

While not as extreme, I ran into a similar problematic case recently while listening to



a new album by a group called The Fray, *How To Save A Life*, a good album with many catchy tunes that I enjoyed spinning multiple times. My favorite among them is "Over My Head (Cable Car)." When I first heard the CD — just before Christmas — I even thought that this song would really take off if given only minimal radio promotion. (Now in early February, I'm pleased to

have heard the song more than a few times on Top 40 radio in the last couple weeks. But I digress.)

The nails-on-chalkboard moment hits early in that particular song. Without reason, amid the loving contemplation and fitting metaphors, the lyricist fumbles. See if you can pick the line that does not belong here, in the chorus (that's right, these lines are repeated numerous times throughout the song): "Everyone knows I'm in/over my head/Eight seconds left in overtime/She's on your mind." Granted, the switch from first person in the first two lines to second person in the final line makes those three suspect, but the sports metaphor is the dinger. You can practically see the marching band running across the football field as the opposing team's player plows through trombones and snare drums to charge in for the winning score. The rest of the song contains no other sports-related similes, metaphors or allusions. Although I'm no poetic genius, offhand I can think of at least a dozen lines that would've worked fine in there without clocking in with the sports metaphor.

It's another case of Tragic Lyrical Misjudgment (TLM), and it's all the more noticeable on enjoyable albums such as *How To Save A Life*. I expect and hope The Fray have a good future ahead of them, but it'd be nice if they could avoid (ahem) fraying any more lyrics. It really kills the moment for those of us who like the music. ●

THE FRAY *How To Save A Life* Epic (93931)

The Fray's *How To Save A Life* is one for the pop-music lover, especially those into Coldplay or Goo Goo Dolls. The Fray have honed their bubblegummy riffs and lighthearted contemplations into lots of catchy hooks.

Several songs stand out, though "Over My Head (Cable Car)" is the best of them. The album isn't a stellar standout in today's flooded pop market, but it is one that's worth a spin or three, and it's a given that some listeners will find it worth picking up.

MARKET WATCH MAILBAG:

A letter this month from "KB":

"Hello! Read *Psych* on psych in the January issue of *Discoveries*. Your note about Neil Diamond not being psych isn't entirely true. Ever heard his tune 'The Pot Smoker's Song'? Here's the chorus:

"Pot, pot/Give me some pot/Forget who you are/You can be who you're not"

"All this is sung in an up-tempo style reminiscent of The Partridge Family! Instead of having verses, the music vamps under 'real' testimonials by former drug users.

"Also, how about a column on reel-to-reel tapes? I used to be able to buy Beatles reels for \$20 maximum on eBay. Now, the crappy, reissued, slow-speed two-fers go for double that! Who's paying big bucks for a lot of Streisand reels?!"

KB raises a valid point. Although ostensibly anti-pot, "The Pot Smoker's Song" is, in many respects, surreal enough to appeal to psych fans. I am familiar with the track and the *Velvet Gloves And Spit* (1968) album, although I prefer to spin "Two-Bit Manchild" and "Holiday Inn Blues" when I dig that album out. As for reel-to-reels, I'll see if I can come up with something for a future column.

Nothing." Copies have sold recently on eBay for \$622 and \$330. This version is collectible because it was mispressed to include an otherwise-unreleased take of the B-side "How Soon Is Now?"

"How Soon Is Now?" was originally a B-side, but as many DJs started spinning the track it was released as an A-side and became one of the first Smiths tracks to get noticed on this side of the Atlantic. A 7-inch U.K. test-pressing of that release,

with "Well I Wonder" on the flip side (the released version has "Oscillate Wildly" on the flip), appeared recently on eBay and sold for \$518. It's notable and valuable for having a different B-side than the released version.

\$450 and \$275 were the winning bids for two copies of a rare French Smiths 7-inch, "There Is a Light That Never Goes Out" b/w "Half A Person." This one appeals especially to fans in the U.K.

because "There Is A Light" wasn't released as a single in Britain.

\$163 was the winning bid for a U.S. promo 12-inch of "There Is A Light That Never Goes Out," featuring the same track on both sides and housed in a sleeve similar to the *Queen Is Dead* album cover.

A U.S. 12-inch acetate single, "This Charming Man," sold in December for \$385. This is an acetate of a 12-inch single featuring two remixes of "This Charming Man" (the New York Mix [an extended version with vocals] and the New York instrumental mix) that were done without the group's consent. Since The Smiths were apparently opposed to the '80s extended-remix trend, the 12-inch was hastily withdrawn. That single (and the acetate version) became collectible.

There you have a brief look at the state of Smiths collectibles. By the time you read this, Morrissey's new album will be out. I suspect it will be another success and further boost the demand for his back-catalog memorabilia.

DIGITAL ACCESSORIES

Just a brief thought: I've rambled in these pages on several occasions about the growing popularity of getting one's music in a digital format and the passing of the era when the physical product — the vinyl, the sleeve, etc. — was a big part of the fun of being a music fan. With digi-

tal music now embodied in the iPod and other portable MP3 players, there is a seemingly endless appetite for iPod accessories — cases, gadgets, etc. With much of today's music changing hands digitally, is the obsession with iPod gear filling a void and meeting a need to have cool physical objects as part of the music experience? I'm not sure, but if anyone has thoughts on this (or anything else, for that matter), send me an e-mail.

That wraps things up for another month.

This month's column powered by: **The Smiths** — *Strangeways Here We Come* and *Live At Oxford 1985*. It was perhaps inevitable that writing about The Smiths would cause me to revert to my listening habits of two decades ago and re-explore the works of Morrissey and company. I found that, for me, what holds up the best (aside from the singles) is the group's swan song LP, *Strangeways Here We Come*. It's a beautifully crafted work — The Smiths' *Abbey Road*. But in terms of sheer power, the BBC recording that captures The Smiths live in Oxford on the 1985 *Meat Is Murder* tour is hard to beat (and better, to my ears, than the official live album, *Rank*). Half of the Oxford show has been officially released (see above) and the whole concert is available on various bootlegs, but I think a remastered official CD release is long overdue. ●



DiscReviews

Robin Gibb

**With The Neue Philharmonie
Frankfurt Orchestra Live**
Eagle Rock Entertainment (CD: ER
20073-2) (DVD: EV30126-9)
reviewed by Lee Zimmerman

The sudden death of Maurice Gibb in January 2003 was not only a supreme personal tragedy for his family, but also a devastating blow to the group he had helped found some 40 years before. Indeed, the Bee Gees' two remaining siblings, Robin and Barry, have hinted that the band is finished, at least for the time being. Therefore it's something of a consolation to see Robin's determination to keep their legacy alive, albeit in a modified form, with this CD and DVD of a solo performance recorded last year in Germany, a concert that skillfully integrates some of the best songs in the Bee Gees' vast repertoire, with highlights from Robin's prodigious solo career.

As a result we have Robin and a cast of thousands, including backing band, four backup singers and the full might of the Frankfurt Neue Philharmonie. Despite being front and center on a crowded stage before a hall full of fans, Robin still seems vulnerable and alone without his brothers standing nearby, and at times the musicians' massed presence threatens to overwhelm him entirely. Still, he manages to assert himself quite judiciously, his voice — its trembling timbre being one of the most distinctive in all pop history — taking these classics and incontestably establishing their birthright.

The flood of memories is truly affecting, from early hits such as "New York Mining Disaster," rendered here with a more decisive wallop than the original, through to the songs that ushered in the band's rebirth with *Saturday Night Fever* ("Night Fever," a triumphant "Stayin' Alive") and the hits Robin has crafted on his own (including an especially effective "Love Hurts" and his 35-year-old solo debut "Saved By The Bell," released during a brief estrangement from his siblings). A moving rendition of "Words" finds him taking the lead vocal normally handled by Barry and carrying it with remarkable ease, while a rendition of "Juliet," a massive solo hit overseas, inspires the crowd to keep the refrain going even after the song ends, prompting the musicians and singers into a spontaneous reprise. Of course, true devotees will miss the material that had to be excluded; it would be especially gratifying if the set had made space for "I Started A Joke," being that it was one of the songs that first thrust Robin into his own spotlight.

Although the CD and its companion DVD offer the same selection of songs (the DVD provides a bonus performance



Courtesy of Universal

The Bee Gees, from left: Robin, Barry, and the late Maurice Gibb.

of "Emotion" as one of its extras), actually being able to watch the concert makes for an even greater impact. Despite the fact he's probably older than most of the other players on stage, Robin looks well and relaxed; with his hair cropped short, and him being dressed in a black leather jacket and blue tinted shades, he resembles a cheerful, contemporary Ichabod Crane. Certainly he has reason to be happy — the DVD follows him as he takes a tour of his massive palatial mansion in the Oxfordshire countryside, the rewards of a career that with luck has another 40 years of timeless music yet to be revealed.

Bobby Darin
Things And Other Things
Collectors' Choice (CCM0402)

It's You Or No One
Collectors' Choice (CCM0404)

Winners
Collectors' Choice (CCM0403)
reviewed by Tierney Smith

Though they were hardly among Bobby Darin's better-known albums, the three Collectors' Choice reissues of *Things And Other Things*, *It's You Or No One* and *Winners* — all originally released on the Atco label after Darin had moved on to Capitol — are proof of Darin's matchless musical versatility.

His wistful 1962 country-leaning hit "Things" prompted Atco to cobble together *Things And Other Things*, a collection of songs that had never before appeared on an LP. Spanning from the late 1950s to the early 1960s, with all but two songs written by Darin, the album

was his last Atco album to chart. James Ritz, who wrote the liner notes for all three reissues, rightly terms Darin a "musical chameleon," and the ease in which he slips into a variety of styles reminds us once again how Darin truly was one of popular music's most multifaceted artists. He's all over the map here, dabbling in doo-wop ("You're Mine"), a jazzy instrumental ("Beach Comber"), '50s rock ("Now We're One") and vibrant sing-along folk music ("Jailer Bring Me Water"). There's also a moody ballad ("Lost Love," later a Top 20 hit for Gerry And The Pacemakers) and a melodious instrumental (call it Latin surf), "Theme From 'Come September,'" the film where he met future wife Sandra Dee.

It's You Or No One was a concept album recorded in 1960 but held back for three years until Darin moved to Capitol. Here Darin used two different arrangers to produce two entirely different moods, reflected in the album cover that shows a color portrait of Darin smiling on the front and a melancholy black-and-white shot on the back. The CD's first half, arranged by Torrio Zito, is pure swing, and the songs convey a uniformly cheerful vibe, low on brass and big on strings and reeds. Darin exudes a suave sophistication on the snazzy, little-known title track, while the standards ("I Can't Believe That You're In Love With Me" and "I've Never Been In Love Before") are dressed up in breezy, up-tempo arrangements.

Side two, arranged by Bobby Scott, is the emotional flip side featuring slow, understated arrangements that serve only to heighten the gloomy atmosphere. Darin's take on Duke Ellington's "Don't

Get Around Much Anymore" has never felt more despairing. At times, Darin sounds as if he's making a mighty effort to raise his voice as though hampered by the weight of his gloom. Whether he's conveying the loneliness and despair of "All I Do Is Cry" or the tortured sentiments of "How About Me," Darin connects with this material as only the best interpretive singers can.

Like its predecessor, *Winners* was recorded in 1960, released in 1964 and slipped by unnoticed. Ritz calls it "the closest Bobby Darin ever got to being a true jazz singer on record." The single "Milord" (sung in French), Darin's brassy version of the Edith Piaf hit, doesn't represent the songs that follow. Darin delivers the up-tempo numbers "What Can I Say After I Say I'm Sorry" and "I've Found A New Baby" with a cool, confident flair. He was also a master of understatement as evidenced by the hushed intimacy of "When Day Is Done" and "Easy Living."

With his effortless command of many genres and inimitable brand of excellent timing, Darin, as these three reissues make abundantly clear, still dazzles.

Various artists
The Great American Baseball Box Shout! Factory (D4K 31440) (Four CDs)
reviewed by Bob Putignano

The Great American Baseball Box consists of some of the greatest moments in baseball's history: four hours of famous on- and off-the-field recordings from the last 80 years, including baseball-themed songs, a wide selection of the most monumental and greatest plays from the game's history, first-hand accounts from players and managers, vintage radio broadcasts, interviews, commercials and comedy sketches — all accompanied by a 60-page book.

Much more than a historical overview, *The Great American Baseball Box* is a glorious tribute to the game. Each of the four CDs focuses on various aspects of baseball:



The Music disc features classics such as the hilarious Mickey Mantle and Teresa Brewer song "I Love Mickey," Terry Cashman's "Talkin' Baseball," and John Fogerty's anthem "Centerfield." Of interest to jazz fans are the recordings of Count Basie's "Did You See Jackie Robinson Hit That Ball?," Les Brown and His Orchestra's "Joltin' Joe DiMaggio," Dave Frishberg's long-lost classic "Van Lingle Mungo," and Nat King Cole's "The First Baseball Game."

The Games disc contains original announcer calls of memorable moments: Bobby Thompson's "The Shot Heard Round The World," Willie Mays' Polo Grounds "The Catch," Roger Maris' 61st home run, The Amazin' 1969 NY Mets, and Bucky Dent's 1978 Fenway postseason homer that kept The Bambino curse alive. Speaking of which, audio of Bill Buckner's '986 legendary error against the NY Mets is also included, as well as Nolan Ryan's seventh no-hitter.

The Players CD includes interviews with players and managers such as Connie Mack, Cy Young, Ty Cobb, Ted Williams, Hank Greenberg, Stan Musial, Gaylord Perry, Reggie Jackson, and Leo Durocher. Other classics are Lou Gehrig's tear-jerking retirement speech, Babe Ruth's farewell address, Casey Stengel testifying before the Senate Subcommittee with Mantle, and Yogi Berra's induction into the Hall of Fame.

The fourth CD, *The Rest*, contains baseball cultural tidbits about the spirit of the game captured through comedy, controversy and commercials: Abbott & Costello's "Who's On First," a 1909 recording of "Casey at the Bat" by DeWolf Hopper, DiMaggio's wedding to Marilyn Monroe, Dizzy Dean promising Christmas snow to Dinah Shore. There are great television audio spots with Ralph Kiner together with Bing Crosby and Bob Hope, a hot outburst from Tommy Lasorda, and Garrett Morris' "Beisbol Been Very Good To Me" from *Saturday Night Live*.

Shout! Factory's *The Great American Baseball Box's* 60-page book is top shelf, and it's bound like a baseball scorebook. It includes essays by Steve Hochman and baseball historian David Nemecek. The contents are packaged in a 12-inch by 12-inch box with the look and feel of an actual baseball base, creating a fine tribute to our national pastime. The only missing items are the peanuts and Cracker Jack® candied popcorn. Let's play ball!

The Chris Stamey Experience

A Question Of Temperature
Yep Roc (2090)
reviewed by Tierney Smith

One of the pioneers of alternative rock and founder of power-pop outfits The Sneakers and The dB's, Chris Stamey has spent a number of years working as producer and arranger for the likes of Le Tigre, Alejandro Escovedo, and Whiskeytown before finally releasing his first solo album in a decade, 2004's *Travels In The South*.

The Mitch Easter-produced *A Question Of Temperature*, its less sedate follow-up, is a collaborative effort with indie vets Yo La Tengo that contains a mix of covers and originals with the former comprising the



CD's more inspired moments. Stamey's exuberant take on The Yardbirds' "Shapes Of Things" and an urgent reading of the 1970 Eddie Harris/Les McCann protest number "Compared To What" ("The President he's got his war, folks don't know just what it's for") are both as timely today as they were back then. Noteworthy too are a laid-back acoustic version of Television's "Venus" and a hard-riffing remake of Cream's "Politician."

Unfortunately, Stamey's originals have a lightweight, tossed-off feel to them: The lullaby-soft "Sleepless Nights," the tight rocker "Desperate Man" and the quasi-bluegrass instrumental "Dr. Strangelove's Assistant." Further, the feedback-drenched 10 minutes-plus jam "McCauley Street (Let's Go Downtown)" isn't quite as exciting as it may sound on paper.

The CD's bonus track, "V.O.T.E. PSA," recorded prior to the George W. Bush/John Kerry election, is little more than a 30-second public service announcement. If Stamey's latest is *A Question Of Temperature*, this one is lukewarm indeed.

James Stanley Howen

Side By Side
Songbird Recordings (CDB1045110012)
reviewed by Mark Polzin

The Nashville music-makers would have you believe that country music is all about beautiful young people flaunting their sexuality in front of a band that employs a smidgen of twang and a thundering pulse. This might work well for the 20-somethings who have never known anything else or for the baby-boomers who never "got" punk. Those of us who know better like our country music chock-full of heart-felt heartbreak sung by someone who can legitimately champion the concerns of us common folk. If you're nodding your head in agreement, please turn your attention to the debut release from Polonia, Wis.'s James Stanley Howen, *Side By Side*.

This CD is a collection of 11 songs sung by Howen and written by his chum Harry Hamm. These are tunes written and performed by guys familiar with working in a paper mill and driving trucks on short-haul runs. There are no flights of fancy about outrunning "the law" à la *Smokey and The Bandit* or "Convoy." This is very real material about the love of hitting the open road and the longing to return to loved ones when the work is done. You'll feel the heartbreak of being cheated out of making it big as a musician because of day-to-day concerns of putting dinner on the table. You'll understand what it means to respect your elders and appreciate that the bond grandma and grandpa

DVD review

Jimi Hendrix

The Uncut Story
Passport Video (DVD 3320) (Three DVDs)
reviewed by Tierney Smith

Featuring more than 50 exclusive interviews with family, friends and musicians, *The Uncut Story*, a three-disc DVD set, explores Jimi Hendrix's life and musical career from his unsettled childhood to his controversial death. The documentary-style video moves along at a fast pace and is peppered throughout with a montage of black-and-white and color clips of Hendrix (but, alas, none of his music).

The Uncut Story begins with Hendrix's famous admirers attesting to his particular brand of genius. As Ernie Isley puts it, "That is as close as human hands can come to the hands of the Lord in heaven, theory-wise, and still stay human."

Episode one of *The Uncut Story* (1942-1961) explores Hendrix's tumultuous upbringing in Seattle. Girlfriend Kathy Etchingham states that Hendrix had to go to other people's houses to be fed, while niece Tina Hendrix notes that Jimi's childhood emotional tableau eventually found its way into his music. (Brother Leon Hendrix points to "Castles Made Of Sand" as a descriptive example of a song inspired by those early childhood traumas.)

Jimi Hendrix's pronounced mystical bent is much discussed here. His aunt Dolores reveals that he talked of astral projection at an early age, and his fascination with science fiction, UFOs and astrology widely manifested itself in his music. As a teenager Hendrix's even greater passion for the guitar found him too advanced in his playing to mesh well with other musicians.

Episode two (1961-1967) covers Hendrix's early gigs playing as a sideman on the chitlin' circuit behind top R&B acts and working as a session player earning, says Leon, "a very meager salary, but he was happy." Hendrix's career-launching trip to England is the stuff of legend, and it is recounted here by dazzled witnesses to his genius — Jeff Beck remarks simply,

"I couldn't do what he did." Hendrix's creativity within the confines of the studio is discussed at length as well. Track Records cofounder Chris Stamp recalls him as "coming from some universal cosmic sort of otherness." Though *The Uncut Story* covers some very familiar terrain, as when Etchingham describes the fight with Hendrix that inspired "The Wind Cries Mary" and the meaning behind each line of the song, it's still nice to hear it told in the words of the person who lived it.

Although Hendrix is described here as being constantly in a daydream — friend Paul Caruso says Hendrix "had the worst attention-deficit disorder I have ever seen" — he was intense and focused when it came to making musical magic. Says Leon, "I thought he was a prophet. He blew my mind, and I was his brother."

Listening to descriptions of the making of *Axis: Bold As Love* or *Electric Ladyland*, the latter in Hendrix's own words while reclining on a bed in all his psychedelic splendor, remains utterly fascinating.

The DVD's episode three (1967-1970) emphasizes Hendrix's new musical explorations, his desire to move beyond the guitar-god persona and the pronounced spiritual aspect of his music. Hendrix saw his work in those terms, calling his songs "electric church music. It's like a religion to us." Hendrix's career milestones are discussed at length here, including his stint with The Band Of Gypsys and the Woodstock and Isle Of Wight appearances.

The troubled period leading up to Hendrix's death gets equal coverage: the grueling touring schedule he could barely handle, the increased drug use and inevitable early death. Of Hendrix's last day, "girlfriend" Monika Danneman, shown here in interview clips, is fingered as chief villain. Episode three ends with the guitarist's family and musical colleagues heaping superlatives on Hendrix as an evolved soul (comparisons to Jesus and Mother Teresa get thrown around) and as an intensely inspired, creative force, leading one to wonder where his unique artistic visions would have led him next.

had with each other is the reason you're even here today. You'll know what it means to age gracefully while acknowledging the world changing around you. You'll know that your partner is the source of strength in your life and that love is a celebration that must be enjoyed before the loved one passes from this life.

These tales are delivered from Howen in an honest, keening voice, reminiscent of a young Steve Earle. The musical backdrop is provided by a fixture in the Southeast Wisconsin music scene, guitarist/producer Donny Weber. He understands the fine art of tremolo and when to bring in the fiddles, mandolins and steel guitars better than 95 percent of all the producers taking credit for manning the boards on country records in the 21st century. Webber also has the common

sense to employ two fine Central Wisconsin musicians: Otis McLennon (formerly of the powerhouse blues combo Otis And The Alligators) on harmonica, and, most important, Howen's foil in the acoustic duo The Mutual Admiration Society, Mark Douglas Marti on harmony vocals. Marti's vocals complement Howen's delivery in such a way that it seems a criminal act for either of the two to step up to the mic without each other.

Don't be fooled by what passes for country music these days. You want the genuine article, and you'll find it in *Side By Side*.

Disc Reviews continued on 31



DIVE INTO THAT GUMBO

Charles Taylor's Mardi Gras Indians Of New Orleans

BY GEORGE PAULUS

You can't truly feel New Orleans music unless you make the pilgrimage to the Crescent City. All the many pieces that make up New Orleans music are like a gumbo and must be savored more than a few times. So dive into that gumbo!

I traveled to NOLA to learn more about Mardi Gras Indians. First, they are not Native Americans, rather, they were black working-class groups "that are part secret and spiritual society and part neighborhood social club," according to the Wild Magnolias' Web site, www.wild-magnolias.net. "Fifteen or so tribes parade on Mardi Gras Day, chanting, singing and beating percussion instruments. They are costumed in elaborate, handmade outfits that fancifully recall the dress of Native Americans, complete with feathers, ornate beadwork and enormous headdresses."

Indians call it "masking," the putting on of masks and dancing. Indians are transformed by the day and the ritual, similar to carnivals in Venice. The only other time the Indians mask is the night of St. Joseph's Day, March 19. They load up their kerosene lamps on poles and travel through the streets. Some just light up pots of kerosene and march along with their tribe.

The Indian songs are largely call-and-response with a polyrhythm in tow. The chief might holler out the main line of the song, and the other Indians will return in two or three-part harmony. The lineup and lead singer isn't much different from a work crew hollerin'. Chanting background vocals become almost hypnotic while a tambourine shakes and feet stomp. Indian war hoops are added as accents.

Over the years Indians have been musically impacted by doo-wop, R&B and even funk. The harmony and rhythms have changed over the years, unless the tribe is traditional. Most change is very slow. Indians pick the songs and for all purposes make them flow in the Indian style.

The Mystic Knights of the Mau Mau's Dr. Ike casually asked if I wanted to see the Indians practice. We peeled out in moments and headed to a small bar.

From one end of the bar to the other, black Indians hollered and danced toward the opposing group. The object is to cross into the other man's territory while singing. Figure *West Side Story* only deeply funk-tilicious. Ain't no triflin' here bro or just a show put on for the tourists. This practice lasted hours. Imagine fencing without swords.

Dr. Ike and I called a few days later at the home of Chief Little Charles Taylor of the White Cloud Hunters for a deep look into the music and the culture of the Mardi Gras Indians. Taylor makes no jokes about his involvement with the Indian nation. His grandmother had Indian blood, and he is proud of every drop.

Mardi Gras Indians spend the entire year designing and hand-sewing their costumes. Beads, feathers, canvas, cloth, hooks, snaps and an incredible amount of hours go into making a Mardi Gras costume with headdress. Taylor weighs 110 pounds, and his costume weighs about 180 pounds. A typical headdress is about 4 feet wide by as much as 5 feet in height. One of his beaded and feathered costumes is displayed at the Smithsonian.



Courtesy of Charles Taylor/White Cloud Hunters

Little Charles Taylor

On Mardi Gras Day the Indians come out before sunrise and finish late. Charles says that after Mardi Gras festivities, feet burn and one's body is racked with pain. Sometimes dancers collapse from exhaustion. Very little time for food sometimes coupled with alcohol makes the effect even more heady. The excitement level builds, and the atmosphere is similar to an Olympic bout or a whirling Dervish dancing for hours in Turkey to achieve a spiritual plateau.

The Indians are generally not allowed to dance in the main Mardi Gras parades. They dance in their own neighborhoods. The Indians are basically neighborhood troupes that sing and taunt one another. Taylor mentioned that a flag boy might put razors in his wooden flag handle when he's dancing toward an opposing tribe. The flag boy will slip that razored portion just under the arm of an Indian and try to slit the tie that holds his costume together. It is just part of the game.

The spy boy checks out the opposing Indian ground and lets the flag boy know that the coast is clear. When the signs are passed, the Big Chief might wander over the line and start talking trash, callin' out any opposing Indians. It's part of the Indian challenge. "If I can walk and shout through your neighborhood unchallenged, then the chief is not doing his job," related Taylor.

He smiled as he demonstrated the movement and started shouting as he might on Mardi Gras day. "Hey Now! This is Chief Charles Taylor of The White Cloud Hunters... lookin'

pretty in my feathers, and I'm gonna walk all down your street and take all your women. And nobody gonna stop me! If I meet another chief, I'm gonna do my best to steal his crown and cause him some shame. Once that spirit ride me I don't care where you go, you gonna catch some hell! I'm gonna touch ya and see if ya got the nerve."

If you are not an Indian, you can't parade with them. But folks in the neighborhood form the second line and parade along with the Indians from bar to bar. People are picked up along the way, if any want to be part of this real New Orleans experience.

"In the old days Indians was dangerous. They carried hatchets and pistols — even the police stood clear," Taylor said. Shotguns filled with buckshot or glass used to fire with frequency; the spy boy's job to go ahead of the rest of the tribe carried much more importance. Mardi Gras was a time for rivals to settle scores.

However, nowadays, dancers are less willing to ruin a costume — that could take thousands of hours and dollars to make — in a fight. It's more of a friendly/competitive atmosphere.

Taylor's White Cloud Hunters start and end each performance with "Indian Red," a song of prayer. The group prefers to sing with only tambourines or shakers in the original old style, but drums are sometimes added. The songs are passed down from generation to generation and modified. Nobody knows just when the Indian tradition started, but like much that is part of New Orleans, things just seem to blend together. Indians have been chanting there since the turn of the century. Throw in jazz, voodoo and R&B, and your musical jambalaya is simmering and full of flavor.

The influence of the Mardi Gras Indian tradition is most widely seen in Dr. John's early records. Songs such as "Mardi Gras Day," "Big Chief" and "Gumbo Ya Ya" reflect the Indian harmonies and spirit. The Dixie Cups took the nursery-rhyme feel of the Indian monster "Iko Iko" to the pop charts. NOLA R&B giant James "Sugarboy" Crawford took the 1953 Checker release of "Jocko-O-Mo" out to a much wider audience. The Indian influence, like so much of New Orleans culture, intertwines itself all through the music.

New Orleans records have held their own on the collector record market. From blues to R&B, Crescent City platters are still in constant demand. With a renewed interest in soul and funk, almost all New Orleans sounds have found niche markets. Scarce, little-known releases for the city keep turning up, so the collector market remains vital.

The good news about adding some Mardi Gras Indian music to your collection is that there are no sky-high collector prices. You will not sweat over expensive 78s or 45s, as they don't exist. Zero in on LPs and CDs for a nice selection. I'll point toward the Wild Tchoupitoulas, *Indians of the Nations* (an indie release available in NOLA stores) and the Wild Magnolias. A couple of these authentic releases fit right next to the more typical New Orleans R&B with ease.

This story was written before Hurricane Katrina hit the Gulf Coast region. For more information on this year's Mardi Gras celebration, go to www.mardigras.com.



See #4

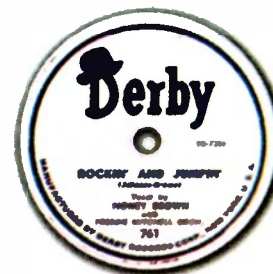
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See #27

R & B / Jump Blues / Rockin' Intros / Hot Female Blues / Gospel

All Original 78 rpm Auction

Hello 78 collectors! This auction is an "experiment" to see if there is enough interest out there in good, high grade 1950's R & B, Jump Blues, Rockin' Instrumentals, Hot Female Blues and Gospel 78's. Not the super rare "Oh, my God, look at that Country Blues auction" like I am famous for, but still solid 1950's R & B with very reasonable minimum bids.

I have 75,000 (yes, seventy five thousand) of these kinds of records but I have not done much offering them for sale. If this goes well, there will be more! Ninety nine percent are in their original sleeves and most are Mint- or better. Have fun!

John Tefteller

AUCTION DETAILS

GRADING: Very strict! Records are graded first, followed by cover/sleeve if applicable.

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

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

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

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

R & B / Jump Blues / Rockin' Intros / Hot Female Blues 78's

1. Johnny Ace and Band - "Saving My Love For You/Yes, Baby" Duke 118 M- Small tol on A-side only, duet with Big Mama Thornton MB \$20
2. "Mr. Google Eyes" August - "O What A Fool/Play The Game" Duke 117 M- Nice Jump Blues MB \$20
3. Archibald - "Stack-A-Lee Part I/Stack-A-Lee Part II" Imperial 5068 M- All time classic Blues/Folk song done New Orleans style MB \$50
4. LaVern Baker - "Bop-Ting-A-Ling/That's All I Need" Atlantic 1057 Mint WHITE LABEL PROMO pressed on VINYL! The ultimate copy in stunning sound! MB \$50 (See picture at top of page)
5. Mickey Guitar Baker - "Shake Walkin'/Greasy Spoon" Rainbow 288 Mint WHITE LABEL PROMO pressed on thin VINYL for just stunning sound! MB \$25
6. Dave Bartholomew - "Lawdy Lawdy Lard-Part I/Lawdy Lawdy Lard-Part II" King 4523 M- WHITE LABEL PROMO, New Orleans classic MB \$35
7. Jessie Belvin - "Goodnight My Love/I Want You With Me Xmas" Modern 1005 Mint All time classic, old store stock! MB \$35

8. Gladys Bentley - "Before Midnight/Easter Mardi Gras" Flame 1001 M- Nice rockin' Female Blues MB \$20
9. The Big Three Trio - "Get Up Those Stairs, Mademoiselle/Lonely Roamin'" Bullet 274 M- #01, one of the tough ones by Willie Dixon and the boys MB \$35
10. Joe Black & His Boogie Woogie Boys - "Fish Grease Boogie/Sleepy Time Creep" Coral 65051 M- Nice Rockin' Instrumentals, Great titles MB \$20



11. Otis Blackwell - "Bartender, Fill It Up Again!/You're My Love" Jay Dee 787 M- Great drinkin' song MB \$20
12. Brother Blues - "Day Break/Pete's Boogie" Abbey 3024 M- Brother Blues is actually Champion Jack Dupree and this one has legendary R & B songwriter Rudy Tombo on vocals MB \$35
13. The Blues Rockers - "Two O' Clock Rock/Riffin' With Bubber" Plaza 5504 M- Good rockin' sax intros MB \$20
14. Calvin Bostick - "Christmas Won't Be Christmas/Four Eleven Boogie" Chess 1530 M- Odd early one on Chess MB \$20
15. Calvin Boze & His All Stars - "Working With My Baby/Satisfied" Score 4008 M- MB \$30
16. Calvin Boze & His All Stars - "Waiting And Drinking/If You Ever Had The Blues" Aladdin 3045 M- No 45 pressed MB \$20
17. Calvin Boze & His All Stars - "I've Got News For You/I Can't Stop Crying" Aladdin 3100 Mint Store stock new! MB \$20
18. Calvin Boze with Maxwell Davis - "Looped/Blow, Man, Blow" Aladdin 3147 Mint Store stock new! MB \$20



19. Tiny Bradshaw - "I'm Going To Have Myself A Ball/Butterfly" King 4397 VG++ Yellow label TEST PRESSING! VERY HARD to find King 78 test pressings! Small 1/2 inch hair crack. MB \$50

20. Tiny Bradshaw & His Orchestra - "The Train Kept A-Rollin'/Knockin' Blues" King 4497 M- WHITE LABEL PROMO!!! Faded #01. All time classic and this is the very best way to have it! MB \$50
21. Hadda Brooks Trio - "Hungarian Rhapsody Number 2 In Boogie/Don't Take Your Love From Me" Modern 153 Mint Nice early one in store stock new shape with original, really old style Modern sleeve. MB \$25



22. Edna Broughton - "Oo-Wee Baby/Trouble, Trouble, Trouble" Ebony 101 VG++ Insanely rare Los Angeles label with photo label! Great Female Jump Blues! MB \$50
23. Charles Brown - "Merry Christmas Baby/Lost In The Night" Swing Time 238 M- All time classic and this is the very first pressing on the very first label it was ever released on! MB \$35
24. Clarence Gatemouth Brown - "Too Late Baby/Taking My Chances" Peacock 1586 Mint MB \$35
25. Clarence Gatemouth Brown - "Boogie Up/Hurry Back Good News" Peacock 1617 M- MB \$35
26. Clarence Gatemouth Brown - "Midnight Hour/For Now, So Long" Peacock 1633 M- MB \$30
27. Honey Brown - "Rockin' And Jumpin'/Lonesome And Mistreated" Derby 761 VG++ Great Female Jump Blues MB \$25 (See picture at top of page)
28. Roy Brown With His Mighty-Mighty Men - "Rockin' At Midnight/Judgement Day Blues" Deluxe 3212 M- MB \$25



29. Roy Brown And His Mighty-Mighty Men - "I Feel That Young Man's Rhythm/End Of My Journey" Deluxe 3302 Mint WHITE LABEL PROMO pressed on thin VINYL!!

- The ultimate way to have this and ooooooh how that sound leaps from the grooves! MB \$50
30. Roy Brown And His Mighty-Mighty Men - "Dreaming Blues/Love Don't Love Nobody" Deluxe 3306 M- MB \$25
 31. Roy Brown - "Old Age Boogie (Part 1)/Old Age Boogie (Part 2)" King 4637 M- WHITE LABEL PROMO MB \$25
 32. Roy Brown And His Mighty-Mighty Men - "Midnight Lover Man/Letter From Home" King 4684 M- MB \$20
 33. Ruth Brown - "Wild Wild Young Men/Mend Your Ways" Atlantic 993 M- MB \$20



34. Harold Barrage - "Feel So Fine/You're Gonna Cry" States 144 Mint WHITE LABEL PROMO MB \$50
35. Harold Barrage - "You Eat Too Much/One More Dance" Cobra 5004 M- MB \$25
36. Little Caesar - "Can't Stand It All Alone/Big Eyes" Big Town 106 Mint Small tol on B-side label only MB \$20
37. Little Caesar - "Wonder Why I'm Leaving/What Kind Of Fool Is He" Big Town 110 Mint MB \$20
38. Ernest Mr. Blues Campbell - "I'm Falling For You/Please Don't Leave Me" Gotham 307 Mint MB \$25
39. Eddie Chamblee - "Every Shut Eye Ain't Sleep/Sweet Lucy" Premium 856 M- MB \$20
40. Mickey Champion - "I've Got It Bad/Everybody Knew It But Me" Modern 778 M- She sounds a lot like Little Esther MB \$25



41. Clifton Chanier King Of The South - "Rockin' The Bop/Country Bred" Post 2010 M- AKA Clifton Chanier-great Louisiana Zydeco Rockin' R & B MB \$35
42. Charles And Carl - "Lucky Star/One More Chance" Red Robin 137 Mint Nice duet-like Robert and Johnny MB \$25



See #78

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See #86

43. Ray Charles Trio – “Baby Let Me Hold Your Hand/Lonely Boy” *Swing Time 250* Nice VG+ Original Swing Time sleeve too! MB \$25
44. Ray Charles And Orchestra – “Kissa Me Baby/I'm Glad For Your Sake” *Swing Time 274* Mint Original Swing Time sleeve too! MB \$40

- With You” Recorded In Hollywood 142 M-A-side is great ANSWER RECORD to Ruth Brown's “Mama He Treats Your Daughter Mean.” MB \$50
55. Frank “Floorshow” Culley – “Little Miss Blues/Gone After Hours” *Atlantic 922* VG++ Vocals by Arlene “Little Miss” Talley MB \$20

66. Little Esther – “I'm A Bad, Bad Girl/Don't Make A Fool Out Of Me” *Federal 12023* M- WHITE LABEL PROMO MB \$50
67. Little Esther – “Cryin' And Singin' The Blues/Tell Him That I Need Him So” *Federal 10242* Mint White Label Promo with BIO on the label MB \$50
68. Little Esther – “The Storm/Summertime” *Federal 12063* M- White Label Promo with #01 MB \$50

84. Cecil Gant – “All Because Of You/Deal Yourself Another Hand” *Swing Time 209* M- WHITE LABEL PROMO with original Swing Time sleeve too! MB \$35
85. Paul Gayten & His Orchestra – “Yeah! Yeah! Yeah!/Each Or” *Regal 3312* Mint MB \$20
86. Harry “The Hipster” Gibson – “I Hope My Mother-In-Law Doesn't Come Home For Christmas/The Gambler's Song” *Mac Gregor 1021* Mint MB \$20 (See picture at top of page)
87. Harry “The Hipster” Gibson – “The Worm Song/The Baby And The Pup” *Mac Gregor 1022* M- MB \$20
88. Babs' 3 Bips & A Bop – “Phipp's Deed/Ray's Groove” *Apollo 787* M- AKA BABS GONZALES, very early one by him MB \$25
89. Eddie Gorman – “Telephone Blues/Beef Ball Baby” *Deluxe 3209* Mint Store stock new! MB \$20
90. Rudy Green – “The Letter/It's You I Love” *Chance 1146* Mint Store stock new MB \$25
91. John Greer And The Rhythm Rockers – “Strong Red Whiskey/If You Let Me” *RCA Victor 20-4484* Mint store stock new MB \$20
92. The Griffin Bros. – “It'd Surprize You/I'll Get A Deal” *Dot 1094* Mint Store stock new MB \$20
93. The Griffin Brothers – “I've Got A New Love/The Teaser” *Dot 1095* Mint Store stock new MB \$20
94. The Griffin Brothers – “Stormy Night/I'm Gonna Jump In The River” *Dot 1104* Mint More old store stock MB \$20
95. The Griffin Brothers – “Ace In The Hole/The Clock Song” *Dot 1108* M- MB \$20
96. Charlie Harding – “Train Porter Blues/Moonrise Blues” *Decca 48273* Mint GREEN LABEL PROMO MB \$25



45. Ray Charles And His Orchestra – “Mess Around/Funny” *Atlantic 999* M- Classic—most famous lately in “Planes, Trains and Automobiles” with John Candy and Steve Martin MB \$50
46. Ray Charles – “I Want To Know/Ain't That Love” *Atlantic 1124* Mint MB \$20
47. Ray Charles – “Swanee River Rock/I Want A Little Girl” *Atlantic 1154* Mint MB \$20

56. King Curtis – “Wine Head/I've Got News For You, Baby” *Monarch 702* Mint GREAT! MB \$75
57. King Curtis And His Orchestra – “Steel Guitar Rag/The Stranger” *Deluxe 6142* M- Odd one MB \$20
58. Larry Darnell – “Don't Go, Don't Go/That Old Feeling” *Regal 3310* Mint Nice Jump Blues MB \$20

69. Little Esther – “Aged And Mellow/Bring My Lovin' Back To Me” *Federal 12078* Mint No wonder this girl turned to heroin at the ripe old age of 16. She is singing about wanting her whiskey and her men to be aged and mellow! WHITE LABEL PROMO with bio label. MB \$50
70. Little Esther And The Robins – “Saturday Night Daddy/Mainliner” *Federal 12100* M- WHITE LABEL PROMO MB \$50
71. Little Esther – “Flesh, Blood And Bones/Last Laugh Blues” *Federal 12108* Mint MB \$40
72. Little Esther – “Hound Dog/Sweet Lips” *Federal 12126* Mint GREAT Version MB \$50
73. Little Esther – “Stop Cryin'/Please Don't Send Me” *Decca 48305* Mint Store stock new MB \$30
74. Little Esther – “He's A No Good Man/Sit Back Down” *Decca 48314* Mint MB \$30



97. Erline “Rock And Roll” Harris – “Rock And Roll Blues/Box Car Boogie Baby” *Deluxe 3220* M- Great Female Jump Blues MB \$30
98. Thurston Harris – “Little Bitty Pretty One/I Hope You Won't Hold It Against Me” *Aladdin 3398* M- All time classic MB \$35
99. Thurston Harris – “Do What You Did/I'm Asking Forgiveness” *Aladdin 3399* M- Thin VINYL pressing with stunning sound! MB \$25
100. Thurston Harris – “Be Baba Leba/I'm Out To Getcha” *Aladdin 3415* M- Pressed on THIN VINYL with great sound! MB \$25
101. Wynonie Mr. Blues Harris – “My Baby's Barrel House/Drinkin' By Myself” *Bullet 252* M- Wo!, LEGENDARY JAZZ ARTIST SUN RA makes his debut on this record! MB \$30
102. Wynonie Harris – “Rock Mr. Blues/Be Mine My Love” *King 4389* Mint WHITE LABEL PROMO MB \$25
103. Wynonie Harris – “I Want To Love You Baby/Mr. Blues Is Coming To Town” *King 4402* Mint WHITE LABEL PROMO MB \$25
104. Wynonie Harris – “Lovin' Machine/Luscious Woman” *King 4485* M- #01 MB \$20
105. Wynonie Harris – “Rot-Gut/Greyhound” *King 4592* M- MB \$20
106. Sherman Hayes And His Orchestra – “The Better To Love You/You Don't Learn That In School” *Aristocrat 102* M- MB \$20
107. Sherman Hayes And His Orchestra – “Cuddle Up A Little Closer/12th Street Rag” *Aristocrat 103* M- MB \$20
108. Frank Haywood – “Please Believe Me/I Wonder” *Flame 1004* Mint B-side by DAN GRISSOM MB \$20



48. Christine Chatman – “Wino's Lament/Run Gal Run” *Million \$ Records 2002* M- Rare! MB \$40
49. Fred Clark – “Ground Hog Snooper/Walkin' And Wonderin'” *Federal 12136* M- WHITE LABEL PROMO, great Jump Blues MB \$50
50. Slim Coates – “Hot Rod/I Can't Give You Anything But Love” *Exclusive 13* M- Interesting Hot Rod/Car related Jump Blues MB \$30

59. Lewis Dervis – “Way Down Under Blues/It's A Dirty Deal” *Folk Star 1200* M- Slight label damage on B-side only—tough MB \$100
60. Harry Dial And His Blusicians – “Wedding Day Blues/I Like What I Like Like I Like It” *Queen 4164* M- MB \$20

75. Betty Everett – “My Life Depends On You/My Love” *Cobra 5019* Mint Her first record and tough on 78 format MB \$100
76. Betty Everett – “Ain't Gonna Cry/Killer Diller” *Cobra 5024* M- MB \$100
77. Earl Whoopin' & Hollerin' Forrest – “I Wronged A Woman/I Can't Forgive You” *Meteor 5005* M- MB \$50
78. James Freeman – “Her Lover Man/About This Time Everyday” *Folk Star 103* Mint Great Jump Blues and tough MB \$100 (See picture at top of page)
79. Lowell Fulson – “Let's Live Right/Best Wishes” *Swing Time 289* Mint Includes original Swing Time sleeve MB \$35
80. Lowell Fulson – “Three O' Clock In The Morning/Wild About You Baby” *Swing Time 290* M- Included is original Swing Time sleeve MB \$35
81. Lowell Fulson – “Mean Old Lonesome Song/Guitar Shuffle” *Swing Time 293* Mint Including original Swing Time sleeve MB \$35
82. Guitar Gable – “Walking In The Park/Have Mercy On Me” *Excello 2140* M- MB \$20
83. Fats Gaines And His Band – “He's A Real Fine Man/Home Work Blues” *Big Town 108* M- Vocals by Rose Johnson MB \$20



51. Ann Cole And Her Three Kings – “The Fishing Song/Adam Had 'Em” *Vargo 29021* M- Her first record???? From Owosso, Michigan MB \$50
52. Big Tom Collins – “Heart Breaking Woman/Watchin' My Stuff” *King 4568* M- AKA Brownie McGhee MB \$35
53. Little Miss Cornshucks – “Keep Your Hand On Your Heart/You Turned Your Love Back On Me” *Aladdin 3034* Mint MB \$25
54. Scat Man Crothers – “Papa (I Don't Treat That Little Girl Mean)/Till I Waltz Again

61. Vernon Dilworth's Top Cats – “Whole Lot Of Baby/You Turned Your Back On Me” *Top Hat 1012* Nice VG+ Great Jump Blues and this is the super rare RED VINYL pressing with stunning sound! MB \$150
62. Floyd Dixon – “Worries/You Need Me Now” *Swing Time 287* M- Original Swing Time sleeve included MB \$20
63. Fats Domino – “Baby Please/Where Did You Stay” *Imperial 5283* M- Super rare pressing on THIN VINYL! Amazing sound leaps from those vinyl grooves! MB \$75
64. Monte Easter And His Band – “Blues In The Evening/New Orleans Hop” *Aladdin 3256* Mint Old store stock MB \$25
65. Amos Easton And His Orchestra – “Strange Angel/Lonesome Trail Blues” *Specialty 410* M- AKA Bumble Bee Slim MB \$20



See #109

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See #117

109. Willie Headen – "Stop Drinking/I Love You Bobby Sox" Dootone 1203 M- Great! MB \$35 (See picture at top of page)



110. Gladys Hill – "Don't Touch My Bowl/Prison Bound" Peacock 1618 Mint GREAT FEMALE JUMP BLUES MB \$75
 111. Billie Holiday And Her Orchestra – "Strange Fruit/Fine And Mellow" Commodore 526 VG++ All time classic, woi MB \$20
 112. Camille Howard – "You're Lower Than A Mole/Losing Your Mind" Federal 12147 M- MB \$25



121. Mildred Jones – "Mr. Thrill/Mis-Used Woman" Peacock 1638 Mint FABULOUS FEMALE JUMP! Vinyl pressing with superb sound. MB \$100
 122. Sonny Jones – "Is Everything All Right?/Do You Really Love Me?" Specialty 443 M- MB \$20
 123. Sax Kari & His Ballin' The Blues Band – "Red Hot Feeling/Train Ride" Great Lakes 1205 M- Vocals MB \$20
 124. Nora Lee King – "Deep Sea Diver/I'm Left With A Broken Heart" Decca 7891 M- MB \$35



134. Marvin And Johnny – "Little Honey/Honey Girl" Modern 946 Mint Store stock new MB \$20
 135. Marvin & Johnny – "Jo Jo/How Long She Been Gone" Specialty 488 Mint Store stock new MB \$20
 136. Little Arthur Mathews – "I'm Gonna Whale On You/Someday Baby" Federal 12232 M- Nice guitar riff, slight storage warp, no effect on play, MB \$30



153. Joe Morris Orch. – "Pass The Juice Miss Lucy/Who's Gonna Cry For Me" Herald 418 M- Vocals by Mr. Stringbean, Pittsburgh Classic MB \$20
 154. Chubby "Hip Shakin'" Newsom – "New Orleans Lover Man/Close To Train Time" Deluxe 3218 M- ME \$25
 155. Johnny O' Neal – "War Bound Blues/Ruth Ann" King 4441 Mint WHITE LABEL PROMO MB \$20
 156. King Perry And His Sextet – "Going To California Blues/Sarah, Sarah!" Deluxe 3216 Mint Old store stock MB \$20
 157. King Perry And His Pied Pipers – "I Ain't Got A Dime To My Name/Day & Night Blues" Specialty 412 Mint Store stock new MB \$20
 158. King Porter And Orchestra – "Russel St. Hessel/Porter's Ball" Paradise 124 M- MB \$20
 159. King Porter And His Orchestra – "That Early Morning Boogie/Goodbye Doretha" Imperial 5032 Mint Vocals by Betty Jones on the A-side and Alton Redd on the B-side MB \$20
 160. King Porter And His Orchestra – "King Porter Special/Shuffling Boogie" King 4267 Mint MB \$20
 161. Red Prysock And His House Rockers – "Wiggles/Crying My Heart Out" Red Robin 107 Mint Store stock new MB \$20
 162. Oran "Hot Lips" Page And His Band – "Harlem Rhumbain The Blues/No Matter Where You Are" Decca 8531 M- MB \$20
 163. Hal Paige And His Blues Boys – "Big Foot May/Please Say You Do" Atlantic 1032 Mint Great New Orleans sound MB \$20
 164. Little Man Ray – "P. I. Blues/I've Got Love For You Baby" Sterling 3017 VG++ #01 MB \$20



113. Gloria Irving – "I Need A Man/For You And Only You" Cobra 5008 Mint Scarce MB \$50
 114. Jump Jackson – "Sweet Thing/Not Now Baby" Aristocrat 401 VG++ MB \$20
 115. Duke Jenkins – "Shake It/Where Can My Loved One Be" Cobra 5020 Mint Scarce MB \$75
 116. Cousin Joe – "I Had To Stoop To Conquer You, Baby/Bachelor's Blues" Signature 1012 M- MB \$20
 117. Cousin Joe – "Come Down Baby/Don't Pay Me No Mind" Signature 1013 Mint Nice Jump Blues MB \$20 (See picture at top of page)
 118. Lonnie Johnson – "My Mother's Eyes/Me And My Crazy Self" King 4510 M- WHITE LABEL PROMO with Bic Label MB \$20



125. Leonard Lee – "When The Sun Goes Down/Tryin' To Fool Me" Lamp 8001 Mint Tough one by Lee of Shirley and Lee! Great New Orleans sound. MB \$75
 126. Clarence Junior Lewis – "Lost Everything/Your Heart Must Be Made Of Stone" Red Robin 136 Mint Old store stock MB \$25
 127. Smiley Lewis – "Big Mamou/Play Girl" Imperial 5234 Mint Old store stock MB \$25
 128. Smiley Lewis – "Shame, Shame, Shame/No, No" Imperial 5418 Mint Store stock new! MB \$25



137. Carl Matthews – "Big Man/No Man Is Honest" Apollo 453 Mint WHITE LABEL PROMO, Good Jump Blues! MB \$25
 138. Jimmy McCracklin – "What's Your Phone Number/That's Life" Swing Time 285 M- With original Swing Time sleeve MB \$25
 139. Jimmy McCracklin – "House Rockin' Blues/Movin' On Down The Line" Swing Time 291 Mint MB \$20
 140. Jimmy McCracklin – "Please Forgive, Baby/Couldn't Be A Dream" Modern 951 M- MB \$20
 141. Big Jay McNeely – "3-D/Texas Turkey" Federal 12151 VG++ WHITE LABEL PROMO MB \$20
 142. Big Jay McNeely – "Let's Work/Hard Tack" Federal 12186 VG++ MB \$20
 143. Amos Milburn – "Chicken - Shack Boogie/It Took A Long Long Time" Aladdin 3014 M- Classic and true first pressing on the original label. In original, hard-to-find, super early Aladdin sleeve! MB \$100
 144. Amos Milburn – "Roll, Mr. Jelly/I Won't Be A Fool Any More" Aladdin 3133 Mint Classic, also in original Aladdin sleeve! MB \$35
 145. Amos Milburn – "Rock, Rock, Rock/Boo Hoo" Aladdin 3159 M- MB \$30
 146. Amos Milburn – "Chicken Shack/Juice, Juice" Aladdin 3332 Mint Second version and even more rockin' and wild than the original! MB \$75
 147. Bobby Mitchell – "I'm Gonna Be A Wheel Someday/You Better Go Home" Imperial 5475 Mint Classic MB \$25
 148. Freddie Mitchell Orch. – "Rockin' With Coop/Boogie Blues" Derby 737 Mint Great Rockin' Intros MB \$20
 149. Johnny Moore's Three Blazers – "Walkin' In Circles/Lonesome Blues" Exclusive 53 Mint Vocals by Charles Brown and Oscar Moore MB \$20
 150. Joe Morris – "Don't Take Your Love Away From Me/Stormy Weather" Atlantic 923 M- Vocals by Laurie Tate MB \$20
 151. Joe Morris Blues Cavalcade – "Love Fever Blues/Midnight Grinder" Atlantic 940 Mint Jimmy Lewis on vocals MB \$20
 152. Joe Morris Blues Cavalcade – "Bald Head Woman/Ghost Train" Atlantic 974 M- Vocal by Billy Mitchell MB \$20



165. Piano Red – "Diggin' The Boogie/Let's Have A Good Time Tonight" RCA Victor 20-4265 Mint WHITE LABEL PROMO pressed on thin VINYL which results in just stunning sound! MB \$50
 166. Piano Red – "Rockin' With Red/Red's Boogie" Groove 5000 Mint MB \$20
 167. Teddy Reynolds – "Suicide Blues/Waitin' At The Station" Sittin' In With 613 M- MB \$20
 168. Todd Rhodes And His Toddlers – "Page Boy Shuffle/Teardrops" Sensation 16 Mint Store stock new MB \$30



119. Clarence Jolly – "Changing Love/Don't Leave Me" Cobra 5016 VG++ Rare! MB \$50
 120. Calvert Jones – "Tra - La - La/Two Timin' Woman" Coral 65056 VG Great New Orleans sound MB \$5



129. Larry Ligett – "The Flop/Perdido Mambo" Note 1000 M- Original first label before this was picked up and released nationwide by Chess MB \$25
 130. Little Willie Littlefield – "Mean Mean Woman/Lump In My Throat (Tears In My Eyes)" Modern 837 VG+ MB \$5
 131. Willie Love & His Three Aces – "Vanity Dresser Boogie/Seventy Four Blues" Trumpet 173 Mint MB \$25
 132. Willie Love And 3 Aces – "Shout, Brother, Shout/Way Back" Trumpet 209 M- MB \$25
 133. Mitzl Mars – "I'm Glad/Roll 'Em" Checker 773 M- A-side is the answer to Willie Mabon's "I'm Mad" MB \$20

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See #212

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See #219



- 169. Rudy Richardson Trio – "They Raided The Joint—Route 66/A Stranger In Town" Manor 1039 VG++ MB \$20
- 170. Marshall Royal & Maxwell Davis – "I've Got The World On A String/September In The Rain" Swing Time 251 VG++ White Label Promo in original Swing Time sleeve MB \$20
- 171. Slim Saunders – "Let's Have Some Fun/Get Away" Chess 1563 M- # of MB \$20
- 172. Mable Scott – "Mr. Fine/Mable Blues" Parrot 780 Mint Old store stock MB \$25



- 186. Jon Thomas And Orchestra – "Rib Tips/Hi Fi" Note 1001 M- Original first label before Checker picked it up for nationwide distribution MB \$25



- 192. Ike Turner's King's Of Rhythm – "Walking Down The Aisle/Box Top" Cobra 5033 M- Tough on 78! MB \$100
- 193. Joe Turner – "Blues Jump The Rabbit/The Sun Is Shining" Bayou 015 Mint Store stock new! MB \$35

1950's Gospel 78's

- 207. Teacho Wiltshire – "Until You Say You're Mine/Dottie" Apollo 1089 Mint MB \$20
- 208. Young Jessie – "Mary Lou/Don't Think I Will" Modern 961 M- MB \$20
- 209. Elder Charles Beck – "Dry Bones/Delilah" Imperial 5040 Mint MB \$20
- 210. Sister Bonnie Bradford – "He Stopped Me From Straying/Glorify His Name" Federal 12167 Mint MB \$20
- 211. The Dixiaires – "Pray/Don't Let That Worry You" Sittin In With 553 M- MB \$20
- 212. The Original Five Blind Boys – "Jesus Loves Me/Oh Why" Vee Jay 225 Mint Store stock new! MB \$20 (See picture at top of page)



- 173. Big Sheba – "Soft Soapin' Mama/Alphabet Blues" Derby 745 Mint Old store stock in extremely rare DERBY SLEEVE! MB \$50
- 174. Shirley And Lee – "I'm Gone/Sweethearts" Aladdin 3153 Mint Perfect copy of their first record! MB \$30
- 175. Shirley And Lee – "The Proposal/Two Happy People" Aladdin 3205 Mint Perfect copy of one of their all time best MB \$20
- 176. Shirley & Lee – "Lee Goofed/Why Did I" Aladdin 3222 VG++ MB \$20
- 177. Memphis Slim And The House Rockers – "Slim's Blues/Havin' Fun" Premium 860 VG++ MB \$20
- 178. Memphis Slim And His House Rockers – "Messin' Around/Midnight Jump" Miracle 125 M- MB \$20
- 179. Bobby Smith – "Bad Pecker/Under Cover Baby" Apollo 431 VG++ MB \$50
- 180. Geechie Smith – "I Want A Little Girl/Geneva Sue" Kicks 5 M- MB \$20
- 181. Ruby Smith – "Hot Sauce Susie/I'm Scared Of That Woman" RCA Victor 20-2244 M- Cute lyrics MB \$20



- 187. Minnie Thomas – "What Can The Matter Be?/I Know What You Need" Meteor 5036 VG++ Tough MB \$150
- 188. Playboy Thomas – "Too Much Pride/No Doubt About It" Parrot 785 M- MB \$30



- 194. Joe Turner – "So Many Women Blues/Messin' Around" M-G-M 10321-A Mint Store stock new! MB \$30
- 195. Joe Turner – "Riding Blues/Playful Baby" R P M 345 Mint Store stock new! MB \$30
- 196. Joe Turner – "Chains Of Love/After My Laughter Came Tears" Atlantic 939 Mint Store stock new! MB \$25
- 197. Charles Walker & Band – "Driving Home (Part 1)/Driving Home (Part 2)" Holiday 2604 M- MB \$20



- 213. Brother George And His Sanctified Singers – "You Can't Hide From The Lord/ Twelve Gates To The City" Okeh 05465 Mint Great! MB \$75
- 214. Brother George And His Sanctified Singers – "I Want To See Jesus/One What My Lord Said" Okeh 06399 M- Edge chip not into grooves MB \$35



- 189. Rufus Hound Dog Thomas Jr. – "Bear Cat/Walking In The Rain" Sun 181 Mint MB \$150
- 190. Thelma Thompson – "Nothin' From Nothin'/ Slow Drag" Chess 1438 M- Odd early Chess, Lucky Thompson's wife MB \$30
- 191. The Treniers – "Get Out Of The Car/Who Put The 'Ungh' In The Mambo" Okeh 7050 M- MB \$20



- 198. Roosevelt Wardell – "She Drinks Too Much Wine/Bernice" Melford 256 M- MB \$35
- 199. Charles "Crown Prince" Waterford – "I'm Sweet On You/Time To Blow" King 4393 Mint WHITE LABEL PROMO MB \$20
- 200. James Wayne – "A Two Faced Man/Bad Weather Blues" Imperial 5160 Mint MB \$25
- 201. James Wayne – "Crying In Vain/Lonely Room" Aladdin 3234 Mint Store stock new MB \$20
- 202. Georgia White – "I'll Keep Sittin' On It/ Trouble In Mind" Decca 7192 M- Classic MB \$40
- 203. Andre Williams – "Pulling Time/Going Down To Tia Juana" Fortune 824 Mint Classic! Store stock new MB \$20
- 204. Sherman Williams And His Band – "Why Don't You Tell Me So/No One In My Heart" Gold Star 647 Nice VG+ MB \$20
- 205. Willy And Ruth – "Come A Little Bit Closer/Farewell" Spark 101 Mint MB \$20
- 206. Rhythm Willie, His Harmonica And Orchestra – "Wailin' Willie/I've Got Rhythm" Premium 866 Mint MB \$20



- 215. Golden Gate Quartet – "Lover Come Back To Me/Same" Wolf VG++ Recorded Live at WOLF Radio station in Syracuse, New York on May 7th, 1952. Acetate! MB \$30
- 216. Hearts Of Harmony – "In My Saviour's Care/ Jesus He . . . Pray ("Jesus Hear Us Pray"? Title not totally readable due to sticker covering song title)" Songs Of The Cross 101 Mint MB \$20
- 217. The Pilgrim Travelers – "Did You Stop To Pray This Morning?/Straight Street" Specialty 877 Mint WHITE LABEL PROMO MB \$20
- 218. The Rising Stars – "The Name Jesus/ Today" Elko 916 VG++ Rare LA Blues label that recorded a few Gospel songs as well MB \$20
- 219. Brother John Sellers – "Let Us Run While The Sun Is Shining (You Better Run)/My Crown" Chicago 108 M- SCARCE and real nice! MB \$20 (See picture at top of page)
- 220. Smith's Jubilee Singers – "I've Got A Home In That Rock/Just A Closer Walk With Thee" W and W 132 VG+ MB \$10
- 221. Southern Sons Quartette – "I'll Fly Away/ Oh Lord I'm In Your Care" Trumpet 164 Mint Store stock new MB \$20
- 222. Sunset Jubilee Singers – "Trouble Not The Woman/Two Wings" Hub 3020 M- MB \$20
- 223. Doris Watson – "The Day Is Past & Gone/ I Thank You Lord" Elko 200 M- MB \$20



- 182. Tab Smith And Orchestra – "One Hour Mama/ Hear You Knocking" Manor 1035 M- Vocals by Margaret Watkins MB \$20
- 183. Arbee Stidham – "So Tired Of Dreaming/ You'll Be Sorry" RCA Victor 22-0101 Mint WHITE LABEL PROMO pressed on thin



Disc Reviews continued from 25

Gang Of Four

Entertainment!

Rhino Records (78428)

reviewed by Peter Lindblad

Rhino knows an opportunity when it sees one. With Gang Of Four acolytes such as Bloc Party, Hot Hot Heat, and Franz Ferdinand selling scads of records in recent years, 2005 seemed like a perfect time to revisit *Entertainment!*, the 1979 post-punk landmark LP from guitarist Andy Gill, bassist Dave Allen, drummer Hugo Burnham, and vocalist Jon King. Rhino digitally remastered the whole thing and added the *Yellow* EP, along with alternate versions of "Guns Before Butter" and "Contract" and two live tracks, a blistering version of Velvet Underground's "Sweet Jane" and the ominous rumble of "Blood Free." There are liner notes by Michael Azzerad, the author of *Our Band Could Be Your Life*. If that's not enough for you, the booklet that comes with the CD contains a number of band photos from back in the day. Indeed, as the Gang Of Four song "5-45" says, "The corpse [has] a new personality."

This one is just as prickly and stridently political as the original. Thankfully, Rhino's new treatment hasn't dulled Gang Of Four's edge. Gill's tightly coiled razor-wire guitar cuts just as deep, only now it doesn't sound quite as snarled. The unbelievably taut, spastic rhythms are pulled to the breaking point, like the belts of an over-worked engine. But you can see exactly where Allen and Burnham fracture the bones of the songs and how they knit them back together to create that jagged, broken pacing Gang Of Four are known for. Everything stands out in full relief, from the Spartan march and bird's-nest guitar of "At Home He's A Tourist" to the sinewy acceleration of "I Found That Essence Rare" to the explosive groove of "Ether," "Anthrax" and "Not Great Men."

The men of Gang Of Four were great, and their manifesto was *Entertainment!* Just as it did 26 years ago, this record bristles with post-punk energy, and by beefing up the production values a tad, Rhino's re-release sounds even more powerful. It's danceable in a spastic, tortured way, as if it somehow contracted Tourette's Syndrome. Not an ounce of fat can be found in the arrangements, which wrap elements of funk and punk in a straitjacket of instrumentation and tighten the straps. Each song is sort of a box, and inside its suffocating confines are Gill, Allen, and Burnham, each of them frantic to find a way out. Burnham fires off bursts of staccato drum gunfire, while Allen's compact, ever-shifting bass lines move like trapped mimes and Gill's guitar scratches at the walls as if buried alive in a coffin. Rhino's version makes the LP's veins pop out and its wiry muscles spasm even harder — all of which makes Gang Of Four's spot-on social criticisms seem more vital and urgent than ever. Lyrics such as, "Aim for politicians fair who'll treat your vote hope well," from "I Found That Essence Rare," sound timely. So does the caged-animal restlessness of "Glass," and the anti-war, anti-nationalism message of "Guns Before Butter," which fea-



Courtesy of Rhino/Gang of Four

Gang of Four

tures the line, "If men are only blood and iron, O Doktor Doktor, what's in my shirt?" Better yet is Gang Of Four's skewering of consumption-based culture in "Natural's Not In It."

But for longtime fans of Gang Of Four, Rhino's remastered edition may be a bit of disappointment. Though the *Yellow* EP is sought after, it's not all that hard to find. The Infinite Zero label's re-release of 1995, which I found for a \$1 in a cut-out bin once, has it, and though it hints at greatness, it's not nearly as anxious or as gloriously sweaty as *Entertainment!*. Because we're talking about Rhino, it's expected to see more in the way of lost-and-found material. The two live tracks are a tease; there's got to be more in the vault than that. And the two alternate cuts offer a glimpse into how the record developed in the studio and how Gang Of Four ultimately tightened the screws on "Guns Before Butter" and "Contract" and sped up the tempo. But a glimpse is all you get. Until the day when a deluxe expanded reissue comes out, this will have to do.

Lina

The Inner Beauty Movement
Hidden Beach Recordings (WK 23344)
reviewed by Mark Polzin

Every year or so, the record industry feels it has discovered some phenomenal new R&B/soul singer that it must prop up with an extravagant marketing scheme. Fans of this music are often told of the

artist's unique qualities and bold talent. Whether or not the artist actually possesses that raw sound that no one has actually heard before, the record label will invariably surround that artist's voice with tired, unimaginative production. Such is the case with Lina. Her 2001 debut on Atlantic, *Stranger On Earth*, failed to live up to the hype surrounding it, causing her to move to a new label with her sophomore release, *The Inner Beauty Movement*. Despite the promise of freshness, listeners can safely assume that the hype, as usual, cannot deliver.

That Lina is talented is not in question. Her velvety ascent and descent of the scales is rather impressive. However, listening to her latest release will not cause you to bookmark the music as anything that stands out head-and-shoulders above her considerable competition. Lumping her into the same category as Erykah Badu or Lauren Hill serves only to give us a reference point. Lina falls short of both of these ladies in terms of vocal talent and originality. Additionally, Lina is not able to exert control over the creative direction of her record in the way that either of the aforementioned singers does. This opens the door wide open to unremarkable tampering from producers Jeeve and Travis "T-House" House. What failed to capture anyone's attention on her debut record is trotted back out for a certain repeat performance. Little flourishes of hip-hop and swing cannot save us from the same ol' same ol'. Lina is appar-

that remains a fact for the bio sheet and is never used to her advantage in the studio. Further, just because you can cram 18 songs onto a CD doesn't mean that you should. There is something to be said for a concise artistic statement. *Inner Beauty Movement's* 60+ minutes feels more like 60+ hours.

Lina would like to believe that a good heart and positive attitude will take her far in the music world. I wish her good luck with all of that. It seems to me that cut-out bins and gospel choirs across America are full of R&B singers that had the same opinion. One word of advice — if you have something original to say, by all means say it. Don't let some fools propping their feet on a desk or twiddling the knobs at the mixing board tell you how it needs to be said.

Andromeda

Originals

Angel Air (SJCPCD187)

reviewed by Joseph Tortelli

Originals has a descriptive title: This CD encompasses the entire musical content that Andromeda developed for their one album, issued in 1969 on RCA in the United Kingdom. Consisting of 10 songs and loaded with extended instrumental sketches, *Originals* clocks in at nearly 53 minutes, hardly a time designed for a vinyl LP. John Du Cann, the group's guitarist and songwriter, rediscovered these studio acetates, initially conceived as the *Andromeda* album but drastically edited at the time of release. *Andromeda* disbanded shortly after their album was issued, and Du Cann (also known as Cann) moved onto Atomic Rooster.

With the standard late 1960s power-trio lineup, *Andromeda* included bassist Mick Hawksworth and drummer Ian McLane. The group's recordings, however, dodge the blues-rock style that typify threesomes of the era. Instead, they present a hard-edged mix of psychedelic, progressive and heavy rock sounds. "Return To Sanity," the disc's eight-minute centerpiece, moves from its dynamic two-minute introduction through a gentler riff-based melody before kicking into heavier passages and resolving into an intense, heart-thumping tune. These kinds of tempo changes and mood transitions also dominate "Turn To Dust" and "When To Stop," another eight-minute opus that blends classically inspired guitar sequences into the mix.

The pounding, up-tempo "Lonely Streets" possesses an immediacy due to its memorable chorus and guitar lines. "The Reason" and "Too Old" highlight Du Cann's explosive guitar playing. After beginning "Days Of Change" with terrific English folk-influenced riffs, the guitarist/producer doctors the vocals with a phased effect, giving the songs a psychedelic hue. The mellowed ballad "And Now The Sun Shines," the beautifully arranged "Ocean Song" and the folk rocking "I Can Stop The Sun" display a range far surpassing the average power-trio repertoire.

Disc Reviews continued on 43



by Phast Freddie Patterson

pearl.ritduck@aol.com

Grim Reporter

Jazz guitarist **Bill DeArango** (85) died Dec. 26, 2005, at a nursing home in Cleveland, Ohio, from the effects of dementia.

William DeArango was born in Cleveland Sept. 20, 1921. He taught himself how to play guitar, and while in his early 20s he played traditional jazz in Chicago clubs. In 1944, after serving in the Army, DeArango relocated to New York City. One night, while sitting in with tenor saxophonist Don Byas, he was noticed by Ben Webster — another fine tenor player — and Webster added the guitarist to his band.

DeArango worked with Webster for about a year, then free-lanced around town, including recording sessions. On May 25, 1945, DeArango played guitar on a Sarah Vaughan session that included Dizzy Gillespie on trumpet, Charlie Parker on alto saxophone, pianist Tad Dameron, bass player Curley Russel, and drummer Max Roach. On Feb. 22, 1946, DeArango was the guitarist on the Gillespie date that produced the bebop standards "52nd Street Theme," "Night in Tunisia" and "Anthropology." Other musicians on the date included Byas, vibraphonist Milt Jackson, Al Haig on piano, bassist Ray Brown, and drummer J.C. Heard. DeArango's solo on "Anthropology" is brief but sublime.

The guitarist also worked with Erroll Garner, Red Norvo, Charlie Ventura, Ray Nance, and Terry Gibbs. His career appears to have been on the upswing, but in 1948 he returned to Cleveland where he ran a music store and played occasional local gigs. He returned to New York in the late '70s but was back in Cleveland by 1984.

DeArango recorded in 1954 and again in 1981, but neither release would hurl him into the spotlight. Another attempt was made in 1993, when he recorded with Cleveland saxophonist Joe Lovano. On the album *Anything Went* DeArango proved he was a modern guitarist who did not languish in the past with 50-year-old riffs.

As the decade wore on, DeArango developed dementia. He was admitted into a nursing home in 1999. The day after Christmas 2005, Lovano visited him at the nursing home. Two hours after the saxophonist left, DeArango died.

Pop singer **Barry Cowsill** (51) had been missing since Hurricane Katrina hit New Orleans in August. On Dec. 28, 2005, a body was found on the Chartres Street Wharf; on Jan. 3 it was identified as Cowsill, with the help of dental records. A cause of death had not been determined, but the storm is believed to have been

responsible, as initial reports state that he had been dead for several months.

Cowsill was born Sept. 14, 1954, in Newport, R.I., the third of four brothers, the others being Bill, Bob, and John. In 1965, the brothers formed a group and began to build a following in the New England area. After releasing singles on Joda and Philips, they came to the attention of producer Artie Kornfeld, who signed them to MGM. By this time younger sister Susan and their mother Barbara were also part of the act. Eventually, younger brother Paul joined, too.

Kornfeld produced and cowrote a song called "The Rain, The Park And Other Things" that became a #2 pop hit for The Cowsills in 1967. Over the next two years, The Cowsills scored five more hits, the last being their version of "Hair," which was another #2 hit during the summer of 1969. During this whirlwind of success, the group appeared on TV and on the covers of teen magazines. They also sang the theme song for the TV show *Love American Style*. Soon after, Bill left the group to become a composer. By 1972, the group had broken up, but not before inspiring *The Partridge Family* TV show.

It has been reported that after the group disbanded Barry had substance abuse problems, and they may have been the cause of some estrangement between him and his siblings. In the late '70s and again in 1998, John, Paul, Susan, and Bob attempted to resurrect the act. Barry, meanwhile, released a solo album in the late '90s.

Barry and Susan Cowsill were living in New Orleans, but apparently they were not close. However, when Katrina struck, Barry left a cryptic message on Susan's answering machine. It was the last his family heard from him.

Rock singer/songwriter **Bryan Harvey** (49) was found slain Jan. 1, 2006, in Richmond, Va.

Harvey was born in 1949 in Richmond, where he grew up. He played in several local bands, including one called The Dads, before teaming with drummer

Johnny Hott to form the duo House Of Freaks around the mid-80s. In 1987, the two moved to Los Angeles where they found popularity and signed a recording contract with RNA, the contemporary music outlet of Rhino Records.

After two highly regarded albums featuring the duo's intelligent songs and stripped-down yet powerful sound, The House Of Freaks signed with WEA-distributed Giant Records. They made a good if overproduced album in *Cakewalk*, but it did not live up to expectations sales-wise. The two musicians returned to Richmond by the early '90s.

Harvey and Hott continued to work as House Of Freaks, though on a smaller level. Around this time, Harvey got married and settled in Richmond. Harvey and Hott also played in the group Gutterball, with Stephen McCarthy (The Long Ryders), Steve Wynn (Dream Syndicate), and Bob Rupe (The Silos). The two resulting

albums, *Gutterball* and *Weasel*, are excellent examples of highly talented musicians left to their own devices and quite possibly some of the best alternative-rock recordings made during the '90s. The group played a few club dates and opened some shows for Black Crowes, who were major Gutterball supporters.

After this, Harvey's musical activities were mostly for fun. He began a family and was completely devoted to it. He worked as a technician for the Richmond school district but continued to play music for parties and family get-togethers. His wife, Kathryn, started World of Mirth, a hip toy and novelty store in Richmond that was very popular, and the couple had two daughters.

For the last few years, Harvey's main musical outlet was a party band called NRG Krysys, which played popular '70s funk songs. The group played at the Doubletree Hotel near the Richmond airport on this recent New Year's Eve.

The next day, the Harveys were planning to host an afternoon party at their house. When Hott arrived early to help set up, he noticed smoke coming from the basement, and no one answered his calls. He called to neighbors to call the fire depart-

ment, which responded quickly. While fighting the blaze, firefighters discovered the bodies of Harvey, his wife and their two young daughters in the basement, with their hands bound and their throats slit, just as family and friends were arriving to celebrate the New Year. About a week later, Richmond police apprehended the murderers, who are now in custody.

Soul and jazz singer **Lou Rawls** (72) died of lung cancer at Cedars-Sinai Medical Center in Los Angeles, Calif., Jan. 6, 2006.

Louis Allen Rawls was born Dec. 1, 1935, in Chicago, Ill. His father left the family soon after he was born, and his grandmother raised him on the South Side of the city. As a teen he sang in gospel groups with friends Sam Cooke and Curtis Mayfield. He joined the National Guard in order to make extra money and then was drafted into the Army. He served with an airborne division at Fort Bragg, N.C., for two years. Upon his discharge, he became a member of The Pilgrim Travelers with Cooke. In 1958, while traveling to a gig in Memphis, Tenn., a truck hit their car. The accident left Rawls in a coma for five days, and it took him about a year to recover.

In 1959, The Pilgrim Travelers broke up and Rawls moved to Los Angeles, where he became a fixture on the nightclub scene and recorded some singles for Shar-Dee and Candix. In 1961, Capitol Records producer Nik Venet heard Rawls sing at Pandora's Box, a small nightclub on the Sunset Strip. Venet liked what he heard and signed Rawls to the label.

During the early '60s, pop singers aspired to play in the high-end supper clubs of the day such as the Copacabana in New York or the Coconut Grove in Los Angeles to appeal to the lucrative pop market. As a black entertainer, Rawls could pursue this option, as Nat King Cole did before him, or he could make disposable dance music — twist records — for the R&B market. After a stab at a jazz career — The Les McCann Trio backed him on his first album, *Stormy Monday* — Venet steered Rawls toward the Copa. Armed with semiautobiographical songs such as "Tobacco Road" and "Dead End Street," the singer kept one foot in the ghetto, which set him apart from others and made his recordings more durable.

It took about five years, but Rawls finally broke through in 1966 with a live album, *Lou Rawls Live!* Rawls tells compelling stories to introduce his songs, and his narratives caught on with listeners. By the end of the year, Rawls had a hit single with "Love Is A Hurtin' Thing" — #1 on *Cash Box's* R&B chart and Top 20 pop.



From the Discoveries archives

Lou Rawls



Rawls remained a popular act, appearing on TV variety shows and at all the big nightclubs throughout the '60s. In 1971, he had a Top 20 hit with "Natural Man" for MGM, which helped sustain his career.

In 1976, he moved to the Philadelphia International label where he cut "You'll Never Find Another Love Like Mine," which was a #1 R&B and #2 pop hit. He continued to record but had few major hits, although he remained a popular concert draw.

In all, Rawls cut about 75 albums, won three Grammy Awards out of 13 nominations, and he earned one platinum album, five gold albums and a gold single.

German electronic DJ **Mark Spoon** (AKA **DJ Spoon**) (39) died of an apparent heart attack in Berlin, Germany, Jan. 11, 2006.

Markus Löffel (German for 'spoon') was born Nov. 27, 1966, in Frankfurt, Germany. He began playing records in clubs when he was 14. He was studying to become a chef but was sidetracked by the music business. He worked for an independent label for a while and then opened his own club in Frankfurt. By the mid-90s, Spoon was an established DJ in Europe. Around 1991, he teamed with guitarist Jam El Mar (Rolf Ellmer) to form Jam & Spoon, an entity that worked in the electronic dance-music field known as trance. The duo was quite popular in that scene. Also, Spoon became a sought-after remixer and worked with Moby, Frankie Goes To Hollywood, and Deep Forest.

However, Spoon was known to enjoy a party, and it is possible that his heart attack — at such a young age — could have been hastened by drug use.

Record company founder **Bob Weinstock** (77) died of complications from diabetes at a hospice in Boca Raton, Fla., Jan. 14, 2006.

Robert Weinstock was born in 1928 in New York City and grew up on the Upper West Side. As a youth he became a fan of traditional jazz when he and his father bought a stack of records for 9¢ each at a thrift store. As a teenager, he ran a mail-order business selling jazz 78s from home. At 18, he opened the Jazz Record Center. The store was around the corner from the jazz nightclub The Royal Roost. The great bebop drummer Kenny Clarke was a regular Record Center customer, and he helped steer Weinstock toward modern jazz artists.

On Jan. 11, 1949, Weinstock held his first session for the record label he was starting — called New Jazz — with a family loan. The session featured saxophonist Lee Konitz, pianist Lennie Tristano, drummer Shelly Manne, Billy Bauer on guitar, and bassist Arnold Fishkin.

By the mid-50s, a second label that Weinstock started as a subsidiary,

Prestige, had become his main label. Among the jazz greats that recorded for Weinstock are Miles Davis, Thelonious Monk, Sonny Rollins, Red Garland, Herbie Mann, Mose Allison, The Modern Jazz Quartet, Shirley Scott, Coleman Hawkins, Eddie "Lockjaw" Davis, Brother Jack McDuff, King Pleasure and many more.

By 1959, Prestige was firmly established as a top-notch source of fine modern jazz, in direct competition with Blue Note Records. The main difference between the labels was that Blue Note artists were encouraged to rehearse before a session until their playing was tight. Weinstock rarely had his artists rehearse, which led the label to record some loose but fabulously free-blowing sessions. It helped that Weinstock was working with such high-caliber talent.

Weinstock also founded several other subsidiary labels: Bluesville for blues recordings, Swingville for traditional jazz, Tru-Sound for R&B, and Prestige International for ethnic recordings from foreign lands, the genre now called world music.

Prestige didn't release only jazz, though. Folkies Tom Rush and Dave Van Ronk issued records on the main label, as did R&B vocal group The Mello-Moods and soul singer Jimmy Brand (his "Fly In The Buttermilk" is a Grim Reporter fave).

In 1972, Weinstock sold the company to Fantasy Records. He moved to Florida and became involved in the stock market. During the '90s, he briefly returned to the music business, but the jazz market was not what it once was and he retired.

Soul singer **Wilson Pickett** (64) died of a heart attack at Reston Hospital Center in Reston, Va., Jan. 19, 2006.

Pickett was born in Prattville, Ala., March 18, 1941, the youngest of 11 children. As he walked to school, he would see people picking cotton in the fields and decided that was not something he wanted to do in life. Luckily, his family moved to Detroit, Mich., when he was 14.

In the Motor City, Pickett sang in gospel groups and on the corner with friends. Eventually, he joined an established gospel group called The Violinaires. In 1959 or '60, Pickett replaced lead singer Joe Stubbs in the R&B vocal group The Falcons. (Stubbs would go on to sing in The Contours and The Originals, and his brother Levi was in The Four Tops.) Members of The Falcons included Eddie Floyd, Willie Schofield, Lance Finnie, and Bonny Mack Rice.

In 1961, backed by a group called The Ohio Untouchables — featuring the powerful and unique guitar playing of Robert Ward — The Falcons cut a song for the Lupine label called "I Found a Love," which features Pickett's extremely soulful, impassioned voice. The record was a Top 10 R&B hit in early 1962. The group moonlighted as The Newports for a single on Contour, and then they splintered. Floyd cut some 45s for Safice and then signed to Stax where he was quite successful. Rice cut further sides for Lupine before he moved on to Blue Rock, Mercury and Stax. At the latter label he did quite well as a songwriter.

Meanwhile, Pickett teamed with Detroit producer Robert Bateman, who had just been aced out of Motown



Wilson Pickett

Records, even though he had cowritten and produced the first three hits for The Marvelettes — "Mr. Postman," "Twistin' Postman" and "Playboy." Bateman cut Pickett singing "Let Me Be Your Boy" and issued it on his own Correc-Tone label. Further hustling got the song issued on Cub, which had national

distribution, but it still did not hit. (Although not necessarily one of Pickett's best songs, its loping, ska-like beat makes it another Grim Reporter favorite.)

Back at the drawing board, Pickett and Bateman wrote a song called "If You Need Me," which they were sure was a hit. Since Atlantic Records had just issued a couple of Falcons records licensed from Lupine, the theory was that the label would be interested in new material by the group's lead singer. They flew to New York to meet with Jerry Wexler, Atlantic's president. Wexler liked the song and asked if he could cut it with Solomon Burke. It was better than nothing, so they let the song go.

On the way back to their hotel, Bateman and Pickett ran into Harold Logan, a business associate of Lloyd Price. Logan and Price had just set up their own company, and Logan asked to hear the song. He liked it and issued it on the Double L label about the same time the Burke single came out in May 1963. Atlantic Records was able to promote the Burke single well, and it went to #2 R&B. Pickett's record stalled at #30.

But Pickett's next record, "It's Too Late," broke into the Top 10 and must have caught the attention of Wexler, who called Pickett back to New York with a deal.

Pickett's first two singles with Atlantic, although excellent, did not fare well.

Wexler came up with the idea of recording him at the Stax studios in Memphis, Tenn. Atlantic was distributing the label and had built good relations with the people there.

On May 12, Pickett recorded a song called "In the Midnight Hour" with the Stax house band, composed of Booker T. & The MG's with The Mar-Keys' horns. The record became a #1 R&B hit and remained on the charts for 23 weeks. In December, Pickett returned to Memphis to cut "634-5789 (Soulsville, U.S.A.)" (seven weeks at #1 R&B) and "Ninety-Nine And A Half (Just Won't Do)."

After that success, Stax cut Atlantic off from access to the studio. Pickett next recorded at the Fame studios in Muscle Shoals, Ala.

Beginning with his session at Fame, Pickett cut more songs that had been recorded by other people, but he was no copycat singer. Each version was given the "Wicked Pickett" treatment — the songs became tougher, more emotional and more soulful. They also became hits — often bigger than the original, and almost always better. Pickett even got hits out of two songs written by his old buddy Mack Rice — "Mini-Skirt Minnie" and "Mustang Sally."

By decade's end, Pickett was taking rock songs and turning them into soul: "Hey Jude," "Born To Be Wild," "Hey Joe," "Sugar, Sugar" and Free's "Fire And Water" all got the Wicked Pickett treatment and were better for it.

In January 1970, Pickett traveled to Philadelphia to record "Get Me Back On Time Engine Number Nine" and "Don't Let the Green Grass Fool You," two of his biggest hits. At the end of 1972, Pickett switched to RCA Records. He continued to have minor hits in the R&B market but nothing significant on the pop chart, even after he left RCA two years later. This situation continued into the '80s.

By the '90s, Pickett's demons caught up with him. While living in New Jersey, he was arrested several times for various misdemeanors. Around 1999, he moved to Ashburn, Va., and returned to performing soon after.

Pickett was inducted into the Rock And Roll Hall Of Fame in 1991. Two years later he was given the Pioneer Award by The Rhythm & Blues Foundation. In 1999, Pickett released *It's Harder Now*, his first recordings in a dozen years. The album received a Grammy Award nomination and won three W.C. Handy Awards.

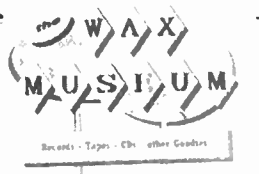
In 2005, Pickett decided to take some time off from his busy touring schedule due to health problems, hoping to return to the stage when his health improved. ●

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Table listing auction items with columns for item number, artist name, and song title. Includes artists like STYLISTICS, CHAMBERS BROTHERS, and JERRY BRUNTZ.

THE M M CON.

Table with 4 columns: Artist Name, Song Title, and other details. The table lists numerous artists and their tracks, including names like Randy Holliday, Bobby Fuller Four, and many others, with corresponding song titles and track numbers.

Great Oldies 45 Auction
Richard Ochoa
1206 N. 15th St. • Coeur d'Alene, ID 83814
Ph: (208) 664-4549

Table listing auction items with columns for item number, title, and price. Includes items like '1 THE SWANS', '2 THE BEATLES', '3 THE BEATLES', etc.

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Table listing auction items with columns for item number, title, and price. Includes items like 'MCA 60160-Dobro Grow-Drift Away/Clay's', 'MCA 70023-Original Rock Band's', 'MERCURY 70751-Jimmie Dean-Fool Em, Fool Me', etc.

EP's & 45's in Pic. Sleeves
SET SALE

Table listing EPs and 45s in picture sleeves with columns for title, price, and condition. Includes items like 'CAPITOL 3-357 - Unforgettable; Nat King Cole', 'CAPITOL 1-960 - Looking Back; Nat King Cole', etc.

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Table listing auction items with columns for item number, title, and price. Includes items like 'PAUL GRENOY - 238 TAINTER DRIVE - LITCHFIELD, CT', '1 BARRY HOBBS', '2 BARRY HOBBS', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'CAPITOL 5395 - Help Me Rhonda, Beach Boys', 'CAPITOL 4837 - A True Love + 3, Bobby Darin', 'CONGRESS 212 - I Knew It All The Time, DC5', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'ALLEN 10671 DECOYS/MEMORIES', 'ALLEN 12041 VISIONS/UNDERSTOOD---white lbl promo, avol', 'BANDWAGON 2 523 WONDERS/PLEASE DON'T CRY', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'Record Auction ends April 12th', '7" VINYL ALL IN MINT CONDITION', '1963 to 1972 "COUNTRY"', 'ORIGINAL PRESSINGS & ORIGINAL LABELS WITH THE ORIGINAL "B" SIDES U.S.A./CANADA 1963 TO 1972', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'Sealed LP Set Sale Pop & Jazz', 'SET SALE. All LPs are original factory sealed. Postage \$4 U.S.A. others inquire. Phone 314-772-2175 fax 314-772-2176 Email recordsmith@shelglobal.net MCA/AM', 'All LPs \$10 each OR 3 for \$20', 'Pearl Bailey Roulette SR25116 Songs Of Bad Girls Days', etc.



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Heavily stocked with lots of rare & common 45s, 78s, & LP's. Retail & wholesale items always available.
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45'S. ULTRA SCARCE GRPS+BLUES - RARE 45'S

REC ARTIST	TITLE	LABEL	GRADE	MIN
1 SYNTHETICS	GIRL OF MY DREAMS (WHITE GRP-FARLY SLOLISH) (DJ)	AR-OUR 5577	VG+	\$30
2 FRANK PIZANIT/CP	IT'S NO FUN/WANNA DANCE (NICE-TEEN GP BALLAD)	APTON 616	VG+	\$25
3 AL GRANUM/GRANDID SOULS	WHN I COME HOME (HE WS A D.J., NICE GRP GP BACKING!)	A & G 2041	M-	\$20
4 FREDDIE SCOTT/CHIMES	PLEASE CALL	ARROW 724	VG+	\$30
5 HERB ZANE	LOVE, LOVE, CRAZY LOVE/Y-YI-O-U (PLEASEN BLACK JUMPS!) (STAR MK CL)	ARROW 718	VG+	\$25
6 LA RAYS	YESTERDAY & YOU/WHN LK YOU (FRETTY GD GRP)	ARLEN 17AA	M-	\$20
7 RAMELERS	BARBARA (I LOVE YOU) (YELLOW LBL)	ALMONT 311	VG+	\$20
8 GENTS	IT'S TOO LATE TO CRY (WOL)	ALL BOY 8501	VG+	\$25
9 ALONZO STEWART/GRP	IM STILL IN LV WITH YOU/GET THE BLUES (DJ, GOOD FALLAD & RFR)	ATHENS 703	M-	\$60
10 WOODS BROS.	TO YOU MY LOVE (WITH GRP PIC. SLV., NICE HARMONY BY YNG BLK GRP)	AT LAST 1002	M-	\$100
11 CASINOS	I LIKE IT LK THRU/BABY DNT DO IT (TRESPASSING-DOWN FALLING 5 ROYLS CVR)ALTO 2002	ALTO 2001	M-	\$40
12 TONY MIDDLETON/GRP	I NEED YOU/UNTUCHABLE	ALTO 2001	M-	\$50
13 RAVENS	A SIMPLE PRAYER/WATER BOY (BEAUTIFUL SHIP STYLE-NEW OLD STORE STOCK)	ALCO 5261	M-	\$125
14 DAYLIGHTERS	THIS HRT OF MINE	ASTRA 1001	M-	\$15
15 FOUR SEASONS	LOVE KNOWS NO SEASON/HOT WATER BOTTLE (ORANGE & WHITE LBL)	ALANNA 558	M-	\$20
16 FOUR SEASONS	DNT SMRT IT/THIS IS THE WAY (ORANGE & WHITE LBL)	ALANNA 555	M-	\$25
17 JULIA STEELE/GRP	WHY DED HE MK THE RAINBOW (XCL)	A.J. 901	M-	\$30
18 CHESSEMAN	MR. CLIPD/ARRIS TO BECOME OF ME (EXC. BALLAD, XCL)	ARC 101	M-	\$35
19 CLOVERS	NEEDLESS/POOL, POOL, POOL (THEIR 2ND RIL. REUSE/HARDER ONE!, SMALL WOL)	ATLANTIC 944	VG+	\$175
20 CARDINALS	UNDER A BUNCH OF BULBS/PLS BABY (GREAT-NEW OLD STORE STOCK!!)	ATLANTIC 1025	M-	\$75
21 FT-TONES	I CALL TO YOU/LOVE YOU BABY (1ST PRESS)	ATLAS 1052	VG+/M-	\$125
22 FT-TONES	SILLY & SAPPY/I BELONG TO YOU (1ST PRESS)	ATLAS 1055	VG+	\$125
23 4 HAVEN KNIGHTS	IN MY LONELY ROOM/IM JUST A DINNER (GRT 1ST LBL ORIG., TINY WOL)	ATLAS 1066	VG+	\$25
24 VIC DONNA/PARAKEETS	TEENAGE ROSE/SILLY & SAPPY (2ND PRS-SYRINE)	ATLAS 1071	M-	\$25
25 VALIS	THERE'LL COME A TIME (GRT WST CST GRP!!; SHINY BLACK!!) (NEW OLD STOCK)	BEHMT 4004	M-	\$60
26 FOUR DOTS	PEACE OF MIND (1ST PRS-THCK & THIN LINES)	BELLEVE 104	VG+/M-	\$85
27 DEL BEYS	LETS GT TOGETHER/YAG & INNOCENT (7" SM ONTR 33 FROM STKR)	COLLEMA 41784	M-	\$25
28 VALDANS	HONKY TONK JOE/CALCUTTA (7" SM ONTR 33 FROM STKR, LAME GRP)	COLLEMA 41931	M-	\$15
29 AL LANCE/GRP	IM WALKIN OUT/GOODBYE MARIA (DJ FROMD, WHITE GRP)	COLLEMA 42741	M-	\$30
30 FREDDIES	KINGDOM OF LOVE/WANISHING ANGEL (QUINTESSENTIAL 2 SIDR DDDDD!!)	CLB 9005	VG+	\$150
31 ESCORTS	SOMEWHERE/SOMEWHERE RACE WINDING	CORAL 62336	M-	\$40
32 ALAN FREED	THE CAMEL ROCK/T DNT NO LOTS A MONEY (I GUESS NOT, AS DJ BUS. WS LLRATIVE)CORAL 61660	CORAL 61026	M-	\$75
33 BETTE McLAUREN	ONLY A ROSE/SOMEBODY	CORAL 62346	M-	\$50
34 MARY ANN LEWIS/GRP	ONE SWEET SMILE/I WANT CRY (YELLOW DJ STK X, EXC. GRP GRP!)	CORAL 62346	M-	\$50
35 EXOTICS	LIKE YOU HRT ME/BIG TIME CHARLIE (GOOD ONE & ALSO NTHRN SOUL SEED, DJ XCORAL 62439	CORAL 62045	M-	\$85
36 FOUR KNIGHTS	O' FALLING STAR/FOOLISH TEARS	CORAL 62045	M-	\$30
37 DIMENSIONAS	MY FOLISH HRT (YELLOW DJ, XCL)	CORAL 62344	VG+	\$30
38 MARY ANN MILES/GRP	ILL BE GONE/PART 2 (VRY GD WST COAST GRP GROUP!!)	CELESTIE 201	M-	\$25
39 FIVE NOTES	SHOW ME THE WAY/PARK YOUR LOVE (NICE UNDERGRTD 2 SIDER FALLADS!!)	CHESS 1614	VG+	\$110
40 BOBBY BELF/GRP	OUR LOVE (EXC. GRP BALLAD!!)	CASH 1019	M-	\$75
41 ORIGINAL TURKS	WOOD WHEELS/TT OBT BE TRUE (THEY DO THE RAVENS PROUD ON THIS!)	CASH 1042	M-	\$40
42 BASIN STREET BOYS	I SLD MY HRT TO JIMMY/LOST IN NIGHT (CHAS. FRWN ON FLIP!)	CASH 1052	M-	\$25
43 CLYDE TILLIS/GRP	IT WAS NO DIFF. NOW/JST DREAMIN (ED FRAMED ON FLIP)	CASH 1054	M-	\$40
44 VOICES	WHY/TWO THINGS I LOVE (A BIT HARDER ONE)	CASH 1011	M-	\$50
45 CAROL HIGHERS/GRP	LIS GET TOGETHER AGAIN (COLLECTABLE GIRL GRP FALLAD-GOOD ONE)	COREY 212	VG+	\$20
46 JOE DAN & FASCINATIONAS	ONCE UPON A TIME/AS MY YR LOVE (SMALL MARK CL)	CORAL 4116	VG+	\$50
47 BOBBY BELF/BELLE JAYS	I LK IT LK THRU/TROUBLE IN MIND (DJ-MALE LD WGRP GRP)	CAN. AMERICAN 153	M-	\$25
48 SUGAR CHILE ROBINSON	WHY WHOP/HUM-URM BOOGIE (HULSTATING JUMPER BY DETROIT "BOY WONDER")	CAPITOL 2197	M-	\$100
49 LARRY & BLUE NOTES	SHE'LL LOVE ME/EVERYBODY NDS SOMEBODY (OK TEXAS RECORD)	CHERRY 20	M-	\$30
50 SHELLS	WHN IM BLUE (GRN STOCK, SMALL HOLE, VG+ \$35) (NTHRN SD) (DJ XCL)	CANED 879	VG+	\$40
51 ROOMPATS	SUNDAY KIND OF LOVE/LOVELY WAY TO SPND AN EVENING (SIMPL DJ #)	CONVO 233	M-	\$35
52 STELLA JOHNSON	TRIAL OF STIGGER LIFE/THIS WHI IM DO (GD JUMPER BY KRC CHANTEUSE!)	CONCERTONE 250	M-	\$50
53 JO JO VITALE/GRP	TEENAGE DREAM/DRAGFOOT (GRT JUMP W/EXC. GRP & FABULOUS PIC SLV!!)	COUNSELLOR 6209	M- VG+	\$100
54 CANTALBA & HEMPHREYS	LAND OF A 1000 DANCES/LOVE BIRD (DJ FROMD) JO JO VITALE	DATE 1525	M-	\$20
55 BILL ROBINSON & CHARLES	LAY MY HEAD ON YR SHOULDER/I LOVE YOU (DJ FROMD)	DATE 1620	M-	\$30
56 PROGRESSIVE/VALES (CAP-DRAS)	MY JOURNEY'S END/LET PIRDS SING (RARE '55 4 STAR PRS OF D.C. GP!) DJ-C 220-45	DALE 113	M-	\$200
57 JEFF MILLER & EMERS	THERES NO GREATER LOVE/LET ME KNOW (STATION STAMP)	DALE 216	M-	\$30
58 SOH-DORRES	EVERY NHT APT THIS TIME (FROMD-SMALL DJ WOL)	DAWN 211	M-	\$50
59 SOH-DORRES	I GET A THRILL/LINDA (FROMD DJ)	DAWN 218	M-	\$40
60 SOH-DORRES	I LET MY SUGAR SUNDING IN THE RAIN/OCEAN BLUE	DAWN 223	M-	\$40
61 BOBBY SHIELDS/STREET SINGERS	I WAS DREAMING/MYD LOVE (GREAT GRP RECORD!!)	DAWN 211	M-	\$20
62 LINDA CHASE/CHORUS YU & I	AND LOVE/YOUR A FORM, BABY (DJ FROMD)	DAWN 226	M-	\$20
63 BERNIE ANNE GIBSON	LIGHT A CANDLE	DEB 1002	M-	\$25
64 GENS (NEW OLD STOCK)	TIRED OF LOVE/OL' MAN RIVER (RED WAX) (ESSENTIAL FR SERIOUS COLLECTORS!) DREXEL 904	DREXEL 904	M-	\$300
65 GENS (NEW OLD STOCK)	I THOUGHT YOU'D CARE/KITTY FRM N.Y. CITY (RED WAX) (ALL THEIRS APE GRT!) DREXEL 903	DREXEL 903	M-	\$300
66 LITTLE JR. PARKER	I WANNA RAMELE/BACKDANC (GRT W/ELLE FILMS-MEMPHIS FLSH MRS-LP OFFONTR-ND AFF ON FLY)DUKE 137W+	DUKE 137W+	VG+	\$75
67 SNOOKY LANSON/GRP	WHY I NT YOU WRITE ME (NICE POP CVR W/CD GRP (STATION STAMP)) DOT 15385	DOT 15385	M-	\$125
68 JANE TURNER/RUSTY BRYANT	DANGER BLUES/HEE HRR (ONE OF BST CHCK LOW DAN BLUES EVER!!)HERAN & GOLL)DOT 1229	DOT 1226	M-	\$65
69 COINTS	WAITING AROUND FR YOU/BABY I WANT YOU (VG CPY, STR WOL, \$20)	DOT 15493	M-	\$40
70 LOEY RAIN/GRP	CASUAL LOOK (ANOTHER NICE COVER FOR THE NATIONAL(WHITE)MARKET)FRWN	DOT 16441	M-	\$20
71 T-BONE WALKER JR.	EMPTY FEELING/MIDNIGHT BELLS	DOT 16292	VG+/M-	\$25
72 LAROUS	I WONDER WHY	DOT 15504	M-	\$10
73 CLASSMATES	FRNDS/I WANT MY LOVE CLOSE BY	EMER 1070	M-	\$40
74 FIVE SATINS	WISHING RING/TELL ME, DEAR (NICE WHITE DJ FROMD!)	EXCELLO 2055 (STRONG)	VG+	\$60
75 SLIM HUNT	WELCOME HOME BABY/LONESOME FOR MY BABY (VRY RARE & EXC. BLUES!!)	FLIP 237	VG+	\$90
76 ROSCO GORDON	THE CHICKEN/IV FR YOU PARY (GRT JUMP ON EARLY SUN SUBSID, SLIGHT LB FD)	FURY 1024	VG+	\$75
77 HAL PATICE & WALKERS	GOIN BK TO MY HOMETOWN/AFTR HRS HLS (HAND ONE! EXC. BLUES ROCKER!!)	FURY 1050	M-	\$25
78 GLADYS KNIGHT/PUPS	EVERY BEAT OF MY HRT (DIFFERENT CUT THAN HUNTON & VEE JAY)	FURY 1037	M-	\$40
79 WILLIERT HARRISON/GRP	SINCE I FEEL FR YOU/LITTLE SCHOOL GRIL (NICE BALLAD W/CD GRP!, SOL)	FRANTIC 801	M-	\$225
80 CLIFF BUTLER/LOVERS	I CANT BELIEVE/EVERYBODY NDS SOMEBODY (GRT BACKING GP, SMALL CLK MK CL)	FEDERAL 12261 (XCL) VG+	\$100	
81 DAYLIGHTERS	EVERYTHINGS ALL RIGHT/TT AINT RIGHT (GREAT BLUESY BALLAD-GOIN TRN UP OPEN)	HERALD 501	M-	\$30
82 TOMMY RIDGELY	WHATCHA GONNA DO (NICE YELLOW FLAG STYLE) FRANTIC	HERALD 508	M-	\$25
83 TOMMY RIDGELY	PARY DO LITTLE/JUST A MEMORY (YELLOW FLAG)	HERALD 526	M-	\$25
84 TOMMY RIDGELY	I VE HRT THAT STORY BEFORE (YELLOW FLAG) (VG+/M- CPY \$20)	HERALD 540	M-	\$25
85 TOMMY RIDGELY	HOW I FEEL/TVA MAGNETS (WHITE DJ-STATION STAMP)	HANOVER 4506	VG+	\$75
86 POP-CHORUS	MY DARLING TO YOU/CASILE IN THE SKY (CLASSIC DDDOP ON 1ST PRS-BLACK, STK FD)HOLIDAY 2601	HOME OF BLUES 121	M-	\$25
87 HI-LIGHTERS	DANCE EVERYDAY DANCE/YOU MUST COME IN (WHITE DJ)	HOME OF BLUES 116	M-	\$35
88 LARRY HIRSHING/LARRYMETTES	SOONER OR LATER/ILL LET NOTHING (DJ X DATE CL) (GRP GRP!)	GROOVE 0058	VG+	\$75
89 LARRY HIRSHING/LARRYMETTES	STAY WITH ME/TODAY (DJ SOL) (NICE BALLD WGRP GP!)	IMPERIAL 5432	M-	\$25
90 MAGNETS	YOU JST SAY THE WORD (EXCELLENT DDDOP! ON DJ FROMD!)	INSTANT 3282	M-	\$30
91 KEN COPELAND/MINTS	NIGHT AIR/PLEDGE OF LOVE (MARDON HLOX FRONT)	INSTANT 3246	M-	\$35
92 AARON NEVILLE/GRP	FOR EVERYBODY THRES A GIRL/TVE DONE IT AGAIN (SMOOTH BALLD W/GRP)	JOZ 765	VG+	\$400
93 ARTHUR NEVILLE/GRP	COME BACK LOVE/ALL THESE THINGS (NICE ONE W/GRP BY BROTHER)	JAMIE 1108 (NICE) VG+	\$30	
94 CADDILLACS	GLORIA/I WONDER WHY (ALL TIME CLASSIC ON 1ST PRESS!!) (A MUST HAVE!)	JUBILEE 5017	M-	\$35
95 SPARES	LOVE LOVE, WILL TRAVEL/LOOK AT ME (YELLOW LBL, STKR) GLORIA-JOZ	JUBILEE 5122	VG+/M-	\$100
96 ORIOLES	HONELY XMAS (2ND PRESS FRM '54) (HELLE LBL)	JUBILEE 5127	M-	\$50
97 ORIOLES	CRYING IN THE CHAPEL (VG+ CPY \$40)	JUBILEE 5134	M-	\$50
98 ORIOLES	IN THE MISSION OF ST. AUGUSTINE (VG+ CPY, \$35)	JUBILEE 5137	M-	\$50
99 ORIOLES	THERES NO ONE BUT YOU/ROBE OF CALVARY (VG+ CPY, \$40)	JUBILEE 5143	VG+	\$75
100 ORIOLES	DONT GO TO STRANGERS/SECRET LOVE	JUBILEE 5154	M-	\$60
101 ORIOLES	DROWNING EVERY HOPE I EVR HAD/MAYBE YOU'LL BE THERE (WOL)	JUBILEE 5161	VG+	\$50
102 ORIOLES	IN THE CHAPEL IN THE MOONLIGHT	JUBILEE 5172	M-	\$60
103 ORIOLES	LONGING/IF YOU BELIEVE	JUBILEE 5177	M-	\$50
104 ORIOLES	RUNAROUND/COUNT YR BLESSINGS INSD OF SHEPP	JUBILEE 5189	M-	\$50
105 ORIOLES	I LOVE YOU MOSTLY/FAIR EXCHANGE	JUBILEE 5221 (NICE) VG+	\$60	
106 ORIOLES	THATS WHN GOOD LORD WILL SMILE/I NEED YOU PARY	JUBILEE 5231	M-	\$100
107 ORIOLES	PLEASE SING MY BLUES TONIGHT/MOODY OVER YOU	JUBILEE 5237	VG+	\$65
108 ORIOLES	ANGEL/DONT GO TO STRANGERS (VG+ CPY, LETTER MK CL, \$60)	JUBILEE 5142	VG+	\$40
109 EDNA McGRIFF	ITS RAINING/NOT NOW (NICE EARLY ONE ON "SCRIPT LABEL", TINY LB TRS)	JUBILEE 5464	M-	\$40
110 GLORIA MANN & CARTER RAYS	GOODNIGHT SWEETHEART/LOVE ME BOY	JUBILEE 5478	M-	\$25
111 CAMEL SISTERS	THE RUMOR/JOEYS COMIN HOME (DJ-EXC. GRP GP BALLAD!!)			
112 FIVE SHARPS	STORMY WEATHER/MAMMY JAMMY (DJ-STKR CL)			

Earth's Rarest Records

PMB 108 - 8711 E. Pinnacle Peak Rd. - Scottsdale, AZ 85255-3555
Phone: (480) 585-7295 - Fax: (480) 473-0288
E-Mail: rdhouse@earthlink.net

113 DINO & DIPLOMATS	I CANT BELIEVE/MY DREAM (FROM DJ-SMALL XCL)	LAURIE 3103	M-	\$60
114 MYSTICS	HELLE STAR/WHITE CLIFFS OF DOVER (M- CPY, DITS, CL, \$35)	LAURIE 3058	M-	\$40
115 MYSTICS	HUSHAWAYE/ADAM & EVE	LAURIE 3028	M-	\$20
116 BOBBY OLIVER/GRP	WHERE DO DREAMS GO (NICE BLACK GP BALLAD!)	LUCKY FORT 1004	M-	\$50
117 EDDY HELL/HELL-AIRES	IM STILL IN LOVE WITH YOU/THE GREAT PUMPKIN (NICE ONE!) (DDDDOP)	LUCKY FORT 1012	VG+	\$30
118 SHEPHERD SISTERS	COME WITH THE WIND/ROCK & ROLL OR CIA	MELBA 101	M-	\$20
119 WILLOWS	CHURCH BELLS ARE RINGING (VRY RARE 1ST PRS TITLE-"RARE") (ALMOST NVR SEE THIS)MELBA 102	VG+	\$200	
120 4 DELICES/MR. UNDERTR	W-R-L-J/HERE LIES MY LOVE (TRUE 1ST PRESS OF GRT DRINKING RGR HIT!!)	MUSIC CITY 790	M-	\$150
121 MIDNIGHTS	ANNIE FULLED A HUM-BUG/HEAR MY PLEA (WEST CST GRAB OF "ANNIES PROGRESS)MUSIC CITY 746	M-	\$125	
122 GAYLARRS/ROVERS	TELL ME DARLING/WHOLE LOT OF LOVE (GD 2 SIDER) (M- CPY, STK FD, \$150)	MUSIC CITY 792	M	\$175
123 ROVERS	WHY-CH/TOHI-BON TAMI DACHI (GRT 2 SIDER) RAVENS	MUSIC CITY 790	M	\$125
124 5 SHARPS	LIL GIRL OF MY DREAMS/LIL-ITPA TINA (ONE OF THE HARDER ONES ON LBL)	MUSIC CITY 795	VG+/M-	\$225
125 DANIELERS	I REALLY LOVE YOU/IM FLAMING HRT (VG+ CPY, \$20) CRICKETS	MERCURY 71356	M-	\$25
126 RAVENS	BEGIN THE BEGGINE/LOOKING FOR MY BABY (NICE MARDON 1ST PRS)	MERCURY 5800	VG+	\$100
127 BLIND JOHNNY DAVIS	TELEGRAM TO MY BABY/HONEY RARE (RARE FROMTIVE BLUES-HARD ONE!)	MGM 10919	VG+	\$75
128 CRICKETS	MILK & GIN/YOUR MINE (GRT DRINKIN' SONG & SUBLIME BALLAD!)	MGM 11428	VG+	\$100
129 SPECIALS	IM LEAVING IT ALL UP TO YOU/KISSIN LK LOVERS (THIS IS OLYMPICS, FROM X)	MARC 103	VG+	\$40
130 LABELS	SNEAKIN' AROUND/SNEAKY BLUES (NICE BLUESY WST CST BLACK GRP)	MELKER 103(NICE) VG+	\$100	
131 JOHN McCONNIE/PREMIERS	ANGELS IN THE SKY/SEE (CREAM COLOR LBL-SIMPL COMPLENTRY COPY)	MAD 1009	M-	\$125
132 DREAMERS	BECAUSE OF YOU/LITTLE GIRL	MAY 133	VG+	\$50
133 DELIGHTS	PLEASE TAKE MY LOVE/MY ONE DESIRE (NICE BLACK GRP BALLAD!, DISCOMRS WHITE LB)NITE 1034	VG+	\$100	
134 PAUL GAYTEN	COO COW BELLES/OOH-BOO (VG+ CPY, NICE \$25) PAUL GAYTEN	ORH 6982	M-	\$40
135 PAUL GAYTEN	MILE FACE/TIS OVER (VG+ CPY, SOL \$25)	ORH 7019	M-	\$50
136 SOLADAIRES (SCRIPT)	PLEASE REMEMBER MY HRT/SOUTH OF BORDER (RARE 1ST PRS-1006/1007-TOUGH!)	OLD TOWN 1006/7	VG+	\$20
137 SOLADAIRES	NOTHING LIKE A LITTLE LOVE/GIVE ME ONE MORE CHANCE (VRY HARD ONE!!)	OLD TOWN 1032	VG+	\$275
138 FRANK (SHAKE APLenty)	STEVENS FOOT RACE/LOVIN' ONE (HOT BLUESY BLACK RFR W/CD SAX FRANK!!)	CLR 502	M-	\$75
139 SUGAR BOY	SO LONG GOODBYE/MAMMA WONT YOU TURN ME LOOSE (XCL)	FRACOCK 1925	M-	\$20
140 JAMES BOOKER	CROSS MY HEART/BIG NICK (BOOKERS' TAKE ON JHNNY ACE SONG, SOL X) (DJ)	FRACOCK 1923	M-	\$20
141 JAMES BOOKER	TUBBY/PART 2 (FROM STK X)	FRACOCK 1908	VG+	\$20
142 ARTHUR FRYBOOK	THERE GOES THE MAILMAN/O-HO-O-YEH	FRACOCK 1907	M-	\$30
143 ELIA JONSON/BUDDY	DONT FAIL ME PARY/TUNE NO. 1 (DJ FROMD W/CD. SLV., STATION STAMP)	FRACOCK 1908	VG+	\$20
144 FLAMINGOS	OL' MAN RIVER/PART 2	FRACOCK 1907	M-	\$30
145 FOUR TOPS	WHERE ARE YOU/FANNIES FROM HEAVEN (NICE ONE BEFORE MOTOWN TENURE!)	ROLLETTE 4134	M-	\$20
146 DON & DEWEY	SOL MOTION/STRETCHIN' OUT	ROLLETTE 4524	M	\$25
147 DON & DEWEY	JUNGLE HO/A LITTLE LOVE (VG+ NO LINE, \$20) (VG+/M- W/LINE, \$33)	RIVERSIDE 4534	M	\$100
148 DON & DEWEY	JELLY BEAN/LEVIN' IT ALL UP TO YOU (VG+ CPY, SOL, \$20)	RUSH 1002	VG+	\$45
149 DON & DEWEY	JUSTINE/SIM BHM (VG+ CPY, \$20) (M CPY, STK FD \$20) SAGRE	SPECIALTY 599	(W/LINE) M	\$40
150 DON & DEWEY	HOMO JOE/THE LETTER (VG+/M- CPY, \$20)	SPECIALTY 610	M-	\$25
151 DON & DEWEY	BIG BOY PETE/FARMER JOHN (VG+ \$20) (M STOCK CPY, \$25) (DJ X, \$25 M-	SPECIALTY 631	M-	\$25
152 DADDY CLEANHEAD/GRP	SOMETHINGS GOIN ON IN MY ROOM/LET ME ON BK HOME (GD GRP BACKING!)	SPECIALTY 639	M-	\$25
153 BILLY WRIGHT	MARRIED WOMANS BOOGIE/EVERYBODY (GRT "TK OFF" ON RICHARDS' "EVERY HOUR", SOL) SAVOY 847	M-	\$150	
154 BILLY WRIGHT	GOTN' DOWN SLOW/IF I DIDNT LOVE YOU (SOL)	SAVOY 870	M-	\$125
155 BILLY WRIGHT	AFTER 44HOLE/FOUR COLD, COLD HULLS (SOL) WILLIE MASON	SAVOY 1100	M-	\$100
156 FIVE BONES	LOVELY MOOD/BABY, OH FK TO ME (RED WAX, SMALL WOL-BALLD & "CLOVERS-GD LOVN CVR") SAREE 102	VG+	\$875	
157 GENE AMMONS	BIG SLAM/PART 2	UNITED 175	VG+	\$25
158 JIMMY FOREST	MRS. JONES' DAUGHTER/MR. GOODBEAT	UNITED 145	VG+	\$30
159 TAB SMITH	I VE HRT THE BLUES ALL DAY/CHERRY (RED WAX) (VOCAL BY JHNNY HARPER)	UNITED 153	M-	\$60
160 TAB SMITH	A BIT OF BLUES/SUNNY SIDE OF THE STREET (RED WAX)	UNITED 124	M-	\$50
161 WILLIE MABON	JUST GOT SOME/THATS NO BIG THING (GOOD BLUES & DEEMED A NORTHERN SIDE) USA 7.5	M-	\$25	
162 WILLIE MABON	TO HOT TO HANDLE/TX THE FIXER (SOL)	USA 741	M-	\$25
163 WILLIE MABON	NEW ORLEANS BLUES/SOME MORE	USA 759	M-	\$30
164 BILLY EMERSON	WHN IT RAINS IT POURS/I TOOK TT SO HARD (NICE DJ FROMD-CLASSIC BLUES!) JUSA 777	M-	\$50	
165 JOHNNY McRAY/GRP	AFTER YOU/I WHISPER YOUR NAME (DJ STR. STMP X-GD TERN BALLD WGRP GP) UNITED ARTISTS 211	M-	\$30	
166 EMERSONS	LOVELINESS/TOWN IN THE VALLEY (DJ-EDDIE JONES OF THE "DEVENS" ON TEENAGE) UNITED ARTISTS 379	VG+	\$30	
167 WILLIS SANDERS/EMERS	LOVEABLE YOU/HONEY HUN (BLACK & SILVER LBL)	UNART 2004	VG+	\$40
168 AORNS	PLEASE COME BACK/YOUR NAME AND MINE (WHITE FROMD DJ)	UNART 2015	M-	\$40
169 MONTICLAIRS	LISA/TAP TAP DAISY	UNITED INTL. 1007	M-	\$40
170 IVORTONES	WO! WO! WO! MOVE IT OVER (NICE DDDOP, WHITE LBL)	UNIDANT 448	M-	\$50
171 BARRY & TAMERLANES	I WONDER WHAT SHES DOING TONIGHT/DONT GO (NICE WHITE FROMD DJ X OF HIT!!) WALDRANT 6034	VG+	\$30	
172 DINO & DIPLOMATS	HUSH A BYE MY LOVE/ADAMOR (HARD WHITE FROMD DJ)	VIDA 0100	M-	\$50
173 SKYLINERS	COMES LOVE/TELL ME (1ST PRS-STAMP MATRIX, XCL)	VISCONTI 1		

Record Auction ends April 12th 7" VINYL ALL IN MINT CONDITION 45's NOT TOP-10 1963 to 1972 NON-HITS

ORIGINAL PRESSINGS & ORIGINAL LABELS WITH THE ORIGINAL "B" SIDES U.S.A. CANADA 1963 TO 1972. ALL BIDS & OFFERS ARE ACCEPTED IN US DOLLARS BY MAIL ORDER ONLY - NO PHONE CALLS. MAIL ONLY

Our 32nd Anniversary Mail-Order 45rpm Records RAW 'OLDIE' RECORDS INC. P.O. BOX 2222, OTTAWA, CANADA K1P 5W4

ORIGINAL OUT-OF-PRINT VINYL 7 INCH SINGLES

AUCTION - DOO WOPPE ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE INDICATED

Table listing auction items with columns for artist, title, label, and price. Includes artists like SAVOY 1584, JIMMIE JONES & SAVOYS, and various other vinyl records.

PAUL GRINMAN - 218 TAINNER DRIVE - HITCHCOCK PARK, NY 12540 45s 45s AUCTION 45s

Table listing auction items with columns for artist, title, label, and price. Includes artists like PAUL GRINMAN, BILLY BRIDGES, and various other vinyl records.

Bill Johnson - Rare Vocal Group's

Table listing Bill Johnson's rare vocal group records with columns for artist, title, label, and price. Includes titles like 'FOR THE FIRST TIME (EARLY MIX)' and 'ANNIVERSARY OF LOVE'.

THE RECORD CROSSING

Table listing 'The Record Crossing' items with columns for artist, title, label, and price. Includes titles like 'Sweet Tender Love / Africa Is Calling' and 'I Don't Want to Lose This Feeling'.

Bill Johnson - Teen/Soul/R/R&B 45's

Table listing Bill Johnson's teen/soul/r&b records with columns for artist, title, label, and price. Includes titles like 'Just Ain't No Love/Peace Sonnets' and 'I Want to Live'.

Table listing various vinyl records with columns for artist, title, label, and price. Includes artists like DOREE 1008, JIMMY BEASLEY, and various other vinyl records.

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LYNN RUSSWURM 45 RPM AUCTION

Mailing Address:-FLORASONGS, Box 421, Elmira, Ont., N3B 2Z7

Phone:-(519-669-2386 *** Fax:-(519)669-1814

BEAULINE:-MAA 31 e-mail:lynn@sobac.com MIN.BID:-\$3.00

All record for sale to the highest bidder. All bidders notified along with winning bid on all items...

ROCK & related -

- 1. AC/DC - Highway To Hell/Same (red/blue) (US) - Atlantic 36137 -PRL E-
2. THE ANGEL & Donnie McPhee/Till (black) (7) - Caprice K-1008 -PRL E-
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JAZZ & BIG BAND & related -

- 416. JAM AUGUST - Pettie Bellini/Prince Igor (red) - Mercury 70250-2 -PRL E-
417. KENNY BARK - Midnight In Moscow/American Patrol (red logo)(US) - Mercury 70250-2 -PRL E-
418. CHRIS BARBER - Wild Cat Blues/Pettie Fleur (red) - Mercury 70250-2 -PRL E-

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BLUESGRASS & related -

- 664. BOBBY BROTHERS - Not Enough Words/Ghost Of Simon Diller (US) - Richway RR-504 -PRL E-
665. BLUESGRASS CARDINALS - Lester's Gone/Tribute To Lester Flat (yellow/US) CMH-1523 -PRL E-
666. BUZZ BUSBY & LEON MORRIS (CAN.) - I'm Gonna Get Me Some For Ainslie (blue/US) CMH-1523 -PRL E-

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- 444. BAE MATHEWS - Babe's Blues/South Of The Border (white) (US) - Royalty R-103 -PRL E-
445. PAUL MARINI - Love Is Blue/Sunshine (orange logo on blue) (7) - Philips 40495 -PRL E-
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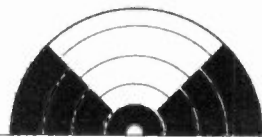
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Disc Reviews continued from 31

Originals captures the boundary-breaking nature of its decade, whether the music marks the passing of psychedelia, the early stages of progressive or the expansive expression of power-trio heaviness. (www.angelair.co.uk)

BR549

Dog Days
Dualtone Records (80302-01226-2)
reviewed by Mark Polzin

How much acclaim does a band need before they're accepted completely by the audience they're best suited for? Who really cares? It doesn't matter if country is your thing or not. *Dog Days* is a record that shouldn't have any tags associated with it. Let the sheep that follow the lite rock that passes for today's country music miss this one, but don't you dare make that same mistake. BR549 should be championed by music fans with all sorts of



preferences, not those looking for the flavor of the day.

Dog Days is also a document of survival. Weaker bands would have been undone by the combination of playing out up to 300 dates per year, the loss of two original members, losing their gear on a European tour — twice, having one of their members drafted into Bob Dylan's touring ensemble and being dropped by two major record labels in the span of five years. BR549 are made of hardy stock and smart enough to know that there's a magic generated when this quartet hangs together. *Dog Days* is a triumph over all of that tragedy. It's a jubilant, good-time record with nary a throwaway cut to be heard. Ironically, one of the strongest cuts, Nashville outcast Tim Carroll's "After The Hurricane," tells a tale of surviving tragedy only to lose a love. I hope we aren't hearing a self-fulfilling prophecy as well as the strong, twangy harmonies. If you thought you liked the *O Brother, Where Art Thou* tale of "A Man Of Constant Sorrow," check out "I'm Going Down" and find out how that man got there. The band tosses us a country swing shuffle on "Lower Broad Street Blues" and a bluegrass banjofest on "Poison." There's scads of tongue-in-cheek humor throughout. Prime evidence found on the emasculating "You Are The Queen" reminds us guys who really runs the castle.

If you don't find yourself singing along with these cuts, then you simply don't like to sing. *Dog Days* is as solid a record as you'll ever find. Tight playing and blended harmonies are recorded splendidly by alt-rock stalwart John Keane in the producer's chair. Junior Samples, it turns out, was somewhat of a hick Nostradamus when he told us "the number to call is BR549." That chubby dude in overalls was packing a crystal ball.

Les Paul & Friends
American Made World Played
Capitol Records (34064)
reviewed by Mark Polzin

The "Wizard of Waukesha, Wis." is still active at age 90. As a celebration of his crucial role as innovator, inventor and musician, Capitol Records lured Les Paul back into the studio to lay down tracks with some of the modern artists influenced and impacted by his contributions to the realm of recorded music. *American Made World Played*, however, is not as much an artifact of Rhubarb Red's new, broken ground as it is a multitrack tape-swap party. Taken in those

Disc Reviews continued on 51



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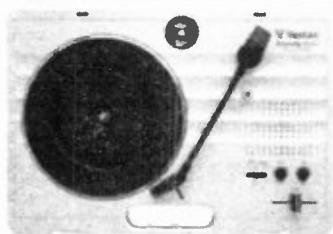
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RICHARD LEO JOHNSON "The Legend of Vernon McAllister"

This is a CD of deep beauty and innovation, created with 1930's National Duolian steel-bodied guitar and some simple electronic and tape effects. As Dean Blackwood (Revenant Records) said about it, it is located in some sort of neither place between the old and the modern. "Difficult to categorize... but marvelous to hear" - All Music Guide

RAY RUSSELL "Goodbye Svengali"

Guitarist Ray Russell's wide-ranging solo career got into gear during the late 60s and was a wilder variant of the same path towards electric jazz that others took during this time. This is album that mixes dark fusion, lyrical guitar pieces and icy soundscapes

UNIVERS ZERO "Live"

This is Univers Zero's first-ever live album. The recording is great and the new arrangements bring a large number of fresh views to these favorites. The current line-up has a perfect balance between the classical and rock influences from which this band has always drawn

ZAAR "Zaar"

Zaar feature guitar, bass, drums and vielle a roue (hurdy gurdy), which gives them a distinctive edge. They use elements of chamber rock, zeuhl, improvisation, RIO and French folk. A band who are in the great French tradition of excellence in 'left-field' rock

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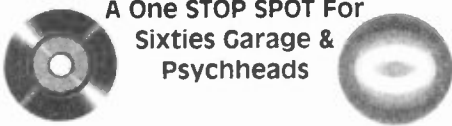
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Mark Farner 3/03 Illinois 80 Min
Guns N' Roses 5/03 Toronto 120 Min
Rory Gallagher 1977 BBC TV Sights & Sounds TV 60 Min
George Harrison Video Collection 1988-01, Wilburys, Solo 90 Min
Ales Harvey Band 1974 NY Pro B&W 60 Min
Hulabaloo 4/65 w/Ronnettes, Hollies, W. Fontana 60 Min
Hulabaloo 1/3/66 w/Beatles, L. Gore & Shindig 1C3:64 w/Beatles 75 Min
Tom Jones & John Farham 2/05 Australia Pro 90 Min
Billy Joel 11/98 Milwaukee, WI 110 Min
Billy Joel 1981 OGIWT UK TV & 1979 NYC 90 Min
Jay Black & Americans 7/05 L.I., NY (Shakey) 55 Min
Olivia N. John 2003 Japan TV Concert 90 Min
Tom Jones 1995 Illinois & Clips 90 Min
Kansas 2/90 Florida 80 Min
Kansas 1980 MTV Concert & DKRC TV 90 Min
Mark Lindsay 1987 Reno, NV 2 Shows Close 110 Min
Paul McCartney 10/1/05 NYC MSG 3 Hrs. 2 Tape Set
Paul McCartney 10/89 Italy 3 Hrs. 2 Tape Set
Best of Dean Martin NBC Shows Spec. w/D. Wells Host 60 M
30 Yrs. of R&R Oldies 7/95 CA w/D. Yost, B. Bruinnes, Etc. 90 M
Gene Piltay 1989 Concert Rehearsal 60 M
Righteous Brothers 7/82 Santa Clara, CA 70 M
Righteous Brothers 10/20/90 Jinnos 80 M
The Spinners 9/05 Illinois 74 Min
Cat Stevens 1994-95 European TV Ints. 60 Min
Ronnie Spector 12/04 NYC + J Min
Mike Smith /DCS: 3/03 Ind. 180 Min
Frank Sinatra, Liza M., & S. Davis Jr. 1988 Phil., PA 110 M
Frank Sinatra & Willie Nelson 2/95 Palm Springs, CA 100 M
Rick Springfield 6/2000 Illinois 90 M
Rick Springfield 1985 Rockpop German TV & Int. 90 M
Tonight Show 9/27/73 w/Mema Cass, V. Price 90 Min
Tonight Show 10/2/73 11th Ann. Show w/D. Martin etc. 90 M
Tonight Show 9/2/74 w/Doris Day, R. Dangerfield 90 M
Tonight Show 9/22/75 w/Supremes, G. Campbell 90 M
Tonight Show 6/5/74 w/O.N. John 90 Min
Tonight Show 12/6/73 w/Sammy Davis, Jr. 90 Min
Temptations 1979 PBS Soundstage 60 m
Wallflowers 12/97 NY 70 M
Tony Williams 1988 Cologne, Germany Pro 60 M
Simon & Garfunkel 12/93 Florida 110M
Cyndi Lauper 2004 Toronto 100 M
And Many, Many, More!!!!!!
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Record Shows



Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Discoveries staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: Discoveries Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087.

- Feb 11 FL, Tampa.** Record & CD Show. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$45., A: \$4. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- Feb 11 MI, Lansing.** Record & CD Collectors Show, Holiday Inn. 6501 S. Pennsylvania, I-96 Cedar St. Exit 104, SH: 11am-5pm, T: 32-6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Feb 11 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.
- Feb 11 NJ, Wayne's 2nd Sat. Record & CD Collectors Show.** Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 11 OH, Dayton.** Music Collectors' Convention, Ramada Inn. N. 4079 Little York Rd., SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Feb 12 CT, East Hartford.** Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Feb 12 IN, South Bend.** Record & CD Collector Show, Comfort Suites. Corner of Cleveland Rd. & Indiana 933 (Bus. US 31), SH: 11am-5pm, T: 30-6', F: \$30., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Feb 12 OR, Eugene.** Record Convention, Hilton. 66 E. 6th Ave., SH: 10am-5pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Bill Finneran, 1415 Cal Young Rd., Eugene, OR 97401. PH: 541-485-7920.
- Feb 12 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH:

- 9am-3pm, T: 100-6'. F: \$25., plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Feb 26 RI, North Providence.** RI Rock 'n' Roll Collectors Convention, Knights of Columbus Hall. 1835 Mineral Spring Ave., SH: 10am-3pm, F: \$35., A: \$2. Steven "Rocky" Rothwell, PH: 401-353-9612.
- Feb 18 MI, Kalamazoo.** Record & CD Show, Kalamazoo Convention, 2900 Lake St., Sprinkle Street Exit from I-94 N. to first light, SH: 11am-5pm, T: 6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Feb 18 NY, New York City.** 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 18 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Feb 19 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.
- Feb 19 FL, Orlando.** Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928 or 665-0259.
- Feb 19 IL, Schaumburg.** Record Show, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, T: 6', F: \$40., A: \$3. Bill, PH: 847-409-9656.
- Feb 19 MD, Arbutus.** Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Central Ave., Baltimore, MD 21228. PH: 410-455-0418.
- Feb 19 MA, Dedham.** New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.

- Feb 19 NY, Deer Park.** Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Feb 25 TN, Chattanooga.** Record & CD Show, Comfort Inn. I-75, Exit 1, Eastridge, SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- Feb 26 NY, Syracuse.** NY CD & Record Fair, Ramada Inn. 1305 Buckley Rd. (Exit 25, I-81 or Exit 36 NYS), SH: 10am-5pm, T: 65-6', A: free. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Feb 26 OH, Fairview Park.** Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Graydon Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.
- Feb 26 TN, Knoxville.** Record & CD Show, Holiday Inn Select. I-75, 40 at Cedar Bluff Rd., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net
- Feb 26 WA, Tacoma.** Music Expo, La Quinta Inn. 1425 E. 27th St., SH: 10am-5pm, T: 6', F: \$35., A: \$3. PH: 253-539-5632 or www.tacomamusicexpo.com
- Mar 4 NY, New York.** Music Memorabilia Show, Top Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Mar 5 KY, Louisville.** Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Mar 5 MI, Roseville.** Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.
- Mar 5 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.
- Mar 5 PA, Scranton/Wilkes Barre.** NY CD Record Fair, The Woodlands. 1073 Rt. 315 (Exit 170B, I-81) to Exit 1 off Ramp, SH: 10am-5pm, T: 75-8', F: \$60., A: free. Jack Skutnick, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Mar 5 WI, Milwaukee.** Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-4pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3, A: \$2. Jim, PH: 920-733-5076.
- Mar 5 ON, Fort Erie.** Record-O-Rama Show, Bridgewater Country Club. 700 Gilmore Rd., SH: 10:30am-4pm, A: \$3. PH: 905-994-7434.
- Mar 11 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.
- Mar 11 NJ, Wayne.** 6062 Sat. PH: 773-585-6254
- Mar 11 NY, New York City.** Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 12 CA, Newark.** Rockin' N' Rollin, Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.
- Mar 12 IL, Hillside.** Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 12 MN, Minneapolis.** MSP Music Expo, Four Points By Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspmusicexpo.com
- Mar 12 OH, Toledo.** Record Show. 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.
- Mar 12 OR, Portland.** Music Expo CD & Record Conv., Holiday Inn, Columbia Conf. Ctr. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8', F: \$50., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
- Mar 12 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
- Mar 12 ON, Hamilton.** Record & CD Show, Ramada Hotel. 150 King St. E., SH: 10:30am-5pm, A: \$3.50. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- Mar 12 HUNGARY, Budapest.** XXXII Int'l. Record & CD MegaFair, Varosliget, Lemezborsze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990, FAX: 0036 14300991 or www.lemzeborze.hu

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Sun.	Mar. 19	INDIANAPOLIS, IN Ramada Inn, I-465 & Pendleton Pike
Sun.	Apr. 2	NASHVILLE, TN Sheraton, Music City, 777 McGavock Pike
Sun.	Apr. 23	CINCINNATI, OH Clarion Hotel, Pfeiffer Road & I-71
Sat.	May 6	DAYTON, OH Ramada Inn - North, 4079 Little York Road
Sun.	May 7	INDIANAPOLIS, IN Ramada Inn, I-465 & Pendleton Pike
Sun.	June 4	LOUISVILLE, KY Executive Inn, Watterson Expwy & Fairgrounds

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Tables: 2' Fee: Please call e-mail: rab@nni.com
Phone: 610-530-7606

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

FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 476) North to exit 56 (Lehigh Valley), take Rt. 22 East to 309 South to I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
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FROM READING: RT 222 towards Allentown. Take I-78 East to Exit 57 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall.
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Disc Reviews continued from 43

terms, this CD succeeds by giving big-name musicians an excuse to cut a record they may never have considered working on, despite the stellar performances documented therein.

Although Paul is credited as contributing to every track on this release, his exact performance is somewhat shrouded behind the veil of shredded strings and unlikely collaborations. Most of Paul's cohorts here are used to over-the-top deliveries, and they stay true to their reputations on this disc. Paul encouraged them to do so. Let's cut the man some slack, OK? He knows his arthritis prevents him from dazzling his fans as he once could. I'll be happy if I can still tell the difference between a guitar and a wheelchair should I ever make it to age 90, let alone still be able to plug one in and play it. Paul prefers to hang in the background and add his own musical thoughts to his friends' creations this time around. And oh, what fine creations they are...

Kenny Wayne Shepherd and Edgar Winter duke it out on a supremely funky and muscular rendition of the Rick Derringer classic "Rock and Roll Hoochie Koo." Bon Jovi guitarist Richie Sambora is completely and surprisingly astonishing on his version of the Wings sleeper "Let Me Roll It." Peter Frampton provides a sultry version of the Atlanta Rhythm Section tune "So Into You." ZZ Top's Billy Gibbons gives us a shuffling, skewed reading of "Bad Case Of Loving You." The late Sam Cooke is resurrected as his vocal tracks are treated to the lead guitar accompaniment of two living legends (Eric Clapton on "Ease My Troublin' Mind" and Jeff Beck on "Good News"). Three powerhouses explode as Buddy Guy, Keith Richards, and Rick Derringer explore the standard "Good Morning Little Schoolgirl." A longtime buddy of Paul, Steve Miller even chimes in with an update of his own classic "Fly Like an Eagle."

Very few performers hit 90 once, and none will ever hit it twice. This CD is a party that is also a singular moment — a blowout that we'll never experience again. That we can hear this many well-known artists blessing us with new material on the same release is a testament to the legacy Les Paul has left and will continue to leave. He had fun trading recordings with his friends for his 90th birthday. Luckily, this party wasn't private.

Siegel-Schwall Band *Flash Forward* Alligator Records (ALCD 4906) reviewed by Mark Polzin

If you only occasionally dabble in the blues, you need to divert your dabbling to this recording: *Flash Forward* marks the triumphant return of Siegel-Schwall Band,



Courtesy of Gibson Guitars by Vaughn "Guitar" ...

Les Paul, playing in honor of his 90th birthday in 2005.

the sons of Chicago, to the studio and presents their first such venture in 30 years. This is no cash-grab or evidence of aging musicians going through the motions; this is four dudes in their 60s having a blast and doing so with the energy of men less than half their age. That there was still magic generated by the combination of guitarist Jim Schwall and harp-blower Corky Siegel was evident on Alligator's 1990 *Reunion Concert* release. But *Flash Forward* ups the ante and turns the spotlight on all four members of the group, including the irrepressible bassist Rollo Radford and journeyman drummer Sam Lay.

The "Siegel-Schwall Band" name is what will bring the fans to the stores and concerts, yet the band leaders are more than content to let everyone step up to the mic. The most significant result of this democracy is our chance to hear Lay belting out five of the 13 tunes on the collection. Hell, he even picks up his guitar on the disc's closer, "Stormy Weather Love." There's a reason that B.B. King, Willie Dixon, and Bob Dylan have worked with Lay, and it certainly isn't just because his clever fills never interfere with his ability to keep perfect time. Lay has an innate understanding of music, especially the blues, and "Stormy Weather Love" shows that the blues is all about the pitter-patter of rain against the window serving as a call to the bedroom. Schwall shows us that a brainy, white-boy college professor gets the blues too when he thinks about his commander-in-chief on "Under Qualified Blues." Rollo brings it home in an off-kilter manner when he tries to figure out whether it's him or his woman

that's "Krazy." Siegel, when not laying down the perfect mood with his unparalleled harmonica playing, injects his witty observations. The best example is on the fuzzy mis-remembrance, "De Ja Vous."

True enough, blues is serious business. The Siegel-Schwall Band exhibit some serious chops but have a great time doing so. There are nearly 200 combined years of experience in this group, and the musicians choose to concentrate that knowledge on the promise of the future rather than getting mired in the past.

Betty Johnson *Make Yourself Comfortable* Bliss Tavern Music (CDB0296000132) reviewed by Hank Davis

Betty Johnson's *Make Yourself Comfortable* offers not only a telling glimpse of musical styles from a half-century ago, but it also provides an interesting view of how the record industry functioned back then.

Johnson began her recording career in the 1940s when she was still a child. Appearing as part of The Johnson Family Singers, Betty toured the South and literally "sang for her supper." Her family appeared weekly on radio stations throughout the South — much as The Carter Family had done. In addition, they left a legacy of gospel recordings on the Columbia label. This period of her career has been documented on Johnson's own Bliss Tavern label, as well as in *The Johnson Family Singers: We Sang For Our Supper*, a 1997 book written by her brother Kenneth, the family historian.

Early in her career as a soloist, Johnson was called upon to provide "cover" records of the day's biggest hits. These releases are the basis for this CD, as the 13 tracks included offer a snapshot of the pop music charts from the early 1950s. The songs were originally recorded by artists such as Eddie Fisher, Les Paul & Mary Ford, Doris Day, Patti Page, and Sarah Vaughan (the title track). Strange as it may seem today, the wisdom of the record business in 1954 was that it was the song, and not the artist, that sold the record. It was customary to find a particular title on the charts with competing versions by as many as a dozen different artists, all vying for their share of the song's profits.

Most alternative versions were released on so-called major record labels and sold for full retail price. But there were exceptions. The Bell label, for which Johnson made her recordings, specialized in low-priced "cover" versions of the day's hits. You were more likely to find Bell records in a 5 & 10 or department store, rather than a conventional record store. The major incentive to buy them was financial; they sold for about half as much as a regular record and also featured hit songs on both sides. Single records cost 89¢ in 1954, a hefty sum in pre-inflated dollars. There was no shortage of cheaply produced "cover" records on the market. But

note well: These tracks by Johnson are not among them. There is nothing "cheap" about them. In fact, it is startling how well performed they are. The arrangements are slick, featuring a full array of strings, voices and full orchestration. They are every bit as professional-sounding as the original versions of the records they were covering.

It's true that a lot of the material qualifies as nothing more than pop confectios, evidence of a simple, bygone era. But that is not the fault of the singer, the musicians and arrangers or the Bell label. Indeed, all of them did their job admirably well. Some of these arrangements, such as "Cuddle Me" and "There'll Be No Teardrops Tonight" are surprisingly Frank Sinatra-esque. Johnson recalled that some of the Bell sessions were arranged and/or conducted by the likes of Neal Hefti, Cy Oliver, and Billy May. In fact, most pop-music historians will tell you that the tracks on this CD are the very type of music that was being displaced by the rock 'n' roll revolution that was already bubbling under the surface in 1954. Johnson joined in that revolution within two years when she cut sides such as "I'll Wait" and "Little White Lies" for the Bally label.

It may surprise you that there is a market for 50-year-old "cover" records, but these sides are indeed collectible. Part of that is because Bell records were licensed for distribution worldwide. For example, in Spain, Bell records appeared on the Belter label. In Switzerland they were released on the Varieton label. In Sweden, Bell records appeared on the Karusell label, in Belgium on the Ronnex label, and in Canada they found their way to the public on the Quality label.

Along with international distribution, these records remain collectible because Johnson achieved status in the record business before and after these recordings were made. She enjoyed a successful recording career, as well as reaching many fans through her numerous radio and television appearances (she was a regular on *The Jack Paar Tonight Show*). Like her contemporary Joni James, Johnson has taken control of her original master recordings and continues to systematically reissue them on her own label.

The album's liner notes are worth special mention. They were written by a Dutch record collector, Freddy Elzinga, who was not yet born when these records were made. It was his interest in '50s music in general, and Bell Records in particular, that led to contact with Johnson and personal involvement in this project. Johnson treats her fans with genuine affection and remains a unique personality in the music business. She maintains her own Web site (www.betty-johnson.com), and if you call her toll-free number (1-800-838-6110) to order this CD, there is every chance that Betty herself will answer the phone. ●

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GENESIS - "The Silent Sun", Parrot label. DJ/Stock
GENESIS - "Nursery Cryme" - EP - Buddah
DAVID CASSIDY - "Romance '86" Live - LP
V.A. - 7" Radio Spots - EP - Buddah label - SP-50
GENTLE GIANT - "Prologue" - 7" EP - CBS WLP
GENTLE GIANT - "Convenience" 12" - CBS WLP
YARDBIRDS - "I Wish You Could" - Pic sleeve only - Epic

BOB PEGG

- P.O. BOX 64506
- TACOMA, WA 98464-0506
- 253-564-3386
- PEGGREGORDS@FOXINTERNET.NET
- 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.peggregords.com. From the home page, click on "My Want List." I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45's of all types.

BOB ALEXANDER - Come Back Linda - Gigantic - 4590
JOHNNY ARGO - My Dream Girl - Circus - 1108
GARY ARTHUR - The Little Things - Debby - 067
JOE BABCOCK - A Way Of Life - President - 427
US KIDS - I Love The Rain - Rex - 1
RON VOLZ AND THE ROCKIN' R'S - I'm Still In Love With You - Vee Jay - 334
ROBIN WARD - In His Car - Dot - 16624
GINO WASHINGTON - Around The Town - Washpan - 32937
PHIL WILSON - Susan - Cloverleaf - 1003
APRIL YOUNG - To Be Loved By You - Columbia - 43122

Conventions continued from page 46

- Novak, 315 Wyoming St., St. Paul, MN 55107. PH: 651-224-4947.
- Apr 1 NY**, New York. All Punk-Metal Hardcore Record Show, Punk CBGB Gallery. T: 30-40 6', F: \$65. PH: 914-813-3310.
- Apr 1 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 1 NY**, Ithaca. NY CD & Record Fair, Womens Community Bldg. 100 W. Seneca St., SH: 10am-5pm, T: 40, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 1 WI**, Green Bay. Record Convention, Days Inn City Ctr. SH: 10am-4pm, A: \$2. Jeff Norman, PH: 920-562-1050.
- Apr 2 MA**, Dedham. New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- Apr 2 MI**, Kalamazoo. Record & CD Collectors Show, County Fairgrounds. Community Bldg., Sprinkle Street Exit from I-94 N. to Bus. 94 (3rd light), SH: 11am-5pm, T: 8', F: \$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Apr 2 NC**, Carrboro. CD & LP Show, Century Ctr. 100 N. Greensboro St., SH: 12noon-6pm, T: 6', F: \$45., A: free. Gerry Williams, PH: 919-260-0661.
- Apr 2 TN**, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 8 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 86), at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$0., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 8-9 THE NETHERLANDS**, Utrecht. Mega Record & CD Fair, Jaarbeurs. AR: Sat. 10am-6pm, Sun. 10am-5pm, T: 550-13'. SH: Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 229 235738.
- Apr 9 IN**, South Bend. Record & CD Collectors Show, Comfort Suites. Corner of Cleveland Rd. & Indiana 933, SH: 11am-5pm, T: 44-6', F: \$30., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Apr 9 MA**, W. Springfield. Record Convention, Best Western Sovereign Hotel. 1080 Riverdale St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 9 OH**, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.

- Apr 9 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Apr 9 ON**, Kitchener. Record & CD Show, Holiday Inn. 30 Fairway Rd. S., SH: 10:30am-5pm, A: \$3.50. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- Apr 15 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 21-22 AL**, Birmingham. ARCA 26th Annual Record & CD Show, Bessmer Civic Ctr. Exit 108, I-20-59W, SH: Fri. 4pm-9pm, Sat. 10am-5pm, A: \$3. ARCA, PH: 205-655-3108.
- Apr 22 MI**, Lansing. Record & CD Collectors Show, Days Inn. 6501 S. Pennsylvania, I-96 Cedar St. Exit 104, SH: 11am-4pm, T: 32-6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Apr 23 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 23 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.
- Apr 23 NE**, Omaha. Music & Collector's Show, Firefighters Union Hall. 60th & Grover, SH: 10am-4pm, Tim, PH: 712-328-8731 or 402-451-7814.
- Apr 23 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 23 NY**, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Apr 23 OH**, Cincinnati. Music Collectors' Convention, Clarion Hotel. Pfeiffer Rd. & I-71, SH: 10am-3pm, F: \$35. one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 23 OR**, Canby. Record Collectors Show, Clackamas City. Fairgrounds. Main Pavilion Bldg., Hwy. 99E, SH: 10am-4pm, T: 75. F: \$45., A: \$3. Don Rogers, 31301 S. Kauffman Rd., Canby, OR 97013. PH: 503-651-2780.
- Apr 23 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-4pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3. A: \$2. Jim. PH: 920-733-5076.
- Apr 29-30 NJ**, East Brunswick. Northern Soul Celebration, Hilton. SH: 8pm-2am both nights, 11am-5pm Sun. Wayne, PH: 011-44-1159-441770 or www.goldsoul.co.uk

- Apr 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.
- Apr 30 MA**, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 978-388-6576 or www.primatopromotions.com
- Apr 30 MN**, Minneapolis. MSP Music Expo, Four Points By Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspmusicexpo.com
- Apr 30 NJ**, East Brunswick. Northern Soul-Doo-Wop, R&B. Funk Record Show, SoulTripUSA Event, Hilton. I-95, SH: 11am-5pm, A: \$5. www.goldsoul.co.uk or 011-44-1909-774111.
- Apr 30 NM**, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana Blvd., SH: 9am-6pm, T: 8', F: \$60., A: \$2. Mike or Jackie Walsh, PH: 505-281-9230.
- Apr 30 NY**, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.
- May 6 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- May 6 OH**, Dayton. Music Collectors' Convention, Ramada Inn. 4079 Little York Rd., SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- May 7 CT**, Danbury. Record & CD Convention, Holiday Inn. Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.
- May 7 IN**, Indianapolis. Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- May 7 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.
- May 7 ON**, Niagara Falls. Record & CD Show, Legion Br. #51. 5743 Valley Way, SH: 10:30am-4:30pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- May 13 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.
- May 13 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
- May 13 OH**, Columbus. Record, CD & Music

- Memorabilia Show, Haimerl Center. 1421 Morse Rd., SH: 10am-4pm. Colleen's Collectables, PH: 614-261-1585.
- May 14 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$30., A: \$2.50. Stephen or Becky, PH: 419-874-1725.
- May 14 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
- May 20 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.
- May 20 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- May 21 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- May 21 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 eyes.
- May 21 MA**, Woburn. Boston Metro-North, Guitar & Music Collectors Expo, Elks Lodge. 295 Washington St., Exit 36 off Rt. 95. www.musiccollector.com or PH: 508-865-5935.
- May 21 MI**, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eyes.
- May 21 NY**, Binghamton. NY CD & Record Fair, The Sai Bless. 65 Front St. (I-81 Exit 5), SH: 10am-5pm, T: 75-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- May 27 AZ**, Phoenix. Record Swap Meet, AZ American Italian Club. 7509 N. 12th St., SH: 9am-11pm, F: \$20. for 1, \$15. ea. add'l, A: \$5-\$2. Sam. PH: 602-265-9853.
- May 28 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.
- May 28 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- May 28 WI**, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill. PH: 414-409-9656.
- Jun 3 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.

discoveries

ADVERTISING RATES & INFORMATION

DISPLAY ADVERTISING

RATES:

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

FULL PAGE (10" X 12½")	\$640.00
JUNIOR PAGE (7½" X 9¾")	\$510.00
HALF PAGE HORIZONTAL (10" X 6¼")	\$360.00
HALF PAGE VERTICAL (4¾" X 12½")	\$360.00
QUARTER PAGE (4¾" X 6¼")	\$200.00
EIGHTH PAGE (4¾" X 3¾")	\$110.00
SIXTEENTH PAGE (2¾" X 3¾")	\$58.00

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

Selected locations are available on a first-come, first-serve basis at the following rates; priced with color and camera ready discounts:

Inside Front Cover	\$950.00
Inside Back Cover	\$950.00
Back Cover	\$1050.00

COLOR OPTION: Spot color is available at the price of \$150.00 per color on one page, regardless of the size of your ad. Four color process also available. Inquire for details.

PAYMENT INFORMATION:

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

Discoveries

700 E. State St.,
Iola, WI 54990

WHERE TO
SEND
YOUR AD:

You may also FAX your ad to us, providing credit card payment information is included with your ad. We do not recommend faxed "Camera Ready" ads. Our FAX number is 715-445-4087.

UPLOAD ELECTRONIC ADS TO:
diads@krause.com, but please let your ad rep know that you sent it.

Advertisers Must . . .

Supply us with home name, address, and telephone number. Sorry, no advertising will be accepted without this information, which will be kept confidential.

PUBLISHER'S STATEMENT

The Publishers are responsible for errors in advertising due exclusively to an error in the preparation of the advertisement(s) by the Publishers. Publishers are not responsible for errors in key numbers. Publishers obligation is to re-run portion(s) of advertisement in error in the first available issue following written notification of error. Advertisers and advertising agencies assume liability for all ad content (including text and/or illustrations) of advertisement printed. Advertisers and agencies also assume responsibility for any claim made against **Discoveries** or its publisher as a result of advertising placed in this publication. Advertisers and advertising agencies will be presumed to have read this information and agreed to its terms and conditions set forth without any further contract notice.

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 216 (April)

MARCH 3

Mailing Date MARCH 10

Current Bidding Deadline

APRIL 30

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

Ad Deadline, Issue 218 (June)May 5, 2006
Mailing Date, Issue 218May 12, 2006
Auction Closes, Issue 218June 30, 2006

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

AUCTION & SET SALE ADVERTISING

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

TYPE IT YOURSELF "UNIT SPACE" ADS (9 ads to 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 ½ 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

PREPARING YOUR UNIT SPACE ADS

This is most important! We are not responsible for copy submitted that reproduces poorly. Follow these instructions: Use a new, dark typewriter ribbon, and make sure to clean your keys! Light, grey type breaks up in the reproduction process. Always use black ink, no colors! Use white paper, not colored! Make your ad attractive, decorate it with logos, etc., but don't squeeze too much in, it will be ignored if you do. Keep in mind that a better original produces a better printed copy. We will typeset your name and address at the top of your ad at no charge, but you must leave a ½" border on the top of the page. Please put your name on the back of each page you send. If sending multiple pages, please number them on the back. Our printer is good but isn't a miracle worker, so please send us the best copy of your ad. Always keep a copy for yourself.

SPOTLIGHT & SPOTLIGHT ON INTERNET (18 ads to a page)

Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3¼" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$45.00 per box.**

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1½"

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

All prices are per issue.

WANT LIST ADS

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

- 1) Your name and address, brief word of explanation (up to 25 words). etc.
- 2) Artist wanted, name of record, label of record/disc, record number, price willing to pay. Naturally, if you don't know the information on some of your wants, you can't list it. We suggest using a question mark for information you don't know.

The charge for an ad in the Want List section (which we re-type) is \$2 plus 50c per line (item).

CLASSIFIED WORD ADVERTISING

18c per word
28c per word - Bold
All prices are per each issue.
6-11 consecutive issues deduct 15%; 12 issues deduct 20%.

Payment must accompany your ad.



Confused? Questions? CALL US!

Display-1-888-457-2873
Classified-1-800-942-0673
FAX: 1-715-445-4087



Full payment must accompany your advertising order. For your convenience, we accept Visa, MasterCard, Discover and American Express. Don't forget to give card holder name, card #, and card expiration date.

World Radio History

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"Big Monkey's CD Price Guide is by far the best and most useful guide that I have seen to date. I wish it had been around when I was working in the business."

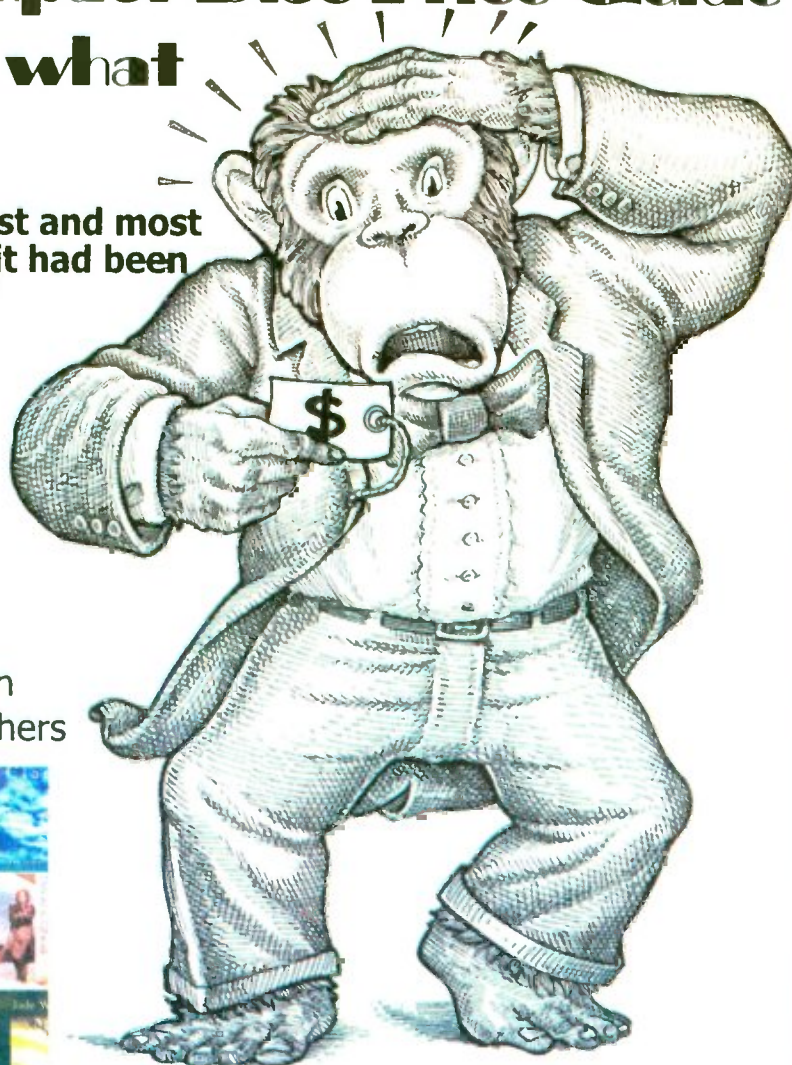
- Michael Clare, Amoeba Records

"This is absolutely incredible."

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"This is a true labor of love."

- Jeff "Skunk" Baxter Of Steely Dan and The Doobie Brothers



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Richard Colon
3730 Fairfield Ave #173
Shreveport, LA 71104 USA

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PayPal ID is bigmonkcd@aol.com**

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Email: bigmonkcd@aol.com**

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