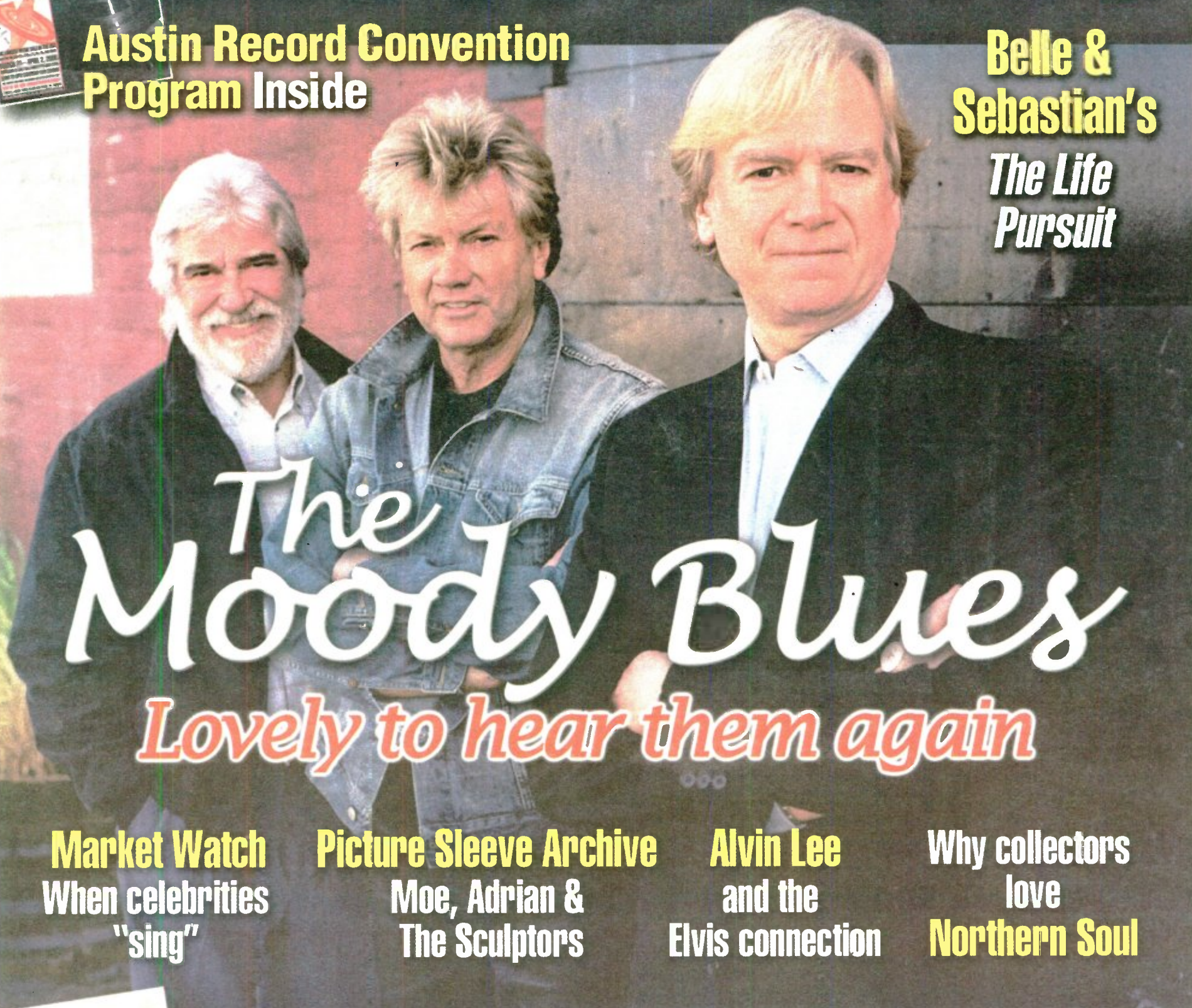




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When celebrities
"sing"

Picture Sleeve Archive
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Alvin Lee
and the
Elvis connection

Why collectors
love
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**Dee Dee
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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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700 E. State St., Iola, WI 54990-0001
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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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Fascination with Jane Morgan

Kudos and many thanks to *Discoveries* for the publication of "It Was Fascination" in your January issue. Andrew Mery 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 her complete discography 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 outstanding 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 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

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 tracks and extensive liner notes! And the bonus tracks 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 indestructible. 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 their edition 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 eye-strain 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 back-ups, 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

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* apologizes for any confusion this may have caused.

Send your letters, comments and suggestions to:

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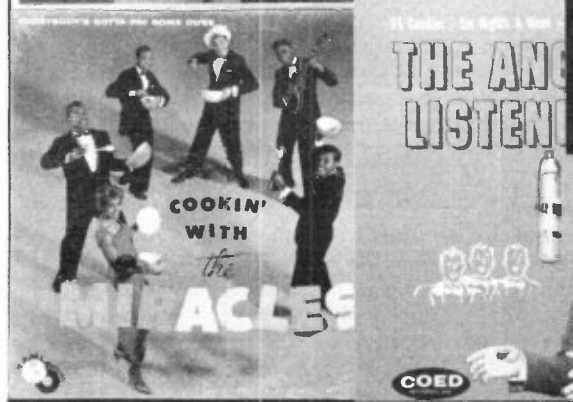
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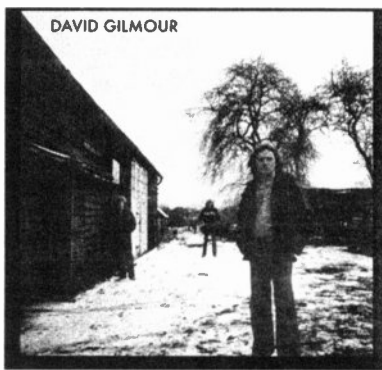
DiscNews

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 reissued 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**, *I 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*; **Live At Jazz**; **Kleer**, *Winners*; **Stacy Lattisaw**, *Sixteen*; **Donna Fargo**, *Shame On Me/Fargo* (two-fer) 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 14.

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*; **Drywater**, *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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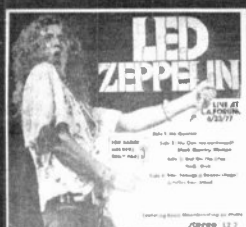


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Stuffer Like

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.

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.

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 one-of-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 lived-in 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 difficult for him to remember lyrics.

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

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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)

Another 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 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 one-shot. 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://itsgreatshakes.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.

"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, Larimer, 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.

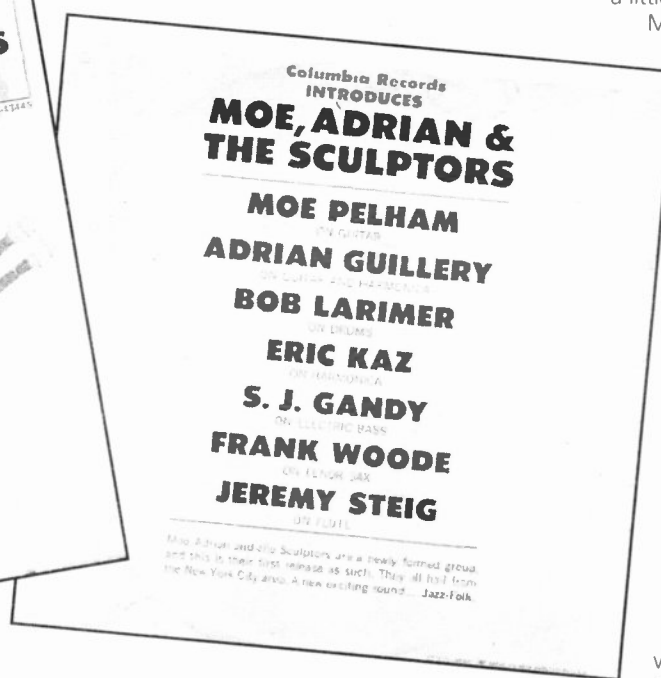
And Pelham, the tall, earthy singer with the too-cool shades? "Moe Pelham left town," said Guillery. "I don't know what happened to him."

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 genre-wise — 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://woodstockchamber.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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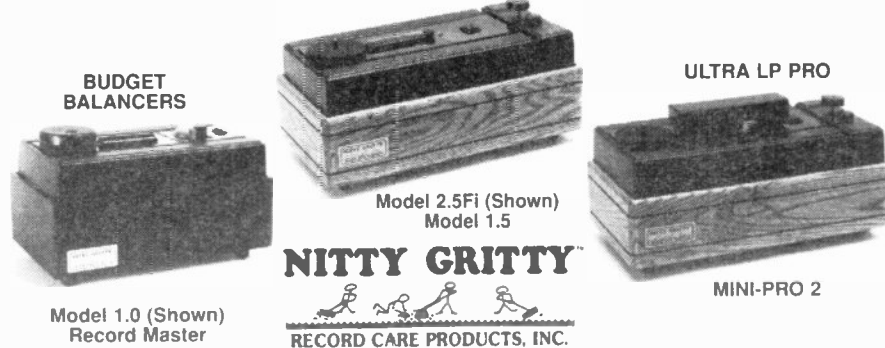
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ESSENTIAL NORTHERN SOUL PRICE GUIDE
By Martin Koppel and Tim Brown

Northern Soul:
A phrase stirring the record collectors' market. Keen collectors and dealers are scanning lists and Web sites for the values of records. Unfortunately, the Northern Soul market is a veritable minefield of misinformation. Many sellers have placed "Northern" before "Soul" in descriptions of non-Northern records to hopefully sell them better.

Our authors are experts on Soul music. Using their expertise, they have together compiled the most complete Northern Soul guide to date. All the most important Northern Soul records, along with their values, are included. If a record is soul, but not listed in this book, then it is not Northern.

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

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

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

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by Robin Platts

MarketWatch

CELEBRITY VOCALS: *Golden throats or celebrity goats?*

This 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 well-suited 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.

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 you 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.aspx).

"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



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*

Pondering Aloud

by Ray Sidman

ay s r i t @ f v p . t c r r

I tend to get excited when someone tries something new or innovative. This is especially 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

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 contrasted 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.



Whatever you may 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

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

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 pop-music 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*. ●

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.

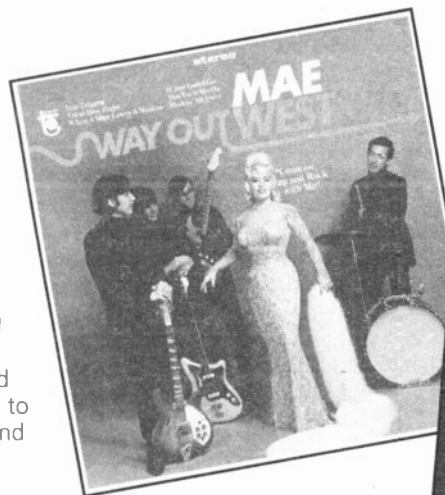
"I started scouring old record stores and then later, eBay, to find every album Nimoy did," Hollo said. Very few of his LPs are worth much today, due to the fact that so few people have turntables or record players. *The New World Of Leonard Nimoy* is probably the hardest to find but includes classic 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,

(<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.

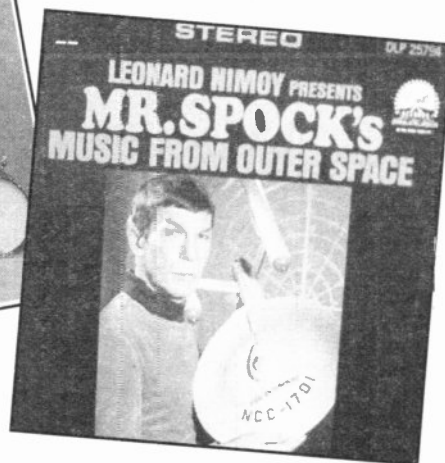


Plentus said he first discovered these strange celebrity covers of Dylan songs "just surfing the 'Net or rummaging through record shops. Also, running the Web site, I get many tips from collectors all over the world."

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

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.'"



\$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.

As noted, this isn't a genre 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

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.miserablemelodies.com/cgi-bin/cgiwrap/miserablemelodies.com](http://www.miserablemelodies.com/cgi-bin/cgiwrap/miserablemelodies.com/cgi-bin/cgiwrap/miserablemelodies.com)) 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." ●



by Phast Freddie Patterson

Grim Reporter

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 avant-rock musician 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.

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 solidier 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 singles — 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 Madama 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 Primitiv Soulz, 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.

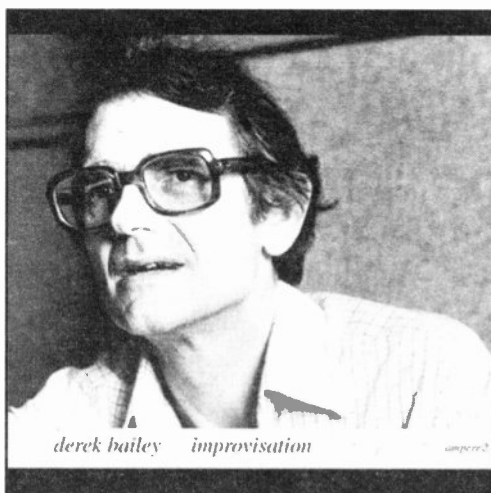
In 1966, Dean joined Bluesology, a group led by singer Long John Baldry. (The group's pianist, Reg Dwight, left for a solo career about a year later, taking with him the names of the group's leader and its saxophonist to become Elton John.)

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



derek bailey improvisation

What would happen if...

Dan Walker



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

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

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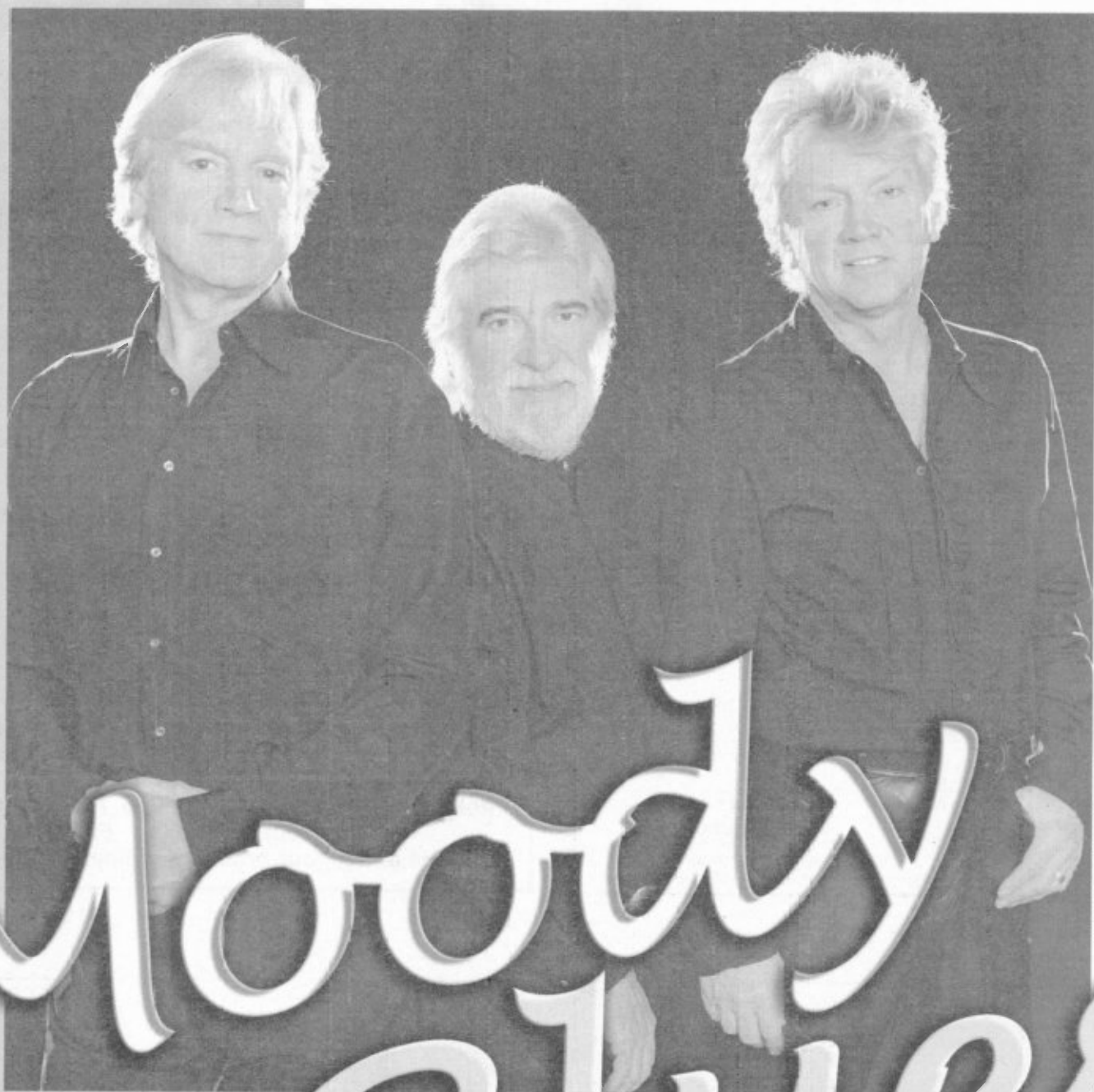
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COURTESY OF McFARLANE TOYS



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

Photos courtesy of Rogers & Cowen/Nancy Kozan

**KNIGHTS
IN WHITE
SATIN
BY J. POET**

Moody Blues

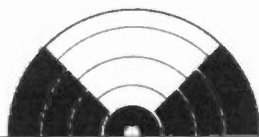
The Moody Blues are a kick-ass rock 'n' roll band. Their latest album and DVD, *Lovely To See You*, was recorded live at the Greek Theater in Los Angeles last June (2005), and if you know them only by their luxuriously orchestrated albums such as *Days Of Future Passed* and *On The Threshold Of A Dream*, 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 self-confessed 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



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



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 run-in 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

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

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."

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

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

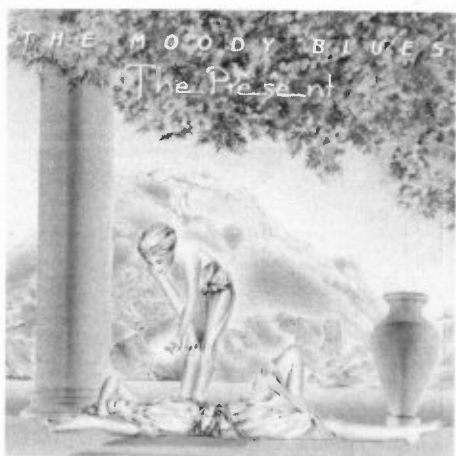
In Search Of The Lost Chord: "We were the only musicians on *Lost Chord*," Hayward said. "After dallying with an orchestra, it was all Moody Blues after that. We'd start with me, Graeme, and John doing a rhythm track and Mike on tambourine or maracas. Then I'd play electric over that and Mike the Mellotron, 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



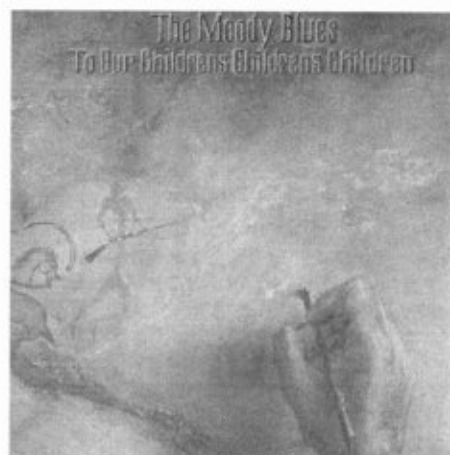
made our world smaller instead of bigger. We weren't thinking or working as a group. We were about to embark on a two-year world tour. Mike moved to America, and after the tour we didn't split, but didn't make any more plans. There was one aborted attempt to make another album, but it didn't work.

"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

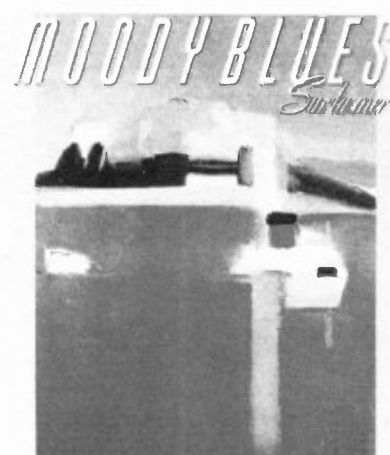


couldn't cope with them. I did produce a few people but quickly retreated. I learned that even with success you can't necessarily tell someone else how it's done. We almost signed Genesis and King Crimson, but it would have been a disaster. We primarily did it to control our recording and the sleeves."

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*



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

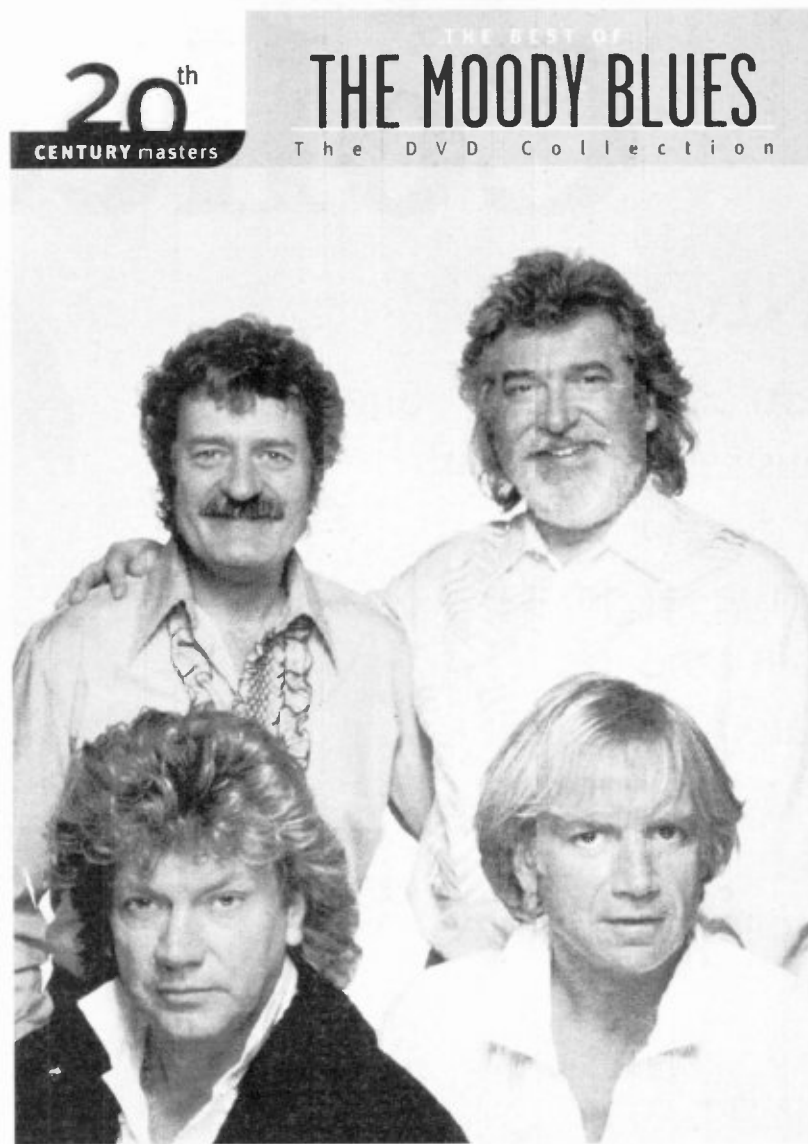
"We did that album with Tony Visconti, and it was joyous work," Hayward said. "Kids would drop by to ask him about working with T. Rex and Bowie. There was a very casual atmosphere in the studio. He helped us make commercial music, and we found new aspects to our art. I didn't think 'Wildest' was a single; 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."

Hayward: "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," Hayward 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 best-known 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." ●



Collecting

BY CHRIS NICKSON

For 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 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 go 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.”

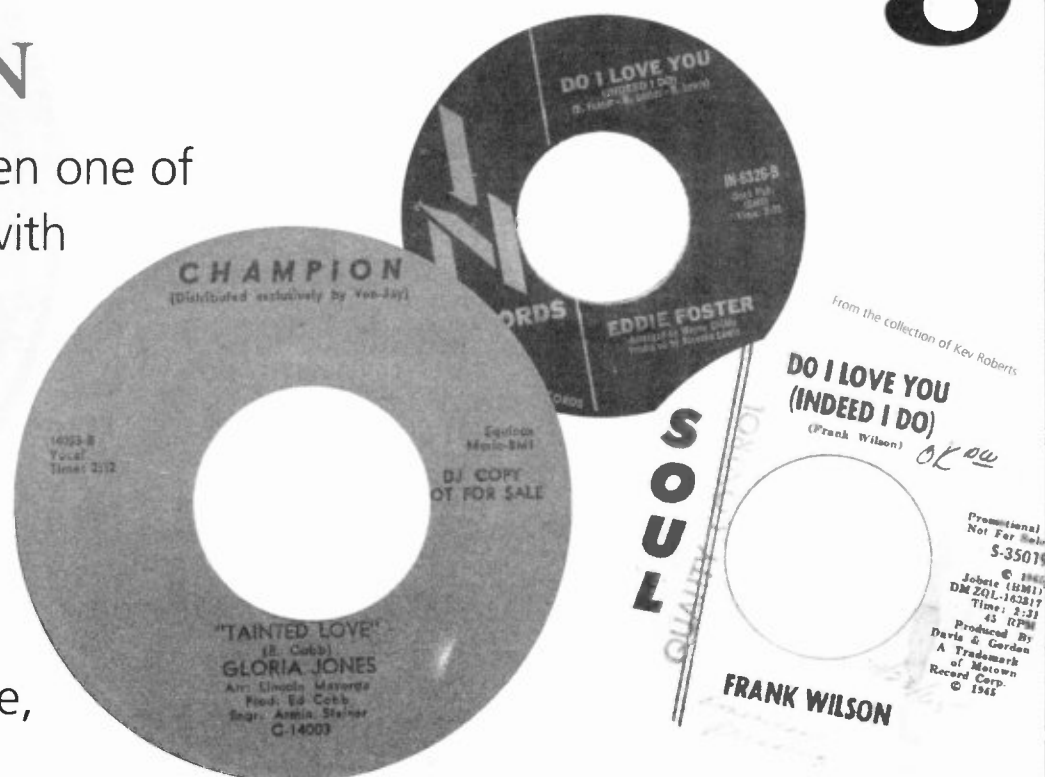
Like most records, the value depends on the rarity of a record, but Northern Soul adds a twist to that. It's club music, dance music, meant to be heard and to move feet, so, Manship explained, “prices on this are driven by availability and whether it's being played in the clubs and basically whether 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.

“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

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



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."

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 continu-

ally 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.

"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.

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 extravaganza 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 up-tempo 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 one-off 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 Heintzler via e-mail: soultripusa@nwtusa.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.



Dee Dee WARWICK

Career overshadowed by family, Aretha

BY BIL CARPENTER

It'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 Gospelairees. 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 Gospelairees, "We all came out of the church choir. We did the oohs, aahs and occasional yeah-yeahs. It was literally 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 Gospelairees 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 howler 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

SHE DIDN'T KNOW

(SHE KEPT ON TALKING)



WORDS and MUSIC by
Jerry Williams Jr.
Gary Bonds
Charles Whitehead

ON ATCO RECORDS
BY DEE DEE WARWICK



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 re-recorded note for note by Diana Ross & The Supremes & The Temptations and zoomed to #2 on the pop charts late in 1968.

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 Dionne 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.

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.

— David Nathan, soul historian

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 quite 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-

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 lushly 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 follow-up 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



rhythm, and she liked that very much because that was her background. I brought that 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, horn-driven 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.

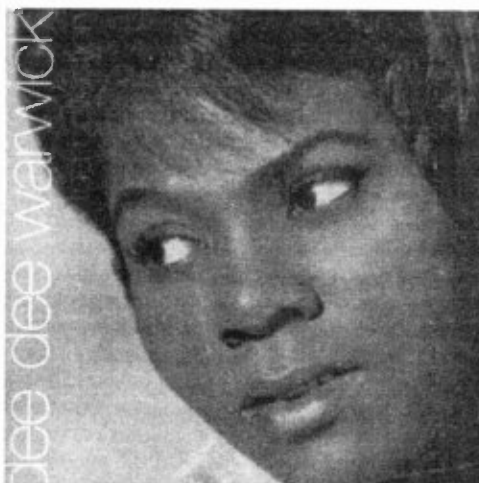
"She was on a roster that was dominated by Aretha Franklin," Shapiro reasoned. "And a girl always had a hard time at Atlantic Records — a very hard time... I produced most of them, and none of them really got off that big in R&B."

Dee Dee believes that Atlantic's promotion staff covered 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 anticlimactic. 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 southern-soul *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

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 Going For Us	1968
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 Out of Me	1973
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

Mercury 21100	I Want To Be With You	1966
Mercury 21150	Girls Need Love	1968
Mercury 61221	Foolish Fool	1969
Atco 33-337	Turning Around	1970
Heritage Sound HSRD 006	Dee Dee	1983

Compact discs

Ichiban SCL 2111-2	She Didn't Know — The Atco Sessions	1996
Charly M96262	The Red Bird Story (import)	1991
Hip-O 314558716-2	I Want To Be With You: Mercury Blue Rock Sessions	2001
Universal/Spectrum 602498243701	The Collection	2005

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 45-year 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

Vinyl 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, I 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 & Lamb Chop 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 of having 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 35¢. 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

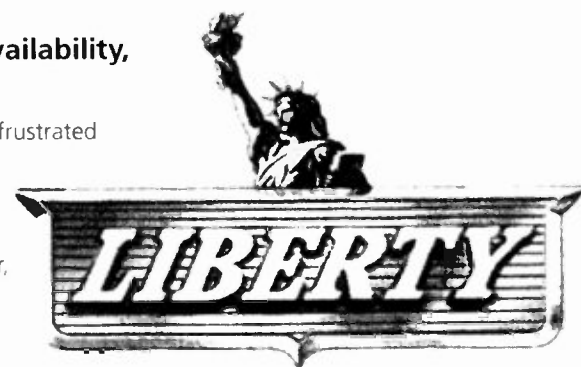
"Margie Rayburn was a frustrated singer," recalled the late Liberty Records founder, Si Waronker. "She always wanted to record, but I never wanted to record her, a 40-year-old woman. She could sing, but she had nothing unusual, nothing that meant anything. [No 'hook,' as he would call it.] She came in 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 40-year-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 make-up, at a distance she could pass for a younger woman.

"Margie Rayburn went on her three- or 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 money.

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 "junk 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

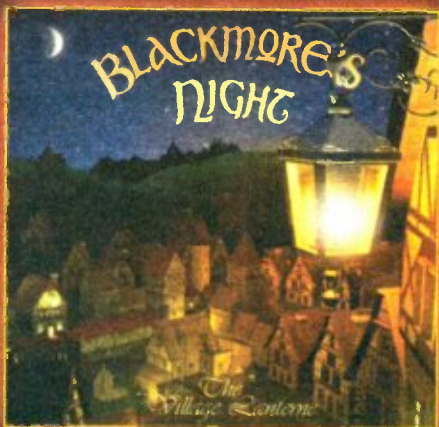
Adapted from Kelly's now out-of-print book, *Liberty Records*

Send your letters, comments and suggestions to:

Discoveries, 700 E. State St., • Iola, W 54990 • 001 fax 715 445 4087 • Discoveries E mail address: catherine.bernardy@fwpubs.com

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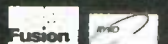
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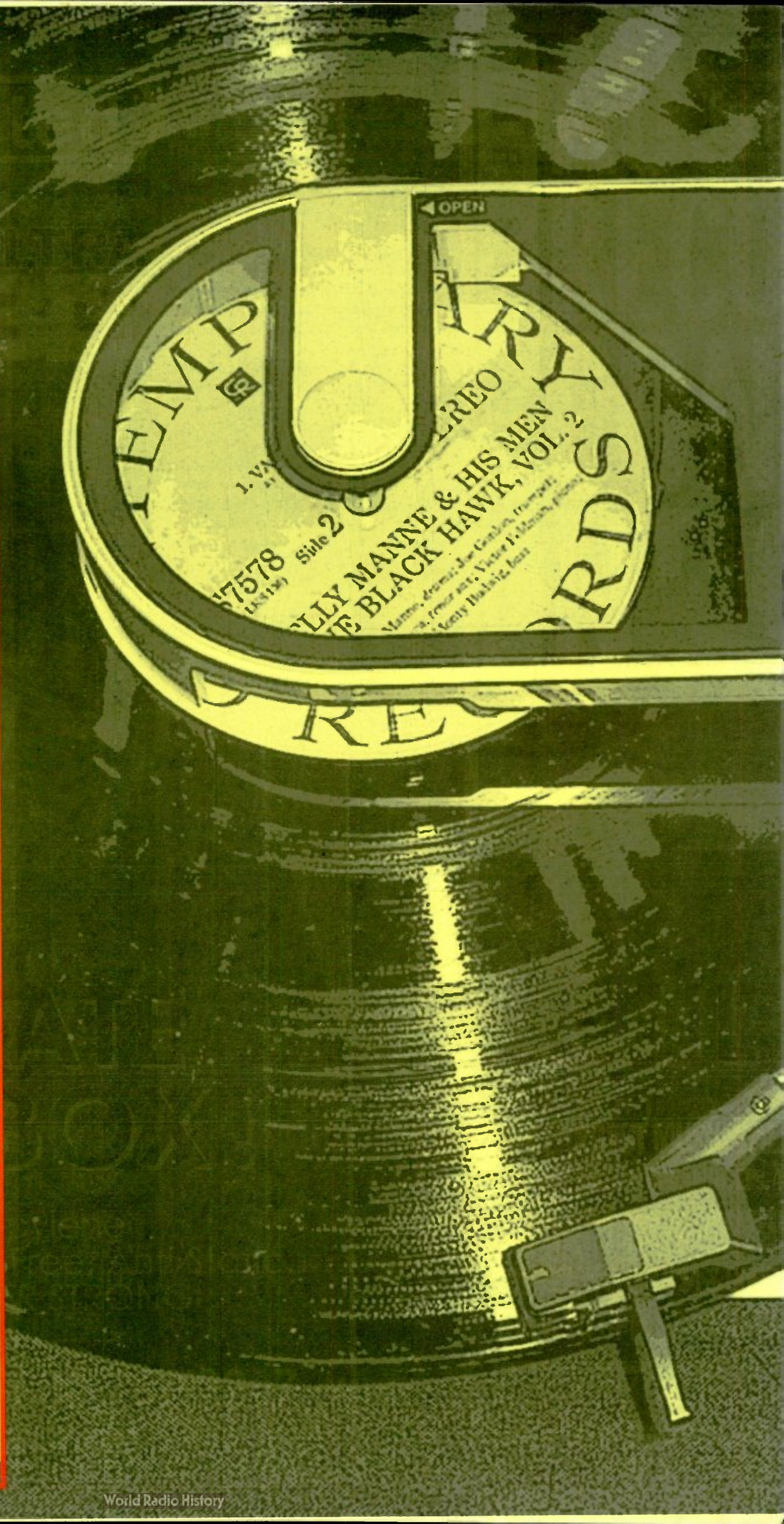
THE SPRING 2006

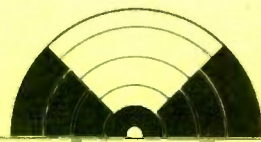
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Welcome to Austin Spring '06

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.

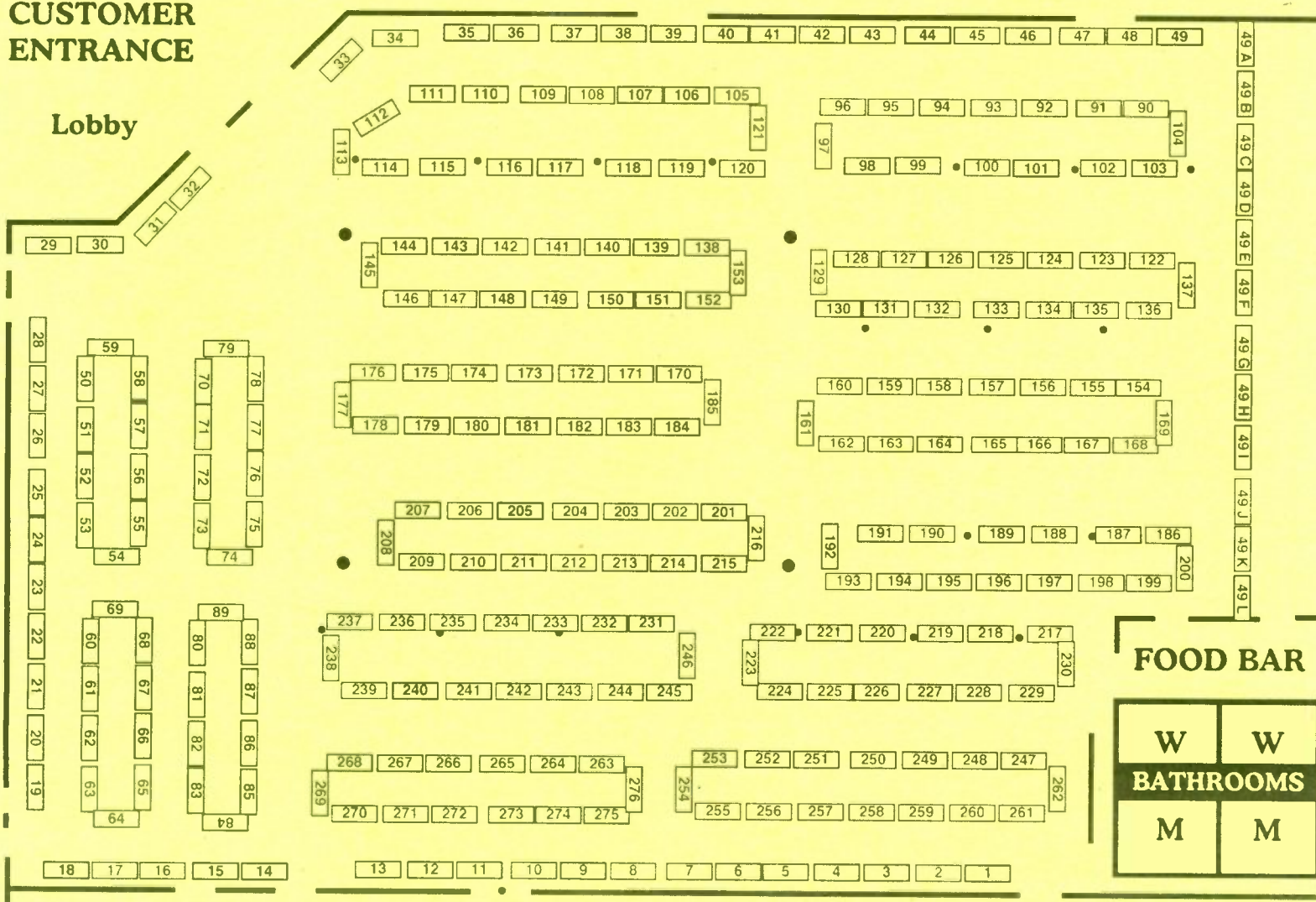
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— Doug Hanners

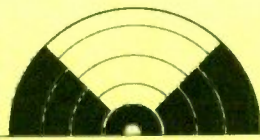
The map below and the following listings are accurate as of press time. There may have been some last-minute changes not reflected here.

CUSTOMER ENTRANCE

Lobby



**The 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 prices

Chisolm, Richard

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

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 LPs

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.
#82
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

Kezler, Raymond

West Columbia, Texas
#154-155
CDs, cassettes, 45s and LPs

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

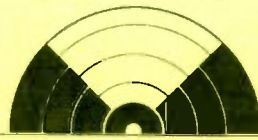
Los Angeles, Calif.
#12
'60s and '70s rock LPs

Milecki, Dennis

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

Miner, Robert

Chicago, Ill.
#64
Rare 45s, soul and R&B



dealers cont.

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

Moore, Craig
Peoria, Ill.
#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, Ill.
#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

Picturesleaves
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, Ill.
#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
Tulsa, 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

Slipped Discs
San Antonio, Texas
#47
Classic to modern CDs and DVDs, as low as \$1

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

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THE BEST OF THE BOB CREWE GENERATION MUSIC TO WATCH GIRLS BY



THE BEST OF The Bob Crewe Generation 302 066 703 2

"Music To Watch Girls By" (the Diet Pepsi-Cola jingle) was transformed into a top 15 smash hit, which led to several successful albums. Bob Crewe has personally selected the 18 tracks from those albums which are included in *The Best Of The Bob Crewe Generation*. As a bonus track, the mono single version of "Music To Watch Girls By" also appears.

SAND IN MY SHOES: THE BEST OF The Beach Music Sound 302 066 724 2

This new single disc 25-track collection complements our highly successful *25 Beach Music Classics* release. It features even more quintessential Beach music hits by such artists as Jackie Wilson, Chairmen Of The Board, The Tams, The Drifters, and The Showmen.

Kenny Vance & The Planotones

LOVERS ISLAND 302 066 692 2

Lovers Island is Kenny Vance and The Planotones sixth and best CD yet. It features interpretations of beloved 50s doo-wop classics originally sung by The Skyliners, Jerry Buttlar, Robert & Johnny, Rosie & The Originals, and more.



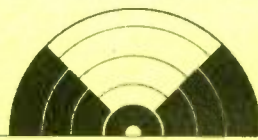
Bettye LaVette

TAKE ANOTHER PIECE OF MY HEART 302 066 708 2

These deeply moving recordings by one of the soul field's reigning queens were produced in 1969-1970, with the Dixie Flyers in sizzling musical support. For the first time, they're now assembled into one comprehensive collection.



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numerical listings

- | | | | |
|---------------------------------|----------------------------|--------------------------------|-------------------------------|
| #2-3 Oliver, Blake | #62-63 Foreman, David | #130-132 Diamondhead Music | #201 Drucker, Neil |
| #7 Glass, Keith | #64 Miner, Robert | #133 Slocumb, Charles | #202-203 Hunott, Phillip |
| #8 Sun Rise Records | #65 Rinehart, Bill | #134-136 Lassater, Rick | #204-206 Les Harris Records |
| #9 Roman, Mark | #66 Rasslin Records | #138-139 Wilgus, Pete | #207-208 Record Rack |
| #10-11 Smith, Myrtis | #67-69 Smith, Jeff | #140-141 Ronat, Jim | #209 Sheehan, Bruce |
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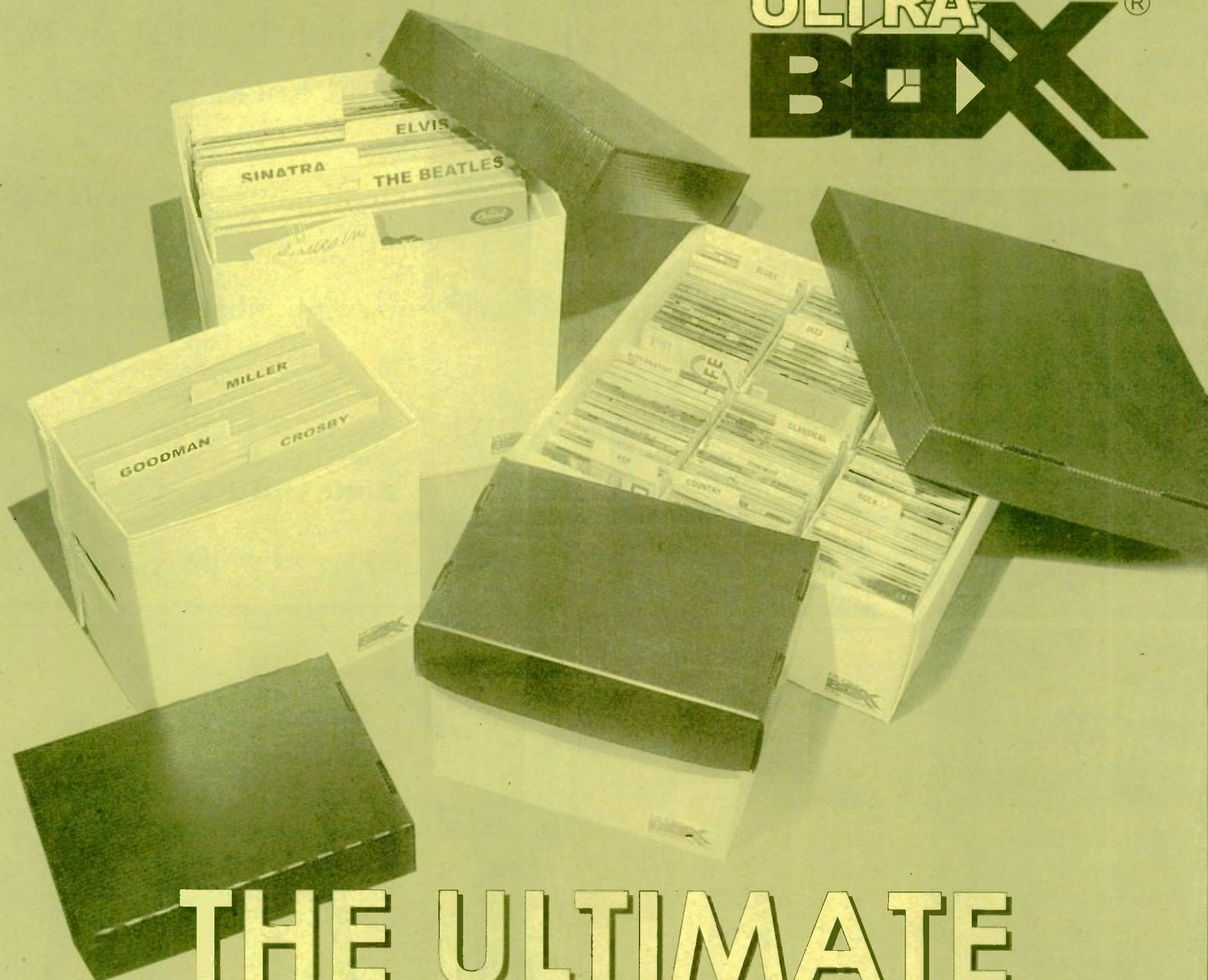
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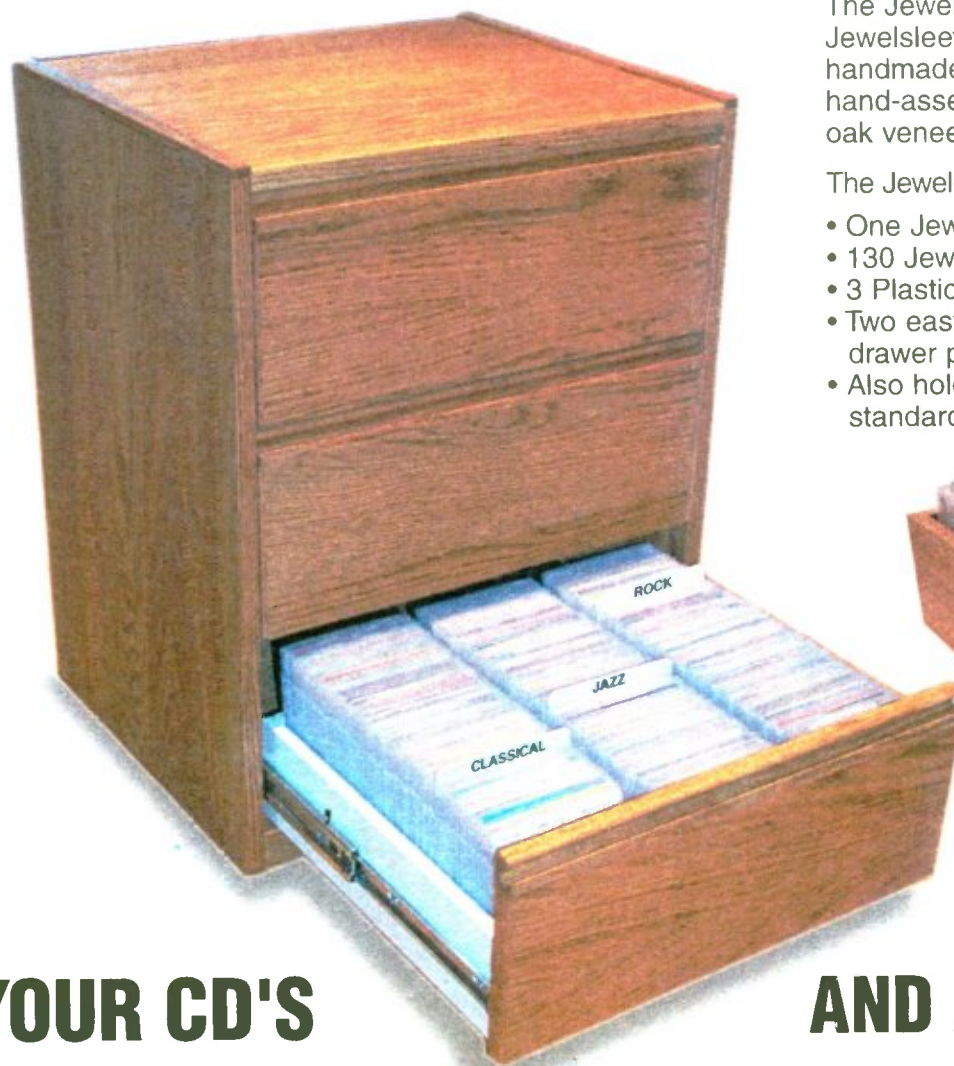
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Ten Years After, from left: Ric Lee, Leo Lyons, Chick Churchill, and Alvin Lee.

AN INTERVIEW WITH ALVIN LEE

by Michael Buffalo Smith

Alvin 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]

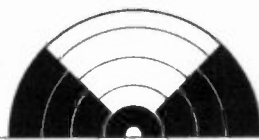
How did you go from that band to Ten Years After?

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 anti-anything weren't we? Anti-government, anti-being-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.

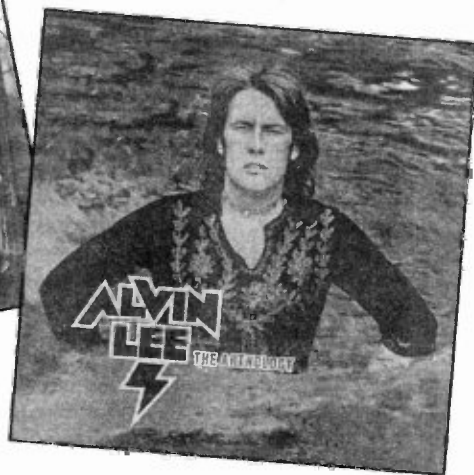
Tell me about Mylon LeFevre and how you hooked up with him.

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



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 clarinet when I was 12 years old. I listened to Benny Goodman, and through him I heard Charlie Christian and those early jazz players. Then I took guitar lessons the first year just on basic chords, and the guy 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, who of course was a phenomenal guitarist. I think Django Reinhardt was the Jimi Hendrix of the 1930s and '40s.

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 outrageous.

How did you come to hook up with the great Moore?

Well, I have always been a fan of his, and I joined the Elvis Presley fan club when I was 13 years old but mainly to get a picture of Scotty and his guitar. Scotty was originally quite a jazzy and bluesy bebop player, and I think his rock 'n' roll influenced the world. It certainly influenced me.

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 him 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 rhythms 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)



Disc Reviews

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' self-contained 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 unmistakably 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."

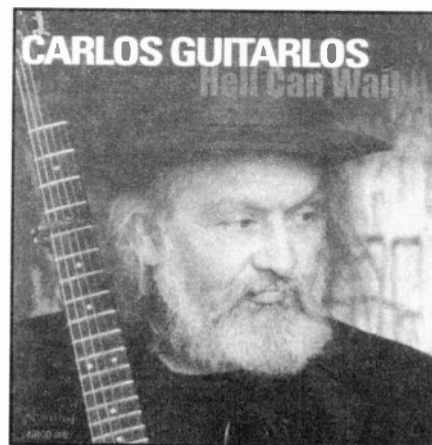
(See www.tuition-music.com; also available is a three-song single including an English/French language "Sunny" duet with singer Pat Appleton.

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



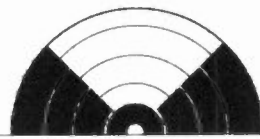
Lee Roth singing "Top Jimmy Swings" on Van Halen's 1984. The Rhythm Pigs rose only slightly above the rhythmic yet fertile L.A. club scene of the early '80s. They were contemporaries of The Blasters, X, and Los Lobos. So Guitarlos isn't the 90-year old he appears to be. The decades of hard living and 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 guitar 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 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 doo-wop renditions of "Trickle Trickle" and "Boy From New York City," a melancholy version of the Dorsey hit "Blue Champagne" that includes the seldom-heard 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 five-piece 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

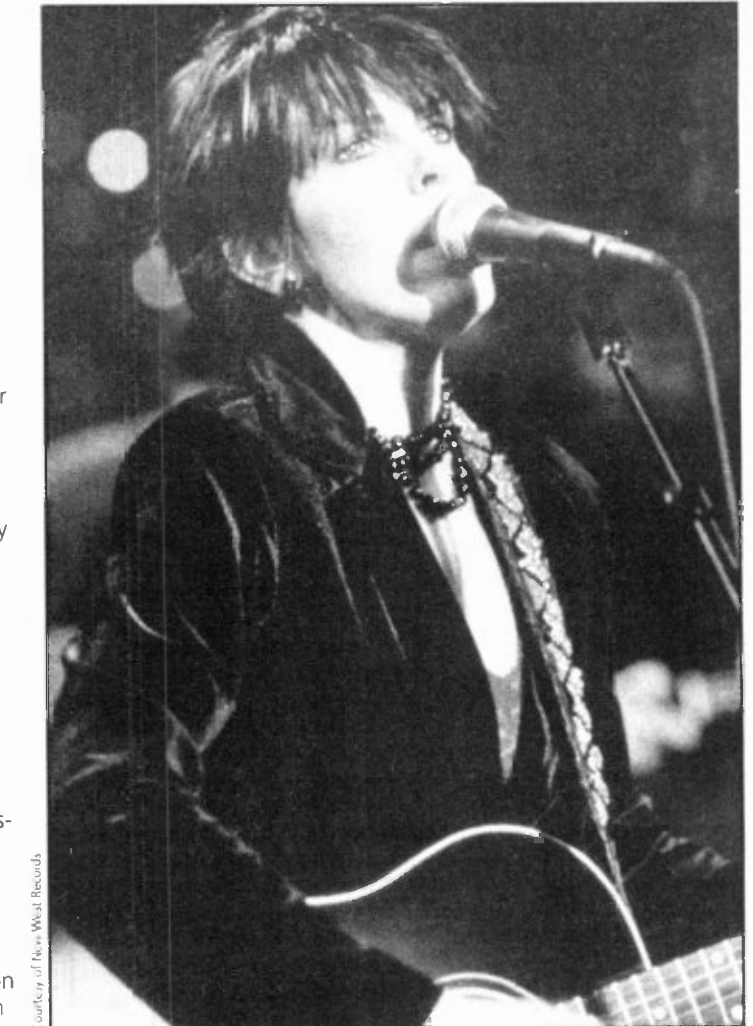
Lucinda Williams
Austin City Limits: Live From Austin Texas
New West Records (DVD NW 8005)

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 rendition 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 sound-effects 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 well-remembered 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



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.

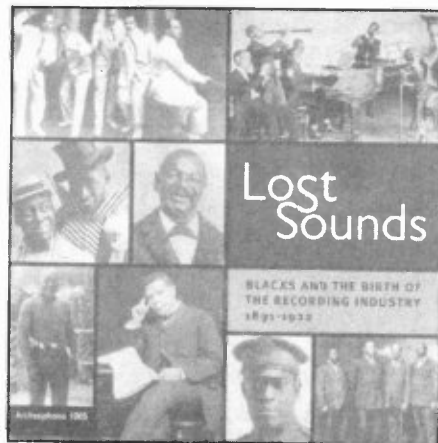
Waiting For A Song demonstrates that Doherty was a singer, not a musician — an entertainer, not a songwriter. It also exemplifies that there was a huge difference in how artists were impacted by the cultural revolutions of the hippie movement. Some were able to build upon the newfound freedoms to expand 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 Dinwiddie 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 well-researched 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 hunky-punky 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 white-dominated 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 yet 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 Hydra-headed 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.

Disc Reviews continued on 51

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Table with columns: LABEL & No., ARTIST, TITLE & INFO, CONDITION PRICE. Lists various 45 RPM records with details on artist, title, condition, and price.

Bill Johnson - "Rare Vocal Groups"

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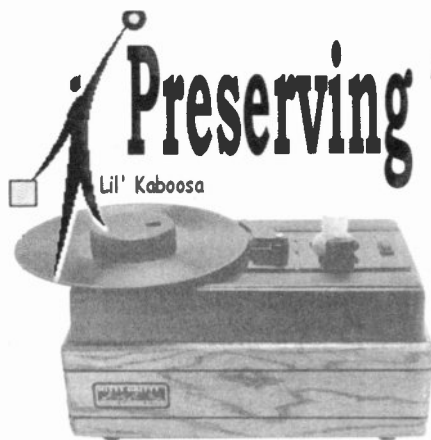
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Table listing vinyl records for auction, including titles like 'PAUL GREENO - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85340', 'ANNA PAUL - ANK PARA 409 MO Sings his big big big 15', and 'BELL, ARCHIE A - ATLANTIC 8226 ST There's gonna be a shakedown'.

AUCTION PICTURE SLEEVES

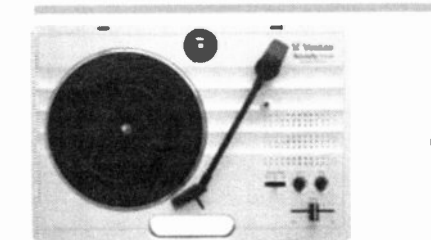
Sam Schmid 427 Third Avenue Bethlehem, PA 18018

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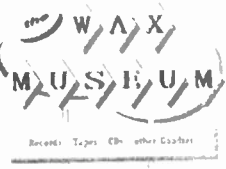
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New! Attention!! access the list on our website waxmuseum.net/original1.shtml

it is searchable! e-mail us your bids don't forget to give your mailing address!!

Note... Please do me a favor and pick up your stuff if you win. Money orders, cash and Pay Pal are shipped first. Checks must clear! Foreign bidders - send cash registered! We are not responsible for loss

Put your name and address on your bid sheet or e-mail!!!!

Minimum bid all items not noted \$3 - Get Your Bids in Early!! Good Luck!!

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

A large table listing auction items with columns for item number, artist name, and song title. The list includes various artists such as 40000 A & I, 40001 A & I, 40002 A & M, etc., and songs like 'DANCE TO THE MUSIC MESSAGE FROM A BLACK MAN', 'SHANGHAI', 'CHECKMATE 1 TO 0', etc.

THE NEW MUSIC cont.

Table listing music discoveries with columns for artist name, track title, and genre. Includes artists like 40480 COLUMBIA, 40481 COLUMBIA, 40482 COLUMBIA, etc., and tracks like 'DON'T SO HARD/OBSERVATION', 'I'M A GENTLE THING/YOU... BREAKING DJ VOL', 'BROWNVILLE LUMBERJACK/SHADOWS... MIND DJ VOL', etc.

PAUL GRENVO - 238 TAINIER DRIVE - LITCHFIELD PARK, AZ 85140 • 454 454 AUCTION 454
No minimum bid; no bid trapping. **Closes APRIL 15, 2006. Postage added. *★ GROUPS ***

1	USA MUSIC	TIME	1004	I've had it/Be mine - blue label	VG+ to VG++
2	REMARKS & PERRY CARROLL - HISSON	1002	Let's get the fun back in rock n roll	M-	
3	CHARLES & OTIS WILLIAMS - KING	5332	Silver star/Richie rich/Man - VG to stry VG	VG to VG++	
4	CLASSICS	MUSCOTE	1116	Till then/Blue note no - yellow label/Heavy lines(d)	VG to VG++
5	CLASSICS	ATCO	6116	Yakety yak/Sing want the strings--	VG+ to VG++
6	UNITÉ & PERSPECTIVE	MADISON	130	Alley-ooop/The right time	VG++ w/ol 1 side
7	DANCE & FUNK	ABC PARA	1034	Rock and roll/I have to stay	strong VG+ minor scuffs
8	OTIS DI MATT (w/col)	COOL	42917	Drip drop - green label	VG+ minor scuffs
9	CLASSICS	CONGRESS	214	The times we've wasted/Rita Mae - strong VG	drill hole
10	FALCONS	UNART	2013	You're so fine	VG+ minor scuffs
11	FIVE SISTERS & PHILIP	ELIZABETH	47411	Memories of days gone by (medley) -	VG++
12	FLAMINGOES	PHILLIPS	40378	Since my baby put me down	M- drill hole
13	FLAMINGOES	DOLBYN	31	Come softly to me - let label - strong VG	slid w/act
14	FOUR SEASONS	VER-JAY	512	Soon/Ain't that a shame	VG++
15	FOUR SEASONS	MOTOWN	1094	Something about you/Darling I love you - M-	VG++
16	FOUR SEASONS	MOTOWN	1096	I like everything about you/Loving you is sweet	VG++ w/ol 1 side
17	IMPRESSIONS	ABC PARA	1087	Just seven numbers - w/Picidy-VG, lite wear	VG++ to M-
18	IMPRESSIONS	ABC PARA	1189	Mac Arthur Park, parts 1 & 2	VG++ to M-
19	IMPRESSIONS	ABC PARA	10725	Ann/Long long winter	VG++
20	IMPRESSIONS	ABC PARA	10725	Just one kiss from you/Twilight time	VG++ w/ol PROMD/mol
21	IMPRESSIONS	ABC	10831	Can't satisfy/this must end	M-
22	JIVE FIVE	UA	10964	I can't stay away from you/You ought to be in Heaven - M-	VG++
23	KNIGHTS	SNAD	5013	Kiss kiss kiss/I'm a happy man	VG++ minor scuffs
24	KNIGHTS	SNAD	5013	Darling love/raie	VG++
25	MINGONERS & KING	5341	Finger poppin' time/I love you-so-o-o - strong VG	VG to VG++	
26	MONTELLA	5510	The Smith-a-roo	VG+ light wear	
27	MURKIN	5655	Excuse me/I want to thank you	VG++	
28	MURKIN	5655	Some road here-one you need/Save me	VG+ globes/M-	
29	MURKIN	5655	Since I lost you girl	VG+ to VG++ drill hole	
30	MURKIN	5655	Run baby run	VG++ to M-	
31	MURKIN	5655	My yesterday love/A patent on love	M-	
32	MURKIN	5655	Bad dream/Swing	M-	
33	MURKIN	5655	Michelle de Am/It've been a long time--	M-	
34	MURKIN	5655	Groovin' (out on life)/Break and butter	M- w/ol 1 side	
35	MURKIN	5655	Laura (What's he got--)/Break away	M- RPD PROMO	
36	MURKIN	5655	Private eye	VG+ minor scuff/wr	
37	MURKIN	5655	I'm just a man/Tears of a clown	VG+ w/ol/tol/wh	
38	MURKIN	5655	Denise/Once again	VG+ minor scuffs	
39	MURKIN	5655	Can't you see/Your man's son	VG++ to M-	
40	MURKIN	5655	Twilight time	VG+ stamp ol	
41	MURKIN	5655	Remember me/Me can make it	VG++	
42	MURKIN	5655	Silve threads and spider webs	VG++	
43	MURKIN	5655	Five o'clock world - loop on side	VG++ to M-	
44	MURKIN	5655	I will/Till - fol 1 side	M- white PROMO	
45	MURKIN	5655	Woman helping man	VG+ fol/acc/fg	

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.

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

Tea 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.

Thortch Recordings, Moe Denham, The Soul Jazz Sessions. Feb. 21.

True Self/Favored Nations, Vernon Reid & Masque, Other True Self. April 14.

Unicorn Digital, Karcus, 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.

Varese Vintage, The Louvin Brothers, Echoes Of The Louvin Brothers. March 14. The Dillard's, Old Blue: Ten Unreleased Recordings From 1958. March 21.

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

Warner Bros./Rhino, Black Sabbath, Greatest Hits 1970-1978. March 14.

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

AHLEUCHATISTAS "What You Will"

Third and best from this amazing instrumental, post-Beeheart, avant-technical 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 hear!

RICHARD LEO JOHNSON "The Legend of Vernon McAlister"

This is a CD of deep beauty and innovation, created with 1930's National Duolian steel-bodied guitar and some simple electronic and tape effects. As Dean Blackwood (Revenant Records) said about it, it is located in some sort of nether place between the old and the modern "Difficult to categorize, but marvelous to hear" - All Music Guide

RAY RUSSELL "Goodbye Svengali"

Guitarist Ray Russell's wide-ranging solo gear 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, lyrical guitar pieces and icy soundscapes

UNIVERS ZERO "Live"

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

ZAAR "Zaar"

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

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Warren Zevon	Asylum	60503 The Best Of Warren Zevon	M-	M-	\$25
		Autographed on front cover "Warren Zevon"			
Johnny Mathis	Columbia	CL1351 Heavenly	M-	M-	\$20
		Autographed on front cover "Johnny Mathis"			
Johnny Mathis	Columbia	CS9705 Those Were The Days	M-	M-	\$15
		Autographed on front cover "Johnny Mathis"			
Pat Boone	Navy Presents	41/42 Navy Presents Pat Boone	M-	M-	\$20
		Autographed on GREEN SLEEVE "Thanks Friend Pat Boone"			
Floyd Cramer	RCA	LSP2488 Gets Organ-Ized	M-	M-	\$20
		Autographed on back cover "To Paul Floyd Cramer"			
Boots Randolph	Monument	MLP8037 More Yakey Yax	VG+	M-	\$15
		Autographed on the back cover "To Paul Sincerely Boots Randolph"			
Al Hirt	RCA	LPM3337 That Honey Horn Sound	M-	M-	\$15
		Autographed on front cover "Al Hirt"			
Pete Fountain	Coral	CRL757357 On Tour	M-	M-	\$15
		Autographed on the back cover "All The Best Pete Fountain"			
Pete Fountain	Coral	CRL757284 The Blues	M-	M-	\$15
		Autographed on back cover "Pete Fountain All The Best"			
Tex Bencke	RCA	PRM181 Moonlight Serenade	M-	M-	\$15
		Autographed on the back cover "Tex Bencke"			
Count Basie	Verve	V6-8596 Best Of Count Basie	M-	M-	\$25
		Autographed on the back cover "Count Basie"			
Count Basie	Dot	DLP-25834 Half A Sixpence	M-	M-	\$25
		Autographed on the back cover "Count Basie"			
Peter Nero	RCA	LPM3871 Zero-In On The Hits	M-	M-	\$15
		Autographed on the back cover "To Paul All The Best Peter Nero"			
Robert Goulet	Columbia	CL1826 Two Of Us	M-	M-	\$15
		Autographed on the front cover "All the best Paul-Robert Goulet"			
Fddy Arnold	RCA	LSP-2471 One More Time	VG+	M-	\$15
		Autographed on the back cover "Eddy Arnold 1967"			
Tanya Tucker	MCA	MCA2167 Lovin' And Learnin'	M-	M-	\$15
		Autographed on the front cover "Love Tanya"			

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W/OUT YOUR LOVE - CHARLIE ROBB	M-5.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00		
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SMALLER & STEEL - BOB DYLAN	VG 4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00	
MERCY MERCY MY LAMB OF GOD - BUCKINGHAM	M 8.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
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GOTTA SERVE SOMEBODY - BOB DYLAN	M-6.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
BORN TO BE ALIVE - PATRICK HENNERDEZ	M-5.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
GOT TO GET UP INTO WHATEVER EGGAN	M 6.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
ONE HELL OF A WOMAN - MAC DAVID	M 6.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
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WE JUST DISAGREED - DANIE MASON	M 6.00	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00	25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
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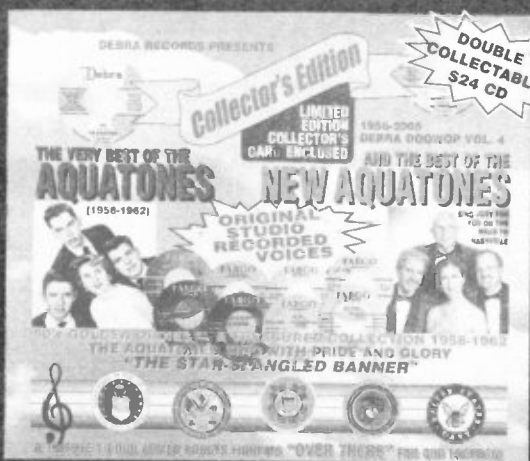
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Grim Reporter continued from page 16

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 pianist 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.

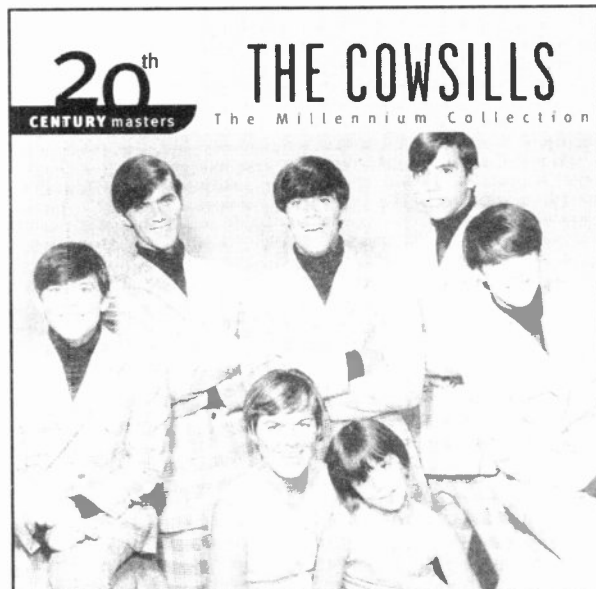
In May 2002, James backed Diddley and some of his old bandmates (Billy Boy Arnold and guitarist Jody Williams) at the Chicago Blues Festival. In April 2005, James backed former Diddley guitarist Lady Bo at the Ponderosa Stomp roots-music festival in New Orleans. James was scheduled to perform again at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

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 hosting a TV special and inspiring *The Partridge Family TV* show.

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

During the mid-70s, he moved to Canada — 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

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. ●

Record Shows




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

- Mar 11 IL**, Alsip. Record & CD Collectors Show. Double Tree Hotel. 5000 W. 127th St. SH: 9am-3pm, T: 6' & 8', F: \$30-\$40. A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Mar 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show. Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S. SH: 10am-4pm, T: 100, A: \$6. under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Mar 12 CA**, Newark. Rockin' N' Rollin. Pavilion. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. A: \$3. Charlene White, PH: 408-263-5127.
- Mar 12 IL**, Hillside. Chicagoland Record Collectors Show. Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45. A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Mar 12 MN**, Minneapolis. MSP Music Expo, Four Points By Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspsmusicexpo.com
- Mar 12 OH**, Toledo. Record Show. 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.
- Mar 12 OR**, Portland. Music Expo CD & Record Conv., Holiday Inn, Columbia Conf. Ctr. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8', F: \$50. A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
- Mar 12 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30. SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Mar 12 ON**, Hamilton. Record & CD Show, Ramada Hotel. 150 King St. E., SH: 10:30am-5pm, A: \$3.50. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- Mar 12 HUNGARY**, Budapest. XXXII Int'l. Record & CD MegaFair. Vadosfiget, Lemezbörze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990. FAX: 0036 14300991 or www.lemezbörze.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 PA**, Allentown. Original 14th Semi-Annual 45-78 RPM Record Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-7, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Mar 19 CA**, San Francisco. Rock 'n Swap, University of San Francisco Campus. McLaren Hall, SH: 10am-3pm, F: \$55. 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: \$65. 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 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 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

- 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: \$60. A: \$6. \$3. 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: \$50. 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. thereafter, 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-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.
- 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.musiccollector.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. 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.austinrecords.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.
- Apr 1 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
- Apr 1 NY**, Ithaca. NY CD & Record Fair, Womens Community Bldg. 100 W. Seneca St., SH: 10am-5pm, T: 40, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 1 WI**, Green Bay. Record Convention, Days Inn City Ctr. SH: 10am-4pm, A: \$2. Jeff Norman, PH: 920-562-1050.
- Apr 2 MA**, Dedham. New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
- Apr 2 MI**, Kalamazoo. Record & CD Collectors Show, County Fairgrounds. Community Bldg., Sprinkle Street Exit from I-94 N. to Bus. 94 (3rd light), SH: 11am-5pm, T: 8', F: \$40. A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Apr 2 NC**, Carrboro. CD & LP Show, Century Ctr. 100 N. Greensboro St., SH: 12noon-6pm, T: 6', F: \$45. A: free. Gerry Williams, PH: 919-260-0661.
- Apr 2 TN**, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 8-9 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.wlwrrecordfair.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 8-9 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 229 235738.
- Apr 9 IN**, South Bend. Record & CD Collectors Show, Comfort Suites. Corner of Cleveland Rd. & Indiana 933, SH: 11am-5pm, T: 44-6', F: \$30. A: free. Wildwood Records, Ken, PH: 574-329-1483.
- Apr 9 MA**, W. Springfield. Record Convention, Best Western Sovereign Hotel. 1080 Riverdale St., SH: 10am-4pm, T: 70-8', F: \$60. A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Apr 9 OH**, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.
- Apr 9 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH:

- 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Apr 9 ON**, Kitchener. Record & CD Show, Holiday Inn. 30 Fairway Rd. S., SH: 10:30am-5pm, A: \$3.50. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- Apr 15 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6. under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- Apr 15 OR**, Portland. Night Owl Record Show, Eagles Aerie. 4904 SE Hawthorne Blvd. (corner of 50th & Hawthorne), SH: 5pm-9pm, A: \$1. 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.
- 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**, Denver. 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
- 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: \$30. A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Apr 23 MI**, Ann Arbor. Monster Record & CD Show, Webers Inn. 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45. A: \$3. under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Apr 23 NE**, Omaha. Music & Collector's Show, Firefighters Union Hall. 60th & Grover, SH: 10am-4pm, PH: 712-328-8731 or 402-451-7814.
- Apr 23 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$60. A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 23 NY**, Deer Park. Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com
- Apr 23 OH**, Cincinnati. Music Collectors' Convention, Clarion Hotel. Pfeiffer Rd. & I-71, SH: 10am-3pm, F: \$35. one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Apr 23 OR**, Canby. Record Collectors Show, Clackamas City Fairgrounds. Main Pavilion Bldg., Hwy. 99E, SH: 10am-4pm, T: 75, F: \$45. A: \$3. Don Rogers, 31301 S. Kauffman Rd., Canby, OR 97013. PH: 503-651-2780.
- Apr 23 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-4pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3, A: \$2. Jim, PH: 920-733-5076.
- Apr 29-30 NJ**, East Brunswick. Northern Soul Celebration, Hilton. SH: 8pm-2am both nights, 11am-5pm Sun. Wayne, PH: 011-44-1159-441770 or www.goldsoul.co.uk
- Apr 30 CA**, Buena Park. Greater Orange County Record Show, UFCW Union Hall. 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.
- Apr 30 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: 914-948-2674.
- Apr 30 MA**, Billerica. Record, CD & Music Collectors Show, Wyndham Billerica Hotel. 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 978-388-6576 or www.primatopromotions.com
- Apr 30 MN**, Minneapolis. MSP Music Expo, Four Points By Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspsmusicexpo.com
- Apr 30 NJ**, East Brunswick. Northern Soul-Doo-Wop R&B, Funk Record Show, SoulTripUSA Event, Hilton. I-95, SH: 11am-5pm, A: \$5. www.goldsoul.co.uk or 011-44-1909-774111.
- Apr 30 NM**, Albuquerque. Record Convention, Marriott Hotel Ballroom. I-40 & Louisiana Blvd., SH: 9am-6pm, T: 8', F: \$60. A: \$2. Mike or Jackie Walsh, PH: 505-281-9230.
- Apr 30 NY**, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60. A: \$3. Record Baron, PH: 716-871-8722.
- May 6 NJ**, Secaucus. 20th Annual NY KISS Expo, Crown Plaza. Off Meadowlands Pkwy., SH: 12noon-Midnight, T: 100. PH: 201-398-0150 or www.starzcentral.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 FL**, 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. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- May 7 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' & 8', F: \$30-\$40. A: free. Wildwood Records, Ken, PH: 574-329-1483 or Mark, PH: 260-482-2525 eves.



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.

World Radio History

APRIL 2006 • discoveries

- 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 Bldg. #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, Haimeri Center. 1421 Morse Rd., SH: 10am-4pm. Colleen's Collectables, PH: 614-261-1585.
- May 14 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$30., A: \$2.50. Stephen or Becky, PH: 419-874-1725.
- May 14 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- May 20 IL**, Alsip. Record & CD Collectors Show, Double Tree Hotel. 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- May 20 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- May 21 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- May 21 IL**, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eyes.
- May 21 MA**, Woburn. Boston Metro-North, Guitar & Music Collectors Expo, Elks Lodge. 295 Washington St., Exit 36 off Rt. 95. www.musiccollector.com or PH: 508-865-5935.
- May 21 MI**, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eyes.
- May 21 NY**, Binghamton. NY CD & Record Fair, The Sai Bless. 65 Front St. (I-81 Exit 5), SH: 10am-5pm, T: 75-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- May 27 AZ**, Phoenix. Record Swap Meet, AZ American Italian Club. 7509 N. 12th St., SH: 9am-11pm, F: \$20. for 1, \$15. ea. add'l., A: \$5.-\$2. Sam, PH: 602-265-9853.
- May 28 CA**, Buena Park. Greater Orange County Record Show, UFCW Union Hall. 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.
- May 28 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- May 28 WI**, Milwaukee. Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- Jun 3 MN**, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., SH: 9am-4pm, F: \$35., A: \$2. Tom Novak, 315 Wyoming St., St. Paul, MN 55107. PH: 651-224-4947.
- Jun 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., 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: 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. 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.
- Jun 11 MI**, Kalamazoo. Record & CD Collectors Show, Cty. Fairgrounds. Sprinkle St. Exit from I-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 11 NY**, Elmsford. Tri State-Guitar & Music Collectors Expo, Hampton Inn. Exit 1 off Rt. 287. www.musiccollector.com or PH: 508-865-5935.
- Jun 11 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Jun 11 HUNGARY**, Budapest. XXXIII Int'l. Record & CD MegaFair, Varosliget, Lemezborze, plus Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990. FAX: 0036 14300991 or www.lemezborze.hu
- 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: 715-445-4087.
- Jun 17 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- 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 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. 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.
- Jul 9 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School. 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- Jul 15 IL**, Alsip. Record & CD Collectors Show, Double Tree Hotel. 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Jul 15 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com



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NITA HARRIS Says Hits Music List: Livin Dying in Detroit for God, Cece Peniston thought you knew?, Candy Rain Aint no Sunshine, touch it, Bustd Rhymes, S. Redneck Getchum W Wilson, Jimmie Jam Harris, Willie Horton, PO Box 1687, Phoenix, AZ 85004.

RECORDS FOR Sale. All kinds of music! 45's, LP's. Send lists. Russ Shellenberger, PO Box 322, Parkerford, PA 19457.

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WHERE IS Nita Harris: Oh Happy Day, Marvin Gaye tribute, Killing Fields, Jesus Love Us, Angels terror attack Bombing Sept 11 Attacks, Bio Pay JB Brown, POD Will you Sam Wallace, Pete Harris, BMG Record, Willie Horton, PO Box 1687, Phoenix, AZ 85004.

WILLIE PIMP Horton Hits: King Lyrics Better Lister by Willie B Horton, Pimps 50¢, Jackson. Feel Good Mariah Carey, S.Dismo Dismantle, Rolling Stones. Chicago Bombers, Nancy Bombing, Gates Mel Muhe M Horton, Gate Sisters of NY, Mel Muhe M Horton. PO Box 1687, Phoenix, AZ 85004.

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236 REGGAE/DUB

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325 TAPES FOR SALE

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Goldmine
EST. 1975

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.

Coming soon

Reviews of Van Morrison, John Entwistle, and Isaac Hayes... and more!

You'll Love The Classifieds



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 re-packaging 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 exception 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.

Elsewhere we are treated to some fine

pickin' during Clark's grinnin'. Check him out with his banjo foil, 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.

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, honky-tonk 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 folksy 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 Dylan's "Shelter From The Storm."

want lists

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

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- CANOGA PARK, CA 91304-5556
- 818-716-9977
- E-MAIL: KENT.MCCOMBS@ATT.NET

Ricky Nelson, Lonesome Town/I Got A Feeling 45, Imperial 5545 "red vinyl"

Ricky Nelson, Travelin' Man/Hello Mary Lou 45, Imperial 5741 "red vinyl"

Ricky Nelson, Old Enough To Love/You Can't Rock Me 45, Imperial 5935 "red vinyl"

Ricky Nelson, A Long Vacation/Mad Mad World 45, Imperial 5958 "red vinyl"

Ricky Nelson, Ricky, LP, Imperial 9048 "red vinyl"

Ricky Nelson, More Songs By Ricky, LP, Imperial 12059 "red vinyl"

Ricky Nelson, More Songs By Ricky, LP, Imperial 12059 "blue vinyl"

BRUCE BURATTI

- 2047 KENMORE AVE.
- BETHLEHEM, PA 18018
- 610-867-3199
- E-MAIL: BBURATTI@RCN.COM

This is my want list of 45's. I've never seen any of these, which makes me wonder if they were ever actually released. Does anyone out there know anything about these records? I'd welcome any information about them. If they do exist, I will pay top dollar. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grade. If you have a copy of any of these but are unwilling to part with it, I'll accept a burned CD copy of the song. I appreciate your help!

Johnny & the Hurricanes - Because I Love You/Wisdom's Fifth Take - ATILA 215

Jive Five - Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay) - AVCO 4589

Jordan Brothers - Let's Call it a Day/Another Night, Another Song - HURRAH 470

Skip and Johnny - The Marathon Part I/Part II - INVICTA 1000

Skip and the Hustlers - Dance of the Sand Flea/In the Soup - INVICTA 9001

Teak Battin and His Batters - Something Got a Hold of Me/Please Forgive Me - INVICTA 9008

Jordan Brothers - Thanks for the Ride/Run Child - JBP 430

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

Merilee Rush - How's the Weather/See Me, I'm Smiling - MER-RILIN 5306

Terry Stafford - Lonestar Lonesome/Falling - PLAYER 134

Bunky Battin - Motor Psycho Nightmare/Same - PLYMOUTH RECORDS 1134

Danny Williams - How Soon/The Seventh Dawn - UNITED ARTISTS 825

JAMES BAIRD

- P.O. BOX 326
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VG condition or better. Original copies wanted. Worn covers are OK as long as the record plays without any skips.

New Dawn There's A LP Hootch Records GR-70-4569 1969 or 1970.

Doc Rockit ST LP P.S. Records 0002 1979. (White Cover)

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This is a list of some of my wanted 45 r.p.m. records for my personal collection. On some of these I am willing to pay for an emailed picture of the label and sometimes a recording of the song, if you have any and do not want to part with it. You may see the complete list by logging on to my website at www.peggregords.com. From the home page, click on "My Want List". I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility, if you live in the states of Washington or Oregon. I can travel to buy large collections of old 45's of all types.

DEL ASHLEY - THERE'S A HEAVEN - MANCHESTER 102

FREDDY BERGEN - BROWN EYES - TREND 4105

TONY BERTOLET - LIFE GUARD STAND - DORE 786

BOB AND THE DEBONAIRS - SO BLUE DEBONAIR

BRIDGET - AMERICA 209-264-3766 - SPARRON 125

CHANO AND THE RIALTOS - GUARDIAN ANGEL - JIN 154

JOE COSENTINO - NOW AND FOREVER - MICKEY 10

VILAS CRAIG - WALKIN DOWN THE AVENUE - FAN JR. 4728

STEPHEN CRANE VILLAGE - HEY SUMMER - METROMEDIA 132

CHRIS CROSBY - TEENAGE DREAM - DORE 608

DEL ASHLEY - THERE'S A HEAVEN - MANCHESTER 102

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For those of you who don't know me, I am an avid collector of the Kingston Trio, John Stewart, and Harry Chapin. Please contact me if you have any kind of memorabilia that I don't already own for these artists. I am interested in vinyl ONLY (LPs, unless noted. Stereo original pressings preferred, but will consider mono) for the sound items, except for the starred (*) pieces below, which I understand are only on a damned CD. DO NOT send me auction lists - you either know what you have and what you want for it, or you don't.

45s

Baby Ray and the Ferns (Donna 1378)

Cannibal and the Headhunters - Land Of Thousand Dances (Date), Mean So Much (Aries)

Chad and Jeremy - Sticks and Stones

Coasters - Shopping for Clothes (original only)

Conrad and The Hurricane Strings (original preferred but will take

DREW, PATTY/JOHN STEWART (Capitol 2712)

Faithfull, Marianne - Something Better (London 1022)

Freddie and the Fishsticks (MCA)

Fugs (ESP 4507)

Good Earth - Funny Things Happened/I Can See a Light

GTOs (Straight)

Heartbreakers (Donna)

Herrera, Julian - Lonely Nights, Symbol Of Heaven (Dig)

Hunt, Jimmy and Del Rios - Are You Old Enough

Innocents - Pine, Pains In My Heart (Indigo)

Jan and Dean - Gee

Junior Mintz - Tears Begin To Fall (Reprise)

Jones, Davy - Girl (Bell)

Lil' (or Little) Ray - Loreita (Impact), There's Something On Your

Mind (Dore)

Masters - Breaktime (Emmy 1008)

Nashville Street Singers - Long Black Veil (Capitol)

Ned and Nelda - (Vigah002)

Neil and Jack (Duel 517)

Pendletons - Barefoot Adventure (Dot)

Premiers - Come On And Dance (Faro)

Remains - Why Do I Cry (Epic???)

Ronny and the Daytonas - Sandy (w/vocals on one side, instru-

mental flip) (Era label???)

Scott, Jack - Oh Little One

SHERRIFF JOHN - Birthday Song, Nosey Rosey (Imperial) or ANY-

THING I don't have!!!! (OR EPs)

Springfield, Dusty - Every Day I have to Cry

Three Midnites - You're Gonna Make Me Cry/Making Ends Meet

VINCENT, GENE - CAPITOL EP EAR-985 RECORD ONLY (and

yes Rich, I KNOW it was you that ripped it)

Westwoods - I Miss My Surfer Boy, 100 (A&M)

Dennis Wilson and Rumbo - The Sound of Free/Lady (Caribou???)

PICTURE SLEEVES WITH RECORDS

Kingston Trio - Bad Man's Blunder

Rick Nelson - Fire Breathin' Dragon

Three Midnites - Love Special Delivery

Searchers - Saturday Night Out (stock ONLY)

Herman's Hermits - Can't You Hear My Heartbeat

Chad and Jeremy - What Do Ya Want With Me

Zombies - most

AMERICAN PIE cont.

PICTURE DISCS

Bruce Springsteen (with or without standup) Cover Me Ghostbusters

Huey Lewis - Heart of Rock and Roll (star shaped)

SUPPLEMENTAL LP WANT LIST (not as important)

Afrika Bambaata - Amboy Dukes - First two on Mainstream

Aorta - America - In Concert (Capitol)

Angels - A Halo To You (MONO only) - Gallery

Bonniwell Music Machine - 9th Creation

Linn County - Floating Bridge

Lovin' Spoonful - Do You Believe in Magic

Los Bravos - Black is Black

Burroughs, William - Call Me Burroughs - Listening

Feliciano, Jose - The Feelin's Good - Impala Syndrome

Charlatans (re-issue O.K.) - Mud

Cooke, Sam - Shake - Neighborhood Children

Dearie, Blossom - (most) - Lollipop Shoppe

Old & In The Way - Love - Best, Forever Changes

Leaves (Mira) - Morgen

Farm - Mt Rushmore (Dot 25934)

Joan Jett and Runaways - most - Bohemian Vendetta

Frijid Pink - Defrosted - Morning Dew

Gaye, Marvin - What's Going On - Organ Grinders (Mercury)

Glazer, Tom - On Top Of Spaghetti - Josephus

Animals - 1st LP - Kak

Id - Inner Sounds Of - Zombies - 2 LP set (Epic)

Isley Brothers - Best (RCA)

Jimi Plays Monterey, Nine to the Universe, Rainbow Bridge, Essential (1), Band Of Gypsies

Incredible Bongo Band

Heatwave - Yellow Cover w/ "Always and Forever" - Doors - L.A.

Woman, 1st, Morrison Hotel (re-issues O.K.)

HMS Bounty - Waits, Tom - most

Hardwater - Warnes, Jennifer - Sings Leonard Cohen

Lynyrd Skynyrd (?????) - Savage Resurrection

Blues Magoo - Electric Comic Book, Gulf Coast Bound

New Colony Six - Breakthrough - Rascals - Freedom Suite

McCallum, David - Music Is My Life - East Side Story Compilations

Meters - most - Rodney On The Roq

Moby Grape (???) - Black Sabbath - Heaven and Hell, 1st

Posey, Sandy - I Take It Back (MGM) - Boones Farm (Columbia??)

Shivas Headband - Israel (IZZY) - Kamakaiwe Ole - any

13th Floor Elevators (originals only)

Otis, Shuggie - Inspiration

Pink Floyd - 1st, Atom Heart Mother, Wish You Were Here

Spann, Otis - Cracked Spanner Head

Queen - Best

Moss, Gene - Dracula's Greatest Hits

(with inserts - Stereo Preferred)

Sledge, Percy - Percy

Seeds - (most) - originals preferred -

Procol Harum - 1st LP

Gandalf

Fugees - The Score

Sir Douglas Quintet - Best

Springsteen - Ghost Of Tom Joad, The Rising

Tan - LP or 45s

Van Halen - For Unlawful Carnal Knowledge

Velvet Underground

REGGAE

Heptones - Party Time

Burning Spear - Live

Byron Lee - Reggae Fever

Bob Marley - Catch a Fire, Kaya - Rebel Music (more)

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ADVERTISING RATES & INFORMATION

DISPLAY ADVERTISING

RATES:

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

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

Camera Ready/Agency Rates:

SPECIAL LOCATIONS:

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

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

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

PAYMENT INFORMATION:

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

Discoveries

700 E. State St.,
Iola, WI 54990

WHERE TO
SEND
YOUR AD:

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

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

Advertisers Must . . .

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

PUBLISHER'S STATEMENT

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

COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 217 (May)

APRIL 7

Mailing Date APRIL 18

Current Bidding Deadline

MAY 31

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

Ad Deadline, Issue 219 (July)	.....June 2, 2006
Mailing Date, Issue 219	.....June 9, 2006
Auction Closes, Issue 219	.....July 31, 2006

AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

Commonly Used Terms and Abbreviations

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

AUCTION & SET SALE ADVERTISING

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

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

If you type or have access to a typewriter, computer, etc., you can prepare advertisements and save money! You do all the work, you simply send us your prepared typewritten page and we reduce it and print it as sent. Each "Unit Space" is one 8 ½ x 11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge.

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

PREPARING YOUR UNIT SPACE ADS

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

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

Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3½" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$45.00 per box.**

CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1½"

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

All prices are per issue.

WANT LIST ADS

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

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

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

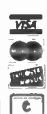
CLASSIFIED WORD ADVERTISING

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

Payment must accompany your ad.

Confused? Questions? CALL US!

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



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

discoveries DIRECTORY

This Directory is published as a service to our readers. It is not included in the cost of advertising. We are not responsible for omissions or incorrect page numbers.

3 CLASSIFIED ADS FOR \$12!

★ A SPECIAL ADVERTISING OFFER ★

Make sure you're part of the excitement with an advertisement in *Discoveries*. Use the space below to prepare your convenient, low cost advertisement.

Ad #1 Category _____

Ad #2 Category _____

Ad #3 Category _____

Ads must be mailed or faxed to receive this special. Note: This special applies to new ads only. No other coupon, discounts, specials apply. All ads will appear in 8 point lightface type. Price of \$12.00 applies to 1 to 3 ads. Each ad can be up to 25 words. Ads that exceed 25 words will be run at the regular price. All ads will appear in the same issue. Some restrictions apply. Advertising deadline is the 1st of each month.

(Please Print and Punctuate Ad Copy)

★ Categories ★			
10 Albums	80 CDs - Sale	126 Grateful Dead - Sale	195 Picture Sleeves
15 Alternative/Punk	85 CDs - Wanted	127 Grateful Dead - Wanted	197 Pink Floyd
20 Announcements	87 Compilations	129 Jimi Hendrix	200 Pop & Personalities - For Sale
22 Apparel	88 Computer Software	130 Imports	205 Pop & Personalities - Wanted
25 Auctions	90 C&W - Sale	135 Independent Labels	210 Posters
30 Audio Equipment	95 C&W - Wanted	138 Michael Jackson	213 Power Pop
35 Audio Tapes	98 Disco/Dance Music	140 Jazz - Sale	215 Elvis Presley - Sale
40 Autographs	100 Doo Wop - Sale	145 Jazz - Wanted	220 Elvis Presley - Wid.
43 Beach Boys	101 Doo Wop - Wid.	150 Jukeboxes	221 Press Kits
45 Beatles - Sale	102 DVD	152 KISS - Sale	222 Prince
50 Beatles - Wanted	104 Bob Dylan	153 KISS - Wanted	223 Promotional Items
53 Big Bands	106 8 Tracks	155 Laser Discs	224 Progressive Rock
55 Blues - Sale	107 Easy Listening - Sale	157 Led Zeppelin	225 Psychedelic
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60 Books & Magazines	110 Fan Clubs	165 Memorabilia - Wanted	228 Rap - Wanted
61 David Bowie	111 Fanzines	168 Mini Discs	230 Records - Sale
63 British Invasion	113 Fleetwood Mac	170 Misc. - Sale	235 Records - Wanted
64 Kate Bush	115 Folk Music	175 Misc. - Wanted	236 Reggae/Dub
65 Cassettes	120 45s - Sale	178 Monkees	238 Reissues
70 Catalogs	121 45s - Wanted	180 Musical Instruments	240 Rock - Misc.
71 Children's Recordings	122 Genesis	182 New Age	245 Rock - 1950s
73 Christmas	123 Girl Groups	183 New Wave	250 Rock - 1960s
74 Eric Clapton	124 Gospel	185 Photographs	255 Rock - 1970s
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			315 Supplies
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			335 Videos
			336 The Who
			338 Hank Williams
			340 Woodstock
			342 World Music
			344 Frank Zappa

Return this form with payment to:

discoveries Classifieds, 700 East State St., Iola, WI 54990-0001

You may fax your order to us using a credit card for payment to 715-445-4087

Yes Place my 3 ads for \$12.00 x _____ number of issues = _____ Total Classified Charge

Payment by Check MasterCard Visa Card # _____

Expiration Date ____ / ____ / ____ Signed by _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

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Rock History For Sale

The rock memorabilia market booms as big-money collectors spend millions on music artifacts BY BRIAN HIATT

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SAT. MAY 4 8:00 PM

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EAGLES NEST IN PERSON MEMPHIS OWN...

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MAGICAL

Apple

SHOW & DANCE SAT. NITE JAN. 21

IN PERSON "ALL MY LOVE" Jackie WILSON

BIG DOUBLE ATTRACTION CHRIS

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THE BEATLES

THE BEATLES

THE BEATLES

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"The United States Largest Rock Only Auction House"

- Rolling Stone 12/05

"The Biggest Rock and Roll Auction"

- CNN 12/04

"The Most Expensive Rock Music Tag Sale in The World"

- Fox & Friends

"Where To Buy The Real Stuff of Rock and Roll"

- Forbes Collector 2/05

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ItsOnlyRocknRoll.com

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Email: info@ItsOnlyRocknRoll.com

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