



**Merle Haggard**  
The year of the Hag

**Picture Sleeve Archive**

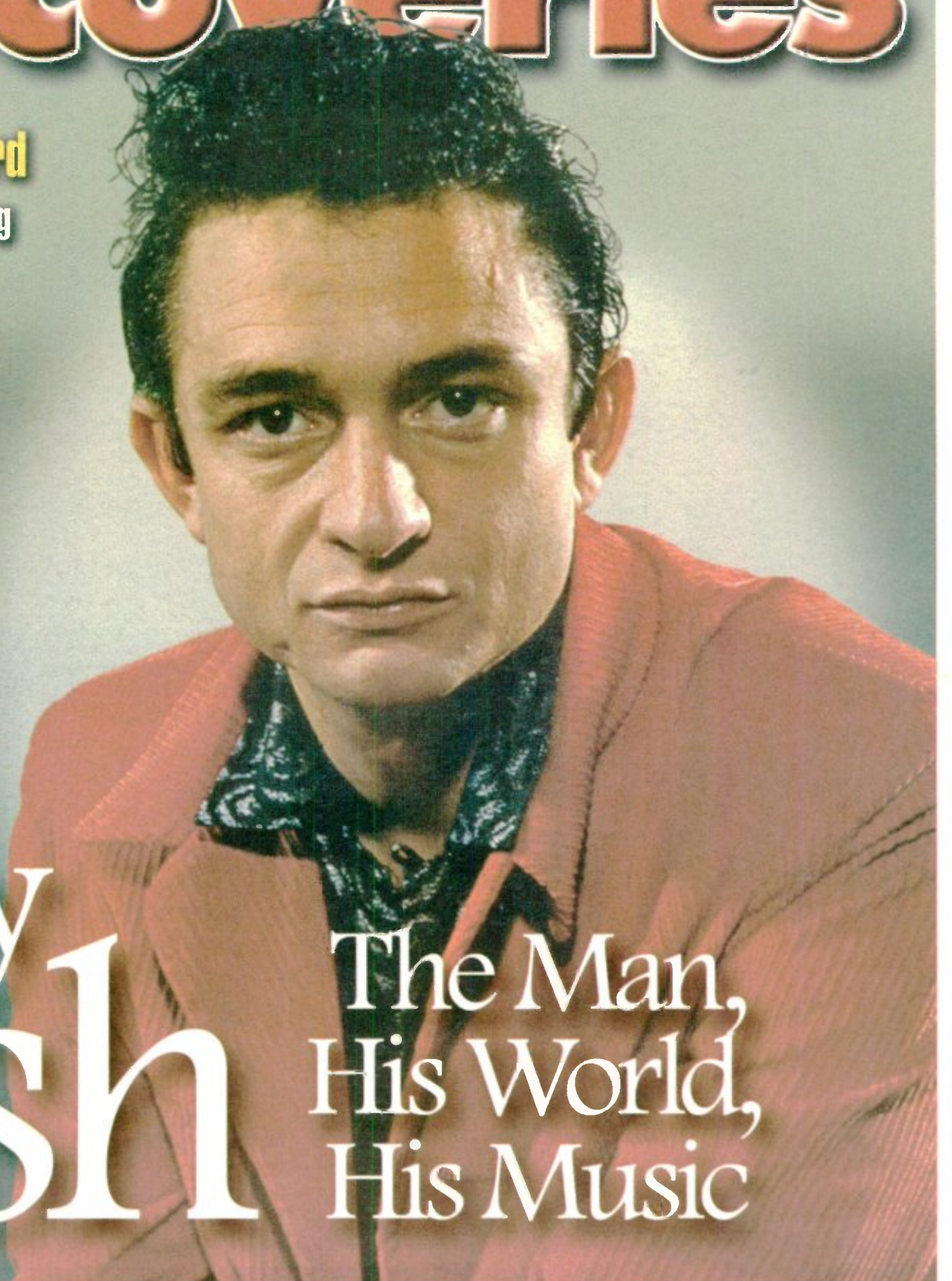
The Del-Crustaceans

**Rosanne Cash's**

*Black Cadillac*

**Clifford Antone**

Remembered



Johnny  
**Cash**

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His World,  
His Music

**Market Watch**

CDs that collectors covet

Ramblin' with  
**Jack Elliott**

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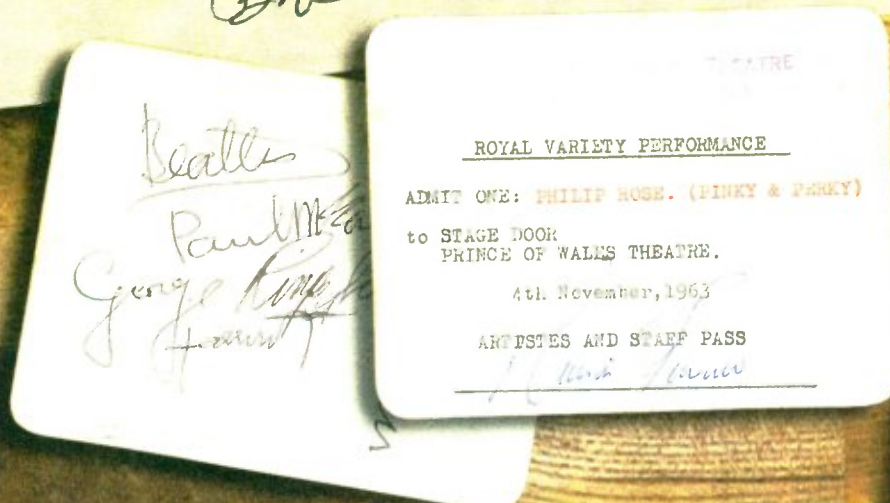
**FOUND!**

OK  
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Jerry,  
My record company (A very limited one)  
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record - you don't have to yodel - there's  
plenty of songs where he doesn't yodel) but  
if you want to yodel, that's ok too -  
Anyway one of the performers on this record will  
be me - and of course the perfect song for me  
is Blue Eyes Jane And it's included with  
this letter - Didja hear my version of  
Two Soldiers? Anyway if it's not too much  
to ask, think about A Jimmie song - let me  
know something in some kind of incalculated  
Amount of time - whatever you decide  
is ok with me -  
All the best  
Bob

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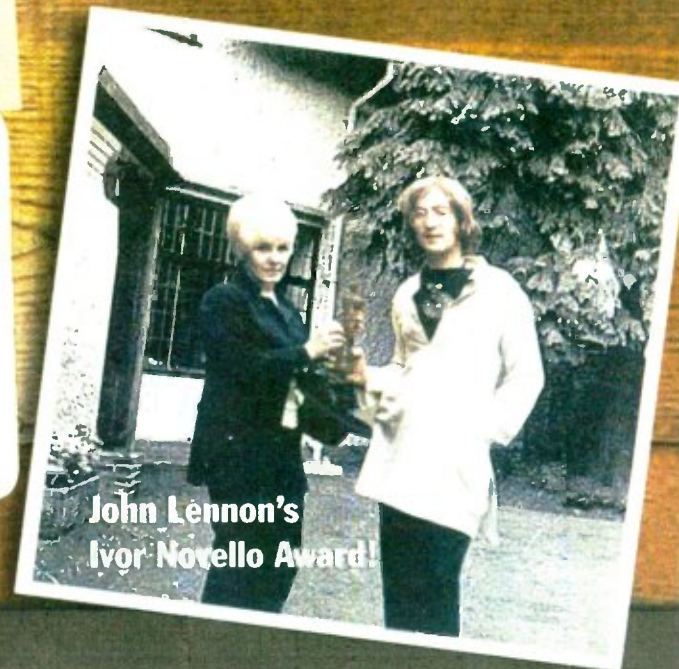
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## cover photo of Johnny Cash, 1958

Courtesy of Sony BMG/by Don Hunstein. Inset of Merle Haggard courtesy of Capitol/by Pam Springsteen

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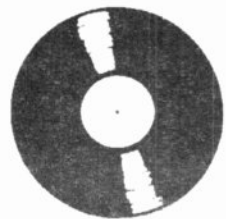
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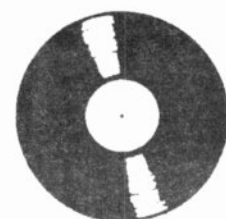
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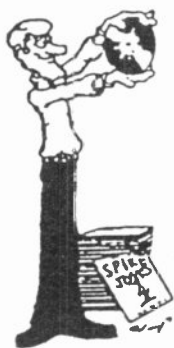
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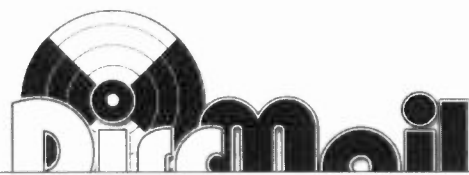
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## Collectible CDs are many

There are a number of CDs that can be considered collectible. Case in point are the original David Bowie CDs on RCA: They were only available for a short time and were later issued on Rykodisc. Readers may have other examples.

Denny Somach  
via e-mail

See Robin Platts' Market Watch column on pages 14-15 for many more such collectible CDs.

## First pressings or reissues?

I'd like to respond to Mike McKenna's letter (April 2006) about first-pressing CDs not being collectible.

As an avid collector of music and being somewhat obsessive in a few areas, I too have pondered McKenna's findings. It seems as I began replacing my vinyl with compact discs in the mid-80s my digital collection grew extremely fast. Then along came the '90s with all of the remastering, and again for those have-to-haves I replaced the first CD. So as I rifle through boxes of stored CDs (my wife's #1 pet peeve), I often find myself wondering if I should hang onto the original release when the newer addition is superior in sound quality.

Then as of the past three to four years, labels have started releasing limited, expanded editions, which further convolutes the issue. In my vinyl years there were three albums I repurchased three times because I had basically worn out the grooves on the LP — The Who's *Who's Next*, Led Zeppelin's second album, and Elton John's *Tumbleweed Connection*.

When CDs became available the first three I purchased were Deep Purple's *Machine Head*, The Beatles' *White Album* and *Who's Next*. When Tuff-Gong/Island remastered Bob Marley's *Catch A Fire*, I shelled out the dollars, then I bought the Mobile Fidelity Gold compact disc issue and most recently the expanded double-disc version. (I mentioned the obsessive collecting twitch I possess.) Like many, I'm always in search of the best source possible to get that "wow" sound.

I haven't added anything new here, but I'm sure I've reinforced McKenna's observations and struck a few chords. Here, though, is something to consider: As we collectors searched for pristine vinyl, we always dug deep for the original pressing (in mint condition) with the gatefold album cover, original protective sleeve and any extras that may have been included. As the albums started being re-released into second and third pressings they became cheaper reproductions that didn't hold up visually or sonically to the first pressing. Compact discs on the other hand have gone the opposite direction. The first wave of CDs were inferior-sounding and less likely to have entertaining liner notes or the original goodies from the LP. As technology improved, the CD digital sound and packaging soon followed.

The bottom line for me is that the new expanded editions of albums such as *Who's Next*, Marley's *Catch A Fire*, or The Byrds' *Sweetheart Of The Rodeo* are totally intense in sound quality, but I sure miss the 12-inch-by-12-inch album artwork of the '60s and '70s. I finally broke down and purchased a top-notch magnifying glass so I can read the CD liner notes. Now I'm stuck with multiple boxes of first-generation compact discs that my wife would love to see exit our closets. The hardest part for collectors is letting go.

Thanks for your letter Mike,

Steve Klein  
aka ZeketheFreak

## Mysterious picture sleeves

Here's a picture sleeve I need help with to identify the artist: The sleeve is just white with green print of the song lyrics only. There is no picture of an artist, and it's blank on the other side. It contains the following info: Winro Records #W-112 "Long Haired Lover From Liverpool."

Here's another one: It looks like it's the hair of a cow (maybe) on both sides. The hair is black and white with a large 45 hole in the middle. It's from Capitol Records (#41526). Who is the artist?

One more: This one has a picture of a black boxer; it's the same picture on both sides. 1975 Columbia Records #3-10245. Who is the artist?

Any info is greatly appreciated.

Doug Bunger  
via e-mail

{Dear Doug,

We were able to identify all of your mystery sleeves.

*The Winro Records W-112 (1969) single was written and performed by singer/songwriter Christopher Kingsley and is the original version of the song that Little Jimmy Osmond, of The Osmond Brothers' fame, took to the top of the U.K. charts for five weeks in 1972. In contrast, it peaked at #38 in the States in the same year as an MGM release b/w "Mother Of Mine."*

*Goldmine price guide editor Tim Neely told Discoveries, "The Capitol sleeve is a company sleeve from the late 1980s. It was used by Capitol on any of its 45s that didn't have a picture sleeve in the 1988-early 1989 period. It doesn't go with any particular record. 41526 is Capitol's internal stock number for the sleeve; it does not correspond with any record number. My copies of Dan Seals' 'Big Wheels In The Moonlight' and The Belle Stars' 'Iko Iko' both have that sleeve."*

*The 1975 Columbia sleeve is Bob Dylan's single "Hurricane (Part 1 & 2)," written about then-imprisoned boxer Rubin "Hurricane" Carter. — Ed.*

## Still a home for oldies on the air

Steve Yohe's letter "Where have all the oldies gone?" (June 2006) requires an update. For at least six months Chicago's WZZN-FM 94.7, the "True Oldies Channel" ([www.947trueoldies.com](http://www.947trueoldies.com), where people can listen live), has been playing a more balanced playlist of oldies than the previous oldies station here in Chicago. The True Oldies Channel is not squeamish about playing some '50s music along with '60s music, with a much larger playlist. It is usually automated; however, there is a live announcer on the morning drive program. From their request-line calls, I discern they are relayed to other cities.

Yohe and other oldies fans should also check out [www.realoldiesam1690.com](http://www.realoldiesam1690.com) for a dose of the first 10 years of rock 'n' roll. The station is WRRL (AM 1690), broadcasting 10,000 watts during the day and 1,000 watts at night. Legendary DJs such as Larry Lujak and Tommy Edwards are on the station, and their weekend Chicago Top 25 show features regional hits that are intriguing and unheard on other stations. They also promote many live shows featuring artists they play.

Talk about a deep playlist: AM 1690 plays all music from that era — country, novelty, instrumental, pop and, of course, rock.

Howard Moser  
Lincolnshire IL

## Editorial What's Going On

There are a couple of major changes taking place with your friendly neighborhood *Discoveries* and *Goldmine* editorial staff.

As you may know, I disappeared into thin air sometime last November when I was tapped as editorial director for the newly formed Pop Culture Division. This left associate editors Todd Whitesel and Cathy Bernardy running the show. They've done uncomfortably well without me as part of the day-to-day operation and continue to turn out great issues of *Discoveries* every month and *Goldmine* every other week. Now there are more changes.

Todd Whitesel has been named editor of the Music Division of F+W Publications, effective May 15.

As editor, Todd will be responsible for the editorial management of both *Discoveries* and *Goldmine*, our sister publication.

Before joining the Music Division about 1 1/2 years ago as an associate editor, Todd worked in the Outdoors Division of F+W Publications and had been a freelance writer prior to that, working on outdoors and travel themes.

Although Todd enjoys all that is outdoors, his true passion is music and is a lifelong music collector.

Like many bitten by the collector bug, Todd has racks of LPs, shelves of CDs and boxes of cassettes and eight-track tapes. Although he claims to love all these formats (even eight-tracks), Todd was overheard saying, "I will defend vinyl until I can no longer lift a turntable tonearm."

Where does this leave Cathy, you may ask? Cathy Bernardy has been an associate editor with *Goldmine* for 7 1/2 years and *Discoveries* since the February 2005 issue. She is, without question, one of the longest-term employees of the Music Division and has been the stabilizing force during the years that both Greg Loescher and I served as editor for *Goldmine* and as we assumed the responsibilities for *Discoveries*. Among the many other duties Cathy has had over the years (or took on as needed), is the job of photo editor. She has been responsible for obtaining the vast majority of high-quality and sometimes rare cover and feature images you see in each issue of *Discoveries* and/or *Goldmine*.

Cathy announced to me in February that she will be leaving *Discoveries* and *Goldmine* sometime this year to move to Minnesota (her home stompin' grounds) and marry, as she says, "the love of my life." Although she'll miss Lola and the friends she's made here, Cathy is definitely looking forward to spending much more time with her family — without the seven-hour drive that precedes it. She'll also likely attend a few more Minnesota Twins games.

Until she moves, Cathy will continue here at *Discoveries* and *Goldmine* as associate editor. She also will likely continue to be a substantial contributor to the magazines once she does move.

Please join me in congratulating both Todd and Cathy!

— Wayne L. Youngblood

Send your letters, comments and suggestions to:

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# DiscNews

by Todd Whitesel

## What's Happening

Singer/guitarist **Andy Fairweather Low** is releasing his first album of solo material in 26 years Aug. 15. The album, titled *Sweet Soulful Music* (Proper American Recordings), is produced by **Glyn Johns** and features a band of bassist **Dave Bronze** and drummer **Henry Spinetti**, with **John "Rabbit" Bundrick** adding piano on two songs.

Low has served as sideman to **The Who**, **Van Morrison**, **Linda Ronstadt**, **Bill Wyman**, **George Harrison**, **Eric Clapton** and **Pink Floyd's Roger Waters**. He will tour and play with Waters this fall in the States before embarking on a solo tour in 2007.

The last live performance featuring all of the original members of **The Marshall Tucker Band** will be released Aug. 22 as *Live On Long Island 4-18-80* (Shout! Factory). This two-disc set captures MTB at the Nassau Coliseum and is the first time an entire concert by the original band has been issued. The 16-song setlist includes "Fire On The Mountain," "Heard It In A Love Song" and "Can't You See."

## Pipeline

2B1 Records, **Barrington Levy**, *Wanted* (CD/DVD), May 2; 2B1 Records, **Luciano**, *Live In San Francisco* (CD/DVD), May 2.

Alias, **The Scourge Of The Sea**, *Make Me Armored*, July 25.

Arhoolie, **Csokolom**, *Dog Daze*; **No Speed Limit**, *Sweet Virginia*; **Vern & Ray With Herb Pederson**, *San Francisco — 1968*, May 23.

Arista/Legacy, **DJ Quik**, *Born & Raised In Compton*, Aug. 8.

Black Potatoe Records, **Matt Angus**, *self-titled*, May.

Bless Your Heart Music, **Scott Vestal & Alice**, *Goin' To The Dance*, June 27.

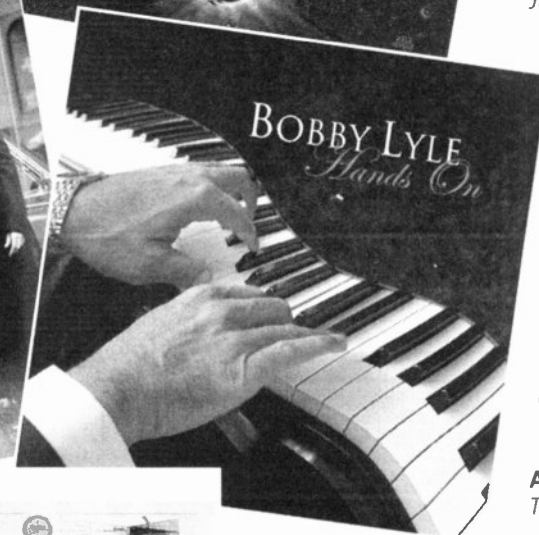
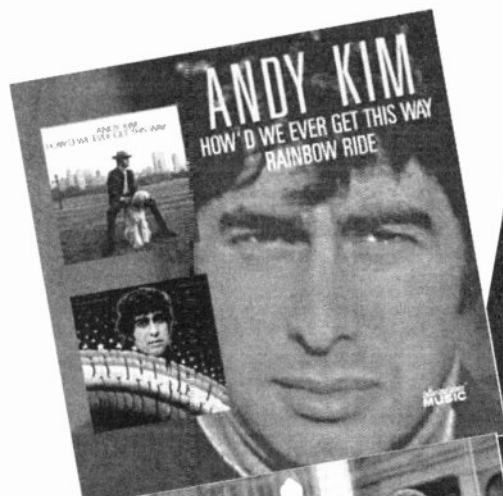
Blue Bella Records, **Bill Lupkin And Friends**, *Where I Come From* and **Nick Moss And The Flip**, *Live At Chan's*, July 11.

Blue Note, **Jane Bunnett**, *Radio Guantanamo: Guantanamo Blues Project Vol. 1*, July 18.

Bongo Beat Records, **Johnny Dowd**, *Cruel Words*, July 4.

Capitol, **Hedley**, *self-titled*, Sept. 12.

Castle, **The Au Pairs**, *Stepping Out Of Line: The Anthology* (two-CD set), June 6.



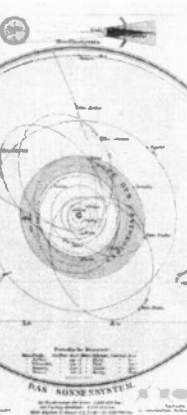
Cat Head, **Big George Brock**, *Hard Times: A Film By Damien Blaylock* (DVD).

Cherry Red, **Lord Buckley**, *The Royal Court Of Lord Buckley* and various, *Music From The Films Of Marlon Brando*.

Chunksaah Records, **The World/Inferno**, *Red-Eyed Soul*.

Cleopatra Records, **The Head Cat**, *Fool's Paradise*, June 25.

Collectables, **Cheryl Lynn**, *In The Night/Instant Love* (two-fer); **Eddie Harris**, *Collectables Classics* (five-CD box set); **Mose Allison**, *Collectables Classics* (four-CD box set); various, *Soul Classics — Volume 12*; **Bill Haley & His Comets**, *Haley's Juke Box* and *Bill Haley & His Comets*; and **The O'Jays**, *Greatest Hits*, May 23. **Crystal Gayle**, *Greatest Hits*; **T.G. Sheppard**, *Strong Heart*; **Lita Ford**, *The Best Of Lita Ford: Kiss Me Deadly*;



HELIOCENTRIC WORLDS VOLUMES 1 AND 2

**Damn Yankees**, *High Enough*; **Winger**, *Headed For A Heartbreak*; **Debbie Gibson**, *Lost In Your Eyes*; **Linda Clifford**, *Runaway Love*; **Bobby Darin**, *Mack The Knife*; **Bananarama**, *Venus*; **Don Ho**, *Tiny Bubbles*; and **Highway 101**, *Country Classics*,

June 13.

Collectors' Choice, **Andy Kim**, *How'd We Ever Get This Way/Rainbow Ride* and *Baby I Love You/Andy* (two-fers) (reviewed on page 26), July 18.

Columbia/RCA/Jive/Legacy, **Bow Wow Wow**, **Loverboy**, **Eddie Money**, **Flock Of Seagulls**, *We Are The '80s*. Each artist's release contains 12-14 tracks, single hits and B-sides, album cuts and rarities plus new liner notes, July 18.

Cooking Vinyl USA, **Richard Thompson**, *1000 Years Of Popular Music* (DVD) June 27.

Crammed Discs, **Tuxedomoon**, *Bardo Hotel Soundtrack*.

Cuneiform, **Hamster Theatre**, *The Public Execution Of Mister Personality/Quasi Day Room: Live At The Moore*; **Isipingo**, *Which Way Now*; **Mujician**, *There's No Going Back Now*; **Ed Palermo Big Band**, *Take Your Clothes Off When You Dance*; and **Soft Machine**, *Griges* (CD/DVD), May 23.

Domino, **Archie Bronson Outfit**, *Derdang Derdang*, Aug. 1.

Double Decker Bus, **Velvet**, *The Juggernaut*, Aug. 8.

Dren Records, **Baby Ray**, *Low Rises*, June 27.

Eagle Rock, **Dio**, *Holy Diver Live* (DVD) features the first-ever live video recording of Dio's *Holy Diver* album, taken from a 2005 performance in London. May 30.

EastWest/Rhino, various, *Sound Of Superman*, June 13.

ECM, **Trio Beyond**, *Saudades*, June 6.

Empire Musicwerks, **Maxine Sullivan And Her All Stars**, *Memories Of You: A Tribute To Andy Razaf*, *Expanded Edition*.

Enviken Records, **Wild Wax Combo**, *Rumble In The Jungle* and *Jungle Fever*.

Epic/Legacy, **Boston**, *Boston* and *Don't Look Back* have been remastered by Boston founder/guitarist Tom Scholz and come housed in deluxe digipaks, June 13.

Epic/Red Ink, **Quietdrive**, *When All That's Left Is You*. June.

ESP, **Sun Ra**, *Heliocentric Worlds Vols. 1&2* and *Concert For The Comet Kohoutek*. June.

Five Four/Cherry Red, **Sun Ra**, *The Futuristic Sounds Of Sun Ra*. June.

Foursome Records, **The Jeff Jones Band**, *Biscuits & Gravy*. June.

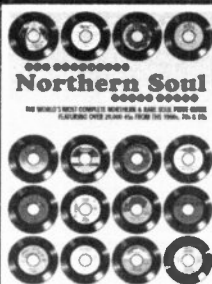
Full Light Records, **Darrell Scott**, *The Invisible Man*, June 27.

Funkstown Records, **Janine Davy**, *Looking For You*.

Groovin' High/Kindred, **Roberta Gambarini**, *Easy To Love*, June 6.

*Disc News continued on page 55*





**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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# Stuff Like

by Cathy Bernardy [catherine.bernardy@fwpubs.com](mailto:catherine.bernardy@fwpubs.com)

The deluxe reissues from the '80s keep rolling in. This month it's three set CD/DVD sets from **Depeche Mode** on Rhino/Sire/Mute Records: *Speak & Spell* (1981, the band's debut), *Music For The Masses* (1987, their sixth album) and *Violator* (1990, Top 10). Each includes a DVD with a 5.1 and stereo mix of the album, additional tracks consisting of B-sides and remixes and a short film about its album, featuring current interviews with band members and vintage footage.

I eagerly cracked these sets open to discover what I'd been missing in the '80s. Although I loved all the singles released from *Violator* (and truly, just looking at the cover made "Enjoy the Silence" start going through my head, both the video and the music) it was never an album I owned, though I'm not sure why. It's wonderful cover to cover, especially the aching track "Waiting For The Night."

Each song may have layers upon layers of sound built up to create its atmosphere, but there's still enough space between the notes to let them sink in, unlike the barrage of say, **Ministry's** new *Rio Grande Blood* (Thirteenth Planet, available on vinyl), but that's Ministry's forte.

I vaguely recall Depeche's *Music For the Masses* ('87 was my Monkees/Summer Of Love phase), but "way" back in 1981 I still was listening to my mom's current (Billy Joel and Kenny Rogers) and brother's (Eagles and Styx) old records.

I started with the DVDs before listening to the music. As a "documentary" junkie, I loved the appx. 30-minute interviews/documentaries. Band members, producers and other people who worked with the band on tours, album covers or videos tell how certain songs came together in the studio and give the history and context of the material. Current interviews are interspersed with promotional video clips, and, in the case of *Speak & Spell*, the DVD shows portions of the group's appearance on *Top Of The Pops* with "Puppet" and "Just Can't Get Enough." Anyone who delights in laughing at the '80s has to see this! It was not a good decade for clothing and hairdos.

Who should buy the reissues? It depends on the level of fandom and good memories that a person has for Depeche Mode, because the albums sound more dated the farther you go back in time. Big fans (past or present) will shell out the bucks for the bonus tracks and 5.1 remixes, as is to be expected. Casual fans, though, should probably start with *Violator* and work their way back, as the bigger hits were in the later '80s and early '90s. Reissues are for nostalgia's purposes, so if you have good memories around an album, do invest. They're fan-



Courtesy of Warner/Bey Kevin Westenberg

Depeche Mode



tastic packages and not overly expensive.

On the fun compilation front is the **various-artists** compilation *Heavy Metal: The First 20 Years* (Time Life, July 25 release date), a set of 18 tracks that traces the history of metal back to **The Kinks'** raucous "You Really Got Me" from 1964 and extends to **The Scorpions'** "Rock You Like A Hurricane," catching **Alice Cooper, Iron Butterfly, Uriah Heep, Kiss, Blue Öyster Cult, Ted Nugent, Rainbow, Motörhead, Judas Priest, Helix, Quiet Riot, Dio, Queensrÿche, Krokus, and Accept** along the way. (No, it's just the 2:53 version of "In-A-Gadda-Da-Vida," not the "17-minute let the lonely night DJ go to the men's room" version.)

Pundits will be able to find many points of disagreement (another thing that makes comps fun) such as, "Why aren't Black Sabbath on there?" (licensing restrictions perhaps?) or "**Aldo Nova? Really?**" but overall, it's a good comp to introduce young metalheads to the progenitors of the genre. (Give beginners this, plus a copy of Rhino/Warner's new **Black Sabbath's Greatest Hits 1970-1978** and the recently released documentary *Metal: A Headbanger's Journey* (Warner Home Video, for more info see *Goldmine's* recent metal issue, June 9, 2006). Longtime metalheads will probably already have these songs and more in their collections. Collectors note: The promo version comes in a hinged metal tin — yeah, metal!

Speaking of **various artists** and fun, check out the new two-DVD set *Austin City Limits Music Festival 2005* (Image Entertainment). The festival has about 100 bands playing over three days on eight stages, from 10 a.m.-11 p.m. each day in Zilker Park to thousands of rocking, sunburning people. Last year it was Sept. 23-25, and this year's event will be Sept. 15-17, 2006. More on that in a second.

Among the 14 five-minute or so artist interviews on disc two, a couple of bands mentioned that there is a lot of good, new music on the scene right now, very varied and vibrant. After watching the 1:45 sampler of concerts (23 groups represented), I would have to agree. As any long day of concerts does, the DVD gets better as it goes, with the sets from **The Decemberists** through **John Prine** being the strongest sequence (not that other bands weren't enjoyable, but in the beginning I noted a lot of mumbling going on). Included in that stretch are: **Jason Mraz, Mike Doughty, Aqualung, Keane, Rachael Yamagata, Robert Earl Keen, Steve Earle & The Dukes, and Gov't Mule.**

I couldn't believe the number of bands with stringed instruments (rock violin, cello, stand-up bass — keyboards aren't technically a stringed instrument, but they're related to one). Fantastic textures! Pedal steel, Dobro, bongos, congas, six-stringed basses and more! (If only I would have known at age 10 that practicing my orchestra lessons could have gotten me into a rock band someday! Practice, kiddies, practice!)

Interviews not to miss: **Aqualung's Matt Hales** notes that his baby boy is his idea-tester. If it's really good, he'll raise his arms up in the air and dance around. If it's not, he'll walk out of the room.

•**Doughty**, talking about file-sharing. "File-sharing is the future," people told him. "Oh great, the future is I'm broke," he thought. After a label passed on an album but Napster got a hold of it, he noticed the front row of kids at his shows knew every word to his unreleased songs. "[File-sharing] saved my artistic life," he said.

•**Dave Schools**, bassist of **Widespread Panic**, talking about vinyl. He says that having online downloads puts music into people's hands faster, which is a good thing, but "There's nothing better than getting a new record you've been wanting for a long time and looking at it while you listen to it." He shops used-record stores while on tour and loves even the smell of vinyl.

Among special features on DVD two are four short documentaries (about 10

minutes each, including one on **Roky Erickson's** influence and return to the stage at the 2005 festival after 15+ years away from performing. A high point is blues singer **Ruthie Foster** taking people around her tiny hometown of Gause, Texas, and singing two songs accompanied only by her guitar. Spellbinding.

In the raw performances section we find impromptu band jams and highlights from some smaller stages (30 minutes).

A good festival turns people on to bands they may never have heard before, and this DVD accomplishes the same thing. (And adds interviews, so we can get to know them a little more closely.)

The 2006 festival will include: Tom Petty, Van Morrison, Willie Nelson, Massive Attack, Gnarl Barkley, and Ben Harper and about 100 others, including Thievery Corporation, Matisyahu, Iron & Wine, Son Volt, Los Amigos Invisibles, The Flaming Lips, John Mayer, Los Lonely Boys, Ween, Aimee Mann, The Tragically Hip, Asleep At The Wheel, Buckwheat Zydeco, BoDeans, Guy Clark, Kathleen Edwards, Charlie Sexton, Ian McLagan And The Bump Band, Lou Ann Barton, Marah, and The New Pornographers.

More info: [www.austincitylimits.com](http://www.austincitylimits.com). 2005's event sold out.

A quick plug for cool stuff: **Poobah's Underground** (Alibi-Gustunes Entertainment, [www.poobahband.com](http://www.poobahband.com)). The Wizard of Psych, a fun live showman who has opened *Goldmine's* National Record Show™ for many years now, presents "Psychic Malfunction," "Mushroom Man" and 14 more.

Random cool CD pulled off a pile: **Whitestar** (EP, Contango Records). Like '70s Southern rock? The hooks will make you gyrate, and the cowbell will make you raise your beer in salute, even if you don't have one.

I can't wait to hear: **Live's** *Songs From Black Mountain*, released just as this column was going to press, and *30 Years of Stony Plain* (two CDs/DVD), which just came in the mail. The discs slip into digi-pack partitions that are made to look like old brown 78 sleeves, and a short list of the artists represented includes: **Asleep At The Wheel, Ian Tyson, David Wilcox, Marcia Ball, Maria Muldaur, Jay Geils, Doug Sahm, Emmylou Harris, Gillian Welch, and Eric Bibb**, and that's just a sample of disc one. Disc two has **Duke Robillard, Rosco Gordon, Long John Baldry, Billy Boy Arnold, Sonny Rhodes** and more. The DVD contains "videos, hot docs and DVDs to go." ([www.stonyplainrecords.com](http://www.stonyplainrecords.com))

# Johnny Cash narrates We The People

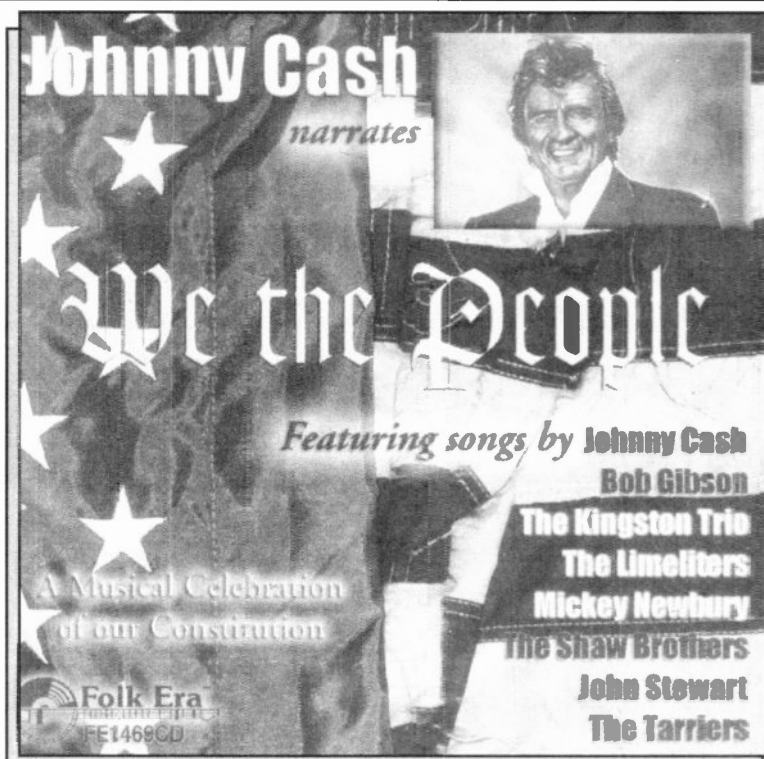
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# The Picture Sleeve Archive

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

by Stephen M.H. Braitman

## GARAGE BAND MEETS BAR BAND

### *The saga of The Del-Crustaceans*

**The Del-Crustaceans**  
**"Double Shot" b/w "Route 66"**  
 Root Records, 1975

The record was intriguing for a number of reasons. The Del-Crustaceans were goofy-looking in a cool way and totally unknown. The single was put out by the band themselves in the dark ages of the mid-70s American music scene, well before the do-it-yourself ethos of punk. And the songs, "Double Shot" and "Route 66," were good choices for a bar band with garage-band instincts.

As every band has a story, this begged some investigation. Disappointingly, the panel of expert contributors to *The Picture Sleeve Archive* came up blank on The Del-Crustaceans. Internet searching turned up a copy or two of the single but with no further explanation. There were tantalizing tidbits in Internet newsgroups. Back in 2003 there was a brief flurry of conversation about seeing The Del-Crustaceans in a 1977 issue of Chicago's *Triad* magazine. "Who the hell were these Del-Crustaceans?" "I dunno." "I'm sure it was a fake punk/cash-in band." "An aging bar band." "Possibly an oldies review."

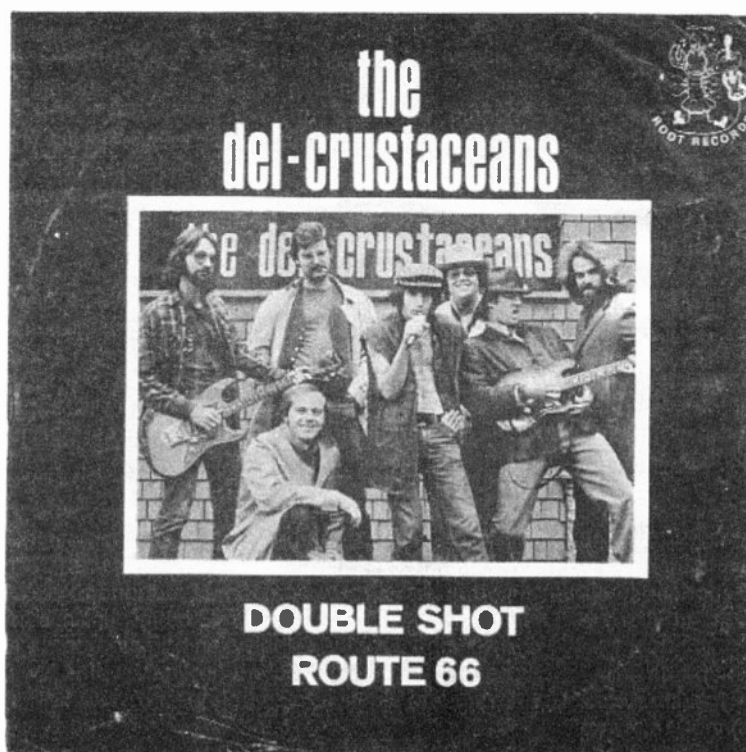
Then this information: The Smashing Pumpkins' Billy Corgan was quoted in an interview saying that one of the band's guitarists, Rick Telander, was a sportswriter. Sure enough: There were plenty of Telander's bylines in the *Chicago Sun-Times*.

Reaching Telander at his suburban Chicago home, the past exploits of his youth seemed fairly vivid. Although he's been with the newspaper for 11 years, he hasn't cast aside his rock 'n' roll roots. In fact, the big surprise (one of them, anyway) was that The Del-Crustaceans never disbanded. And they were in *Playboy* magazine! And they even had a second single!

Chances are, if you went to Northwestern University in the early '70s, you knew The Del-Crustaceans. A couple of the members were probably your classmates. Telander and a fellow literature student started goofing around with music in their senior year in 1971. They loved old songs, particularly doo-wop.

"We'd sit on the porch, go anywhere, end up in a bar or a huge house where I lived with a whole bunch of guys," reflected Telander. "The easiest songs to sing were the old three-chord songs we loved. I couldn't sing at all, but it didn't matter. I had an acoustic guitar that had been my sister's, so I would strum. I hardly knew anything, a few chords. That was about it."

From fooling around to playing irregular parties and get-togethers, other members of the nascent band entered the scene and left over the next couple of years.



Telander had been drafted as a defensive back for the Kansas City Chiefs after he graduated in June 1971, but he was back after being cut at training camp. The bonus check helped pay for some expenses as he picked up the rock 'n' roll banner again.

The Del-Crustaceans actively gigged as an oldies-style cover band, playing frat houses, bars, hotels and the occasional nightclub. By 1973, they had even found a permanent drummer after four or five tries. Their "signature moment" came when they performed at an off-campus dormitory scheduled for demolition. Problem was, the audience members decided that night to start the demolition themselves. "They destroyed the house while we played," remembered Telander. "Everyone had to move out."

Eventually the need to document themselves grew too strong. By mid-1975, The Del-Crustaceans wanted to make a record. Their first single was recorded in a friend's basement, and the recording was preceded with a lot of debate about what songs to do as well as the requisite drinks and drugs. They decided on two of their strongest showstoppers, with Telander making up a guitar solo on the spot for "Double Shot" that had been missing from the original by The Swingin' Medallions. Girlfriends can be heard screaming in the background.

The band pressed up 500 copies. "We asked people to buy them when we played. Gave them to our parents." It

was a tough sell, admitted Telander. "None of us was into the promotion. We maybe made a total of \$40."

The picture sleeve for the single shows the band members standing in front of their group house. The Del-Crustaceans sign above them was carried to all their shows. Secret: "The other side says 'Jonah Johnson And The Whales — another name we played under one time,'" revealed Telander.

Later, there was even a second single, also of covers, "Keep On Dancin'" and "Kansas City," recorded in a real studio with a real mixing board. Though slicker, the band's marketing efforts were again largely ineffective.

Members continued to come and go but generally focused on Rick "Dave" Telander, vocalists Ron "Mick" Berler (instrument: "mouth and groin") and Peter "Coach" Johnson, Tom "Gabby" Gavin on bass, Paul "Pablo" Lundberg on rhythm guitar, Mike "Mike" McDonnell on keyboards, and drummer Jack "Doctor" Lau. The band sustained itself into the early '80s, even appearing in a *Playboy* magazine feature in 1983. The members were photographed wearing T-shirts from Key West, with big lobsters on them, and red satin gym shorts.

"As a small band, we had all the problems of a large band," said Telander of the eventual dissolution of The Del-Crustaceans. "One guy left because he found religion; another guy got married. There were a lot of Yoko Onos; we played at a lot of our own weddings."

"The real world finally passed its judgment on us," he said. "We were looking at years and years of poverty, and after a while that got old."

That's the band's story but not the ending. The Del-Crustaceans are not officially dead. The last time the original group played together was only three years ago, and some kind of post-modern Del-Crustaceans play yearly for holidays and other special events. Telander's 15-year-old son plays drums, and others from the neighborhood join assorted band members in the celebration. It's a kind of never-ending rock 'n' roll coda.

Telander has the perfect epitaph for The Del-Crustaceans: "The band will never die as long as the equipment still exists." ●

(Rick Telander still has some copies of The Del-Crustaceans singles available for sale. If interested, write to him at [RTelander@aol.com](mailto:RTelander@aol.com).)

*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 would happen if...

Don 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."

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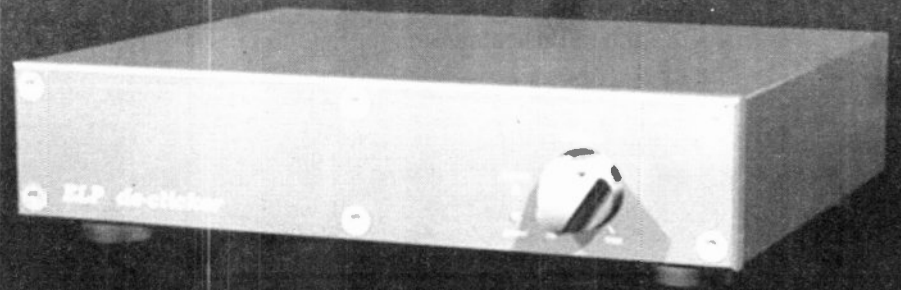
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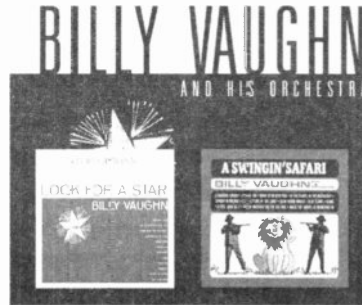
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# Collectors' Choice MUSIC Exclusives!

## Billy Vaughn

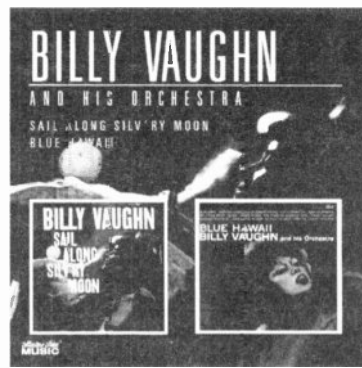
As the musical director at Dot Records, Billy Vaughn had a hand in arranging and producing a lot of hit records. But it was on his solo work that his genius really shines; through brilliant instrumentation and choice of repertoire, the man had a unique knack for setting a hit-making hook in the heart of '50s America even as rock 'n' roll took over. We've fished six of his classic Dot albums out of the vaults for these three twofers and added new liner notes; they present instrumental pop at its best, and they're all Collectors' Choice Music exclusives!

### Look For A Star/A Swingin' Safari (2on1) \$18.98 \* CD



Another pair of Top 10 albums from Mr. Vaughn and his Orchestra! 1960's 'Look for a Star' includes 'Snowfall'; 'Mona Lisa'; 'Paper Roses'; 'Greenfields'; 'Beyond the Sunset'; 'Because They're Young'; 'He'll Have to Go'; 'Theme from the Apartment'; 'La Montana'; 'Just a Closer Walk with Thee'; 'Marta'; and the title track. 1962's 'A Swingin' Safari' features Billy's hit take on Bert Kaempfert's title tune, plus '(It's No) Sin'; 'Born to Be with You'; 'Alone'; 'Glow Worm March'; 'In the Chapel in the Moonlight'; 'Sunday in Madrid'; 'Love Letters in the Sand'; 'Blue Flame'; 'A Fool Such as I'; 'Throw Another Log on the Fire'; and 'When the Saints Go Marching In'.

### Sail Along Silv'ry Moon/Blue Hawaii (2on1) \$18.98 \* CD



Billy's first charting album (#5) from 1958 teamed with his tropically flavored #7 album from 1959—26 tracks of orchestral perfection! Billy's hit, twin-sax version of Bill Justis' 'Raunchy' highlights 'Sail Along', followed by 'Sail Along Silv'ry Moon'; 'Sunrise Serenade'; 'Sweet Georgia Brown'; 'Sentimental Journey'; 'Until Tomorrow'; 'Jealous'; 'Twilight Time'; 'Sleepy Time Gal'; 'I'm Getting Sentimental over You'; 'Moon over Miami'; and 'Tumbling Tumbleweeds'. 'Hawaiian War Chant' and the title track were hits on 'Blue Hawaii', which also features 'Hawaiian Paradise'; 'Little Brown Gal'; 'My Isle of Golden Dreams'; 'Sweet Leilani'; 'Cocunut Grove'; 'Trade Winds'; 'Beyond the Reef'; 'My Little Grass Shack'; 'Song of the Islands'; 'Hawaiian Sunset'; and 'Aloha Oe'.

### Theme From A Summer Place /Theme From The Sundowners (2on1) \$18.98 \* CD



Two albums of mostly movie themes done Vaughn-style equaled two Top 5 albums in 1960; in fact, 'A Summer Place' went to #1! That album includes, along with the title track, 'Tammy'; 'Tracy's Theme'; 'Climb Every Mountain'; 'Que Sera, Sera'; 'The Terry Theme from Limelight'; 'True Love'; 'The Sound of Music'; 'The Three Penny Opera (Moritat)'; 'Some Enchanted Evening'; 'All the Way', and 'Sayonara'. The hit title tune from 'Sundowners' highlights album #2, plus 'The Church's One Foundation'; Theme from 'Dark at the Top of the Stairs'; 'Everybody's Somebody's Fool'; 'Love Is a Many-Splendored Thing'; 'Theme from Mr. Lucky'; 'Never on Sunday'; 'O Sole Mio'; 'Old Cape Cod'; 'Remember When'; 'Volare (Nel Blu Dipinto Di Blu)'; and 'Walk, Don't Run'.

## John Williams



### The Witches Of Eastwick (SDTK) \$12.98 \* CD

We have it on the authority of some of the world's most authoritative soundtrack collectors that this particular John Williams score is one that definitely needs to be in print! Forget the fact that this 1987 movie had star power (Nicholson, Cher, Sarandon, Pfeiffer) of supernova magnitude; Williams' sly, humorous and even sometimes scary score is like a movie unto itself, commenting on the action and raising the emotional temperature like a great soundtrack should. Includes 'The Township of Eastwick'; 'The Dance of the Witches'; 'Maleficio'; 'The Seduction of Alex'; 'Daryl's Secrets'; 'The Seduction of Suki and the Ballroom Scene'; 'Daryl Arrives'; 'The Tennis Game'; 'Have Another Cherry!'; 'Daryl Rejected'; 'The Ride Home'; 'The Destruction of Daryl!'; 'The Children's Carousel'; and 'End Credits (The Dance of the Witches Reprise)'. With notes by soundtrack expert Jeff Bond.

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by Robin Platts

# MarketWatch

## COLLECTIBLE CDs for a c-note or more, these could be yours

The compact disc format has now been around for more than two decades and seems to have a somewhat secure future as the format of choice for music buyers. Of course, the CD is not as revered as it was 20 years ago, now that everyone is accustomed to it, and many unwanted discs can be found for a few bucks in pawn shops or record store bargain bins. But, for those who haven't entirely given in to the lure of music downloading, the CD remains the mainstay of the music biz, as the mighty LP was for a few decades before it. For a new generation of collectors who grew up in the CD era, as well as many who were already frequenting record stores when the first CD (Billy Joel's *52nd Street*) was released in Japan in 1982, many CD titles have become coveted collectibles.

This month we'll cover an assortment of CDs, including promo discs, limited-edition fan club exclusives, obscure titles that made it to CD in Japan only and out-of-print audiophile titles. In addition to scanning recent eBay auction results, I've included some current prices from GEMM.com for comparison. GEMM functions as a central location through which one can search and compare prices as well as purchase items from a large number of online music sellers.

One CD whose value has not diminished over the past few years is *I Love to Paint*, a 1995 release by the early '90s British indie dance band Saint Etienne, exclusive to members of their fan club. Copies of this rare collection of otherwise-unavailable tracks recently changed hands on eBay for \$600 and \$454.87. The online music store musicstack.com currently has a copy of this disc listed for \$738, while GEMM.com currently has one listed for \$722.85, so it looks like the eBay winners got somewhat of a bargain.

Another rare disc from the Saint Etienne fan club: the three-track CD *Xmas 95*, featuring "A Christmas Gift To You," "Driving Home For Christmas" and "Message In A Bottle." A copy sold recently on eBay for \$291.61. Yet another Saint Etienne fan club rarity is the 2000 release *Built On Sand — Rarities: 1994-1999*. This set, a collection of 14 songs mostly unavailable elsewhere, sold in April for \$338.96.

The rare fan club CD *Mince Spies* was sent as a yuletide gift to members of Coldplay's fan club in 2001. Copies of this disc (a limited-edition of somewhere between 600-1,000 copies) recently changed

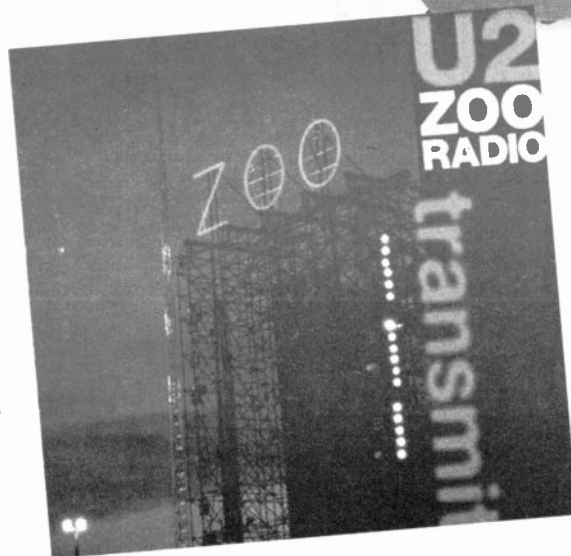
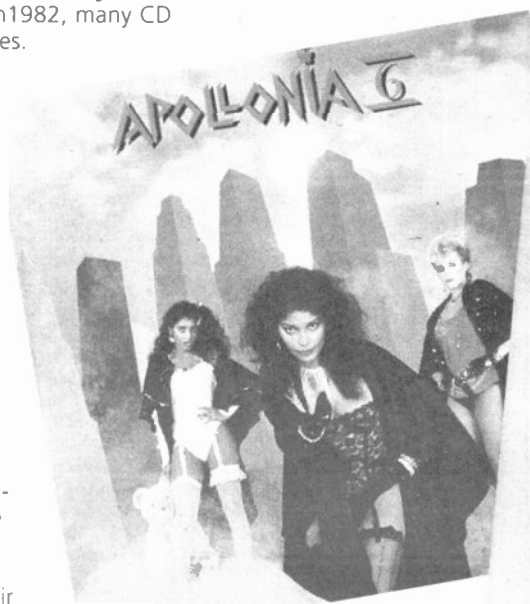
hands on eBay for \$248.97, \$245.07 and \$237.50. This disc features Gwyneth Paltrow's hubby, Chris Martin, crooning "Have Yourself A Merry Little Christmas" as well as a remix of the hit "Yellow." GEMM.com currently has a copy of *Mince Spies* listed for \$200.

\$462.50 was the winning bid for a French CD single of Radiohead's first big hit, "Creep." This rare version contains two different versions of "Creep," plus "The Benz" and "Prove Yourself" and is housed in a sleeve with a picture of a lizard.

\$436.33 was the winning bid on eBay for a mint copy of a rare Japanese 3-inch promo CD single for Metallica's hit "Enter Sandman." The 3-inch

CD was at one point touted as the future format for CD singles, but it didn't last very long — perhaps because you either needed a CD player whose tray was equipped for the miniature discs, or you had to attach a plastic adaptor around it to make the disc fit a standard tray. An interesting idea, but for those already grumbling about the diminished packaging CDs offered after LPs (from an expansive 12-inch square cover to a measly 5 inches), the prospect of now getting a diminutive 3-inch-by-3-inch sleeve was perhaps too much.

Another almost forgotten aspect of the early days of the compact disc is the longbox — a 12-inch-by-5-inch cardboard box that most early CD titles came packaged in, allowing retailers to display CDs two-by-two in the same bins once filled with LPs. The longbox doesn't figure too prominently in the CD collecting





world, except that any sealed CD titles from that era are inevitably housed in their longboxes. And the longbox, although clearly wasteful and environmentally unsound, did at least give you more artwork than a standard CD.

**Deniece Williams'** 1982 album, *Niecy*, is one of a number of albums that made it to CD in Japan only, where nearly every album seems to have been issued on compact disc at some point. Although many albums previously unavailable on CD have finally been reissued in the past few years and no doubt more will be in the years to come, this album, which predates Williams' smash hit "Let's Hear It For the Boy" by a couple of years, didn't make it. It seems unlikely that it will at this point, but you never know. In the meantime, the 1992 Japanese CD version recently sold for \$402 on eBay.

In the same category is the early '90s Japan-only CD release of *The Other Woman*, a 1982 album by **Ray Parker Jr.**, best known for the mega-hit theme from *Ghostbusters* (not to mention *Ghostbusters II*). A mint copy of this, Parker's first solo album (post-Raydio, pre-*Ghostbusters*), sold recently for \$284. Meanwhile, a copy of another Japan-only Parker CD — Raydio's *Rock On* — sold for \$300.

Another rare Japanese disc is *The Best Of Cheryl Ladd*, which recently drew a winning auction bid of \$306.01. The lucky winner gets to hear the woman who replaced Farrah Fawcett on *Charlie's Angels* sing "The Rose Nobody Knows" and 11 other tunes. I can't speak to the musical merits of this release, but my guess is it went to an avid *Charlie's Angels* collector (they're out there, folks).

Another very rare CD is **Sheena Easton's** *Todo Me Recuerda A Ti*, on which the Scottish singer delivers 10 songs in Spanish. This 1984 album was available on CD in the States for a time but has now been out of print for years, as evidenced by its value: A copy recently fetched \$405 on eBay. Most of the tracks are Spanish-language renditions of material Easton previously cut in English, such as "Morning Train (Nine To Five)" — which I can't hear without thinking of the episode of *Seinfeld* where the song was used during Kramer's brief stint "working" at Brand/Leland — but a few tracks are exclusive to this album.

The news coverage of **The Beatles**/Apple Records vs. Apple computers featured a tantalizing reference to the remastering of the Fab Four's catalog, presumably with an eye to issuing upgraded versions of the group's albums on CD. It was nearly 20 years ago that the first round of Beatles CDs came out domestically (the versions still currently on the market), but the very first Beatles CD appeared in Japan a few years before that, in 1983. That disc, *Abbey Road*, remains collectible, with a near-mint copy (complete with obi strip) recently selling on eBay for \$265. Of course the sound quality is said to be significantly inferior to the more common CD release from 1987, but this is an example of a disc that's sought after for its rarity alone.

Most of the limited-edition CDs and boxed sets released by Rhino's Handmade imprint have inevitably become collectible after selling out, one example being **The Monkees'** *Headquarters Sessions*, a three-CD collection of 60 tracks from the *Headquarters* album sessions. A near-mint copy of this set — released in 2000 in a numbered run of 4,500 (this copy is #184) — recently appeared on eBay and sold for \$255.

Rhino Handmade's box set of sessions from **Iggy and The Stooges'** *Funhouse* album has also gone out of print and commands high prices. A copy of this set, #2,503 of 3,000 copies, sold recently for \$353.02. Another Rhino rarity: the four-disc **Doors** bootleg collection *Boot Yer Butt!* (a similar idea to **Frank Zappa's** *Beat the Boots*),

which recently changed hands on eBay for \$216.40. GEMM.com currently has a copy of this set for \$296.69.

Most of **Herb Alpert's** back catalog has recently been reissued on CD, causing a drop in demand for the earlier out-of-print versions. However, a CD copy of Alpert's 1981 release, *Magic Man*, sold recently for \$211.50. GEMM.com has a copy listed for \$220.99 at the time of writing.

\$212.50 was the winning bid for the *Y Kant Tori Read* CD, an Atlantic release featuring a pre-fame **Tori Amos**. However, GEMM.com has a copy listed for \$105.89.

Meanwhile, \$202.50 was the winning bid for another Amos rarity, a five-track 1992 U.S. promo CD featuring "Precious



Things," "Mary," "Mother (live version)," "Flying Dutchman" and "Upside Down." However, the British online store eil.com, through GEMM.com, is currently offering a copy for \$1,006.50.

\$250 was the winning bid for a rare 1995 **Mariah Carey** promo CD from Japan titled *Love & Dream*. This rare disc includes "All I Want for Christmas Is You," "One Sweet Day," "Hero," "Open Arms" and 12 other tracks. Apparently, 200 copies of this were pressed to coincide with some Carey shows in Japan, and the disc remains sought after by the singer's devoted fans.

Another rare promo CD features edits of tracks from **Madonna's** *You Can Dance* album. A mint copy of this disc, which was apparently the first Madonna promo CD, sold recently for \$204.23.

Another rare promo disc: **The Pet Shop Boys'** "I'm With Stupid," featuring five remixes of the title track plus "The Resurrectionist," sold recently for \$280.22.

A bid of \$456 secured somebody a rare **U2** promo CD from 1992 titled *Zoo Radio Transmit*. This disc was essentially a one-hour radio show sent out to stations to promote the *Achtung Baby* album and subsequent tour. Tracks on this rare CD include "The Fly (Lounge Fly Mix)," "Slow Dancing (Live)," "Who's Gonna Ride Your Wild Horses (Temple Bar Edit)" and "Satellite Of Love (Live)."

\$305 was the winning bid for a sealed copy of *In Your Time*, a seven-song 1997 promo CD by 2006 *American Idol* winner **Taylor Hicks**. An impressive winning bid, but I expect the price for this may drop as time goes by. Unless of course Taylor's career skyrockets in the wake of his *Idol* success.

Of course it's not possible to survey recent eBay high bids for CDs without encountering albums **Prince** wrote and/or produced and/or performed for other artists in the '80s. Although some of these albums spawned hit singles, most were not popular enough to stay in print long or warrant CD reissues. One such release is the lone, self-titled CD by **Apollonia 6**, the trio led by and named for Prince's *Purple Rain* costar. An excellent-condition Japanese CD copy of this release sold recently on eBay for \$209.50, while a copy is currently listed on GEMM.com for \$380. Interest in Prince remains strong, and since I don't foresee an imminent remastered re-release of *Apollonia 6* (although I wouldn't rule it out), I think it's safe to say this CD and other Prince-produced CD titles are likely to retain their value for the foreseeable future.

Audiophile discs that have gone out of print remain in high demand: A Japanese copy of the DCC gold-disc version of **Paul McCartney And Wings'** *Red Rose Speedway* sold recently for \$229.01, and a Japanese DCC gold disc of *Ram* sold for \$204.16.

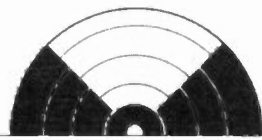
A sealed MFSL Ultradisc CD of **The Who's** *Who's Next* sold for \$200. A sealed copy of MFSL's gold-disc version of **Pink Floyd's** *The Wall* went for \$202.50, while an unsealed copy sold for \$130.50. Mobile Fidelity's CD release of **Jethro Tull's** *Living In The Past* sold for \$125, while **Neil Diamond's** *Hot August Night* changed hands for \$103.64.

That about wraps up this peek into the world of CD collecting. There's certainly no shortage of people buying and selling CDs on the collectors' market. As I write this, there are no fewer than 209,379 currently up for grabs on eBay. Many won't sell; many aren't worth much, but there are quite a few genuine rarities and no doubt more than a few whose high bid will baffle many observers.

When the CD format was in its infancy, I doubted whether it would ever catch on with collectors in the same way that vinyl did. Two decades later, buyers are regularly shelling out hundreds of bucks for rare discs — all the items mentioned in this column sold for more than \$100, and I could have listed several others that went for similar amounts in the last few weeks alone.

This month's column powered by:

**The Pernice Brothers**, *Discover a Lovelier You*. "Lovely" is the word for this latest release from The Pernice Brothers. Although I have a sentimental attachment to their debut disc, *Overcome By Happiness*, the group has never sounded better than they do this time out. Recommended for all fans of sweet-but-sad power pop. ●



# MARSHALL GRANT

*Bass player speaks out about the Johnny Cash legend*

by **Hank Davis**



**Johnny Cash & The Tennessee Two**

**DISCOVERIES:** *You've been working on this book for quite a few years.*

Marshall Grant: [laughs] You don't know the half of it. Actually, you do 'cause we talked some years ago. But seriously, it's been a long time coming. It's finally done and I'm really happy with the results.

*Let me begin by asking you something really basic. Your first records for Sun listed the artist as "Johnny Cash & Tennessee Two." Whose idea was that?*

When we first went to Sun to audition, we hadn't even thought about a name. All we were doing at that point was gospel songs, and it was all three of us singing harmony. We decided to call ourselves The Tennessee Three, which made sense at that point. After we recorded "Cry Cry Cry" and "Hey Porter," Sam [Sun label owner Sam Phillips] said, 'Guys, why don't we call you Johnny Cash & The Tennessee Two?' By then, it was clear John had become the lead singer and we were the musicians. We all thought the name had a real good ring to it.

*Johnny wasn't "Johnny" back then, was he?*

Absolutely not. Everybody called him J.R. I never called John "Johnny" to his face in my entire life. When I talk to you or a reporter, I

**Marshall Grant continued on page 18**

**B**ass player Marshall Grant is the only surviving member of Johnny Cash & The Tennessee Two. Grant appears on all of Cash's Sun recordings and continued to tour and record with Cash throughout the singer's fabled career. A born storyteller, Grant has written his memoirs about life on the road and in the studio with Johnny Cash and offers a unique perspective on those times. Aptly titled *I Was There When It Happened*, the book will be published this summer by Cumberland House ([www.cumberlandhouse.com](http://www.cumberlandhouse.com)). Grant talked to *Discoveries* from his home in Mississippi, close to Memphis — the birthplace of Sun Records and Cash's career.







# JOHNNY CASH:

## Unravelling the legend of "Folsom Prison Blues"

by Hank Davis

Next to Elvis Presley, it is hard to imagine an American singer who had a more enduring impact on music and popular culture than Johnny Cash. A darkly towering, even iconic figure, Cash has inspired imitation, scholarship and hero worship almost from his earliest days as an entertainer.

Cash began recording in early 1955 for the fledgling Sun label in Memphis, Tenn. Sun began life several years earlier as a blues label, but by the time Cash arrived it was riding a wave of success with a young white vocalist from Tupelo, Miss. The growing popularity of Presley was a drawing card for aspiring young musicians, and Cash had a lot of competition when he finally persuaded label owner Sam Phillips to listen to him.

As Phillips later recalled, "When Johnny Cash walked into the studio, the first thing he did was apologize for his band." The truth is, he had a lot to apologize for. One change was made almost immediately: the departure of a totally unnecessary and minimally skilled steel-guitar player named Red Kernodle. Kernodle actually appears on one early Johnny Cash tape — "Wide Open Road" — finally released nearly 20 years after Cash's departure from Sun in 1958. Aural evidence suggests that the loss of Kernodle and his steel-guitar licks was nothing to lament. In fact, had Kernodle and his steel remained part of the mix, that subtle nudge in the direction of ordinary country music might well have sabotaged Cash's chance for stardom. As Phillips later observed, "Can you imagine 'Walk the Line' with a steel guitar on it?"

So there stood John R. Cash, accompanied by Luther Perkins on electric guitar and Marshall Grant on bass, trying to impress Sam Phillips and his finely tuned "uniqueness detector." What could Cash offer that would impress Phillips to the point of committing valuable studio and label resources? At first, it was only Cash's voice that kept Phillips coming back to the well. Certainly, it was not the repertoire of overdone religious music that Cash continued to audition. Nor was it the barely adequate time-keeping of Grant's bass. Grant was actually just learning to play the instrument during the earliest years of Cash's career and was understandably feeling none too confident. Neither was it the ham-fisted lead guitar work of Perkins. Cash was both embarrassed and infuriated by Perkins' limitations. But Phillips saw something special in the painfully limited guitar fills Perkins provided as they slogged their way through the earliest recordings. He repeatedly encouraged Cash to let Perkins be himself, explaining that fancy picking was not what would make Cash a recording star. Phillips argued that the simplicity of Perkins' playing was just the backing that Cash's brooding, lonesome vocals needed.

There are two events in Cash's earliest days as an entertainer that don't receive enough attention from Cash fans, collectors and scholars. The first concerns his name. To put it simply, Johnny Cash did not begin life as Johnny Cash. As Grant reveals, "Johnny Cash was not called *Johnny* when I first met him. That *Johnny* thing came from Sam Phillips." Cash was known simply as J.R. in those days. Marshall occasionally referred to

him as *John*. "I never called him *Johnny* to his face in all the years I knew him," Grant observed recently.

Grant does not recall why Phillips insisted on changing a grown man's name to a more diminutive form, suggesting someone younger and less masculine than the existing version. We can suggest an answer, although there is no one left to confirm the facts. This account lies in the almost forgotten mists of popular culture. When Cash's first record was released by Sun in June 1955, there was a very popular radio show called *Yours Truly, Johnny Dollar*. The show had actually been on the air since 1949 and would continue its network radio run until 1962, making it one of the last golden-age radio dramas. The show, indeed, radio dramas in general, have all but vanished from the landscape of popular culture, but in 1955, the situation was quite different.

Phillips had a deep involvement in commercial radio throughout his Sun Records days — he was an engineer and, later, a radio station owner. He would have been well aware of Johnny Dollar and seen the not-so-subtle connection between this popular fictional radio detective and the name of his new singer. What better way to make his artist instantly memorable than to hook his name — in a clever play on words — to an existing radio icon? Make him a Johnny and move from Dollar to Cash. And so "Johnny Cash" was born where J.R. or John Cash had stood. If you doubt the power of this kind of exploitation, just consider the case of country singer Donny Young who, around 1963, changed his name to Johnny Paycheck in a not-so-subtle extension of the Cash brand.

The second piece of early Johnny Cash legend involves the well-worn story of how he composed "Folsom Prison Blues" after watching the 1953 movie *Behind the Walls of Folsom Prison*. Certainly, Cash told the story often enough to establish it in public consciousness. There were even circulating rumors that Cash had *been* in Folsom Prison when he wrote the song. Again, a heck of a story but far from the truth. The recent biopic *Walk The Line* does nothing to dislodge the legend, as we see Cash sitting in his room, painfully inventing the lyric, picking away the song in a hesitant, plaintive style.

The truth is far less appealing. In 1953, Cash was attracted to an LP by composer/arranger Gordon Jenkins called *Seven Dreams* (Decca LP 9011). Jenkins had put together a surprisingly effective early "theme album" of the kind that Cash would later release. In fact, Jenkins' album is the direct forerunner of Cash's *Ride This Train*, released by Columbia in 1960. "Seven Dreams" sounded like an excursion through the back roads of America in the style of old-time radio drama, featuring a full cast and orchestra. In the words of the album jacket, this was "...a unique and startling achievement... a complete seven-part show of the highest Broadway calibre... written and produced solely for records." Jenkins constructed a series of fantasies in song and story, and Cash loved it. One of the stories, featuring singer Beverly Mahr (married to Jenkins in real life), told about a dissatisfied woman stuck in New Orleans. The song

was called "Crescent City Blues." It began "I hear the train a coming/It's rolling round the bend." It ends with "Far from Crescent City/Is where I long to stay/And I'd let that lonesome whistle/Blow my blues away."

Most Cash fans will recognize this as a word-for-word reprise of Cash's "Folsom Prison Blues." The verses between the identical beginning and ending are also pretty similar, with references to a "fancy dining car" and lines such as "When I was just a baby." In short, it doesn't take a sleuth to discover that Gordon Jenkins wrote the song that Cash transformed into "Folsom Prison Blues." Most people who don't realize this (and, plainly, the award-winning film is in no hurry to enlighten you) are shocked to learn that their hero stole so blatantly and wonder how the secret has remained buried for so long. The fact is, the truth has *not* remained buried. It's just that unravelling a legend is usually far less interesting than the legend itself and draws much less media attention.

Here's a reasonable account of what happened. Cash was quite naive about the music business in 1953 and '54 and may have actually believed that you could just change a few words and the title and a property became "yours." When he auditioned the song for Phillips, Phillips no doubt asked about the authorship of "Folsom." Just as likely, Cash told him, "It's an old song that I rewrote" or words to that effect. Phillips, no stranger to the value of a copyright, took this to mean "It's an old blues (probably in the public domain) that his creative young artist had made his own." In any case, he didn't press the case any further, and neither did Cash. The song appeared in 1955 on Sun 232 as written by Johnny Cash and published by HiLo Music, the Sun publishing affiliate.

So it sat for more than a dozen years. Luckily for Cash, Jenkins wasn't much of a fan of country music or Sun Records and never learned the fate of his song. He was too busy arranging sessions for the likes of Frank Sinatra, Nat Cole, and Judy Garland. In 1968 Cash recorded live at Folsom Prison and had a national TV show a year later. Even then, Jenkins may not have put two and two together. As his son Bruce recalled, "A friend of my father's called it to his attention, and it finally found its way to the lawyers." It was at that point that the Man In Black found himself on the losing end of a lawsuit.

None of this is to suggest that Cash is not worthy of all the fame, fortune and legendary status. He was a true American original. It's just that sometimes it's worth taking a moment to examine the false steps and unheralded moments that have gone into the construction of a legend. It's a cinch you won't learn about them from the star-maker machinery that fuels the entertainment industry. ●

**Sources:** Marshall Grant's forthcoming Cash biography *I Was There When It Happened* is due this summer from Cumberland House Publishing ([www.cumberlandhouse.com](http://www.cumberlandhouse.com)).

Bruce Jenkins' biography of his father, titled *Goodbye: In Search of Gordon Jenkins*, was published in 2005 by Frog Publishing ([www.northatlanticbooks.com](http://www.northatlanticbooks.com)).



### Marshall Grant continued from page 16

refer to him as Johnny. But I never uttered that word when I was talking to him. It was always J.R. or John. In fact, far as I could tell, I was one of the few people who even called him "John." It started to spread after a while, but there were very few people close to him who ever called him "Johnny." That was strictly Sam's doing. And he was right. It's a great show business name: Johnny Cash.

*Cash occasionally borrowed quite a bit from other sources on his early songs. I recently heard "Bluebird Island" by Hank Snow, and it's clearly the basis for "Port of Lonely Hearts." Did Cash do that a lot?*

Early on, he did it without even trying. "Folsom Prison Blues" came from "Crescent City Blues." When we were starting, John wasn't a specialist on any kind of music. He was really a poet. All his early songs are poems. It often took the three of us to turn them into songs. As time went on, John became a great songwriter, and his poetry was converted into music. But when we first got together, John could barely play three chords. None of us could. He was barely even a singer. Those early records like "Hey Porter" or "Folsom Prison Blues" were all made from chemistry. The three of us were just playing off each other.

*You were really all pretty raw when you started recording.*

None of us could have made it on our own. There's no way I could have gone to Nashville and become a bass player. I barely knew a note on the bass. How could Luther [Perkins] ever have made it as a guitar player? And John? Like I say, he was a poet. He really couldn't sing. It really all grew out of the three of us over a short period of time as the chemistry came together. I really believe that not one of the three of us would have made it in the business without the others. I think we all knew that as time went along.

*The outtakes from your earliest sessions certainly reveal Perkins' limitations as a musician.*

How could you fault him for it? He really wasn't a musician at that point. Certainly not a lead guitar player. He was a mechanic — just like me. He was so limited. It took us about three weeks — getting together whenever we could — just to work out the guitar breaks on "Hey Porter." It took almost that long on "Folsom." But then he started to get the hang of it. I can tell you that before it was over, Luther had it perfected.

Sam said on many occasions, when you finally had Luther in the groove, you had the other two. Sam respected Luther to the hilt because he knew that Luther was commercial as water. Sam put in the time with Luther because he saw the potential. And he was right. When I listen to those early records again today, Luther's playing just sends cold chills up my back.

*You had those arrangements pretty well worked out before you went into record at Sun. Sort of the opposite of Jerry Lee.*

Usually before we went into the studio, we sat in the den in my house in Memphis and worked these songs out to the nth degree. We were ready to record when we walked into the studio. Once we got there, if Sam had asked us to change it one bit, we would have had to go back to my place. [laughs] And believe me, Sam knew that.

*Were there any changes made to "I Walk The Line"?*

That may be the only time I can remem-



ber that Sam asked us to make a change. We had it as a slow ballad, and Sam wanted a faster version. We hesitated and Sam said, "It's just for me. I know you want this as a ballad, but I want you to do it up-tempo just one time for me." And so we did.

*There's going to be a punchline here. I can feel it.*

That's right. [laughs] Three weeks later, we were coming home from *The Louisiana Hayride* in Shreveport. We had the radio on, and the jockey, it was Horace Logan, said, "Well we got a new record here by Cash and the Two. Gonna spin it for you. Haven't heard it myself yet; it just came in." And he played that fast version of "I Walk The Line."

We got so upset. It was Sunday morning about 2 a.m. and we drove straight to Memphis. We were waiting for Sam when he got in on Monday. He got out of his car, looked at us, held up his hands and said, "Guys, wait a minute. Just wait a minute now. Give me two weeks on this record. If it don't make it, I'll pull it and we'll put out your slow version."

Two weeks later we were back at the *Hayride*. Sam's time was up the next Monday. We had the radio on again, and John started on one side of the dial, then he turned the knob very slowly all the way across the dial. It took probably 25 minutes.

We heard "I Walk the Line" 13 times. So we didn't argue with Sam.

*It's a pleasure to be wrong sometimes.*

Absolutely.

*The inevitable question: What do you think of the movie Walk The Line?*

I should tell you I'm not generally a movie-goer, and I helped supply the information for that movie, at John's request. I met with the producers James Keach and Jane Seymour. Met them at the airport at 7 a.m., and we spent the day touring Memphis — going to all the places where it happened. Then we sat in the coffee shop at the Holiday Inn. I told them basically, "Keep it as authentic as you can. It's an unbelievable story even in its truest form, so let's do it like it happened." James and Jane were all for that, but at this point the movie had not been sold. So when Fox bought the rights for a ton of money, their attitude was, "We'll take what you have for information, but we'll do it our way."

Do I like it? When I saw the finished movie in Nashville, I was just blown away by it. I just couldn't keep up with it. I'd be reacting to one little part and analyzing it, when something else would happen. I really didn't know what to think. I was confused but very pleasantly confused. I was knocked out with

Joaquin Phoenix and Reese Witherspoon. They were both unbelievable. There were so many scenes where Joaquin looked like John, acted like John, sounded like John that it was spooky. And Witherspoon is June made over.

Of course, being on the inside looking out, unlike most moviegoers, I can pick it to pieces. But overall, it's OK; it's a good movie. Even a great movie.

*I think the trick is to tell yourself "This is not a documentary." You knew they were going to take all kinds of liberties. Being far more removed from it than you are but still knowing more than the average person, I could find half a dozen inaccuracies in the first 10 minutes.*

They didn't go for accuracy; there's no doubt about it. But if you look at the whole scope, it has some validity to it. No doubt about it. You know, they didn't want me on the set. They filmed most of it right in Memphis, about 20 minutes from where I'm sitting right now. They called here and we talked a bit, but they didn't want me there on the set telling stories or correcting things. They were right; I understood that. It proves one thing to me, that Fox knows more about making movies than I do.

*And Sam may have known more about picking takes than you guys did.*

That's right. [laughs]

*Your book has a great title. As soon as I saw it, I had to smile. I think anyone who knows Cash's early records will get it. What a great use of that song title, "I Was There When It Happened." That must have been your idea, not the publisher's.*

Actually, it's my wife, Etta's, idea. I was originally going to call it *I Walk The Line*. When we started considering other possible song titles for the book, she said, "Why don't you just go with the title of the first song you ever auditioned for Sun?"

*You and Etta have been together quite a while, haven't you?*

Come Nov. 7th, we'll have been together for 60 years. Her influence... she is the reason I'm still here. You know drugs killed John. They killed him. He didn't take an overdose, but drugs killed him. Same with Luther — it was the drugs. Not an overdose, but he was in the wrong place at the wrong time. He couldn't get out of a fire in his house. I'm 77 years old, and to this day, I have never tasted a drop of alcohol or smoked a cigarette. I'm still in good health, and I'm still happy. That's where John and Luther should be, with me right here in this same place, making music. But unfortunately, they decided to go another route. I talked to them both about it, over and over. Talked till I was blue in the face. It didn't do nothin' but drive a wedge between us.

*It must have been very frustrating to watch it happen.*

You can't imagine. John struggled with his career at various times. And of course we lost Luther in 1968. I always felt John could do it when he wanted to do it. Sometimes he had to sink mighty low before he wanted to do it, though. We went to so many recording sessions when John just didn't show up. Or if he did, the first thing he'd do is start writing a song. Well, hell. You can't hardly write a song, come up with an arrangement, get everybody in synch and record a hit record. It just don't work that way! Sometimes things worked out well for somebody else. In 1965 we were in Nashville at the Columbia B studio. Everybody was there to record but John didn't show up — The Statler Brothers, Tennessee Three, The Carter Family. Finally producer Don Law said, "Does somebody out there want to do something?" So The Statler Brothers and Tennessee Three stood up and recorded "Flowers On The Wall." And it all happened because John didn't show up.

*It's been more than a half a century since all this began. It must be gratifying to see a whole new generation of fans appreciating what you helped to create when you were a young man.*

It is. It's like Johnny Cash & The Tennessee Two have come full circle after 50 years. These old songs turn up all the time on classic radio stations, even before the movie came out and helped it along. We must have been doing something right back then. ●



# ROSANNE CASH EXPLORES THE WORLD UNSEEN

by Tierney Smith

If Rosanne Cash's 11th album, *Black Cadillac*, a stirring meditation on loss and the love that transcends death and that has earned her the best accolades of her career, feels unusually affecting, it's for good reason. Coping with the passing of her father Johnny Cash, stepmother June Carter Cash, and mother Vivian Liberto all within the space of two years has brought an even deeper emotional resonance to her songs. But then Rosanne has always been an unflinchingly honest chronicler of the human heart.

Asked if her career path was inevitable given her impressive musical lineage, Cash told *Discoveries*, "I don't know that anything's inevitable. I think we have free will, but being a writer was probably inevitable to me no matter what form it took. I think I would have felt bereft if I hadn't been a writer and a musician, but I kind of went against the idea for a long time 'cause I didn't want to be famous."

Cash began her musical apprenticeship upon graduating from high school, when she joined her father's road show for a period that lasted nearly three years. After recording a little-noticed self-titled album for the German label Ariola, she released her breakthrough follow-up, 1979's *Right Or Wrong*, produced by husband Rodney Crowell (an impressive singer/songwriter in his own right who produced Cash throughout the 1980s) and that includes her hit duet with Bobby Bare, "No Memories Hangin' Round." Although Cash would go on to find great success on country radio, she never considered herself a country artist per se.

"I was living in Los Angeles when I was signed," remembered Cash, "and I moved to Nashville. I was bringing a sensibility of where I'd grown up, which was southern California. I'd listened to Crosby, Stills, Nash & Young and The Beatles and Spencer Davis and Traffic and all those bands in southern California, so I kind of had that in my sensibility as a musician as well as my love for Appalachian and real country music. So it was a fusion. I think I was part of the group that Emmylou Harris was a part of. We brought just a different kind of sensibility to it."

The title track of 1981's *Seven Year Ache* became Cash's first #1 single. She went on to score more than 20 Top 40 country singles during the course of the '80s including a cover of her dad's "Tennessee Flat Top Box," Tom Petty's "Never Be You," John Hiatt's "The Way We Make A Broken Heart" and a tune she cowrote with Crowell, "I Don't Know Why You Don't Want Me." In 1991 Cash moved to New York City, divorced Crowell the following year (a breakup she had already chronicled in 1990's *Interiors*) and married her current husband, John Leventhal, in 1993, who became her producer and cowriter. From there Cash began turning out vibrant albums outside of the Nashville mainstream, beginning with 1993's *The Wheel*.

Asked if she now feels estranged from the Nashville mainstream Cash responded, "I just don't even know what it is, to tell you the truth. I live in New York and there's no country station here, and I don't watch television at all. It's not that I feel estranged — it's that I'm clueless." Going further, she reflected, "In some ways it's more challenging if you're not a Top 40 radio artist to sell records, but there's certainly a lot of avenues, particularly since the advent of the Internet."

With her still-potent gift for song craftsmanship intact, Cash has forged ahead. "I've been in New York almost twice as long as I was in Nashville," she noted. "I think [1987's] *King's Record Shop* in particular was a great record and I still play a lot of those songs, but I didn't get stuck in a period in my life. I did move on. I think some artists run

out of steam because they get tired and they start doing parodies of themselves, and I'm not interested in that. I'd rather just stop than do that."

As it turns out, inspiration has never been in short supply for Cash. "I feel inspired by so much," she reflected, "by great music, by great art, by nature, by my kids, by language, by literature. I'm open to inspiration. I've got my glove on most of the time, ready to catch the ball."



Courtesy of Sacks & Co. by Ethan Russell

Though Cash's lyrics have always seemed open and revealing, as she pointed out, "That's not to say I feel kind of confessional and I'm vomiting out all these details about my life because I'm not, and I have no interest in that. But what I do have an interest in is going to those very deep places that turn out to be the most universal and turn out to be the things that do connect us. Like somebody said to me, even though [the new] song "House On The Lake" [a poignant ode to the home she grew up in and its attendant memories] was about a specific place they said, 'But yeah, everybody has their house on the lake.' So just because the documentary details are specific doesn't mean that it's a diary or it's just about me. It's about you, too."

Cash acknowledged that *Black Cadillac's* main theme of death is still largely a taboo subject even in these supposedly enlightened times. "We shy away from the subject not just in art but culturally everywhere. We want to get rid of it; we want to bury it. We want to give you your couple weeks to mourn, and then we don't want to think about you anymore. But that's not the way that human beings work."

Yet it is a subject that has for centuries informed great art. Cash recalled attending an art exhibition at Paris' Grand Palais last year covering, she said, "800 years of art

about grief, madness and despair. You would think that it would be incredibly depressing, but it was so liberating to see the place that these artists gave those very human feelings and experiences in art going back 800 years. It's like, well, in the 20th century we medicate that out; we don't want to see that, but it's such a rich source of material for great art."

If grief was the motivating force behind these songs, in writing them Cash found a healing strategy for coping. "I wanted to bring order and understanding and poetry to those things that wanted to paralyze me," she affirmed, "and by bringing those things to them they couldn't paralyze me."

Of the intense ballad "I Was Watching You," in which Cash acknowledges a familial bond that is formed before earthly existence and continues on after death, Cash reflected, "It's the basic law of physics that energy doesn't die — it transforms. I mean, after you get through the first year where it's just kind of torturous, it seems to me that you can then have a relationship with their best self, with the best part of their nature."

Cash, who more often than not composes her songs herself, occasionally co-writes with Leventhal, a process she calls "very simple because he doesn't write lyrics... so we pretty much do it separate, 'cause I don't find it easy to sit in a room with someone and try to bash out a song. I've done that very few times in my life, and most of the time what happens is that we end up ordering lunch about six or eight times."

As for the process of songwriting in general, she added, "Sometimes it's easy, and sometimes it's really hard work. Sometimes the songs are so compelling and I get so obsessive about them that I lose sleep and I can't think of anything else until it's done, and sometimes they just kind of waft through my head for months before I get them down on paper. So they seem to all have their own way of being birthed. If you've got your skills honed you can consciously create something that's pretty decent... but the best ones are those ones you feel were given as gifts or you've tapped into a source of creative energy that's just there for everyone, that you've refined your skills enough that you can plug yourself into that."

As a personal favorite from her new album, Cash chose the meditative "The World Unseen": "I remember exactly where I was when I was writing it and how hard it was and how vulnerable I felt and how I opened myself up to it. I was just in that zone like for a few weeks, just receiving something. It was one of the few times where I got the song exactly how I wanted it."

Though Cash can now look back at an impressive body of work, she admitted to feeling the weight of other people's expectations when she first began her career. "I was very young and I just felt it constantly that I wasn't going to be taken seriously until I proved myself, and I think that I kept on trying to prove myself long after I could have let it go. I mean, sometimes I still feel like that, like I haven't really done anything, like I'm a new artist. I need to really do my best work and get out there and prove myself.... I'm 50 — I could let that go just a little bit... the feeling of being new is great."

Getting back to her artistic triumph *Black Cadillac*, Cash emphasized, "It's not just about death and loss and darkness. I think that there's a perception that since the themes are a lot about loss that it's just this dark, depressing record. It's not. It's a record about life and love." ●



# RICK RUBIN

*talks about his work with the legendary Johnny Cash*

by Russell Hall

In terms of variety and influence, the work of Rick Rubin ranks among the best of any modern producer. Both as co-founder of Def Jam Records and as head of American Recordings, Rubin has produced some of the most important albums of the past two decades. One of his most recent projects, for instance, was overseeing work on the recently released comeback album by Neil Diamond, *12 Songs*.

Rubin's achievements have also impacted the culture in profound ways. Among his credits are landmark albums by Run-D.M.C., Beastie Boys, and Public Enemy — records that played a pivotal role pushing rap music into the mainstream. Moreover, it was Rubin who first fused rock and rap by pairing Aerosmith and Run-D.M.C. on the seminal remake of Aerosmith's "Walk This Way."

Of Rubin's many accomplishments, however, none has been more important than his collaborations with the late Johnny Cash. Beginning with the 1994 album *American Recordings*, Rubin began a working relationship with the legendary singer that continued until Cash's death in September 2003. The *American Recordings* album and the three that followed over the course of the next several years, constitute some of the most timeless music of the past half-century and rank among the most important work of Cash's career.

At the time of Cash's death, he and Rubin were putting the finishing touches on *Unearthed*, a boxed set of previously unreleased recordings culled from their countless sessions together. Released in November 2003, the five-disc set includes a "greatest hits" CD drawn from Cash's four official American albums, a full gospel album and three discs constructed loosely around specific themes. Here, Rubin talks about his remarkable relationship with the Man In Black.

**DISCOVERIES:** *Was there something in particular that drew you to Cash, something that made you feel you were the person to produce him?*

Rick Rubin: I think it came from the idea that, at that point in my career, I had worked pretty much exclusively with young artists, either making their first album or their second album. There might have been minor exceptions to that, but I really felt like it would be an exciting challenge to work with an established artist or a legendary artist who might not be in the best place in his career at the moment. The first person who came to mind was Johnny, in terms of greatness and in terms of maybe, at that moment, not doing his best work.

*How did you come to the decision that American Recordings, the first Cash album you produced, should be as stripped-down as it was?*

That took some time. We didn't go into it with any preconceived idea of what that first album should be. We recorded many different ways, with different bands and different players and different styles. Many of those experiments are actually on the *Unearthed* boxed set, those songs that were recorded prior to the first American album. We were just trying to find our way and again,



Courtesy of American Recordings

without having any preconceived idea of what it was supposed to be. The first thing we did were acoustic demos, in my living room. And then we went into different studios, with different players, and tried songs in different ways. Ultimately, after many experiments, we kind of looked at each other and decided that we liked the acoustic stuff — those first demos — better than any of the other experiments we tried. So we decided that's what the first album should be.

*How comfortable was Cash with that approach — with being sort of out there, naked, in that way?*

I think he had mixed feelings about that. I know there was a part of him that was excited about it and that always wanted to do it. And there was another part of him that was insecure about it and felt, "Well, if they don't like this, I'm really in trouble, because this is really me."

*At what point did he start to feel validated? Did he grasp that this was something really special, as soon as the work was done?*

I think he knew it was good while we were doing it, but it wasn't until it came out and got the kind of critical praise it received that it really [sank in]. The fact that

young people were coming up to him, telling him how much they liked the album... that's when he really knew. It had more to do with other people's reactions.

*The process itself — the way you and Cash settled upon which songs to record — was interesting. I know the two of you participated as song-finders, but did the original method change over time?*

No. We both always brought in everything we had. I would send [Cash] CDs that contained 30 songs, sometimes, and other times it might be one song. It was just whatever I could find that I thought he might like or that I thought might be appropriate. And then he might call me back and say, "Well, I like four of these," or "I like this one a lot." And he would send me songs, and I would tell him which ones I liked and why and which ones I didn't like and why. It was a matter of finding common ground, where we both liked the songs.

*Did you have any strategies you put into play to get him to record something he might not otherwise have wanted to record — something like his version of Soundgarden's "Rusty Cage," for instance?*

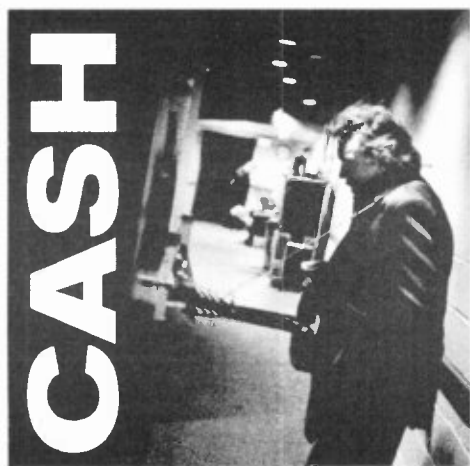
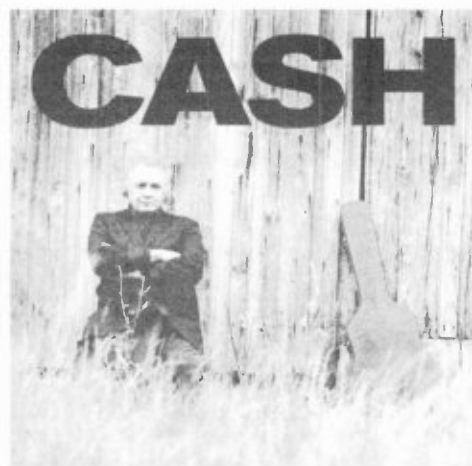
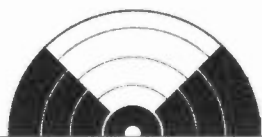
Well, that was one where I had to re-record the song to present it to him, because when he heard the original recording of the song it really terrified him. He thought it was unrealistic and that I was crazy for suggesting it. But then when I recorded it more the way I imagined him doing it, just as a demo, he really liked it.

I think as time went on, as the trust in our relationship grew, if there was a song I really felt strongly about, I might pitch it a bit harder than the typical, "Here are all the songs that I like." The song "Hurt" was one of those. I was like, "This really has the potential to be something great. I think it could be a really important song, and I really hope you do it." But again, if he didn't like something, then we wouldn't do it. It's just that he might have listened a bit closer because of the pitch I made.

*He seemed particularly gifted at imbuing songs with a multiplicity of meaning.*

Well, I think he tried to make them all his own. He would read them, and I don't think he was especially concerned with what the writer's original intention was. It was a question of, "How does this song hit me, and how can I convey that mood, or the emotion that I feel, in my version of the song?" He was really a master at taking a song — even a song you might've heard many times in your life — and imbuing it with a kind of storyteller mentality. Again, even if you had heard a particular song your whole life, when he sang it, all of a sudden you understood it or thought about the words in a different way, or you took the song more seriously.

There are lots of examples of that, but one example, for me, is "Bridge Over Troubled Water." I've heard that song my whole life, but until Johnny sang it, I never thought about what it meant. All of a sudden the words took on a whole new seriousness when he sang them. Some people have said they felt that way about "One" —



the U2 song. They've said that when Johnny sang it, the words rang true in a way that was different from what they had heard before.

*What role did you play in helping him communicate in that way?*

Most of the time he just had it. Sometimes, though, we had discussions about what the goal was or about what was trying to be accomplished within a song. "The First Time Ever I Saw Your Face," which we recorded for the last album, is a love song, but I asked him to not sing it as a love song to a person but as a love song to God. That idea really excited him, and it gave him a point of view. Sometimes, before starting a song, I would just say, "Think about this," whatever that might be. The idea was to give something a new point of view or give it a touchstone. That really seemed to work.

*A lot of people have talked about the fact that Cash had an intimidating presence but that he also had a gift for putting people at ease.*

He did that with everyone. I don't know if he was aware of the magnitude of his presence, but pretty much anybody who came into contact with him was intimidated by him for the most part. But he was just such a humble person, in a few lines of casual conversation he was able to make everyone feel OK. Again, I don't know how much of that was pre-planned or done on purpose, but I saw it happen a lot. It may have just been a natural urge to put people at ease; it may not have had anything to do with celebrity. But it definitely worked, in terms of just taking the intimidation factor down and making people feel comfortable.

*You've said elsewhere that he became confused when he first began to show signs of becoming ill, because he didn't understand what was happening to him. How did that manifest itself?*

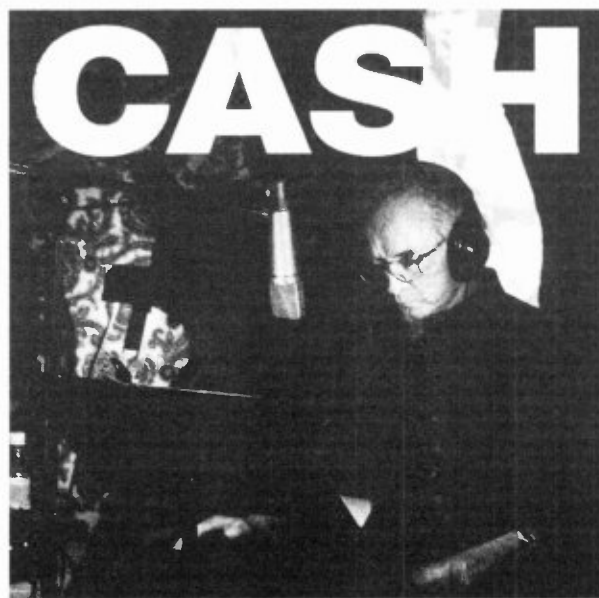
I know he wanted to be able to do more than he was physically able to do. He couldn't understand why one day he would come in and be able to sing great and feel good, and then the next day he would come in and not be able to catch his breath or would have to lie down between takes. He was suffering a lot. Actually he had suffered a lot [for years], and yet he could still get the job done whenever he wanted to. But now, for the first time, he was experiencing times when he wanted to be working, and the frustration of either physically not being able to do it or mentally not being able to stay focused or voice-wise not being of strong voice. This was all new to him, and it was very difficult for him to deal with.

*Given the changes that were happening to his voice, was he still able to be satisfied with a song once the work was done?*

He was, but I know there were times when he wished his voice was better. Sometimes he felt embarrassed, and it really took the people around him to say, "This is beautiful, and we love it." And again, he trusted the people who were saying that, because we really did feel that way. But there were times, I know, when he felt a little insecure about his voice and wished he sounded stronger.

*Have you given a lot of thought to what made the relationship between you and him special and different?*

I guess it was that the goals were really noble goals. We both wanted to do the best work we could, and there was very little in the way of "commercial" thoughts. It was really about the art and about the love of great



songs. And again, for my part, it was about re-framing Johnny's experience of just making another album... number 40, number 45, number 70 or whatever... into, "Everything we do has to be the greatest that we could possibly do, and whatever that takes is OK."

*Was there anything that came out of the work you did with him that changed you in a fundamental way — either personally or in the way you approach working with other artists?*

I don't know that I could quantify that. He really played a huge role in my life, and of course we worked a lot together, for a long time. It was always fulfilling, and I always looked forward to it. I would have to say it affected me more in terms of quality of life than in terms of the way that I work. My life was definitely made better by having him as my friend. He was just a beautiful man. ●

# JOHNNY CASH

*American V: A Hundred Highways*  
Lost Highway/American Recordings  
(B00027692)

Reviewed by Russell Hall

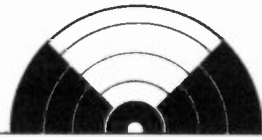
The American albums that Johnny Cash recorded in the last decade of his life are, simply put, a national treasure. Under the empathetic guidance of recording partner Rick Rubin, Cash crafted a late-period body of work that, in essence, is a meditation on faith, mortality and spiritual transcendence.

Recorded in the months leading up to Cash's death in September 2003, *American V: A Hundred Highways* is very much of a piece with its predecessors. Featuring 10 well-chosen covers and two original songs, the album exudes the rough-honed elegance Cash attained in his later years. Sometimes in tremulous voice, other times sounding surprisingly strong, Cash puts forth plaintive ruminations that are almost diary-esque in nature. The legendary singer's gift for projecting humility and certainty — seeming opposites — has never been more in evidence.

High points on *A Hundred Highways* include the prayerful lament "Help Me" (a Larry Gatlin cover); a stately version of Hank Williams' "On the Evening Train" that seems in part an homage to June Carter Cash; and a cover of Gordon Lightfoot's "If You Could Read My Mind" that's offered with heart-rending fragility. Of the two Cash originals, the better is "I Came to Believe," a hymn Cash wrote earlier in his career that has attained more resonance with the passing of time.

Fittingly, the album closes with a performance of "I'm Free from the Chain Gang Now" that's notable for its subtle splendor. Clearly anticipating his passing, Cash sings with a head-held-high equanimity as he delivers what in essence is his good-bye to this mortal world. It's an especially powerful conclusion to an album that in every way earns such a send-off.

*Note: This album is also available on LP.*



# MERLE HAGGARD

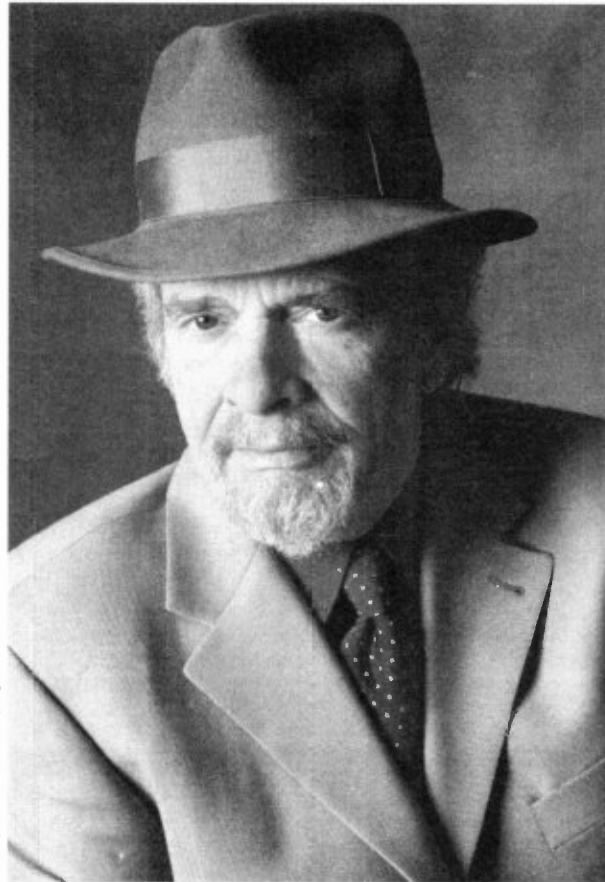
Newscasters and reviewers use the words "living legend" so often that they've lost all meaning, but both terms apply Merle Haggard. Although he is seldom played on country music stations anymore — today's programmers think he's too old — the music Haggard has recorded in the past six years can stand shoulder to shoulder with the classic performances of his first albums, which Capitol Records is reissuing in a "Year Of The Hag" campaign. Haggard views the reissues, which contain bonus tracks and snippets of conversation from those early sessions, with a combination of pride and cynicism.

"It's entertaining to me to hear mistakes and conversations that we deemed unreleasable in the early days," Haggard said from his tour bus, on his way to yet another one-nighter. "Those albums were made in three-hour sessions; we'd set up and play live, one or two takes, no overdubs, and I'm still proud of 'em. Back then, you had to have your own sound — Hank [Williams] and [Ernest] Tubb and [Johnny] Cash had an individual sound. Even the pop artists had it. A distinguishable sound was part of being a rounded-out entertainer, and I spent many hours coming up with arrangements that would make Merle Haggard unique. But if you're asking me whether or not I had any say-so on how they put that stuff together, of course not. They didn't ask me a damn thing; they just threw it on there. Some of those songs they put out, like 'Swinging Doors' — the copy they have out now is not the correct one. It's the rehearsal take. We were exactly one take away from the master. I have no idea what happened to the master, but what they're selling's not accurate. It's that kind of treatment that's not fair to an artist."

"What you've got is a bunch of kids working [at Capitol] now, and they have no idea who Merle Haggard is or what he is, or what he was and what he stood for. Most of 'em figure I'm dead. As crazy as that sounds, that's the first thing they assume. So they proceed to do whatever they feel like, until somebody says: 'Oh no, he's still alive!' So they say, 'Let's offer him a new deal.' Once they've got your name on there, they put it out regardless. They don't care about your feelings or how it's gonna look to the fans. They have no intelligence. Kinda like our government."

One gets the impression that Haggard's return to Capitol Records wasn't exactly the warm homecoming trumpeted in the press releases the company sent out on his re-signing. "The Capitol records of '65 and the Capitol Records of today have no similarity whatsoever. I think one of the main reasons they wanted me back was to get the digital rights on my old material. The majority of the music they had on me was on old contracts, with no provisions for digital rights. I think that was the reason they signed me again. I don't think they have any intention of trying to sell my new stuff. They don't care about *Unforgettable* (the album of standards Haggard recorded in 2004) or *Chicago Wind*. Come to think of it, there's one similarity between the new fellas and the old ones — they both speak with the forked tongue," Haggard said, laughing.

Haggard's sense of humor, lack of pretense and his almost left-wing political views were unexpected and clashed with the image many have of the tight-lipped composer of "Okie From Muskogee." "I write the songs, but the songs don't necessarily reveal what my personal take on



Courtesy of Capitol/Pam Springsteen

## The poet of the working man

By j. poet and Jim Reed

life is. 'Okie' drew a picture of the times we lived in, in 1969, and when they bury the '60s time capsule 'Okie From Muskogee' will be in there, but it was just one take. There were people in Muskogee that didn't agree with me, but most of them had no idea what was going on in New York or California. They didn't know about dropping acid and sniffing gasoline; they blamed it all on pot. My family thought the same way. My mom said, 'Don't let anybody slip you a marijuana cigarette,' not knowing the tobacco cigarette was 10 times worse, and the burning cigarette paper delivers even more toxins. I wonder about the guys who make cigarette paper; they haven't gotten any of the blame yet. They should have investigated them along with the tobacco companies."

Haggard became a champion of the right after "Okie" and "Fighting Side of Me" hit, but during that same era he recorded two Tommy Collins songs about interracial romance. In "Piedras Negras" a man marries a Mexican woman, and his neighbors run her out of town while he's

away from home; "Irma Jackson" details the problems a white man and a black woman face when they fall in love, and on last year's *Chicago Wind* there's a song called "Rebuild America First" that says "Let's get out of Iraq and get back on track."

"You can't listen to one song and know me," Haggard explained. "The body of music reveals the unpredictable and indecipherable character within. I have a lot of reasons to hate folks from all walks of life, but I don't. I hate things people stand for, but I don't hate the people. I pray they come to their senses."

"There's a color bar between black and white in this country, but there's a color bar between the blue-collar and the white-collar workers too. The blue-collar forget that some people in suits are doing an honest day's work, but the blue-collar doesn't know how to tell if a suit is an insurance man or an attorney or an IRS man or some form of cop, there's so many of 'em. There should be some kind of dress code to let you know who's representing what, so you could tell if you're talking to a working person, a guy who thinks he's above the law or just an asshole in disguise."

"[As far as the war goes] 18-year-old boys think they're indestructible, so they send 'em to war. That's what the old men have always done, and it looks pretty grim, doesn't it? I don't see any chance for the people who disagree to change anything. We chose to go to war to defend our freedom. Meanwhile, our freedom is being diminished in our own country by scare tactics that are supposedly caused by terrorists — but we're the ones running up the 'terror alert.' If we're gonna go across the world and fight for [freedom,] we should have the very best brand of it. But we don't have it anymore. I wonder how long the public will allow themselves to be shortchanged. I wish someone — anyone — would take a minute and raise their head and see what we've lost. After all the scare tactics our government's used since 9/11, we've gone straight to hell. We have no say whatsoever in the way our government conducts its business and the way they scapegoat people. Look what they did to the Dixie Chicks and Linda Ronstadt. It seemed like something from 1942 Nazi Germany to me. I don't know why people have allowed our country to change so much over the last five years. What we're fighting for doesn't even exist anymore."

Haggard has similar views about country music, a genre that once stood for honest emotions and songs about the real lives of working Americans. "I don't consider myself country anymore. I identify more with what's happening in rock right now, and the rock people seem to identify with me. What they call country is about as country as downtown New York. It's got nothing to do with actual country music. Country's supposed to be about people who find their way from the soil to the microphone — instead of bein' shaped into some kind of phony perfection with computers like they do nowadays. Show me a guy that could be more than perfect than Hank, or Lefty [Frizzell], or Jerry Lee [Lewis], but these days they're considered too far out, too rough. We've been fed pabulum so long we think it's normal, but it's sick, and we as a society stand guilty of allowing this to be the condition. I heard a song the other day on the radio, and I loved it. Then I saw the video and it ruined it for me. One picture can ruin a thousand words."



Music isn't about belly buttons and crotches. These days there's music for the ears and music for the eyes; we have to make a choice which one it's going to be. I want to imagine what a writer was feeling when he wrote the song. I don't like people showing me what I should be feeling or seeing. I listen to old pop and country. I don't listen to much new music. I always thought music was lyrics and melody together. Nowadays it's the same melody over and over again. There's nothing unique; it really doesn't turn me on. That's the reason [the Bob Dylan and Haggard shows] are drawing people. They're starved to death for real music. They sure can't hear it on the radio anymore."

The tour Haggard just finished with Dylan was the second time the two legends (there's that word again) shared the stage. It may seem an unlikely pairing — Dylan, once the voice of the counter-culture with Haggard, once the voice of the silent majority — but today they're just two old pros out to entertain their audience.

"Bob and I are both songwriters; that's where the bond is. We admire each other's work. He does a rock version of 'Mama Tried' and 'Sing Me Back Home' when I'm on tour with him. He finds it complimentary to have me share the bill with him and vice-versa. I think Bob comes up with different set lists for each tour; I'm pretty sure the show is different from the one he did last year. I wing it every night. We've got no set list. It's not the same conversation or the same jokes, you know? There's a mark on the wall you have to kick to. You don't want to insult the audience. And Bob's a mysterious guy. He doesn't hang out with anybody, and that's fine with me. I speak to him every once in a while. We actually talked for about 20 or 30 minutes the other day, and that was the first time that's occurred. He's very off to himself. His persona is rather serious, and I suppose it always has been. That doesn't change just for me. He's that way with everybody."

Another recent highlight of Haggard's long performing and recording career was the Lifetime Achievement Grammy Award he picked up earlier this year, another event he regards with a mixture of pride and ironic humor. "Lemme give you the scoop on that," he said, chucking. Four people got that award: Richard Pryor, Robert Johnson, David Bowie, and me. Two of them are dead, and they thought I was dead at first. When I said, 'Well, that's great news. Are you gonna let me walk out and say thank you?' They said no. They told me I'd get my award the day before the event, then sit in the audience while all these rappers get up and play. They said, 'We'll pan across you one time with the camera,' and I said, 'No you won't.' I told 'em they could stick it where the sun don't shine. I didn't go down there; they had to send it to me in the mail. It's shameful to use my name and the names of Richard Pryor, Robert Johnson, and David Bowie to get the ratings up, but heaven forbid you let anybody actually see these old fellas. Neither me nor David Bowie went down there, for the exact same reason." ●

# YEAR OF THE HAG CD REVIEWS

by j. poet

**M**erle Haggard turns 70 in 2007, but his music is already timeless. Capitol Records announced that the months between spring 2006 and 2007 would be the "Year of the Hag." The label paired 10 of Haggard's early albums on two-fer CDs and also plans some new compilations themed around the holidays, spiritual material and Haggard's songwriting. As mentioned in the accompanying story, Haggard is dubious about the hoopla, even though he's proud of the work he's done over the years.

**Strangers/Swinging Doors And The Bottle Let Me Down**  
Capitol (09463-44802-2-2)

Haggard had been playing music before he went to jail, but his gig as bass player in the Wynn Stewart band after his parole gave him the confidence to ask Fuzzy Owen and Lewis Talley for a record deal. His fourth single for their Tally label was "(My Friends Are Gonna Be) Strangers," the song that led to his Capitol deal. Hag's first album was a compilation of his Tally singles and a few new tracks. It's a solid but unexciting effort, save for the title track, the tune that gave his band its name. *Swinging Doors And The Bottle Let Me Down* is his first great album, 12 classic tracks of low-key honky-tonk. Bonus tracks include alternate takes of "I'm A Lonesome Fugitive," "Skid Row," "I Threw Away The Rose" and two unreleased tracks: Jimmie Rodgers' "Jimmie The Kid" and "When No Flowers Grow," a sentimental ballad about a father dealing with his schizophrenic daughter's death.

**I'm A Lonesome Fugitive/Branded Man**  
Capitol (09463-44794-2-4)

Haggard has always written about jail, love, loneliness and mortality, themes that run through the songs on *I'm A Lonesome Fugitive* and *Branded Man*. Haggard: "There's never been a day I didn't think about death, even as a small child. You have no idea of what's waiting on the other side. Immortality is the great question. I didn't want to go to school when I was young, so I spent a lot of time in Juvenile Halls, which I stole cars and gas to run away from. I wanted to work, but the truancy laws were against me, but I wasn't innocent. If I'd had any money I doubt I would have done any time, but money's what America's about." Bonus tracks include four alternate takes: "Life In Prison," "Someone Told My Story," "I Threw Away The Rose" and "Loneliness Is Eating Me Alive."

**Sing Me Back Home/The Legend Of Bonnie And Clyde**  
Capitol (09463-44800-2-4)

These albums are heavy on cover tunes but contain two of Haggard's most enduring standards, the title track from *Sing Me Back Home* and "Today I Started Loving You Again," from *The Legend Of Bonnie And Clyde*. The albums show Haggard's ability to make any song his own. Bonus tracks are previously unreleased: "News Break," a short, goofy instrumental credited to The Strangers, and "A Picture From Two Sides Of Life" a classic Tommy Collins recitation about a painter re-creating "The Last Supper" in oil.

**Mama Tried/Pride In What I Am**  
Capitol (09463-44797-2-1)

**Hag/Someday We'll Look Back**  
Capitol (09463-44789-2-2)

*Mama Tried* is the third album Haggard cut in 1968, following *Sing Me Back Home* and *The Legend Of Bonnie And Clyde*. Is there an artist today that can turn out that much good work in 12 months? "Mama Tried" is marked by Roy Nichols' classic guitar hook. Haggard: "I've always had guys playing for me that were better than me, which is the best way to learn. But I never write anything I can't relate to."

The four original albums contained 45 great songs, with four #1 hits on Hag alone. Bonus tracks on *Mama* include three unreleased tunes, "Lookin' For My Mind," "You're Not Home Yet" and "California On My Mind," a tune in the style of Jimmie Rodgers, as well as the "White Line Fever" single and "Streets Of Berlin," a sentimental ballad that Haggard delivers in the manner of Marty Robbins.

Haggard: "I'm a mockingbird. I've got an ear that distinguishes the traits in other people's styles. I do it automatically. If I talk about Johnny Cash, I talk like John." Bonus tracks on *Mama*: an unreleased cowboy jazz version of "I Ain't Got Nobody" and an odd collection of random tracks from other albums. "I'll Be A Hero (When I Strike)," "Trouble in Mind," "Spanish Two Step" and "Worried, Unhappy, Lonesome and Sorry," previously available only on the 1996 *Vintage Collection*.



Courtesy of Capitol/Pam Springsteen



# HARD TRAVELIN' WITH RAMBLIN' JACK ELLIOTT

by Rush Evans

**"I love Maine. I used to live up here.** I got to visit my brother last night. He's got a little house in the woods about a hundred miles south of here." Ramblin' Jack Elliott has traveled everywhere and met everybody, from cowboys to presidents. Right now, from a hotel room just an hour before he hits the stage in Maine, he's mostly interested in talking about the place where he is and the person he just saw. I've learned quickly that trying to harness Jack Elliott is like trying to tame a bucking brahma bull (which, incidentally, is something he knows how to do), so I figure my best bet as his interviewer is to let him say what he wants to say. It's all interesting.

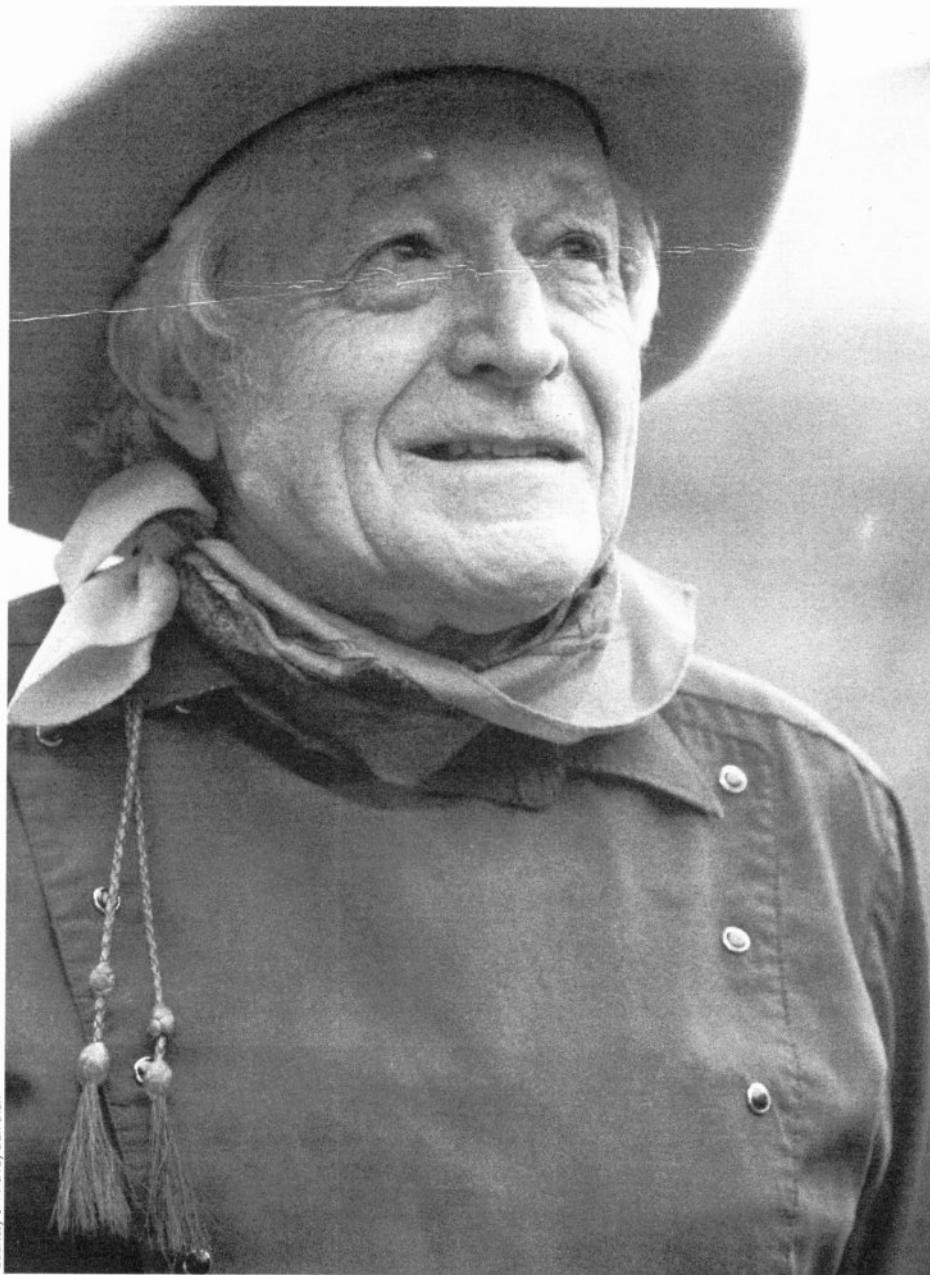
"He was gonna be a doctor like our father," he said of brother David. "But he decided he was more interested in drama so he became an actor. He kinda lost interest in that, too, so he decided to be a writer instead. He was a writer most of his life." We've got plenty else to talk about, but Jack is proud of his brother, and he's quite enthusiastic about having just seen him. When he tells me that his brother was a screenwriter, I want to know what films he might have written.

"I wouldn't know because my brother and I have been almost like total strangers since I was 15 and he was 10. He's going on 70 now and I'm going on 75. We've been trying to reconnect and get to know one another for quite a few years now. We're still workin' on it."

What happened 60 years ago was that 15-year-old Elliott Adnopoz of Brooklyn, N.Y., son of a prominent physician, ran away from home to be a cowboy.

It sounds like the stuff of legend, but it's true. Elliott had grown up with fantastic dreams of the Wild West and the cowboys who tamed it. Listening to the *Grand Ol' Opry* on the radio, broadcast from the distant land of Nashville, Tenn., only heightened the romanticism for the imaginative teen. His first real encounter with horses, steers and singing cowboys was, logically enough, at a rodeo. And illogically enough, he saw that rodeo in the heart of Manhattan, at Madison Square Garden.

That one taste was all it took. He soon hitched a ride to Washington, D.C., where he saw a poster advertising Colonel Jim Eskew's Rodeo. The traveling outfit of rodeo cowboys let the teen join up as a groomer. When the missing per-



Courtesy of Anti-By Dan Don

sons poster with a \$500 reward first appeared, it included his picture, a physical description and a clue as to his likely whereabouts: "Probable destination a ranch. (Parents not opposed to his staying on ranch)."

The Adnopozes didn't know what to make of their child's fascination with a culture so far away, literally and figuratively, from the one that they had raised him in. In fact, they had other plans. "I knew that they had a great big strong desire for me to grow up in a more civilized manner and be a doctor like my dad, and I never really wanted to be a

doctor. I admired him. I was proud of him. I used to go on house calls with him when I was a kid, and it didn't make me ever wanna become one, although I became sort of interested in the healing arts. And I like to think that what I do with the guitar is of a healing nature."

A rodeo clown named Brahmer Rogers had played hillbilly songs on the guitar and banjo for the rodeo hands while they worked, feeding the horses. When Elliott returned home, he got a guitar so he could do what Rogers did. He had gone back to his normal life to finish school and finish growing up, and the guitar

provided a powerful connection to that other world that had captured his imagination. His aunt had given him some piano lessons early on, but they never took hold, not even enough to read music (he still doesn't), but a musician he would be, going his own way and learning by ear and experiences. Lots of experiences.

He disposed of his cumbersome last name and created a new persona, placing his small yet sturdy frame in western boots and a giant cowboy hat. This was no costume. Elliott really was a cowboy, a singing one like Gene Autry, but his was a voice that owed more to the real cowboys than the ones from the movies. His casual, conversational phrasing and unadorned, informal singing revealed a rugged honesty, already world-weary by the age of 20.

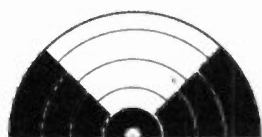
That's when he met Woody Guthrie. Guthrie had been the voice of the American underdog and a laborer for many years, already recognized as one of the most significant songwriters of his time. In Ramblin' Jack Elliott (going by Buck Elliott at the time they first met), he found a kindred spirit and a perfect match.

Guthrie wrote songs of immigrants, migrant workers and despots, the folks from life's other side. He also wrote and sang about the majestic beauty of the country in which they toiled. When Guthrie first heard Elliott sing, he said, "He sounds more like me than I do." Spiritually speaking, it was true. Ramblin' Jack could sing the songs with an empathetic understanding, breathing life into the characters and giving color to the places.

Together, they played and sang their way across the land that was made for you and me. It's called busking, playing for donations to get by; it comes from the Spanish word *buscar* ("to seek"). Elliott even lived with the Guthrie family for several years. But Woody was to grow old at a very young age, as a neurological disease, Huntington's chorea, took over the last years of his life. Guthrie's mind never stopped creating, but as the disease progressed, Elliott would become the voice of Guthrie's songs.

From that point, Elliott's life became that of a traveling musician, ramblin' 'round from town to town, singing and playing. A young Bob Dylan became Elliott's protégé in the clubs of Greenwich





Village, just as Elliott had been Guthrie's. Elliott spent years building an audience in England, where a British teen named Mick Jagger would hear him busking on a London railroad platform (Jagger went and bought a guitar right after). His rhythmic playing helped to spark Britain's American folk craze of the '50s (Elliott's version of "San Francisco Bay Blues" was one of the first songs that Paul McCartney ever learned to play). He hung out with other countercultural creative minds, such as Jack Kerouac, who read aloud to him his new novel, *On the Road*, which would become the mind-opening catalyst for a generation. In the '70s, he traveled with Dylan on the historic Rolling Thunder Revue tour. He sang and played on television when his friend Johnny Cash had the opportunity to showcase his favorite musicians for the viewing public.

Throughout it all, he continued to be a collector and singer of songs, living out of a suitcase and a guitar case. He's written only a handful of songs himself, but the ownership he takes of every song he sings shines through, revealing the authenticity of his interpretive ability. He has made a lot of records, but he took a few decades off from recording, after much disenchantment with the record business.

For the past decade, Elliott has enjoyed a renewed life as a prolific recording artist, as the recipient of the National Medal of Arts Award from President Bill Clinton and as the subject of an award-winning 2000 documentary film, *The Ballad of Ramblin' Jack*, directed by his filmmaker daughter, Aiyana Elliott.

The countless performances of songs such as "Pastures of Plenty," "Deportee," and "Me and Bobby McGee" (which he recorded before Janis Joplin did) have taken him down every road in North America and the world, ultimately landing him in a hotel room in Maine, just an hour before getting back on stage, alone with his guitar, 60 years later.

Ramblin' Jack comes by the name honestly. He doesn't just ramble from town to town; he rambles on in one giant run-on sentence, weaving in and out of conversational subjects with tangential enthusiasm, intertwining stories in a way that makes sense when you're in it. But you've gotta keep up with him. Lost luggage in a London hotel and meeting Cisco Houston get equal billing in his stream-of-consciousness soliloquy (Houston, by the way, was another founding father of American folk music; "He was Woody Guthrie's pal before me. I was trying to fill his shoes, which was impossible, of course," Elliott said).

He's happy to talk about how his new album came about, the aptly titled *I Stand Alone*, a project conceived and instigated by daughter Aiyana. I could write all about it, how good it is and how it includes so many songs he's never recorded. But he tells it better than I do, in his uniquely ramblin' way.

"One day she said, 'Daddy, do you have some songs that you do that you don't do very much or that you do 'em in the show and I've never heard 'em, some old songs perhaps?' Yeah, I suppose I do. She said, 'Well, sing me one of them.' So I remembered something of that nature, and I sang it to her. I think it was 'Call Me a Dog When I'm Gone, Gone, Gone.' I love that thing. Then I did a couple more, and she said, 'Why don't you do those songs, Daddy?' I said, 'They're not for the tourists,' and she said, 'That's a good title for the record.' I said, 'What record?'"

"I didn't know she was sincerely plotting and planning to make a record. She

thinks I can do it, but I'm a year older now. She's traveled with Daddy before in various travel modes. When she was a little girl, we traveled together in my Land Rover®. That was my motor home of choice at the time."

In our interview time together on the phone, I got snatches of stories randomly sprinkled throughout, like how he still loves to ride horses ("I was roping calves on a ranch just three weeks ago up in Idaho"), how he quit riding bulls when he was 47, how he taught a song called "Mr. Garfield" to Cash, who had the song published in Elliott's name, even though Elliott hadn't written it ("John

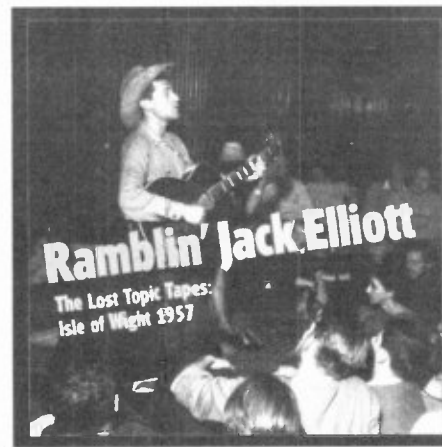
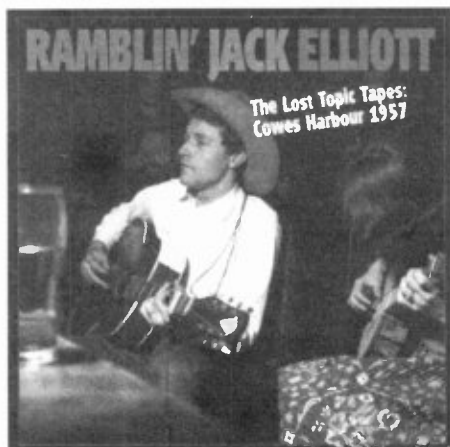
say something. OK, one second, gettin' in the tub, yessiree. What song is that? 'Old Blue?'" He tells me how he learned it, how he feels about it now, how his audiences enjoy that song more than he does these days.

The high-brow analysis I was going for is for pointy-headed music-journalist nerds to figure out. Ramblin' Jack Elliott's job is to go sing about Old Blue for the people. And that's what he needs to do right now.

I let him know that I don't want to make him late for his own concert, but I do want to share one quick funny moment from the first time we met several years ago. Standing ahead of me in the line for an autographed CD was a teenager with boots and a buckle and big musical aspirations, a fan of Elliott's, and maybe, just maybe, the kind of kid who would run away from home to work in a rodeo. I watched the elder cowboy stare deeply into the young man's eyes, and with great sincerity, impart his only words of wisdom. "Drive a truck, don't go into the music business and don't smoke cigarettes."

Ramblin' Jack Elliott laughs big. He doesn't remember saying it, but he knows it was him. It sounds just like him, three things he feels strongly about. "Can I quote you on stage?" he asked. "If I can remember what it is that I allegedly said? It's like looking through the wrong end of a telescope. Great talking with you! Good luck with the story. I may not have an opportunity to purchase a copy of the magazine. Could you mail me a copy?" Sure, Jack. Just give me the address of your next hotel. ●

**RAMBLIN' JACK ELLIOTT**  
I Stand Alone

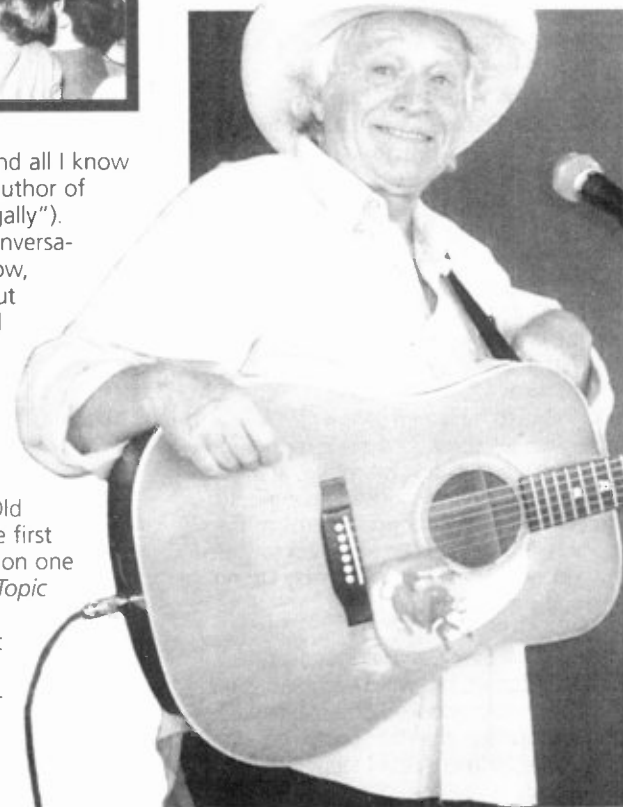


was gonna produce a record for me and with me. We went in the studio and started recording. She needed a producer who was familiar with the music because she's in the film business and never the twain shall meet. Film people and music people are very basically different, and they don't even seem to understand each other.

"She's got me booked on a tour in England right after this grueling tour that I'm just playing the last concert of the tour tonight, concert number six, spread out over a two-week period. I like to do it that way because every day that we're off between gigs, we are driving two or three hundred miles. One day we drive, the next day we sing. In England, she's got me booked four consecutive nights work. I'm gonna fly over there tomorrow with her to England. We've got eight shows in about eight or nine days. Last year, Aiyana and I did the same thing in England in the dead of winter. We did nine shows in 10 days, so that's why she

said, 'I learned it from you, and all I know is you wrote it,' [so] I'm the author of that, legally. Not truly, but legally"). Throughout the whirlwind conversation, Jack prepares for his show, more than happy to talk about the songs he didn't write and the bulls he no longer rides.

I try to get philosophical and talk about the symmetry and zen of the appearance of a great song on *I Stand Alone* about a dog, "Old Blue," some 50 years after he first recorded it (recently released on one of the two outstanding *Lost Topic Tapes* discs, from HighTone Records). My earnest attempt to go deep in this telephone conversation is met with classic Ramblin' Jack. "Keep talkin', I'm about to get in the bathtub. I may get electrocuted. If I do I'll probably



Courtesy of Rustin Evans



# Disc Reviews

## Kris Kristofferson

*This Old Road*  
New West (NW 6088)  
reviewed by j. poet

Kris Kristofferson could rest on his considerable laurels and nobody would complain, but *This Old Road* shows the man at the top of his game, still able to turn a phrase that will make you wince with recognition and marked by some of the best melodies he's given us in years. The album opens with the title track, wherein the singer reflects on the unstoppable process of aging that seems to take us from the cradle to meditations on the coming end in a heartbeat. The lyric is spare, but Kristofferson's rumbling growl and the sparse backing — mostly his guitar and a male chorus that sounds as if they're barely able to croak out the words — say it all. The rest of the songs deal with Kristofferson's usual obsessions, freedom, love lost and found and the sad state of the world, most of them delivered with just Kristofferson's voice and guitar. Producer Don Was keeps things spare; even when the band comes in on "Chase the Feeling," a bluesy song that strips away all the romantic illusions about drugging and self-destruction, they stay in the background, letting Kristofferson's measured phrasing carry the day. In fact, it's Kristofferson's vocal performance that really grabs you. He's singing, rather than saying, the songs, and while his voice remains earthy, his words and spirit lift you up.

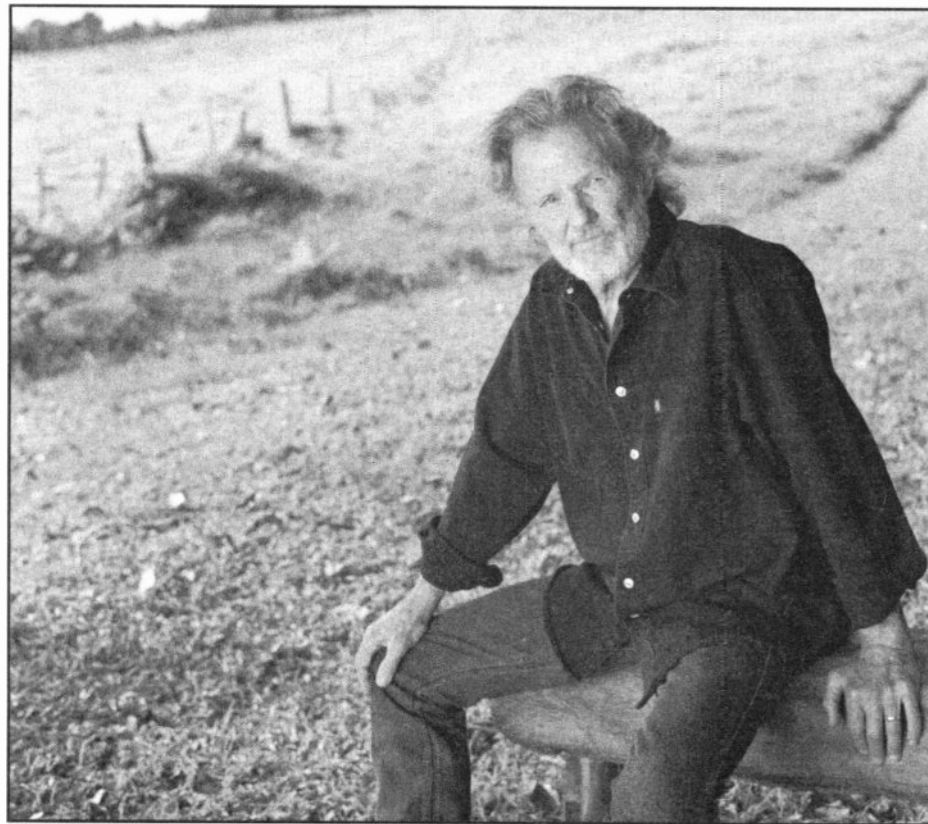
## Andy Kim

*How'd We Ever Get This Way/Rainbow Ride*  
Collectors' Choice Music (CCM-664)

*Baby I Love You/Andy Kim*  
Collectors' Choice Music (CCM-665)  
reviewed by Joseph Tortelli

Collectors' Choice has released two Andy Kim two-fers. *How'd We Ever Get This Way*, his debut, released in 1968, and its successor, *Rainbow Ride*, fill one disc; a second CD comprises 1969's *Baby I Love You* and the eponymous *Andy Kim*, his fourth LP released three years later. The first three albums were issued on Steed Records, a label founded by famed songwriter Jeff Barry, who also produced these recordings. Kim gave Steed its first hit record, and he was the label's most consistent contributor. Somewhat unusual for pop records of the era, his albums pay keen attention to stereo reproduction, resulting in a notably strong bass and percussion sound.

*How'd We Ever Get This Way* features Kim's first Top 40 hit, which doubles as the title track. An overlooked pop masterpiece, the song updates the Phil Spector/girl-group style for paisley-clad teeny-boppers.



Courtesy of New West/By Mary Ellen Mark

## Kris Kristofferson

Spotlighting Kim's sweet, smooth voice that suggests an innocent-yet-intimate whisper, "How'd We Ever Get This Way" hinges on his rhythm guitar strumming two chords, indispensable drum/bass support, hand-claps and Caribbean-style steel drums. Composed by Kim and Barry, the song sets the stage for the forthcoming Archies phenomenon; one year later the twosome would strike gold composing "Sugar, Sugar." A second Top 40 entry from this LP, "Shoot 'Em Up, Baby" snugly fits into the bubblegum genre. Album cuts include the Monkees-inspired "Just Like Your Shadow" and "Do You Feel It, Too" along with "You Got Style," which mirrors Neil Diamond's "You Got To Me." Dabbling in late '60s experimentation, Kim uses harpsichord on the Baroque "Pretty Thing" and orchestrates "Circus" and "Resurrection" in a post-Sgt. Pepper fashion.

With its "Last Train To Clarksville" guitar riffs, "Rainbow Ride" connects Kim directly to the early Monkees sound. Kim takes the *Rainbow Ride* LP in a more garage/psychedelic direction than his pure pop debut; he sings in an edgier tone and sticks to the guitar/bass/organ/drums rock group lineup. "Please Be True" has a raw feel accentuated by fuzz guitar licks; "Nobody's Ever Going Anywhere" stretches to four minutes of poetic lyrics spiced with wah-wah guitar; "I Want You" breaks for a dissonant instrumental interlude. Kim returns to more familiar territo-

ry with "Gee Girl," "Mr. Music Man" and "Wonderful You," a textbook example of up-tempo bubblegum. Despite the pretentious title, "Foundations Of My Soul" is another delightful single from the LP, and the closing "To Be Continued" funnels "Spanish Harlem" into a late-60s arrangement that elicits Kim's most enigmatic vocal interpretation.

Perhaps stung by the commercial disappointment of the eclectic *Rainbow Ride*, Kim rediscovered his hit-making formula on his third album, *Baby I Love You*. Composed by Barry, Spector, and Ellie Greenwich, "Baby, I Love You" had charted for The Ronettes in 1964; Kim carried it into the Top 10 during the summer of 1969. In his liner notes, author Richie Unterberger credits producer Barry with the painstaking overdubbing that paints the powerful percussive backdrop. A devotee of the Brill Building craft, Kim brings the musical stylings that worked on "How'd We Ever Get This Way" to remake this girl-group standard into a power-pop smash. The LP's exceptional second single, "So Good Together," concentrates Kim and Barry's trademark techniques into a performance that marks the culmination of their music-making collaboration. Other stand-out tunes on the album are "Walkin' My La De Da," "Let's Get Married" and "I'll Be Loving You," which show Kim on a parallel track with fellow pop luminary Tommy James. Along

with the title hit, Kim includes four additional cover tunes on *Baby I Love You*; perhaps he was giving too many originals to The Archies. By far the most infectious cover is the upbeat sing-along "This Is The Girl," written by Steve Tudanger and Joe DiBenedetto, Steed Records label-mates with a band called Playhouse.

Kim did not release his fourth LP until 1972, when he re-emerged with a self-titled singer/songwriter album on the UNI label. Kim finds a deeper, fuller voice that comes closer to Diamond than The Archies; more complex lyrically and musically, his songs emphasize orchestral arrangements over catchy hooks. Favoring moodiness over bounciness, he employs Diamond's arranger Lee Holdridge, whose approach highlights the similarities between the two singer/songwriters. Kim proves himself a mature composer on numbers such as "Who Has The Answers," "The Fancies Of A Child" and "So Good To Have You Here." He does reconnect to a poppier feel on "Sunshine," "Oh What A Day" and "All In The Name Of Steinem," a steel-drum chant that references authors Gloria Steinem and Truman Capote. Where his first three LPs immediately hook the listener, the *Andy Kim* album is a serious, introspective work like the era to which it belongs.

(www.collectorschoicemusic.com)

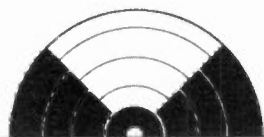
## Bob Marley and The Wailers

*One Love at Studio One 1964-1966*  
*Heartbeat/Studio One (11661-7819-2)*  
(Two CDs)  
reviewed by j. poet

When Bob Marley and The Wailers cut the sides on *One Love at Studio One 1964-1966*, they were known only as The Wailers, and they were a harmony quintet — Marley, Bunny "Wailer" Livingston, Peter Tosh, Junior Braithwaite, and Beverley Kelso.

Marley expert Roger Steffens complements the music with erudite notes writ-





ten with Leroy Jodie Pierson, and there's no need to recount the tale here. The Wailers, backed by The Skatalites, one of the best studio bands in Jamaican history, cut about 100 tracks at Studio One. What you've got here are 41 of those tracks, songs that made reggae — and Marley — a worldwide phenomenon. The vocal mix is spotty in places, but there's no denying the power of the music and the youthful enthusiasm of the singers.

Every track is a keeper, and the album is full of unexpected pleasures. There's a slow R&B version of "Teenager In Love" with a fervent Marley lead vocal, an acoustic guitar and vocal version of the folk song "This Train" and the Jamaican doo-wop of "It Hurts To Be Alone" with jazzy guitar work by Ernest Ranglin. The second disc includes The Beatles' "And I Love Her" with a ragged horn section, "Rude Boy," a huge hit in '65 and the basis for "Stir It Up," on The Wailers' first album for Island, an alternate take of another early Marley standard, "I'm Gonna Put It On," and a radical reinvention of Bob Dylan's "Like A Rolling Stone" with a rewritten verse that sports a new melody and less vitriolic lyric.



### The Righteous Brothers *Gold* Polydor (B0005320-02) (Two CDs) reviewed by Joseph Tortelli

A comprehensive 48-track compilation, *Gold* follows The Righteous Brothers' career from the early 1960s through the 1974 comeback that yielded three Top 40 hits, most notably "Rock & Roll Heaven." Dipping into four different record labels, this remastered two-CD set gathers 21 songs from the Verve/MGM catalog, 15 from Moonglow and nine from Philips. In addition to Righteous Brothers material, *Gold* includes a dozen songs recorded as solo efforts by Bill Medley or Bobby Hatfield.

Because it is essentially a chronological collection of singles, *Gold* covers all the familiar songs, from the rocking "Little Latin Lupe Lu" through the Phil Spector-created "You've Lost That Lovin' Feelin'" and from "Unchained Melody" to the chart-topping "(You're My) Soul And Inspiration," a majestic Phil Spector-sound-alike on which the opening instrumental



Courtesy of Stax Museum Archives/Fantasy Records.

### Sam & Dave

bars are restored. Along with 10 Top 40 selections, The Righteous Brothers had plenty of worthwhile 45s that dotted the lower reaches of the Hot 100 or merely bubbled under. A pair of Medley-Hatfield compositions for the Moonglow label reveal the extraordinary raw materials that Spector would ingeniously harness: Produced by Medley and arranged by Jack Nitzsche, "Try To Find Another Man" blends the two contrasting voices, adds dynamic backgrounds and tops it all with nifty lower-string guitar licks; "Bring Your Love To Me" is a melodic girl group-type song surrounded by a Drifters-style string arrangement.

After splitting from Spector, the two-scored a hit with the Medley-produced "He" and "Go Ahead And Cry"; both songs capture Hatfield's exquisite tenor and Medley's earthshaking baritone, but the backing choir flirts with MOR rather than R&B, emulating Ray Conniff over The Raeletts.

*Gold* shows The Righteous Brothers' struggle to find a place in the rapidly changing music world with strong-sounding but commercially anemic soul-pop numbers such as "Stranded In The Middle Of No Place" and the Gerry Goffin-Carole King compositions "Man Without A Dream" and "On This Side Of Goodbye." Written by Gary Bonner and Alan Gordon hot off The Turtles' smash "Happy Together," the 1967 single "Melancholy Music Man" sports a contemporary style and lyric; it's no exaggeration to suggest that the now-forgotten gem matches their greatest efforts, even if the over-the-top ploy may have blown out more than one transistor radio speaker.

During the late 1960s, Medley and Hatfield split up to pursue solo careers. Blessed with his instantly recognizable deep voice, Medley sings and produces the Ray Charles-inspired "Brown Eyed Woman" and the blissed-out, hippie/love generation chant titled "Peace Brother Peace," each of which found modest chart success. It's left to Hatfield to sum up the decade with his autobiographical "Brothers," which strives to recapture the hit-making magic while proclaiming: "The sound became blue-eyed soul."

(www.universalchronicles.com)

### Sam & Dave *Soul Men* Collectables (COL-CD-7758)

### *I Thank You* Collectables (COL-CD-7759) reviewed by Joseph Tortelli

Collectables has reissued two CDs titled after Sam & Dave's only Top 10 pop hits, "Soul Man" and "I Thank You." Embodying the Memphis sound, the vinyl *Soul Men* LP was originally issued on Stax Records in 1967, and *I Thank You* on Atlantic in 1968. The Miami-based duo of Sam Moore and Dave Prater deliver their gospel-inspired vocal workouts above the production and arrangements of Isaac Hayes and Dave Porter. In addition to composing the hits, Hayes and Porter contribute nine other songs spread across the two discs.

On *Soul Men*, Sam & Dave unleash "Soul Man," their signature song that became an R&B standard; the title acquired iconic pop status when The Blues Brothers adopted it in the late 1970s. The album also includes up-tempo numbers such as the catchy "Broke Down Piece Of Man," the bass guitar-driven "I'm With You" and "Hold It Baby," which features a dynamic "Shake A Tail Feather"—styled buildup. The Hayes-Porter tune "Don't Knock It" possesses the hook-filled refrain ("If you don't like it/Don't knock it") and sure-fire horn charts of a hit single. Sam & Dave change pace on a soul-drenched interpretation of the standard "Let It Be Me" and the closing "I've Seen What Loneliness Can Do," whose arrangements spotlight the strengths of both singers.

In the intro to "I Thank You," the duo known as Double Dynamite promise "some of' soul." True to their word, they create such an intense rhythmic groove that it's something of a miracle that the song cracked the pop Top 10. Trading lines gospel-style, the twosome sing Eddie Floyd's stirring "You Don't Know What You Mean To Me," another R&B smash. Living up to the Double Dynamite tag, Sam & Dave hit their stride on the danceable "Wrap It Up" and "Ain't That A Lot Of Love," songs that highlight Steve Cropper's crisp, remarkable guitar playing. The irresistible riff-powered "Love Is After Me" and the insistent "Don't Turn Your Heater On" have brief, memorable horn interludes within an album pulsating with punchy horn passages.

Presaging Isaac Hayes' solo career, the arrangements on the love ballads are shaped beautifully, as the richly orchestrated "If I Didn't Have A Girl Like You" and "Everybody Got To Believe In Somebody" anticipate the lush soulfulness of the early 1970s. Covering the spectrum, "Talk To The Man" and "Don't Waste That Love" are terrific mid-tempo Hayes-Porter compositions, incorporating complex, ahead-of-their-time arrangements. Of course, Sam & Dave's deep soul vocals always live up to the repertoire on this masterful album.

(www.oldies.com)



### Donovan *Try For The Sun* Epic/Legacy (E4K 93919) (Three CDs + DVD) reviewed by j. poet

Once dismissed as Britain's hippie answer to Bob Dylan, Donovan went on to carve out his own unique folk/pop niche. His mythic, psychedelic tunes were a perfect complement to the brighter, more spiritual side of the '60s, and most of his tunes still sound crisp and snappy; listening to the tunes on this three-disc set, *Try For The Sun*, packed in a cushy crushed-velvet violet box, brings some much-needed sunshine to these grim times we live in. Like many other '60s icons, Donovan evolved from folk singer to pop star with an amazing blaze of creativity, cutting eight of his best albums in a three-year period.

The first seven tracks are his mostly acoustic folk hits, although the jazzy arrangement of "Sunny Goodge Street" shows what is to come. Disc one closes with 13 of the best tracks from *Sunshine Superman* and *Mellow Yellow*, high-water marks of the Summer Of Love. Disc two kicks off with "Epistle To Dippy," a tune that still sounds as much like a celebration of drug culture as it does a cautionary tale. *A Gift From A Flower To A Garden* gets short shrift with eight tunes, four of which are live tracks that add nothing to the studio recordings. Only the hits are included from *Hurdy Gurdy Man* and *Barabajagal*, made up for by two previously unreleased tracks. "Lord Of The Reedy River" is a spaced-out meditation with jazzy flute and crystalline piano fills, while "Moon In Capricorn" is a slowly rolling acoustic sea shanty full of the romantic poetry Donovan does so well.

The rest of his career is crammed into 20 tracks on disc three, with six previously unreleased tracks, most of them acoustic renditions of traditional folk tunes, bringing him full circle. While these tunes aren't as well-known as his earlier stuff, they show the artist's optimism remains intact despite his failing commercial success and lower show-biz profile. The set closes with a new recording of "Happiness Runs," a fitting coda with its reminder that everything runs in circles and cycles, and every end is a new beginning.



The DVD contains *There Is an Ocean*, a documentary Donovan produced in 1970 that was never released. It's basically Donovan's home movies of a trip through the Greek Isles with a soundtrack of his songs and poetry recitations. At 40 minutes, it's too long, too embarrassing and a bit patronizing with its scenes of the locals going about their business with Donovan and his pals serenading them. It should have stayed in the can.

## Frog Holler

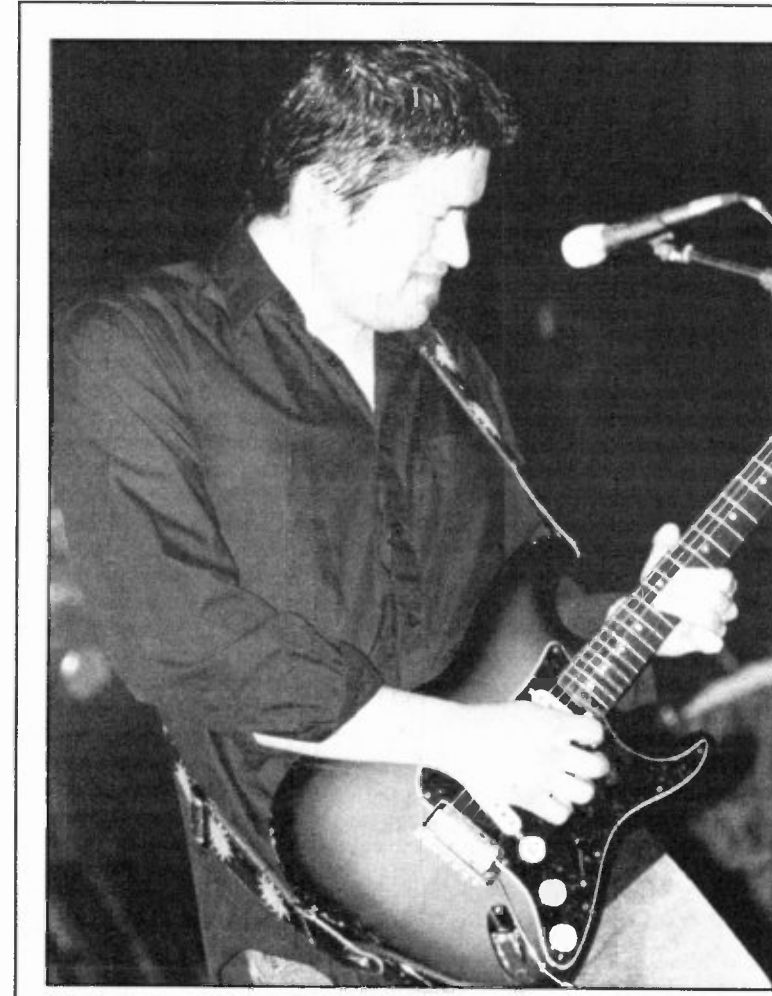
*Haywire*  
Zo Bird Records (Zo Bird 086)  
reviewed by Mark Polzin

With Frog Holler's fifth release, *Haywire*, you'll have to change your impression of what kind of music the state of Pennsylvania is responsible for. As a direct contrast to the slick Philly soul we usually associate with William Penn's former colony, Frog Holler create some of the best Americana/alt-country ever committed to tape. After eight years of blowing away audiences in the Reading area, the sextet has perfected a sound that improves upon the promise of Uncle Tupelo and early Eagles. Frog Holler deliver country music free of any convention and with no fear of employing a little rock 'n' roll muscle when necessary.

Led by vocalist/songwriter/acoustic guitarist Darren Schlappich, Frog Holler present 11 songs with completely separate identities on *Haywire*. Leadoff track "Hades" starts things slowly and asks why we can only experience Heaven when we die when the opposite is all too common while we're alive. Todd Bartolo's lap steel lays down an adequate amount of twangy atmosphere behind the vocal harmonies of Schlappich and banjoist Mike Lavdanski. Everything breaks loose on "One Last Time" when John Kilgore busts into a full-on guitar freak-out. It's the heaviest track on the disc but serves to remind us that Frog Holler can rock out if they need to. Schlappich evokes Bob Weir, fully confident in the power of his voice. The band slows it down for "Pepper & Salt" as Schlappich explains that he's been "peppered with insults" and "it was taken with no salt." After an acoustic pick-me-up on the mandolin-driven "Terms and Conditions," the pace slows again for the autobiographical "'74." Schlappich relates dreamy recollections of a 7-year-old boy — before the full band joins him — as he attempts to find relevance to these episodes some 30 years later.

Some great lap steel and beautiful high harmonies warm up "On Winter Blues," but Schlappich saved his best melody for the title track. The when-did-it-all-get-crazy ponderance lets Kilgore stretch out on the fade out. The rock 'n' roll returns on "Sight Unseen" with the rhythm section shining on a stop-start rhythm before drummer Daniel Bower decides we need more cowbell.

"Ben Franklin's Blues" is told from our Revolutionary hero's point of view, as a



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Mato Nanji, Indigenous

man who would "rather be free than tucked in at night." "Gwendolyn Brown" is a sad song, as much a country ballad as it is a bluesy rock number that tells of a woman constantly being left behind by those she loves. Finally, "Rat Race" is a rant against the vermin that repeatedly steal and lie for a living. Schlappich sets himself above the whiskered ones as much as he sets his band above other musical acts that know nothing besides repeating what's been done before.

Count on Frog Holler to give us something different each time they step into the recording studio or onto the stage. *Haywire* captures a band that's fully matured, sparking with creativity and planning to age with dignity.

## George Jones

*The Essential George Jones*  
Epic/Legacy (82796 92565 2) (Two CDs)  
reviewed by j. poet

There are probably hundreds of "Best of" collections dedicated to the music of George Jones, the greatest country singer of his generation. Since Jones hopped from label to label in his early career, most compilations have been spotty, padded out with B-sides or minor hits. The Sony/RCA/BMG merger brings the majority of Jones' recorded work under one corporate umbrella, so this new *Essential* collection captures most of the

hits you'll want, starting with "No Money In This Deal" and "Ragged But I'm Right" on through to "Choices," a track from his honky-tonk comeback on Elektra, *Cold Hard Truth*. It includes classics such as "We Must Have Been Out Of Our Minds" with Melba Montgomery, "We Loved it Away" with Tammy Wynette (not their best duet, but there's sure to be an *Essential* Jones duet album coming) and "He Stopped Loving Her Today," possibly the most hard-core country song he's ever cut. If you're not a fan, listening to this set should make you one. *Essential* doesn't include the work he's done in recent years for MCA, as spotty as it is — and there's only one Elektra track — but it's still one of the better Jones compilations.

## Roy Orbison

*The Essential Roy Orbison*  
Monument Orbison/Legacy (82796 90696 2) (Two CDs)  
reviewed by j. poet

If Roy Orbison were still alive, he'd be 70 years old this year, a fact that creates a certain melancholy dissonance. Throughout his career — and especially during the Monument years, which make up the bulk of this *Essential* compilation — he had a knack for imbuing adolescent anxiety with an almost operatic sense of tragedy and loss. There was never another voice with Orbison's authority, able to slide from a growl to a soul-piercing wail,

a sound that could rip open your heart with its wrenching power.

Orbison's Monument classics make up the bulk of disc one, which also includes "Ooby Dooby" and two other Sun Records hits. Most of what you need to have is on the disc; a one-disc best of could have easily filled the bill. Disc two has most of *Mystery Girl*, the Jeff Lynne-produced comeback album. It also has a re-recording of "Running Scared," produced by T-Bone Burnett to cash in on the renewed interest in Orbison, sparked by the inclusion of "In Dreams" on the soundtrack of David Lynch's film *Blue Velvet*. (Why the original "Running Scared" isn't on side one is anybody's guess.) The disc is rounded out by two live tracks from the *Black and White Night* concert — "The Comedians" and "Claudette." All in all a good but not great retrospective.

*Disc Reviews continued on 33*

## Reviews coming up:

Pearl Jam, Rush, Marshall Chapman, Jerry Lee Lewis, The Knickerbockers and more!



See #24

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See #66

## Original 1950's Rockabilly 45's & 78's Auction

### Original 1950's Rockabilly 45's



1. **Ralph Arnold** – "Hound Dog Boogie/She Seems Like An Angel" *Arnolds no # VG++ Wol MB \$150*
2. **Benny Barnes** – "Gold Records In The Snow/Happy Little Blue Bird" *D 1052 Mint Tribute to Buddy Holly, Big Bopper and Ritchie Valens after the plane crash MB \$20*



3. **Ray Batts** – "Stealin' Sugar/Maybe It's You Sweetheart, Maybe It's Me" *Excello 2028 Mint Great early BOPPER!! MB \$300*
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5. **Boyd Bennett And His Rockets** – "Seventeen/Little Ole You-All" *King 1470 Mint WHITE LABEL PROMO with BIO label!! Tough this way MB \$25*
6. **Cliff Bennett And The Rebel Rousers** – "I'm In Love With You/One Way Love" *Capitol 5309 Mint Old store stock! MB \$20*
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12. **Jimmy Bowen** – "I'm Stickin' With You/Ever Lovin' Fingers" *Roulette 4001 Mint Classic MB \$20*
13. **Charlie Brown** – "Mean, Mean Mama/My Hungry Heart" *Rose 101 Mint MB \$50*
14. **Bill Browning** – "Borned With The Blues/Dark Hollow" *Island Record Co 7 VG++ Wol MB \$30*



15. **Sonny Burgess** – "We Wanna Boogie/Red Headed Woman" *Sun 247 Mint #01, Classic MB \$100*
16. **Johnny Burnette And The Rock 'N Roll Trio** – "Tear It Up/You're Undecided" *Coral 61651 M- Powder Blue Label Promo—all time classic MB \$150*
17. **The Johnny Burnette Trio** – "The Train Kept A-Rollin'/Honey Hush" *Coral 61719 M- Stock copy MB \$150*



18. **The Johnny Burnette Trio** – "Lonesome Train/Just Found Out" *Coral 61758 M- Stock copy MB \$150*
19. **Johnny Burnette Trio** – "Eager Beaver Baby/Touch Me" *Coral 61829 Mint Powder Blue Label Promo MB \$150*
20. **Ray Campi** – "My Screamin' Screamin' Mim!//With You" *Domino 700 Mint Store stock MB \$50*
21. **Jackie Cannon** – "Proof Of Your Love/Chill Bumps" *Chess 1807 Mint Tiny tol MB \$35*
22. **Don Carson And The Whirlaways** – "Three Carburetors/Smoke! Smoke! Smoke! (That Cigarette)" *Crest 1051 Mint Old store stock MB \$20*
23. **Bobby Cash** – "Mona Lisa/Teen Love" *King 5844 Mint Nice cover of Carl Mann hit MB \$20*
24. **Jody Chastain** – "My My/Jody's Beat" *Kay 5047 Mint Charlie Feathers' back-up guys MB \$50 (See picture at top of page)*
25. **Carl Cherry** – "The Itch/Baby Doll" *Tone 1023 M- Autographed by Carl Cherry on the label—very hard to find in this shape MB \$500*
26. **Sanford Clark** – "The Fool/Lonesome For A Letter" *Dot 15481 Mint Maroon label true first pressing on DOT. See the 78 rpm section of this auction for a MINT 78 on the original true first label of release—MCI!!! MB \$25*
27. **Joe Clay** – "Duck Tail/Sixteen Chicks" *Vik 0211 Mint All time classic MB \$125*
28. **Eddie Cochran** – "Drive In Show/Am I Blue" *Liberty 55087 Mint MB \$40*
29. **Eddie Cochran** – "Jeannie Jeannie Jeannie/Pocketful Of Hearts" *Liberty 55123 Mint MB \$50*
30. **Eddie Cochran** – "Summertime Blues/Love Again" *Liberty 55144 VG++ WHITE LABEL PROMO, very slight sticker stain on the A-side label only MB \$50*
31. **Eddie Cochran** – "Summertime Blues/Love Again" *Liberty 55144 Mint Super thick West Coast pressing MB \$50*
32. **Eddie Cochran** – "C'Mon Everybody/Don't Ever Let Me Go" *Liberty 55166 Mint WHITE LABEL PROMO MB \$75*
33. **Eddie Cochran** – "Teenage Heaven/I Remember" *Liberty 55177 Mint WHITE LABEL PROMO MB \$75*
34. **Eddie Cochran** – "Teen Age Heaven/I Remember" *Liberty 55177 M- Stock copy, xol MB \$35*
35. **Eddie Cochran** – "Somethin' Else/Boll Weevil Song" *Liberty 55203 M- WHITE LABEL PROMO MB \$75*
36. **Eddie Cochran** – "Somethin Else/Boll Weevil Song" *Liberty 55203 Mint Stock copy MB \$50*
37. **Eddie Cochran** – "Little Angel/Hallelujah, I Love Her So" *Liberty 55217 Mint WHITE LABEL PROMO MB \$75*
38. **Eddie Cochran** – "Sweetie Pie/Lonely" *Liberty 55278 M- WHITE LABEL PROMO Slight stain on label MB \$50*



39. **Jack Cochran** – "Hip Shakin' Mama/Riverside Jump" *Sims 107 Mint PROMO copy! Great classic! MB \$200*
40. **Wayne Cochran** – "Funny Feeling/Last Kiss" *Gala 117 Mint MB \$20*
41. **The Collins Kids** – "Beetle-Bug Bop/Hush Money" *Columbia 21470 Mint WHITE LABEL PROMO, #01 MB \$30*

42. **The Collins Kids** – "I'm In My Teens/They're Still In Love" *Columbia 21543 VG++ WHITE LABEL PROMO MB \$25*
43. **Cruisers** – "Betty Ann/You Made A Fool Out Of Me" *Coda 3005 M- MONSTER ROCK AND ROLL STYLE ROCKABILLY! One of the rarest Rockabilly records! MB \$500*
44. **Mac Curtis** – "If I Had Me A Woman/Just So You Call Me" *King 4927 Nice VG+ Plays M- MB \$25*
45. **Mac Curtis** – "You Ain't Treatin' Me Right/The Low Road" *King 4965 Mint WHITE LABEL PROMO with BIO label MB \$75*



46. **Dick Dale** – "Jessie Pearl/St. Louis Blues" *Del-Tone 5014 Mint His BEST record! GREAT Rockabilly!! MB \$300*
47. **Donna Darlene** – "You're Not Doin' Me Right/I'll Hate Myself Forever" *Admiral 102156 M- Nice Female Rockabilly MB \$50*
48. **Jan Davis** – "Destination Love/She Told Me" *Guild 1900 Mint Jan is a GUY and this is a NICE record! MB \$100*



49. **Alton Delmore** – "Good Times In Memphis/Thunder Across The Border" *Linco 1315 Mint With Promo letter from label owner MB \$200*
50. **Danny Dill** – "I'm Hungry For Your Lovin'/The Stranger Of Abilene" *ABC Paramount 9734 M- MB \$15*
51. **Andy Dio And The Hi-Ways** – "Rough And Bold/Satellite" *Thor 104 Mint WHITE LABEL PROMO MB \$75*
52. **Big Al Downing** – "Yes I'm Loving You/Please Come Home" *V Tone 215 Mint MB \$20*



53. **The Echo Valley Boys** – "Wash Machine Boogie/Ramblin' Man" *Island 2 VG++/M- Classic! MB \$400*

54. **Esquerita** – "Laid Off/Just Another Lie" *Capitol 4145 Mint WHITE LABEL PROMO, slight sticker stain on the labels MB \$50*
55. **Wery Fairburn And The Delta Boys** – "All The Time/I'm A Fool About Your Love" *Savoy 1503 M- Classic MB \$20*
56. **Johnny Faire** – "Bertha Lou/Til The Law Says Stop" *Surf 5019 M- Great rocker MB \$50*



57. **Ed Faucett** – "Love Me, Love Me, Love Me/You're The One" *Big Red 101 M- GREAT!! MB \$350*



58. **Charlie Feathers** – "Tongue-Tied Jili/Get With It" *Meteor 5032 Mint Labels are correct on this copy! Usually they are reversed. Black label version MB \$400*
59. **Charlie Feathers** – "Everybody's Lovin' My Baby/Can't Hardly Stand It" *King 4971 M- WHITE LABEL PROMO with BIO label, classic! MB \$400*
60. **Charlie Feathers** – "Why Don't You/Jungle Fever" *Kay 1001 VG++ Slight stain on label, tough and this is my LAST copy MB \$300*
61. **The Fireballs** – "I Don't Know/Fireball" *Kapp 248 M- GREAT rocker name on label MB \$150*
62. **Brien Fisher** – "Fingertips/A Chance Someday" *Spangle 2001 Mint First label MB \$25*
63. **Brien Fisher** – "It's Up To You/Double Dating" *United Artists 115 VG++ WHITE LABEL PROMO MB \$25*
64. **Mickey Fortune** – "It's Gonna Hurt Me More/You'll Never Know How Much I Love You" *Logan 3110 Mint Nice bopper MB \$30*
65. **The Four Daddy O's** – "The Pink Camel Walk/Don't Want To Say Goodbye" *Logan 3108 Mint MB \$30*
66. **Johnny Gittar And His Targits** – "San Antonio Boogie/You Only Hurt My Pride" *High Time 173 Mint RED PLASTIC!! Nice Bopper MB \$100 (See picture at top of page)*
67. **Rudy Grayzell** – "Judy/I Think Of You" *Sun 290 Mint xol, Sun classic MB \$50*



68. **Gayle Griffith** – "Rockin' And A Knockin'/I'm Gonna Anchor My Heart" *Emerald 2003 M- Nice one MB \$150*
69. **Hardrock Gunter** – "I'll Give 'Em Rhythm/I Put My Britches On Just Like Everybody Else" *King 1505 M- WHITE LABEL PROMO with Bio MB \$25*

Auctions are online: [www.tefteller.com](http://www.tefteller.com)  
 2 extra photos online: #30 and #88



See #127

# John Tefteller's World's Rarest Records

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Auction closes Monday, July 17, 2006 at 7:00 p.m. PDT



See #135



70. Jimmy Haggett – "Gonna Shut You Off Baby/Tell Her True" Meteor 5043 M- Tough one on classic rare label MB \$600



- 71. Doug Harden – "Dig That Ford/Good For Nothin' Woman" Hummingbird 1078 Mint True first pressing on the true original label MB \$200
- 72. Jack Harrell – "Rock Around The Christmas Tree/Rock Rock Who's There" Vim 1089 M- Odd one and NOT the same song as Brenda Lee MB \$30
- 73. Dale Hawkins – "Mrs. Merguitory's Daughter/Baby, Baby" Checker 876 Mint MB \$40
- 74. Dale Hawkins – "Little Pig/Tornado" Checker 892 VG++ WHITE LABEL PROMO, #01, two sider MB \$40
- 75. Dale Hawkins – "My Babe/A House, A Car And A Wedding Ring" Checker 906 Mint Classic! MB \$25
- 76. Dale Hawkins – "Class Cutter/Lonely Nights" Checker 916 M- MB \$20
- 77. Mickey Hawks – "Bip Bop Boom/Rock And Roll Rhythm" Profile 4002 M- classic MB \$50
- 78. Buddy Holly – "Peggy Sue/Everyday" Coral 61885 Mint Classic original first pressing MB \$30
- 79. Buddy Holly – "Early In The Morning/Now We're One" Coral 62006 Mint MB \$30
- 80. Charlie Huff – "She's My Baby/Hiding My Tears" Huff 100 M- B-side is autographed to Rudy from Huff MB \$50
- 81. Jim Hunter & His Princeton Tigers – "Twist Tina Twist/Bad Boy" Adore 904 Mint MB \$50



- 82. Benny Ingram – "Jello Sal/How Can I Keep You Loving Me" Bandera 1302 VG++ All time MASTERPIECE!!!! Wol on B-side only MB \$600
- 83. Ivan – "Real Wild Child/Oh You Beautiful Doll" Coral 62017 Mint Classic and store stock new MB \$100



84. Ivan – "Frankle Frankenstein/That'll Be Alright" Coral 62081 Mint Powder Blue Label Promo—the tough one MB \$150

- 85. Wanda Jackson – "I Gotta Know/Half As Good A Girl" Capitol 3485 VG++ WHITE LABEL PROMO MB \$25
- 86. Wanda Jackson – "I Gotta Know/Half As Good A Girl" Capitol 3485 Mint Stock copy MB \$35
- 87. Wanda Jackson – "Hot Dog! That Made Him Mad/Silver Threads And Golden Needles" Capitol 3575 Mint MB \$35
- 88. Wanda Jackson – "Baby Loves Him/Cryin' Through The Night" Capitol 3637 Mint WHITE LABEL PROMO, her best MB \$35
- 89. Wanda Jackson – "Baby Loves Him/Cryin' Through The Night" Capitol 3637 M- Stock copy MB \$35
- 90. Wanda Jackson – "Don'A Wan'A/Let Me Explain" Capitol 3683 M- Radio station call letters on the label MB \$20
- 91. Wanda Jackson – "Let's Have A Party/Cool Love" Capitol 4397 VG++ Wol MB \$10
- 92. Wanda Jackson – "Mean, Mean Man/Happy Happy Birthday" Capitol 4469 M- MB \$15
- 93. Jewel And Eddie – "Opportunity/Doin' The Hully Gully" Silver 1004 Mint Eddie Cochran MB \$20
- 94. Johnny And Jonie – "Kee-Ro-Ryin'/Just Before Dawn" Challenge 59001 Mint WHITE LABEL PROMO MB \$30



- 95. Benny Joy – "Crash The Party/Little Red Book" Antler No release # Mint Classic MB \$75
- 96. Leon Kelly And The Rhythm Rockers – "You Put My Heart In Orbit/Rockaway" Space 795 Mint from Spokane Washington MB \$75



- 97. Randy King – "Be Bopping Baby/Whispering Wind" TNT 9009 Mint TOUGH MB \$800
- 98. Buddy Knox – "Party Doll/My Baby's Gone" Roulette 4002 # of VG++ Orange roulette wheel original first press MB \$20
- 99. Sleepy La Beff – "All The Time/Lonely" Mercury 71179 VG++ Classic MB \$75



- 100. Gene La Marr And His Blue Flames – "That Crazy Little House On The Hill/You Don't Love Me Anymore" Spry 113 M- Classic and TOUGH to find clean MB \$500
- 101. Curley Langley – "Rockin' An' A Rollin'/Linda Lou" Arcadia 110 M- MB \$75
- 102. Little Brenda Lee – "Bigelow 6-200/Jambalaya" Decca 30050 VG++ MB \$15
- 103. Brenda Lee – "One Step At A Time/Fairyland" Decca 30198 Mint MB \$15
- 104. Brenda Lee – "Rock The Bop/Rock-A-Bye Baby Blues" Decca 30535 Mint MB \$20
- 105. Brenda Lee – "Let's Jump The Broomstick/Some Of These Days" Decca 30885 Mint MB \$20
- 106. Dickey Lee – "Good Lovin'/Memories Never Grow Old" Sun 280 Mint Sun label classic MB \$40



- 107. Terry Lee And The Poor Boys – "My Little Sue/Driftn'" Soma 1116 Mint Fabulous! B-side is a great instrumental MB \$600
- 108. Jerry Lee Lewis – "Whole Lot Of Shakin' Going On/It'll Be Me" Sun 267 Mint MB \$25
- 109. Jerry Lee Lewis – "Great Balls Of Fire/You Win Again" Sun 281 Mint Classic MB \$25



- 110. Jerry Lee Lewis – "High School Confidential/Fools Like Me" Sun 296 M/M- WITH PICTURE SLEEVE!!! MB \$75
- 111. Jerry Lee Lewis – "Big Blon' Baby/Lovin' Up A Storm" Sun 317 Mint MB \$25
- 112. Jerry Lee Lewis – "Little Queenie/I Could Never Be Ashamed Of You" Sun 330 M- MB \$20
- 113. Jerry Lee Lewis – "Jerry Lee Lewis EP with cover" Sun EPA-108 M-M MB \$75
- 114. Jerry Lee Lewis – "Jerry Lee Lewis EP with cover" Sun EPA 109 M-M MB \$75
- 115. Jerry Lee Lewis – "I'm On Fire/Bread And Butter Man" Smash 1886 Mint MB \$40
- 116. Wally Lewis – "Kathleen/Donna" Tally 117 Mint Original first label first pressing before Dot MB \$50



- 117. Jimmy Lloyd – "I Got A Rocket In My Pocket/You're Gone Baby" Roulette 4062 Mint Promo!!! Nice one MB \$75
- 118. Bob Luman – "All Night Long/Red Cadillac And Black Mustache" Imperial 8311 Mint Radio station stamp on label, Maroon label true first pressing MB \$50
- 119. Jerry Lynn – "Bugger Burns/Queen Of The Moon" D Mint Classic MB \$50



- 120. Loretta Lynn – "I'm A Honky Tonk Girl/Whispering Sea" Zero 107 Mint Loretta's Very FIRST record. Label owner wrote the actual address under the label name and date on the side. MB \$350
- 121. Reesa Lynn & Oscar Wells – "Now He's Gone/My Real Love" Lynn 5959 VG++ Female rocker MB \$25

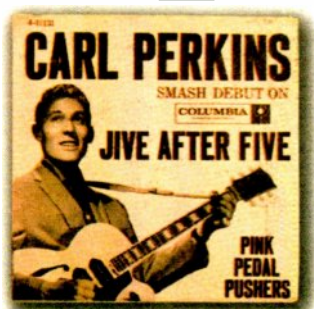
- 122. Janis Martin – "Drugstore Rock And Roll/Will You Willyum" RCA Victor 6491 Mint Silver line pressing MB \$35
- 123. Sammy Masters – "Pink Cadillac/Some Like It Hot" 4 Star 1695 Mint Shiny red label MB \$50
- 124. Sammy Masters – "Charollette/Golden Slippers" Lode 109 Mint MB \$20



- 125. Bob McDonald And The Creations – "One Day/ Never Let Me Go" McDonald 292 M/M Buddy Holly copy and comes with super rare Picture Sleeve MB \$300
- 126. Skeets McDonald – "You Oughta See Grandma Rock/Heart-Breakin' Mama" Capitol 3461 Mint WHITE LABEL PROMO MB \$100
- 127. Wayne McGinnis – "Rock, Roll And Rhythm/ Lonesome Rhythm Blues" Meteor 5035 Mint Old store stock! MB \$200 (See picture at top of page)
- 128. Chuck Miller – "The House Of Blue Lights/ Can't Help Wonderin'" Mercury 70627 Mint Classic MB \$35



- 129. Ronnie Molleen – "Rockyn' Up/Fat Mama" King 5365 Mint Classic and Store Stock New MB \$200
- 130. Michael Monte – "Rock My Rockin' Chair/ Bubble Gum Rock" Christy 103 DJ copy! Nice VG+ MB \$25
- 131. Moon Mullican – "Seven Nights To Rock/ Honolulu Rock-A Roll-A" King 4894 M- WHITE LABEL PROMO with Bio label MB \$25
- 132. Jim Murphy And The Accents – "I'm Gone, Mama/Plumb Crazy" Rev 3508 Mint MB \$20
- 133. Jimmy Murphy – "Here Kitty Kitty/I'm Looking For A Mustard Patch" Columbia 21486 M- WHITE LABEL PROMO with sticker stain on label MB \$35
- 134. Joey Nepote – "Doctor, Doctor, Doctor/Sweet Little Baby I Care" Blue Ribbon 1001 VG+ MB \$150
- 135. Night Hawks – "You're My Baby/Want Your Love" Stars 550 Nice VG+ Great! MB \$150 (See picture at top of page)
- 136. Pat Parker – "Boy Watcher/Warm Glow" Heartbeat 1000 M- Female Rocker MB \$25
- 137. Carl Perkins – "Blue Suede Shoes/Honey, Don't!" Sun 234 M- Classic MB \$35
- 138. Carl Perkins – "Boppin' The Blues/All Mama's Children" Sun 243 Mint Store stock new MB \$35
- 139. Carl Perkins – "Matchbox/Your True Love" Sun 261 VG++ 29c sticker on label—cute MB \$30
- 140. Carl Perkins – "Glad All Over/Lend Me Your Comb" Sun 287 M- MB \$30



141. Carl Perkins – "Jive After Five/Pink Pedal Pushers" Columbia 41131 M-M- With gorgeous PICTURE SLEEVE MB \$50



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142. Carl Perkins – "Levi Jacket/Pop, Let Me Have The Car" Columbia 41207 Mint MB \$20



143. The Phantom – "Love Me/Whisper Your Love" Dot 16056 VG+/VG+ WITH PICTURE SLEEVE!!! MASTERPIECE!!! MB \$400



144. Elvis Presley – "Baby Let's Play House/I'm Left, You're Right, She's Gone" Sun 217 VG++ Super copy of all time Sun classic—perfect labels and just very slight wear MB \$1000



145. Elvis Presley – "Mystery Train/I Forgot To Remember To Forget" Sun 223 VG++ Super copy MB \$850

146. Elvis Presley – "Mystery Train/I Forgot To Remember To Forget" RCA Victor 6357 Mint Old store stock MB \$50

147. Elvis Presley – "That's All Right/Blue Moon Of Kentucky" RCA Victor 6380 M- MB \$50

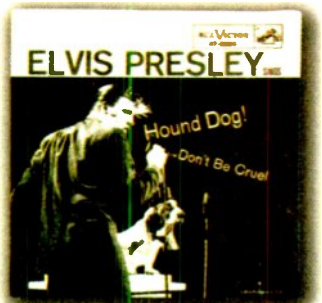
148. Elvis Presley – "Good Rockin' Tonight/I Don't Care If The Sun Don't Shine" RCA Victor 6381 Mint Old store stock MB \$50

149. Elvis Presley – "Milkcow Blues Boogie/You're A Heartbreaker" RCA Victor 6382 Mint Old store stock MB \$50

150. Elvis Presley – "Baby Let's Play House/I'm Left, You're Right, She's Gone" RCA Victor 6383 M- MB \$50

151. Elvis Presley – "Heartbreak Hotel/I Was The One" RCA Victor 6420 M- MB \$40

152. Elvis Presley – "My Baby Left Me/I Want You, I Need You, I Love You" RCA Victor 6540 Mint Old store stock MB \$40



153. Elvis Presley – "Hound Dog/Don't Be Cruel" RCA Victor 6604 M-/M- With PICTURE SLEEVE MB \$100

154. Elvis Presley – "Blue Suede Shoes/Tutti-Frutti" RCA Victor 6636 M- Wol on B-side only MB \$40

155. Elvis Presley – "Jailhouse Rock/Treat Me Nice" RCA Victor 7035 VG+/VG++ With PICTURE SLEEVE MB \$35



156. Eddie Quinteros – "Come On Little Girl/Waited For You" Ed-Dar 102 Mint True first pressing on the original first label MB \$100

157. Marvin Rainwater – "Whole Lotta Woman/Baby, Don't Go" M-G-M 12609 M- MB \$15

158. Wayne Raney – "Shake Baby Shake/40th And Plum" Decca 30212 M- MB \$35



159. Don Ray – "Don't Cha Baby My Baby/Imogene" Rodeo 130 Mint PROMO MB \$300

160. Don Reed – "Mean Woman Blues/Someday" Skora 3222 M- MB \$50

161. Wesley Reynolds – "Trip To The Moon/Don't Say Goodbye" Rose 108 M- Radio Station stamp on label, classic MB \$100



162. The Rockers – "Rock, Rock, Rocket Ship/June Dance" Mark 135 Nice VG+ Scarce! MB \$100

163. Slim Rhodes – "Do What I Do/Take And Give" Sun 256 M- MB \$40

164. The Road Runners – "Little Pig/Rains" Chan 111 M- #ol MB \$20

165. Marty Robbins – "Tennessee Toddy/Mean Mama Blues" Columbia 21477 Mint MB \$25

166. Marty Robbins – "Respectfully Miss Brooks/You Don't Owe Me A Thing" Columbia 40706 Mint WHITE LABEL PROMO MB \$25

167. Lester Rose – "Wino Blues/Alimony Blues" Arlen 1014 Mint Nice one! MB \$100

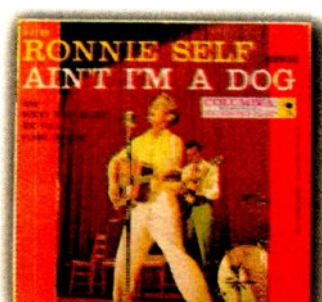
168. Jack Scott – "Baby, She's Gone/You Can Bet Your Bottom Dollar" ABC Paramount 9818 VG++ Great! MB \$100



169. Jack Scott – "Starring Jack Scott EP with cover" Carlton EP 7/1073 M-/M- Great EP with "Go Wild Little Sadie" MB \$200

170. Ronnie Self – "Pretty Bad Blues/Three Hearts Later" ABC Paramount 9714 M- PROMO COPY!!! Tough to find as Promo MB \$100

171. Ronnie Self – "Ain't I'm A Dog/Rocky Road Blues" Columbia 40989 Mint Classic MB \$35



172. Ronnie Self – "Ain't I'm A Dog EP with cover" Columbia B-2149 VG+/M- Super rare EP and one of the nicest copies out there! Usually they have ring wear and split seams but this copy is near perfect with only a hint of ring wear. MB \$500

173. Arlene Shaw – "Lotta Lovin'/Disappointment" Mist 1015 Mint Female cover of the Gene Vincent classic MB \$40

174. Norm Skylar – "Rock N' Roll Blues/Night Shift" Crest 1044 M- WHITE LABEL PROMO MB \$75



175. Chucklin' Chuck Sloan – "Too Old To Rock And Roll/Brown Haired Sue" Cowtown 806 M- GREAT! MB \$350

176. Leon Smith – "Little Forty Ford/Once I Had A Heart" Willamette 101 Mint Original true first pressing on original label from Eugene, Oregon MB \$50



177. Mel Smith & The Night Riders – "Pretty Plaid Skirt/I'll Never Change" Sue 713 VG++ PUNK STYLE ROCKABILLY MASTERPIECE FROM 1958! Amazing record that sounds about ten years later than it is! Wild guitar and punk style vocals. If you don't know it, call 'me and I'll play it for you. MB \$200

178. Warren Smith – "Rock 'M' Roll Ruby/I'd Rather Be Safe Than Sorry" Sun 239 Mint True first pressing with 'M' instead of 'N' MB \$75

179. Warren Smith – "Ubangi Stomp/Black Jack David" Sun 250 VG++ MB \$30

180. Warren Smith – "I've Got Love If You Want It/I Fell In Love" Sun 286 Mint MB \$50

181. Johnny Spain And The Famous Flames – "I'm In Love/Family Rules" Back Beat 516 Mint MB \$35

182. Andy Starr – "Round And Round/Give Me A Woman" M-G-M 12364 M- Promo Copy! MB \$150



183. Johnny Stewart – "Rockin' Anna/Lorraine" Vita 169 VG+ Xol, John Stewart's first record before the Kingston Trio and his 70's solo career MB \$100

184. Gene Summers – "Gotta Lotta That/Nervous" Jan 102 Mint MB \$20



185. Gene Summers And His Rebels – "Twixteen/I'll Never Be Lonely" Jane 106 PROMO M- Tough one MB \$50

186. The Surf Riders – "I'm Out/Rocko Soco" Nasco 6008 M- Classic MB \$100



187. The Sundowners – "Snake Eyed Woman/For Your Love" Sun-Rise # 1 Mint Great!!! Jerry Lee Lewis sound! MB \$500

188. Al Sweatt – "Let's Paint The Town Red/I Hate Myself" Keen 289 Nice VG+ GREAT! MB \$300

189. Tom Tall And His Tom Kats – "Stack-A-Records/Mary Jo" Crest 1038 Mint PROMO COPY MB \$100

190. Joe Therrien Jr. – "I Ain't Gonna Be Around/Play Me A Blue Song" Jat 101 Mint MB \$75

191. Jack Turner – "Everybody's Rockin' But Me/I'm Gonna Get You If I Can" Hickory 1050 Mint WHITE LABEL PROMO MB \$40

192. Jesse Lee Turner – "Shake, Baby, Shake/The Little Space Girl" Carlton 496 Mint Classic MB \$20

193. Ruckus Tyler – "Rollin' And A-Rockin'/Rock Town Rock" Fabor 135 VG++ MB \$50

194. Gene Vincent And His Blue Caps – "Be-Bop-A-Lula/Woman Love" Capitol 3450 M- WHITE LABEL PROMO!!! Wol on B-side only MB \$100 (See picture at top of page)

195. Gene Vincent And His Blue Caps – "Be-Bop-A-Lula/Woman Love" Capitol 3450 Mint Store stock new MB \$35

196. Gene Vincent And His Blue Caps – "Race With The Devil/Gonna Back Up Baby" Capitol 3550 Mint Store stock new MB \$35

197. Gene Vincent And His Blue Caps – "Bluejean Bop/Who Slapped John" Capitol 3558 Mint More old store stock MB \$35

198. Gene Vincent And His Blue Caps – "Lotta Lovin'/Wear My Ring" Capitol 3763 M- MB \$25

199. Gene Vincent And His Blue Caps – "I Got It/Dance To The Bop" Capitol 3839 Mint More old store stock MB \$35

200. Gene Vincent And His Blue Caps – "Baby Blue/True To You" Capitol 3959 Mint WHITE LABEL PROMO of one of the toughest to get Capitol 45's MB \$75

201. Gene Vincent And His Blue Caps – "Over The Rainbow/Who's Pushing Your Swing" Capitol 4153 Mint WHITE LABEL PROMO MB \$75

202. Gene Vincent And His Blue Caps – "The Night Is So Lonely/Right Now" Capitol 4237 Mint LIGHT BLUE LABEL PROMO with small numbers written on label MB \$75



203. Gene Vincent And The Blue Caps – "Gene Vincent And The Blue Caps Part 3 EP with cover" Capitol EAP 3-611 Sealed/Mint This is amazing! An original Vincent EP STILL SEALED in the original loose fit baggie! Never seen a sealed Vincent EP before but here it is! The perfect copy! MB \$750



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204. Don Waynick And The Green Bullets - "Telephone Boogie/There She Goes" *Dixie 1147 Mint SUPER RARE DIXIE!!!! MB \$750*



205. Jimmy Witter And The Shadows - "If You Love My Woman/AAAAHHH!" *Elvis 900 M- MASTERPIECE!!!! If you've never heard it, call me! MB \$750*

206. Don Woody - "You're Barking Up The Wrong Tree/Bird-Dog" *Decca 30277 Mint Two sider MB \$125*

207. Wayne Worley And His Worley Birds - "Red Headed Woman/To Be Alone" *Elbridge 11016 M- GREAT!!! MB \$100*

208. Eddie Zack And Cousin Ritchie - "I'm Gonna Roll And Rock/Foolish Me" *Columbia 21441 M- WHITE LABEL PROMO MB \$50*

### Original 1950's Rockabilly 78's

209. Lucky Joe Almond - "Rock Me/The Last Waltz" *Trumpet 199 Mint GREAT MB \$50*

210. Joe Bennett And The Sparkletones - "Black Slacks/Boppin' Rock Boogie" *ABC Paramount 9837 Mint Tough to find on 78 format MB \$75*



211. Joey Biscoe - "Chee-Chee-Wah-Woo/A Little Man Sat Down And Cried" *Fee Bee 202 M- MB \$50*

212. Eddie Bond And The Stompers - "Rockin' Daddy/I've Got A Woman" *Mercury 70826 M- Stain in grooves which does not affect play MB \$50*



213. Sanford Clark - "The Fool/Lonesome For A Letter" *MCI 1003 Mint First label true first pressing—old store stock MB \$100*

214. Joe Clay - "Duck Tail/Sixteen Chicks" *Vik 0211 VG++ Super rare on 78 format and it just ROCKS on 78 MB \$100*

215. Eddie Cochran - "Sittin' In The Balcony/Dark Lonely Street" *Liberty 55056 M- Gorgeous copy MB \$100*

216. Jackie Lee Cochran - "Ruby Pearl/Mama Don't You Think I Know" *Decca 30206 Mint Super rare on 78 format and it ROCKS! MB \$150 (See picture at top of previous page)*

217. Alvadean Coker And The Cokers - "We're Gonna Bop/Do Dee Oodle Dee Do I'm In Love" *Abbott 176 Mint Tough on 78 MB \$50*

218. Mac Curtis - "If I Had Me A Woman/Just So You Call Me" *King 4927 VG++ These Rockabilly 78's just sound SO GOOD MB \$75*

219. Mac Curtis - "Grandaddy's Rockin'/Half Hearted Love" *King 4949 VG Clean with no jukebox wear—just scuffs. Plays super! MB \$40*



220. Link Davis - "Sixteen Chicks/Deep In The Heart Of A Fool" *Starday 235 M- Classic Starday Rockabilly MB \$75*

221. Frank Deaton And The Mad Lads - "Just A Little Bit More/My Love For You" *Bally 1042 VG+ Scuffs but plays M- MB \$30*

222. Tex Dixon And Dixie Range Riders - "Two Ton Mama/This Doggone Fiddle" *Alfa 102 Mint Slight hairline crack but no effect on play. GREAT! MB \$20*



223. Charlie Feathers - "Peepin' Eyes/I've Been Deceived" *Flip 503 Nice VG+ Scuffs but plays fabulous and it is TOUGH to find on 78 MB \$500*



224. Sonny Fisher - "Rockin' Daddy/Hold Me Baby" *Starday 179 Mint Classic MB \$100*

225. Eddie Fontaine - "Nothin' Shakin'/Don't Ya Know" *Argo 5309 M- Very scarce on 78 format MB \$40*

226. George & Earl - "Done Gone/Better Stop, Look And Listen" *Mercury 12688 Mint Super scarce advance pressing ACETATE MB \$75*



227. Jackie Goetoe And The Scamps - "Rock It To The Moon/Raised On Rock And Roll" *Rhythm 1024 VG Scuffs but plays great! Super rare on 78! MB \$200*

228. Barry Gordon - "Rock Around Mother Goose/Seven" *M-G-M 12166 Mint Old store stock MB \$20*

229. Charlie Grac - "Boogie Boogie Blues/I'm Gonna Sit Right Down And Write Myself A Letter" *Cadillac 141 VG++ Tough! MB \$100 (See picture at top of page)*

230. Hardrock Gunter And The Pebbles - "Rifle Belts and Bayonets/Maybe Baby You'll Be True" *Bullet 727 M- MB \$40*

231. Dale Hawkins - "See You Soon Baboon/Four Letter Word" *Checker 843 M- GREAT!!! MB \$75*



232. Bill Haley And The Saddlemen - "Green Tree Boogie/Down Deep In My Heart" *Holiday 108 Mint WHITE LABEL PROMO, sticker stain on label MB \$300*

233. Bill & Loretta And The Saddlemen - "Pretty Baby/I'm Crying" *Holiday 110 Nice VG+ Haley rarity!!! Tough MB \$200*

234. Wanda Jackson - "I Gotta Know/Half As Good A Girl" *Capitol 3485 M- Super rare on 78 format MB \$200*

235. Wanda Jackson - "Hot Dog! That Made Him Mad/Silver Threads And Golden Needles" *Capitol 3575 Mint These are so hard to find on 78 format MB \$200*



236. Wanda Jackson - "Baby Loves Him/Cryin' Thru The Night" *Capitol 3637 M- KILLER SOUND ON 78 format! Her best! MB \$200*

237. Johnny Jano - "Havin' A Whole Lot Of Fun/I'd Make A Good Man For You" *Excello 2099 M- Tiny tol, TOUGH ON 78 format!!! MB \$100*



238. Corky Jones - "Hot Dog/Rhythm And Boogie" *Pep 107 Nice VG+ Scuffs but plays near perfect!!! GREAT on 78! MB \$150*

239. Sid King And The Five Strings - "Sag, Drag And Fall/But I Don't Care" *Columbia 21449 Mint Tough on 78 format MB \$75*

240. Sid King & The Five Strings - "Purr, Kitty, Purr/Mama, I Want You" *Columbia 21489 Mint Old store stock MB \$75*

241. Dickey Lee - "Good Lovin'/Memories Never Grow Old" *Sun 280 Mint Old warehouse stock MB \$75*

242. Jerry Lee Lewis - "Whole Lot Of Shakin' Going On/It'll Be Me" *Sun 267 M- Classic MB \$125 (See picture at top of page)*

243. Cousin Joe Maphis - "Square Dance Boogie/Lonesome Train Boogie" *Lariat 1106 M- Nice boogie guitar! MB \$50*

244. Ramon Maupin - "No Chance/Love Gone" *Fernwood 101 Mint Store stock new MB \$100*

245. Sal Mineo - "Start Movin'/Love Affair" *Epic 9216 Mint MB \$30*

246. Merrill Moore - "The House Of Blue Lights/Bell Bottom Boogie" *Capitol 2574 M- WHITE LABEL PROMO MB \$30*

247. Merrill Moore - "Fly Right Boogie/Nola" *Capitol 2796 Mint Old store stock MB \$20*

248. Roy Moss - "Corinne Corinna/You Don't Know My Mind" *Mercury 70858 VG++ Tough on 78 MB \$35*

249. Moon Mullican - "Seven Nights To Rock/Honolulu Rock-A Roll-A" *King 4894 VG++ MB \$20*

250. Ted Newman - "Plaything/Unlucky Me" *Rev 3505 M- Rare on 78 format MB \$20*

251. Carl Perkins - "Blue Suede Shoes/Honey, Don't!" *Sun 234 M- MB \$75*

252. Carl Perkins - "Boppin' The Blues/All Mama's Children" *Sun 243 Mint MB \$75*

253. Carl Perkins - "Dixie Fried/I'm Sorry, I'm Not Sorry" *Sun 249 M- MB \$50*

254. Carl Perkins - "Matchbox/Your True Love" *Sun 261 VG++ Wol MB \$50*

255. Carl Perkins - "Glad All Over/Lend Me Your Comb" *Sun 287 Mint MB \$75*



256. Elvis Presley - "Mystery Train/I Forgot To Remember To Forget" *RCA Victor 6357 M- MB \$100*

257. Elvis Presley - "Hound Dog/Don't Be Cruel" *RCA Victor 6604 M- MB \$100*

258. Elvis Presley - "Love Me Tender/Anyway You Want Me" *RCA Victor 6643 M- MB \$50*



259. The Rhythm Rockers - "Juke Box Help Me Find My Baby/Fiddle Bop" *Cross Country 524 M- Rare first label before it was picked up Sun MB \$150*

260. Chuck Rogers And His Tennessee Checker Players - "Tennessee Baby/I Trusted Blue Eyes Too Long" *Covered Wagon 100 M- Nice Bopper MB \$30*

261. Casey Simmons - "Juke Box Boogie/Texas Dreams" *Crystal 289 Mint MB \$30*



262. Big Slim And His Oklahoma Boys - "Wheeling Boogie/Broken Raveled Ends" *Page 503 Mint Wol, RARE Bopper MB \$75*

263. Rudy Sooter - "Dixie Land Boogie/The Kid Next Door" *Gold Star 116 VG++ # of, PROMO COPY MB \$30*

264. Gene Vincent And His Blue Caps - "Be-Bop-A-Lula/Woman Love" *Capitol 3450 VG++ MB \$75*

265. Gene Vincent And His Blue Caps - "Lotta Lovin'/Wear My Ring" *Capitol 3763 M- MB \$100*

266. Gene Vincent And His Blue Caps - "Race With The Devil/Gonna Back Up Baby" *Capitol 3530 M- MB \$100*

267. Rusty York - "Shake 'Em Up Baby/Peggy Sue" *King 5103 M- Tough on 78 format MB \$50*

Next Month's Auction  
**SURF / INSTRUMENTALS**  
 \*\* LP's & 45's \*\*



# Pondering Aloud

by Ray Sidman

Since the Industrial Age kicked into gear some 150 years ago, the drive for technological laziness has become the prime directive of a cultured society.

Along with every other facet of life, music has become mixed into the tech-oriented rat race. Remember when CD players used to hold only one CD — and we thought such a gizmo was the greatest innovation since reunion tours?

Now lab geniuses (genii?! ) have blown that out of the water, first with home stereos that can hold hundreds of CDs (and burn them), but now these little plastic discs are threatened by digital technology. How's that phrase made famous by Horace Greeley go? "Go west, young man — or get an iPod... your call."

The other day, I received an unsolicited e-mail for sunglasses with an MP3 player built in. Methinks James Bond's buddy Q hath been moshing a bit much. But it made me think (that's a cue to duck and cover, folks) about what inventions music lovers would really like to see. Not necessarily realistic

inventions (in this column? pshaw!) but items that we dream of in the depths of R.E.M. sleep or even mid-concert euphoria.

I've collected a few ideas:

- CD/cassette/vinyl automatic sorter: Be it a robot, sliding contraption or bizarre love triangle, what I'd love is a machine to update my ever-growing collection. No pre-sorting, counting, measuring space, post-sorting or S&M trainer courses required to get your CDs filed more than once every Vulcan year (look it up).

- Air Instrument Smart Chip: For those trying to look like real musicians on their wicked-kewl air rigs, perhaps having a microchip planted somewhere in the brain might help keep these people in check, at least as far as ridiculousness is concerned. Do you have seven snare drums, or is your one merely teleporting all over the place every other second? Show me a guitar with such elasticity. Seriously, dude — an air clarinet?

- You're At A Concert Get Off Your Can Long-Range Tazer Gun: Unless I'm attend-

ing an Igor Stravinsky concerto (and even then...), few things about concerts baffle me as much as the people who pay hard-earned money (if I make take that leap of faith) to sit amid thousands of screaming fans and timidly sit there, slightly moving their lips to the lyrics. During insanely frenetic moments, they might even tap their fingers on their thighs. Why? I want to walk up to these people to say, "You paid money, the band wants to hear you scream, everyone else is screaming... what are you waiting for!?" Gyrate like an imbecile, holler like a madman, live it up like there's no tomorrow, exacerbate like — well, OK, don't exacerbate.

- AM radio: This one's going to require a vivid imagination, but bear with me. I hope it would make music listeners appreciate their other wonder-doodads all the more. Satellite radio in your car? Young whipper-snappers. In the olden days, our cars — which were handmade from mud and twigs, by the way — only came with dull, rusty knives for us to entertain ourselves with while we drove down the (handmade from toothpicks) roads.

- The Universal All-Music Central Machine: The name alone should earn its inventor some sort of grammarian award (or ridicule). This device would allow people to find any piece of music ever recorded. Tune in, turn off, drop out, if you want. Or you could listen to this and lead a happy, endlessly fulfilling musical existence. (No, there's no copyright on such an existence — yet. *Carpe diem*, folks.)

- Time machine: A no-brainer. Who wouldn't love to see Jimi Hendrix or Jim Morrison or Janis Joplin perform live? (OK, a time machine and a good scalper.) How about Victor Borge, Ray Charles, or Johnny Cash in their youth or old age? Take your pick. How about The Beatles? And of course Elvis Presley goes without saying (though I, um, just said it). Reach farther: Ludwig Van Beethoven, Robert Johnson, Demosthenes. The list goes on and on.

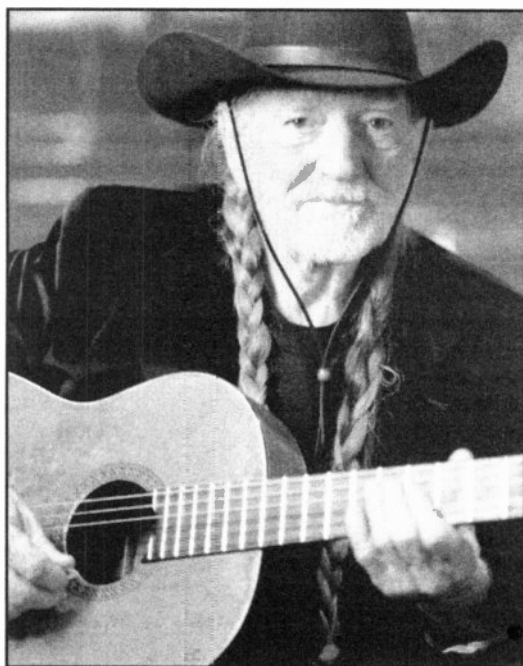
Any additional inventive ideas, readers? Seriously, we'll even print the bad ideas. (As evidenced here.)

## Disc Reviews continued from 28

### Willie Nelson

*You Don't Know Me: Songs of Cindy Walker*  
*Lost Highway* (B0006079)  
reviewed by j. poet

Willie Nelson doesn't ever make bad music, but he's made his share of albums that got by on the grace of his effortless singing and stellar backing band. *You Don't Know Me* is a pure country album, or it would have been had it come out 30 years ago. The title is apt, since Cindy Walker is probably unknown to anyone who isn't a fanatical reader of liner notes or an aficionado of Texas swing. Walker was born in Texas and grew up in Los Angeles, but by the time she was 16 she was back in Texas writing and pitching songs. Bing Crosby had a Top 40 with "Lone Star Trail" in 1941, and while she did have a recording career, it's her songwriting that made her famous, or as famous as she was. Walker wrote a bunch of hits for Bob Wills, including "Bubbles In My Beer," "Miss Molly," "Dusty Skies" and "Cherokee Maiden," all included here and played with the kind of loose cowboy-jazz feel that was a Wills trademark. The title track, cowritten with Eddy Arnold, has been cut by everyone from Ray Charles to David Sanborn; Nelson delivers it with the understated melancholy he's so good at. This is the best thing he has done in years.



Courtesy of Lost Highway/By Danny Clinch

Willie Nelson

### Livingston Taylor

*There You Are Again*  
*Whistling Dog* (CD 1005)  
reviewed by j. poet

Livingston Taylor almost sounds exactly like his more famous older brother James, a fact that's probably been his blessing and his curse. His live gigs uniformly get rave reviews, but his albums have never managed to capture their low-key charisma or gentle humor. Taylor's backing

musicians here include some of the heaviest session cats on earth, including Leland Sklar on bass, drummer Steve Gadd, and utility sax man David Sanborn, but the playing remains understated. The same can be said of Taylor's songwriting. It's competent and comfortable, easy-listening folk with a retro vibe that harks back to the folk/pop heyday of the early 1970s. That said, there are some delightful tunes here. "Step By Step," the story of a sinner finding his path back to Jesus, is full of self-effacing humor, tender faith and a Gospel choir led by Andrae Crouch. "Yes" has a bright R&B-meets-smooth jazz arrangement and praises the power of true love, again with a bit of deprecating humor.

### Ronnie Hawkins

*The Hawk*  
Capitol (09463-47256-2-0)  
reviewed by j. poet

Most lovers of rock trivia know Ronnie Hawkins as the man who put together The Band to back him up. When his original backing group quit en masse in the late '50s, Hawkins hired Robbie Robertson, Garth Hudson, Rick Danko, and Richard Manuel to replace them. Levon Helm was the only player from the original band to make the transition. Hawkins was a rockabilly singer known for his wild live gigs.

After Sam Phillips refused to sign him, Hawkins started playing regularly in Canada and moved north in the late '50s.



He's still going strong and turned 70 last year. *The Hawk* was recorded for United Artists in 1979, at several marathon sessions in Los Angeles. The music here, a hybrid of Southern rock, country-soul and blues, made it a hard sell. Today it isn't any easier, but Hawkins always went his own way, and the music sounds classic, good pickin' and singin' by real musicians in real time. There isn't a weak track here, with more highlights than this review has space for. "South In New Orleans" is a rocker that sounds as if it were arranged by The Band, with some great boogie piano by Stan Szelest and a rowdy chorus backing up Hawkins' exuberant vocal. "Pledging My Love" is pure country-soul with Hawkins crooning softly against a crying slide-guitar line. The Hawk shows off his rockabilly pipes on a Cajun-influenced rockabilly arrangement of "Blue Moon Of Kentucky" featuring Carl Mathers' jaunty fiddle.



# GODFATHER OF THE BLUES

## Remembering Clifford Antone

BY RUSH EVANS

When I interviewed Clifford Antone for this magazine nine years ago, I was nervous. Antone had already been a musical legend for years, his Austin blues club more than two decades old at the time. He was a legend, a mythical figure linked to every blues musician that was ever still alive by the '70s. He looked, acted and moved like a godfather, the person in charge of the blues, and that's exactly what he was.

I called his home number on a Sunday afternoon at 4 o'clock. It was like waking a grizzly bear at the crack of dawn. I felt downright guilty as he told me he needed more sleep. Call back in an hour. So I did. He sounded just as gruff the second time, and when I told him I'd like to schedule an interview with him for a cover story in a national record collectors' publication, he paused, sighed, then said, "Come on over in about an hour and we'll do it." Now I was really nervous. I had no idea it would come together so quickly.

I drove to his downtown Austin penthouse apartment, used the security pass-word he'd shared with me and took the elevator up. I was certain that his home would be filled with old blues albums and posters on the walls, a disorganized museum of sorts. I was wrong. The living room had one chair, a TV dinner tray and one of those giant wrap-around sofas. That was it, except for the two side-by-side giant-screen television sets, each on a different baseball game. Clifford welcomed me warmly, invited me in and offered me a Coke. I quickly realized that I had no reason to be intimidated.

We'd barely gotten started when his phone rang and he signaled me to stop the tape recorder. He was laughing instantly at the loud voice coming through the earpiece. He held it out so I could hear, then smiled and said, "Doug Sahn." I sat for 30 minutes as Clifford laughed at his chatty friend and said not a word. He held the phone out for me to hear it when Sahn broke into singing "Crazy, Crazy Baby."

Then we finally started talking about the blues and not one thing else, non-stop for an hour. "I didn't know there was any kind of music but the blues. And I still don't. I'm a blues man." That would remain true for the rest of Antone's life, which ended suddenly and unexpectedly May 23, 2006, at age 56 in that penthouse apartment.

Antone fell in love with the blues growing up in Port Arthur, Texas, blind to racial

divisions and entranced by the sounds he heard that had once been known as "race" music. But the blues was no good if it was just something he listened to at home. He wanted to share it.

Antone was just 24 years old when he opened his blues club in downtown Austin in 1975. It was mostly an excuse to meet all his musical heroes, but it soon became the Midwestern revitalization of the uniquely American art form. Muddy Waters, Bobby Blue Bland, Buddy Guy, Clifton Chenier, B.B. King, Albert Collins and countless other long-time practitioners came to Austin, playing week-long stints in a town funky enough to support them and the former downtown furniture warehouse that showcased them.

A concurrent blues explosion unfolded as young blues players developed their craft at Antone's with its owner's passionate encouragement. Angela Strehli, Bonnie Raitt, and the group that became the club's house band, The Fabulous Thunderbirds, injected the blues into their rock 'n' roll, delivering it to a whole new audience. T-Birds guitarist Jimmie Vaughan was the first guitar hero to emerge from the Antone's culture, but Clifford's support extended further into the family when little brother Stevie Ray began to get on stage. Clifford was a tireless advocate, with a remarkable ability to make musicians offers that they couldn't refuse. When innovative blues guitarist Albert King played Antone's, Clifford wanted his latest prodigy to have a chance to play with his hero. "I said, 'Look, I promise you, man, this is very special, this kid can play, Albert. I would never do anything to embarrass you,'" Antone told me in 1997. "He let him up there, and Stevie just scared him to death. He'd never seen no one like that. Stevie playing with Albert King — it's the best thing he did."

The club had hard times over the years, but Antone would never let the blues die. Today, the club thrives at its fourth location, just a few blocks from the original site downtown.

Antone did two stints in jail over the years for marijuana distribution, and after his most recent unfortunate incarceration,

he emerged as a man with a more diverse musical mission. He became an instructor of a course in the blues at the University of Texas, a ubiquitous spectator at every music venue in town and an organizer of benefit events to help those in need. When Hurricane Katrina destroyed one of the

most important musical cities in America, Antone quickly called on his friends to fill Austin's basketball arena with ticket-buyers. He made sure that night to tell the audience that every cent of their ticket cost would go directly to those in need in New Orleans (the friends on stage, by the way, included The Flatlanders, Eric Johnson, Bob Schneider, Ray Price, Willie Nelson, and The Neville Brothers).

With the Antone's Records store, across the street from the club's third location, he created another avenue to keep the blues alive. "He wanted people to have the opportunity to buy the blues," said store employee Eve Monsees. "It was always essential that we had a copy of Bobby Blue Bland's *Two Steps from the Blues*." It's no coincidence that Monsees is also a stellar blues guitarist, a seasoned pro still in her early 20s. Like so many other artists, her band, Eve And The Exiles, wouldn't exist without him.

"I was 14 when I met him," she said. "He asked me what I was listening to. When I said Magic Sam, he put his head in his hands in disbelief. That was one of his favorites, which was really cool. We got along pretty good after that."

Soon thereafter, he initiated the teen and another blistering blues prodigy, Gary Clark Jr., into the blues brotherhood. "He got both of us up on stage without having heard us actually play before, on a night when Hubert Sumlin and James Cotton were there. He took us backstage to meet them even before the show, just as he'd introduced Stevie and Jimmie [Vaughan] to those guys before. He told them, 'They're still coming up!' We sat in for a song or two. Shortly thereafter, he gave us a gig opening for Jimmie at the club's anniversary show. He was somebody that made things happen for people."

Jimmie's bandmate from The Fabulous Thunderbirds days, drummer Mike Buck, has similar memories of Antone's big-hearted dedication to the musicians he

worked with. "He gave us a place to play," said Buck. "We used to back up all the Chicago guys, Eddie Taylor, Luther Tucker, Big Walter Horton, Jimmy Rogers, Hubert Sumlin — very thrilling, very educational. He always would brag about us to Muddy Waters."

Antone's bragging led the legendary Waters to bring his family out to see the T-Birds when they played Chicago. When Waters came back to Texas to play at Clifford's club, the T-Birds would open the show for him. Buck has spent the last quarter century as one of The LeRoi Brothers, another tight Texas blues outfit. Like Monsees, he works at Antone's Records.

Late last year, I handed Clifford Antone a copy of that September 1997 *Discoveries*, reminding him that he had shared with me his favorite blues albums in that interview (this is, after all, a record collectors' magazine). Like an excited kid, he said, "Don't show me — let me see if I can name 'em!" He rattled off his favorite artists and records almost identically to the list that appeared in the piece, starting off with Bobby Blue Bland's *Two Steps from the Blues* album.

In January of this year, I ran into him again at a Chuck Berry concert, where I introduced him to my 12-year-old son. I said, "Clifford, he plays guitar!" He asked me if my kid was playing the blues. I said, no, mostly grunge-rock stuff. Clifford Antone bent over to look my son straight in the eyes and said, "Listen, you get rid of all that crap. You get the old blues records and learn to play the guitar from *that* stuff. And you remember who told you this." It was another one of those offers you can't refuse, from the godfather that the blues will never forget. ●



Courtesy of Rush Evans by Jerry Iannaccone

**Texas Music Group: Antone's Records, Lone Star Records, TMG Records**  
805 West Avenue #2  
Austin, TX 78701  
Phone: 512-322-0617  
Fax: 512-477-2930  
Web: www.txmusicgroup.com  
E-mail: info@txmusicgroup.com  
Promotions: Trish Wagner  
Advertising: Trish Wagner  
Sales: Trish Wagner  
Do you release vinyl? No  
Mail order: Yes  
Catalog: Call, write, e-mail or fax  
Main styles of music: Blues, roots, rock, Americana, country, alt-country  
Top artists: Gary Primich, Toni Price, Johnny Bush, Monte Montgomery, Lazy Lester, Roger Wallace  
Last updated by label: 2006



by Phast Freddie Patterson

# Grim Reporter

Group vocalist **Phyllis Carr** (66) died of breast cancer April 20, 2006, at her home in York, Pa.

In 1957, Carr and some of her high school classmates — five girls and a boy — formed a vocal group called The Quinteros and performed locally in York. By early 1958, a DJ from nearby Harrisburg arranged for the group to record a single for Chess. Released as by The Quin-Tones, "Ding Dong" did not burn up the chart, but having a record out got the group better gigs.

They next recorded for the independent Philadelphia label Red Top. "Down The Aisle Of Love" began to ship units, and it was picked up by the slightly larger label Hunt, which catapulted the record into the Top 5 R&B and Top 20 pop with the help of an appearance or two on *American Bandstand*.

After the next two singles failed to excite anyone, the group broke up.

Carr was employed as a caseworker for the Pennsylvania Department of Public Welfare for the last 30 years, and she kept a version of The Quin-Tones going to appear at oldies events.

Courtesy of Alan Walden



**Phil Walden (at right), with Clarence Carter (center), and Alan Walden.**

Music impresario **Phil Walden** (66) died of cancer April 23, 2006, in Atlanta, Ga.

Philip Michael Walden was born Jan. 11, 1948, in Greenville, S.C. In 1958, he enrolled at Mercer University in Macon, Ga. In 1960, he set up his management company, Phil Walden And Associates. His main act was an R&B group that entertained at local frat parties — Johnny Jenkins And His Pinetoppers, whose singer was Otis Redding.

In 1961, the group cut two instrumentals (Jenkins was a fabulous guitarist) for a local label. That September, Atlantic Records picked up the disc for

national distribution when it began to make some noise.

In spring 1962, Walden graduated from Mercer and devoted his full energies to his act. He insisted that Atlantic record another single, this time with a Redding vocal. Atlantic suggested that the session take place at Stax studio. In October, Redding drove Jenkins and Walden to Memphis. The session did not go according to plan — apparently Jenkins was not prepared. However, Walden made sure that Redding was. With 40 minutes left on the clock, Redding cut a Little Richard-styled rocker called "Hey Hey Baby" and "These Arms of Mine," a wonderful deep-soul ballad written by the singer.

The ballad was issued on Stax's subsidiary Volt label. It became Walden's first major success when it began to chart nationally the following spring. Soon Stax was calling for more material, and Redding and Walden found themselves shuttling between Macon and Memphis.

As Redding's star ascended, he became involved in the business side of the music industry. He and Walden set up Redwald Music, a publishing company.

Walden urged Redding and his label-mates at Stax, Booker T. & The MG's, to play the Monterey International Pop Festival in 1967. The soul act went over very well with what Redding called "the love crowd."

At the peak of his success, Redding died in a plane crash Dec. 10, 1967. Walden went on to manage other singers for a year, then, in 1969, started Capricorn Records with financing and distribution from Atlantic Records. Walden discovered a talented guitarist named Duane Allman working at a studio in Muscle Shoals, Ala. When he realized the guitarist was in a group with his brother Gregg, Walden signed the act to Capricorn.

Recordings by Allman's previous groups, The Allman Joys and The Hour Glass, were tampered with by know-nothing record executives who insisted the group record pop material. Walden, on the other hand, left the group alone to record its brand of Southern blues-influenced rock. This resulted in few hit singles, but the albums appealed to hippies and sold in great quantities. In 1971, Duane Allman was killed in a motorcycle accident.

Other acts that recorded for Capricorn include Livingston Taylor (brother of James Taylor), Sea Level, Dixie Dregs, Wet Willie, Marshall Tucker Band, Elvin Bishop, comedian Martin Mull, and soul singer Arthur Conley, who had once been managed and produced by Redding. Grim Reporter favorites include the albums *Very*

*Extremely Dangerous* by blue-eyed soul singer/songwriter Eddie Hinton and *Ton-Ton Macoute!*, a 1970 release by Johnny Jenkins.

During the '70s, Walden endorsed fellow Georgian Jimmy Carter, first for governor then for president. Walden promoted several benefits for the Democratic politician.

Capricorn was in operation until about 1980, when Walden suffered personal and financial difficulties and declared bankruptcy.

During the '80s, Walden fought his personal demons — drugs and alcohol — and he was sued by The Allman Brothers for royalties. In 1991, Walden revived the Capricorn label with acts such as Widespread Panic, 311, and Cake. Then he sold it in 2000.

Australian rocker **Grant McLennan** (48) died at home in Brisbane, Australia, May 6, 2006. No cause was given.

McLennan was born in Rockhampton, Queensland, Australia, Feb. 12, 1958. His father was a doctor and died when Grant was 4. Several years later his mother married a rancher, and the family moved to a rural area. With little to do, McLennan turned to books and music.

While in college he met Robert Forster, and they formed The Go-Betweens in 1977. They released two singles on their own label, then with drummer Lindy Morrison, they moved to Glasgow, Scotland, where they cut another single.

In 1981, the group returned to Australia, where it recorded its first album, *Send Me A Lullaby*. The album garnered positive reviews in England and was often featured by the legendary British DJ John Peel on his radio show. The group then moved to London.

The Go-Betweens cut five highly regarded albums during the '80s — most of them with bassist Robert Vickers. Although the group never had a major hit, they were able to nourish a sizeable and loyal cult following who enjoyed the group's intelligent, literate songs. The Go-Betweens were considered one of Australia's finest, and in England the group was quite influential. But by the end of the decade, McLennan and Forster had broken up the group.

McLennan returned to Australia where he teamed with guitarist Steve Kilbey of The Church to form Jack Frost for two albums. Then McLennan cut several solo LPs.

In 2000, McLennan and Forster revived The Go-Betweens with a new rhythm sec-

tion. The resulting albums were highly regarded, and the group found that it was even more popular than the first time around. At the time of McLennan's death, the group was recording and planning a tour.

McLennan was in such fine spirits that he was going to throw a party on the evening of May 6. That afternoon, he laid down to take a nap and never woke up.

Jazz pianist **John Hicks** (64) died of internal bleeding May 10, 2006, in New York City.

John Joseph Hicks Jr. was born Dec. 21, 1942, in Atlanta, Ga., and he grew up in Los Angeles. He began to study piano during the '50s. His father was a pastor and moved the family to St. Louis, Mo., to head a church in 1957. One of Hicks' high-school mates was trumpeter Lester Bowie of The Art Ensemble Of Chicago. Hicks worked in St. Louis clubs, often backing touring musicians such as Eddie "Lockjaw" Davis and Johnny Griffin and local bluesmen Little Milton and Albert King.

Hicks studied music at Lincoln University in Pennsylvania, then the Berklee School of Music in Boston. He moved to New York soon after he graduated. His family moved there a couple years later when his father became pastor at St. Mark's United Methodist Church near Harlem.

Upon his arrival in the Big Apple, Hicks fell right into the jazz scene. He worked with Big Maybelle, Della Reese, Al Grey, Kenny Dorham, Joe Henderson, Lou Donaldson, and Pharoah Sanders. In 1964, he became one of Art Blakey's Jazz Messengers and held the piano chair for two years.

Also during the '60s, Hicks worked with Hank Mobley, Woody Herman, Booker Ervin, and Lee Morgan. During the '70s Hicks explored avant-garde jazz when he recorded with Lester Bowie, Charles Tolliver, and Chico Freeman. Hicks also worked frequently with singer Betty Carter.

In 1978, Hicks recorded his first album, *Hell's Bells*, for the Strata-East label. His recording activities ramped up during the '80s. He cut six albums under his own name and also recorded with Ricky Ford, Pharoah Sanders, David Murray, Art Davis, Arthur Blythe, Roy Hargrove, Kenny Barron, and Ray Drummond.

Hicks continued to record prolifically during the '90s and up until he died, usually in a modernistic style. By one count, Hicks took part in two dozen recording sessions as a leader and more than 300 as a sideman.

**Grim Reporter continued on page 49**

# THE WAX MUSEUM

## ★ 45's - Singles - 45's

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Put your name and address on your bid sheet or e-mail!!!!  
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70001 504	18796	PHIL BIRKH	HE-LL BREAK YOUR HEART/I NEED YOU SO	VG-	70101 BRUNSWICK	55237	LEE CHARLES	I'LL NEVER EVER LOVE ANOTHER DJ	70301 DUKE	427	LAMAR SISTERS	A WOMAN WITH THE BIRDS/I THOUGHT...COVER MBS	M-
70002 A & M	1235	MIKE D'ARNO	LITTLE MIEK UNDERSTOOD/SAME DJ MB4	VG-	70102 BRUNSWICK	55238	YOU AND I ON THE TERRIBLE/SAME DJ MB4	VG-	70302 DUKE	460	BORBY BLAND	IF LOVE RULED THE WORLD/LOVER...REPUTATION MBS	M-
70003 A & M	944	BILLY PEGGERS	YOU ARE SO BEAUTIFUL/STRUTTIN' DJ	M-	70103 BRUNSWICK	55239	JACKIE WILSON	SING A LITTLE SONG/SAME DJ MBS	70303 DUKE	429	LUDDY LAMP	DEVIL'S GONNA GET YOU/WALL AROUND YOUR HEART	M-
70004 A & M	1766	JIMMIE RODGERS	TODAY/THE LOVER'S MB4	M-	70104 BRUNSWICK	55240	JACKIE WILSON	SING A LITTLE SONG/MORE GOODBYES	70304 DYNAMO	123	DIPLUMATS	ACCEPT ME/YOUR LOVE IS A SHELTER MB4	M-
70006 A BET	9439	FRIDIEE MORTH	HEB/CRAZY/SEE THE GREAT MBS	VG-	70105 BRUNSWICK	55241	JACKIE WILSON	I'VE BEEN AROUND/LOVE YOU STOP MBS	70305 DYNAMO	204	EDDIE BRANBEU	CONCRETE AND CRY/WHY BELIEVE HIM MBS	VG-
70007 ACE	4000	RINOSHTO	SOULTRAIN/PT 2 MB4	VG-	70106 BRUNSWICK	55242	BABARA HOSCH	INDIAN DIVORCE/LOVER'S QUESTION MB4	70306 EPIC	606	EDDIE BRANBEU	IT'S GOING FOR MYSELF/THE CAT	M-
70008 ABC	100	ANDY ROSE	JUST YOUNG/LOV-A LOV-A LOVE MB10	M-	70107 BRUNSWICK	55243	BOBBY WOOD	EMOTIONAL DIVORCE/LOVER'S QUESTION MB4	70307 EPIC	208	EDDIE BRANBEU	I'M GONNA ALWAYS LOVE YOU/OUTCAST MB5	M-
70009 ABC	10022	PAUL ANKA	LOVELY BOO/YOUR LOVE	VG-	70108 BRUNSWICK	55244	BUNNY	GET ON UP/LISTEN TO ME SOL MB4	70308 ECLIPSE	1006	HARRY DEAL/GALAXIES	ALL I AM/POKEY FOLKY	VG-
70010 ABC	10052	TAMARA	LAUGH IT OFF/WHAT KIND OF POOL VOL SOL MB10	VG-	70109 BRUNSWICK	55245	CADENCE	105 EVELLY BROTHERS	70309 ECLIPSE	1006	HARRY DEAL/GALAXIES	KEY BABY/35-21-46/COMING ON SLOW MB4	VG-
70011 ABC	10503	DEE DEE FORD	HEB/CRAZY/SEE THE GREAT MBS	VG-	70110 BRUNSWICK	55246	CADENCE	1137 EVELLY BROTHERS	70310 ECLIPSE	1006	HARRY DEAL/GALAXIES	COMING ON SLOW/HIS BABY/35-21-46	VG-
70012 ABC	10509	RAY CHARLES	OL' MAN TIME/THAT LUCKY OLD SUN MB10	M-	70111 BRUNSWICK	55247	CADENCE	1384 JIMMY TILLOTSON	70311 ECLIPSE	1013	HARRY DEAL/GALAXIES	HEY GRACE/STAY DJ MBS	M-
70013 ABC	10503	TOMMY DASH	SOMETHING MORE/KISSES DJ MB4	M-	70112 BRUNSWICK	55248	CAMBO	1101 CHARLIE GRACIE	70312 EPIC	8064	HOBERS	FAR AWAY PLACES/JUST CRAZY...YOU BABY SOL VOL	M-
70014 ABC	10789	IMPRESSIONS	TOO LOW/NO ONE ELSE MBS	M-	70113 BRUNSWICK	55249	CAMBO	1111 CHARLIE GRACIE	70313 EPIC	505	BILL ALLEN	BUTTERFLY/OO-WEE-BABY MB8	VG-
70015 ABC	10929	TAMS	HON' BROTHER/IT'S BREAKING UP MBS	M-	70114 BRUNSWICK	55250	CAMBO	169 BOBBY DYKELL	70314 EPIC	4528	DOORS	THE UNKNOWN SOLDIER/HEY COULD...TOGETHERMOL CO	VG-
70016 ABC	13310	B B KING	LET ME LOVE YOU/YES YOU YES IT'S A LOVE MB10	VG-	70115 BRUNSWICK	55251	CAMBO	214 B RYDELL/C CHECKER	70315 EPIC	1027	LITTLE STEVEN/HYPER	DEB-DEE/TRY DOO DJ MBS	M-
70017 ABC	15017	GROOVY MASH	THE LADDER OF LOVE/I'LL WALK ALONE DJ DATED MBS	VG-	70116 BRUNSWICK	55252	CAMBO	240 DEE DEE SHARP	70316 EPIC	10445	SHAMARIN/STAY	JUST DON'T CARE/I HEAR VOICES MB15	M-
70018 ABET	9459	DYNAMIC CORVETTES	FUNKY MASH IS THE THING/PT 2 DJ	VG-	70117 BRUNSWICK	55253	CANADIAN AM	123 LINDA SCOTT	70317 EPIC	10358	SHAMIN' STREVEN	I'LL BE SATISFIED/SAME DJ MB3	M-
70019 ABNAX	131	FIVE AMERICANS	CON MAN/LOVIN' IS LIVIN' MBS	M-	70118 BRUNSWICK	55254	CANADIAN AM	218 BRATLES	70318 EPIC	10458	SHAMIN' STREVEN	A LOVE WORTH WAITING FOR/SAME DJ MB10	VG-
70020 ABNAX	134	N BARON/FIVE AMERICA	VIRGINIA GIL/CALL ON ME MBS	M-	70119 BRUNSWICK	55255	CAPITOL	232 BEACH BOYS	70319 EPIC	10233	TREMBLES	EVEN THEE...ARE GOOD/JERRY'S ALL RIGHT EPIC	VG-
70021 ABNAX	139	N BARON/FIVE AMERICA	ROCKIN' PNEUMONIA MOOGIE FLIP 2 MB12	VG-	70120 BRUNSWICK	55256	CAPITOL	249 MAD RIVER	70320 EPIC	10374	HAROLD MORRISON	CAN I HELP YOU/PLASTIC MAN DJ MBS	M-
70022 ACE	519	TRACY SMITH/CLONS	JUST A LONELY CLOWN/FREER DISENGAGED MB10	VG-	70121 BRUNSWICK	55257	CAPITOL	2455 MAD RIVER	70321 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70023 ACE	622	JIMMY CLAYTON	JUST A LOOK AT ME/I JUST WANNA MAKE LOVE PSM	VG-	70122 BRUNSWICK	55258	CAPITOL	2900 SONNY JAMES	70322 EPIC	10039	KEDDOBE	WHEN YOU GOT TROUBLE/SAME DJ	M-
70024 ACE	622	ROLAND STONE	I WAS A POOL/EVERYBODY S...ELSE MB4	VG-	70123 BRUNSWICK	55259	CAPITOL	3752 DEAN MARTIN	70323 EPIC	10599	FREE LIFE	STOMP AND SHOUT/SAME DJ MB4	M-
70025 ACE	622	ROLAND STONE	I WAS A POOL/EVERYBODY S...ELSE MB4	VG-	70124 BRUNSWICK	55260	CAPITOL	4043 THE RITTER	70324 EPIC	8559	DIFFERS	I I GOT THAT KIND OF GRAY HAIR AM I DOING ENCP	VG-
70026 ACE OF HEAR	0470	FRANCIS FAYE	PLEASE BELIEVE ME/GOODNIGHT MB10	VG-	70125 BRUNSWICK	55261	CAPITOL	4543 DIANE HART	70325 EPIC	9488	FRANKLIN	IT'S OVER/HELLO AGAIN DJ MB8	VG-
70027 ACE OF HEAR	0470	FRANCIS FAYE	I LOVE AROUND YOU/LET'S...TOGETHERDJ DATEDO	VG-	70126 BRUNSWICK	55262	CAPITOL	4543 DIANE HART	70326 EPIC	10074	CHARADE	JUST YOUR FOOT/BIG LIP WOMAN MB3	VG-
70028 ACTA	833	AMERICAN BREED	HUNKY PUNKY/ENTER HER MAJESTY MBS	M-	70127 BRUNSWICK	55263	CAPITOL	4992 BRANCH BOYS	70327 EPIC	10374	HAROLD MORRISON	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70029 ACE	2120	RICKY ALAN	CATCH UP CROWD/EARLY IN THE MORNING MBS	VG-	70128 BRUNSWICK	55264	CAPITOL	5815 TONY MARTIN	70328 EPIC	10039	KEDDOBE	WHEN YOU GOT TROUBLE/SAME DJ	M-
70030 ALA	1190	JIMMY BEE	FIND YOUR SELF/ALL MY LOVE BELONGS TO YOU MB4	VG-	70129 BRUNSWICK	55265	CAPITOL	5815 TONY MARTIN	70329 EPIC	10599	FREE LIFE	STOMP AND SHOUT/SAME DJ MB4	M-
70031 ALA	3057	TERENTY CHENALT	MAKE ME LAUGH/FORGETTING MBS	M-	70130 BRUNSWICK	55266	CAPITOL	6297 BOBBY DARIN	70330 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70032 ALA	3057	TERENTY CHENALT	MAKE ME LAUGH/FORGETTING MBS	M-	70131 BRUNSWICK	55267	CAPITOL	6806 JIMMY WOLFORD	70331 EPIC	10039	KEDDOBE	WHEN YOU GOT TROUBLE/SAME DJ	M-
70033 ALISTHIA	607	GUY PASTOR/PASTORS	CHEATIN' ON ME/SAME DJ MB4	M-	70132 BRUNSWICK	55268	CAPITOL	6806 JIMMY WOLFORD	70332 EPIC	10599	FREE LIFE	STOMP AND SHOUT/SAME DJ MB4	M-
70034 ALON	9000	WILLIE HARPER	BUT I COULDN'T FIND KIND OF LOVE	VG-	70133 BRUNSWICK	55269	CAPITOL	6806 JIMMY WOLFORD	70333 EPIC	10599	FREE LIFE	STOMP AND SHOUT/SAME DJ MB4	M-
70035 ALON	9000	WILLIE HARPER	BUT I COULDN'T FIND KIND OF LOVE	VG-	70134 BRUNSWICK	55270	CAPITOL	6806 JIMMY WOLFORD	70334 EPIC	10599	FREE LIFE	STOMP AND SHOUT/SAME DJ MB4	M-
70036 AMARON	519	TRACY SMITH/CLONS	JUST A LONELY CLOWN/FREER DISENGAGED MB10	VG-	70135 BRUNSWICK	55271	CAPITOL	6806 JIMMY WOLFORD	70335 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70037 AMV	763	JERRY ROSS	THOSE WERE THE DAYS/TURN TURN TURN MBS	M-	70136 BRUNSWICK	55272	CAPITOL	6806 JIMMY WOLFORD	70336 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70038 APPLE	1801	MARY HOPKIN	THAT'S THE WAY YOU GO/PLANNED IT/VENUE ABOUT YOU	VG-	70137 BRUNSWICK	55273	CAPITOL	6806 JIMMY WOLFORD	70337 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70039 APPLE	1808	BILLY PRESTON	STAY AWHILE/WHEN YOU'RE GONE	VG-	70138 BRUNSWICK	55274	CAPITOL	6806 JIMMY WOLFORD	70338 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70040 APPLE	5810	BEATLES	PLEASE BELIEVE ME/GOODNIGHT MB10	VG-	70139 BRUNSWICK	55275	CAPITOL	6806 JIMMY WOLFORD	70339 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70041 APT	25017	REGGAE	PLEASE BELIEVE ME/GOODNIGHT MB10	VG-	70140 BRUNSWICK	55276	CAPITOL	6806 JIMMY WOLFORD	70340 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70042 APT	25017	REGGAE	PLEASE BELIEVE ME/GOODNIGHT MB10	VG-	70141 BRUNSWICK	55277	CAPITOL	6806 JIMMY WOLFORD	70341 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70043 AQUARIUS	8700	REGGAE SADDLER REVUE	JUST WAIT AND SEE/RAGGEDY BAG MB100	VG-	70142 BRUNSWICK	55278	CAPITOL	6806 JIMMY WOLFORD	70342 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70044 AQUARIAN	380	T BOYCE/R HART	SMILIN'/I GONNA THE MIND PSMV MBS	VG-	70143 BRUNSWICK	55279	CAPITOL	6806 JIMMY WOLFORD	70343 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70045 AQUARIAN	8700	REGGAE SADDLER REVUE	JUST WAIT AND SEE/RAGGEDY BAG MB100	VG-	70144 BRUNSWICK	55280	CAPITOL	6806 JIMMY WOLFORD	70344 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70046 ARA	519	TRACY SMITH/CLONS	JUST A LONELY CLOWN/FREER DISENGAGED MB10	VG-	70145 BRUNSWICK	55281	CAPITOL	6806 JIMMY WOLFORD	70345 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70047 ARA	205	PRENTICE MCPHAIL	SLEEPY/IT'S UNCLE MILKIE TIME MBS	VG-	70146 BRUNSWICK	55282	CAPITOL	6806 JIMMY WOLFORD	70346 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70048 ARGO	514	PASTELS	SO FAR AWAY/DON'T KNOW PLAYS VG	VG-	70147 BRUNSWICK	55283	CAPITOL	6806 JIMMY WOLFORD	70347 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70049 ARGO	514	PASTELS	SO FAR AWAY/DON'T KNOW PLAYS VG	VG-	70148 BRUNSWICK	55284	CAPITOL	6806 JIMMY WOLFORD	70348 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70050 ARROCK	1008	DIPLOMATS	I JUST WANT TO MAKE LOVE TO YOU/LAST MBS	VG-	70149 BRUNSWICK	55285	CAPITOL	6806 JIMMY WOLFORD	70349 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70051 ARROCK	1008	DIPLOMATS	I JUST WANT TO MAKE LOVE TO YOU/LAST MBS	VG-	70150 BRUNSWICK	55286	CAPITOL	6806 JIMMY WOLFORD	70350 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70052 ARVEE	595	OLYMPIKS	HANGIN' ON/POUR O' CLOCK	VG-	70151 BRUNSWICK	55287	CAPITOL	6806 JIMMY WOLFORD	70351 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70053 ASHLEY	2015	L ASHLEY/IN SINGLETON	LITTLE THINGS WERE A LOT/THO GLORY OF LOVE	VG-	70152 BRUNSWICK	55288	CAPITOL	6806 JIMMY WOLFORD	70352 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70054 ASSOCIATED	0964	DEL CONTE	LITTLE THINGS WERE A LOT/THO GLORY OF LOVE	VG-	70153 BRUNSWICK	55289	CAPITOL	6806 JIMMY WOLFORD	70353 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70055 ASTROSCOPE	12101	ROY C	STREET CORNER/WHEN YOU'RE GONE	VG-	70154 BRUNSWICK	55290	CAPITOL	6806 JIMMY WOLFORD	70354 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70056 ASTROSCOPE	12101	ROY C	STREET CORNER/WHEN YOU'RE GONE	VG-	70155 BRUNSWICK	55291	CAPITOL	6806 JIMMY WOLFORD	70355 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70057 ATCO	6118	SANDY STARBUK	A CERTAIN SMILE/KISS ME RICHARD DJ MBS	VG-	70156 BRUNSWICK	55292	CAPITOL	6806 JIMMY WOLFORD	70356 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70058 ATCO	6127	BOBBY DWAN	QUEEN OF THE HOP/LOST LOVE SOL MB10	VG-	70157 BRUNSWICK	55293	CAPITOL	6806 JIMMY WOLFORD	70357 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70059 ATCO	6186	COASTERS	WAIT A MINUTE/TREMBLES A RIDE MBS	VG-	70158 BRUNSWICK	55294	CAPITOL	6806 JIMMY WOLFORD	70358 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70060 ATCO	6186	COASTERS	WAIT A MINUTE/TREMBLES A RIDE MBS	VG-	70159 BRUNSWICK	55295	CAPITOL	6806 JIMMY WOLFORD	70359 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70061 ATCO	6468	CREAM	SADDER/WHAT A BRINDING COM MBS	M-	70160 BRUNSWICK	55296	CAPITOL	6806 JIMMY WOLFORD	70360 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70062 ATLANTIC	1035	CLIFFERS	YOUR CASH...TRASH/I'VE GOT YOU MB12	VG-	70161 BRUNSWICK	55297	CAPITOL	6806 JIMMY WOLFORD	70361 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70063 ATLANTIC	1048	DRIVERS	WHITE CHRISTMAS/THE BELLS OF ST MARY'S MB6	VG-	70162 BRUNSWICK	55298	CAPITOL	6806 JIMMY WOLFORD	70362 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70064 ATLANTIC	1076	RAY CHARLES	BLACKCAT/GREENBACK VOL SOL MBS	VG-	70163 BRUNSWICK	55299	CAPITOL	6806 JIMMY WOLFORD	70363 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70065 ATLANTIC	1089	RAY CHARLES	SOBER/ROCK ME/ROCK ME COUNTRY GIRL	VG-	70164 BRUNSWICK	55300	CAPITOL	6806 JIMMY WOLFORD	70364 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70066 ATLANTIC	1097	RAY CHARLES	HALLLULLAW/I LOVE HER SO/WHAT YOU MB10	VG-	70165 BRUNSWICK	55301	CAPITOL	6806 JIMMY WOLFORD	70365 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70067 ATLANTIC	1146	JOE TURNER	WORLD OF TROUBLE/LOVE ROLLER COASTER MBS	VG-	70166 BRUNSWICK	55302	CAPITOL	6806 JIMMY WOLFORD	70366 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70068 ATLANTIC	1197	RUPT BROWN	THIS LITTLE GIRL'S A FINE ROCKIN' MY ME	VG-	70167 BRUNSWICK	55303	CAPITOL	6806 JIMMY WOLFORD	70367 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70069 ATLANTIC	2075	RUPT BROWN	TAKING CARE OF BUSINESS/HONEY BOY VOL MBS	VG-	70168 BRUNSWICK	55304	CAPITOL	6806 JIMMY WOLFORD	70368 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70070 ATLANTIC	2092	RUPT BROWN	THE STRAIGHT HOW TO SHIMMY/DEEPERS CREEPERS/DATATE	VG-	70169 BRUNSWICK	55305	CAPITOL	6806 JIMMY WOLFORD	70369 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70071 ATLANTIC	2188	BARBARA LEE	HELLO STRANGER/THINK A LITTLE SUGAR VOL MBS	VG-	70170 BRUNSWICK	55306	CAPITOL	6806 JIMMY WOLFORD	70370 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70072 ATLANTIC	2103	LIVELY BROTHERS	HAVE YOU...DISAPPOINTED/MOVE OVER...DANCE DJ	VG-	70171 BRUNSWICK	55307	CAPITOL	6806 JIMMY WOLFORD	70371 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70073 ATLANTIC	2580	PATTI LA BELLE/BLUE	WONDERFUL/HE'S MY MAN MBS	M-	70172 BRUNSWICK	55308	CAPITOL	6806 JIMMY WOLFORD	70372 EPIC	10644	CHARADE	AND YOU DO/SOMEBODY'S WATCHING YOU DJ	M-
70074 ATLANTIC	2558	WILSON PICKETT	FOR BETTER OR WORSE/I FOUND A TRUE LOVE MBS	M-	70173 BRUNSWICK								

THE MUSIC cont.

Table with 4 columns: Artist Name, Song Title, and Album Name. The table lists a wide variety of musical tracks and their corresponding artists, including acts like Laura Lewis, The Roots, and many others.



# GEORGE B. LOCKWOOD (AKA "The Lockwood Company" Goldmine Ads in the 1980's) 4540 Kipling Circle, Sarasota, FL 34241-6137 Email: Records-For-Sale@comcast.net Phone: 941-379-4470



45's, & EP's with or without picture sleeves at auction; which ends on the last day of each month. Please honor your bids & send payment within two weeks from the receipt of your invoice. Payment accepted using money orders, bank checks, or personal checks (held until verified). Outside USA use money orders only; all made payable to George B. Lockwood. Those with email can request a bid form in PDF or XLS format; I will send a bid form with each order. Please limit telephone calls for bid item information to 10:00 AM - 9:00 PM EST.

As I am selling my personal collection, of which all but 70 singles are in their original manufacturers sleeves dating from 1950, I need buyers to tell me if they don't use Company Sleeves in their collection, I will place your bid winnings in new white sleeves. I have company and plain brown sleeves to sell upon request, please contact me for availability and cost. I also accept "WANT LISTS" which should be no longer than thirty items at a time. Please send your lists in alphabetical order and list the Artist/Group, Title, Label, Number, and also let me know your grade range requirements (e.g. M to VG+ or etc).

**45 RPM MUSIC FANS - SEND ME YOUR WANT LISTS IN ALPHABETICAL ORDER**  
We will fill your list after adding postage handling, and any insurance selected on your bid form. You may select USPS Media Mail, USPS Priority Mail, or FedEx. I strongly suggest you insure all packages. Please let me know your shipping preference on your bid sheets Grading Order: 45/PS.

ARTIST/GROUP	LABEL	#	TITLE	GRADE	PS	MIN-BID
Wonder Who The	Phlips	40471	Lonesome Road b/w Around (BB 45)	M/M	Yes	\$38.00
Wonder Who The	Phlips	40471	Lonesome Road (BB PCS)	M	Yes	\$16.00
Wonder Who The	Phlips	40471	Lonesome Road (BB CC PCS)	VG+	Yes	\$12.00
Wonder Who The	Vee-Jay	717	Peanuts b/w My (DJ Slt Smudge)	M	No	\$28.00
Wonder, Steve	Tamla	54061	I Call It Pretty Music Pts 1/2 (BB 45)	M/M	Yes	\$90.00
Wonder, Steve	Tamla	54096	Hey Harmonica Man b/w This Little	M/M	Yes	\$50.00
Wonder, Steve	Tamla	54136	Blowin' In The Wind b/w Ain't That	M/M	Yes	\$50.00
Wood, Anita	Sun	365	I'll Be Forever Yours (DJ)	M	No	\$38.00
Wood's Brothers	At Last	1002	To You My Love b/w Love Lov-	M/M	Yes	\$50.00
Woods, Link	Cadco	1347	Rumble b/w The Swag	M	No	\$45.00
Wray, Link	Emc	9494	Raw-Hide b/w Dixie-Doodle	M	No	\$32.00
Wrens The	Rama	65	Yi You Curie b/w My Love (Red)	M	No	\$50.00
Wright Betty	Alston	4601	Clean Up Woman w/ I'll Love U	M	No	\$60.00
Wright Dale	Fraternity	794	She's Neat b/w Say That You Care	M	No	\$30.00
Wright Dale	Fraternity	804	Can I Be b/w Dance With Me (R/W)	M	No	\$25.00
Wright Dale	Fraternity	818	Please Don't Do It b/w Goody Goody	M	No	\$22.00
Wylie Richard PC	Carla	715	Move Over Babe (PS RW)	M/M	Yes	\$45.00
Wylie Richard PC	Carla	9540	Come To Me b/w Wasted Belts	M/M	Yes	\$45.00
Wyman Bill	London	907	An Afterglow b/w Let's Wait Here	M/M	Yes	\$50.00
Yardbirds The	Epic	8823	Heart Full of Soul b/w Steeled	M/M	Yes	\$58.00
Yardbirds The	Epic	10035	Over Under Side (Slt PS RW)	M/VG+	Yes	\$48.00
Yardbirds The	Epic	10094	Happenings (Slt RW Y/S)	M	Yes	\$48.00
Yardbirds The	Epic	10303	Goodnight Sweet (DJ WOL)	M	No	\$24.00
Yelvington Malcolm	Sun	211	Drunkin' Wine Spodee-O Dee	M	No	\$115.00
Yelvington Malcolm	Sun	246	Rockin' With My Baby b/w It's My	M	No	\$70.00
Young Kathy	Indigo	108	A Thousand Slars b/w Eddie My	M	No	\$32.00
Young Kathy	Indigo	115	Happy Birthday Blues (PS RW)	M/VG+	Yes	\$28.00
Young Kathy	Indigo	115	Happy Birthday Blues b/w Someone	M	Yes	\$28.00
Young Kathy	Indigo	125	Magpie Is The Night (PS RW)	M/VG+	Yes	\$22.00
Young Kathy	Starfire	112	Sparkie & Shine (Red Wax)	M/M	Yes	\$30.00
Young Victor	Decca	29433	Medic b/w Bella Note	M/M	Yes	\$36.00
Zacherte, John	Cameo	130	Dinner With Draw Pts 1 & 2	M	No	\$38.00
Zella, Danny	Fox	10057	Wicked Ruby (Slt WOL)	M	No	\$32.00
Zombies The	Date	1612	Butchers Tale (DJ WOL WOC)	M/M	Yes	\$36.00
Zombies The	Parrot	9747	She's Coming Home (PS RW)	M/VG+	Yes	\$30.00
Zorro	Maxse	702	Somebody Cares b/w Come On	M	No	\$42.00
Z2 Top	Scat	500	Salt Lick b/w Millers Farm	M	No	\$180.00

**70 Tunes You Missed On 152 Records** - Singles in a box listed below. Sold as one item, value \$342.  
Classics The  
Dave Dee, Dozy et al Fontana 1559  
Bend It b/w She's So Good M No \$25.00  
Grimes, Tammy Off Broadway 3001  
Doodle Doo Doo b/w Limehouse M No \$40.00  
Henry, Thomas Hit 73  
So Much In Love b/w No One M No \$40.00  
Huffman, Donnie Taurus 3542  
Pink Cadillac b/w This Is The Last M No \$40.00  
Jankowsky Horst Mercury 72567  
Black Forest Holiday b/w Elmer's M No \$28.00  
Jay Morley Legend 124  
Sitt Water Tally b/w What Is Surfing M No \$180.00  
Kilgore, Merle Starday 469  
Jamboree b/w Sunshine b/w Dear L M No \$40.00  
Monroe 13498  
One Kukka b/w Elia (DJ) M No \$40.00  
Red Arrow & Braves Kinzua 101  
Last Days Of Kinzua b/w Red Skin M No \$40.00  
Rogers Lee Wheelsville 118  
Cracked Up Over You b/w How Ar M No \$40.00  
Singer Johnny C & W Hits 240  
Shotgun Boogie b/w DJ For A Day M No \$40.00  
Staccato's The Rocket 811  
Stop Rockin' The Boat b/w Who's M No \$40.00  
Vaughan Sarah Mercury 71562  
Eternally b/w You're My Baby M No \$40.00  
V.I.P.'s The Bigtop 521  
Im On To You Baby b/w If He War M No \$40.00

ARTIST/GROUP	LABEL	#	TITLE	GRADE	PS	MIN-BID
Arnold, Eddie RCA	48-0801	Texarkana Baby (Green Lbl/Wax)	M	No	\$50.00	
Arnold, Eddie RCA	48-0011	Texarkana Baby (Black Label)	M	No	\$25.00	
Arnold, Eddie RCA	48-0016	Ronson's Ronk (Black Label)	M	No	\$30.00	
Arnold, Eddie RCA	48-1008	Prisoner's Song (Green Lbl/Wax)	M	No	\$40.00	
Arnold, Eddie RCA	48-0127	Christmas b/w WML (Gm Lbl/Wax)	M	No	\$50.00	
Arnold, Eddie RCA	48-0150	Take Me In Your Arms (Gm/Gm)	M	No	\$40.00	
Arnold, Eddie RCA	48-0199	What is Life Without Love (Gm/Gm)	M	No	\$40.00	
Arnold, Eddie RCA	48-0300	Why Should I Cry (Green Lbl/Wax)	M	No	\$40.00	
Arnold, Eddie RCA	48-0342	Cuddle Buggin' Baby (Gm/Gm)	M	No	\$50.00	
Arnold, Eddie RCA	48-0382	Lovebugg' Ich b/w Prison (Gm/Gm)	M	No	\$35.00	
Arnold, Eddie RCA	48-0412	There's Been A Change (Gm Lbl)	M	No	\$35.00	
Arnold, Eddie RCA	48-0412	There's Been A Change (Bk Lbl)	M	No	\$30.00	
Arnold, Eddie RCA	48-0425	May The Good Lord (Gm Lbl)	M	No	\$35.00	
Arnold, Eddie RCA	48-0444	Kentucky Waltz (Green Label)	M	No	\$30.00	
Arnold, Eddie RCA	48-0476	I Wanna Play House (Gm Lbl)	M	No	\$35.00	
Arnold, Eddie RCA	48-0476	I Wanna Play House (Bk Lbl)	M	No	\$30.00	
Arnold, Eddie RCA	8045	Little Miss Sunbeam (PS RW)	M/VG+	Yes	\$25.00	
Arnold, Eddie RCA	8102	Does He Mean That (Slt PS RW)	M	Yes	\$25.00	
Arnold, Eddie RCA	8160	Yesterday's Memories (PS RW)	M/VG+	Yes	\$25.00	
Arnold, Eddie RCA	8207	Just A Robon b/w A Million Years	M/M	Yes	\$30.00	
Arnold, Eddie RCA	8679	Make The World Go Away b/w Eat	M/M	Yes	\$28.00	
Arnold, Eddie RCA	8749	I Want To Go With You (Slt PS RW)	M/VG+	Yes	\$25.00	
Arnold, Eddie RCA	8818	Last Word In Lonesome (PS RW)	M/VG+	Yes	\$25.00	
Arnold, Eddie RCA	8869	Tip Of My Fingers b/w Long Long	M/M	Yes	\$30.00	
Arnold, Eddie RCA	8965	Somebody Love Me b/w Taking	M/M	Yes	\$30.00	
Audy, Gene Columbia	90263	Prison Cottontail b/w Little	M/VG+	Yes	\$40.00	
Audy, Gene Challenge	59030	Rudolph The Red Nosed Reindeer	M/M	Yes	\$35.00	
Audy, Gene Republic	2001	Born Naitale b/w Nine Little Reindeer	M/M	Yes	\$45.00	
Bare, Bobby Fraternity	835	All American Boy b/w Rubber Doll	M	No	\$25.00	
Bare, Bobby Fraternity	861	I'm Hangin' Up My Rifle (DJ XOL)	M	No	\$28.00	
Bare, Bobby Fraternity	878	Book Of Love b/w Lorena	M	No	\$25.00	

ARTIST/GROUP	LABEL	#	TITLE	GRADE	PS	MIN-BID
Bare, Bobby Fraternity	892	That Mean Old Clock b/w Day My	M	No	\$25.00	
Bare, Bobby RCA	8083	I Don't Believe I'll (PS WOL Lbl Tear)	M/M	Yes	\$25.00	
Bond, Johnny Republic	2005	Hot Rod Lincoln b/w Five Minutes	M	No	\$30.00	
Bratton, Carolyn	Albi	141	Martina b/w The Only Way I Know	M/M	Yes	\$25.00
Browns, The RCA	7700	Old Lampighter b/w Teen-Ex	M/M	Yes	\$25.00	
Browns, The RCA	7755	Lonely Little Robin (Slt PS RW)	M/VG+	Yes	\$22.00	
Browns, The RCA	7780	Whiffenpoof Song (PS RW)	M/VG+	Yes	\$25.00	
Browns, The RCA	EP-4347	The Browns Sing "Three Belts"	M/M	Yes	\$28.00	
Browns, The RCA	EP-4364	The Old Lampighter - 3 (WOC)	M/M	Yes	\$25.00	
Bruce, Edwin Sun	276	Rock Boppin' Baby (Slt RW)	M	No	\$42.00	
Bruce, Edwin ERA	292	Sweet Woman b/w Part Of My Life	M	No	\$42.00	
Bumelle, Doris Crest	1087	River In The Mountain b/w This Ho	M/M	Yes	\$35.00	
Cambell, Glen Columbia	41313	Don't Take Your Guns To Town	M/M	Yes	\$40.00	
Cash, Johnny Columbia	41995	Rebel - Johnny Yuma b/w Forty S	M/M	Yes	\$38.00	
Cash, Johnny Columbia	42147	Tennessee Flat-Top Box	M/M	Yes	\$35.00	
Cash, Johnny Columbia	42301	Big Battie b/w When (Slt PS RW)	M/VG+	Yes	\$30.00	
Cash, Johnny Columbia	42425	In The Jailhouse Now b/w A Little	M/M	Yes	\$35.00	
Cash, Johnny Columbia	42512	Bonanza! (DJ 45 WOL, PS RW)	VG+/M+	Yes	\$25.00	
Cash, Johnny Columbia	42512	Bonanza! b/w Pick A Bale O Cotton	M/M	Yes	\$35.00	
Cash, Johnny Columbia	42665	Busted Up Sand Me (Slt PS RW)	M/VG+	Yes	\$30.00	
Cash, Johnny Columbia	42788	Ring Of Fire b/w I Still Be There	M/M	Yes	\$35.00	
Cash, Johnny Columbia	33089	Ring Of Fire b/w It Ain't Me Babe	M	No	\$10.00	
Cash, Johnny Columbia	42880	Matador b/w Still In Town (PS RW)	M/VG+	Yes	\$25.00	
Cash, Johnny Columbia	43145	It's Ain't Me, (DJ) Red Wax Lbl Dama	M/M	Yes	\$25.00	
Cash, Johnny Columbia	44373	Rosanna's Going Wild (PS RW)	M/G	Yes	\$15.00	
Cash, Johnny Columbia	44513	Folsom Prison Blues b/w Folk Sing	M/M	Yes	\$25.00	
Cash, Johnny Columbia	AE7-1505	The Survivors (DJ 33 1/3rd)	M/M	Yes	\$20.00	
Cash, Johnny Columbia	EP-12531	The Fabulous Johnny Cash Vol. 1	M/M	Yes	\$30.00	
Cash, Johnny Columbia	EP-12532	The Fabulous Johnny Cash Vol. 2	M/M	Yes	\$30.00	
Cash, Johnny Sun	221	Cry Cry Cry b/w Hey Partner	M	No	\$50.00	
Cash, Johnny Sun	232	Folsom Prison Blues b/w So...	M	No	\$45.00	
Cash, Johnny Sun	241	I Walk The Line b/w Get Rhythm	M	No	\$50.00	
Cash, Johnny Sun	258	There You Go b/w Train (Slt RW)	M	No	\$45.00	
Cash, Johnny Sun	266	Next In Line b/w Don't... (Slt RW)	M	No	\$45.00	
Cash, Johnny Sun	279	Home Of The Blues b/w Give My	M	No	\$50.00	
Cash, Johnny Sun	283	Ballad Of A Teenage Girl (Slt RW)	M	No	\$45.00	
Cash, Johnny Sun	295	Come In Stranger b/w Guess That	M/M	Yes	\$60.00	
Cash, Johnny Sun	302	Ways Of A Woman In Love	M	No	\$35.00	
Cash, Johnny Sun	309	It's Just About Time b/w I Just	M	No	\$35.00	
Cash, Johnny Sun	316	Luther Played The Boogie (WOL)	M	No	\$35.00	
Cash, Johnny Sun	321	Katy Too b/w I Forgot To Rememb	M	No	\$35.00	
Cash, Johnny Sun	321	Katy Too b/w I Forgot To Rememb	M	No	\$35.00	
Cash, Johnny Sun	331	Goodbye Little Darlin' b/w You Tell	M	No	\$35.00	
Cash, Johnny Sun	343	Down The Street To 301 b/w Story	M	No	\$35.00	
Cash, Johnny Sun	334	Straight AS In Love b/w I Love Yo	M	No	\$35.00	
Cash, Johnny Sun	347	Mean Eyed Cat b/w Port (Slt RW)	M	No	\$35.00	
Cash, Johnny Sun	348	On Lonesome Me b/w Life Goes O	M	No	\$35.00	
Cash, Johnny Sun	363	My Treasure b/w Sugartime	M	No	\$35.00	
Cash, Johnny Sun	376	Blue Train b/w Born To Lose	M	No	\$35.00	
Cash, Johnny Sun	392	Wide Open Road b/w Balahazar	M	No	\$35.00	

ARTIST/GROUP	LABEL	#	TITLE	GRADE	PS	MIN-BID
Cash, Johnny Sun	EP-1111	Sings Hank Williams	M-M	Yes	\$50.00	
Clement, Jack Sun	291	Ten Years b/w Your Lover Boy	M-M	No	\$50.00	
Clement, Jack Sun	311	Black Haired Man (Slt Lbl Flake)	M	No	\$38.00	
Cline, Patsy Decca	30221	Walkin' After Midnight b/w A Poor	M	No	\$28.00	
Cline, Patsy Decca	30221	Walkin' After Midnight b/w A Poor	M	Yes	\$60.00	
Cline, Patsy Decca	30339	Try Again b/w Tomorrow A	M	No	\$35.00	
Cline, Patsy Decca	30406	A Stranger In My Arms b/w Three	M	No	\$35.00	
Cline, Patsy Decca	30646	Just Out Of Reach b/w I Could S	M	No	\$28.00	
Cline, Patsy Decca	31455	Leavin' On Your Mind b/w Tra Le L	M/M	Yes	\$40.00	
Craddock, Bill Columbia	721	Birdsongin' (Slight Label Flake)	M	No	\$30.00	
Craddock, Bill Columbia	41470	Don't Destroy Me b/w Boom Boom	M/M	Yes	\$45.00	
Crainer, Joyce Abbott	146	Fancy Pants b/w Five Foot Two	M	No	\$25.00	
Dean, Jimmie Columbia	41025	Little Sandy Sleightfoot b/w When	M-M	Yes	\$32.00	
Dean, Jimmie 4 Star	1513	Swinging Around b/w Peakin	M	Yes	\$25.00	
Dee, Kathy B-W	611	Trial Of Tears b/w The Ways Of A	M/M	Yes	\$35.00	
Dee, Kathy B-W	619	If I Never Get To Heaven	M/M	Yes	\$35.00	
Edwards, Jimmy Mercury	71209	Love Bug Crawl b/w Honey Lovin'	M	No	\$32.00	
Foley Betty Bander	1304	Old Moon b/w Magic Love	VG+	No	\$20.00	
Foley Red Decca	14526	Steal Away b/w Just A Closer	VG+	No	\$28.00	
Foley Red Decca	14560	Our Lady Of Fatima b/w Rosary	M	No	\$32.00	
Foley Red Decca	46205	Chanthonagee Shoe Shine Boy	VG+	No	\$18.00	
Foley Red Decca	46241	Mississippi b/w Old Kentucky Fos	M	No	\$22.00	
Foley Red Decca	46261	Cineman Dancin' b/w Someb	M	No	\$32.00	
Foley Red Decca	46298	Hot Rod Race b/w Smoke On The	M	No	\$32.00	
Foley Red Decca	46304	Hobo Boogie b/w Heska - Hoika	M	No	\$28.00	
Foley Red Decca	27810	Alabama Jubilee b/w Dixie	VG+	No	\$20.00	
Foley Red Decca	29000	As Far As I'm Concerned	M	No	\$28.00	
Foley Red Decca	29526	Satisfied Mind b/w How About It	M	No	\$28.00	
Foley Red Decca	70067	Rock 'n' Roll b/w Don't Blame T	M	No	\$38.00	
Ford T. Ernie Capitol	1295	Sho' C - B - Ring b/w Aint I Gonna	M	No	\$30.00	
Ford T. Ernie Capitol	1349	Tailor Made Woman (Slt)	M	No	\$33.00	
Ford T. Ernie Capitol	1470	Strange Little Girl b/w Kutky Wait	M	No	\$30.00	
Ford T. Ernie Capitol	1521	Long Miss Sipp b/w She's My	M	No	\$33.00	
Ford T. Ernie Capitol	2066	Fatback Louisiana USA	M	No	\$30.00	
Ford T. Ernie Capitol	-140	Blackberry Boogie b/w Tennessee	M	No	\$30.00	
Ford T. Ernie Cap tal	-273	Hey Mr. Cotton Picker b/w Things	M	No	\$30.00	
Ford T. Ernie Capitol	2602	Carish Boogie b/w Kiss Me Girl	M	No	\$33.00	
Ford T. Ernie Capitol	2810	River Of No Return b/w Give Me Y	M	No	\$33.00	
Ford T. Ernie Capitol	4446	Little Kinkler b/w Jingle-O-The-Br	M/M	Yes	\$38.00	
Ford T. Ernie Capitol	4642	Sixteen Tons b/w Mule Train (DJ)	M/M	Yes	\$25.00	
Fruzzell Lefty Columbia	20739	If You've Got The Money I've Got I	M	No	\$35.00	
Fruzzell Lefty Columbia	20772	Long Hair Thoughts Will Do	M	No	\$32.00	
Fruzzell Lefty Columbia	20789	I Want To Be A Cowboy (W/No IR)	M	No	\$32.00	
Hamilton IV George ABC-Par	9765	A Rose And A Baby Ruth	M	No	\$25.00	
Hamilton IV George ABC-Par	9782	Only One Love b/w If I Possesed	M	No	\$25.00	
Hamilton IV George ABC-Par	9838	High School Romance b/w Every	M	No	\$28.00	
Hamilton IV George ABC-Par	9862	Why Don't They Understand	VG+	No	\$23.00	
Hamilton IV George ABC-Par	9898	Now And For Always b/w One Hea	M	No	\$28.00	
Hamilton IV George ABC-Par	9924	I Know Where Im Goin b/w Who's	M	No	\$25.00	
Hamilton IV George ABC-Par	9946	Your Cheatin' Heart b/w When W	M	No	\$25.00	
Hamilton IV George ABC-Par	9966	Lucy, Lucy b/w The Two Of Us	M	No	\$28.00	

ARTIST/GROUP	LABEL	#	TITLE	GRADE	PS	MIN-BID
Hamilton IV George Colonial	420	A Rose And A Baby Ruth	M	No	\$43.00	
Hart Freddie Columbia	21558	Drink Up And Go Home b/w Blue	M	No	\$38.00	
Hart, Freddie Goldband	1070	Im Just A Mender b/w You Are Th	M	No	\$40.00	
Helms Bobby Decca	42801	Fraulen b/w My Special Angel (DJ	M/M	Yes	\$44.00	
Helms Bobby Decca	30194	Fraulen b/w Heartsick Feeling	M/M	Yes	\$45.00	
Helms Bobby Decca	30423	My Special Angel b/w Standing At	M	No	\$28.00	
Helms Bobby Decca	30513	Jingle Bell Rock (Pink DJ)	M	No	\$30.00	
Helms Bobby Decca	3051					

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**LABEL & No. ARTIST TITLE & INFO. CONDITION PRICE**

Table with columns: LABEL & No., ARTIST, TITLE & INFO., CONDITION, PRICE. Includes entries like VEE JAY 700, LIBERTY 55194, RCA 81-7705, etc.

Table with columns: LABEL & No., ARTIST, TITLE & INFO., CONDITION, PRICE. Includes entries like CAPITOL 5284, CAPITOL 5434, CAPITOL 5438, etc.

Table with columns: LABEL & No., ARTIST, TITLE & INFO., CONDITION, PRICE. Includes entries like UN ART 2088, UN ART 5087, UN ART 5100, etc.

Table with columns: LABEL & No., ARTIST, TITLE & INFO., CONDITION, PRICE. Includes entries like AMERICAN PIE (set VG++ 85), WRENCH (set VG++ 85), DREBEL (VG++ 85), etc.

## BOB & TERRI SKURZEWSKI

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Bob & Terri Skurzewski - 85 Winspear Road, Elma, New York 14059

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Auction. Please Read. Know what you're bidding on! Something old, something new! Unless noted all items are VG+ or better. Many listings are one of a kind. If needed, write first for more details!

At times I have to edit the title or the exact artist name to fit. E-mail if concerned.

Domestic and Foreign bidders, you will pay postage and insurance on all winnings. If you do not want insurance you must put that request in writing. Domestic only, if you buy (not bid on) \$50.00 or more in product, I will pay postage and insurance.

I reserve the right to reject any bids. Bid what you think an item is worth to you. Auction closes on July 31, 2006.

I do not play all these records. If something is wrong, I will try to make everything right!

The Following are regular press and should be considered as VG+ or better.

Abbott - 2010 - The Village Soul Choir - The Cat Walk/The Country Walk  
2013 - The Village Soul Choir - Love Everyday/Love Every Night/It's Love etc.  
ABC Para - 10345 - Ray Charles - You Don't Know Me/Careless Love  
10739 - Ray Charles - Crying Time/When My Dreamboat Comes Home  
A-Bet - 9426 - Jimmy Brown - Soul Man/Funky, Funky Boogaloo (VG/VG+)  
9439 - Freddie North - Thank That Woman/Love To Hate  
9461 - Dynamic Corvettes - Key To My Happiness Part 1/Part 2  
9473 - Skip Mahoney & Casuals - I Love You/Land Of Love  
Abnak - 119 - Jon & Robin - Dot It Again A Little Bit Slower/If I Need Someone etc.  
Ale Re - 4024 - Ricardo Ray - Nitty Gritty/Ya Ya  
Allen - 107229 - The Gingerbread Express - I Climbed The Mountain/Missed etc.  
Allied - 7778 - Joe Vina - Marina/That's Alright  
All Platinum - 2318 - George Kerr - Hey George, The Masquerade Is Over/Sunday  
Alston - 4569 - Betty Wright - Girls Can't Do What The Guys Do/Sweet Lovin' Daddy  
A & M - 705 - George McCrum - I'm Just A Country Boy/In My Little Corner Of etc.  
810 - Chris Montez - There Will Never Be Another You/You Can Hurt etc.  
854 - Pieces Of Eight - Lonely Drifter/Who's etc. (#'s on label)  
1053 - Sonny Charles & Checkmates Ltd - Black Pearl/Lazy Susan (co)  
1076 - George Benson - My Woman's Good To Me/Jackie, All  
1216 - Quincy Jones - Gula Matari/Dead End  
1262 - Lee Michaels - Do You Know What I Mean/Keep The Circle Turning  
1334 - Joan Baez - Song Of Bangladesh/Prison Trilogy  
2004 - Rita Coolidge - I Feel The Burden/The Way You Do The Things You Do  
2880 - Vesta Williams - Once Bitten Twice Shy/My Heart Is Yours  
Amy - 11055 - Lee Dorsey - Everything I Do Gonna Be Funky/There Should Be A Book  
Arista - 0170 - Bay City Rollers - Maryanne/Money Honey  
0185 - Bay City Rollers - Rock And Roll Love Letter/Shanghai'd In Love  
0315 - Bob Weir - Bombs Away/Easy To Slip  
Artic - 137 - Barbara Mason - Oh, How It Hurts/Ain't Got Nobody  
142 - Barbara Mason - Slipping Away/Half A Love  
Atco - 6423 - Mary Wells - Keep Me In Suspense/Such A Sweet Thing  
6436 - Mary Wells - Fancy Free/Me And My Baby  
6576 - Dee Dee Sharpe - A Woman Will Do Wrong/You're Just A Fool In Love  
6581 - Alvin Robinson - Let Me Down Easy/Baby Don't You Do It (VG/VG+)  
6665 - Otis & Carla - When Something Is Wrong With My Baby/Ooh Carla, Ooh Otis  
6711 - King Curtis - Rocky Roll/C.C. Rider  
6754 - Dee Dee Warwick - She Didn't Know/She Kept On Talking/Make Love To Me  
6941 - Lori Butler - The Loving Song/Prisoner Of My Eyes  
Cadet - 5620 - Etta James - You Got It/Fire (drill hole in label)  
5621 - The Dellis - I Want My Momma/Always Together  
5631 - The Dellis - Make Sure/Does Anybody Know I'm Here  
Cala - 134 - The Sandpebbles - Forget It/Psychedelic Technicolor Dream  
Cameo - 429 - Bobby Marchan - Shake Your Tambourine/Just Be Yourself  
Canyon - Doris Duke - To The Other Woman/I Don't Care Anymore  
Capitol - 2014 - Kris Peterson - Mama's Little Baby/Soul Rhythm Band-Mama's etc.  
2172 - Lou Rawls - You're Good For Me/Soul Serenade  
2197 - Patti Drew - Workin' On A Groovy Thing/Without A Doubt  
2255 - Masters Of Soul - Please Wait For Me/Love Loves Love  
2267 - Ella Fitzgerald - It's Only Love/Hawaiian War Chant  
2308 - Peggy Lee - It'll Never Happen Again/Misty Roses  
2339 - Patti Drew - Hard To Handle/Just Can't Forget About You  
2342 - Kasandra - Don't Pat Me On The Back etc./Just Look In My Face  
2382 - Bettye Swann - Closed For The Season/Don't Touch Me  
2385 - The Ohio Players - Bad Bargain/Here Today and Gone Tomorrow  
2515 - Bettye Swann - Angel Of The Morning/No Faith, No Love  
2857 - Junior Parker - The Outside Man/Darling, Depend On Me  
2997 - Junior Parker - Rivers Invitation/Drownin' On Dry Land  
3020 - The Lettermen - It's Over/Everything Is Good About You  
3041 - Cannonball Adderley - Get Off Your Knees/Down In Black Bottom  
3118 - Wayne Newton - Good Morning Dear/Remember The Good Times  
4109 - Natalie Cole - This Will Be/Joey  
5532 - Bob Seger - American Storm/Fortunate Son  
5552 - Sly Fox - Let's Go All The Way/Como Tu Te Llama  
5812 - The Magnificent Men - Stormy Weather/Much More Of etc.  
44005 - Anne Murray - Are You Still In Love With Me/Give Me Your Love  
44037 - Freddie Jackson - Jam Tonight/Have You Ever Loved Somebody  
72144 - The Beatles - All My Loving/This Boy (Canadian press)  
Capricorn - 0043 - Wet Willie - Keep On Smilin'/Soul Jones  
Carla - 2526 - Deon Jackson - You Said You Loved Me/Love Makes The World etc.  
Carnival - 521 - Lee Williams & Symbols - I Love You More/I'll Be Gone  
522 - The Manhattans - I Bet'cha (Could Love Me)/Sweet Little Girl (VG/VG+)  
533 - The Manhattans - I Call It Love/Manhattan Stomp (VG/VG+)  
Casablanca - 814 3017 - Donna Summer - Mac Arthur Park/Love To Love You Baby  
2215 - Captain & Tennille - Do It To Me One More Time/Deep In The Dark  
2233 - Lipps Inc. - Funkytown/All Night Long  
Chart - 5059 - Tony Martin - The Hills Of Yesterday/Strangers  
Checker - 1218 - Maurice & Mac - Lay It On Me/What Am I Gonna Do  
1227 - Little Milton - Don't Talk Back/Baby I Love You  
1231 - Little Milton Campbell - I'm Tired/Somebody Changin' My Sweet etc.  
Chelsea - 0100 - Wayne Newton - Daddy Don't You Walk So Fast/Echo Valley 2-6809  
0116 - Wayne Newton - Just Yesterday/While We're Still Young  
3028 - Wayne Newton - Run To Me/Lady Lonely  
Chesa - 1973 - Muddy Waters - Corine, Corone/Hootchie Cootchie Man  
1991 - Billy Stewart - Ol' Man River/Every Day I Have The Blues  
2013 - Laura Lee - Dirty Man/It's Mighty Hard  
2030 - Laura Lee - Wanted: Lover No Experience Necessary/Up Tight, Good Woman  
2036 - Irma Thomas - Good To Me/We Got Something Good  
2051 - Ben Branch & Operation Breadbasket - Precious Lord, Take My Hand/  
2073 - Temison Stephens - Can't Take My Eyes Off You/Where Would You Be  
Chrysalis - 2029 - Cozy Powell - Dance With The Devil/And Then There Was Skin  
2038 - Black Sheep - Stick Around/Cruisin' (For Your Love)  
2605 - Billy Idol - Hot In The City/Hole In The Wall  
Class - 1517 - Googie Rene Combo - Smokey Joe's La La/Needing You  
1518 - Googie Rene Combo - Chica-Boo/Mercy-Mercy  
Clouds - 17 - Tiny Tim - Tip Toe To The Gas Pump/The Hickey (On Your Neck)  
CO & CE - 240 - The Vogues - Please Mr. Sun/Don't Blame The Rain  
Cood - 536 - Adam Wade - Speaking Of Her/Blackout The Moon  
Colossus - 122 - The Festivals - You're Gonna Make It/So In Love  
136 - Festivals - Baby Show It Off/Take Your Time  
Colpix - 709 - Freddie Scott - I Got A Woman/Brand New World  
774 - Jimmy Bing - Gabrielle/Get Goin'  
Columbia - 40903 - Duke Ellington - Rock City Rock/Cop-Out  
40908 - Eileen Rodgers - Everything But Love/Don't Call Me Sweetie (VG)  
41355 - Johnny Mathis - Someone/Very Much In Love  
41583 - Johnny Mathis - Starbright/All Is Well  
43409 - Dave Brubeck - Happy Brubaker/Bag O' Heat  
43509 - Roy Meriwether Trio - Soup And Onions/Little Lousy Jane  
43732 - Dave Brubeck Quartet - Three To Get Ready/Who's Afraid?

44181 - Aretha Franklin - Lee Cross/Until You Were Gone  
44211 - Roy Meriwether Trio - The Seventh Son/Blue Rondo A La Turk  
44226 - Art Farmer Quintet - Nino's Scene/The Time And The Place  
44270 - Aretha Franklin - Take A Look/Follow Your Heart  
44425 - O.C. Smith - The Son Of Hickory Holler's Tramp/The Best Man  
44508 - Burl Ives - Maria (If I Could)/I'll Be Your Baby Tonight  
44584 - Tony Bennett - Hi-Ho/Hushabye Mountain  
44618 - Robert Goulet - Thirty Days Hath September/A Chance To Live etc.  
44650 - Andy Williams - Ava Maria/Battle Hymn Of The Republic  
44740 - Mongo Santamaria - Cloud Nine/Son Of A Preacher Man  
44652 - Miles Davis - Girls Of Kilimanjaro Part 1/Part 2  
44751 - O.C. Smith - Honey (I Miss You)/Keep On Keepin' On  
44788 - Gary Puckett & Union Gap - Could I/Don't Give In To Him  
44855 - Tony Bennett - What The World Needs Now Is Love/Play It etc.  
45090 - Miles Davis - Great Expectations/The Little Blue Frog  
45320 - Gwen McCrae - Been So Long/Lay It On Me  
45453 - Raiders - Birds Of A Feather/The Turkey  
45472 - Santana - Everybody's Everything/Guajira  
45510 - Vikki Carr - I'm Gonna Love You/I'd Do It All Again  
45573 - Tony Bennett - Easy Come, Easy Go/Twilight World  
45687 - Ray Conniff Environment - Because/Where Is The Love  
1-11072 - Bob Dylan - Gotta Serve Somebody/Trouble In Mind  
1-11084 - Johnnie Taylor - (Ooh-wee) She's Killing Me/Play Something etc.  
1-11125 - Barbara Streisand/Donna Summer - No More Tears/Wet  
3-10018 - Mac Davis - Poor Boy Boogie/Stop And Smell The Roses  
3-10263 - Andy Williams - Tell It Like It Is/Goin' Through The Motions  
3-10178 - Liza Minnelli - All That Jazz/My Own Best Friend  
3-10293 - Ramsey Lewis - Don't It Feel Good/Fish Bite  
3-10308 - Bill Withers - I Wish You Well/She's Lonely  
3-10360 - Chicago - Another Rainy Day In New York City/Hope For Love  
3-10384 - Blue Oyster Cult - (Don't Fear) The Reaper/Tattoo Vampire  
3-10413 - Leon Haywood - The Streets Will Love You To Death Pt 1/ Pt 2  
3-10422 - Mary Kay Place as Loretta Haggars - Baby Boy/Ode To Fernwood  
3-10854 - Earth, Wind & Fire - September/Love's Holiday  
3-10855 - Johnny Cash - It'll Be Her/Homes and Goes  
3-10880 - Aerosmith - Chip Away The Stone (Studio/SOS-Ship Away (Live))  
3-10907 - Cheryl Lynn - Star Love/You're The One (slight label wear)  
4-45743 - Barbara Fairchild - Singing A Song/Teddy Bear Song  
4-45890 - Johnny Cash - Praise The Lord etc./Ballad Of Barbara  
4-45954 - Connie Smith - Ain't Love A Good Thing/I Still Feel The Same etc.  
4-46003 - Sonny James - Is It Wrong/Suddenly There's A Valley  
4-46081 - Manhattans - Summertime In The City/The Other Side Of Me  
Flip - 315 - The Six Teens - A Casual Look/Teen Age Promise  
317 - The Six Teens - Send Me Flowers/Afar Into The Night (VG/VG+)  
Gang - 321 - The Kay-Gees - You've Got To Keep On Bumpin' Part 1/Part 2  
Gee - 1011 - The Clefones - Little Girl Of Mine/You're Driving Me Mad  
Geffen - 49604 - John Lennon - Starting Over/Kiss, Kiss, Kiss  
50006 - Quarterflash - Find Another Fool/Cruisin' With The Deuce  
28503 - Peter Gabriel - Big Time/We Do What We're Told  
GNP Crescendo - 365 - Billy Strange - Thunderbolt/9th Man Theme  
423 - Ola & Janglers - Let's Dance/Strolling Along  
Golden World - 36 - The Holidays - I'll Love You Forever/Makin' Up Time  
Gold Mine - 4008 - Bunny Sigler - Let Me Party With You Part 1/Part 2  
Gold Plate - 1949 - Chicago Gangsters - I Choose You/Don't Be Gone  
Goldwax - 328 - James Carr - I'm A Fool For You/Gonna Send You Back To Georgia  
333 - Spencer Wiggins - That's How Much I Care/I'm A Poor Man's Son  
Gone - 5056 - Richard Barrett - Come Softly To Me/Walking Through Dreamland (VG)  
Gordy - 7061 - The Temptations - Sorry Is A Sorry Word/All I Need  
7074 - The Temptations - Please Return Your Love To Me/How Can I Forget  
7075 - Martha Reeves & Vandellas - I Tried/I Can't Dance To That Music etc.  
7076 - Eivets Rednow - Alfie/More Than A Dream  
7079 - Bobby Taylor & Vancouvers - It's Growing/Malinda  
7094 - Martha Reeves & Vandellas - Taking My Love/Heartless  
7103 - Martha Reeves & Vandellas - You're The Loser Now/I Gotta Let etc.  
7107 - Edwin Starr - Cloud Nine/Funky Music Sho Nuff Turns Me On  
7119 - The Temptations - Funky Music Sho Nuff Turns Me On/Mother Nature  
7138 - The Temptations - Happy People/Happy People (instrumental)  
1856 - The Temptations - Lady Soul/Put Us Together Again  
Groove - 0125 - Mr. Bear - How Come/I'm Gonna Keep My Good Eye etc. (VG/VG+)  
0130 - Sue Allen & Four Students - Think Of Tomorrow/Set A Wedding Day  
GRT - 039 - Freddy Fender - Wild Side Of Life/Go On Baby  
48 - The Exceptionals - What About Me/Unlucky Girl  
Grunt - 10206 - Jefferson Starship - Caroline/Be Young You  
GWP 530 - Lou Monte - I Have An Angel In Heaven/I Really Don't Want To Know  
Herald - 440 - Ursula Reed - All Gone/You Hurt My Pride (VG/VG+)  
452 - Nutmegs - Story Untold/Make Me Lose My Mind (label blemish)  
462 - Faye Adams - Same Ole Me/No Way Out (VG/VG+)  
Heritage - 817 - Bill Deal & Rhondels - What Kind Of Fool Do You Think I Am/Are etc.  
Hi - 2158 - Willie Mitchell - Young People/Kitten Korner  
2211 - Al Green - Look What You Done For Me/La-La For You  
Kent - 510 - B B King - Your Fool/You're The Blues  
4513 - B B King - I'm Cracking Up/Over You/Power House  
Keymen - 108 - Watts 103rd St Rhythm Band - Spreadin' Honey/Charley  
King - 6215 - Hank Ballard & Dapps - You're So Sexy/Thrill On The Hill  
Roulette - 7031 - Esther Phillips - I'm in the Mood For Love/Too Late etc.  
7079 - The Three Degrees - Maybe/Collage  
SAS - 466 - Betty Harris - I'm Evil Tonight/Nearer To You  
SNS International - 761 - Peggy Scott & Jo Jo Benson - Soulshake/We Were Made etc.  
763 - Johnny Soul - Take Me Where The Sun Never Shines/! etc.  
780 - Johnny Adams - I Can't Be All Bad/In A Moment Of Weakness  
Sound Stage 7 - 2596 - Jamo Thomas - Bahama Mama Part 1/Part 2  
2602 - Joe Simon - Come On And Get It/No Sad Songs  
Speed - 1014 - Dave Cortez & Moon People - Happy Soul/Fishin' With Sid  
Stax - 217 - Albert King - Born Under A Bad Sign/Personal Manager  
223 - Eddie Floyd - Love Is A Doggone Good Thing/Hey Now  
238 - Johnny Days - What'll I Do For Satisfaction/I Need Somebody  
249 - Mable John - Able Mable/Don't Get Caught  
250 - Rufus Thomas - The Memphis Train/I Think I Made A Boo Boo  
20 - Albert King - Blues Power/Night Stomp  
23 - Johnnie Taylor - Take Care Of Your Homework/Hold On This Time  
24 - Carla Thomas - I Like What You're Doing (To Me)/Strung Out  
0033 - Johnnie Taylor - Testify (I Wanna)/Had A Fight With Love  
0034 - Albert King - Drowning On Dry Land/Drowning On Dry Land (Inst)  
0041 - Eddie Floyd & Mavis Staples - Never, Never Let You Go/Ain't That Good  
0046 - Johnnie Taylor - I Could Never Be Present/It's Amazing  
0056 - Carla Thomas - Some Other Man/Guide Me Well  
0071 - Rufus Thomas - The Preacher & The Bear/Sixty Minute Man Part 2  
St. Lawrence - 1013 - Monk Higgins - Who-Dun-It/These Days Are Filled With You  
1014 - The Vontastics - Day Tripper/My Baby  
1022 - Monk Higgins - What Fab/Catrx Did It

### The Following are DJ singles

ABC - 11365 - Jim Mundy - Swamp Witch/same flip (VG/VG+)  
A&M - 1888 - Ozark Mountain Daredevils - You Know Like I Know/same flip  
1982 - Brothers Johnson - Ruffin' For Your Lovin'/same flip  
2051 - 38 Special - I'm A Fool For You/same flip  
2133 - Gino Vannelli - The River Must Flow/same flip  
2134 - Sad Café - Black Rose/same flip  
2140 - Bill Saluga - Dancin' Johnson Part 1/Part 2  
2200 - Sad Café - Everyday/Strange Little Girl  
2221 - Herb Alpert - Street Life/same flip edited version-picture sleeve  
AMY - 11057 - Lee Dorsey - Give It Up/Candy Yam  
Arista - 0328 - Raydio - Is This A Love Thing/same flip  
0411 - Robert Fleishman - All For You/same flip  
1007 - The Bus Boys - Last Forever/same flip (VG/VG+)  
Argo - 5494 - Lou Donaldson/Quart - Soul Gumbo/Cole Slaw  
5489 - Illinois Jackquet - Use Your Imagination/So In Love  
Asylum - 11000 - Judee Sill - Jesus Was A Cross Maker/same flip  
47073 - Jimmy Buffett - Hello Texas/same flip  
Arista - 9218 - Meco - Anything Goes/same flip  
Atco - 6729 - Calvin Scott - Cry Like A Baby/More Than You'll Ever Know  
7096 - T.M.G. - Lazy Eyes/same flip  
7100 - Roxy Music - Dance Away/same flip  
7104 - Blackfoot - Highway Song/same flip  
7201 - TMG - Heart Of Stone/same flip  
7204 - Roxy Music - Angel Eyes/same flip

7206 - Gary Numan & Tubeway Army - Are Friends Electric?/same flip  
7207 - Blackfoot - Train, Train/same flip  
7217 - Pete Townsend - Let My Love Open The Door/same flip (tag on label)  
Atlantic - 2160 - Betty Lavett - My Man-He's A Lovin' Man/Shut Your Mouth  
2202 - Mel Torme - You Belong To Me/You Can't Love 'Em All  
2289 - Wilson Pickett - In The Midnight Hour/T'm Not Tired  
2308 - Solomon Burke - Only Love (Can Save Me Now/Little Girl etc.)  
2405 - Freddie Hubbard - Blacklash/The Return Of The Prodigal Son (insts)  
2543 - Tony Alvon & Belairs - Philly Horse/Don't Be No Drag  
2834 - Johnny Adams - More Than One Way/same flip  
Bang - 4814 - Nigel Olsson - Saturday Night/same flip  
Bearsville - 49510 - Foghat - Stranger In My Town/same flip  
Beverly Glen - 2013 - Anita Baker - Feel The Need/same flip (VG/VG+)  
Boardwalk - 11-115 - Roger Voudouris - First Love/same flip  
11-122 - Carole Bayer Sager - Easy To Love Again/same flip  
Buddah - 244 - Airtio - Andei (I walked)/Papo Furado (Jive Talking) (VG)  
Cadet - 5589 - Kenny Burrell - Soulero/I Want My Baby Back  
Capitol - 3993 - Unicorn - Electric Light/same flip  
5133 - April Wine - Enough Is Enough/same flip (VG/VG+)  
Capricorn - 8003 - Allman Brothers Band - Black Hearted Woman/Every Hungry etc.  
Chelsea - 3013 - John McLaughlin - Mr. Lonely/Carmen  
3040 - Disco Tex & Sex-O-Lettes - Hot Lava/same flip  
Cherie - 3872 - Jerry Carr - This Must Be Heaven/same flip  
Chrysalis - 2313 - Claudia Barry - Boogie Woogie Dancin' Shoes/same flip  
2323 - The Baby's - Head First/same flip  
2542 - Ian Hunter - I Need Your Love/same flip  
2544 - Linx - Throw Away The Key/same flip - long-short version  
Columbia - 43960 - The Sparrow - Green Bottle Lover/Does Your etc. (XOL)  
44227 - P. Revere & Raiders - Upon Your Leaving/I had a etc. (#01)  
44444 - P. Revere & Raiders - Happening '68/Too Much Talk (#02)  
45252 - Lynn Anderson - Rose Garden/same flip  
3-10056 - Ramsey Lewis & Earth, Wind & Fire - Hot Dawgit/Tambura  
3-10157 - John Shine - Song For A Rainy Day/same flip  
3-10684 - Tyrone Davis - Get On Up (Disco)/same flip  
3-10734 - Nick Lowe - So It Goes/same flip  
3-10760 - Fania-All Stars - Space Machine (Ride, Ride, Ride)/Spanish Fever  
1-11055 - Blue Oyster Cult - In Thee/same flip  
1-11145 - Blue Oyster Cult - You're Not The One/same flip  
1-11181 - Aerosmith - Remember (Walking In The Sand)/same flip  
1-11218 - Santana - All I Ever Wanted/same flip  
1-11273 - Michael Zager Band - Don't Sneak On Me/same flip (VG+ Wol, Tol)  
1-11318 - Bob Dylan - Solid Rock/same flip  
1-11370 - Bob Dylan - Saved/same flip  
1-11379 - Billy Joel - Sometimes A Fantasy/same flip  
1-11389 - Elvis Costello - Getting 'Mighty Crowded/same flip  
38-08042 - Shenandoah - Mama Knows/same flip  
Cotter - 2004 - Vince Renaldi - Golden Wedding Day/Is Made For Loving You (xol)  
Curton - 2001 - Bobby Whiteside-Why Don't You Grow Up/same flip (WOL VG/VG+)  
Decca - 73262 - Leland Scott - No Way To Get To You/same flip - (# ol)  
32784 - Terry Fischer - How Does It Feel/Child Of Mine (VG)  
Electra - 45745 - Atomic Rooster - Devils Answer/The Rock  
45754 - Crabby Appleton - Tomorrow's A New Day/It's So Hard (VG/VG+)  
69360 - Howard Hewett - Forever And Ever/same flip  
69771 - Pieces Of A Dream - Fo-Fi-Fo/same flip  
Emit - 301 - Dave 'The Baby' Cortez - Fiesta/Hey-Hey-Hey  
Epic - 9420 - Gino James - New Girl/Popularity (VG/VG+)  
9815 - Obrey Wilson - In A Woman's Eyes/I Want To Tell You  
8-50213 - Nino - We Made Love/same flip  
8-50294 - Nino - I Want To Spend My Life With You/same flip  
8-50638 - Boston - A Man I'll Never Be/Don't Be Afraid (DJ stamp on label)  
34-03404 - Karla DeVito - Santa Clause Is Coming To My House/same flip  
34-04364 - Michael Jackson - Thriller/same flip  
34-68539 - JAMM - You And Me (Hard Mix)/same flip  
34-68544 - Linda Davis - Back In The Swing Again/same flip  
ERA - 3199 - Brothers Legard - Coo-ee/Hello, Hello/Carry On  
Evolution - 1063 - Rainbow - Be In The Mood/Carry On  
Full Moon - 49612 - Bonnie Raitt - Once In A Lifetime/same flip  
Gamble - 2501 - The Intruders - Memories Are Here To Stay/She's A Winner (wol)  
Grant - 11921 - Jefferson Starship - Girl With The Hungry Eyes/same flip  
Hillart - 7803 - Guess Who - C'Mon Little Mama/same flip (tol)  
7807 - The Guess Who - Sweet Young Thing/same flip  
Hip - 8003 - The Village Sound - Sally's Got A Good Thing/same flip  
Impulse - 229 - Shirley Scott - Hoe Down/Sent For You Yesterday (VG/VG+)  
Jay - 7001 - Timex Social Club - Rumors/same flip (VG/VG+)  
Jamie - 1326 - The Kit Kats - Let's Get Lost On A Country Road/Find etc (VG-)  
Jeret - 31084 - Bruce Carmel - Only Love/If I Had My Life To Love Over (VG)  
Jee - 5053 - Kingfish - Hard To Love/Somewhere/same flip  
5056 - Alan Price - This Is Your Lucky Day/same flip  
5068 - Trickster - Tomorrow Belongs To Me/same flip  
Kama Sutra - 245 - The Teri Nelson Group - Sweet Talkin' Willie/Back Side  
Kapp - 720 - The New Generation - If You're Lookin' For Love/Never etc (VG/VG+)  
917 - Betty Barnes - Requiem (For A Girl Born Of The Wrong Times/same flip)  
2116 - Tim Morgan - For All We Know/Take A Look Around  
Laurie - 3441 - The Casualers - Come Back To My Arms/When I'm In Your Arms  
London - 241 - ZZ Top - It's Only Love/Aaleep In The Desert  
MCA - 40486 - Swarbrick - Babe, I've Got You Still On My Mind/To Love  
40719 - Atlanta Rhythm Section - All In Your Mind/same flip  
41023 - Poco - Heart Of The Night/same flip  
41053 - The Who - Love Live Rock/same flip - (#ol)  
17684 - The Jets - Sendin' All My Love/same flip  
Mega - 0034 - The Prince Of America - The Rhino/same flip  
0036 - Bill Black's Combo - Rings/Cotton Carnival  
0091 - The BBC - Upside Down/same flip  
Mercury - 880 731 - Rene & Angela - Save You Love (For #1)/same flip  
73409 - Hotshots - Snoopy Vs The Red Baron/What Do You Say  
Portrait - 08051 - Stanley Clarke - Funny How Time Flies/same flip  
Polydor - 14577 - Peaches And Herb - We've Got Love/same flip  
2121 - Roger Daltry - Without Your Love/same flip  
RCA - 11939 - Grace Slick - Seasons/same flip  
11939 - Grace Slick - Angel Of Night/same flip  
12041 - Grace Slick - Dreams/same flip  
12171 - Grace Slick - Sea Of Love/same flip  
Reprise - 1113 - Mark Volman & Howard Kaylan - Let Me Go, Love/same flip  
Unlimited Gold - 1401 - Barry White - Any Fool Could See/same flip  
1404 - Barry White - It Ain't Love, Babe/same flip  
1415 - Barry White - Sheet Music/same flip  
2425 - Barry White - Louie, Louie/same flip

### Picture Sleeves WITHOUT Records. They are VG+ or better, unless noted.

Capitol - 5602 - The Beach Boys - Sloop John B/You're So Good To Me  
Epic - 9704 - Dave Clark Five - Because/Theme Without A Name  
Epic - 9882 - Dave Clark Five - At The Scene  
London - 901 - The Rolling Stones - Paint It Black/  
London - 904 - The Rolling Stones - Let's Spend The Night Together (VG/VG+)  
London - 910 - The Rolling Stones - Honky Tonk Women

### Picture Sleeves WITH Records. They are VG+ or better, unless noted.

Capitol 5054 - The Knack - Pay The Devil (slight ring wear)  
Electra - 46051 - Carly Simon - Vengeance (dj copy)  
Geffen - 49683 - Yoko Ono - Walking On Thin Ice/It Happened - (DJ copy)  
(above single storage wrinkles at top - song insert sheet enclosed)  
Geffen - 49802 - Yoko Ono - No, No No/You Touch Me - (DJ copy)  
(above single - storage wrinkles at top - song insert sheet enclosed)  
Gnat - 11274 - Jefferson Starship - Runaway/short/long (DJ copy)  
Polydor - 2224 - Yoko Ono - My Man/same flip (DJ copy)  
Rolling Stone/9307 - Rolling Stones - Far Away Eyes/Miss You  
Warner Bros 8683 - Chaka Khan - I'm Every Woman/same flip  
Warner Bros 49130 - Nicolette Larson - Let Me Go, Love/same flip  
Warner Bros 49246 - Robin Lane & Charbusters - When Things Go Wrong/same flip  
Zappa - 1001 - Frank Zappa - I Don't Wanna Get Drafted/same flip



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ALL SECTIONS LISTED IN THIS AUCTION CONTAIN ONLY A PORTION OF THE ENTIRE SECTION. IF YOU WOULD LIKE TO SEE ANY ENTIRE SECTION(S), PLEASE CONTACT ME AND LET ME KNOW WHICH SPECIFIC SECTION(S) YOU WOULD LIKE TO VIEW. THANK YOU!

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes sections for Garage/PSyc (70s-90s), Surf & Instrumental, and Soul & Funk (50s-70s).

Main auction table with columns: ID, Artist, Title, Label, Description, Condition, Price. Lists hundreds of records across various genres like Rock, Soul, Funk, and Instrumental.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Continuation of the auction listings, including sections for Picture Discs, Soul & Funk (70s-80s), and Rock & Funk (70s-80s).

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Table listing 45 set sale items with columns for artist, title, label, and price. Includes artists like Animals, Beach Boys, and The Beatles.

LP SET SALE

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Steve Burkhardt, 529-A Bluebird Lane, Red Oak, Texas 75154

Table listing LP set sale items with columns for artist, title, label, and price. Includes artists like The Beatles, Elvis, and The Rolling Stones.

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Handwritten notes and signatures: 'Auction 401 45s', 'Mint Minus or Better', 'Auction End - July 31'

Table listing records for Dale Marchand's auction with columns for artist, title, label, and price. Includes artists like The Beatles, Elvis, and The Rolling Stones.

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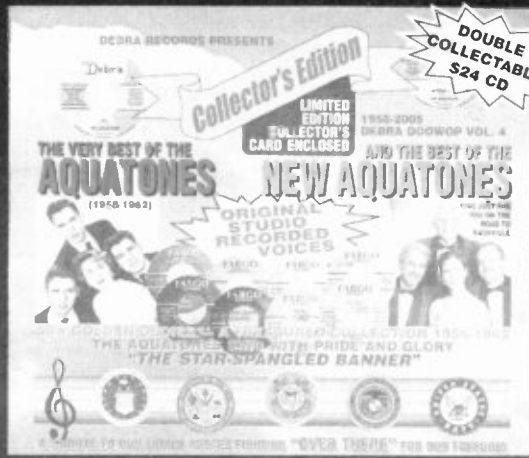
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Grim Reporter continued from page 35

Hicks' final performance took place at his father's church  
May 7, the Sunday before he died.

R&B singer **Johnnie Wilder Jr.** (56) died in his sleep at  
home in Clayton, Ohio, May 13, 2006. No cause of death  
was announced.

Johnnie James Wilder Jr. was born in Dayton, Ohio, July  
3, 1949. He graduated from high school in 1967.  
Sometime after that he joined the Army and was stationed  
in Germany for three years. There, Wilder turned to music.  
He performed in several vocal groups whose personnel  
shifted when Army orders were changed — members  
would be sent home or to Vietnam.

By the time Wilder was discharged from the service, he  
felt his group, Heatwave, was starting to click, so he  
stayed with it and became lead singer. His brother Keith  
also became a member. Musicians in the band often  
changed, but with each change Heatwave became  
stronger, especially when they added keyboard player and  
songwriter Rod Temperton. The band toured Europe  
extensively.

In 1976, Heatwave signed with the independent British  
label GTO Records. The group issued three singles. In  
January 1977, the third one, "Boogie Nights," became a  
major success throughout Europe and was picked up by  
Epic Records in the United States that summer. The record  
became a #2 pop hit. The next single, "Always And  
Forever," was a Top 20 hit on the pop charts but reached  
#2 on the R&B side. The song remains a staple of oldies  
radio.

In 1978, "The Groove Line" returned Heatwave to the  
Top 10 pop charts.

On Feb. 24, 1979, Wilder was involved in a car accident  
that left him paralyzed from the neck down. He was in the  
hospital for a year, during which time Heatwave continued  
with British singer JD Nicholas.

Though confined to a wheelchair, Wilder recovered  
enough to occasionally tour with the group and became  
its co-producer. He remained involved with the group as  
much as he could, mostly singing in the studio.

In 1983, Wilder found religion and gave up his involve-  
ment with Heatwave. He became a producer of gospel  
acts and recorded solo albums of Christian-oriented music.

British pop singer **Freddie Garrity** (69) died in Bangor,  
Wales, May 19, 2006. He had been suffering from sclero-  
sis and emphysema.

Frederick Garrity was born in Manchester, England, Nov.  
14, 1936. Upon leaving school at 16 he became an  
apprentice engineer; however, he really wanted to be a  
musician. He played in skiffle groups and in 1959 formed  
The Dreamers Rhythm Group.

Garrity worked as an engineer for seven years, then  
worked several other jobs but continued with his music.  
When the music seemed to interfere with working, he



Freddie Garrity, back right.

decided it was time to turn professional.

In 1961, The Dreamers, as the group was then called,  
appeared on BBC radio shows and backed touring singers  
in Manchester. In July 1962, the group played the Cavern  
Club in Liverpool. The group also played in Hamburg,  
Germany, around this time.

In 1963, Freddie & The Dreamers auditioned for EMI  
Records in London. Their recording of "If You Gotta Make  
A Fool Of Somebody" — a cover of the James Ray song  
— was considered good enough to issue as a single and  
became the group's first hit in England.

The group's dancing and clowning on stage and on TV  
shows made it very popular, deflecting any lack of musical  
proress. During the early '60s, they scored several hits in  
England and headlined a tour with The Rolling Stones as  
an opening act. Freddie & The Dreamers also toured with  
Roy Orbison, and Garrity and the American singer became  
friends.

Freddie & The Dreamers appeared in the movies *What A  
Crazy World* (1963), *Everyday's A Holiday* (called *Seaside  
Swingers* in the U.S.) and *Cuckoo Patrol* (both 1965). By  
1965, the group's records were not climbing the British  
charts as high as before. However, that year "I'm Telling  
You Now" topped the U.S. charts. The song was first  
issued in 1963 but was reissued stateside to capitalize on  
teen America's fascination with British music. The dance  
novelty "Do the Freddie" was a Top 20 hit later that year.  
Also in 1965, Freddie & The Dreamers toured the States,  
but the group's earnings were not well managed, which  
was a factor in the group's eventual breakup.

Garrity did some acting, which included starring in a  
children's show and guesting on daytime TV shows and  
would round up stray musicians to be The Dreamers  
whenever it suited him.

In 2001, he had a stroke that caused him to become an  
invalid and became confined to a wheelchair most of the  
time.

Country singer **Billy Walker** (77) died in an automobile  
accident near Montgomery, Ala., May 22, 2006.

Billy Marvin Walker was born Jan. 14, 1929, in Ralls,

Texas. He  
learned to play  
guitar from his  
father. After  
watching a  
Gene Autry  
movie, Walker  
wanted to be a  
singer. He  
began his  
career in his  
late teens and  
by 1949 was  
performing  
with *The Big D  
Jamboree* in  
Dallas, Texas.



Walker recorded for Capitol Records from 1949-51 but  
did not score his first hit until 1954 on Columbia —  
"Thank You For Calling" appeared in the Top 10 on the  
hillbilly charts. By that time, he had been a regular on the  
*Louisiana Hayride* for a couple of years. The hit record  
gave him the leverage he needed when Walker and Slim  
Whitman urged the Shreveport, La., radio program to let  
a young singer from Memphis named Elvis Presley appear  
on the show that November. In 1955, Walker toured West  
Texas with Presley, whose popularity was growing with  
each record he issued.

Walker also tried his hand at rock 'n' roll but with little  
success. His next hit came in 1957 with "On My Mind  
Again." From 1960-80, he made at least one — usually  
more — appearance on the country chart each year.  
During the '60s, he had nearly a dozen Top 10 hits. In  
1961, he was the first to record the Willie Nelson song  
"Funny How Time Slips Away."

Walker continued to tour throughout his life, even after  
he was no longer able to score hit records on the country  
charts. He was also a lifelong member of the Grand Ole  
Opry and was scheduled to perform there May 23.

On May 22, Walker was driving a van containing his  
wife, grandson and two members of his band. They were  
returning to Nashville after performing at the Palm Lake  
Opry And RV Park in Foley, Ala., when Walker lost control  
of the 1996 Chevy van. The vehicle ran off Interstate 65  
and rolled over near the town of Fort Deposit. Everybody  
was killed except Walker's 21-year-old grandson, who was  
hospitalized. ●

# 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.

**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 or www.musiccollecting.com

**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 MA, Dedham.** New England Compact Disc & Record Expo, Holiday Inn. Rt. 1, 15 min. S. of Boston, SH: 10am-4pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.

**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.

Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Jun 11 CA, San Francisco.** Rock 'n' Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-3pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Jun 11 MI, Kalamazoo.** Record & CD Collectors Show, Cty. Fairgrounds, Sprinkle St. Exit from I-94, SH: 11am-5pm, T: 50-8', F: \$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Jun 11 NJ, Springfield.** Greater NJ Record Show, Holiday Inn. Rt. 22 W., SH: 10am-4pm, T: 75-6', F: \$60., A: \$6., \$3. seniors, under 12 free. PH: 908-925-9667.

**Jun 11 NY, Elmsford.** Tri State-Guitar & Music Collectors Expo, Hampton Inn. Exit 1 off Rt. 287. www.musiccollector.com or PH: 508-865-5935.

**Jun 11 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

**Jun 11 HUNGARY, Budapest.** XXXIII Int'l. Record & CD MegaFair, Varosliget, Lemezborze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990, FAX: 0036 14300991 or www.lemezborze.hu

**Jun 16-18 OH, Cleveland.** Nat'l. Record Show, Rock N Roll Hall of Fame, One Key Plaza, SH: Sat. 10am-9pm, Sun. 10am-5:30pm, A: free. Goldmine Magazine, c/o Krause Publications, 700 E. State St., Iola, WI 54990. Mary Lutz, PH: 715-445-4612 ext 313, 877-746-9757 opt 4 or FAX: 715-445-4087.

**Jun 17 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Jun 18 FL, Orlando.** Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-331-5928 or 665-0259.

**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 2 IA, Iowa City.** Record & CD Fair, Englert Theatre, Downtown, 221 E. Washington St., Exit 244 off of I-80, SH: 10am-4pm, T: 6', F: \$35., A: \$2., 10 & under free. Douglas Roberson, PO Box 3194, Iowa City, IA 52244. PH: 319-358-9713.

**Jul 2 NJ, Toms River.** 5th Annual Friends of Elvis Collectible Trade Show & Concert, Ramada Inn, 2373 Route 9, SH: 10am-4pm. Lori, PH: 732-818-3330.

**Jul 2 TN, Nashville.** Music Collectors' Convention, Sheraton Music City, 777 McGavock 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.

**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 or www.musiccollecting.com

**Jul 9 MO, St. Louis.** Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$35., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

**Jul 9 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

**Jul 15 IL, Alsip.** Record & CD Collectors Show, Double Tree Hotel, 5000 W. 127th St., SH: 9am-3pm, T: 6' & 8', F: \$30-\$40., A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.

**Jul 15 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Jul 15 MI, Providence.** Record Show, AS220, 115 Empire St., noon-midnite. What Cheer Antiques & Vintage, 7 S. Angell St., Providence, RI 02906. PH: 401-353-1759 or 861-4244.

**Jul 16 CA, Newark.** Rock 'N' Rolling, Pavilion, 6430 Thornton

Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.

**Jul 16 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 evcs.

**Apr 23 ON, Mississauga.** Toronto Musical Collectables Show, Capitol Banquet Center, 6435 Dixie Rd., SH: 10am-4pm, A: \$4. PH: 800-255-4416 or 705-327-7965 or www.musicalcollectables.com

**Jul 22 IL, Schaumburg.** Music Marketplace Record Show, Radisson Hotel, 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, F: \$40., A: \$3. Bill, PH: 847-409-9656.

**Jul 22 MI, Lansing.** Record & CD Collectors Show, Days Inn, 6501 S. Pennsylvania, I-96, Exit 104 (Cedar St.), SH: 11am-4pm, T: 38-6' & 8', F: \$30-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Jul 23 IN, Fort Wayne.** Record & CD Collectors Show Quality Hotel, 3330 W. Coliseum Dr., 1 blk. E. of 169. 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 evcs.

**Jul 23 WI, Milwaukee.** Music Marketplace, American Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

**Jul 29 AZ, Phoenix.** Record Swap Meet, AZ American Italian Club, 7509 N. 12th St., SH: 9am-1pm, F: \$20. for 1, \$15. ea. add'l., A: \$5-\$2. Sam, PH: 602-265-9853.

**Jul 29 OH, Dayton.** Music Collectors' Convention, Rodeway Inn-North, 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.

**Jul 30 CA, Buena Park.** Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

**Jul 30 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.

**Jul 30 MI, Kalamazoo.** Record & CD Collectors Show, Cty. Fairgrounds, Center Bldg, 2900 Lake St., Sprinkle St. Exit from I-94, SH: 11am-5pm, T: 8', F: \$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Jul 16 MA, Dedham.** Boston Metro-Guitar & Music Expo, Holiday Inn. Conference Ctr., US Rt. 1 & Rt. 95. www.bostonguitarshow.com or PH: 508-865-5935.

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

**Aug 5 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 or www.musiccollecting.com

**Aug 6 NJ, Somerville.** Central NJ Indoor-Outdoor Vintage Guitar & Musical Equipment Selloff, Falcons Camp, SH: 7am-4pm. Falcons Rd., off Rt. 206 in S. Somerville. PH: 800-687-8940 or www.guitarshows.com

**Aug 11-15 TN, Memphis.** Elvis Con 2006, Clarion Hotel, 1471 E. Brooks Rd., I-55 & Brooks Rd. Exit, SH: 10am-6pm, T: 6', F: \$250., A: \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7681.

**Aug 12 FL, Tampa.** Record & CD Show, 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$45., A: \$4. Richard Rounds, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

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

**Aug 13 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership. A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

**Aug 19-20 AL, Birmingham.** Record & CD Show, The Cedars Club, 301 Green Springs Ave. S., SH: Sat. 9am-5pm, Sun. 10am-4pm, F: \$65., A: \$3. PH: 205-567-3339 or www.birminghamrecord.com/home/recordshow

**Aug 19 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Aug 20 MD, Arbutus.** Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F:

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FALL 2006

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\$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

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

**Aug 27 CA, San Francisco.** Rock 'n Swap, University of San Francisco Campus, McLaren Hall, SH: 10am-3pm, F: \$55., \$30. ea. add'l., A: \$3. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

**Aug 27 IN, South Bend.** Record & CD Collectors Show, Comfort Suites, 53939 Indiana 933, SH: 11am-5pm, T: 54-6', F: \$30., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Sep 3 MA, Billerica.** Record, CD & Music Collectors Show, Wyndham Billerica Hotel, 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 860-644-8044 or www.primatepromotions.com

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

**Sep 10 MI, Roseville.** Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

**Sep 10 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.msppmusicexpo.com

**Sep 10 MO, St. Louis.** Record & CD Show, American Czech Hall, 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$35., A: \$25. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

**Sep 10 NJ, Springfield.** Greater NJ Record & CD Show, Holiday Inn, Rt. 22 W., SH: 10am-4pm, T: 75-6', F: \$60., A: \$6., \$3. seniors, under 12 free. PH: 908-925-9667.

**Sep 10 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm., T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

**Sep 10 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.

**Sep 16 WI, Kissimmee.** Hittsville Soul Club Black Music Record Fair, Best Western. Lakeside Resort, Hwy. 192, SH: 10am-4:30pm, F: \$35., A: \$5. Dave, PH: 863-424-9525 or www.hittsvillesoulclub.com

**Sep 16 NY, New York City.** Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Sep 17 CT, New Haven.** Record Convention, Annex YMA, 554 Woodward Ave., SH: 10am-4pm, T: 65-8'

F: \$65., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Sep 17 IL, Hillside.** Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 80-8', F: \$45., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

**Sep 17 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.

**Sep 17 ME, Portland.** Guitar Show & Musical Equipment Swap Meet, Holiday Inn. Exit 8 off I-95, SH: 9am-4pm. Kevin, PH: 800-687-8940 or 508-865-5935 or www.guitarshows.com

**Sep 17 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.

**Sep 17 NY, Deer Park.** Record Collectors Show, Sons of Italy Hall, 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com

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

**Sep 23 PA, Allentown.** Original 15th Semi-Annual 45-78 RPM Record Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-7, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

**Sep 24 CA, Buena Park.** Greater Orange County Record Show, UFCW Union Hall, 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

**Sep 24 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.

**Sep 24 OH, Fairview Park.** Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Lawrence, PH: 330-242-4499.

**Sep 24 PA, Allentown.** Fall 2006 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after Sep 18, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

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

**Sep 24 HUNGARY, Budapest.** XXXIV Int'l. Record & CD MegaFair, Varosliget, Lemezbörze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990, FAX: 0036 14300991 or www.lemezbörze.hu

**Sep 30 AZ, Phoenix.** Record Swap Meet, AZ American Italian Club, 7509 N. 12th St., SH: 9am-1pm, F: \$20. for 1, \$15. ea. add'l., A: \$5.-\$2. Sam, PH: 602-265-9853.

**Oct 1 MI, Kalamazoo.** Record & CD Collectors Show, County Fairgrounds, 2900 Lake St., take Sprinkle St. Exit from I94, SH: 11am-5pm, T: 8', F: \$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Oct 1 PA, Pittsburgh.** Record & CD Convention XXIII, Radisson Hotel Greentree, I-279, Exit 4 off of Mansfield Ave., SH: 10am-4pm, F: \$50., A: free. Full House Records, Tony Medwid, 108 Helen St., McKees Rocks, PA 15136. PH: 412-331-5021.

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

**Oct 7 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.

**Oct 8 CT, East Hartford.** Central CT Guitar Show & Music Expo, Pratt Whitney Aircraft Club Gym, SH: 7am-4pm. www.musiccollector.com or PH: 508-865-5935.

**Oct 8 PA, Lancaster.** Pennsylvania Music Expo, Catholic High School, 650 Juliette Ave., 1 mi. S. of US 30, SH: 9am-3pm, T: 100-6', F: \$25. plus annual membership, A: free. Keystone Record Collectors, Doug, PH: 717-898-1246 or www.recordcollectors.org

**Oct 14 MI, Lansing.** Record & CD Collectors Show, Days Inn, 6501 S. Pennsylvania, I-96, Exit 104 (Cedar St.), SH: 11am-4pm, T: 38-6' & 8', F: \$30.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483.

**Oct 14 NJ, Wayne.** 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Oct 15 CA, Newark.** Rock 'N' Rolling, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45., A: \$3. Charlene White, PH: 408-263-5127.

**Oct 15 CT, Danbury.** Record & CD Convention, Holiday Inn, Exit 8 off I-84, SH: 10am-4pm, A: \$4. Trash American Style, PH: 203-792-1630.

**Oct 15 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.

**Oct 15 MA, Billerica.** Record, CD & Music Collectors Show, Wyndham Billerica Hotel, 270 Concord Rd., SH: 10am-3pm, T: 75, A: \$5. PH: 860-644-8044 or www.primatepromotions.com

**Oct 15 MI, Ann Arbor.** Monster Record & CD Show, Webers Inn, 3050 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

**Oct 15 NE, Omaha.** Music & Collector's Show, Firefighters Union Hall, 60th & Grover, SH: 10am-

4pm. Tim, PH: 712-328-8731 or 402-451-7814.

**Oct 15 NY, Buffalo.** Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 53-8', F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

**Oct 15 IN, Cincinnati.** Music Collectors' Convention, Clarion Hotel, Pfeiffer Road & I-71, 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.

**Oct 15 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

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

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

**Oct 21 NY, New York City.** 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.

**Oct 22 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.

**Oct 22 IN, Fort Wayne.** Record & CD Collectors Show, Quality Hotel, 3330 W. Coliseum Dr., 1 blk. E. of 169, Exit 109A (US 33-US 30), SH: 11am-5pm, T: 35-6' & 8', F: \$30.-\$40., A: free. Wildwood Records, Ken, PH: 574-329-1483 or Mark, PH: 260-482-2525 eves.

**Oct 22 NY, Massapequa.** LI Record & CD Lovers Faire, American Legion, Broadway & Veterans Fair, SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Oct 27-29 TX, Austin.** Fall Record Convention, Crockett Event Ctr, 1601 N. Lamar Blvd., SH: 10am-6pm, T: 8', F: \$140-\$150., A: \$4. Austin Record Convention, PH: 512-288-7288 or www.austinrecords.com

**Oct 29 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.

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City: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

# discs Classified

## 10 ALBUMS

**CLARENCE FROGMAN** Henry You Always Hurt the One You Love. Argo, LP, H009, VG \$300. Bruce 978-373-9970.

**DEL-FI ALBUM** Sampler Ritchie Valens green vinyl with rare paper sleeve very good condition. Bruce 978-373-9970 8 to 5pm.

**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, Soundtracks. Send IRC or \$1 (includes rebate). Polwort, Box 5152, St Louis, MO 63139-0152.

**WANTED: FRANK Zappa** Old Masters Box 2, 8 LP's #8888. Ed Sojka, 142 Glennon St, New Bedford, MA 02745. 508-999-3976.

## 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.

**SELLERS BEWARE** Pedita 147 CD featuring Ronnie Haig, contains 7 pirated sound recordings. All sellers risk RIAA prosecution. Stephen Janci, owner JAN CEE MUSIC "BMI"

## 25 AUCTIONS

**RICARDOS.RECORDS:** QUALITY albums, singles, 45's and music related items at e-Bay auctions: ricardos.records

## 30 AUDIO EQUIPMENT

**WANTED: SONY** CD recorder, model #RCD-W1. Must be new or like new. Steve Cieszyński, 7422 W. Lincoln Ave., West Allis, WI 53219.

## 35 AUDIO TAPES

**WANTED AIR** checks, top dollar paid Norm Prescott WBZ Boston MA, 1955-1959. Gordy Baker WSPR, Springfield MA 1955-1958. Also wanted film short on video tape if possible. Meet the WBZ Disc Jockeys, 1959 played at New England theaters on the bill with the movie "Hercules". Melvin Ahmet, PO Box 4241, Springfield, MA 01101.

## 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

## 56 BLUES WANTED

**BLUES WANTED** highest prices paid for top condition, original Blues 45s & 78s from the 1950s & Blues 78s 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 (alphabetized celebrity pictorials), books, men's magazines, videos, naughty 45's, Bettie Page, etc. Send \$1/+Age to: 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.

**ROLLING STONE** Magazines. Best source anywhere. 1960's-1990's. Any article or ad located. Complete collection also available. Howard Fields (D), 25 South First Street, Bergenfield, NJ 07621, fax/ph 201-387-8781. Email: hf.rockpaper@verizon.net

**WANTED BILLBOARD & Cash Box** magazines prior to 1968. Clayton Pasternack, PO Box 16754, Cleveland, OH 44116. 440-333-2208 evenings only.

## 77 COMEDY

**COMEDY LP'S** (some 45's) for sale. Very large inventory. See website or write. www.martinrecords.com Martin, 6536E 1050S, Amboy, IN 46911.

## 80 COMPACT DISCS FOR SALE

**FACTORY CD'S** set sale, (most at \$4): 50's-70's Rock, Soul, C&W, Vocals. Send \$1 for list (includes rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

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## 90 COUNTRY WESTERN SALE

**COLLECTIBLE COUNTRY & western LP's** 50s-80s. Free regular auction lists. Also Hawaiian, Bluegrass & country/ southern gospel. For lists write: Paul Russwurm, 6 Earl St., Kitchener, ON Canada N2M 2V4. Email: prusswurm@golden.net.

**POST-WAR COUNTRY,** Western Swing 78's: Lot of twelve, from unsold stock, featuring Texas artists and labels. Request details. Docks, Box 691035, San Antonio, TX 78269-1035.

## 100 DOO WOP SALE

**BEST DOO Wop and Rhythm and Blues** from 50's and 60's is still available. Just \$14.99 full year. Echoes of the Past, Agawam, MA 01001.

**NIGHT TRAIN** Memories: Sounds of the cities, WEBR Fairfax Radio, Every Saturday 4PM to 6PM ET www.fcac.org/webr. Best Doo-Wop on the internet "Squire".

**SELLING MY** collection, over 500 45s to choose from. For free e-mail listing write to: KatyandJohn@PeoplePC.com.

## 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!

## 115 FOLK MUSIC

**VERY LARGE** inventory of Folk LP's for sale! See website or write. www.martinrecords.com Martin, 7536E 1050S, Amboy, IN 46911.

## 120 45S FOR SALE

**FREE CATALOG.** Set sale. 50s thru 80's 45s. RAB, RR, Soul, Country, Pop, Social Insect Records, 923 Baldwin, Danville, IL 61832.

**ROCKIN' REISSUES** of late 1950's, Rockabilly, R&R, AND R&B. Mostly Texas artists and recordings. Request list. Docks, Box 691035, San Antonio, TX 78269-1035. docks@texas.net

**ROCK & Pop 45's** set sale (1950's-1970's), includes Beatles, Elvis, Stones. Send \$1 or IRC (includes \$1 rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

## 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 vintage records, up to 50 copies of one title. Trade list available. Bob Pegg, Box 64506, Tacoma, WA 98464-0506, 253-564-3386. peggrecords@foxinternet.net

**DICK HAYMES** "The Old Master Painter" on any 45 RPM format, original Decca label, reissue, EP, boxed set 7"-33 1/3 VG++ Money no object. Call collect 207-764-5804.

**WANTED 45-RPM'S:** Del Ashley on Manchester 101, Country Boys on Del-Fi 4245, Jimmy Thurman on Sparkette 1006, Teb Blackwell, Box 13783, Denver, CO 80201.

**WANTED 45-RPM'S:** Tommy Bear, on 100 Proof 101, New Dawn on Garland 2020, April Fools on Kampus 815, Teb Blackwell, Box 13783, Denver, CO 80201.

**WANTED 45-RPM'S** on following Tulsa, OK labels: Alvera, Perspective, Wheel, BTR, Pharoah, 100 Proof, Keen, Pride, Sparkette, Spin-Me, Teb Blackwell, Box 13783, Denver, CO 80201.

**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.

## 159 MADONNA

**WANTED: MADONNA** items for sale. Please send price list to: S. Callie, PO Box 153, Oakland, MD 21550.

**WANTED: PRICE** list on any Madonna items for sale. Send to: S. Callie, PO Box 153, Oakland, MD 21550. Thanks!

## 170 MISCELLANEOUS FOR SALE

**ATTENTION TOY Collectors!** Take a look at the new Toy Shop magazine! We've taken a great thing and made it even better. You'll find more pricing, columns, and toys than ever before. Plus, we're now a glossy, four-color magazine! Try us on for size. Subscribe for 12 monthly issues for only \$29.99. Call 800-258-0929 and mention Offer ABBU4V, or go online to www.toyshopmag.com.

**COLLECTOR SELLING** 50's, 60's, 70's 45's, EP's, LP's, 78's, picture sleeves, blues, R+B, Doo-Wop, Soul, Country, Jazz, Rockabilly, Surf, Girl Groups, Rock, Sheet Music. Information call Eddie 815-765-2489.

**COLLECTOR SELLING** 50's 60's 70's, 45's LP's 78's, picture sleeves, Blues, R&B, Doo-Wop, Soul, Country, Jazz, Rockabilly, Surf, Girl Groups, Rock, Sheet Music. Information call Eddie 815-765-2489.

**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

**INTERESTED** in Hot Wheels cars & models? TOY CARS & MODELS provides the latest news and information on Hot Wheels and new die cast cars & models. Special subscription offer: 6 issues (monthly) for only \$9.98! That's \$25.96 off the cover price! Call 1-800-258-0929 and mention offer ABBR2R or visit our website at http://www.toycarsmag.com

**INTERESTED** in Magic The Gathering or other collectible card games? SCRYE provides the latest news, in-depth strategy articles and the most respected price guide. Special subscription offer: 3 issues for only \$9.98! That's \$7.99 off the cover price! Call 1-800-258-0929 and mention offer ABBR2T or visit our website at http://www.scryemag.com

**OVER 25,000** Celebrity addresses! Always updated! Since 1982. \$45 USA. Jim Weaver, 405 Dunbar Dr, Pittsburgh, PA 15235.

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

**ROCK VINYL** - Huge inventory, multiple copies. Send want list. Call 315-342-4775. Frank Regan, 956 Middle Rd #30A, Oswego, NY 13126.

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**D. Mozdan**  
**Hegestrasse 29**  
**D-20249 Hamburg,**  
**Germany**

**THE BYRDS** And Their Offspring for sale or to trade. Neal Clark, PO Box 391, Hancock, NH 03449.

**THOUSAND 45'S,** LP's, R&R, R&B, Jazz, Latin Salsa. Send your wants, mailing all over world since 1978. Those Oldies But Goodies, Box 6649, San Juan, PR 00914-6649.

**WANTED: YOUR** address for future set sale lists of vinyl, CD, music-related memorabilia. Frank Regan, 956 Middle Rd #30A, Oswego, NY 13126. 315-342-4775.

## 175 MISCELLANEOUS WANTED

**MOVIE, RADIO** Spot Records wanted. All formats and genres. Gary W. Radovich, 136 Clearstream Ave, Valley Stream, NY 11580. E-mail: garywrad@aol.com

**WANTED: LOU** Christie items. Nothing common. The more obscure, the better! Promos, interviews, photos, imports, autographs, picture sleeves, videos. Will buy or trade. Please write. Tim Thomas, 506 Sawtell Pl, Brunswick, GA 31520

## 190 PICTURE DISCS

**PICTURE DISC** records for sale. All sizes, eras, types! Write for listing. Martin, 7536E 1050S, Amboy, IN 46911.

## 195 PICTURE SLEEVES

**WANTED WESLEY** Reynolds picture sleeve Rose 108; following Reynolds 45-rpm's: Rose 117, D-1164, Bismark 1002 and 1009. Teb Blackwell, Box 13783, Denver, CO 80201.

## 210 POSTERS

**LOOKING FOR** posters printed for The Coachman and Four Club in Bennettsville South Carolina from the 1960's. James Guthrie, 5203 Camellia Lane, Lumberton, NC 28360.

## 215 ELVIS PRESLEY FOR SALE

**ELVIS MENU** May 4th through 20th Sahara Tahoe, \$75. Bruce 978-373-9970 8 to 5pm.

**ELVIS NOW** Menu Las Vegas souvenir \$75. Bruce 978-373-9970, 8 to 5pm.

**ELVIS PRESLEY** Album of Jukebox favorites. No. 1 Hill & Range songbook words music pictures 35 pages, pink black cover, Elvis on cover, 1956, \$200 firm. Bruce 978-373-9970.

**ELVIS SPINOUT** 8x10 color lobby cards, six \$150. Bruce 978-373-9970 8 to 5pm.

**SET SALE:** Vinyl 45's, customs, LP's and CD's, memorabilia, books, fanzines, magazines, newspapers. Send \$1 or IRC (includes \$1 rebate). Polwort, Box 5152, St. Louis, MO 63139-0152.

## 230 RECORDS FOR SALE

**THOUSANDS OF** LP's, 45's, 12" dance singles. All genres! 1950's-1990's. Competitive prices, conservative grading. Web site: www.1stplacerecords.com

## 235 RECORDS WANTED

**ARABIC RECORDS** wanted. Especially 78's; also 45's, 33's: Baidaphon, Sodwa, Odeon, Alamphon, Cairophon, many others. Small or large quantities purchased. Mon Ayash, 196 Dunbar St, Fall River, MA 02723. 508-678-4949.

## 236 REGGAE/DUB

**WWW.SHMRECORDS.COM** a large selection of original SKA, rock steady, reggae, dub and roots records for sale. E-mail: records:shmrec.fsnet.co.uk for latest list.

## 265 ROCKABILLY

**LINK WRAY** 45 Teenage Cutie on Starday 608, and Got Another Baby on Starday 575. Send to: Andy Valinski, 2441 SW 80th Terr, Mirimar, FL 33025.

## 295 SOUL FOR SALE

**SOUL 45'S** set sale. Combines unsold 45's from our private #10-11 Auctions (Northern, Funk, Etc). Send IRC or \$1: Polwort, Box 5152, St. Louis, MO 63139-0152.

## 311 STORAGE

**WANTED:** 45 sleeves from the 60's and 70's. (No picture sleeves.) All record labels. Steven Cieszyński, 7422 W. Lincoln Ave., West Allis, WI 53219.

## 317 SURF

**RARE SURF** LP's and 45's wanted. Also Hot Rockabilly and instrumentals. Send list to: Andy Valinski, 2441 SW 80th Terr, Mirimar, FL 33025.

**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.

## 320 78'S

**LOTS OF** Twelve Post-War Blues, 78's, from unsold stock. Request details. Les Docks, Box 691035, San Antonio, TX 78269-1035. docks@texas.net

**POST-WAR COUNTRY,** Western Swing 78's: Lot of twelve, from unsold stock, featuring Texas artists and labels. Request details. Docks, Box 691035, San Antonio, TX 78269-1035.

**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.

**SEND NOW** for the world's largest catalog of 78rpm and cylinder records or visit our website at: www.78rpm.com for turntables audio equipment, and books. Nauck's, 2200 Sherrod Ln, Spring, TX 77389.

**78 RPM Specialist!** I accept 78s or consignments and purchase entire collections. Let me sell you 78s for top dollar. Joe Slotnikoff, Box 21652, St. Louis, MO 63109. 314-647-2447. Email: joeSlot@bluesworld.com

**78S ALL** Types. Over 4000. 20s, 30s, 40s, 50s \$300 for all or bring own crates and take them free. Michael 818-760-1895 mharah@aol.com

**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

**WANTED:** BUY, sell, trade. Records, tapes, items, four books, CD's. Imports, promos. Anything and everything. E-mail brunokiss1@aol.com Write: Brian Streeter, 431 Cornell Dr, Battle Creek, MI 49017-4613. No bootlegs. Live.

## 335 VIDEOS

**CLASSIC ROCK** videos/ audio 60's 70's 80's to Z send \$1 or 3 stamps to receive complete list. DCR, PO Box 31057, Cincinnati, OH 45231.

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**Disc News continued from page 8**

Heads Up, **Bobby Lyle**, *Hands On*, June 27.

HighTone Records, **PF Sloan**, *Sailover*, the first U.S. release in more than 30 years from Sloan, who wrote classics such as "Eve Of Destruction" and "Secret Agent Man." August 22.

Hollywood Records, **Gran Bel Fisher**, *Full Moon Cigarette*, July 18.

Hyena, **Skerik's Syncopated Taint** *Husky*, June 27.

Immergent, **Gordon Goodwin's Big Phat**, *The Phat Pack*, June 13.

Infinite 7 Records, **IZ**, "EM." June.

InsideCut, **Frost**, *Milliontown*, July 18. **Derek Sherinian**, *Blood Of The Snake*, Aug. 1.

Kemado Records, **Audionom**, *Retrospektiv*, Sept. 19.

Lifesong Records, **Palumbo**, *Citizen X*, July.

Locomotive Records, **Doro**, *Warrior Soul*, May 23.

Motema Music, **Marc Cary Trio**, *Focus*, June 27.

Nightcrawler Productions, **Johnny Barnes**, *Plan B From Outer Space*.

North Street Records, **Dirty On Purpose**, *Hallelujah Sirens*, June 27.

One Son Records, **Leigh Nash**, *Blue On Blue*, Aug. 15.

Open Wide/Columbia, **Dixie Chicks**, *Taking The Long Way*, May 23.

Palentine Records, **1986**, *Nihilism Is Nothing To Worry About*.

Pandean Records, **Paulette Carlson**, *It's About Time*, June 13.

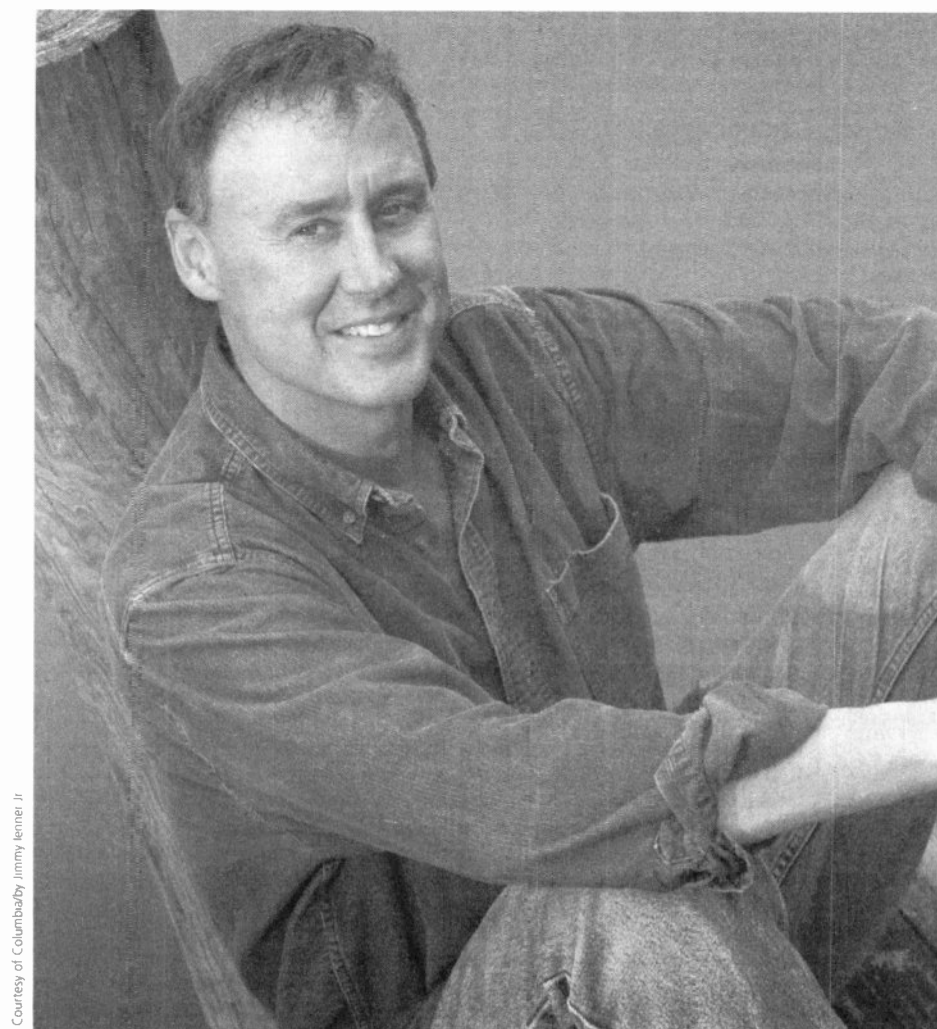
Passion/Concord, **Michael Bolton**, *Bolton Swings Sinatra*, May 23.

Pel Recordings, **David Greenberger & Birdsongs Of The Mesozoic**, *1001 Real Apes*, May 30.

Playboy Jazz, **various**, *Hef's Favorites*, May.

Quantum Leap, **various**, *Rock 'N' Roll jukebox* (DVD). Features material compiled from the **Alan Freed** film *Rock! Rock!*, including performances by **The Moonglows**, **Chuck Berry**, and **Frankie Lymon**.

RCA/Legacy, **Bruce Hornsby**, *Intersections 1985-2005*, (four-CD + DVD box set). The 53-song set chronicles Hornsby's first 20 years as a major recording artist, including Hornsby's own



Courtesy of Columbia by Jimmy Ienner Jr

**Bruce Hornsby**

notes about each song. The DVD contains 22 songs from music videos and live performances, July 25.

Record Collection, **The Walkmen**, *A Hundred Miles Off*, May 23.

Red House Records, **The Wailin' Jennys**, *Firecracker* and **Peter Ostroushko**, *Postcards: Travels With A Great American Radio Show*, June 6.

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

Rev-Ola, **Earl Bostic**, *Let's Ball Tonight*, and **Lord Invader & His Calypso**, *Master Stickfighter In New York!*.

Rhino, **The Replacements**, *Don't You Think I Know Who I Was?: The Best Of The Replacements*, June 13. **The Jesus And Mary Chain**, *Psychocandy*, *Darklands*, *Automatic*, *Honey's Dead* and *Stoned And Dethroned* (DualDiscs). Each remastered album contains three videos, July 11. **Third Eye Blind**, *A Collection* (CD/DVD), July 18. **Marc Cohn**, *The Very Best Of Marc Cohn*, June 20. **Pet Shop Boys**, *Fundamental*, June 27.

Rough Trade Records, **Adam Green**, *Jacket Full Of Danger*, July 25.

RPM, **various**, *An Apple A Day: More Pop-Psych Sounds From The Apple Era*.

Ruf, **Sue Foley**, *New Used Car*, April 11. **Omar & The Howlers**, *Bamboozled — Live In Germany* and **Bernard Allison**, *Energized — Live In Europe* (two-CD set), May 9. **Aynsley Lister And Erja Lytinen**, *Pilgrimage: Mississippi To Memphis*, May 23.

Rykodisc, **Rory Block**, *The Lady And Mr. Johnson*, Aug. 15.

Sanctuary, **various**, *US Vs. UK Punk*, June 27.

Savoy Jazz, **Judy Garland**, *Great Day! Rare Recordings From The Judy Garland Show*, May 22.

Scrapper Records, **Francis/Dreyer**, *Everything Is One* (CD/DVD), June 6.

Scruffy Records, **Josie Cotton**, *Movie Disaster Music*, June.

self-released, **Iron Hero**, *Safe As Houses*, July 25.

Serjical Strike Records, **Slow Motion Reign**, self-titled, July 25.

Sly Dog Records, **John Brannen**, *Twilight Tattoo*.

Smithsonian Folkways, **various**, *Alberta: Wild Roses, Northern Lights*, 19-song collection includes material by **k.d.**

**lang** and **Ian Tyson** among other Alberta artists, June 27.

Sony/BMG, **James Galway**, *The Essential James Galway* (two-CD set), May 23.

SPV USA, **Metal Church**, *A Light In The Dark*; **Saxon**, *The Eagle Has Landed Part III* (two-CD live set); and **The Quill**, *In Triumph*, June 27.

Startime Intl/Vagrant, **French Kicks**, *Two Thousand*, Aug. 8.

Sustain Records, **Ray Wylie Hubbard**, *Snake Farm*, June 27.

Telarc, **Randy Brecker w/Michael Brecker**, *Some Skunk Funk* (Hybrid SACD).

Time Life, **J.J. Cale**, *To Tulsa And Back* (DVD) is a documentary about the reclusive singer/songwriter done by German filmmaker Jorg Bundschuh. It features interviews with Cale, friends and fans, along with live performances and archival footage, June 13.

Tompkins Square, **various**, *Berkeley Guitar 2006* features new recordings by acoustic guitarists **Sean Smith**, **Adam Snider**, and **Matt Baldwin**, Aug. 15.

Ubiquity Records, **Nino Moschella**, *The Rhythm Of Life*, May 23.

Universal, **No Doubt**, *Live In The Tragic Kingdom* (DVD). The first time the concert video is available as a stand-alone DVD. Bonuses include home movies of the band on tour, live performances and an alternate version of the "Don't Speak" video, June 13.

V2 Records, **Blood Brothers**, *Love Rhymes With Hideous Car Wreck* (EP), May 23.

Vanguard, **Linda Ronstadt And Ann Savoy**, *Adieu False Heart*, July 25.

Verve Forecast, **Ollabelle**, *Riverside Battle Songs*, Aug. 27.

Village Square Music, **Beegie Adair**, *Sentimental Journey: Saluting The Greatest Generation With Classic Gems Of The World War II Era*.

Viper, **The Stairs**, *Right In The Back Of Your Mind*, June 6.

Volcano/Legacy, **Survivor**, *The Hits*.

Wind-up Records, **Evanescence**, *The Open Door*, Oct. 3.

Yellow Dog Records, **William Lee Ellis**, *God's Tattoos*, July 11.

Yep Roc, **Radio Birdman**, *Zeno Beach*, Aug. 22. ●

# want lists

Looking for that particular disc? Here's the place to put it! The cost is a \$2.00 line fee plus 50¢ per letter or line. Simply list the artist, title, record and # (if known) and give us your e-mail to track down that elusive want list for you. WANT LIST today!

## BRUCE BURATTI

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

This is my want list of 45s. I've never seen any of these, which makes me wonder if they were ever actually released. Does anyone out there know anything about these records? I'd 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
- JBP 430 - JORDAN BROTHERS - Thanks for the Ride/Run Child
- How's the Weather/See Me, I'm Smiling (Merilee Rush) MERRILIN 5306
- The Marathon Part I/Part II (Skip & Johnny) INVICTA 1000
- Dance of the Sand Flea/In the Soup (Skip & the Hustlers) INVICTA 9001
- Lonestar Lonesome/Falling (Terry Stafford) PLAYER 134
- How Soon/The Seventh Dawn (Danny Williams) UNITED ARTISTS 825

## BOB PEGG

- P.O. BOX 64506
- TACOMA, WA 98464-0506
- 253-564-3386
- E-MAIL: PEGGRECORDS@FOXINTER-NET.NET
- WWW.PEGGRECORDS.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 state of Washington or Oregon, I can travel to buy large collections of old 45's of all types.

- EXTREMES - LET'S ELOPE - EVERLAST 5013
- FALKONS - WHY, MARIANNE? - FUJIMO 2521
- FIVE GENTS - SANDY - VEIKING 101
- FOUR GRADUATES - CANDY QUEEN - RUST 5084
- FOUR TOWNSMEN - IT WASN'T SO LONG BEFORE - ART FLOW 145
- MIKE FRANKLIN - ALL ALONE - DANTE 3009
- JOHNNY GAMBOA - WHY LOVER - STAR REVUE 1003
- DALLAS HARMS - YOU MEAN THE WORLD TO ME - CAN-REO 8322
- AL HARTLEY - NEVER KNEW WHAT LOVE WAS LIKE - HERMITAGE 773
- INTENTIONS - SUMMERTIME ANGEL - JAMIE 1253

## KENT MCCOMBS

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- 818-716-9977
- E-MAIL: 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.

## E. HEDGE

- P.O. BOX 8412
- PARKVILLE, MD 21234
- 410-254-5804

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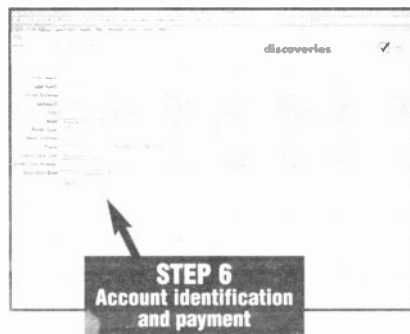
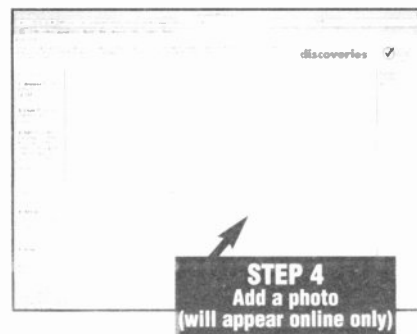
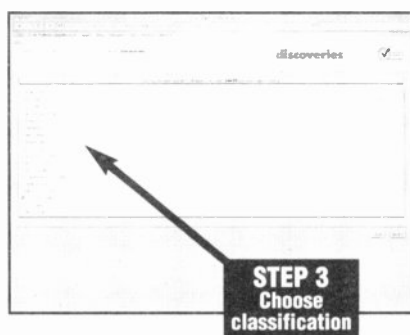
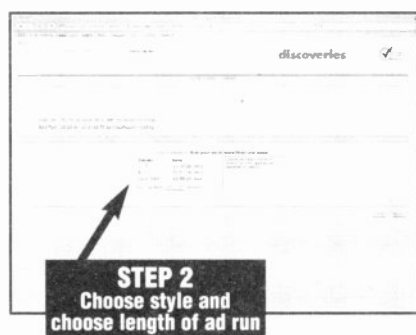
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# 6 Simple Steps to Making Money from your RECORDS

[www.discoveriesmag.com](http://www.discoveriesmag.com)



- Make any changes you want and cost is calculated immediately.
- Instantly online
- Available online/in print or only online
- Photos available (online only)

# discoveries





## ADVERTISING RATES & INFORMATION

### AUCTION & SET SALE ADVERTISING

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

#### TYPE IT YOURSELF "UNIT SPACE" ADS (9 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 8½x11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge. The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

#### PREPARING YOUR UNIT SPACE ADS

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

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

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

#### CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1½"

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

All prices are per issue.

#### WANT LIST ADS

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

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

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

### AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

#### Commonly Used Terms and Abbreviations

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

### DISPLAY ADVERTISING

#### RATES:

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

FULL PAGE (10" X 12½")	.....\$640.00
JUNIOR PAGE (7½" X 9¾")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6¾")	.....\$360.00
HALF PAGE VERTICAL (4¾" X 12½")	.....\$360.00
QUARTER PAGE (4¾" X 6¾")	.....\$200.00
EIGHTH PAGE (4¾" X 3¾")	.....\$110.00
SIXTEENTH PAGE (2¾" X 3¾")	.....\$58.00

#### Camera Ready/Agency Rates:

#### SPECIAL LOCATIONS:

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

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

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

#### PAYMENT INFORMATION:

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

## Discoveries

700 E. State St.,  
Iola, WI 54990

WHERE TO  
SEND  
YOUR AD:

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

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

#### Advertisers Must . . .

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

#### PUBLISHER'S STATEMENT

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

### COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 220 (Aug.)

**JULY 7**

Mailing Date **JULY 18**

Current Bidding Deadline

**➔ AUG. 31**

Ad Deadline, Issue 221 (Sept.)	.....Aug. 4, 2006
Mailing Date, Issue 221	.....Aug. 15, 2006
Auction Closes, Issue 221	.....Sept. 30, 2006

Ad Deadline, Issue 222 (Oct.)	.....Sept. 1, 2006
Mailing Date, Issue 222	.....Sept. 12, 2006
Auction Closes, Issue 222	.....Oct. 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.

World Radio History

# discoveries DIRECTORY

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**STEP 1**  
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**STEP 2**  
Choose style and choose length of ad run

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Choose classification

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Add a photo (will appear online only)

**STEP 5**  
Summary of ad purchase (includes cost)

**STEP 6**  
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- Instantly online
- Available online/in print or only online
- Photos available (online only)

<b>★ Categories ★</b>		
10 Albums	85 CDs - Wanted	200 Pop & Personalities - For Sale
15 Alternative/Punk	87 Compilations	205 Pop & Personalities - Wanted
20 Announcements	88 Computer Software	210 Posters
22 Apparel	90 C&W - Sale	213 Power Pop
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35 Audio Tapes	100 Doo Wop - Sale	221 Press Kits
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65 Cassettes	121 45s - Wanted	245 Rock - 1950s
70 Catalogs	122 Genesis	250 Rock - 1960s
71 Children's Recordings	123 Girl Groups	255 Rock - 1970s
73 Christmas	124 Gospel	260 Rock - 1980s
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		310 Stereo
		311 Storage
		313 Barbra Streisand
		315 Supplies
		317 Surf
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		332 Turntables
		334 U2
		335 Videos
		336 The Who
		338 Hank Williams
		340 Woodstock
		342 World Music
		344 Frank Zappa

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**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 \_\_\_\_\_

Please include full name, address, city, state, zip and phone.

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Call for details to find out how to order by Mail, Fax, or E-mail.  
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Call toll free  
800-942-0673

**discoveries**



# Something Special Enterprises

806 Breezewood Drive, Glenshaw, PA 15116

Phone/Fax (412) 487-2626 for SAME DAY SHIPMENT BEFORE 12 NOON

E-mail: sseorder@hotmail.com



## Mail It... Phone It... Fax It... Charge It... But for Goodness Sake... Protect It CD JEWEL CASES, STORAGE BOXES AND SHIPPERS, ETC. AT VERY AFFORDABLE PRICES

Item B-45	45 White Corrugated Cardboard Storage Boxes w/Lids (16 3/4" x 8 3/4" x 9") (Holds 150 45 RPM's) 1-24 boxes=30 lbs. ship	\$2.00 each	1 1/2 lb.
Item B-LP	LP or 78 White Corrugated Cardboard Storage Boxes w/Lids (13 3/4" x 14 1/2" x 11") (Holds 50 LP's) 1-14 boxes=30 lbs. ship	\$2.50 each	2 1/2 lb.
Item B-CD 100	Big CD White Corrugated Cardboard w/Lid Storage Box 100 CD's (15 3/4" x 15 3/4" x 6 1/8") 1-13 bxs=30 lbs.	\$3.60 each	
Item B-CD 30	Small White Corrugated Cardboard w/Lid "Storage Box 6" x 6" x 16" Holds 30 CD's 1-24 bxs=30 lbs.	Special \$1.25 each	
Item B-CD 75	CD White Corrugated Cardboard Storage Box w/Lid (20" x 12" x 7") holds 75 CD Cases 1-13 bxs=30 lbs. ship	\$3.00 each	
Item F-78	78 Corrugated Cardboard Filler Pads (10 1/8 x 10 1/8)	14¢ each plus	(7 lb./per 50)
Item F-45	45 Corrugated Cardboard Filler Pads (7 1/4 x 7 1/4)	10¢ each plus	(3 lb./per 50)
Item F-LP	LP Corrugated Cardboard Filler Pads (12 1/4 x 12 1/4)	15¢ each plus	(8 lb./per 50)
Item SM-45	45 Corrugated Cardboard Mailer (Holds 1-6 45 records)	35¢ each plus	(2 lb./per 10)
Item M-45	45 Corrugated Cardboard Mailer (Holds 1-18 45 records)	45¢ each plus	(2 lb./per 10)
Item SM-LP	LP Corrugated Cardboard Mailer (Holds 1-3 4-6 records) 1-50=30 lb. shipping	50¢ each plus	(5 lb./per 10)
Item M-LPS	LP Corrugated Cardboard Mailer (Holds 1-3 4-5 7-12 albums) 1-50=30 lbs. Scored	60¢ each plus	(5 lb./per 10)
Item M-LPP	LP Corrugated Cardboard Mailer (Holds 1-3 4-6 7-12 albums) Perforated	60¢ each plus	(5 lb./per 10)
Item M-CD1-3	CD Corrugated Cardboard Mailer (Min. 10) (Holds 1-3 CD Cases)	25¢ each plus	(2 lb./per 10)
Item M-CD1	CD Corrugated Cardboard Tuck Mailer (Holds 1 CD Case)	25¢ each plus	(2 lb./per 10)
Item M-CD10	CD Corrugated Cardboard Box (Holds 10 CD Cases)	45¢ each plus	(3 lb./per 10)
Item MB-LP12	LP Corrugated Cardboard Box Mailer (Holds 12 LPs)	65¢ each	
Item MB-LP20	LP Corrugated Cardboard Box Mailer (Holds 20 LPs)	75¢ each	
Item MB-7810	78 Corrugated Cardboard Box Mailer (Holds 10 78s)	45¢ each	
Item MB-4525	45 Corrugated Cardboard Box Mailer (Holds 25 45s)	45¢ each	
Item MB-4550	45 Corrugated Cardboard Box Mailer (Holds 50 45s)	55¢ each	
Item MB-LP25	LP Corrugated Cardboard Box (Holds 25 LPs)	\$1.00 each	
Item MB-LP100	LP Corrugated Cardboard Box (Holds 100 LPs)	\$1.25 each	

### FOR ABOVE ITEMS ADD SHIPPING PLUS \$3.50 HANDLING PER ITEM

Item C-400	Audio Cassette Cases (Clear)	\$37 per 250	17 lbs.	Item C-427	Compact Disc Jewel (Black Tray Only)	\$45 for 400	28 lbs.
Item C-420	Compact Disc 3 CD Case	\$52 per 88	28 lbs.	Item V-429	Compact Disc Jewel Trays Peach/Blue/Amber/Purple/Rose/Orange/Green/Red/Blue/White/Opaque	\$40 per 400	28 lbs.
Item C-421	Compact Disc 4 CD Case	\$54 per 88	28 lbs.	Item C-429	Compact Disc Jewel (Clear Tray Only)	\$40 per 400	28 lbs.
Item C-422	Compact Disc 6 CD Case	\$125 per 100	30 lbs.	Item C-431	CD Slimline Double Jewel with Black Tray	\$45 per 100	19 lbs.
Item C-423	Ultra Slim CD Case	\$35 per 200	30 lbs.	Item C-432	CD Slimline Double Jewel with Clear Tray	\$45 per 100	19 lbs.
Item C-424	Compact Disc Jewel Case with (built-in tray) (Slim line)	\$65 per 300	27 lbs.	Item C-500	Compact Disc Blister Pac (single)	\$90 per 250	22 lbs.
Item C-425	Compact Disc Jewel Box (Set)	\$30 per 100	22 lbs.	Item C-503	Compact Disc Blister Pac (double)	\$40 per 100	10 lbs.
Item C-426	Compact Disc Jewel (Box Only)	\$40 per 200	32 lbs.				

## SLEEVES, BOXES, MAILERS, FILLERS, JEWEL CASES & DIVIDERS

### WHOLESALE PRICES

Item 100	45 RPM Record Sleeves (7 3/8 x 7 3/8, 3 mil thickness, plastic)	\$28 per 1000	12 lbs.
Item 200	LP Album Sleeves (12 5/8 x 12 5/8, 3 mil thickness, plastic)	\$52 per 1000	33 lbs.
Item 201	LP Album Sleeves (12 5/8 x 12 5/8, 4 mil thickness, plastic)	\$69 per 1000	42 lbs.
Item 202	Double LP Sleeves with flap (12 3/4 x 12 3/4 plus 1 1/2" flap, 4 mil thickness, plastic)	\$40 per 500	23 lbs.
Item 300	Double LP Sleeves (12 3/4 x 12 5/8, 4 mil thickness, plastic)	\$70 per 1000	46 lbs.
Item 305	Double LP Sleeves (12 3/4 x 12 5/8, 3 mil thickness, plastic)	\$52 per 1000	33 lbs.
Item 310	Small Box Set LP Sleeves (12 7/8 x 12 5/8, 4 mil thickness, plastic)	\$12 per 100	5 lbs.
Item 400	78 RPM Record Sleeves (10 7/16 x 10 7/16, 3 mil thickness, plastic)	\$42 per 1000	20 lbs.
Item 420	CD Sleeve (5 3/8 x 6 with flap, 3 mil thickness, plastic)	\$27 per 1000	6 lbs.
Item 421	CD Sleeve (5 3/8 x 6, 3 mil thickness, plastic)	\$25 per 1000	6 lbs.
Item 422	CD Sleeve (5 x 5, 3 mil thickness, plastic)	\$24 per 1000	5 lbs.
Item 500	LP Inner Sleeves (high density plastic, 2 mil thickness)	\$40 per 1000	17 lbs.
Item 508	White Paper Sleeves 12" (12 x 12, with hole) Rounded Corners	\$64 per 1100	27 lbs.
Item 510	White Paper Sleeves 12" (12 x 12, no hole) Rounded Corners	\$64 per 1100	27 lbs.
Item 521	White Poly Lined Inner Sleeves 12"	\$66 per 500	24 lbs.
Item 607	Red 45 paper sleeves with (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 608	Blue 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 609	Green 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 610	Yellow 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 611	Gold 45 Paper Sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 612	Purple 45 Paper Sleeves with hole also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
Item 701	White Paper Sleeves for 45s with hole	\$50 per 2400	21 lbs.
Item 710	Brown Kraft 78 Paper holed	\$80 per 500	20 lbs.
Item 800-W	LP White Cardboard 12" Album Jackets with hole	\$50 per 150	22 lbs.
Item 801-W	LP White Cardboard 12" Album Jackets without hole	\$50 per 150	22 lbs.
Item 820	Heavy Duty White Cardboard 4 3/8" x 4 7/8" CD Jacket without hole	\$10 per 100	3 lbs.
Item 821	CD paper Sleeve	\$9 per 100	1 lb.
Item 822	CD Paper Sleeve with Window	\$10 per 100	1 lb.
Item 825	Heavy Duty 5 Gauge Plastic CD Pouch (5 3/8 x 5 3/16) with Flap	\$20 per 100	3 lbs.
Item 830	TYVEK (insert) CD Sleeve (can be used with ITEM 825 Co. Pouch)	\$10 per 100	1 lb.
Item 831	CD TYVEK Sleeve with Window	\$12 per 100	1 lb.
Item 900	Regular Comic Bags (7 1/8 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 901	Golden Age Comic Bags (7 9/16 x 10 1/2 plus 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 950	Newspaper Bags (15 x 13 1/4 plus 2" flap, 4 mil thickness, plastic)	\$15 per 100	3 lbs.
Item 1000	Magazine (Monster) Size 8 1/2 x 13 no flap, 3 mil thickness, plastic	\$10 per 100	2 lbs.
Item 1005	Playboy Size (8 15/16 x 11 1/8 plus 2 3/4 flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 1011	"Life" Magazine Size Bags (10 1/2 x 13 1/4 plus 2" flap, 3 mil thickness, plastic)	\$11 per 100	2 lbs.
Item 1100	Baseball Card Holder (2 7/8 x 4 1/2, 3 mil thickness, plastic)	\$5 per 1000	2 lbs.
Item 1200	Sheet Music Sleeves (9 3/8 x 12 1/2 plus 1 1/2 flap)	\$11 per 100	3 lbs.

### NEW "PLASTIC" LP, 45 AND CD DIVIDERS

Item 2500	LP Full Divider (12" x 13 1/2" .030 gauge)	50 Ct.=13 lbs.	50¢ each plus shipping
Item 2501	LP Slant Divider (12" x 13 1/2" .030 gauge)	50 Ct.=10 lbs.	50¢ each plus shipping
Item 2600	45 Full Divider (7 x 8 1/2" .030 gauge)	50 Ct.=6 lbs.	30¢ each plus shipping
Item 2601	45 Slant Divider (7 x 8 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2602	45 Tab Cut Divider (7 x 8 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2700	CD Full Divider (6 x 13 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2800	CD Divider (5 1/2 x 6 1/2 .030 gauge)	50 Ct.=5 lbs.	25¢ each plus shipping
Item 2900	CD Divider (6 1/4 x 4 15/16 .030 gauge)	50 Ct.=5 lbs.	25¢ each plus shipping

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