APRIL 2006

Austin Record Convention Program Inside **Belle & Sebastian's** *The Life Pursuit*

Lovely to hear them again

For Record & CD Collectors

Market Watch When celebrities "sing"

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ISSUE 215

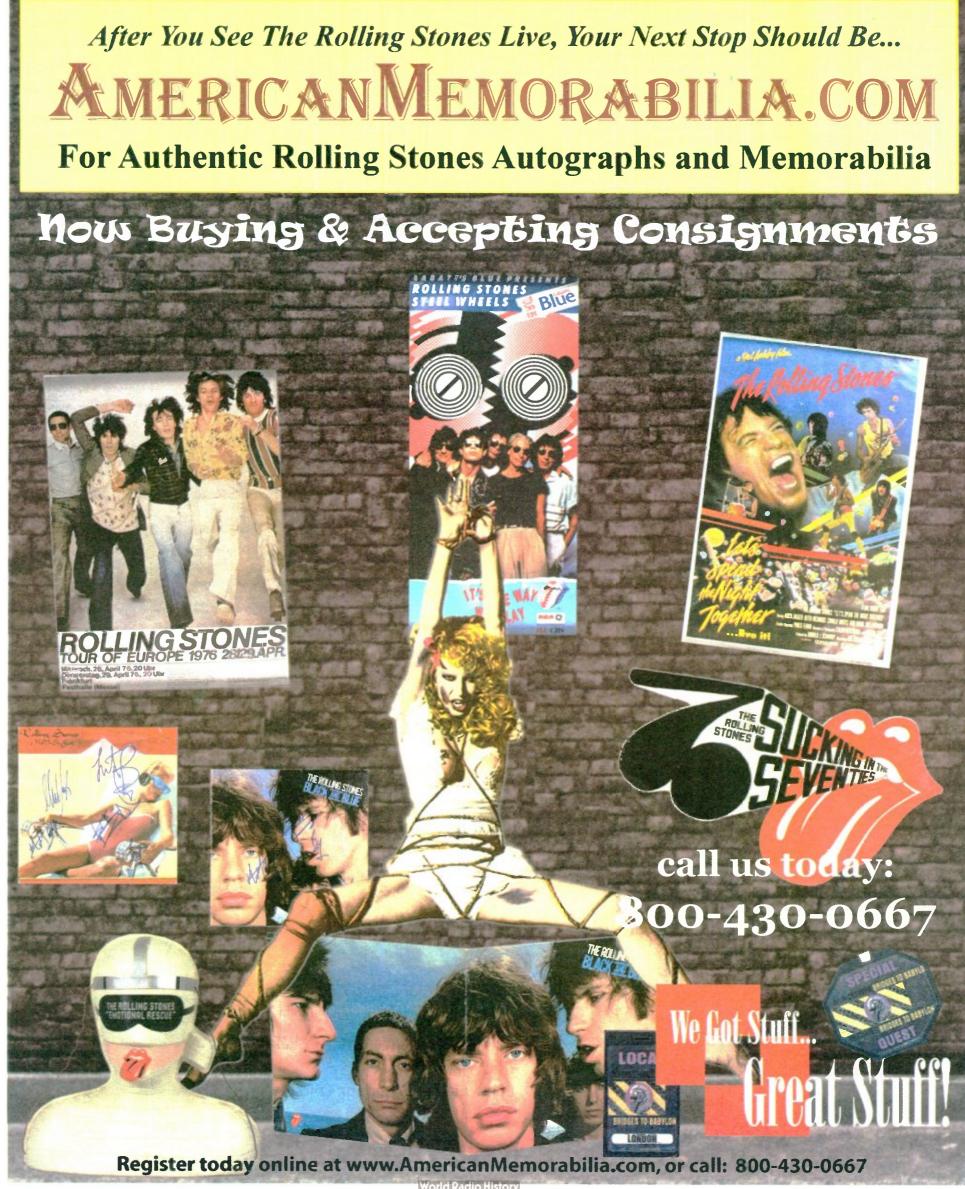
AUSIIN RECORI

> **Picture Sleeve Archive** Moe, Adrian & The Sculptors

Alvin Lee and the Elvis connection

Why collectors love Northern Soul

Dee Dee Warwick Family soul





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APRIL 2006 • discoveries



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The Moody Blues as a quintet in the 1980s. Clockwise from left: Patrick Moraz, Justin Hayward, Ray Thomas, John Lodge, and Graeme Edge.

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(715) 445-2214

PUBLISHER MARK WILLIAMS

POP CULTURE EDITORIAL DIRECTOR WAYNE YOUNGBLOOD

ASSOCIATE EDITORS CATHY BERNARDY CATHERINE, BERNARDY@FWPUBS.COM

TODD WHITESEL TODD.WHITESEL@FWPUBS.COM

POP CULTURE AD MANAGER **NORMAJEAN FOCHS** 800-726-9966 EXT 781 NORMAJEAN.FOCHS@FWPUBS.COM

ADVERTISING SALES MANAGER **TREVOR LAUBER** 800-726-9966 EXT 322 TREVOR, LAUBER@FWPUBS.COM

ADVERTISING SALES ASSISTANTS **KATHY SHANKLIN** 800-726-9966 EXT 454 KATHY.SHANKLIN@FWPUBS.COM

LORI HAUSER 800-726-9966 EXT 239 LORI.HAUSER@FWPUBS.COM

DESIGN **TOM DUPUIS**

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cover photo of The Moody Blues

Courtesy of Rogers & Cowan/by Nancy Rosen; inset courtesy of Dee Dee Warwickorld Radio History

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Item 822 Item 825 Item 830	CD Paper Sleeve with Window				\$10 per 100	1 lb		
Item 831 Item 900 Item 901	Regular Comic Bags (7 1/8 x 10 1/2	plus 1 1/2" flap, 3 mil thicknes	s, plastic)		\$10 per 100			
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APRIL 2006 • discoveries



Fascination with Jane Morgan

Kudos and many thanks to *Discoveries* for the publication of "It Was Fascination" in your January issue. Andrew Merey and Stephen Simon surely did a first-rate job of tracing Jane Morgan's career and compiling her discography.

I first became aware of Morgan when I heard her single "What Now My Love," a recording that set me searching for those she had recorded earlier. Now that I have seen her complete discography for the first time, I realize I was fairly successful in finding those that preceded What Now My Love."

My husband and I have been fortunate to see Jane Morgan in person, so I know she is not only a consummate artist, but also a delightful and very classy lady. Thank you again for publishing such an oustanding tribute to her and her work.

Beryl Bardy Clesterland OH

First-pressing CDs not collectible

The subject of collectible CDs from a recent editorial raises several questions.

CDs have been around since 1983. There are more CDs today than there were records during vinyl's golden era. New CDs get released while old CDs get deleted. So shouldn't those deleted CDs become more valuable as the demand exceeds the supply? But the CD era (and medium) is different than the vinyl world of years past.

For starters, a recording is collectible when it is hard to obtain. Before the age of recordable CDs, the quality of a recording of that elusive gem depended on the availability of the recording and its condition.

CDs are digital. Burning a CD means to digitally copy a CD, so the copy is a perfect copy.

Every single CD of a recording made prior to 1983 is a reissue, since the recording was originally released on vinyl. Reissues are almost always are worth less than the original releases. This puts a damper on CDs as collectibles. When a CD is deleted, is it permanent? Or is that CD deleted to make room for a new, improved CD with added bonus cuts and revised liner notes?

Take the album *Who's Next*, for example. The original pressing of this album was released in 1971 on Decca Records (DL79182). In 1973, this album was reissued on MCA (2023) shortly after Decca, Uni and Coral merged into MCA. (In 1988, I got *Who's Next* on CD MCAD-37217.)

By the way, *Who's Next* was reissued recently (MCAD-11269). This CD reissue is digitally improved (of course) and comes with a bunch of juicy bonus cuts. So I seriously doubt if my CD, which I bought in 1988, will ever become a collectible. The CD was already a reissue when it was first pressed.

Back in the days of vinyl, a reissue was the same record with a different label (or label design). While the original may have come with a unique inner sleeve, i.e. *Strange Days* by The Doors, whose inner sleeve has a

Correction

In B. Derek Shaw's letter in our March issue, we made an error. The Keystone Record Collectors Web site is www.recordcollectors.org. *Discoveries* apologies for any confusion this may have caused.

unique picture of The Doors. The reissue came with the generic Elektra Records inner sleeve, giving it a lower value as a collectible. A later issue came with a plain white inner sleeve, giving it an even lower value as a collectible, if there is anything collectible about it. The general policy in the days of vinyl was to cut corners where possible, even if it meant going as far as to delete a selection or two to keep the price down, making the original first pressing even more desirable.

With CDs, the general policy on reissues seems to be to add a bonus track (or two or three), throw in some added liner notes and remaster it with new and improved technology, making the original or earlier CD issue something to avoid. Or, if you already have the earlier CD issue, something to throw out since it has absolutely nothing over the new and improved reissue.

Another classic example is *The Who Sell Out*. This album was released in 1968 on Decca Records in mono, (DL-4950), which is rare and valuable, and stereo (DL-74950). Both the mono release and the stereo release have flat labels. Later, after the mono release was discontinued, the stereo release came with a raised label. In 1976, it was reissued on MCA as the two-LP set *A Quick One/The Who Sell Out*. Sometime in the mid-1980s, it was released on CD. This CD was an exact reissue. Inside the insert is a listing of other CDs by MCA.

Then, this CD got a digital makeover, a bunch of juicy bonus cuts and extensive liner notes! And the bonus cuts were great — they weren't throwaway tracks that got tossed because they hadn't been good enough to be included on the original. They were awesome tracks that got tossed because The Who had laid down a bunch of tracks for a two-LP set. But two-LP sets weren't considered "marketable" because of the added price and the fickle tastes of the record buyers in the late 1960s. My reissued CD is now an essential part of my music collection. My first-run CD just sits in the batch of CD dupes, compilations containing "new stereo recordings" and other CDs that will only sit in a corner and collect dust.

CDs are still relatively new, and nobody is sure how long they will last, if they will even last at all. Laser discs were considered perfect until some laser discs fell victim to "laser rot" caused by oxidation of the aluminum playing surface. The acrylic material failed to seal the aluminum playing surface from the elements (air, humidity, pollution, etc).

Once upon a time, the eight-track threatened to put an end to vinyl. In the beginning, this medium was considered almost indestructable. Then, a few years later, the tapes started to break, no matter how well they were cared for. Then, the pinch roller, made of hard rubber, suddenly turned to a soft, sticky, tar-like material. To solve that problem, styrene plastic pinch rollers were used instead. But the styrene plastic created new problems, and the eight-track cartridge tape quickly went the way of the leisure suit, platform shoes and other products of the 1970s that we would like to forget about!

Will this be the fate of our CD collections? Or will our CDs last like vinyl?

Last but not least is the nostalgia associated with old vinyl. As one holds an old record, one cannot help but think of a bygone era when that record was bought.

On the other hand, as one holds a CD, one can think only of the present, a world full of oversized shopping malls, Wal-Mart, Target and a music industry that is internationally dictated by the iron fist of the almighty MTV.

Nostalgic? Yeah, for the good old days! Mike McKenna via e-mail

Disc Mail continued on page 27

Editorial

The collectible future of CDs certainly is an area ripe with speculation, as Mike McKenna's letter here attests. Recently in *Goldmine* (March 17, 2006, #669), we featured a review of a recent CD price guide, self-published by Rick Colon of Big Monkey (www.bigmonkcd.com) It's not the only one that's ever existed, but it appears to be the only one on the market. Because of that, it fills a niche for people wanting to know just what they're holding in their CD collection. It's just in its first edition, so it's certain that a lot of people will be calling the publisher wanting to know why their favorites aren't in the book, but it's a hefty start for a huge collecting area in need of a current reference book.

As a medium CDs are now more than 20 years old, and promo CDs, limited-edition boxed sets with rare tracks and beautiful packaging, small-time releases on indie labels by bands who had later success, and CD singles all have varying degrees of collectibility, based on not being mass-market big box-store items and having a demand that outstrips the supply. (That last aspect is key to value.)

The speculation that someday a generation of people won't consider music as something tangible comes up every once in a while. When the Internet first exploded into the mass arena a decade ago, many people speculated that books, magazines and newspapers would go away too. While publishing certainly has taken a hit, it's just too nice to curl up on the couch with coffee, doughnuts and the Sunday paper or fall asleep at night after reading a few pages of the latest paperback. Try that with a laptop — crumbs in the keyboard and eyestrain from looking at a screen 24 hours a day. No thanks.

I just can't believe that people will stop buying stuff by their favorite bands. Music accumulators might just download the recent release to their computers, but the die-hard fans will still want the rare, obscure items, the unreleased tracks and the boxed sets with nifty packaging. Labels will just have to invent purchase incentives instead of coasting on big-name album reissue revenue. The inclusion of DVD bonuses in packaging works for me, definitely, when there's a choice between the regular version and the limited-edition one.

Neither can I see myself downloading lyric booklets and ever looking at them. Why would I prefer my awkward inkjet-printed and scissor-cut lyric booklet to a professionally printed one that comes inside a CD's packaging?

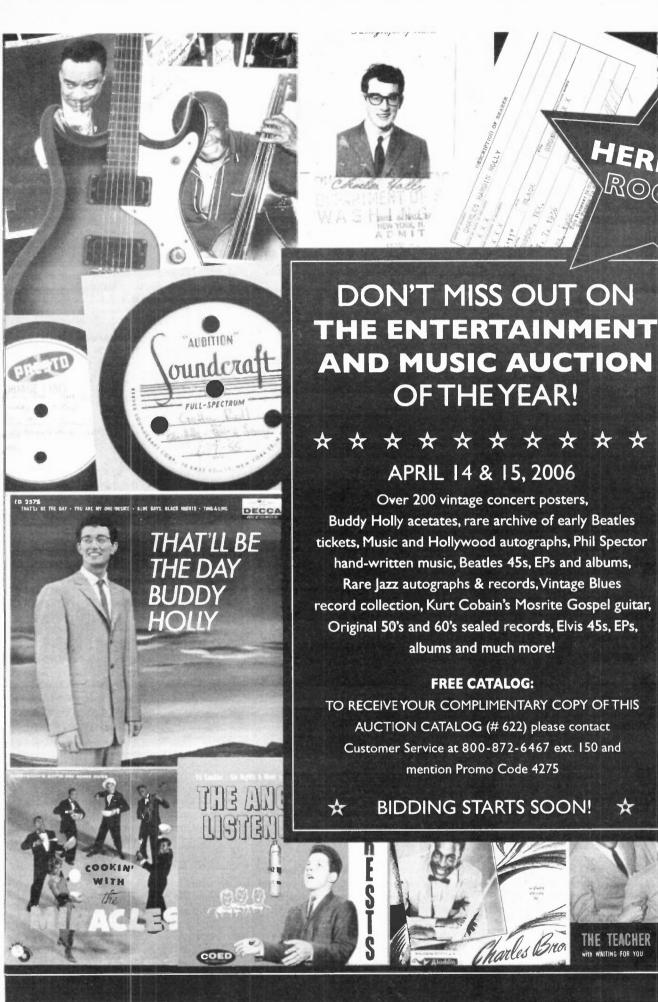
I understand the ease of the digital file, though. A friend can bring over an iPod that new music I need to hear and hook it up to my stereo without hauling in a big case and flipping through page after page of CDs. I can have my entire collection on a server, put it all on random and hear music I forgot I owned. I can use my playlists and listen to every Eagles, Live, Clarks, Billie Holiday, or Monkees song on the server without having to get up and change the CD every 40-60 minutes. It's like having a 1,000-CD changer! And the low-cost online music services are a great way to try new music before investing in an artist's new album or back catalog or to pick and choose a couple favorites off an album that you used to have. I can't imagine not wanting to keep those hard-copy backups, though.

Let's hear your thoughts. Will CDs go away? What will happen when kids' burned CDs stop working (CDs are not an indestructible medium), their iPods go on the fritz and their hard drives crash?

— Cathy Bernardy

Send your letters, comments and suggestions to:

Discoveries, 700 E. State St., • Iola, W 54990-0001 fax Word tactor fistory • Discoveries E-mail address: catherine.bernardy@fwpubs.com





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SECOND ALBUM

BEATLES

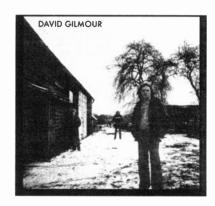


by Todd Whitesel

What's Happening

Rhino is issuing the first-ever box set of **The Pretenders** March 14. Titled *Pirate Radio*, the collection includes more than five hours of career-spanning music on four CDs along with a DVD containing previously unreleased performances from 1979-95.

Wry-humored singer/songwriter **Loudon Wainwright III**'s first two albums, *Loudon Wainwright III* and *Album II*, will be reissiued by Collector's Choice April 4.



Hot on the heels of the release of **David Gilmour**'s third solo album, *On An Island*, will come remastered reissues of the guitarist's first two solo efforts, *David Gilmour* and *About Face* (Sony). April 11.

Pipeline

Acoustic Disc, **Mike Compton And David Long**, *Stomp*. March 7.

Angel Air, **Consortium**, *Rebirth* (1975 recording that has never before been released) and **The Korgis**, *Unplugged*. March 6.

Appleseed Recordings, Lizzie West, / Pledge Allegiance To Myself. April 18.

Asend Music, **Rhythm & Groove Club**, *Groove Approved*. Feb. 21.

Bear Family, **Gene Autry**, *That Silver Haired Daddy Of Mine* (nine-CD box set) includes 225 songs from 1929-33; many have never before been released. March 21.

Blix Street Records, **Grace Griffith**, *My Life*. March 14.

Blue Note, **Gianluca Petrella**, *Indigo4*. Feb. 21. **Pat Martino**, *Remember: A Tribute To Wes Montgomery*. April 4.

BNA/Legacy, John Rich, Underneath The Same Moon. March 14.

Bomp!, **Iggy And The Stooges**, I'm Sick Of You EP. March 14.

Capitol/EMI, **Ronnie Hawkins**, *The Hawk*. The 1979 album gets its first-ever CD issue. March 7. Capitol/Nashville, Kenny Rogers, Water And Bridges. March 21.

Castle, **Steeleye Span**, *Lark In The Morning: The Early Years* (two CDs) and **Tucky Buzzard**, *Time Will Be Your Doctor: Rare Recordings*. March 14.

Chronicles, **Roger Daltrey**, *Gold* (two CDs) and **Rush**, *Exit Stage Left* (DVD). March 7. **Thin Lizzy**, *The Definitive Collection* and *Greatest Hits* (DVD). March 28.

Collectables, Ella Fitzgerald, Ella and Things Ain't What They Used To Be; Stanley Turrentine, Inflation and Home Again; George Benson, While The City Sleeps; Ahmad Jamal, Pittsburgh, Digital Works and Live At Montreal Jazz Festival 1985; Barbara McNair, Livin' End and I Enjoy Being A Girl; Blue Magic, self-titled; Blue Magic, Major Harris, Margie Joseph, Live; Dave Brubeck **Quartet Featuring Gerry** Mulligan, Last Set At Newport; Dizzy Gillespie, Giants Of Jazz; Kleer, Winners; Stacy Lattisaw, Sixteen; Donna Fargo, Shame On Me/Fargo (twofer) and On The Move/Just For You (two-fer); Rick James, Wonderful; Jimmy Yancey, Chicago Piano Volume 1; and The Trammps, Where The Happy People Go. Feb. 28. George Benson, In Your

Eyes; Dave Brubeck, All The Things We Are; Kleer, License To Dream; Jimmy Witherspoon, Roots; Force M.D.'s, Love Letters and Touch And Go; Ronnie Milsap, s/t; Fancy, Wild Thing; Ahmad Jamal, Rossiter Road and Crystal; Mingus Dynasty, Chair In The Sky; Stacy Lattisaw, Let Me Be Your Angel; Chuck Willis, C.C. Rider; Mary Wells, Dear Lover; King Curtis, Memphis Soul Stew; Professor Longhair, Mardi Gras In Mardi Gras; The Capitols, Cool Jerk; and Esther Phillips, Release Me. March 14. (www.oldies.com)

Columbia/Legacy, Johnny Cash & June Carter Cash, 16 Biggest Hits. Feb. 21. Herbie Hancock, The Essential Herbie Hancock (two CDs). Feb. 28. Judas Priest, The Essential Judas Priest (two CDs) includes 34 songs spanning 1976-2005. April 4.

Eagle Rock, **The Black Crowes**, *Freak 'N' Roll... Into The Fog* (DVD) features performances from the band's August 2005 Fillmore West show and **Electric Light Orchestra**, *Live At Wembley*. March 21.

Echo Music, David Peterson & 1946, In

The Mountaintops To Roam. April 11.

EMI/Back Porch, **Pinmonkey**, *Big Shiny Cars*. March 7.

Epic, Joe Satriani, Super Colossal. March

Fantasy, Jerry Garcia And Merl Saunders, Best Of. March 28.

Favored Nations, **Andy Timmons**, *Resolution*. May 2.

> Folk Era Records, Glenn And Holly Yarbrough, No One Is Alone and various artists, We The People, which features songs by Johnny Cash, Bob Gibson, The Kingston Trio, Mickey Newbury, and John Stewart. Feb. 24.

Fuel, **The Flock**, *Before* And After. March 14. **Marky Ramone**, *Start Of The Century* (two CDs), and **Jethro Tull**, *Aqualung Live*. March 21.

Geffen, **Thurston Moore**, *Psychic Hearts*. March 14.

Hannibal/All Saints, **Roger Eno**, *Swimming*. March 14.

Heads Up, **The Jaco Pastorius Big Band**, *The Word Is Out!* (CD or SACD).

March 28.

Hot Tomato, Little Feat, Barnstorming Vol. 1 And 2 (box set). March 7.

Hyena, **Dr. John**, *Right Place, Right Time:* Live At Tipitina's Mardi Gras '89. March 14.

Image, three DVDs: Chick Corea, Now He Sings, Now He Sobs; Chick Corea And Gonzalo Rubalcaba, Duet; and Chick Corea's New Trio, s/t. March 14.

InsideOut, **Evergrey**, Monday Morning Apocalypse and **The Flower Kings**, Paradox Hotel. April 4. **Vanden Plas**, Christ.O. April 25.

In The Red, **Sparks**, *Hello Young Lovers*. March 21.

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

Koch, Nat Stuckey, The Very Best Of Nat Stuckey. Feb. 7.

La Cosa Nostra, **Jerome Dillon**, *Nearly: Reminder*. April 11.

Lilith, **Marianne Faithfull**, *Come My Way*. March 21.

Lost Highway, Van Morrison, Pay The Devil. March 7.

Madacy, **Aretha Franklin**, *Collection* (three CDs) and **B.B. King**, *Best Of* (three CDs). March 7.

Mad Dragon, Jules Shear, Dreams Don't Count. March 14.

Magna Carta, **Robert Berry**, *Prime Cuts*. CD includes bonus video, "In The Studio With Robert Berry." April 4.

Masked Weasel, Lightnin' Hopkins, Bring Me My Shotgun. March 21.

Music Video Distributors, **Poison**, Seven Days Live and **Mike Stern**, Paris Concert. March 14. Leo Kottke, Home & Away Revisited. April 4.

Prestige, **Red Garland Trio**, *At The Prelude* (two CDs) features the complete three-set performance from the Trio's Oct. 2, 1959, show at the Harlem club. Feb. 14.

Radioactive, Vulcan's Hammer, True Hearts And Sound Bottoms was originally a private release in 1973 and limited to 250 copies; Justen O'Brien & Jake, Time Will Tell; Cosmic Michael, After A While; Shape Of The Rain, Riley, Riley, Wood & Waggett; Music Box, Songs Of Sunshine; Dryewater, Southpaw, was originally released in 1974 on the J.T.B. label with only 500 copies pressed; Bermuda Triangle, s/t. Feb. 10.

RCA/Legacy, Harry Nilsson, Everybody's Talkin': The Very Best Of. March 7.

Relay Records, **Bob Delevante**, Columbus And The Colossal Mistake — A Collection Of Songs And Photographs. April 4.

Reprise, **Donald Fagen**, *Morph The Cat* (CD or CD/DVD combo). March 7.

Rhino, Grateful Dead, Blues For Allah, From The Mars Hotel, Shakedown Street, Terrapin Station and Wake Of The Flood. Each reissue, which partly comprised the 2004 box set Beyond Description 1973-89, is offered separately, complete with the bonus selections from the box set. March 7 Prince, Ultimate (two CDs). March 14. Chicago, XXX and Elvis Costello And The Brodsky Quartet, The Juliet Letters (two CDs). March 21. various artists, The Tommy Boy Story, Vol. 1 (two CDs) features 22 songs spanning 1980-92 from artists such as Afrika Bambaataa & The Soul Sonic Force and Planet Patrol; various, Journey Into Paradise... The Larry Levan Story (two CDs) includes 22 club/dance

Disc News continued on page 42





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Stufflike

by Todd Whitesel

When guitarist **Derek Trucks** isn't playing with his own Derek Trucks Band, he sits in with another outfit you might have heard of — **The Allman Brothers Band**. Derek is the son of ABB drummer **Butch Trucks** and joined ranks with Dad for the Allmans' most recent studio effort, 2003's *Hittin' The Note*. You'd expect Derek to be well-versed in slide guitar, bluesy soloing and picking those tasty melodies the ABB are noted for, and he is. The music on *Songlines*, however, goes far beyond Southern rock.

The album's title comes from an Australian Aboriginal tradition that claims the culture's elders traveled the continent singing the trees, rivers, animals, clouds their whole world — into existence. The "songlines" they created became maps for traveling through life.

Heady stuff to base an album on, but Trucks and band succeed, singing and playing their own world into life and borrowing from many different cultures and genres. Covers of **Rahsaan Roland Kirk**'s "Volunteered Slavery," Pakistani **Nusrat Fateh Ali Khan**'s "Sahib Teri Bandi/Maki Madni," and Jamaica's **Toots Hibbert**'s "Sailing On" should hint at the depth of what's going on here.

New vocalist **Mike Mattiso** does a great job across the board, putting his stamp on the traditional blues of "Crow Jane" and the slinky love song "All I Do" with equal ease.

There's plenty of guitar, too, just not of the guitar-hero type. Trucks' lyrical playing on the closing "This Sky" is as good as it gets. (Sony)

Bruce Springsteen is on my list of artists that I've long admired but have not really responded to. (The only Springsteen album I own is *Nebraska*.) But I was so bowled over by his *Hammersmith Odeon London '75* set with The E Street Band that I've become a convert. Apparently this concert has been bootlegged many times before finding a legitimate home on Springsteen's *Born To Run 30th Anniversary Edition* as a DVD bonus disc. If you didn't throw down for that reissue, then this CD is a must.

Making no apologies for hyperbole, this is simply one of the greatest (if not greatest) live albums I've ever heard. The energy is unbelievable, the pacing perfect. What I like most is that this is far from a greatest-hits collection, and songs such as "The E Street Shuffle" are so transformed that they become new. Yeah, "Born To Run" is on here, but it's long before it was ground into dust by radio, and it's not the best song anyway.

The opening, "Thunder Road," is stripped to the bones, with Springsteen singing to piano accompaniment only. The gentle vibe doesn't hint at the explosion to come, and three tracks into the set ("Spirit In The Night"), it's evident that this performance is special. Springsteen and band give transcendent performances of "Rosalita (Come Out Tonight)," "Kitty's Back," "Jungleland" and more. By the time they tear through "Detroit Medley," one wonders what could be left. Extraordinant

Extraordinary. Listen and become a believer. (Sony)

Lynyrd Skynyrd's Gimme Back My Bullets

represents something of a transitional album for the band. Guitarist **Ed King** had departed, and Skynyrd pared down to the twin-guitar attack of **Gary**

Rossington and Allen

Collins. The songs on *Bullets* are shorter slabs of blues/country/rock with some fine moments beyond the title track.

THE DAY

THE RIVER

Ronnie Van Zant was one of rock's great lyricists, able to put his good 'ol boy stamp on everything, with smarts that went far beyond the street. And who else in rock at the time was writing songs about the environment? His "All I Can Do Is Write About It" could be an Earth Day theme song. "Double Trouble" is a self-effacing look at Van Zant's brushes with the law and others, while "Every Mother's Son" is a warning to those who didn't follow his advice in "Simple Man."

The Deluxe Edition tags six more songs onto the original album with four live cuts from 1975-76, an acoustic take of "All I Can Do..." and an alternate "Double Trouble." The bonus DVD features Skynyrd's 1975 performance on *The Old Grey Whistle Test* and includes "Call Me The Breeze," "Sweet Home Alabama" and "Free Bird." This disc is superb; the band is tight; the video is razor sharp, and the performances are legendary.

It's a total time warp to watch footage of the audience members sitting and politely clapping after each song. The "rowdiest" moments come when a couple of people raise a Confederate flag between numbers and just as quickly sit again. And instead of the "Are you ready to rock?!" rubes who couldn't incite a riot at a European soccer match, Van Zant tells the crowd what an honor it is for the band to be playing in London. Those were the days.

It's a thrill to watch Skynyrd in top form, especially Collins, who just can't keep still, hopping from foot to foot through every bar of every song. The highlight is the absolutely searing version of "Free Bird," which closes with Collins blazing

through the final solo as if it will be his last, while

Van Zant stands like an anchor, holding the ship in place. After the last chord is played and the band members slip behind the stage curtain, you'll find yourself yelling "'Free Bird'!" and meaning it. (Universal)

Some of the greatest American songwriters of the last 35 years are

featured on Heartworn Highways, an album of 20 previously unreleased recordings culled from the documentary of the same name. Filmed in 1975, Heartworn chronicles the "progressive" country movement scene of Austin and Nashville in the mid-70s headed by maverick songwriters such as Rodney Crowell, Guy Clark, Townes Van Zandt, Steve Earle, David Allan Coe, and Steve Young. Included are the very first recordings made by Earle, Crowell, and Hiatt as well as soon-to-be classics from Van Zandt ("Pancho And Lefty") and Clark ("Desperadoes Waiting For A Train").

Listening to Clark's whiskey-soaked vocals on "That Old Time Feeling" or Van Zandt playing "Waiting Around To Die" as a dog barks in the background or the very young Earle and Crowell teaming on "Bluebird Wine" are incredible moments.

A Christmas Eve gathering at Clark's house finds the group sharing songs and plenty of holiday cheer, ending with a oneof-a-kind version of "Silent Night." This will be a strong contender for my release of the year. (HackTone/Shout! Factory)

Another blast from the past comes from the first-ever release of **Vince Martin**'s 1969 album, *If The Jasmine Don't Get You... The Bay Breeze Will*, on CD. Martin was part of the Greenwich Village folk scene of the early '60s, and he struck up a friendship with fellow songster Fred Neil. Martin eventually migrated southward to Coconut Grove, Fla., where the sun and sea became his muse. And the six songs on *Bay Breeze* have a decidedly breezy feel.

This is folk-rock with a twist of the improvisatory. Martin recorded in Nashville with a crop of the finest session players of the day including **Kenneth Buttrey**, **Charlie McCoy**, and **Norbert Putnam** the same players who had worked on **Bob Dylan's** *Nashville Skyline*. The strength of the backing musicians allows Martin's songs to fully blossom — the title track runs for more than 13 minutes! According to Martin, "They wouldn't quit! I wanted to stop singing, and the fuc*#rs wouldn't quit! So I said, 'OK, let's go.'" (Rev-Ola)

Singer/songwriter **John Stewart**'s latest release, *The Day The River Sang*, is a fine follow-up to his superb 2003 album, *Havana*. Themes of dreams, hope, memories and better days permeate Stewart's writing, and his craggy voice gives his tunes a livedin feel, like a favorite old chair.

Check out the rough-and-tumble experience of years Stewart brings to the opening "Baby It's You" and "Sister Mercy" or the sly groove of "Amanda Won't Dance." His tribute to the city of New Orleans on "New Orleans" is particularly lovely.

The performances are more poignant considering Stewart has been recovering from a concussion for more than two years, the effects of which can make it difficulty for him to remember lyrics.

Oh yeah. Stewart also wrote a tune many years back called "Daydream Believer." Perhaps you've heard it? (Appleseed Recordings)

A common complaint of music consumers is that CDs are too expensive. The All Saints Records label has countered that with its *Compounds* + *Elements An Introduction To All Saints Records*. This 18-song sampler of All Saints artists such as **Brian Eno, Roger Eno, Harold Budd, Jon Hassell**, and **John Cale** will be sold for a laughably low suggested retail price of less than \$3!

The songs cover ambient, world, electronic and minimalist genres, but don't think this is just music to fall asleep to or barrages of white noise.

Roger Eno's beautiful "Winter Music" is like the soundtrack for a perfect day; **Vacabou**'s haunting "Russia In White" uses sampled sounds and voices to create an effect that's disorienting yet compelling; and Cale's setting of **Dylan Thomas**' "Do Not Go Gentle Into That Good Night" is phenomenal, with a Tchaikovsky–esque orchestration partnered to a children's choir and Cale's near spoken-word singing.

For \$3, how can you go wrong?







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

by Stephen M.H. Braitman

THE JAZZ-FOLK OF MOE, ADRIAN & THE SCULPTORS Just misses the Love Train

Moe, Adrian And The Sculptors "Love Train" b/w "Shotgun" Columbia (4-43445, 1965)

nother cool mid-60s "Columbia Records Introduces" promo record and picture sleeve showed up recently, courtesy of Austin Record Convention organizer Doug Hanners The strange and awkwardly named Moe, Adrian And The Sculptors rang no bells.

However, among the six members listed on the back of the picture sleeve, Eric Kaz, Adrian Guillery, and Jeremy Steig seemed like reasonably well-known names who should have provided a more visible presence for this intriguing oneshot. The promo blurb calls their music "jazz-folk."

Internet searching brought up nothing but a few sites selling the single. The picture sleeve apparently was unknown. At the Great Shakes blog, http://itsgreat shakes.blogspot.com, contributor Brian Marshall seemed to have as much of a problem as I did figuring out what this record was all about.

"It's funky, but not quite funk," he writes. "It's got soul, but it's not in any straight category we collectors may know of. It's also pretty damn loud. Two vocalists, one out-of-control harmonica player, one equally wild sax, something that sounds like farfisa, crazy drumming, and heavy bass all combining to create glorious, brash soul funk noise... or something like that."

The sound is actually a growling, chunky kind of electric blues, and if "Love Train" had a guitar solo instead of a saxophone, the band would more clearly be seen as part of the rising urban sound that brought The Butterfield Blues Band, The Goldberg Miller Blues Band, and Charlie Musselwhite's Southside Band to prominence. It probably would have been



a much more successful record, too.

But Moe, Adrian And The Sculptors were not Chicago-based. They were from New York and very much a part of a different kind of club scene

Finally, I was able to track down Guillery, who subsequently has had a long, notable career as a guitarist and an artist. His double-necked guitar can be heard on albums by Richie Havens, John Hammond Jr., and others, and he has shared the stage with everybody from Muddy Waters to Jimi Hendrix to Eric Clapton. He's also the one true "sculptor" of the group, having attained a reputation with fantastical guitar sculptures.

"We were originally called The Hatreds," revealed Guillery, who has been based in upstate New York near Woodstock for years. In the early '60s, Guillery played around New York City in small jazz and improvised rock combos, often with drummer Bob Larimer and flutist Steig. Moe, Adrian And The Sculptors came together at the beginning of 1965, originally to take advantage of opportunities Guillery had for better gigs. Larimer brought in a friend, singer and guitarist Moe Pelham, who is said to have played with Bo Diddley. Along with Pelham came bassist Sylvester "S.J." Gandy. Eric Kaz floated in with his harmonica and Frank Woode on tenor sax.

Jazz-Foil

"We played the jazz club The Hot Spot," Guillery remembered. "We were the first so-called rock group to ever play there. We packed the place, got a lot of acclaim from the jazz musicians; they liked us a lot." The band continued to play clubs such as The Metropole and St. Mark's Place in the Village. Their large physical presence and big sound went over well in those heady days. Then John Hammond Sr. came calling.

The Hatreds became Moe, Adrian And The Sculptors, and the legendary Hammond produced an album-length session for Columbia Records. The "Love Train" single was released (sandwiched between records by The Magicians and The Druids), and the promotional push was on. "Columbia tried a little promo," said

Guillery, "billboards and such. It was played a little on the radio. We even got a gig at MOMA [The Museum Of Modern Art].

Although nowhere near a hit, the record reportedly sold 8,000 copies, "mostly in Liverpool, England, I heard, and California "

With the single stalling, no album was forthcoming. Guillery said, "We sorta started running out of gigs." Moe, Adrian And The Sculptors eventually dissolved. though Guillery, Lanmer, and Steig were never hard up for work. They continued to play at parties, in bars and did the odd session. Then Steig got a job to put a band together to back up Tim Hardin When Hardin didn't show up for the recording, Guillery came back, and they went into the studio as Jeremy And The Satyrs. But that is another story entirely.

And Pelham, the tall, earthy singer with the too-cool shades? "Moe Pelham left town," said Guillery. "I don't know what happened to him."

The Columbia single by Moe, Adrian And The Sculptors shows up for sale on a few online sites, with asking prices of up to \$25 but without the picture sleeve. Because it falls through the cracks genrewise — it's not quite soul, not quite rock and not quite blues — it has escaped most collectors' attention. Hanners guessed it's worth \$15. Gary Johnson of Rockaway Records in Los Angeles sold a sleeve with the single for \$30.

No doubt, this record's low profile has kept the price down all these years. Perhaps that's just as well. There are only a few copies out there, and once heard it's hard to forget. It'll be impossible to find if it gets more popular. 💿

You can see some of Guillery's art guitar work at the Woodstock Chamber of Commerce & Arts Web Site, http://wood stockchamber.com/woodstock_guitar.html

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



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d Radio History

By Martin Koppel and Tim Brown 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-

Our authors are experts on Soul music. Using their expertise, they have

compiled the most complete Northern Soul guide to date. All the most important Northern Soul records, along with their values, are included. If a

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

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

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 direc-tor 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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by Robin Platts

CELEBRITY VOCALS: Golden throats or celebrity goats?

his month, we look at a strange and potentially disturbing aspect of record collecting: Those coveted

discs that feature television and movie personalities of decades gone by lending their voices to the pop and rock hits of the day: William Shatner singing (well, shouting) "Mr. Tambourine Man" and "Lucy in the Sky With Diamonds"; Family Affair star Sebastian Cabot earnestly interpreting the works of Bob Dylan; Star Trek's Spock (Leonard Nimoy) singing "Proud Mary"; Cabaret star Joel Grey tackling Cream's "White Room"; and Jerry Springer, Mae West, TV's Odd Couple and a host of other celebrities — most of them completely unsuited to singing rock songs but giving it their all anyway.

This column tends to focus on values and prices and what a particular record or CD is selling for, but this month I'd like to focus on the fun of collecting this particular genre. And, if you're up for it, it is great fun.

The celebrity-vocal genre has been around for decades but didn't really catch on in a big way until the late '80s/early '90s, around the time that the folks at Rhino Records had the brilliant idea of collecting some of these gems on an album called *Golden Throats* (although I believe Dr. Demento was onto these songs a few years before *Golden Throats* hit the racks).

The groundbreaking Golden Throats collection captured the imagination of listeners, including mine, who were at the time blissfully unaware that Shatner's talents went beyond the scope of playing Captain Kirk and T.J. Hooker, and who never dreamed that Cabot has recorded some of the most memorable (though not necessarily in a good way) interpretations of Dylan's work. Add to the list titles by Grey (a skilled performer whose talents were not particularly wellsuited to covering Cream tunes) and Shatner's Star Trek crewmate Nimoy (who mixed covers such as "I Walk The Line" with originals such as "Twinkle Twinkle Little Earth" to equally hilarious effect) and a host of others.

When these records originally came out they were not, I expect, taken very seriously, and they didn't race up the charts, for the most part. The *Golden Throats* phenomenon certainly boosted the genre's profile and no doubt sent many a pop-culture and kitsch buff scurrying to the thrift store to look for an original.

Of course, it's a fine line between pure kitsch and legitimate first, produced by its writer, the great Jimmy Webb, who cut two whole albums and a single with Harris and obviously rated him as a singer. I'm somewhat fond of the Harris/Webb albums, so I'm inclined to exempt him from the Golden Throats designation.

Rillach

Music LP and others, not to forget the Ethel Merman Disco Album, on which Merman reworks her best-known tunes for the dance floor. I asked LaRosa for his thoughts on the celebrity-vocal genre.

"I guess I started collecting records about 20 years ago, mostly because I was bored with Top 40 and started finding some interesting things at the local thrift store," said LaRosa. "I also had a DJ friend who was very much into weird records at the time.

> "Most of the records vou see on my Web site can be bought on eBay for \$10-\$25. I don't consider that expensive, although it's a far cry from buying records for a quarter apiece at a thrift store. The days of finding good records at thrift stores are gone; these days you pretty much have to shop on eBay unless

you're willing to look at a thousand records before you find something worthwhile.

"I think my favorite record musically is Enoch Light's Spaced Out," LaRosa added. "From a celebrity-vocals standpoint, Mae West and Sebastian Cabot stand out. Shatner is still the king, but everyone knows that — even him it would seem.

Speaking of Captain Kirk, George "Stompy" Hollo is a guy who knows more than a thing or two about *Star Trek* and the vocal stylings of Shatner and Nimoy. He even appeared alongside Shatner on a *Jimmy Kimmel Live* segment (if you're curious, it can be viewed online at www.chaseclub.com/jkl.asx).

"I first heard Nimoy 'singing' on *Dr. Demento* back in the '80s," said Hollo. "He had recorded the songs right around the time he was doing *Star Trek*, but they



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releases. *Kojak* star Telly Savalas had some success with his spoken-word rendition of the Bread hit "If," so that makes it something more than a bizarre curiosity.

Then there's Richard Harris. Does he fall within the Golden Throats genre? To some he might. Vocally, he wasn't exactly Frank Sinatra, and although "MacArthur Park" was a hit, it was a much-ridiculed hit. However, Harris recorded that song The Internet has given another big boost to this genre, with a number of Web sites devoted to bizarre celebrity recordings. For instance, Frank LaRosa's site, Frank's Vinyl Museum (http://franklarosa.com/vinyl), features a fun assortment of recorded oddities, including records by Mae West ("Day Tripper" and "Twist And Shout"), Laverne & Shirley Sing, and the Sebastian Cabot, Actor: Bob

Dylan, Poet: A Dramatic Reading With



by Ray Sidman

times even joyful. Listeners will likely find themselves bopping their heads as they tune in to each song, especially "Funny Little Frog" (Is it a love song? Hmm...) and "For The Price Of A Cup of Tea."

The Life Pursuit is an album that popmusic fans will enjoy, especially those fans of light rock. Those who enjoy odd and/or dark lyrics also have something to look forward to here.

Of course, the comic — as it includes only pre-Life Pursuit songs, and, perhaps most important, is obviously devoid of the bouncy aural element --- comes off as a collection of mostly dark and melancholy stories.

The artistic license taken varies depending on the story, and one even uses a new title — "Fancy Dress" — simply listing it in a footnote as being inspired by the song "The Model." Some three dozen comics creators got involved, making for a vast diversity of themes and atmosphere. There's nary a dull moment to be found here or on The Life Pursuit.

And Rhino's fourth Golden Throats CD, Celebrities Butcher The Beatles, has gone out of print and now fetches a modest \$33-\$35 on eBay.

These few exceptions aside, however, the celebrity-vocal genre offers an inexpensive and fun experience for those who dare.

If you're just not willing to spend a dime to hear these oddities, there are a number of Web sites with sound samples of these tracks.

Miserable Melodies (www.miser ablemelodies.com/cgi-bin/cgiwrap/miser abl/list.cgi?actors) offers samples from recordings by Evel Knievel, TV's The Odd Couple (doing "You're So Vain," no less), and Burt Reynolds, alongside Shatner, Nimoy, and Brent Spiner — who played Data on Star Trek: The Next Generation and updated the genre with his CD Ol' Yellow Eyes Is Back.

The Rock & Roll Hall of Shame (www.fadetoblack.com/hallofshame) also features a good assortment, including many of the stars listed above as well as Andy Griffith, Joe Pesci, and Mission Impossible's Greg Morris.

If you made it through this column, you're either about to go running in terror or on the Internet punching in one of the links to hear Matlock sing "House Of The Rising Sun."

tend to get excited when someone tries something new or innovative. This is especiaily true when it comes to my leisure passions, which - outside of time with family - are largely music, comic books and movies. It then should come as little surprise when I took the bait for an apparent collaboration (or at least timely scheduling) between Matador Records and Image Comics, featuring the Scottish indie rock group Belle & Sebastian.

The band released its newest album, The Life Pursuit, in early February, and a couple of weeks later Image Comics released Put The Book Back On The Shelf: A Belle & Sebastian Anthology. The latter gathers short works by many artists and writers inspired by and/or translating specific songs by the band into the comic-book format.

Now, before music or comic-book fans rush out to buy these, make sure you're aware of what Belle & Sebastian music is like. To that end...

The band came out of Scotland in the mid-1990s, finding a devoted following

put them out in waves over the course of six or seven years. 'Highly Illogical' was a hit of sorts on Dr. Demento, and that led me to discover the other songs.

"In the late '90s with the advent of CDs and the Internet, gems like 'The Ballad Of Bilbo Baggins' became camp classics.

"I started scouring old record stores and then later, eBay, to find every album Nimoy did," Hollo said. Very few of his LPs are worth much today, due to the fact that so few people have turntables or record players. The New World Of Leonard Nimoy is probably the hardest to find but includes classic Nimoy versions of 'Proud Mary' and 'I Walk The Line.' They tend to average \$10-\$30 on eBay and the CD versions about \$20.

"In terms of a favorite, I like his old stuff OK, but his modern work is interesting. Whales Alive combines poetry and literature with recorded whale songs of Pacific humpbacks. It would never make the Top 40 but made a nice companion piece to Star Trek IV."

For more on the recorded works of Shatner and Nimoy, visit Hollo's Web site, www.geocities.com/stomp1y/records.html

Dave Plentus has a Web site devoted to Dylan covers,

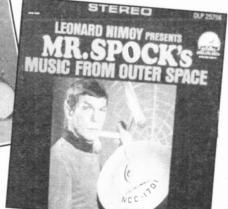
that, a handful of albums later, seems to be largely intact. The band hasn't had a series of #1s, at least not stateside. For those looking to peg the band via comparison to other groups, I'd describe them as The Beatles by way of The Decemberists.

What sets them apart from the rest is their consistently con-

trasted words and music. Arguably, Belle & Sebastian's most apparent gift is their talent for creating catchy, bouncy, pop-happy hooks they've had so many songs with infectious grooves that you'd swear the band was breathing them instead of oxygen. The lyrics, however, tell a different story. "Melancholy," "macabre" and "dark" are three words I'd use to describe the typical Belle & Sebastian lyric.

(http://dylancoveralbums.com), which inevitably includes a section of some of the stranger celebrity renditions (http://dylancoveralbums.com/cguides/0cel ebs.html). Alongside Cabot, you'll find Springer (who covers "Mr. Tambourine Man"), Savalas ("I Shall Be Released") and NHL star Jim

Schoenfeld ("All Along The Watchtower"), among others.



Plentus said he first discovered these strange

celebrity covers of Dylan songs "just surfing the 'Net or rummaging through record shops. Also, running the Web site, I get many tips from collectors all over the world.

In terms of rarity, he said, "Most are easy to obtain. Shatner, as you guessed, is more of a collectible, although it has been reissued on CD. The Jerry Springer CD is



think of this combination, it seems to work. The band sells albums, and fans stick around. Regardless, this happy music/melancholy lyric dichotomy is at work in the new album and the comic book. Note, none of the songs from The Life Pursuit are used in the comic, and that makes sense - to have included the newer stuff would've certainly required a

Whatever you may

later release date than a mere couple weeks after the album's release.

The new album itself is, oddly enough, possibly the happiest of all the group's albums. Sure, it's still got plenty of darkness and bizarre explorations of the human condition, but the songs are most decidedly bouncy throughout, and the band sounds chipper. Even amid the dark lyrics are some that are at least non-melancholy and at

hard to find. It usually commands around \$50 on eBay.'

Asked if he has a personal favorite, Plentus noted, "None are great musical moments! The Shatner [cover of 'Mr Tambourine Man'] is often cited as the worst Dylan cover ever, but I disagree, because at least it's funny (although not intentionally!). My favorite would be Mae West's, just because 'If You Gotta Go' fit her persona so well — 'But if you got to go, go now, Or else you gotta stay all night.

> As noted, this isn't a aenre where you'll find many big-ticket items, and as LaRosa points out, you should be able to get your hands on any of these vinyl classics for \$10-\$25 Original copies of Shatner's Transformed Man LP (which features the classics "Mr. Tambourine Man" and "Lucy In The Sky With Diamonds") are a bit of an exception: Mint copies generally sell for around

\$50. It's probably worth more to Star Trek buffs than your everyday rock 'n' roll record collector.

A mint-minus promo copy of Cabot's Sebastian Cabot, Actor: Bob Dylan, Poet: A Dramatic Reading With Music LP recently fetched \$31 on eBay, but stock copies tend to sell for significantly less.



British avant-garde guitarist Derek Bailey (75) died at home in London, England, Dec. 25, 2005. The cause was complications of a motor neuron disease.

Bailey was born Jan. 29, 1930, in Sheffield, England. His uncle played guitar and worked in a music store and thus inspired the boy. Bailey began working professionally as a musician around 1950, after a stint in the Royal Navy.

In the mid-60s, Bailey worked with bassist Gavin Bryers and drummer Tony Oxley in The Joseph Holbrooke Trio (named for an English composer who had recently died). The group's music was influenced by John Coltrane and composers John Cage, Karlheinz Stockhausen, and Anton Webern. Bailey became obsessed with the various possibilities of improvised music.

During the late '60s, Bailey worked with The Spontaneous Music Ensemble. In 1970, he helped start the Incus label, which released about 30 LPs by Bailey.

During his long career, Bailey worked with jazz players such as Lee Konitz, Steve Lacy, Anthony Braxton, Tony Williams, and Pat Metheny, as well as Japanese noise rock group The Ruins, New York avantmusician John Zorn and — when Bailey was in his '70s - drum and bass DJs

R&B songwriter Gene McFadden (56) died of lung cancer at home in Philadelphia, Pa., Jan. 27, 2006

Eugene McFadden was born in Philadelphia in 1949. In high school he formed a group called The Epsilons with his buddy John Whitehead. By the end of 1966, the group had recorded a single for the Shrine label and it came to the attention of Otis Redding, who took it under his wing. Redding used The Epsilons as backup singers on some of his productions including "Sweet Soul Music" by Arthur Conley. He also brought the group to Stax Records, but nothing was released at the time. After Redding's death in December 1967, the group returned to Philadelphia.

In 1969, The Epsilons recorded "The Echo," a beautiful doo-wop-influenced soul ballad that they sent to Stax. The Memphis label issued it but did little else for it, as the song did not chart.

But Whitehead and McFadden were determined to continue in music. The duo formed a new group called Talk Of The Town and signed to local North Bay, a record company under the direction of Philadelphia's most famous music producers, Kenny Gamble and Leon Huff.

Talk Of The Town's two 45s on North

Bay failed to ignite the record-buying public, but the talents of its two main members were duly noted. In 1971, when Gamble and Huff began their most successful venture — Philadelphia International Records, with distribution by CBS --- Whitehead and McFadden were enlisted to write songs for the artists on the roster. This paid off the next summer when a song they wrote with

Huff, "Back Stabbers,' became a huge hit for The O'Jays.

Whitehead and McFadden also wrote the hits "For The Love Of Money" (The O'Jays), "Wake Up Everybody' (Harold Melvin & The Blue Notes), "I'll Always Love My Mama" (The

Intruders) and

many others. With this success behind them, the two songwriters revived Talk Of The Town for a single in 1974 and another the following year, but neither was successful. In 1979, they made another attempt at a recording career. This time their effort was released as by McFadden & Whitehead, and the song, "Ain't No Stoppin' Us Now," was a major hit and permeated popular radio of the day.

derek bailey

improvisation

Further releases by the duo did not perform as well on the charts, but their songwriting and production careers kept them busy working with some of the top R&B talent of the day, including The Jacksons, James Brown, Gladys Knight & The Pips, Stevie Wonder, and Gloria Gaynor.

During the '80s and after, the duo worked less together but occasionally reunited to work the oldies circuit. which by now includes material from the disco era.

Whitehead was shot to death outside his home in Philadelphia in 2004.

R&B musician Bobby Moore (75) died of kidney failure in Montgomery, Ala., Feb. 1, 2006.

Robert Moore was born in New Orleans, La., in 1931.

Moore, a saxophonist, formed his first group, calling it The Rhythm Aces, in 1952 while in the Army and serving at Fort Benning, Ga. The group was made

up of fellow solider musicians. Moore was later transferred to Germany, where he played in the Army band.

By 1961, Moore was in Montgomery, Ala., where he assembled a new group called The Rhythm Aces. The group became very popular and was soon backing national touring acts such as Etta

James, Mitty Collier, Wilson Pickett, Sam Cooke, and Otis Redding.

Bobby Moore & The Rhythm Aces signed to Checker Records by the end of 1965. The group's first single. Searching For My Love," was issued in February 1966, and by spring the song was a #7 R&B hit that even reached the Top 30 on the pop side. In June, the group was rushed

into the Fame studio in Muscle Shoals, Ala., to cut an album. At that time, the group consisted of Moore, his brother Larry on guitar, organist Joe Frank, drummer Clifford Laws, Marion Sledge on bass, and saxophonist John Baldwin Jr. The singer was Chico Jenkins.

Moore and the group released singles into 1968 but had little further success. Soon after, the group broke up. Moore continued to perform in the Montgomery area. One of his final performances was a benefit for victims of Hurricane Katrina headlined by the country act Alabama.

The recordings of Bobby Moore & The Rhythm Aces - the album and five sinales — are excellent examples of Southern, deep soul with a jazz-like feel. The Grim Reporter does not believe that this is the same Bobby Moore who recorded for Seg-Way, Scepter, Hot Line, Red Bird, Fantasy or King.

Rock bass player Allen "Alpo" Paulino died unexpectedly at home in Falmouth, Mass., Feb. 7, 2006. The cause of death had not been determined at press time.

Allen Leonard Paulino was born Sept. 22, 1955, in Beverly, Mass. About 20 years later, he was in Boston playing bass with local underground rock group The Real Kids. (Originally called The Kids, the group was led by songwriter, guitarist and singer John Felice, who had been an original member of The Modern Lovers in 1972.) Many consider The Real Kids to be Boston's answer to the Ramones. The

Real Kids' loud, hard and fast songs especially those on the group's first album - could give the Ramones a run for their money.

In 1978, the group moved to Los Angeles but failed to make a dent in the punk and/or new-wave scene there. News of a wild, drunken brawl of a gig at Madame Wong's (witnessed by The Grim Reporter) traveled fast, and the group was not welcome to play at most clubs. About a month or so later, The Real Kids were back in Boston, headlining at The Rat.

In the Northeast, The Real Kids became underground legends on the punk-rock club circuit. By 1980, the group had disbanded, with Felice forming The Taxi Boys with the remnants. Alpo played in several other bands, including The Cheater Slicks, The Primitive Souls, and, most recently, a reconstituted Nervous Eaters, with whom he toured Spain in 2004. The Real Kids continue as a vehicle for Felice.

British musician Elton Dean (60) died Feb. 7, 2006, in a hospital in London, England. He had been suffering from heart- and liver-related diseases.

He was born Oct. 28, 1945, in Nottingham, England, and grew up in South London. As a boy, Dean took piano and violin lessons. At 18, he bought a clarinet. About a year later he switched to tenor saxophone and was soon playing in the R&B bands that were gaining in popularity. At the time, the circuit for this kind of group included gigs in Hamburg, Germany.

In 1966, Dean joined Bluesology, a group led by singer Long John Baldry. (The group's pianist, Reg Dwight, left for a solo career about a year later, taking with him the names of the group's leader and its saxophonist to become Elton John.)

While in Bluesology, Dean and trumpet player Marc Charig began to play a more experimental style. In 1970, the horn players recorded with Keith Tippett, one of Britain's early avant-garde pianists. Around this time, Dean also began playing alto sax and an obscure form of soprano saxophone called the saxello.

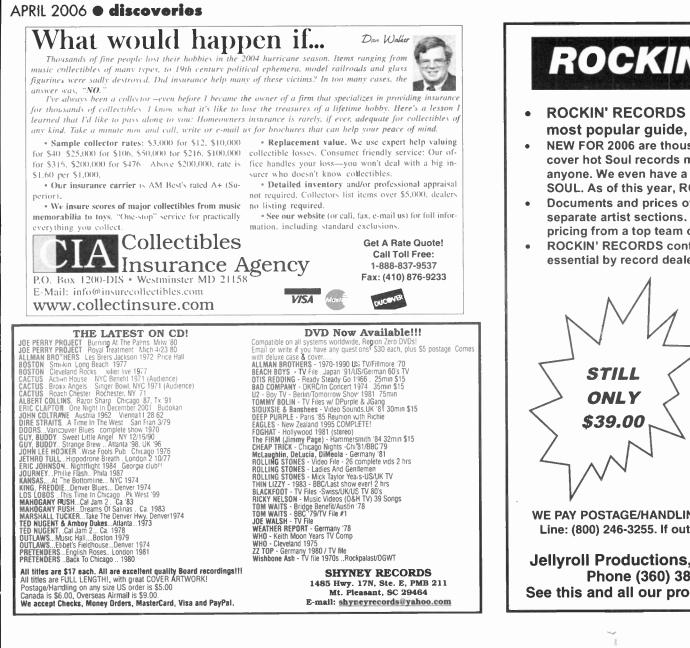
In 1969, Dean joined the experimental/progressive jazz-rock group Soft Machine and contributed heavily to the albums Third, Fourth and Fifth -– which are often cited as the group's best.

Dean left Soft Machine in 1972 to concentrate on his own group Just Us and

Grim Reporter continued on page 45







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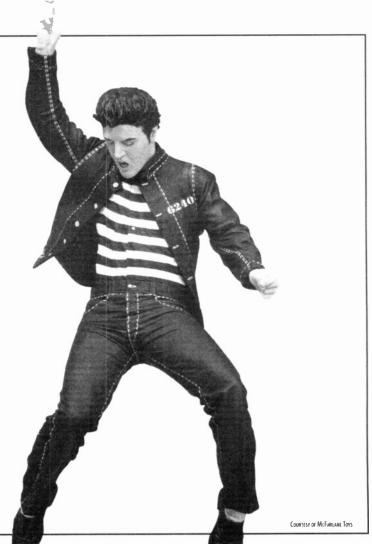
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(From left to right) Justin Hayward, Graeme Edge, and John Lodge.

The Moody Blues are a kick-ass rock 'n' roll band. Their latest album and DVD, *Lovely To See You*, was recorded live at the Greek Theater in Los Angeles last June (2005), and if you know them only by their Juxuriously

(2005), and if you know them only by their luxuriously orchestrated albums such as *Days Of Future Passed* and *On The Threshold Of A Dream*, you'll be amazed by the energy that's put out by a band fronted by three guys — Justin Hayward, guitar and vocals; John Lodge, guitar and vocals; and Graeme Edge, drums and percussion — all approaching their 60th birthdays.

"What you hear [on the CD] is what we did," said Hayward, Moody guitarist, singer, songwriter and selfconfessed technophile. "As soon as we finished the summer tour, I went to Logicalbox Studios in Genoa to do the 5.1 sound mix for the DVD and album. I thought I'd get some nerdy satisfaction from correcting things, but I didn't have to. Everything had the right feeling; we all played the right notes at the right time. We're playing as good, or better, than ever. Not too bad for three old guys and our longtime partners." The current Moody Blues lineup includes three original members as well as Paul Bliss on keys; second drummer/percussionist Gordon Marshall; Norda Mullen, flute and backing vocals; and Bernie Barlow, keyboards and vocals.

"Some people tell me they're nicely shocked at our energy," said Edge. "I'm having as much fun as I've ever had. I've crossed a bridge and realized our audience loves us. I used to be so scared to go on stage I'd throw up before [every show], although I don't know if people want to know that much about my personal habits. When I heard the playback I was amazed. The lead Justin spooled off on 'Higher and Higher,' I never knew he could play like that. I was dancing all over the stage, doing a jig with a tambourine. I saw him watching me, and I think I distracted him just enough for him to get into that creative space we all aim for where the music comes pouring out straight from the unconscious."

"The reaction and the energy comes from the audience, as well as us," Lodge said. "There have always been two sides of The Moody Blues, the recording side and the

BY J.POET



live performance side. In the studio, you go for clarity and the exact sound you want. On stage you perform the magic that makes them believe you're playing the songs with the same emotion and perfection you got on record. We've worked for years to get it right, and that night we got it right. There's something about playing outdoors in L.A. It was a beautiful night. Everything went right for us, and there was a great crowd atmosphere that carried over onto the recording."

Hayward, Lodge, and Edge all admit to abusing various substances in their youth but attribute their continued health and ability to make the old tunes come alive to staying in shape physically and musically. "I can still hit all the high notes," Lodge said. "We haven't had to drop the keys of the tunes. We all sing in the same key, and the high harmonies seem to come flowing out. If anything, the vocals are more powerful than they were. When you're younger you tend to stretch and strain to hit the notes; now we know when not to push. And using ear monitors has helped me. I don't have to sing over the sound of the band. It's a much safer and more satisfying way to perform. I do my vocal exercises every night before going on stage. Nothing worse than opening your mouth and nothing coming out."

With more than 20 Moody Blues albums and various side projects to their credit, choosing a set list has always posed a dilemma for the band. The complex orchestrations of their early albums were hard to reproduce in concert, and the fans tend to favor the earlier tunes over their later work. "It is a double-edged sword," Hayward said. "Things work differently in the studio and on stage. You can't achieve the subtlety of the studio on stage, but you get the live vibe and the energy of the audience. We pick tunes that play to the strength of the people we're touring with as well as the hits. The shows we're doing now are usually a surprise to people familiar with the dark, moody shows we did in the '60s and '70s. I don't think we cracked a smile until 1978. A while back, we did a poll of what the audience wanted to hear, and that's pretty much what we play. But we're also constantly evolving the show, adding things, rearranging the music, taking things out.

BEFORE THE FUTURE PASSED AND AFTER

The Moodies started out as an R&B cover band, and their first big hit, "Go Now," was cut before Hayward was a member. Edge spoke about the band's early history. "Denny Laine, Clint Warwick, and I were in a band together when we decided to form the Moodies. John Lodge was going to join as soon as he finished his schooling. We were doing a lot of American R&B and folk songs like 'Pick A Bale Of Cotton,' and none of us even knew what a cotton bale looked like." The original band — Laine, Warwick, Edge, Mike Pinder, and Ray Thomas scored a #1 hit with "Go Now," a cover of a single by American singer Bessie Brooks. It was successful enough to get them a spot on the last Beatles tour of England. "It was a sobering experience. We saw the life they led being that huge and we thought, 'That's not for us.' The police wouldn't let them leave the hotel; they'd always be surrounded by mobs of young girls. We'd leave the hotel, and just because we had long hair, we'd get mobbed. It was terrifying. You might think having 10 or 12 teenage girls attacking you is a good experience, but when they're pulling your hair and your tie and your pants and jacket, it's quite unnerving. And thousands of young girls make a very scary noise, somewhere between a flock of crows and a herd of

American country music; he wanted a fiddle in the act. He asked me to go with him, but I didn't. He was talented but volatile. He did well with Paul McCartney & Wings, then made the mistake of doing a kiss-and-tell article about it, and that's wrong."

Lodge took up the story. "In 1966 when Justin and I became part of The Moody Blues, we still wore suits and Cuban heels on stage. The idea was to continue in the vein of 'Go Now,' and we wrote a few songs in that mode, but it wasn't us. Justin and I hadn't joined to be a facsimile of something else. The rest of the boys wanted to change as well, so



sheep. You probably noticed that we never put photos of ourselves on the albums. That was a conscious decision to try and stay under the radar and make it about the music, not the band. We had one runin with the record company people after we had been successful for a while. They demanded photos for an album, but they didn't say how recent they had to be, so we gave them pictures taken when we were all 6 or 8 years old. They put them on the inside jacket and finally stopped asking us."

After "Go Now" the band had trouble coming up with another hit. "That's one of the reasons Denny left for a solo career," said Edge. "We did 'Time Is On My Side," but the Stones did it too. The next few singles were also disappointing. I think that was the impetus for Denny to leave. He had an idea to cross Gaelic folk and with Justin and me coming along, it helped."

"I'd applied for a job as the guitar player with The Animals," Hayward said. "I was putting my heart and soul into being a songwriter, and someone in Eric Burdon's office passed on some of the songs I'd given them to Mike Pinder. The Moodies were going through personnel shifts. After I joined, the band was doing so poorly I had to move back with my mom and dad for a time."

"We left England and went to Mouscron in Belgium to write a stage show of original material," said Lodge. "We realized we couldn't sing the Delta blues when he hadn't even been to New York. So we wrote an entire set of songs and played in clubs to develop our stage show. We got rid of the suits and wore what we wanted to wear on stage." The band developed the songs that made up *Days of Future Passed*. "The idea was that whatever happens to you in the future is a result of the past and using one day as a metaphor for one life. The album was just coming in as a format. Since an album could hold 40 minutes, we stopped making two-minute pop songs and made an album, with the songs flowing into each other, the way dance mixes did later."

Edge: "Mike Pinder got hold of a new invention, the Mellotron, that could reproduce orchestral sounds. It gave us the ability to mimic the sounds of an orchestra. There was no pizzicato on it, but it could do swells and background sounds and solo brass and oboes, even though the brass usually sounded like an organ."

The Moodies still had a record deal with Decca. When they went into the studio to cut their second album, the label told them they wanted them to do a rock 'n' roll version of Dvorak's *New World Symphony* to prove stereo could be interesting to rock fans. Back then, England was a few years behind the U.S. in recording technology, and Decca wanted a classically themed rock record to demonstrate the stereo field to prospective buyers of stereo equipment. "They still thought rock 'n' roll was a flash in the pan," Edge said, laughing. "They were all sure the Big Bands were going to make a comeback."

"We had a wonderful executive producer named Hugh Mendl," Hayward said. "He saw us at a club and said he wanted do orchestrations of our songs. He told us to go in and record our stage show and he'd find a way to present it to the company. We cut [Days of Future Passed] in five days, two titles a day. The orchestra was done in one three-hour session; they did one run-through, took a tea break and then recorded it. At the end of 'Nights' where we stop playing and the orchestra swells up, there's a crash in the wrong place because a cat ran through the studio and knocked the tree bell over. When we were reproducing the lost orchestrations for the Live at Red Rocks album in 1992, Larry Baird, the conductor of the Colorado Symphony was curious about the 'out of tune crash.'"

"It was a strange session," Lodge recalled. "We only had four-track tape machines, so we'd record the rhythm section on two tracks, then bounce them down, then record the rest of the band and bounce it down, so you couldn't make a mistake. When we came to the orchestral parts, we played back the end of the songs and added the orchestra as it went across to the beginning of the next track. It was very complex."

True to its word, Decca first marketed the record as a stereo demonstration disc, but when "Tuesday Afternoon" took off, so did the Moodies. In the next three years they cut four classic albums of richly orchestrated pop that are strong sellers to this day. "I don't know what we'd have done if today's business practices were in effect," Hayward



mused, "making an album and milking it for five years. But the company gave us complete artistic control until they merged with Polydor in the '70s."

FOUR ALBUMS IN THREE YEARS AND THE END OF AN ERA

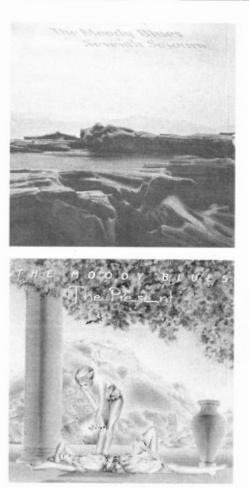
In Search Of The Lost Chord: "We were the only musicians on Lost Chord," Hayward said. "After dallying with an orchestra, it was all Moody Blues after that. We'd start with me, Graeme, and John doing a rhythm track and Mike on tambourine or maracas. Then I'd play electric over that and Mike the Mellotron, then do the vocals. On '[Ride My] See-Saw' and 'Legend of a Mind' the electric went down first, then we added acoustic to fatten it up. Mike played Mellotron and Chamberlain (a new keyboard instrument developed by the inventor of the Mellotron. Harry Chamberlain), which was much better at reproducing the sounds of the orchestra. We used it on Every Good Boy Deserves Favour and Seventh Sojourn.

Lodge: "I brought a cello and played it on *Days, Chord,* and *Question Of Balance.* Justin played string bass. I overdubbed about 10 cellos playing along with the Mellotron to get the bow sound; you need the rasp of the bow hitting the strings to make it sound live. I was tuning the cello the same as you would the bass; I didn't know you tuned it in fifths, but it gave some different inversions to the music."

By the time the band members started working on *Question of Balance* they felt that they'd taken orchestration as far as it could go. "We wanted to make a space album and did on *To Our Children's*, *Children's*, *Children*, but we couldn't play a note of it on stage," Hayward said. "The recording had gotten so left field 'Gypsy' was the only tune that worked live. We decided to pull back and make music we could actually play."

Lodge on Every Good Boy Deserves Favour: "It was recorded in a converted church in London. My daughter had been born, and 'Emily's Song' was written for her. On 'One More Time To Live' I looked at life as I was getting older and more responsible. It was the time of Vietnam and there were huge changes in the world, with young people trying to understand how our parents got everything wrong. The lyrics talked about everyone being confused, or maybe it was just me. We were all looking for the answers and wanted to write songs to make people ask the important questions — how do we find a better way of living, and how can we leave the world a better place."

The psychedelic Moody era closed with Seventh Sojourn, an album with a sharp rock 'n' roll edge. The band didn't formally call it quits. They ended with a whimper, not a bang, to plagiarize a phrase. Hayward: "It's quite a sad album; it has painful memories. We were in crises. We weren't all pulling together. Success had



made our world smaller instead of bigger. We weren't thinking or working as a group. We were about to embark on a two-year world tour. Mike moved to America, and after the tour we didn't split, but didn't make any more plans. There was one aborted attempt to make another album, but it didn't work.

"There were so many parties that wanted to get us back together," Hayward continued. "I didn't imagine [the split] was final. But I wanted to get my life together. My whole life revolved around the band, and there comes a time when there are more important things. I had a daughter I hadn't seen in the first three years of her life. Young musicians don't have a life, they have a schedule."

Edge: "I hadn't reached the point of no return, but the theme of the album was taking time to relax and reflect. When we went on tour [to support the record], we realized we weren't teenagers anymore but men with commitments to families, touring companies, record companies. So we stopped to re-evaluate everything. It would have all gone wrong had we continued. Taking that break, for me anyway, was the right thing to do."

During their ascent, the Moodies also created their own record company, Threshold, still the trademark on many of their enterprises. Along with The Beatles' Apple, it was one of the first artist-run labels.

"My vision was that it would be like an artist's workshop," Hayward said. "I didn't realize that I wouldn't see much of the artists but more of their management. I





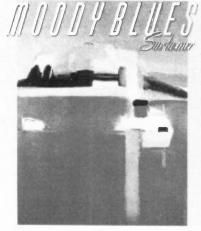


couldn't cope with them. I did produce a few people but quickly retreated. I learned that even with success you can't necessarily tell someone else how it's done. We almost signed Genesis and King Crimson, but it would have been a disaster. We primarily did it to control our recording and the sleeves."

Lodge: "We thought we could pass on our experience to new artists but realized the new artists wanted a truck and tour support and realized we were on the wrong side of the desk. It was a bit naive, a bit of a '60s approach to business that didn't work in the real world."

THE MOODIES RETURN

The Moodies began their comeback almost as soon as they'd parted ways. They all put out solo albums, and in 1975 Lodge and Hayward cut the most successful Moody "solo" project, *Blue Jays*. Lodge: "I'd already done a solo album called *Natural Avenue*. Justin and I were writing







so much and enjoyed performing, it seemed a natural thing to make an album together. We worked like we did in The Moody Blues, but without the others, the mix of music was different."

Hayward: "We used Peter Knight, who did the orchestrations on *Days* as well as my solo album. I'm addicted to writing and recording. I'm doing some tracks right now. I'm hoping there will be another [Moody album], but where and when I don't know. I'm just writing songs and making demos for my own satisfaction, to get 'em out of my system."

When the record company caught wind of a possible reunion it rushed out *Caught Live* + *Five*, an album no one in the band is particularly fond of. The five studio tracks were from the aborted sessions for the post-*Sojourn* album that never happened. The new Moodies, with Patrick Moraz replacing the departed Pinder, cut Octave, *Long Distance Voyager* and *The Present*, all solid efforts with charting singles. Then *The*



THE MOODY BLUES

Other Side Of Life with Hayward's smash "Your Wildest Dreams" returned the band to superstar status.

"We did that album with Tony Visconti, and it was joyous work," Hayward said. "Kids would drop by to ask him about working with T. Rex and Bowie. There was a very casual atmosphere in the studio. He helped us make commercial music, and we found new aspects to our art. I didn't think 'Wildest' was a single; PolyGram picked it. Having a second go at a big hit single was marvelous. I did the TV shows and helped promote the record, and I wasn't stoned so I remembered what I was doing. Getting into a car and hearing your song on the radio, that's what it's all about." PolyGram made a video for "Wildest Dreams" with a young band called the Mood Six standing in for the old pros. Lodge: "What was important in the beginning was the music, not our image. When video came along, we had to make a conscious decision about what to do. We didn't want to unveil the mystery, so Justin and I had the idea of letting someone else play us."

2007 marks the 40th anniversary of the release of *Days Of Future Passed*, and although the members aren't envisioning any grand reunion tour, there are some rumblings in the wings. Lodge: "I don't know if we should celebrate 40 years of being together as a band [which would have been last year] or 40 years of 'Nights' and *Future Passed*. 1966 was when we came together and made some records that have never seen the light of day, but for me the milestone is *Days*. Everything started from that point."

Havward: "I have no plans, but the people in merchandising have lots, so I'm keeping my head down. I'm not one for milking anniversaries, but we'll see. I can tell you that Universal is going to start releasing all our albums in order. The first five will be out in the U.K. in March, but I don't know when they'll be out in America. They're all SACD with 5.1 surround sound taken from the quadraphonic mixes Tony Clarke did in '72 and '73, with the same studio echoes. There will be a bonus CD with outtakes and songs recorded about the same time as the albums. I did the remastering myself, going back to the vinyl versions. When I listened to the previous CDs, they all sounded bad, too many clicks and dropouts. I went back to the two-track master used for the vinyl and worked from that. It's truer to the original sound than the CDs released in the '80s.

"In Search Of The Lost Chord was really badly mastered with an amateurish fault on it," Hawyard continued. "On 'Legend Of A Mind' the ride cymbals don't sizzle; they click. It was mastered from a copy of a copy of a copy. They were in a rush to get it on CD. Before I started work, I went to Italy and bought an expensive record player. There's a fan that lives near me, and he had all the original albums, as well as an unopened copy of every album. He let me play those pristine records in the studio so we could get an idea of how they should sound.

"None of the outtakes or unreleased







stuff were mastered at all, so making them sound the way they would have sounded back then was a challenge. I loved every minute of it. I was a bit stoned back then and took what we were doing for granted. Now as I listen, I wonder how we did it at all. But it was the days when labels had their own studios, so they could let us have free [studio time] for a week to make an album, and that's what happened."

The Moodies have had hits in every decade since they began playing and are aware of the fact that the old catalog remains in print, continually outselling their latest releases. "It's a pleasure and flattering that people are still interested in us." Hayward said. "Music is a wonderful thing because it can change your life. I'm blessed because the old songs still move me and others as well."

One of those songs, one they still play every time they're on stage is "Nights In White Satin." Does Hayward have any thoughts about penning one of rock's bestknown love songs? "I came home after a gig one night and picked up a 12-string guitar that I was repairing for someone. I sat on the edge of the bed, and 'Nights In White Satin' popped out. When I played it for the other guys, there was no big reaction. Then Mike came up with the hook, and it started taking shape. And even after all these years I don't have a clue as to what the lyrics mean.

"We first recorded it at the BBC for a radio show, nine months before we made the record. They lost the bloody tape. We were young and insecure and thought we'd never again play it again as good as we did that day. About a year ago, I met a guy from the BBC and he played me a dub of the performance he'd found in the archives. It was good but not better than the record.

"I remember being in a karaoke bar in Venice with my wife Marie one night, and a bloke got up and did 'Nights' and brought the house down. I was a bit peeved and thought briefly about standing up and saying, 'I wrote that song,' but nobody would have believed me. I decided to follow him with 'My Funny Valentine,' and I died."

DO I LOVE YOU

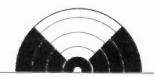
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Collecting **BY CHRIS NICKSON**

or a long time, Northern Soul has been one of the most collectible musical genres, with prices for 45s commanding into the three, four and even five-figure range. It produces a kind of fanaticism among 14003-8 Vocal Tienes 2512 collectors, many of whom are hard-core - not to mention well-heeled - in their quest for records. A lot has been reissued on CD, but for those who follow the genre, nothing beats an original 45.

But the first question, really, is what exactly is Northern Soul? John Manship, one of the leading U.K. dealers in the style - which is particularly popular in Britain

- has written several Northern Soul price guides. According to him, the famous soul club Wigan Casino, considered by many to be the center of the style "was the end of it for some people. There was a lot going on before then. It evolved out of the student jazz scene in the 1950s. It was as massive as the Northern Soul scene; everyone went to jazz clubs and stayed up all night. In the early '60s you had people like Georgie Fame and people playing Booker T.-type stuff. And because communications between England and America were getting better, all of a sudden we could hear music that was being made in Memphis, New Orleans, Chicago, and it was totally different. We then found that this stuff wasn't easy to get. Much of it was on local labels, and if EMI brought anything out, they deleted it within a month. But DJs continued to play them, and certain clubs and DJs got a reputation for playing records you couldn't hear anywhere else. That's how it evolved. Soul is very much like jazz; it's massive. Every week I find out about a new record. I learn something nearly every day. There are so many facets of Northern Soul. If you get into The Beatles, eventually you come up against a brick wall. Northern Soul is an endless road."

A look at the sites selling Northern Soul, specifically the original vinyl rather than CD reissues, gives an idea of the

number of records out there. The collector base is hefty as well.

"I estimated there are around 30,000 collectors of Northern Soul worldwide, he said. "We have 12,000 people on our computer, and we're by no means the only people out there. We deal in every music, and nothing even gets near Northern Soul, not even The Beatles. I think there's as much money spent on Northern Soul as on The Beatles.

Like most records, the value depends on the rarity of a record, but Northern Soul adds a twist to that. It's club music, dance music, meant to be heard and to move feet, so, Manship explained, "prices on this are driven by availability and whether it's being played in the clubs and basically whether it's a good record. Some records that were very common in the '70s are very rare now because people don't want to sell them, so there's that aspect. The magical thing about Northern Soul is that you cannot categorize it. It covers every form of music except country. It's jazz; U.S.A. garage bands have done some stuff that's considered Northern Soul; there's the Tamla Motown factor, the Memphis factor, the New Orleans, Chicago R&B factor. There are big production beat ballads from people like Andy Williams. It's down to is it a good record and does it make you want to dance?"

Of course, like every genre, Northern Soul has its Holy Grails. Manship has no hesitation in naming the rarest of them

all: "Frank Wilson's 'Do I Love You,' if it ever came for sale and was a playable copy — because one isn't playable and the other will never be sold --- would be great. If someone found a mint copy of that, it would be worth a fortune." (The above Frank Wilson 45 is the one that fetched £15,000 in late 1998. The Eddie Foster 45 above it is a bootleg with the same audio track as the Frank Wilson song. — Ed.} But it's just one pinnacle among many. He estimates there are about 500 truly rare Northern Soul records, and in some cases the prices they fetch are quite staggering.

CHAMPION

"We recently sold a copy of The Combinations' "What You Gonna Do" for \$8,000, and I'm selling a record by The Springers ("Nothing's Too Good For My Baby") right now that will nudge \$7,000 - there's only three known copies of that. There are a few records where there's only one copy. But the way it works is that a record has to build a reputation; the big collectors and DJs want it. and then everyone wants it. There are certainly a good 500 rare ones. Some I've never had, not many, but a few, and some I've only ever had once in my life. We buy records every day and have since 1969. There are some Northern Soul records that are impossible to find.

At the same time, a record doesn't have to be extremely rare to garner a high price. Manship relates how "a friend used to go to America, and in the late '70s met the producer of a record that was consid-

NORTHERN SOUL FACTS

FRANK WILSON

DO I LOVE YOU (INDEED I DO)

The phrase Northern Soul was coined by the late journalist Dave Godin to summarize the music played in the north of Britain.

The largest sum paid for a 45 was Frank Wilson's "Do I Love You" on the Motown subsidiary Soul label, £15,000 (about \$23,000-24,000).

Events such as the "Togetherness" all-nighter in Stoke attract 2,000 fans, who range between 35-60 years old.

The most popular Northern Soul artists are Edwin Starr, Chuck Jackson, Barbara Lynn, and Jackie Wilson always the non-hits!

The East Coast of America has the most collectible record labels: Scepter, Wand, Musicor, Carnival and hundreds more.

A wealth of white pop artists have recorded Northern hits such as Frankie Valli, with "You're Ready Now" and Paul Anka, with his rare 1966 RCA workout "I Can't Help Loving You."



Northern SOUL OPINIAX O CANDY AND THE KISSES

> C.336-A C.PARKWAY

ered super rare. He found 798 copies of the record at the producer's house, and they were playing cards one evening using the records as chips, and the record was worth about \$100 at the time! Today, even though there are almost 800 copies around, it goes for around \$700, so that gives you an idea of how Northern Soul can absorb numbers of copies.

Anusie Inr day

TLANTIC

DISCOTHEQUE CHUBBY CHECKER

BARA BARA

Obviously, age is one reason a number of these records are rare, and many never sold well when they were originally released. But in a number of instances bad business practices have helped boost a record's value --- although no one was thinking about that when they happened.

"I was auctioning a record by The Smith Brothers which is almost impossible to find," Manship recalled. "A friend talked to the record's owner to lease it and put it on his label, but he'd already leased it to someone else. So he asked if he had any other copies of the record. 'I sort of have, but they're all at the pressing plant.' He hadn't paid his bill. So he told my friend that if he wanted to pay the pressing plant and give him a little on top, he could have all of them. He never followed through. Now the only copies of the record known to exist are the handful, about 25, sent to Jack Ashford, the producer of the record, to see if they were OK. That's why some of these records are so rare. People didn't pay the bills.

Whatever the reasons, for a long time Northern Soul records have been continually climbing in value. For many years the prime market for Northern Soul has been Britain, fueled by the clubs that play the music, from the legendary all-nighters at the Wigan Casino to evenings in pubs and clubs around the country. Soul music has always had a strong following in the U.K., from the Mods onward, and it's rarely declined. However, there's been a shift in demand for the old records over the years, Manship said.

ENTERTAINER

"Our biggest market is in America. When I first went over in 1976 they thought we were mad for wanting this stuff. They were ballasting ships with it! It wasn't until the mid-90s that America really discovered it, and then the Internet really opened things up. I find a lot of doo-wop collectors from America are now into Northern Soul."

But it's grown into something truly international, with collectors all over the globe. Manship and other dealers have customers in the most unexpected places, such as Turkey and Egypt. Manship sells to 20 different countries.

'People from outside look at it a bit funny, but it's very serious, and the collectors are super knowledgeable.

It's a style that simply won't go out of fashion, as the rabid energy of the collectors has proved. Even more, it's an expanding market, one that, as Manship pointed out, is remarkably open-ended, with a range from deep soul to garage.

SOULTRIP USA CELEBRATES NORTHERN SOUL IN THE U.S.

OU SHOULD'O LELD ON

FRANKIE KARL

Britain has long been the #2 market for R&B after the United States. U.K. DJ and promoter Kev Roberts is one of the originators of the now infamous Northern Soul scene. April 26-May 3 he brings the U.K.'s own brand of "Togetherness" to the East Brunswick Hilton, N.J., for a seven-day extrava-ganza dubbed Soultrip USA.

Following years of promoting in Britain, it was the brainchild of Roberts to fly hundreds of U.K. fans across the Atlantic and meet up with their heroes. A successful debut in Los Angeles two years ago had around 700 attendees witnessing the delights of Brenton Wood (a minor hit-maker with the "Oogum Boogum Song") to the ridiculously obscure Magnificents, Tempos, Marva Holiday, and Freddie Hughes. More than 40 acts were promised, but 102 showed up.

Events will include groovin' to a variety of turntable hits, two major live shows plus a record swap meet and an authentic disco night.

Roberts describes the scene as probably the most unique in music history. The underground movement dates back to 1968 when the British Mod culture drifted from the hard-rock sounds of assorted white R&B bands to uptempo soul singles from the likes of The Tams, Flamingos, Jamo Thomas, Yvonne Baker, and The Five Stairsteps.

If anyone knows the whereabouts of '60s Roulette recording artist Chuck Wood or Robert Paladino, the lead singer of The Epitome Of Sound, a oneoff group who recorded the anthem "You Don't Love Me," please get in touch. The green room awaits.

For show tickets and accommodations contact, in the United States, Stephanie Heintzeler via e-mail: soultripusa@nwt usa.net or call toll free 1-866-676-4362. Show tickets only are available from www.goldsoul.co.uk. If you recorded in the '60s and '70s and would like more information, call Weldon McDougal at 1-610-626-8775.

DEEPER (IN LOVE WITH YOU)

THE O'JAYS



Nee Dee ARWICK

Career overshadowed by family, Aretha

BY BIL CARPENTER

t's a booming, torch-song alto with a subtly sweet rasp, a voice that can brighten the darkest of corners — but Dee Dee Warwick has spent much of her career in the shadows of her sister Dionne, aunt Cissy, and cousin Whitney Houston. The shared DNA is evident. The dry, opening verse of "Gotta Get A Hold of Myself" sounds just like Dionne. Dee Dee's thunderous vibrato echoes Cissy's, and her clear wail is easily heard in Whitney's power

anthems. Then, there's what this writer terms the family's trademark

"broken squall" where they reach for a piercing high note and break it into an aching sigh as Dionne does on the climax of "Don't Make Me Over" or Dee Dee does on her anthem, "Thank God." Dee Dee's original recordings of "Alfie," "You're No Good" and "I'm Gonna Make You Love Me" were overshadowed by bigger hits others experienced with the same songs. Even Natalie Cole has recently received kudos for her recording of Dee Dee's "I Haven't Got Anything Better to Do."

As a result, Dee Dee is mostly remembered for the late 1960s Northern Soul classics "She Didn't Know (She Kept On Talking)" and "I Want to Be with You," but there is so much more to her work. "Dee Dee Warwick's greatest strength as an artist has always been the passion, intensity and soulfulness she brings to her recordings, music scribe David Nathan recalled. "When I listen to deep-soul cuts like 'Foolish Fool' and 'Gotta Get A Hold Of Myself' as examples, I am struck by the sheer abandon with which she sings. There's no holding back, and that, to me, demonstrates her brilliance as an honest, authentic soul singer.

She was born Delia Mae Warrick on Sept. 25, 1942, in Newark Heights, N.J. Her father, Mancel, was a Chess Records gospel promoter. Her mother, Lee, sang with the Drinkard Singers gospel group. At the urging of Cissy, Dee Dee joined the New Hope Baptist Church Choir where Dionne was organist and Cissy was choirmaster. After graduating from East Orange High School, Dee Dee and Dionne formed The Gospelaires. In 1961, they were backstage at Harlem's Apollo Theater when one of The Drinkard Singers fell ill and could not perform They filled in and were spotted by a producer who immediately booked them for a session. The next evening, they were in a recording studio backing saxophonist Sam "The Man" Taylor on "Won't You Deliver Me

In 1992, Dionne said of The Gospelaires, "We all came out of the church choir. We did the oohs, aahs and occasional yeahyeahs. It was iterally by accident. It was one of those things of being at the right place at the right time. Someone asked if we would do a session, which we agreed to do, and that led to another session and here we be." The Gospelaires were soon backing artists ranging from Wilson Pickett to The Drifters. It was during the latter's session that composer Burt Bacharach took notice of Dionne's satiny voice. He eventually introduced Dionne to Scepter Records where she became an adult contemporary icon with million-sellers such as "I'll Never Fall in Love Again" and "Do You Know the Way to San José?"

Meanwhile, Jerry Leiber and Mike Stoller offered Dee Dee a contract and produced the original rendition of "You're No Good" for the Jubilee label. It reached #8 on Cash Box's R&B charts in November 1963. However, Betty Everett's Vee-Jay Records rendition was better promoted and became the bigger hit that year. A decade later, Linda Ronstadt recorded the #1 version that sticks in most people's minds. Leiber & Stoller didn't give up. They released Dee Dee's next single, "Standing By," on the Tiger label in 1964 (reissued on The Daisy/Tiger Records Story Sundazed Music, 2003). It too floundered, so she moved on to Hurd Records before landing at Mercury Records' Blue Rock R&B imprint in 1965 where she was mistakenly groomed as a

soul singer. "Dee Dee had a very, very pop voice," her former producer Brad Shapiro said in 1999. "I wouldn't have called Dee Dee Warwick a soul singer. I would have called her a pure singer. You know, she wasn't a soul singer like Aretha Franklin is a soul singer."

Dee Dee agreed. "When I was a kid, I would sneak around and hide and listen to the music my mother was listening to, which was Dinah Washington, Carmen McCrae," she recalled in 1999. "Doris Day, though, was one of my most inspiring singers. I thought she was just the best singer I had ever heard. I love just about all of her songs. 'Secret Love,' she did so many. She was always just so melodic, and she seemed to get the best material. I also liked Teresa Brewer. That's where I really got turned on to Dinah Washington because Dinah did most of the cover songs on Teresa Brewer. And the material was just so fantastic at that time."

Dee Dee's fine debut singles "Do It With All Your Heart" and "We're Doing Fine" were only minor hits, so she was transferred to Mercury headquarters where E DEDN'T R

SHE KEPT ON TALKING



Dee Dee Warwick's greatest strength as an artist has always been the passion, intensity and soulfulness she brings to her recordings.... I am struck by the sheer abandon with which she sings. There's no holding back, and that, to me, demonstrates her brilliance as an honest, authentic soul singer.

If there were any similarities it was in the voices, which is genetic more than anything else. If you listen to Whitney sing, you hear a lot of Dee Dee. You hear more of Dee Dee than you do of Dionne. Dee Dee has a bigger voice than Dionne, and so does Whitney."

Those comparisons often impeded Dee Dee's career progress. Soul music historian David Nathan, said, "[Dee Dee's] sound and style were not as light as say, her sister Dionne's and somewhat 'raw.' Dee Dee didn't appeal to a mainstream audience in guite the same way. Like others - Linda Jones, Thelma Jones and many more she always had a bluesy edge to her voice, which didn't necessarily attract crossover/pop listeners. I also think that comparisons with her older sister although musically unfounded --- may have been a challenge in much the way Erma Franklin never achieved anything like the level of acceptance her sister Aretha did. That said, Dee Dee did create a viable body of recordings that are still appreciated by soul music connoisseurs on both sides of the Atlantic.

Being so closely associated with Dionne, as well as Franklin, often forced Dee Dee to remind people that her name was not Dionne. "It's odd that you mention that, she said. "Because the session that we did 'Love I Found You' on in Florida with The Dixie Flyers, we were doing the songs, and they kept playing for Aretha. You know, they weren't playing for me. So, I walked out of the studio and said, 'Well, when you guys figure out that you're playing for me and not Aretha Franklin, I'll be back,' and they kind of got some order about themselves. They were the best, but I mean they figured they'd just slip over everything because they'd done so well with Aretha. But it didn't work that way, and they really got it together."

Dee Dee toured with her own band and produced other singles, but nothing resonated with the public. To make matters worse, a hit was taken from her. "I recorded 'Alfie' first, and it's when I did it that Dionne took a look at it," she said. Shapiro concurred: "Dionne heard it and went right to the studio and recorded it. I wonder how they get along now?"

In early 1969 Dee Dee's final Mercury album, *Foolish Fool*, was issued. The title tune hit #14 R&B and #87 pop. On the *Cash Box* charts, it reached #4 R&B. The single earned her a Grammy[®] Award nomi— David Nathan, soul historian

nation as Best R&B Vocal Performance Female, but Franklin's "Chain of Fools" won the trophy. The other singles included the brilliant "That's Not Love" and the lusciously majestic pop opus "Ring of Bright Water," which were simply too dignified for the bubblegum radio airplay lists during the era and received scant attention.

In a 1995 interview with *Blues & Soul's* Nathan, Dee Dee said, "Mercury wanted to re-sign me, but Atlantic made a better offer. I got a brand-new car and some nice money!" In 1999, she said, "Mercury had made me a lot of promises they didn't keep. Jerry Wexler [Atlantic Records producer], who I had known for years had asked me to record before, and I wasn't interested. He wanted me to join The Sweet Inspirations, and I wasn't interested. So he had made some better promises than Mercury and of course, none of those came off either."

Wexler enjoyed great success by sending Franklin and others to Criteria Studios in Miami, so he sent Dee Dee there as well. Except for a few tracks that reunited her with Townsend, Shapiro and the late David Crawford produced most of her material for Atlantic's Atco label. The repertoire was country, deep soul and easy-listening. She did an incredible rendition of Tracy Nelson's signature tune, "Down So Low," and the percolating "Searchin'" was a modern shuffle that should have earned Dee Dee a dance hit. However, her only big hit was the smoky cheating ballad "She Didn't Know (She Kept On Talking)" as the followup to Doris Duke's Top 10 R&B hit "To The Other Woman (I'm The Other Woman)." Dee Dee rushed her version out before Duke's version of the same song and watched it climb to #9 R&B and #70 pop in 1970. The song held the faint southern groove ever popular in the music of Stax and Fame Records at the time. It earned a second Grammy nomination, but Franklin took it home again, this time for "Don't Play That Song." It finally looked like Dee Dee had hit her stride, but the next singles stopped the sprint.

These records — even country ones such as "A Woman Who'll Satisfy Her Man" were earthier than her Mercury pop-soul efforts. Shapiro attributed that to David Crawford's influence. "He brought a lot of gospel to her," he recalled. "He came from the church. He was [initially] a gospel piano player, brilliant gospel piano player. And he brought that... I'm not going to say soulful. He brought that very emotional sense of

there was a record of pop crossover success with black artists such as Johnny Mathis and Brook Benton. The late songwriter Clyde Otis (who wrote "This Bitter Earth" and was Mercury Records' first black A&R director) worked to cross over black artists to the pop audience by demanding that black artists have larger recording budgets, which allowed them to record more sophisticated pop music with first-rate, integrated orchestras.

Dee Dee was a beneficiary of Otis' affirmative-action program. She had the best musicians, but the crossover hits still eluded her. After Otis exited the company, crooner Ed Townsend (of "For Your Love" fame) became A&R director and her producer. He chose the material and had the legendary Horace Ott arrange it. The first collaboration was the 1966 I Want To Be With You LP. The title song hailed from Sammy Davis Jr.'s Broadway musical Golden Boy. The song reached #9 R&B and #41 pop in September of that year. Another great track is Lorraine Ellison's mid-tempo waltz, "Lover's Chant," which was not a radio hit but became one of Dee Dee's fan favorites Kenny Gamble & Leon Huff, who went on

to create Philadelphia International Records later on, were struggling songwriters at the time. They had done some session work with one of her producers, Jerry Ross, who allowed them to write a song for her. They came up with "I'm Gonna Make You Love Me," which reached #13 R&B and #88 pop in December 1966. However, it was rerecorded note for note by Diana Ross & The Supremes & The Temptations and zoomed to #2 on the pop charts late in 1968.

ONE DOLLAR

WORDS and MUSIC by

Jerry Williams Jr. Gary Bonds Charles Whitehead

ON ATCO RECORDS

BY DEE DEE WARWICK

Although Townsend was careful not to copy Dionne's Latin-flavored pop sound, Mercury's marketing department still sought to capitalize off of Dionne's success by positioning Dee Dee as a pop artist in Dionne's mold. The proof is found on the liner notes of Dee Dee's *Foolish Fool* album where it is written, "Dee Dee is carving that same solid niche in pop music that sister Dionrie has etched."

Back in 1999, Townsend said, "If you listen to the records I did with Dee Dee they were kinda Dee Dee records. They certainly were not Burt Bacharach kind of things. We came from different places altogether.



rhythm, and she liked that very much because that was her background. I brought more of a, I should say, polished portion of that. I would take something that was right out of the church, and I would kind of massage it over so it didn't sound quite so and made it a little more pop or R&B. That's what made us a good combination."

The next venture was an aching, horndriven rendition of "Suspicious Minds" that soared to #24 R&B and #80 pop in May 1971. "I had high hopes for it because it was a girl singing a guy song," Shapiro added. "I thought that had a chance. It got pretty high on the R&B charts. It was so unique to have a girl sing an Elvis Presley song." It was included on Dee Dee's 1970 *Turning Around* album, which snagged a Grammy nomination for best album cover design. Nothing else during her Atco tenure made any noise. In fact, she called her final Atco single, "Beauty, Duty, Charm and Sex," stupid.

"She was on a roster that was dominated by Aretha Franklin," Shapiro reasoned. "And a girl always had a hard time at Atlantic Records — a very hard time... I produced most of them, and none of them really got off that big in R&B."

Dee Dee believes that Atlantic's promotion staff cowered to more commercial artists. "Aretha and Roberta Flack were on the label too, and their powers that were representing them said, 'No, wait, hold it,'" she recalled. "'You're not gonna promote Dee Dee over them.' Therefore, I got pushed back and denied material that should have been really great, and even when I did do some great things they didn't release them. Politics, like I said before."

The defunct Ichiban Records label released most of the Atco material on the 1996 CD *She Didn't Know* — *The Atco Sessions* (out of print but available on www.soulmusic.com). Aside from her obvious hits, the treats were the previously unissued ballads "Signed DeDe," "Only The One You Love" and a stunning blues, "Who Will The Next Fool Be?"

The next three decades were anticlimatic. In late 1973, Dee Dee re-signed with Mercury Records, where she cut a handful of tunes such as "All The Love That Went to Waste" (the theme from the Walter Matthau-Glenda Jackson film *A Touch of Class*) before moving on to further recording disappointment at Private Stock Records and RCA Records. During her tenure at the latter, she changed her last name to Schwartz. "Schwartz means 'black,' and I'm black," she explained. "It was just something I did to keep people from thinking of Dionne and other things."

During the 1980s, in between sporadic club dates, Dee Dee taught private vocal classes and toured as one of Dionne's background singers. She recorded the southernsoul Dee Dee LP for Heritage Records in 1983 and received this praise from *Billboard* magazine: "Shows singer has lost none of her vocal power and intensity."



Produced by Paul Whitehead (Tanya Tucker, Johnny Lee), Warwick is particularly proud of the songs "Backstairs" and "Baby Lay Me Down."

She said, "I wish somebody would put those out. I'm really proud of some of the songs on those albums; they just didn't have the right promotion, or it was a combination of that and the politics. These people were in the food business so they were making \$75 million a day, so money wasn't the problem. It was politics. How does someone tell you this is your niche and then not get behind you?" she paused, then sighed. "Who knows? Damned if I do." The following year, she released "Move with the World" on the Sutra label, and it too failed to find an audience.

Due in part to lobbying by soul music

DEE DEE WARWICK DISCOGRAPHY

45 rpm singles

45 rpm singles							
Jubilee 5459	You're No Good/Don't Call Me Anymore	1963					
Tiger 103	Standing By/Don't Think My Baby's Coming Back	1964					
Hurd 79	I (Who Have Nothing)/I Can't Go Back	1964					
Blue Rock 4008	Do It With All Your Heart/Happiness	1965					
Blue Rock 4027	We're Doing Fine/You Don't Know (What You Do To Me)	1965					
Blue Rock 4032	Another Lonely Saturday/Gotta Get A Hold of Myself	1965					
Blue Rock 6796	Cold Night In Georgia/Searching	1971					
Blue Rock 6840	Everybody's Got To Believe In Somebody	1971					
Mercury 61221	Don't Pay Them No Mind	1965					
Mercury 72584	I Want To Be With You/Lover's Chant	1965					
Mercury 72584	Lover's Chant/Worth Every Tear I Cry	1966					
Mercury 72638	I'm Gonna Make You Love Me/I Wanna Be With You	1966					
Mercury 72638	I'm Gonna Make You Love Me/Your's Until Tomorrow	1966					
Mercury 72667	House of Gold/When Love Slips Away	1967					
Mercury 72710	Alfie/Locked In Your Love	1967					
Mercury 72738	Don't You Ever Give Up On Me/We've Got Everything	1968					
, , , , , , , , , , , , , , , , , , , ,	Going For Us	1500					
Mercury 72788	Girls Need Love/It's Not Fair	1968					
Mercury 72834	Monday, Monday/I'd Be Better Off Without You	1968					
Mercury 72880	Foolish Fool/Thank God	1969					
Mercury 72927	That's Not Love/It's Not Fair	1969					
Mercury 72940	Ring of Bright Water/Next Time (You'll Fall In Love)	1969					
Mercury 72966	I Who Have Nothing/Where is That Rainbow?	1969					
Mercury 73397	All The Love That Went To Waste/You Can Make A Memory	1973					
, i i i i i i i i i i i i i i i i i i i	Out of Me	1575					
Mercury 73397	All The Love That Went To Waste/I Haven't Got Anything Better	1973					
Atco 6754	She Didn't Know (She Kept On Talking)/Make Love To Me	1970					
Atco 6769	If This Was The Last Song/I'm Only Human	1970					
Atco 6796	Cold Night In Georgia/Searchin'	1971					
Atco 6810	Suspicious Minds/I'm Glad I'm A Woman	1971					
Atco 6840	Everybody's Got To Believe In Somebody/Signed DeDe	1971					
Atco (?)	Beauty, Duty, Charm And Sex	1972					
Private Stock 45-011	Get Out of My Life/Funny How We Change Places	1975					
RCA PB-10605	Funny How We Change Places / This Time May Be The Last Time	1976					
Sutra SUA 134	Move With The World/The Way We Used To Do	1984					
Albums							
	1 Mart To Bo Mith Vou	1000					
Mercury 21100	I Want To Be With You	1966					
Mercury 21150	Girls Need Love	1968					
Mercury 61221 Atco 33-337	Foolish Fool	1969					
Heritage Sound HS	Turning Around RD 006 Dee Dee	1970					
-		1983					
Compact discs							
Ichiban SCL 2111-2 She Didn't Know — The Atco Sessions							
Charly M96262 The Red Bird Story (import)							
Hip-O 314558716-2 I Want To Be With You: Mercury Blue Rock Sessions							
Universal/Spectrum 602498243701 The Collection 20							

scribe Nathan, Dee Dee received the Rhythm & Blues Foundation's Pioneer Award in February 1999. He also pushed Universal (which owns the Mercury catalogue) to compile her 1960s output. Although the release was postponed several times, the 26-track package I Want To Be With You: The Mercury/Blue Thumb Recordings was released in 2001. The project reflects the high quality of music Dee Dee recorded, from Top 40 numbers to sterling orchestral anthems such as the glorious "Thank God," which features the Teaneck Gospel Choir. Unfortunately, to date, the project has sold only a little more than 1,200 copies, according to Nielsen SoundScan.

"The rap music has shut everything down for real singers," Dee Dee recently said of her dearth of bookings. "But, we're hoping to take a new production of *Your*

Arms Too Short to Box with God in spring 2006." It will be her first stage work since her thrilling Dinah Washington tribute show that has played at upscale venues such as Panache, Sweetwater's and Catch A Rising Star in New York. She'll also appear in David Gest's upcoming all-star television special celebrating Dionne's 45year career in music. However, it's Dionne and the Houstons who insist that Dee Dee is the real star voice of the family. "I accept that as a compliment," Dee Dee has said. 'It's basically true. You know, when [Whitney] was thinking about going into singing, she'd just come and hang out with me. I would try and help her whatever way I could. But in fact, her mother, which my mother taught her mother, and etc., she taught me. So it's like just an inherent thing we have in the family, I guess. It comes from the Lord; He's blessed us real good with that."



Disc Mail continued from page 6

Vinul shop memories

First, Let me tell you just how much I enjoyed the latest (March) issue of *Discoveries*, in particular the piece about a small-town record shop. I used to buy 78 rpm records at Macy's on 34th St. in New York. I recall buying the latest Four Aces hit "Perfidia" for 79¢ and going through the subway turnstile when I heard a distinct crack. I didn't have another 79¢ to go back and purchase another one, and besides, I had already spent 5¢ for the fare!

Below is a story I wrote about 15 years ago but could never find the proper magazine to submit it to. Reading it again, I find myself amused. But it is the truth.

> Naomi Plisky Las Vegas NV

Vinyl-era artists belong on a turntable

I felt like Rip Van Winkle when one day in 1970, woke up to the fact that they weren't playing '50s music anymore. Funny, I had been so caught up in the art of child-rearing that time just slipped away, as it sometimes has a tendency to do when one is not paying attention, and I hadn't noticed the unintelligible drivel that was emanating from the airwaves. For most of the past 15 years, Shari Lewis & Lambchop had been the radius of my entertainment. It was then that I set about in hot pursuit, tracking down the records I had grown up with and that seemed to have vanished from the face of this planet! After years of haunting flea markets, garage sales, thrift shops, second-hand record stores and record conventions, my tenacity paid off, and my collection at this moment is fairly complete and then some — although there's always room for "just one more." It's been a fun adventure, intense and absolute, and I value each and every platter doublefold since vinyl records were "banished" from most shops. Entering the threshold of what is now called a "record store" is a study in futility. All the fun is gone. Let's hope they don't decide that we no longer need books.

At any rate, it's quite difficult to fit a splendid Technicolor movie scene or a beautiful color portrait of my favorite vocalists on a CD or cassette tape cover. There simply isn't room. My accumulation reaches above and beyond the scope of my original quest, in the form of rare soundtracks and hard-to-come-by personalities, such as Jayne Mansfield and Jeff Chandler, who I never even dreamed cut an album.

We kids had our share of censorship. To cite an example in 1952, a 45 rpm disc was recorded by April Stevens called "Don't Do It," which was quickly whisked off the shelves when it was deemed "obscene" but not before we each bought a copy. By today's standards, this record would incur a "G" rating. But alas, this platter, along with all my others, was lost over the years, either thrown out or given away, as not many people saved things back then, especially if they lacked an attic or basement.

Just recently while strolling through an outdoor flea market, there it was, just lying there among a vendor's box of records, as if waiting for me to come along and claim it. I couldn't believe this stroke of good fortune. My search was over. The adrenaline started flowing, and the price was right — a mere 35α . It not only made my day but my week, my month and my year! The condition was such that it appeared not to have been played much or at least not abused. Actually, I would have purchased it had it been run over by a truck!

The condition of a record and its jacket is most important in grading it. Most previously owned discs have not been handled with care, and if it's a hard-to-find disc, I retain it as a filler until a better copy surfaces. Often, the crackles in the background lend a bit of character to the music.

No, we didn't have recording artists named Egg Cream, Black & Blue, or The Golliwogs, but we did have Joni James, Al Jolson, and Buddy Holly, and I've brought them back to where they rightfully belong, on something called a "record turntable," belting out what they do best!

Loved Lindsay — Thanks!

Wow! I loved the cover of your March issue and the Mark Lindsay interview! I look forward to his autobiography. I only wish old programs of *Where The Action Is, Happening '68,* and others Lindsay was in were officially available on DVD. I missed them the first time around but have heard *Action* and *Happening* shows were a lot of fun. It's great to see him in print again; he's very talented and a very likeable guy.

Thank You, *Discoveries*. John Wooley, Mark Lindsay, and artist Marty Winters, who did the cover of Paul Revere And The Raiders!

Alice Hasenbank Kansas City KS

Coming soon in Discoveries stories on Dion and The Temptations!

LIBERTY RECORDS' BRIEF SUCCESS WITH MARGIE RAYBURN AND THE INVASION

Margie Rayburn's availability, 1957

"Margie Rayburn was a frustrated singer," recalled the late Liberty Records founder, Si Waronker. "She always wanted to record, but I never wanted to record her, a 40-year-old woman. She could sing, but she had nothing unusual, nothing that meant anything. [No

"hook," as he would call it.] She came in one day with a tune I liked called 'I'm Available.' But here was a woman of 40 sounding like a little girl of 17 or 18.

"I thought it was cute — something might happen with this one. A lot of her records she would produce and record herself and bring them in and say, 'Hey, how about putting this out?' But with 'I'm Available,' she won me over. I said, 'No no no, on this one I think we have something here.' I knew we had a hit, because she did not sound like any 40year-old woman on it."

"We released the record 'I'm Available' and it got to be a hit. Oh, boy. Margie became almost impossible to live with! In those days, if an artist got a hit, she could go on tour. The artist didn't get a great deal of money for touring, but they made pretty good dough." Rayburn was a little old, but she had a good figure, and with makeup, at a distance she could pass for a younger woman.

"Margie Rayburn went on her threeor four-month tour, came back and she knew everything about the music business." Rayburn decided she should make an album. Waronker told her, "Don't do it. You are a woman, not a kid. You have a husband. You are not just starting a career." Her husband agreed with Waronker but was afraid to cross his wife, who told the label head, "'I want to make an album. I know exactly what the kids want; I have been out there talking with them. I know what they like to hear - they tell me."" So Waronker let her do it, telling her she would be wasting a lot of her own monev

Well, Rayburn spent \$17,000 on the LP, titled *Margie*. "We couldn't give it away," said Waronker. "We even tried taking singles off of the album to see if we could get some play on it. She never had another hit." It's too bad. Instead of getting a big chunk of royalty money,



she got very little because she blew it all on what Waronker characterized as "junky stuff that couldn't sell."

Liberty's temporary success with The British Invasion

Liberty head of national singles sales, Lee Mendel was present when The Beatles were considered for Liberty at a staff meeting. Mendel said, "We all became very deeply involved in thinking up products. Snuffy [Garrett, producer] came back from England one day, walked into a meeting and said, 'There is a group called The Beatles. They are fantastic. They are the biggest thing. They are going to be enormous.'" But Capitol took The Beatles.

"Mike Sloman was a small, slight Englishman who was working with Decca in England, and he somehow got Liberty president Al Bennett to sign him up with Liberty. Mike, having got a job with Liberty, had to do something. So he got in touch with some of his people in England and started getting samples of product coming over. Because, for some reason, Capitol completely ignored its parent company EMI, [and] we ended up picking up The Hollies, picking up Billy J. Kramer — we picked up Matt Monroe.

"Separately, we were offered the one Searchers record, and I signed up Dave Dee, Dozy, Beaky, Mick & Tich and did 'Zabadak.' But Mike came in with all this product from England, and we were very successful. Later, when the EMI contracts ran out, Liberty lost them all back to Capitol, who had originally turned them all down. Mike returned to England and had a company called Festival U.K. and signed Olivia Newton-John."

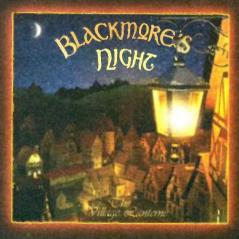
> — Michael "Doc Rock" Kelly www.DocRock us

Adapted from Kelly's now out-of-print book, Liberty Records

Send your letters, comments and suggestions to:

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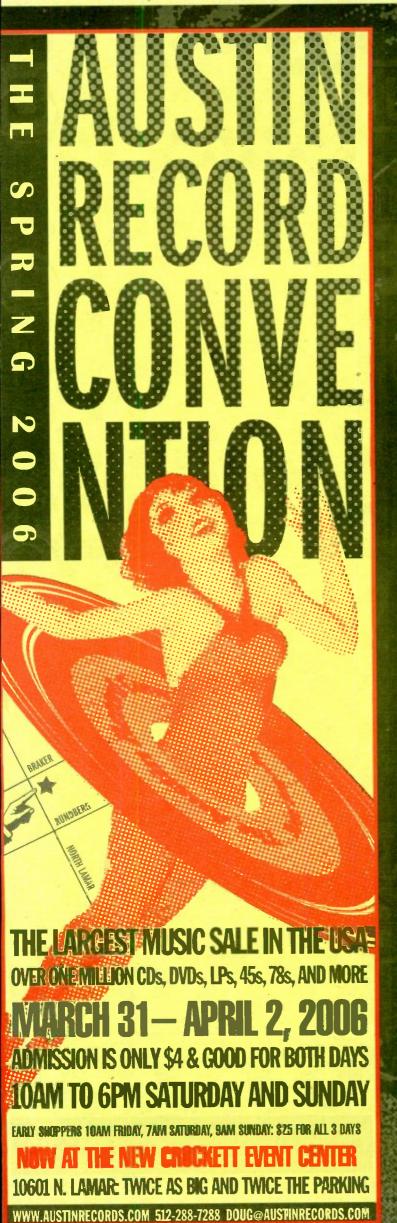


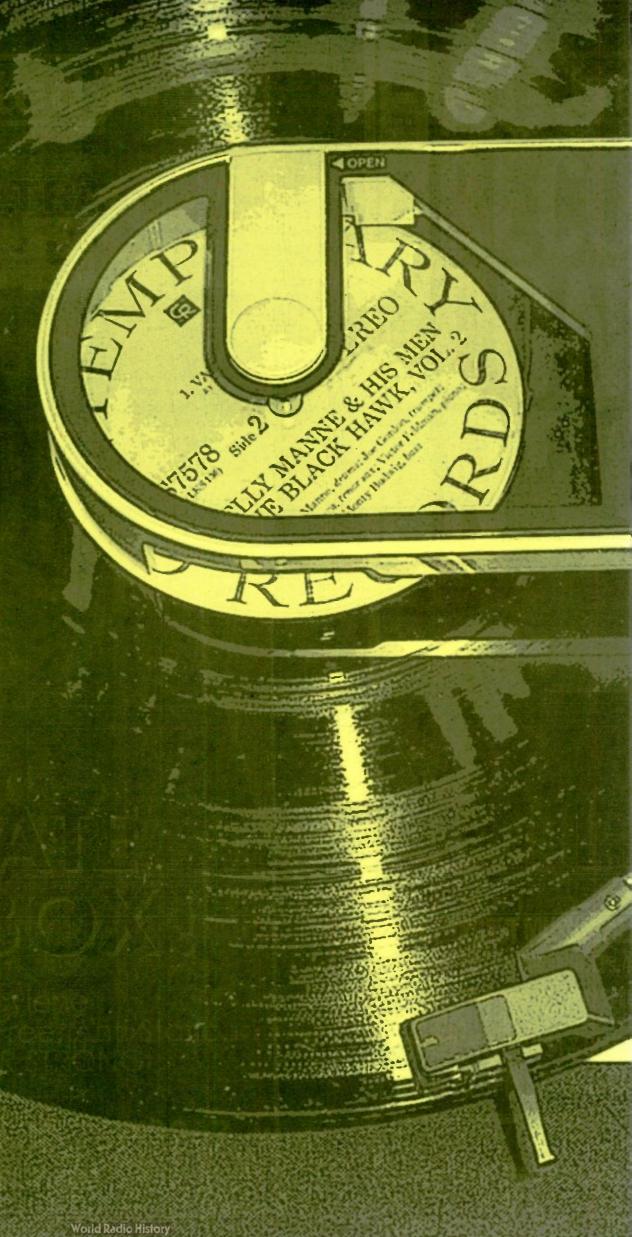
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Welcome to Austin Spring '06

The Spring Austin Record Convention will be held at the Crockett Events Center at 10601 N. Lamar Blvd., in Austin, Texas, April 1-2, 2006. The Crockett Center has been the home of the Austin Record Convention for several years, and the new building allows the record show to expand its size, as the new building and adjacent parking area are much larger than the old center.

Most of you know that this show we've been hosting for more than 25 years is the largest in the United States. The Austin Record Convention is the premier music collectibles event in the United States, with a worldwide customer base. Music fans attend from all over the States and Europe, plus Japan, China and Australia. You'll find everything from 78s to eight-track tapes plus LPs, CDs, DVDs and 45s at the show.

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

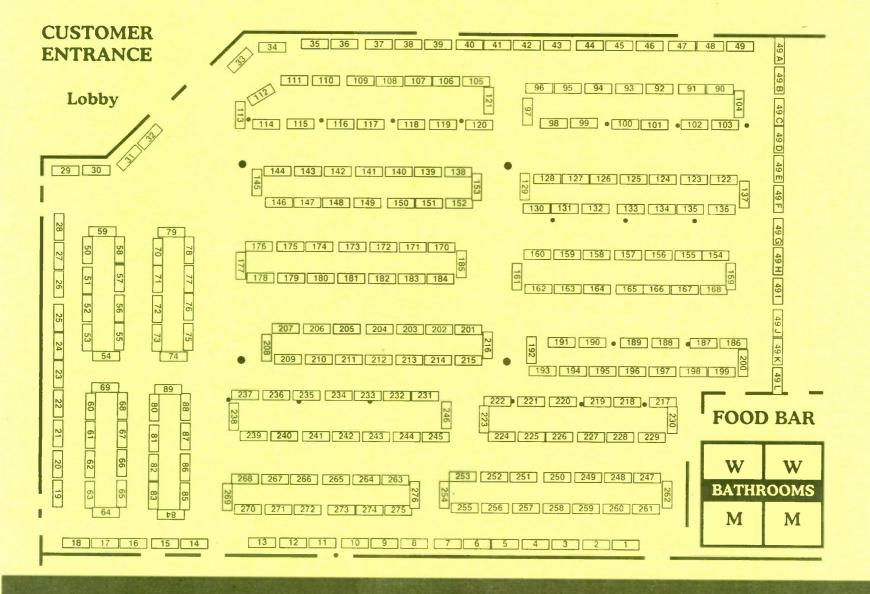
If you're in a hurry to find what you're looking for, try the search announcements at 12, 2 and 4 p.m. Saturday and Sunday at the announcement table at the rear of the show hall. Go to that area at any of these times, fill out a search request and then wait to see if we can find that elusive item (it takes a while for dealers to get word to the search table that they have what you're looking for).

Before you leave the Austin Record Convention, please fill out a mailing form at the entrance table to receive a postcard reminding you about the next show, which will be at the same location Oct. 28-29, 2006. Then stop by the *Goldmine/ Discoveries* booth to see what's new with record collecting's premier magazines and pick up a sample copy. Your editorial ideas are most welcome. For more information about attending as a customer or a dealer contact Doug Hanners at 512-288-7288, e-mail doug@austinrecords.com or visit the show Web site at www.austinrecords.com. Customer hours are 10 a.m.-6 p.m. Saturday and Sunday.

An Austin institution since 1981

- Doug Hanners

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



The Spring 2006 Austin Record Convention at the new Crockett Events Center



dealers

Abe Livert Records St. Augustine, Fla. #220-221 LPs, 45s and CDs

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

Allen, Jim Longview, Texas #94-96 Huge selection of 45s

Asoundmeal Charlotte, S.C. #210 LPs, 45s, DVDs, 12-inch singles

Austin Record Convention Headquarters Austin, Texas #33-35 Info

Baker, Don Irving, Texas #16-18 LPs, 45s, videos and posters

Belknap, Forest Oklahoma City, Okla. #150 Variety of LPs, 45s and CDs

Ben Dover Tempe, Ariz. #41 Arizona records, 45s and LPs

Benedict, Ken Tampa, Fla. #178-185 Rare 45s, LPs and 78s

Benson, James Dallas, Texas #153 Rare 45s, 78s and LPs, '50s and '60s

Big Monkey CDs Shreveport, La. #24, 24A wide selection of CDs, CD price guide

Big World Austin, Texas #49 C-D CDs, LPs, memorabilia

BlueBeat Music San Francisco, Calif. #119-121 Blues, soul and jazz CDs and LPs

Blue Meannie Music Dallas, Texas #104 Collectible LPs and CDs

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

Boyd, Jerry Colleyville, Texas #49 I-L 78s, 45s, LPs, CDs and **DVDs**

Branham, Rod Detroit, Mich. #86-88 Rare 45s, LPs and 78s

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

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

Buesnel, Pete Houston, Texas #36-37 LPs, 45s, chaps, slingers

Buettner, William Houston, Texas #215-216 CDs, LPs, 45s and 78s

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

Carollo, Pete Detroit, Mich. #164-165 Variety of 45s and LPs

Cavell, Joel Houston, Texas #156 Variety of LPs and CDs **CD Wolf Music** Pelion, S.C. #49 A-B Bear Family CDs at low

Chisolm, Richard Atlanta, Ga. #190-191 Soul and hip-hop LPs, 12inch singles and jazz

prices

Concert Photos Dallas, Texas #48-49 LPs, CDs and photos

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

CVC Collectibles Clarksville, Tenn. #174 A-B Classic rock, imports, radio shows, LPs, CDs

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

Diamondhead Music Houston, Texas #130-132 LPs, CDs, 45s and DVDs

Discoveries Magazine Iola, Wis. #83 Collectors' magazines and books

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

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

Drucker, Neil Bala Cynwyd, Pa. #201 '60s-70s LPs, rock, folk, country

Euclid Records St. Louis, Mo. #100-101 Rock, jazz and R&B LPs Farrar, Matt San Antonio, Texas #169 45s, LPs and CDs

Flink, Steve St. Paul, Minn. #240-241 LPs, 45s, jazz, rock, soul and country & western

Foreman, David Dallas, Texas #62-63 Soul and funk 45s and 1 Ps

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

Freakbeat Records Los Angeles, Calif. #146 Rare CDs and LPs

Gammage, Bill Dallas, Texas #14-15 Variety of vinyl, 45s and LPs

Glass, Keith Australia #7 CDs, LPs and 45s

Goldmine Magazine Iola, Wis #83 Collectors' magazines and books

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

Hall Of Frame Memorabilia Pflugerville, Texas #49 E-F Framed LPs, custom displays

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

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

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

Hill, Mervin Dunedin, Fla. #87 Rare 45s, LPs and 78s

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

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

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

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

Johnson, Stephen Milwaukee, Wis. #125-126 Large CD selection; low prices

Keszler, Raymond West Columbia, Texas #154-155 CDs, cassettes, 45s and 1 Ps

Koehl, Robert Houston, Texas #242 Texas vinyl

Koop, Juergen Austin, Texas #43-44 CDs, LPs, 45s and 78s

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

Kuelker, Carl St. Louis, Mo. #141 Rare 45s and LPs

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

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

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

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

Lippman, Ray Austin, Texas #272 Variety of LPs

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

Lozano, Roberto Austin, Texas #189 LPs, CDs, metal and dance

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

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

McKinley, Terry Los Angeles, Calif. #12 '60s and '70s rock LPs

Milecki, Dennis Austin, Texas #151-152 LPs, 45s and 78s at wholesale prices

Miner, Robert Chicago, III. #64 Rare 45s, soul and R&B



dealers cont.

Monroe, Jay Hopewell, N.J. #224-227 Rare R&B 45s, 78s and Tshirts

Moore, Craig Peoria, III. #174-176 Rare 45s and LPs

Moriarty, Joe Hudson, Fla. #243-246 All types of vinyl

Neal, Greg Charlotte, N.C. #127-128 Jazz, soul, funk and rock 45s and LPs

Newman, Steve Lewisville, N.C. #177 '50s and '60s R&B, soul and rock 45s

Norris, Al Houston, Texas #259-260 Sealed '60s and '70s LPs and CDs

Nowak, Henry Chicago, III. #80-81, 89 Rock and blues 78s and 45s

Oberst, Stanley Dallas, Texas #105 Variety of books, 45s and LPs

Oliver, Blake Cincinnati, Ohio #2-3 Soul and funk 45s and LPs

Out of The Past Austin, Texas #38-40 Posters, LPs and CDs

Ozenbaugh, Dave Philadelphia, Pa. #113-116 Rare blues and soul LPs

Phillips, Frank Austin, Texas #108-109 Rare LPs, 45s, 78s Picturesleeves Dallas, Texas #217, 230 Picture sleeve 45s

Planetary Sounds Ft. Collins, Colo. #231-232 Rock, jazz, blues, funk and classical LPs

Play It One More Time Midland, Texas #85 Large selection of 45s and LPs

Powell, Fred Tyler, Texas #97 LPs, 45s and CDs

Rasslin Records Falls Church, Va. #66 Reggae, soul, rock and strange LPs, 45s and CDs

Record Connection San Antonio, Texas #55-58 Quality LPs and posters

Record Crossing Bridgeton, Mo. #211-212 '50s-70s 45s, LPs and 78s

Record Gator New Orleans, La. #25A-B '60s and 70s 45s and LPs

Record Gladiator Belgium #52-54 Rare LPs, 45s and CDs

Record Rack Amarillo, Texas #207-208 LPs, CDs and 45s

Recycled Music Dallas, Texas #192 Soul and R&B LPs and CDs

Recycled Records Kansas City, Kan. #21-23 Posters and collectible LPs Remake.Remodel Records

Oak Park, III. #45-46 Psych and beat CDs and vinyl

Revolver Records Irving, Texas #25 Beatles and rock memorabilia

Rich, Nathan Austin, Texas #188 Disco, funk and soul LPs and 45s

Richerson, Bob Houston, Texas #70-78 Jazz, soul and classical LPs and CDs

Riddle, Mike Odessa, Texas #265 Large CD collection, '60s rock LPs and 45s

Rinehart, Bill Austin, Texas #65 Large selection of LPs

Robb's Records Tuisa, Okla. #150 Rare 45s and LPs

Rockadelic Dallas, Texas #264 Obscure, psych cheap!

Rockaway Records Los Angeles, Calif. #144-146 Rare posters, LPs and 45s

Rodriguez, Dan Tucson, Ariz. #112 Wide selection of LPs, jazz, psych and Latin

Rolfe, Jarrett Shreveport, La. #50-51 Variety of 45s, LPs

Roman, Mark Van Nuys, Calif #9 LPs, CDs and CDs, psych and prog Ronat, Jim St. Louis, Mo. #140-141 Rare 45s and LPs

Ross, Andy Aspen, Colo. #19-20 DVDs, CDs and LPs

Saito, Mike Los Angeles, Calif. #13 Import Japanese and domestic '50s and '60s rock LPs

Sandford, Paul England #28 Posters

Schell, Andy Austin, Texas #166 45s, CDs and LPs of all types

Shattered Music Austin, Texas #255-258 45s, LPs and CDs

Sheehan, Bruce Austin, Texas #209 LPs and CDs

Silkwood, Danny Corpus Christi, Texas #161 CDs, LPs and 45s

Sleeve City Nashville, Tenn. #49 Record sleeves and CD supplies

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Slocumb, Charles Dallas, Texas #133 LPs, CDs and 45s

Smith, Ed Tucson, Ariz #42 Misc 45s and LPs Smith, Jeff Gainesville, Fla. #67-69 Sealed LPs, jazz

Smith, Myrtis Los Angeles, Calif. #10-11 Rock and soul LPs

Smith, Robert St. Louis, Mo. #98-99 Rare LPs and 45s

Stackowitz, Matt Charlotte, N.C. #92-93 Variety of 45s

Stainze, John Austin, Texas #26-27 '50s-70s 45s, LPs and import CDs

Steele, James Dallas, Texas #102-103 LPs, 45s, 78s and *Rolling Stone* magazines

Sun Rise Records Tokyo, Japan #8 Import Japanese LPs, EPs and 45s

Texas Music Collector Magazine Spring, Texas #157-158 Collector's magazine

Treasure Aisles Denton, Texas #177 A-B Record and CD supplies

Try Tone Records Dallas, Texas #193-194 Classical LPs and CDs TwoBoys Records Cocoa, Fla. #162-163 Soul and psych 45s, LPs, '60s and '70s

Vaughn, Johnny Dallas, Texas #147 Jazz LPs, Beatles and CDs

Veralis, Chris San Antonio, Texas #60-61 Rare 45s and CDs

Vinal Edge Records Houston, Texas #59 Progressive, alternative and techno LPs and CDs

Walters, Ken Dallas, Texas #129 Vintage LPs, 45s and laser discs

Weinecke, Larry Davenport, Iowa #218-219 Soul and rock, '50s and 60s, 45s and LPs

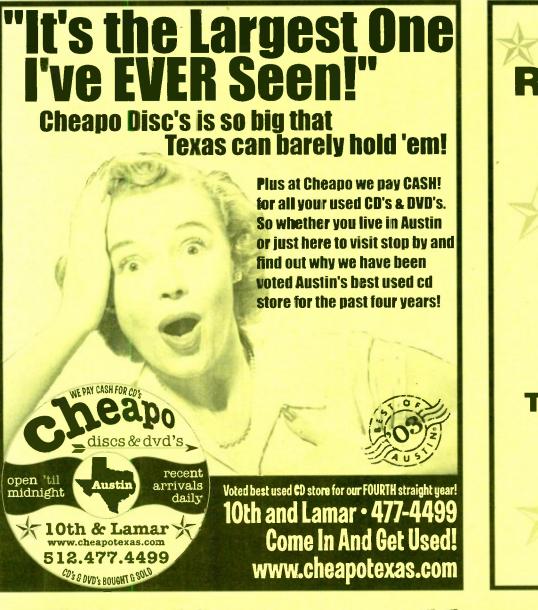
West, Cliff Denton, Texas #117-118 '50s-70s LPs and 45s

Wilgus, Pete Cleveland, Ohio #138-139 Rare 45s, LPs and 78s

Worley, Lance Austin, Texas #159-160 LPs and 45s, posters and paper goods

See page 6A for numerical listings

4A



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numerical listings

#2-3 Oliver, Blake #7 Glass, Keith #8 Sun Rise Records #9 Roman, Mark #10-11 Smith, Myrtis #12 McKinley, Terry #13 Saito, Mike #14-15 Gammage, Bill #16-18 Baker, Don #19-20 Ross, Andy #21-23 Recycled Records #24, 24A Big Monkey CDs #25 Revolver Records #25A-B Record Gator #26-27 Stainze, John #28 Sandford, Paul #30-32 Buby, Tom #33-35 Austin Record Convention #36-37 Buesnel, Pete #38-40 Out of The Past #41 Ben Dover #42 Smith, Ed #43-44 Koop, Juergen #45-46 Remake.Remodel Records #47 Slipped Discs #48-49 Concert Photos #49 A-B CD Wolf Music #49 C-D Big World #49 E-F Hall Of Frame #49 G-H Sleeve City #49 I-L Boyd, Jerry #50-51 Rolfe, Jarrett #52-54 Record Gladiator #55-58 Record Connection #59 Vinal Edge Records #60-61 Veralis, Chris

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#130-132 Diamondhead Music #133 Slocumb, Charles #134-136 Lassater, Rick #138-139 Wilgus, Pete #140-141 Ronat, Jim #141 Kuelker Carl #144-146 Rockaway Records #146 Freakbeat Records #147 Vaughn, Johnny #148-149 Kruegel, Rocky #150 Belknap, Forest #150 Robb's Records #151-152 Milecki, Dennis #153 Benson, James #154-155 Keszler, Raymond W. #156 Cavell, Joel #157-158 Texas Music Collector #159-160 Worley, Lance #161 Silkwood, Danny #162-163 TwoBoys Records #164-165 Carollo, Pete #166 Schell, Andv #169 Farrar, Matt #170-173 Afrominsky, Ed #174 A-B CVC Collectibles #174-176 Moore, Craig #177 Newman, Steve #177 A-B Treasure Aisles #178-185 Benedict, Ken #188 Rich, Nathan #189 Lozano, Roberto #190-191 Chisolm, Richard #192 Recycled Music #193-194 Try Tone Records #195 Franklin, James #196 Dodson, Tom

#201 Drucker, Neil #202-203 Hunott, Phillip #204-206 Les Harris Records #207-208 Record Rack #209 Sheehan, Bruce #210 Asoundmeal #211-212 Record Crossing #213-214 Mark, Gene #215-216 Buettner, William #217, 230 Picturesleeves #218-219 Weinecke, Larry #220-221 Abe Livert Records #222-223 Lloyd, Walter #224-227 Monroe, Jay #230, 217 Picturesleeves #231-232 Planetary Sounds #233 Browne, Brad #234-237 High Country Records #238-239 Douglas, Zach #240-241 Flink, Steve #242 Koehl, Robert #243-246 Moriarty, Joe #247-248 Buzzard Records #251-253 Harris, Johnnie #255-258 Shattered Music #259-260 Norris, Al #263, 276 Lamas, Americus #264 Rockadelic #265 Riddle, Mike #268-270 Day, Doug #272 Lippman, Ray #273 Grierson, Mike #274-275 Maxwell, Jim #276, 263 Lamas, Americus

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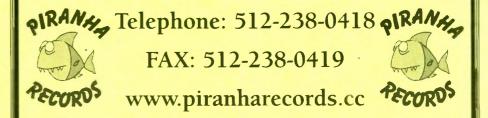
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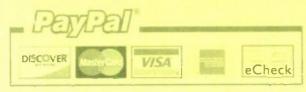
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Ten Years After, from left: Ric Lee, Leo Lyons, Chick Churchill, and Alvin Lee.

AN INTERVIEW WITH ALVIN LEF

by Michael Buffalo Smith

Ivin Lee, like so many other English musicians of the '60s, cut his musical teeth in Hamburg, Germany. For Lee, it was in a band called The Jaybirds. By 1966, he had changed the name of his band to Ten Years After. Most Americans first became familiar with Lee through his appearance at Woodstock, and he remained active throughout the '70s, '80s and '90s.

Recently Lee returned to his true roots, delivering an excellent rockabilly album that features two legendary Elvis Presley sidemen, Scotty Moore and D.J. Fontana. *In Tennessee* is filled with all new rock 'n' roll songs that Lee penned especially for the album, backed by the fabulous vintage rock 'n' roll playing that helped to make Presley a household name.

We spoke to Lee from his home in Spain.

DISCOVERIES: When did you first become interested in playing music?

Alvin Lee: My father was an avid collector of ethnic blues music. I had a 78 collection containing Muddy Waters, Big Bell Rosie, Donnie Johnson — and that was the kind of music that was played around the house as I grew up. My father played a bit of guitar as did my mother, and I started to play when I was about 12.

Tell me a little bit about The Jaybirds. Were you really young at that time?

Yeah, well, I was 13 years old, and my first band was The Jail Breakers and then The J-Men and The Jaybirds. They were all the same band but had different names. We played around in Nottingham and got to be quite well known in a small way. We played on Friday and Saturday nights in the bigger venues in Nottingham. That was a long time ago. [laughs]

How did you go from that band to Ten Years After?

It was an evolution thing, and that was basically the start of Ten Years After. The names kept changing. The Jaybirds turned into The Blues Yard, which then turned into Ten Years After about 1967.

What was it like to play at the Woodstock Festival?

It was horrible... [laughs] just kidding.

It was obviously great. We didn't expect that it would be anything special. It was just another name on the date list. Except when



we got within about 10 miles from the gig we were told that we couldn't drive in because the roads were blocked. We were flown in by a helicopter, and from that point on it started to take shape as a bit of a special day. Basically it continued to do so. Had it been a normal day I think we may have gone in and played the gig and left again, not knowing much about it. But as it turned out, when we went in, it was time for us to go on and the rainstorm started. No one was allowed on the stage because there were sparks flying around and stuff, and they were afraid that the tower would fall down. You probably recall all that from the movie. I was saying that we could go on anyway, and then if we get killed, just think about how many

albums we would sell. [laughs] I went out into the audience and took a walk around the lake. It was a great experience.

I was well into the peace movement and the anti-war movement, but in those days we were all antianything weren't we? Anti-government, antibeing-bored, [laughs] those were actually great days. I was in my early 20s at that time, and there was a common bond

between everyone. I think all the young people, Americans, Germans and English alike had a common bond. It was great because it signified that we were all in the same club as it were. We could all change and carry on the revolution. I really enjoyed being a part of that. What was sad for me was when the movie came out that the peace generation had been just a fashion or fad, and it seemed to dissipate, really. I often think that the peace generation came together at Woodstock, and then they went home again and did other things. There is a quote on the back of the Anthology album that says that in the '60s we changed the world — the trouble is it changed back again when we weren't looking. [laughs] That is kind of true too. We did have the feeling that the world was changing and changing for the better, but yet somehow it did seem to kind of get back again. That is one of my best quotes.

Tell me about Mylon LeFevre and how you hooked up with him.

I don't exactly know the day that I ran into Mylon, but it is a bit like running into a freight train. [laughs] He was just crazy about rock 'n' roll and had this band called Holy Smoke. When I did run into him we started writing music together. Then I got him on a Ten Years After tour as an opening act so we could write songs together. I have always loved Southern music, gospel music or any kind of roots music. I also have a leaning to country music as well. So to me it was my first solo album and I wanted to get away from being Mr. Heavy Rock 'N' Roll Speed Freak Guitar Player. I

wanted to do something different and a little more tasty. That was the project with Mylon. He was great because he was a real Southern hustler, and he used to say "Man, I love you man, and if you ever find me hustling, you just tell me!" He was great because he admitted that he was a hustler. He used to say that with your brains and money we would go far. [laughs]

Do you have any idea what he is doing now? Did he get back into gospel music?

He lives in Texas and is an ordained minister who goes around blessing everybody. That is quite amazing

Who are

some of your

favorite guitar players?

Well, it varies because I have always tried

to interest myself in many different styles. I

guess in rock 'n' roll it has to be Scotty

Moore and Chuck Berry, but then I was

very keen on jazz, and I actually learned

to Benny Goodman, and through him I

year just on basic chords, and the guy

clarinet when I was 12 years old. I listened

heard Charlie Christian and those early jazz

players. Then I took guitar lessons the first

taught me kind of Django Reinhardt-style

chords, these big strumming things. So

that was how I was brought up before I

discovered rock 'n' roll. So George Benson,

Wes Montgomery, and Django Reinhardt,

I think Django Reinhardt was the Jimi

Hendrix of the 1930s and '40s

rageous.

great Moore?

who of course was a phenomenal guitarist.

There's still no one that can touch him

actually. It's amazing really. I have a CD of

everything he has ever done, and there is

not a bad track on it. Some of it is just out-

How did you come to hook up with the

Well, I have always been a fan of his,

I was 13 years old but mainly to get a pic-

ture of Scotty and his guitar. Scotty was

originally quite a jazzy and bluesy bebop

enced the world. It certainly influenced me

player, and I think his rock 'n' roll influ-

and I joined the Elvis Presley fan club when

when you think of what he was doing when I met him. [laughs]

Anyway, I went on a pilgrimage to meet him in Nashville in 1995. I sought him out and found him at a tape duplication studio. I was a fan and went there and had my picture made with nim and got his autograph and asked him all sorts of guitar questions. Then after that I didn't see him again until 1999. I met him at George Harrison's house in Bryant Park in Henley. George was a great friend to have because he would call and say, "Oh, do you want to come meet Mario Andretti or Scotty Moore?" Of course, when he said Scotty Moore I was there, and we all had dinner together and it was all very cool. I had a guitar and stuck it into his hand and asked him to show me how to do that intro to "My Baby Left Me." Everyone was a little shocked, but I think he appreciated my innocent excitement. I was just dying to play with him and find out how he did a few of those licks and where he did that

fingering and stuff. Then as soon as he showed me, everyone else was sitting around asking him questions.

We kind of bonded that evening and became quite close. I told him the story about joining the Elvis Presley Fan Club and how I got pictures of him and his guitar. D.J. Fontana was actually coming up with all these particular drum fills for my songs. He had asked me if that was OK, and I said, "Oh yeah, it is fine." Then the next thing

that happened was they called me up about two months later, and there was a jam at the studio. A Scotty Moore guitar was being put out by Gibson, and they asked me to come and jam and I was very excited. Up on stage I did a medley of Elvis songs. I hardly played any because I was so respectful of Scotty. I kept out of the way and just played chunky rythms and odd licks and let Scotty do the solos. Of course he told me afterwards that although I did "Hound Dog" he couldn't play the solo, because normally he does it in C and I was playing it in A. I never bothered on checking what the actual keys were. I think we did "Mean Woman Blues," "Hound Dog," "Rip It Up." It was a medley. After that it was just great because I was knocked out by having D.J. and those drums behind me that I had heard behind Elvis on Sun Records

Then I asked them if there was any chance of getting them into the studio and they said, "Yeah, anytime." So from 1999 I wrote songs for about a year and a half. I didn't want to go into the studio and record old Elvis songs because he is still a tough act to follow, even after 20 years ago. Nobody can fill those shoes! So, I didn't really want to be "Elvis of the day," but I wrote some songs in that vein and in that style that I thought would suit D.J. and Scotty. So about a year and a half later I called up Scotty and told him that I was ready and asked him where he wanted to

work. I asked him if there were any studios he wanted to use or engineers that he wanted to use, and he said we could just do it at his studio and he would be the engineer. I was over the moon by that! I got to play with him in his own place. So I booked three weeks in Nashville thinking that would be how long it would take me to do an album. I had 29 songs and we recorded 12 songs in two days and were done and finished. I was just over the moon, and those guys were so good. They only have to hear a song one time and then they know it. They just play it with that original feel. There is so much swing when done by masters like that. The early rock 'n' roll had a lot of roll in it and lots of swing. I think it all comes from a kind of bebop and kind of Harlem jazz stuff that came out of New York. Early great rock guitarists were brought up on bebop.

My friend Bob Timmers, curator of the Rockabilly Hall Of Fame, said that lots of times they would just come in and record live in the studio.

That's pretty much how it is. I remember one time we had this keyboard player. This is a funny little story because I asked him if he could play that piano part that I wrote into the song because it is a basic boogie line and it is kind of the basis of the song. Then I said, "Well actually, if I play that, I can't play the right hand as well." Then he looked over his shoulder and said I could overdub, but Scotty doesn't like overdubbing. [laughs] I have so much respect for the way they recorded. The drums are in the same room as Elvis, and even a bit of the vocal echo comes out over the snare drum because they are all in the same room jamming and playing. That kind of adrenaline that you get from recording like that is great. It is so different these days. You go into the studio and they are recording all these parts and overdubs, and then you lose all possibility of getting the feel and it takes forever.

How was touring Europe with Edgar Winter?

It was actually great for me because I had to get into training, and I had to start practicing again. I started putting in two to three hours per day on the guitar to get my fingerpads hard, and I started singing again and working out through all my old songs and stuff. It was quite tricky, because my fingers had gone soft. Over the past year I had been playing a lot of the flamenco guitar, which is a gut-string guitar, and suddenly working on the steel string I had to build them up gradually. It was tricky to work them --- hard, but not too hard. I had this old Gibson guitar that I raised the action real high so the strings are high off the frets and started playing like that. So when I actually started the gig I picked up my stage guitar and it seemed so easy. [laughs] Like if you trained for a boxing match and then you start running with weights around your ankles and then when you take your weights off it feels so good.

(www.alvinlee.com)





Buddy Holly Gold Geffen/Decca (B0004543-02) (Two CDs) reviewed by Joseph Tortelli

Gold compiles 50 songs recorded by Buddy Holly between 1955 and his untimely death in February 1959. The tracks are arranged chronologically according to studio date, interchanging solo and Crickets releases for the Decca/Coral/Brunswick family of labels; the accompanying 28-page booklet helpfully lists studio credits and original record release information. The first 13 songs on disc one of this double CD convey a distinctly country and Sun Records rockabilly style. These include his earliest recordings of "Down The Line" and "Soft Place In My Heart," along with initial Owen Bradley–produced singles such as "Love Me," " Blue Days" and "Modern Don Juan."

One third of the way into this set, the songs that established Holly's rock 'n' roll legacy come fast and furious. "That'll Be The Day" sets the tone, with its catchy guitar riffs, strong rhythm and singular Holly vocal delivery. The album features all his upbeat standards: "Oh Boy," "Peggy Sue," "Rave On," "Maybe Baby," "It's So Easy" and "Think It Over." Some Holly songs had their widest exposure in the hands of British artists, notably the melodious "Words Of Love" (Beatles), the percussive "Not Fade Away" (Rolling Stones), the soaring "True Love Ways" (Peter & Gordon), and the prototypical folk-rock "Well All Right" (Blind Faith, improbably enough). The Anglo connection seems appropriate, because The Crickets' selfcontained group and Holly's propulsive rhythm guitar provided the raw materials for the Liverpool beat groups.

As his career progressed, Holly worked out arrangements that grew more intricate while holding onto their pop immediacy. This is obvious on polished New York City productions such as "Early In The Morning," "It Doesn't Matter Anymore" and "Raining In My Heart." It becomes more subtle and, therefore, more impressive on the beautiful ballad "Heartbeat," the yearning "Wishing" and the insistent "Love's Made A Fool Of You," all cut by a four-piece combo with producer Norman Petty in Clovis, Texas.

On this comprehensive, remastered collection, Holly's recordings sound fresh and clean, even those with posthumous overdubbing such as "Peggy Sue Got Married" and "Crying, Waiting, Hoping." Created in less than half a decade, the 50 songs on *Gold* guarantee the kind of



Buddy Holly

exhilarating listening that will enthrall longtime fans and newcomers alike.

(www.universalchronicles.com)

Bobby Hebb That's All I Wanna Know Tuition (TIN 0040 2) reviewed by Joseph Tortelli

It's no exaggeration to consider Bobby Hebb among the quintessential American artists. In a career that has passed the half-century mark, he has performed jazz, soul, blues, gospel, country and popular styles. He brings all these experiences to *That's All I Wanna Know*, his first album of newly recorded material in 35 years. Although he traveled across the Atlantic to cut the disc in Germany, the voice is unmistakeably American.

A gifted songwriter known for penning "Sunny" and "A Natural Man," Hebb opts for only two of his own compositions on the 13-track CD. Teaming with vocalist Astrid North, Hebb sings a mature, riveting duet of his own timeless "Sunny"; featuring a prominent horn section, his signature tune follows a slightly jazzier route than the 1966 pop smash. He shakes things up with "Cold Cold Night," a danceable ditty that makes its debut here. In his liner notes, music journalist Joe Viglione traces the song's pedigree, noting that it "was written by Bobby and Phil Medley at Phil's office on Sixth Avenue in New York." Medley, of course, cowrote "Twist And Shout.

Hebb deftly re-imagines "A Satisfied Mind" as a cool jazz/country blend; four

decades ago a much different recording was his Top 40 follow-up to "Sunny." He reconfigures two other tunes from his 1960s discography, "Bound By Love" and "Love Love Love." Taken from his 1966 Sunny LP, "Love Love Love" became a Northern Soul sensation in Britain during the early 1970s; Hebb again hits the mark with his vibrant vocal on this irresistible four-minute discotheque favorite.

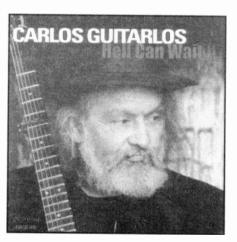
The Nashville native re-establishes himself as an innovative interpreter of R&B on songs such as the funky "Different Strokes," the dynamic "Don't Tear Me Down," the soulful "When Love Goes Wrong," the Southern-styled "Proud Woman" and the slinky "That's All I Wanna Know." Displaying his natural range of vocal expression, Hebb pinpoints the intersection of jazz, soul, country and popular music on "Willow Tree" and Hank Williams' "Cold Cold Heart."

(See www.tuition-music.com; also available is a three-song single including an English/French language "Sunny" duet with singer Pat Appleton.

Carlos Guitarlos Hell Can Wait Nomad Records (NRCD-002) reviewed by Mark Polzin

Sometimes a record drops out of nowhere and completely blows your mind. Such is my experience with Carlos Guitarlos' sophomore release, *Hell Can Wait*. Looking at the ancient dude on the cover with a catchy name, I wondered how anybody that old that's worth a damn could have been in the music business and escaped my notice. Thus began the intrigue and another lesson in life on how not to judge a book (or CD) by the cover.

Guitarlos was once the guitarist in Top Jimmy & The Rhythm Pigs. You might not remember them, but you might remember them being immortalized by David



Lee Roth singing "Top Jimmy Swings" on Van Halen's 1984. The Rhythm Pigs rose only slightly above the scummy yet fertile L.A. club scene of the early '80s. They were contemporaries of The Blasters, X, and Los Lobos. So Guitarlos isn't the 90year old he appears to be. The decades of hard living and alcohol abuse following the destruction of the Rhythm Pigs took his youth and nearly took his life. After suffering congestive heart failure while living as a street musician in San Francisco, he decided to turn his life around. *Hell Can Wait* indeed!

Somehow, the genius of this musician lay dormant for about 25 years. His gritty guitar and vocal stylings tell his life story in a few understated notes. Guitarlos has the chops and songwriting skills of a blues master, and he delivers the goods with the energy of a teenager. He flows effortlessly from the raw doo-wop duet with Marcy Levy on "I Found Someone" to the blues lament "Drinkin' Again" to the Chuck Berry-esque "Shake With My Baby." The latter features trade-offs between Guitarlos' manic guitar, The Blasters' Gene Taylor's boogie-woogie piano and a sweet horn section. Like the polyglot that L.A. is, this record features a healthy blend of Hispanic, folk and blues themes. Listen for Taylor's and Levy's contributions throughout and a little spice from Los Lobos' David Hidalgo to top it off. I'm hoping Guitarlos holding off the pull of the underworld allows us to hear more great work from him in the future. (www.carlosguitarlos.com)

Manhattan Transfer Man-T-Ra! Live in Tokyo Collectables (COL 6332) reviewed by j. poet

The Manhattan Transfer have never captured the wild exuberance of their live shows on disc. That said, live albums still usually fail to capture the excitement a band can generate, even on an off night. This 1983 Tokyo gig shows the group in good voice. The set won a Grammy Award for the Transfer's vocal work on "Birdland," but the sound quality still sounds curiously flat at times, maybe more a fault of the mix than the vocalists. and the audience sounds more polite than enthusiastic. Highlights include doowop renditions of "Trickle Trickle" and "Boy From New York City," a melancholy version of the Dorsey hit "Blue Champagne" that includes the seldomheard opening verse, a bouncy take of "Tuxedo Junction" with a breezy faux trumpet solo by Alan Paul and the extended vocalese solos by the group, particularly Cheryl Bentyne and Janis Siegel on "Jeannine" as well as some nice sax work by hornman Don Roberts.





Joe Cocker Mad Dogs & Englishmen (Deluxe Edition) A&M (B0005531-02) (Two CDs)

Mad Dogs & Englishmen A&M (B0005532-09) (DVD) reviewed by Joseph Tortelli

The live album blossomed into a viable commercial entity and a valid artistic statement during 1970, when The Who, The Rolling Stones, and Delaney & Bonnie released milestone concert recordings. Joe Cocker, an inimitable English soul shouter, made the biggest splash that year with the double album titled *Mad Dogs & Englishmen*, now reissued in an expanded *35th Anniversary Deluxe Edition*. Comprising 26 songs, the two-CD set supplements the original release with a dozen additional tracks, eight of which were previously unreleased.

Cocker's most successful album, *Mad Dogs* crested at #2 in 1970, powered by gloriously arranged covers of "The Letter" and "Cry Me A River," his first Top 20 hits. Touring with a 10-voice choir, a fivepiece drum/percussion crew and a horn section, Cocker brought enormous power to the Fillmore East stage, where most of the album was recorded. The remastered *Deluxe Edition* brilliantly re-creates the energy and excitement present in the auditorium with FM radio staples such as "Feelin' Alright," "Delta Lady," "Space Captain" and "She Came In Through The Bathroom Window."

Previously unavailable concert tracks include the ballads "Something" and "Darling Be Home Soon," along with a six-minute interpretation of The Band's "The Weight." Presumably omitted from the original album because of its simultaneous appearance on the chart-topping Woodstock soundtrack, "With A Little Help From My Friends" makes its debut; this dramatic Big Band and choir arrangement shares Cocker's magnificent soulful groans and sensational garbled lyrics.

Restoring the concert to its revue format, the *Deluxe Edition* spotlights the solo vocal contributions of Leon Russell, guitarist Don Preston, and gospel-voiced Claudia Lennear. Four studio recordings close disc two, including the single versions of "The Letter" and "Space Captain"; recorded just prior to the tour, the latter song differs markedly from the

DVD reviews

Lucinda Williams Austin City Limits: Live From Austin Texas New West Records (DVD NW 8005)

Richard Thompson Austin City Limits: Live From Austin Texas New West Records (DVD NW 8010) reviewed by Andy Goldenberg

At long last, some complete performances from the popular public television program *Austin City Limits* come to the DVD format!

Beginning with alt-country songstress Lucinda Williams, her Dec. 5, 1998, set captured Williams and her crack band on her Car Wheels On A Gravel Road tour in fine form. Performing a wide array of tunes spanning her entire career to that point, the set contains every song a fan could ask for, including the obscure gem "Something About What Happens When We Talk," as well as her most popular tune, made famous by Mary Chapin Carpenter, "Passionate Kisses." Though Williams appears a bit nervous during the first few numbers, she and the band clearly kick into full gear on the title track to Car Wheels, "Right In Time" as well as the now classic "Drunken Angel," written about a fellow musician/friend who died in a bar fight. Two of the real highlights on this set are a fiery ren-dition of "Changed The Locks" (later to be covered by Tom Petty on his She's The One soundtrack) as well as the highly underrated, gorgeous "Something About What Happens When We Talk." All in all, a precious look at an artist at the peak of her performing and songwriting best captured for posterity

Richard Thompson's set is from his summer of 2001 ACL appearance and features the best songs from his Mock Tudor album such as "Cooksferry Queen" as well as the frenetic, almost polka-like, "Walking The Long Miles Home." Thompson also yields slightly differently arranged versions of classics such as "Al Bowlly's In Heaven," which allows Thompson and former Pentangle bassist Danny Thompson to trade off acoustic jazz solos, much to the delight of the Austin crowd. Richard caps off his set with a blazing, angry version of "Put It There Pal" from 1996's You, Me Us album. Again the sound quality is so clear one can hear every pluck of Danny's bass. This DVD is highly recommended for both newer fans per the energetic performances as well older fans for the song selection.



Lucinda Williams

Both releases feature staggeringly good sound and picture quality. The DVD brings out the rich colors including the classic *Austin City Limits* starry night sky backdrop. Viewers have a choice between stereo or a 5.1 surround sound mix as well.

concert track, benefiting from the soundeffects that color Russell's clever guitar figures. Russell leads the six-minute "Warm-Up Jam" taken from practice sessions, and his vocal on "The Ballad Of Mad Dogs & Englishmen" also runs during the DVD movie credits.

The Mad Dogs & Englishmen DVD uses 5.1 surround sound and digital picture technology to enhance the two-hour film, and a copy of the original 24-page press booklet is enclosed. Not simply a concert video, the movie follows the tour across America, documenting radio-station interviews, crowded planes and buses and even an outdoor picnic. There are cramped dressing rooms and messy hotel rooms, along with plenty of beards, sideburns, long hair and tie-dyed hippie garb. Director Pierre Adidge employs split- screens and quick cuts to convey the spirit and styles of the era; he effectively contrasts the frenetic pace of stagework with the sometimes dull hours separating shows.

On stage, Cocker looks nearly possessed, unleashing his spastic mannerisms as he writes the book on air-guitar (and piano and drums); off stage, he comes across soft-spoken and reserved. Competing for stardom is a top-hatted, guitar-wielding Russell, whose eye-catching persona demands attention. But the surprise star of the traveling carnival is tour director Sherman "Smitty" Jones, the coolest-talking of the hip characters.

Because the CD and DVD cover varying recordings from different concerts, each will provide a treat to fans. The CD captures one of the most dynamic tours in rock 'n' roll history; the DVD pulsates with the music and visuals that shaped one of pop culture's pivotal moments.

(www.universalchronicles.com)

Denny Doherty Waiting For A Song El Records (ACMEM60CD) reviewed by Mark Polzin

Denny Doherty, as one-fourth of The Mamas & The Papas, recorded some wellremembered music from the mid-60s until their implosion in 1971. His voice was the anchor to their sound, but history has been far more kind to his three former bandmates than to this folkie from Halifax, Nova Scotia, Canada. The reason is that following the breakup of the group, Doherty hasn't done much but rely on the reputation of his past. *Waiting For A Song*, Doherty's ill-fated second solo record, originally released in 1974 on Ember Records and now reissued by El/Cherry Red, tells the entire story.

In a way, *Waiting For A Song* is a Mamas & Papas reunion. Cass Elliot and Michelle Phillips lend their characteristic

World Radio History



background harmonies to each of the 11 songs. However, lacking the unpredictable direction of main Papa John Phillips, the record becomes a faceless example of common mid-70s product. The schmaltz factor, which the group embraced wholeheartedly, is still present. But Doherty relies on a variety of songwriters to provide material with which he can showcase his strong tenor. England Dan & John Ford Coley's "Simone," the Cynthia Mann/Herb Weil standard "You've Lost That Lovin' Feelin'," and Hall & Oates' "Goodnight and Good Morning" all receive the treatment.

Waiting For A Song demonstrates that Doherty was a singer, not a musician --- an entertainer, not a songwriter. It also exemplifies that there was a huge difference in how artists were impacted by the cultural revolutions of the hippie movement. Some were able to build upon the newfound freedoms to expand their minds. Doherty falls into a separate camp of those who used their freedom to consume as many substances as possible and paid a price once the money and fame disappeared. What drew me to review this record was the front cover quote from Phillips, referring to Doherty as "the psychedelic Frank Sinatra." That quote demonstrates just how far out of touch Phillips and Doherty were; Doherty is neither psychedelic nor in the same league as Sinatra. If "psychedelic" means

"takes a lot of drugs," fair enough. If "psychedelic" means "broadened our perceptions of what can be achieved," never. Just as The Mamas & The Papas broke no new ground during their recording history, so it is with the solo career of Doherty. This record is for collectors and completists only.

Various artists Lost Sounds: Blacks And The Birth Of The Recording Industry, 1891-1922 Archeophone (1005) reviewed by Rush Evans

A content warning on the packaging of a CD usually signifies the very kind of music that you would least want a child to hear, something with foul language and/or racially charged venom. In the case of Archeophone's Lost Sounds: Blacks And The Birth Of The Recording Industry, 1890-1919 anthology, the warning is very real and accurate ("Contains racially derogatory language"), but the 54 tracks represent an important — and often overlooked period in American social history. Kids should hear it.

After the development of Negro spirituals (the basis for blues and jazz) but before the development of blues and jazz as we know them today, came the first three decades of recorded music. White consumers mattered far more than black consumers (for reasons both racist and economic), but those white Americans were surely entertained by the black Americans of the time. The new technology made the world smaller, and the most interesting sounds to white



ears were the sweet voices from black mouths. Through the magic of the phonograph, white and black America could find each other in the same living room in a time in which allowing an actual black person into a white's living room was unimaginable.

The authenticity of gospel spirituals was committed to consumer cylinders (before the 78 rpm record) in the remarkable sounds of the Apollo Jubilee Quartet and the Dinwiddle Colored Quartet. The demeaning caricatures of black culture were documented by the first musical star in recorded music history, George W. Johnson. With much thanks to Archeophone Records, both types of music have been restored and archived, available for listening a century after they were first recorded.

Archeophone has been at this for several years now (see *Discoveries* issue 196, September 2004, for a full feature on the label), with a constant eye on history and an ear on the Victrola. Each of the label's releases includes wellresearched and fascinating liner notes, and in the case of the *Lost Sounds* collection, never have liner notes been more relevant.

The sad story of the aforementioned Johnson, "the whistling coon," is described in great detail. The former slave built a career around a novelty song in which he was depicted as a "very funny queer old coon; he's a knock-kneed, double jointed hunkypunky moke, but he's happy when he whistles this tune."

Other important artists covered in the 60-page CD booklet include Bert Williams, a gifted singer who longed to be taken more seriously as an artist; Roland Hayes, a classically trained vocalist who began as a serious artist yet struggled to find an audience in a whitedominated world; important black historical figure Booker T. Washington, whose speech on civil rights in Atlanta in 1910 is heard here in wide release for the first time since it was recorded.

In the case of *Lost Sounds*, there is another compendium, beyond the liner notes, that tells the proverbial rest of the story. The double-disc set was designed as a companion collection to Tim Brooks' massive book of the same name (see *Discoveries* issue 207, August 2005, for a review of the book).

With the background provided by the thorough CD booklet, even the tracks that lack audio clarity are worthy of close attention. And a great number of them are simply pleasing to the ear. While the Johnson recordings represent an important history painted by uncomfortable and embarrassing depictions, other voices ring beautifully through speakers in the 21st century, including Hayes, Harry Burleigh, and gifted baritone Carroll Clark. These artists and others helped to advance the dignity of their race through song (though Clark's image was not depicted in any of the Columbia label's cover art or publicity, thus hiding his color).

Among the most interesting of the songs included is Burleigh's arrangement for vocalist Edward H.S. Boatner of the Negro spiritual, "Sometimes I Feel Like a Motherless Child." Recorded in the summer of 1919 in New York, it can serve as a benchmark for measuring racial advances in the years to come, if you think about it, anyway: Precisely 50 summers later, at a New York gathering rooted in social tolerance, about a million young people would hear a black folk singer, Richie Havens, open the Woodstock festival with the three-day concert's finest moment, "Freedom," an improvisation built around the line "sometimes I feel like a motherless child."

About the last dozen of the collected tracks represent the budding musicianship in dance music that was the beginning of jazz itself. It's not hard to imagine why the Memphis Pickaninny Band is lost to music's history, though it's not entirely clear whether they were indeed black jazz musicians or whether they were white jazz performers making a cynical and ironic stab at profiting from an implied ethnic identity. More familiar American music treasures were also emerging in the late teens and early '20s, including Eubie Blake and W.C Handy, whose "St. Louis Blues" closes out the collection.

The Lost Sounds book brings these figures to life but not to the degree that the sounds themselves do. It is this CD anthology that re-creates the history, bringing it to tangible life in a riveting look (and listen) to the past.

Smokey Robinson *My World: The Definitive Collection* Motown (B000413002) reviewed by j. poet

Motown has refined and reissued its impressive and influential catalog in almost every way imaginable. For most collectors, even casual dabblers, their many *Best Of*s and *Greatest Hits* packages do nothing but revisit old favorites that most folks already have committed to memory. A quick look at the Smokey Robinson *My World: The Definitive Collection* might make one think that it's



a collection of Robinson's post-Miracles solo work, but you'd be wrong. Ten of the 21 tracks are his hits with The Miracles repackaged once again, with two new tracks, "My World" and "Fallin', added to lure in the unwary. The title track is a hip-hop-flavored seduction, the kind of stuff Robinson can write without trying, and it shows. Likewise "Fallin'" is a smooth old-school ballad that brings to mind dozens of other better Robinson performances. The disc is rounded out with nine selections from his long solo career, a catalog that as of vet remains underrepresented in Motown's massive reissue program. A disc that doesn't include more of Robinson's solo work is far from definitive

Tom Russell Love & Fear HighTone (HCD8190) reviewed by j.poet

Tom Russell has been writing about the true-life dramas and traumas of America's underclass for decades. Although he's one of the best singer/songwriters out there, he gets little respect outside of Americana and roots-music circles. This collection won't change that, but if you're a Russell fan it'll knock your socks off with its raw, unvarnished beauty. As one might expect from the title of Love & Fear, the album explores various aspects of love's Hydraheaded game with the singer's usual jaundiced vision intact. Gurf Morlix and Mark Hallman join Russell in the producer's booth to construct 11 dark, spooky tracks that perfectly complement Russell's bleak lyrics. "The Pugilist at 59" is a slow country-rocker that tells the story of a guy fighting a losing battle against alcohol and old age, fleshed out by Russell's fine eye for the small, telling detail. A shimmering, reverb-drenched guitar adds a poignant note to "All The Fine Young Ladies," another tale of a booze-soaked loser wondering how his youth managed to fly by so fast. The set also includes "Stealing Electricity," one of the catchiest tunes Russell's ever written, with a big sing-along chorus that should have made it an instant radio hit at AAA and Americana stations.

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Sumanya (1) WVICTAS STUFF VG- 2.0 BENGEL 113 WVVICTAS STUFF/IMALRIGHT +2 (nc) reason VG+ 3.0 BENGEL 113 WVVICTAS [EP) STUFF/IMALRIGHT +2 (nc) reason VG+ 3.0 BENGEL 113 WVVICTAS [EP) STUFF/IMALRIGHT +2 (nc) reason VG+ 3.0 ATLANTO WVS Z DIFFERENT PS 45/5 M- all for 9.00	POULETTE 7114 MILLENNIUM 11785 ABC 11301 ABC 4100	JAMES, TOMMY JAMES, TOMMY JAMES GANG 27 JAMES GANG	NOTHING TO HIDE THREE TIMES IN LOVE WALK AWAY I DON'T HAVE THE TIME	M- 3.00 VG++ 3.50 M- 3.50	UNI 55314 UNI 55318 UNI 55328 UNI 55343	JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON	LEVON (wol M- 4 50) TINY DANCER (xol VG++ 3 50) ROCKET MAN (VG++ \$4) HONKY CAT	M- 5 00 M- 5 00 M- 5 00 M- 5 00
DeCCA 32254 IRIS+ ROVERS THE UNICORN (VG++ 63) № 40 DECCA 32254 IRIS+ ROVERS THE CPANDER AND THE GREEN (VG++ 63) № 35 DECCA 32344 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32344 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32544 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32544 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32545 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32555 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 32555 IRIS+ ROVERS LL¥ 71 PE PIRK № 45 DECCA 35555 IRIS+ PIRK № 45 DECCA 355555 IRIS+ PIRK № 45 DECCA 3555555 IRIS+ PIRK № 45 DECCA 355555555555555555555555555555555555	0 TALAMO 1934 0 LONDON 9730 0 PENTHOUSE 501	JAMESON, BOBBY JAMESON, BOBBY JAMESON, BOBBY JAMESON, BOBBY	I WANNA LOVE YOU EACH AND EVERY DAY (promo) Stones' song RECONSIDER BABY (promo) RUM PUM (promusit)	M 800 VG 400 VG++ 1500 VG+ 4.00	DJM DJS 852 MCA 40000 MCA 40046	JOHN, ELTON JOHN, ELTON JOHN, ELTON	PHNBALL WIZARD (wol VG++ \$4) Brt press CROCODULE ROCK (VG++ \$3) DANIEL (VG++ \$3) SATURDAY NGHT'S ALRIGHT (VG++ \$3)	M- 500 M- 400 M- 400 M- 400
ATCO 8047 IRON BUTTERRY SOUL EXPERIENCE M. 50 ATCO 8782 IRON BUTTERRY EASY RIDER (LET THE WIND PAY THE WAY) 201 VG++ 40 DIMERSION 1001 IFWIN. BIG DEE EVER YEADOD'S 00 TA DAINCE BUT ME (WOI) VG++ 4.5	0 DECCA 30934	JAMESON, BUBBY JAME & JANE JAME & JANE JAMES	SNUGGLE UP BABY Gene Pitrey CLASSICAL ROCK AND ROLL (promo) WHEN THE SUN GOES DOWN	VG++ 12.00 M- 15.00 VG+ 3.50	MCA 40105 MCA 40148 MCA 40198 MCA 40259	JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON	GODDBYE YELLOW BRICK ROAD (VG++ \$3) BENNIE AND THE JETS (VG++ \$3) DON'T LET THE SUN GO DOWN (VG++ \$9)	M- 4 00 M- 4 00 M- 4 00
DIALEVSION 1070 IRWIN, BIO DEE SWINGING ON A STAR (VG- 84) M- 7.0 BRENT 7001 ISABEL, RUBTY THE R.A.STRIPRAVTER M- 12.0 REV 3501 ISABELE CAL YP30 FROCK (Not) RED WAX M- 12.0 REV 3501 ISABELE CAL YP30 FROCK (Not) RED WAX M- 10.0 RVI 81TT 4005 JUMINY SILE COM WILD VG- 12.0	0 ARWIN 108 0 ARWIN 111 0 ARWIN 113	JAN & ARINE JAN & ARINE JAN & ARINE JAN & ARINE	JENNIE LEE GAS MONEY I LOVE LINDA (wol) BABY TALK (VG- 2.50)	M- 22.00 VG+ 12.00 G 6.00 M- 18.00	MCA 40297 MCA 40344 MCA 40364	JOHN, ELTON JOHN, ELTON JOHN, ELTON	THE BITCH IS BACK (VG++ \$3) LUCY IN THE SKY WITH DIAMONDS (M- 3.50) P	M- 4 00 S M-/M- 5:00 M-/VG++ 4 50 M- 3 50
PLODLETC WOLL JIMMAY BLL OF MALE TIME WILL TELL M4 100 SUN 332 JIMMAY BLE WAAT A LIFE M4 100 DATA 3740 BSLE WAAT A LIFE M4 100	0 UORE 522 0 DORE 531 0 DORE 539 0 DORE 539	JAN & DEAN JAN & DEAN JAN & DEAN	THERE'S A GIRL (promo) CLEMENTINE WHITE TENNIS SMEAKER8	M- 18 00 M- 18 00 V3++ 15 00	1/CA 40421 MCA 40481 MCA 40505 MCA 40585	JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, EZDEE, KIKI	ISLAND GIRL GROW BOME FUNK OF YOUR OWN (xol) DON'T GO BREAKING MY HEART (M- 3.50) PS	M- 3.50 M- 3.50 M-/√G++ 4.50
RCA 7537 SLE Y BROS T M GOMA KNOCK ON YOUR DOOR VG++ 8.0 RCA 7657 SLE Y BROS RESPECTABLE VG++ 8.0 RCA 7657 SLE Y BROS RESPECTABLE VG++ 8.0 RCA 7657 SLE Y BROS HOW DEEP IS THE OCEAN (wol) VG 3.0 WMIND 144 SLE Y BROS HOW DEEP IS THE OCEAN (wol) VG 3.0	0 DORE 555 0 DORE 576 0 DORE 576	JAN & DEAN JAN & DEAN JAN & DEAN JAN & DEAN	WE GO TOGETHER (PS) GEE BAGGY PANTS DONT FLY AWAY AULIE	M-AVG+ 33.00 M- 18.00 M- 18.00 VG++ 15.00	MCA 40845 MCA 40877 MCA 40892	JOHN, ELTON JOHN, ELTON JOHN, ELTON	SORRY SEEMS TO BE THE HARDEST WORD (IIO) CHAMELEON EGO	0 M- 3.50 M- 3.50 M- 3.50 M- 3.50 M-/V3++ 4.50
WAND 127 ISULEY BROS TWISTIN WITH LINDA (5% Id VG+\$3) promoted VG++ 5.0 WAND 131 ISULEY BROS NOBCOV BUT MIE VG++ 6.0 WAND 131 ISULEY BROS NOBCOV BUT MIE VG++ 6.0 WAND 131 ISULEY BROS NOBCOV BUT MIE VG++ 6.0	0 CHALLENGE 9111 0 CHALLENGE 9111 0 CHALLENGE 9111	JAN & DEAN JAN & DEAN JAN & DEAN JAN & DEAN	HEART AND SOLLANDSUMMER NIGHT'S DRE THOSE WORDSHEART AND SOUL WANTED, ONE GIRL (\$14 xol)	EAM M- 14.00 M- 34.00 VG+ 8.00	MCA 40973 MCA 41042 MCA 41159 MCA 53196	JOHN, ELTON JOHN, ELTON JOHN, ELTON JOHN, ELTON	MAMA CAN'T BUY YOU LOVE (xol M- \$3) PS JOHNNY B. GOODE (xol) CANDLE IN THE WIND PS	M-A/G→ 4 00 M- 3 50 M-A4- 4 00
CORAL 65017 IVAN REAL WILD CHILD (some wid VG: \$12) VG++ 500 DECC2 20179 Invasi / Statistica This Thile TO-MORROW VG++ 500 DECC2 301300 MES, BURL A LITTLE BITTY TEAR NG++ 5.00 DECC2 301317 MES, BURL A LITTLE BITTY TEAR NG++ 5.00 DECC2 301317 MES, BURL PUNKY WAY CP LUBINK NG++ 5.00	0 LIBERTY 55397 0 LIBERTY 55454 0 LIBERTY 55496 0 LIBERTY 55498	JAN & DEAN JAN & DEAN JAN & DEAN	A SUNDAY KIND OF LOVE (promo) TENNESSEE (bb VG+\$10) WHO PUT THE BOMP (promo) SHE'S BTILL TALKING BABY TALK	M- 14.00 M- 13.00 M- 25.00 VQ++ 42.00	MCA 53345 WB 29460 WB 29639	JOHN, ELTON JOHN, ELTON JOHN, ELTON	I DON'T WANNA GO ON WITH YOU LIKE THAT (PS I GUESS THAT'S WHY THEY CALL IT THE BLUES I'M STILL STANDING (PS) xol	(PS) M-/VG++ 3.50 M-/M- 3.50 VG++ 6.00
DeCCA 313/0 NVES, BURL CALL SE MIN-BETWEES V0++ 35 DECCA 314/3 NVES, BURL CALL SE MIN-BETWEES V0++ 35 DECCA 314/3 NVES, BURL MARY ANN REGRETS V0++ 35 DECCA 31669 NVES, BURL PEARL'SHEL3 (promoved) № 35	0 LIBERTY 55531 0 LIBERTY 55531 0 LIBERTY 55600 0 LIBERTY 55613	JAN & DEAN JAN & DEAN JAN & DEAN JAN & DEAN	LINDA (tol-flip M- \$10) SURIF CITY (sol VG+ 3.50) PS,promo HONOLULU LULU (VG 2.50) PS	M- 12.00 M-WG++ 13.00 M-WG++ 13.00	DEL-FI 4115 ATLANTIC 2046 TIP 1021 RCA 4765	JOHN, ROBERT JOHN & PAUL JOHNNE & JACK	IN-TEENS TEENAGE BILL OF RIGHTS THE LION SLEEPS TONIGHT (nol) I'M WALKIN/PEOPLE BAY SLOW POISON/HEART TROUBLE	M- 3.50 M- 9.00 M- 5.00
APPLE_1803 IVE*IS MAYBE TOMCRR/OW M- 12 00 ROULETTE THESUE THEALT VMANT VOUTO KNOW (promo,wol) VG 2.9 DOT 15677 I. V. LEAQUERS RHIG CHIMIES M- 2.50 MATORITISY V200 VOIDERS MER AND VOUTO KIND VOID M- 150	0 LIBERTY 56641 0 LIBERTY 5672 0 LIBERTY 55724 0 LIBERTY 55724	JAN & DEAN JAN & DEAN JAN & DEAN JAN & DEAN	DRAG CITY (VG+ 84) (VG+>85) PS NEW GIRL IN SCHOOLDEAD MAN'S CURVE LITTLE OLD LADY FROM PASADENA (VG+> 8 RIDE THE WILD SURF (promotati M= 86) PS	(5) PS,wos VG+→/VG 7.50 M-/VG+ 11.00	CHESS 1054 CHESS 1093 CHESS 1706	JOHNNE & JOE OVER JOHNNE & JOE JOHNNE & JOE JOHNNE & JOE	R THE MOUNTAIN (VG- 82) (VG 84) (VG+ 88) WHY DID SHE GO DARLINGMY BABY'S GONE LADDRE YOU	VG++ 12 00 M 14 00 VG+ 7 00 VG++ 8 00
Image: Non-Income No-Income Non-Income N	0 LIBERTY 55727 0 LIBERTY 55727 0 LIBERTY 55786 LIBERTY 55782	JAN & DEAN JAN & DEAN JAN & DEAN	SIDEWALK SURFINF (PSD promotio) FREEWAY FLYER YOU REALLY KNOW HOW TO HURT A GUY (I	VG++M- 9.00 M- 7.00 PS) VG++M- 20.00	ABC 10079 J & S 1654 WARWICK 502 WARWICK 509	JOHNNIE & JOE JOHNNY & HURRICAN JOHNNY & HURRICAN	OVER THE MOUNTAIN, ACROSS THE SEA HES CROSSFIRE HES RED RIVER ROCK (VG+ \$4) (VG++ \$5)	VG++ 8.00 M- 9.00 M- 7.00
ORAB BAG SECTION - #/ 45's VG+ 20 00	LIBERTY 55833 LIBERTY 55845 LIBERTY 55849 LIBERTY 55849	JAN & DEAN JAN BERRY JAN & DEAN JAN & DEAN	I FOUND A GIRL THE UNIVERSAL COWARD (promotern wof) A BEGINNING FROM AN ENO (PS) BLICKET TT (bb)	M- 700 M- 900 M-/VG++ 2000 VG+→ 600	WARWICK 513 BIG TOP 3036 BIG TOP 3051	JOHNNY & HURRICAN JOHNNY & HURRICAN	IESREVEILLE ROCK (VG 2 50) (VG+ 54) IESDOWN YONDER (VG+ 3 50) PS.106 IESROCKING GOOSE (PS)	VG++ 5.00 M-/VG+ 8.00 VG++/M- 9.00 M- 7.00
150 C8W 50'S -90'S VQ+ to M- 35 00 150 R0CK & POI' ARTISTS FROM 50'S & 100'S Q to VG+ 30.00	LIBERTY 55006 LIBERTY 55006 COLUMB 44036	JAN & DEAN JAN & DEAN JAN & DEAN	POPSICLE (VG+ \$4) (VG++ \$5) promo.xol A SURFER'S DREAM (promo) YELLOW BALLOON	M- 6.00 M- 7.00 M 15.00	BIG TOP 3056 BIG TOP 3063 BIG TOP 3076 BIG TOP 3103	JOHNNY & HURRICAN JOHNNY & HURRICAN JOHNNY & HURRICAN	VESMR LONELYJA DA (PS) VO NEBOLD SMOKIE/HIGH VOLTAGE (VG+ 3.50) PS.wos NESSALVATION/MISERLOU (NOI)	3++/VG+ 7 00 VG++/VG+ 6 50 VG 2 50
150 POP & ROCK ARTISTS FROM 70'S-10'S VG+ to M 20.00	J & D 402 UN ART XW670 ODE 66023 ODE 66111	JAN & DEAN JAN & DEAN JAN BERRY JAN & DEAN	LOUISIANA MAN (Rp VG) SIDEWALK SURFIN'GONNA HUSTLE YOU MOTHER EARTH (promo wildler insert) FUN CITY (promo,M/S)	M- 8 00 M 25 00 VG+ 5 00	TRI-PHI 1005 CHALLENGE 59001 CHALLENGE 59024	JOHNNY & JACKEY JOHNNY & JONIE JOHNNY & JONIE JOHNSON, BETTY	SOMEDAY WE'LL BE TOGETHER ICEE-RO-RYINY (promo) STILL GOING STEADY (promo,woł) BE A LOVER	M- 800 M- 12.00 VG+ 500 VG+→ 600
ALPHABETICAL BY ARTIST LISTING OF 45 S CONTINUED COLUME 42903 Js with JAMIE HERE'S LOVE (rol) M 35	ODE 66120 A&M 1957 C KAPP 335	JAN BERRY JAN BERRY JAN & KJELD	SING SANG A SONG (promo,M/S) LITTLE QUEENIE (promo,M/S) BANJO BOY	M 12 00 M 5.00 M 8 00 M 8 00	RCA 6034 BALLY 1005 BALLY 1013 BALLY 1020	JOHNSON, BETTY JOHNSON, BETTY JOHNSON, BETTY	HONKY TONK ROCK (wol) WHY DO YOU CRY? 1 DREAMED (VG+ \$4) (VG++ \$5)	M- 12 00 VG++ 6 00 M- 7 00
COLUMP 4008 Ja with JAMIE THEME FROM 'A SUMMER PLACE' (bol) M- 3.5 TEEN 107 JACK & BETTY THIS IS MY STORY (G+ 83) M- 8.0 BRURSWICK 55 v1 JACK & JM MONOSTERS HOP (gromo) M- 40.0 ID INE Y 1077 JACK 3.1M MONOSTERS HOP (gromo) M- 40.0	0 ABC 9800 0 ABC 9840 0 MERCURY 72425 0 ALIOITON 6103	JANIS, JOHNNY JANIS, JOHNNY JANKOWSKI, HORST JANS, DICK DUO	PLEDGE OF LOVE LATER BABY (promo) A WALK IN THE BLACK FOREST (VG++ \$3) I AM (VG+ \$3)	M- 12 00 M- 4 00 M- 5.00	ATLANTIC 1109 KING 4885 KING 5085 KING 5132	JOHNSON, BETTY JOHNSON, BUBBER JOHNSON, BUBBER JOHNSON, BUBBER	THE LITTLE BLUE MAN (VG++ 85) wol CONFIDENTIAL A CRAZY AFTERNOON (800) I'M COMFESSIN'	M- 6.00 M- 12.00 VG+ 5.00 VG++ 7.00
POINT 1000 JANCKS WHY DON'T YOU WRITE ME? glow write View 750 RPM 459 JACKS WHY DON'T YOU WRITE ME? glow write Me 400 RPM 459 JACKS WHY DON'T YOU WRITE ME? glow write Me 400 BELL 45,432 JACKS WHY DON'T YOU WRITE ME? Me 35	0 LAURIE 3098 10 DOT 15586 10 DOT 15790	JARMELS JARVIS CAROL JARVIS, CAROL	A LITTLE BIT OF SOAP (101 VG 2 50) REBEL SOCK HOP	M+ 10.00 VG++ 6.00 VG 3.00 VG+ 3.50	COLUMB 40894 COLUMB 40865-c LEN 1007	JOHNSON, CATHY JOHNSON, CLIFF JOHNSON, HERB	LADDER OF LOVE (pramo,wol) GO WAY HOUND DOG (pramo) GUILTY (2% lbi dam-Rp)	M- 500 M- 3000 VG++ 1300
BRUNSWICK 55G26 JACKSON, BOBBY WOW, MANY (promo) VG+ 12 0 ALCAR 210 JACKSON, CHUCK NEVER LET ME GO VG 3 0 WAND 128 JACKSON, CHUCK INEVER LET ME GO VG 3 0	10 RCA 8946 10 RCA 7006	JASON, BOBBY JAXON, BOB JAXON, BOB JAY, BOBBY	VENUS BEACH PARTY COME ON DOWN (VG \$3) SWEET LITTLE STRANGER	M- 15 00 M- 15 00 M- 12.00	RCA 7807 RCA 7782 CLASS 237 UN ART 175	JOHNSON, HOYT JOHNSON, JEANIE JOHNSON, JMMY JOHNSON, MARV	LITTLE BOY BLUE WISHING WELL COOL COOL SCHOOL (promo) I'M COMING HOME (promo)	M 8 00 VG+ 3 00 M- 18 00 M- 12 00
MADUTION Juncticity Juncticity 4 4 ATLANTIC 1024 Juncticity EDRING ELEVENT 4 6 CALLA 119 Juncticity Juncticity EDRING A 7 7 WB 7278 Juncticity EDRING EDRING REGRET 4 7	0 MERCURY 71232 0 MERCURY 71287 0 UN ART 353	JAY, JOHNNY JAY, JOHNNY JAY & AMERICANS	SUGAR DOLL (VG++ \$15) IM GONNA KEEP IT TONIGHT (wol) SHE CRIED	M 20.00 M- 18.00 VG+ 4.00 M- 7.00	UN ART 185 UN ART 208 UN ART 241	JOHNSON, MARV JOHNSON, MARV JOHNSON, MARV	YOU GOT WHAT IT TAKES (VG+ 450) I LOVE THE WAY YOU LOVE MOVE TWO MOUNTAINS (not VG+ 84) BLUE JEAN SHUFFLE	M- 800 VQ++ 500 M- 700 V3++ 1000
KARP 446 JACKSON, UERRY LA-DEE (DAH (HA-MA-HA) phomo VG++ 0 MOTOWN 1181 JACKSON, MERALING DADV3 HONE VG++ 31 MOTOWN 1191 JACKSON, MICHAEL GOT 100 ET THERE (VG++ 350) Incl M- 40 MOTOWN 1191 JACKSON, MICHAEL GOT 100 ET THERE (VG++ 350) Incl M- 40 MOTOWN 1191 JACKSON, MICHAEL GOT 100 ET THERE (VG++ 350) Incl M- 40	50 UN ART 479 20 UN ART 626 50 UN ART 759	JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS	IT'S MY TURN TO CRY (VG+ \$4) (VG++ \$5) ONLY IN AMERICA (VG 2 50) Insis COME A LITTLE BIT CLOSER (promo.sol VG+) M 8 00 VG++ 6.00 \$4) (VG++ \$5) M 6.50	TAMPA 118 CONCERTONE 250 DONNA 1354 ALGONQUIN 717	JOHNSON, PLAS JOHNSON, STELLA JOHNSTON BRUCE JOHNSTON, DON	TRIAL OF STAGGER LEE DO THE SURFER STOMP WHISTLE BAIT (wol)	VG++ 10.00 VG 4.00 VG++ 15.00
MCITOWN 1107 UCISACI, INCOLUE DEN (VOL+ 350) MC A 40 MCITOWN 1737 UCISON, MCHAEL BEN (VOL+ 350) MC 44 MCITOWN 1739 UCISON, MCHAEL ANCARENEL MY SUMMER (VOLY MC+ 33 EPIC GR388 UCISON MCHAEL AMCARTINE, PAUL THE GIRL IS MINE (PS) VG++/OG+ 35	20 UN ART 805 20 UN ART 845 50 UN ART 881	JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS	LET'S LOCK THE DOOR THINK OF THE GOOD TIMES CARA, MA (VG+ 3 50) SOME ENCHANTED EVENING (VG+ 3 50) (no	M- 850 M- 850 M 650 N 850 N 850	TETRAGRAMMATON LIBERTY 55244 GRACE 510 ABNAK 119	1507 JOHNSTON BROS		M- 4 00 VG++ 4 00 M- 150 0 'G++ \$4} M 5 00
EPIC AUCROWN 688 REPLES & WAYES + MICHAEL LET ME CARRY YOUR SCHOOLBOOKS M- STEELTOWN 688 REPLES & WAYES + MICHAEL LET ME CARRY YOUR SCHOOLBOOKS M- 1601ad Ladiaton's FIRST record out of Gary, Indunin from 1869 400TOWN 1157 ULCKSDN 5 I WANT YOU BACK VG++ 4.0	0 UN ART 948 UN ART 50,016 00 UN ART 50,116	JAY & AMERICANS JAY & AMERICANS JAY BLACK	SUNDAY AND ME (IND VG++ \$4) PS.promo CRYING (VG \$2) (VG++ 4 50) PS WHAT WILL MY MARY SAY (PS)	VG++/VG- 700 M-M- 800 M-/VG++ 750	ABNAK 135 POPLAR 104 APT 25013	JON & ROBIN JONES, AL JONES DAVEY	GIFT OF LOVE MAD, MAD WORLD (VG- \$2) COME DN AND LOVE ME group sound	M 500 VG++ 70 VG 40
WUTOWN I137 JACKSON 5 A 8 C (pol VG+3 50) M- MOTOWN I188 JACKSON 5 THE LOVE YOU SAVE (VG+3 50) M- MOTOWN I198 JACKSON 5 THE LOVE YOU SAVE (VG+3 50) M- MOTOWN I171 JACKSON 5 THL BETHERE (VG+3 50) M-	50 UN ART 50,475 50 UN ART 50,535 50 UN ART 50,535	JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS JAY & AMERICANS	THIS MAGIC MOMENT (VG++350) (sol M-54 HUSHABYE (wol VG++350) WHEN YOU DANCE WALKIN' IN THE PAIN	M 500 M- 450 VG++ 400	GLADES 601 20TH FOX 243 COLP1X 784	JONES DAVEY/Grou JONES, DAVY & DOL JONES, DAVID	ID NO MORE TEARS	M 30.0 VG↔ 8.0 M-M- 18.0 VG↔ 3.5
MOTOWN 1177 JUCKSON 5 MAMAN SPEARL (pt) VG+3 50) M- 4 MOTOWN 1179 JUCKSON 5 NFVER CAN SAY GOODBYE (VG+3 50) M- 4 MOTOWN 1190 JUCKSON 5 LITTLE BITTY PPETTY ONE (VG+3 550) M- 44 SPEY OMAY JUCKSON 5 STATE OF SHOCK (PS) M- 44 STATE OF SHOCK (PS) M- 44 STATE OF SHOCK (PS) M- 44 STATE OF SHOCK (PS) M- 44 M- 44 STATE OF SHOCK (PS) M- 44 M- 44 STATE OF SHOCK (PS) M- 44 M- 44 M- 45 STATE OF SHOCK (PS) M- 44 M- 44 M- 45 M- 4	00 SMASH 2006 50 SMASH 2124 50 SMASH 2154	JAY & TECHNIQUES JAY & TECHNIQUES JAY & TECHNIQUES	APPLES, PEACHES, PUMPKIN PIE KEEP THE BALL ROLLIN: (VG++ \$4) PS BABY MAKE YOUR OWN SWEET MUSIC (PS	VG++ 4 50 S M/M- 7 00 S ONLY) VG+ 2 00	BELL 45-111 PRESTIGE 233 PRESTIGE 282 STARDAY 240	JONES, DAVY JONES ETTA JONES ETTA JONES, THUMPER (0	AND I'LL BE THERE LOVE WALKED IN GEORGE) HOW COME IT/ROCK IT	VG↔ 4.5 VG↔ 4.5 M· 150.0
COLLIDATION CONTRACTOR STORE AND A STORE	50 FINE no # 00 LABEL 2020 00 DELUXE 5128	JAYE, JERRY JAYE, JERRY JAYE, JERRY TRIO	JUST A JEZEBEL <u>damo</u> , wol confy ⁴ GOING TO THE RIVER YOU'RE MY SUGAR PLUM (promo)	VG 500 VG++ 800 VG++ 800 M- 500	STARDAY 279 MERCURY 71405 UPTOWN 712	JONES, GEORGE & F JONES, GEORGE JONES, GLORIA	HICKS, JEANETTE YEARNING WHITE LIGHTNING HEARTBEAT	VG+ 30 VG++ 120 M- 50 M-M- 60
OCUMBE 41533 JACKSON, STONEWALL, MARY DON'T YOU WEEP VG → 41 DECCA, 32140 JACKSON WANDA LOVIN' COUNTRY STYLE (promo) VG + 121 DECCA, 32267 JACKSON WANDA YOU DE CTKE FIRST ONE TO KNOW VG + 121 DECCA, 32267 JACKSON WANDA NOBDOYS DARIN BUT INNEY (wold 100 MARK) 141 151	00 HI 2125 00 HI 2139 00 ATLANTIC 1171	JAYE, JERRY JAYE, JERRY JAYE, JERRY JAYE JERRY JAYE SISTERS	MY GIRL JOSEPHINE (VG++ \$4) LET THE FOUR WINDS BLOW BROWN-EYED HANDSOME MAN (promo) GOING TO THE RIVER (VG \$3)	VG++ 4 50 VG++ 4 50 M- 9 00	KAPP 551 KAPP 571 KAPP 589 KAPP 608	JONES JACK JONES, JACK JONES, JACK JONES, JACK	WIVES AND LOVERS (PS) THE MOOD I'M IN FAR AWAY WHERE LOVE HAS GONE (x01)	V3↔ 35 VG↔ 35 VG↔ 30
DECIDA 28016 UNCKSON, MANDA INSTED VG ↔ 111 DECCA 30153 JACKSON, WANDA WSTED VG ↔ 111 DECCA 30153 JACKSON, WANDA THE HEART YOU COULD HAVE HAD M 131 CAPTOL 3865 JACKSON, WANDA IGOTY K NOW (VG ↔ 151	00 ATLANTIC 1190 00 FLASH 109 00 TUFF 389	JAYE SISTERS JAYHAWKS JAYNETTS	REAL LOVE/SCHOOL'S OUT (1% lbl dam) STRANDED IN THE JUNGLE 1st press SALLY, GO 'ROUND THE ROSES (bb. VG+ NITE LIFE	M- 8 00 VG++ 23 00 \$4) VG++ 5 00 VG++ 4 00	KAPP 781 KAPP 800 KAPP 847	JONES JACK JONES, JACK JONES, JACK JONES, JANUARY	A DAY IN THE LIFE OF A FOOL AFRAID TO LOVE (xol) OUR SONG POOR SOMEONE (promo wol)	VG↔ 35 VG↔ 30 VG↔ 35 VG↔ 35
CAPTOL 3637 JACKSON WANDA BABY LOVES HIM (promo) M- 18 CAPTOL 3633 JACKSON WANDA DON'A WAYA (reg or promo) VG++ 14 CAPTOL 3643 JACKSON WANDA DON'A WAYA (reg or promo) VG++ 14	00 FRATERNITY 857 00 DECCA 32501 00 JANUS 106	JEAN & GINO JEFFERS, JIMMY JEFFERSON JEFFERSON	TEARDROPS FROM MY EYES (promo.xol) THE COLOUR OF MY LOVE (sm woi № \$4) BABY TAKE ME IN YOUR ARMS (VG++ \$3)	M- 700 M- 450 M- 350	ASCOT 2215 CUB 9049 CUB 9087 CUB 9072	JONES JIMMY JONES, JIMMY JONES, JIMMY	HANDY MAN (VG+ \$4) (VG++ \$6) GOOD TIMIN' THAT'S WHEN I CRIED (VG+ \$4) PS.577 W05	M- 80 M 80 M-//G+ 90
CAPTICU 3843 JACKSON, WANDA FLUTYAMA MAMA (promotion) M- 16 CAPTICU 3841 JACKSON, WANDA FLUTYAMA MAMA (promotion) M- 18 CAPTICU 481 JACKSON, WANDA NOKEY BOP M- 18 CAPTICU 481 JACKSON, WANDA NOCK YOUR BABY M- 18	00 RCA 8948 00 RCA 8967 00 RCA 9963	JEFFERSON AIRPL/ JEFFERSON AIRPL/ JEFFERSON AIRPL/	INE COME UP THE YEARS (promo) INE BRINGING ME DOWN (VG+ \$5) promo INE MY BEST FRIEND	VG++ 7 00 VG++ 7 00 VG+→ 7 00 M- 5 50	CU8 9070 CL8 9085 RIC 972	JONES JIMMY JONES JIMMY JONES JOE	ITCHIN' (VG++ \$5) I TOLD YOU SO YOU TALK TOO MUCH 111 IBDH	M- 70 M- 70 M- 120 M 65
CAPTIOL 4142 JACKSON WANDA SAVIN MY LOVE M- 18: CAPTIOL 4497 JACKSON WANDA LETS KWAR PARTY M- 15: CAPTIOL 4468 JACKSON WANDA MEN MAN M- 15: CAPTIOL 4469 JACKSON WANDA MEN MAN M- 15: CAPTIOL 4469 JACKSON WANDA MEN MAN M- 15:	00 PICA 9248 00 PICA 9297 00 PICA 9297	JEFFERSON AIRPU JEFFERSON AIRPU	INE SOMEBODY TO LOVE (VG++\$5) wol INE WHITE RABBIT (VG++\$5) INE BALLAD OF YOU & ME & POONEIL (VG++1 INE MARTHA (VG++ \$5)	M- 600 5) M- 600 M- 600	ROULETTE 4316	JONES, JOE JONES, JOE JONES JDE JONES, LITTLE JOH		VG++ 45 M- 80 VG 150
CAPTICI, 4850 JACKSON, WANDA RIGHT OR WRONG (VG 250) (xol VG+ 54) M- 8 CAPTICI, 4855 JACKSON, WANDA RIGHT OR WRONG (VG 250) (xol VG+ 54) M- 8 CAPTICI, 4851 JACKSON WANDA XI DB KASHAMED (VG+ 54) M- 8 CAPTICI, 4851 JACKSON WANDA XI JTLE BITY TEAH (pumlie VG 33) swel M- 6	00 RCA 9496 00 RCA 9644 00 RCA 24:0150	JEFFERSON AIRPL	INE GREASY HEART (promo, wol VG++ 4 50) INE CROWN OF CREATION (PS ONLY) INF PLASTIC FANTASTIC LOVER (VG++ 85) P	VG++ 500 VG++ 300 S,wos M-/VG++ 800	CAPITOL 4057 CAPITOL 4057 CAPITOL 4199	JONES JONAH ORT JONES, JONAH ORT JONES JONAH	BAUBLES, BANGLES AND BEADS (VG+ \$3) NIGHT TRAIN CHERRY	VG+ 40 VG+ 30 VG+ 30
CAPTICU 4723 JACKSON WANDA LET IN'LOVE WALKIN (VG+ \$3) PS WOS VG++NG 7 CAPTICU 4833 JACKSON, WANDA LYOU BUG ME BAD VG++ 5 CAPTICU 5142 JACKSON WANDA TO TELL YOU THE TRUTH VG+ 3	00 RCA 74-0245 00 RCA 74-0343 50 GRUNT 10367	JEFFERSON AIRPL JEFFERSON AIRPL JEFFERSON STARS	ANE VOLUNTEERS/WE CAN BE TOGETHER (PS) ANE HAVE YOU SEEN THE SAUCERS (promo) (HIP MIRACLES (x01)	i) M /M- 9 00 VG 2 50 VG↔ 3 00 VG↔ 3 00	DECCA 30020 CAPITOL 5800 ASCOT 2235 LIEETIME 1011	JONES KAY CEE JONES PAUL JONES SAMANTHA	WAIT LITTLE DARLING (sm wol VG↔ 4.50) HIGH TIME (wol VG↔ 3.50) LIVE FOR LIFÉ (promo) MY & ELDORADOS BABY	VG↔ 50 VG↔ 40 M- 35 M- 400
CAPTOL 5287 JACKSON WANDA CANO'MAN/WEATTBLUES HKOW WAITIN W 0 CAPTOL 5312 JACKSON WANDA TH8GUNDONT CARE (wol) VG+0 CAPTOL 5885 JACKSON WANDA FANOUS LAST WORDS VG+0 JACKSON WANDA FANOUS VG+0 JACKSON WANDA FANOUS LAST WORDS VG+0 JACKSON WANDA	50 GRUNT 10746 00 GRUNT 11196 00 GRUNT 1127	JEFFERSON STARS JEFFERSON STARS JEFFERSON STARS	HITP PLAY ON LOVE IMP WITH YOUR LOVE (xid) IMP COUNT ON ME IMP RUNAWAY (M-\$3) PS	M- 3 00 VG++ 3 00 M-M- 4 00	PA3ROT 9785 PA3ROT 40025 PA3ROT 40035	JONES TOM JONES TOM JONES TOM	WHAT'S NEW PUSSYCAT? (PS) DELILAH (VG++ \$3) LOOKING DUT MY WINDOW	M-/VG+ 70 M- 35 VG++ 30
CAPTOL 2821 JACKSON WANDA LGIFL DON'TLAVE TO DRINK TO JAVE FUN VG++ 3 CAPTOL 2826 JACKSON WANDA BY THE TIME I GET TO PHOENIX (promo.wo) VG++ 3 CAPTOL 2845 JACKSON WANDA LITTLE BOY SOLDIER VG++ 3	50 GRUNT 11426 00 GRUNT 11750 50 GRUNT 11921	JEFFERSON STARS JEFFERSON STARS JEFFERSON STARS	HIP LIGHT THE SKY ON FIRE (PS) HIP JANE SHIP GIRL WITH THE HUNGRY EYES	M-/M 4 00 VG++ 3 00 VG++ 3 00 M- 3 00	PARROT 40038 PARROT 40045 PARROT 40048	JONES, TOM JONES, TOM JONES TOM	LOVE ME TONIGHT (V3++ \$3) PS VG++/VG WITHOUT LOVE (THERE IS NOTHING) DAUGHTER OF DARKNESS (VG++ \$3) PS	
CAPTOL 4F-133 JACKSON WANDA LONG TALL SALLYPARTY Gamman press VG+ 8 ATLANTC 975 JACKSON WALLS GATERS GROOVE yell black M- 35 PRESTIGE 59 JACKSON WILLS COOL GRTS M- 4 ACKSON BARY BARYTBUCKE FS. Intoh M- 8	00 GRUNT 12211 50 GRUNT 12275 00 GRUNT 13350	JEFFERSON STARS JEFFERSON STARS JEFFERSON STARS	SHIP FIOCK MUSIC (xol) SHIP FIND YOUR WAY BACK SHIP STRANGER (xol) SHIP BE MY LADY (xol)	M- 3 00 M- 3 00 M- 3 00	PARROT 40084 PARROT 40070	JONES TOM JONES TOM JONES TOM JONES TOM	SHE'S A LADY PUPPET MAN (VG++ \$3) ALL THAT I NEED IS SOME TIME	M- 30 M- 35 M- 35
CARDY OLZ JACKSON BROS DALL DUD TO COLLEGATION (1997)	00 GRUNT 13811 50 DO-RA-ME 1402	JEFFERSON STAR		M- 3.00 M- 175.00	LIDEDTY SEALS	JONES BOYS JOSEPH, MARGIE	ALL THIS IS HOME MY LOVE	M- 40 M- 35

		APRIL 2006 • discoverie:
Record Auction ends May 12 th Mail-Only 7" VINYL ALL IN MINT CONDITION 45's	AUCTION - DOG WOPPS. ORIGINAL 45'S UNLESS OTHERWISE INDICATED. PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD. 21811 GLOSES: MAY I. MEIGH HO 605 ENDELLS (VICKY (min. 526.) MERALD 576 (provino) - CONCORDS (OUR LOVE MARTY MEANT TO BE (min. 520) M	PAUL GRENTO - 235 TAINTER DRIVE LITCHFIELD PARK. AZ. 85340 • 45s 45s AUCTION 45s • NOTE No bid toxums - Closes + CONSIGNMENT - AL STILL - REIN • MIN 809 Protos Add. ANTL & ROL + LIST - 87 • LIST - 87
1960 to 1972	HERALD 514 (promo) CONCORDS OUR LOVE WASH'T MEANT TO BE (min. \$20) M. HERALD 53 VITO & SALUTATIONS UNICHAINED MELODY (min. \$20) M. HIT 700 CHAIWELLS IN MY ASMST 50 STAY min. \$30) VG++	NEXTS RCA 9612 Boy with the green cyes/But for love M Yellcw/BEND(= \$6 2 9681 Merry-go-round/So nice M M 6 3 SMASH 1885 Little BEATUE boy VGr to VGr + 10
U.S.A ROCK,POP,SOUL,R&B +CANADIAN ROCK	HULL 761 SHEP & LIMELITES EASY TO REMEMBER min \$20) M IMPALA 2123 EP CARL BONAFEDE & GROUP TWO MONTHS OUT OF SCHOOL +3 (min.\$25) M	4 BEDARATS UN 904 (Then) I vellked every/Today my Lovegone - H- 5 966 To be with you/I got a feeling H- light wear 8 6 DOB B. SOOX & ELLE JEANS -PHILLES 107-21p-a-dee doo dah - Dive Label- VG++ "" " " 7
ORIGINAL PRESSINGS, ORIGINAL LABELS WITH THE ORIGINAL "B" SIDES, U.S.A. & CANADA ORIGINAL PRESSINGS ALL BIDS & OFFERS ARE ACCEPTED IN USA DOLLARS BY MAIL-ORDER ONLY. IN PHONE CALLS MAIL ONLY	JOHNISON 099 SHELLS MY CHERIEDEXPLAIN IT TO ME M JOY 7110 RÖNNIE & HI-LITES I WISH THAT WE WERE MARRIED M- JUNEE 1017 DHAN 294 ORIGIES WHAT ARE YOU DOING NEW YEAR'S EVE M	CAREFULTIS MAYTER Following Careful and the set of the set of the conditional and the set of the
ROCK/ POP/ ROCK: SOUL, RAB TOP 100 HITS:	JUBILEE 5122 ORIOLES CRYING IN THE CHAPEL (sol) VG+ LANTAM 01 DANIELS FINALLY M	9 CHATEAUS MARN BROS 5023 Satisfied/Brown eyes strg VG/VG+ minor wr/scfs-7 10 CINERELLAS COLUMBIA 41540 The trouble with boys/Puppy dog M- white PBCHO B
BU AND THE WEEVILLS - My Time ALLEN 243 THE CRYSTALS Then he based me YELLOW PHILLES 115 JO JEWEL AKENS - Georgie Porge ERA 3142 THE ARTISTCS - Girl need you BRUNSWICK 55315	LAUREL 1020 BOB KNIGHT FOUR GOOD GOODBY VG++ LAURIE 3047 MYSTICS ALL THROUGH THE NIGHT VG++	11 CRANTCRD_JCHERY DEL-FI 4178 Cindy's birthday -w/PicSlvwage VC+ to VC++ 12 12 CRISTALE PHILLZS 106 He's a rebol/1 love you Eddic -west croast cr/blu bi- VC+ 13 VC+ 10 HILLZS HILLZS VC+ 10 HILLZS
3 THE DORS - You mad must don't go no further ELEXTRA 45726 41 LAVERN BAKER - Ply mit to the moon ATLANTIC 2267 4 ETERNITY S CHILDREN - Miss Busited TOWERVCAPTOL 2264 42 RAY CHARLES - Humit to tak about you Add (1000) 5 FINDERS KEEPERS We want Landerde BluckhalleNEGAPEX 727000 43 OTTS CLIVX 'Shira sabout a movier COTLUCIA 44001	LEBBY 7966 (DJ) RELATIONS PUDDIN-N-TANG M LEN 1011 (ylo) LITTLE JIMMYA THE TOPS PUPPY LOVE (min.530) M LOADSTONE 1401 CHANDELLERS (TSA GOOD THOUNDH') (min.530) M	14 DARVELL, BARRY (w/gp) - ATL, 2138 Adam and Eve -DIGW/Runarnd Sue sound- 15 DAVIS, MAL (w/gp) - ALDEN 1301 Sweet and lovely/HV young heart M- stkr (morint=20
MAX FROST & TROOPERS-Shape of things to come TOWER 419 HAYLEY MILLS 45-PHOTO SLEEVE Jeepers Creepers VISTA 395 HAYLEY MILLS 45-PHOTO SLEEVE Jeepers Creepers VISTA 395 HO THE DIXIE CUPS-Gee the moon is stream broke REDRIPS 10.032	MADISON 186 NINO & THE EBB TIDES (SOMEDAY) I'LL FALL IN LOVE M	16 DeVILLES JERGEN 107 Searching for love/Mary Lee -blue bl- VG+ small scufs 7 17 DORNER, RAL CONE 5121 She's everything/Becasue we're young - VG/stro VG scuffs 5
8 KIYOKO ITO SUNG IYUAPANESE - Unicoum world COLUAIBIA 44877 46 The FALCONS - Standing on guard BIG WHEEL 1987 9 LED ZEPPELIN USA PROMO - STAIRWAY TO HEAVEN ATLANTIC 200 47 THE FIVE STAIRSTEPS-Ain't gonvairies till get you/MINDY C 605	MATADOR 1813 CAMEOS NEVER BEFORE (min.\$20) M MELBA 104 TOKENS WHILE LOREAM (min.\$30) M	18 INRES GONE 5011 Could this be magic - <u>black label-</u> VG+ to VG++ 12 19 FABARES, SHELLEY - COLPIX 705 Billy boy/Welcome home M- 12
10 DARLENE LOVE: Walt If my bodoy get home: YELLOW PMILLES 114 48 DON GARDNERE DF DEF FORD I need your low/BED FIRE 508 11 PEGGY MARCH (UK 45)-Walth what you do with my baby RCA 1428 12 MOUSERYTERS 454-95 who are ma. Moustatianus ISINEYLUMD 733 50 FRED PURCHES You can't tak at wary VEE-UK 703	MERCURY 72830 DREAMLOVERS CALLING JO ANN (dnied) M	20 CLD TOWN 1062 So fine/Last night dreamed blue b]. blue b]. blue b]. 21 FLAMINATE 120 1046 i only have eyes/Goodnight sweethaartstrg VG/VG+ wile ~ 7 22 GLAD-A-BUTS HURRICANE 102 If you love en/Young in love -HINHI b]h pop-labVG+ wGrg-15
13 PASTRAMI MALTED-Winwan Wavy METROMEDIA 101 14 ROLLING STONES BLIE WYL-Paint & blackLONDON 901 CANADA 52 BARBARA MASON-I can feet your love Steeling Away ARCTIC 142	MERCURY 71356 (bit) DANLEERS I REALLY LOVE YOU (it south) VG++ MERCURY 71322 DANLEERS ONE SUMMER NIGHT M MERCURY 71060 (mair) DIAMONDS LITTLE DARELIN' (son) VG+	23 <u>MARQ, SLIM</u> EXCELLO 2194 Rainin in my heart <u>-orange Label</u> strong VG muld wear 7 24 <u>HOLLAND, EDDIE</u> - MUTOWN 1063 Candy to me/If you don't want my love - VG+/++ drill hole 6
The RONETTES - You came you saw you conquered AMM 1040 Si THE INGHTY HANNERAL - Hymn Number 5 SHURFIRE 21 THE TREMELOES - Someone MONUMENT/LONDON 2504 Si JINBAY NORMAN - I don't love you no more LITTLE STAR 113	MODERN 1005 JESSIE BELVIN GOODNIGHT MY LOVE VG+ MOHAWK 118 DEMENSIONS OVER THE BAINBOOM (ref) Lord (b) died by SEB.	25 DDT 16210 Why must I cry <u>-girl group</u> VC+ minor scufs 7 26 DMPRESSIONS VEE-JAY 424 Say that you love mm/Senorita I love you - VC++ 8
To BOBY WRIGHT - If you don't swing. Don't ning. DECCA 32839 S VERDELLE SMITH - In my room (El Anor). CAPTOL 5567 LEGENDARY MASKED SURFERS-Summar mains fun. "TAY LABEL" S6 DONNet WARWICK 45-PS. This amply place SCEPTE11247 this is the promo staul. New invition with added you'd abucing. U.A. 270 S. RABY WASHINGTON - Only those in twis. SUE 129	MUSICRAFT 1102 (mar PARAGONS WEDDING BELLS M MUSICNCTE 1116 CLASSICS TILL THEN (saw tooth lines) VG++	27 INCREDIBLES
this is the promo statu. New version with added vocal backing UA 270 S7 BABY WASHINGTON - Only those thirds. New SUE 129 AS 3HERHF - His failing's good machine //s ways. LONDON 17300 S9 WCKI ANDERSON-What the world needs nov. INIGDELTA 3241	MUSICNOTE 118 CLASSICS PS I LOVE YOU (blue lbi no lines) M MUTUAL 509 REACTIONS OUR WONDERFUL LOVE M	30 60014 Pool fool fool /Lost without you M- H 0.0 8 31 60017 Standing here crying/All of a sudden - M- H 0.0 8
BARRY ALLEN - Well all right BUDDY HOLLY SONG BARRY 3512 AMETHYST - In device order //Severate ratios 6 th AVENUE 611 BOBBY BLOOM - Amenia to ap back to //The device the ratios 6 th AVENUE 611	NELL 101 (pm. Pt) MONARCHS PRETTY LITLE GIRL (min.\$50) M NEWMAN DELMONICOS THERE GOES MY BABYTHIS I SWEAR M NORGOLDE 103 REVELS MIDNIGHT STROLL VG++	32 JOHNSON, LOU BIGTOP 101 Unsatisfied <u>-w/girls</u> . VG+ small scufs - 20 33 <u>BONNER, CHRIS</u> INSTANT 3227 One mee about me/Something you got VG++ to M 7
22 BRUCE COCKBURN FIRST 46 - Muscul Frands TRUE WORTH 103 11 BOBBY BYRD - If you don't work you can't aut KING 5342 10 23 THE CYCLE - All nawly made a you /taching at each TAMARAC 664 124 BOBBY CHICLL - The ratio may down any our can't aut in the structure of t	NORGOLDE 103 REVELS MIDNIGHT STROLL VG+ OKEH 4-7078 (pm) SCHOOLBOYS PLEASE SAY YOU WANT ME VG+ OLD TOWN 1130 (blub),EARLS REMEMBER THEN (dniled) M	34 KDNG_CARCLE DIMENSION 1009 He's a bad boy/Me grew up together VG+> BEACK Label 10 35 LEZ_BERZEDA DECCA 30967 Sweet nothin's/Meep no more my baby VG> ""star" 7 36 LAGIS_JERCK LEZ — SMASH 1866 I'm on fire/Stread & butter man VG> d-hole/rwear=10
25 The DEV LINE Receips from Kursy subdativity fait investment table and the provide the state of the state o	OLD TOWN 1088 (blue) ROBERT & JOHNNY WE BELONG TOGETHER M ONYX \$15 (or & blk) VELOURS THIS COULD BE THE NIGHT VG+	37 SUN 324 Let's talk about us/Ballad of Billy Joe-strg VG sml tear 7 38 337 Baby baby bye bye/Old black Joe strong VG to VG+ 8
27 ELLIE - 45 + PS - Eternal circle /To the tamily GAMMA 5007 66 ANNA KING - That's when Lory /Tennessee Watz, SMASH 1970 28 The DUBLIN CORPORATION-Come & join us /TruckinYORXVILLE/4506 67 TOBY KING - Love one another /Operator DEESU 306	PERICO 1257 LEO WRIGHT I PRETEND AND CRY M PLAZA 505 COLTS SWEET SIXTEEN M PHILES 111 DARLENE LOVE THE ROY IM GONAL MARRY M	39 LINN. DOBNA CAPITOL 5127 My howyfriend got a BEXTLE haircut VG++ light woar 12 40 MARCELS COLPIX 617 Merry twist-mas/Don't cry for me M- 15 41 624 My melancholy baby/Really need your love - M- B
Ponte ETMICS-Sadicadi story: Searching: COLUMBIA 2027 Soft Section 2019 FREEDOM NORTH-Doolor Tom Famma AQUARIUS 5005 The EDOM NORTH-Doolor Tom Famma AQUARIUS 5005 To MR AND 1989 PMC 1989 FMC 1980 FM	PHILLES 111 DARLENE LOVE THE BOY I M GONNA MARRY M POP-LINE 0208 FOUR FELLOWS THAT'S WHY I PRAY (small H) M. PORWIN 1001 CLOVERS STOP PRETENDING M	42 629 Pootprints in the sand/Twistin fever M- wh DJ/wol 10 43 640 Hold on/Flowerpot VG++ lite wear 15
32 DANNY HARRISON & COUNT VICTORS - Water boy CORAL 82498 33 MASHIMAKHAN - Children of the sun /Come again COLUMBIA 2980 72 The CVATIONS-I millions agod /You hadvour choice/GCLDWAX342	PROMO 1002 (red) JIMMY CHARLES & REVELLETTES & MILLION TO ONE M. RAE COX 109 SHALLOWS WRECKING MY LIFE M	44 665 Lollipop baby/Alright okay you win M- white PROMO ~ 20 45 METALLICS BARGNET 2 Need your love/Itchy twitchy too VG++ -w/RIBEON- 10
34 MERRIDAY PARK-Went home today /Everybody everg COLUMBIA 2873 35 JONI MITCHELL 1988 EIRST 45, Night in the chy REPRISE 684 74 JERRY RAY - Instant action /Shos fever PROPHET/RCA 73-1024	RAMA 198 (red) PRETENDERS POSSESSIVE LOVE VG+ RAMA 196 (blue) VALENTINES WOO WOO TRAIN VG+	46 PARAMELIES SHASH 1701 That's the way we love/Prison break M- lite wear 12 47 PATTY & 2MELING - HERALD 595 And we danced/You can't get away M- 8 48 PARAMELS, DE -SOUND STACE 7 2311 Little seerin Annue/Nncie Reef VC++ wh DJ/wol 8
Source of the second seco	RCA 7301 CHARGERS DANDILYON (min.\$26) M. RCA 8044 LAFAYETTES LIFE'S TOO SHORT VG+	49 ROCK-A-TEERS ~ ROULETTE 4192 Woo-hoo/Untrue strong VG scuffs 7 50 4217 Doggone it baby/Twangy VG+ to VG++ 8
ALL RECORDS ARE MINT-NEW ORIGINALS. NEVER-PLAYED CONDITION. THE HIGHEST INDIOFER WIRS THE RECORD AUCTION CLOSES 'MAY 12, 2006' - ALL BIDS & OFFERS MUST BE RECEIVED BY MAY 12, 2006	RECORTE 412 LENNY DEAN & ROCKIN' CHAIRS MEMORIES OF LOVE/OIRL OF MINE (min.535. M RED BIRD 10-019 SHANGRI-LAS MAYBE M SARG 172 BOUNDS LUIPE M	51 ROSALETTS REVIS 1012 Do you wanna dance - <u>diff song/flip instr-</u> H- 52 <u>SHANGRI-LAS</u> RED BIRD 10019 Maybe/Shout VC++ 7
Our 32 ND Anniversary Mail-Order 45rpm Records	SELMA 311_gmth. no n trop CRESTS GUILTY (sthr Impr) MA SMASH 2045 BILLY & THE ESSENTIALS BABALU'S WEDDING DAY (dniled) M	53 SHITMLY & LEE: ALADDIN 3325 Let the good times roll - <u>Black Label-</u> VG+ minor scuffs - 8 54 SOLL BROTHERS 51X - ATL, 2535 Your love is suchwonderful/1 can't live M- drill hole=12 55 TERSW, GENE: SAWOV 1559 Fine time/This should go on forever - M- sample Label-10
RAW 'OLDIE' RECORDS INC. P.O. BOX 2222, OTTAWA, CANADA K1P 5W4	SMC 1385 LEE ADRIAN & ROCHESTER COLL M SO LONELY (min.\$20) M SMC 1386 LEE ADRIAN & ROCHESTER COLL SCHOOL IS OVER (min.\$100) M	56 TRAVELERS ATLAS 1086 Lenora/Betty Jean -Han # 9 oclock- WG++ to M- 65 57 WGWS MARKAY 103 I wanna chance/Have you heard -ORANCE 1bl- VG+ -scuffs- 10
WE'VE ADVERTISED IN GOLDMINE 25 YEARS + DISCOVERIES SINCE DAY ONE, MANY CUSTOMER SERVICE AWARDS	SOLAR 1003 (red) DELLOURDS GLORIA M STORM 601 J.J.JACKSON & JACKAELS THAT LOOK IN YOUR EYES (min.\$30) M	MARTINITY, DINAL-MERCRY 703 1 Warms Charles Charles Trade you means - <u>Avender Labol</u> - VG+ VG+ - SCUITE- 10 MAYNE, <u>THEMAS</u> -BRILLIPS INTL 3577 1've got it made/The quiet look <u>BROW</u> or <u>Reg-H-</u>
DALE MARCHAND, P.O. Box 301, Brookfield, OH 44403	THE RECOR	
Hillion 395 245's + 78's	P.O. Box 693, Bridgeton, MO 6 Post & Ins. Extra. Min. Bid \$4.00 unless stated. Auction Ends 6:00	3044-0683 Bb: (214) 770 2202
	The Record Crossing, P. O. Box 693, Bridgeton, MO. 63644-0693, Ph: (314) 770-2202	Myles, Billy The Joher / Honey Boe v s wol Ember 1026 M-
245'S Mixt Mixus or Noted - Muc. End. April 30	Post. & Ins. Extra. Min. Bid 54.00 unless stated. Auction Ends 6:00 P.M. CST April 30, 2006 E-Mail : recordcrossing@charter.net	Nash, Johniny Den't Cry. / Yeu Gat Seal Jad 209 VC+ The Natural Four/Jan and Dean Wry Should We Stop New/Jennie L. ee re-immenoi Good Old Gold & VC+ TH Olympica Vortini Hard / Shitamy Like Kate Rig vg+ Arvee 500 € M- Tell Olympica Workin' Hard / Shitamy Like Kate Rig vg+ Arvee 500 € M- Paul, Larry Yoelr's Se Far Awar / All Right Riw vg+ Mala 411 VG
1. ABC - 10241 IMPRESSIONS CYPSY WOMAN (DJ/WOL/VG+ 2. ABC - 11011 MARVELOUS IN THE MORNING (A FEW TINY SKUFFS	45's - 50's - 70's R & R. TEEN, POP, ROCK, Etc. Min.54 unless stated, Alberts, Al Before Tomoervow Is Yesterday/Pty Me To The Moos dj Columbia 42737 M- Aoria Strange / Odr To Miny Miztiplálk dj Columbia 44870 M-	Piersol, Jeannie Your Sweet Inner Self / The Nest dj Cadet Concept 7012 M- Quiet Storm Heartbreak Graffitti(Part 1)/Same Song dj.,ak lbj stain Motown 54314 M-
ALADDIN - 3282 GENE - EUNICE THIS IMPORTANT STOPP	Arnaz JR., Desi Here I Aus / Lady's Hair dj Reprise 1012 M- The Astronautz Kuk - Vocal / Baja - Inst. RCA 8194 VG+	Rame And Rame Mucharchita / Oner Day Will Come dj.latin Epic 1944.3 M- Rass And Huat The Older I Get / Driving Wheel Thip vg++ Gino's 00.3 M- Ryder, Witch Blessings In Disquise / What Now My Love Dynovojce 90 VG++
5. ARGO - 5405 SENSATIONS _ LET ME IN (BLACK - LBL 6. ARCTIC 701 BUD ALDEN SQUAWS ALONG THE YUKON (W/PIC/SLV	Bassey, Shirley If I Had A Needle And Thread/Tonight Mydj,flipvg++,sol Columbia 40848 VG+ Carroll, Ronnie Say Wonderful Thingg/Please Tell Me Yourdj,teen Philips 40110 M-	Santiaga, Shawa Elliott Nice And Slow / Same Sond (Disco) dj.sol Amherst 715 VG++ Scott, Freddie Are You Lonely For Me / Where Were Youdh Shout 207 M-
7. BARGAIN 5002 BOBBY MERRELL I AIN'T MAD AT YOU (VG+ 8. BERLEE 501 DEL SHANNON SUE'S GOTTA BE MINE	The Chelette Sisters Precious / Lovesville dj.teen,wol NRC 009 VG Corninirs Louie The Elf / Buon Natale novelty NRC 5009 VG	The Shirelles Don't Say Goodnight And Mean Goodbye solulit rw Scepter 1255 V G↔ Shirley And Company Cry Cry / Same Song (Inst) v an Pbi tear Vibration 335 M→ Shinoo, Joe The Whoo Pre edge chip on y filtig-chics for 3 turns Vec-Jay 694 V G↔
9. CHAMPION - 1004 EARL GAINES SITTIN' HERE DRINKIN' (LBL - TAPE/VG 10. CHIEF - 7016 JR. WELLS + EARL HOOKER GALLOPING HORSES (FAIR/PLAY CLEAR	David, Roanse Almost Persuaded #3 library stamp on lead-out dj.inst.stkr str. Epic 10084 VG++ Davis JR., Sammy In My Own Lifetime / Same Song di.m/s Ecology 1000 M-	Smith, Ray Soul Control / What A Difference A Day, slt rw,flip vg++U,A, 50679 M- Stylus Natural Feeling / Look At Me Prodigal 0644 M-
11. COLPIX 624 MARCELS MELANCHOLY BABY (FAINT WOL/SKUFFS 12. COLUMBIA - 41046 LEE EMERSON WHAT A NITE (DJ/VG	Edge, Bobby Barb'ry Ans dj,teen,10 Jubilee S347 M- Perwick Phillacranonic The Mosse On The Moss w/promo siv no picture dj U.A. 619 M- Pint. Skelby FvG Forew Accustomed To His Face dj,teen Valiant 6666 M-	Tate, Howard Hulf A Man / Look At Granny Run Run slt Ibl stain, rw Verve 10464 VG The Temptations It's You That I Need/Don't Send Me Away Gordy 7065 M-
13. COMBO - 64 GENE + EUNICE KO KO MO 14. DOT - 15498 SCHOLARS SPIN THE WHEEL 15. EMBER 1032 SILHOUETTES HEADIN'4 THE POORHOUISE (VG	The Four Voices Lovely One/Geronimo tabel fold, lbl wear flip vg+ Col 40643 V G++ The Garden Club Little Girl Lost-Aad-Found/name song dj wol,stkr stain A&M 848 M-	Vann, Donnie You'll Never Get Rid Of McSame Song dj.m/s BRC 108 VG++ Witherspoon, Jimmy You're Cheating Heart / Stormy Monday Biv sit edge dish Keat 343 VG++ Wilson, Al Bc Concerned / I've Got A Feeling Playboy 662 VG+
	Garsos, Eddie After Weddin Horn Honkin' Blues rw filp ye-tovg++ Mr. Poeke 124 V C++ Gibbs, Georgia Tater Poon / Nise Girls Out Of Ten Girls dj.teen.alt rw Epis 4066 M- Gordon, Claude Sometimes On Friday / Jaarez dj.inat W.B, 5388 M-	Womach, Bobby What Is This / What You Gonna Do Minit 32037 M- 45's 50's - 60's COUNTRY, ROCKABILLY Min. 54 unless stated
10. EMPRESS 101 EMBERSOULTAIRE 17. FLIP - 315 SIX TEENS A CASUALLOOK 18. IMPERIAL 5473 JACKIE WALKER PEGGY SUE (VG+	Jimenez, Jose What Now My Love / Without You special dj Kapp 939 M- Jones, Jack She Loves Me/Real Live Girl with vg siv a o nic.and dixed Kapp 933 M-	Allen,Rosalie&Etton Britt The Wallflower Waltz/The Fiddhia' Fool dj.habel stain RCA A752 VG Allen, Rom Sure Ain't Nashville / Same Song dj.1991 Jeunic 003 M- Barnes, Charlie Brow E/yed Lady wol World Concept M-
19. KING - 4818 LITTLE WILLIE JOHN ALL AROUND THE WORLD (LITE - SKUFFS 20. LAURIE 3013 DION + BELMONTS I WONDER WHY (GRAY LBL/VG++/WOL	Jours, Larry Wagon Wheeld/There'll Be No Teardrops Tonight Jewell 2 V G+→ Jøy, Terry I'm A Witch / Paralacet dj Circle of Samr 12 V G+ Kelly, Karen Nobody' Gir/Don't Let The Hurt Show T Brandjreen S.S.7 2532 M-	Barnett, Bobby Monnin' The Blues / Mismatch Sims 198 M- Blue Christie Making Love In The Summertime/The Fe eling's Good Sun 1143 M-
21. LAURIE - 3180 TOKENS PLEASE WRITE 22. MILESTONE - 2003 PARADONS DIAMONDS AND PEARLS (LITE - GRN - LBL	Kennedy,Acedithe Candie s As Time Goes By / Never,Never,Never dj.teen Philips 40111 M- Lewis, Debra A Million Tears / What You Gonna Do dj.flip fair Vallant 6012 VG+	Currin, Ken Go Andi Leave Mc/Re Was There es. sleeve flip 'vp+tovp++ Crystalette 658 M- Dickanas, "Lietle" Jimmy Stinky Pass The Hat Around # stamp tabel fold Columbia 21344 VG+ Douglas, Tony Battle CryThe Kias That Build A Dream dj U.A. 432 M-
23. SAVOY - 3021 RAY GODFREY THE PICTURE 24. SCOTTLE - 1309 SHADES SPLASHIN' (WOL/VG+	Mahan, Beway Lanrel Canyon / Sand Man dj,wól Monument 1220 M- The Marion Sisters The Sinnese Cat Song / He's A Tramp dj MGM 11963 M- Matea, Gia Saldor Lover Boy Bip vg++,scutf RCA 3845 M-	Eanes, Jim Rood Walked By Fools / Orchids Of Love sit ring wear Starday 426 M- Edwards, Jimmy Silver Slippers/What Do Yos Want From MMe RCA 7773 M-
25. SIMS 116 BOB CLAYTON OCEAN OF TEARS TINY - WOL 26. STUDIO 9908 MELODEERS WISHING IS FOR FOOLS (VG+	Maxted, Billy Early Worm dj.inst K&H 504 VG++ McCanson III I Mins Her/Without Your Sweet Lipo On Mine dj.flip vg+ Bell 702 V G++	Elliott, Margarét With Your Words dj Fed 1022 M- Foley.Red/Red Allend/Tex Williams Pin Ball Boogle/This Old House sol,German Poater, Jay He Stole My Love / Change Your Minas John V G++
27. SULTAN - 4003 SCOTT ENGLISH HIGH ON A HILL (UTE - LBL - WEAR 28. TAMLA - S4046 MARVELETTES PLEASE MR. POSTMAN 29. TUFF 1808 CORSAIRS SMORKY PLACES (VG+	McKay, Scotty Salty Water Mna / Truly True dj Pompeii 66492. M- Neos Philharmonic Something To Believe Ia / A Little Love dj.an wo W.B. 7457 M- Noos Philharmonic 8 - 50 Scotend Radio Sporis for "The Math (Confement" dj W.B. pro 308 M-	The Four Blazers Let It Be Me / Mister Ticket Man xol Buddy 138 VG++ The Four Winds Take These Chains From My Heart sticker stain StudioCity1047VG++
30. 20 - F0X - 190 MARY MAN THOMAS	Nova's Nine Why Listen / Pain ring wear ABC 11127 VG+ Paris Sisters Buby, Honey, Baby / Huckleberry Pie dj.sol,teen Decca 29488 M-	Posffre Pell Into Love / Head Over Heda In Love VWith You N5D 24 VI- Pranklin, Harold Cry, Cry ANM 1001 M- Prizzelk Lefty I'm An Old, Old Man / You're Just Mine wol Columbia 21034 M-
32. VERVE - 10498 SUSAN RAFEY HE WILL GO BACK TO HER _ (DJ/SKUFFS 33. WITCH 114 BLENDERS EVERBODY'S GOT A RIGHT _ (LITE SKUFFS	Parsons,Betty&the Uptown Strings Plus One Bereaking Up Iz Hard To Do jazz voc ? TS79 M- The Playboys Over The Weekend / Double Talk teen teen 12 M- The Rightoous Brothers Ebb Thde/For Sentimental Reasons sol made in englanndDecca 10011 V G++	Gibbs, Skip Buckaroo Cowboy / Same Song dj Plantation 33 M- Greene, Nick Later For You, Baby / Honey Bird dj,2 sided Capitol 3812 VG↔
78-24M. Picture Aises. Vogele	Rogers, Kenny Take Life in Stride/Her's That Rainy Day the Mercury 72543 M- Rome.Johnny&the Second d Thought The Museum/Little Sad Eyes dj,flip vg++ Brite Leuf 1801 M-	Hager, Joan& Lloyd Ellis Another Woman's Man / 4 "D" Raginal) small wol Mercury 70338 M- Harvey, Al Marking and The Dog/Long Black Linessine Cal-Gorine5094 M- Hill, Bobd: the Spring Valley Bays Is That You Mother/Cowboy Lulls by sticker stain Prairie 3180 V G++
I SHE VOGUE 718 LULU + SCUTTY TU-INCH 78-RPM PIC + DISC.	The Sandawood Candle Deex Your Mother Know/Ended Moments dj 440/Plus 4400 M- Sarofeen & Smoke GWP 523 M- SE.nae, Paul Hey Pretty Baby / Just Remember dj.flip m- Drake 733 VG+	Hill, Eddie Knock It Off / I Did, I Decs, And I Do' bumps on was unp RCA 5893 VG++ Hornsby, Hank The Legend Of The Birds And Been/Girls, Girls novelty MGM 12519 VG+
35. VOGUE 756 CHARLIE SHAVERS QUINTET	Shenra, Billy Brother Paul / Message To Seymour Rup vg++ Silver Fox 12 M- The Silvie You've Got To Hide Your Love Away/City Winds dh Fontana 1525 M-	Houston, David 1'B Always Have It On My Mind/Blue Prel ude RCA 6696 M- Imman, Autry Thar's All Right / Farther To Go Than I've Been, white Ibl U.A. 278 VG++ Jockson, Ray Texas-Alaska / Alaska
1 37. VOCUE 771 ART KASSEL 11 11 38. VOCUE 774 NANCY LEE + HILLTOPPERS 14 17 1 39. VOCUE 781 ART KASSEL 17 1 1 1	Sims, Jerry Dancing With A Memory/Dancing Partne rv slt ring wr RCA 7483 M- Singer, Ray Who Can I Talk To About You flip vg++ Columbia 43379 M-	Joe & Rita Jackasa Ais't A Very Big Town/I Got The Feeling,dj.rw Kapp 2069 VG++ Johnnie&Jack/Bob King All The Time+1/Anxious&Did You Do It? dj.ep no cover RCA DJ-91 VG
39. VOGUE 781 ART KASSEL	Smith, Verdelle Juanito / Same Song dj Columbia 43296 M- Størr, Kay Them There Eves/What Is Thin Thing CalifiedLove,flipve-Modern 106 VG	Kelly, Norvia You Didn't Want A Home / Without You dj. mellibl strain Col. 21279 V G++ Betty Lee When / Broken Down Merry-Co-Round flip wy+ring ur Cardinal 5411 M- Lacky Lee Henratoles Comin' On / 1 Play The Part Of A Feal Decca 31771 M- Leinky Dama Hanny Amiroanton / 1 Play The Part Of A Feal Decca 31771 M-
DALE MARCHAND, P.O. Box 301, Brookfield, OH 44403	Stevens, Jimmy Thai's Where The Difference Lies/A Funnyy dj./fip m- Valiant 6033 VG+ Taylor, Adam My How You've Grown Ateo 6886 M- Vee, Bobby (J'm) Jovin' You's Satin 'Gondbye Shady Brook 013 M-	Lika Loudsber Caustry Fo Iks We're Gettin' Faw A Brand New Still Frilip vp_ring w M.B.S. 101 VG+
Vist Mice	Vinegar Joe Rock 'N Roll Gypsies/Whole Lotta Sbakin' dj.wol Atco 6922 M- Welch, Lenny Mana, Don't You Hit That Boy di.fin Fr Cadence 1416 VG-	Lindsey, Merle You Crossed Your Fingers/Empty Massions sm wol Merroury 6402 V G++ Lindy, Dick These Hands / Steps Of Sorrow sol, Billip vg++ Chic 1015 M- Lonzo And Oscar Deep Thinkine/Have A Little Faith In Me slt ring wear Stardav 404 V G++
Huction. 396_ 2453 Mint Minus	45'a 50'a-70'a SOUL, FUNK, BLUES, R&B GROUPS Min, Bid 54 unless stated Alexandria, Lorez I Almost Lost My Mind / Dan't Explain janz vocal Argo 5371 M- Austin, Patti Day By Day / Same Song dj_md/xwD CoL 45592 V G++	Lord, Bobby Ain't Cha Ever Gonnal/I'm The Devil Columbia 21367 M- Lorrie, Myrna Teenagers Breakup / Just Released RCA 6909 M-
JUICUDN · JTO 4DS	Baker, Laverad Ben E King How Pften / A Help-Ench-Other Romaneflip nsno fan Atlantic 2067 VG++ Biz Daddy Walking Her Home / Where In The World film vn++.nol.ru/Gre 1051 M-	Luiu Belle And Scotty You're'The Sweeteist Mistalac/New Lawz W s wol,maroon 1 Mercury 70051 M- Lynn, Georgia On Your Wedding Day / Slippin' dj.edge heat warp - nafbig Al 711 V G- Lynn, Martha I Can't Law Without Lawell'm Withing To Try sol RCA 6655 M-
, 1. ABC - 9937 PAUL ANKA MIDNITE	Blahz, Citero Don't Do This To Mc/See What Tomorrow flip vg. to vg. Secters 108 VG- Blinky & Edwin Starr Oh How Happy / oOD Baby Baby dh Gordy 7990 M- Brown, James Out Of Sight / Maybe The Last Time Smash 1919 M-	Mack, Bill Sing Another Sad Song/I Can Still Sec dj/wtanop U.A. 513 VG++ Maddos, Rose I Want To Live Again / Kiming My Pillow #stamp Capitol 4487 M-
2. ANDIE SO13 CHIPPEN DALES DRIP DROP (VG+ 3. APT - 25019 INTERVALS STILL LOVE THAT MAN (DJ/VG+	The Cashmeres Four Lonety Nights crack plays thru with pops flip g dj Lake 703 P+ Charles, Ray You're Just About To Lose Your Clown latin ABC 10785 VG++	Manaers, Zeko W boa It's Springtimo In The Rockies wol,groon was RCA 48-0052 M. Maphin, Joe And Rose Lee A Lifetime Of Love/Tunia' Up Por The Blues Jj.wol Moerite 290 M Martin, Benny Read Between The Lines/Secret Of Your, wol,grees BM Mercury70475 VG+→
4. ARLEN 735 BUSTERS BUST OUT_ (INSTRU./SKUFFS 5 CAMEO 388 IVY LEAGUEMAKE YOU FALL IN LOVE (DH/TINY SKUFFS	The Charmetts dj Breaking Up Again / What About The Children flip vg++ Philomega 802 M- Chenier, Clifton Choo Choo Ch-Boogie Maison Soul1009 M-	Martin, Chrystal Why Do You Tense Me/Gonna Take My B roken Heart rw Cherry 009 VG++ Martin, Margied: Jen Prui It It Must Be Love / Kiss Me Now di Choice 5603 V G++
6. CAN - AM 107 SANTO - JOHNNY TEAR DROP 7. CAPITOL - 3639 TOMMY SANDS TEENAGE CRUSH (VG+	The C.O.D.'s Pretty Baby / I'm A Good Gay plays ols sticker stain Kellmane 1005 VG Cummings, Larry It Ain't Necessarily So/When Autumn Call ts dj ring wear Argo 5343 VG- Darina, Fred Please Say You Love Mol? Passed Your Howas Tonight Modern 866 VG-	Mc Gee, Mac A Lock Without A Key/Fve Closed The Door D 1165 M- Miller, Frankie Family Man / Poppin' Johnny Starday 457 M-
CAPITOL - 3763 GENE VINCENTLOTTA LOVIN' (VG CAPITOL - 4168 JOHNNY OTISTELEPHONE BABY (VG+ 10. CONGRESS - 207 _ INITIALSSCHOOL DAY (SKUFFS	Davis, Tyrons You Wouldn't Believe/I Had It AR The Fime Dakar 4501 VG++ Edwards, Gloria Real Love / Enough Of A Woman De Luxe 138 M-	Miller, Sonny Through That Door / Lonesome Old Clock sit edge dish - nap. Boyd 3297 \G++ The Yiller Bron. IB At Ease + 3 ep - ne cover wold 45tar 20 VG++ Moore. Lattle Driving Ryalis / Drank Again # stamp # stamp King \$413 VG+
10. CONGRESS - 207 INITIALS _ SCHOOL DAY (SKUFFS 11. DALE - 100 RANDY STARR AFTER SCHOOL	Francis, Wiaton Knock On My Door/Follow Your Star dj Anthem 202 M- Franklin, Aretha Rock Steady / Oh Me Oh My funk Atlantic 2838 M- Franklin, Boby What F.ver's Your Sight funk Babylon 1123 M-	Morgan, George Almost / You're A Little Doll Col. 20906 V G++ Morse, Wayne Look At Me Losing You/Everything I Touch La Louisianne 8109 M-
12. DALE - 106 HUMDINGERS CLOCK IN LOVERS LANE (B - SIDE - WOL 13. DECCA 29204 BILL HALEY SHAKE RATTLE ROLL (1" PRESS/SKUFFS	Frazier, Hal Too Much / Looking For A Rand To Freedom white label Mpingo 14002 V G++ The Fuzz Leave It All Behind Me/Like An Open Doo.r Calla 177 M+	Mullican, Moon Sweeter Than The Plowers / I Was Sorta Wooderin' King 5354 VG+ Neikhoff Brothers Dark Corners/Everybody But Me Wants TrGo Home wol Duel 2530 M- Newman, Jianny You Didu't Have To Go / Cry, Cry Darling wol,marcon bb Dot 1195 VG
14. DECCA 29317 BILL HALEY DIM THE LITES (1" PRESS/VG+ 15. DECCA 29418 BILL HALEY BIRTH OF THE BOOGIE	George, Cassietta The Greatest Gift / Slient Night dh.flip m- AudioArta60004 VG+ Hall, Juanata Hold That Train/Baby Worf You Please, edge dish-anp Consterpoint004 VG Hauiton,Johaé Doris All en Bright Star / Them Changes Minaret 159 M-	Norma Jean Someplace To Cry / I Didn't Maan It dj Col. 41795 V G++ Ouborne, Jimmy How Many Hearts Can You Break wol.maroon Ibl King 1066 V G+
16. DECCA 29791 BILL HALEY SEE YOU LATER ALLIGATOR 17. DECCA 30085 BILL HALEY RUDY'S ROCK (VG++	Hamilton, Roy The Aiale slight ring wear sticker stain dj Epic 9224 VG+→ Hannibal I Think We've Met Before/Baby,Plense Chrange Your Mind King 5706 VG+	Parker, Billy These Hard I imers/ Anno Song dj SCR 129 M- Penny, Hank Big Footed Sam / The Cricket Song dj,# stamp Decca 30313 VG+ Phillips, Stu Owly You Can Hush The Wind flip vg++ wol.sol Apea 375 M-
18. DECCA - 32120 RICK NELSON, I'M CALLED LONELY _, (TINY SKUFFS 19. DÉCOR - 175 4 WINDS _, SHORT SHORTS _, (CLEAN VG+	Harmer, Billy She's Alwost Yoa / Fool Me smill wol Open 1253 M- Haywood, Leou Come An' Get Yourself Some/B.M.F. Beau tiful 20th Cent, 2191 M- The Hearts Dear Abby dh Tuff 370 M-	Phillipson, Larry Absent Minded You / A Frw Kind Words ring wear Phillipson 1002 M- Ragadale, Johnny Calamity Jane / Engineer's Song flip vg Columbia 21123 VG+
20. GONE - STO2 RAL DONNER _ GIRL OF MY BEST FRIEND (WOL/VG+	Hebb, Bobby Lave, Lave, Lave, with m- picture sleeve dh dh Philips 40400 V G++ Hondorson, Joo Causa We're In Lava/Sad Teardrops At Dawn dj Todd 1082 VG+	Rainwater, Marvin Look For Me / Lucky Star Labet stain MGM 12586 M- Ray, Billy Who Said The South Woulda't Race Again 1982 ComStar 8202 M- Ray, Wade Just Like Taking Candy From A Baby wolterquoise thi RCA 4429 VG++
21. IMPERIAL - 5779 FATS DOMINO ROCKIN BICYCLE 22. IMPERIAL - 5816 FATS DOMINO IDA JANE 23. INTERIJUDE - J63. SENIORS _ WHO'S CONNA KNOW _ (D1/3.1)TE SKIJEES	Hill, Fantacy Stay With Me / Mianie Ha Ha Prodigal 0627 M- Holiday, Jimmy Janet / How Can I Forget flip vg Everest 2022 VG+ Holiday, Jimmy We Cot A Cond Thine Coint/Saread Yanz Lave Minit 32040 M-	Rengan Bros. Some One Stole My Baby Arch 24783/4 M- Roberts, Kayton Steelin' The Blues inst Stoneway 1041 VG+
23. INTERLUDE - 163 SENIORSWHO'S GONNA KNOW (DJ/3-LITE SKUFFS 24. JED - 101 STEEL SO FINE (VG 25. JUBILEE - 5217 RAVENS ON CHAPEL HILL	Holiday, Jimmy Yesterday Died / Same Song dj.slt ring wearMinit 32079 VG+ Holloway, Brenda Every Little Bit Hurts/Land Of A Thousand Boys dj.wol Taula 54094 VG+	Robertson, Don and Lou Humming Bird / Saturday Night sol white&red Ibl Epic 9110 M- Rourke, Fred Double Crossing Heart Arch 25265/6 VG The Rythm Rockers Jake Bos Heigh MF Jiald My Baby / Fiddle Bop re-issue CrossCountry52/M-
25. JUBILEE - 5463 REVERES BEYOND THE SEA _ (DJ 27. JUBILEE - 5663 CORONADOS THE LONELY PEOPLE (DJ/VG+	Holloway, Loleatta Owr LOve / Same Song dj.m/s flip vg++ Aware 0.3.3 M- Hudson,AldiSoul Partners How Do You Do / Same Song dj.m/s flip vg+ ABC 12424 VG++	Scott, Jack Sad Story Capitol 4796 VG+ Shane, Pawnee Oklahoma Hills/Drinking Hasa't Helped wol.80's Spirit 2 M-
28. KAPP - 578 RUBY + ROMANTICSOUR EVERLASTING LOVE(SKUFFS 29. KING - 5756 S - ROYALSDEDICATED TO THE ONE I LOVE(KBL - SPOT	Hughes, Gene We Could / Peggy dj Fraternity 988 M- Hunter, Ivory Joe Welcome Home Baby/I Love You So Much Doi 15957 M-	Shannon, Pnt Knock Knock / Maybelle sm wol Decen 30545 V G++ Skarp, Colleen Satisfying Love / I Can't Get Up By Mynelf Artist's750966 V G++
30. LAURIE 3293 GERRY + PACEMAKERS	Hutch, Willie Just Another Day /Party Down alt Ibl fade Motown 1371 M- The Impressions Amen / Long, Long Winter ABC 10602 M-	Shinër, Mervin Me Without You / Landniide Of Love org blkdhilv lbd Decca 28466 M- Simus, Herbert Londy / Every Once In Arhide blue label Simu 114 V G++ Smith, Mack Allen Never Ending Song Of Love/Carruit Country Bhose Cindy Boo 1001 M-
31. MERCURY - 70741 CREW CUTS ANGELS IN THE SKY (MAROON LBL 32. MERCURY - 71084 CARL MADURI GIRL IN HER TEENS (VG+	Irwin, Big Dee Swingjing Oni A Nar/Another Night With The Bays and Dimension 1010/G++ Jones, Louin Rock And Roll Bells / All Over, Goodbye plays fair Peacock 1663 G+ Jordian, Lou Just To Look At Yon/You Made A Pool Ondja.ch.phays fair Josle 903 Y+	Spencer, Bill Call Of The Wild / I Don't Believe I'll Fall 'flip vg+,wol Hillside 105 V G++ Spinks, Dale Hell / Hard Steel flip inst Table Rock 121 VG+
33. MERCURY - 71125 CREW CUTS UNL IN THE TEEMS - 1007 34. PARIS - 526 4 - ESQUIRES LAND OF YOU AND ME (VG+	Konnor, Chrin Packin' Up / A VeryTrue Story Instant 3234 M- Labelle,Patti& the Blue B elles Decatur Street/You'll Never Walk A Jone co. sleeve Nicetown 5020 M-	Starr, Lucille I Want A Stendy Guy / So Many Othera dj Ahmo 220 V G↔ Tall, Tom Bad, Bad Tueaday / Oohin' And Aahin' Bip vg- Petal 1210 V G
35. RCA - 5885 FIVE CATS SANTA LUCIA _ (D) 36. RCA - 6012 FIVE CATS ROCKIN' CHAIR (D)	Major Lance Stay Away From Me / Gypry Woman Curtom 1953 V G++ Lee, Curtin Pretty Little Angel Eyes/Gee How I Wish sm wol,sit rw Dunes 2007 V G++	Wakely, Liada Lee The Friday Night Movie / Sweet Dreams dj Kapp 2053 M- Wall, Rem Trying / Where The Old Red River Flows dj Columbia 42988 M-
37. RENDEZVOUS 117 ERNIE FIELDS	Little Milton Friend Of Mine / Same Song (inst) oft edge dish-nap Glades 1734 M- Lorg (Yon've Cot) That Samething/Same Song di mit flown++ Saland 2156 M-	Wallace, Tommy You Finally Set Mc Free wol.80's M and L 101 M- Waters, Rene She's Gone, She's Gone Smokey 1001 M-
39, SPECIALTY - 647 LARRY WILLIAMS PEACHES AND CREAM _ (CLEAN VG+ 40, SPOT - LITE - 395 NORMA JEAN GARRISON YES I DO (VG	Love Unlimited I Should Have Know/Walkin' In The Rain dh Uni 55319 M- Fhe Manhattana Baby I'm Sorry/When We'reMade As One Carnival 529 M-	Wayne, Larry Wy Way Of Life wel,80°s CFE 81 V G++ Wayne, Larry Heaven Went To Hell Without You wel,80°s CFE 82 V G+→ West, Kick Motivaten elvis.s Inbel tear West 2008/12 V G+→
41. TAG - 446 CARTHAYS BETTY - JO (DJ/WOL/B-SIDE-SMALL LBL TEAR 42. TOWER - 148 SUNRAYS I LIVE FOR THE SUN (TINY SKUFFS	The Marcels Heartaches / My Love For Yos #sol att edge dish -nap Colpiz 612 VG+ THe Maskman&the Agents One Kye Open / Yan'll funk Dynamo 125 M- McClure, Bobby Baby, Yoso Boa't Love Me / NO SONG di Jone Stided Checker 1169 M-	Wheeler, Onie I'm Gonna Hang My Britches Up flip vg+ Musicor 1096 M- Wickline Take Time / Same Some 80.a. Cascade Mountain 2426 M-
43. TREND - 30 CHUCK SIMS LITTLE PIGEON 44. VALIANT - 6040 BARRY + TAMBERLANES ROBERTA	McClure, Bobby Was It Something I SAid / Love Trap rw.plays ok Hi 2307 VG McGregor, Bilty Mr. Shy / Fall On My Knees plays ok wol.flip vg Plach 6601 VG-	Willens, Dennsla & Bros. Hold On Baby/Yedel Our Way To TheUSA Startrack 1002 M- Williams, Audrey Atmost Persanded/Had Yeo On My Miad Today MGM 13543 M- Willis, Tommy Tuffer Than Tuff If's "HARD"/AW Schucklag go on twist Terry 118 M-
45. VEE - IAY - 478 4 - SEASONS CHRISTMAS TEARS (VG++/LITE LBL WEAR	McPhatter, Clyde Try Try Baby / Since You Been Gone No Fan,am wol Atlantic 2028 M-	Wans, Iommy Luffer Iban Luff I's "HARD"/AW Schucika go os twast Terry 118 M- Woods, Gene Gossin / Hearthreaka Come On In flin vg++ Dawn 6022/3 M-
	World Radio History	

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THE POLLOWING 45s AN PACTION GUARANTEED (\$50 INS. \$4,50. AUC MON. 4 THURS. 7PM T	RE UP FOR AUCTION. ALL OR MONEY REFUNDED. USA FION CLOSES THURS., API D 10PM ONLY. GOOD LUCT	ARE ORIG, EXCEPT WHERE MOTED, SA IST CLASS POSTAGE POR L-3 RECORDI ILI 27, 2006 @ 109M. CALL 631-277. (& PLEARE BIO TRAFLY. WHY DIO TABLE DI TARLY. WHAT'S HER NAME (GREAT) EVERYONE HAS SOMEOME (NICE) I JUST CAT HELP IT SILVERY MOON (#CL) LAUGH ON LET ME LOVE YOU LIGHT BULB JOANIE MHY DIO YOU LET ME LOVE YOU LIGHT BULB JOANIE MON CHY MELPLESS MY YEARBOOK (GREAT) HY HOLY COVE HO YOU REMERER (NICE) HO YOU REMERER (NICE) HY HOLY COVE HY LOVE FOR YOU (WGL) HY HOLY COVE (GREAT) HY LOVE FOR YOU (WGL) HY HOLY COVE (GREAT) HY LOVE FOR YOU (WGL) HY HARAT'S DESIRE (GREAT) HY LOVE TO YOU (WGL) HY HARAT'S DESIRE (GREAT) HY LOVE TO YOU (WGL) HY HARAT'S DESIRE (GREAT) HY HOLY COVE YOU (WGL) HY HARAT'S DESIRE (GREAT) HY HOLY COVE YOU (WGL) HY HARAT'S DESIRE (GREAT) HY HARAT (GREAT ANDEL) CAN HARAT HARAT HY HARAT HOU HY HARAT HARAT HARAT HY HARAT HOU HY HARAT HARAT HARAT HY HARAT HARAT HARAT HARAT HY HARAT HARAT HARAT HARAT HY HARAT HARAT HARAT HARAT HARAT HY HARAT HARAT HARAT HARAT HARAT HARAT HY HARAT HARA	TIS- 5 WITH -4140
AMY 820 ("J]	BILLY LYNN/GRP	ONLY ONE FOR ME (NICE)	м-
ALLIED 10406	VIBES	WHAT'S HER NAME (GREAT)	21 - M -
BRENT 703.	HANK BLACKMAN/KILLERS	EARLONE HYP PARTY (MICC)	M_
BRUNSWICK 55229	JACKIE WILSON/GRP	THE CERET	VG++
CAREU 151	FMORTONS	SILVERY MOON (FOL)	VG++
MALLENCE 59297 /D.1	YVONNE CARROLL/GRP	LAUGH OR CRY	VG++
TIMAX 104 (D3)	DAWNS	WHY DID YOU LET HE LOVE YOU	Н-
OLUMBIA (3060(DJ)	5 KINGS	LIGHT BULB	H-
ORAL 61975	BAY BOPS	JOANIE	MINT
REST 1065 (DJ)	CLASSICS	LET ME DREAM	H-
CP 1125	PEARLEAN GRAY/GRP	FOR YOUR LOVE (NICE)	MINT
ECCA 29499	MEL WILLIAMS/GRP	ROSES NEVER FADE	8= 100 - (-
ECCA 30335 (DJ)	FLAMINGOS	LADDER OF LOVE	VCAA
RCCA 30454 (DJ)	FLAMINGOS	HELPLESS (CRELT)	M.
ECCA 30631	BEL AIRES	LICTEN TO YOUR HEART (LRL FADE)	VG+/+
EUK 978	DEVORIONS	RIP VAN WINKLE	25-
TAMOND 205 (D.T)	JOHNNY THUNDER/GRP	BEWILDERED (NICE)	VG++
07 15791 (D.T)	VANGUARDS	BABY DOLL	VG++
OT 16172	young lions	it would be (GREAT)	M -
ND 1120 (DJ)	ARLENE SMITH/GRP	MON CHERIE AU REVOIR (NAME OL)	VG + +
ALCON 10D	SHIELDS	GIRL AROUND THE CORNER (GREAT)	M -
ARO 612	LARRY TAMBLYN/GRP	THIS IS THE NIGHT (SIL/PURP LBL)	VG++
LIP 306	D.WOODS/BEL-AIRES	DEATH OF AN ANGEL	VG++
LIPPIN 202	UNIQUES	DO YOU REMEMBER (NICE) (NAME OL)	MINT
ERALD 495	TURBANS	VALLEY OF LOVE	VG++
&S 1181	HEARTS	I COULDN'T LET TOU SEE ME CRIING	M-
UBILEE 5451	BOB KNIGHT FOUR	TWO FRIENDS (GREAT 2 SIDER)	Ma
APP 268 (3J)	VEL-TONES	A ISTTED FROM AND	M-
APP 405 [JJJ]	CENTURIES	IN THIS WHOLE WORLD (GREAT)	VG++
AFE SUL	CLOCKS / CLASSMEN	IT'S WRITTEN	VG++
IALA ANN IVII	CARTER RAYS	BLESS YOU (REAL NICE)	VG++
ERCURY 71580 (D.1)	DON ANGELO/GRP	MY LOVE FOR YOU (WOL)	VG++
USIC CITY 831	CRESCHENDOS (MULTI LBL	MY HEART'S DESIRE (GREAT)	VG++
EIL 100	YOUNG LADS	MOONLIGHT (WOL)	VG+
LD TOWN 1.7' (02)	CROWNS	POSSIBILITY (YOL)	M
RIG.SOUND 54	PENGUINS	HEAVENLY ANGEL	VG++
RBIT 9001	VELOURS	CAN I WALK YOU HOME	MINT
ARKWAY 897	LYDELLS (SM WOL)	TALKING TO MYSELF (GREAT)	ACC .
210 107	RUNAROUNDS (2SIDER)	NEAREST THING TO REAVEN	H-
AN-DEE 11+ (DJ)	GARY KAY/GRP	WHENEVER TOU BE HEAR HE	M-
CA 7905	DEN LIPPIP/A KINGS	FORFVER MINE (GREAT)	VG++
(EVIVAL 61)	SEN DITILE/4 KINGS	MISS YOU (2 SIDER)	VG++
OBBER 103	LUCEE/LIONS	LITTLE DID I KNOW	MINT
ODDEL 112 ODDEL 112	BRUCE BRUNO/GRP	DEAR JOANNE (GREAT)	VG++
ALEM 1146	JACKIE BEE/GRP	MEMORIES (STKR STAIN OL)	M-
SAVOY 200(I:ED WAX)	NICKY ADDEO/DARCHAES	GLORIA	VG++
SPOR 3303 (DJ)	FIRST PLATOON	TEN WAYS (REAL NICE, XOL)	MINT
TEN STAR 1+3	TONI/SHOWMEN	TRY MY LOVE	VG+/-
TIMES SQ 5	JAYTONES	OH DARLING (GREEN WAX)	VG++
TOLLIE 904% (DJ)	FALLEN ANGELS	UP ON THE MOUNTAIN (GREAT VERS.)	M
		MOMENTS LIKE THIS (GR 7 SIDER)	Pl
UA 458 (DJ)	FERRIS/WHEELS	HOUSERID Danc THEO CON - COUNTY	
UA 458 (DJ) VIP 25043	FERRIS/WHEELS ELGINS	IT'S BEEN A LONG TIME	H-
UA 458 (DJ) VIP 25043 WANGER 186	FERRIS/WHESLS ELGINS PLURALS	IT'S BEEN A LONG TIME I'M SOLD (GREAT)	H = H =

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World Radio History

			3/
		THE LEMONPTEIN DADE 37 8534	0 . LP LP Auction LP LP
P/	AUL GRENID - 238 TAINTER DRI	+ CONSIGNMENT	All
	NUL GRENYO - 238 TAINTER DRJ ND bid topping. <u>Closes</u> ostage added, APRIL 30, 2006.	* LP LIST 17	KINDS KINDS
	* * * PART 1 - NOTE min	nimum bid, * PT. 1 NOTE Min Bid 1	
1 2	ANKA. PALL ARC PARA 409 1 409 1	NO Sings his big big big 15, VOL 3	VG++ to H- VG++/M- \$12 H H H VG+, lt scf = 10
3	BELL, ARCHIE & - ATLANTIC 8226 :	97 There's gonna be a showdown	M-, d-hole - M- 10
4		ST Dance your troubles away	M-, shrink = M- 5 VG+, d-hole = M- 5
		FT Cry like a baby FT The man from U.N.C.L.E.	" " " VG+/++, mcf = 12
7	CLARK, DAVE, FIVE - EPIC 24178	O I like it like that	VG+, wob = VG++ to M- 10
8	DIAMONDS - MERCURY/WING 12178	40 Pop hits (Little girl,high sign	-) = VGe, W2 = H- 10 VGe, wph.arr = VGe, wpl 10
	DINO, DESI & BILLY - REPR. 6198	4D Memories are made of this	VG+,wob,wr - VG+, wol 10 VG,mild wmar - VG++ 8
10	DOMINO, FATS - MERCURY 61039 :	?? Sleeping on the job - <u>PIC DISC.Garm</u>	adding and management of the second
	FULLER, BOBBY, FOUR-MUSTANG 901 1	4D same (I fought the law) str	ong VG VG+ to VG++ 20
13	GAYE, MARVIN & T. TERRELL - TAMLA	277 MD - United	VG++ to M- M- 10
		ST Stay and love me all summer	VG+, tot tr ~ VG+, scfs 6 M- M- 8
15		ST Here's to our love HD Ahmed Jamal Trio, Vol. 4	WG+ to VG++ M- blacklbl=10
			VG,mild wr,tr - M- 6
		MD Greatest hits from beginning	VG+ to VG++ M- (2 1p) 20
19	254	ST " " " " " "	VG++, top tr - M- 22
			g VG, mild wr - VG+/VG++ 10 VG+, """ - VG++/M- 10
21		MO Run baby run ST Let's fall in love	VG++ M- 10
		MD Lonely blue nights	VG++, shrink - M- 55
24	SANTO & JOHNNY - CAN, AMER, 1004	MD Hawaii Santo & Johnny	м- М- 10
25	SPRINGFIELD, DUSTY - WING 2-120	ST Something special (2 1p,20 songs)	VG, mild wear - M- (21p) 5
26		ST Moet the Supremes (faces cover)	VG+, " " " " VG+, sml scf *33 " " " " " " VG+ to VG++ 10
27		ST I hear a symphony ?? Translucent world <u>-BLUE cover-</u>	
28	STRANCE OUTER GALAXY ???? " " & TERRY BROCKS - STAR PEOPL		
	WALLACE, JERRY - CHALLENGE 2002	ST Greatest hits	M-, shrink - M- 5
31	HATSON, JOHNNY, TRIO-OKEH 14124	ST in the Fats bag	VG++,lite wr = M- 5
	WHITE, TONY, JOE-MONUMENT 18133	ST Continued	VG++ M- 5
		ST same (She's not there/Tell her no-	-) Strg VG,mild Wr * M- 20 VG+,mil tears M- 8
		MO Riot on Sunset Strip MO Great group goodies (50s groups)	VG++," crease M- 25
36		MO Solid gold groups ""	VG++,"",d-hole-M- 25
37		MD Groovy goodles	VG+, tape } top ~ VG++ 20
38	SWAN 501	MO Treasure chest of hits	VG+, tape top, wob VG++ 25
39		MD Hits I forgot to buy MO Truck driver songs strg \	VG+, wob,stamp - strg VG 10 /G,_bottom split-M-,black + 8
40	KING 000	imm bid. * * * PART Z - NO m	Inima bid. * * *
- 41	CANNON, FREDDY - AMHERST 134	?? Rockin in my socks/same, extended -	this is 12' single- M- DJ
	CARLO & BELMONTS ACE 251		M- M
43		ST Red rubber ball	VG++ M-
		MD Sing	<u>SEALED</u>
45	DYLAN, BOB COLUMBIA 6579	ST Sing, volume 2 STsame70g peissue-	VG++ to M- M-
47		ST Bringing it all back home -70s re:	
48		77 LIVE Grape - 178 issue-	<u>SFALED</u>
49			<u>elseur-</u> M- M-
	JOHN, LITTLE WILLIE - KING 603	ST Mister Little Willie John -reissi MO Sure things -reissue-	<u>10-</u> N- N- M_ N-
51		MD Sure things -reissuc- ST Vol. 5, Aftermath -ORANGE vinyL.J.	1) - C
53		ST Their satanicJapan press-	VG,wear/top tear VG++
		MO Golden groups - CHEX Label	M-, shrink M-
55	5055		_H_, " " H_ 2_∞ H_" " H-
56		MO Rarest of the rare, Vol. 1	<u>Z ~ M-</u> M-
57			

UA 458 (DJ) VIP 25043	FERRIS/WHEELS ELGINS	MOMENTS LIKE THIS (GR IT'S BEEN A LONG TIME I'M SOLD (GREAT)	M -
WANGER 188 WARNER BROS 5404 (PLURALS	I'M SOLD (GREAT) BELLS ARE RINGING (NIC	%- 2E) M-
	AUCTION PICTUR	F SLEEVES	
Si	im Schmid 427 Th	ind Avenue Bethiehem, PA 18018	
Consie Frances Rolling Stones	MGM 13116 R\$19307	Gons Be Warm This Winter Mise You	vg++
Rolling Stones	R820001	Down in the Hole	¥0++
Rolling Stones Dave Clark 5	London 810 Epic 5-9833	Honky Tonk Women Catch Us If You Can	ve ve
Paul Revere & Raiders	Columbia 43907	Good Thing	*Q* 2 ···
Buckinghems	44182	Marcy, Marcy, Marcy (store price on sleeve)	vg+ 5 vg++
Nezz CCR	SGC001 Fentasy 637	Hello, It's Me Who'll Stop The Rain	vg-
Connie Francis	MGM 13214	Blue Wuster	AB+
_Lovin' Spoonful Lovin' Spoonful	KA209 KA205	Did You Ever Have Te Make Up Your Mind (store price) Didn't Have To Be So Nice	vg+
Monkees	Colgems 1023	Nice To Be With You	VQ+
-Monkees -Monkees	Colgerna 1012 Colgerna 1002	Deydraem Bekever Steppin' Stone	RCA 447-0047 RCA 447-0043 New Voice 820 W8 5172 W8 5172
Peter & Gordon	Capital 5272	Don't Want To See You Again	447-0 447-0 Volce 9 9 9
Ched & Jeremy	W.A. 1041	If I Loved You Green Gress	V9++ V9++ V0+
Gary Lewis & Playboys Gait - Lowis & Playboys	Liberty 55880 Liberty 55896	My Heart's Symphony	vg++
G M/ Lewis & Playboys	Liberty 55846	She's Just My Style Everybody Loves A Clown	vg+ vg+ m
Gary Lewis & Playboys Bruce Springsteen	Liberty 55818 Columbia 11431	Everybody Loves A Glown Fade Away (stein left)	
Bobby Dann	Cepitol 4970	Eighteen Yellow Roses	Aue Chr Crying Sock Let's Th Let's Th
Bobby Dann	Alco 6214 Alco 6221	Irresistible You Whe'd I Say	Blue Christmas Cryning In The Chapel Sock II, To Me Lef's Think About Livi 2 ga ga ga ga ga ga ga
Bobby Darin 4 Seesons	Philips 40185	Ronnie	VQ+ Albo
4 Seasons	Crewe 333	And That Reminds Me You Don't Have To Say You Love Me	V9+ UL [mipe] V9++ UV
Dusty Springfield Jack Scott	Philips 40370 Top Rank 2041	Burning Bridges	vg++ ≥
Fabian	Chancellor 1033	Tum Me Loose	vg+ (jg
Bobby Vee Everty Brothers	Liberty 55479 W8 5199	Someday Ebony Eves	An of the field of
Connae Francis	MGM 13237	Be Anything"	AR. ()
Ricky Nelson	IR 5741	Travalin' Man	¥*
Rucky Nelson Dron	Decca 31533 Columbia 42862	Fools Rush In Ruby Baby	¥∰+ (%os) ¥∰+
Dian & Belmonts	Laune 3052	Wonderful Girl	vg+
Paul Anka	Abc-Par 10040 Abc-Par 10106	Put Your Head On My Shoulder My Home Town	8 42 4 10 10 10 10 10
Paul Anka Paul Anka	ADC-Par 10105 RCA 47-8030	I Never Knew Your Name	vg+ e
Supremes	Motown 1101	You keep Me Hanging On	vg++
Supremes Supremes	Motown 1080 Motown 1066	Nothing But Heartaches Baby Love	48++
Supremes	Molown 1097	You Cen't Hurry Love	vg++
Chubby Checker	Parkway 920	Rosie Twenty Miles	vg+ vo+
Chubby Checker Dovells	Parkway 862 Parkway 882	Betty in Bermudes	vg++
.Tymes	Parkway 684	Wonderful Wonderful	v0++
Conste Francis	Atlantic 2260 MGM 13087	Seturday # the Movies Vecation	v8++
Connie Francis	MGM 13176	Your Other Love	vg/
Connie Francis	MGM 13256	Looking For Love Hartle of New Orienns	VE. VE
Johnny Horton Wes Bryan	Columbia 4132 United Artist 1		vg*
Freddy Cannon	Swan 4043	Down Yonder in New Orleans	vg* vg*
Paul Anka Badfinger	Abc-Par 10040 Apple 1844	Put Your Head On My Shoulder Baby Blue-	vg++
Frankie Avalos	Chancellor 1031	Venus	VB+
Frankie Avalon	Chancellor 1045	Why	vg↔
Four Seasons Four Seasons	Philips 40211 Philips 40305	Rag Doll Girl Come Running	k d mb
Bobby Rydell	Cameo 167	Kisan Tine	Johney J Johney J Rolling Lea
Babby Rydell Ventures	Cameo 201 Dolton 96	Wanna Thank You Walk Don't Run 64	VIE NO VIE
Ventures	Dolton 300	Slaughter on 10th Avenue	0778787 VS+
Lou Christie	MGM 1347	Rhapsody In The Ram	Humo ve**
Dion and The Belmonts Johany Tillotson	Laurie 3044 Cadence 1377	Where Or When Farth Angel SS	D D VE+
Everly Brothers	WB 5151	Cathy's Clown	vg-v
Johnny Mathis	Columbia 40993	Chances Are	VB
Honevcombs Haley Mills	Interphon 7713 Vista 385	I Can't Stop Let's Get Together	
Sharley Ellis	Congress 234	Clapping Some (nos)	Warwick Warwick Big Top London S London Mercur
Jerry Lee Lewis Chubby Checker	Sun 281 Parkway 849	Great Balls of Fire Limbo Rock	ie je je je je Warwick 520 Big Top 3056 Lunden 9708 Londen 906 Mercury 72:
Haley Mills	Vista 395	Jeepers Croepers	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
Chubby Checker	Parkway 890 Cameo 273	Loddy Lo Crossfire (wos)	¥# ↓ ¥#
Orions Paul Anka	RCA 47-8030	Never Knew Your Name	VE*
Supremes	Motown 1075	Back In My Arms Again Goung To A Go-Go (1905)	vg+ € vg → vg+
Miracles Penguins	Tamia 54127 Power 7023	Going To A Go-Go (nos) Earth Angel	Peannuck Fly You Are My Tume Is On I Salet's A Raun Gutta Be You
Platters	Mercury 91749	If I didn't Cure	Peanwek Fly You Are My You Are My Sale's A Rain Sale's A Rain
Jan & Dean	Liberty 55792	You Know How To Hurt A Guy	y y y y y y y y y y y y y y y y y y y
Creedence Clearwater Creedence Clearwater	Fantary 634 Fantary 665	Down On The Corner Sweet Hitch Hiker	>⇒ va Sunal fy Sic
Hermen's Hermsts	MGM 13341	Mrs Brown Lovely Daughter	
Herman's Hermats Jack Scott	MGM 13367 Carlton 493	I'm Heary The VIII I am Goodbye Baby	78+- V8*
Gary Lewis & Playboys	Laberty 51898	My Hearts Symphony	vg.*
Monkees	Colgems 1001	Last Train To Clarksville ringwear	vg vg++
Monkees Jack Scott	Colgans 1002 TopRank 2041	Tm A Believer Burning Bridges	~g+
Holhes	Epic 10180	Carrie Anne	vg++
Buckinghams Boul Reviews, B. Rauderr	Columbia 44378 Columbia 44094	Susan Hum or Me	vg + (\g +
Paul Revere & Raiders Paul Revere & Raiders	Columbia 44094 Columbia 44444	Too Much Talk	
Paul Revere & Raiders	Columbia 44744	Mr Sun Mr Moon	1 5 5 · · · V8**
Blues Magoos Animals	Mercury 72660 MGM 13274	Pipe Dream I m (rying - (cover tear right comer)	18.1 2. 2. 2. 2. 2. 18.
LeRoux	RCA 13012	Season's Creetings	5g.
Manfred Mann	Mercury 72822	My Name Is Jack	48+ 48+
Elvus Brenda Lee	RCA 47-680 Decca 30967	0 Playing For Keeps Sweet Nothin's	۰ <u>ج</u> ۰۰
Brenda Lee	Decca 31690	Is It True	vg · ·
Beach Boys Beach Boys	Capitol 5602 Capitol 5174	Sloop John B Don't Werry Baby	۶g. ۱
Beach Boys Beach Boys	Capitol 5245	When LGr wlp	vg.
Beach Boys	Capitol 5377	Do You Wanna Dan e	vg-
Beach Beys	Capitol 554	I nie o stil Onie Niew	vg.







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332.00 330.00 522.00 528.00 528.00 528.00 528.00 528.00 532.00 532.00 532.00 532.00 533.00 533.00 533.00 533.00 533.00 533.00 533.00 533.00 532.00 533.00 533.00 532.00 532.00 533.00 532.00

\$500.00 \$30.00 \$30.00 \$28.00 \$28.00

\$55.00 \$25.00 \$700.00 \$40.00 \$35.00



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COUNTRY N We will bill you via form. You may sele	USIC FANS	SEND	contact me for availability and cost. ME YOUR WANT LISTS IN AL dding postage handling and any in USPS Priority Mail, or FedEx. We s	PHABET	ICAL O	RDER on your bi
packages. Please le ARTIST/GROUP	et us know you	ar shippin	g preference on your bid sheets.Gra	ding Ord	er; 45/P	u insure a 5. MIN-BID
Rolling Stones, The Rolling Stones, The	London London	904 906	Ruby Tuesday b/w Let's Spend She's A Rainbow b/w 2,000 Light	M/M- M/M-	Yes	\$38.00
Rolling Stones, The	London	908	Jumpin' Jack Flash b/w Child Of	M/M-	Yes Yes	\$38.00 \$35.00
Rolling Stones, The Rolling Stones, The		910 9682	Honky Tonk Women b/w You Can't Tell Me b/w I Just Want (Sit WOC)	M/M-	- Yes Yes	\$35.00 \$130.00
Rolling Stones, The	London	9687	It's All Over Now b/w Good Times .	M/M	Yes	\$130.00
Rolling Stones, The Rolling Stones, The	London	9708 9741	Time is On My Side b/w Congratul Last Time b/w Play With Fire	M-/M M-/M	Yes	\$145.00 \$75.00
Rolling Stones, The	London	9766	Satisfaction b/w Under Assistant.	M/VG+4	Yes	\$95.00
Rolling Stones, The Rolling Stones, The	London	9792 9808	Get Off Of My Cloud b/w I'm Free As Tears Go By b/w Gotta Get Awa	M-/M-	Yes Yes	\$45.00 \$50.00
Rolling Stones, The Rolling Stones, The		9823 19309	19th Nervous Breakdown b/w Sad Beast Of Burden b/w When The	M-/M- M/M	Yes Yes	\$52.0
Roman Numerals	Columbia	44314	Matchstick in A Whirlpool (DJ)	M/M	Yes	\$1,800.00
Ronettes, The Ronettes, The	A&M Coldix	1040 646	You Came, You Saw, You (DJ) I'm Gonna Quit While I'm Ahead	M	No No	\$18.00 \$30.00
Ronettes, The	Philes	116	Be My Baby b/w Tedesco & Pitmar	n M	No	\$28.0
Ronettes, The Ronettes, The	Philles Philles	116 118	Be My Baby b/w Tedesco & Primar Baby I Love You b/w Miss Joan	M M	No No	\$28.00 \$28.00
Ronettes, The	Philles	120	The Best Part Of Breakin' Up	M	No	\$28.00
Ronettes, The Ronettes, The	Philles Philles	121 123	Do I Love You b/w Bebe & Susu Walking In The Rain (Blue Label)	M M-	No No	\$28.00
Ronettes, The Ronettes, The	Philes Philes	123 126	Walking In The Rain b/w Paradise	M/M	Yes	\$160.00
Ronettes, The	Philles	128	Born To Be Together b/w Blues Is This What I Get For Loving You	M/M M/M	Yes Yes	\$160.00
Ronettes, The Ronnie And Roy	Philles Capital	133 S4192	I Can Hear Music b/w When I Saw Here I Am b/w Big Fat Sally (ST)	M	No No	\$28.00
Ronny & Daytonas	RCA	8896	Dianne, Dianne b/w All American	M/M	Yes	\$35.00
Ronstadt, Linda Rooftop Singers	Capital Vanguard	2110 35017	Up To My Neck In High (PS-RW) Walk Right In b/w Cool Water (DJ)	M/VG++ M/M		\$32.00
Roommates, The	Valmor	008	Glory Of Love (1-Sided Promo)	M/M	Yes Yes	\$30.00 \$70.00
Rose, Andy Rose, Tim	Aamco Columbia	100 43648	Just Young b/w Lov-A Lov-A Love Hey Joe (Promo, Red Wax)	м	No	\$30.00
Rosia	Brunswick	55205	Lonely Blue Nights b/w We'll Have	M/M- M	Yes No	\$25.00 \$28.00
Rosie & Originals Rosie & Originals	Highland	1011	Angel Baby b/w Give	M	No	\$30.00
Royal Jokers, The	Highland Atco	1011 6052	Angel Baby b/w Give (Yello Lbl) You Tickle Me Baby b/w Stay Here	M	- No No	\$30.00 \$50.00
Royal Jokers, The Royal Teens	Atco ABC-Par	6062 9882	Don't Leave Me Fanny b/w Rocks	M	No	\$40.00
Royal Teens	ABC-Par	9918	Short Shorts b/w Planet Rock Big Name Button b/w Sham Rock	M	No No	\$35.00 \$35.00
Royal Teens Royal Teens	ABC-Par Capital	9945 4261	Harvey's Got A Girl Friend Believe Me b/w Little (Dom at Left	M M	No	\$35.00
Royals, The	Federal	12133	Get It b/w No It Ain't (Silver Top)	M	No	\$210.00
Royals, The Rugolo, Pete	Federal RCA	12169 7694	Work With Me Annie (Silver Top) Jack The Ripper (SOL)	M-	No	\$175.00
Rumblers, The	Dot	16421	Boss b/w I Don't Need You No Mo		Yes	\$40.00
Rush, Bobby Rush, Otis	On Top Chess	2000 1775	Gotta Be Funky b/w Gotta Find You Know My Love b/w I Can't	M	No	\$40.00
Rush, Otis	Cobra	5000	I Can't Quit You (Sit Lbi Wear)	M-	No	\$25.00
Ryan, Irene Granny Ryan, Irene Granny	Motown Nashwood	1221 1008	No Time At All b/w Time Granny's Mini-Skirt (XOL)	M M/M-	No Yes	\$15.00
Rydell, Bobby	Cameo	167	Kissin' Time b/w You'll Never	M/M	Yes	\$45.00
Rydell, Bobby Rydell, Bobby	Cameo Cameo	169 171	We Got Love b/w I Dig Girls Wild One b/w Little Bitty Girl	M/M	Yes Yes	\$50.00 \$50.00
Rydell, Bobby	Cameo	175	Swingin' School b/w Ding-A-Ling	M/M	Yes	\$50.00
Rydell, Bobby Rydell, Bobby	Cameo Cameo	175 175	Swingin' School (Alt PS - Blue) Swingin' School (PSO Orange)	M/M VG++	Yes Yes	\$50.00 \$15.00
Rydell, Bobby	Cameo	179	Volare b/w (Sol Woc Sit PS RW)	M/M-	Yes	\$40.00
Rydell, Bobby Rydell, Bobby	Cameo Cameo	182 186	Sway b/w Groovy (Sit PS RW) Good Time Baby (St PS RW)	M/M- M/M-	Yes	\$32.00
Rydell, Bobby	Cameo	190	That Old Black Magic b/w Don't	M/M	Yes Yes	\$32.00 \$40.00
Rydell, Bobby Rydell, Bobby	Cameo Cameo	192 201	The Fish b/w The Third House I Wanna Thank You (PS RW)	M/M M/VG++	Yes Yes	\$40.00 \$28.00
Rydell Bobby	Cameo	209	Bonnie b/w Lose Her (PS RW)	M/VG++	Yes	\$28.00
Rydell Bobby Rydell, Bobby	Cameo Cameo	217 228	Gee It's Wonderful b/w I'll Never Cha-Cha-Cha b/w Best Man Cried	M/M- M/M-	Yes Yes	\$35.00 \$35.00
Rydell, Bobby	Cameo	242	Butterfly Baby (*OL PS RW)	M/VG++	Yes	\$28.00
Rydell, Bobby Rydell Bobby	Carneo Carneo	252 265	Wildwood Days b/w Will You Be Woodpecker Song (PS RW)	M/M M/VG+	Yes	\$40.00 \$24.00
Rydell, Bobby	Cameo	272	Let's Make Love (Sit RW BB)	M/VG++	Yes	\$28 00
Rydell Bobby Rydell, Bobby	Cameo Cameo	280 309	Forget Him b/w Love Love Go , Make Me Forget (NR-OL & Cvr)	M/M M/M-	Yes Yes	\$40 00 \$35.00
Rydell, Bobby Rydell & Checker	Cameo Cameo	320	A World Without Love (45 WOL)	M-/M-	Yes	\$28 00
Rydell & Checker	Cameo	205	Jingle Bell Rock b/w Jingle Bells Teach Me To Twist (NR-OL)	M/M M/M	Yes Yes	\$38.00 \$38.00
Bafaris Bafaris	Eldo	101 105	Image Of A Girl b/w 4 Steps To.	M	No	\$27 00
Safans	Eldo	110	Girl With The Story In Her Eyes Shadows b/w In The Still Of The	M	No No	\$27.00 \$25.00
Safans Sain Oliver	Valiant Checker	6036 1097	Kick Out b/w Lonely Surf (DJ)	M	No	\$75.00
ales, Soupy	ABC-Par	10646	Jerk Loose (Sit Lbi Wear BB) Mouse b/w Pachalafaka	M- M	No No	\$25 00 \$25 00
iales, Soupy iales, Soupy	Capital Capital	5752 5766	Spanish Flea b/w That (DJ)	M/M	Yes	\$55.00
iales, Soupy	Motown	1141	Use Your Noggin' b/w Backwards Mick-Arty-Park (Promo)	M	No No	\$25 00 \$28 00
ales, Soupy ales, Soupy	Reprise Reprise	20,041	Hinny's Cha Cha Hins her Minite	м	No	\$25 00
ales, Soupy	Reprise	20,108	Soupy's Theme b/w Because Of Doggone Doggie b/w My (DJ)	M	No No	\$25 00 \$25 00
ales, Soupy	Reprise	20,189	And That's A Shame (DJ)	M	No	\$25.00
ales, Soupy alty Peppers, The	Reprise Capital	244 2433	Santa Claus Is Surfin To (DJ) La La Time Pt's 1 & 2	M	No No	\$25.00 \$25.00
alty Peppers, The	TEC	1014	La, La, La Prs 1 & 2	M	No	\$40.00
am The Sham ands & Annette	Dingo Buena Vista	001 802	Haunted House (SOL) Parent Trap b/w Let's Get Togethe	M- M/M-	No Yes	\$160 00 \$50 00
anto R. Jahana	0		Love Lost b/w Annie	M/M-	Yes	\$28.00
appines, me	Canadian An Canadian An ABC-Par	10280	Thank You For Loving Me	M-/VG++ M	Yes No	\$20.00
apphires, The	ABC-Par	10639	Gotta Have Your Love b/w Gee I'm	M	No	\$55.00
apphires, The apphires, The	Swan Swan	4143 4162	Where is Johnny Now b/w Your Who Do You Love b/w Oh So Soor	M	No No	\$28.00 \$28.00
apphires, The	Swan	4162	Who Do You Love b/w Oh So Soor	M	No	\$28.00
apphires, The aunders, Red	Swan Okeh	4184 6862	Gotta Be More Than Friends Hambone b/w Boot 'Em Up	M	No No	\$28.00 \$35.00
avage, Al	Herald	460	Paradise Princess b/w My Sweetie	M	No	\$35.00
carbury, Joey choolboys, The	ABC-Dunhill Okeh	4209 7076	House Of The Rising Sun Shirley b/w Please Say You Want	M	No No	\$85.00 \$35.00
cott, Freddie	Columbia	43112	Mr. Heartache b/w One Heartache	M	No	\$90.00
cott, Freddie cott, Jack	Shout Capital	233	Got What I Need b/w Powerful Lov A Little Feeling b/w Now That !	M M/M	No Yes	\$50.00
cott, Jack	Capital	4597	My Dream Come., (Sit Stkr Stain)	M/M.	Yes	\$48.00
cott, Jack cott, Jack	Capital Carlton	4637 483	Steps 1 & 2 b/w One Of These Geraldine b/w With (Slt WOC)	M/M-	Yes	\$48.00
cott, Jack	Carlton	493	Goodbye Baby (Sit WOC)	M/M-	Yes	\$42.00
cott, Jack cott, Jack	Top Rank Top Rank	2041 2093	Burning Bridges (PS RW) Is There Something On Your Mind	M/VG++	Yes Yes	238.00
earchers, The	Карр	577	Needles & Pins b/w Ain't . (DJ)	M/M	Yes	\$60.00 \$90.00
earchers, The earchers, The	Карр Карр	584 609	Ain't That Just Like (Telefax PS) Some Day We're (Sit PS RW)	M/M- M/M-	Yes Yes	\$35.00
ears, Big Al	Prestige	192	Record Hop (DJ Sit WSOL)	M	No	\$32.00 \$24.00
ebastian, John ecrets, The	Kama Sutra Philips	254 40173	She's A Lady (Sit PS RW) Hey, Big Boy b/w Other Side Of	M/VG++	Yes	\$22.00
edaka, Neil	RCA	7473	I Go Ape b/w Moon Of Gold	M	No	\$35.00 \$45.00
edaka, Neil edaka, Neil	RCA RCA	7781 7829	Run Samson Run (PS-RW)	M-/VG++	Yes	\$20.00
edaka, Neil	RCA	7829 7874	Calendar Girl (Sit PS RW) Little Devil (Sit WOC & Tear)	M/M- M-/VG++	Yes Yes	\$30.00 \$20.00
edaka, Neil	RCA	7922	Connect Loble, March Lin, J. Provinski, A.			\$28.00
edaka, Neil edaka, Neil	RCA RCA	8007 8046	King Of Clowns b/w Walk With Me Breaking Up Is Hard To Do	M/M- M-/M-	Yes	\$30.00
edaka Neil	RCA	8086	Next Door To An Angel (PS RW)	M/VG++	Yes	\$28 00 \$20 00
	RCA RCA	8137 8169	Alice In Wonderland (PS RW)	M/VG++	Yes	\$20.00
edaka, Neil	RCA		Let's Go Steady Again (Sit PS RW Dreamer b/w Look Inside Your	M/M- M/M-	Yes Yes	\$28 00 \$28 00
	RCA	8341	Closest Thing To. (PS RW DJ)	M/VG++	Yes	\$22 00
		8511	Let The People Talk (PS RW)	M/VG++	Yes	\$20.00
edaka, Neil edaka, Neil	RCA RCA		World Through A. (Sit PS RW)		Yes	\$28.00
edaka, Neil edaka, Neil edaka, Neil	RCA	8637 EP-4334	World Through A. (Sit PS RW) I Go Ape + 3 Can't Seem To Make You Mine	M/M- M-/M-	Yes Yes Yes	

ARTIST/GROUP			TITLE	GRADE	PS	MIN-BID	ARTIST/GROUP	LABEL		TITLE	GRADE	PS
Seeds, The Seger, Bob	GNP Crest Cameo	438	A Thousand Shadows b/w March East Side Story b/w East (BB)	M/M M	Yes No	\$30 00 \$25.00) Spectrum, The	RCA Argo	9268 5331	Saturday's Child b/w Samantha's Russian Band Stand b/w Brass	M M	No No
Seger, Bob Seger, Bob	Cameo Cameo	444 465	Sock It To Me Santa b/w Flonda Persecution Smith b/w Chain (BB)	M	No No	\$30.00	Spencer, Elvin	Twinight Imperial	150	Lift This Hurt b/w You're Being Uni I Didn't Want To Do It (Sit RW)	M	No
Seger, Bob Self, Ronnie	Cameo Columbia	494 41101	Heavy Music Pt's 1 & 2 Bop-A-Lena b/w I Aun't Goin'	M M-	No No	\$25.00 \$32.00) Spiders, The	Impenal Imperial	5291 5318	I'm Slippin' In b/w I'm Searching	M	No
Self, Ronnie Seminoles, The	Columbia Check Mat	41166	Date Bait b/w Big Blon' Baby (DJ) It Takes A Lot b/w I Can't Stand It	M	No	\$45.00	Spiders, The	Impenal	5366	21 b/w She Keeps Me Wondering Witchcraft b/w Is It True (Red LbI)	M	No
Seminoles, The Sensations, The	Hi-Lite Atco	87658 6056	Trouble In Mind b/w Have You Yes Sir That's My Baby	M	No	\$90 00 \$250 00) Spinners, The	Motown	1078 1136	I'll Always Love You (BB) Bad, Bad Weather b/w I Just Can's		No No
Sensations, The Seville, David	Atco	6067	Please Mr. Disc Jockey	M	No No	\$35 00 \$35 00) Springers, The	Tri-Phi Way Out	1001 2699	That's What Girls Are Made For I Know Why b/w I Know My (Xol)	- M M	No No
Sevilles, The	Liberty J C	55079 116	Gotta Get To Your House (WOC) Charlena b/w Loving You (XOL)	M/M-	Yes No	\$40 00 \$38 00		Columbia Columbia	45805 45864		M	No No
Sevilles, The Sevilles, The	1C 1C	116 118	Charlena b/w Loving You Salt Mine b/w Louella (DJ)	M	No No	\$40 00 \$28.00		Argyle Argyle	1001	So Young b/w A Broken Heart So Young b/w A Broken Heart	M VG++	No No
Shadows Of Night Shadows Of Night	Dunwich Dunwich	122 128	Oh Yeah b/w Light (Sit PS RW) Bad Liftle Woman b/w Gospel	M/M- M/M-	Yes Yes	\$35 00 \$45 00	Stacy, Clyde	Candlelight Tower	1015 310	So Young b/w Hoy Hoy Try It b/w Poor Shell Of A Man	M M/M-	No Yes
Shannon, Del Sharp, Dee Dee	Bigtop Carneo	3152 219	From Me To You b/w Two. Gravy b/w Baby Cakes	M M/M-	No Yes	\$38 00 \$30 00	Standells, The	Tower Tower	314 348	Riot On Sunset Strip b/w Black	M/M	Yes
Sharp, Dee Dee Sharp, Dee Dee	Cameo Cameo	230 244	Ride! The Night	M/M-	Yes	\$30.00) Stang & Holmes	MGM	12693		M/M M/M-	Yes Yes
Sharp, Dee Dee	Cameo	260	Do The Bird (WOL SOC) Rock Me In The Cradle	M/VG++ M/VG++	Yes Yes	\$24 00 \$24 00) Starfires, The	Bargain Bargain	5001 5003	You're The One b/w So Much Love Will Break Your Heart	M	No No
Sharp, Dee Dee Sharp, Dee Dee	Carneo	274 296	Wild b/w Why Doncha Ask Me? Where Did I Go Wrong (WSOC)	M/M M/VG++	Yes Yes	\$32.00 \$24.00		PAM Newtown	1003 5000	Better Tell Him No b/w You Are. I Sold my Heart To The Junkman	M	No No
Sharp, Dee Dee Sharp, Dee Dee	Cameo Cameo	329 375	Never Pick A Pretty Boy I Really Love You b/w Standing.	M/M M/M-	Yes Yes	\$32 00 \$30 00) Starr, Edwin	Ric-Tic Ric-Tic	103 107	Agent Double-O-Soul Back Street	M-	No
Sharp, Dee Dee Sharp, Sidney	Gamble Warner	219 EP-550	What Kind Of Lady (BB Sit WOL)	M M/M-	No	\$90.00) Starr, Edwin	Ric-Tic	109	Stop Her On Sight b/w I Have	M	No
Shaw, Cecil Shaw, Marlena	Bil-Mar Cadet	2501	This I've Gotta See b/w Practice.	м	Yes No	\$38 00 \$85 00) Starr, Kay	Ric-Tic Capital	114 4835	Headline News b/w Harlem (slt rw Four Walls b/w Oh Lone (Slt Woc)	M-/M-	No Yes
Shaw, Marlena	Cadet	5549 5618	Show Time b/w Let's Wade In Looking Thru The Eyes	M	No Yes	\$95 00 \$25 00	Starr, Randy	Capital Dale	4835 100	Four Walls b/w Oh Lone (Sit Woc) After School b/w Heaven High	M	+ Yes No
Sheen, Bobby Shelton, Gary	Warner Alpine	7662 56	I May Not Be What You . (Sit RW) Till The End Of The (DJ XOL)	M	No No	\$85.00 \$70.00		Dale Apple	100 1831	After School b/w Heaven. (WOL) It Don't Come Easy (Sit 45 RW)	M-/M-	No Yes
Shepard, Kenny Sheppards, The	Maxx Miñwood	332 5534	What Difference Does It (Sit Wol) Stubborn Heart b/w How Do You	M	No No	\$350.00 \$300.00		Apple Apple	1849 1849	Back Off Boogaloo (PS Flat) Back Off Boogaloo (Ps Glossy Rw	M/M	Yes
Sherman, Bobby Shields, The	Decca Tender	31741 506	It Hurts Me b/w Give Me Your You Cheated b/w That's The Way	M/M	Yes	\$30 00 \$30 00	Starr, Ringo	Apple	1865	Photograph (Promo)	M	No
Shields, The Shields, The	Dot Dot	15805 15856	You Cheated b/w That's The Way	м	No	\$30.00	Starr, Ringo	Apple Capital	2969 1865	Beaucoups Of Blues b/w Coochy Back Off Boogaloo b/w Blindman	M/M- M	Yes No
Shields, The Shirelies, The	Dot	15856	I'm Sony Now b/w Nature Boy I'm Sony Now b/w Nature Boy	М — М —	No No	\$40 00 \$40 00	Stereos, The	Feisted Cub	8589 9095	A True, True Love b/w Troubles . I Really Love You b/w Please Com	M/M- M	Yes No
Shirelles, The	Scepter Scepter	1248 1255	Foolish Little Girl b/w Not For All Don't Say Goodbye b/w I Didn't.	M-/M- M/M	Yes Yes	\$28.00 \$32.00		Warner United Artists	5159 107	Too Young To Go Steady (Sit Rw) I Feel It For You b/w Johnny On Th	M/M- M/M	Yes Yes
Shirelles, The Shirelles, The	Scepter Tiara	12198 6100	Last Minute Miracle b/w No Doubt I Met Him On A Sunday	M M-	No No	\$45.00	Stewart, Billy	Chess Colplx	1625 669	Billy's Blues Pt's 1 & 2 (Slv Top) My Coloring Book b/w I Heard You	M-	No
Shirley & Lee Shirley & Lee	Aladdin Aladdin	3153 3173	I'm Gone b/w Sweethearts Baby b/w Shinley Come Back To	M	No No	\$85 00 \$85 00	Sticks Herman	Goldband	1050	Beautiful Doll (Lbl Flake)	M	Yes No
Shirley & Lee Shirley & Lee	Aladdin	3289	Feel So Good b/w You'd Be	M	No	\$45.00	Stompers, The	Goldband Landa	1056 684	Wipe The Tears From Your Eyes Quarter To Four Stomp b/w Foolisi		No No
Shirley & Lee	Aladdin Aladdin	3325 3338	Let The Good Times Roll I Feel Good b/w Now That (XOL)	M	No No	\$35 00 \$30 00		Cameo Dot	126 EP-107	Bad Motorcycle b/w Sweet(Sit Rw) 4 Gale's Greatest Hits (PS RW)) M M-/VG+∙	No Yes
Shirley & Lee Shirley & Lee	Aladdin	3338 3362	I feel Good b/w Now That It's Over When I Saw You b/w That's What.	M	No No	\$35 00 \$28 00	Storm, Warren	Nasco Capital	6015 5042	Prisoner's Song b/w Mama, Mama Down in The Valley b/w I Don't Wa	M	No No
Shirley & Lee Shockettes, The	Aladdin Symbol	3390 914	Rockin' With The Clock b/w Flirt	M	No	\$28 00	Stragglers, The	Bristol	6005	Girl Of My Dreams b/w You're My	M	No
Shondell, Troy	Goldcrest	161	Hold Back The Tears (Sit RW) This Time b/w Girl (Sit Lbl Tear)	M	No No	\$28.00 \$140.00		Trtan ABC-Par	1701 10349	Caterpillar Crawl b/w Rockin' Rebe Don't Keep Our Friends .(DJ)	M/M	No Yes
Shy Guya, The Sickniks, The	Little Fort Amy	9663 824	Rockin' Phemonia & Booba Loo Presidential Press Conference	M M/M-	No Yes	\$30 00		Soul City Reprise	758 20,155	Love Years Coming b/w One (DJ) A Whistle & A Wink (DJ Sit RW)	M/M-	Yes
Sierras, The Siggers, Ruben	Goldisc Spinks	600	1% Believe It When I See It Those Love Me Blues b/w Please	M	No No	\$25.00 \$400.00	Strength, Bill	Sun	346	Guess I'd Better Go b/w Senonta	. M	No
Silhouettes, The Simmons, Gene	Junior Checker	993 948	Rent Man b/w Your (Sit Wol & Sol)	M	No	\$62.00	Strollers, The	Carlton Carlton	546 546	Come On Over b/w There's (XOL) Come On Over (Canada)	M	No No
Simmons, Gene Sims, Gerald	SUN	299	Goin' Back To Memphis b/w Bad Drinkin' Wine b/w I Done Told You	M	No No	\$30 00 \$250.00	Strong, Barrett	Anna Anna	1111 1118	Money b/w Oh I . (Sit Lbi Flake) Yes, No, Maybe So (Sit Lbi Flake)	M M-	No No
Sinatra, Frank	Nike Capital	1019 2077/8	No Doubt About It (Sit RW) High Hopes b/w All The Way	M- M-	No No	\$60.00 \$225.00		Tamla Tamla	54027 54033	Money b/w Oh I Apologize Whirlwind b/w I'm Gonna Cry (DJ)	M	No No
Sinatra, Frank Sinatra, Frank	Columbia Columbia	39213 39294	You're The One b/w Faithful (Sol) We Kissed In A Shadow (Sit Wol)	M M-	No No	\$30 00 \$25 00	Strong, Barrett	Tamla Fortune	54033 511	Whirlwind b/w I'm Gonna Cry The Wind b/w Baby, Be Mine	M	No
Sinatra, Frank Sinatra, Frank	Columbia Columbia	39425 39527	I'm A Fool To Want You Castle Rock b/w Deep Night	M	No No	\$30.00	Strong, Nolan	Fortune	518	Way You Dog Me Around	M	No No
Sinatra, Frank Sinetra, Frank	Columbia Columbia	39652 39687	I Hear A Rhapsody b/w I Could Feet Of Clay b/w Don't Ever Be	M	No	\$30.00 \$30.00	Strong, Nolan	Fortune	525 536	Can't We Talk This Over Since You're Gone b/w Are You	M -	No
Sinatra, Frank	Columbia	39819	Bim Bam Baby b/w Azure-Te	M- M	No	\$25.00 \$30.00	Strong, Nolan	Fortune Fortune	544 546	Blue Moon b/w I Don't Care Mind Over Matter (Blue Label)	M	No No
Sinatra, Frank Sinatra, Frank	Columbia Columbia	39882 50053	Birth Of The Blues b/w Why Try Tc Nancy b/w Girl That I Marry	- M -	No No	\$30.00 \$15.00		Fortune Lu-Pine	546 120	Mind Over Matter (Pink Label) Keep On Loving Me b/w What's Mi	M	No No
Sinatra, Frank Sinatra, Frank	Columbia Reprise	EP-2515 20,010	5 I Couldn't Sleep A Wink + 3 Granada b/w Curse Of An (Ps Rw)	M/M- M/VG++	Yes Yes	\$25.00 \$25.00	Students, The	Checker Jubilee	902 5253	I'm So Young b/w Every Day Of	M	No
Sinatra, Frank Sinatra, Frank	Reprise Reprise	20,063 20,217	Everybody's Twistin The Oldest Established	M/M- M/M	Yes Yes	\$28.00 \$30.00	Suggs, The	Phillips	3549	Confession Of A Sinner b/w Gonna I Walk The Line b/w Ooh Wee	M	No No
Sinatra/Davis/Marti Singing Dogs, The		20,128 6344	Me And My Shadow b/w Sam's Oh! Susanna b/w Pat-A-Cake.	M-/M-	Yes	\$28 00	Sumac, Yma	Liberty Capital	55210 1819	Crimson Kimono b/w Bless (DJ) Birds b/w Najala's (Slt PS RW)	M/M M/M-	Yes Yes
Sisters Love, The	Mowest	5041	A Better Man Than. (1 Sided DJ)	M/M M	Yes No	\$32 00 \$90.00		Sun Ghetto	293 0011	Love is A Stranger b/w Lonely Hou Clock Wise Revolution b/w Nothing	M	No No
Six Teens, The Six Teens, The	Flip Flip	315 317	A Causal Look (3/8" Spot On Lbl) Send Me Flowers b/w Afar Into	M	No No	\$25.00 \$28.00		Dore Dore	715 715	Baby Baby All The Time (Blue) Baby Baby All The Time (Purple)	M	No No
Six Teens, The Six Teens, The	Flip Flip	320 322	Only Jim b/w My Special Guy Arrow Of Love b/w Was It A Dream	M	No No	\$28.00 \$28.00	Superbs The	Dore Rainbow	736	It Hurst So Much b/w I Was Born	M	No
Six Teens, The Six Teens, The	Flip Flip	329 333	My Secret b/w Stop Playing Ping Danny b/w Love's A Funny That	M	No No	\$28 00 \$28 00	Supremes, The	Motown	1027	Sheik Of Araby b/w Guitar (XOL) Your Heart Belongs To Me (DJ)	M- M/M	No Yes
Six Teens, The Skyliners, The	Filp Calico	350 103	So Happy b/w That Wonderful (DJ	M	No	\$30.00	Supremes, The	Motown Motown	1027 1034	Your Heart Belongs To Me Let Me Go The Right Way (RW)	M M-	No No
Skyliners, The	Calico	106	Since I Don't Have You b/w One . This I Swear b/w Tomorrow	M	No No	\$40.00 \$32.00		Motown Motown	1040 1044	My Heart Can't Take It No More A Breath Taking First Sight Sout	M	No No
Skyliners, The Skyliners, The	Calico Calico	109 114	II Happened Today b/w Lonely Wa How Much b/w Lorraine (WOL)	M	No No	\$32.00 \$27.00		Motown Motown	1044 1051	A Breath Taking Guy b/w Rock When The Lovelight Starts Shining	M	No
Skyliners, The Skyliners, The	Calico Calico	117 120	Pennies From Heaven b/w I'll Be Believe Me b/w Happy Time	M	No No	\$32 00 \$27 00	Supremes The	Motown	1054	Run, Run, Run b/w I'm Sit RW) Where Did Our Love (Sit Ps Wsoc	М-	No No
Skyliners, The Skyliners, The	Cameo Colpix	215 613	Everyone But You (Boot) Close Your Eyes b/w Our (Sit Wol)	M	No	\$10 00 \$25 00	Supremes, The	Motown	1066	Baby Love b/w Ask Any Girl	M/M M/M-	Yes Yes
Skyliners, The Slades The	Viscount	104 500	Comes Love b/w Tell Me You Cheated b/w Waddle (Sit RW.	M	No	\$27 00	Supremes, The	Motown Motown	1074 1075	Back In My Arms Again (PS RW)	M/VG++ M/VG++	Yes Yes
Slades, The Slades, The	Domino	500	You Cheated b/w Waddle (Sit RW)	M	No No	\$40.00 \$40.00	Supremes, The	Motown Motown	1080 1085	Nothing But Heartaches (PS RW) Twinkle Twinkle Little (BB Stk 45)	M/VG++ M/M	Yes Yes
Slay Trio Emitt	Domino Savoy	1000 886	You Must Try b/w Summertime My Kind Of Woman b/w Brotherly	M M-	No No	\$25 00 \$25 00		Motown Motown	1097 1101	You Can't Hurry Love b/w Put You Keep Me Hangin' On	M/M M/M-	Yes Yes
Sloan, P. F. Sloane, Carol	Dunhill Columbia	4024 42772	From A Distance b/w Patterns. Don't Worry 'Bout Me b/w It's All	M	No No	\$70 DO \$25 DO		Motown Motown	1137 EP-621	I'm Gonna Make You Love Me Where Did Our Love Go + 5	M/M M/M-	Yes
Sloane, Carol Small Faces	Columbia Immediate	43307 5003	Stay b/w Music (Promo) Tin Soldier b/w I Feel Much Better	M M/M	No	\$30.00	Supremes, The	Tamla	54045	Buttered Popcorn b/w Whois Lovin	Μ.	No
Small, Karen	Venus	1066	Boys Are Made To Love b/w Hey	M-	Yes No	\$32 00 \$25 00	Surveyors, The	Pow-Wee	43001 101	Draggin' Wagon b/w One Boy (DJ) The Thang b/w Hello! Y'Ali	M	No No
Smith, Huey Smith, Huey	Ace Ace	530 530	Rocking Pneumonia & Boogle Rocking Pneumonia & Boogle	M-	No No	\$32.00 \$28.00		Capital Federal	5102 12333	Pamela Jean b/w After The Game Itchy Twitchy Feeling b/w Who Knc	M M	No No
Smith, Huey Smith, Huey	Ace Ace	538 545	Just A Lonely Clown b/w Free Don't You Just Know It b/w High	M- M	No No	\$28.00 \$32.00	Swann, Bettye	Atlantic Carneo	3019 302	Boy Next Door b/w Kiss My Love . Boy With The Beatle Hair (DJ)	M	No
Smith, Huey Smith, Huey	Ace Ace	548 553	Having A Good Time b/w We Like Don't You Know Yockomo	M	No No	\$32.00 \$32.00	Swanson, Benice	Chess Pride	1927 1031	Lying Awake b/w Lying (DJ) Misdemeanor b/w So Close	M/M M	Yes
Smith, Huey Smith, Huey	Ace Ace	562 571	Would You Believe It b/w Geneviev Tu-Ber-Cu-Lucas b/w Dearest	М	No	\$32.00	Tads, The	Dot	15518	Your Reason b/w Pink Panther	M	No No
Smith, Huey	Ace	584	Seatnik Blues b/w For Cryin' Out	M	No No	\$32.00 \$22.00	Tarheel Slim & Ann	Okeh Fire	7319 1000	Let My Heart & Soul Be Free (DJ) It's Too Late b/w Don't Ever Leave	M	No No
Smith, Huey Smith, O.C.	Ace Columbia	649 43809	Pop-Eye b/w Scald-Dog On Easy Street b/w Beyond The	M	No No	\$22.00 \$185.00		Fire Madison	1009 117	Much Too Late b/w Lock Me In To A Soldier Boy (DJ Wsol Stt Rw)	M M-	No No
Smith, Otis Smith, Ray	Perception Judd	4	Let Her Go b/w Alley Full Of Trash Rockin' Little Angel b/w That's	M-	No No	\$250.00		Madison Madison	117 121	To A Soldier Boy b/w Boy (Blu Lbi) To A Young Lover (DJ Wol)	M-	No
Smith, Ray Smith, Ray	bbut bbut	1017 1019	Put Your Arms Around Me Honey One Wonderful Love b/w Make Me	M	No	\$32.00	Taylor, Bobby	VIP	25053	Oh, I've Been Blessed b/w Blackm.	M	No No
Smith, Ray Smith, Ray	Judd	1021 298	Blond Hair, Blue Eyes b/w You	M	No	\$32.00 \$32.00	Taylor, Debbie (GWP		Check Yourself b/w Wait Until I'm Never Gonna Let Him Know	M	No No
Smith, Ray	SUN	308	Right Behind You Baby b/w So Why, Why, Why b/w You Made A	M	No	\$70 00 \$32.00		Galaxy Sun	748 325	Zig Zag Lightning b/w Things I Use Today Is A Blue Day b/w Breeze	M	No No
Smith, Ray Smith, Ray	SUN	319 372	Rockin' Bandit b/w Sail Away Travelin' Salesman "A" M, "B" VG+	M VG++	No	\$32.00 \$20.00		Sun Roulette	325 4030	Mystery Train b/w Sweet & Easy. Hey! Little Girl b/w In A Round Abo	M	No No
Smith, Ray Smith, Roy	SUN Cutlass	375 8140	Candy Doll b/w Hey, Boss Man Childhood Dreams b/w Don't Go	M	No No	\$32.00 \$50.00	Tee, Willie	Atlantic Atlantic	2273	Teasin' You b/w Walkin' Up A One	M	No
Smokey Joe Smokey Joe	SUN SUN	228 393	Signifying Monkey b/w Listen To Signifying Monkey b/w Listen To	M	No	\$115.00 \$45.00	Teen Queens, The	RPM RPM	453	Thank You John b/w Dedicated To Eddle My Love b/w Just Goofed	M	No No
Smothers, Dick Solitaires, The	Mercury Old Town	72717	Saturday Night At The World (DJ)	M/M-	Yes_	\$40.00	Teenangels, The	Sun	460 388	So All Alone b/w Baby Mine Ain't Gonna Let You b/w Tell (DJ)	M	No No
Solitaires, The	Old Town	1026	Angels Sang b/w (Sit Lbl Flake) Angels Sang b/w You've Sinned	M	No _ No _	\$55.00 \$55.00	. Tempo & 5th Ave Sa: / Temptations, The (A&M Goldisc	1461 628	Sister James b/w Claire De Lune Barbara b/w Someday (Bik Lbi)	M	No No
Solitaires, The Sommers, Joanie	Old Town Columbia	1034 43567	Walking Along b/w Please (WOL) Never Throw Your Dreams (DJ)	M	No No	\$60.00 \$60.00	Temptations, The C Temptations, The C	Gordy Gordy	7010 7035	Paradise b/w Slow Down ((BB) Girl b/w Baby, Baby / Need You	M	No
Sonnettes, The Sonny & Cher	Knockout Vault	0001 916	Teardrops b/w I've Gotten (Sit Rw) Letter b/w Spring Fever (PS TS)	M M/M-	No	\$75.00 \$28.00	Temptations, The	Gordy Gordy	7038	My Girl b/w Nobody But My Baby	M/M-	Yes
Soul Brothers Six Soul Brothers Six	Atlantic Atlantic	2406 2456	Some Kind Of Wonderful (BB) What Can You Do When You Ain't	M	No	\$65.00	Temptations, The	Viracle	12	Beauty Is Only Skin Deep (PS BB) Check Yourself b/w Your Wonderfi	M/M-	Yes No
Soul Clan, The Soul Runners	Atlantic MoSoul	2530	Soul Meeting b/w That's How (DJ)	M- M-/M	No Yes	\$25.00 \$28.00	Tex, Joe A	Star-Vue Ace	559	If I Could b/w Why Must It Be Charlie Brown Got (Lbl Damage)	M VG++	No No
Soul Survivors, The	Decca		Grits 'N Corn Bread b/w Spreadin' Shakin' With Linda b/w Devil With	M	No No	_\$38.00 \$55.00	Tex, Joe A	Ace	591 1119	Grannie Stole The Show b/w Boys All I Could Do Was Cry Pt's 1 & 2	M	No No
Soul Toranodoes Soul, Jimmy	Burt SPQR	3302	Go For Yourself b/w Funky Thang When Matilda Comes (DJ Ps Rw)	M M/M-	No Yes	\$100.00 \$30.00	Tex, Joe (Checker	1055	Don't Play b/w You Keep Her Only Girl b/w What Should I Do	M	No
Soul, Jimmy Soul, Reggie	SPQR Capri	3305	If You Wanna Be Happy b/w Don't My World Of Ecstasy b/w Mighty	M/M-	Yes	\$32.00	Tex, Joe D	Sial	3013	Someone To Take Your Place	M	No No
Spanials Spaniels, The	Vee-Jay Vee-Jay	107	Goodnight Sweetheart Goodnight Painted Picture b/w Hey, Sister	M	No	\$90.00	Tex, Joe [Dial Dial	3019	I Wanna Be free b/w Blood's Thick Looking For My Pig b/w Say Thank	M	No No
Spaniels, The Spaniels, The	Vee-Jay	246	Everybody's Laughing (DJ)	M	No No	\$38.00 \$45.00	Tex, Joe 1	Dial Dial	3023	Old Time Lover b/w I'd Rather Hav I Had A Good Home But I Left	М М-	No No
Spaniels, The	Vee-Jay Vee-Jay		100 Years From Today b/w These I Know b/w Bus Fare Home	M- M	No No	\$35.00 \$40.00	Texans, The II Third Gurtar, The F	nfinity Rojac	001 123	Green Grass Of Home b/w Bloody Baby Don't Cry b/w Don't Take You	M	No
Specials, The Spector, Ronnie	Satch Apple	1832	Fool For Your Love b/w Baby You Try Some Buy Some b/w Tandoor	M M/M	No Yes	\$60.00 \$40.00	Thomas, Cliff F		3521 3531	Treat Me Right b/w I'm On My Way Sony I Lied b/w Leave It To Me	м	No No
Spector, Ronnie Spector, Ronnie	Epic Epic	50374	Say Goodbye To Hollywood (DJ) Say Goodbye To (DJ PSO)	M/M M	Yes Yes	\$38.00 \$25.00	Thomas, Irma F	Ron Ron	328	Don't Mess With My Man b/w Set F	M	No
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2 Valuent ws407 123 Crow 5188	Jones Delle King, B B	Chicken Shack wilklow Waters Intiloducing Dean Jones My kind of Blues Blues on top of blues	Hole SW Mono Black D G 1967 Black Blue sm sp	EX/M-	04 Arhoo e f1037	Young, Johnny & Big Walter		1		ALL SLEEVE	ED-SORTED ALPH	ABETICALLY B	Y ARTIST IN WI	
125 ABC #bcd898 126 ABCcqdy40019-2	King 8.8 King 8.8 King, 8.8 & Bobby Bland	Luc Tails Back Together for first time. Live	1967 Black Bue sm tp 1975 Cut WLP 1974 2lps GF Quad 1975 SW	EXM EXM M /EX			BIDS			OVER	BOXES (180 to 2 200,000 ADDED IN	THE LAST 2 YE	EARS (NO LARGE N	AULTIPLES)
127 Shelter srt52021 128 UA uas6689 129 Fikwys fp4	King, Freddie Knox, Buddy Lead Belly	Best of Gypsy Man Huddie Ledbetter Memorial	1968 Red Orange 1950 10" M no	VG+M EXM						<u>50,000</u> O	R SO PICTURE SLI	EEVES MOST IN	PLASTIC OUTE	R COVERS!
130 Verve fv9001	Leadbely Leadbely Leadbely	Take this Hammer Memorial Vol IV Library of Congress recording		VG+M EXM- d M-M	MAIL:	2136 MURRAY	AVE. PITTSBU	RGH, PA 152	17		WOULD	OULIKE	TOOWN?	
133 Cap 2c06880701 134 Chess 2acm/206	Leadbelly Lenor J.B Liggins Joe	Classics in Jazz Same Honeydripper	1982 France 1976 2lps GF Blue Gold Mono WLP1	M.M. EX/M- EX/EX								,000+ I		
136 Verve lv9022 137 Excello ex8023	Lightnin Hopkins Lightnin Sim Lightnin Sim	Lightneti Strikes London Gumbo High & Low	SW Mono Gold 1972 Blue Blue	M-/M- VG+IM M-/M-	PHON	E: 412 – 4 21 – 4	4533			911	id 100,000+			TED)
139 Reprise rs6404 140 Okeh oks14121	Lipscomb Manoe Little Richards	Trouble in mind Groatest Hits Hard Goin Up	1970 WLP Punpie 1973	M-M M-M VG+M							ALL SORTED ALP	HABETICALLY	BY GENRE AND	ARTIST
142 Ent ens1005 143 BB 2003	Little Sonny Little Sonny Littletoni Taylor/Nighthawk	New King of Blues Harmonical Suitans of Slide Guitar	SW Mana	M-/M M-34	FAX: 4	12-421-2728					MOSTLY SCREE	ENED, CLEANEI		D
145 United us7757 146 Decca di4783	Loton Crip Ciar & Wait Davis Love & Preston Lynn Loretta	Cmaha Barib-q You an't woman enough	SW Red SW Purple SW Mono Rainbow	M /M- M-/M- M-/M-								AR ACCUMU		
147 Ryrade 403 148 RBF rf51 149 Flkwys fa2342	Mama YanceyLi Bro Mont Mason Uncle Dave	S S Blues Chic Living Legend Same on Rufus Crisp Kentucky1946	s 1961 Mono Blue 1963 Mono w/book sol 1972 Mono White woo-L	M-/EX VG+/M VG+/M	E-MAI	L: www.jerry	srecords.com					ULIVE TO OUD!		EST REST AND
150 Earl bd612 151 Imp p9306 152 United us7719	McCoy Ch &Walt Vincson NeCracklin Jimmy McCracklin Jimmy	1928 1936 My answer My Rockin Sou	1984 Mono Austria SW Mono Yeflow Black SW Purple	M/M EX/EX M M						IN OTHER Y	WORDS, WOULD YO OST DIVERSE BUNC	H OF CLEAN WOR	IDERFUL RECORD	S IN THE WOR
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155 Adriadise ar 1900 1 156 Muse mr5177 157 Stryvle st21019 158 Domit dip541 159 Muse mr5132 160 Pristge 1020	McGhee Brown & Son Terry McGhee Brownie McGhee Brownie McGhee Brownie & S Terry McGhee Brownie & S Terry	Hootin Best of Remaining Titles 1940-1941 You Hear Me Tallun	1981 WLPI France 1988 Mono Austria 1978 Mono SW Mono Dark Blue	EX/M- M-/M- M-M- M-/M- VG+/M-	JE	ERRY'	'S RE	CORI	DS	AVAILABLE	E AS A FULLY OPP	ERATING BUISI ALONE.	VESS OR RECOR	D INVENTOR
181 Biswy bis6028 182 Biswy bis6059 163 Biswy bis6059	McGhee Brownie & S Terry McGhee/S Terry w/Earl Hooker McGhee/S Terry w/Earl Hooker	a long way from home I couldn't believe my eyes I couldn't believe my eyes	1969 SW Black Blue 1973 Quad 1973 Black Blue	M-M- M-M- M-M							(\$90,000 FOR 45'S)		OR L.P'S + 12" and	
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170 Colum d2333 171 Chess 2ch60006	Moore Alex Morgan George Morganfield, McKinley Mullican Moon	Red roses for a blue lady a k.a. Muddy Waters Moon Mullican Showcase	Mono WLP 21ps cut GF Blue Orange Hole Black	M-/M-				171		SERIOUS		srecords.com FC		
172 Kapp ks3600 173 Wolf wse128 174 Paredon p1038 175 Arch eh 3831	Nelson, Sonny Boy New Harmony Sisterhood Ba	w/Miss Matica & Robert Hill	1936 Mono Austria Mono 1977	EX/M- EX/M- M-/M-		FO	R SAI	LE!						
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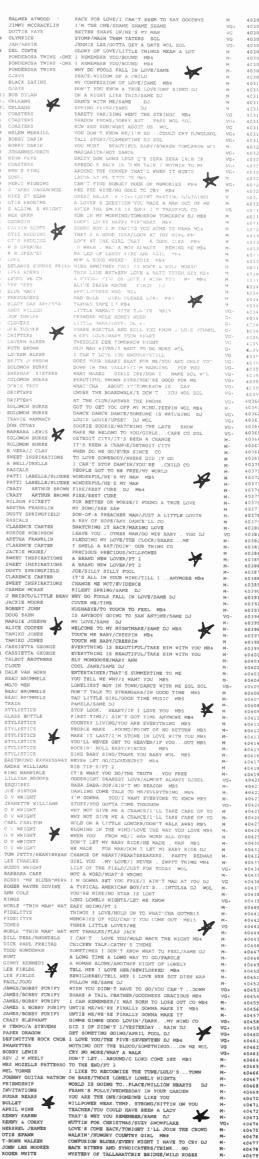
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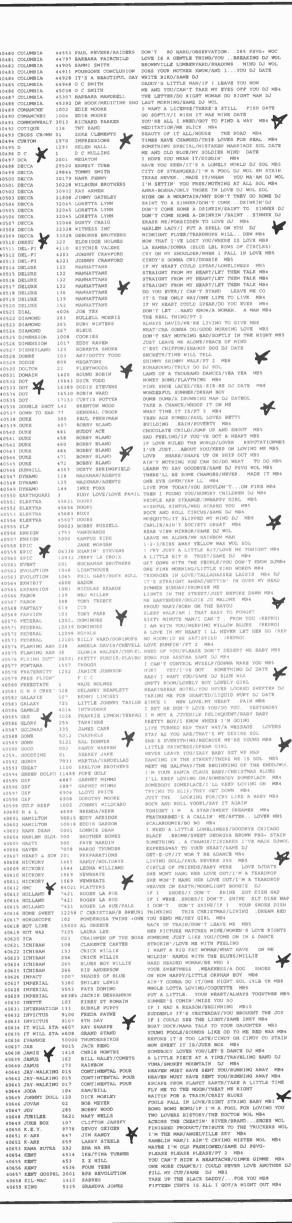
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1	BELL NOTES	THE	1004	I've had it/Be mins -hlue label-	VG+ to	
- 2	BELMONTS & FREDOY		IASOUND	1002-Let's put the fun back in rock n roll		
3	CHARMS & OTIS WILL	JAMS - KIN	3 5332	Silver star/Ricksty rickshew man - VG to st	rg VG	tol/tol/rw
- 5	CLASSICS	MUSCINOT		Till then/Enie minie mo -yellow lbl/wavy 1	ID VG+	req lbl/lt "
6	COASTERS	ATCO	6116	Yakety yak/Sing went the strings	M-	lite r-wear
6	DANTE & EVERGREENS		OEF MC	Alley-cop/The right time	VG++	wol 1 side
	DANNY & JUNIORS -			Rock and roll is have to stay strong		minor scufs
9	DIGN DI MUCI (W/gg ELGINS	CONCRESS	42917	Drip drop <u>-green label</u> . The times we've wasted/Riths Hae - stron	VG+	swol 1 side drill hole
10		UNART	2013	You're so fine	VG+	minor scuffs
17	FIVE SATINS & FREI		ELEKTRA	47413 - Hemories of days gone by (medley) -	N-	BLIGH BUGLID
12	A REAL PROPERTY AND A REAL	PHILIPS	40378	Since my baby put me down	H-	drill holy
13	FLEETWOODS FOUR SEASONS	DOLPHIN VEB-JAY	512	Come softly to me <u>-ist label</u> stro Soon/Ain't that a shame	NG VG	wild rw/act
15	FOUR TOPS	MOTONN	1084	Something about you/Darling I hum our mong		
16			1096	I like everything about you/Loving you is a	Meeter	M-
17			1175	Just seven numbers -w/PicSlv-vq+, lite wear	- VG	++ to M-
19		ABC PARA	1189	Mac Arthur Park, parts 1 & 2 Amen/Long long winter	VG++ t VG++	o #-
20		nuc rnnn	10725	Just one kiss from you/Twilight time	VG++	wh PROHO/xol
21		ABC	10831	Can't satisfy/This must end	H-	
22		UA		I can't stay away from you/You ought to be		van - M-
	JIVE FIVE	SHAD	853 5013	Kiss kiss kiss/1'm a happy man Darling Lorraine	VG++ VG++	minor scufs
25	TIDNI (CHARRS A	KING	5341			G to VG+ "
26	EPANK		5510	The Swith-a-roo	VG+	light wear
27			5655	Excuse me/I want to thank you	VG++	
20	MONITORS	TAMLA V.I.P.	25039	Come round here-one you need/Save me	VG++	globes/" "
30		HICKORY	1332		VG++ t	+ drill hole
31			1422	My yesterday love/A patent on love	M-	<i>u</i> n=
32			1496	Bad dreams/Swinger	M-	
33				Michelle de Ann/I've been a long time	M-	
34			1552 1562	Groovin (Out on life)/Bread and butter Laura (What's he got)/Break away	И- И-	Wol 1 side RED PROMO
36		ARVEE	562	Private evo	VG+	minorscf/wr
37		CHESS	2057	I'm just a man/Tears of a clown ediff song-		sol/tol/dh
38			5059	Denise/Come back	VG+	mor scufs
		GOLDEN WO			VG++ t	
40	RUBY & ROMANTICS ~	KAPP	10911 759	Twilight time Remember me/We can make it	VG++ ML	stamp ol
	SPRINGFLEL/05	PHILIPS	40038	Silve threads and golden needles	VG++	
43	VOCUES	CO & CE	232	Five o'clock world -logo on side-	VG++ t	0 M-
44		REPRISE	0788	I will/Til -fol 1 side-	N-	white PROMO
45	* * *	* REPROS	0803	Woman helping man	VG+	fol/scuffs
46		IM BAM BOO		HB * * * REPROS/REISSUES * * Natching the moon/You say you love me	H-	
47	and the second distance of the second distanc		115	Girl girl/I'm spinning	M-	Purple ""
	HY-TONES	HY-TONE	120	I'm a fool/Chinese boogle	M-	RED yinvl
	MENNINES.	APOLLO	478	Sudden Ly/Zenda	M	
50	KING GROUNERS	EXCELLO	2168 2187	Now that she's gone/Won't you let me know - School daze/Memoirs		
	PREMIERS	CONE	5009	Is it a dream/Valerie	M-	RED VARVL
53	RIVILEERS	BATON	201	Porever/Darling farewell	M-	1000 10000
54			205	Carolyn/Eternal love	M-	RED vinyl
55	RHYTHM ACES SOLITAIRES	VEE-JAY OLD TOWN	138 1000	Whisper to me/Olly olly atsen free	N-	
57	SALL MARKED	OLD TORY	1003	Blue valentine/Wonder why If I loved you/Chapel of St. Clair	M-	RED Vanyl
58		IM BAM BOO	34 114 ·	Dance girl/Them there eyes	м	marcon label
59	Various F	LASHBACK B	P 302	Tears-Until the day I die, Little Julian +		-NO cover-
_		_		Herrea-Symbol of Heaven, Jimmy Norman-Here	COR8-5	the night +1
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1			EIF	HATISTAS "What You Will"	ତ	
	Third and be			azing instrumental post-Beefbeart avant-	lecho	col .

Disc News continued from page 8

remixes by DJ Levan, April 11,

Savoy Jazz, Moncef Genoud, Aqua. April 4.

Selva/City Hall, Strunz & Farah, Jungle Guitars. March 21.

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

SPV/Steamhammer, Saxon, Lionheart Special Edition (CD/DVD combo). Feb. 21.

Stony Plain, Duke Robillard, Guitar Groove-A-Rama. March 14.

Sundazed, Jan & Dean, Popsicle. March 21.

Tallgirl/Emergent/RED, Marshall Chapman, Mellowlicious. April 18.

Tee Vee, The Platters, 20 Greatest Hits. March 7.

Telarc, Monty Alexander, Concrete Jungle: The Music Of **Bob Marley**, features 12 Marley songs, including "Africa Unite," "Trench Town" and "Three Little Birds," played in jazz-oriented piano arrangements. March 28.

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APRIL 2006 • discoveries

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Unicorn Digital, Karcius, Sphere. The 2003 independent release has been remastered. March 4.

Valley Entertainment, Danielle Howle, Thank You Mark. April 25.

Vanguard, Garrison Starr, The Sound Of You And Me. March 14.

Varèse Vintage, The Louvin Brothers, Echoes Of The Louvin Brothers. March 14. The Dillards, Old Blue: Ten Unreleased Recordings From 1958. March 21.

Virgin, Ben Harper, Both Sides Of The Gun (two CDs). March 21.

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Yep Roc, Tres Chicas, Bloom, Red & The Ordinary Girl. March 7. 🖸

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IN ORIG JKTS	BOBBY DARIN PICTURE RECORDS	11 <u>CHI-LITES</u> BURNSHICK 55505 Homely girl/I never had it so good VG+ 12 <u>CRAMPORD, JAMES</u> - MERCURY 72441 It you don't work/Stop & think it over - VG lite rw/scfs
NINSTRUMENTALS	SAMMY DAVIS JR JAMES DE JAN JOHN DENVER HEI DIAMIND DISNEY FATS DOMINO MARY ROBBINS	13 FESTIVALS SMASH 2091 You've got the makings/High wide VG++ to M- d hole 14 GOLDEN, LOTTI ATLANTIC 2687 Sock it to me baby/it's your thing -mediev w/artis M- whili
TRONICS DTRACKS (ALSO TV	NEIL DIAAKUND DISNYY FATS DOMINO ROHDYLAN CHERLENDYD	15 HAMMARD, LEON IMPERIAL 66123 She's with her other love <u>-w/girls</u> - VG+ minor scufs 16 HOLLAND-DOZIER INVICTUS 9133 Don't leave me starvin for your love 182 - M-
	CLINT EASTWOOD KENNY ROGERS	17 INTRICUES YB# 1002 I'm gonna love you/I got ta find out VG++ white PROMO 18 1012 The language of love/I got love VG++ to M 19 1013 The who a supelid who have not when the menu. W W
IST	FVFRLY BROS TOMMY SANDS	19 1013 To make a world/Mojo Hamna VG++ light wear 20 JACKSON, WALTER ~ OKEH 7236 One heart lonely/Funny (not much) VG++ light wear
BLK GOSPEL, BLUES I (A-R, 50 S, 60 S 70 S	CONVILE FRANCIS JUDY GARLAND VINCE GILI	21 JONES, JIMMY BELL 689 True love ways/Snap my fingers w/girls- VG+ BLAF UJ/scfs 22 LANCE, MAJOR DAWAR 1450 Do the Tighten Up/I have no one VG++ sol 1 side
(R-VARIOUS 40.5	ANDY GRIFFITH SHOW SPACE EXPLORATION RELATED	23 OKEN 7175 Mana didn't know/The Monkey time VG+ to VG++ wol 1 side 24 7233 1 just can't help it/Everybodycoelltime H = Milte PROMO 25 LANDS, HONGY ATLANTIC 2217 Baby lot me hold your hand =v/quities H = Milte PROMO
ME 80'5)	BILL HALEY ODDF11ES, POLITICAL, RADIO, EMMYLOU HARRIS EXOTICA (all on 1 hegs list)	26 LEE, JACKE KEYMEN 114 Bring it home/African boo-ga-loo VG++ #ol 1 side
SIF O.F	HAWAILAN LEF HAZLEWOOD STAR TREK, STAR WARS	MAXING HOT MAX YOD Wedlock is a padlock -w/gitlar
SLISTS	IIAWAIDAY BEF MAZLEWOOD NUDDY HWI IY IONB HOPI JONENNY HORTON WAYLON JERNINGS BRAREA STREESAD	30 MARTIN, DEREX. BUTTERCUP 011 Your love made a man out of me. M- 31 MASON, BARBARA. BUDDAN: 459 (There's) One man between us/Shackin up ~ Mw/girls-
D SPOTS (45'S)	AL JOLSON MARTY STUART	32 MCCALL, TOUSSAINT - RONN 9 I'll do it for you - <u>flip instrumental</u> - VG++
S- ES/PERSONALITIES	TOM JONES RANDY TRAVIS	34 NATURAL FUR 35 O'JAYS NEPTUNE 22 Deeper (in love with you)/1've gotgroove """"
movic posters, stalls. toks, songbooks) SUES (45'S)	KINGSTON TRIO TRUCK DRIVING RELATED KRIS KRISTOFFERSON CONWAY TWITTY	36 PARINERSHIP CUB 9161 Gonna spend my life lovin you/Angolsdark = M- 37 POINCEXTER BROTHERS = VERVE 10447 (Grandma) Give that girl back/(Get vr) Backfield VG- BLLM1
SUES (45'S) (45'S) POP, ODDITTES (78'S)	FRANKTE LAINE JOHN WAYNE BRENDA LEE HANK WILLIAMS, JR. FRRV LEE LEWIS HANK WILLIAMS, SR.	38 PURIPY, JAMES & BOHRY - BELL 680 I take what I want/Sixteen tons VG+ minor scuts 39 774 I don't know what it is you got M- drill hole
. (45'S & LP S)	JERRY LEWIS (comedian) TAMMY WYNETTE LORETTA LYNN DWIGHT YOAKUM	40 RAZZY MGM 14728 I hate hate VG++ mild r-wear 41 REALINDA (w/gp) ~ PERCEPTION 525 Hey Mr. Paul -answer to Mrs. Jones- M-
(MOVIE RELATED) (R & R, C/W, POP)	BARBARA MANDRELL DEAN MARTIN	42 RUFFIN, DAVID MOTOWN 1204 A little more trust/A day in lifeworkin man - M- 43 SOUL PARTNERS BELL 758 Lose the one you love <u>-flip instr.</u> VG d-hole/scfs
SALES LISTS RIETY OF	JOHNNY MATHIS IN STOCK - NO SALES LISTS YET REBA MC ENTIRE AVAILABLE - ADVISE OF	45 TAYLOR, SAM, JR CAPITOL 4711 Such a love/Everyhody knows I love you -w/girls- N-
RIETY OF LES TO SUBJECT	I C MELEFICAMP	46 TEMPTATIONS CORDY 7074 How can I forget/Please return your love to mc-M- d-hole 47 TURNER, NAT PHILLY GROOVE 171 Ruby Lec/same VG++ white PROMO
r. memorabilia)		48 WALKER, JR. SOUL 35015 (1'm a) Road runner/Shoot your shot VG++ 1st lbl/rw 49 WALLACE BROTHERS - SIMS 248 Darlin I love you so/No more M-
ET E SURF	MARILYN MONROE MARCHES, ZITMER, MANDOLIN,	50 WARWICK, DICKNE ** MERCURY 72584 I want to be with you/Lower's chant * VG+ to VG++ lite wear 51 WELLS, MARY == 20th CENT-FOX 544 Ain't it the truth/Stop takin=granted == VG++
	Notes and the second seco	52 WILSON, JACKIE - BRUNSWICK 55300 Whismers/The fairest of them all M.
	RICK NELSON CHILDRENS (and 74.3)	53 5 CLART BASIE 55365 Uptight/For your precious love N-
/) RELATED		Source Source Source N- 54 MOOD. BRENTON DOUBLE SHOT 111 The cogum boogum boogum oong H- 55 116 Gismme little signif thinkfools mixed up-W6+ to M-
/) RELATED	OLIVIA NEWTON-JOHN Martin Records	Solution Solution Solution Solution No 56 1000 BBBYTON DOUBLE SNOT 111 The acogum borgons mong No 56 116 Giamme little signification on the methoding = N- Solution No 57 126 The otigan borgon flower dower kinds lowin = N-
7) RELATED 7536 E. 1050 S., A	wayne newron Cluva newronown Martin Records Amboy, IN 46911 • Email: martinrecsæjiwon.com	Solution Build of the source solution Non- 54 MCOD_BREATINE DOUBLE SNOT [11] The cocyum borgoum eong No 55 T16 Giame Little signif Lithinkfools mixed up-4C+ to N- 56 121 Baby you got Lifolation you on the rebound = N- 57 126 Two time loser/Lowey dovery kinds lowin = N- 58 135 Trouble/Lift's just a gume lowe N- 59 137 A change is gona come/Newre wereyou N-
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Third and besi from this amazing instrumental, post-Beefheart, avant-lechnical, improv-core, art-damage, punk-power trio. Their music has developed over playing hundreds of shows. The most technically adept 'punk' band you will ever heart RICHARD LEO JOHNSON "The Legend of Vernon McAlister"	Set sale. All records Email recordsmith(
This is a CD of deep beauty and innovation, created with 1930's National Duckian 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 nether place between the old and the modern	Warren Zevon As
"Difficult to categorize .but marvelous to hear " - All Music Guide RAY RUSSELL "Goodbye Svengali"	Johnny Mathis Co
Guitarist Ray Russell's wide-ranging solo career got into gear during the late 60s and was a wider variant of the same path towards electric jazz that others took during this time. This is album that mixes dark fusion, fyrical guitar preces and icy soundscapes.	Johnny Mathis Co
UNIVERS ZERO "Live" This is Univers Zero's first-ever live album. The recording is great and the new arrangements	Pat Boone Na Autos
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"	Floyd Cramer RC
Zaar feature guitar, bass, drums and welle a roue (hurdy gurdy), which gives them a distinctive edge. They use elements of chamber rock, zeuhl, improvisation, R I.O. and	Boots Randolph Mo Autogra
French folk. A band who are in the great French tradition of excellence in 'left-field' rock	Al Hirt RC
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CAMEO 198	ORLOWS/I'LL BE TRUE	M-
CHALLE 9133	EROPHIES/DESIREwhite tot promo	H-
COLUMB 45060	FIVE KINGS/LIGHT BOLB ** **	M-
CORAL EPS118	BOB HILET & GROUP/TONIGHT TONIGHT+3 (NICE) pic cov IILUSIONS/THE LETPER(name on lbl, 1 side) DERMIS & EXPLORERS/SVERY ROAD TOTOR OLUBE/TRADE D. IN	M
62173	IILUSIONS/THE LETTER(name on 1bl, 1 side)	pg-
62295	DENNIS & EXPLORERS/EVERY ROAD	YG + +
	THREE CHIMES/TEARS & P AIN	¥G + + ∀G + + ⊮
DSMAND 2936	UWIQUES/WERRY CHRISTMAS DARLING (green 181 - pic slv	PI
DRC 101	DELL-VIEINOS/CAN'T YOU SEE U/W (H T	M -
BIGIN 021	DELL-VIEINOS/CAN'T YOU SEE W/w (H T BARY DOLLS/IS THIS THE BHD b/w ROTHEIEND DILLY JOE ROYAL & GROUP/WE HAVEN'& A KOMENT TO LOSE LOCOMORIONS/ADIOS, WY LOVE	NUMBER
FAIRLA 21009	BILLY JOE ROYAL & GROUP/WE HAVEN'& A MOMENT TO LOSE	34-
GONE 5142	LOCOMOTIONS/ADIOS, MY LOVE	N-
GORDY 7024	DARNELLS/COME ON HOME (cut out hole)	M-
7050	KIF WESTON/A LOVE LIKE YOURS (good girl group)	M
HARVARD 804		VG + +
BI-Q 5017	MARSHA RENAVADON JUANS/IT'S HICE	M-
HUGO 11723	FREEWAYS/I'VE FEEN & FOOL	DI
HULL 720	HEARTBEATS/A THOUSAND MILES AWAY (red tb))	MINT
MAMBO 105	SQUIRES/SINDY	19-
WEDLEAVI' 508	AUTUMNS/DZAREST LITTLE ANGEL	M-
MERCURY 72221	/ MAUREEN GRAY/GOODEYE BABY (white 1bl promo)	H
71885	ADMIRATIONS/20 THE ALSLE	VG + +
MUSICNO 117	VIDELS/WE BELONG TOGETHER	H-
OKEH 47076	SCHOOLBOYS/PLEASE SAY YOU WANT ME (purple)	PINT
OLD TOWN 1179	9 RJFFS/TELL TALE FRIEFDS Swhite 101 prome)	lin-
RAVEN BOO4	SQUERES/STRUT AUTUMAS/DARST LITTLE ANDEL MAUTUMAS/DARST LITTLE ANDEL MAUTUMAS/DARST LITTLE ANDEL VIDELS/VE BELDIG JOERTHER SCHOOLSTYFTLEASES SAY YOU WART NK (purple) RIFES/FRLL FALE FREEDER Swhite lol prome) UMPERM TORES(I WONDER (white lol prome)	H-
		YG +
SMASE 1988	BENTLEYS/WEY BLOKADNERKOOF/BTL DU AT YOU TSLE WE (FLAISONEKT) BENTLEYS/WEY BLOW'T I LISTEN TO MOTHER (cut out hole) ROY JONES & SRELE/MADE FOR LOYERS (plays great) HATADORS/WENCEANCE	И-
SWIRL 101	ROY JONES & SHELLS/MADE FOR LOVERS (plays great)	VG-
SUE 700	MATADORS/VENCEANCE	H -
TAPEAA 54076	FATADRS/TERCEARCE EIN WESTOR/IT SHOULD HAVE BEER ME (girl group)	M-
TETRA 4444	REONS/ARGEL FACE	MINT
TIME 1003	WHEELS/WHEELE WHEE TOU (white lal promo)	14~
VIN 702 VJ 205	SEARPS/WE THEEE (slt 1b) Tade & stain)	¥G→
WYB 1002	MICKEY TILLMAN & GROUP/DEAR MON & DAD	M-
1003	CLAIRE CHARLESSTERRITONES/TOU'RE HY IDBOL(white promo)	M-
YVETTE 357	WALLS FURTURE & " /I CRY THE HLUES "	PI-
ANTRELL 104		MINT
REINE TOTA	FIVE ARCADES/RUET LEE (red wax)	M-
CADI WY 4276		M-
LOTE 6229	UPTOWES/ BE MINE	Mint
	UPTURES/ SC PLIES	H-
STOTTE 4300	HANK BLACEMANSKIILERS/ EVERYONE HAS SOMEONE (white promo)	
		M-
A BPT 225	BUTE NOTES ANTHALTICS OF LOVE/GLORIA	H
CUTPOT P0 002	ELITES/NORTHERN STAR (PLAYS DICE)	
1010	OTDUBRIS/I'H SU TOURS (VOILS IDI PROBO)	M-
CHING 1734	LAVE NOTES/KATENATICS OF LOVE/GLORIA (PIAYS DICS) EXITES/NARTEDAN SATAR LOVE/GLORIA (PIAYS DICS) STELMO ERE/JANTIN' " " STRAMO ERE/JANTIN' " "	M-
ANDEX 12011	NINGLESS MAD GIRL """ TRAVELERS/I'LL BE HONE POE CHRISTMAS (with xmms sleeve) LMEOT & DRIVERS/LOVE (promo) MONTERIETS/FOE SENTIMENTAL REASONS (white 1bl promo)	M-
COBAT. 62525	THEORY DETERBOILOUS FOR OUNISTING (VIII XINE SISSYS)	HL NT
CHIP Polle 314	ABROAT A MAITERALE AREA (DECORD)	F-
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Grim Reporter continued from page 16

another called Ninesense --- a nine-piece outfit that included African musicians.

Through his career, Dean played in several groups and with various combinations of musicians - some included former members of Soft Machine, including Software and Polysoft. Another group he was involved in, Soft Machine Legacy, had just released an album and was planning a tour of Europe prior to Dean's death.

Blues drummer Clifton James (69) died in Chicago, Ill., Feb. 16, 2006. The cause of death was not available at press time.

James was born in Chicago Oct. 7, 1936. In 1954, he hooked up with a guitarist from Mississippi named Ellas McDaniel whose primitive style was quite infectious. On March 2, 1955, James, McDaniel and maraca shaker Jerome Green recorded a song that became a rock 'n' roll classic and gave McDaniel his professional name: "Bo Diddley." Also recorded that day — aided by planist Otis Spann, harmonica player Billy Boy Arnold and bassist James Bradford — was another unforgettable track, "I'm A Man." The two songs made a back-to-back hit record that was popular enough that Diddley and his band appeared on The Ed Sullivan Show.

James recorded with Diddley until 1960, when Diddley began recording in his studio in Washington, D.C. James is on the January sessions and the first one in February, which produced "Craw-Dad," but not on subsequent recordings.

In fall 1964, James toured Europe as Howlin' Wolf's drummer. In April 1965, James was back with Diddley when they recorded the great song "Somebody Beat Me," in Chicago.

James was at the drum stool for the taping of the film The Big TNT Show, in Hollywood Nov. 29, 1965, and he stayed with Diddley until 1970.

James also had steady work at the Chess studios. He recorded with Buddy Guy, Muddy Waters, Howlin' Wolf, Lafayette Leake, and Koko Taylor. James toured internationally as a member of Willie Dixon's Chicago Blues All Stars during the late '60s and early '70s. James also led his own blues band in the '70s.

In May 2002, James backed Diddley and some of his old bandmates (Billy Boy Arnold and guitarist Jody Williams) at the Chicago Blues Festival. In April 2005, James backed former Diddley guitarist Lady Bo at the Ponderosa Stomp roots- music festival in New Orleans. James was scheduled to perform again at this year's Ponderosa Stomp (May 9-10) in a Diddley band reunion with Arnold, Williams, and Lady Bo.

Pop singer Billy Cowsill (58) died at home in Calgary, Alberta, Canada, Feb. 17, 2006. He had been suffering from osteoporosis, emphysema and other ailments. He also had undergone surgery on his hip and his back

William Joseph Cowsill Jr. was born Jan. 9, 1948, in



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Newport, R.I. At 7 he was learning to play guitar and was soon playing Everly Brothers songs with his brother Robert. Inspired by The Beatles during the early '60s, the two formed a group with their younger brothers, Barry on bass and John on drums. The group played at parties, family gatherings and school dances, then graduated to frat parties and local clubs.

The brothers cut a single for Joda Records that went nowhere, then signed to Philips after a performance on the Today TV show. Three singles were released with no chart activity.



But producer Artie Kornfeld saw potential and brought The Cowsills to MGM Records. At this time, their mother was added to the group --- eventually, sister Susan and little brother Paul also joined.

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 in 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, Billy left the group for a solo career. By 1972, the group had broken up but not before nosting a TV special and inspiring The Partridge Family TV show.

Billy released a solo album on MGM, and then became a producer for RCA.

Vancouver, then Calgary --- where he continued playing music in groups such as Blue Northern and The Blue Shadows. His most recent group, The Co-Dependents, was very popular in Calgary.

Billy's death occurred less than two months after the



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body of Barry was found in New Orleans, an apparent victim of Hurricane Katrina. (See March 2006 Grim Reporter.)

Latin music percussionist Ray Barretto (76) died of heart failure Feb. 17, 2006, at the Hackensack University Medical Center in Hackensack, N.J. Less than a month earlier, he underwent bypass surgery, and he suffered a burst artery about a week or so after that. Plus, he was recovering from pneumonia.

Raymond Barretto was born April 29, 1929, in Brooklyn, N.Y., to Puerto Rican parents. He grew up in the South Bronx and came under the influence of Big Band jazz and mambo music played on the radio.

While in his late teens, he was in the Army stationed in Munich, Germany, when he first heard Dizzy Gillespie's "Manteca," a fabulous Afro-Cubano number that features conga player Chano Pozo. Exposure to such music touched off a desire to become part of this scene. When he returned to New York City, he bought a cheap conga drum and began sitting in at jazz clubs. He played with Cuban pianist José Curbelo for four years, then spent four years with Tito Puente.

By 1960, Barretto was the first-call percussionist for local jazz labels Blue Note, Prestige and Riverside. For Riverside, he cut the first recordings under his own name.

In 1962, Barretto signed to Tico Records, a recording company dedicated to Latin music. His first album for the label features a song called "El Watusi," which became a Top 20 hit on both the R&B and pop charts.

Barretto never had another hit, but he remained extremely popular with Latin-music enthusiasts. In the early '60s, Barretto's music was mainly in the pachanga and charanga (Cuban dance music using violins and flutes along with percussion instruments, piano, bass and vocals) styles. As the decade wore on, he played Latin Boogaloo (mostly on the Fania label - his Acid, Hard Hands and Soul Drummer are classics in the style) and then salsa when it became popular in the '70s. He also made some fusion and disco-influenced records late in the '70s and in the '80s. But by the '90s, he was signed to Concord Picante and back in solid form, playing the Latin jazz that excited him so many years ago. He continued in this style — in spite of the many calls for salsa from his audiences — for the rest of his life. Some of his best records were made in the last 10 years.



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.

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 Mar 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free: F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
 Mar 11 NL, Wayne Andergons com
- 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: 408-202 F147
- 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, Becord Show. 2458 Tramainsville
- 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 BiVd., 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. Juliete Ave. 1 mi. S. of US 30. SH:

- 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.vibra-tions.ca or www.recordshowsofamerica.com

- 1300 Budapest. Pf. 129. Hungary. PH: 0036 14300990. FAX: 0036 14300991 or www.lemezborze.hu
 Mar 18 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T. 70, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
 Mar 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
 Mar 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
 Mar 18, PA, Allentown. Original 14th Semi-Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-?, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 181106. PH: 610-530-7606 or 797-7743 day of show.
 Mar 19 CA, San Francisco. Rock 'n Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-3pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Mar 19 CT, New Haven. Record Convention, Annex YMA. 554 Woodward Ave., SH: 10am-4pm, T: 65-8, F: \$56. A: \$5 Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Mar 19 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
- Autidada Inin. 1-465 & Pendieton Pike, SH: Toam-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$22. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378. Mar 19 IN, Fort Wayne. Record & CD Collectors Show, Quality Hotal 2320 W Colligant Dr. 1 bit, 5 ct 100.
- Quality Hotel. 3330 W. Coliseum Dr., 1 blk. E. of I-69, Exit 109A, SH: 11am-5pm, T: 35-6' & 8', F: \$30.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483. Mar 19 MD, Arbutus. Record & CD Show, Fire Hall. 5200



Mark your calendar... June 16-18, 2006

Goldmine's

National Record Show[™] at The Rock And Roll Hall Of Fame has been a big hit! Make travel plans now to attend this year's show the seventh — in Cleveland, Ohio.

Dealers: To be put on a waiting list for a table, contact Mary Lutz at 715-445-4612, ext. 313.

Southwestern Blvd., SH: 9am-3nm, T: 120-5', F

- Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228, PH: 410-455-0418.
 Mar 19 NJ, Springfield, Greater NJ Record & CD Show, Holiday Inn. Rt. 22 W., SH: 10am-4pm, T: 75-6', F: S60., A: S6, S3, seniors, under 12 free. PH: 908-925-9667.
 Mar 19 PA, Pittsburgh. Record & CD Convention XXII, Radisson Hotel Greentree. I-279, Exit 4, off of Mansfield Ave., SH: 10am-4pm, F: S50., A: free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136, PH: 412-331-5021.
 Mar 19 PA, Allentown. Spring 2006 Lehigh Valley Music Expo. Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after Mar 13, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
 Mar 19 VA, Richmond. Record, CD & Music Show, Holiday Inn Hotel, 2000 Staples Mill Rd., SH: 10am-4 for the start of the
- Mar 19 VA, Richmond. Record, CD & Music Show, Holiday Inn Hotel. 2000 Staples Mill Rd., SH: 10am-4pm, T: 6', F: \$45. in advance, \$55. thereafter, A: \$2,50, \$1. seniors & students, under 12 free. Stand Still Music, PH: 804-305-3289.
 Mar 25 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.
 Mar 25 OK, Tulsa. T-Town Record Show, VFW. 6th & Peoria, SH: 9am-4pm, F: \$40., A: \$3. Robbs Records, Robb or Barb, PH: 918-627-1505 or 902-8752.
 Mar 26 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.
 Mar 26 GA, Atlanta. Record & CD Show, Marriott NW Hotel. Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.

- 463-2727
- Mar 26 IA, Des Moines. Record Collectors Show. 3712-2nd Ave., SH: 10am-4pm, A: \$2. PH: 515-491-5436.
 Mar 26 MA, Auburn. Central MA Guitar & Music Collector Expo. Elks. Southbridge St. www.musiccol-lector.com or PH: 508-865-5935.
- lector.com or PH: 508-865-5935.
 Mar 26 NY, Massapequa. LI Record & CD Lovers Faire, American Legion. Broadway & Veterans Blvd., SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067.
 www.showsandexpos.com
 Mar 26 WI, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
 Mar 26 ON, Guelph Bercord, SCD Show, Bamada Hotal
- Mar 26 ON, Guelph. Record & CD Show, Ramada Hotel. 716 Gordon St., SH: 10:30am-5pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- Mar 31-Apr 2 TX, Austin, Spring Record Convention, Crockett Event Ctr. 1601 N. Lamar Blvd., SH: 10am-6pm, T: 8', F: \$140.\$150., A: \$4. Austin Record Convention, PH: 512-288-7288 or www.austin-records.com
- records.com
 Apr 1 CA, San Diego. Record Show, The Center. 3909 Centre St., SH: 9:30am-2pm, A: \$3. PH: 619-528-8833 or www.sandiegorecordshow.com
 Apr 1 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.
 Apr 1 NY, New York. All Punk-Metal Hardcore Record Show, Punk CBGB Gallery. T: 30-40 6', F: \$65. PH: 914-813-3310.
- 914-813-3310
- 914-813-3310. r 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. r 1 NY, Ithaca. NY CD & Record Fair, Womens Community Bldg. 100 W. Seneca St., SH: 10am-5pm, T: 40, A: free. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626. r 1 WI Green Bay Record Convention. Days Inc. City. Apr
- 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. 986-4538. Apr 2 MI, Kalamazoo. Record & CD Collectors Show,

- 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.
- Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Apr 8-9 IL, Chicago. 4th Annual Record Fair, Pulaski Park Fieldhouse. 1419 W. Blackhawk, SH: Sat. 10am-6pm, Sun. 10am-5pm, A: \$5. PH: 773-508-8076 or www.wluwrecordfair.org
 Apr 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
 Apr 8 THE NETHERLANDS, Utrecht. Mega Record &
- www.showsandexpos.com Apr 8-9 THE NETHERLANDS, Utrecht. Mega Record & CD Fair, Jaarbeurs. SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 550-13'. ARC, Grote Oost 3, 1621 BR Hoorn NETHERLANDS. PH: 0031 229 213891 or FAX: 0031 200 035739
- 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.
- Exit 9 Grayton Rd., SH: 10am-4pm, A:S3. 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:

APRIL 2006 • discoveries

- 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: S3.50. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com www.recordshowsofamerica.com
- 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: 56., under 12 free, F. Falk, PO Box 251, Hamburg, NJ 07419, PH: 973-209-6067, www.showsandexpos.com Apr 15 OR, Portland, Night Owl Record Show, Eagles Aerie, 4904 SE Hawthorne Blvd. (corner of 50th & Hawthorne), SH: 5pm-9pm, A: S1, Dan Berkman, 7005 NE Prescott St., Portland, OR 97218, PH: 503-284-4828 or www.nightowlrecordshow.com
- Apr 21-22 AL, Birmingham, ARCA 26th Annual Record & CD Show, Bessemer Civic Ctr. Exit 108, I-20-59W, SH: Fri. 4pm-9pm, Sat. 10am-5pm, A: \$3, ARCA, PH: 205-655-3108.
- 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 CO, Derver, Record Collector's Spring Expo 2006, Ramada Plaza & Conv. Ctr. I-25 & 120th Ave., T: 6', F: \$60, before Apr 1, A: \$2, PH: 303-455-8408 or www.bigk.com
- or www.bigk.com Apr 23 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. Apr 23 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F:

- Apr 23 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: S30. 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 1-94, 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 Charmel 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.recordcollectors anon.com
 Apr 23 OH, Cincinati, Music Collectors' Convention, Clarion Hotel. Pfeiffer Rd. & I-71, SH: 10am-3pm, FI \$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 Cty, 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, Milwakee. 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.
- r 29-30 NJ, East Brunswick. Northern Soul Celebration, Hilton. SH: 8pm-2am both nights, 11am-5pm Sun. Wayne, PH: 011-44-1159-441770 or Apr www.goldsoul.co.uk
- www.golosoul.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 CT, Waterbury. Record & CD Collector's Fair, Courtyard by Marriott Hotel. 63 Grand St., Exit 22 off I-84, SH: 9:30am-3:30pm, A: free. John Bastone, PH: 914-948-9674
- 914-948-2674.
- Apr 30 MA, Billerica. Record, CD & Music Collectors
- 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.primatepromotions.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. 1-95, SH: 11am-5pm, A: \$5. www.goldsoul.co.uk or 011-44-1909-774111.
 Apr 30 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom. 1-40 & Louisiana Blvd., SH: 9am-6pm, T: 8', F: \$60., A: \$2. Mike or Jackie Walsh, PH: 505-281-9230.
- 505-281-9230
- 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 NJ, Secaucus. 20th Annual NY KISS Expo, Crown Plaza. Off Meadowlands Pkwy., SH: 12noon-Midnight, T: 100. PH: 201-398-0150 or www.starz-control nom/kingarao.

- Plaza. Off Meadowlands Pkwy., SH: 12noon-Midnight, T: 100, PH: 201-398-0150 or www.starz-central.com/kissexpo
 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. 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.
 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 IL, Ft. Lauderdale. Record & CD Show, Roadway Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, A: \$3. John Miller, PH: 954-815-7625.
 May 7 IN, Indianapolis. Music Collectors' Convention, Ramada Inn. 1-465 & 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 IN, Fort Wayne. Record & CD Collectors Show, Quality Hotel. 3330 Coliseum Dr., 1 blk. E. of I-69, Exit 109A, US 33-US 30, SH: 11am-5pm, T: 35-6 & 87, F: \$30.-\$40., A: free, Widwood Records, Ken, PH: 574-329-1483 or Mark, PH: 260-482-2525 eves.

- May 7 MO, St. Louis. Record & CD Show, American

- 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.

- Memorana A. Colleens Conectance.
 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 Collectors or Content and Collectors or Content and Collectors or Content and Collectors or Collectors or Content and Content and Collectors or Content and Collectors or Content and Conten
- al 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 Hote. 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 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.
- 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 eves.

- b, F: S+30, A: Sd. John GoVI, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
 May 21 MA, Woburn. Boston Metro-North, Guitar & Music Collectors Expo, Elks Lodge. 295 Washington St., Exit 36 off Rt. 95. www.musiccol-lector.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: S40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 588-759-5133 eves.
 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 Charmel 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.
- 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 Bivd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Battimore, 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: 847-409-9656.
 Jun 3 MN, Minneapolis. Record Show, VFW. 2916
- Jun 3
- A. So. Bill, FR. 647 409 39050.
 J 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
- 651-224-4947. 4 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.
- Jun 4 PA, Allentown. Summer 2006 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts.

Birmingham, Alabama

ARCA

call Joe 205-655-3108

Fri Apr 20 4-9 pm Earlybird 2-4 pm \$10

Sat Apr 21 10-5 pm

Dealer info \$60 per 8' table Discount on 3+ tables

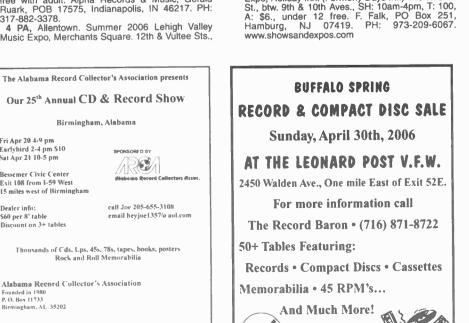
Bessemer Civic Center

Founded in 1980 P. O. Box 11733 Birmingham, AL 35202

Exit 108 from 1-59 West

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Alabama Record Collector's Association



SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after May 28, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show. Jun 4 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 Jun 10 MI, Lansing. Record & CD Collectors Show, Days Inn. 6501 S. Pennsylvania, SH: 11am-4pm, T: 24.6', & 8', F: \$30. \$40. Å: free Wildwood Records.

- Days Inn. 6501 S. Pennsylvania, SH: 11am-4pm, T: 34-6' & 8', F: \$30.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483. Jun 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com Jun 11 CA, San Francisco. Rock 'n Swap, University of San Francisco. Campus McI aren Hall. SH: 10am-
- San Francisco Campus. McLaren Hall, SH: 10am-3pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-
- Jun 11 MI, Kalamazoo. Record & CD Collectors Show,
- Jun 11 MI, Kalamazoo. Hecord & CD Collectors Show, Cty. Fairgrounds. Sprinkle St. Exit from 1-94, SH: 11am-5pm, T: 50-8', F: \$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.
 Jun 11 NJ, Springfield. Greater NJ Record Show, Holiday Inn. Rt. 22 W., SH: 10am-4pm, T: 75-6', F: \$60., A: \$6., \$3. seniors, under 12 free. PH: 908-925-9667

- Jun 16-18 OH, Cleveland, Nat'l. Record Show, Rock N Roll Hall of Fame. One Key Plaza, SH: Sat. 10am-9pm, Sun. 10am-5:30pm, A: free. Goldmine Magazine, c/o Krause Publications, 700 E. State St., Iola, WI 54990. Mary Lutz, PH: 715-445-4612 ext 313, 877-746-9757 opt 4 or FAX: 715-445-4687.
 Jun 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., butw. 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
 Jun 18 MD, Arbutus. Record & CD Show, Fire Hall.

- www.showsandexpos.com Jun 18 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418. Jun 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. Jul 21 N. South Rend Record & CD Collectors Show Jul 2 IN, South Bend. Record & CD Collectors Show,
- Jul 2 IN, South Bend. Record & CD Collectors Show, Comfort Suites. Corner of Cleveland Rd. & Indiana 933, SH: 11am-5pm, T: 54-6', F: \$30., A: free. Wildwood Records, Ken, PH: 574-329-1483.
 Jul 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. wank showsandarpos Com www.showsandexpos.com
- Jul 9 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



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35

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102

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Disc Reviews continued from 34

Roy Clark Bluegrass (It's About Time, It's About

Me) Varèse Sarabande (302 066 680 2) reviewed by Mark Polzin

Roy Clark could do no wrong. His wit and folksy charm propelled him beyond the stage and studio and on to the TV screen. That he was and is a phenomenal musician is often forgotten when one thinks of the low-brow humor of Hee Haw or him in drag as Mother Myrtle on The Beverly Hillbillies. Bluegrass is an attempt to demonstrate why the world first took notice of Clark. The CD is a repackaging of 16 of his more traditional country and bluegrass songs originally presented on a half-dozen records released throughout the '70s. Although I have a few bones to pick, this is a great collection of foot-stompin' music. It reaffirms that Clark is an absolute genius on the banjo and guitar.

Unfortunately, Clark's virtuosity has been downplayed on his records. Somehow, "keeping it real" is not perceived as a way to sell records. Thus, many of the songs on Bluegrass were originally intended as filler while his label attempted to recapture the success of "Yesterday. When I Was Young." One notable excep-tion is "Rocky Top," which has become something of a country music standard since its inclusion on the 1971 collection The Incredible Roy Clark. You can sense the producer's intentions when hearing Clark's odd echo-chamber vocals and the cliché Appalachian string arrangement. No one from Virginia ever made a fiddle sound like the garbage backing Roy on this cut.

pickin' during Clark's grinnin'. Check him out with his banjo fo I, Buck Trent, as they deliver a "Foggy Mountain Breakdown" and commence "Shuckin' The Corn" from 1975's A Pair Of Fives. Trent is also featured on "Bluegrass Breakdown" and "Earl's Breakdown," which pay tribute to composers Bill Monroe and Earl Scruggs respectively. Those songs were originally available on 1978's Banjo Bandits. The final song featuring Trent is a great version of "Duelin' Banjos" from 1975's The Entertainer. This song is ruined, however, by those damned recurring cornball strings.

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In 1973 and '74 Clark went all kinfolk on us by releasing Roy Clark's Family Album and Roy Clark Family & Friends. Nuzzled between the black sheep are a few keepers, including Monroe's "Blue Moon Of Kentucky," the Morris Brothers' "Salty Dog" and A.P. Carter's "John Hardy" and "Jimmy Brown The Newsboy." Clark knew quality material, but he also knew he couldn't be a superstar by featuring those songs exclusively. Listen to Bluegrass and ask yourself a few "what if' questions, such as "What if a legendary country musician didn't have to spend his final years as a shill at a theater in Branson?" I don't know if the superstar would have chosen the path he took if he knew what fate had in store.

Rodney Crowell The Outsider Columbia (CK 094470) reviewed by j. poet

The Outsider is a fitting epithet for Rodney Crowell, a Nashville-based artist who's never been able to fit comfortably into that city's narrow definition of country music even though he's written some of country music's most enduring hits. He's equal parts singer/songwriter, honkytonk bad boy, roots-rocker, folksinger and wise-ass, all aspects of which are on full display on The Outsider.

There's not a weak track on the album, but several of them jump out at you with the power of a feral alley cat swatting an unwary rodent on a moonless night. "Say You Love Me" blends rock spunk with a reckless and sexual honky-tonk drinking song; "Ignorance Is The Enemy" is a folky lament with spoken-word interludes by Emmylou Harris and John Prine, and "Glasgow Girl" blends flamenco and Celtic rhythms for a bit of world-beat country. He also lays down a sanctified, Gospel-flavored duet with Harris on Bob Dyan's "Shelter From The Storm.

Loggins & Messina Live: Sittin' In Again At The Santa **Barbara Bowl** Rhino Records (R2 73230) reviewed by Mark Polzin

Live: Sittin' In Again At The Santa Barbara Bowl is a document of Loggins & Messina's 2005 reunion tour recorded in their hometown. Kenny Loggins & Jim Messina were never much more than a soft-rock phenomenon in their heyday between 1972-76. Their musical partnership began as a collaboration between a neophyte singer/songwriter and a veteran producer/guitarist/bassist and finally dissolved amid bitter acrimony and competition. More people are now familiar with Loggins' 1980s slick soundtrack dreck than what this duo created in the previous decade. Now that there are no danger zones to fly into and nobody's foot is loose, the most marketable thing either of these guys have going for them is a reunion tour. No one will stumble across their greatest-hits collection, this live CD or the live DVD from the same tour and remark: "Wow, I've really been missing out." This is product for the previously converted and those waxing nostalgic for the good old days.

The performance is tight and professional yet rife with submerged tension. You can almost hear them thinking: "If I can just get along with this guy for a few months, I can afford that new Beemer I've been eyeing up." There had been talk of them inviting old band members for selected guest appearances, but none of that is chronicled here. The boys are backed up by So-Cal pros that are as faceless as they need to be. The set is laid out with the big hits interspersed to keep the audience guessing. Relax, all of your favorites are here: "House At Pooh Corner," "Trilogy," "Your Mama Don't Dance," "Same Old Wine," "Angry Eyes" and "Danny's Song." All in all it's a victimless crime; the boys play their songs, and the fans cheer, sing along and fork over their cash. I don't expect any more to come out of this project unless the showroom at the Santa Barbara dealership has some other hot new models on display. No one could stop that purchase. You'll never hear the police yelling, "Out of the car, short hair.

Robert Earl Keen What I Really Mean Koch (KOC CD 9810) reviewed by j. poet

Texas songwriter Robert Earl Keen is another maverick who turns in admirable work every time out while somehow failing to garner mainstream recognition. His blend of honky-tonk energy, literary singer/songwriter impulses and dark humor prefigured the genre now called Americana, but despite a dozen excellent albums he's still under the radar. Keen's dark vision is evident throughout this collection. In "The Great Hank" Hank Williams comes back as a drag queen to perform in a seedy Philadelphia bar while the pedal steel moans in the background. "What I Really Mean" is a bluesy lament of lost love, accented by some melancholy soprano sax fills. "The Dark Side Of The World" is a honky-tonk dirge that details the last night of a guy about to blow his brains out over a faithless woman. The great Ray Price sings "Streets Of Laredo" with the backing of Keen's banjo and the Mariachi Estrella to close out "A Border Tragedy," a song about drunken kids on spring break





Sigur Rós Takk... Geffen Records (B0005345) reviewed by Mark Polzin

Takk..., the fifth release from the Icelandic quartet Sigur Rós, is somewhat of a departure from their previous records. Their latest is the first to use vocals sung entirely in Icelandic. This differs from their prior use of a gibberish that syllabically suited the needs of their epic, gloomy tone poems. This method of vocal delivery has been used to great effect by other bands, such as The Cocteau Twins. Singer Jón "Jónssi" Birgisson may as well be singing gibberish, for the majority of his global audience will still be unable to understand lyrics sung in his native tongue. The words, however, seem to suit the central theme of the record — the beauty, mystery and wonderment of childhood.

Musically, Sigur Rós have deviated from their other releases as well. Takk. finds them scaling back the incessant wash of guitar and keyboard drone. The songs are still just as lush as ever, but the melodies are brought to the fore with flourishes of strings, horns and music-box sounds. Birgisson's elfin falsetto soars above and wends around. Their choice to brighten his voice and place it squarely atop each piece demonstrates the urgency of the 11 individual messages but wears on the listener over time. The length of some of the songs, notably "Sé Lest" and "Andvari," begs for an attention to brevity and succinctness lacking in the sonic experiments. A song exceeding six minutes requires enough engaging moments to capture the listener's thoughts or to place him or her within a trance of emotion. Takk ... falls short of this achievement too many times to elevate the record to the classic status of earlier releases Vón and ().

Sigur Rós will never cease to inject a degree of art into their compositions, which is lacking in the overwhelming majority of tasteless schlock in today's marketplace. They understand that art conveys emotions and transcends languages. Though Takk... is by no means a failure, I will look to future releases from this band to keep a tight rein on the ego that seems to be creeping in as more praise is heaped upon them.

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in best possible condition but will gladly accept lesser grade. If you have a copy of any of these but are unwilling to part with it i'll accept a burned CD copy of the song. I appreciate your help Johnny & the Hurricanes - Because I Love You/Wisdom's Fifth Take - ATILA 215 Take - ATILA 215 Jive Five - Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay) - AVCO 4589

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Don & Juan - The Heartbreaking Truth/Thank Goodness - MALA 509

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Next Ad Deadline, Issue 217 (May) APRIL 7 Mailing Date APRIL 18 Current Bidding Deadline MAY 31

Ad Deadline, Issue 218 (June) Mailing Date, Issue 218 Auction Closes, Issue 218	May 12, 2006
Ad Deadline, Issue 219 (July) Mailing Date, Issue 219 Auction Closes, Issue 219	June 9, 2006

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