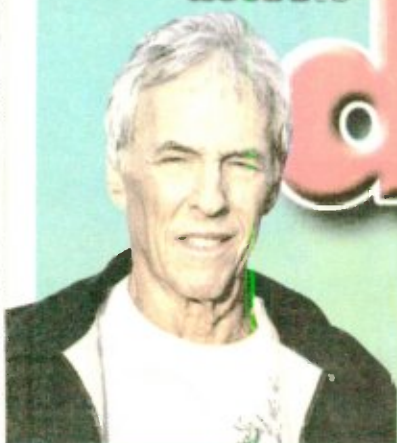


ISSUE 216

For Record & CD Collectors

MAY 2006

# discoveries



**Burt Bacharach**  
Writes the songs

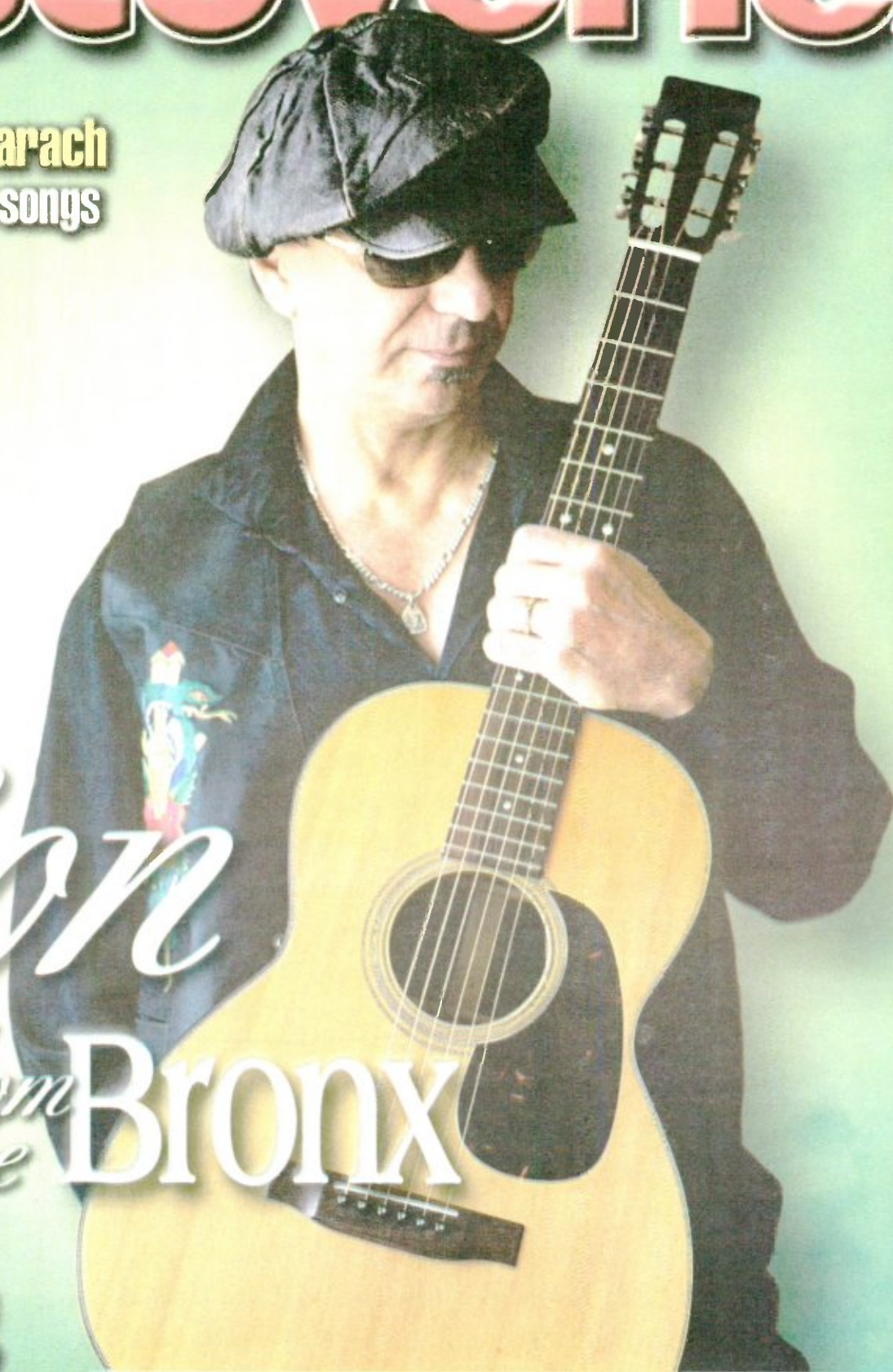
**Market Watch**  
Why mini-LP CDs rock

**Johnny Gimble**  
Five-string fiddle phenom

# Digit Blues *from the* Bronx

**Picture Sleeve Archive**  
Song Hits or song misses?

**Jac Holzman's**  
**Elektra Records:**  
The label of '60s eclecticism



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Dion DiMucci's 2000  
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*Discoveries* (ISSN 0896-8322) is published 12 times per year: January thru December by Krause Publications Inc., 700 E. State St., Iola, WI 54990, a division of F+W Publications. Periodical class postage paid at Iola, WI, and at additional mailing offices. Canadian Agreement Number: 40665675. POSTMASTER: Send address changes to Discoveries Circulation Dept., 700 E. State St., Iola, WI 54945. Copyright 2006 by Krause Publications Inc. Discoveries is a registered trademark. Other names and logos referred to or displayed in editorial or advertising content may be trademarked or copyrighted. Discoveries assumes no responsibility for unsolicited materials. Publishers and advertisers are not liable for typographical errors that may appear in prices or descriptions in advertisements.

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## cover photo of Dion

World Radio History

Courtesy of Dion/by Bill Rush 2005; inset and all photos of Burt Bacharach courtesy of Sony/BMG/by Olaf Heine

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**Swingin' Down Yonder**  
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**Pretty Baby**  
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*Pretty Baby* (1957), Martin's first release after his breakup with Jerry Lewis; he may have lost his partner but he found his voice — relaxed and confident — on this third Capitol recording.



**This Is Dean Martin!**  
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*This Is Dean Martin!* (1958), originally released as part of Capitol's "Star Line" series of compilations of non-LP singles, includes "Volare," "Buena Sera" and "Return To Me."



**Sleep Warm**  
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*Sleep Warm* (1958), Dino's first stereo release; another "concept" record, this time with romantic renderings of dreamy tunes such as "Cuddle Up a Little Closer," "Dream" and "Hit the Road to Dreamland." Lush orchestration conducted by Frank Sinatra.



**A Winter Romance**  
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*A Winter Romance* (1959), featuring Christmas classics "Let It Snow, Let It Snow, Let It Snow," "White Christmas," and even "Rudolph the Red-Nosed Reindeer," along with ultimate romantic cold-weather tunes "I've Got My Love To Keep Me Warm" and "Baby, It's Cold Outside."



**This Time I'm Swingin'!**  
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*This Time I'm Swingin'!* (1960), with orchestra conducted, fittingly, by that swingin'est of arrangers, Nelson Riddle; includes "Just in Time," "I Can't Believe That You're in Love With Me" and "You're Nobody 'Til Somebody Loves You," plus early, rare singles as bonus tracks.



**Italian Love Songs**  
\$13.98 \* CD  
*Dino!* Italian Love Songs (1962), Dino's biggest seller for Capitol, which was released just after he left the label for pal Sinatra's Reprise; here are "Vieni Su," "Arrivederci Roma" and "Take Me in Your Arms" ("Torna a Surriento").



**Cha Cha De Amor**  
\$13.98 \* CD  
*Cha Cha De Amor* (1962), an Afro-Cuban-Latin collection conducted by Nelson Riddle; Dino's swan song at Capitol. Among the bonus tracks is an earlier version of "Vieni Su" than the one on Italian Love Songs.



**Lush Years/Relaxin'**  
\$13.98 \* CD  
*The Lush Years* (1965)/*Relaxin'* (1966) With Dino now at Reprise, Capitol released these collections of '50s and '60s singles and previously unreleased tracks, including "Rio Bravo," from the 1959 film by the same name that featured Martin in one of his many acting roles.



**Happy In Love/Like Never Before**  
\$13.98 \* CD  
*Happy in Love* (1966)/*Dino*—*Like Never Before* (1967) (one-CD reissue) "Love" is in the title of the singles, EP tracks and unreleased side on *Happy in Love*. Singles from '50-'54 are collected on *Never Before*.



**Hey Brother Pour The Wine**  
\$13.98 \* CD  
*Hey, Brother, Pour the Wine* (1964) Capitol capitalized on Martin's success at Reprise by releasing this combo of hits and B-sides. Includes "Memories Are Made of This," "Standing on the Corner" and "Just in Time"; bonus tracks highlight duets with the likes of Peggy Lee, Margaret Whiting and, natch, Jerry Lewis.

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## A 'Classic' eBay story

I'm a lifelong record collector and longtime subscriber to *Discoveries* and *Goldmine*. The following is a true story.

Of all the horror stories I've read about buying and selling records online, I never thought it could happen to me... but it did. I read an article about six years ago in *Discoveries* regarding a small record label called Classic Records that dealt mainly with classical music. The article focused on the fact it was about to reissue rock 'n' roll titles, including most of the early Genesis records and the complete Led Zeppelin catalog (using the original tapes), and press them on 180-gram vinyl. Without hesitation, I bought them all. They were quality pressings, and I was impressed with the sound and detail given to each release. Classic also sold the test-pressings from their reissues via its Web site. I bought a collection of the Genesis test-pressings in a special box set: *Nursery Crime*, *Foxtrot*, *Genesis Live!*, *Selling England By The Pound* and *The Lamb Lies Down On Broadway* — the latter being a two-record set.

When the box set arrived I looked over the records, and everything appeared to be in order. Each title was housed in a plain, white jacket with the appropriate catalog numbers, and each title was individually sealed along with a cover sheet listing the contents of the box. I set them aside for safe keeping, choosing to never actually open the records. This past January, I decided to sell them and listed the box set on eBay. I did the normal thing: took pictures, listed the item with an accurate description, etc. When the auction ended Jan. 7, 2006, (Item #4816704429), I was stunned to learn the test pressings had sold for \$512. I certainly underestimated their value, and I was excited that they sold for so much. The buyer was from Italy, and he told me that due to a postal strike in his country he wanted them sent Fed Ex instead of postal air mail delivery. This buyer paid more than \$100 just for shipping! This is when things got scary.

When he received the package and opened the box set he discovered that there was a record missing and sent me an e-mail. I was in shock! How could there be something missing? I had never opened the records. He said he was missing one of the *Lamb Lies Down On Broadway* LPs — sides three and four. I looked at my photos from the listing. I clearly remember looking over the set, and nothing looked out of the ordinary. I thought maybe I was being scammed. I asked the buyer to send me pictures of the records and show me that he opened them. I felt if this person spent more than \$600 on this collection, there was no way he would open them and decrease their value. Well, he sent the photos and proved he indeed opened the records and was serious about his claim. Upon further review, I realized that my assumption of both *Lamb* LPs being housed in the same jacket was incorrect. My picture clearly illustrated five white jackets. I thought, "What's wrong here? What do I do now; refund the purchase price? But the records are now opened, greatly reducing their value. Maybe I could negotiate a settlement?" I mean, who expects to be able to find a copy of a test-pressing five years later? But this buyer certainly paid good money for a record he never received, and I didn't want negative feedback.

I decided to call Classic Records and speak with someone — anyone — who would hear my story. I got through quite easily to a staff member at the label and spoke with Peele Wimberley. He confirmed my fears — I didn't have the complete set. He explained that each test-pressing is packaged individually. All this time I thought I had the complete set when in fact I didn't. I asked if there was a chance any extras remained in a back room somewhere. He said he would look into it and get back to me. It took only an hour, and he called me back to say, "Yes, we do have a copy, and we'll send it ASAP." I couldn't believe it. What are the chances of finding a test-pressing "five" years after it was pressed? Forget about a stock copy or promo, we're talking about a test-pressing. The buyer in Italy was pleased to find out I had tracked down a copy for him. As soon

as I received it, I forwarded it to the buyer in Italy, and as the saying goes, "All's well that ends well."

It just shows that even when you think there's not a snowball's chance in hell, it doesn't hurt to ask. I thank the buyer for his patience and Wimberley at Classic Records for going above and beyond the call of duty.

**Rob Shackleton**  
via e-mail

## Northern Soul corrections

While an article on Northern Soul ("Collecting Northern Soul" April 2006, #215) is long overdue in *Discoveries* (your advertisers may well tell you that it is just about the most bouyant 45 market in the world today) there are a couple of errors that require rectifying. It was I and Martin Koppel who sold the Frank Wilson "Do I Love You" for £15,000 (it was Koppel's copy).

I still own the other one (not Kev Roberts, as the disc scan shows), and it is most certainly playable, although it has a slight edge warp. To claim that there are only three copies of The Springers' "Nothing's Too Good For My Baby" in the U.K. is a little naive. I personally know of half a dozen and would not consider that to be a complete picture either.

It would be wrong to claim the East Coast has the most collectible labels — Detroit, Chicago and L.A. would be equal claimants.

A few white "pop" artists have had Northern Soul "hits," but it's hardly a "wealth" as quoted! Nonetheless I welcome the attention you have given to a scene in Britain that based itself on music made in the U.S. but which has garnered precious little American interest until recent years.

**Tim Brown**  
via e-mail

## Will the real Ella Mae Morse...

I enjoy Stephen M.H. Braitman's *Picture Sleeve Archives* column and am writing about the one on Ella Mae Morse (March 2006, #214). I met her at the Buena Park show eight to 10 years ago and had her sign my copy of that 30th anniversary promotional single release as well as her first-ever promotional poster for Capitol Records (inscribed "For Jeff With Love, Ella Mae Morse"!).

When I got up to her after waiting in line, I showed her the poster, and she said, "Where did you get this?" I told her at a record show. She replied, "I was only 17 at the time." She also informed me it was her first publicity photo for Capitol Records. When I handed her the promo 45 and cover to sign, she remarked, "You know, that's not even me in that photo. Capitol used somebody who looked like me. Everybody thinks that's me, but it's not." She said something about being out on the road when they needed that photo shot.

Now, I'll admit that the photo looks a lot like Morse, but that is what she said and I have no reason to doubt her. When I look at the promo poster, her face is definitely fuller in that shot, and you would think they are from pretty damn near the same time. I have the five-CD Bear Family box set of all her Capitol recordings. In the booklet there are some shots that look like the girl on the 45, and there are some shots that show a girl with a fuller face and thicker arms than the 45. Make of it what you will, but I thought I should share this info with you. She was clear and emphatic about this. Interesting, eh?

**Jeff Hughson**  
Sacramento CA

## Editorial

The surest way to start a conversation/argument with a music buff is with a "greatest albums/recordings of all-time list." How about the 50 recordings most worth preserving?

Well, the Library Of Congress is doing just that — selecting the most significant recordings in accordance with The National Recording Preservation Act Of 2000, drafted as "A bill to establish the National Recording Registry in the Library of Congress to maintain and preserve sound recordings and collections of sound recordings that are culturally, historically, or aesthetically significant and for other purposes."

Since 2000, the LOC has annually selected 50 recordings it deems "culturally, historically or aesthetically important and/or inform or reflect life in the United States."

On April 11, 2006, the Library announced its 2005 selections. From the newest 50, significant popular music recordings include **Fats Domino's** "Blueberry Hill" (1956); **Jerry Lee Lewis' "Whole Lotta Shakin' Goin' On"** and **Buddy Holly's "That'll Be The Day,"** from 1957; the **Jimi Hendrix Experience's *Are You Experienced?*** (1967); and **Sonic Youth's *Daydream Nation*** (1988).

Overall, it's difficult to find fault with the Library's past music selections, a large sampling of which includes: "See See Rider Blues" by **Gertrude "Ma" Rainey** (1923); **Louis Armstrong's *Hot Five* and *Hot Seven*** recordings (1925-28); "Blue Yodel (T For Texas)" by **Jimmie Rodgers** (1927); "Goodnight Irene" by **Lead Belly** (1933); **Robert Johnson's *The Complete Recordings*** (1936-37); **Benny Goodman's *Carnegie Hall Jazz Concert*** (1938); "Strange Fruit" by **Billie Holiday** (1939); "Blue Moon Of Kentucky" by **Bill Monroe And The Blue Grass Boys** (1947); **Hank Williams' "Lovesick Blues"** (1949); "I'm Your Hoochie Coochie Man" by **Muddy Waters** (1949); **Elvis Presley's Sun Record sessions** (1954-55); **Chuck Berry's "Roll Over Beethoven"** (1956); **John Coltrane's *Giant Steps*** (1959); ***Kind Of Blue*** by **Miles Davis, Coltrane, Cannonball Adderley, Bill Evans,** and others (1959); "What'd I Say" by **Ray Charles** (1959); "Crazy" by **Patsy Cline** (1961); ***The Freewheelin' Bob Dylan*** (1963); "I've Been Loving You Too Long (To Stop Now)" by **Otis Redding** (1965); **James Brown's *Live At The Apollo*** (1965); ***Pet Sounds*** by **The Beach Boys** (1966); ***Sgt. Pepper's Lonely Hearts Club Band*** by **The Beatles** (1967); "Respect!" by **Aretha Franklin** (1967); **Johnny Cash's *At Folsom Prison*** (1968); ***The Allman Brothers Band At Fillmore East*** (1971); **Marvin Gaye's *What's Going On*** (1971); **Carole King's *Tapestry*** (1971); **Bruce Springsteen's *Born To Run*** (1975); "The Message" by **Grandmaster Flash And The Furious Five** (1982); ***Fear Of A Black Planet*** by **Public Enemy** (1989); and **Nirvana's *Nevermind*** (1991).

That's a heady list, but there are many recordings that haven't made the cut yet that, in my opinion, eventually should. What about **Dave Brubeck's *Time Out "Featuring Take Five"***? or **The Flying Burrito Brothers' *The Gilded Palace Of Sin***? Or the first **Van Halen** and **Ramones** albums? **Vince Guaraldi's *A Boy Named Charlie Brown***? **Howlin' Wolf's *Moanin' In The Moonlight***?

What's cool about this program, however, is that anyone can nominate a recording for preservation — up to 10 per year. (Visit [www.loc.gov/rr/record/nrpb/nrpbnnr.html](http://www.loc.gov/rr/record/nrpb/nrpbnnr.html) for nomination criteria.)

So *Discoveries* readers and writers, your mission (should you choose to accept it) is to send us a list of up to 10 recordings that you believe should be preserved in the national archives in Washington, D.C.

Next time, we can share and compare.

— Todd Whitesel

**Send your letters, comments and suggestions to:**

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# Discnews

by Todd Whitesel

## What's Happening

**Gladys Knight** will release *Before Me*, her debut recording on Verve Records, June 6. The album pays homage to artists including Ella Fitzgerald, Duke Ellington, Billie Holiday, and Lena Horne.

Former **Rolling Stones** bassist **Bill Wyman** will see his side projects outside the Stones released as remastered two-CD sets: *A Stone Alone: The Solo Anthology 1974-2002* (April 25) and *Poor Boy Boogie: The Willie And The Poor Boys Anthology* (Sanctuary, May 9).

## Pipeline

Aim Records, **Savoy Brown**, *Blues Balls & Boogie*, April 11.

Angel Air, **Bernie Tormé**, *Stratocaster Gypsy* (DVD) and *After The Fire, Live At Greenbelt* (DVD and/or CD), March 27; and **Samson**, *Tomorrow And Yesterday*, April 3.

Black River Records, **Blue Dogs**, *Live At Workplay Theatre*, May 2.

Blind Pig, **Popa Chubby**, *Stealing The Devil's Guitar* and **Smokin' Joe Kubek & Bnois King**, *My Heart's In Texas* (CD & DVD), May 9.

Blue Note/Metro Blue, **Ignacio Berroa**, *Codes*, May 16; **Dr. John**, *Mercenary* and **Jackie Allen**, *Tangled*, May 23.

Brunswick/Koch, **Jackie Wilson**, *The Ultimate Jackie Wilson* (two CDs), May 2.

C92, **Al Green**, *The Belle Album (Expanded Edition)* and **Mississippi Fred McDowell**, *I Do Not Play No Rock 'N' Roll*, May 2.

DBK Works, **Flamin' Groovies**, *Bust Out At Full Speed: The Sire Years* (box set), April 18.

Eagle Records/Eagle Rock, **Ronnie James Dio**, *Holy Diver Live* (two CDs) features the 1983 album played in its entirety on the first disc and a second disc of songs from Dio's solo career and his time fronting **Rainbow** and **Black Sabbath**, April 18.

Edison/NRBQ.com, **NRBQ**, *Froggy's Favorites Vol. 1* is a two-disc set of previously unreleased live performances from 1979-99. It is available from nrbq.com only. April.

Él/Cherry Red, **The Cowsills**, *Painting The Day*, April 25.

EMI, **The Alarm**, *The Best Of The Alarm*, April 4.

Everloving Records, **Ben Harper**, *Both Sides Of The Gun*, May 9.

4ad/Ada, **Scott Walker**, *Drift*, May 9.

FiveFour, **Django Reinhardt**, *The Guitar Artistry Of Django Reinhardt/Django's Guitar* (two-fer), April 25.

Fontana Intl., **Taste** and *On The Boards*. Reissue of Taste's first two albums, both featuring **Rory Gallagher** on guitar, May 2.

Freedom Records, **Jon Dee Graham**, *Full*, April 18.

Immergent, **Ian Gillan**, *Gillan's Inn* (DualDisc), April 18.

InsideOut, **OSI**, *Free*, May 23.

Ipecac, **Melvins**, *Houdini (Live 2005)*, May.

Island/Def Jam, **Damone**, *Out Here All Night*, May 23.

Island/Universal, **Def Leppard**, *Yeah!* is a 14-track collection of covers paying tribute to the bands who influenced the Leps including **ELO**, **T. Rex**, **Thin Lizzy**, **Sweet**, **Free**, and **Badfinger**, May 23.

J-Records, **Pearl Jam**, May 2.

Koch, **various**, *Big Star Small World* is an 11-song tribute to **Big Star** with performances by **Matthew Sweet**, **Teenage Fanclub**, **Wilco**, **Whiskeytown** and others. May 23.

Legacy, **Johnny Cash**, *The Johnny Cash Children's Album*, May 9.

Livewire Recordings/Ryko, **The Rewinds**, self-titled, June 6.

M.C. Records, **Katharine Whalen**, *Dirty Little Secret*, June 6.

Mercury/Universal, **Rush**, *Gold* (two CDs), April 25.

Mobile Fidelity, **John Lennon**, *Live Peace Ultradisc II™ 24 KT Gold CD*, April 4; **Gerry Mulligan & Scott Hamilton**, *Soft Lights, Sweet Music Ultradisc UHRT™ SACD*, April 18.

Music Video Distributors, **Black Uhuru With Sly & Robbie**, *Dubbin' It Live* (DVD) and **Accept**, *Metal Blast From The Past* (DVD), June 6.

Mute, **Erasure**, *Union Street* and **Moby**, *Live At The Hotel Tour* (CD/DVD), April 18; **Goldfrapp**, *Ride A White Horse* (CD single) and **Motor**, *Black Powder*, May 2. Motor, Klunk, May 16.

Nari, **Becca Hennesy**, *Becca*, May 9.

New West, **Sir Douglas Quintet**, *Live From Austin, TX* (DVD) and **Willie Nelson**,

*Live From Austin, TX* (CD and DVD), May 2.

Poignant Records, **Natasha Miller**, *Don't Move* and **Bobby Sharp**, *The Fantasy Sessions*, April 25.

Prawn Song, **Les Claypool**, *Of Whales And Woe*, May 30.

Reprise/Rhino, **Frank Sinatra Jr.**, *That Face!* June 6.

Reprise/Warner Bros., **Chris Isaak**, *Greatest Hits*, May 9.

Rev-Ola, **Bert Sommer**, *The Road To Travel*, April 25.

Rhino, **various artists**, *That's Entertainment* is a six-disc set featuring tunes taken from MGM movies released between 1929-57. The 135-track collection includes music from *The Wizard Of Oz*, *Singin' In The Rain*, *An American In Paris* and a disc composed entirely of never-before-released selections. April 25; **Sam Moore**, *Overnight Sensational*, May 16.

Rhino Home Video, **Faith No More**, *Live At The Brixton Academy, London You Fat B\*\*stards/Who Cares A Lot? The Greatest Videos* (two DVDs), May.

ROIR, **Dub Trio**, *New Heavy*, May.

Sanctuary, **Adrian Belew**, *Side 3*, April 18.

Sarathan Records, **Shane Bartell**, *Too Soon To Say*, May.

Select-O-Hits, **Matt Stillwell**, *Take It All In*, May 30.

Shout! Factory, **various artists**, *Forever Neil Diamond* is a 14-song collection of the singer/songwriter's music performed by artists including **The Monkees**, **Deep Purple**, **Four Tops**, and **Elvis Presley**, May 23.

Sketchin' Records, **Rob Whitlock**, *Sketchin' 2*, April 18.

Smilin' Castle Records, **Del Castillo**, *Brotherhood*, April 11.

Smithsonian Folkways, **various**, *Masters Of Old-Time Country Autoharp* comprises recordings from the 1962 Folkways album *Mountain Music Played On Autoharp* as well as 14 previously unreleased tracks, April 25.

Snapper, **Fish**, *Return To Childhood* (two CDs), April 13.

Sonic Boom, **Conner**, *Hello Graphic Missile*, June 6.

Sony, **Bruce Springsteen**, *We Shall Overcome: The Seeger Sessions* (DualDisc) features Springsteen's interpretations of traditional folk songs all with ties to **Pete**

**Seeger**, April 25.

SPV, **Monster Magnet**, *Spine Of God* and *Tab 25*, April 4; **Tommy Bolin**, *Whips & Roses*. This 10-track retrospective features either alternative versions of Bolin tunes or previously unreleased songs, April 25.

Sundazed, **Davie Allan & The Arrows**, *Cycle-delic Sounds*; **The Maze**, *Armageddon* and **Margo Guryan**, *Take A Picture*.

Telarc, **Nestor Torres**, *Dances, Prayers And Meditations For Peace* and **Marion Meadows**, *I Believe I Can Fly*, April 25; **Liquid Soul**, *One-Two Punch*, May 23.

Thrill Jockey, **Tom Verlaine**, *Songs & Other Things*, April 25.

Time Life, **various**, *Redneck Country*, May 23.

Tompkins Square, **various**, *Imaginational Anthem Volume 2*, June 6.

Ubiquity, **Nino Moschella**, *The Fix*, May 23.

Unicorn Digital, **Pictorial Wand**, *A Sleeper Awakes*, April.

Universal, **Salif Keita**, *M'bemba*, June 20.

Universal Nashville, **They Might Be Giants**, *Severe Tire Damage*, May 2.

**Untied States**, *Retail Detail* (self-released), May 2.

Vanguard, **Yonder Mountain String Band**, May 9.

Varèse Sarabande Records, **Climax Blues Band**, *FM/Live* and **John Stewart**, *An Introduction To John Stewart*, May 2.

Varèse Vintage, **Bobby Vinton**, *Because Of You: The Love Songs Collection*, April 25; **Roy Acuff**, *Great Train Songs*, May 9; **various**, *Punk Rock!: 20 Classic Punk Bands From The World Of Mystic Records*, May 23.

V2, **Tom Zé**, *Estudando O Pagode*, April 11; **The Rakes**, *Capture/Release*, April 25; **Grandaddy**, *Just Like The Fambly Cat*, May 9; **The Raconteurs**, *Broken Boy Soldiers*, May 16.

Warner Bros., **Mark Knopfler And Emmylou Harris**, *All The Roadrunning*, April 25; **Red Hot Chili Peppers**, *Stadium Arcadium* and **Paul Simon**, *Surprise*, May 9.

Weapons Of Mass, **Carina Round**, *Slow Motion Addict*, June.

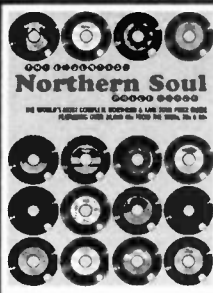
Wounded Bird, **Mason Proffit**, *Wanted*, April 11.

Wrasse, **Chris Berry**, *Dancemakers*, April 28.

Your questions, comments, criticisms or suggestions for future topics for this column are most welcome.

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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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**Like This** \$12.98 \* CD  
**The dB's**  
Having reissued the dB's first two albums, "Stands For Decibels" and "Repercussion", it's only natural and right that we delve back into their catalog for "Like This", their third album originally released on the Bearsville label in 1984. By now, Chris Stamey had left the band for a solo career, but Peter Holsapple, Will Rigby and Gene Holder were still going strong (with production help by ex-Waitress Chris Butler) in fact, Holsapple declares in the notes that this is probably his favorite dB's album. It's definitely more straight-ahead than the first two, as Holsapple's gorgeous songwriting comes to the fore. Another essential power pop exclusive from Collectors' Choice!

**KC & The Sunshine Band**  
Introduced by Elektra founder Jac Holzman, Paul Beaver and Bernie Krause were in some respects an unlikely duo to become among the chief promoters of the Moog synthesizer in the late '60s; Beaver was a conservative Republican who had done sound effects work for movies, while Krause had played in folk (!) duo with Bonnie Dobson. But after demonstrating the Moog at the Monterey Pop Festival, the pair went on to make some of the most unique albums of the late '60s and early '70s, incorporating the synthesizer into jazz, rock, ethnic and even nature sounds, while enlisting the aid of some of the finest session musicians around. We're reissuing their four albums together—including the cult classic "Nonesuch Guide to Electronic Music", with notes including extensive quotes from Bernie Krause. Trailblazing Collectors' Choice Music exclusive!

**KC & The Sunshine Band** \$12.98 \* CD  
KC's 1975 debut notched two #1 hits and introduced that bright, funky, Sunshine sound to the masses, a key album in the evolution of disc! A Collectors' Choice Music exclusive, and a #4-charting album back in its day!

**Part 3** \$12.98 \* CD  
Three was indeed a lucky # for KC, as "Part 3" scored three Top 5 hits in 1976 and 1977. In fact, this release was so popular in the clubs that the disco chart in Billboard didn't bother breaking out the songs individually; it just ranked the whole album on the charts!

**The Sounds Of Sunshine** \$12.98 \* CD  
In the grand tradition of idols like Jr. Walker & the All-Stars and Booker T. & the MG's, KC & the Sunshine Band decided to follow up their smash debut with an all-instrumental album that was downright dangerously funky! A ripe-for-remixing Collectors' Choice Music exclusive!

**Who Do Ya Love** \$12.98 \* CD  
KC's 1979 album came at the tail end of the disco boom, so it didn't achieve quite the commercial success of its predecessors (though Top 40 ain't bad!), but it is still another infectious, brilliantly-arranged piece of work. A Collectors' Choice Music exclusive!

**Loudon Wainwright III**  
These two albums introduced yet another entrant into the early '70s singer-songwriter derby. Yet, Loudon was a little different; not only could no one even get his name straight (Loudon? Wainwright?), but one listen to his songs revealed that this was definitely not another navel-gazing guy with a guitar—this was a guy with a wicked sense of humor and a unique view of life in all its glorious ordinariness. His two records for Atlantic, two great Collectors' Choice Music exclusives!

**Album I** \$12.98 \* CD  
Loudon's 1971 debut prompted "new Dylan" hosannas from critics, but it quickly became apparent Loudon was not the new anything, but rather his own man entirely.

**Album II** \$12.98 \* CD  
Wife Kate McGarrigle had just given birth to son (and future star) Rufus Wainwright when Loudon recorded this album in 1972, and you can hear some of his parental concerns surface on "Be Careful, There's A Baby In The House" along with the typical ruminations on suicide!

**Jimmy Webb**  
Author of such classics as 'MacArthur Park', 'By The Time I Get To Phoenix', 'Up, Up And Away' and 'Wichita Lineman', Jimmy Webb is one of the only figures in rock music who has gained more fame from his songwriting than from his music. That's partly because his songwriting is just so brilliant, and partly because his own albums have embraced his more eccentric, expressionist side, winning a devoted core of fans in their own right. We're thrilled to be reissuing these records, originally cut for Reprise, Asylum and Atlantic in the '70s, and for Elektra in the '90s, on CD singly, especially because for the most part they've only been available as part of a Rhino Handmade boxed set that came and went in a heartbeat (and 'Suspending Disbelief' was not part of the box). Genius songwriting brought to you exclusively by Collectors' Choice Music!

**And So On** \$12.98 \* CD  
Jimmy's second solo album stripped down the sound and offered another brace of tremendous tunes.

**El Mirage** \$12.98 \* CD  
Jimmy's one and only album for Atlantic featured George Martin production and the song 'Highwayman' that turned into a goldmine for Willie Nelson, Kris Kristofferson, Waylon Jennings and Johnny Cash (and Webb, too, can you imagine the songwriting royalties this guy gets?!)

**Land's End** \$12.98 \* CD  
Jimmy cut this album for Asylum in 1974 along with a number of famous friends (including Joni Mitchell, who also appeared on "Letters"), but this was still pure, unadulterated Webb!

**Letters** \$12.98 \* CD  
Regarded by many critics as Jimmy's best solo album, "Letters" finds Webb working in a number of styles, but none quite so devastating as his simple, acoustic rendition of the hit he penned for Glen Campbell, 'Galveston'.

**Suspending Disbelief** \$12.98 \* CD  
Webb's 1993 comeback record for Elektra includes a love song to his sports car and memories of meeting Elvis...it's another personal, endearing work from one of our greatest songwriters.

**Words And Music** \$12.98 \* CD  
Very few people combine words and music as well as Jimmy Webb as this, his 1970 solo debut album, demonstrates with such tunes as his homage to fellow songwriter 'P.F. Sloan' and 'Love Song'. This album was also every bit as ambitious as his ornately orchestrated work with Richard Harris.

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UPCOMING DISCOVERIES AD



# Stuffed Like

by Cathy Bernardy

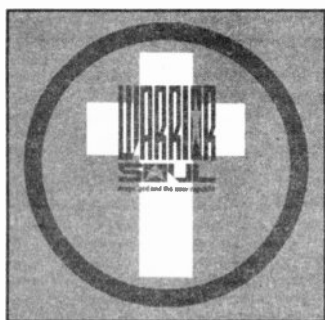
I must plug the April reissues (Escapi Music), of three of my favorite albums: **Warrior Soul's Last Decade Dead Century**; *Drugs, God And The New Republic*; and *Salutations From The Ghetto Nation*. It's not that the group's *Chill Pill* and *Space Age Playboys* (also reissued) don't have their moments — it's that the first three offer a pointed craft and political bent to the writing that the latter two do not. But I get ahead of myself.

Warrior Soul came on the scene during the period when labels were putting out CDs by any bands who owned a can of Aqua Net® and right before it occurred to suburban kids to own Doc Martens® boots and flannel shirts — hence the name of the group's debut album, *Last Decade Dead Century* (1990). In it Kory Clarke gives words to disenfranchised youth, those of us who were to be graduating during a recession, the first generation who would end up worse off than our parents. Case in point, Warrior Soul's second single/video, "The Losers" offers community and consolation to them, "Here's to the losers/Substance abusers/To the rejects/All the imperfects/To the retarded/And the broken-hearted/To the starving masses/And the lower classes/Cause I think we're beautiful.../No matter what anyone says."

In the first three Warrior Soul albums, Clarke rails against the elder President George Bush, bureaucracy, corporate greed, money-grubbing televangelists and the like. Thinking-man's (or woman's) rock.

These albums were a breath of fresh air to the stagnating pop-metal of the time. I can still tell you where I was when I first saw Warrior Soul's first single/video, "We Cry Out." That's how striking and intense they were. A performance video shot in b/w, it begins, "People, hear what I say...." It's a bold contrast to the many generic "look at the slutty girl and all the neat special effects in my video" from all the poseur bands the industry was releasing to capitalize on the success of Bon Jovi, Poison, Def Leppard and the like (who have had staying power that many others have not).

(Note: A change from the original album: "One Minute Year" has now expanded to the four-minute "Four More Years.")



*Drugs, God & The New Republic*, in this writer's opinion, is Warrior Soul's masterpiece (some will argue that it's *Last Decade*, but that just goes to show how good these two albums are). It's an idealistic, hopeful album that believes that grass-roots movements can effect change. "This fight's for you and me/in the land of the free/the rock minority against hypocrisy... we fight because/they taught us to be free." It's the era when the countrywide Rock The Vote registration drive began that tried to attack political apathy of young people.

Whenever I cite favorite lyrics, it comes down to lead singer/lyricist Clarke summing up the history of Western Civilization in 11 words in *Drugs, God's* biting, sarcastic "Jump For Joy," "bronze iron turn to steel/eat your plastic at every meal." This is an album that should not be missed by rock fans who enjoy material with teeth and solid lyrics. It's a tragedy that this album and this band did not get wider acclaim.

*Salutations From The Ghetto Nation*, Warrior Soul's third album, is less idealistic about mobilizing people but still eloquent (from "The Fallen": "Out in the street/Throw the books on the fire/Let them eat debt/While they starve on desire") and ticked off about corporations owning politicians and a certain war in the desert (from "The Party": "Tax him to his knees/And make him love the flag/We get corporate freedom/He gets a body bag"). It also contains songs that are not political at all, such as "Dimension" and the stunning, luscious "The Golden Shore," the type of song that every traveling musician must write for his wife. Those who enjoy hard rock about boozin' and hard livin' will raise their fists (and glasses) to "Punk And Belligerent" and "Ass-Kickin'."

The band's fifth and final album is more like the band Clarke had following Warrior Soul, *Space Age Playboys*, and shares its name. There's much less substance to the material that band recorded than the first three albums that Warrior Soul wrote (the lyrics in the booklet are hard to read, but maybe because their message is not important, as opposed to the clear presentation of the first three albums' words?), and this final



WS album shares more in common with that band than the first three Warrior Soul albums. As with the others, it still rocks hard, even though the band lineup was disintegrating at this point.

*Chill Pill*, the band's fourth album, is the link between the opposing material that Clarke was releasing at the beginning and end of this band's existence. I didn't like it much when it came out because of the high regard in which I held (and hold) the first three albums. Its reissue allows me to re-evaluate it, and I may have been a little overcritical of it the first time around. Check it out, but don't expect it to hold to the "change the world" theme. Lyrics are a little more abstract in some places and simplistic in others.

Clarke's converts, who already own the CDs, shouldn't bother "upgrading" their originals with these reissues because the "remastering" was actually just increasing the volume of the material and muddying up the mix. The separation in the instruments is much better on the original releases of the albums.

Compleatists may want the bonus tracks, but most are just live versions of three to five tracks from their respective albums and don't add that much (I'd rather see a live song than just listen to one). The live bonus tracks on *Space Age Playboys*, however, do not come from that album; rather "NYC Girl," "Punk Rock N Roll" and "Five Ways To The Gutter" are live versions of songs that were originally on the *Odds & Ends* Warrior Soul rarities collection from 1996. "Punk Reaction" appears to be a previously unreleased song.

Instead, fans who already have the albums should save that money for the live Warrior Soul DVD that's reportedly coming out and the new album from Clarke's new project, Dirty Rig. From the clip that's on [www.myspace.com/dirtyrig](http://www.myspace.com/dirtyrig), it sounds like he's PO'd again in "Rock Did It" ("democracy has gone to hell, but we rock, we roll..."), and that has me very excited to hear the whole album, which is in the process, expected June 27.

People who are starting new with the band and can't compare to old versions are the proper rockers for these CDs. The problems that upset Clarke still exist, and wouldn't it be nice if people became inspired by the phrase "we are the government" to work for causes that they believe in, if they would find ways to "be a hero in [their] own time"? Dirty Rig will let us know if Clarke still has that dream.

And now for something completely different: **Michael Nesmith's** new album, *Rays*. Don't expect the lovely country-rock

sound that he pioneered and don't expect commercial pop music. It leads off with an instrumental that brought Santana to my mind but has snippets of Nesmith's past in a mélange. Remember "Cruisin'"? I can still see the gold lamé and the big ol' roller skates! The songs that actually have lyrics don't have many, and

they're not real complex. It doesn't mire itself in one style for too long, and the overall feel lies in the richness of keyboards, including synth and Hammond B-3. Probably an album for Nesmith die-hards only. ([www.videoranch.com](http://www.videoranch.com))



Other good stuff that I've come across recently: **Michael Houser, Sandbox** (Supercat Records). A much more gentle album than one would expect from the leader of **Widespread Panic**, based on his band's material, *Sandbox* is a collection of songs recorded in Houser's home studio between fall 2001 and spring 2002. Producer/friend John Keane put on the finishing touches for him, as Houser suffered from pancreatic cancer during the latter part of the recording process. Keane described being stunned when he heard the material for the first time. "It was clear that I was listening to some of his best lyrics and melodies, and the guitar and mandolin parts were breathtaking in their beauty and simplicity." It celebrates life and gives a fond farewell.

**Strunz & Farah, Jungle Guitars** (Selva, [www.strunzandfarah.com](http://www.strunzandfarah.com)), a compilation of Latin/Spanish guitar-based tracks from the group's previous releases. Fans of acoustic guitar and Latin rhythms should enjoy this. This duo is most intriguing to me for its trademarked combination of Latin and Eastern music, but I can't argue with a compilation that features Spanish guitar "inspired by the neotropical rainforests," even if there are some bird sounds among the tracks. It's sunny music, aural caffeine to keep the work flowing.

**Andy Timmons Band's Resolution** (Favored Nations) is instrumental hard-rock guitar that's not just a bunch of fluff. There's melody here too. Timmons of course has the ability to craft catchy pop-metal songs from his hit success in Danger Danger back in the late '80s/early '90s, but that was about 15 years ago and is a different basket of oranges entirely. Favored Nations is Steve Vai's label, so if Timmons didn't have the chops, he wouldn't be on the label. He's got seven other solo releases, one other on Favored Nations, from 2002. (May 2) ●

# 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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by Robin Platts

# MarketWatch

## CAN RECORD COMPANIES RECLAIM THEIR EDGE WITH MINI-LP CDs?

As the music business tries to fend off the threat of file-sharing, it occurred to me that one of its best weapons may just be the mini-LP CD, i.e. CDs that are packaged in a miniature replica of an album's original sleeve.

Although I like CDs as a format, they've always lacked a certain mystique that LPs and 45s had (and still have). But mini-LP sleeves go a long way, I think, in recapturing some of the lost thrill of the LP.

I bought The Beatles' *White Album*

when it first came out on CD in a jewel case in 1987 or so, and although it was cool that the booklet was numbered, similar to the original LP release, I never felt that attached to it.

Which is probably why I traded my copy in a few years later for the special-edition CD (also numbered) that replicates the original double-LP packaging right down to the U.K. wallet-style sleeve, with the posters and photos inserted. A great package. Can you imagine *Sgt. Pepper* given the same treatment, with the insert and gatefold and psychedelic inner sleeve? I, for one, would happily buy *Sgt. Pepper* on compact disc again if it appeared in the mini-LP CD format. Or what about *Magical Mystery Tour* with the booklet? Sure, it'd probably be too small to actually read the comic book, but who cares? It wasn't exactly a riveting storyline in the first place. Heck, I'd even buy new CD versions of the mid-70s Wings albums if they came in mini-LP sleeves packaged with mini-posters, etc., inside. (Some Wings albums did come out in this format in Japan, but I'm not quite willing to pay \$60+ for *Venus And Mars*.)

I think mini-LP reissues and the goodies they contain could go a long way to encourage people to buy another copy of an album they've already purchased many times. As I have said before, these days many music fans are quite capable of and willing to download tracks and burn their own CDs. It's also easy to print a cover,

put it in a jewel case and come up with a homemade product that looks and sounds quite similar to a store-bought CD, at a fraction of the cost. However, the mini-LP sleeve is something that can't easily be replicated, especially when it includes other touches (i.e. The Rolling Stones' *Sticky Fingers* mini-LP CD reissue has the working zipper on the cover).

So, once again, the record company has an edge. It has the mystique; it can produce some-

For example, the Genesis back catalog was released in mini-LP sleeves a few years ago in Japan, and these discs are

now coveted collector's items. Of all the individual mini-LP CD releases, the Genesis titles seem to currently command the highest prices on eBay:

An eBay bidder recently paid \$414.93 for a sealed mini-LP CD of Peter Gabriel's last

Genesis album, *The Lamb Lies Down On*

*There Were Three* and *Duke* each sold recently on eBay for \$175.

The mini-LP of the 1977 double-live set *Seconds Out* (not sealed) sold for \$118.26. A sealed copy of *Selling England By The Pound* went for \$102.62, while an unsealed copy sold for \$67. Meanwhile, *A Trick Of The Tail* sold for \$97.40, and 1971's *Nursery Cryme* changed hands for \$91. No doubt a number of Genesis fans are kicking themselves for not snapping these up as soon as they came out.

Another hot item is the 1998 HDCD mini-LP reissue of Crosby, Stills, Nash & Young's *Déjà Vu* album. Copies sold on eBay in March for \$213.61 and \$169.

As noted previously, a number of titles by Paul McCartney And Wings came out as mini-LP CDs in Japan in 1999 and sold out fairly quickly: Of these, *Wings Over America* sold recently for \$129; *Venus And Mars* currently seems to fetch anywhere from \$65-\$90 on eBay; and *Band On The Run* and *Wings At The Speed Of Sound* both recently changed hands for \$58. And the mini-LP version of McCartney's second post-Beatle effort, *Ram* (an underrated album), sold for \$58.

Two mini-LP titles by The Doors recently commanded decent sums on eBay: *L.A. Woman* sold for \$87 and *Morrison Hotel* for \$82.

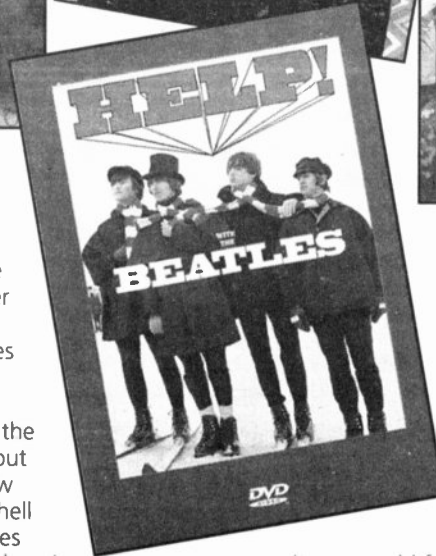
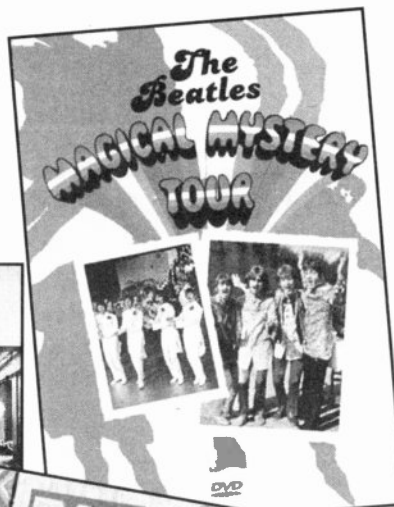
The Who are another band who had mini-LP CD versions of their classic albums issued in Japan, in 1999. A Japanese mini-LP CD version of the classic Who platter *Who's Next* (complete with seven bonus tracks) sold for \$77.

Meanwhile, a copy of the group's last album with Keith Moon, *Who Are You*, went for \$64.12, and *Quadrophenia* sold for \$57.85.

The Beach Boys had a number of titles issued as mini-LPs in 1998. One of these, *20/20*, sold for \$64 recently.

A mint Japanese mini-LP CD of Robert Wyatt's well-regarded album *Rock Bottom* sold recently for \$68.99. And the Japanese mini-LP version of Jethro Tull's *Warchild* sold for \$63.17 in March, while Tull's *Passion Play* went for \$61.

It's a safe bet that any classic rock albums reissued as mini-LP CDs from Japan and that go out of print will be col-



*Broadway*. This auction also included a Japanese promo box bearing the artwork for the *Nursery Cryme* album, designed to hold the Genesis mini-LP CD reissues. A sealed copy of the *Lamb* mini-LP CD on its own sold for \$91.47.

thing we can't, something that seems slightly magical to the average fan (especially those old enough to remember the days when vinyl ruled). That's what makes them collectible. I therefore propose that all CD reissues of albums from the vinyl era should be put out in mini-LP sleeves. I know that I'd be tempted to shell out for a lot more reissues than I am right now, and so, I suspect, would many others.

Currently, most mini-LP CD reissues are limited editions from Japan. They typically sell out quickly and become collectible almost right away.

Meanwhile a sealed copy of the early '80s Genesis live set *Three Sides Live* sold for \$184.43, while *Wind And Wuthering* (also sealed) sold for \$181.46. Sealed mini-LP CDs of *Genesis Live*, *And Then*

# Pondering Aloud

by Ray Sidman

by Ray Sidman

As collectors of many things musical, especially CDs and records, we regularly/hourly give thanks for the music we've heard and procured over the years. Let's look at the other side of the mending wall. How often do you stop to give thanks for what you've not heard and not had the opportunity to procure? Such a pause for thought could last for — well, let's just say it'd make "In-A-Gadda-Da-Vida" look like a blipvert.

Take, for example, reality television soundtracks. (Yes, that's a bit of bile you're suddenly tasting.) Granted, there are albums from shows such as *American Idol* and *Rock\*Star INXS*, but they're music based, so it's expected and, in my opinion, acceptable. But there are no *Survivor* or *Amazing Race* or *Skating With The Stars* CDs. Thank cathode-ray!

As a related musical aside, a few years ago the game show *Jeopardy!* (of which I am a fan) held a weeklong tournament (that I watched) starring contestants from the first season of *Survivor* (of which I am not a fan and did not watch). In one episode featur-

ing *Survivor* creator, host and lawkeeper Jeff Probst with two of the reality-show participants, in the category "How To Be A Survivor," none of the reality trio buzzed in on this answer "Jim Peterick and Frankie Sullivan of this group wrote 'Eye Of The Tiger' for *Rocky III*"? You can't win.

Speaking of game shows, heaven forbid anyone ever thinking, "You know, that music from *Who Wants To Be A Millionaire?* has some mass-market potential!" Something like that would cause a feces-worthy landslide, as standards such as *The Price Is Right* to newbies such as *Deal Or No Deal* would cash in — as if watching the latter isn't comparable to a certain eye-opening scene in *A Clockwork Orange*.

Also, how about trends that have mercifully/hopefully gone by the wayside? I'm not sure if it's completely faded away, but one album genre that has long allied me is movie soundtracks with "music inspired by the motion picture." OK, so it's the music soundtrack to the movie, just without any music from the movie? Uh-huh. One example — though likely not the worst offender

— is the rock soundtrack (of which I am not a fan) to the Keanu Reeves' 1994 action flick *Speed* (of which I am a fan). I happily bought the CD of the orchestrated score by Mark Mancina and listen to it often. (Note: Ideal listening for navigating Chicago rush hour.) However, the rock soundtrack — despite having some cool stuff on it — is music "inspired by" the movie. From a marketing perspective, I see why the album producers spun it that way, but I think it's very lame and insulting to the movie's audience.

How about rare cases when record companies know when to say when? There are oodles of instances where someone should've punched the red button. Nonetheless, be thankful there wasn't a CD titled *Even More Music Inspired by the Motion Picture Speed*.

The most egregious sinners, it seems, when it comes to neglecting to holler "Whoa, Nelly!" are the mysterious "they" behind greatest-hits and/or best-of compilations. Take, for example, *Slaughter*, a band whose debut release came in 1990. Their 1995 collection *Mass Slaughter: The Best Of*

*Slaughter* clocks in at 18 tracks. It's the equivalent of napping a dandelion. Math-wise, it breaks down to nearly four songs per year that were substantially better than anything else the singer/band did. (The one-liners write themselves.) Don't get me wrong, I like several songs by this band, especially from their first two albums, but the group didn't manage anywhere near 18 "best" songs. Be happy this type of thing isn't more rampant; there are numerous hits packages out there that are well-rounded and representative without going gonzo to a mind-numbing degree.

As you cope with the rampant and horrifying thoughts this column may have inspired, or memories possibly churned up, take a deep breath, break out another industrial-size box of tissues and contemplate away. Just remember to come back to the goodness that is your music collection, and perhaps give it an extra hug before you doze off to sleep tonight.

For additional reading and research on this topic, please refer to *Did I Ever Tell You How Lucky You Are?* by Dr. Seuss. ●

lectible within a few years, or sooner. The only thing I could see countering this would be if U.S. record labels started releasing mini-LP CDs domestically.

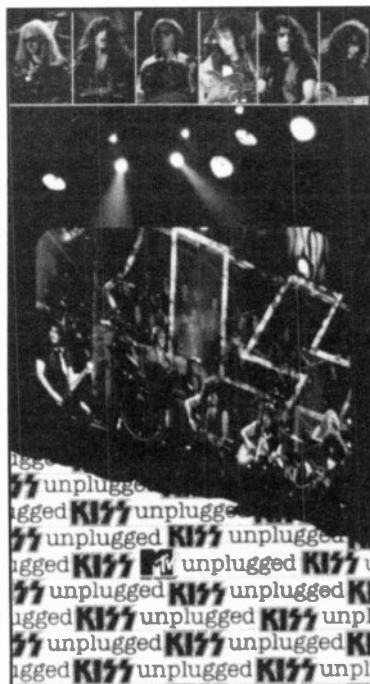
So the lesson for those not willing to shell out big bucks for these rather cool items is — as with any limited editions — don't wait too long to pick them up. For instance, Amazon.com currently has Japanese mini-LP CDs by Frank Zappa (issued last summer) for less than \$20, but I presume the prices will eventually head upward.

I hope one day we'll see more domestic mini-LP CD releases. I don't imagine it's that hard for the labels to pull off. They could even just print a batch of 2,000 mini-LP sleeves, stick the current CD version of whichever reissue in them, jack the price up a little and send them out.

## Collectible DVDs

The DVD format has now been around

long enough that many DVD titles have gone out of print. Of course, these include a number of music DVD titles. Here then are a few of the out-of-print titles currently commanding high coin:



The *Kiss Unplugged* DVD from 1998 has been out of print for a while, and I'm surprised it hasn't been reissued given that several other Kiss DVDs have appeared in the last year or two. Although there are bootlegs around, originals are still quite valuable. A copy

recently sold on eBay for \$162.50.

As I have wined about here before, The Beatles DVD catalog, unfortunately, has some notable gaps.

The MPI Home Video DVD releases of *Help!* and *Magical Mystery Tour* went out of print a few years back and are now, not surprisingly, collectible. I hope we'll eventually see bonus-feature-packed new versions of these films as we did with *A Hard Day's Night*. Copies of the *Help!* DVD recently sold on eBay for \$91 and \$82. However, I did find a seller on gemm.com offering *Help!* for \$37.

And don't get me started on *Let It Be*. Not only was this movie out of print on VHS for many years (since the early '80s, as I recall), but we're now deep into the DVD era and still nothing. Rumors abound of a fully restored edition to be released on DVD with plentiful bonus footage, but I've long since stopped holding my breath.

## Portrait of the artist as collector

This month marks the beginning of a new *Market Watch* segment in which noted singers, musicians and possibly others talk about their collecting habits.

Starting off is Peter Noone, aka Herman of British Invasion sensations Herman's Hermits. Noone has been too busy recently to add to his own record collection but

has found time to collect memorabilia for a great Herman's Hermits Web site.

"I have recently been weeding through all the old Herman's Hermits product out there and trying to stop all the hideous fakes sung by people [who] went back into the studios and tried to pass themselves off as the originals," said Noone. "This has been a major preoccupation for me, as I am trying to make Herman's Hermits a memorable part of a fabulous musical period. This stuff has excluded me from following my own collection, and I hope one day to get every recording ever made by my heroes: The Beatles, Elvis, Johnny Cash, The Everly Brothers, Buddy Holly, and Roy Orbison. As for memorabilia, I have been collecting HH memorabilia and putting it all on my own hermanshermits.com.

"Only original HH stuff will be found there. I have most of the stuff that was relevant to the band, and every day I find new stuff.

"I know it's odd for a performer to collect his own stuff, but I think it is a worthy project given all the fraudulent stuff that is available," Noone added.

Indeed, any Herman fans should point their Internet browsers in the direction of <http://peternoone.com> and <http://hermanshermits.com> to check out the great online memorabilia collection Noone has assembled. ●



# The Wanderer Gets The BLUES

*Dion releases blues album*

By j. poet

**D**ion, one of the great voices of 20th century American pop music, may seem like an unlikely bluesman, but the blues and country music were his original inspirations. On the cover of his new album, *Bronx in Blue*, DiMucci sports a gray-and-white newsboy's hat, dark shades, suit jacket, white embroidered cowboy shirt and black silk tie. A soul patch bristles on his lower lip, and he holds a big 1967 Martin 0021 guitar in his hands, his thumb on the E string. He looks like a beatnik, or more appropriately, a big-city bluesman just about to sit down and start moaning out his hard-luck tales. With nothing but an acoustic, his voice and a bit of background percussion from Bob Guertin, aka The Hurty Gurty Man, DiMucci's familiar voice growls its way through the album like he's been doing it for a lifetime. And he has been.

"When I was growing up there was no rock 'n' roll; there was no teenage music," Dion said, speaking from his Florida home, his unmistakable Bronx accent still intact. "I grew up listening to all these great musicians, guys I still idolize. Jimmy Rogers (Muddy Waters' longtime guitarist), Jimmy Reed, and Hank Williams. When I was a preteen there were some high-powered blues stations I could pick up from the South. A Newark country station, WAAT, had a show called *Home Town Frolics* with a guy named Don Larkin spinning country records. I'd run home from school to catch the last half hour of that. Those blues and

country songs were always with me and in my guitar. I honed my skills on the guitar playing along to those records."

Dion said he got his first guitar, a gift from an uncle, when he was around 10 years old. The photo on the back of *Bronx In Blue* shows him fingering a D chord on that fondly remembered instrument. "Some of the songs on *Bronx In Blue* were the cause of my wanting to pick up a guitar and write and play, to get in front of an audience and move them, of wanting to take people on a trip. That's what that music did to me; my prayer was to be able to do the same thing. I've been singing these songs around the house since I was a kid, so I thought, 'Why not do some of the songs I grew up with?' I sang this stuff sitting on the stoop with my guitar. The guys would come by and say, 'What's a honky-tonk?' 'What's 'Jambalaya'? I didn't have any idea, but it felt good coming out of my mouth.

"[Legendary blues, ragtime and gospel guitar player] Reverend Gary Davis came from my hood and used to sing on the streets. I had a friend, Willie Green, a superintendent of one of the tenements. He lived in the basement and had John Lee Hooker and Bobby 'Blue' Bland records and could play guitar. He told me about a lot of blues singers. He didn't know how to



Courtesy of Dion/by Bill Bush, 2005

“When I was growing up there was no rock 'n' roll; there was no teenage music. I grew up listening to all these great musicians, guys I still idolize. Jimmy Rogers (Muddy Waters' longtime guitarist), Jimmy Reed, and Hank Williams.”



teach, but we'd listen to records and play along. When I was on a bill years later with Howlin' Wolf and Bo Diddley at the Brooklyn Fox, we started jamming backstage. They asked how I'd learned to play and I said, 'I listened to records,' and they said, 'We do too.' I don't copy [what I hear]. I digest it and it comes out. I don't sing white or black; I sing Bronx. I got the gene. You can learn how to sing rock, but I don't think you can learn how to sing the blues. It's like jazz; if you have to explain it, you ain't got it.

"Richard Gottfhrer [producer of Blondie, The Go-Go's, etc.] heard me on a radio show on NPR [*Fresh Air*]. I was punctuating the story of my life with some of these songs, showing people the backdrop I was growing up to. He said I should make an album of these songs for his label [The Orchard].

"My agent thinks it's a diversion. He said Rod Stewart made a natural transition to singing standards, but I think this is the real natural transition. Personally, I think if you listen to 'Ruby Baby' and 'The Wanderer' you'll know you're hearing what 'The Hoochie Coochie Man' and 'I'm a Man' would sound like if they were written 45 years later. It's all black music filtered through an Italian neighborhood. It came out with an attitude, and that's rock 'n' roll. 'Runaround Sue' was a blues song cleverly disguised as rock 'n' roll."

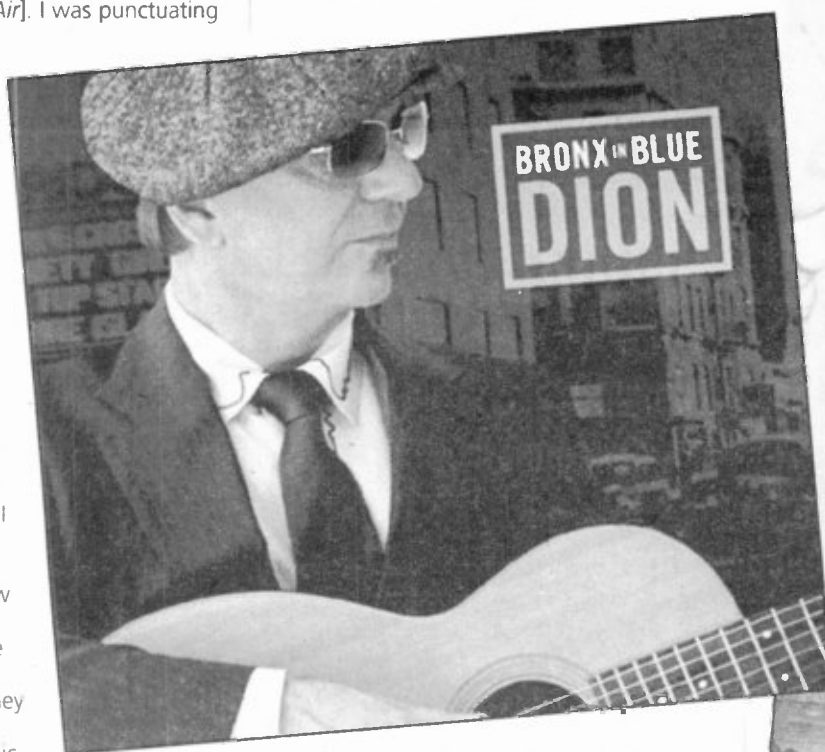
Once Dion decided to record, the work went fast. He showed up at the studio with four guitars and cut the album live, in two days.

"There's one thing that made me do it the way I did. I hear country blues artists and I love the stuff, but there's no steady tempo, it's very free-form. Most of the guys who played this stuff played in juke joints. It was dance music, so that's the way I approached it. You should be able to groove to it, to dance to it, but you follow the inspiration of the moment. On a few of 'em I overdubbed a little lead, just to color it a bit.

"I miked my foot, but the Hurty Gurty Man — it's his studio — started playing a kick drum, and it sounded good. So we went through all the songs and did little percussion things. But this music comes from the center of me. You can't catch me thinking on this album. It was done in two days, but it fermented in my soul for 40 years. That's why it came out so easy. The arrangements we did on the fly. I thought,

briefly, about doing some doo-wop stuff behind some of the songs, but I love the lyrics too much. I remember growing up in the '50s and hearing Jimmy Rogers singing [sings] 'You're the one who really gives me a buzz; I didn't think I could last much longer, but it shows ya just how wrong I was.' And Blind Willie McTell [sings] 'Mother died and left me reckless, daddy died and left me wild, wild. I ain't good lookin' but I'm some sweet woman's angel child.' People today don't write like that. They were back-road geniuses."

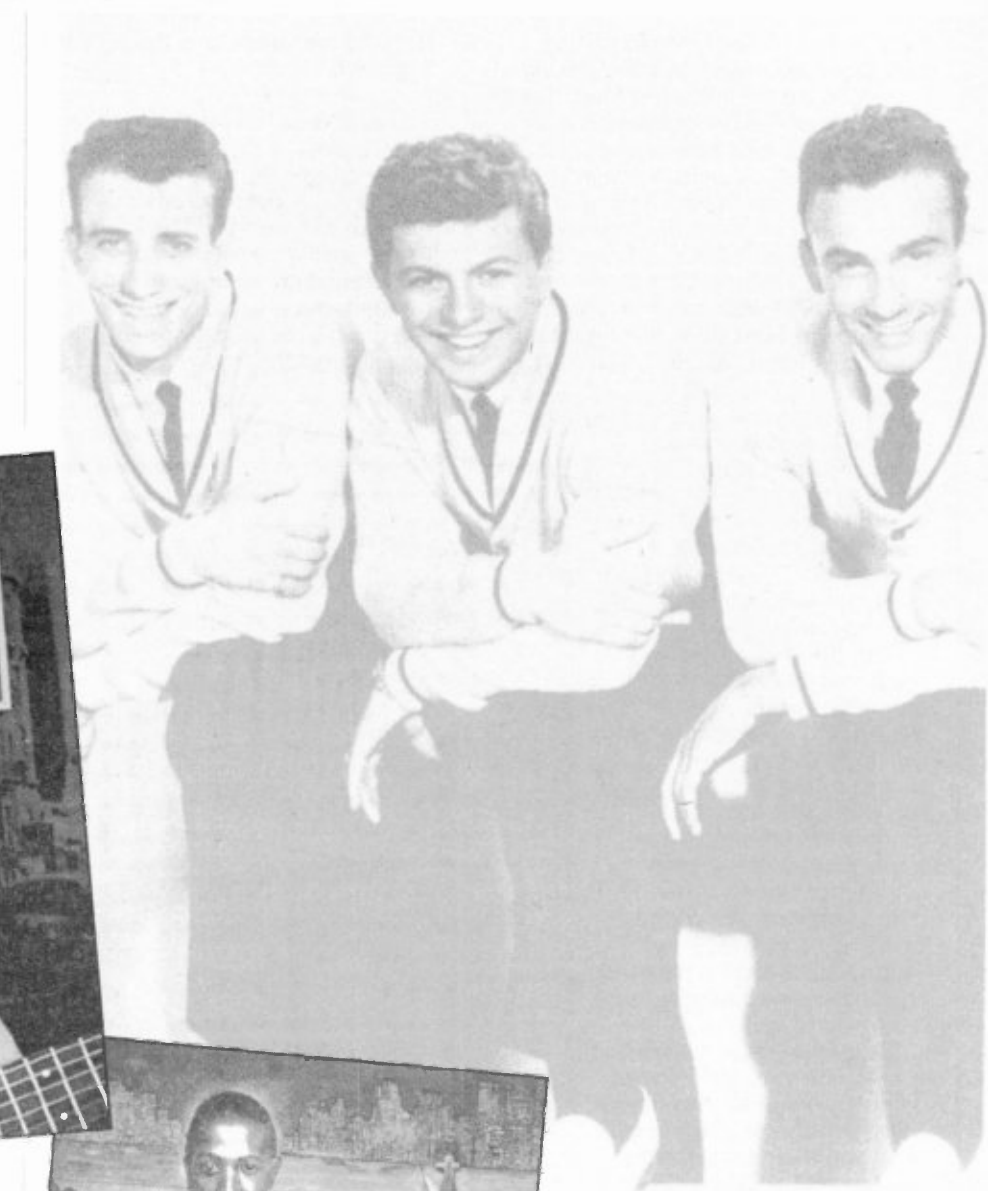
Dion produced the album himself to keep things simple. "Jerry



**Right: Dion's life-sized painting of Robert Johnson, which hangs in his den and appears on the back of the blues CD's booklet.**

Wexler [Atlantic Records honcho and producer of Ray Charles, among many others] called me up and put his wife on the phone, and they said it's a great album. Jerry told me, 'This is the real deal.' I said, 'I don't think people knew this was in me.' He says to me, 'How'd you mic this record?' I said, 'I put a mic near the guitar and a mic near my mouth, and the Hurty Gurty Man played drums in the next room.' He asked me what I did for leakage and I said, 'Nothin', I just did it.'"

After the recording was finished, Gottfhrer made it available for download on The Orchard, but Razor & Tie have now picked up the rights to distribute the actual physical CDs. "If I want a record I go out and buy a record in a store so I can hold it in my hands," Dion said. "I figure there are a lotta people like me out there. They want the package and the art. I have a picture of Robert Johnson that I painted hanging in my den. It's a life-size painting, and that's on the back of the booklet. When I go back and listen to his recording of 'Crossroads' it still kills me."



From the Discoveries archives

## Dion & The Belmonts

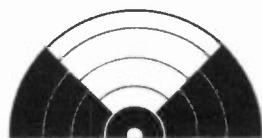
have changed anything, but it made me feel good. That's why I'd play Jimmy Reed and Hank Williams over and over. While I was doing [*Bronx in Blue*] I realized how much [Hank Williams] is a part of me. He was so committed musically, emotionally and spiritually. I heard a guy that grabbed on to words with his mouth and ripped them off at the end, like a dog grabbing onto a bone and ripping into it. I don't know what he did, but he tore it off [at the end of a line] with a little yelp that killed me as a kid. Everybody had vibrato. He didn't have any vibrato. He sang like he was like talking the words, and that communicated to me.

"What was it about the blues that moved me? It's an interesting question. You hear something that takes you on a trip and you're gone. Jimmy Reed moved me more than ['50s crooner] Snooky Lansen. I was listening to Lloyd Price's 'Stagger Lee,' 'Just Because' and 'Lawdy, Miss Clawdy.' Going from that to [Shirley & Lee's] 'Let the Good Times Roll' and



Dion's been singing some of those songs almost as long as he's been alive. He wasn't even a teen when he discovered music's power to take him away from the discomfort of growing up in a dysfunctional family.

"I grew up in a home where my parents were always arguing but nothing ever got resolved. I had a father who was emotionally 13 years old, and I was becoming just like him. I was growing old but not growing up. But when I wrote a song, there was a sense of resolving something. 'Here I am girl, standing in the rain.' It may not



'Gee' by The Crows. I started putting stuff together. It was intuition. Looking back I can see the influences I had. There was a guy named Henry Rosenblatt, a cantor. I heard music coming out of a synagogue one day, and I went in and became friends with him. He played me copies of records of his dad Yossele singing. He was in *The Jazz Singer* before Jolson. When I wrote 'Little Diane' and 'Born To Cry' it was Jewish rock 'n' roll. I did a little melisma thing that I got from listening to those records."

Dion grew up before rock 'n' roll took over the music business, so he had no grand plans for being a rock star, or a country or blues singer for that matter.

"Someone mentioned a record company was starting up. I had a friend and his brother was a songwriter, and he told me about it. I walked in with my guitar and sang. They said, 'Get your parents down here and sign a contract.' I'd been playing at school dances with an older guy who owned a butcher shop and played bass on the weekends. We played school dances, a little rock 'n' roll band, two guitars, one bass and drums.

"Laurie Records signed me and put me with some lame singers, but they were so far away from where I was going it was incredible. It was a vocal group called The Timberlanes, and they had me doing county stuff. I said, 'Let me go get some of the guys from my neighborhood and see what we can do.' So I recruited some guys, and they came up to my house and we created 'I Wonder Why.' I was 17, and I still remember standing in the middle of that sound and how it changed my life. I used to go down to the Apollo Theater to see the big R&B bands, and the idea was to have the guys sing the horn lines and supply that driving rhythmic, percussive sound with the vocals. I was standing in the middle of that group with the tenor hitting those high notes and me singing lead and everybody doing something completely different, and it made complete sense. It still blows me away today. It wasn't our song, but we created the arrangement."

Dion And The Belmonts became an overnight sensation and had several more hits, including "Teenager In Love." Laurie released an album to cash in on their success. "The '50s were the era of the single. You made albums in the '60s and the '40s, but in the '50s they'd slap an album together if you got a hit and you'd do a lot of covers."

Dion And The Belmonts went on the road to promote their hits. They were one of the acts on the ill-fated Winter Dance Party tour when the deaths of Buddy

Holly, Ritchie Valens, and the Big Bopper happened.

"I was 19 and co-headlining the tour when Buddy decided to charter a plane," Dion recalled. "He came to Ritchie, me, and The Big Bopper and asked us to share the price. We were traveling in an old Baptist Sunday school bus, not like the customized country music buses today. Man, we were freezing, but my share of the fare was going to be \$36. My parents always argued about the rent, which was \$36. I thought, 'I'm not paying 36 bucks, a month's rent, to save some time.'

was confusing. I tried to compromise and paid a price. There were no role models; there was no music biz. I didn't have any signposts; we created it as we went along. I was up there at Columbia with Aretha [Franklin], and they had her doing Al Jolson songs."

Dion's albums for Columbia were a mixed bag, blues, rock, doo-wop and covers of pop standards. He even did a few folk-rock sides with Tom Wilson, Bob Dylan's producer, behind the glass. "I was in the control room when Tom was cutting 'Maggie's Farm.' In my head I knew where I belonged. I hung in the village at The Night Owl and The Gaslight. I was into Tom

problematic. "My parents argued more and I stayed in my room more, playing my guitar. I also got into drugs heavily. I was using even before I got into the biz, since I was 14. Marijuana, drinking, heroin. It was always there in the neighborhood, and by the mid-60s it got bad. I wouldn't drink this, take that and dabble. I wasn't hooked. I could jump in and out of it and recover, if I wanted to. But I had a habit from about '66-68 and it got really bad. Hell on earth, the bleakest, darkest emotional period in my life."

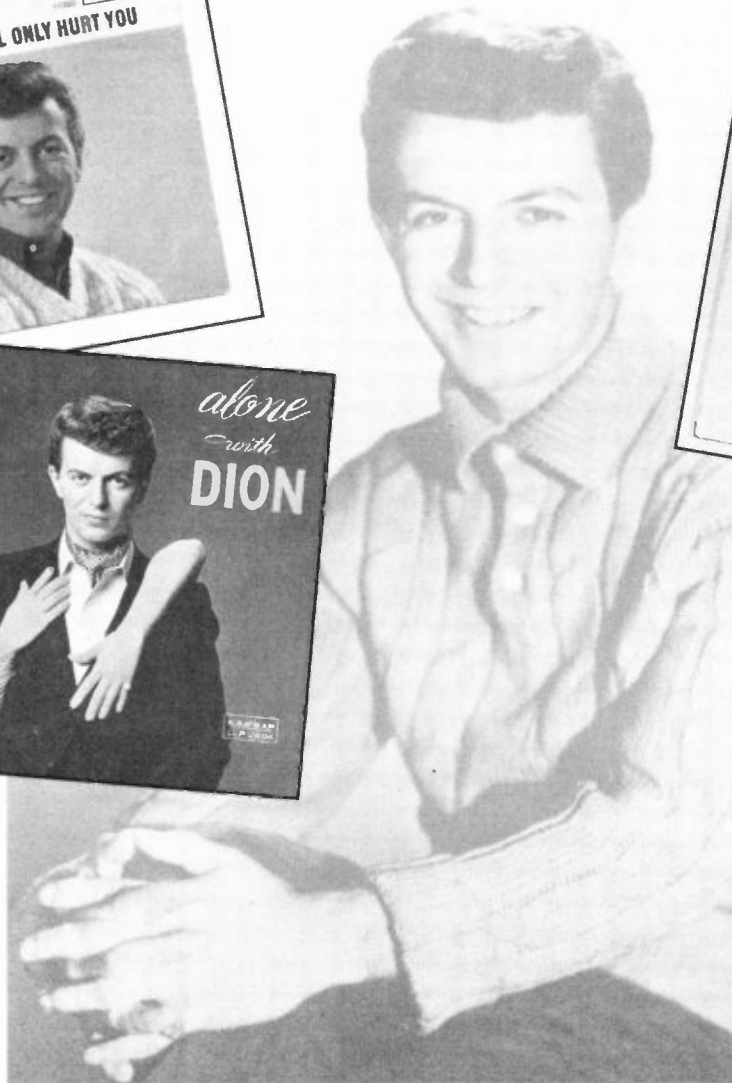
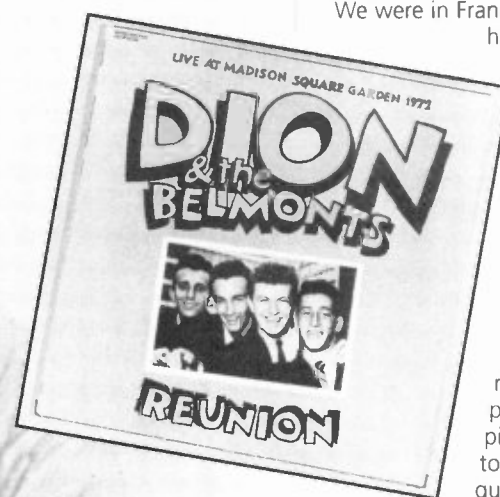
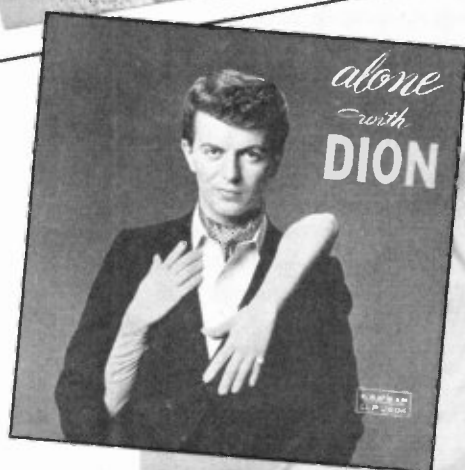
Dion credits his survival to his religious faith and the love of his wife Susan, a down-to-earth girl from his old neighborhood. "Susan asked me a question when I was at the top of my profession in 1962. We were in France having dinner in our

hotel room with a bottle of wine, flowers, the whole bit. I was trying to impress her. She asked me, 'Is this all you want?' I had my own interpreter; we were having dinner in a suite with room service waiting on us. Columbia Records was paying for it, and she says, 'Is this it?' She was in another reality. At that moment I probably popped another pill with some wine. It was too scary to look at that question. It was grown-up stuff and I was avoiding it, just like my father. She wasn't impressed [by the material things]; she just wanted to talk. I was always 'on,' and to her it was ridiculous. 'Stop the ferris wheel — I want to get off.'

"When Priscilla said to Elvis, 'Let's take a year off and find out who we are and keep the marriage together and get some sanity in our lives,' I always felt he would have been fine if he'd done that and stayed with her. But Colonel Parker said, 'We have another movie to do, and Elvis went off into a fantasy world. If you don't know who you are, it'll kill ya. If you surround yourself with people

who laugh at all your jokes, even if they're not funny, you're dead. By the grace of God, I surrounded myself with people who kept me real, truth tellers, people who said 'No!' to me. The trap when you get popular is that you want to stay in your room and do a Michael Jackson. You pull away and isolate, but you have to plunge into it and stay connected to family and friends. What applies to the cab driver applies to me; if you think you're different, you're in trouble. You can get lost in the rock 'n' roll

*Dion continued on page 11*



From the Discoveries archives

When we arrived in Fargo the next day I was in shock and asking myself a lot of questions, 'Who am I, where am I, why am I doing what I'm doing?' But the two weeks before that were the greatest in my life. We all had new Fender guitars and we'd have contests playing after the gig, seeing who could get the most sustain on a chord, stuff like that. Then the rug was pulled out from under me. The tour went on, but the questions stayed in my mind."

Things were moving fast. Columbia soon signed Dion as a solo act, their first teen idol. "They'd signed me as a rocker, then told me to do legit music, implying that what I was doing was illegitimate. It

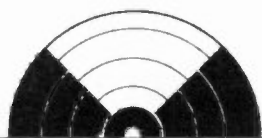
Paxton, The Lovin' Spoonful, Lightnin' Hopkins." The sessions with Tom Wilson were released years later, during Dion's folk years after the success of "Abraham, Martin and John." Dion eventually got tired of being told what to do and left Columbia.

"When they didn't release the stuff I did with Tom, I quit. I had a huge contract, 100 grand a year for five years, guaranteed, but I just left. I thought it was integrity, but maybe it was more like insanity."

Dion's personal life, meanwhile, was







EMusic asked Dion to suggest 12 albums from the catalog of its offerings. He explains his choices here.

## Dion's Bluesy Dozen

As far as the blues goes, I think I was born with the gene. You can learn how to sing rock 'n' roll, but you can't learn how to sing blues. I just didn't know I could copy Howlin' Wolf or Muddy Waters like Mick Jagger did. I didn't even think of imitating those guys; it was nowhere on the radar screen. I was just inspired by it. But recently, I did an all-blues album called *Bronx In Blue*. I didn't know I could actually, but my wife and people in the business, Bonnie Raitt, Van Morrison, Little Steven [Van Zandt], always encouraged me. They'd hear me singing in the dressing room — they'd say, "Do some of that!" And I finally did it. And it was closer to me than I thought.

In 1963 I was the first rock 'n' roll artist signed to Columbia Records. John Hammond, who was right across the hall-way, he said, "Dion, I see you have a flair for the blues. Come in here." And he played me Furry Lewis and Leroy Carr and Robert Johnson. When he played me Robert Johnson, intuitively I knew that it was the naked cry of the human heart apart from God. I say "apart from God" because there's a brokenness. Like Springsteen wrote about in "Hungry Heart," everyone wants to have a home on a lot of levels; they want to feel at peace, in tune with the universe, feel connected. And I heard in the blues a crying out on the journey home. The music itself is God-given to help us on the road home, a way to express ourselves instead of getting all twisted inside, not having any way to express. For me it was a bit of salvation. It gives me a handle on the journey.

I grew up with the blues. I heard John Lee Hooker's "Walking Boogie" when I was 11 years old. There was a guy in my neighborhood, Willie Green — he had Lightnin' Hopkins records and Son House records. In junior high the teachers thought I didn't know what I wanted to do, but I couldn't wait to get out of school to sit with Willie Green. I'm telling you, I had the gene, the blues gene, You get caught up in it. I did at an early age.

When you listen to this music you know there's a person behind this music, a real person expressing himself there. It's not bullshit; it's not contrived *American Idol* bullshit. It's real stuff. It comes out from the center of their being. See, there's a difference between being entertained and having an emotional experience, and these guys bring you into an emotional experience. And that's what I've always been about.

**Son House, *Legends Of Country Blues: The Complete Pre-War Recordings Of Son House (Disc B) (2003)*.** What an interesting character — House would sing with the same intensity in front of two people in a living room or in front of 2,000 people. He has a very rich sound, very full, a bigger voice than Robert

Johnson. He sounded like he could sing without a mic. When I first heard it, it sounded like it was from outer space. See, I grew up with what we were hearing on the jukebox and on TV — Kay Starr and the hit parade, Frankie Laine, Jerry Vale, a lot of Italian singers with vibrato, which I hated. I heard Son House, and I got hooked. It made an immediate impact on my soul. It was like I knew a secret everyone else didn't know. His passion is, man, incredible. This guy is so connected to the song spiritually, mentally, emotionally, physically. He really knows who he is when he's in the center of the song. You know that thing is flowing.

### Howlin' Wolf, *Sun recordings*.

Howlin' Wolf is the tops. He's the best. You gotta understand, I grew up with the crooner tradition, the show-biz tradition where everybody sang with vibrato — and then I hear these guys like Wolf diggin' into a lyric frantically, gripping a word with their teeth and just tearing it off. It was a tremendous sound. I'd never heard it before. I knew right away that there was something there. It's not tentative — he jumps in with both feet. It's just real. Wolf was one intimidating guy — looking and sounding. He was 6-foot-6, and he had shoes as big as a ship. First time I met him I thought he was going to kill me. He goes, "Where did you learn how to play guitar like that?" I told him I listened to records. He said, "Oh, me too." And I knew I was going to live. Looking back on it, he appeared intimidating because I didn't know anybody like him, but he was a sweet guy. And he was just dynamite when he sang.

**Lightnin' Hopkins, *The Best Of Lightnin' Hopkins*.** Lightnin' Hopkins is a very soulful guy. He's one of my favorites. He used to hold court down in the Village, man, when he played at the Gaslight, and everyone would gather around and he would tell stories. He would do that in his music — he had natural soul, a true back-roads poet. He did have a style on guitar; it's hard to explain, but it really was just like lightning. His choice of notes on guitar and with his voice, they were a little different; they were just something different he brought to the table. That got to me. He was a confident guy, personally; he was right out front, in your face. He had a get-over-on-you style — it was like, "I'm the man. What else you want to know?"

**Fats Domino, *Blueberry Hill (2004)*.** Fats is a blues artist. He has a style all his own, with this rolling piano sound, and he's unique because he plays in a major key and he sings with that Louisiana accent. It's a New Orleans sound. If you come out of New Orleans you can't play badly — they'd throw you out of town. Even the street singers play well. The guy is so relaxed, he just takes you on such a trip — so definite but so easy, too. It's just so engaging that you're willing to go along with him. You know, a little style can go a long way — there are lots of great musicians who can play rings around a lot of people, like, a zillion notes. But a little

style, like Fats Domino had, like Johnny Cash, it's a gift. It just makes an impact. It comes at you a little different way than just a technical way. It's very human. A piece of personality comes out on a record. You really get a part of them.

**Skip James, *Complete Early Recordings (1994)*.** "Skip James was arrogant," my friend once said. He had it all wrong. Skip James was a shy, introverted guy. And he just didn't know how to get into the mix when he came to the city. He's more of a sensitive soul. Talk about a powerful cry of the human voice — he has it. I think Robert Johnson took a lot from Skip James, especially with all the devil stuff. His guitar playing is really excellent, really something, too; he thought that you need a hook, and he had very identifiable guitar riffs, like Chuck Berry did or Jimi Hendrix. A lot of country blues stuff doesn't do that because in country blues you could play five verses and play something different in every verse. Then when they go to the city there's a riff that goes through every song. But this stuff is from outer space. Those first two songs, "Devil Got My Woman" and "Cypress Grove Blues," like, c'mon, man, that's gold.

**Hank Williams, *The Hank Williams Story*.** I learned how to live just listening to Hank Williams' songs, whether he was talking about segregation or gossip or betrayal or just the pictures from life's other side, what's under the surface. He was like a philosopher. I love that stuff. I had 50, 60 Hank Williams records when I was a kid, including the Luke the Drifter stuff.

**Jimmy Reed, *Big Boss Man (1999)*.** Jimmy Reed is one in a million. I think out of everybody, he influenced me more than anyone else. Take that shuffly, three-chord thing — if it wasn't for Jimmy Reed I don't think "Ruby Baby" and "The Wanderer" would ever have gotten made. He was the first rock 'n' roller for me. He had a full line-up — bass, drums and harp. It was a city thing. And his way of writing melodies was all his own. Within the blues there's only three chords, but it's funny how each guy can come up with a style within those three chords and choose different notes. Those little nuances give music its feel, and Jimmy Reed had a feel that I identified with. He had the roll. Some people have the rock. He just rolled. When I was in Pittsburgh with him in 1959, he couldn't find his way out of the hotel — he'd just never been in a hotel that big! So maybe his music was so simple because he grew up so simple.

**Blind Willie McTell, *Statesboro Blues — The Early Years 1927-1935 (2005)*.** I did "Statesboro Blues" on *Bronx In Blue*. If you listen to every verse of that song, it's just incredible. He had a way with words. There's a funny thing in there — he's talking about the blues and he says, "My sister got 'em, daddy got 'em, brother got 'em, friends got 'em, I got 'em..." I looked in the corner and Grandma and Grandpa had 'em, too." The point is, you don't have to be a young black guy in the '30s walking down a dark road to have the blues. It's

universal. I mean, Pope John Paul II had the blues. But the thing about the blues is, you can also express love and passion and joy, and Blind Willie McTell did that, too.

**John Lee Hooker, *I Feel Good (1971)*.** John Lee Hooker freed me up so much. If he could write a song... they didn't rhyme, nothing — they boogied along and they got a feel, and they said what he wanted. He's a great inspiration for songwriters. He taps into my philosophy that the beauty of rock 'n' roll is repetition. He cops a chant and he goes, and he could go for hours. I really grabbed onto that — as a kid I used to invent these riffs that we could do in the clubhouse and bang on boxes and tables and get these grooves going, and you could sing on them for hours. Most of the records I recorded, when I brought them back to the neighborhood, my friends would all say, "It was better when we did it at Joey's party!"

**John Fogerty, *The Long Road Home (2005)*.** John Fogerty has the same passion as all the other guys I'm talking about here. He's got those roots, but they come out totally white. Even "The Wanderer" is so white. It's white blues — it's black music filtered through an Italian neighborhood, and it comes out with an attitude. With Fogerty it comes out of the land, the streets, the back roads, the swamps. It's street music, but it's his streets. And he can play guitar and he sings like his life depends on it, even now. This guy connects universally with his songs; it's not contrived.

**Delbert McClinton, *Cost of Living (2005)*.** Delbert McClinton is a natural. Any feel, he gets into it, but the undercurrent is always blues. The guy is a soul singer. Whether he's singing a ballad or rock 'n' roll or Tex-Mex or country or whatever he does, it's all Delbert music, but the undercurrent is just all blues. On "The Part I Like Best," he talks about his girl with all these great qualities, "but the part I like best is when she makes love to me" — that's a great song, and it's only two minutes long. Delbert McClinton is one of a kind, a musician's musician. He doesn't even know how to do it the wrong way; he just does it. It's not a thinking man's game. He just lays it down. That's a great album, one of my favorites.

**Van Morrison, *The Complete Bang Sessions (2002)*.** He's a tortured genius, Van Morrison. When he's in the zone, forget about it — hold on to your ass because you're going on a trip. He has a sound all his own. I don't sing black and I don't sing white; I sing like the Bronx. And I think that's the way Van is — he doesn't sing black; he doesn't sing Irish; he's just got this unique approach. You take these cells and mix 'em up and it comes out Van Morrison. "Brown Eyed Girl," that's a great song, a great groove, but most of all it's the verse that you don't hear, the invisible verse that is Van Morrison. It's a whole different thing when you hear Van Morrison. It's an emotional experience.

[www.emusic.com/lists/showlist.html?nickname=Dion&lid=682259&p=1](http://www.emusic.com/lists/showlist.html?nickname=Dion&lid=682259&p=1)



### Dion continued from page 16

business. We act like we have the corner on freedom and truth. Turn up the amps and we'll show you the truth, but a lot of rockers die broken."

After leaving Columbia Records, Dion hit bottom. "In '68 Frankie Lyman [of Frankie Lyman And The Teenagers], Speedo [Earl Carroll of doo-wop group The Cadillacs], and me used to get high together. Then Frankie OD'd [February 1968] and it put the fear of God into me. My father-in-law Jack was always telling me, 'Seek and you shall find, ask and it shall be given.' I got down on my knees and asked, and God answered and made himself present in my life. That was April 1, 1968, and I haven't touched a drug or had a drink since. I asked and got given peace, sanity and wisdom. My world makes sense, in spite of circumstance, situation and conditions. I'm a child of God first, then a human, then a husband, father, friend and son. Somewhere down the line music comes out of all those relationships. And I chose to put it in that place. If I'd put music first, I'd have a broken home and my kids would be troubled."



After getting clean, Dion returned to Laurie Records and made a folk album of his own songs and some well-chosen covers, including "Abraham, Martin and John" the song that launched his career as a singer/songwriter. "Dick Holler wrote it, and he did it as a happy tune. We came up with a slower, sadder arrangement. The organ solo in the middle is 'Will the Circle Be Unbroken' to separate the time between John and Martin, to give the arrangement some interest. The single did so well that Warner Brothers offered me a 10-year, 10-album deal."

During the Warner years Dion released albums such as *Sit Down Old Friend*, *Sanctuary* and *Suite For Late Summer*. The tracks alternated between folk-rockers and intimate acoustic numbers. They did well critically but weren't as commercially successful as "Abraham, Martin and John." During those years Dion also cut one of the great lost rock albums of the '70s, *Born To Be With You*, produced by Phil Spector. Pete Townshend of The Who said its "dark, relentless feel" makes it one of the greatest albums of all time.

"Warner had just signed Phil," Dion said. "They asked him who he wanted to produce, and he said, 'Dion.' There were some wild sessions at Gold Star Studios. It was difficult to work with him. There were 30 people in the control room and more than that in the studio: two drummers, a horn section, two or three pianos, Sonny & Cher, about 10 guitar players, [Bruce] Springsteen and Little Steven [Van Zandt],

all at the same time. It was a scene. When it got too frustrating, I'd go and say, 'Phil, I gotta talk to you, man to man.' I'd get him in the hallway and try and get through to him. There's something endearing about him, but if you unzip him, there's probably a lot of fear in there. Spector never completed [the album]. There are sparks of genius on there, but he wasn't at his best. I own the masters, so I put it out in England on Ace in 1975. He created the Wall of Sound, then put it around his house and didn't see anyone for about 30 years."

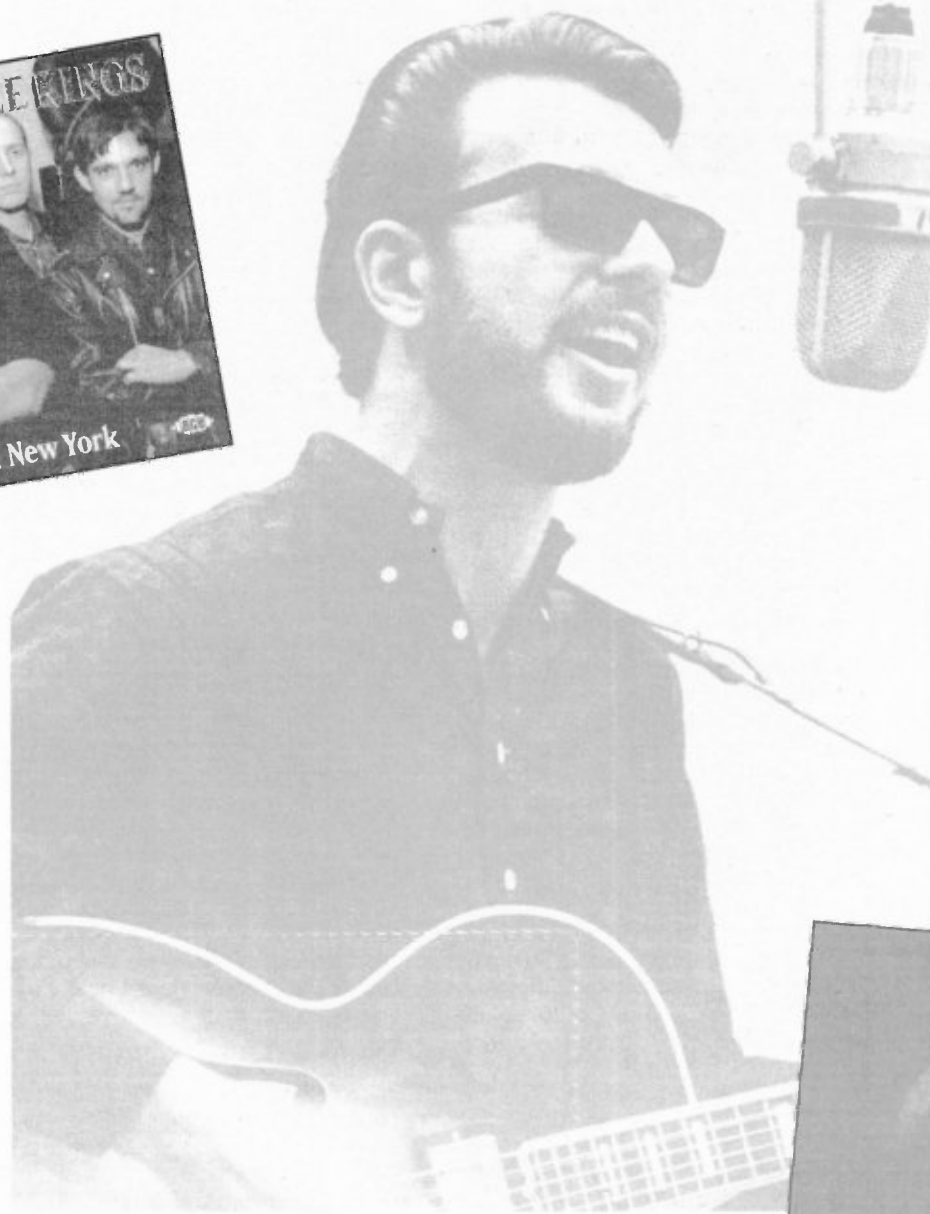
During the late '80s and on into the '90s, Dion returned to rock 'n' roll done Bronx style, the music he helped invent. He was inducted into the Rock and Roll Hall of Fame in 1989 and got to sing "The Wanderer" with a band that included Keith Richards, Little Richard, Bonnie Raitt, Stevie Wonder, Springsteen, Robbie Robertson, and Tina Turner. Later that year he cut *Yo! Frankie* with Dave Edmunds applying his '50s-meets-90s production techniques. In 1995 he put together The Little Kings Band featuring ex-Dictator and Del Lord Scott Kempner on lead guitar. "I just wanted to

Dion's last rock album (so far) is 2000's self-produced *Déjà Nu*. Dion describes it as the soundtrack for an unfinished movie. "Chazz Palmenteri, who also directs and acts, was writing a biopic about my life. So I wrote songs about driving around in a convertible, going to the Apollo and hanging on the corner, done as backdrop songs for the script. We're still working on [the script]."

Current projects include updating his 1989 bio *The Wanderer: Dion's Story*, doing selected dates to promote *Bronx in Blue* and touring with his regular rock band, playing the hits that made him famous. "We do 30 or 40 dates a year, from May to October, playing fairs, Theaters in the Round and casinos. We go out and have a good time serving up all the hits. If I go see Chuck Berry I wanna hear 'Johnny B. Goode' so we do 'I Wonder Why,' 'Teenager in Love' and 'Ruby Baby.' 'Teenager in Love' has a life of its own; it's an anthem. It's an amazing three minutes and still does something to people. I do 'King of the New York Streets' and 'Always In The Rain' from *Yo, Frankie*, maybe a gospel thing like 'Sweet Surrender.' I still get a kick out of 'Donna the Prima Donna.' In between tunes I tell the story of how an Italian Catholic kid from the Bronx got into the Rock and Roll Hall of Fame."

Note: On his Web site, [www.diondimucci.com](http://www.diondimucci.com), Dion warns: "Beware of bootleg *Dion — The Lost Concert* CDs that have surfaced again. Bad-sounding, inaccurate information [of] where, who and when it was recorded. In reality it is the Radio City Music Hall show, recorded in NYC, June of 1987."

"The real deal is featured on this Web site. It is titled *Dion & Friends Live in New York*. It has great sound, great backstage pictures of everyone, my family, my friends and other artists. A beautiful booklet is included with the CD." •



Courtesy of Sony Music/Dan Hunstein, 1965

in the late '70s and early '80s, Dion cut several gospel albums for various labels, culminating in a 1983 Grammy® Award nomination for Best Gospel Album for *I Put Away My Idols*. "I did a lot of those tracks for youth groups. I was singing at a lot of fairs for teenagers. I put the songs together so you could hear the lyrics and had a good time doing it. It's uplifting to do gospel music. It focuses you on a higher plane. They did well, but they were mostly sold in Christian stores. We weren't competing with *Saturday Night Fever*."

get out and play some loud rock 'n' roll and not worry about performing. We wrote some songs and it was a lot of fun, but if somebody hadn't come by with a cheap little recorder, it wouldn't even be on record." (The album, *Live in New York*, is credited to Dion'n Little Kings and is out on Ace U.K.)



# The Picture Sleeve Archive

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

by Stephen M.H. Braitman

## Your momma had good intentions: SONG HITS! NATIONALLY ADVERTISED! ONLY 69¢! JUST LIKE THE REAL THING!

Various Artists

Song Hits — Six Top Hits Only 69¢  
Song Hits Records (SH 42, 1966)

Records that feature anonymous cover versions of popular songs have long been reviled not only by those in the collector community, but also by most music fans.

Probably the only people who ever cared about them — or actually paid retail for them — were clueless parents thinking they were getting a bargain price for their kids' (horrible) music. Perhaps they brought one home thinking they were giving their children a treat. Certainly that must have happened to all The Beatles exploitation records that mimicked the Fab Four in cover art and song selection. The Buggs, anyone? B. Brock And The Sultans? The Liverpools?

"Ah, Mom," the disappointing cry could be heard, "this isn't The Beatles. You got ripped off."

"But it sounds just like them," would come the defensive reply.

Perhaps the lowest of the low in cover-version products are the long-lived, ignored and disparaged series of *Songs Hits* EPs produced by, (who else?), Song Hits Records. For very cheap, you could get six hit songs on one record with no B-side material. Unfortunately, most of the actual recorded performances of the songs were hackwork, spun out of low-budget studios in a seemingly endless flow of one-take anti-wonders by uninspired musicians.

Of course there is more to the story. A bit more.

Song Hits Records was actually a relatively logical outgrowth of *Song Hits*, the magazine of song lyrics. *Song Hits* was born in the era of the songwriter, when songs were paramount and the singers interchangeable. It was the *song* that mattered, not the *singer*. A hit song may have had two, three or more versions on the hit parade at one time. When *Song Hits* magazine debuted in 1935, American songwriters such as George & Ira Gershwin, Irving Berlin, Cole Porter, Johnny Mercer, Hoagy Carmichael and



others were cranking out classics that everyone wanted to sing.

*Song Hits* magazine and its cousin *Hit Parader* were owned by John Santangelo Sr. of Darby, Conn., a former bricklayer and Italian immigrant. Santangelo started publishing song lyric books in the early 1930s after his wife expressed interest in knowing the lyric to a song. By 1933 he was reportedly selling up to seven million copies. The next year, however, he was jailed for copyright infringement. Oops. After a year in the stew, he started over again with legitimate lyric publishing through his magazines. The name of his publishing company, by the way, Charlton, would become more famous as a publisher of crude, cheap comic books.

It appears that the issuance of records to coincide with the magazine started in the mid- to late '50s. The discographical record is obscure (obviously a research

project for a major university), but the number of different *Song Hits* records for sale on eBay and elsewhere show how numerous they were for at least 10 years. They may have started as an easy way to identify and learn the songs from the magazine, but in the wake of Beatlemania the company must have realized that the bulk of its income came from the failure to distinguish *Song Hits* from the real hits.

Charlton and its Capitol distribution company would finally go out of business in March 1991, after limping along for a number of years. That spelled the end of Charlton publishing *Hit Parader*, and it marked the close for *Country Song Round-Up* magazine, too. *Song Hits* magazine had folded some years before. *Song Hits* Records died out by the early 1970s, though an exact count of its releases is unknown at this time.

The musical quality of *Song Hits* recordings has a lot in common with the quirky nature of the song poem movement. *Song Hits* poems are the result of quick-buck record mills who promote "A beautiful musical setting created by our professional writers worthy of your lyric." The fact that these "professionals" may be no-talents who never see any of the pitifully amateurish lyrics until the recording tape is actually running has created an active cult of appreciation for the often bizarre results. (The truly obsessive have a Web site at [www.songpoemmusic.com](http://www.songpoemmusic.com).)

To be honest, the *Song Hits* versions did usually attempt to preserve the fidelity of the songs' intentions. In some cases the results are respectably mediocre, if not downright horrible. The copy featured here is from one of the later releases, including hits from The Lovin' Spoonful, Petula Clark, The Happenings, Percy Sledge, Manfred Mann, and Bob Dylan. The singer of "Summer In The City" is trying to get through the song as fast as possible, while someone is unsuccessfully trying to mimic a British vocal on "Pretty Flamingo" (while pinching their nose?). "I Couldn't Live Without Your Love" is pretty accurate mimicry, and, surprisingly, "Blowin' In The Wind" is a relatively independent-minded country-gospel version with a big, soulful female vocal.

The listening experience would have been more pleasurable had the pressing quality of the vinyl been better, allowing the record player not to skip across the disc after each rotation. It's a three-gram record, at least.

Since this is a picture sleeve column, let it be noted that sleeves for the *Song Hits* titles are rare. When the *Song Hits* discs are found, they're usually found without any kind of sleeve, naked, discarded, loathed and trashed. Finding one with a picture sleeve could be a real challenge, if one were so inclined. Graphically, they were all generic, with interchangeable song titles.

About all one can say about the *Song Hits* picture sleeves is that they did their job. ●

Stephen M. H. Braitman is a writer and music appraiser in San Francisco. His Web site is [www.musicappraisals.com](http://www.musicappraisals.com).



# What The World Needs Now I Burt

Championed as one of the 20th century's most seminal and inventive composers, Burt Bacharach, with partner Hal David, created some of the most sophisticated, complex and beautifully crafted pop songs ever written. The list of Bacharach/David evergreens is truly mindblowing. "Walk On By," "I Say A Little Prayer," "The Look Of Love," "Raindrops Keep Falling On My Head," "Do You Know The Way To San José?" and "A House Is Not A Home."

Whether it's his landmark recordings with Dionne Warwick, work on such films as *Alfie*, *Casino Royale*, *What's New Pussycat?*, and *Butch Cassidy & The Sundance Kid* to his recent acclaimed collaboration with Elvis Costello on the *Painted From Memory* album and high profile appearances in the *Austin Powers* films, Bacharach continues to enthral generations of listeners with his urbane cool, elegant musicality and those haunting, unforgettable melodies.

At age 77, Burt Bacharach is showing no signs of slowing down. He's just released a provocative new solo album, *At This Time*, which is a striking departure from his previous work, earmarked by a gritty political slant, drum loops courtesy of Dr. Dre and guest appearances from Costello, Rufus Wainwright, and Printz Board of the Black Eyed Peas.

**DISCOVERIES:** *What made you decide to become a songwriter?*

Burt Bacharach: I don't think it was in my blood to become a songwriter. I wasn't sure what I wanted to do. I always had an ambivalence about my music, whether I wanted to pursue it or didn't want to. I kinda just drifted along. My mother made me take piano lessons, which I never wanted to do. I hated it. So what I did was went along with her wishes and practiced the piano, and I didn't really have a lot of ambition in life. I didn't know where I was gonna go, whether I was gonna wind up in the clothing business because that's where my father had connections.... I did get my first job playing piano for Vic Damone. I played piano in bars before that. I wasn't bad but I wasn't great. I wasn't writing songs then when I was with Vic Damone.

*What inspired you to start writing songs?*

I didn't last very long with Vic Damone, maybe three or four weeks of actual dates. Maybe I wasn't good enough or experienced enough because I was trying to conduct and play. But he went through a lot of people, so I can't have any regrets about it. What happened was the next job I had was with The Ames Brothers.... They had a big hit with "You, You, You." They sang pretty simple songs, and when I was out on the road with them I heard all of these demos that would come in, and they would all sound real simple, like "You, You, You," and I thought, "This could be very easy. I could write five of these a day." I quit my job with The Ames Brothers and went to New York to start writing. I had some connections, and I started writing with some people and met some other people. I worked in the music factory, the Brill Building, five days a week with different lyric writers. It wasn't easy. The dream of thinking you can write five a day or even five a week wasn't gonna happen. I was trying to write real simple and familiar songs. I went a long time, maybe a year and a half without getting a song recorded. The first cut I got was a Patti Page record somewhere around the year-and-two-month mark. It was a song called "Keep Me In Mind," which was a pretty ordinary song.



## An Interview With Burt Bacharach

by Ken Sharp

*When do you think you found your voice as a writer?*

My voice really as a writer came when I was suddenly able to make my own records with someone like Jerry Butler on "Make It Easy On Yourself." Calvin Carter said, "You go write the orchestration yourself and conduct the band and get it the way you want it." It was a hit, and once I found someone who let me in the studio to take my song and do it there was big difference. Did I ever really want to be a producer? No, it was really out of self defense. It wasn't about the money I'd make as a producer or how big a cut I'd get, it was just to protect the song, protect the material. And then I worked a lot with the Scepter label with The Shirelles, Chuck Jackson, Tommy Hunt and of course, Dionne. Once we had Dionne Warwick we had our voice. And the more I saw that Dionne could do musically with the material and how wide her range was and what she was capable of the more chances and the more experimental and the more risks I could take.

*As a pianist, your choice of chords and chord inversions is very sophisticated. What shaped your approach as a player, your music theory and composition education?*

You take it from everywhere. You take the exposure to music. If I'm ever asked about what advice I can give to young students or young aspiring composers it's "Learn the rules. Learn how to write music down. Get a wide range harmonically of where you can go instead of a three-, four-, five-chord range."

*You have said hearing bop jazz artists was like "a window opening."*

[Dizzy Gillespie's Big Band] were playing things that were 50 years in front of anything else going on. I'd go see a lot of those people in New York City. It was great going into 52nd Street where these little clubs were. There were more people in the band than there were in the audience. I saw a lot of people. I saw the [Count] Basie band, which never played in clubs. Great band, what a band! I had to use my fake ID because I couldn't get into these clubs. I was too young. I did sneak in and loved it.

*You worked with Elvis Costello on your new CD, At This Time.*

I called Elvis in Italy. The track was finished. I put a temporary vocal on the track "Who Are These People?" and just sent Elvis the record with me just singing the verse, which would be his entrance and then different spots that Elvis would be involved on the record.... He was right on board. Politically, he's even more extreme than I am about what's going on in this world and with our government. Elvis said he would do it. He put his vocal on in New York. We did it with a telephone hookup, Elvis in New York and me in L.A. Elvis came in and sang the lyrics, "this stupid mess we're in is just getting worse, so many people dying needlessly.

Looks like these liars may inherit the earth, even pretending to pray and getting away with it." So Elvis was on board, spectacularly so, and he comes in with the anger and the rage that he used to feel on some of his early records, which is what I was looking for.

*What do listeners take with them after hearing At This Time?*

First of all, I'm making a statement here. Here's a guy that



wrote love songs all his life, never rocked the boat, never was political and that in itself says something. At this time in my life, it's sort of like the Peter Finch character in *Network*, 'I can't take it anymore. I don't wanna take it anymore.'

...This record started with my label in England, Sony/BMG, and they urged me to do a different kind of record, take chances. So having that permission and not having anybody look over my shoulder was great. There's one track on the album that I hope we get it played on radio ["Go Ask Shakespeare," with Rufus Wainwright]. It's not gonna be easy. With *Painted From Memory* [with Costello] I don't believe we ever got one cut played on the radio, which is amazing. I'm not even sure if it was ever attempted to service radio because radio is so tough.

*What made your partnership with Hal David work?*

Eventually it did work with Hal, but it didn't work at the beginning. We wrote some terrible songs. Everybody was writing with everybody else, taking turns. You wrote with a lyric writer one morning and then a different lyric writer the next day. Hal was nice enough and he had some hits and he was more experienced than me.

But we wrote some bad songs initially whether it was "Underneath The Overpass" or "Peggy's In The Pantry," songs you'll never hear. Hal is really good. I didn't realize how good he was. For me what was most important at the time was how whatever the words he used would sound on the notes. They didn't have to mean much. They didn't have to really make sense, but if the note needed an open sound that's what I was looking for. If it didn't make sense then that was OK. But now when I hear Hal's words I'm struck by how great he is. A lyric like "Alfie" [has] is as good as anybody could ever write. I've grown to appreciate his lyrics so much more. Back then I was much more interested in what the music said.... Once I started making records myself we started making different kind of songs. We had nobody looking over our shoulder. No A&R man saying, "I like the song but it's a three-bar song. If you make it a four-bar phrase I'll give you so- and-so as an artist." I would do it and ruin the song. And Hal was very easy to work with. He would give me the lyrics, or I would give him some music. As far as hanging out together, we both liked to go our separate ways. I'd go home, he'd go home and we'd meet the next day. Sometimes Hal would have a large part of the lyric done like on "A House Is Not A Home." We did really good work. Nothing lasts forever. Not the relationship with Hal or Dionne and me. You just can't sustain. That's one thing that I totally believe. As an artist or a writer you can't sustain. I've had high points and I've had low points. You have to feel fortunate that you had some highs and lows, some peaks and valleys. What have I had, four, or five ups and downs? Being an artist is very tough, unless you're an artist that doesn't depend on recording. Like Tony Bennett will work as

long as he wants to work. He's a major artist and a major voice.

*With Hal you had a flurry of pop hits but also found a niche doing film work, from The Man Who Shot Liberty Valance to Casino Royale. What made your work well suited for film?*

Well, a lot came from scoring the motion picture. When I'm scoring a picture, whether it's *Butch Cassidy* or *Casino Royale* or *What's New Pussycat?*, all those melodies that turned into what became hit songs came from what I saw on the screen when I was scoring and what I heard. The first thing is you service the motion picture. If you're lucky enough and you have a theme that turns into a hit whether it was Dusty [Springfield] singing "The Look Of Love" in *Casino Royale*, what was most



important there was the sexuality of Ursula Andress wearing very little clothes and making a very sexy theme with the saxophone playing the melody of "The Look Of Love." Then we put Dusty on. First and foremost is it's written for the picture, you don't force it in. With "Alfie," the lyric had to come first because it had to say what that movie was all about. It's a different way of going. I think if you've got a theme like "What's New Pussycat?" and that music comes from watching Peter Sellers and his craziness in that movie and you're trying to make it that way and put words to it. Then you get Tom Jones to sing it. You get lucky. Here was a theme, which was basically an instrumental, and if it's a good melody you'll always fit words. That's the way I figure.

*You first met Dionne Warwick in 1961 at a Drifters session. What drew you to her?*

Dionne was part of a group [The Gospelaires]. There were four in that group. Cissy Houston, who is Whitney's mom; Dionne's sister, Dee Dee; and Dionne's cousin, Myrna. They were a brilliant group, and they made a sound. We used them behind The Drifters on the song "Mexican Divorce." Dionne looked like a star. She just had a kind of look, the way she was dressed, her bone structure, pigtailed. I didn't know if she was the best singer. Visually

she was just kind of shining through. She came in to sing for Hal and myself about six weeks later, and that was it. We heard her by herself and signed her to Scepter, and the rest is history.

*Select a few songs that you didn't write that give you goosebumps.*

I love the Michael Masser and Linda Creed song "The Greatest Love Of All." That's really good. That's a pretty good goosebump song for me. "Ain't No Mountain High Enough" by Diana Ross is another one. Earth, Wind & Fire "After The Love Is Gone," that's killer. Also, "Reasons" by Earth, Wind & Fire.

*What was your take on '60s rock bands doing your tunes, such as Manfred Mann and Love with "My Little Red Book"?*

Love had a hit with it. Wrong changes and all, and I never loved that. There were a couple of chords that were wrong, and it would have been better with the right chords. It's called people reading music, people reading a lead sheet — then you know what the right chord is. [laughs] But I liked their energy on the song and I liked that it was a hit. Manfred Mann had the right changes, but it was a bad record. I made the record with them. It's just a very nervous-sounding record. They were uncomfortable with that song. Again, that came from a picture. I think it's from *What's New Pussycat?* or *Casino Royale*. Manfred had a tough time playing it. It took forever to make that record. But different language, different harmonic language. I like the song, "My Little Red Book." When Elvis [Costello] and I were doing concerts he would do that and it was great.

*Lastly, I'd like to have you riff on some of your most well-known songs starting with "Walk On By."*

"Walk On By" was the first time that I tried putting two grand pianos on a record in the studio. I can't remember if I played and Artie Butler played, or if Paul Griffin and Artie Butler played but here were two grand pianos going on. I knew the song had something. It was a great date. I walked out of that studio, and we had done two tunes in a three-hour session, "Walk On By" and "Anyone Who Had A Heart." I felt very good leaving knowing that I had two monster hits on my hands. You never know for sure, but you feel a great satisfaction.

*"I Say A Little Prayer"*

I never thought I made the right record on that. I think I made the tempo a little too fast, a little bit too nervous with Dionne. I didn't want the record to come out but got overridden. I'm glad that I got overridden. "I Say A Little Prayer" with Aretha [Franklin] is just a better record.

*"I'll Never Fall In Love Again"*

"I'll Never Fall In Love Again" was written quicker than any song that I ever wrote with Hal. I had just gotten out of the hospital. I'd been on the road and gotten pneumonia. We were on the road with *Promises, Promises* and we'd try to get this song written and into the show the next night or two nights later. That's where Hal's line came from, [recites lyric] "what do you get when you kiss a girl, you get enough germs to catch pneumonia, after you do, she'll never phone ya." So having been in the hospital for five days with pneumonia, I got out and struggled to write that song feeling not too great. You should take a rest after that and not go back into the Broadway show environment out on the road, Jesus!

*"What the World Needs Now Is Love"*

Dionne rejected that song. She might have thought it was too preachy, and I thought Dionne was probably right. Hal pushed me to play it for Jackie DeShannon, who we were gonna record, otherwise I would have let it be, and it would still be in the drawer. Once I heard Jackie sing four bars of it, I thought, "Jesus, this is great." Jackie had such a great voice. Love her voice. Whether it's a song she wrote herself or singing "What The World Needs Now Is Love," she's special. I wish we could have repeated that success with Jackie, but the material we gave her on the next session wasn't as good.

*"Do You Know The Way To San José?"*

Dionne did not want to record that song. She didn't like it. But we talked her into it, and she did it. Her mind changed once it was a hit. [laughs] I knew it was a pretty special song, and I knew it was a different kind of song, too.

*"Wishin' & Hopin'"*

"Wishin' & Hopin'" was a B-side of Dionne's, and Dusty covered it. I remember talking Dusty into putting the record out. Dusty was always very insecure about what to release, about her voice. What a great singer. Powerful. She was a great girl. "Wishin' & Hopin'" was great, and it was a big hit.

*"Raindrops Keep Falling On My Head"*

"Raindrops" was done for the score. When you're scoring a motion picture you service the picture, and there was that scene with the bicycle. I did keep hearing that title, I must say. That is my title, "Raindrops Keep Falling On My Head." Hal tried to change it and come up with another lyric, but it never seemed to work as well. I watched the film so much when I was scoring it. It was a convenient way to get B.J. Thomas to sing it because he was in the stable of Scepter at the time. Our first choice was Ray Stevens. They flew Ray out to see the picture and hear the song, but he didn't like the picture and he didn't like the song. ●



# Elektra Rising:

## A LABEL IS REBORN

Founder Jac Holzman talks about ensuring the legacy Of Elektra's back catalog

BY J. POET

In February Collectors' Choice, one of the nation's premier reissue labels, rolled out a new line of reissues from the early days of Elektra Records. The premiere release has 14 of Elektra's earliest titles, including a two-fer of Theodore Bikel's *Songs Of A Russian Gypsy/Songs Of Russia Old And New*, the albums that put Elektra on the map in 1958, as well as titles by Erik Darling, Cynthia Gooding, and Phil Ochs. Also included is the *What's Shakin'* sampler with the first recordings by The Lovin' Spoonful, The Butterfield Blues Band, and Eric Clapton's Powerhouse.

Rock fans know Elektra Records as the home of The Doors and Love, two bands that laid the foundation for the emergence of L.A. as a musical powerhouse. Folkies and other serious music collectors know Elektra already had an important backstory in 1966. It was one of two successful indie labels (Vanguard was the other) to emerge from the folk-music boom of the late '50s and early '60s. Unlike Vanguard, Elektra was able to change with the times and move into the rock market. It became successful enough to be acquired by Warner Bros. Records in 1970, but it's Elektra's work as a pioneering folk, singer/songwriter and ethnic music label that endears the imprint to collectors. It's one of the few labels that has fans as devoted as the fans of any obscure rock or blues artist.

Elektra's dedication to quality over quantity won it the respect with music lovers, but it didn't happen by accident. "I always admired [publisher] Alfred Knopf's quality and taste," Jac Holzman said from his Los Angeles office. "You knew someone was watching the list. I knew you could earn a cachet if you took care of your audience and the artists you worked with. From the first 10-inch records, Elektra had quality pressing, quality recording and good artwork done on miniscule budgets. Our first Tom Rush record might have cost 1,200 bucks. We did it right and disregarded the records that didn't meet our standards. About 20 percent of the things we recorded were never released. I gave them back to artists, but most of them have never been released, I don't think.

"People trusted Elektra, and with the advent of the 12-inch LP you had a lot of space to work with. You couldn't play LPs in record stores, so we put the logo on the front of the cover and the back cover. It was hoped we'd become a trusted agent for music-loving people. We knew [folk music] wouldn't get played on commercial radio, so we set up a college-radio PR department, serviced indie folk stations or stations that had a folk radio show — usually on at



Jac Holzman

one or two in the morning — and NPR and developed a loyal following. We had an active mailing list. I invented the sampler record in 1954. We could put them out inexpensively, with a lot of songs, including unreleased tracks, and it gave us an opportunity to exploit the music in our own medium. Films can make trailers, TV and cable can make commercials for themselves, but records never used their own medium to promote themselves until I did the folk samplers. I remember Whitman's chocolate legal department asked us to cease and desist. I sent them back a letter with the definition of 'sampler' from Webster's dictionary written out in it, and I never heard from them again."

When Holzman sold Elektra to Warner Music in 1970, Warner inherited the label's master recordings. Over the years, Rhino has done a good job of reissuing the label's blockbuster pop and singer/songwriter titles, but a lot of the older folk music and ethnic titles haven't been as well cared for. "There was a small cottage industry in releasing Elektra titles, for a while, but since the '90s, the management at Warners demonstrated a complete lack of interest in the catalog. If anyone called up and asked about a title, they'd get the material, and it appeared on various albums in varying quality. It pains me that the latter-day management at Elektra is so irresponsible about the heritage. I knew Collectors' Choice had reissued some of the titles and gave them the love and care they deserve. I had lunch with Gordon Anderson and was fascinated by his knowledge of the Elektra catalog, especially the obscure ones."

Anderson said, "We've been reissuing Elektra stuff for years. Mark Pinkus, the Head of Rhino Special Markets, thought we would be the right place for this rare Elektra stuff. I'd never met Jac before. He was a much more gentlemanly person than most executives of his stature. He was genuinely happy [Collectors' Choice] was interested in doing it."

Satisfied that Collectors' Choice would do a good job, Holzman gave the green light to the reissue program that he hopes will eventually put most of Elektra's back catalog back into print. "It's going to be an ongoing relationship, and I think some of [the titles] that went to other labels may come back to

Collectors' Choice. I'd like to see all of them in one spot. Rhino's Bill Inglot supervised the remastering, and he's a genius. We took the master tapes to a facility that had the same machines they were recorded on and played them on the same kind of tape heads they were originally recorded on. There was a lot of attention to detail. I'm amazed at the quality I'm hearing on these CDs that I never heard before. [In the '50s] we recorded far more information than we were able to





## Phil Ochs

*All The News That's Fit To Sing*  
Collectors' Choice Music (CCM-615)

*I Ain't Marching Anymore*  
Collectors' Choice Music (CCM-616)  
reviewed by Joseph Tortelli

Phil Ochs recorded two albums for Elektra Records that defined the acoustic folk performer as "protest singer." Clipping its title from the New York Times' venerable slogan about "news that's fit to print," *All The News That's Fit To Sing* and *I Ain't Marching Anymore* comment on the divisive issues of the 1960s, notably the civil rights struggle and the Cold War. Ochs' lyrics concretely refer to events and people in the news: civil rights leader Medgar Evers, President Diem of Vietnam, Chiang Kai-shek of Nationalist China, Senator Thomas Dodd (father of incumbent Sen. Chris Dodd of Connecticut), and Nikita Khrushchev of the Soviet Union. No matter the issue, Ochs never backs off his explicitly leftist political agenda.

On his 1964 debut *All The News That's Fit To Sing*, the young singer/songwriter/guitarist is accompanied by Danny Kalb, a more experienced picker. Ochs immediately delves into the headlines with an anti-war song titled "One More Parade" that criticizes American foreign policy in hot spots such as Vietnam and Cuba. Demonstrating his courage, he took an early stand against the Vietnam War; his lyric protests 15,000 troops, half a decade before the number swelled to one-half million. His "Talking Cuban Crisis" criticizes "President John" [Kennedy] for his tough and popular stance during the 1962 Cuban Missile Crisis. Like an opinionated journalist, the folk singer was unconcerned that his positions were shared by few Americans in 1964.

Other numbers take on urban violence ("Lou Marsh"), the Free World and Communism ("Ballad Of William Worthy") and labor issues ("Automation Song"). Today, his songs that resonate most offer a broader vision, such as the remembrance of murdered civil rights heroes titled "Too Many Martyrs." "Power And Glory," a rousing tune about America, is influenced by Woody Guthrie's "This Land Is Your Land," and "Bound For Glory," the album's outstanding track, pays tribute to that folk-music icon. "What's That I Hear" has lyrics about "freedom calling" and "old ways falling" that find an antecedent in "The Times They Are A-Changing." Ochs settles into a gentler

mood with the striking ballad "Celia" and a memorable adaptation of Edgar Allan Poe's "The Bells."

On his sophomore album, Ochs alone plays acoustic guitar; his strong chord strumming gives his lyrics even greater power and authority. "I Ain't Marching Anymore," the title track, competes with "Universal Soldier" as the anti-military anthem of the era. In addition to confronting warriors in "Draft Dodger" and "The Man Behind The Guns," he blasts capital punishment in "Iron Lady," comments on inner-city riots with "In The Heat Of The Summer" and travels across mining country in "Hills Of West Virginia." Ochs sings a somber salute to the then-recently assassinated Kennedy in the moving "That Was A President." He musters his harshest words for the segregated Southern states in "Talking Birmingham Jam" and "Here's To The State Of Mississippi."

Ochs gives an expansive, singalong quality to "Days Of Decision"; he may be targeting Bob Dylan's most famous topical lyric with a line referring to "strength that's greater than the power of the wind." Mastering a traditional folk music style, he turns Alfred Noyes' romantic poem "The Highwayman" into a five-minute troubadour tragedy.

Filled with 29 songs and more than 90 minutes of music, these two albums provide a historical snapshot from a folk singer who passionately expressed his social and political views. Ochs is the prime example of the '60s protest singer who composed sharp, focused, controversial folk songs.

## Various Artists

*What's Shakin'*  
Collectors' Choice Music (CCM-622)  
reviewed by Joseph Tortelli

Elektra Records, an innovative label specializing in acoustic folk music, compiled 14 previously unreleased tracks on the 1966 LP *What's Shakin'*, now available on compact disc. Heralding the label's ambitious new direction, the album showcased electric blues and rock 'n' roll artists; with its generous helping of demos and outtakes, the release was decades ahead of its time.

Signaling the popularity of The Lovin' Spoonful, the folk-rock quartet was pictured on the front cover,

despite being signed to Kama Sutra Records, for whom they never re-recorded these tracks. The disc features four demos cut by the Spoonful, who display an enthusiasm for up-tempo R&B, covering Chuck Berry's "Almost Grown" and The Coasters' "Searchin'." Two originals from vocalist John Sebastian suggest a similar musical style; "Good Time Music," a phrase used to describe the group's hit records, is a three-chord ditty powered by guitarist Zal Yanovsky's garage-style lead break, while "Don't Bank On It Baby" spotlights Sebastian's harmonica playing.

Of course, the most ambitious harp work comes from the hands and mouth of Paul Butterfield, whose five numbers were intended for (but not part of) his Blues Band's debut disc for Elektra. The Chicago combo interprets a pair of songs destined to become late 1960s blues-rock staples: "Spoonful" and "Good Morning Little Schoolgirl." The group sounds tight and passionate on Butterfield's own "Lovin' Cup," along with Little Walter's "Off The Wall" and "One More Mile"; according to Richie Unterberger's liner notes, the last two titles are available exclusively on *What's Shakin'*. The Butterfield Blues Band's tracks highlight the incongruity between the group's paramount importance to blues-rock and an inability to break through commercially.

Had the 1966 LP been issued a short time later, its front cover surely would have framed Eric Clapton, still unknown in America but on the verge of stardom with Cream. Three songs are credited to Eric Clapton And Powerhouse, a pre-supergroup whose lineup included Jack Bruce, Steve Winwood, and Paul Jones. The studio band performs the cutting instrumental "Steppin' Out" and "Crossroads," on which Jones doubles the guitar riff on harmonica.

Prior to forming the Blues Project, Al Kooper recorded a four-minute version of "Can't Keep From Crying Sometimes," whose drum and piano percussive dynamism echoes Ramsey Lewis' contemporary jazz-pop groove. Completing the disc, Tom Rush offers a bluesy take on Fats Domino's "I'm In Love Again," which, like much of the album, highlights harmonica as well as guitar. The significance of *What's Shakin'* rests both in the fresh music it captured and in its concept of issuing demos and alternate takes, a practice that would become commonplace only when the compact disc displaced the vinyl LP.

(www.collectorschoicemusic.com)

play back. The tape heads these days get more of what we put on there. As the guy who made these records, it's interesting how up-to-date and good they sound."

"Every Elektra record has something interesting about it," Anderson said. "It's a reflection of Jac's taste and the taste of the guys [Doors producer Paul Rothchild, David Anderle, and folk producer Peter Siegel] he had around him. Can you imagine doing this for any other indie label of that time? Elektra didn't have any niche; they were eclectic and had a tradition of excellence and maybe the most recognized logo of the '60s. These Elektra titles have gotten a bigger response than anything we've ever done. People remember the label fondly; you knew if you bought an Elektra record it was going to be interesting."

## THE ARTISTS AND THE ALBUMS

**Various artists, *What's Shakin'*** — cuts by The Lovin' Spoonful, Tom Rush, Al Kooper, Eric Clapton, and The Paul Butterfield Blues Band. Holzman: "We did singles with The Lovin' Spoonful and thought we had a deal. John Sebastian played harp on a number of Elektra albums. They'd written 'Summer In The City' and I made an offer because I knew

the single was there, but I'd never had a hit single and thought I had to have one to sign other artists so they went with Kama Sutra. I also almost got Buffalo Springfield too, but I had no hit singles. We hadn't proved until Love and The Doors that we could play with the majors. But by then it wasn't folk-rock anymore but full-blooded rock 'n' roll."

**Various artists, *Great Lost Singles*** — cuts by The Beefeaters (aka The Byrds), Judy Collins, Phil Ochs, The Paul Butterfield Blues Band, David Ackles, Ecllection, and Stalk-Forrest Group (aka Blue Oyster Cult).

Elektra's lack of a hit single wasn't because Holzman wasn't trying, as this disc of rarities amply demonstrates. The ragged Beefeaters tracks don't have the magic of The Byrds yet, but you can hear it lurking in the background. "Don't Be Long" later appeared on the second Byrds album as "It Won't Be Wrong." Phil Ochs went electric on a rock version of "I Ain't Marching Anymore" backed by Al Kooper's Blues Project. Members of Ecllection went on to found Fotheringay and play with Fairport Convention. "Mark Time" sounds like a less slick Mamas & Papas, but the band never played in the States and made one Elektra album before disbanding. Stalk-Forrest's sides sound

strangely familiar, especially the up-tempo "Arthur Comics." The BOC sound is there, a little less heavy perhaps, but laying down a credible bit of organ-drenched psychedelic boogie.

**Erik Darling — *Erik Darling***. Darling was a founding member of The Tarriers, an early '50s folk group that was a bit too early to really cash in on the folk boom. He went on to replace Pete Seeger in The Weavers and led the jazz- and swing-influenced Rooftop Singers to #1 on the pop charts with "Walk Right In." Darling contributed guitar and banjo to several Elektra sessions, most notably Ed McCurdy's *Dalliance* series and the early folk recordings of Judy Collins. His amazing tenor vocals and understated playing made his solo debut one of the early gems in the Elektra folk catalog. "J. C. Holms" and "Hard Luck Blues" feature the kind of driving guitar that made The Rooftops so successful, while "Boll Weevil" shows Darling's jazzy swinging side. Darling also cut "Abilene," which later became a big hit for George Hamilton IV in 1963. If Holzman had put it out as a single, who knows what might have happened to Darling and Elektra?

*Elektra continued on page 46*



# Seventy years of Bob Wills swing

BY RUSH EVANS

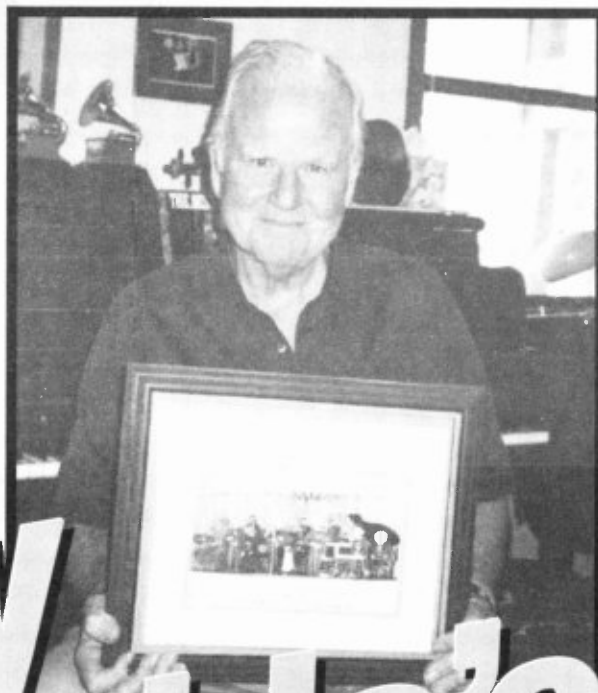


Photo courtesy of Johnny and Barbara Gimble

## Johnny Gimble's

TALES FROM A LIFE ON THE ROAD

Nearly 70 years of fiddle playing have taken Johnny Gimble to stages and studios all over the world, a life rich in memories with legendary artists. He has performed with everyone from Louisiana Governor Jimmie Davis (composer of "You Are My Sunshine") to jazz clarinetist Pete Fountain and from country pioneer Floyd Tillman to country arena-filler George Strait. He even once played fiddle on a Paul McCartney track (his then-teenaged daughters were pretty excited about that one).

But as I sat in Gimble's kitchen, talking with him about his musical experiences, who is the one performer he's most star-struck to tell me about, the one whose playing literally gave him goose bumps? Svend Asmussen from Denmark, "the best fiddle player in the world."

It had taken us a few hours, though, to get around to talking about Asmussen. Gimble first had quite a lot to say about another fiddler, the man who had given him a place to play, the one who had taken his career to the proverbial big time way back when.

Bob Wills, in fact, was the big time, a larger-than-life figure and the greatest star of the southwestern United States, well before Gimble had first crossed paths with him in the '40s.

Wills had a big grin, a big band, and a big sound. Western Swing was what they called it. It was of the people and of the country, but it wasn't really country music. The sound forged by Western Swing's creator, Milton Brown, and his bandmate Wills in the early '30s owed as

much to Dixieland jazz as it did to Dixie itself.

Twin fiddles and a steel guitar were integral parts of its trademarked sound but not in a way that resembled the sounds from the rural South that had preceded it. This music swung. It was for dancing, and just a few years after the explosion of jazz, Wills brought into it all the improvisational spirit of that uniquely American musical form.

### SWINGIN' IN THE BEGINNIN'

The hot sound of Western Swing had caught on and established itself quickly into Southwestern culture by the time it reached Gimble on a farm just outside the east Texas town of Tyler. Gimble had been born in 1926, and he and his four brothers were already playing and performing as a young swing group by the late 1930s, around the same time that Milton Brown was killed in a car wreck and Wills had begun building a radio audience with The Light Crust Doughboys. The Doughboys' very existence served as radio advertising for Burrus Mill's bread by the same name. (The Light Crust Doughboys, by the way, are still on the road today, some 70 years after Wills' departure to form his Texas Playboys.)

By his teens, Gimble would also become part of a similar promotional group, playing tenor banjo in Jimmie Davis' campaign band as he ran for governor in Louisiana in 1943 (he won). Package shows with The Shelton Brothers, among others, would take him all over

Louisiana, exciting stuff for a 17-year-old kid. After two years in the service, Gimble returned home to Texas, forming a new group with his brothers. The Blues Rustlers took to life on the road throughout Southeast Texas, playing dances and radio stations in and around Houston.

Another brother had moved on to Austin to attend the University of Texas. That was Gimble's intent, too, but his Austin education would actually take place just a few miles south of the campus. "When I saw the long, long line for registration, I went over to the radio station and visited a band that was broadcasting." Jesse James was a singer who had a daily show at noon on KTBC radio and needed another fiddle player in the band so Gimble filled the slot. After a short time there, Gimble moved on to Corpus Christi to play with The Roberts Brothers and The Rhythmaires. Gimble would soon marry Barbara, whose great-uncle Buck was one of The Roberts Brothers. (The further swing in the family tree, by the way, is that Buck's grandson is Jason Roberts, fiddler extraordinaire in Asleep at the Wheel.)

### PLAYING IN THE BIG LEAGUE

The Rhythmaires worked the state, like so many swing bands were doing at the time, but there was only one band whose name was always bigger than the dance hall's name when they hit your town. Gimble remembers that band's impact well. "I saw a jukebox in San Angelo in a restaurant. They had one of those table jukeboxes, a Wurlitzer. It had 20 records on it. Twelve of them were Bob Wills."





Bob Wills And His Texas Playboys reached far beyond San Angelo. They were nationwide, "on every jukebox," as Gimble recalled. "Everything he recorded, if you were playing in a band, you had to learn it, because it was all dance music and that's what they'd ask for."

Gimble first saw Wills and the Playboys perform in Longview in 1946. "It was like a glimpse of glory." He got acquainted with Playboy and fellow mandolin player Tiny Moore, an important relationship that would soon change the course of his life.

Two years later, The Rhythmaires had a dance hall gig at Corpus Christi's Tracadera Club the same night that Wills and band were playing a concert in town. In the spirit of cowboy camaraderie, various Playboys came over to the club after their concert so they could finish the dance with The Rhythmaires. Moore asked, "Would you be interested in auditioning for the band?" Gimble's answer came quickly. "If I was out in the back of the house playing sandlot baseball and you asked me if I wanted to go play for the Yankees, what would I say?"

Eldon Shamblin, Playboy guitarist and band manager, tracked Gimble down at the radio station where The Rhythmaires often played. "They were on the road somewhere, and Bob was in the hospital recovering from a long drunk in Fort Worth," said Gimble. He auditioned in Austin.

Gimble's years on the road in Southeast Texas and Louisiana were nothing compared to what lay ahead. "I had a '41 Dodge funeral limo. I bought it from a funeral home in Austin, a really good band car for a small band. We'd just gotten married. We had everything we owned in the backseat of that Dodge, everything that matters." Telling me this, he nodded across the room toward Barbara and added, "That same woman."

Gimble's audition was from the stage at a joint north-east of town. "Dessau Hall was the gig. It was *the* place. They had all the big bands come out there to play. It was great big, and there was trees growing up through the ceiling. So that's where I auditioned. I just sat in with the band." There was no interview, not even any personal contact with Wills at that point.

Shamblin told him what hotel the band was staying at in Waco for the next gig. Gimble joined them on stage again, not yet certain of whether he even had the job. "Wills told the audience, 'There's a little fiddle player in the house tonight. The boys have hired him, and they say he's good. Well, he'd better be!' Of course, I was nervous enough."

The onstage acknowledgment from his new boss had made it official. He'd been hired over the microphone.

### WILLS' PHILOSOPHY

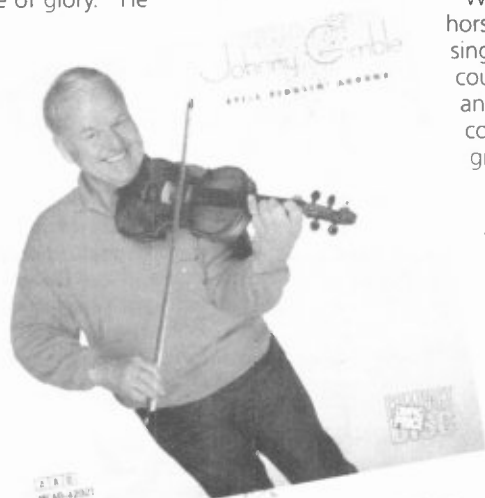
Gimble was already a seasoned pro on the mandolin and fiddle by the time he joined the Wills band, but playing with his new group would bring plenty of lessons. The most important one was to understand the rules (and the absence of rules) for jazz music.

"I asked Tiny when I was auditioning for the band, I said, 'What does Bob want? How does he want us to act?'" Moore's answer would recall his own audition for Wills. "Bob played one of his old fiddle tunes. [Tiny] was

surprised everybody was getting a solo. Bob pointed at Tiny, and Tiny played the melody. And he said Bob came over and said, 'Son, when I point at you, I want you to play all you know, and if you wanna play the lead, go ahead.' He wanted you to play whatever you felt. This is what jazz is all about."

Wills liked jazz. He'd once ridden a horse 50 miles just to see his favorite singer, Bessie Smith. The jazz influence could be heard in everything he did, and bringing it into the world of country music would become his greatest contribution.

Playing with the Wills band, there were certainly plenty of songs that were played every night at dances, but jazz always left plenty of



improvisational room. The Texas Playboys' signature song, "San Antonio Rose," was played about four times a day. "It was the theme on the radio, and we'd always play it a couple of times for them to open a dance," said Gimble. "Eldon called it 'Theme Number One.' When it was for dancing, it would have a real bright tempo."

Hot dance numbers were actually played twice, with Wills conducting a song to an abrupt conclusion, then quickly counting, "two, three, four." Without missing a beat, the boys would launch into it again, keeping the dance floor full and the song alive and swinging. The audience didn't know. They just kept dancing.

Gimble speculated that the song repetition was designed to allow dancers to change partners, but he also recalled Wills' own explanation. "Somebody asked Bob one time why he always did that. He said, 'Well, I grew up on a farm. When you plow down to the end of the road, you gotta come back.'"

### HEAD ARRANGEMENTS

Jazz and swing standards such as "I Ain't Got Nobody" took on new life as Wills and the boys breathed Western life into it, allowing each member into the creative process.

The boys worked out their own solos — but duos, trios and quartets were just as welcome in the middle of a number. Different combinations of band members created three- and four-part harmonies, laying instruments above and below the melody like voices in a church choir. But this wasn't Sunday morning, it was Saturday night, and filling the dance floor was always the goal.

When the boys would pull off an internal arrangement, Wills always called it the payoff. The boys in the band called it a head arrangement. This was music made up quite literally on the road between gigs, so very little was written down. "One night we did something we had done for about a week or so, every night, but we had never gotten all the way through it. We had a good crowd dancing, and we did that tune, went all the way through it without any mistakes. It was just perfect. All of us were real excited, and I hollered at the audience. I said, 'That's four parts!' Eldon just shook his head and said, 'They don't give a shit!'"

Gimble laughed as he shared many stories from the Wills years. Most of his memories of the man who changed his life are warm and musically inspired. But Wills had a demon that Western Swing alone couldn't cure.

### THE BOTTLE

Gimble got off the road for a while in the late '50s. He had a wife and a kid, and a day job made better sense. The world-class musician with no showbiz ego moved to Fort Hood, Texas, for a civil service job.

Wills' battle with alcohol was something that every Playboy was well aware of, and it was easily the thing Gimble missed least about life with Wills. But when he and the Playboys made Dallas their home base, Gimble moved his family up there, and he rejoined the group.

By that time, Wills had at first seemed to have his battle with the bottle under control. But much like the other great artist of the time, Hank Williams, Wills was a binge drinker. You never knew when he would fall off the wagon. And when he did, he hit the ground hard.

Wills was well aware of his own problem, and he wasn't happy about it either. The band had fallen into a pattern of playing on the radio Monday nights, then playing gigs within a few hundred miles over the next few days, then they'd play his own joint in Dallas, the Bob Wills Ranch House, on the weekend.

But there was another pattern that nobody could control. "He was killing himself and killing his business," remembered Gimble, with sadness in his eyes. "I remember on a Monday night after the radio show, he said, 'OK, fellas, I need to talk to you. I know I haven't been carrying my share. We've got three weeks booked, and I know y'all need to get on the road. I've got three weeks of good guarantees.'"

On Tuesdays, they'd hit the road again — and their leader would hit the bottle. "A lot of times, we'd leave on Tuesday; we'd go around to Waco and San Antonio. He'd make the first dance where he'd be good for about 20 minutes. Then we wouldn't see him until Friday night."

Keeping Wills away from his own gigs was sometimes for the best. It was still the greatest show band in the



Southwest. And there were times when he was along for the ride but not the dance. "He'd have to have a babysitter, mostly whoever was driving for him."

One night at a California hotel, that unenviable job fell to Gimble. "I went in there, Bob was drunk, passed out, a pint of whiskey, about half of it gone. They had twin beds, and I stuck that whiskey between the mattresses. He cussed me and said, 'What'd you do with that [bottle]?' I said, 'You can't have it, Bob. You're killin' yourself.' He said, 'Well, you little smart ass, I'll fire you!' I said, 'I wish you would. I got a wife and kid back in Dallas. I'll find a way to make a living.' Then he threatened to whip me. I said, 'I never could fight, Bob. I'm sure you *could* whip me.' Everything he'd say, I'd agree with, and I even got him to eat something."

Seven grueling hours brought the usually upbeat musical hero back to his sober and good-hearted self — until he found the hidden bottle in the night. The next morning, Gimble was back on duty in Wills' room. Upon seeing the previous night's babysitter again, he had a fit and made clear his need for another drink. "I went over there, took that cap off, left the door open so he could see it, and I just poured it down the commode. Boy, he really was mad then. But we went through the whole routine again. And it was interesting. He told me some stories about playing dances back in the '20s. That night I just stayed with him. I told him, 'Bob, I'm your valet today; I'm gonna stay with you.' So I did. He got ready and we went over to Bakersfield, and he tried to play. He always drank coffee first. He was shaking. He tried to play a few tunes and got the dance started. It was real strange."

By the end of the night, Wills was thankful to be swinging with his boys, but he had special thanks for one Playboy in particular. "He started to leave and he came over and said, 'Son. I want to thank you.' I said, 'You're welcome. It sure is good to have you back in time tonight.' It wasn't ever mentioned again."

That experience gave Gimble a new perspective of the complicated man with the positive musical message. "He had surrendered to preach when he was 17 years old, and he was out of fellowship all this time. He was miserable. In fact that's what he told me that night I stayed with him. He said, 'The Lord's been testing to me. I know it.' So he had that to contend with."

When Gimble left the band a second time, Wills found his fiddler more work with other swing outfits. For a time, Gimble left music altogether, moving to Waco to become a barber. He'd learned a lot from Wills, from the Playboys, from the dancers on the floor, and from the freshness and vitality of Western Swing itself, a music rich in melody and spirit.

But he would soon find another musical setting in which his gift for jazz-inspired improvisation could be heard by music fans of all types. That gift, along with skills he'd developed on the never-ending road of towns and dance halls with the Wills band, would also take him to the top of his field.

### **NASHVILLE SOUND**

"Johnny Gimble is one of the greatest musicians that ever lived. He's up there with [legendary violinist] Stephane Grappelli and all those great jazz players, and I'm his biggest fan." That's Willie Nelson talking, after a gig in Austin in early December 2004.

Just like his future friend Gimble, Nelson's remarkably diverse career had also begun in Texas as a child in the '30s and '40s, one who'd been transfixed by Wills' music on the radio. That love of Western Swing first brought them together in the late '50s when Gimble was hosting a local TV show in Waco featuring live music. He hired

Nelson to fill in on bass for the house band (Nelson would return the musical favor many times over in future recordings of his own).

Both men would eventually be drawn to Nashville, Tenn., in the 1960s. That was where the business of music happened, where stars and records were made. Gimble just wanted to raise a family and make music. His Western Swing reputation had preceded him, and his sunny and kindhearted disposition was a perfect mirror of the joy found in his fiddle licks and mandolin mastery. It was no wonder that work came pretty easy for him. He was soon playing for darn near every musician in town.

Gimble is a little more humble about his own employability. "I guess how I got sought-after in Nashville was by trying to play exactly what the producer, the bandleader and the artist [wanted]. You got three bosses, and you just try to do what they want."



He also attributes much of his success to pure luck. "You got to be lucky. That's the way the music is. I tell those young musicians... play every time you get an opportunity and be real lucky. If you're not lucky, you're not standing in the right place at the right time."

Sometimes producers wanted him to re-create the Wills sound in the studio. Gimble can define that style's distinction succinctly: "The difference is it's just solo single string fill-ins. When you're playing a shuffle beat, it don't swing."

But he did swing, on hundreds of sessions through the '60s and '70s with country artists such as Merle Haggard, folk performers such as Joan Baez, and jazz greats such as Boots Randolph. Nashville appreciated him. The Academy of Country Music named him Fiddler of the Year nine times, and from '75-'79, the Country Music Association awarded him Instrumentalist of The Year (there were a few Grammy® Awards in his future, too).

He was writing his own songs, too, one of which indicated his favorite spot on the map ("I wish I was sittin' right under the X in Texas/Right in the heart of where my heart must be").

In the mid-60s, even Wills was recording in Nashville. In encounters with his old friend and mentor, Gimble passed along a few of his songs ("Somewhere South Of San Antone" and "I Needed You").

It was somewhere north of San Antone that was really home, and by the late '70s, the Gimbles were Texans again, living and working in Austin. Since that time, Gimble has worked with pals such as Nelson and Western Swing torchbearers Asleep At The Wheel, and he has fronted several versions of his own band. He has proudly shared the stage with various reunited versions of The Texas Playboys, most of whom never lost the love for performing. Studio work has still been there for Gimble, too, since Austin became its own musical melting pot, one with a greater musical diversity than the more formulaic Nashville.

Gimble is also believed to have performed on more episodes of *Austin City Limits* than any other musician. When musicians, Texan or otherwise, are in town tapping for the acclaimed show, Gimble makes for a great addition. There's room for a little Wills swing in most music, really.

### **PLAYIN' IN A FAMILY BAND**

"Bob had a convertible Ford, never had a convertible Cadillac. After a Playboys gig, people were having us sign everything. When I signed a dollar bill, I signed it George Washington!" said Gimble from the stage outside Guero's, the South Congress restaurant in Austin where he and his band, Texas Swing, have a monthly gig. Along with his other bandmates, he's got son Dick on bass and granddaughter Emily on piano and vocals. It's a family affair, swinging through three generations, and the set list is part Wills, part Gimble, and all for dancing.

As he approaches 80, Gimble still enjoys playing live and has as much fun as anybody at the gig, but it's not like it was. He had a series of strokes on Christmas Eve, 1999. His fingers still know what to do with the fiddle, but they're a little slower out of the chute. "It's just a fight. I try to play 'San Antonio Rose'; it sounds sour to me," he said bluntly, with a touch of sadness. "People say, 'Oh, you sound great!' I know better." But moments later, he made another, more hopeful declaration. "It's still fun. I look forward to the next gig. I don't exactly dread 'em."

### **SVEND SWING**

Right after talking about the relative fun of his own gigs, Gimble takes the conversation, with childlike enthusiasm, to his several encounters with Asmussen, "He's the best fiddle player in the world. He lives in Denmark. Goosebumps. You'd be amazed at how he plays; he's better than all of 'em."

He first met Asmussen at a taping of the TV show *Hee Haw* and later got to jam with him at the *Austin City Limits* studio. "He just swung harder than anybody. He took over without being obtrusive at all. He was amazing."

It can be argued, of course, that I'm learning of the world's greatest fiddle player from the *true* world's greatest fiddle player. A subjective argument, but there are plenty of recordings worth a listen for anybody to reach his own conclusion (if ranking players even matters). But whether judging greatness or not, one thing's for sure: Hearing Gimble's swinging fiddle is a guaranteed good time. It's why Wills hired him in the first place. ●



See #24

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA

Phone: (541) 476-1326 • FAX: (541) 476-3523

E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Monday, May 15 2006 at 7:00 p.m. PDT**



See #30

## Rare and Classic Blues 78's & 45's Auction

### Original Pre-War Blues 78's

**NOTE: There are some killer rare 78's here that are almost never for sale. I usually offer pre-war Blues 78's only once every 3-4 years as it takes me that long to accumulate 30 records to sell! Good luck!**

1. Kokomo Arnold – "Salty Dog/Cold Winter Blues" Decca 7267 E+ Fabulous Guitar Blues from a Master! Near Mint! MB \$200



2. Bo Carter – "Ram Rod Daddy/Ants In My Pants" Okeh 8897 E+ Meron label true first pressing of all time classic! Near Mint! MB \$400
3. Ida Cox/Edmonia Henderson – "Mean Papa Turn Your Key/If You Sheik On Your Mama Mama" Paramount 12097 E+ Slight label fade. Super clean early Ida Cox MB \$200



4. Blind Willie Davis – "When The Saints Go Marching In/Rock Ot Ages" Paramount 12658 E Guitar Blues Gospel MASTERPIECE! Amazing record! Slight label fade but clean clean clean! MB \$1000
5. Tonny Hollins – "Married Woman Blues/Big Time Woman" Okeh 06605 E+ Guitar and Washboard! He went on to make some great sides for Decca in the early 50's. MB \$200
6. Alberta Hunter – "Gimme All The Love You Got/My Particular Man" Columbia 14450 E+ Classic female Blues from one of the all time greats MB \$150
7. Jim Jackson – "I'm Gonna Move To Louisiana/Part Two" Victor 21671 E MB \$200
8. Robert Johnson – "32-20 Blues/Last Fair Deal Gone Down" Vocalion 03445 (SEE INSERT BELOW)
9. Huddie Leadbelly – "Easy Rider/Worried Blues" Bluebird 8570 E+ All time Leadbelly classic! Near Mint! MB \$100



10. Ruby Glaze-Blind Willie – "Mama, Let Me Scoop For You/Rollin' Mama Blues" Bluebird 600 E ELIND WILLIE McTELL Original Ruff Bluebird in super clean shape! Fabulous! McTell records almost never come up for sale. I'm only selling

this one because I found a Mint Victor of the same title. Buy it now or pay more when the McTell box set comes out and the world discovers how great he was. MB \$1500



11. Kansas Joe And Memphis Minnie – "Frisco Town/Goin' Back To Texas" Columbia 14455 E MASTERPIECE! From Memphis Minnie's first recording session in 1929. Only for sale because I upgraded to a NEW copy. This one is clean and plays fantastic! MB \$750
12. Memphis Minnie – "I'm A Gamblin' Woman/ Caught Me Wrong Again" Vocalion 03258 E+ Store Stock New! Just gorgeous copy! You never see this one that clean but I lucked into two copies and one can go! MB \$300
13. Memphis Minnie – "My Gage Is Going Up/ Can't Afford To Lose My Man" Conqueror 9934 E+ Super clean Near Mint copy of classic Minnie marijuana song! MB \$100
14. Memphis Minnie – "Me And My Chauffeur Blues/Can't Afford To Lose My Man" Okeh 06288 E+ Memphis Minnie MASTERPIECE! Recorded several times in her career, this is the first and best record of the song! MB \$75
15. Shorty Bob Parker – "I'm Through With Love/ Death of Slim Green" Decca 7470 E+ With Kid Prince Moore on guitar! MB \$100



16. Charley Patton – "Down The Dirt Road Blues/ It Won't Be Long" Paramount 12854 G All time classic from Patton! Yes, this copy is beat and looks awful like most Pattons when found these days but it does play through without skipping and you can always just hang it on the wall if you don't want to play it. One of maybe 20 in existence! MB \$1000
17. Peanut The Kidnapper – "Silver Spade Blues/ Eight Ave Blues" Melotone 7-09-65 E Neat odd one from the mid-30's MB \$300

8. Robert Johnson – "32-20 Blues / Last Fair Deal Gone Down" Vocalion 03445 • E+  
Near New copy of one of his top three rarest records! Only for sale because I lucked into a duplicate that was a hair better. Near Mint Johnsons almost never come up for sale. I would prefer a trade but talk cash to me and we'll see! You'll never need to upgrade this copy!  
**MB \$5000**



18. Robert Petway – "Left My Baby Crying/My Little Girl" Bluebird 8786 E+ Fabulous Guitar Blues from an underappreciated master! Store stock NEW! MB \$250
19. Robert Petway – "My Baby Left Me/Cotton Pickin' Blues" Bluebird 9036 E+ Fabulous! MB \$250
20. Tampa Red's Ho'um Jug Band – "You Rascal You/She Can Love So Good" Vocalion 1540 E Super clean copy of a nice early Tampa Red. Very hard to spot one inch hair crack that does not click. MB \$150
21. Bumble Bee Slim – "Please Baby/The Jive Of Mine" Decca 7423 E+ MB \$100
22. Bessie Smith – "Ticket Agent Ease Your Window Down/Pinchbacks Take 'em" Columbia 14025 E+ Near Mint early Bessie! MB \$100
23. Bessie Smith – "I'm Wild About That Thing/ You Got To Give Me Some" Columbia 14427 E Nice and clean! MB \$50
24. The Beale Street Sheiks – "You Shall/It's A Good Thing" Paramount 12518 E- Classic Frank Stokes! These are almost never for sale clean! Slight label fade on this copy but it plays loud and strong! MB \$750 (See picture at top of page)



25. Frank Stokes – "Stomp That Thing/Nehi Mama" Victor 21738 E+E MASTERPIECE! The Stokes Victors just don't show up clean but when they do—WOW! What a record! If I didn't have a Mint copy there is no way I would sell this. Here's your chance to get a gorgeous copy of a Blues milestone! MB \$2000
26. Roosevelt Sykes – "Sugar Hill Blues/Take Off Box" Decca 7197 E+ Near New copy of one of his early ones! MB \$100
27. Casey Bill Weldon – "Back Door Blues/Front Door Blues" Vocalion 03330 E Hawaiian Guitar MASTERPIECE! MB \$250
28. Joe Williams – "Break 'Em On Down/Please Don't Go" Bluebird 8969 E+ GREAT GUITAR AND HARMONICA! MB \$100

### Original Post War Blues 78's

29. Eddie Boyd – "Five Long Years/Blue Coat Man" J O B 1007 Mint Chicago classic and STORE STOCK NEW! MB \$50
30. Jackie Brenston And His Delta Cats – "Rocket '88/Come Back Where You Belong" Chess 1458 VG+ All time classic! Clean copy with minimal wear. MB \$200 (See picture at top of page)
31. Nature Boy Brown – "Windy City Boogie/ Blackjack Blues" United 103 VG++ VINYL!! #01 MB \$30

32. Nature Boy Brown – "Rock-Em/When I Was A Lad" United 106 M- #01 MB \$35
33. Nature Boy Brown – "Strictly Gone/House Party Groove" United 121 M- White Label Promo! MB \$50



34. Big Bill Dotson – "Dark Old World/Thinking Life Over" Blues & Rhythm 7004 M- MASTERPIECE!! If you don't have this and you collect Post War Blues then you gotta get it! Fabulous heavy guitar and brooding lyrics! Top Ten Post War! MB \$1000
35. Johnny Fuller And Band – "Weeping And Mourning/Strange Land" Irma 106 M- Tough one by him and real good! MB \$50
36. Gilbert Holiday And His Combo – "Let's Drink/ Late One Night" States 104 M- Classic booze song MB \$35
37. Lightnin' Hopkins – "Jackstroller Blues/ Grievance Blues" Gold Star 673 M- Nice early Hopkins MB \$100



38. Lightnin' Hopkins – "Lightnin's Boogie/Don't Think 'Cause You're Pretty" Herald 425 M- White Label Promo MB \$75
39. Lightnin' Hopkins – "Lightnin's Special/Life I Used To Live" Herald 428 M- White Label Promo MB \$75
40. Lightnin' Hopkins – "Movin' On Out Boogie/ Sick Feelin' Blues" Herald 436 Mint White Label Promo—PRESSED ON VINYL! These Herald sides by Hopkins are considered his best ever and the sound leaping from the grooves of these promos is just mind blowing! THE BEST way to hear Lightnin's best sides! MB \$75
41. Lightnin' Hopkins – "Early Morning Boogie/ Nothin' But The Blues" Herald 443 Mint One last White Label Promo and again this one is on thin VINYL for the very best sound! Amazing! MB \$75



42. Elmo James – "Dust My Broom/Catfish Blues" Trumpet 146 VG++/M- ALL TIME CLASSIC VI RY FIRST RECORD by Elmore James! Very slight wear on A-side, try hard to spot tear on B-side label. If perfect, these go for around \$800-\$1000 so this is the ultimate affordable copy! MB \$400
43. Elmore James And His Broomdusters – "Happy Home/No Love In My Heart" Flour 1069 M- Classic Elmore MB \$100



See #64

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See #74

44. Elmore James And His Broom Dusters – "Dust My Blues/I Was A Fool!" *Flair 1074 Mint* ALL TIME CLASSIC and this copy is pressed on VINYL!!! Amazing sound! **MB \$250**
45. Grant Mr. Blues Jones – "Let's Get High/Strange Man" *United 112 M- White Label Promo, #ol MB \$75*



46. Ernest Lewis – "No More Lovin'/West Coast Blues" *Parrot 791 VG++ FABULOUS! MB \$300*
47. Joe Hill Louis – "Boogie In The Park/Gotta Let You Go" *It's The Phillips 9002 (SEE INSERT BELOW)*
48. Joe Hill Louis – "Dorothy Mae/When I'm Gone" *Checker 763 VG++/M Classic MB \$350*
49. L. C. McKinley – "Companion Blues/Weeping Willow Blues" *States 135 M- WHITE LABEL PROMO MB \$100*



50. Little Milton – "If You Love Me/Alone And Blue" *Sun 200 VG++/M- The Rare one on Sun by him! Fabulous Rockin' Guitar! MB \$500*



51. Willie Nix – "Just Can't Stay/All By Yourself" *Sabre 104 M- MASTERPIECE! They don't get better than this! MB \$400*
52. Jimmy Reed – "Baby What You Want Me To Do/Caress Me Baby" *Vee Jay 333 M- All time classic and quite hard to find on 78! But the 78 plays SO much better than the 45 that you really need a 78 of this to appreciate how good it is. MB \$300*



53. Robert Richard – "Wigwam Woman/Root Hog" *King 4275 Mint* Masterpiece! Fabulous Blues from Detroit Blues Master Store stock. NEW but this is one of those early noisy King pressings— but this is the only way it came out and you just gotta have it! **MB \$700**

54. Alonzo Scales – "My Baby Don't Allow/Left Me Home Blues" *Abbey 3020 M- Tough MB \$150*
55. Lightning Slim And His Guitar – "Rock Me Mama/Bad Luck" *Feature 3006 M- Great! His first record! Tough MB \$350*



56. Sonny Starns – "Baton Rouge, LA./Part Two" *Lanyap no # VG++ Tough to find Jump Blues from Baton Rouge and about Baton Rouge MB \$150*
57. Ike Turner's Kings of Rhythm – "I Know You Don't Love Me/Down And Out" *Artistic 1504 VG++ Tough one by Ike MB \$50*



58. Baby Boy Warren – "Stop Breakin' Down/Somebody Put Bad Luck On Me" *Drummond 3003 Mint* Fabulous!! All time classic Robert Johnson song redone by Baby Boy and just great! **MB \$600**
59. Baby Boy Warren – "Mattie Mae/Santa Fe" *Blue Lake 106 VG++ #ol on B-side only, another Baby Boy classic MB \$150*
60. Muddy Waters And His Guitar – "Manish Boy/Young Fashion Ways" *Chess 1602 Mint* All time Muddy Classic!!! He's da MAN! **MB \$100**



61. Junior Wells And His Eagle Rockers – "Hodo Man/Junior's Wail" *States 134 M- FABULOUS! With Elmore James on Guitar MB \$350*

62. Junior Wells – "'Bout The Break Of Day/Lawdy! Lawdy!" *States 139 M- WHITE LABEL PROMO!!! Great! MB \$250*



63. James Williamson And His Trio – "Homesick/The Woman I Love" *Chance 1131 VG++* Homesick James doing the song that got him the nickname Homesick! Great! **MB \$400**
64. Howlin' Wolf – "Riding In The Moonlight/Morning At Midnight" *R P M 333 M- Wolf MASTERPIECE! Recorded at Sun in Memphis with Sam Phillips at the controls! Tough to find clean. MB \$350 (See picture at top of page)*
65. The Howlin' Wolf – "Moanin' At Midnight/How Many More Years" *Chess 1479 M/VG++* B-side has slight jukebox wear, another Wolf masterpiece recorded at Sun **MB \$75**
66. Howlin' Wolf – "Smokestack Lightning/You Can't Be Beat" *Chess 1618 M- ALL TIME CLASSIC! They don't get any better than this! MB \$150*
67. Howlin' Wolf – "Going Back Home/My Life" *Chess 1648 M- Clean MB \$75*

74. Jackie Brensten – "Trouble Up The Road/You Ain't The One" *Sue 736 M- GREAT one from Mr. Rocket 88 himself and once again backed by Ike Turner MB \$75 (See picture at top of page)*



75. Hadda Brooks – "Humoresque Boogie/Melody In 'F' Boogie" *Modern 111 M- Red Vinyl pressing! Shiny black label! Super early 45 MB \$100*
76. Hadda Brooks – "Hungarian Rhapsody Boogie/Grieg's Concerto" *Modern 112 VG++* Another early shiny Black label 45 pressed on RED VINYL **MB \$100**
77. Charles Brown – "Cryin' And Driftin' Blues/P. S. I Love You" *Aladdin 3209 M- Scarce one by him MB \$35*
78. Roy Brown And His Mighty, Mighty Men – "Gal From Kokomo/Ain't It A Shame" *King 4731 M- MB \$75*
79. Roy Brown And His Mighty, Mighty Men – "Letter To Baby/Shake 'Em Up Baby" *King 4816 M- MB \$75*

## Rare, Original 1950's Blues 45's

68. Billy Boy Arnold – "I Wish You Would/I Was Fooled" *Vee Jay 146 M- Xol, All time Chicago classic! MB \$100*
69. Eddie Banks – "Sugar Diabetes/Rock A Bye Blues" *J O Z 804 Mint* Interesting Jump Blues **MB \$50**
70. Dave Bartholomew – "Turn Your Lamps Down Low/Would You" *Imperial 5390 Mint* Store stock new in original sleeve **MB \$40**
71. Richard Berry – "Oh! Oh! Get Out Of The Car/Please Tell Me" *Flair 1064 VG++ Classic MB \$35*



80. Allen Bunn – "Too Much Competition/My Kinda Woman" *Red Robin 124 Mint* Fabulous Rockin' Blues! One of my top shelf favorites! This is only for sale because I have two copies. **MB \$500**
81. Harold Burrage – "Messed Up/I Don't Care Who Knows" *Cobra 5012 VG++ MB \$50*
82. Harold Burrage – "Stop For The Red Light/Satisfied" *Cobra 5018 Mint* Tough **MB \$75**
83. Harold Burrage – "She Knocks Me Out/A Heart" *Cobra 5022 Mint* Great! **MB \$75**
84. Harold Burrage – "I Cry For You/Betty Jean" *Cobra 5026 VG++ MB \$50*



72. Otis Blackwell – "Daddy Rollin' Stone/Tears! Tears, Tears!" *Jay-Dee 784 VG++* Classic and this is the Pink label true first press **MB \$35**
73. Bobby Blue Bland – "It's My Life, Baby/Time Out" *Duke 141 M- Clean! MB \$40*



85. Ray Charles – "Mess Around/Funny" *Atlantic 999 M- Tough one made famous again in "Planes, Trains and Automobiles" MB \$150*
86. Ray Charles – "Heartbreaker/Feelin' Sad" *Atlantic 1008 M- MB \$40*
87. Ray Charles – "Losing Hand/Don't You Know" *Atlantic 1037 VG++ MB \$25*
88. Ray Charles – "I've Got A Woman/Come Back" *Atlantic 1050 M- Many now call this the very first Soul record MB \$50*
89. Ray Charles – "Greenbacks/Blackjack" *Atlantic 1076 M- MB \$40*

47. Joe Hill Louis – "Boogie In The Park / Gotta Let You Go" *It's The Phillips 9002 • Nice VG+* Time to be AMAZED! Here it is—the all time rarity! The very FIRST record released by Sam Phillips just before he launched the legendary Sun label! A Blues MASTERPIECE of which only a handful exist and no one will part with! I am considering selling this only because I have a Mint copy which I just purchased. Trades will be considered, cash offers better be good! **MB \$9000**



Auctions are on-line:  
[www.tefteller.com](http://www.tefteller.com)



See #108

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See #170



- 90. Jimmy Coe And His Gay Cats Of Rhythm - "Raid On The After Hour Joint/He's Alright With Me" States 129 M- RED VINYL!!!! MB \$150
- 91. King Cole Trio - "I'm Lost/Beautiful Moons Ago" Excelsior 105 M- Super early 45! Plays with a swish but store stock MB \$20
- 92. Albert Collins & His Rhythm Rockers - "Freeze/Collins Shu'fle" Kangaroo 103 VG++ Great Blues Guitar Instrumentals! MB \$25
- 93. Cleveland Crochet And His Band Of Sugar Bee's - "Sweet Thing/Hound Dog Baby" Goldband 1114 M- PROMO, Scarce follow-up release to the classic "Suga-Bee" MB \$75



- 94. Willie Dixon - "I Am The Lover Man/Crazy For My Baby" Checker 328 VG++ WHITE LABEL PROMO!!! Tough as Promo MB \$50
- 95. Champion Jack Dupree - "Shim Sham Shimmy/Drunk Again" Red Robin 130 Mint Classic and CLEAN MB \$250
- 96. Jack Dupree - "The Blues Got Me Rockin'/Tongue-Tied Blues" King 4633 VG++ MB \$30
- 97. Jack Dupree - "Hare'ip Blues/Let The Doorbell Ring" King 4797 M- MB \$30
- 98. Jack Dupree - "She Cooks Me Cabbage/Silent Partner" King 4859 Mint MB \$30



- 99. Calvin Frazier - "Lilly Mae/Have Blues Must Travel" J-V-B 86 VG++ GREAT! Tiny tol on B-side only MB \$350



- 100. Lowell Fulson - "Stormin' And Rainin'/Night And Day" Aladdin 3104 VG+ GREEN WAX!!!! Xol, a bit worn but looks soooo cool!! MB \$300

- 101. Lowell Fulson - "Don't Leave Me Baby/Chuck With The Boys" Aladdin 3217 Mint Blue label true first pressing MB \$50
- 102. Lowell Fulson - "Cash Box Boogie/My Daily Prayer" Swing Time 335 M- Classic MB \$100
- 103. Lowell Fulson - "It's Your Fault Baby/Tollin' Bells" Checker 841 Mint Nice thick West Coast vinyl pressing MB \$35
- 104. Lowell Fulson - "Don't Drive Me Baby/You're Gonna Miss Me" Checker 865 Mint Another gorgeous thick vinyl press MB \$35
- 105. Guitar Gable - "Irene/Guitar Rhumbo" Excelllo 2094 M- MB \$25
- 106. Stomp Gordon - "Dragnet/Sloppy Daddy Blues" Mercury 70233 Mint Great Jump Blues take off on the old Jack Webb Dragnet TV show theme MB \$50
- 107. Tiny Grimes And His Rockin' Highlanders - "Juicy Fruit/Second Floor Rear" Red Robin 123 M- MB \$75
- 108. Arthur Gunter - "Baby Let's Play House/Blues After Hours" Excelllo 2047 M- Original Blues classic that Elvis turned into a Rock Masterpiece at Sun! MB \$100 (See picture at top of page)
- 109. Arthur Gunter - "Baby Can't You See/You're Always On My Mind" Excelllo 2125 Mint MB \$50
- 110. Buddy Guy And His Band - "Sit And Cry/Try To Quit You Baby" Artistic 1501 M- Classic and his first record! MB \$50
- 111. Buddy Guy And His Band - "This Is The End/You Sure Can't Do" Artistic 1503 Mint Store stock new! MB \$50
- 112. Buddy Guy - "First Time I Met The Blues/I Got My Eyes On You" Chess 1753 M- WHITE LABEL PROMO MB \$25
- 113. Buddy Guy - "Stone Crazy/Skippin'" Chess 1812 M- MB \$20
- 114. Buddy Guy - "When My Left Eye Jumps/The Treasure Untold" Chess 1838 Mint MB \$20
- 115. Buddy Guy - "I Dig Your Wig/My Time After Awhiie" Chess 1899 M- MB \$20
- 116. Slim Harpo - "I'm A King Bee/I Got Love If You Want It" Excelllo 2113 M- GREAT! MB \$75
- 117. Slim Harpo - "Wondering And Worryin'/Strange Love" Excelllo 2138 Mint Classic MB \$50
- 118. Slim Harpo - "Baby Scratch My Back/I'm Gonna Miss You" Excelllo 2273 M- Classic MB \$20
- 119. Wynonie Harris - "Christina/All She Wants To Do Is Mambo" King 4763 M- MB \$100
- 120. Linda Hayes - "Yes! I Know/Sister Anne" Recorded In Hollywood 244 M- Answer to Willie Mabon's "I Don't Know" MB \$50
- 121. Chuck Higgins - "Chuck-A-Buck/Yac-A-Dack" Aladdin 3215 M- Blue label true first pressing MB \$25
- 122. Chuck Higgins - "Don't You Know I Love You Baby/Wetback Hop" Dootone 370 M- MB \$40
- 123. Silas Hogan - "Every Saturday Night/So Long Blues" Excelllo 2270 M- MB \$20
- 124. Earl Hooker - "Dynamite/Trying To Make A Living" Checker 947 M- WHITE LABEL PROMO MB \$25
- 125. Lightnin' Hopkins - "Walkin' The Streets/Mussy Haired Woman" Chart 636 M- Classic and great one by Hopkins MB \$75
- 126. Poppa Hop - "My Woman Has A Black Cat Bone/I'm A Stranger" Ivory 127 M- All time classic MB \$50
- 127. Joe Houston Orchestra - "Have A Ball/Houston's Hot House" Modern 850 M- Vocal on the A-side by Lois Butler. This is one Shiny Black label super early number! Slight warp with no effect on play. Tough. MB \$100
- 128. Boogie Jake - "Bad Luck And Trouble/Early In The Morning" Chess 1746 VG++ White Label Promo, nice one MB \$25
- 129. Shakey Jake - "Roll Your Money Maker/Call Me If You Need Me" Artistic 1502 VG++ WHITE LABEL PROMO! GREAT! MB \$50
- 130. Elmore James And His Broomdusters - "Late Hours At Midnight/The Way You Treat Me" Flair 1062 M- Classic MB \$200



- 131. Elmore James And His Broom Dusters - "Dust My Blues/I Was A Fool" Flair 1074 M- VG++ All time classic! MB \$200

- 132. Elmore James And His Broom Dusters - "Coming Home/The 12 Year Old Boy" Vee Jay 249 M- WHITE LABEL PROMO #01 MB \$100
- 133. Elmore James And His Broomdusters - "It Hurt Me Too/Elmore's Contribution To Jazz" Vee Jay 259 Mint WHITE LABEL PROMO, #01 MB \$100
- 134. Elmore James And His Broomdusters - "Cry For Me Baby/Take Me Where You Go" Vee Jay 269 M- MB \$75
- 135. Elmore James - "I Can't Hold Out/The Sun Is Shining" Chess 1756 Mint MB \$50
- 136. Elmo James And His Broomdusters - "The Sky Is Crying/Held My Baby Last Night" Fire 1016 M- Classic and one of the world's greatest Blues songs ever recorded! MB \$50
- 137. Duke Jenkins And His Orchestra - "Shake It/Where Can My Loved One Be" Cobra 5020 M- Tough MB \$50



- 138. Smilin' Joe - "Sleepwalking Woman/How Long Must I Wait" Imperial 5327 Mint WHITE LABEL PROMO! Fabulous Elmore James copy with slashing guitar and searing vocals! Slight sticker stain on the label but PERFECT otherwise! MB \$400



- 139. Eddie Guitar Slim Jones - "Certainly All/Feelin' Sad" J-B 603 Mint Maroon label true first pressing and real hard to find on 45! All time classic and yes, this is his first record! Old Store stock and in PERFECT SHAPE! MB \$600
- 140. Louis Jordan - "There Must Be A Way/Time Marches On" Decca 28820 M- MB \$15
- 141. Louis Jordan And His Tympany Five - "Whiskey Do Your Stuff/Dad Gum Ya Hide, Boy" Aladdin 3223 M- Blue label first pressing MB \$40
- 142. Louis Jordan And His Tympany Five - "I'll Die Happy/Ooo Wee" Aladdin 3227 M- Blue label first press MB \$40
- 143. Louis Jordan And His Tympany Five - "Messy Bessy/Seen What'cha Done" Aladdin 3246 M- Blue label true first press MB \$40
- 144. Louis Jordan And His Tympany Five - "Louie's Blues/If I Had Any Sense I'd Go Back Home" Aladdin 3249 M- Blue label true first press MB \$40
- 145. Louis Jordan And His Tympany Five - "Fat Back And Corn Liquor/The Dripper" Aladdin 3270 Mint MB \$35
- 146. B. B. King - "Jump With You Baby/Lonely And Blue" R P M 425 M- MB \$30
- 147. J. B. Lenoir - "Oh Baby/Do What I Say" Vee Jay 352 M- MB \$30
- 148. Sammy Lewis - "I Feel So Worried/So Long Baby Goodbye" Sun 218 Mint Great Blues! MB \$100
- 149. Smiley Lewis - "Big Mamou/Play Girl" Imperial 5234 M- Super nice copy MB \$100
- 150. Smiley Lewis - "Goin' To Jump And Shout/Go On Foot" Imperial 5450 Mint Store stock new MB \$30
- 151. Jimmy Liggins - "I Ain't Drunk/Talking That Talk" Aladdin 3250 Mint Old store stock! MB \$150
- 152. Joe Liggins - "I've Got A Right To Cry/Last Night Blues" Dot 1032 M- Early Maroon label Dol from Gallatin, Tennessee MB \$75
- 153. Joe Liggins And His Honeydrippers - "Freight Train Blues/Blues For Tanya" Specialty 453 VG++ MB \$25

- 154. Professor Longhair - "No Buts - No Maybes/Cry Pretty Baby" Ebb 101 M- Early Cream color label, true first pressing MB \$75
- 155. Professor Longhair - "Look What You're Doin' To Me/Misery" Ebb 106 M- Cream color label PROMO!!! New Orleans classic MB \$75
- 156. Professor Longhair - "Cuttin' Out/If I Only Knew" Ron 326 M- WHITE LABEL PROMO MB \$35
- 157. Professor Longhair - "Big Chief - Part 1/Big Chief - Part 2" Watch 1900 Mint Promo MB \$20
- 158. Willie Mabon - "I Don't Know/Worry Blues" Chess 1531 M- Classic MB \$50
- 159. Willie Mabon - "The Seventh Son/Lucinda" Chess 1608 M- MB \$50
- 160. Big Maybelle - "My Country Man/Maybelle's Blues" Okeh 7009 M- MB \$50
- 161. Jerry McCain And His Upstarts - "Courtin' In A Cadillac/That's What They Want" Excelllo 2068 Mint Store stock new! MB \$150
- 162. Jerry McCain And His Upstarts - "Run Uncle John! Run/Things Ain't Right" Excelllo 2081 M- MB \$100
- 163. Jerry McCain And His Upstarts - "Listen! Young Girls/Bad Credit" Excelllo 2111 VG++ MB \$75
- 164. Jimmy McCracklin And His Blues Blasters - "Take-A-Chance/Fare-Well" Irma 103 M- MB \$50



- 165. Brownie McGhee And His Jook Block Blasters - "Key To The Highway/I Feel So Good" Jax 304 M- RED VINYL!!! Real pretty and good record too MB \$200
- 166. Little Milton - "Long Distance Operator/I Found Me A New Love" Bobbin 103 Mint Store stock new, B-side label is stamped "SAMPLE" MB \$30
- 167. Freddie Mitchell - "Later Gator/Blue Coal" Mercury 70018 M- Maroon label early Mercury MB \$75
- 168. Johnny Moore's Three Blazers - "Dragnet Blues/Playing Numbers" Modern no # M- MB \$50
- 169. Rudy Ray Moore - "Josephine/Hurts Me To My Heart" Cash 1058 M- One of the tough ones to find on Cash label MB \$35
- 170. Rudy Moore - "The Buggy Ride/Ring A-Ling Dong" Federal 12259 M- WHITE LABEL PROMO with BIO label—great Jumper MB \$75 (See picture at top of page)
- 171. Rudy Moore - "Step It Up And Go/Let Me Come Home" Federal 12276 M- MB \$35
- 172. Johnny Otis - "Wishing Well/Why Don't You Believe Me" Mercury 70038 M- Super early Maroon label 45 MB \$50
- 173. Hal Paige And His Band - "Drive It Home/Break Of Day Blues" Atlantic 996 Mint Wol MB \$100
- 174. Little Junior Parker - The Blue Flames - "I Wanna Ramble/Backtracking" Duke 137 M- Great! Sounds just like the Suns MB \$100
- 175. Prince Patridge - "How Come My Dog Don't Bark/Choosing A Career" Crest 1006 Mint Classic and store stock new MB \$35
- 176. Schoolboy Porter And His School Boys - "Rollin' Along/Soft Shoulder" Chance 1114 Mint If you just want to own an original Chance label 45 and not have to sell your first born into slavery, here's your chance! MB \$100
- 177. Tampa Red - "When Things Go Wrong With You/Come On, If You're Comin'" RCA Victor 50-0019 Mint RED VINYL!!! Tough MB \$100
- 178. Tampa Red - "Pretty Baby Blues/Since Baby's Been Gone" RCA Victor 50-0136 VG++ Great! MB \$75
- 179. Jimmy Reed - "Boogie In The Dark/You Don't Have To Go" Vee Jay 119 VG++ MB \$30
- 180. Jimmy Reed - "Pretty Thing/I'm Going To Ruin You" Vee Jay 132 M- MB \$50
- 181. Jimmy Reed - "Ain't That Lovin' You Baby/Baby, Don't Say That No More" Vee Jay 168 Mint Classic MB \$35
- 182. Jimmy Reed - "I Can't Stand To See You Go/Rockin' With Reed" Vee Jay 186 Mint nice one and tough one to find MB \$50
- 183. Jimmy Reed - "Honest I Do/Signals Of Love" Vee Jay 253 Mint Store stock new MB \$35



See #191

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See #216

184. Jimmy Reed – "I Told You Baby/Ends & Odds" Vee Jay 304 Mint White Label Promo!!! MB \$35
185. Jimmy Reed – "Where Can You Be/Found Love" Vee Jay 347 M- True first press with thin silver line MB \$30
186. Tommy Ridgley – "Oooh Lawdy My Baby/I'm Gonna Cross That River" Atlantic 1009 M- MB \$100
187. Tommy Ridgley – "Wish I Had Never/Jam Up" Atlantic 1039 Mint MB \$100
188. Jimmy Rogers – "If It Ain't Me/Walking By Myself" Chess 1643 Mint Classic MB \$50
189. Otis Rush – "I Can't Quit You Baby/Sit Down Baby" Cobra 5000 M- MB \$50
190. Otis Rush – "Jump Sister Bessie/Love That Woman" Cobra 5015 M- Classic MB \$75
191. Otis Rush – "Double Trouble/Keep On Loving Me, Baby" Cobra 5030 M- Stevie Ray Vaughn loved this record so much he named his band after the A-side MB \$75 (See picture at top of page)
192. Otis Rush – "My Baby's A Good Un/All Your Love (I Miss Loving)" Cobra 5032 M- Classic MB \$75
193. Otis Rush – "I Can't Stop Baby/You Know My Love" Chess 1775 M- MB \$25
194. Magic Sam – "All Night Long/All My Whole Life" Cobra 5025 VG++ Tough one MB \$35
195. Magic Sam – "Square Dance Rock Part 1/ Square Dance Rock Part 2" Chief 7017 M-xol MB \$35



196. Mable Scott – "Mr. Fine/Mable Blues" Parrot 780 M- Nice female Blues MB \$100
197. Mack Simmon & His Boys – "I Need You/Jumpin' At Cadillac" C J 607 M- MB \$30
198. Lightning Slim – "New Orleans Bound/I Can't Live Happy" Feature 3008 M- Classic MB \$100
199. Lightnin' Slim – "Lightnin' Blues/I Can't Be Successful" Excello 2066 M- "SAMPLE COPY" stamped on label MB \$50
200. Lightnin' Slim – "I'm A Rollin' Stone/Love Me Mama" Excello 2116 Mint Tough one! MB \$50
201. Lightnin' Slim – "I'm Leavin' You Baby/Feelin' Awful Blue" Excello 2150 Mint WHITE LABEL PROMO MB \$50
202. Lightnin' Slim – "Rooster Blues/G I Slim" Excello 2169 Mint Classic MB \$50
203. Lightnin' Slim – "Tom Cat Blues/Bed Bug Blues" Excello 2173 Mint Classic MB \$30



204. Memphis Slim And His House Rockers – "Five O' Clock Blues/The Come Back" United 156 M- RED PLASTIC! Classic MB \$150
205. Polka Dot Slim – "Ain't Broke, Ain't Hungry/A Thing You Gotta Face" Instant 3269 Mint Great! MB \$35
206. Little George Smith – "Telephone Blues/Blues In The Dark" R P M 434 VG++ Classic MB \$35
207. Eddie Taylor – "Ride Em On Down/Bigtown Playboy" Vee Jay 185 M- All time top shelf classic with Jimmy Reed, etc. MB \$100
208. Dossie Thunderbird Terry – "Skinny Ginny/Fool Mule" AMP 3 2113 VG++ Great Rockin' Blues MB \$50
209. Sister Rosetta Tharpe – "This Old House/Go Ahead" Decca 29255 Mint Nice Rockin' Gospel MB \$50
210. Sister Rosetta Tharpe – "Heaven Is Not My Home/Family Prayer" Decca 48190 Mint Great MB \$50



211. Lafayette Thomas – "Cockroach Run/The Trail" Jumping 5000 Mint Great Blues Guitar Intros by a master guitarist MB \$50
212. Playboy Thomas – "No Doubt About It/Too Much Pride" Swing Time 340 M- Includes very rare SWING TIME SLEEVE!! MB \$150



213. Willie Mae Thornton – "Mischievous Boogie/Every Time I Think Of You" Peacock 1603 M- Just before she became Big Mama and recorded Hound Dog she made this great boogie record MB \$150
214. Willie Mae Big Mama Thornton – "Hound Dog/Rock A Bye Baby" Peacock 1612 M- All time classic that Elvis borrowed and made his own MB \$150
215. Joe Turner – "I'll Never Stop Loving You/Sweet Sixteen" Atlantic 960 VG++ Nice early one MB \$75
216. Joe Turner And His Band – "Yakity-Yak/Crawdad Hole" Atlantic 1001 VG++ Original true FIRST PRESSING with this title instead of "Honey Hush" MB \$100 (See picture at top of page)
217. Joe Turner And His Blues Kings – "TV Mama/Oke-She-Moke-She-Pop" Atlantic 1016 M- Great one with Elmore James on guitar MB \$75
218. Joe Turner And His Blues Kings – "Shake, Rattle And Roll/You Know I Love You" Atlantic 1026 M- Classic MB \$50
219. Joe Turner And His Blues Kings – "Hide And Seek/Midnight Cannonball" Atlantic 1069 M- MB \$40
220. Joe Turner And His Blues Kings – "Morning, Noon And Night/The Chicken And The Hawk" Atlantic 1080 M- MB \$40
221. The World Famous Upsetters – "Yes It's Me/Every Night About This Time" Little Star 123 M- Great one by Little Richard MB \$50



222. Little Walter And His Night Cats – "Juke/Can't Hold On Much Longer" Checker 758 M- His first release on Checker MB \$200
223. Little Walter And His Jukes – "My Babe/Thunder Bird" Checker 811 M- Classic MB \$50
224. Little Walter And His Jukes – "I Got To Go/Roller Coaster" Checker 817 VG++ Great thick vinyl press MB \$35
225. Little Walter And His Jukes – "It Ain't Right/Who" Checker 833 Mint Great and store stock new MB \$50
226. Little Walter And His Jukes – "One More Chance With You/Flying Saucer" Checker 838 VG++ MB \$30

227. Little Walter – "Take Me Back/It's Too Late Brother" Checker 852 M- "59c" stamped on B-side label MB \$40
228. Little Walter And His Jukes – "Key To The Highway/Rock Bottom" Checker 904 M- All time classic MB \$40
229. Little Walter – "I Had My Fun/Ah'W Baby" Checker 945 VG++ MB \$20
230. Little Walter – "Up The Line/Southern Feeling" Checker 1043 M- WHITE LABEL PROMO MB \$25
231. Little Walter – "Dead Presidents/I'm A Business Man" Checker 1081 Mint BB hole, all time classic MB \$25
232. Little Walter – "Mean Ole Frisco/Blue And Lonesome" Checker 1117 Mint WHITE LABEL PROMO, BB hole MB \$25
233. Baby Boy Warren – "Not Welcome Any More/Chuc-A-Luck" Excello 2211 VG++ Fabulous MB \$75



234. Muddy Waters And His Guitar – "I'm Your Hoochie Cooche Man/She's So Pretty" Chess 1560 M- Classic Muddy MB \$200
235. Muddy Waters And His Guitar – "Just Make Love To Me/Oh! Yeh" Chess 1571 M- MB \$75
236. Muddy Waters And His Guitar – "I'm Ready/I Don't Know Why" Chess 1579 M- MB \$75
237. Muddy Waters And His Guitar – "I'm A Natural Born Lover/Loving Man" Chess 1585 Mint Store stock new! MB \$75
238. Muddy Waters And His Guitar – "My Eyes/I Want To Be Loved" Chess 1596 M- MB \$75
239. Muddy Waters And His Guitar – "Manish Boy/Young Fashion Ways" Chess 1602 M- GREAT! MB \$100
240. Muddy Waters And His Guitar – "Sugar Sweet/Trouble No More" Chess 1612 Mint Store stock new! MB \$100
241. Muddy Waters And His Guitar – "Forty Days & Forty Nights/All Aboard" Chess 1620 Mint Super nice thick vinyl pressing MB \$75
242. Muddy Waters And His Guitar – "Diamonds At Your Feet/Don't Go No Farther" Chess 1630 Mint MB \$50
243. Muddy Waters – "Got My Mojo Working/Rock Me" Chess 1652 Mint Tough to find clean MB \$100
244. Muddy Waters And His Guitar – "Good News/Come Home Baby" Chess 1667 Mint MB \$50
245. Muddy Waters – "I Live The Life I Love/Evil" Chess 1680 M- Classic MB \$30
246. Muddy Waters – "I Won't Go On/She's Got It" Chess 1692 M- WHITE LABEL PROMO MB \$30
247. Muddy Waters – "She's Nineteen Years Old/Close To You" Chess 1704 M- MB \$25
248. Muddy Waters – "Mean Mistreater/Walking Thru The Park" Chess 1718 M- WHITE LABEL PROMO MB \$30
249. Muddy Waters – "Take The Bitter With The Sweet/She's Into Something" Chess 1733 M- WHITE LABEL PROMO MB \$30
250. Muddy Waters – "Recipe For Love/Tell Me Baby" Chess 1739 M- WHITE LABEL PROMO MB \$30
251. Muddy Waters – "I Feel So Good/When I Get To Thinking" Chess 1748 M- WHITE LABEL PROMO MB \$30
252. Muddy Waters – "I'm Your Doctor/Read Way Back" Chess 1752 M- MB \$25
253. Muddy Waters – "Look What You've Done/Love Affair" Chess 1758 Mint MB \$30
254. Muddy Waters – "Tiger In Your Tank/Meanest Woman" Chess 1765 M- WHITE LABEL PROMO MB \$30
255. Muddy Waters – "Lonesome Room Blues/Messin' With The Man" Chess 1796 M- MB \$20
256. Muddy Waters – "My John The Conquer Root/Short Dress Woman" Chess 1914 M- BB hole, classic MB \$20
257. Young John Watson – "Motor Head Baby/Sad Fool" Federal 12131 M- Great MB \$200
258. Johnny Guitar Watson – "Those Lonely, Lonely Nights/Someone Cares For Me" R P M 136 M- MB \$50
259. James Wayne – "Junco's Return/Gotta Good Girl" Million \$ 2009 Mint answer to his earlier record "Junco Partner" M 100

260. Junior Wells / Earl Hooke – "Galloping Horses A Lazy Mule/Blues In D Natural" Chief 7016 Mint MB \$35
261. Sonny Boy Williamson – "Gettin' Out Of Town/She Brought Life Back To The Dead" Trumpet 215 M- Classic MB \$150
262. Sonny Boy Williamson – "Red Hot Kisses/Going In Your Direction" Trumpet 216 M- Perfect copy MB \$150
263. Sonny Boy Williamson – "Don't Start Me Talkin'/All My Love In Vain" Checker 824 M- Classic MB \$50



264. Sonny Boy Williamson – "Your Imagination/Let Me Explain" Checker 834 M- WHITE LABEL PROMO, super tough to find these White label Checkers MB \$100
265. Sonny Boy Williamson – "The Key (To Your Door)/Keep It To Yourself" Checker 847 M- MB \$35
266. Sonny Boy Williamson – "Fattening Frogs For Snakes/I Don't Know" Checker 864 M- MB \$35
267. Sonny Boy Williamson – "Ninety Nine/Born Blind" Checker 883 M- MB \$20
268. Sonny Boy Williamson – "Cross My Heart/Dissatisfied" Checker 910 M- With Robert Jr. Lockwood on guitar MB \$20
269. Chuck Willis – "What's Your Name?/You're Still My Baby" Okeh 7015 M- MB \$50



270. The Howlin' Wolf – "All Night Boogie/I Love My Baby" Chess 1557 M- Tough on 45! MB \$600
271. The Howlin' Wolf – "Rockin' Daddy/No Place To Go" Chess 1566 VG Worn but plays okay MB \$5
272. The Howlin' Wolf – "Evil Is Goin' On/Baby How Long?" Chess 1575 VG++ Classic MB \$75
273. Howlin' Wolf – "Smokestack Lightning/You Can't Be Beat" Chess 1618 Mint Tough on 45! MB \$150
274. Howlin' Wolf – "Sitting On Top Of The World/Poor Boy" Chess 1679 M- MB \$20
275. Howlin' Wolf – "I Didn't Know/Moanin' For My Baby" Chess 1695 M- MB \$20
276. Howlin' Wolf – "Howlin' Blues/I Better Go Now" Chess 1726 Mint WHITE LABEL PROMO MB \$40
277. Howlin' Wolf – "Who's Been Talking?/Tell Me" Chess 1750 M- MB \$30
278. Howlin' Wolf – "Back Door Man/Wang-Dang-Doodle" Chess 1777 Mint MB \$20
279. Howlin' Wolf – "Down In The Bottom/Little Baby" Chess 1793 Mint Great! MB \$30
280. Howlin' Wolf – "Mary Sue/Hard Luck" Chess 2081 Mint Promo MB \$20
281. Young Jessie – "Mary Lou/Don't Think I Will" Modern 961 VG++ MB \$35
282. Young Jessie – "Oochie Coochie/Here Comes Henry" Modern 1010 M- MB \$50

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by Phast Freddie Patterson  
peanutduck@aol.com

# Grim Reporter

Group vocalist **Steve Tudanger** (62) died Jan. 1, 2006. No cause or place of death was reported. He suffered a stroke two years ago.

Tudanger was born Feb. 7, 1943, in New York City. While in high school, he and some friends formed a vocal group called Marty & The Joltineers. With each personnel change came a new name — The Corsairs, The Vocal Lords, and, finally, The Four-Evers.

In 1961, the group was signed to Columbia Records. Their single did not hit, but The Four-Evers were put to work singing backup on other artists' records. In 1963, the group signed to Smash Records. "Please Be Mine" (also known as "Be My Girl") was a minor hit the next year. The group recorded singles for Constellation, Red Bird and another single for Columbia and then broke up.

Tudanger worked on several musical projects since, including some with renowned songwriter Ellie Greenwich. He was also a backing vocalist for recordings by The Archies.

In 1972, Tudanger and Greenwich were members of The Bob Crewe Generation. The next year, Tudanger coproduced Greenwich's album, *Let It Be Written, Let It Be Sung*. Tudanger also wrote some commercial jingles and released a few solo singles.

Rock guitarist **Johnny Fortune** (62) died suddenly at home in Fontana, Calif., Jan. 8, 2006.

He was born John Sudetta March 18, 1943, in Warren, Ohio. Around the age of 10 he began playing guitar. His family moved to Ontario, Calif. — a city in a desert region known as the Inland Empire — in 1959. Soon after, the teenager began recording and releasing singles on local labels, billing himself as Johnny Fortune.

Although the records on which he sang and played guitar were not popular, they must have helped him get session work, as every source of information regarding Fortune states he was in Los Angeles playing on other artists' records during the early '60s — including the sessions that yielded the Top 10 hits "Chain Gang" by Sam Cooke and "I Know" by Barbara George. It is possible that Fortune played on recordings by those two artists; however, the hit version of the former was cut in New York City and the latter was recorded in New Orleans. It is doubtful that a teen-age guitarist — no matter how talented — would be flown to those locales to record when each city had an overabundance of fine guitarists at the time.

In 1963, Fortune cut some instrumentals for the Park Ave. label. The first one released, "Soul Surfer," was a regional hit. This enabled him to appear on *The Lloyd Thaxton Show*, a Southern California teen music program.

After about a half dozen releases stirred up some noise, Fortune issued two singles on United Artists, and then he cut two 45s for Current. His last outing was for the Vault label in 1969.

During the '70s, Fortune led a band that played around Southern California. About 1974, The Johnny Fortune Band was hired to back pop singer Terry Stafford on a tour lasting more than three years. During this time, Fortune and his group also recorded with Stafford. Stafford quit performing in the late '70s, and Fortune and his group returned to the Southern California bar-band circuit based in the Inland Empire, where Fortune remained a local celebrity.

Group vocalist **Richie Schwartz** died Feb. 6, 2006.

Rich Schwartz was born June 23, 1942. He and some high school buddies formed a doo-wop group in 1958 called The Quotations after a song they liked to sing, "Quotations Of Love."

In 1961, the group was signed to Verve Records — primarily a jazz label with occasional forays into the pop realm. The Quotations' first single, "Imagination," was a minor hit and has become a doo-wop standard. Verve released the group's third single, "See You In September," in August 1962 — too late for the song to be timely, thus radio airplay was nonexistent. This negative experience with the music industry disillusioned the group, and it soon disbanded.

Over the years, The Quotations re-formed to play oldies and doo-wop shows.

Record producer and arranger **Sid Feller** (89) died at home in Orange Village, Ohio, Feb. 16, 2006. He had suffered from heart trouble for several years.

Sidney Harold Feller was born in New York City Dec. 24, 1916. He learned to play trumpet as a boy and later played piano. During the early '40s, Feller learned to lead a band at the Army music school at Fort Knox, Ky.

In 1951, Capitol Records hired Feller to arrange and conduct recording sessions in its New York studio. You know those

Jackie Gleason easy-listening records found in nearly every thrift store in America? That's Sid Feller! He also worked with Dean Martin, Peggy Lee, and Mel Tormé.

Feller went to work as house producer for ABC Records in 1955. When the label signed Ray Charles in late 1959, Feller was assigned to him. Feller produced just about every Ray Charles record from then until the middle of 1965, including *Modern Sounds In Country And Western Music* and the duet LP with Betty Carter.



In 1965, Feller left ABC Records and moved to Los Angeles, where he was a freelance producer and arranger and musical director for some TV shows.

In the mid-60s, Charles recorded more and more in Los Angeles, and Feller was called in and arranged Charles' versions of "Yesterday" and "Eleanor Rigby."

During the late '80s, he retired from music when his health began to fail him. He and his wife moved to Ohio to live with their daughter during the late '90s after Feller underwent a quadruple bypass.

Blues musician **Willie Kent** (70) died of cancer at home in Chicago, Ill., March 2, 2006.

Kent was born Feb. 24, 1936, in Inverness, Miss., and grew up in Shelby. As a teenager he saw Howlin' Wolf play at a high school dance in Hushpuckena, a town just north of Shelby along Highway 61. Kent later saw the Wolf at the Harlem Club in Winstonville. It must have inspired him, as Kent ran away from home soon after, landing in Chicago in 1952. At first he was simply a fan of the blues musicians, but then he bought a guitar and was playing professionally by 1959.

During the early '60s, he started playing bass out of necessity, when one night the bass player in the band he was with was too drunk to perform. In 1961, he backed the great Little Walter. He also worked with Muddy Waters and Howlin' Wolf during this period.

Kent joined Jimmy Dawkins on a tour of Europe in 1971. Upon his return to Chicago, Kent led the house band, called Sugar Bear & The Beehives, at Ma Bea's Lounge, where he backed local legends such as Fenton Robinson, Hubert Sumlin, Eddie Clearwater, Carey Bell, Johnny Littlejohn, Mighty Joe Young, and Junior Wells. Kent kept the gig for six years.

During the early '80s, Kent worked in Eddie Taylor's band. When Taylor died at the end of 1985, Kent formed Willie Kent & The Gents, with some of Taylor's band members. In 1989, Kent had some health problems, culminating in triple-bypass surgery. Upon his recovery, he quit his day job and devoted his energy to his music. Over the next 15 or so years, Kent released 10 albums under his own name.

Soul singer **King Floyd** (61) died of a stroke March 6, 2006, in a California hospital where he was suffering from diabetes.

King Floyd III was born Feb. 13, 1945 in New Orleans, La., and grew up in Kenner, La.

As a teenager, Floyd sang on street corners. Just as he was beginning to get gigs in clubs, he was drafted into the Army. After his stint in the service, he traveled first to New York City then Los Angeles, where he recorded singles for Original Sound, Uptown and an album for Pulsar. The album, *A Man In Love*, had input from two other New Orleans natives living in California — Mac Rebennack (aka Dr. John) and Harold Battiste. However, none of this activity resulted in any success and Floyd returned to New Orleans around 1969.

In the spring of 1970, record producer Wardell Quezergue gathered singers Jean Knight and Floyd along with some musicians and drove up to the Malaco Recording Studio in Jackson, Miss., to cut some sides. That day, Floyd cut a song called "What Our Love Needs."

The idea was to license the records to other record companies, but this proved to be difficult at first. So the Malaco Studio helped fund a new label called Chimneyville, and it issued "What Our Love Needs" that fall. The single did nothing until a New Orleans radio DJ astutely flipped the record over and started to play the B-side, "Groove Me." It started to make some noise. Atlantic Records signed

**Grim Reporter continued on page 43**



# DiscReviews

## Van Morrison

*Pay The Devil*  
Lost Highway (B000596802)  
reviewed by j. poet

Van Morrison always acknowledged his debt to the blues shouters of the American South, explicitly in interviews and implicitly in his bellowing, larger than life vocals. On *Pay The Devil* Morrison applies his bluesy style to 14 country classics and two of his own tunes proving that soul is soul, be it black, blue or red-neck. Things kick off with Webb Pierce's "There Stands The Glass," one of the great drinking songs, and Morrison's slurred pronunciation makes the tune sound like a celebration of self-destruction. "My Bucket's Got A Hole In It" is a blues that's been done by black and white singers for more than a century, not to mention Ricky Nelson's rockabilly version. Here it's belted out with a power that brings to mind Lead Belly's primal wowl. Morrison eschews the long, meandering improvisations that are his trademark in favor of short, sharp, straight-from-the-hip renditions full of the manic energy the writers were feeling when they first scribbled down these odes to cigarettes, whiskey and wild, wild women.

Note: This album is also available on LP.

## Hackensaw Boys

*Love What You Do*  
Nettwerk (30430)  
Reviewed by j. poet

The Hackensaw saga is a long one but simply boiled down. A bunch of traditional music-loving college kids met in Charlottesville, Va. (originally hailing from all over the United States) and started playing for fun. Beginning as a 12-piece ensemble, they eventually settled down to the present six-man lineup. Working day jobs in between tours, they built a regional following strong enough to open for A-list rock bands. Several well-received indie efforts led to their Nettwerk deal, and this collection features the band's ragged acoustic energy and original tunes that owe as much to the singer/songwriter tradition as they do to bluegrass and country. "Mecklenburg County" and "Cannonball" sound like old-time hoe-downs, but the lyrics deal with greed, exploitation, pollution and other crimes against nature and humanity. On the sentimental side there's "Sun's Work Undone," a tale of lost love marked by mournful harmonies; "We Are Many," a blistering secular gospel hymn celebrating the comforts of love and family; and "Kiss You Down There" possibly the sweetest tune ever written about oral sex.



Courtesy of Lost Highway/By John Minihan

## Van Morrison

### John Entwistle

*Smash Your Head Against The Wall*  
Sanctuary Records (06076-86385)

*Whistle Rymes*  
Sanctuary Records (06076-863960)

*Rigor Mortis Sets In*  
Sanctuary Records (06076-86397)  
reviewed by Mark Polzin

Best-remembered as the stock-still bass guitar anchor of The Who, John Entwistle was also an accomplished multi-instrumentalist who at times lacked a necessary creative outlet. Sanctuary Records now presents a reissue of Entwistle's first three attempts to address the burgeoning urges inside him, *Smash Your Head Against The Wall*, *Whistle Rymes* and *Rigor Mortis Sets In*. Originally released during lulls in The Who's hectic schedule (1971, 1972 and 1973 respectively), these records provided listeners with a fascinating and sometimes frustrating glimpse into the mind of the man who altered the world's perception of the bass guitarist's role in rock music.

*Smash Your Head Against The Wall* begins with a sludge riff and a well-controlled release of hostilities on "My Size." That Entwistle is singing about that same damned arachnid that pissed him off in "Boris The Spider" is given away during the song's ending as a wink and a nod to anyone who knows the bassline to The Who classic. This sets the lyrical tone to the rest of this album (and the two records to follow). Entwistle may have been pondering a lot of things while watching the chaos of Keith Moon and Pete Townshend around him, but his lyrics never dealt with deep "what does this all mean?" or cliché love-song topics. Entwistle had a dark, dark sense of humor and concerned himself more with humanity's idiocy. He felt he needed to point out how ridiculous everything was and did so with the wit of one who understood that those who speak incessantly and unnecessarily often prove they don't know what they are talking about. This is a heavy record, dominated by the power of his primary instrument. He also demonstrated that he was a fine singer and contributed far more piano and horn parts than he

did on the average Who album. Contributions from Who-aide Cy Langston (some very Townshend-like power-chord guitar) and Humble Pie's Jerry Shirley (solid and underrated drum-work) round out what many consider to be Entwistle's finest solo release.

Dissenters direct their praise to the follow-up, *Whistle Rymes*. On this release, Entwistle toned down the heaviness and turned up the darkness. The lyrics are fraught with tales of window peepers, masturbators, jilted lovers' bitter/sour grapes, shattered beliefs and twisted dreams. The Beatrix Potter-styled cover art depicts happy animals, blissfully unaware of the nastiness of their surroundings and themselves. The musical concepts are fleshed out somewhat better by the guitar of Peter Frampton, recorded long before he felt like we do. A pre-Wings Jimmy McCulloch also fingered an occasional fret. Entwistle ran amok in the studio as his alcohol-fueled fervor continued. The album's closer, "Nightmare (Please Wake Me Up)" was deemed damned near unlistenable by his cohorts, what with its overdubbed demented violin and menacing piano. The record was the setup for the fall — in Entwistle's opinion — of experimentation and quality of material.

*Rigor Mortis Sets In*, originally released only nine months after *Whistle Rymes*, started with the concept that "rock music was dead." This about-face from his excitement at being turned loose to do his own material is jarring. With *Rigor Mortis*, Entwistle got all nostalgic on us. The dark humor remained on the teen-death drama "Roller Skate Kate" and the suicide dance craze "Do The Dangle," but it is paired with lackluster versions of "Hound Dog" and "Lucille." Entwistle seemed to be trying to parody old-time rock 'n' roll while also paying tribute to it. The gin-soaked result smells like burn-out. Thankfully, his intention to tour behind *Rigor Mortis'* release was scuttled by commitments to recording *Quadrophenia* and the production of the *Tommy* movie. Public backlash to the possible disaster of that tour might have left Entwistle doing "the Dangle" himself.

Sanctuary's reissue of the records affords them the respect they deserve; after all, they are solo records from the most talented musician in The Who. Each CD is chock-full of extensive liner notes from the musicians, producers and engineers behind the scenes. You'll also hear bonus tracks aplenty such as demo and alternate versions of the songs that made the final cut and rarities such as Neil Young's "Cinnamon Girl" on *Smash Your Head* and two versions of a British Petroleum "Big Gallon" jingle on *Rigor Mortis*. If you can't decide which one



to purchase first, I recommend that you buy them chronologically. Though all three records are drastically different from one another, the confidence Entwistle had in his material slips noticeably with each successive release. Sanctuary plans to release all of Entwistle's first six solo records, and you may want to pick and choose once my favorite, *Too Late The Hero*, hits the shelves.

## Dev2.0

*Dev 2.0*  
DisneySound (086) (CD+DVD)  
reviewed by j. poet

Devo and Disney joining up to do a kids' album? It sounds like the ultimate proof of de-evolution, but, no, it's not a joke. Disney has already succeeded with a kids' CD of songs by They Might Be Giants, another avant-geek band, so Devo probably seemed like the next natural, or unnatural, step. When presented with the idea, Devo created *DEV2.0*, a band of five tweens who will play tunes from the Devo songbook for kids at Disney venues nationwide. The Devo songs on the CD are played by Devo, with the kids singing lyrics that were vetted by Disney's lawyers and sanitized of all wit, sarcasm and irreverence. Musically the songs still sound up to date, but lyrically it's vanilla soda in place of Devo's Molotov cocktail. Lead singer Nicole Stoehr has a pleasingly perky presence, but she's not Mark Mothersbaugh, whose tortured squeal is so much a part of Devo's subversive messages. The enclosed DVD shows the kids lip-synching to the Devo tracks in front of rear projections of anime loops that mimic Devo's pioneering films. Again, Disney's goofy good humor is substituted for the exploding A-bombs and caterpillar men that made Devo so subversive. So, by all means, buy it for the kiddies, but keep your Devo CDs on hand so you can expose them to the real thing.

## Isaac Hayes

*Ultimate Isaac Hayes — Can You Dig It?*  
Stax Records/Concord Music Group  
(35CD-88043-2) (CD+DVD)  
reviewed by Mark Polzin

Yes, I can dig it! And so should everyone else. This is a mighty double-disc collection of the legendary Isaac Hayes at the peak of his powers between 1969-77. *Can You Dig It?* attempts to demonstrate how influential Hayes has been on so much of what followed him into the marketplace. It also unintentionally pinpoints how his inability to sharpen his cutting edge led to a decline in quality and popularity. This is a tale told far too often: youthful musician gets caught up in the swirl of fame and loses sight of what made him famous in the first place. Hayes was instrumental in creating the sounds that led to disco and hip-hop and kept a finger on the throbbing pulse of funk. Luckily, the wannabes riding on his coat-tails haven't dimmed our opinion of his best work. Dig.

Hayes was a master of the studio while still in his early 20s. He already knew his



Courtesy of FantasyStax

Jesse Jackson and Isaac Hayes at Wattstax.

way up and down the keyboards and the saxophone and quickly learned how to write songs that people would love. After cowriting huge hits for Sam & Dave and Carla Thomas while working for Stax, Hayes started stretching out in the studio with soulful, well-crafted jams. *Can You Dig It?* does not accurately chart Hayes' progression from youthful arranger to superstar sex-symbol, as the songs are not presented in chronological order. Instead, the set is kick-started by Hayes' best-known song, "Theme From Shaft" and then wanders back and forth between lengthy jams (the 12-minute version of songwriters Burt Bacharach & Hal David's "Walk On By"), funk experiments ("Run Fay Run"), more cover tunes (Jimmy Webb's "By The Time I Get To Phoenix") and gospel anthems ("His Eye Is On The Sparrow"). This may provide for a better flow, but it ruins strict historical documentation — a minor quibble in this case. You get the picture; Hayes was hugely important, and his impact was felt across racial and economic lines. In that respect, he was a unifying force that helped to heal this nation from the wounds inflicted during the strife of the '60s. How many musicians can make that claim?

Included in the package is a short DVD with footage of three songs from Hayes' 1972 Wattstax performance at the L.A. Coliseum. Hayes' presence is commanding, and the concert does a great job of showing Jesse Jackson to be the carnival barker that he is. Also included is the music video for the song "Chocolate Salty Balls" from Comedy Central's *South Park*. The song is a brilliant bit of satire that Hayes performs with nary a snicker. *Can You Dig It?* is a great introduction for those who may be experiencing Hayes as a result of enjoying him as Chef on *South Park*. Others who want a tidy distillation of the high points of Hayes' career in the '70s will dig it too. Dug?

## Robert Fripp

*Love Cannot Bear*  
Discipline Global Mobile Records  
(DGM0552)  
reviewed by Mark Polzin

Robert Fripp is a modern-day sorcerer. His time is devoted to mastering his craft with the intention of drawing the supernatural into the earthly realm. The current spell that bears his wizard mark is titled *Love Cannot Bear/Soundscapes Live In The USA* and serves as proof that magic can only be performed if the conjurer is joined by a believing audience.

*Love Cannot Bear* is a collection of live experiments conducted between 1983 and 2005 while on stage in front of various American audiences. Despite the fact that Americans would rather be text-messaging, eating or talking than paying attention to the artist they paid to see, Fripp manages to summon pure and positive emotion through his use of digital Frippertronics or Soundscapes. This is instrumental music performed on the guitar with considerable electronic processing and some studio overdubbing. The result is worlds apart from his work with King Crimson and more akin to the ambient projects of his occasional cohort Brian Eno. For those unfamiliar with Fripp's work, he has been operating on a cosmic plane for 40-odd years, his arty disciplines guided with the seriousness of a Benedictine monk. His focus in this collection is on silence and its partnership with music. That secret is revealed in the one vocoded vocal piece, "Love Cannot Bear," in which Fripp intones "Silence is our friend" and "Love cannot bear that even one soul be denied its place in Paradise," "Music is our friend." Heavy stuff for a guy that tweaks six wires attached to a piece of wood.

*Love Cannot Bear* can be appreciated

as background music, but that is cheapening the artist's intentions. Fripp asks that you immerse yourself in the mood created by his music and use the resultant emotion as a means to personal reflection. Some listeners will know that Fripp has turned the lead of live music into 24 glittering karats. Those less attentive will see a man trying to pull a long-eared rodent out of his chapeau.

## Elvis Costello With The

*Metropole Orkest*  
*My Flame Burns Blue*  
Deutsche Grammophon (unknown)  
reviewed by j. poet

The Netherlands' Metropole Orkest is a jazz/pop/cabaret ensemble that sports a full string section. This gives the group a wide musical range, and Costello takes advantage of that with his charts for 14 songs old and new. Costello is not really a jazz singer — his voice is too brittle to perform the subtle swinging ornamentations that mark that discipline — but his drive and energy make every lyric come alive, even when his vocals get temporarily lost in the swelling orchestra behind him. "Hora Decubitus," a Charles Mingus tune with Costello's tongue-twisting lyrics, is delivered with his usual fierce power and a guitar solo that's as sharp as a new razor. "Upon A Veil Of Midnight Blue" is a love song that actually sounds heartfelt. "Watching The Detectives" gets revamped with an arrangement that draws on all the clichés of '50s and '60s detective TV show themes but still manages to come across with its moody and dangerous vibe intact.

Disc Reviews continued on page 51

# BOB & TERRI SKURZEWSKI

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Cameo - 336 - Candy & The Kisses - The 81/Two Happy People (Co. stamp on label)

Capitol - 5049 - Lou Rawls - Tobacco Road/Blues For a Four String Guitar (VG/VG+)

5055 - The Dre-Vels - Tell Him/Just Because

5084 - Nancy Wilson - That's What I Want For Christmas/What Are You etc.

5160 - Lou Rawls - Come On In, Mr. Blues/The House Next Door (VG/VG+)

5319 - Nancy Wilson - Take What I Have/And Satisfy

5340 - Nancy Wilson - Don't Come Running Back To Me/Love Has Many Faces

5408 - Nancy Wilson - Welcome, Welcome/The Best Is Yet To Come (VG/VG+)

5655 - Lou Rawls - Southside Blues/The Shadow Of Your Smile

5656 - Yuzo Kayama - Love Forever/A Star In The Night

5673 - Nancy Wilson - You've Got Your Troubles/Upright

5683 - Nat King Cole - For The Want Of A Kiss/Let Me Tell You, Babe

5699 - Adam Faith - Here's Another Day/Let Me Make A Big Man Cry

5709 - Lou Rawls - Memory Lane/Love Is A Hurting Thing

5718 - Ruben Mitchell Trio - Alright, Okay, You Win/Don't Forget 127<sup>th</sup> St.

5720 - Nancy Wilson - That Special Way/Go Away

5730 - Billy Preston - Sunny/Let The Music Play

5736 - Cannonball Adderley Quintet - The Sticks/Cannon's Theme

5741 - Al Martino - The Wheel Of Hurt/Somebody In This World

5771 - Nancy Wilson - Love Can Do Anything/I'll Make A Man Of The Man

5790 - Lou Rawls - A Woman Who's A Woman/You Can Bring Me All etc.

5797 - Billy Preston - Can't She Tell/Phony Friends

5798 - Cannonball Adderley - Mercy, Mercy, Mercy (VG/VG+)

5824 - Lou Rawls - The Life That I Lead/Trouble Down Here (VG/VG+)

5841 - Nancy Wilson - Ten Years Of Love/In The Dark

5856 - Lottie Jo Jones - I'll Drown In My Own Tears/You Are My Sunshine

5869 - Lou Rawls - Dead End Street/Yes It Hurts/Doesn't It

5877 - Cannonball Adderley - Why?/m On My Way

5916 - Willie Hightower - For Sentimental Reasons/You Send Me? Because etc.

5968 - Cannonball Adderley Quintet - Walk Tall/Do Do Do

5976 - Magnificent Men/Sweet Soul Medley Part 1/Part 2

Casablanca - 814 - Fanny - Butter Boy/Begger Man

864 - Parliament - Star Child/Supergroovalisticprosfunkationoon

909 - Parliament - Flash Light/Swing Down, Sweet Chariot

915 - Kiss - Rocket Ride/Tomorrow and Tonight

932 - Parlet - Cookie Jar/Are You Dreaming?

2227 - Teri DeSario & K.C. - Yes, I'm Ready/With Your Love

2332 - Pure Prairie League - Still Right Here In My Heart/Don't Keep etc.

Challenge - 59056 - Billy Watkins - You're Unforgettable/Rendezvous

59353 - Mickey Dolenz - Don't Do It/Plastic Symphony (VG/VG+)

Checker - 905 - Earl Washington - Miserable/Wolf Call

914 - Bo Diddley - I'm Sorry/Oh Yea

1019 - Bo Diddley - I Can Tell/You Can't Judge A Book By It's Cover

1105 - Little Milton - We're Gonna Make It/Can't Hold Back The Tears

1129 - Bobby Moore & Rhythm Aces - Searching For My Baby/Hey Mr. DJ

1135 - Ko Ko Taylor - Wang Dang Doodle/Blues Heaven

1143 - Freddy Robinson - The Creeper/Go-Go Girl

1155 - Gene Chandler - Such A Pretty Thing/Fooled You This Time

1158 - Bo Diddley - Ooh Baby/Back To School

1181 - Little Milton - Sweet Sixteen (Party 1)/Part 2

1197 - Maurice & Mac - You're The One/You Left The Water Running

1199 - Gene Chandler - River Of Tears/It's Time To Settle Down

1206 - Maurice & Mac - Lean On Me/Why Don't You Try Me

1212 - Little Milton - Girls Ain't Groceries/Can't Quit You Baby

Chess - 1924 - Tony Clark - The Entertainer/This Hear etc./old style blue Chess label-VG/VG+

Columbia - 44329 - The Players - Giving Up Your Love Is Like/Guilty

Coctition - 44022 - The Mohawks - The Champ/Sounds Of The Witch Doctors

Decca - 32095 - Little Charles & The Sidewinders - Talkin' About You, Babe/A Taste etc.

32259 - Debbie Taylor - Check Yourself/Wait Until I'm Gone

Douglas - 3 - The Last Poets - On The Subway/Jones Comin Down

Exodus - 2005 - Jimmy Reed - Knockin' At Your Door/Dedicated To Sonny

LimeLight - 3081 - Les Mc Cann - The Shut Part 1/Part 2

Lionel - 3201 - The Satisfactions - This Better Earth/Oh! Man River

Little Star 113 - Jimmy Norman - I Just Don't Love You No More/Tell Her For Me (VG/VG+)

Loma - 2070 - Linda Jones - Hypnotized/I Can't Stop Lovin' My Baby

2074 - Lorraine Ellison - Cry Me A River/Heart Be Still

Mala - 530 - The Van Dykes - I've Got To Go On/Without You/What Will I Do

539 - The Van Dykes - Never Let Me Go/I've Got To Find A Love

Mercury - 73713 - Ohio Players - Alone/Sweet Sticky Thing

73734 - Ohio Players - It's All Over/Love Rollercoaster

73814 - Ohio Players - Bi-Centennial/Who'd She Coo?

73913 - Ohio Players - Don't Fight My Love/Baby Vibes

73971 - The Bar-Kays - Cozy/Let's Have Some Fun

73985 - Con Funk Shun - Who Has The Time/Confunkshunizeya

74039 - Bar-Keys - Angel Eyes/I'll Dance

888 074-7 - Kool And The Gang - Bad Woman/Victory

888 867-7 - Kool And The Gang - God's Country/Special Way

MGM - 13728 - Junior Lewis - All About Love/Why Take It Out On Me

13988 - Erroll Garner - The Coffee Song/Up In Erroll's Room

14838 - Gloria Gaynor - My Man's Gone/How High The Moon

Midland - 10723 - Silver Connection - No, No, Joe/Another Girl

Mike - 871 538-7 - Deon Estus - It's A Party/Heaven Help Me

Minaret - 124 - Big John Hamilton - Bad Bad John/The Train

128 - Doris Allen - A Shell Of A Woman/Kiss Yourself For Me

Minit - 32001 - The Players - He'll Be Back/Wanna Be Free

32002 - Jimmy Holiday - Baby I Love You/You Won't Get Away

32016 - Jimmy Holiday - Give Me Your Love/Everybody Needs Help

32018 - Jimmy McCracklin - Let The Door Hit You/This Thing

32022 - Jimmy McCracklin - Dog Part 1/Part 2

32027 - The Treasoners - Saucy/Soulin' And Rollin'

32031 - Gene Dozier & Brotherhood - Mustang Sally/I Wanna Testify

32039 - Young Hearts - Get Yourself Together/Oh, I'll Never Be The Same

32048 - Bobby Womack - Fly Me To The Moon/Take Me

32049 - Young Hearts - I've Got Love For My Baby/Take Care of Business

32051 - Gloria Jones - Look What You Started/When He Touches Me

32055 - Bobby Womack - Baby! You Ought To Think I Over/California etc.

32058 - Jimmy Holiday - Baby Boy's In Love/If You've Got The Money etc.

32066 - Young Hearts - Count Down/Misty

32068 - Ike & Tina Turner - I Wish It Would Rain/With A Little Help etc.

32077 - Ike & Tina Turner - I Wanna Jump/Treating Us (Women) Funky

32080 - Little Jr. Parker - Worried Life Blues/Let The Good Times Roll

32087 - Ike & Tina Turner - Honey Tonk Women/Come Together

32097 - Jimmy Holiday - A Man Ain't Nothing Without A Woman/I'm etc.

Mira - 236 - Afro Blues Quintet Plus One - Let My People Go/Afro-Rock

Mirwood - 5513 - The Olympics - Mine Exclusively/Secret Agents

5523 - The Olympics - Baby, Do The Philly Dog/Western Movies

5526 - Bob and Earl - Baby, Your Time Is My Time/I'll Keep etc.

Moira - Fabulous Counts - Get Down People/Lunar Funk (VG/VG+)

Money - 108 - Bettye Swann - Don't Wait Too Long/What Is My Life Coming Too (VG)

126 - Bettye Swann - Make Me Yours/I Will Not Cry

129 - Bettye Swann - Fall In Love With Me/Lonely Love

Monument - 438 - Roy Orbison - Running Scared/Love Hurts

1065 - Henson Cargill - Row, Row, Row/Six White Horses

1122 - Henson Cargill - None Of My Business/So Many Ways Of Saying etc.

1131 - Ray Stevens - Gitarzan/Baggiops - That's My Bag

1163 - Ray Stevens - The Minority/Sunday Mornin' Comin' Down

8500 - Boots Randolph - My Sweet Lord/Amazing Grace

8536 - Kris Kristofferson - Josie/Border Lord

8592 - Lloyde Green - Sleep Walk/Dixie Drive In

8621 - Billy Swan - I Can Help/Ways Of A Woman In Love

8634 - Boots Randolph - Sanford & Son Theme/Ebb Tide (VG/VG+)

8641 - Billy Swan - I'm Her Fool/I'd Like To Work For You

Moon Shot - 6710 - Cliff Nobles - Pony The House/Little Claudie (Bubbles in Wax)

Motown - 1021 - Eddie Holland - Jamie/Take A Chance On Me

1094 - Supremes - Love Is Like An Itching In My Heart/He's All I Got

1095 - Tammi Terrell - Come On and See Me/Baby Don't Cha Worry

1261 - G.C. Cameron - Time/Let Me Down Easy

1264 - Puzzle - Lady/You Make Me Happy

1279 - Frankie Valli - Listen To Yesterday/The Scalawag Song

1285 - Charlene Duncan - All That Love Went To Waste/Give It One More Try

1303 - Severin Browne - Snow Flakes/Love Song

1419 - Dynamic Superiors - Nowhere To Run Part 1/Part 2

1432 - Commodores - Too Hot To Trot/Funky Situation

1474 - Commodores - Still/Such A Woman

1611 - Charlene - I've Never Been To Me/Somebody In My Life

1731 - Rockwell - Obscene Phone Caller (vocal) (Inst)

1927 - Giorgio - Bedrock/Bedrock (Inst)

Ms. B - 4503 - Betty Wright - After The Pain/Love Days

Musicanza - 106 - Madison - I'm Snowing In New York/Lord Have Mercy

MSL - 197 - Tommy McLain - Sweet Dreams/I Need You

Neb's - 505 - Here I Go Again/Jerk Shout

Neptune - 12 - O'Jays - One Night Affair/There's Someone etc.

17 - Linda Jones - I'll Be Sweeter Tomorrow/That's When I'll etc/

18 - The O'Jays - Branded Bad/You're The Best Thing

20 - The O'Jays - There's Someone Waiting/Without The One You Love

22 - The O'Jays - Deeper (In Love With You)/I've Got The Groove

Nola - 726 - Robert Parker - Happy Feet/The Scratch

729 - Robert Parker - Tip Toe/Soul Kind Of Loving

Okeh - 7251 - Little Richard - Poor Dog/Well

One-derful - 4806 - Betty Everett - I've Got A Claim On You/Your Love etc.

4835 - The Sharpes - Do The 45/Make Up Your Mind

Paramount - 0053 - Mike Reilly - 1927 Kansas City/Early Bird

Perception - 527 - King Harvest - A Little Bit Like Magic/Elmore Bacon

Philadelphia International Records

02462 - Teddy Demme - I can Live Without Your Love/You Must Love On

03009 - The O'Jays - Out In The Real World/Your Body's Here etc.

03510 - The Ebony's - Determination/Do It

03535 - The O'Jays - Put Your Hands Together/You Got Your Hooks In Me

3544 - O'Jays - For The Love Of Money/People Keep Tellin' me

3547 - MFSB (w/3 Degrees) - Love Is The Message/My One and Only Love

3550 - The Three Degrees - Year Of Decision/When Will I See You Again

3569 - Sharon Paige - Hope That We Can Be Together Soon/Be For Real

3587 - The O'Jays - Stairway To Heaven/Livin' For The Weekend

3601 - The O'Jays - Message In Our Music/She's Only A Woman

3604 - Lou Rawls - Groovy People/This Song Will Last Forever

3623 - Lou Rawls - Spring Again/See You When I Get There

3631 - O'Jays - Let's Spend Some Time Together/Work On Me

3636 - Dee Dee Sharp - I'd Really Love To See You Tonight/What Color etc.

3637 - Archie Bell & Drells - I've Been Missing You/It's Hard To Like You

3640 - Dexter Wansel - What The World Is Coming To/All Night Long

3642 - The O'Jays - This Time Baby/Use Ta Be My Girl

05755 - Patti Labelle - If You Don't Know Me By Now Pt. 1/ Pt.2

50034 - Shirley Jones - Do You Get Enough Love/We Can Work It Out

50046 - Shirley Jones - Last Night I Needed Somebody/Surrender

Phil-L-A. Of Soul

315 - The Fantastic Johnny C - Hitch It Too The Horse/Cool Broadway

316 - The James Boys - The Horse/The Mule

318 - Cliff Nobles - Judge Baby, I'm Back/Horse Fever

320 - The Fantastic Johnny C - (She's) Some Kind Of Wonderful/Baby, I Need You

Philips - 40496 - The Flamingos - Oh Mary Don't You Worry/Do It, Do It

40611 - Koffie And James - You're My Everything/Different Shades (VG)

Philly Groove - 152 - The Delphonics - Alfie/Break Your Promise

156 - The Delphonics - Funny Feeling/My New Love

157 - The Delphonics - You Got Yours And I'll Get Mine/Loving Him

162 - The Delphonics - Trying To Make A Fool Of Me/Baby I Love You

Philly World - 99761 - Hard Melvin & Blue Notes - Don't Give Me Up/Don't Give Me Up

Pied Piper - Gruy Chandler - Someday, Little Children/One Tin Soldier

Pioneer - 7001 - Carol & Joan - We're Just Friends/Don't Love You Anymore

Planet - 13780 - Pointer Sisters - heart Beat/Jump (For My Love)

47940 - Swing - Big Bucks/Caravan-Mirage

PIP - 6504 - Gary Toms Emptire - 7.6.5.4.3.2.1. (Blow Your Whistle)/Short/Disco Version

Playboy - 50007 - Sam Russell - Fussin' and Fighin'/A Wonder

50054 - Rojay North - Early Morning Memories/When I Was A Child

50057 - Willie Henderson - Dance Master/Dance Master (Inst)

6024 - Hamilton, Joe Frank & Reynolds - Fallin' In So Good At Lovin' You

6034 - Ron Butler & Ramblers - Pace And Love Part 1/Part 2

6054 - Hamilton, Joe Frank & Reynolds - Barroom Blues/Winners And Losers

Polydor - 14098 - James Brown - My Part Make It Funky Pt. 3/ Part 4

14116 - James Brown - Theme From King Heroin/King Heroin

14125 - James Brown - There It Is Part 1/Part 2

14129 - James Brown Soul Train - Honky Tonk Part 1/Part 2

14139 - James Brown - Get On The Good Foot Part 1/Part 2

14162 - James Brown - I Got Ants In My Pants Part 1/Part 15 & 16

14168 - James Brown - Danced And Out In New York City/Mama's Dead

14210 - James Brown - Stoned To The Bone Part 1/Stone To The Bone (Some More)

14223 - James Brown - The Payback Part 1/Part 2

14235 - Mandrill - Positive Thing +/Positive Thing

14242 - The Wild Magnolias - Smoke Mt Peace Pipe (Smoke It Right)/ same (DJ)

14244 - James Brown - My Thang/Public Enemy Part 1

14255 - James Brown - Papa Don't Take No Mess Part 1/Part 2

14261 - Lana Cantrell - Good Times/Like A Sunday Morning

14281 - James Brown - Hustle!!!/Dead On It Part 2

14371 - Lois Johnson - Birthday Wish/Your Pretty Roses Came Too Late

14508 - Gloria Gaynor - Substitute/I Will Survive

14523 - Roy Ayers & Wayne Henderson - Heat Of The Beat/Do Deposit, No Return

14547 - Peaches And Herb - Reunited/Easy As Pie

14577 - Peaches And Herb - We've Got Love/Four's A Traffic Jam

15069 - Slade - Cum On Feel The Noize/I'm Mee, I'm Now, An' That's Or!

2033 - Ray, Goodman & Brown - Special Lady/Déjà vu

871 064-7 - Rene Moore - All Or Nothing/same (Inst)

881 529-7 - Ralph MacDonald - (It's) The Game/Basketball

887 126-7 - Gerry Woo - How Long/Get It Tonight

887 436-7 - Kingdom Come - 17 (LP)/Get It On (LP)

Portrait - 03793 - Eddy Grant - Electric Avenue/Time Warp

Prelude - 8013 - France Joli - This Time (I'm Giving All I've Got)/Tough Luck

8082 - "D" Train - Children Of The World/You're The Reason

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30699 Thron, Rick Di and Roll / w man... 30700 Tremblay, Eric... 30701 Turner, Wally...

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Table with columns: ID, Artist, Title, Label, Description, Cond, Mkted. Includes entries like 30702 Thron, Rick, 30703 Thron, Rick, etc.



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Table with columns: LABEL & NO., ARTIST, TITLE & INFO., CONDITION PRICE. Continuation of the 45s records list.

Table with columns: LABEL & NO., ARTIST, TITLE & INFO., CONDITION PRICE. Continuation of the 45s records list.

Table with columns: LABEL & NO., ARTIST, TITLE & INFO., CONDITION PRICE. Continuation of the 45s records list.



THE WAX MUSEUM

45's - Singles - 45's R&B, Soul, Rock & Roll, Country Auction D-0605 Ends May 31st



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THE NEW WAX MUSEM cont.

Table with 4 columns: Artist Name, Track Title, Artist Name, Track Title. Contains a large list of music tracks and artists.

45'S WITH PICTURE SLEEVES AUCTION

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Table listing auction items with columns for artist, title, condition, and price. Includes entries like Paul Anka 'Summer's Gone', Chuck Austin 'Wallace for '72', and many others.

www.martinrecords.com 50's thru 80's Records/Memorabilia Website Menu Below

Website menu listing various music categories like 'SALES LISTS OF LPs ONLY', 'OTHER SALES LISTS', and 'FOLLOWING SALES LISTS'. Includes handwritten notes like 'Free Sales Lists Available By Mail' and 'Postage Help Appreciated'.

Table listing auction items with columns for artist, title, condition, and price. Includes entries like Paul Grayno '238 Tainter Drive', 'ATKINS, CHIR', and 'BALL, KENNY'.

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Grim Reporter continued from page 31

on to distribute the Chimneyville label and was able to promote the record. On Jan. 2, 1971, "Groove Me" was the #1 R&B hit in the country. The song peaked on the pop chart at #6.

With that success, it was easy to find a home for the Jean Knight record made the same day "Groove Me" was recorded — Stax Records picked up "Mr. Big Stuff," and it became another #1 R&B hit.

Floyd's newfound popularity led to the reissue of the Original Sound 45 and the Pulsar album. The album was renamed The Heart Of The Matter and licensed to Motown subsidiary V.I.P. in 1971. (This is the version to own, as it was remastered at the time and sounds much better than the Pulsar release.)

Floyd's records continued to appear on the R&B chart through the mid-70s. But after disco became the rage, he found he was unable to compete and he left music.

African guitarist/singer Ali "Farka" Touré died of bone cancer at home in Bamako, Mali, March 7, 2006. His exact birth date is not known, but he is believed to have been 67.

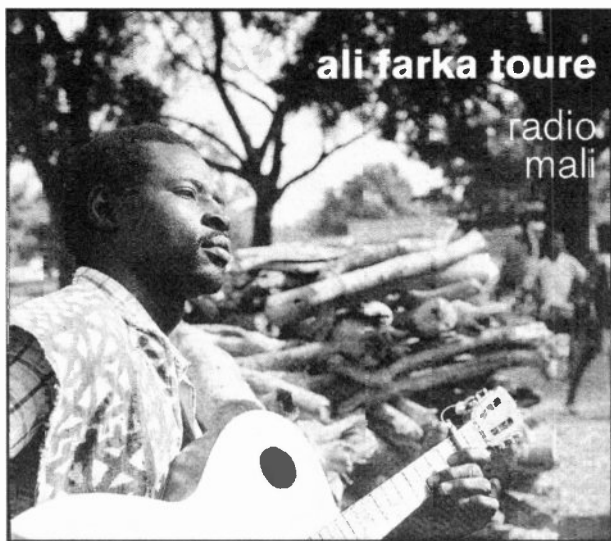
Ali Ibrahim Touré was born in Kanau, near Timbuktu, Mali, in 1939. He was nicknamed "Farka," or donkey, due to his persistence. His family moved to Niafunke, Mali, when he was young.

He became interested in music after working several laborious jobs, including tailor, mechanic, boatman and farmer. He learned to play some indigenous stringed instruments before taking up the guitar.

During the '70s, Touré lived in Bamako, the capital of Mali. He worked as a sound engineer at Radio Mali, where he was able to record his own material. He sent demo tapes to record companies in France, hoping to land a deal. Sonodisc eventually signed him and issued a series of albums — all of them called Ali Farka Touré — during the late '70s and early '80s.

One of these albums — unofficially called The Red Album because of the color of the cover — received some airplay and subsequent positive response in London, England.

In 1987, an executive at the then fledgling British world music label World Circuit traveled to Mali and brought Touré back to record. The next year, his first album for World Circuit — called Ali Farka Touré — was an instant hit in America. In America, the album was released on the Island Records subsidiary Mango.



Touré's guitar playing consists of repetitive, droning riffs, much like the playing of blues musicians such as John Lee Hooker and Lightnin' Hopkins. It is often

thought that Touré was the missing link between Africa and the blues.

World Circuit produced all of his subsequent recordings and licensed them to Mango, Hanibal/Rykodisc and Nonesuch in the U.S. His next album, The River, is a masterpiece of African music. Touré's music and impassioned singing cuts through any cultural barriers, even though he sings in several African dialects.

In 1993, Touré worked with several American musicians when recording his fourth album for World Circuit, the Grammy® Award-winning Talking Timbuktu. Produced by Ry Cooder, it features Clarence "Gatemouth" Brown and drummer Jim Keltner. Soon after, Touré returned to his hometown, where he used royalties from album sales to develop irrigation and housing in and around Niafunke. It transformed the region into one able to produce its own food.

Touré sporadically returned to music, with only eight LPs recorded between 1987 and his death. Production of a final album was finished just before he died. ●

SELDOM SEEN SOUNDS - LP'S / 45'S / 78'S

Table listing various music releases including titles like 'Society Blues', 'My Man's Done Me Dirty', and '45's & 78's (all Japanese)'. It includes columns for artist, title, and price.

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Table listing Elvis Presley and Rolling Stones 45s with picture sleeves, including titles like 'Love Me Tender', 'Playing For Keeps', and 'As Tears Go By'.

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Large auction table listing various 45s and albums with columns for artist, title, and price. Includes entries like 'STUDIO 9908 MELODEERS' and 'SWAN 4074 DICKY DOO & THE DONTS'.

Large auction table listing various 45s and albums with columns for artist, title, and price. Includes entries like 'PAUL GREVNO - 238 TAINTER DRIVE' and '1 AMT/AMMUNITION'.



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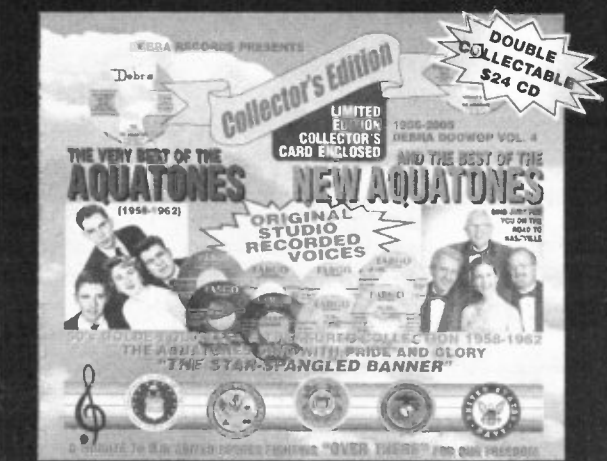
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### Elektra continued from page 23

**Theodore Bikel — Songs Of A Russian Gypsy/Songs Of Russia Old And New.** Holzman: "One of our first albums was Bikel's *Folk Songs Of Israel*, a 10-incher. Then came *An Actor's Holiday*, an expanded Israeli album; *Bikel Sings Jewish Folk Songs*, which was actually a Yiddish album; and the *Russian Gypsy* album. The last two were a one-two punch. There was a whole generation of refugees, and if you were Russian, German or Polish, you spoke Yiddish. Bikel brought those people to Elektra, and the *Russian Gypsy* album put us in the black for the first time. Before that it was hand-to-mouth, and every cent I made went back into the label. After *Russian Gypsy* I paid my debts and gave myself a salary of \$100 a week, which you could live on back then." Bikel's Russian albums bristle with energy, thanks in part to the backing of Sasha Polinoff's Russian Gypsy band. Bikel's vigorous singing and the fire the players bring to every track make this two-fer a great bargain. They might accurately be called the first hit world music albums.

"Padmaskovniye Vyechera (Moscow Evenings)" later became a big hit for Kenny Ball And His Jazzmen under the title "Midnight In Moscow."



**Charles River Boys — Beatles Country.** Elektra had already had success with Joshua Rifkin's *Baroque Beatles Book*, Beatles tunes dressed up in Baroque orchestrations, so when the Charles River Boys sent in a demo with a couple of Beatles tunes on it, Holzman and producer Rothchild floated the idea of a bluegrass Beatles album. The album still sounds a bit like a novelty record. The best tracks are those that stray furthest from the originals, including "Yeller Submarine" and the instrumental take on "She's A Woman."

**Cynthia Gooding — Sings Mexican, Spanish and Turkish Folk Songs.** Gooding's WBAI radio show, *Folksinger's Choice*, was one of the first radio shows to feature the music that would set off the folk boom of the '50s. Holzman: "Cynthia was very tall, 6 feet 2 inches, and she had a phenomenal voice and great guitar technique. She had an excellent command of Spanish and got into Turkish folk music because of the Moorish connection to Spanish music. She wrote liner notes for the LPs we did with [flamenco guitarist] Sabicas. She also did one of the earliest radio interviews with Bob Dylan on her show."

Anderson: "She has a crystalline, almost academic presentation, from the early days of the movement before folk became pop music."

**"After Russian Gypsy I paid my debts and gave myself a salary of \$100 a week, which you could live on back then."**

— Jac Holzman

**Travelers 3, Travelers 3.** Holzman: "I was always slightly embarrassed by [the *Travelers 3*] album. They were out of the Brothers Four, Kingston trio mode. Paul Rothchild called them sports jacket-and-tie folksingers, but they were very disciplined. I wish they'd done better, and when I listened to the album again, I was surprised how much I liked it." With the exception of The Tarriers, the *Travelers 3* was probably the first racially integrated folk group with one Caucasian, one Japanese and one Hawaiian. The arrangements on their debut record are slick and commercial, and the song selection leans too heavily on tunes that already had been done by dozens of other bands, such as "Gotta Travel On" and "Well Well Well." The strongest tracks are blistering versions of traditional Hawaiian songs "Tamure" and "Marcella Wahine." The trio probably knew a lot more Hawaiian songs, and one wonders why they didn't become the backbone of their repertoire.

**Phil Ochs — All The News That's Fit To Sing, I Ain't Marching Anymore.** Ochs is probably the best topical songwriter America ever produced. These two classics, each reissued in separate packages, include the songs that made him famous — "The Bells," Edgar Allan Poe's poem set to a beautiful melody by Ochs, "Power And The Glory," his tribute to Woody Guthrie, "Draft Dodger Rag," which sounds dated today, and "The Highwayman," an Alfred Noyes poem with another great Ochs minor key tune.

Collectors' Choice rolled out the second batch of Elektra titles in April, which was set to include Ronee Blakley: *Ronee Blakley, Welcome; Dian & The Greenbrier Boys*; Cyrus Faryar, *Cyrus, Islands; Sailcat, Motorcycle Mama*; David Steinberg, *Disguised As A Normal Person*; Mark Spoelstra, *5 & 20 Questions, State of Mind*; Diane Hildebrand, *Early Morning Blues & Greens*; an Oscar Brand double CD with four titles, *Wild Blue Yonder, Every Inch A Sailor, Tell It to the Marines and Cough! Army Songs*; Susan Reed, *Susan Reed Sings Old Airs*; Paul Clayton, *Unholy Matrimony*, a Marty Paich two-fer, *Broadway Bit/Get A Boot*; and Joshua Rifkin's *Baroque Beatles Book*. ●

# 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.

- 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.wlvwrecordfair.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: 336-242-4499.
- 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 21-23 RI**, Providence. Terrastock Music Festival, Perishable Theater, 95 Empire St., SH: Fri. 4pm-1am, Sat. 11am-1am, Sun. 11am-10pm, A: free. What Cheer Antiques & Vintage, PH: 401-861-4244 or 353-1759 or www.myspace.com/providencerecordshowrockroll-yardsale
- 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. Tim, PH: 712-328-8731 or 402-451-7814.
- Apr 23 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
- Apr 23 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 Cty. Fairgrounds, Main Pavilion Bldg., Hwy. 99E, SH: 10am-4pm, T: 75, F: \$45., A: \$3. Don Rogers, 31301 S. Kauffman Rd., Canby, OR 97013. PH: 503-651-2780.
- Apr 23 WI**, 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 23 ON**, Mississauga. Toronto Musical Collectables Show, Capitol Banquet Centre, 6435 Dixie Rd., SH: 10am-4pm, A: \$4. PH: 800-255-4416 or 705-327-7965 or www.musicalcollectables.com
- 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 Collectors' 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.
- Apr 30 AB**, Edmonton. Record-Pop Culture Fair, Aviation Heritage Centre, 11410 Kingsway, SH: 10am-4:30pm, A: \$5., seniors & kids 12 & under free. Colin, PH: 780-960-0272 or www.popculturefair.com
- 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 NY**, New York City. Collectors Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$5. Gary, PH: 718-972-3872.
- 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 evs.
- 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 WI**, Milwaukee. Music Marketplace, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.
- May 7 ON**, Niagara Falls. Record & CD Show, Legion Br. #51, 5743 Valley Way, SH: 10:30am-4:30pm, A: \$3. Puttin' On The Ritz, PH: 905-523-4484 or www.vibrations.ca or www.recordshowsofamerica.com
- May 7 ON**, Sudbury. Record & Collectables Show, Howard Johnson Hotel, 50 Brady St., SH: 10am-4pm, T: 8', F: \$65., A: \$3. Ivan Amirault, PH: 705-521-1077.
- May 13 FL**, Tampa. Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$45., A: \$4. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.
- May 13 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- May 13 OH**, Columbus. Record, CD & Music Memorabilia Show, Haimerl Center, 1421 Morse Rd., SH: 10am-4pm, Colleen's Collectables, PH: 614-261-1585.
- May 14 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$30., A: \$2.50. Stephen or Becky, PH: 419-874-1725.
- May 14 PA**, Lancaster. Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org
- May 20 IL**, Alsip. Record & CD Collectors Show, Double Tree Hotel, 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- May 20 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com
- May 21 CA**, Sacramento. KDVS Record Swap, Fools Foundation, 1025 19th St. Ste. #0, T: 6', F: \$35. for 1, \$20. ea. add'l., A: \$3. Tim Matranga, PH: 916-505-1525 evs or www.kdvs.org or www.foolfoundation.org
- 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 FL**, Jacksonville. Vinyl Frontier Show, Columbus Social Club, 1501 Hendricks Ave., SH: 10am-5pm, F: \$40., A: \$3. Steve, PH: 904-483-0650.
- 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 evs.
- 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 evs.
- 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.
- 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 3 NY**, New York City. Collectors Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School, 332 W. 43rd St., SH: 10am-5pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$5. Gary, PH: 718-972-3872.
- Jun 3 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.
- 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, City 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, Városliget, Lemezbörze, plus Magazine, 1300 Budapest, Pf. 129. Hungary, PH: 0036 14300990, FAX: 0036 14300991 or www.lemezbörze.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.
- Jun 25 WA**, Tacoma. 7th Annual Northwest 45RPM, 78RPM Record Show, VFW, 2000 S. Union Ave., SH: 10am-5pm, T: 6', F: \$30., A: \$3. PH: 253-627-1342.
- 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 8 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.
- 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.

**What: The seventh Goldmine National Record Show™**

**When: June 16-18, 2006**

**Where: The Rock And Roll Hall Of Fame, Cleveland, Ohio**

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<p><b>NEW YORK</b>  <b>RECORD BARON</b>                  Home of Dan the Record Man                  3048 Delaware Ave., Kenmore (Buffalo), NY 14217                  TheRecordBaron@aol.com • 716-871-8722                  Buy &amp; Sell CD's, Vinyl, Tapes, 45's                  Area's largest selection of vinyl. Always stocking the collectible artists - titles - labels you hunt for. Soul - Motown - Jazz - Funk - Metal - Reggae - Blues - 50's, 60's, 70's to the present.                  Also stocking 1000's of domestic &amp; import CD's - Memorabilia - Autographs.                  Hours: Mon (by appointment) T-TH 11am-7pm                  F 11am-8pm, Sat. 11am-6pm, Sun closed</p>	<p>★ <b>PENNSYLVANIA</b>  <b>VAL SHIVELY • R&amp;B RECORDS</b>                  49 Garrett Rd., Upper Darby, PA 19082                  610-352-2320 • Fax: 610-352-8199                  (1 mile from West Philadelphia)                  E-mail: pjshively@comcast.net                  Over 4 million 45's! Also CDs, LPs, cassettes.                  Send Want Lists. Mail Order Available.                  Major Credit Cards Accepted.                  Warehouse hours - Mon. 10am-6pm EST.                  Closed Tuesdays. Wed.-Sat. 10am-6pm EST</p>	<p><b>WISCONSIN</b>  <b>MAD CITY MUSIC EXCHANGE</b>                  600 Williamson St.                  Madison, WI 53703                  608-251-8558 • Fax: 608-251-8668                  www.madcitymusic.com                  E-mail: mcmx@sbcglobal.net                  Madison's vinyl source - LPs, 12", 10", 7"                  New CDs - Domestic &amp; import                  Used CDs - Great Selection.</p>	<p><b>CANADA</b>  <b>KOPS RECORDS</b>                  229 Queen Street West                  Toronto, Ontario M5V 1Z4                  416-593-8523 • Fax: 416-598-4039                  www.kopsrecords.com                  E-mail: kops@kopsrecords.com                  Over 30,000 45rpm records online.                  Specializing in funk, soul, jazz, hip hop, reggae, house, techno and electronica on vinyl and cd</p>
<p>★ <b>NEW YORK</b>  <b>RHYTHM RECORDS</b>                  181 Ave. S., Brooklyn, NY 11223                  718-375-1861                  rrecords50@aol.com                  Record collector's one-stop specializing in doo-wop, R&amp;B. Large selection of LPs and 45s and CDs.                  '50s-'80s. Soul to rock and roll.                  We buy collections - top prices paid.                  Send want lists or come see us.</p>	<p><b>PENNSYLVANIA</b>  <b>GEORGE'S SONG SHOP</b>                  128 Market St.                  Johnstown, PA 15901                  814-539-4884                  E-mail: scooter703@atlanticbb.net                  Pennsylvania's Oldest Record Store                  5 floors of over 1,000,000 45's                  Rare R&amp;B/Doo-Wop our specialty.</p>	<p><b>CANADA</b>  <b>DISQUES BEATNICK RECORDS</b>                  3770 St-Denis                  Montreal, Quebec H2W 2M1                  514-842-0664                  Fax: 514-842-5541                  www.beatnickmusic.com                  E-mail: beatnickmusic1@yahoo.com                  Used, New, LP's, 45's, CDs, Beatles, Collectibles, 1950s to present.</p>	<p><b>CANADA</b>  <b>DISQUES BEATNICK RECORDS</b>                  3770 St-Denis                  Montreal, Quebec H2W 2M1                  514-842-0664                  Fax: 514-842-5541                  www.beatnickmusic.com                  E-mail: beatnickmusic1@yahoo.com                  Used, New, LP's, 45's, CDs, Beatles, Collectibles, 1950s to present.</p>
<p><b>OHIO</b>  <b>PARKER'S RECORDS &amp; COMICS</b>                  1222 Suite C, Route 28, Milford, OH 45150                  Phone/Fax: 513-575-3665 • www.parkersrc.com                  E-mail: dkparker39@fuse.net                  Mon.-Sat. 11 am - 7 pm                  Over 13,000 sound clips on the Web site.                  Specializing in 50s &amp; 60s.                  Over 100,000 45s &amp; 10,000 33s.                  Send want lists.                  Accepting MasterCard/VISA &amp; NOVUS cards.</p>	<p>★ <b>PENNSYLVANIA</b>  <b>RECORD CASTLE</b>                  1118 Cottman Ave. side mail box                  Philadelphia, PA 19111                  215-745-4151- leave message                  www.recordcastle.com                  E-mail: info@recordcastle.com                  Ebay username: recordcastle.com                  Mail Order /or by appointment Buy/Sell records - compact discs - tapes - rock n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!</p>	<p><b>CANADA</b>  <b>DISQUES BEATNICK RECORDS</b>                  3770 St-Denis                  Montreal, Quebec H2W 2M1                  514-842-0664                  Fax: 514-842-5541                  www.beatnickmusic.com                  E-mail: beatnickmusic1@yahoo.com                  Used, New, LP's, 45's, CDs, Beatles, Collectibles, 1950s to present.</p>	<p><b>CANADA</b>  <b>DISQUES BEATNICK RECORDS</b>                  3770 St-Denis                  Montreal, Quebec H2W 2M1                  514-842-0664                  Fax: 514-842-5541                  www.beatnickmusic.com                  E-mail: beatnickmusic1@yahoo.com                  Used, New, LP's, 45's, CDs, Beatles, Collectibles, 1950s to present.</p>

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# discs Classifieds

## 10 ALBUMS

**ACTIVE BUYER** seeks private Set Sale and Auction Lists for LP's and 78's, all categories. Chris Taylor, 1808 Robbins Nest Ln #11, Grand Haven, MI 49417. 616-844-5162.

**BEATLES SGT.** Pepper's Capitol 2653, excellent with unused inserts, \$45. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**BEATLES WHITE LP** Apple Swb0101, Excellent with poster and photos, \$40. Capitol Seb11841, Excellent white wax \$30. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**BLUE CHEER** New Improved, Excellent \$40. Vincebus Eruptum VG+ \$20. Blue Cheer, Excellent \$30. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**BLUES MAGDOOS** Electric Comic Book, excellent \$25. Psychedelic Lollipop VG+ \$25 with sheet music, Nothin' Yet. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**CAPTION B-YOND**, same with 3-D cover, Excellent, \$30. Sufficiently Breathless, Near Mint, \$15. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**ELECTRIC PRUNES** Underground, Excellent, \$35 mono. I Had Too Much To Dream, Excellent, \$30 stereo. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**FUGS ESP** albums First VG+ \$30. Virgin Fugs VG+ \$30. TLC VG+ \$20, cover wear. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**GRATEFUL DEAD** Sunflower albums Vintage Dead, Excellent, \$25. Historic Dead, Near Mint \$30. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**HP LOVECRAFT** 1st LP VG+ \$20. 2nd LP Exc. \$25. Phillips 252, Phillips 279. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**LOOKING TO** buy early Disney soundtrack LPs. Specifically, Song of the South (Disneyland WDL-4001), Pinocchio (Disneyland WDL-4002), Snow White (Disneyland WDL-4005), Cinderella (Disneyland WDL-4007), Bambi (Disneyland WDL-4010), and Dumbo (WDL-4013). In VG+ condition or better. Joseph Hicks, 2005 Laurel Ave., Manhattan Beach, CA 90266. john.hicks@verizon.net

**MAGIC SAM** Delmark Albums West Side Soul, Exc \$25. Black Magic, Exc \$25. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**SPENCER DAVIS** Gimme Some Lovin, VG+ \$20. I'm A Man, VG+ \$20. Heavies, NM, \$15. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**STANDELLS TOWER** Albums Try It, Exc \$40. The Hot Ones, Exc mono \$30. Scott Mell, 286 Spies Church Rd, Reading, PA 19606. 610-370-0593.

**THOUSANDS OF** collectible LP's 1950's-1990's, most styles, send LSASE, Ben Lambert, 203 Sweeting St, Syracuse, NY 13203. wuffyduff@yahoo.com. 315-472-6922.

**VINYL ALBUMS** set sale: 1950's-1980's (Rock, Soul, Blues, Pop-Vocals, C&W, Comedy). Send \$1 for list (includes rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

**WANTED: DAVID** Holt LP, "Grandfathers Greatest Hits", High Windy Audio, Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106.

**WANTED: FRANK** Zappa Old Masters Box 2, 8 LP's #8888. Ed Sojka, 142 Glennon St, New Bedford, MA 02745. 508-999-3976.

**WANTED: LP, Foster & Lloyd** version of "The Truth", RCA 2113. Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106.

**WANTED: LP, "Home For The Holidays",** various RCA 2276. Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106.

**WANTED: LP Jann Browne** "It Only Hurts When I Laugh", Circ Records, Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106.

**WANTED 78 RPM** records, years 1900-1940. Labels like Victor, Columbia, etc. No classical. Nick Semenek, 288 Belmont Rd., Rochester, NY 14612. Thanks. 585-621-2641. nicks78rpm@aol.com

## 20 ANNOUNCEMENTS

**DISH NETWORK** get a free certificate from Dish Network for a free dish installed. Contact: Carl Lambrinck, 24051 Pudding Stone Dr., Moreno Valley, CA 92551.

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## 35 AUDIO TAPES

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## 40 AUTOGRAPHS

**ROCK & Roll** autographs. Free catalog. Heroes & Legends, 18034 Ventura Blvd. #204, Encino, CA 91316. 818-342-2800.

## 45 BEATLES/SALE

**BEATLES** 12 inch acetate three songs per side 33-1/3. This unique record comes from KDKA Studio, Pittsburgh. Plays perfect, some scuffs, VG+. Phone bids 614-760-7337.

## 50 BEATLES/WANTED

**BEATLES AND** Beatles/ Solo wanted. 45's, albums, rare or common. Foreign or domestic. Send lists with prices to Rare Necessities, PO Box 88, North Syracuse, NY 13212, USA. Phone 315-452-1355. Email: purchases@jackwolak.com

## 53 BIG BANDS

**SET SALE** list mostly Big Band, Jazz, Easy, Old vocals. Mostly LP's. Send \$3 refundable to: Tracy L. Cunningham, 108 Ward Drive, Abbeville, AL 36310. 334-585-2139.

## 56 BLUES WANTED

**BLUES WANTED** highest prices paid for top condition, original Blues 45's & 78's from the 1950's & Blues 78's from the Depression. Especially want new condition, old stock. Will travel to purchase good collection. Call Toll Free 800-955-1326.

## 60 BOOKS & MAGAZINES

**ADULT CATALOG #6:** Playboy (Celebrity pictorials alphabetized), men's magazines, books, videos, lingerie catalogs, nurses, Bettie Page, \$1+ Age. Polwort, Box 5152, St. Louis, MO 63139-0152.

**ADULT HUMOR** Magazine: Hustler Humor Vol.1 1978 through April 1993; Sexy Laughs Vol.1: Sex, The Seventies Vol.1: Sex On Sex Vol.1 through 13; Sextra Extra Vol. 1-2-3-6-7; Sex To Sexy Vol.1 through 67 +13 other later Vol's; Super Sex To Sexy Vol.1 through 37; all excellent condition. Albert Bell, POB 20, Norton, VT 05907.

**BIM BAM** Boom, Big Town for sale. 1972 VG+, seven issues, \$25 each. E-mail mea for scans: johnsrarerecords@yahoo.com

**BOOK-ROLLING** Stones, Street Fighting Years by Stephen Barnard, foreword by Bill Wyman. Large coffee table hard cover, \$25 plus postage. Call 847-451-6441.

**ELVIS SET** Sale. (45's, LP's, Customs, CD's). Memorabilia: Books, fanzines, magazines, newspapers. Send \$1 for list (includes \$1 rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

**HEAVY METAL** Magazine, three different issues 70's/ 80's, \$5 ea. + postage. Cracked, and a few EC comics \$2 ea. + postage. Playboy from 1987 and more. Call 847-451-6441.

**MAGAZINE SALE** Sunrise Vol. 4 No. 3 1975. Hit Parade songs and stories Nov. '73. Rock Scene March '73 sold as is, all \$3 ea. + postage. Call 847-451-6441.

**MAGAZINE SALE** Asian Cult Cinema No. 26 & 27, cool and strange music! Issues 19 thru 28, Art Juxtapoz, four different issues. Robert Williams Mag. \$2 ea. + postage. Call 847-451-6441.

**MAPS MAGAZINE** Two different issues \$2 ea. + postage. Shnack Cinema two different issues \$2 ea. + postage. Badazz Mofa #5 \$2 + postage. Call 847-451-6441.

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**UNDERGROUND NEWSPAPER**, The Oracle Vol.1 No.4 May 1967. Has nice color, printing, and no tears. Near perfect. \$80 postage paid. Call 847-451-6441.

**WANTED BILLBOARD & Cash** Box magazines prior to 1968. Clayton Pasternack, PO Box 16754, Cleveland, OH 44116. 440-333-2208 evenings only.

**WANTED: PLAYBOY** NSS Special Editions (Girls Of Summer), Playmate Review, Book Of Lingerie, etc.). Gent, Gem, etc. Send list. Polwort, Box 5152, St. Louis, MO 63139-0152.

**WANTED RITCHIE** Valens: "The First Latino Rocker" Book 2nd edition only, Karen, 4849 Haverwood #608, Dallas, TX 75287.

## 63 BRITISH INVASION

**BRITISH INVASION** Westwood one promo, 12 CD's. Labor Day 1994, about 140 songs, all British artists, \$150 with 2 sheets. E-mail me for scans: johnsrarerecords@yahoo.com

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**LITTLE PHINEAS** and the Pheasants Doowop CD, new, 24 tracks, \$12 USA, \$15 overseas, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436, USA nikkisnook@aol.com

**TEMPTATIONS 2-CD'S:** Dennis Edwards, David Ruffin, Eddie Kendricks. Live in Las Vegas, 1991 \$20. Motowns Greatest Hits, PO Box 35223, Detroit, MI 48235. For the true Temptation fans 313-205-9150.

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**FREE LISTS:** Old country 45's from 1950's - 1980's low prices \$2.49 or less. Quick service. D Wilson, 602 W Madison St, Paris, IL 61944.

## 100 DOO WOP SALE

**LITTLE PHINEAS**, Pheasants Doowop CD Doowopin in Birdland, 24 tracks, new, \$12 USA, \$15 overseas, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436 nikkisnook@aol.com

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**TEMPTATIONS DVD** Humm-a-Long and Dance with the Temptations, all the personal changes for four hours, \$25. Motowns Greatest Hit, PO Box 35223, Detroit, MI 48235. For the true Temptation fans 313-205-9150.

**THREE STOOGES** Vol.1 and Vol.2. 40 episodes each; Little Rascals 87 episodes, \$49.95 each. John Sullivan, 4524 North 13th St, Omaha, NE 68110.

## 107 EASY LISTENING FOR SALE

**FREE LISTS:** 1950'S - 1970'S Old 45's low set prices: EP's Demo's, also country rock 45's. D Wilson, 602 W Madison St, Paris, IL 61944.

## 110 FAN CLUBS

**RICKY NELSON** free photo with this ad. Write: Ricky Nelson Int'l Club of Great Britain, USA-VP, PO Box 546, Clovis, CA 93613. New members welcomed!

## 120 45S FOR SALE

**BUDDY HOLLY** Blue promo 45 Peggy Sue Got Married Coral 9-62134 Ex. by auction. Sinclair Taylor E. 9116 Sprague Ave, PMB 513, Spokane WA 99206

**DOOWOP ORIGINALS** and hundreds of reissues. For list, go to www.gemm.com, seller johnsrarerecords. For more information, email: johnsrarerecords@yahoo.com

**FAITHFULRAIRES JACKSON** Tenn; designer 6901 NM Soul Gospel 45; USA \$12. Overseas \$15, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436, USA nikkisnook@aol.com

**FANTASTIC STARS**, designer 6984: NM soul gospel 45, USA \$12, overseas \$15, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436, USA nikkisnook@aol.com

**FREE CATALOG.** Set sale, 50s thru 80's 45s, R&B, RR, Soul, Country, Pop. Social Insect Records, 923 Baldwin, Danville, IL 61832.

**JOHNNY GILLIAM** NM 45 cancer 2372: Tell your friend, \$12 USA, \$15 Overseas, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436 USA nikkisnook@aol.com

**JOHN SHAW** Dellos VC-1031 VG+/VG+ "Why Did You Leave Me": slight surface noise, sticker removed, \$400. E-mail me for scans: johnsrarerecords@yahoo.com

**ROCK/POP 45'S** set sale: (mostly 1950's-1970's, includes Beatles, Elvis, Stones). Send \$1 for list (includes \$1 rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

**WILBERT HARRISON** 45 Fury 1041 M-The Horse Road. By auction. Sinclair Taylor E. 9116 Sprague Ave, PMB 513, Spokane, WA 99206

**WILLIE HARPER** NM Nola 45, Alon 9003, NM w/BB hole, \$10 USA, \$13 overseas, PP, Nikki Gustafson, 1264 Hideout, Lake Ariel, PA 18436, USA nikkisnook@aol.com

## 121 45S WANTED

**BUYING 45 RPM** records. I am looking for people who have excess quantities of unplayed "new condition" old stock on 45 rpm. Will buy or trade, interested in 1950's and 1960's for vintage records, up to 50 copies of one title. Trade list available. Bob Pegg, Box 64506, Tacoma, WA 98464-0506, 253-564-3386. peggreccords@toxininternet.net

**DICK HAYMES** "The Old Master Painter" on any 45 RPM format, original Decca label, re-issue, EP, boxed set, 7"-33 1/3, VG++ Money No Object. Call Collect 207-764-5804.

**LOOKING FOR** New York State Rock & Roll 45's. Send list to: Fred Mendocina, 7 Rockland Rd, Poughkeepsie, NY 12601. E-mail: dimmerfive@aol.com

**WANTED: BOBBY** Rydell's "River is Wise" (reprise 0684); "Chapel on the Hill" (RCA47-9892); "Lovin' Things" B/W "It's Getting Better" (reprise 0565). Grant, 5520 Maine Dr, Concord, CA 94521. E-mail: musicron1@aol.com

**WANTED: 45** Bruce Chamberlain, "No Love Have I", hit records. Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106. 847-945-6418.

**WANTED: 45,** Nora's "The Crusher", Parrot Records. Howard Moser, 49 Cedar Ln, Lincolnshire, IL 60069-3106. 847-945-6418.

**WANT 45** Stax #143 by Floyd Newman. Email Zontar\_98115@yahoo.com.

**45S WANTED.** Highest prices paid for top condition, original 1950s, Blues, Rhythm & Blues 45s. The rarer the better. Especially want new condition old stock. Will travel to purchase good collections. Call Toll Free 800-955-1326.

## 124 GOSPEL

**WANTED PUBLICITY** photos: Julius Cheeks & Nightingales, Archie Brownlee & Blind Boys of Miss, Ted Holland, Box 336, Cornelius, NC 28031.

## 129 JIMI HENDRIX

**HENDRIX EXPERIENCE** Live. 8/23/68, Singer Bowl, NYC on CD. Good quality, 9 songs, \$20. Howard Fields, 25 South First St, Bergenfield, NJ 07621. E-mail: hf.rockpaper@verizon.net

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**10" SKYLARK** SKLP13 Paul Smith Quartet sm pl't cover-6 record 6 1954 \$20 + \$3.50 shipping. E-mail: softballaz@umpire.com

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**WANTED PUBLICITY** photos: Wes Montgomery, Jimmy Smith, Lee Morgan, Buddy Johnson, Ted Holland, Box 336, Cornelius, NC 28031.

## 157 LED ZEPPELIN

**FOR SALE** Atlantic promos 1972 Stairway to Heaven #175 white w/sleeve, blue #269. Both VG++. Blue \$50. White \$400. E-mail me for scans. johnsrarerecords@yahoo.com

**FOR SALE:** Atlantic EP1019 promo, "Dazed and Confused". Two small x's on one side of sleeve, some writing on label, \$500. E-mail for scans: johnsrarerecords@yahoo.com

## 159 MADONNA

**WANTED: PRICE** list on any Madonna items for sale. Send to: S. Callie, PO Box 153, Oakland, MD 21550. Thanks!

## 160 MEMORABILIA FOR SALE

**PRINT ADS,** thousands of concert ads from 60's-90's available. Go to: www.rockpaper.net or inquire at hf.rockpaper@verizon.net or call 201-387-8781.

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**FOR SALE** movie star magazines, sheet music, records, etc. List your favorite movies star, TV star, singer. Anna Labbate, 63 Oxholm Ave, Staten Island, NY 10301. ann5073@aol.com

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**SIXTIES ROCK 45's** wanted. Send your set sale or auction list to: Fred Mendonca, 7 Rockland Rd, Poughkeepsie, NY 12601. E-mail: dimmerfiv@aol.com

**265 ROCKABILLY**

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**WANTED: PHOTOS**, info, anything Sam & Bill, The Commands, The Delacardos, Ted Holland, Box 336, Cornelius, NC 28031.

**287 FRANK SINATRA**

**SINATRA SALE** list of records, CD's and other collectibles. For list send \$2 refundable to: Tracy L. Cunningham, 108 Ward Drive, Abbeville, AL 36310. 334-585-2139.

**290 SOUNDTRACKS/ORIGINAL CASTS**

**GONE WITH THE WIND** two EPS in sleeve, both ex. RCA Vicor EPB 3227, by auction. Sinclair Taylor E, 9116 Sprague Ave, PMB 513, Spokane, WA 99206

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**SURF WANTED:** Marauders LP's Check In and Maraudin' 65, originals only. Cash waiting. Send to: Andy Valinski, 2441 SW 80th Terrace, Mirimar, FL 33025.

**SURF WANTED:** Jalopy Five LP's, Draggin' and Surfin' Vol. 1 and Vol. 2 on Modern Sound compatible 536. Send: Andy Valinski, 2441 SW 80th Terr, Mirimar, FL 33025.

**SURF WANTED:** Kustom Kings LP Smash MGS 27051 or SRS 67051. Send to: Andy Valinski, 2441 SW 80th Terr, Mirimar, FL 33025.

**SURF WANTED:** Sahara's LP Together With Lu, Live at Ferris State College, Master 4007. Send to: Andy Valinski, 2441 SW 80th Terr, Mirimar, FL 33025.

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**PRE 1935 78 RPM** records wanted. Dance bands, Jazz, Pop, etc. Send your auction/sale lists, including label, number, song titles. Also selling at auction (occasionally) and in response to specific want lists, vintage popular music: Dance bands, Jazz, Blues, Rhythm & Blues, Rock and Roll. 78s, 45s, LPs, Shellac Shack, Box 691035, San Antonio, TX 78269-1035.

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**78S WANTED.** Highest prices paid for top condition Blues, R&B & Rock & Roll 78s. Also need clean 1930s Blues 78s. Especially want new condition old stock. Will travel to purchase good collections. Call Toll Free 800-955-1326.

**334 U2**

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**335 VIDEOS**

**CLASSIC ROCK** videos/ audio 60's 70's 80's A to Z send \$1 or 3 stamps to receive complete list. DCR, PO Box 31057, Cincinnati, OH 45231.

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Disc Reviews continued from page 33

**The Four Freshmen**  
*Voices In Modern/Funny How Time Slips Away*  
Collectors' Choice (5892)  
reviewed by j. poet

It's been written many times, but without The Four Freshmen there would have been no Beach Boys. Their harmony-rich ensemble vocals set a high standard, and their classic recordings from the '50s still sound, er, fresh, even after all this time. *Voices In Modern* is the group's 1955 debut and it's as polished and professional as anything they ever cut. While primarily known as a vocal group, the band also played eight instruments between them, and their instrumental chops are just as impressive as their singing. Ross Barbour's trumpet and Ken Erriar's bass both turn in impressive solos on "My Heart Stood Still," "Mood Indigo," one of the group's first hit singles, sounds just as achingly sad as it was way back when. *Funny How Time Slips Away* from 1964 may have been an attempt to give the group's harmonies an updated sound, but while the vocals still sound timeless, the backing tracks are dated. "Wake The Town And Tell The People" has clanging tubular bells, Henry Mancini's "Charade" has a cheesy faux Latin rhythm section, and the title track has a wailing harmonica and country guitar and piano fills that sound very 1960. The best tracks, "Graduation Day," a remake of an early hit; "Tears In Our Eyes," a Ross Barbour original; and "Don't Make Me Sorry" all hew closer to their trademark sound.

**Joan Baez**  
*Bowery Songs*  
Koch (5714)  
reviewed by j. poet

Joan Baez never got much respect as a folk-rocker or guitar player. *Bowery Songs* probably won't change that, but those talents are in evidence throughout the 14 tracks on this live set, recorded at New York City's Bowery Ballroom. The voice is still there, but she doesn't have anything

to prove anymore, so its stunning high end and her ability to hold a note longer than seems humanly possible are held in check and put to the service of the song. A good example is the opening track, "Finlandia," an anti-war, or more properly, a pro-peace song set to a melody by Jean Sibelius. Baez gives the lyric an understated a cappella reading that intensifies the song's plea for peace and reconciliation. On traditional tunes such as "Jackaro," "Silver Dagger" and "Dink's Song" aka "Noah's Dove," Baez shows off her crystalline fingerpicking as well as that legendary voice. The band adds muscle to "It's All Over Now, Baby Blue" and a rocking take of Steve Earle's "Jerusalem."

**Ten Years After**  
*Now*  
Fuel 2000 (302 061 488 2)  
reviewed by Joseph Tortelli

Ten Years After, who cut their debut album in 1967, have 75 percent of the original lineup intact. Drummer Ric Lee, bassist Leo Lyons, and keyboardist Chick Churchill, the three founding members, are joined by newest recruit Joe Gooch, a British guitarist and singer of a younger generation. While possessing the musical chops, he has the unenviable task of filling the place of the charismatic Alvin Lee; once dubbed "the fastest guitarist in the west," Lee became a certified star performing "Going Home" in the Woodstock film.

Ten Years After's first studio album since the original quartet recorded *About Time* in 1989, *Now* includes nine studio tracks along with two well-chosen concert classics, and it boasts a suitable black-light hippie-art cover. The current group composed five of the new songs together, while Lyons cowrote all nine numbers, in addition to producing the disc. *Now* begins with the hard-rocking "When It All Falls Down," which relies on Gooch's power licks and blistering leads; the production reveals a tendency toward a harder style than characterized the band's early British blues-rock. On "Time To Kill," lead guitarist Gooch and bassist Lyons effectively double up on the riffs, delivering a



thundering song with a catchy chorus. The up-tempo boogie "King Of The Blues" and the straight-ahead "Reasons Why" feature doses of Churchill's piano, more of which would sweeten the overall sound.

Songs such as "Hundred Miles High," "I'll Make It Easy On You" and "Changes" present a textured sound in the tradition of "I'd Love To Change The World." After opening in a mellower mood, the songs turn to Gooch's speedy fret attack for the guitar-piercing resolution. On the two live tracks, Ten Years After revisit their glory days. The foursome play a six-minute version of their only American Top 40 chart entry, "I'd Love To Change The World"; the 1971 hit song starts as a post-folk-rock protest number before exploding into a well-crafted guitar solo. For listeners who crave another taste of rock 'n' roll's most exciting show closer, the group uncorks "Going Home," once again smuggling a non-nostalgic 1950s medley into the 10-minute staple of late 1960s progressive FM radio. Famous for its rapid-fire guitar playing, "Going Home" stays on track thanks to Ric Lee's cymbal crashes and snare drum time-keeping. New axeman Gooch executes artfully, even as the song highlights the Ten Years After dilemma: "Going Home" conferred guitar hero status on ex-member Alvin Lee.

(www.tenyearsafternow.com, www.fuel2000.com)

**Fox Pass**  
*Fox Pass*  
Actuality Records (MAT 123)  
reviewed by Joseph Tortelli

Anyone who appreciates the sound of ringing guitars, vocal harmonies and smart pop songs must listen to the debut by Fox Pass. The idea of a Fox Pass "debut" will seem curious to fans in Boston; after all, the group helped found the original music/punk rock scene in Beantown during the mid-1970s. The quartet never released an album during that period, and members scattered to other bands and solo projects during the intervening years. The regrouped foursome, centered on the gifted songwriting team of Jon Macey and Michael Roy, does not disappoint longtime fans, while calibrating its rock 'n' roll for the 21st century.

From the light-as-air a cappella opening, "Child's Play," Fox Pass create a swirling concoction of melodic hooks, jangly guitars and clever lyrics. The upbeat songs are irresistible, such as the folk-rocking "Love For Love," the high-spirited "Wanda" and the neo-Mod "You Don't Know Me," an anthem to alienation powered by a galvanizing guitar riff. All their power-pop sentiments converge on the radiant "Sometime Saturday Girl," a surefire smash in a perfect radio world.

Fox Pass benefit from the empathetic production of Barry Marshall, who also toiled in Boston's new-wave scene before concentrating on film soundtracks and producing. Seemingly inspired by Bob Dylan, Lou Reed, The Byrds, and The Beau Brummels, Fox Pass show a lyrical, at times rootsy, side on "In A Dream," "Here Comes The Karma," the six-minute guitar-dueling "Hit Or Miss" and "Heavy As A Heartache," a mournful expression of country-rock connecting to urban soul. With its hook-filled guitar/vocal interplay, "The Wonder" boasts an imaginative arrangement anchored to the inventive rhythm section of drummer John Jules and bassist Steve Gilligan. Having left a distinctive imprint on 1970s music, Fox Pass bound into the present

(www.foxpassmusic.com)

# want lists

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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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- E-MAIL: [VINYLDR@AOL.COM](mailto:VINYLDR@AOL.COM)

(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 Era)  
DREW, PATTY/JOHN STEWART (Capitol 2712)  
Faithful, 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-Loretta (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, instrumental flip) (Era label???)

### Scott, Jack-Oh Little One

SHERIFF JOHN-Birthday Song, Nosey Rosey (Imperial) or ANY-THING I don't have!!!! (OR EPs)  
Springfield, Dusty-Every Day I have to Cry  
Thee Midniters-You're Gonna Make Me Cry/Making Ends Meet  
VINCENT, GENE- CAPITOL EP EAP-985 RECORD ONLY (and yes, Rich, I KNOW it was you that ripped it)  
Westwoods-I Miss My Surfer Boy, Too (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  
Thee Midniters-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

### 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 Bambatta  
Aorta  
Axton, Hoyt-Joy To The World  
Angels- A Halo To You (MONO only)  
Bonniwell Music Machine  
Linn County  
Lovin Spoonful- Do You Believe in Magic  
Burroughs, William-Call Me Burroughs  
Feliciano, Jose- The Feelin's Good  
Charlatans (re-issue O.K.)  
Cooke, Sam- Shake  
Dearie, Blossom-(most)  
Old & In The Way  
Leaves (Mira)  
Farm

## AMERICAN PIE cont.

Joan Jett and Runaways-most  
Frijid Pink-Defrosted  
Gaye, Marvin-What's Going On  
Glazer, Tom-On Top Of Spaghetti  
Animals-1st LP  
Id- Inner Sounds Of  
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"  
HMS Bounty  
Hardwater  
Lynyrd Skynyrd (?????)  
Blues Magoos-Electric Comic Book, Gulf Coast Bound  
New Colony Six-Breakthrough  
McCallum, David-Music Is My Life  
Meters-most  
Moby Grape (???)  
Posey, Sandy-I Take It Back (MGM)  
Shivas Headband  
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  
Amby Dukes-First two on Mainstream  
America-In Concert (Capitol)  
Cactus-1st LP  
Gallery  
9th Creation  
Floating Bridge  
Los Bravos-Black is Black  
Listening  
Impala Syndrome  
Mud  
Neighborhood Children  
Lollipop Shoppe  
Love-Best, Forever Changes  
Morgen  
Mt Rushmore (Dot 25934)  
Bohemian Vendetta  
Morning Dew  
Organ Grinders (Mercury)  
Josephus  
Kak  
Zombies-2 LP set (Epic)  
Doors-L.A. Woman, 1st, Morrison Hotel (re-issues O.K.)  
Waits, Tom-most  
Warnes, Jennifer-Sings Leonard Cohen  
Savage Resurrection  
Rascals-Freedom Suite  
East Side Story Compilations  
Rodney On The Roq  
Black Sabbath-Heaven and Hell, 1st  
Boones Farm (Columbia??)  
Israel (IZZY)) KamakaiwieOle-any  
REGGAE — Heptones-Party Time  
Burning Spear-Live  
Byron Lee-Reggae Fever  
Bob Marley-Catch a Fire, Kaya  
Rebel Music (more)

**LPs**  
**SURF MUSIC - Looking especially for the items below, but let me know what else you have.**

Bruce and Terry LP  
Dick Dale - Tribal Thunder  
Fantastic Baggies-Ride the Wild Surf and Surfers' Paradise (South African)  
Marauders - Both LPs, especially Check In  
Revels - On A Rampage (Impact 1)  
ALSO...ANY NEW OR REVIVAL SURF BANDS ON VINYL FROM THE 90'S THAT I DON'T HAVE.

### VARIOUS ARTISTS ALBUMS

**ANY Bear Family LPs I don't have (or Box Sets)**  
\*\*Million Dollars Worth Of DooWop (Live Gold 7014) only on a damned CD)  
Shake, Shout and Soul (Impact)  
SOUTHERN FOLK HERITAGE SERIES (Atlantic 1348,1351)  
complete ONLY (NEED insert for 1346)  
The Blues-Vol 6 (Chess)  
Blues At Newport Folk Festival '65 (Vanguard)  
Blue Thumb Revisited (3LP set)  
Michigan Brand Nuggets (Michigan band compilations)  
Bob Eubanks 42 Favorites w/Pastel 6 (Mark 56)  
CHRISTMAS LPs-Merry Christmas (Etiquette re-issue), Stars at Christmas (Time Music Int.Limited)  
Collectible Records label/Great Rhythm and Blues label/Relic label...let me know which ones you have available. I've just started collecting these labels. I have a lot of them but there's a lot more out there.

### OTHER ALBUMS

Axelrod, David

## AMERICAN PIE cont.

Beach Boys-Smile (3LP set)  
Barry and the Tamberlanes (Valiant Stereo ONLY)  
Bass, Fontella-Rescue Me (Chess)  
Blue Cheer- Oh Pleasant Hope (Phillips)  
Blues Project-Projections  
Bowie, David First LP on Deram, Hunky Dory, Aladdin Sane, 2 LP set on Mercury  
Brown, James-Best (2 LP set on Polydor)  
Bushkin and Batteau (S/T)  
Byrds-Goin' Back AND/OR \*\*\*Piper Club, Rome 'May 2nd '68  
Campers-Camp Favorites (Cameo)  
Cash, Johnny-all on American label (AND American Outtakes)  
Charles, Ray-Genius Loves Company, LP with Betty Carter (Stereo only)  
Cates, George (Dot or Coral?????) (most)  
Cathy Jean and the Roommates - picture cover ONLY (Valmor)  
Chicago- Twenty 1  
Chi-Lites-For God's Sake (etc.)  
Cooder, Ry-Radio Show, Live in Europe (Promos on Warner or Reprise)  
Del Satins -Out To Lunch (B.T. Puppy)  
Donavan- Reedy River, Sutras, HMS Donovan  
Dorsey, Lee- Yes We Can  
James, Tommy-Easy To Love (Millennium), Crimson and Clover (Roulette)  
Keith, Ben-Seven Gates (Reprise)  
Kool and the Gang-Summer Madness  
**Kingston Trio-Sunny Side with TWELVE cuts (mono O.K.) (Capitol), #16 (Stereo ONLY)**  
Leadbelly-Last Session (Folkways 2942 w/inserts)  
Lester, Kitty-Love Letters (Era)  
Lewis, Barbara- Hello Stranger (Atlantic)-Stereo ONLY  
Lind, Bob-And Then There Were Circles  
Madura-(Columbia)  
Maffitt and Davies (Malacorne)  
Mallard- (Red Cover w/Locomotive)  
McDermott, Galt-almost any  
Midniters, THEE-any, but especially Giants and Whittier Blvd. (Chattahoochie or Whittier)  
Mr. Gasser & The Weird-Ohs - Rods 'n Ratfinks, Rat Fink (stereo preferred)  
Nichols, Roger-Small Circle Of Friends  
No Doubt-Tragic Kingdom  
Parsons, Gram (most LPs)  
Petty, Tom- Last D.J., Full Moon Fever  
Rainbow Press- There's A War On (Mr. G)  
Rob Rio - Hot n' Nasty (Pussimon) PR0001  
Sagittarius-Present Tense (original)  
Sapo (Bell)  
\*\*Scott, Jack-Live (Live Gold) LP obviously preferred  
Sha Na Na- Just Hangin' Out (Accord)  
ShangriLas- Sing-(Post label), Best Of  
Simone, Nina-(most... original stereo preferred)  
Slade-Mama We're All Crazye Now (Polydor)  
Strangeloves-I Want Candy (Bang) STEREO ONLY (DOES THIS EXIST????) Anybody know???)  
Strawberry Alarm Clock-(most)  
Super Stocks-School Is A Drag (Capitol Stereo ONLY)  
Tanyet-Ceyleib People (Vault)  
Taylor, Chip-LP w/Everyone's From Monterey  
Thin Lizzy-especially early releases  
Three Dog Night-It Ain't Easy (original first "nude" cover ONLY)  
Toussaint, Allen-Toussaint (Scepter)  
Tymes-18 Golden Hits (Parkway) -STEREO ONLY  
U2-Achtung Baby, Zooropia, All That You Can't Leave Behind, and SOME 12" Singles (Whatcha got??)  
Valens, Ritchie-Greatest Hits Vo1.2 (Del-Fi) (ORIGINAL ONLY)  
Waters, Muddy-Electric Mud  
Watts 103rd Street Rhythm Band (Charles Wright) - Lil Encouragement and most others  
Wells, Cory-Ahead of the Storm (A&M)  
West, Hedy -1&2 (Vanguard)  
Wilson, Larry Jon- Loose Change  
Wood, Brenton-Both LPs  
Young, Neil-Harvest MOON (read: NOT Harvest)  
Zombies-almost any (and Colin Blunstone's Late Nineties in Soho LP)

### JAZZ

Ayers, Roy- He's Coming, Montreux, Change Up The Groove  
Brubeck, Dave-Paul and Dave's Jazz Interwoven (Fantasy)  
Cuba, Joe Sextet- Bailadores, Soul Of Spanish Harlem, Wanted  
Dead Or Alive, Best Of  
Coleman, Ornette (most)  
Dee Felice Trio  
Desmond, Paul-Mosaic Box Set  
Duke, George-Feel  
Grant Green (most)  
Jamal, Ahmad-Jamalca, Awakening  
Jackie McLean- One Step Beyond

## KENT MCCOMBS

- 7800 TOPANGA CANYON BLVD., STE 207
- CANOGA PARK, CA 91304-5556
- 818-716-9977
- E-MAIL: [KENT.MCCOMBS.ATT.NET](mailto:KENT.MCCOMBS.ATT.NET)

Ricky Nelson, Lonesome Town/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"  
Will pay upwards of \$5000+ for any item listed above.

## GUS MOUKOULIS

- 224 SECOND AVENUE
- PHOENIXVILLE, PA 19460

I am looking for the following alternative rock band title on CD format only if available:

**Artist Title**

Butter - Butter (same)

If you have what I am looking for, send to address above.

## BRUCE BURATTI

- 2047 KENMORE AVE.
- BETHLEHEM, PA 18018
- 610-867-3199
- E-MAIL: [BBURATTI@RCN.COM](mailto:BBURATTI@RCN.COM)

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

Something Got a Hold of Me (Teak Battin and his Batters)

INVICTA 9008

Motor Psycho Nightmare (Bunky Battin) PLYMOUTH RECORDS 1134

The Heartbreaking Truth/Thank Goodness (Don & Juan) MALA 509

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

Thanks for the Ride/Run Child (Jordan Brothers) JBP 430

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

How's the Weather/See Me, I'm Smiling (Merilee Rush) MERRILIN 5306

The Marathon Part I/Part II (Skip and Johnny) INVICTA 1000

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

Lonestar Lonesome/Falling (Terry Stafford) PLAYER 134

How Soon/The Seventh Dawn (Danny Williams) UNITED

ARTISTS 825

## MIAUSA

- 820 MACE AVENUE
- NEW YORK, NY 10467

I am looking for the following 45's & Picture Sleeves Only. Originals, boots or re-issues are "OK". Please let me know if you have any and what the prices are.

### 45's

Lou Ragland & the Bandmasters - "Never Let Me Go" (Way Out 2605) 1964

Clouds - "Darling I Love You" (Round 1008) 1959

Caprees - "If I Should Lose You" (Stoop Sounds 503) 1996

Carver Smith High Combo - "Cry for Love" (Varsity 79) 1959

### Picture Sleeves Only (No Record)

Rip Chords - "Here I Stand" (Columbia 4-42687)

Lenny & the Chimes - "Two Times Two" b/w "Only Forever" (Vee-Jay 605)

Elvis Presley - "King of the Whole Wide World" b/w "Home is Where the Heart Is" (RCA Victor SP-45-118) Title Sleeve (Original only, no boot).

## BOB PEGG

- P.O. BOX 64506
- TACOMA, WA 98464-0506
- 253-564-3386
- EMAIL: [PEGG.RECORDS@FOXINTERNET.NET](mailto:PEGG.RECORDS@FOXINTERNET.NET)
- WEBSITE: [WWW.PEGG.RECORDS.COM](http://WWW.PEGG.RECORDS.COM)

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.peggrecords.com](http://www.peggrecords.com). From the home page, click on "My Want List." I also buy as a record dealer for resale, so please feel free to offer me other records, especially multiple quantity titles of new condition old stock. Trades are also a possibility. If you live in the states of Washington or Oregon, I can travel to buy large collections of old 45's of all types.

SHELLY DANE - GUARANTEE OF LOVE - ERA 3030

RAY DAVIS AND THE COACHMEN FIVE - OH JOAN - JANSON 100

PHIL DEMARCO AND THE VALIANTS - LONELY GUY - DEBBY 065

PAUL DENOIA - MAUREEN - KENCO 5020

DEVILLES - CRY BABY - STUDIO CITY 1045

DINO AND THE EXTEENS - CATHY - DINO

DINOS - TWISTIN IRENE - J.W. FOX 0101

EDDY AND THE CENTURIES - MY GIRL - SHERRY 1521

SONNY EDWARDS - I LOVE YOU TENDERLY - CEVETONE 516

BOBBY ELWOOD AND THE DELMARS - SO IN LOVE - RENOR 1001

# discoveries

## ADVERTISING RATES & INFORMATION

### AUCTION & SET SALE GRADING KEY:

### 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 1/2 x 11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge.

The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

#### 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 1/2" 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 3 1/4" 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 = 1 1/2"

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.

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

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

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

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

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

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

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

#### Commonly Used Terms and Abbreviations

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

### DISPLAY ADVERTISING

#### 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 12 1/2")	.....\$640.00
JUNIOR PAGE (7 1/2" X 9 3/4")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	.....\$360.00
HALF PAGE VERTICAL (4 1/2" X 12 1/2")	.....\$360.00
QUARTER PAGE (4 1/2" X 6 1/4")	.....\$200.00
EIGHTH PAGE (4 1/2" X 3 1/8")	.....\$110.00
SIXTEENTH PAGE (2 1/8" X 3 1/8")	.....\$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 218 (June)

**MAY 5**

Mailing Date MAY 12

Current Bidding Deadline

**JUNE 30**

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

Ad Deadline, Issue 220 (August)	.....July 7, 2006
Mailing Date, Issue 220	.....July 14, 2006
Auction Closes, Issue 220	.....Aug. 31, 2006



#### 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.

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# 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 \_\_\_\_\_

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**Ad #2** Category \_\_\_\_\_

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**Ad #3** Category \_\_\_\_\_

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\_\_\_\_\_

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	127 Grateful Dead - Sale	195 Picture Sleeves	267 Rolling Stones
15 Alternative/Punk	85 CDs - Wanted	128 Heavy Metal	197 Pink Floyd	270 R&B - Sale
20 Announcements	87 Compilations	129 Jimi Hendrix	200 Pop & Personalities - For Sale	271 R&B - Wanted
22 Apparel	88 Computer Software	130 Imports	205 Pop & Personalities - Wanted	275 Search Services
25 Auctions	90 C&W - Sale	135 Independent Labels	210 Posters	280 Services
30 Audio Equipment	95 C&W - Wanted	138 Michael Jackson	213 Power Pop	285 Sheet Music
35 Audio Tapes	98 Disco/Dance Music	140 Jazz - Sale	215 Elvis Presley - Sale	287 Frank Sinatra
40 Autographs	100 Doo Wop - Sale	145 Jazz - Wanted	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
43 Beach Boys	101 Doo Wop - Wtd.	150 Jukeboxes	221 Press Kits	295 Soul - Sale
45 Beatles - Sale	102 DVD	152 KISS - Sale	222 Prince	300 Soul - Wanted
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77 Comedy		189 Picture Discs	262 Rock - 1990s	340 Woodstock
			265 Rockabilly	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 \_\_\_\_\_



# BUY/SELL BEATLES HERE!

TWO RECORD SET

TWO RECORD SET

THE INTERNATIONAL BATTLE OF THE CENTURY | VJ |  
THE BEATLES vs THE FOUR SEASONS

THE INTERNATIONAL BATTLE OF THE CENTURY | VJ |  
THE BEATLES vs THE FOUR SEASONS

TWO RECORD SET

ItsOnlyRocknRoll.com Auctions | VJ |  
VEE-JAY RECORDS

## THE BEATLES & ITSONLYROCKNROLL.COM

The ONLY place to auction and the BEST place to buy authentic, properly graded, appraised & researched Beatles and rock and roll memorabilia

HERE ARE JUST A FEW OF THE TERRIFIC ITEMS SOLD AND THE RECORD BREAKING PRICES!




Shea Stadium concert poster  
\$132,000



Sealed Mono "Butcher Cover"  
\$44,695




Signed receipt by original 5 members including Pete Best and Stu Sutcliffe  
\$36,855




Lennon's "She Loves You" Ivor Novello Award  
\$30,975




Lennon Handwritten note to Bob Dylan  
\$21,467




Lennon's childhood artwork  
\$30,680




Toy banjo on card  
\$26,093




The Beatles Selcal toy record rack  
\$18,720



Apple Records's office sign  
\$9,438



1966 Cleveland concert poster  
\$38,309



The Beatles perfume  
\$12,175

### YOU BE THE JUDGE AND JURY!

Our Spring auction goes online and catalogs mailed in May. Auction closes Friday, June 2nd.  
Call toll free 1.800.599.9490 or 631.385.1306 / Email [info@itsonlyrocknroll.com](mailto:info@itsonlyrocknroll.com) (TX 30)



BEATLES  
I SAW HER STANDING IN THE RAIN  
MISERY  
CRYING HEAVENLY CREATIONS  
ASK ME ASK ME PLEASE, PLEASE  
BABY IT'S YOUR DO YOU WANT TO KNOW A SECRET  
A TASTE OF HONEY  
THERE'S A PLACE  
TWIST AND SHOUT

CONNIE O  
SHE GIRLS DON'T CRY  
STAR MAKER  
CANDY GIRL  
SILVER WINGS  
PEANUTS

THE BEATLES  
ASK ME WHY  
PLEASE, PLEASE ME  
BABY IT'S YOUR DO YOU WANT TO KNOW A SECRET  
A TASTE OF HONEY  
THERE'S A PLACE  
TWIST AND SHOUT

THE BEATLES  
I'VE CHIED BEFORE  
MARLENA - SOON  
AIN'T THAT A SHAME  
WALK LIKE A MAN  
CONNIE O  
SHE GIRLS DON'T CRY  
STAR MAKER  
CANDY GIRL  
SILVER WINGS  
PEANUTS

YOU BE THE JUDGE AND JURY! YOU BE THE JUDGE AND JURY!

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