

ISSUE 219

For Record & CD Collectors

AUGUST 2006



# discoveries

## Surf's Up:

**INTERVIEWS WITH**

Jan & Dean's  
Dean Torrence,

The Beach Boys'  
Al Jardine and  
David Marks,

and The Ventures'  
Don Wilson

Memories of  
Syd Barrett

# Don McLean

## Remembers rock 'n' roll

**Picture Sleeve Archive**

Yma Sumac's "Birds"

**Market Watch**

Rare vinyl brings big bids

fw F+W PUBLICATIONS, INC. U.S. \$4.95 CANADA \$6.95

08

0 74470 50260 9

#BXNMKQR \*\*\*\*\* SCH 3-DIGIT 907  
 #0001431608N1# DI SEP08 / -  
 MONTY GREENLY 0039 -  
 3740 ELM AVE # A  
 LONG BEACH CA 90807-3402



# ITSONLYROCKNROLL.COM

LATE CITY EDITION\*

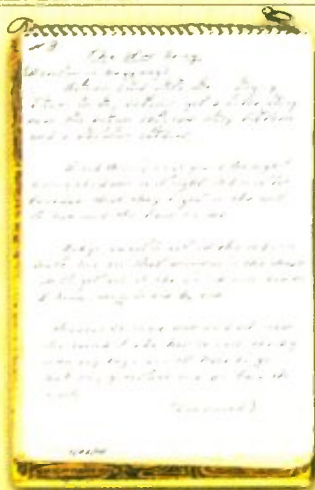
Purveyors of authentic, properly graded, researched & evaluated rock music and entertainment memorabilia. Reaching worldwide to present the most significant and historical investment collectibles at auction. And working to preserve the honor and integrity of the auction industry. Creating a safe harbor for dealers, collectors, investors and institutions. Amen.

1-800-599-9490 / 631-385-1306

EMAIL: INFO@ITSONLYROCKNROLL.COM

## AUCTION BREAKS WORLD RECORDS!

ITSONLYROCKNROLL.COM JUNE 24TH, 2006 ROCK N ROLL, MUSIC & ENTERTAINMENT AUCTION PRICES REALIZED



Bruce Springsteen's notebook from 1968 with 19 handwritten songs - \$57,706

The Beatles "Second Album" Promotional Poster - \$23,970

Bob Dylan Letter to Jerry Garcia - \$17,364

Beatles Pay Receipt from the Top Ten Club signed by the original 5 Beatles - \$45,192

Grateful Dead, Janis Joplin "Trip Or Freak" Poster Original Art - \$18,058

Motortown Revue 1968 Boxing Style Concert Poster - \$42,022

John Lennon's "She's Leaving Home" Ivor Novello Award - \$24,356

Jimi Hendrix, The Who & The Doors Singer Bowl Concert Poster - \$23,165

Lennon's "A Hard Day's Night" Suit - \$19,809

Cream "Disraeli Gears" 24 x 24" Prototype Lenticular Flasher Display - \$19,071

Beatles 1964 Philadelphia Poster - \$18,427

Beatles Signed "Please Please Me" LP - \$18,058

Ace Frehley's Gibson Les Paul Guitar - \$17,550

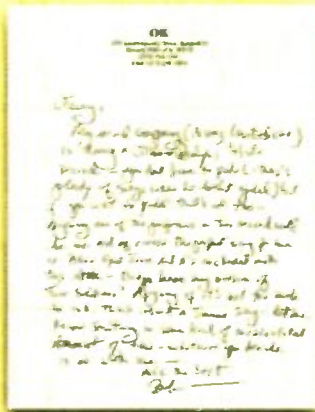
Rolling Stones 1964 New Haven Poster - \$17,286

Lennon's Vox Python Guitar Strap - \$17,112

James Brown 1963 Apollo Poster - \$16,703

Beatles Autographed Royal Command Performance Backstage Pass - \$15,521

Beatles Autographed "HELP!" 8 x 10" Photograph - \$15,210



AD DESIGN: CLOWNBK.COM

CONSIGNMENTS ARE NOW BEING ACCEPTED FOR OUR FALL 2006 AUCTION. FOR DETAILS GO TO ITSONLYROCKNROLL.COM AUCTION AND CLICK ON THE BANNER!

# 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 bxs=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

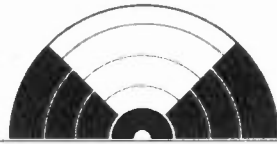
### WHOLESALE PRICES

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 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

**Call or  
E-mail For  
Shipping  
Rates!**



# Contents

## Features

- The Picture Sleeve Archive** — Is Yma Sumac's "Birds" the first picture sleeve?  
 by Stephen M.H. Braitman ..... 12
- Market Watch** — For many collectors, vinyl is still the format of choice.  
 by Robin Platts ..... 14-15
- Don McLean** — The singer/songwriter speaks of his Buddy Holly epiphany, his love of western lore, Maine and more. by Bruce Sylvester ..... 16-19
- Dean Torrence** — The sweet, sneaky story behind the charting of Jan & Dean's "Popsicle." by David Beard ..... 20-21
- Al Jardine** — More than 40 years of endless summers and Beach Boys fun, fun, fun.  
 by David Beard ..... 22-23, 25
- David Marks** — *Discoveries* catches a wave with the "lost" Beach Boy.  
 by David Beard ..... 24
- Don Wilson** — From The Versatones to The Ventures, guitarist Don Wilson has made a musical impact. by Harvey Kubernik ..... 26-27

Check out the special summer section inside, beginning on page 20 and including four pages of Beach Boys coverage, 22-25.



Courtesy of Capitol

## Departments

- Disc Mail** ..... 6
- Editorial** by Todd Whitesel ..... 6
- Disc News** by Todd Whitesel ..... 8
- Stuff I Like** by Todd Whitesel ..... 10
- Pondering Aloud** by Ray Sidman. . 15
- Disc Reviews** . . . . . 28, 48-49, 53, 59
- Grim Reporter** by Phast Freddie Patterson ..... 29-30

## Advertising

- Advertising Directory ..... 62
- Advertising Information Page ..... 61
- Classified Advertising ..... 58
- Disc Convention Schedule ..... 54
- Disc Stops ..... 56
- Spotlight Advertising ..... 52
- Spotlight on the Internet ..... 50
- Unit Space Advertising ..... 35
- Want List Advertising ..... 60

## cover photo of Don McLean

Courtesy of United Artists Records. Inset courtesy of Capitol.

## HOW TO REACH US AT discoveries

700 E. State St., Iola, WI 54990-0001  
 (715) 445-2214

Web site: [www.discoveriesmag.com](http://www.discoveriesmag.com)

POP CULTURE ASSOC. GP. PUBLISHER  
**JEFF POZORSKI**

POP CULTURE ASSOC. PUBLISHER  
**NORMAJEAN FOCHS**  
 800-726-9966 EXT 781  
 NORMAJEAN.FOCHS@FWPUBS.COM

POP CULTURE EDITORIAL DIRECTOR  
**WAYNE YOUNGBLOOD**

EDITOR  
**TODD WHITESEL**  
 TODD.WHITESEL@FWPUBS.COM

ASSOCIATE EDITOR  
**CATHY BERNARDY**  
 CATHERINE.BERNARDY@FWPUBS.COM

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

ADVERTISING SALES  
**RHONDA HAINZLSPERGER**  
 800-726-9966 EXT 345  
 RHONDA.HAINZLSPERGER@FWPUBS.COM

ADVERTISING SALES ASSISTANTS  
**KATHY SHANKLIN & LORI HAUSER**  
 800-726-9966 EXT 454  
 KATHY.SHANKLIN@FWPUBS.COM  
 800-726-9966 EXT 239  
 LORI.HAUSER@FWPUBS.COM

DESIGN  
**TOM DUPUIS**

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

F+W PUBLICATIONS, INC.  
 David Steward, Chairman & CEO  
 Barbara Schmitz, VP, Manufacturing  
 Eric Svenson, Group Publisher, Interactive Media

F+W PUBLICATIONS, INC. MAGAZINE DIVISION  
 William R. Reed, President  
 Susan DuBois, VP, Consumer Marketing  
 Tom Wiandt, Business Planning  
 Sara Dumford, Conference Director



# \$\$\$ CONCERT POSTERS \$\$\$ \$\$\$ WANTED \$\$\$ 1930'S-70'S



JAZZ, MOTOWN, MOTORTOWN REVUE, ROCK, BLUES, R&B, DYLAN, JOPLIN, ZEPPELIN, THE WHO, ROLLING STONES, BEATLES, PRESLEY, BOXING STYLE POSTERS, LITTLE RICHARD, OTIS REDDING, ALAN FREED, ETC., ETC.!!

Also Wanted: Concert flyers and concert handbills.

TOP \$\$ PAID!! ANY CONDITION ACCEPTED.  
NO COLLECTION IS TOO LARGE OR TOO SMALL.

You will be paid within 24 hours guaranteed!

Contact: Andrew

310-346-1965 or [rareboard@aol.com](mailto:rareboard@aol.com)

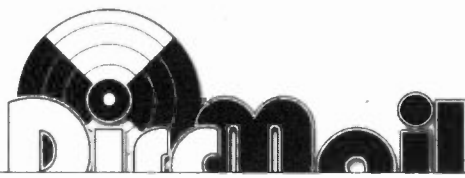
Visit: [www.theposterbuyer.com](http://www.theposterbuyer.com)



# [myspace.com/scottminer](http://myspace.com/scottminer)

*nowville records*

PO Box 7 Murrells Inlet, SC 29576  
[nowvillerecords.com](http://nowvillerecords.com)



## Plea for the oldies

Steve Yohe's letter about the loss of oldies (June 2006) is right on target. I live near Los Angeles, and it seems that all the oldies stations have left L.A. Fortunately, we still have Chuck Cecil playing Big Band music, but his program is now on at 6 a.m.!

At one time we had several stations that played '50s music: XEAK, The Mighty Six Ninety with a transmitter in Tijuana, Mexico; KFVB, channel 98 (980); KPOP (K Popular) 1580? (Alex Cooper with Tillie The Timekeeper); KHJ 930 AM; KRLA (K Rock Los Angeles) 1110 AM. KFVB was the most popular station when I was attending college, and it had a great team of DJs: Bill Ballance, Elliot Field, and B. Mitchell Reed, to name a few.

The syndicated program *Music Of Your Life* was also mentioned. I listen to that program whenever I have time, as my interests span Big Band and classic rock. I spend my summers in Minnesota, and *Music Of Your Life* is popular there. I think the people who are responsible for *MOYL* should consider having a sequel called *Classic Rock Music Of Your Life* to fill the old-time music gap.

The song "Big Boy Pete" is mentioned, and that piece got considerable play on L.A.'s oldies stations when we still had them.

**Kenneth E. Ryan**  
La Mirada, CA

## Seeking oldies

In the June 2006 issue of *Discoveries*, reader Steve Yohe laments the fact that a couple more commercial radio stations had abandoned their oldies programming recently. This is not surprising considering that a commercial station's primary mission is to deliver the biggest audience it can to its advertisers and not necessarily what it programs. It's a business decision. If Yohe is still interested in hearing a good eclectic mix of oldies music on the radio, he needs to do what record collectors have learned to do with their love of records; he has to seek out and find them. At local community, non-commercial, college and public radio stations, it's not surprising to find exactly what Yohe is speaking about. An example in my area would be FM station WTSR 91.3 FM, which on the weekend broadcasts two highly entertaining three-hour oldies programs that provide a terrific mix of different styles. These guys are passionate about this music, and it shows in their programs. I hope with a little investigation Yohe will come across something just as wonderful in his local area. And when he does, he supports it by listening and turning others on to it. We can all still enjoy the true oldies; we just need to make a little more effort doing it.

**Pete Kernast**  
Trenton, NJ

## The Fleetwoods and Gretchen Christopher

Thank you for "Doc Rock" Kelly's article "The Fleetwoods: Inventors Of Soft Rock" in the June 2006 issue of *Discoveries* and the beautiful photo of founding member Gretchen Christopher on the table of contents page. The Fleetwoods provided such a wonderful synthesis of the emerging rock chords and beat of the '50s with the romantic impulse of old-style popular songs. With "Come Softly To Me" and "Mr. Blue" in 1959, The Fleetwoods became the first vocal group to have two songs reach #1 on the *Billboard* Hot 100 charts, inaugurated the prior year. No other group matched this feat until The Four Seasons did it three years later. The Fleetwoods were among the royalty of

## Correction

In July 2006's Johnny Cash issue, we in got as much Cash coverage as we could — though we forgot one review we'd intended to run. The review of the Cash two-CD set *Personal File* is on page 49 in this issue. Oops!

vocal groups in the golden age of rock 'n' roll and certainly were the premier mixed-gender group.

Fleetwoods fans should know that Christopher is still writing and recording! Her new CD, *Gretchen's Sweet Sixteen (Suite 16)* can be ordered via her Web site, [www.GretchenChristopher.com](http://www.GretchenChristopher.com). The CD includes new versions of "Come Softly" and "Graduation's Here" (another 1959 hit). After listening to sound clips on the site, I look forward to her other offerings, especially "Blues Go Away," a sultry remake of a Fleetwoods recording in which Christopher's rich voice is reminiscent of that of German-born superstar Ute Lemper; "Autumn Gold," with a poignant message and melodic chord progression; and "Sweet Sixteen," in which she tells us about herself. The title is the result of Christopher getting to celebrate her actual birthday — Feb. 29 — only once every four years!

Christopher is still lovely, vibrant and talented. Others interested in this all-time star of rock and pop music should visit [www.GretchenChristopher.com](http://www.GretchenChristopher.com) and/or [www.TheFleetwoods.com](http://www.TheFleetwoods.com).

**Stephen E. Appell**  
Brooklyn, NY

## Let It Be on DVD, already

I have been a Beatles fan since 1963 and never get tired of reading and seeing pictures of The Beatles in *Discoveries*. My question for *Discoveries* and its readers is, "Why hasn't The Beatles' movie *Let It Be* been released on DVD?" I remember the movie was released on VHS around 1980. After John Lennon's death it was no longer available.

**Mike Manaige**  
White Bear Twp., MN

## Moody mail

Thanks for the great article on The Moody Blues in the April 2006 issue of *Discoveries*. They have always been my favorites. Justin Hayward is a great guitarist and singer, as is John Lodge.

**Steve St. Pierre**  
New Bedford, MA

## Tex And The Chex?

I've been a *Discoveries* subscriber for many years and thought I'd drop a quick line to say thanks for many hours of pleasurable reading. I hope I might get an answer to a couple of questions at the same time.

As a collector of doo-wop for 45 years, I have always wanted to know more about a group that recorded one of my all-time favorites. The group is Tex And The Chex. They recorded one record for Atlantic, "I Do Love You" around '61. Can anyone out there tell me more about this group? I think they were from the New York area, and some members went on to form The Magicians, the group that recorded "Invitation To Cry," a great record from the mid-60s.

Also, can anyone explain why The Laddins' vinyl album on Relic has never been released on CD? It seems that most other Relic issues are available on CD.

**John Rynbeek**  
Orlando, FL

{Several online sources mention an interracial New York (specifically the Greenwich Village scene) rock group, *Tex And The Chex*, which included drummer Alan Gordon, guitarist Mike Appel (later Bruce Springsteen's manager), bassist Everett Jacobs, and singer Rod Bristow, who was replaced by Garry Bonner. After a few personnel changes, they became *The Magicians*. *Tex And The Chex* never released an album; in fact, they have three records only to their name — all are 45s: "Beach Party/Now (Love Me)" [20th Fox 4111, 1963], "Watching Willie Wobble/Be On The Lookout For My Girl" [Newtown 5010, 1963] and "I Do Love You/My Love" [Atlantic 2116, 1961]. The *Goldmine Standard Catalog Of American Records* lists "I Do Love You" as worth \$60 in near-mint condition. — Ed.}

## Editorial

"Remember when you were young..."

The music world lost a true original with the July 7 passing of Pink Floyd cofounder Syd Barrett. He was 60. Although his musical career was short, his influence on Floyd's early and later work as well as countless other artists is inestimable.

It was Barrett who wrote the bulk of Floyd's early material, including much of their classic debut, 1967's *The Piper At The Gates Of Dawn*. His songs are tinged with a childlike innocence and a delight with wordplay that's almost impossible to copy. He also seemed to have no regard for (or didn't care about) standard rock chord transitions. Where most guitarists would follow an E chord with an A chord (staying within the key), Barrett would go from E to A-flat (jumping well out of the key), and he'd make it work.

On stage, Barrett's unconventional guitar playing was often as much about finding new sounds as replicating what was on the record. He was not a virtuoso player, but few could coax more sounds from a guitar or were more imaginative in their use of feedback, slides and echo. He would often use a cigarette lighter as a slide, running it across the fretboard and creating crescendos of squeaks and swells.

The first Barrett song I ever heard was "Bike." The tune's carnival-like atmosphere is infectious, and the lyrics are pure Syd: "I've got a bike/you can ride it if you like/It's got a basket, a bell that rings and things to make it look good/I'd give it to you if I could, but I borrowed it." What was this? I had never heard anything like it, but I knew I wanted more. So followed investigation and multiple listenings of other early Barrett gems: "See Emily Play," "Arnold Layne" and "Interstellar Overdrive."

I remember my younger brother also latched onto "Bike," and for one summer he listened to it over and over again in our garage, turning his best friend on to Barrett and Floyd in the process. How proud I was that my kid brother, who wasn't yet a teen-ager, knew the words to this strange song from years past.

After Barrett left Floyd, to be replaced by former schoolmate David Gilmour, he continued writing and recording for a time. In fact, Gilmour engineered Barrett's first two solo releases, *The Madcap Laughs* and *Barrett*, and played guitar on some of the tracks. By the mid-70s, however, Barrett's life as a musician was over.

Still, his influence on his former bandmates loomed large. On Floyd's *Wish You Were Here* (1975), they dedicated the albums' centerpiece, "Shine On You Crazy Diamond," to Barrett. At 2005's Live 8 concert, where a reunited Floyd of Waters, Gilmour, Richard Wright, and Nick Mason played together for the first time in 24 years, Waters sang "Wish You Were Here" in tribute to Barrett.

Perhaps the most famous Floyd "reunion" occurred during the *Wish You Were Here* sessions in 1975 as the band was recording the Barrett tribute, "Shine On." Barrett, who had reportedly gained a lot of weight and had shaved his head and eyebrows, entered Abbey Road studios without notice and was behaving bizarrely. When it was finally determined that this man was indeed Barrett, the state of his former friend apparently reduced Waters to tears.

— Todd Whitesel

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

Discoveries, 700 E. State St. • Iola WI 54990-0001 fax: 715-445-4087 • Discoveries E mail address: [todd.whitesel@fwpubs.com](mailto:todd.whitesel@fwpubs.com)


**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.

**Now Available ... \$49.99 US**  
(includes postage to U.S. and Canada)

Outside North America, add \$20 U.S. for air or \$15 U.S. for surface  
Pay by Visa, MasterCard, AmEx or PayPal (kops@kopsvortex.com) or  
International Money Order (made payable to Venutian Records Inc.)

Send payment and enquiries to:

**Kops Records**

229 Queen St. West, Toronto, Ontario, M5V 1Z4 Canada  
e-mail: kops@kopsrecords.com • Web site: www.kopsrecords.com  
fax: 416-598-4039  
toll free line: 1-888-839-8858 (North America Only)  
phone 416-593-8523

Overseas enquiries:

**Anglo American One Stop**

Box 4, Todmorden, Lancashire, OL14 6DA U.K.  
e-mail: info@raresoulvinyl.co.uk • Web site: www.raresoulvinyl.co.uk  
phone: 01144-1706-818-604 • fax: 01144-1706-819-280

Wholesale enquiries welcome

# ROCKIN' RECORDS

- \* ROCKIN' RECORDS' 2006 Printed Edition is now SOLD OUT! Book is available as a CD-ROM (in MS-Word).
- \* Documents and prices over ONE MILLION RECORDS in over 55,400 separate artist sections. Revised and updated throughout, with more than 2,000 changes since the printed 2006 edition.
- \* ROCKIN' RECORDS continues to be the one guide book considered essential by record dealers and collectors alike. Now in our 31st year!

**CD-ROM  
IS ONLY  
\$25.00**



CD-ROM

WE PAY POSTAGE/HANDLING COSTS ON USA ORDERS! Toll-Free Order Line: (800) 246-3255. If outside USA, use PayPal or credit card.

Jellyroll Productions, Box 255, Pt. Townsend, WA 98368  
Phone (360) 385-1200 – Fax (360) 385-6572  
See this and all our products online: www.JerryOsborne.com

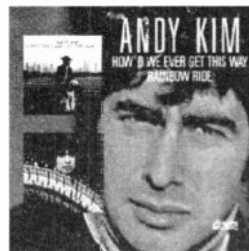
PS: Deadline for submitting ads for the 2007 edition of  
**ROCKIN' RECORDS is September 1, 2006.**

Contact us soon if you would like to advertise your products and services!

# collectors' choice MUSIC Exclusives!

## Andy Kim

As a Montreal teenager, Andy Kim (then Andre Youakim) came to New York and played a song for his Brill Building hero Jeff Barry, and thus began one of the most successful songwriting partnerships of the late '60s and early '70s. Not only Kim co-write with Barry the most successful bubblegum hit of all time (the Archies' 'Sugar Sugar'), but he recorded a series of pop-rock gems for Barry's Steed label that produced several hits and marked the last vestige of the Brill Building sound. We at Collectors' Choice Music are thrilled to answer the pleas of pop-rock fans the world over by releasing Kim's three Steed albums (plus his later album for the Uni label) two by two with new liner notes.



**How'd We Ever Get This Way/Rainbow Ride (2on1)**  
**\$18.98 \* CD**

Andy's 1968 and 1969 releases on Steed, full of hits and hooks! Includes 'How'd We Ever Get This Way'; 'Shoot 'Em Up Baby'; 'Sunday Thunder'; 'Ordinary Kind of Girl'; 'Just Like Your Shadow'; 'Pretty Thing'; 'Love That Little Woman'; 'Do You Feel It Too?'; 'You Got Style'; 'You Girl'; 'Circus'; 'Resurrection'; 'Rainbow Ride'; 'Please Be True'; 'Nobody's Ever Going Anywhere'; 'Baby While We're Young'; 'I Found Her'; 'I Want You'; 'Mr. Music Man'; 'Foundation of My Soul'; 'I Wonder If I Care as Much'; 'Wonderful You'; 'Gee Girl'; and 'To Be Continued'.



**Baby I Love You/Andy Kim (2on1)**  
**\$18.98 \* CD**

Andy's 1969 pop masterpiece boasting the huge hit title track, plus his more singer-songwriter-oriented release for the Uni label in 1973! Includes 'Baby I Love You'; 'Walkin' My La De Da'; 'If I Were a Carpenter'; 'Let's Get Married'; 'By the Time I Get to Phoenix'; 'I'll Be Loving You'; 'So Good Together'; 'I Got to Know'; 'This Is the Girl'; 'Didn't Have to Tell Her'; 'This Guy's in Love with You'; 'Prologue'; 'Who Has the Answers'; 'Shady Hollow Dreamer'; 'The Fancies of a Child'; 'Michael'; 'Oh What a Day'; 'Love the Poor Boy'; 'Sunshine'; 'All in the Name of Steinem'; 'So Good to Have You Here'; and 'A Love Song (Just for Strings)'.

## McGuffey Lane

Editor's Note: When I was growing up in Columbus, Ohio during the late '70s, McGuffey Lane was "IT" by far the most popular rock band in town and one seemingly destined for big things. So when I saw that their albums were available to be licensed, I didn't hesitate, even though the stardom seemingly within their grasp never quite arrived despite some chart hits and tours with the Charlie Daniels Band and Allman Brothers. What went wrong is in part due to some extraordinarily bad and tragic circumstances that band member John Schwab explores in the liner notes he's penned for these twofer releases, but if you like country-rock a la Pure Prairie League, Poco, Poussette-Dart Band and the like, you won't go wrong with this pair!



**McGuffey Lane/Aqua Dream (2on1)**  
**\$16.98 \* CD**

Their first two albums, both released on Atco in 1980! Includes 'People Like You'; the hit 'Long Time Lovin' You'; 'Ain't No One (to Love You Like I Do)'; 'Let Me Take You to the Rodeo'; the concert crowd-pleaser 'Green Country Mountains'; 'Stagecoach'; 'Music Man'; 'Breakaway'; 'Lady Autumn'; 'Stay in Love with You'; 'New Beginning'; 'It Comes from the Heart'; 'Dream About You'; 'Tennessee'; 'Don't You Think About Me (When I'm Gone)'; the hit 'Start It All Over'; 'Fair Weather Friends'; 'Fallin' Timber'; 'Bar of Rags'; and 'Outlaw Rider'.



**Let the Hard Times Roll/Day By Day (2on1)**  
**\$16.98 \* CD**

Their 1983 album for Atco and their 1984 album for Atlantic! Includes the country hits 'Making a Living's Been Killing Me'; 'Doing It Right'; 'Day by Day'; and 'The First Time'; plus 'Let the Hard Times Roll'; 'Raining Inside and Out'; 'If I Didn't Love You'; 'Too Many Days'; 'Sunshine'; 'You Wouldn't Give Up on Me'; 'If You Were Mine'; 'Never Say Forever'; 'Keep Me Hangin' On'; 'You've Got a Right'; 'Lorraine'; 'What'll You Do About Me'; 'Wasted Love'; 'Jamaica in My Mind'; 'Hold On to the Night'; and 'The Legend'.

## Marty Paich



**The Broadway Bit/I Get A Boot Out Of You (2on1)**  
**\$16.98 \* CD**

Marty Paich was easily one of the most respected, prolific and brilliant arrangers in postwar jazz and pop music, a master at getting a big sound out of small ensembles. So when we saw that his two late-'50s albums for Warner Bros. were not only out of print but going for triple figures online, we figured that this was a twofer that simply had to happen! "Broadway Bit" is chock-full of Marty's imaginative takes on great show tunes, like 'It's All Right with Me'; 'I've Grown Accustomed to Her Face'; 'I've Never Been in Love Before'; 'I Love Paris'; 'Too Close for Comfort'; 'Younger Than Springtime'; 'If I Were a Bell'; 'Lazy Afternoon'; and 'Just in Time'. 'I Get a Boot Out of You', meanwhile, mixes in Ellingtonia like 'It Don't Mean a Thing'; 'What Am I Here For/Cottontail'; 'Warm Valley'; and 'Things Ain't What They Used to Be' with 'No More Love for Sale'; 'Moanin'; and 'Violets for Your Furs'; all arranged for a 13-piece band featuring Art Pepper, Jack Sheldon, Conte Candoli, Russ Freeman and Bill Perkins among other luminaries. With new notes!

collectors' choice  
**MUSIC**  
www.ccmusic.com

hepcat  
distribution

**TOWER  
RECORDS**  
Tower.com



# DiscNews

by Todd Whitesel

## What's Happening

MVD Visual/Sexy Intellectual will release **Led Zeppelin: The Origin of the Species** (DVD) Aug. 8. This 70-minute film covers the years of struggle for **Robert Plant, Jimmy Page, John Paul Jones, and John Bonham** before Led Zeppelin formed. The session studios and amateur band scene of the 1960s are explored as well as pre-Zeppelin outfits such as **The Yardbirds** and **Band Of Joy**. The DVD culminates in the formation of Led Zeppelin, the band's first two albums and their subsequent international popularity. Also featured are live and studio recordings of "Whole Lotta Love," "Good Times Bad Times," "Dazed And Confused," "Communication Breakdown" and "Rock And Roll."

On Aug. 15 expanded editions of the first two albums from **The Monkees** will be issued as two-disc packages including stereo and mono mixes plus rare and previously unreleased bonus tracks. (Rhino)

## Pipeline

Alligator, **Lil' Ed & The Blues Imperials**, *Rattleshake* and **Cephas & Wiggins**, *Shoulder To Shoulder*, June 27.

Angel Air, **Mo Foster**, *Live At Blues West 14*; **Desperado**, *Ace*; **Mott The Hoople**, *Live Fillmore West, San Francisco*, July 3. **The Korgis**, *Something About The Beatles*, July 10.

Aura/Kayos, **Tommy James**, *Hold The Fire*, June 27.

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

Cherry Red, **Mike Silver**, *Heaven In Mind*; **Antonio Carlos Jobim**, *Sinfonia Do Rio De Janeiro*; **The Four King Cousins**, *Introducing... The Four King Cousins*; **Doris Day**, *Darling: Songs From The Films Of Doris Day, Volume One 1948-55*; **The Hi-Lo's**, *Listen!*; **The Dave Pell Singers**, *Mah-Na-Mah-Na*; **The Chordettes**, *Close Harmony*; **The Crunch And Beyond**, *The Rah Band*; **Oscar Toney Jr.**, *For Your Precious Love*; **Cab Calloway**, *The Hi-De-Ho Man*; **Turquoise**, *The Further Adventures Of Flossie Fillett — The Collected Recordings 1966-1969*; **Price & Walsh**, *Temptation Eyes: The Price & Walsh Songbook*; **Leah Kunkel**, *Leah Kunkel I Run With Trouble*; **The Clique**, *Sugar On Sunday: The Definitive Collection*; **Rita Lee**, *Hoje É O Primeiro Dia Do Resto Da Sua Vida*; **Martin Denny**, *Exotica Volume III: The Exotic Sounds of Martin Denny*; **Astrud Gilberto & Walter Wanderley**, *A Certain Smile, A Certain Sadness*; **Big Joe Turner**, *Flip, Flop And Fly 1951-1955*; **Roy Hamilton**, *Don't Let Go: Epic R'n'B From The Golden Boy*; **Ted Taylor**, *The*

*Ever Wonderful Ted Taylor: OKeh Uptown Soul 1962-1966*; and **David & Jonathan**, *The Best Of David & Jonathan*.

Collectors' Choice, **Ides of March**, *Vehicle*, June 6.

Cordless Recordings, **Roger Joseph Manning Jr.**, *The Land Of Pure Imagination*, June 20.

Dualtone, **Guy Clark**, *Workbench Songs*, Sept. 19.

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

DPR/Heads Up, **Doc Powell**, *Doc Powell*, Aug. 22.

Drifter's Church Prod., **Chris Knight**, *Enough Rope*, July 11.

Eagle Records, **Rainbow**, *Live In Munich 1977*, June 13.

Empire Musicwerks, **Glenn Yarbrough**, *Come Sit By My Side: Tradition Years — The Original Folk Classics*; **Ravi Shankar**, *Flute And Sitar Music Of India*; **Luis Santi**, *Musica Original De Cuba*; **various**, *American Folk & Blues: The Roots Of Americana*; **Carolyn Hester**, *Tradition Years — The Original Folk Classics*; **various**, *Doo-Wop Forever Volume 2: 40 All Time Favorites* (two CDs); **Scott Walker**, *Humble Beginnings: The Scott Engel Sessions*; and **The Crests & The Flamingos**, *Collectors Gold Series: The Crests Vs. The Flamingos*.

Epic, **Cartel Chroma** and **Keb' Mo'**, *Suitcase*, June 13.

Hyena, **Skerik's Syncopated Taint Septet**, *Husky*, June 27.

InsideOut, **Stream Of Passion** *Featuring Ayreon*, *Live In The Real World* (DVD).

JMG, **The Klezmatiks**, *Wonder Wheel Lyrics By Woody Guthrie*, July 25.

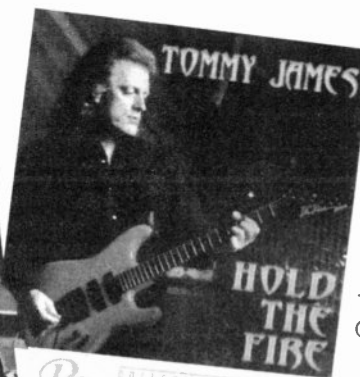
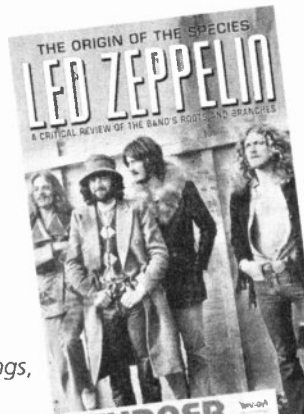
Koch, **Charo And The Salsoul Orchestra**, *Cuchi-Cuchi*, June 6.

Magna Carta, **Billy Sheehan**, *Prime Cuts: From Billy Sheehan's Magna Carta Sessions*.

Mute, **Forward**, *Russia!*, *Give Me A Wall*.

North Street Records, **Dirty On Purpose**, *Hallelujah Sirens*, June 27.

Planting Seeds Records, **various**, *Easy To Be Free: The Songs Of Rick Nelson*, May 16.



Playbill Records/Legacy, **Brian Stokes Mitchell**, *Brian Stokes Mitchell*, June 6.

Raven, **Doug Kershaw**, *Fais Do Do, The Music Of The Bayou: The Best Of The Ragin' Cajun 1969-1978*; **Dwight Twilley**, *Twilley/Scuba Divers*; **Bobbie Gentry**, *The Delta Sweete/Local Gentry*; **Glen Campbell**, *Glen Campbell Sings The Best Of Jimmy Webb 1967-1992*.

RCA/Legacy, **Rick Springfield**, *Working Class Dog — We Are The 80s Series*, July 25. **Ronnie Milsap**, *The Essential Ronnie Milsap* (two CDs), Aug. 1.

Rebel, **Dave Evans**, *Pretty Green Hills*, June 27. **Various**, *Feel Like My Time Ain't Long: An Acapella Gospel Collection*; **Don Reno & Red Smiley**, *Together Again*; and **Don Rigsby & Midnight Call**, *Hillbilly Heartache*; July 18.

Red House, **John Gorka**, *Writing In The Margins*, July 11.

Red Line, **Ike & Tina Turner**, *The Soul Anthology* (two CDs).

Rhino, **Björk**, *Surrounded* (seven-CD box set in DualDisc format), June 27. **The Cure**, *The Top* (two CDs), *Kiss Me Kiss Me Kiss Me* (two CDs) and *The Head On The Door* (two CDs); **The Glove**, *Blue Sunshine* (two CDs), Aug. 8. **Stereolab**, *Serene Velocity — A Stereolab Anthology*, Aug. 22.

Roadrunner Records, **Black Stone Cherry**, *Black Stone Cherry*, July 18.

Ruf Records, **Walter Trout & Friends**, *Full Circle*, June 20.

Screen Media Films, **various**, *Stoned: The Original Rolling Stone* (DVD) focuses on the life of Brian Jones.

Shout! Factory, **The Dirty Dozen Brass Band**, *What's Going On*, Aug. 29. **Kinky Friedman**, *Last Of The Jewish Cowboys: The Best Of Kinky Friedman*; **The Kingston Trio**, *The Essential Kingston Trio* (two CDs), Aug. 29. **Various**, *My Name Is Earl The Album*, Sept. 5.

Signature Sounds, **Chris Smither**, *Leave The Light On*, Sept. 19.

SLK, **Lee Newman**, *Happy Together: The '60s Songbook*.

Sony/BMG, **Joshua Radin**, *We Were Here*, June 13. **Various**, *A Heritage Of Hymns: Classic Recordings Of The Great Songs Of Faith And Inspiration*; **Mormon Tabernacle Choir**, *The Essential Mormon Tabernacle Choir* (two CDs).

SPV/InsideOut, **Frost**, *Milliontown*. SPV/Steamhammer, **Blackmore's Night**, *The Village Lanterne*.

Sustain Records, **Ray Wylie Hubbard**, *Snake Farm*, June 27.

Telarc, **John Pizzarelli & Clayton-Hamilton Jazz Orchestra**, *Dear Mr. Sinatra*, July 25. **Maria Muldaur**, *Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan*, Aug. 15. **Ann Hampton Callaway**, *Blues In The Night*, Aug. 22.

Time Life, **various**, *'70s Music Explosion* (two CDs), Sept. 5.

V2 Artemis, **Nouvelle Vague**, *Bande A Part* and **Gosling**, *Here Is... Gosling*, Aug. 22.

Vanguard, **Greg Laswell**, *Through Toledo*, July 11.

Varèse Sarabande, **various**, *Punk Rock! 20 Classic Punk Bands From The World Of Mystic Records*.

Velvetone Music, **Pajo**, 1968, Aug. 22.

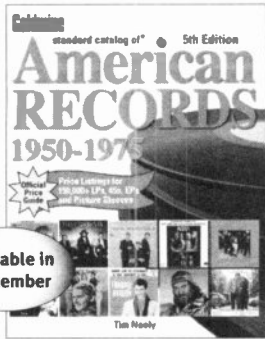
Verve Music Group, **Ollabelle**, *Riverside Battle Songs*, Aug. 1.

Volcano/Legacy, **Matthew Sweet**, *Girlfriend — Legacy Edition* (two CDs), June 13.

Yep Roc Records, **The John Doe Thing**, *For The Best Of Us*, July 25. **Spencer Dickinson**, *The Man Who Lives For Love*, Aug. 14. ●



# Turn to **discoveries** for Expert Price Guides



Available in September

### Goldmine™ Standard Catalog of American Records

1950-1975  
5th Edition  
by Tim Neely  
This book is your best resource for up-to-date and reliable vinyl values for records of the 1950s - 1970s. With more information than any single record price and identification guide, this book:

- Contains 150,000+ listings each with near mint price
- Features more modern jazz and jukebox EP listings
- Includes a collection of rare color photos of 45s, albums and sleeves

Softcover • 8-1/4 x 10-7/8 • 1,376 pages  
250 b&w photos • 16-page color section  
Item# REC5 • \$34.99



### Goldmine™ Record Album Price Guide

4th Edition  
by Tim Neely  
Fifty years of musical styles, including everything from doo-wop to punk, is represented in the 65,000+ listings included in this popular guide. This expertly written reference is unmatched in depth of information and ease of use. Inside you'll find:

- More detailed description listings than any other price guide
- Pricing in three grades of conditions
- Handy tips for easy identification of record labels

Softcover • 8-1/2 x 11 • 712 pages  
200 b&w photos • 16-page color section  
Item# REA4 • \$24.99

**CALL TO ORDER 800-258-0929 M-F 8 am - 5 pm Offer R61D**

**kp** krause publications  
an imprint of F+W Publications, Inc.  
P.O. Box 9009, Iowa WI 54946-9009

Mail your order and payment to: Offer R61D

Shipping & Handling: \$4 for first book, Non-U.S. addresses add \$20.95 for the first book and \$5.95 each additional.  
Sales Tax: Residents of CA, IA, IL, KS, NJ, PA, SD, TN, VA, WI please add sales tax.



**We Are Your Vinyl Related Headquarters!!**

**VISIT OUR INTERNET WEB-SITE AND BROWSE THROUGH OUR SHOP FOR COMPLETE INFORMATION ON OUR PRODUCT LINES**

<b>Magnetic Phono. Cartridges:</b> We are Authorized Dealers for Audio Technica/ Shure/ Grado/Ortofon/Stanton-We Deeply DISCOUNT ALL!!!	<b>Turntable Parts:</b> Belts; Headshells; Cartridge Mounts; 45rpm Adapters and Spindles; and MORE!! Vintage Ceramic Cartridges "NEW"
<b>Replacement Needles/Styli:</b> 1000's in stock at all times. We have the largest selection ranging from 1940 to 2006! Starting at \$8.00	<b>Record Care Products:</b> Nitty Gritty; Spin Clean; Discwasher; Last; and MORE!!! <b>Hear all the Sound!</b>
<b>Multi-Speed Turntables:</b> Many models to select from. Starting at \$99.95 (including battery operated)!	<b>We specialize in 78rpm Turntables cartridges and styli (needles). Call us with your needs!</b>

**WEB SITE: <http://www.garage-a-records.com>**



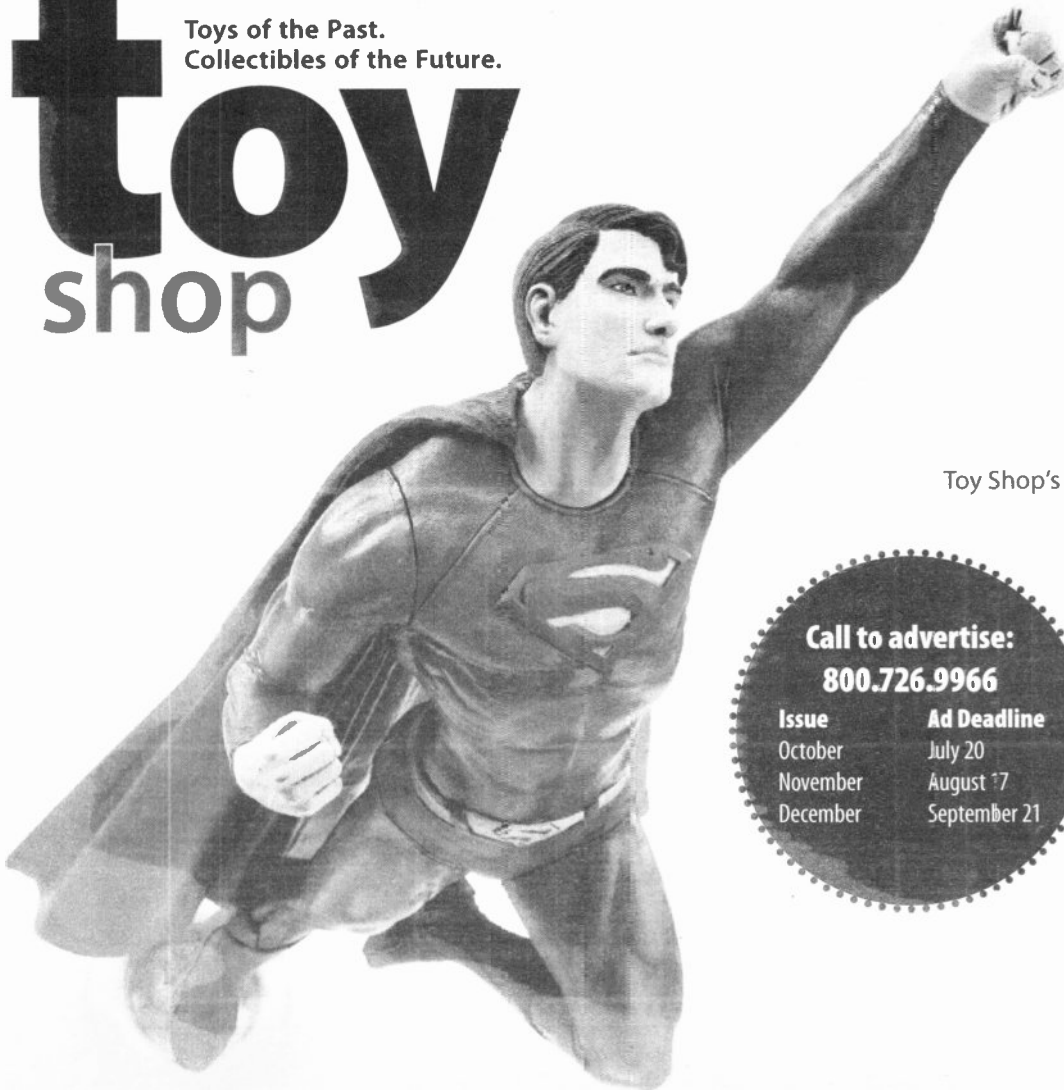
Phone (Toll Free): 888-800-7597  
E-Mail: [records-needles@kconline.com](mailto:records-needles@kconline.com)  
131 Wildthorne Court  
Columbia City, IN 46725

a complete selection

**OUR WEB SITE IS LOADED WITH STUFF - VISIT OUR WEB SITE SHOP NOW!**

Toys of the Past.  
Collectibles of the Future.

# toy shop



## WE'VE BUILT A NEW TOY SHOP. IT'S SOARING TO NEW HEIGHTS.

"I had a tremendous response from my ad in the first issue of the newly-designed *Toy Shop*. I think *Toy Shop* has evolved in to an even better magazine than it was before!"

— Gary Senavites, Shadowland

Highlighting JLG's new equipment collectibles at their best, *Toy Shop's* new format allows for greater editorial opportunities

and focused product information along with dramatic photo presentations of our clients' die-cast aerial work platforms. Keep up the good work!

— Steve Cates, Joyce & Associates Nevada (JAN)

My sales improved by a noticable amount the first issue of the new *Toy Shop* format.

— Bob Stevens, Keystone Toy Trader

**Call to advertise:**  
**800.726.9966**

Issue	Ad Deadline
October	July 20
November	August 17
December	September 21

**To subscribe: 800.258.0929 | To advertise: 800.726.9966**

Rhonda Hainzlsperger, ext. 345

# Stuff Like

by Todd Whitesel

The leading lights and lesser-known illuminaries of country-rock are presented impeccably on Ace's 26-track *Country & West Coast: The Birth Of Country Rock*. The roots of what would be called "country rock" can be traced back half a century, but the movement that swelled in the late '60s and early '70s was largely forgotten until bands such as **Uncle Tupelo**, **The Jayhawks**, **Son Volt**, and **Whiskeytown** stoked the alt-country engine in the '90s, placing early practitioners such as Gram Parsons high on the engineer's seat. As would be expected, Parsons features heavily on *Country & West Coast — The Birth Of Country Rock*, but it's his fellow Byrd brother **Clarence White** who dominates the set. Eight of the 24 tracks feature the late, great White's quicksilver guitar playing on tunes including The Byrds' "Time Between" and "One Hundred Years From Now," **The Everly Brothers'** joyous "I'm On My Way Home Again" and his own back-porch bluegrass boogie "Hong Kong Hillbilly." There are nuggets galore, such as **Johnny Darrell's** chicken-fried reading of **Lowell George's** greatest tune, "Willin'"; **Dillard & Clark's** plaintive "Why Not Your Baby" is sung with gut-spilling emotion on the verge of cracking (the single never landed on an LP); **The Youngbloods'** "Sugar Babe" features a stupendous pedal-steel performance from keyboardist **Lowell Levinger**; and an early tune from **Pure Prairie League**, "Tears," shows that a band hailing from the Midwest (Ohio) could teach the West Coast cowboys a thing or two. The liners feature artist photos, shots of Nudie suits, an essay on the short-lived L.A. country-rock outfit **The Corvettes** and the story behind the lyrics of **The Flying Burrito Brothers'** "Sin City." An extraordinarily good collection.

I'm not sure how many times **The Allman Brothers'** *Eat A Peach* has been reissued, but I think this two-CD *Deluxe Edition* makes about the fourth in the past decade. Not much needs to be said about *Eat A Peach* — it's one of the greatest American rock albums and fully showcases the breadth of the Brothers' talents: rock, blues and jazz. What makes this reissue a must-buy for ABB fans is the bonus disc, composed entirely of live tracks, and all but two of the nine are previously unreleased (save for bootlegs). The nine songs serve as ABB's swan song at the Fillmore East (June 27, 1971), with **Duane Allman** yet on board. The

Brothers blaze through "Statesboro Blues," "Don't Keep Me Wonderin'" and "Done Somebody Wrong," but it's on the instrumentals — "In Memory Of Elizabeth Reed" and "Hot 'Lanta" — where the guitar interplay between **Dickey Betts** and Duane burns hottest. (Mercury/Universal)

One of my top 10 favorite albums of all-time, **The Byrds'** *Notorious*



Angel/Helluva Band



*Byrd Brothers*, has been receiving lavish attention of late: First in Sundazed's 180-gram vinyl reissue mixed from the 1968 analog mono masters and, second, with Mobile Fidelity's Ultradisc UHR (SACD hybrid) version, also in mono and available for the first time ever on compact disc. Stripped down to their mono essence, these songs pack a leaner, muscular punch, and, yes, Byrds fans will want (and need) this to play alongside the stereo version.

It's hard to believe, but Angel Air's two-disc set **Bad Company, Live Albuquerque, NM, USA-1976**, is the first-ever live release from the band. It's chock-full of Bad Co. bruisers, including "Good Lovin' Gone Bad," "Shooting Star," "Run With The Pack," "Rock Steady" and "Can't Get Enough." Classic '70s hard-rock done stadium style.

The Washington, D.C., quintet **Angel** took its fair share of abuse from the music press back in the day. It's not hard to see why: Big hair and matching white outfits gave the band a beefcake image, while critics wanted bundt cake. Fans, however, didn't care, and there must be a bunch out there clamoring for more Angel. Hip-O Select reissued their *Sinful* in 2005, and BGO has now paired the their first two albums,

*Angel* and *Helluva Band*, as a two-fer. The band's self-titled debut features a set of brooding mini-pomp-rock epics. The very underrated **Frank Dimino** sings his lungs out, and guitarist **Punky Meadows** lays down fiery licks around **Greg Giuffria's** grandiose keyboard parts. Check out "Tower," "Long Time" and

"Mariner" to see what the hype was/is about. (Bit of trivia: Meadows was offered a job in **Kiss** in 1982 to replace **Ace Frehley**; Meadows declined.)

The remastered first two **Boston** albums, *Boston* and *Don't Look Back*, from Epic are a mixed blessing.

Presented in digipaks with new liner notes and photos, the discs look great, and the sound quality is also markedly improved; however, I find it hard to believe that bandleader **Tom Scholz** couldn't dig up a few bonuses to sweeten the mix. How about some live tracks from the early Boston tours? Or an outtake or two? Or better yet — re-release these remasters on vinyl. C'mon!

Proggers **Nektar** have reunited off and on over the last 30 years or so. The latest incarnation of the band — **Royce Albrighton** (guitars, vocals), **Ron Howden** (drums, vocals), **Randy Dembo** (bass), and **Thomas Hughes** (keyboards) — were captured live in 2005 at the WDR Rockpalast for *Pure: Live In Germany 2005*. The band plays a veritable dream set for longtime fans, including "Tab In The Ocean," "Recycled," "Dream Nebula/Desolation Valley/Waves" and parts I & II of "Remember The Future"! The DVD also includes a four-track acoustic set and a great interview with Albrighton and Howden. Great footage, great sound.

**The Black Crowes** waited years before getting into the DVD game, and their first, *Freak 'N' Roll Into The Fog*, is a glorious glimpse into America's last great rock band working a San Fran Fillmore crowd into a frenzy. What makes the Crowes special is their ability to bridge the best of the music of the '60s and '70s with their own Southern twist. They write great songs. They cover great songs. They jam. Among the 19 tracks, the Crowes stuff the cannons with a booming "My Morning Song," a horn- and chorus-drenched "(Only) Halfway To Everywhere," a "Seeing Things" that sears with gospel-like intensity, and an acoustic version of "Cursed Diamond" showcasing guitarist **Marc Ford's** lyrical slide playing. Like **The Grateful Dead**, the Crowes never play the same show twice. They bring the house down fittingly with a cover of **The Band's** "The Night They Drove Ol' Dixie Down."

I was blown away by **Cheap Trick's** latest album, *Rockford*. This hard-charging set of rock, power-pop and psychedelic balladry is their best all-around effort since *Dream Police* — maybe even 1977's *Cheap Trick*.

Although it's documented that **Sun Ra** was born in Alabama, his music goes a long way to verifying his claim of birth on Saturn. Combining free jazz with just plain weirdness, Ra and his Arkestra traveled deep into the cosmos, boldly going to places where **Pink Floyd**, **Frank Zappa**, and **Hawkwind** gladly skirted. Ra's *Concert For The Comet Kohoutek* (ESP, originally released in 1973) is like a soundtrack for the birth of a galaxy — like pressing your ear to 1,000 seashells and trying to make sense of the sound. If songs such as "Discipline 27 (Part 1)" and "Kohoutek," with their barrage of chord clusters and frantic rhythms, don't scare you away, they should. At least that's what I keep telling myself. ●

## 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."

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

• **Sample collector rates:** \$3,000 for \$12, \$10,000 for \$40, \$25,000 for \$106, \$50,000 for \$216, \$100,000 for \$316, \$200,000 for \$476. Above \$200,000, rate is \$1.50 per \$1,000.

• **Our insurance carrier** is AM Best's rated A+ (Superior).

• **We insure scores of major collectibles from music memorabilia to toys.** "One-stop" service for practically everything you collect.

• **Replacement value.** We use expert help valuing collectible losses. Consumer friendly service: Our office handles your loss—you won't deal with a big insurer who doesn't know collectibles.

• **Detailed inventory** and/or professional appraisal not required. Collectors list items over \$5,000, dealers no listing required.

• **See our website** (or call, fax, e-mail us) for full information, including standard exclusions.

**CIA Collectibles Insurance Agency**

P.O. Box 1200-DIS • Westminster MD 21158

E-Mail: info@insurecollectibles.com

www.collectinsure.com

Get A Rate Quote!

Call Toll Free:

1-888-837-9537

Fax: (410) 876-9233



UPCOMING DISCOVERIES

AD SPECIALS FOR 2006

# SEPTEMBER ISSUE

Deadline: August 4, 2006

Cover Feature: Eagles

78 RPM Special

(Buy One Unit \$55, get 1 FREE -

Full Page \$247)

MAIL ORDER AT ITS BEST!

THE LARGEST SELECTION  
OF 45 RPM RECORDS  
IN THE UNITED STATES

MAIL OR FAX YOUR WANT LISTS TO:

**VAL SHIVELY**  
R & B RECORDS

Looking For  
Something?  
TRY US!

NO Auctions  
or Other  
GAMES!

BOX "B" • HAVERTOWN, PA 19083

PH: 610/ 352-2320 • FAX: 610/ 352-8199

email: pshively@comcast.net

Over 4 Million 45's in Stock!

We Specialize in vocal group harmony but deal in all types of music on 45's. (original labels, promos or reissues)  
ALSO: CD'S • LP'S • CASSETTES • 7" PICTURE, COMPANY OR WHITE SLEEVES • 8 X 10 PHOTOS



Worldwide Service

NEW RECORDS  
IN EVERY DAY

No Catalogs  
Available  
Send Want Lists

WAREHOUSE ADDRESS:



WE ACCEPT ALL MAJOR CREDIT CARDS FOR QUICK SERVICE.

Doing Business Since 1966 - We Buy 45 Collections

DOO WOP • ROCK 'N ROLL • R & B • SOUL • POP • COUNTRY • BLUES

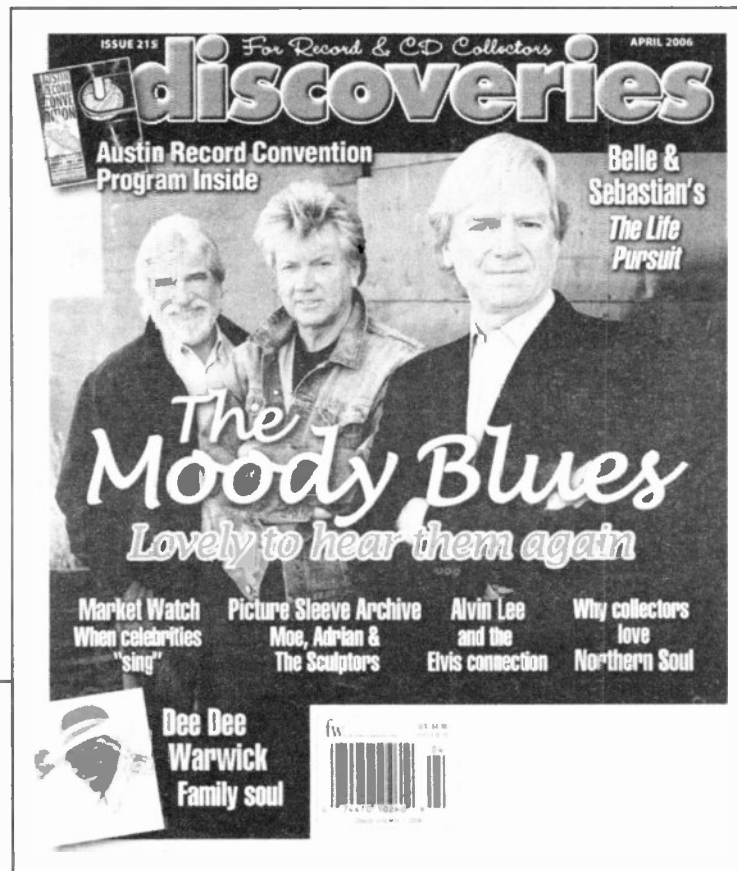
# Keeping the Rhythm Alive with discoveries

Music collectors are a special kind of people. We understand how essential music is to the soul, which is why at *discoveries* we keep a close eye on the pulse of the record and CD collecting hobby.

Each brand new monthly issue is created by passionate music collectors, just like you, and includes:

- Robin Platts' Market Watch covering the diverse music spectrum
- John Tefteller's *On the Record* giving you priceless information to avoid expensive (and embarrassing) mistakes
- Reviews of CDs and DVDs of your favorite artists
- Classified Ads to finally find what your collection needs
- Actual Selling Prices for a variety of collectible music
- Forecasts of Future Collecting Trends
- Reliable reports that separate the truth from rumors swirling in our marketplace
- Reviews of New releases to buy or avoid

Become part of our world and keep the music alive!  
**Subscribe Today: 1 year (12 issues) \$28**  
800-258-0929, Offer ABBK6A



# The Picture Sleeve Archive

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

by Stephen M.H. Braitman

## YMA SUMAC'S "BIRDS" *the first picture sleeve?*

**Yma Sumac**  
"Birds" b/w "Najala's Lament"  
Capitol (6F-1819, 1951)

The sound starts low, preternaturally low, beneath the edge of awareness, following the ghostly rhythm of ancient instruments. Then the sound takes shape, emerging as a guttural, growling twitter. Then it rapidly ascends, rising like a royal falcon shooting upward to the sun, casting blindingly clear, pure light.

So much has been written about Zoila Augusta Emperatriz Chavarrí del Castillo (otherwise known as Yma Sumac) and her unfathomable five-octave voice, but none of the writing prepares one to actually hear her sing.

She was a sensation in the 1950s, creating exotic soundscapes by blending her native Peruvian folk melodies with orchestrated Hollywood hokum. She survives today as a regal performer delivering equal parts nostalgia and astonishment. No one had heard anything like her, and nothing even remotely similar has followed.

Her fame began Aug. 12, 1950, when Sumac was given an "official" American debut at the Hollywood Bowl, conducted by Arthur Fiedler. This sensational event catapulted her first 10-inch LP, *Voice Of The Xtabay*, to the #1 position around the world. A second 10-inch, *Inca Taqui*, was equally successful, and both were combined into one 12-inch LP. That 16-track album has remained in print in every music format to this day.

The flight to stardom even brought Sumac to Broadway in 1951, where she had a guest-starring slot in the legendary musical *Flahooley*. The show was a flop, but it proved to be a very successful showcase for Sumac's now-proven vocal skills. The original cast album of the production, featuring three of her songs, is one of the rarest and most valuable



records of its kind (\$150 in near-mint condition according to the Goldmine *Standard Catalog Of American Records*).

Earlier in 1951 Capitol Records had released the first Yma Sumac 45, the archetypal "Virgin Of The Sun God." Perhaps sensing the momentum that was building, the label also released two songs from *Flahooley* that year. The release of "Birds" as an A-side was just as strange as the music, since the B-side, "Najala's Lament" was the show-stopper

and continues to appear on anthologies as a classic Sumac performance. "Birds" is a much more subdued performance, though just as dazzling. Sumac imitates — no, becomes — birds in a dark, luminously compelling romance of wild, soaring animal sounds. It is like entering the jungle late at night, then slowly waking from the dream.

"Birds" is an historically important 45 rpm release for another reason. It is apparently the very first picture sleeve

used on a commercially released "popular" single. Although there are some children's records and promotional "covers" that predate "Birds," according to picture sleeve expert Don McLaughlin of Iowa, this Capitol sleeve beats first picture sleeves from RCA (1952, Spike Jones), Mercury (1954) and MGM (1955).

What a picture sleeve it is! The fanciful imagery of stylized parrots, egrets and other birds flows beautifully in a sweeping design of green lushness. Sumac's coy smile joins the overall concept with a striking presence. It is a unique picture, befitting a unique talent.

Sumac's fame and current hip cachet didn't seem to faze our panel of record experts. Very few had ever seen this picture sleeve, attesting to its rarity. However, due to its niche category, no one was willing to ascribe much value to it. Frank Merrill of Saturday Night Records in Illinois guessed it's in the \$20 range. McLaughlin judged upward of \$30. The 5th edition of the *Goldmine Price Guide To 45 rpm Records* gives it a generous \$60.

Price aside, most agree this would be an extremely difficult record to find. "Forget it. I don't think it would be easy to search for at all," said Merrill.

According to Hugo Montoya, of Poca Madre Enterprises in Tucson, Ariz., Web "research" showed a lot of copies of the disc but no sleeves for it.

Sometimes a copy shows up online or in an auction, but at 55 years old these "Birds" are practically extinct. ●

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

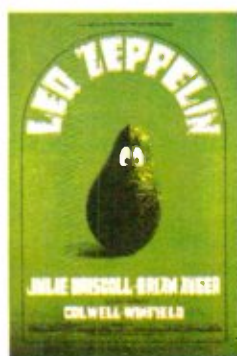
# BACKSTAGE AUCTIONS, INC.

**NOW THIS *ROCKS!***

## The 2006 Rock Art Poster Auction August 20 – 27, 2006

Backstage Auctions is proud to present hundreds of individual posters from the Fillmore, Avalon, Grande Ballroom and Maritime Hall. The auction will also feature incredible posters from the personal collection of Arlene Owseichik, well known art director for Bill Graham for over two decades.

- ★ The single largest collection of virtually every variant print of the original Family Dog and Bill Graham numbered poster series
- ★ Original Grande Ballroom Posters and Postcards
- ★ Fantastic Avalon/Great Highway Collection
- ★ Family Dog at Maritime Hall Collection
- ★ Original artwork by David Singer
- ★ Hundreds of original signed posters by Mouse, Kelley, Griffin, Moscoso, Wilson, Helms, Singer, Conklin, Arminski and others
- ★ Awesome collection of posters from some of today's more current artists featuring Randy Tuten, Jim Phillips and many others
- ★ Rare 1969 Dallas International Pop poster & program



\*All Images depicted are photographs of actual posters being auctioned which were taken by the Backstage Auctions Crew

★ **AUCTION PREVIEW STARTS AUGUST 13, 2006** ★

For More Information and to Register for this historical Auction visit us at:

**ALL ACCESS**

[www.backstageauctions.com](http://www.backstageauctions.com)

**TURNING FANS INTO TRUE COLLECTORS ONE AUCTION AT A TIME**



by Robin Platts

# MarketWatch

## RARE VINYL TO PLEASE, PLEASE COLLECTORS

**A**fter last month's CD extravaganza, it's time to get back to vinyl.

Inevitably, there are Beatles-related items aplenty among the biggest music auctions on eBay at any given time, and this month is no exception. The *Please Please Me* LP with the black-and-gold Parlophone label shows up regularly and commands high bids, as does the *Yesterday And Today* Butcher Cover LP. In this column, I tend to bypass those and high-light less-common rarities. One item that doesn't show up very often is the picture-sleeve version of George Harrison's 1979 single "Love Comes To Everyone," from his self-titled LP. A mint-condition copy of this sleeve, which was quickly withdrawn after release, recently appeared on eBay and sold for \$4,940. *The Goldmine Standard Catalog Of American Records 1976 To Present* and the Web site [www.rarebeatles.com](http://www.rarebeatles.com) both rate this single's value at \$750 (in near-mint condition), but it appears that its scarcity caused someone to dig much deeper than that to acquire a copy.

Here's another Beatles-related item that doesn't come up for grabs often: The Apple single by the singer known as Brute Force, titled "The King Of Fuh" (get it?), a VG/VG+ British copy of which recently sold on eBay for \$2,726. Force came into The Beatles' camp when George Harrison brought him to Apple.

In case you were worried that Brute Force and the "King Of Fuh" were simply little-remembered footnotes in The Beatles story, having given up their musical aspirations — the bass player working in a hardware store, etc. — guess again: A visit to [www.brutesforce.com](http://www.brutesforce.com) (yes, there is an official Brute Force Web site) reveals that "King Of Fuh, a musical comedy... is cast. Rehearsals are in progress." By the time you read this, it will already have taken place, at the Players Club in New York City.

From the "Fuh King" to the Lizard King: \$2,325 was the winning eBay bid for a mono copy of The Doors' self-titled debut, in near-mint condition, with the shrink wrap on but opened. (For some perspective, *The Goldmine Standard Catalog Of American Records 1950-75* lists this album at \$200 in near-mint con-

dition. That book was published two years ago. A new edition will be available in August.)

Like The Doors' Jim Morrison, Nirvana frontman Kurt Cobain died too young, creating a legend that has no doubt increased the collectibility of his group's rarities. One of these is the group's debut Sub Pop single "Love Buzz" b/w "Big

A couple of acetate pressings of The Beatles' *Sgt. Pepper* LP recently appeared on eBay.

The first, a 12-inch U.K. Emidisc acetate in VG+ condition, sold for \$8,988. What is particularly interesting about this acetate is that it features a different running order for side one: "Sgt. Pepper" and "With A Little Help From My Friends"

according to the seller — with no huge differences. Most notable is the absence of the jumbled sounds that appear briefly after the last track on early pressings, and the fact that "Good Morning Good Morning," "Sgt. Pepper (Reprise)" and "A Day In The Life" are all banded together as one track on this pressing, whereas on the released version they play without audible gaps but are banded on the LP.

No major revelations here, but it's always interesting to get a bit more insight into the evolution of a classic LP.

Long before he found himself one of the most in-demand movie composers of our time, Danny Elfman was best known for his stint as songwriter and frontman for Oingo Boingo. A rare 1980 EP by that group (in VG+/near-mint condition) recently sold on eBay to the tune of \$1,075. This hand-numbered EP (#83 of 130 copies) contains four songs penned by Elfman: "Ain't This The Life," "Only A Lad," "Forbidden Zone" and "I'm So Bad."

### NORTHERN SOUL

Despite not mentioning it much recently, the Northern Soul craze has been roaring ahead as legendary records by unknown soulsters change hands for thousands of bucks at a time. I wonder if any of the artists involved made as much money from any of these singles as each one currently sells for. I somehow doubt it, but such are the mysteries of record royalties and record collecting.

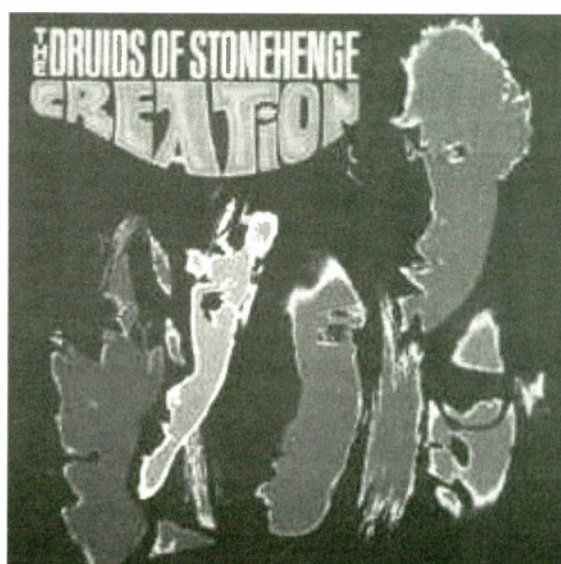
Although Northern Soul is still very strong, so far this year I haven't noticed any eBay bids on the scale of some that happened last year and the year before. A couple of Northern Soul singles had winning bids in the \$4,000 range earlier this year, but I haven't seen anything yet to match the bids of \$5,000-8,000 that a few singles changed hands for in 2004-05. Still, \$4,000 isn't bad for a single, and it could be that a few particularly rare items hit the market last year and the year before, and the soul-buffs bid accordingly.

\$2,565 was the recent winning bid for The Professionals' "That's Why I Love You" b/w "Did My Baby Call" on the



Cheese." A near-mint copy recently sold on eBay for \$1,222.97. This particular copy is #130 of the limited-run of 1,000.

Years before The Beatles discovered India, India discovered The Beatles, and a winning bid of \$1,226 recently secured an eBay buyer an EX++/near-mint Indian 78 (as in 78 rpm; 78s were still being pressed in India in the '60s) of the single "I Want To Hold Your Hand" b/w "This Boy."



kick things off as usual, but "Being For The Benefit Of Mr. Kite" is up next, followed by "Fixing A Hole," then "Lucy In The Sky With Diamonds," then "Getting Better," with "She's Leaving Home" closing the side.

Also offered on eBay recently was a U.S. Capitol acetate of the *Pepper* LP, which sold for \$4,288. This one is in stereo — the standard stereo mix,

# Pondering Aloud

by Ray Sidman

It may be a bit behind the times, but has anyone noticed a change in recent years in the concert-going experience? Specifically, say, in the cell phone vs. lighter dichotomy? (Confused? Fine. Intrigued? Good.)

A friend was telling me about her recent concert experience at Summerfest, a perennial — and arguably the premier rock event for states around — Milwaukee, Wis., rock festival. She saw Tom Petty And The Heartbreakers and Pearl Jam; both bands shared a stage that evening.

One of the things she found interesting was the constant and ever-buzzing/vibrating/ringtonging presence of cell phones throughout the evening's performances. Annoying, yes, but keep reading.

Most notable was when it came time for the lighter-hoisting. You know the routine: The band plays a classic song with a bit of emotional drive, and every one — even those not of the slow-burning herbal-supplement persuasion — raises his or her lighter. Except, not

everyone did. Many, instead, raised cell phones for the same enlightening effect. Seriously.

As she told me this, I felt fortunate to not be drinking a beverage just then. (Never too old to learn, never to young to blow Mountain Dew through the nose.)

I'm not particularly surprised at this newfangled use for new technology; I simply hadn't given it any thought. After my friend told me about the concerting evening, I did think about it.

I admit, I use my cell phone in ways it was not intended. For example, I sleep with it near my bed. Sometimes when I wake up at night and need a quick light, rather than walk across the darkened room to turn on the overhead light and blind myself, I opt for Mr. Motorola, who suddenly becomes my surrogate Mag-Lite.

Musically speaking, there are phones now that hold oodles of songs, all iPod-like, so people can talk to close friends and family members while tuning them out with their cellular headsets.

With the right cell phone, you can send and receive e-mail, browse the Internet, take pictures, film home videos and pretty much commandeer NORAD, if you want.

What else can your portable phone be used for at concerts? I decided to find out by conducting a survey. The results of said survey — which is to say, the answers I gave to my own question — follow.

Consider the cell phone as:

1) A Wah-wah pedal. How could this not fly? OK, sure, as a rocker bouncing around on stage in full regalia, it's a bit hard to hit the tiny buttons on the phone's delicate small plastic frame without Pete Townshend\* it, but doesn't the cell phone with its vast cornucopia of uses just seem like the bastard child of the Wah-wah pedal and Alexander Graham Bell? (No, sorry, zero visual aids required or desired for this one.)

\* In popular English vernacular, the practice of turning nouns into verbs and specifically nouns that have absolutely

no business being verbs, is known as "verbifying nounage." Among the more common music ones are (with all due respect) "B.B. Kinging," "Englebert Humperdinking," and "Backstreet Boysing."

2) Any and all instruments. The first time I heard my cell phone ring, I had just gotten in my car and started the engine. I thought it was the radio. After turning a few knobs and punching a few buttons on my radio (not to mention wondering what freakin' station I'd left it on to get this new-agey stuff), I figured out I'd just missed a call.

3) A microphone. I mean, duh.

4) A drum kit. I admit this is a bit of a stretch, but if you have two phones and a forgiving surface to bang them on you can become something of a one-person percussion show. Throw in a few ringtones at opportune downbeats and the DJing world opens wide — a Motorola mixmaster, if you will.

Questions? Call me. ●

Groove City label, in VG+ condition. Like many rare Northern Soul singles, the A-side of this disc was featured on a compilation, the 2003 U.K. two-CD set *The Golden Age Of Northern Soul Vol. 1: 50 Dancefloor Stormers From Wigan Casino & Beyond*. Often a comp appearance such as this, while making the recording itself more easily (and cheaply) available, can also boost the demand for the original vinyl. Another VG+ copy of this single sold for \$2,425 in February, while a VG++ copy went for \$2,365 that same month.

\$2,584 won somebody a copy of Timmie Williams' "Competition" b/w "Wipe Away" in mint-minus condition, while Arin Demain's "Silent Treatment" sold for \$2,350.

George Lemons' "Fascinating Girl," on the Gold Soul label, in VG+/mint-minus condition, sold for \$2,125 recently, while an EX++ copy of the same record fetched \$4,200 in April.

The Paris 45 "Sleepless Nights" b/w "Wishing Well" in excellent condition sold for \$1,276; a VG+ copy sold for \$2,176 last year.

And \$1,830 was the top bid for a VG/VG+ copy of Joe Matthews' "You Better Check Yourself" b/w "Ain't Nothing You Can Do" on the Kool Kat label. It's worth noting that this item's seller posted a link to an audio clip of the actual record in the eBay listing. Aside from being a great example of how the Internet is revo-

lutionizing record collecting, this no doubt instilled greater confidence in those bidding on the record. I suspect it will become a more common practice as dealers and buyers become even more Web savvy.

## PSYCH

Psych also remains strong in the world of record collecting, as evidenced by the \$3,650 winning bid for a VG++ copy of the 1969 LP *What'cha Gonna Do* by a group of USC students collectively known as Christopher; reportedly, only 100 copies of the LP were pressed. The legendary Christopher album has been reissued on CD and as a limited vinyl run of 500 copies. A recent scan of GEMM.com turned up a copy of the limited-edition reissue vinyl offered for \$54.99 by a seller in The Netherlands.

\$2,524 was the winning bid for another rare psych LP, *Sussex*, by the Toronto group Bent Wind, in near-mint condition. This 1969 release, originally put out on the Trend label, has also been reissued on CD. More info can be found at [www.bentwind.com](http://www.bentwind.com). This one doesn't show up on eBay very often, but another copy sold a couple of years back for \$2,024, and a copy of the album cover (no record) sold earlier this year for \$86.

Another vintage Canadian psych release on the Trend label sold earlier this year for \$510. This one was *Front Side Back Side*, a 1969 LP by the group Cargo, in excellent condition.

From the U.K., Dr. Z's *3 Parts To My Soul (Spiritus Manes Et Umbra)*, a 1971 prog-psych release on the Vertigo label, sold recently for \$757, vinyl NM-, sleeve VG+. This rarity includes tracks such as "Evil Woman's Manly Child" and the 11-minute "Spiritus, Manes Et Umbra." The album, produced by the Pretty Things' Dick Taylor, was recently reissued on CD.

I can't get through a psych summary without referencing The Druids Of Stonehenge's 1967 LP *Creation*, on the UNI label. A very-good condition copy of this record, undoubtedly an influence on Spinal Tap, sold recently for \$55. This album, whose sound has been described as "The Rolling Stones meet the Grateful Dead," was not long ago reissued on CD.

## PORTRAIT OF THE ARTIST AS COLLECTOR

Time for another installment of "Portrait of the artist," in which I seek out notable musicians and ask if they collect their own records, memorabilia, etc.

This month is a musician two-fer, starting with Dan Peek of the great acoustic-guitar-driven combo America, whose classic "Ventura Highway" was recently sampled to great effect by Janet Jackson.

"I don't actively collect my own CDs or memorabilia," Peek said, "but I do prize the gold and platinum albums that we collected during the '70s as the group America. One thing I wish I still had was the Grammy® Award statue we won as

Best New Group in 1972. It was destroyed when my house in Malibu burned down during the brush fires."

A white-label promo copy of America's debut LP in excellent condition showed up on eBay not too long ago and sold for \$77.

For more info on Peek's activities, check out [www.danpeek.com](http://www.danpeek.com).

Next up is another legendary acoustic performer, Janis Ian, a singer/songwriter who, not content with having penned a hit single ("Society's Child") at the age of 15, came back a few years later and scored a huge hit with "At Seventeen."

Ian admitted she does collect some of her own memorabilia: "It's embarrassing, but my partner insists."

The most prized item in Ian's collection is "a letter from Pete Seeger, circa 1967, apologizing for not having me play the Newport Folk Festival that year and inviting me for the next year."

It should be noted that a copy of the 1976 Japanese promo-only LP *Janis Ian At Her Best* in excellent condition showed up on eBay earlier this year and sold for \$81.

Ian is still actively writing and recording, so any fans who have lost touch should visit [www.janisian.com](http://www.janisian.com) and also check out her latest album, *Folk Is The New Black* (Cooking Vinyl). ●

## Words and music of



# Don McLean

by Bruce Sylvester

An enigmatic paean to early rock in general and Buddy Holly in particular, Don McLean's 1971 "American Pie" was a touchstone in rock revivalism. Both the single and LP *American Pie* topped *Billboard's* charts, rushing McLean from obscurity to prominence.

McLean was born Oct. 2, 1945, in New Rochelle, N.Y. A performance by Pete Seeger at his elementary school was a turning point for him. Years later, he'd join the crew of Seeger's environmentalist sloop *Clearwater*, sailing and singing from New York City to Maine.

Then "American Pie" hit. "The Pride Palace" on his follow-up, *Don McLean*,

reflects his dubious reaction to stardom and show biz.

Still, he was a master performer. Lori Lieberman was so overwhelmed by a 1972 McLean concert that, in response, her producers, Norman Gimbel and Charles Fox, penned "Killing Me Softly With His Song" for her. Roberta Flack's '73 version and The Fugees' '97 version scored.

CDs available on McLean's official Web site, [www.americanpie.com](http://www.americanpie.com), range from children's music (*You've Got To Share*) to western nostalgia (*Don McLean Sings Marty Robbins and The Western Album*). Last year McLean observed his 60th

birthday with the release of *Rearview Mirror* (Hyena, [www.hyenarecords.com](http://www.hyenarecords.com)). A sort of sequel to his two-CD *Favorites & Rarities* (EMI, 1992), *Rearview* offers a CD of hits and obscurities and an accompanying DVD that's primarily rehearsals with The Jordanaires prior to a 1984 Christmas concert at Carnegie Hall. It characteristically ranges from nostalgia ("Love Me Tender," "El Paso") to cynical social commentary ("Magdalene Lane" from his 1970 debut, *Tapestry*, and the previously unissued "Run Diana Run"). For soft romance, there's his composition "And I Love You So," which became Perry Como's final hit in '73 prior to Elvis Presley covering it.

As for current stars digging into McLean's catalog, Madonna recently provoked controversy with her arrangement of "American Pie," and George Michael has brought back his Vietnam-era "The Grave."

McLean talked with *Discoveries* by phone from his home in Camden, Maine.

**DISCOVERIES:** *Did anyone's earlier song provide a template for "American Pie"?*

Don McLean: I didn't start out to write an epic. I came up with a really good idea, but the idea, in order to be fin-





place to be in life because you don't know what's ahead. You try to be free of school, parents, all this stuff. And then some kind of music like Elvis' enters your life and opens a door, and sunlight floods in. That's what Buddy Holly was to me. When he died, it was heartbreaking for me. But if you wasted more than five minutes on it in America in 1959, people looked at you like you were stupid or something. That was basically their attitude. But I loved him. It was almost as if I'd lost a brother. It was a personal loss

which I couldn't even articulate and which I kept inside me for years and years. And all of a sudden I started writing about it. And that was the opening door.

*Why don't you want to give interpretations of "American Pie"?*

It's supposed to be vague. That's part of the poetry I was attempting. To go in and specify what the song is would dumb it down.

I don't pay any attention to interpretations of the song. It's supposed to be in flux all the time, so any particular interpretation is pointless as far as I can see. What interests me is some of the parodies like *The Wall Street Journal's* "The Day The NASDAQ Died." They've been pretty good.

You'd be astounded by the width and breadth of the life of this song. It's the equivalent of many human beings' careers. It goes on and on.

*Do you think that "American Pie" was an impetus for the filming of The Buddy Holly Story?*

I'm sure of that. Gary Busey came to my dressing room with one of the movie's producers and told me that the song was the reason they were doing the movie. John Goldrosen, the author of the book *The Buddy Holly Story*, wrote me a nice letter in 1975 specifically delineating how disinterested publishers had been in dead rock 'n' roll stars. He said that after "American Pie," his biography could be published.

That song changed a ton of stuff in terms of getting people to love '50s rock 'n' roll. Oldies stations began to really kick in after that. They'd play "American Pie" and then "Peggy Sue" or "Maybe Baby."

*One of the things I respect about Goldrosen's writing about Holly is his willingness to revise his opinions. He's*

*less critical of Norman Petty now than in the biography's first edition.*

I met Norman Petty once. He came to my office and brought some unrecorded Buddy Holly songs on sheet music. I still have them. Someday I'll take them out of the files and see if I know what I want to do with them.

Petty was a tough customer to get rid of. He would just pursue you and focus on you. But he did make great records with Buddy Holly. Listen to the records Buddy made in Nashville and contrast them with the ones he made in Clovis, New Mexico, with Norman Petty. Petty put the magic in there.

*I love the rawness of "Midnight Shift" from his Nashville sessions.*

I've never liked them very much. I've always thought they were kind of stiff and didn't quite get into his groove. But Buddy wasn't the loosest guy in the world. And he was young. He was only 19 or 20 when he did those. He was 21 or something when he died. He was just a child. And he made so many classic records.... Every damn thing he did was good.

The Beatles had about six years, and they had George Martin. Buddy had very few years, and he found himself tied to Norman Petty with Norman Petty yanking the rope.

*It's said that before writing "Vincent," you'd never encountered a song about an artist. Did you feel that you were breaking new ground by writing it?*

No. Like any good musician, I know lots of songs. When I came up with the idea, I thought, "Wow, I've never heard a song about an artist." And Vincent Van Gogh's the perfect artist to write a song about because he was so passion-

ate. The "Starry Night" painting just spoke to me. And I created the song looking at it and trying to get some theatrical, dramatic version of his life through his painting. The painting was his life, so that seemed beautiful to me.

*The impressionism of "Vincent" seems to parallel the impressionism of his painting.*

Yeah, but his art is his life, so there's a circularity there. It's a tautology, a truism. That's what made the song work. Subliminally people kind of get that.

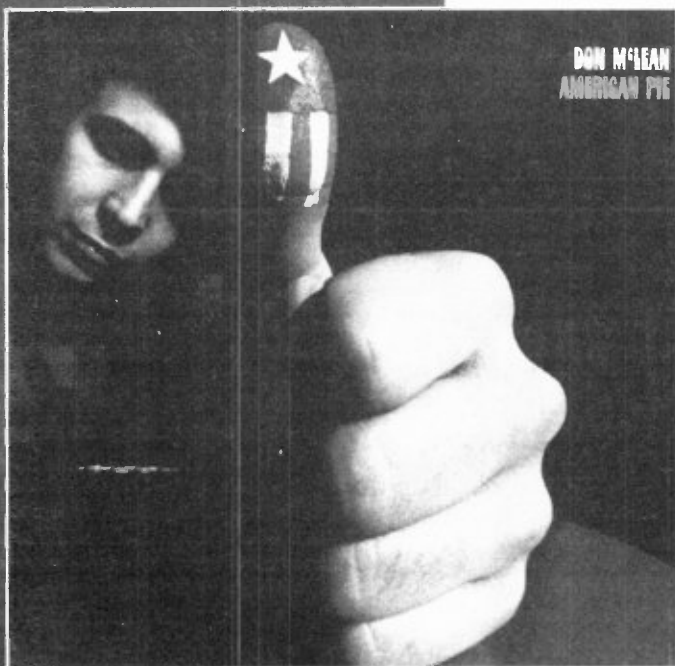
*"Everybody Loves Me, Baby" from the early '70s has lines that sound like they could apply to President George W. Bush today.*

Yes. "Everybody loves me, baby. What's the matter with you?" That's a fun song about a corrupt, stupid politician. They're always around.

*Your career began amid all the upheavals of the '60s and early '70s.*

I started my career in 1968, so I was working very, very hard to get noticed until '71, when I exploded. During those years, there was tremendous turmoil in the United States. We had assassinations, civil rights marches and fires. Detroit still hasn't recovered from the riots of the '60s. It was very tumultuous. You had the hard-hats with their flags on their cars; there were the long-haired kids and the free love and all that stuff. I had a hard-hat thrown on me. There were attacks against me because of the songs that I wrote and people rushing the stage because I said something. There was a terrific rift in the country over the Vietnam War.

It's not unlike what we're in now. I love America; I love the American flag, but once the flags start coming out on the



Don McLean in the 1960s.

ished, required six verses in nine minutes. There was no precedent for it other than that I was trying to write about America in the way that Woody Guthrie or Aaron Copland or [Richard] Rodgers and [Lorenz] Hart would write about America — not just Bob Dylan. I was interested in writing a beautiful thing that had the majesty of the country but also the evil and the weirdness that is America. The idea of rock 'n' roll and politics going into the same trough or parallel universes was the idea, and I carried it through. But the idea sprang from just all of a sudden noodling around one day and starting to write about Buddy Holly, who I loved.

You know how tender you are when you're 13, 14 years old. It's an amazing



lapels, it reminds me very much of that hard-hat time in the late '60s when there was a lot of division and hatred. That's what a lot of my early songs came out of: "Orphans of Wealth," "General Store," "Magdalene Lane," "American Pie."

My first album, *Tapestry*, is about what was going on around me in the country. The second, *American Pie*, is sort of a fantasy America. And the third one, *Don McLean*, is an entirely introverted record about me now that suddenly I was one of the biggest recording stars in the world.

*Hollywood cowboys and cowboy culture are a running theme for you. Take The Western Album and Don McLean Sings Marty Robbins. Why your love of cowboy music?*

There's a lot of that in me. I just got another horse. I've got four now. He's a fine little quarter horse, a reining horse. I'm sure I'm gonna learn a lot from him.

My generation was brought up with outdoor stuff. It was before *Sputnik* and all that rocket ship stuff started to change the hero focus. For an entire century we had been focused on western heroes and the winning of the West and cowboys and Indians and survival and being rough and ready. It was very much part of the American spirit.

I was ill quite a bit as a child. I almost died of pneumonia a few times. I had asthma, which caused the pneumonia every year just about — horrible troughs of illness that lasted for weeks. I guess I developed a fantasy world with television, radio and records that inadvertently distorted me in some fashion. And that's the basis for most of my music and most of my ideas. It turned me into a singer and songwriter instead of a person who should have been working on Wall Street if everybody else had their way.

My western interests have grown into a knowledge of western music, western horsemanship, western history, western beer, every kind of thing. I've got a huge library of books. I never stop being amazed about the resourcefulness of cowboys and sailors. They liked ropes and knots a lot. It's them against the elements. Out of these two lifestyles — which did not, by the way, include television or radio — grew a lot of literature and poetry and art.

*The Western Album's cover is partly a collage that I made 30 years ago. I'm in the collage, on one of my horses, off to the left-hand side. That picture of me's on the CD too.*

As for Marty Robbins, he was a lot like me in a sense. He sang in a way that I sing. He wasn't just a country singer. And he wrote many diverse kinds of songs along with the epic songs. Everything about him suited a one-time disc.

*In The Rose & The Briar, a book of*

*essays on American roots music, the piece on "El Paso" calls wicked Felina "a woman of low repute." And material sent around to promote the book referred to her as a prostitute. But I don't see that in the lyric. Do you?*

I love singing that song, but I never thought of that. I always thought of her as just somebody who was able to mesmerize men, which made her evil in his eyes, I guess. Evil is a very attractive force, so I just saw her as being extremely attractive. Marty Robbins described it perfectly. He didn't say, "wicked and cheap while casting a spell."



Don McLean with The Jordanaires.

*What's your life like these days?*

I just do my shows, write my songs, raise my kids. I've got a ton of books. I read all the time.

I'm not that interested in what's going on. I'm more toward the end of the road than the beginning, so it's hard to get enthusiasm for things because I've seen the best of most of those things. It's like food, you know. You've eaten at better restaurants. And I'm just not interested in anything that isn't great.

I have a lot of fun trying to find old records by people I think are fantastic—say, Nat "King" Cole or Mahalia Jackson or some gospel group like The Swan Silvertones or Golden Gate Gospel Quartet. I love their "Atom And Evil." Talk about rehearsed. They're like ballet dancers with music. For a group to do those kind of moves, they could put The Harlem Globetrotters to shame. They've got every move down, man, and it's smooth.

When I listen to some new little group of kids singing harmony, it's nice if it's for the eighth grade, but I don't get excited. And when you've heard all these great songs that have been written, you realize we're not on the upswing, we're on the downslide culturally. Whatever we

hear is always a pale fifth carbon of something.

*Do you have a 78 turntable?*

No. I have a few 78 albums that I will not part with. One is by Sons Of The Pioneers. The other is a very rare Leadbelly album called *Sinful Songs*.

*What advice would you give a would-be professional musician?*

The only thing I would advise anybody who wants to be in this business is to get a good transactional lawyer, some-

smart guy who's thinking, "Oh, I've got him locked up. He just wants the applause, wants the women, the money. And he's not thinking about what he's signing away to get it." If you have your own lawyer who'll tell you what you're signing, it will save you a lot of trouble down the road.

*Did you originally intend to be a professional musician?*

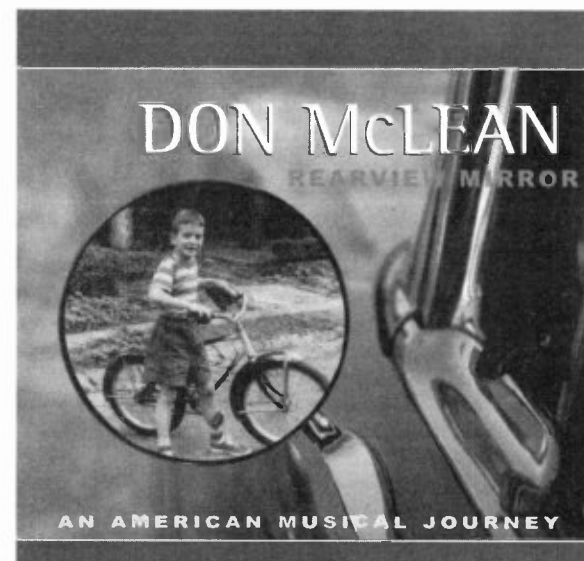
I dropped out of college to go singing and found out that there was a lot I needed to learn, so I went back and got a degree in finance from Iona College in New Rochelle. Then I got into Columbia's master's in business administration program, but I didn't go. I have an aptitude for business. I've done extremely well with investments. I own everything — all my records, all my publishing — so I'm able to have multiple residences.

My successes involved so much luck. The first label I was on was Mediarts, a little boutique label run by Alan Livingston — who was a hell of a record man at Capitol — and Bob Yorke, who'd been with RCA. They were heavy hitters in the Hollywood record business. My *Tapestry* came out in 1970 on their label after I'd been turned down by dozens of record companies. But just as my career was starting to move, they decided to stop the label because they weren't making money. So all of a sudden I was right back where I started. When the *American Pie* album was like half done, Mediarts Records went south.

I lucked out, but at first I didn't like it very much. I'd always wanted to be on a good label — Capitol or Columbia — but then I found out that United Artists was going to buy Mediarts. I thought, "I don't want to be on that stupid record label. They've got Ferrante & Teicher and soundtrack albums. They're a joke." But they'd made a big decision that they were going to change their direction and put a ton of money into it. And they loved me and they loved "American Pie." They came at it with a vengeance. Had those events not happened, it might have wound up being just a nice song that you might know about, but it wouldn't be what it is.

And then they got bought by EMI and it was called the Capitol/EMI/Liberty/UA Group. So there I was on Capitol Records after all, where I'd always wanted to be.

Every time I see a record with a Capitol logo, I think, "I love that." I used to love those Dinah Shore records with the purple Capitol label.... Capitol had Sinatra. It was in a round building shaped like a turntable.



one who's your own lawyer — and not under the thumb of your manager — who'll read and explain to you any agreements that you sign so that you really know what you're putting your signature to. These things are like deeds. They go with the property for decades.

Artists are very vulnerable. They'll just sign something and not realize that the person putting it in front of them is a



*A passage about you on the Web almost sounds like you were invited to join The Rooftop Singers very early in your career. What's that story?*

Not the Rooftop Singers. A group that was being formed by two guys in The Rooftop Singers. I told them I thought the music was terrible. It caused a falling out with them.

*The press notes to Rearview Mirror say that its live "And I Love You So" with Nanci Griffith is the first duet you've ever recorded. Why didn't you ever do any before?*

I don't work well with people. I'm a very solo individual. Actually, I recorded a track with Judy Collins once. It never got out. She overdid it and overdid it. It sounded good in the beginning. People overthink these things.



But I really enjoyed that version of "And I Love You So" a lot. Vocally, it's an odd combination, but it works. Nanci sings in her own unique way. The song's from a PBS television special that I did around 2000 with her and Garth Brooks as special guests.

*Why do you save certain vocally demanding songs such as "Crying" until the end of a show?*

I'm 60 years old; I've been singing for probably 50 years. I've been singing professionally for nearly 40 years. Your voice gets a little stiffer and you have to limber it up. I'm fortunate in that I don't find it difficult to sing any of my songs in the same key that I always sang them in.

You do have to be careful. Think of lifting weights. Opera singers are like your Olympic weight lifters; they lift so much weight vocally that if they make the slightest mistake, they can put themselves in the hospital with a double hernia or a back injury. If I try to sing a song like "Crying" or "Since I Don't Have You" too early in a show, I might strain neck muscles that are required to support the voice box, and then I'd run into more trouble if I tried to finish the show — which I'd probably do — and I'd sideline myself for a couple of weeks.

*How would you describe your vocal style?*

I guess because I'm half-Italian, something in me relates to the bel canto style of singing, which opera singers use. It's what all pop singers used and what certain rock 'n' roll singers like Elvis Presley

and Roy Orbison and even Marty Robbins would use. We're a certain breed of people who sing a certain way — an older, antique style — as opposed to the shouting thing, which comes from the blues. Mick Jagger and Bruce Springsteen do that. I don't have the vocal equipment.

It's gotten to the point now where there's just plain screaming. The kids on *American Idol* spend so much time trying to show everybody how facile they are with their voices that they miss the whole point of singing the song, which is to transmit the story of the lyric and the melody.



### Once a singer/songwriter...

*So what's your home life like?*

I have no regrets. I'm very happy where I am.

I have a wonderful wife. I live in a massive old Gilded Age estate I bought 15 years ago. I have horses. I like collecting antiques. I like federal and colonial architecture. Music's just one of my interests.

I chose Maine because I always wanted to live in the woods. I love nature. I don't like cities. As a kid, I lived in what was called Larchmont Woods. In the late '40s and '50s we played baseball in the forest and went for walks. I fell in love with it.

When I got out of college, everybody said, "If you want to be in show business, you have to live in New York City."



Courtesy of Martin Guitars

Aspen. It can be like The Hamptons in New York. It can be hot as hell in the summer — it can be like the West. And yet it's nautical and there's a lot of horses here. Everybody has room, and they're really nice people.

*Do you have anything to report on your forthcoming CD, Addicted To Black? From where does the title come?*

It will be finished very soon, and it will be all Don McLean songs. I like to wear black, and I give all the reasons in the title song. Also, it's a dark record. It has light moments on it, but it's kind of my "September Of My Years" album.

*How do you feel about George Michael covering "The Grave"? You wrote it during the Vietnam era, and now he's using it in reference to the Iraq war.*

Well, I was delighted. Once again, we have the chilling effect of "We're at war. Don't say anything or you're some kind of seditionist." And he wasn't afraid and he said, "This is a big mistake." Now we're seeing how right he was, so I'm glad that he used my song.

*Did you ever imagine 35 years ago that things you were writing then would seem timely to superstars now?*

When people ask me about songwriting, I tell them, "I only write when I have something to say. And I try to make it different every time." There's no "American Pie 2" or "3" or "4" or another song about an artist or any of that stuff. There's one, and that's it. ●



## DEAN O. TORRENCE

*interview:*

# UNWRAPPING “POPSICLE”

By David Beard

**F**or all intents and purposes the musical careers of Jan Berry and Dean Torrence came to an end April 12, 1966, when Berry crashed his car in Beverly Hills. And because Jan & Dean were an important and well-known music entity at the time of the accident, the event was the latest media event du jour. Liberty Records, having just ended its contract with Jan & Dean, went to the well to capitalize on the near-fatal tragedy.

Berry had been working diligently on a new recording, “Norwegian Wood,” a song recently released by The Beatles. He had plans to release it on his own label but apparently never had any discussion with Torrence regarding its release. But Berry had recorded more than three versions of the song that were intriguing. Liberty Records grabbed one of the versions that they still had in their possession

and readied the song for a single release. Torrence got wind of this and intervened. Here’s the rest of the story.

**DISCOVERIES:** *Where does the story to the chart success of the “Popsicle” 45 begin?*

*Dean Torrence:* Liberty Records was taking advantage of all the publicity that Jan was getting for having crashed his car into the back of a pickup truck. It wasn’t as though they were very excited about putting out a Jan & Dean record. It was all of a sudden they had all of this free publicity and media attention going on that was being paid to Jan Berry and Jan & Dean. So [being] the savvy marketeers that they were, said, “Let’s put out a record!”

Jan and I had depleted — on purpose — most of the good stuff in their vaults,

because we didn’t want to leave them with anything. Luckily for us we weren’t the kind of the artists that were churning out stuff like most artists. We didn’t have that kind of time. We had been with the label for such a long time you would think that we would have had a lot of stuff in the can, but we didn’t. And that was by design. We didn’t want these guys — for the next couple of years — to have a reservoir of material to put out. Hopefully they would wait until we were successful someplace else, then follow it up with something out of their vaults.

Again, they didn’t have that much to draw from. So when Jan had his unfortunate accident, we were getting a lot of publicity, and the record company realized that it was a good opportunity to put something, anything, out. They put their brain trust together and came up with

“Norwegian Wood.” [laughs] We would have never put that thing out. I mean... why would you put out a single that’s a copy of something that the most popular group in the world had just released? It doesn’t make any sense at all. It just shows you how absolutely moronic most of those guys were. That proved why they were a company that was self-destructing and shortly thereafter did disappear.

I caught wind of the fact that they were going to put out a single, and I went to them and pleaded that they, at least, let me pick out the B-side. And they said, “Oh, OK.” I actually went back into the studio and re-EQ’d and remixed “Popsicle” a little bit to make it a little edgier because it had been mixed down two to three years previous, and the technology was better in 1966.

Courtesy of the Frank Koko collection

Courtesy of Bull-Holingshead Productions, Inc.



Why did you choose "Popsicle"?

I don't know. In my humble opinion, it was probably the only song that I thought had some potential that we never did address, and mainly because it was from our old school of stuff and we had kind of moved on from that doo-woppy thing. It didn't have any reference to cars or surf or anything like that. I still felt that it had humor, and Jan cut a great track on it and it had all the right parts and it was cute. And I felt as though, at the very least, it wasn't as embarrassing as "Norwegian Wood." They were going to put something out anyway, so I just tried to cover our asses by putting something on there that at the very least wasn't embarrassing. That's about as much thought as I put into it. It wasn't as though I sat down and looked at all of our stuff in our catalog. It was kind of an obvious choice to me that that would be a neat song to do

When it came time to send out promotional copies of the single, what happened?

Liberty was full steam ahead. We weren't on the label anymore, so I didn't care if I pissed them off. I kind of owed them the respect, if you will, of letting them do the initial mailing. So they mailed out the initial promotional record with the stamp on it. They just had a stamp with a star on it. So they stamped [the] "Norwegian Wood" [side] and sent it out. I found out from my friends in the mail department that that had indeed been done. I gave them a couple days' head start because I wanted to prove to them that "Norwegian Wood" was a stiff.

Then I went into the mailroom, found boxes of promotional records, got out the stamp and started stamping the other side. Then the guys in the mailroom put it through the postage machine, and off they went. There was only one stamp, and I used a Sharpie and placed a hand-asterisked stamp. Then I went in a couple days later and there were still some boxes left, and I figured, "Why waste them?" I probably went through all the A-list radio stations again. So we sent it a third time, which was actually the second time the "Popsicle" [side] was marked.

One day I came in at lunchtime and nobody was around, so I sent some more out. I think by the fourth or fifth time that they finally ran out of records, so I had a little note printed up that said, "You've done such a good job playing 'Popsicle'

we don't have any records left, but we had already made up the envelopes. Thank you very much." So I sent out the empty Liberty Records envelopes with just the note inside signed by me. I sent that to the A-list, which is about 60 places at the most.

The song went to #24 in Cash Box and #21 in Billboard in May '66.

Not bad. There was little promotion for it, with the exception of the publicity of Jan was getting for being in a coma. I don't think the Liberty guys knew what I did, and I didn't want to get the guys in

I got a call from Ken Kim. He was the photographer for Jan and I through the years. He called me at my graphics studio and opened the conversation with a question: "What do you think of the album cover picture of the art director's daughter licking a Popsicle?" Even he — just a photographer — knew it was a stupid idea, packaging-wise. It was a cute picture. But why would you leave the guys who did the record off the cover? They even did some basic studies on the size of the pictures, and the bigger the pictures, the more records we would sell. We already knew that in terms of marketing and packaging. And for Woody Woodward

[the art director] to ignore all that because he wanted his daughter on an album cover. I'm sure he took it home and showed it to his daughter, and she got a kick out of it, then showed it to his wife. And that's why it sold three copies.

It's amazing to me that the record ever sold. Somehow I came face to face with Woody one day. And he said to me, "What did you think of the cover?" I didn't want to bad-mouth his daughter because she was cute enough. I said, "It's a cute picture, but if you want to know why the record isn't selling it's because you're letting the public know that the song isn't a song about psychedelic drugs but about a real Popsicle. That's so corny that the kids aren't going to buy it." He had a blank look, and

his face got red. I said, "Thanks for delivering us a stiff." I told him that it was a psychedelic song. I could see that he believed me, even though I just made it up. He was [around] 50 years old. How the hell would he know what the song was about?

When the single did relatively well, the LP should have done just about as well. It didn't do anything near what the single did, which tells you something right there. I offered to do the cover, and Woody kept blowing me off. And the irony of that was four years later I designed the only cover that ever got nominated for a Grammy at that label. It was done totally without his input. We didn't need to go through the art department at all. That was due to the producer Bill McEuen, who was savvy enough when he signed the Nitty Gritty Dirt Band to have control over all the pictures [and] art, and anything visual had to be done through him. That pissed off Woody big time. He tried to, at least, to meddle in it, but he was never able to do it.

He was such a hypocrite, that when we got nominated, he had enough nerve to show up at the Grammy® Awards as the art director. About a year later I got him fired. Once we almost got a Grammy out of that, I was on the board of the Grammy committee that nominated the next year's stuff. I don't remember how that worked.

I was considered a pretty important designer at that point, and the record company executives were starting to see a trend and that it meant a lot to artists [to have control]. They thought that they needed to get new art directors so the artists would not be as opposed to them. The executives came to me, and my company was doing pretty well, and I said, "I have this friend of mine that would make a great art director who does all my photography. His name is Norman Seeff. He was a local guy, he does photography, all the artists like him. And he had long hair, he had his doctorate, and he was a young guy, not some 50-year-old leftover from the Julie London era.

The next thing I know they hire Norman Seeff. And we went on to do a bunch of stuff together. He was an extremely talented guy — much too talented to be an art director. I think he only lasted there a couple of years. From that point on, the label was more competitive, and artists weren't complaining as much. And I had a hand in it, I did. ●

Jan & Dean's Popsicle CD is available now at Sundazed Music ([www.Sundazed.com](http://www.Sundazed.com), 1-800-295-8079 [US and Canada], P.O. Box 85, Coxsack NY 12051).

## Buzz Cason and Bobby Russell

Buzz Cason met Bobby Russell in 1957, and they wrote and recorded "Tennessee" as studio group The Todds for Paul Cohen's Todd Label. The song was then covered in winter '62 by Jan & Dean on Liberty, with Snuff Garrett and Lou Adler producing. It marked the first Hot 100 record on the *Billboard* chart for Cason and Russell, and they continued collaborative efforts for more than 25 years. The pair's second effort, "Popsicle," was recorded by Jan & Dean in 1963 for the *Drag City* LP and was titled "Popsicle Truck" to keep with the theme of the album.

"Tennessee" (taken from *Jan & Dean's Golden Hits*) was released as a single in 1962 with the B-side only, "Your Heart Has Changed Its Mind" as Liberty 55454. "Popsicle" (different than "Popsicle Truck") was released as a Liberty single (55886) in May 1966. "Tennessee" also appears on the *Popsicle* LP.

do you have these LIBERTY "ALL-TIME HIT" SINGLES ...the records with back-to-back HITS

CRY ME A RIVER  
Janis Joplin 54500

TONIGHT YOU BELONG TO ME  
BONNIE RAITT 54501

YOU'VE GOT TO BE A WOMAN  
Patience & Prudence 54501

SITTING IN THE BALCONY  
HALLERSTADT, I LOVE HER SO  
Eddie Cochran 54502

SUMMERTIME BLUES  
TEENAGE HEAVEN  
Eddie Cochran 54503

C'MON EVERYBODY  
SOMETHING ELSE  
Eddie Cochran 54504

STANDUST  
DEEP PURPLE  
Bibi Storer & The Soulmates  
54505

I'M AVAILABLE  
FRUIT TRAIN  
Margie Ripston 54506

GONEY WILLAG  
ENCHANTED SEA  
Martin Wong 54507

DREAMIN'  
LITTLE BOY SAD  
Johnny Burnette 54508

YOU'RE SITTIN'  
BIG BIG WORLD  
Johnny Burnette 54509

DEVIL ON ANSEL  
ROBBIE BALL  
Bobby Vee 54510

WRITE FOR FREE COMPLETE CATALOG: DEPT. 14 LIBERTY RECORDS 6920 SUNSET BLVD. LOS ANGELES, CALIF. 90028

STAYIN' IN MORE THAN I CAN SAY  
Bobby Vee 54511

A HUNDRED POUNDS OF CLAY  
TOWER OF STRENGTH  
Gene McElwain 54512

CANADIAN SUNSET  
LIKE YOUNG  
Eddie Heywood 54513

ENDLESS SLEEP  
WESTERN MOVIES  
Judy Reynolds  
The Olympics 54514

COME SOFTLY TO ME  
MR. BLUE  
The Fleetwoods 54515

RUNAROUND  
CONFIDENTIAL  
The Fleetwoods 54516

TRAGEDY  
THE GREAT IMPOSTOR  
The Fleetwoods 54517

WALK - DON'T RUN  
RAM - BUNK - SHUSH  
The Ventures 54518

PERFIDIA  
BLUE MOON  
The Ventures 54519

WITCH DOCTOR  
THE BIRD ON MY HEAD  
The Music of David Seville  
54520

HACTIME COWBOY JOE  
ALVIN'S ORCHESTRA  
The Chipmunks 54521

HEART TO HEART TALK  
SAN ANTONIO ROSE  
Bob Wills & Tommy Dorsey  
54522

TAKE GOOD CARE OF MY DARY  
PLEASE DON'T ASK  
ARON BARRERA  
Bobby Vee 54523

HON TO HON  
SHARING YOU  
Bobby Vee 54524



# The Beach Boys' folk art



Courtesy of David Beard/By David A. Waller

Courtesy of David Beard Collection

# AL JARDINE

— I N T E R V I E W —

by David Beard

As Jan Berry lay in a coma and "Popsicle" was hitting the charts — Al Jardine and The Beach Boys released *Pet Sounds* (May 16, 1966), Brian Wilson's classic musical triumph. To this day *Pet Sounds* finds itself at the top of almost every "greatest albums of all time" list. In Oct. 1966 Brian kicked it up a notch with the single release of "Good Vibrations." Having said that, one can only imagine that being a Beach Boy at this time would have been the beginning of something greater in its dynamism; it wasn't, and it took years for *Pet Sounds* to really be appreciated here in the U.S.

Jardine's vocal contribution to this timeless masterpiece was on one song: "I Know There's an Answer," sharing the lead vocal with Mike Love. It's ironic because the one track that Jardine suggested, "Sloop John B," happened prior to *Pet Sounds*' inception. Jardine's folk-rock roots were the inspiration, and Brian Wilson's uncanny ability to elevate anything musical to another level was the answer.

**DISCOVERIES:** *On the celebration of Pet Sounds' 40th Anniversary, to what do you attribute The Beach Boys' legacy and everlasting appeal?*

Al Jardine: Without a doubt it's the content of the music, the timeless lyrics and melodies.

*When did you first mention to Brian that you wanted to record "Sloop John B"?*

We were between sessions in early 1964. I think we were working on "Wendy," and I thought I had this great idea for a Beach Boys song. The Islanders used to perform "The Wreck of the Sloop John B" a lot. I had studied Brian's chords and pretty much understood his Beach Boy methodology. I thought that if we threw in some Beach Boys-sounding chords it would be more appropriate than a folk version, and it would fit our style of music. I played him the chords, showed him the song, and he said, "Yeah, that's pretty good." Then we went back to

what we were doing. That's how it works.... You have an idea and you share it with someone. That's fun. That's the great part of songwriting: They add their part to it. Pretty soon you have a collaboration. Hopefully they give credit to you for it. In this case they forgot.

*I'll give you the title, and you give me your first impression: "Sloop John B."*

My all-time favorite folk song. [I have] fond memories of a wonderful arrangement. [It has] terrific harmonies and a great ballsy track.

"God Only Knows."

Brian's absolute best song. Our best effort, I think [it's] a classic.

"Wouldn't it be Nice."

Hugely complex, hugely complex and beautiful.

"Good Vibrations."

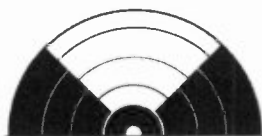
An absolute masterpiece — beyond comprehension. [laughs] That goes into the ether, man. That's way out there.

*What can you tell me about the PBS special about The Kingston Trio due in August?*

I was interviewed here in the Red Barn Studio to cover my experiences and thoughts on the three of them. To me they were the most influential folk singers of the early '60s and maybe of all time. It was a lot of fun. I'm looking at some of the album covers right now and some of the great songs that these guys sang, not the least of which of course was "Sloop John B." I had a chance to be interviewed as a fan. It was kind of nice.

There will be a premiere in August in Los Angeles; it's called *Wherever We May Go*, which is one of my favorite Trio songs. It will be broadcast on PBS.

The Kingston Trio are on par with The Beach Boys. After we got started and



David had left, we didn't have the Pendletons anymore, at least I didn't. I thought it would be fun to get some striped shirts and we could look like The Kingston Trio or that same type of vitality, that "boys of summer" look. Brian said, "Yeah, let's do it." That became our wardrobe for years, along with the white pants.

*Tell me about your collaborations with Brian.*

I wasn't really a songwriter as much as I was a performer, singer... Beach Boy. I didn't do the writing very much. Carl and I were instrumentalists and singers. When Brian began to lose his cutting edge, we were always there to encourage him to continue to write no matter what. We didn't want to see it die. We didn't want to stop after all those years of success. It kind of helped us develop as songwriters, I think. We started to pitch in and be more active. It really helped. There's nothing like experience to learn how to do something.

I had a lot of good experiences with Brian when we wrote together. I really valued that time that I had with him. I felt that he still had a lot to offer. I think I helped bring that out during the *Friends* sessions. That was one of our favorite albums. It's one of mine, and I think it's one of his favorite albums too. "Wake the World" came out great on the *Live in London* album. That was a great album! I seem to remember that I was sitting at the piano with Brian, and he had the music worked out when we did "Wake the World." That was great. I love that song. We wrote that at his Bel-Air house right under that beautiful stained-glass *Wild Honey* cover window. That's where we did most of the *Friends* music. It was a great little room.

In fact, I did the piano from "Come Go With Me" (1978) there too, with the remote truck from Wally Heider studios. One night the Boys were supposed to show up to record, and Brian had called for a recording truck. Brian just stayed in bed, and none of the guys came over either. It was really weird. The recording

guy at the truck was there, and we were going to pay the money for the truck anyway. I thought, 'I might as well start the song now.' That's how that song was started. Necessity is the mother of invention.

*Two of your songs, "Cotton Fields" (1969) and "Lady Lynda" (1979) weren't hits in the United States but charted very well overseas. Why?*

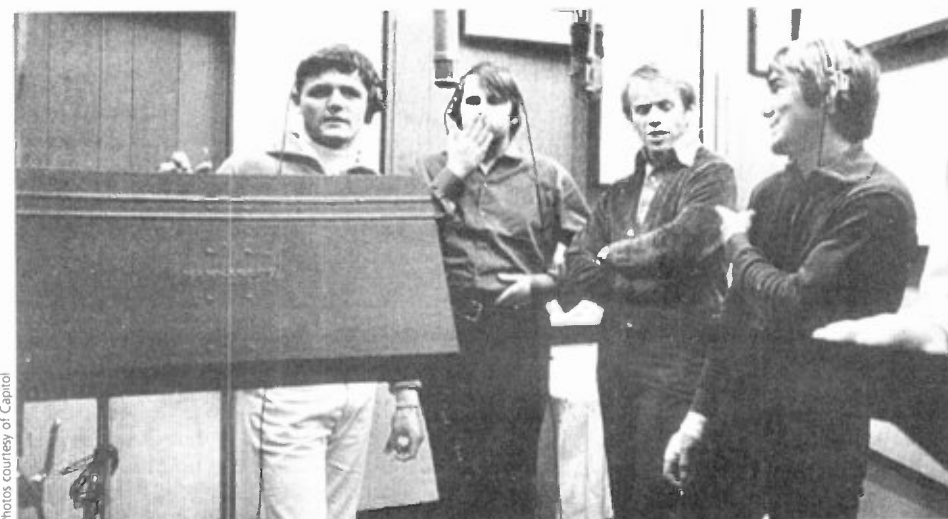
"Cotton Fields" was #1 in the Netherlands and did well in a lot of weird places too. I sometimes wonder why things happen the way they do. We weren't putting out hit records. The fans were just starving for Beach Boys music. I happen to like songs that have a nice melody and good beat, and "Cotton Fields" had a good beat. "Lady Lynda" was more of an orchestral thing. I think the English appreciated that the most. "Lady Lynda" wasn't typical for us.

*What can you tell me about the history of your Fender Stratocaster that you loaned to Fender to replicate?*

My guitar roadie came across this red Fender Stratocaster. I thought, "This is pretty weird. I don't remember Fender issuing a red guitar." And I noticed it was rubbing off on my pants. After the shows I would see this dye on trousers and shirts.

We decided to paint the guitar in its actual color. I think, when they took it apart, they deduced that it was [originally] white. I wanted to play a guitar that resembled the original as closely as possible to the '62 Strats that we played in the early days. Sure enough it had the tone, the quality. It just didn't have the right color. It was determined it was an April 1962 Stratocaster. You can't tell until you break down the neck stock and actually take it apart. The number's stamped inside the guitar body itself; it's hidden from view.

I played that guitar from the mid-70s until now on all those shows we did, and on all those many, many trips across the world. The idea to take the guitar back to **Jardine continued on page 25**



Top, from left: Bruce Johnston, Brian Wilson, Al Jardine, and Dennis Wilson. Bottom: Johnston, Carl, Jardine, and Dennis.

### The Beach Boys *Songs From Here & Back* Hallmark (XPR3940) reviewed by David Beard

When the announcement came of a new Beach Boys CD that would include three new recordings from Brian Wilson, Al Jardine, and Mike Love, it piqued the curiosity of almost every Beach Boys fan. Because it included a new track by Wilson, even the most cynical fans were intrigued.

The song lineup includes nine live recordings and three studio tracks. Two of the nine performance pieces were recorded in 1974, and the remaining seven were in 1989. To the credit of mixers Mark Linett and Alan Boyd, on this portion of the CD (tracks one through nine), the music transitions are seamless. The two '74 tracks — "Wouldn't It Be Nice" and "Good Vibrations" fit securely within the rest of the tracks.

In "The Spirit of Rock and Roll," Wilson opens with, "The memories still hold us together, no matter if we're young or old..." Those words sum up this entire package. The live recordings remind us of when we went to see the Beach Boys in concert (whether it was 1964 or 1994). Wilson takes us to where we expect him to: the past, the present and beyond. His recording is sharp, sophisticated and poignant, and it represents The Beach Boys' rock 'n' roll heritage with class, just the way we like it.

Many fans will be familiar with Jardine's recording of "PT Cruiser," which was released on his Web site as a CD single in 2002. The song works really well here — almost better than alone — because it reminds us of yet another ele-



ment of The Beach Boys' vast catalog: fun. Because it's wedged between "The Spirit of Rock and Roll" and "Cool Head, Warm Heart," it's a breather from the poignant (Brian's song) and the soothing (Mike's track). "PT Cruiser" is a mélange of "Little GTO," "Shut Down" and "409" and represents the great car songs of the past all rolled into one.

Love focused on soft harmony on his "Cool Head, Warm Heart," and by bringing in his son Christian — whether on purpose or by accident the "Carl Wilson vibe" is present. Soothing by any standard, this song reminds of the more melodic side of The Beach Boys' catalog and closes the CD nicely.

All the other familiar names are represented too: Ron Altbach, Ed Carter, Ricky Fataar, Bobby Figueroa, Jeff Foskett, Billy Hinsche, Matt Jardine, Mike Kowalski, Mike Meros, and Carli Munoz. It's nice to see them again.

*Note: The CD is available in stores for a very limited time.*



# DAVID MARKS INTERVIEW:

## *The story of a journeyman*

by David Beard

After appearing on the first five Beach Boys albums, guitarist David Marks (then a mere 15 years old) quit the band. He remained with the group for the following summer tour that featured both him and Al Jardine but did not include Brian Wilson. In very short order Marks was signed to his own band, the surf instrumental group David & The Marksmen. As the years passed, Marks' celebrity as a Beach Boy dwindled. In 1997 he was reunited with his former band and became an official member again due to the untimely illness of Carl Wilson. By February 1998, Wilson had succumbed to cancer. Marks would stay on with lead singer Mike Love for four years until leaving because of his own illness, Hepatitis C.

Marks just released his new CD, *I Think About You Often*. To learn more about the release, visit [Davidleemarks.com](http://Davidleemarks.com) or [www.MySpace.com/DavidMarks](http://www.MySpace.com/DavidMarks).

**DISCOVERIES:** *Do you remember where you were when you first learned of Jan Berry's accident?*

David Marks: Jan & Dean and The Marksmen did some gigs together during the summer of '65 — I think. I don't remember exactly where I was when I heard about Jan's accident. I remember the gut reaction and feeling I had.

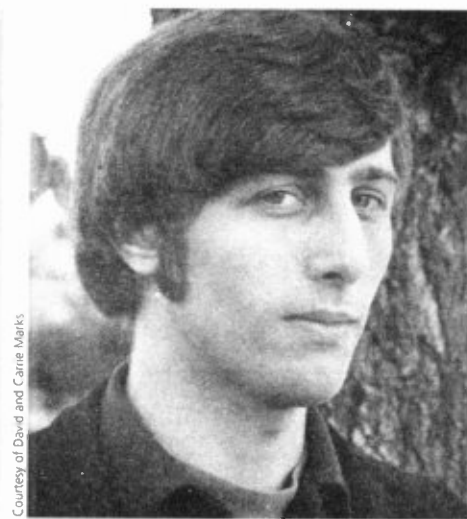
*What was your reaction?*

When you hear about something like that, you don't believe it at first; it takes a while to sink in. Dean kind of withdrew and attended to that, because, for a while we all believed he wasn't going to make it because it was so serious.

I do remember that Jan & Dean and I were involved with Liberty/Imperial Records. I hooked up with Warren Zevon, and that was through the record label White Whale. There were a lot of friends of mine from the old days like The Turtles, Everpresent Fullness, and Matt Moore with The Moon. I actually steered Warren to Imperial, and they gave him a record deal. [Imperial Records signed The Moon in 1968, and their two albums, '68s *Without Earth* and '69s self-titled release received little attention.]

*What was Jan like before the accident?*

Jan was very, very animated and mis-



Courtesy of David and Cairre Marks

chievous. He was very bright, very arrogant and egocentric, very talented of course, always acting up and playing jokes. He was kind of like Dennis [Wilson] actually.

*Do you recall any show highlights?*

We never played on the same stage with Jan & Dean when I was with The Marksmen. Fred Vail was the promoter of a series of shows when we had our release on Warner Brothers Records.

*What impressed you about Jan & Dean?*

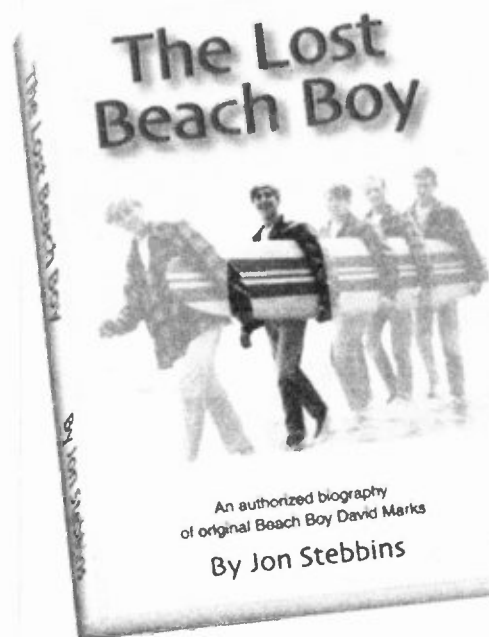
Well, when I was a little kid, before I actually got into the music business, which I did quite early — I was 10 when I did my first session, and that was before The Beach Boys. John Maus [the Walker Brothers] got me in with Richie Potter to record an instrumental that I wrote. That was before Brian [Wilson] ever dreamt he was going to be in the studio, which is kind of weird. The song "Jennie Lee" and "Baby Talk" were my favorite records. They were so cool. Those songs — believe it or not — had a tremendous influence on all of us, Brian too. Listen to "Surfin'," the bomp-bomp, dip-de-dips were directly borrowed from Jan & Dean. Jan, with his music, had an early influence on Brian, and when The Beach Boys made the charts, Jan sought Brian out and they clicked immediately. And, as everyone knows, they worked really well together.

*On the 40th anniversary of Pet Sounds' original release, what do you remember*

*first thinking when you heard it?*

I heard "Wouldn't It Be Nice" on the radio and went out and bought it. It really impressed me. When I listened to the album at home, "Caroline, No" — it really stood out. I was blown away by *Pet Sounds*; it was totally trippy and was just as mind-blowing as any of The Beatles' stuff that I was listening to.

I kind of group *Smiley Smile* in with *Pet Sounds*. Although a lot of *Smiley Smile* was silly, it was still kind of a trip; it was fun to listen to. It wasn't quite as serious. *Pet Sounds*, needless to say, was a milestone, and you could definitely hear the drastic change in Brian. You didn't think "Beach Boys," [at least] I didn't. The Beach Boys were synonymous with surfing, the cars and the girls. To this day that's what a lot of people identify the Beach Boys name with, whereas *Pet Sounds* was a Brian



project. Although the Beach Boys name was attached to it, it was obviously Brian tripping out; it was mind-blowing. In my mind I separated that [release] from The Beach Boys.

*Pet Sounds* did inspire us to do new stuff. I did take Warren to one of the sessions for "Good Vibrations." We were driving down Sunset, and I saw Brian's car outside of Western studios. Whenever I saw Brian's car I would stop in. This time Warren happened to be with me. He

talked about going into the studio to watch Brian work on "Good Vibrations" for the rest of his life.

*What were you doing during the summer of 1966?*

I got a band together with one of the guys from White Whale... the drummer, Terry Hand. He's the one who introduced me to Warren and Matt. We started a little band, went to San Francisco. Nothing really happened with it. What really came out of that was my introduction to Matt, and that's when we started working on the Moon material.

I spent almost every day with Warren that year. We went to the Avalon Ballroom and the Fillmore Auditorium. We saw Janis Joplin, Jimi Hendrix, Taj Mahal, Big Brother And The Holding Company, The Jefferson Airplane, etc. The band had a house in Pacifica with no furniture, just a couple of mattresses. We never played live — we just practiced our three songs in the house. We'd drive into San Francisco at night and catch all the concerts and the light shows. That's what stands out in my mind.

*What's it like to perform with Al Jardine and the Surf City Allstars?*

The Allstars are incredible. Those guys are the best. And playing with Al means a lot to me.... It's very meaningful. I'm so glad that he and I can get together and do that.

*Why does it mean so much?*

I've always liked Al. In the old days when Brian decided to not tour with us, Al came in and played bass and sang Brian's parts on the road. He was my hero. We didn't know what to do without Brian. We thought it was over. Al stepped in and sang the high parts like Brian and played the bass parts. Like I said, he was literally my hero for doing that, so I always looked up to him. We became very estranged through the years. I'd seen Brian a number of times. I talked to Carl on the phone. Mike would call me occasionally through the years, but Al and I never connected after that. It just means a lot to me to have connected with him recently.

**Marks continued on page 25**





### Jardine continued from page 23

Fender and have it made into an Al Jardine signature guitar was the brainchild of my son Matt. Matt said I should get in touch with the head of marketing at Fender, Richie McDonald over at Fender [located in Scottsdale, Ariz.]. I put it off for a about a year. I hadn't gotten out to Scottsdale in quite a while.

Hallmark has a new Beach Boys CD out, *Songs From Here & Back*, which includes new studio recordings from Brian Wilson ("The Spirit of Rock 'n' Roll") and Mike Love ("Cool Head, Warm Heart") as well as your song "PT Cruiser." Tell us about it.

I'm really excited about it. It has that youthful energy! I still have a lot of energy left, and Matt and Adam sound great! They sound just like the original Rip Chords. It has kind of a Rip Chords, Beach Boys, and Jan & Dean quality to it, if you like that kind of music. I think we all do to some extent. It brings back those care-free years when we could actually go out and feel as though everything is right; it evokes a feeling of innocence and wonderment. It also celebrates this wonderful little car. The song's kind of a parable.

The new release also features nine live recordings, seven from 1989 and two from 1974. It seemed like after the release of 1973's double Concert album, *The Beach Boys* seemed to continually attempt to discover new musical directions.

## Endless Summer Quarterly (ESQ)

**Attn:** David Beard

PO Box 470315

Charlotte NC 28247-0315

**Web:** <http://esquarterly.com>

**E-mail:** [esqeditor@aol.com](mailto:esqeditor@aol.com)

**Cost:** \$25 USA; \$30 Canada and Mexico; \$35 elsewhere in the world

**Frequency:** Quarterly

**Special features:** In April 2004 *ESQ* produced its first complementary tribute CD to the late Dennis Wilson. Having since produced two "Brian Wilson Presents SMILE" related CD singles, Beard is compiling a second tribute disc, this time in honor of the late Carl Wilson. This CD, like the others, will be exclusive to subscribers of the publication and will be available in December of this year.

**Description:** Founded in 1987, *ESQ* is the world's leading Brian Wilson/Beach Boys publication. Each issue features 48+ pages of exclusive interviews, pictures, reviews and reporting regarding Wilson, Mike Love, Al Jardine, Bruce Johnston, David Marks, and the late Dennis and Carl Wilson.



Courtesy of Capitol

The Beach Boys, from left: Dennis and Brian Wilson, Mike Love, Carl Wilson, and Al Jardine.

I didn't mind performing the music that you grew up with. There's nothing wrong with that. It was similar to the advent of the *Party* album that took the wind out of the sails of *Pet Sounds*. With *15 Big Ones* it was a double-edged sword. It did actually go gold — I don't know why. "Rock 'n' Roll Music" went Top 5, and that's because we had pretty good voices. It didn't have the magic that *Sunflower* and *Surf's Up* had.

*There is a lot hype surrounding this Beach Boys reunion. It strikes me as something that was taken out of context. What can you tell me?*

An investigative reporter called me to ask me for verification that The Beach Boys were reuniting this summer for a tour. I said, "No, we're not. That was not in the plans for this summer at any rate. But there is a possibility of our coming together in London this November when Brian is inducted into the UK Hall of Fame." We were on a conference call together. The invitation was extended to us from Brian and Melinda Wilson to support Brian and to try out the idea of a reunion, just to see how it would feel and see if there's any possibility of that and hope from there. I suspect that is where the rumor came from.

Michael has already got his summer booked. He's got his summer cut out for him. This is the idea that was proposed to us. Who knows what will happen in 2007? ●

*For more information on Al Jardine and his activities visit [www.aljardine.com](http://www.aljardine.com). Al Jardine's Sloop John B: A Pirate's Tale 32-page hardcover children's book features a new recording of "Sloop John B" to play as you read, available at [Amazon.com](http://Amazon.com).*

### Marks continued from page 24

*Why do you feel the book you wrote with Jon Stebbins — David Marks: The Lost Beach Boy — is important?*

If I was a Beach Boys fan I would be interested in hearing anything new about the group. I've been able to, pretty much — in general — been able to hold onto my wits. I feel that Jon's doing a service to those who are interested. I think everyone will be entertained by it at least.

I was at Jon's book-signing party at Chez Jay's for his book, *Dennis Wilson: The Real Beach Boy*. I didn't really get to know him very well until a couple of years ago when he called and said he was going to do an article for a magazine. From his perspective there was too much information to cram into an article for a magazine, so he decided to make it into a book.

Jon has an ability to create imagery and put himself in someone else's shoes and to go behind my eyes and to feel and experience things the same way that I have, etc. He has an uncanny ability to do that. I think he's exceptional. I'm very lucky that someone chose to write a book about my experiences.

*When will the book hit the streets?*

Hopefully it's going to be sometime in August.

*What inspired you, Larry Brown, and the rest of The Moon to re-form?*

I called Larry Brown to help me mix my current CD. He liked what he heard. That's what inspired Larry to get back to do another Moon album. Matthew Moore, David Jackson [who played on the second and self-titled Moon album], and I are all still musically active. Larry realized that, since we're all here and still playing, we should just go ahead and do it.

I think the release of the two Moon albums on CD in 2002 on Cherry Red Records also had something to do with it. We've already begun work on it. I've sent three songs to Larry. Matt sent two to Larry, and Matt — just last night — sent me a new [song] that he just wrote.

We're going to send it to each other, put all our parts on it separately: Matt will send me his piano and a vocal with a click track; I'll add my vocal and guitar and send it off to Larry; he'll do the drums, and David Jackson will come to Larry's house and do the bass part. Larry will commence to produce it. It's going to be good. ●

*The Moon LPs are available as a double-CD set (with bonus material), from Rev-Ola Records ([www.cherryred.co.uk](http://www.cherryred.co.uk) or [www.revola.co.uk](http://www.revola.co.uk)).*

# DON WILSON OF THE VENTURES

By Harvey Kubernik

On a construction site in Seattle, Wash., in 1959, two guitarists, Don Wilson and Bob Bogle, decided to perform together at local sock hops, initially as The Versatones. They later added a rhythm section and then became The Impacts for a very short period. Finally settling on the name The Ventures, they recorded two songs that Don's mother Josie released on her Blue Horizon Records label. The Ventures self-pressed a second single, a cover of Johnny Smith's "Walk, Don't Run," a song that Don and Bogle had discovered on a Chet Atkins album.

"Walk, Don't Run" was a massive hit single in 1960, reaching #2, just behind Elvis Presley's "It's Now or Never," and over the last 46 years, Wilson and his partner Bogle have subsequently recorded 250 albums and sold 90 million records, 50 million of them just in Japan.

The current Ventures studio and concert lineup includes Wilson, Bogle, drummer Leon Taylor, and rotating lead guitarists Nokie Edwards and Gerry McGee, along with longtime pal, musical associate and now bandmate guitarist Bob Spalding. The late, legendary drummer Mel Taylor (Leon's father), who started out playing and recording with Buck Owens and also anchored the rhythm section on the hits "Monster Mash" (Bobby "Boris" Pickett and the Crypt-Kickers) and "The Lonely Bull" (Herb Alpert & The Tijuana Brass) drove The Ventures' beat from 1962 until his untimely passing in 1996.

The kings of instrumental rock influenced scores of musicians around the world to pick up electric guitars — they endorsed the Mosrite — and strum along to the newest TV theme or dance craze, including many



Photos courtesy of The Ventures

kids who bought one of their influential instructional LPs called *Play Guitar With The Ventures*. The group recorded five of those, which became the only instructional albums ever to appear on the U.S. national *Billboard* album chart. Loads of artists credit The Ventures with helping them learn their instrument, including Anthrax, The B-52's, Jeff "Skunk" Baxter, Dire Straits, Dave Edmunds, Marco Paroni (Adam Ant), The Pretenders, Mick Fleetwood, Aerosmith's Joe Perry, Johnny Ramone, Jello Biafra, Keith Moon, Gene Simmons (Kiss), Jimmy Page, Jim Diamond, Chris Spedding, Toulouse Engelhardt, Insect Surfers, Black Train, Gary Pig Gold, Al Di Meola, Max Weinberg, and The Malibooz's John Zambetti.

The Ventures' songs have been featured in countless movies and television shows for decades, particularly "Walk, Don't Run" in *Crocodile Dundee* and the cable TV movie *61\** about baseball players Mickey Mantle and Roger Maris and their home run derby. The Ventures' recording of "Hawaii Five-0" is in the animated feature movie *Madagascar*

and also played in an AT&T commercial five or six years ago.

Wilson's and Bogle's guitar work and the sound of The Ventures is on "Jingle Bell Rock," used on the *Elton John's Christmas Party* CD released through Starbucks in late 2005; "WJd Child" appears in *Zoolander*, *Lizzie McGuire*, *Kangaroo Jack* and in 2004 Major League Baseball, and their version of "Secret Agent Man" was used in the TV series *Las Vegas*. Their leased recorded catalog also boasts the use of "Santa Claus Is Coming to Town" on *The O.C.*, and "Sleigh Ride" was even heard on an episode of *The Young and the Restless*. "The 2,000 Pound Bee" was in *Wired* and years ago aired on *Saturday Night Live*. Even "Wipeout" has been on *American Idol* twice this century.

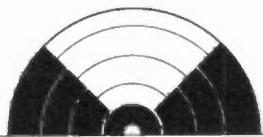
Then "Surf Rider," a song they wrote and originally recorded that was later covered by The Lively Ones, was in the film *Pulp Fiction* and on the soundtrack album. Their own recording of "Surf Rider" has also been licensed to the documentary movie *Dogtown and Z-Boys* and television's *The Tonight Show with Jay Leno*.

In January 2006 the Grammy® Hall of Fame

added The Ventures' "Walk, Don't Run" to its list of the most influential songs in the history of music. Filmmaker Nick Sahakian and Mars New Media are working on a comprehensive documentary on The Ventures.

British keyboardist and arranger David Carr, a graduate of the Royal College of Music and with The Ventures in the studio since 1971, is a former original member of The Fortunes, who charted just behind The Beatles' "Help!" in 1965 with their "You've Got Your Troubles."

"I've seen Eddie Cochran and The Shadows in England, opened for The Beatles twice, played a Royal Command show at the London Palladium and performed in Japan, Mexico and the U.S. with The Ventures," offered Carr, who arranged this interview for me with The Ventures' Wilson in a Glendale, Calif., recording studio. "Funny thing is, when I first started out playing piano in London pubs and seaside holiday camps, two of the songs in my repertoire were 'Walk, Don't Run' and 'Perfidia' by The Ventures. Little did I know that a decade or so later, I'd be playing the same songs on stage in Japan with the band I'd learned them from!"



**DISCOVERIES:** *Who was your first guitar hero?*

Don Wilson: Les Paul. I thought he was amazing. We didn't know he sped up the things. As a matter of fact, our lead guitarist, Nokie Edwards, he learned to play on a lot of those things not knowing they were sped up, and he was playing real fast. And Paul's things with Mary Ford were excellent. Then, Duane Eddy. Big impact for me. For one thing, I had just learned how to play. I learned to play a stringed instrument from my mom when I was 12 years old, called the tiple. Made by Martin, tuned like a ukulele and it had 12 strings arranged in four sets of three. Each set of three strings had a center string that was tuned an octave lower than the two outer strings, giving it a unique sound. Duane Eddy, the whole big sound — his stuff was very easy as far as lead guitar, because the melodies were simple yet effective, so he was one of my very first teachers.

*It seems the lead guitar since has always been out front in the mix or featured a little more loudly sonically, not even counting concert situations.*

That's very true. [laughs] Our recording of "Walk, Don't Run" was different. We had four pieces, and I told them, "I want to hear every one of them." And the way it worked out is that you do hear every instrument. You hear the bass; you hear the rhythm; you hear the lead, and you hear the drums.

A local L.A. DJ, Earl McDaniel, involved in management, he sent us out on the road, and boy were we green. I mean, we were taking checks and waiting until we got back to L.A. to try and cash them. [laughs] I'll tell you how they used and abused us. We're an instrumental group and they [promoters] are trying to save money and we're naive. We go out with Dion, without The Belmonts — he was very good on stage — and Bobby Vee and all kinds of different artists, and we backed every one of them. We had to learn their songs and played four hours a night, backing them and then playing our own set. We were happy to be on stage.

*But your use of vibrato and the tremolo bar also distinguished you from everyone.*

Yes. Well, you know, there's a very simple story to that. When Bob and I started, there were not really four-piece bands. You either had a saxophone or a piano, two guitars, a bass and a drum.... We didn't know a drummer or a saxophone player. So, he and I, when we started learning, I played very percussive rhythm, and he played with a vibrato and coming to cer-

tain notes with a chord to make the sound even more full. So the two of us together tried to make up for drum, piano or whatever else. And the whole thing was, when we did get a drummer and a bass player that stuck with us, that was our style and the way we played. A lot of people come up and say, "How do you get that sound?" Well, it's not a matter of getting it. That's what we do.

We used to rehearse for hours in the old days, putting things together. Arrangements for instrumentals are ultra important. You've got your sound and the arrangement, and that's all you have. You don't have that third dimension of a voice or vocal. I've read where somebody says, "The Ventures' guitars sound like words."

**The Ventures in 2004: Bob Spalding, Nokie Edwards, Don Wilson, and Leon Taylor. Below: The Ventures in Japan, 1965. Mel Taylor, unidentified Japanese lady, Edwards, Wilson, and Bob Bogle. Photo from the cover of the LP *Ventures In Japan*.**



*I have this theory about the magic you and Bob have. You met him when you were selling cars, and he then got you a better-paying hourly job to join him as a construction worker. You guys were always foundation-oriented. The rock-solid foundation has always been there, as well as precision and accuracy.*

Wow.... That's very true. The care and the precision. Never heard that observation.... We shunned gimmicks, and we were never in competition. We didn't use foot pedals or the wah-wah pedal. Maybe a couple of times we did but then regretted it. [laughs] Even on the amps you would have reverb and chorus, and I never used it. I played lead and Bob played rhythm, and we'd switch off. And about half of the songs I played lead and half of the songs he played lead

and I played rhythm, and in the middle of a song sometimes we'd switch.

*Guitarist and former Takoma Records recording artist Toulouse Engelhardt, who has played Mosrite for 35 years, told me recently that the Mosrite guitars have a tendency to distort on stage at high volume.*

True. They did. And the simple reason for that was that Semie Moseley was so proud that he wound his pickups 5,000 more times than anyone else. And you could not get a real clean sound out of it. We tried to get used to it, the distortion at that time, because distortion was coming in, but after a while, we started thinking, "We kind of lost our clean sound, but maybe it's better." But I never heard anyone ever complain about the sound of the

absolutely great — and he put the first fuzz tone together. He owned a couple of equipment patents, and he could play anything. But, using his steel guitar and all the sounds he could come up with and all the sounds that we could come up with, we accomplished using no electronics at all. I think that impressed a lot of players.

*You also recorded a Ventures psychedelic album before the term was generally in use.*

That's true. But a local L.A. DJ, The Real Don Steele on KHJ radio came to us and said, "There's something coming up called psychedelic, and you guys should get on that right away because it's really gonna be something." "OK." So we did an album of it. We stretched out on that album, and I really like that CD. Some good songs on it, a lot we had written and what we thought could be considered as psychedelic.

We were older than the other psychedelic bands, and we wore velours and our hair was shorter. Man, red blazers and black ties. [laughs] And white bucks. How things have changed. In the '60s you wore a coat on stage. You wouldn't dare get up with a shirt on. They would not let you on TV without a coat and tie. That was it. Bobby Darin went on a TV show in a denim-top and denim-bottom, a railroad suit. I think he started the whole trend of whatever you wear is OK.

I think that our early learning and our musical appreciation, even before we picked up guitars, were quite different from somebody who picks up a guitar and has only heard and only appreciates rock 'n' roll. We go back to Frank Sinatra, Bing Crosby, Jerry Vale. So many of these people that we really respected. And we learned those kinds of songs. We learned tunes like "Stardust" after we really started playing, — and probably playing not the most perfect chords but good enough. But we were very conscious of playing something that sounded not right. There could have been better chords, no doubt about it, but they weren't bad chords. I've heard a lot of that. And we'd modulate — change keys — in our records. Modulating. We've done that a lot of times. You don't want the damn thing to get boring.

We had always felt we were a good combination of ears. What I hear, Bob doesn't hear. And what Bob might hear, I don't hear. We were basically producing our own things. Most of our producers let us have our head [arrangements]. Neither Nokie nor Gerry McGee play heavy. They play very light, using their fingers and thumb picks. Bob Bogle, who is really The Ventures' sound of "Walk, Don't Run," "Perfidia," "Blue Moon," the very first things, plays with a heavy pick but a great feel. But I still play the same as I would play anyway. I do what I want, and I have a good feel for it. If I'm playing an acoustic guitar behind Gerry, I try and be as pretty as I can be. The reason we get along so well is because we don't step on each other's toes. ●

(Check out [www.theventures.com](http://www.theventures.com) and [www.venturesresurgence.co.uk](http://www.venturesresurgence.co.uk).)

Mosrite. In fact they liked it. The guitar seemed to stay in tune just fine. I used it a lot. And, after us, members of The B-52's and the Ramones played Mosrite.

*Where did the concept come from where you and the group started recording and covering television and movie songs, always included in albums? Batman, James Bond —*

If you play "Walk, Don't Run" all the time, it's just not gonna happen. We were looking for anything we could do, and those TV themes were mostly instrumental songs. Nine out of 10. That was a natural for us to go on instrumentally. And the songs could work without the visual. They were cinematic in nature, and minor keys we love. And that's one of the reasons we got so popular in Japan. Minor keys are very prominent in Japanese music.

*Why does the album *Ventures in Space* have such lasting power? It was one of Who drummer Keith Moon's all-time favorite discs. He told me his first group was *The Beachcombers* and that he learned to play along with the spooky, out-of-this-world pedal-steel playing on that LP. No gimmicks and an organic approach on tape.*

That's true. I'm surprised, but for many followers of The Ventures, it is their favorite album. I don't know if it has anything to do with not using anything electronic. We had a steel-guitar player, Red Rhodes — he was



# Disc Reviews

## Jerry Lee Lewis

*The Definitive Collection*

Hip-O (B0004259-02)

reviewed by Joseph Tortelli

In a roller-coaster career, Jerry Lee Lewis notched nearly two dozen Top 10 hits, most of which peppered the country charts. *The Definitive Collection* delineates this progression from unbridled rock 'n' roller to seasoned country performer. The 24-song compilation begins with six historic Sun recordings, including the momentous "Whole Lot Of Shakin' Going On," "Great Balls Of Fire" and "High School Confidential." After 1961's "What'd I Say," the disc skips to the end of the decade, picking up with a series of Mercury Records releases that recast The Killer as a country music star. Its front cover picturing Lewis during his country gentleman phase, *The Definitive Collection* reserves 18 tracks for this commercially and artistically productive period, focusing on the years between 1968-73.

A rock 'n' roll wildman reinvented as a chastened drinker and womanizer, Lewis had hit after hit with songs regretting his vices while acknowledging he would never overcome them. Mercury staff producer Jerry Kennedy developed this transformative, can't-miss formula for The Killer: confessional lyrics, mid-tempo country beat, melodies that lodge in the memory and a fiddle or steel guitar to perfect the country sound. Often supported by strings and a background choir, Lewis commanded center stage with a voice connecting the rock, soul, popular and country genres, while his fabled personal story conferred the lyrics with realism and intimacy. The theme captivated country music audiences, beginning with two great saloon songs: "Another Time Another Place" and "What's Made Milwaukee Famous (Has Made A Loser Out Of Me)." "Love and happiness," Lewis sings, "can't live behind those swinging doors," all the while knowing he's bound to return when "someone buys another round wherever drinks are free." (In the 1960s, Milwaukee was hailed as the capital city of beer brewing.)

The beautifully crafted productions allow Lewis to employ his full range of vocal expression. He sings straight country on the plaintive ballad "She Still Comes Around" and the uncluttered "Don't Let Me Cross Over," a 1969 duet with his sister, Linda Gail Lewis. His magnificent soulful performance saves the tear-jerker "She Even Woke Me Up To Say Goodbye" from string-smothered country-politan syrup. He adds some hillbilly yodel to his voice on the sentimental "Sometimes A Memory Ain't Enough," while he highlights his wonderful popular-music vibrato on the cynical "Once More With Feeling"



Courtesy of Mercury Records

Jerry Lee Lewis

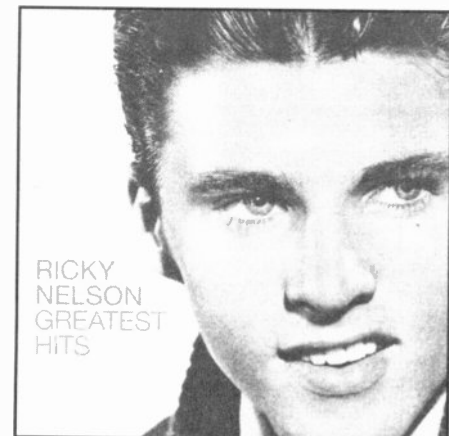
and the tender "To Make Love Sweeter For You." Lewis delivers his most astounding, full-throated vocal on "Would You Take Another Chance On Me," a ballad boasting an ostentatious arrangement and a tailor-made song title. He uses a more restrained approach to suggest confusion and regret on "Middle Age Crazy," whose descending guitar figure works as an emotive musical hook. These two songs stand closer to popular music standards than to country classics; Frank Sinatra himself could not have interpreted them any better.

As his country career thrived, The Killer continued to record rock 'n' roll, although his three most successful chart entries only scraped the pop Top 40. Whether he recorded it as a throwaway or a parody,

he injects the old chestnut "Chantilly Lace" with fresh fun and energy. The over-the-top production is ornamented with a choir and orchestra, while Lewis sings, talks and mocks his way through his swaggering lines: "This is The Killer speaking," "Can't never tell, I might," and "You know what Jerry Lee likes." With his voice hyper-echoed rockabilly-like, Lewis steamrolls "Me And Bobby McGee," his piano pumping aggressively amid strings that nearly swallow up everything; he heaves an astonishing bellow in the closing ploy of this brilliantly excessive whirlwind. Surely this recording of the song was favored by NoDoz-popping, caffeine-drinking all-night truckers listening to eight-track tapes on cross-country runs.

The single version of "Drinking Wine Spo-Dee O'Dee" differs markedly from the earlier Sun Records track or the later cut from *The Session* album. Lewis' punchiest single of the era, "Drinking Wine Spo-Dee O'Dee" features rocking piano playing, crashing cymbals in the chorus, a tight rhythm section and sharp R&B-style backing singers. The Killer contributes a spirited vocal, referencing assorted berry wines and inventing his own unique flavor called "chuck berry."

(www.hip-o.com)



RICKY NELSON  
GREATEST HITS

## Ricky Nelson

*Ricky Nelson Greatest Hits*

Capitol (09463-12262-2-0)

reviewed by j. poet

There was no rock journalism in the '50s, but if there had been, Ricky Nelson probably would have been dismissed as a pale imitation of Elvis Presley. Nelson was the first pop star made by TV. After he started singing, each weekly segment of his parents' sitcom, *The Adventures of Ozzie And Harriet*, closed with Nelson and his band doing a song, bringing rock 'n' roll into millions of living rooms and changing the cultural landscape forever.

You could say that the Nelsons invented the music video and not be too far off the mark. When rock criticism did come along, some dismissed Nelson as "too pop," a charge never leveled at Presley, who had a well-acknowledged weakness for schmaltz. Equivocations aside, Nelson made great-sounding rockabilly records with a great band — James Kirkland on bass, drummer Richie Frost, and James Burton, who went on to lead Presley's band in the '70s, on guitar. Nelson also produced all his own records, something for which he gets little credit. Like the Sun Records he admired, Nelson kept the arrangements spare, with Burton's guitar out front and just enough reverb on his vocals to give them that timeless, AM car-

**Disc Reviews continued on 48**



# Grim Reporter

by Phast Freddie Patterson

peanutduck@aol.com



**R**ock 'n' roll saxophonist **Johnny Paris** (65) died of leukemia at a hospital in Michigan May 3, 2006. He had been in the hospital for about two months.

He was born John M. Pocisk Aug. 29, 1940, in Walbridge, Ohio. As a teen he listened to modern jazz, but he came under the influence of rock 'n' roll as the new music became popular. In 1957, while in high school in Toledo, Ohio, he formed a five-piece group called The Orbits that modeled themselves after Bill Haley & His Comets. The group performed locally and appeared on regional TV shows before moving to Detroit. There, The Orbits served as a backup band to other singers and first recorded in that capacity with rockabilly singer Mack Vickery.

When it came time to record their first single, the group became Johnny & The Hurricanes. "Crossfire" was first issued on Twirl in 1958. By the next year it had made enough noise locally for Warwick, a new label with national distribution, to pick it up, helping it ascend into the Top 30. Later that year, a rocked-up version of "Red River Valley" called "Red River Rock" was a #5 hit. This novel approach to songs everyone knew became their formula, and Johnny & The Hurricanes milked it — "Reveille" became "Reveille Rock"; "Blue Tail Fly" became "Beatnik Fly," etc.

Johnny & The Hurricanes continued this procedure when they moved to the Big Top label in 1960, but no further records got as far as #50.

Many of these records are still worth owning, however, because the B-sides — "Sheba," "Time Bomb," "Traffic Jam" — are excellent.

By the end of 1961, the original group broke up, but Paris assembled new musicians to continue a hectic touring and recording schedule, including a tour of Europe in 1962 — headlining over The Beatles at the Star Club in Hamburg, Germany, in December.

Johnny & The Hurricanes cut two singles for Mala (1963, 1964), then at least three for Paris' Atila label in 1964. In 1967, a fourth single for Atila was an attempt to keep up with the times — "Red River Rock '67" b/w "The Psychedelic Woman."

By the '70s, Paris was mostly out of music. He worked in real estate, antiques and vending machines in Toledo. Occasionally he toured, mostly in Europe. Last November he played in Scandinavia.

Ska and reggae singer **Desmond**

**Dekker** (64) died suddenly from a heart attack May 25, 2006, at his home in Surrey, England.

Desmond Adolphus Dacres was born July 16, 1941, in Kingston, Jamaica. His parents died when he was young. As a teenager he worked as a welder and would often sing as he worked. The people he worked with urged him to make a record. He auditioned for the pioneering producers Coxson, Dodd and Duke Reid, but both turned him down. Leslie Kong, who owned the Beverley's label, signed him but would not record the singer until he wrote a hit song. In 1963, Kong cut Dekker's "Honour Your Mother and Father," which became his first #1 record in Jamaica. The record was issued in England on the fledgling Island Records and became very popular among the many Jamaican expatriates. Several hit records followed. In 1965, he recorded "King of Ska," a song representing the new, post-calypso sound. Dekker was as popular as other ska stars of the day such as Laurel Aitken and Prince Buster. A 1966 hit, "Rock Steady," gave its name to a variation of the ska beat.

Dekker cut a song called "007 (Shanty Town)" in 1966 to exploit the rudeboy culture that was popular in Jamaica and gathering underground support in England with the mods. The record was a #1 hit in Jamaica, and by the summer of 1967, it reached #15 in England. In 1968, Dekker won the National Song Competition with "Intensified" — a Grim Reporter fave.

Also in 1968, Dekker recorded "Isrealites," which became the first #1 hit in England by a Jamaican. The following year it was a Top 10 hit in America. Although he had no further chart activity in the U.S., Dekker's British fans continued to purchase his recordings in great quantities. Dekker moved there in 1970. The country rewarded him with a #2 hit for his version of Jimmy Cliff's "You Can Get It If You Really Want."

When the heavy, roots-style reggae of Bob Marley & The Wailers became popular in England during the mid-70s, it made Dekker's music appear outdated. Around this time, his producer Kong died, leaving Dekker floundering.

In 1979, Dekker was given a shot in the arm when he became a hero to the ska

revival, led by acts such as The Selector, Madness, and The Specials. Dekker cut an album for Stiff backed by Graham Parker's band, The Rumour.

Dekker failed to generate any more hits, but in recent years he got his "legend" card punched as he toured the world. His last show was at Leeds University May 11, 2006. He had a tour of Europe booked for this summer.

Rock 'n' roll piano player **Johnny Grande** (76) died in his sleep at home in Clarksville, Tenn., June 2, 2006.

John A. Grande was born in Philadelphia, Pa., Jan. 14, 1930. Originally, music was just a hobby for Grande. During the late '40s, he played accordion for country and polka bands needing a player in his area. One

of these bands was the hillbilly outfit The Four Aces Of Western Swing, which featured a yodeler named Bill Haley.

Grande became a permanent member of the band just before the group issued its first single in 1948. By the next year, the group was operating under the name of The Saddlemen. Grande switched from accordion to piano in an attempt to update the group's sound. In 1951, Haley was persuaded to record an R&B record called "Rocket 88," originally by Jackie Brenston (the saxophonist in Ike Turner's band). This is one of the earliest instances in the early stages of rock 'n' roll of a white group covering a "race" record — predating Elvis Presley by a few years. When the record became popular locally, the group ditched the last vestige of its hillbilly days. The name was changed to Bill Haley & His Comets, and they concentrated on reworking R&B records and writing their own up-tempo novelty numbers. A version of Kid Thomas' "Rock the Joint" was also very popular.

However, Essex Records, The Comets' label, was very short sighted. When Essex refused to cut a song called "(We're Gonna) Rock Around The Clock" in 1953, Haley's management sought a release from its contract. The group was signed to Decca Records by Milt Gabler, the record man responsible for the many hits of Louis Jordan during the '40s.

On April 12, 1954, The Comets recorded "Rock Around The Clock," but it was released as the B-side to "Thirteen Women," and as such the record did not perform well. The next single, "Shake,

Rattle And Roll," was a hit, as was "Dim Dim The Lights," and Bill Haley & His Comets were starting to fly.

"Rock Around The Clock," however, stalled until it found a home in the 1955 film *Blackboard Jungle*, after it was discovered in the record collection of star Glenn Ford's son, Peter. The movie's producers were looking for a song that resonated with the youth of the day, and they found it! When teenagers heard it in the movie theaters — louder than they could ever play it at home — they dug it! By July it was a #1 hit.

That year, Bill Haley & His Comets became rock 'n' roll's first superstar act. By the end of 1956 — corresponding exactly to the rise of Elvis Presley that year — Haley's records began to chart lower and lower. He never again rose into the Top 20 after that summer.

Grande played piano on nearly every one of Haley's records up until he left the group in 1962. Grande then taught music and owned a restaurant.

Haley died in 1981. In 1987, he — but *not* The Comets — was inducted into The Rock And Roll Hall of Fame. This infuriated Grande, who re-formed the band and began to tour and record again, claiming it to be "The world's oldest rock 'n' roll band."

Rock keyboard player **Vince Welnick** (55) died in California June 2, 2006. No cause of death was announced.

Welnick was born Feb. 22, 1951, in Phoenix, Ariz., where he grew up. In the early '70s, he moved to San Francisco with a group called The Beans. Soon after, it merged with a band called The Red White And Blues Band to become The Tubes, a group renowned for a theatrical approach and the novelty non-hit "White Punks On Dope."

Around 1985, the group disbanded and Welnick was invited to join the backing band for Todd Rundgren, who produced some of The Tubes' records.

In 1990, The Grateful Dead were looking for a keyboard player after the drug overdose death of Brent Mydland — who had replaced Keith Godchaux, who died in a car crash in 1980, who had replaced original keyboard player Ron "Pigpen" McKernan, an alcoholic who died of a liver disease in 1973.

Welnick was asked to audition, and he got the job even though he was not all that familiar with the Dead's music. Leader Jerry Garcia liked Welnick because he could carry the high vocal harmonies.



In 1995, The Grateful Dead broke up when Garcia died. Welnick formed his own band called Missing Man Formation. He also toured with Dead drummer Mickey Hart's group and The Jack Straw Band.

Soul singer/keyboard player **Billy Preston** (59) died in a hospital in Scottsdale, Ariz., June 6, 2006. Preston had been battling chronic kidney failure. In 2002 he received a kidney transplant that failed, and he had been on dialysis ever since. In November he slipped into a coma.

William Everett Preston was born Sept. 9, 1946, in Houston, Texas. About a year later, he moved with his mother to Los Angeles, Calif. His mother played piano, directed a church choir and was an actress. As a youngster, Preston played piano and organ in the church. At 10, he accompanied the great gospel singer Mahalia Jackson, which led to Preston appearing as the young W.C. Handy in the 1958 film *St. Louis Blues*. As a teenager, Preston toured with gospel acts.

In 1962, 16-year-old Preston was hired by Little Richard, who had forsaken rock 'n' roll for gospel music, for a tour of England and Germany. This resulted in three important events in Preston's career: 1) the European audiences demanded Little Richard play his hits, and the singer complied — this turned Preston to secular music; 2) while in Hamburg, Germany, he became friends with several British musicians, four of whom called themselves The Beatles; 3) he came to the attention of Sam Cooke, who was also on the tour.

Upon returning to the States, Cooke signed Preston to his Derby label and released the cool instrumental "Greazee Part 1 & 2" and an album called *16 Year Old Soul*. Preston was also enlisted to perform on some of Cooke's recordings, including the legendary *Night Beat* album.

However, Preston was on his own after the untimely death of Cooke in December 1964. Preston was signed to Vee-Jay ("Billy's Bag" is a gas) in 1965, then to Capitol in 1966. On some of the Capitol recordings, Preston is aided and abetted by the then-unknown Sly Stone, who arranged the sessions and cowrote some of the material. Preston's excellent, mostly instrumental version of "In the Midnight Hour" has a futuristic feel. Album titles emphasize his extroverted approach to playing his instrument: *The Most Exciting Organ Ever* (Vee-Jay, 1965) and *Wildest Organ In Town!* (Capitol, 1966).

During this period, Preston was the organ player for the house band on the *Shindig* TV Show. He is especially apparent on a show first broadcast in December 1965 that featured soul singer Gloria Jones as she performed "Heartbeat." (It's possible that Preston is on her 1965 recording on Uptown, also.)

During the '60s, Preston often worked with Ray Charles — that's him playing the church-drenched organ on Charles' "Let's

Go Get Stoned" and on the Grim Reporter fave "In The Heat Of The Night."

Toward the end of 1968 or early '69 Preston toured England as a member of the Ray Charles Orchestra. While there, he reconnected with The Beatles, who asked him to play on their records — he is given label credit on the "Get Back" single — and he was signed to their Apple label. Preston also performed in The Beatles' *Let It Be* film and record project during a period when the band was having difficulties. It is generally understood that Preston's presence in the studio calmed the feuding Beatles enough to finish the project. Preston also played keyboards on The Beatles' *Abbey Road* LP.

In 1969, George Harrison began producing Preston's records. "That's the Way God Planned It" and a version of Harrison's "My Sweet Lord" both were minor hits. In 1971, Preston performed at the Concert for Bangla Desh, a charity event staged by Harrison. Preston also played on recordings by Harrison, as well as Ringo Starr and John Lennon.

A&M Records signed Preston in 1972. That's when his career really took off. His first A&M single was "Outa-Space," a funky instrumental that peaked at #2 pop and #1 R&B. In 1973, "Will It Go 'Round in Circles" went to #1 pop, and "Space Race" peaked at #4. "Nothing From Nothing" was another chart-topper in 1974. The next year, Englishman Joe Cocker took "You Are So Beautiful," a song Preston cowrote with Bruce Fisher and released as a B-side, to #5 pop. But by the end of the '70s, Preston's popularity had declined.

During the '80s, Preston recorded pop and gospel material. In 1989, he toured with Ringo Starr.

The next decade was not good for Preston. He was arrested on morals charges in 1991; the next year it was for drugs and assault. In 1997, he was sentenced to three years imprisonment for violating his parole. A year later he pleaded guilty to an insurance scam.

After his release around 1999, Preston looked as if he had turned his life around. He appeared in the film *Blues Brothers 2000* and performed at the Concert for George, Eric Clapton's 2002 tribute to George Harrison marking a year after the Beatle's death. Preston also recorded and toured with Clapton. Recently, Preston cut a tribute album to The Beatles, played on Ray Charles' last album, and worked with Neil Diamond and The Red Hot Chili Peppers.

In researching Preston, the Grim Reporter noticed that just about every obituary he read stated that Preston played on Bob Dylan's *Blood On The Tracks* and Sly & The Family Stone's *There's A Riot Going On*. No evidence exists to corroborate these statements. However, Preston played keyboards on recordings by Aretha Franklin, Barbra Streisand, The Rolling Stones, Quincy Jones, Peter Frampton, Luther Vandross, Gladys

Knight & The Pips, Al Green, Fastball, and Macy Gray. Miles Davis titled an instrumental "Billy Preston."

Jazz saxophonist **Clarence Wheeler** (72) died of heart failure at Mercy Hospital in Chicago, Ill., June 7, 2006.

Clarence E. Wheeler was born in Arkadelphia, Ark., in 1933. His family was musically inclined, and his mother urged him to play saxophone. (It is possible that he is related to the Clarence Wheeler who played trumpet with Roy Eldridge during the '40s.) While a boy, Wheeler's family moved to Chicago, where he graduated from high school and briefly attended college. He spent some time in the Navy and played in the Navy band.

Upon his discharge, Wheeler became a mainstay in Chicago jazz clubs. Around the mid-60s, he formed a group called The Enforcers. The group cut two singles for the local M&M label and held long residencies at the Jazzville Lounge and at Lurleans. Other members of the group included organist Sonny Burke, Sonny Covington on trumpet, and George Hughes on drums.

In 1969, Clarence Wheeler & The Enforcers were signed to Atlantic Records. During the early '70s, the group released three albums for the label, all of which are highly prized by soul/jazz and organ-combo enthusiasts. Although a version of The Beatles' "Hey Jude" received some late-night airplay on jazz and R&B stations, the records did not sell very well.

Later in the '70s, Wheeler recorded for the local Grits label and in 1980 cut an album for Straight Ahead.

Soul singer **Freddie Gorman** (67) died July 13, 2006, in Palmdale, Calif. No cause of death was announced.

Gorman was born in Detroit, Mich., April 11, 1939. As a teenager he sang on the corner in doo-wop groups. In 1955, he cowrote "Tears Of Love" and recorded it with his group The Qualitones. He then

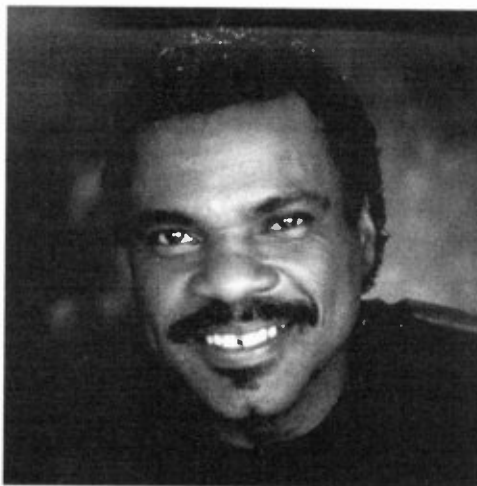
formed The Fideletones, who issued a single on Aladdin in 1959. One of the group members was Brian Holland. Holland and Gorman came into the orbit of Barry Gordy's young Motown label around 1960. Gorman issued a solo single on the Miracle subsidiary. He and Holland began to write songs together. One of them, "Please Mr. Postman" — Gorman was a mail carrier at the time — was a #1 pop hit for The Marvelettes Dec. 11, 1961 (The Beatles also recorded it, and The Carpenters took it back to the top of the charts in 1975). Lamont Dozier began writing with the pair. When Holland's brother Eddie joined them, Gorman was squeezed out.

Gorman went across town to the Ric-Tic/Golden World label. He cut two fine singles and cowrote several songs for the label's acts, including "(Just Like) Romeo And Juliet," a Top 10 pop hit for The Reflections in 1964. In 1966, Gordy bought the rival label — mostly for its recording studio — and received the contracts of Edwin Starr and J.J. Barnes as well. Gorman followed them all to Motown, where he became a member of a previously unnamed studio backup vocal group. When producer Clarence Paul wanted to make a record with them, they were dubbed The Originals. Other members included C.P. Spencer, Walter Gaines, Hank Dixon, and Joe Stubbs, brother of Levi Stubbs of The Four Tops. All of them had experience singing in groups. Spencer and Gaines were in The Voicemasters. Stubbs was once a member of The Falcons. The Originals recorded a Motown-ized version of Leadbelly's "Goodnight Irene." After it failed to chart, Stubbs left the group to join 100 Proof Angel In Soul.

The group continued to anonymously add its voices to sessions by Marvin Gaye, Stevie Wonder, Jimmy Ruffin, and even The Supremes for the next three years. In 1969, Gaye cowrote and produced "Baby I'm For Real" for The Originals. The song's modernistic take on doo-wop proved irresistible. On Nov. 11, 1969, The Originals' record knocked The Temptations' "I Can't Get Next to You" out of the #1 position on the R&B chart. The Originals followed this with "The Bells," another futuristic group vocal produced by Gaye. This time the record peaked only at #4 R&B, but it went two notches higher than "Baby" on the pop chart, to #12.

Encouraged by this success, Gaye turned his attention to his own thing, coming up with *What's Going On*, his landmark album.

The Originals did not fare as well. In 1972, Spencer left the group, to be replaced by Ty Hunter, another ex-Voicemaster. Although the originals never achieved the lofty heights of the two Gaye-produced singles again, they continued into the '80s and beyond as a popular touring act. Gorman cut some solo sides during the '80s and '90s for British specialist labels. In 2002, The Originals toured England for the first time. ●



Billy Preston

Courtesy of Mele Green



See #20

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA  
 Phone: (541) 476-1326 or (800) 955-1326 • FAX: (541) 476-3523  
 E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Tuesday, August 15, 2006 at 7:00 p.m. PDT**



See #22

## Original 1960's Surf / Hot Rod / Instrumental LP's & 45's Auction

### AUCTION DETAILS

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

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

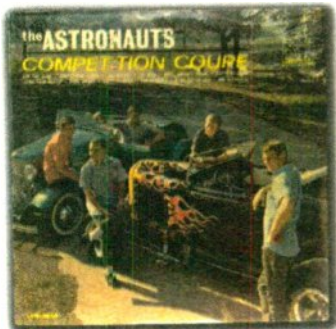
**BIDDING:** All records have a minimum bid. You may bid the minimum and win IF no other bids are received. Most of the records will sell at a price well above the minimum bid, so you may wish to bid competitively. You may find out the current high bid on any item by phone only. If you choose to bid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

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

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

### Original 1960's Surf / Hot Rod / Instrumental LP's

1. Annette - "Annette Sings Golden Surfin' Hits" Buena Vista BV-3327 VG++/VG++ MONO Tough one to find by her. MB \$30



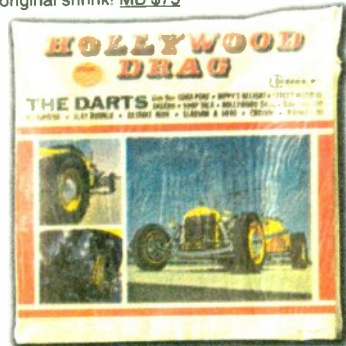
2. The Astronauts - "Competition Coupe" RCA Victor LPM-2858 Sealed/Mint MONO and STILL SEALED in the original shrink wrap! "Not For Sale" stamped into the back cover. MB \$100



3. The Beach Boys - "Beach Boy's Party" Capitol DMAS-2398 Sealed/Mint STEREO and STILL SEALED in the original shrink wrap! \$4.98 price tag on front cover! Original still sealed Beach Boys LP's are TOUGH to find these days! MB \$150
4. Al Casey - "Surfin' Hootenanny" Stacy STM-100 M/M- MONO and pressed in GREEN VINYL!! Beautiful copy! MB \$300
5. The Challengers - "The Great New Sound of K-39" Vault SD-107 MM- STEREO Tough MB \$75



6. The Challengers - "Surf's Up! The Challengers On TV" Vault LP 109 M/M MONO and still has the original shrink on it MB \$75
7. The Challengers - "The Challengers Go Sidewalk Surfing!" Triumph 100 M/M- STEREO BB hole in cover, hard to find in Stereo MB \$75
8. Jerry Cole And His Spacemen - "Outer Limits" Capitol T-2044 M/M- MONO "Free Promotional Album" stamped on back of cover MB \$50
9. Calvin Cool - "The Surfer's Beat" C-R-C CLS 103 M/M- STEREO Tough to find MB \$75
10. Dick Dale - "Wild Hot Rod Walls" Diplomat DS 2304 VG++/M- STEREO Signed on the front cover by Dick Dale! MB \$75
11. Dick Dale/The Surfari/The Fireballs - "The World Of Surfin'" Almor AS-108 SEALED/MINT STEREO and STILL SEALED in the original shrink! MB \$75



12. The Darts - "Hollywood Drag" Del Fi DFLP-1244 SEALED/MINT MONO and STILL SEALED in the original loose fit baggy! Tough to find sealed! MB \$100
13. The Hornets - "Big Drag Boats USA" Liberty LST-7364 M/M STEREO Cover still has the original shrink MB \$50
14. The Hot Rodders - "Big Hot Rod" Crown CST 378 M/M STEREO Cover in original shrink MB \$50
15. Jan & Dean - "Surf City" Liberty LST-7314 M/M- STEREO and WHITE LABEL PROMO!!!

36. Kenny And The Cadets - "Barbie / What's A Young Girl Made Of" Randy 422 • Mint THE BEACH BOYS—super rare! A small quantity of this record in black vinyl and a small quantity in multi-color vinyl were found in the 1980's at the home of producer Hite Morgan's mother by legendary Doo Wop collector Dave Antrell. Antrell traded them for rare Doo Wop records at the time and they quickly vanished into collections. Every once in awhile a copy surfaces but not too often. MB \$600

### NEW STANDARD FOR MINT OHIO FIND RECORDS

Recently, Austin Record Convention promoter Doug Hanners and his partner, English Soul dealer John Anderson, purchased the contents of an old, boarded up record store in Ohio. In this old storefront were hundreds of PRISTINE MINT 45's and PICTURE SLEEVES mainly from the 1960's. These "OHIO FIND" records will set a new standard for "MINT" among record collectors everywhere.

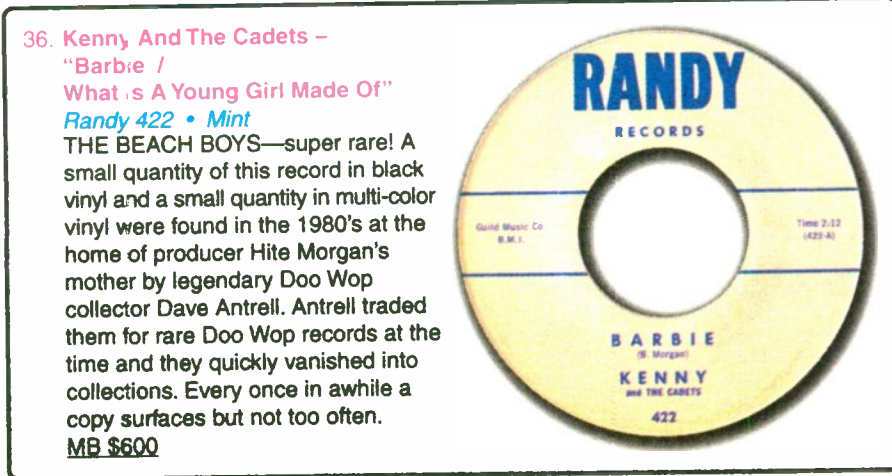
I have purchased some of the very best of these OHIO FIND records, some of which are in this auction. (Many of them appeared in a prior auction of mine.) These records, and especially the PICTURE SLEEVES, are just stunning! If my minimum bids seem high, just remember that you are buying the very finest copies of these ever to surface!

Slight discoloration in some of the white areas of the back cover. MB \$100

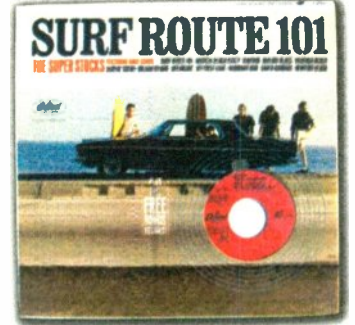
16. Jan & Dean - "Filet Of Soul—A 'Live' One" Liberty LST-7441 SEALED/MINT STEREO and STILL SEALED in the original shrink! MB \$75



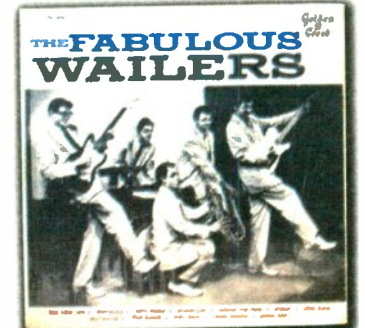
17. Jan & Dean - "Save For A Rainy Day" J & D 101 M/M- MONO and SUPER RARE!! MB \$200
18. The Lively Ones - "KFWB'S Battle Of The Surfing Bandle!" Del-Fi DFLP 1235 SEALED/MINT MONO Still sealed in original shrink! MB \$100



19. The Nep-Tunes - "Surfer's Holiday" Family SFLP 552 M/M STEREO and real tough to find! MB \$150
20. Jack Nitzsche - "The Lonely Surfer" Reprise R9-6101 M/M- STEREO WHITE LABEL PROMO and AUTOGRAPHED on front cover "To Bill Jack Nitzsche" MB \$200 (See picture at top of page)
21. The Persuaders - "Surfer's Nightmare" Saturn SAT 5000 VG++/VG++ MONO Tough one MB \$100
22. The Road Runners - "The New Mustang And Other Hot Rod Hits" London II 3381 M/M- MB \$75 (See picture at top of page)
23. The Spinners - "Party-My Pad! After Surfin'" Time S/2092 SEALED/MINT STEREO and STILL SEALED in the original shrink wrap MB \$50



24. The Super Stocks - "Surf Route 101" Capitol T-2113 M/M- MONO and yes, the Bonus 45 is there and in M- shape too! Tough one! MB \$200
25. The Surfari - "Fun City, U-S-A" Decca DL 4560 M/M- MONO MB \$50
26. Various Artists - "Big Hot Rod Hits!" Capitol T-2024 VG++/M- MONO Beach Boys, The Super Stocks and Dick Dale MB \$20
27. The Vettes - "Rev-Up" M-G-M E-4193 M/M- MONO BB hole in cover MB \$100



28. The Wailers - "The Fabulous Wailers" Golden Crest CR 3075 M/M MONO Cover still in original shrink MB \$100

### Original 1960's Surf / Hot Rod / Instrumental 45's

29. Aladdin And The Genies - "Amazon/Moon Beams" Drummond 5001 Mint Surfin' in Detroit! Nice one! Old store stock! MB \$50



30. Davie Allan - "War Path/Beyond The Blue" Cude 101 VG GREAT ONE AND SUPER RARE and yes, this is THE Davie Allan who later formed Davie Allan and The Arrows. MB \$100
31. Richie Allen - "Redskin/Stranger From Durango" Imperial 5683 Mint WHITE LABEL PROMO MB \$15
32. Adrian And The Sunsets - "Breakthrough/Cherry Pie" Sunset 602 VG++ Promo MB \$75



See #47

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA  
 Phone: (541) 476-1326 or (800) 955-1326 • FAX: (541) 476-3523  
 E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Tuesday, August 15, 2006 at 7:00 p.m. PDT**



See #94

- 33. The Arabian Knights – “Moroc-Kin/Bagdad Bounce” Nocturne 109 Mint MB \$20
- 34. Irving Ashby – “Big Guitar/Motatin” Imperial 5485 Mint WHITE LABEL PROMO MB \$20
- 35. Mickey Aversa And The Invaders – “Blast Off/Land Of Broken Hearts” Lap 108 VG+ Nice! MB \$20
- 36. Kenny And The Cadets – “Barbie/What Is A Young Girl Made Of” Randy 422 (SEE INSERT ON BOTTOM OF PREVIOUS PAGE)
- 37. The Beach Boys – “Surfin’ USA/Shut Down” Capitol 4932 M- MB \$20
- 38. The Beach Boys – “Surfin’ Safari PROMO ONLY EP with Cover!” Capitol PRO 2186 (SEE INSERT BELOW)



- 39. The Beach Boys – “Ten Little Indians/County Fair” Capitol 4880 /M- Picture Sleeve ONLY but one of their rarest! MB \$150
- 40. The Beach Boys – “Little Deuce Coupe/Surfer Girl” Capitol 5009 Mint Old store stock! MB \$20
- 41. The Beach Boys – “Little Saint Nick/The Lord’s Prayer” Capitol 5096 Mint Old store stock MB \$20
- 42. The Beach Boys – “Don’t Worry Baby/I Get Around” Capitol 5174 /M- PICTURE SLEEVE ONLY!! Ohio Find! MB \$50
- 43. The Beach Boys – “When I Grow Up (To Be A Man)/She Knows Me Too Well” Capitol 5245 MM WITH PICTURE SLEEVE! Ohio Find! MB \$50



- 44. The Beach Boys – “Four By The Beach Boys EP with Cover” Capitol 5267 MM Nice EP and super hard to find MINT like this one! MB \$200
- 45. The Beach Boys – “Do You Wanna Dance?/Please Let Me Wonder” Capitol 5372 /M- PICTURE SLEEVE ONLY! Ohio Find! MB \$50
- 46. The Beach Boys – “Help Me, Rhonda/Kiss Me, Baby” Capitol 5395 /M- PICTURE SLEEVE ONLY! Ohio Find! MB \$50
- 47. The Beach Boys – “Barbara Ann/Girl Don’t Tell Me” Capitol 5561 M-/M- With PICTURE SLEEVE!! Tough one! MB \$200 (See picture at top of page)

- 48. The Beach Boys – “You’re So Good To Me/Sloop John B” Capitol 5602 MM With PICTURE SLEEVE! Ohio Find! MB \$50
- 49. The Beach Boys – “Good Vibrations/” Capitol 5676 /M- PICTURE SLEEVE ONLY! Ohio Find! MB \$50
- 50. The Beach Boys – “Wouldn’t It Be Nice/God Only Knows” Capitol 5706 M- Classics MB \$20
- 51. The Beach Boys – “Friends/Little Bird” Capitol 2160 Mint Old store stock MB \$15
- 52. Wild Bill And The Blue Denims – “The Chase/Mona My Love” Gone 5082 Mint Xol MB \$20
- 53. The Blue Notes – “Toro/The Happy Guitar” Dondee 1931 Mint Xol MB \$15
- 54. The Blockbusters – “Boogie Bop/Hi Hon” Crystalette 725 Mint WHITE LABEL PROMO MB \$20



- 55. The Breakers – “Surf-Breaker/Kami-Kaze” Brana 1002 M- Fantastic Surf!! Rare! Tiny tol on B-side only MB \$200
- 56. Bruce And Jerry – “Take This Pearl/I Saw Her First” Arwin 1003 M- WHITE LABEL PROMO, Bruce Johnson MB \$75
- 57. Bruce And Terry – “Four Strong Winds/Raining In My Heart” Columbia 43378 M- MB \$20
- 58. Bruce And Terry – “Come Love/Thank You, Baby” Columbia 43479 M- WHITE LABEL PROMO MB \$20
- 59. Bruce And Terry – “Don’t Run Away/Girl, It’s Alright Now” Columbia 43582 Mint WHITE LABEL PROMO MB \$20
- 60. The Busters – “All American Surfer/Pine Tree Hop” Arlen 740 Mint Odd and tough one! Ohio Find MB \$30
- 61. The Busters – “Torrid Zone/Heartaches” Arlen 745 M- Tougher MB \$20
- 62. Chantay’s – “Pipeline/Move It” Downey 104 M- First label before Dot MB \$35
- 63. The Chantays – “Space Probe/Continental Missile” Downey 116 M- Tougher one! Great! MB \$35
- 64. Chantays – “Beyond/I’ll Be Back Someday” Downey 126 Mint MB \$20
- 65. Cozy Cole – “Turvy I/Turvy II” Love 5013 Mint Xol, WHITE LABEL PROMO MB \$20
- 66. The Cravers – “Windstorm/Flavor Craver” Chock Full Of Hits 109 Mint WHITE LABEL PROMO MB \$20
- 67. Big Daddy And His Trio – “Hardtop/Hardtop” PMB 7220 Mint MB \$20
- 68. Dick Dale – “The Fairest Of Them All/We’ll Never Hear The End Of It” Yes 7014 VG+/VG+ With PICTURE SLEEVE MB \$20
- 69. Dick Dale & Francine York – “Enlistment Twist/Dream Girl Waltz” U S Army 1301 MM- With PICTURE SLEEVE and the record is pressed in Blue Vinyl!! Slight ring wear on sleeve. MB \$40

- 70. Dick Dale And The Del-Tones – “Let’s Go Trippin’/Del-Tone Rock” Deltone 5017 M- MB \$20
- 71. Dick Dale And The Del-Tones – “Miserialou/ Eight Till Midnight” Deltone 5019 Mint Classic MB \$20
- 72. Dick Dale And The Del-Tones – “King Of The Surf Guitars/Hava Nagila” Capitol 4963 Mint Small #ol MB \$25
- 73. Dick Dale And His Del-Tones – “Secret Surfin’ Spot/Surfin’ And A-Swingin’” Capitol 5010 Mint Small #ol MB \$25
- 74. Dick Dale And The Del-Tones – “Mr. Eliminator/The Victor” Capitol 5140 Mint Old store stock MB \$25
- 75. Dick Dale – “Grudge Run/Wild, Wild Mustang” Capitol 5187 Mint Xol on B-Side only MB \$25
- 76. Dick Dale And His Del-Tones – “Glory Wave/ Never On Sunday” Capitol 5225 M- MB \$20
- 77. Dick Dale And His Del-Tones – “Let’s Go Trippin’/65/Watusi Jo” Capitol 5389 M- MB \$20



- 78. Dick Dale – “Dick Dale Open-End Interview” Capitol Pro 2320 M/M SPECIAL PROMO ONLY INTERVIEW with Promo Sleeve MB \$200
- 79. The Dartells – “Hot Pastram/Dartell Stomp” Arlen 509 Mint first label MB \$30
- 80. The Defiant Ones – “Deep Six/Choice Tidbits” Essar 1000 M- Nice one MB \$35
- 81. The Dragons – “Elephant Stomp/Troll” Capitol 5278 Mint Darryl Dragon WAY before Captain and Tennille MB \$25



- 82. The Duals – “Stick Shift/Cruising” Star Revue 1031 M- Xol. TRUE FIRST LABEL OF ALL TIME CLASSIC MB \$500
- 83. The Duals – “Stick Shift/Cruising” Sue 745 Mint MB \$20
- 84. The Duals – “Travelin’ Guitars/Cha Cha Guitars” Sue 758 Mint Tough one MB \$25
- 85. Jay Epae – “Surfin’ On Waikiki/Patu, Patu” Capitol 5029 Mint MB \$25
- 86. Scott Engel – “Devil Surfer/Your Guess” Challenge 9206 Mint WHITE LABEL PROMO MB \$25



- 87. The Fender Benders – “X K E/ Drag Strip” Vermillion 1926 VG++ Super Rare and fabulous! LINK WRAY!!! MB \$350
- 88. The Fireballs – “Bulldog/Nearly Sunrise” Top Rank 2026 M- Classic MB \$15
- 89. The Fireballs – “Vaquero/Chief Whoopin-Koff” Top Rank 2054 Mint WHITE LABEL PROMO MB \$20
- 90. The Flagmen – “Drag Strip U. S. A./Mary” Limelight 3014 M- WHITE LABEL PROMO, Vocals, wol MB \$40
- 91. Johnny Fortune – “Dragster/Siboney” Park Ave 130 Mint Tough MB \$25
- 92. The Four Jokers – “Beyond The Reef/That’s The Way” Crystalette 733 Mint WHITE LABEL PROMO MB \$20



- 93. The Four Speeds – “Four On The Floor/Cheater Slicks” Challenge 9202 Mint WHITE LABEL PROMO, Gary Usher! MB \$75
- 94. The Frogmen – “Underwater/The Mad Rush” Candix 314 Mint WHITE LABEL PROMO—tough to find on White Label DJ MB \$40 (See picture at top of page)
- 95. The Frogmen – “Beware Below/Tloga” Candix 326 Mint Tough MB \$25
- 96. Johnny Galahad – “’29 Model-A/Movin’ Free” Decca 31564 Mint ORANGE LABEL PROMO, car song MB \$35
- 97. The Galaxies – “Get Bent/Ride Your Horse” Epic 9427 Mint WHITE LABEL PROMO Great! MB \$40
- 98. The Gems – “Shutdown/Tennessee Fly” Valor 2007 Mint MB \$35
- 99. The Golden Highlights – “Vodka/The Wail” Hanover 4509 M- WHITE LABEL PROMO with promoter stamp on label MB \$25
- 100. Porky Harris And His Fabulous 5 – “Porkypine/Pig Pen” Crystalette 716 Mint Nice MB \$35
- 101. Phil Harvey – “Bumbershoot/Willy Boy” Imperial 5583 Mint Phil Spector goes Surfin’ MB \$100

Auctions are online: www.tefteller.com

**38. The Beach Boys – “Surfin’ Safari PROMO ONLY EP with Cover!”**  
 Capitol PRO 2186  
 M-/M-  
 Super rare Beach Boys Promo item! Ray Anthony on one side and the Beach Boys on the other!  
 MB \$1000



**104. The Honeys – “Surfin’ Down The Swanee River / Shoot The Curl”**  
 Capitol 4952 • VG++/VG++  
 WITH PICTURE SLEEVE!!  
 This is one of the World’s Rarest Picture Sleeves. I have only seen ONE other copy in all my 30 years in records! This copy is not Mint but very nice with only a HINT of ring wear and no writing or holes. Only minor evidence of handling—the record has a date written on the label.  
 MB \$600







See #116

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA  
 Phone: (541) 476-1326 or (800) 955-1326 • FAX: (541) 476-3523  
 E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Tuesday, August 15, 2006 at 7:00 p.m. PDT**



See #144



- 102. **The Ho-Dads** – "Space Race/After Dark" Imperial 66023 Mint WHITE LABEL PROMO!! Great! MB \$50
- 103. **The Hollywood Tornadoes** – "The Gremmie (Part I)/The Gremmie (Part II)" Aertana 101 Mint Tough MB \$35
- 104. **The Honeyes** – "Surfin' Down The Swanee River/Shoot The Curl" Capitol 4952 (SEE INSERT AT BOTTOM OF PREVIOUS PAGE)
- 105. **The Hot Toddy's** – "Nan-Je-Di/Hoe Down" Strand 25011 Mint WHITE LABEL PROMO MB \$25
- 106. **The Humdingers** – "Cornball (Part #1)/Cornball (Part #2)" Jaye Joseph 1003 Mint Nice one MB \$30
- 107. **The Hustlers** – "Kopout/Migraine" Downey 125 VG++ Tough MB \$30
- 108. **Jan & Arnie** – "Gas Money/Bonnie Lou" Arwin 111 M- WHITE LABEL PROMO—very hard to find as DJ copy MB \$50



- 109. **Jan & Arnie** – "I Love Linda/The Beat That Can't Be Beat" Arwin 113 Mint WHITE LABEL PROMO!!! Their scarcest record on Arwin. I have never seen a Promo of it... until now! MB \$100
- 110. **Jan & Arnie** – "Jan & Arnie Dot EP with Cover!" Dot DEP 1097 (SEE INSERT BELOW)



- 111. **Jan & Arnie** – "Baby Talk/Jeanette, Get Your Hair Done" Dore 522 VG++ SUPER RARE true FIRST pressing with the credit to Jan & Arnie rather than Jan & Dean. Plus, this is the WHITE LABEL PROMO! MB \$150
- 112. **Jan & Dean** – "Baby Talk/Jeanette, Get Your Hair Done" Dore 522 Mint WHITE LABEL PROMO, small sticker stain on A-side label only MB \$100



- 113. **Jan & Dean** – "We Go Together/Rosie Lane" Dore 555 M/M- With PICTURE SLEEVE!!! Super hard to find the Picture Sleeve in nice shape these days and this one is a BEAUTIFUL copy MB \$100
- 114. **Jan & Dean** – "Heart And Soul/Those Words" Challenge 9111 M- WHITE LABEL PROMO!! True first pressing with "Those Words" as the B-side! #01 MB \$50
- 115. **Jan & Dean** – "Tennessee/Your Heart Has Changed Its Mind" Liberty 55454 Mint Ohio Find! MB \$20
- 116. **Jan & Dean** – "She's Still Talkin' Baby Talk/Frosty" LIBERTY 55522 Mint WHITE LABEL PROMO, TOUGHEST one on Liberty MB \$75 (See picture at top of page)
- 117. **Jan & Dean** – "Honolulu Lulu/Someday" Liberty 55613 /M- Picture Sleeve only! MB \$30
- 118. **Jan & Dean** – "Drag City/Schlock Rod" Liberty 55641 M/M- WHITE LABEL PROMO with Picture Sleeve!! Wol MB \$35



- 119. **Jan & Dean** – "The New Girl In School/Dead Man's Curve" Liberty 55672 /Mint Picture Sleeve ONLY—Ohio Find! One of the toughest Jan & Dean sleeves to find as most who bought them did indeed follow the instructions to cut out the photos of the schoolgirls to use as bookmarks! MB \$40
- 120. **Jan & Dean** – "Ride The Wild Surf/The Anaheim, Azusa & Cucamonga Sewing Circle, Book Review And Timing Association" Liberty 55724 M/M- With PICTURE SLEEVE! MB \$40
- 121. **Jan & Dean** – "Sidewalk Surfin'/When It's Over" Liberty 55727 /Mint PICTURE SLEEVE ONLY!! Ohio Find! MB \$50
- 122. **Jan & Dean** – "You Really Know How To Hurt A Guy/It's As Easy As 1, 2, 3" Liberty 55792 M/M WITH PICTURE SLEEVE!! Ohio Find! MB \$50
- 123. **Jan & Dean** – "Folk City/A Beginning From An End" Liberty 55849 Mint WHITE LABEL PROMO MB \$20
- 124. **Jan & Dean** – "A Surfer's Dream/Fiddle Around" Liberty 55905 Mint Old store stock! MB \$20
- 125. **Jan & Dean** – "Only A Boy/Love And Hate" Warner Brothers 7151 Mint WHITE LABEL PROMO!!! MB \$75
- 126. **Jan & Dean** – "I Know My Mind/Laurel And Hardy" Warner Brothers 7219 Mint WHITE LABEL PROMO, tough one! MB \$50
- 127. **Jan & Dean** – "Like A Summer Rain/Louisiana Man" J & D 402 Mint MB \$30
- 128. **The Jay-Hawks** – "Creepin'/Ain't It So" Associated Artists 1064 Mint Great guitar! MB \$30
- 129. **Johnn (Boris) Jones** – "Surfer Smash/Sing Along With Surfer Smash" Dore 682 Mint YELLOW LABEL PROMO, "Monster Mash" take off! Xol MB \$25
- 130. **Norb Kamin** – "The Night Rider/Pick and Shuffle" Erro 203 Mint GREAT! MB \$75



- 131. **Kim And The Characters** – "Sinbad Stomp/Jawbone" Kimley 1744 Mint Kim Fowley MB \$50
- 132. **The Knights** – "Hot Rod High/Theme For Teen Love" Capitol 5302 Mint Tough MB \$30

**Bids accepted via:**  
 • phone • fax • email • snail mail



- 133. **Geno Lanzi And The Astronauts** – "Countdown 4-3-2-1/Bony Maroney O Yeh!" Geno Lanzi 101 M-VG/M- Great record with SUPER RARE Picture Sleeve!!! MB \$150
- 134. **The Lively Ones** – "Surf Rider/Surfer's Lament" Del-Fi 4196 Mint Classic MB \$25
- 135. **The Lively Ones** – "High Tide/Goofy Foot" Del-Fi 4210 Mint MB \$25
- 136. **The Majestics** – "The Majestic Walk/Big Time" Eight Ball 887591 Mint Nice one! MB \$35
- 137. **The Mid-Knights** – "Running Wild/Mid-Knight Walk/I'm Doing Time In The Prison Of Love" Erro 400 Mint Custom pressing EP which never came with a cover MB \$75
- 138. **Duke Mitchell** – "The Lion/Strike" Crystalette 743 Mint WHITE LABEL PROMO MB \$35
- 139. **Vaughn Monroe** – "Mr. Moto/If You Gotta Make A Fool Of Somebody" Dot 16308 Mint Tough one by former Big Band leader changing his style MB \$30
- 140. **Muri & Larry** – "Pidgeon-Toed/Blue Moon" Delta 1002 Mint Obscure Instrumental from Maywood, California MB \$20



- 141. **The Pagents** – "Enchanted Surf/Big Daddy" I.K.E. 631 Mint Xol, Nice one MB \$50



- 142. **The Paragons** – "Surf Drums/Sunday Morning" Century Custom 19317 VG++ GREAT!! Super rare one from Lawndale, California. Custom Pressing! MB \$150
- 143. **The Passengers** – "Night Coach/Sand In Your Eye" Muse 001 Mint White Label Promo MB \$25
- 144. **The Pastels** – "Jungle Run/K-Nit" Ark 298 Mint TOUGH AND GREAT SURF SOUND! Heavy guitars! MB \$50 (See picture at top of page)
- 145. **Manny Perez And The Emeralds** – "Coffee Rock/Zamba Rock" Vistone 2011 Mint Cute! MB \$25
- 146. **The Piitdown Men** – "Night Surfin'/Tequila Bossa Nova" Capitol 4875 Mint Slight label fade MB \$20
- 147. **The Playboys** – "Charge It/Whatizit?" Crystalette 720 Mint MB \$20



- 148. **The Pyramids** – "Penetration!/Here Comes Marsha" Best 13002 M/M- WITH PICTURE SLEEVE!!!! Tough MB \$35



- 149. **Rachel And The Revolvers** – "The Revo-Lution/Number One" Dot 16392 VG++ WHITE LABEL PROMO! Brian Wilson and Gary Usher! One of the rarest Beach Boy related items! MB \$500
- 150. **Buddy Randall & The Knickerbockers** – "Bite Bite Barracuda/All I Need Is You" Challenge 59268 M- Tough one MB \$50
- 151. **The Ran-Dells** – "Sound Of The Sun/Come On And Love Me Too" Chairman 4407 M- WHITE LABEL PROMO!!! Fabulous follow-up record to their big hit "The Martian Hop" MB \$35
- 152. **The Rebels** – "Wild Weekend/Wild Weekend Cha-Cha" Marlee 0094 Mint WHITE LABEL PROMO!!! True first pressing on original first label before nationwide release on Swan! Very hard to find as Promo. MB \$75 (See picture at top of next page)

**VISIT MY WEBSITE**  
 Greatly expanded museum section!  
 More Colored Vinyl & Pre-War Blues 78's!  
[www.tefteller.com](http://www.tefteller.com)

110. **Jan & Arnie** – "Jan & Arnie Dot EP with Cover!"  
 Dot DEP 1097 • M/M-  
 One of the TOP TEN World's Rarest EP's!!! Almost never shows up! Record and cover are near perfect with only a very small seam split in the center of the bottom seam. Colors are bright and vivid and this is just a stunning example! You will look long and hard to find this in any condition.  
 MB \$1500





See #152

# John Tefteller's World's Rarest Records

Address: P. O. Box 1727, Grants Pass, OR 97528-0200 USA  
Phone: (541) 476-1326 or (800) 955-1326 • FAX: (541) 476-3523  
E-mail: john@tefteller.com • Website: www.tefteller.com

**Auction closes Tuesday, August 15, 2006 at 7:00 p.m. PDT**



See #153

- 153. **The Rendell's** - "Hot Licks/Oh It Hurts" Carmax 101 Mint The Karol's on B-side. Tough MB \$150 (See picture at top of page)
- 154. **The Revels** - "Church Key/Vesuvius" Impact 1 Mint Promo, xol MB \$20
- 155. **The Rhythm Kings** - "Exotic/Blue Soul" GNP Crescendo 196 M- WHITE LABEL PROMO MB \$20
- 156. **The Rip Tides** - "Machine Gun/Deep Blue" Challenge 59058 M- Tough MB \$30
- 157. **The Riverias** - "Let's Go To Hawaii/Lakeview Lane" Riviera 1406 Mint WHITE LABEL PROMO, tough one to find by them MB \$25
- 158. **The Rumlbers** - "Boss Soul/Till Always" Downey 133 Mint Scarce! MB \$35

- 171. **The Strangers** - "Hill Stomp/A Lost Soul" Titan 1702 Mint Rare MB \$35
- 172. **The Strangers** - "Boogie Man/Young Maggie" Titan 1704 Mint Even rarer one by them MB \$35



- 159. **Don Sargent And The Buddies** - "Leadfoot/Voodoo Kiss" Catalina 4514 M/M WHITE LABEL PROMO with special PROMO ONLY SLEEVE which advertises winning 100 silver dollars in a contest! MB \$75
- 160. **The Saturday Knights** - "Queen Of The Nile/Sea Mist" Nocturne 1030 Mint Scarce MB \$50
- 161. **The Scamps** - "Enchilada/Bombay" Scout 436 Mint Promo MB \$20
- 162. **The Scarlets** - "Stampede/Park Ave" Prince 1207 Mint Nice one! Original first label before nationwide release on Dot MB \$35
- 163. **The Scarlets** - "Stampede/Park Avenue" Dot 16004 Mint Old store stock MB \$20

- 173. **The Sunsets** - "My Little Surfin' Woodie/My Little Beach Bunny" Challenge 9208 Mint White Label Promo, rare Gary Usher item MB \$75
- 174. **The Super Stocks** - "Thunder Road/Wheel Stands" Capitol 5153 Mint Store stock! MB \$25
- 175. **The Surfaris** - "A Surfer's Christmas List/Santa's Speed Shop" Decca 31561 Mint ORANGE LABEL PROMO! MB \$25
- 176. **The Surfaris** - "Scatter Shield/I Wanna Take A Trip To The Islands" Decca 31581 Mint ORANGE LABEL PROMO with THE HONEYS MB \$50



- 164. **The Sea Shells** - "Love Those Beach Boys/Close to Jimmy" Goliath 1357 Mint GREAT tribute record to the Beach Boys! Fabulous Girl Group sound! MB \$75
- 165. **The Silvertones** - "Bathsheba/Get It" Valiant 6045 M- WHITE LABEL PROMO MB \$40
- 166. **The Spacemen** - "Movin' Up/Lucky Bluebird" Alton 300 Mint WHITE LABEL PROMO MB \$20
- 167. **The Spinners** - "Boomerang/Slave Chain" Crystalette 736 Mint WHITE LABEL PROMO, A-side is a Surfin' version of the Ray Charles classic "What'd I Say." MB \$30
- 168. **The Starfires** - "4-Git-It/Isle Of The Sun" Hollywood International 1 VG Looks rough but plays fabulous and it is one great record! Rare! MB \$50

- 177. **The Surfer Girls** - "Draggin' Wagon/One Boy Tells Another" Columbia 43001 Mint Xol, White Label Promo, fabulous GIRL GROUP doing a SURF vocal version of "Johnny B. Goode." MB \$50
- 178. **The Surfmen** - "The Ghost Hop/Paradise Cove" Titan 1723 Mint WHITE LABEL PROMO, Super hard to find as promo. MB \$50
- 179. **The Talismen** - "Surfin' Man/Jailbreak" Dot 16068 Mint Vocals MB \$20
- 180. **The Teen Beats** - "The Slop Beat/Califf Boogie" Original Sound 07 Mint WHITE LABEL PROMO, hard one MB \$35
- 181. **The Teen Beats** - "Night Surfing/Clair De Lune Rock" Original Sound 16 M- MB \$20



- 169. **Marlow Stewart** - "Earthquake/I/Ooh Poo Pah Doo III" Marlow Stewart 201 M/M With PICTURE SLEEVE!! Rare! MB \$200
- 170. **The Storms** - "Thunder/Tarantula" Sundown 114 Mint Xol, GREAT!!!! MB \$35

- 182. **Grace Tennessee And The American Spirits** - "Pow Wow/Songs From 'Down Home'" No name on label 1450 Mint Tough MB \$50
- 183. **The Tokays** - "Out Of Hand/Lil' Bit More" To-Kay 273 M- GREAT!! MB \$100
- 184. **The Surfboards** - "Bustin' Surfboards/Beyond The Surf" Aertan 100 Mint WHITE LABEL PROMO, real hard to find as DJ MB \$35
- 185. **The Tornadoes** - "Phantom Surfer/Lightnin'" Aertan 103 Mint Tough MB \$40
- 186. **The Tornadoes** - "Telstar/Jungle Fever" London 9561 Mint Classic MB \$25
- 187. **The Turtlenecks** - "Vibrations/Ding Dong Dolly" Audio Fidelity 106 M- WHITE LABEL PROMO, great one! MB \$30
- 188. **Gary Usher** - "The Beetle/Jody" Capitol 5128 M- MB \$50
- 189. **The Ventures** - "Walk - Don't Run '64/The Cruel Sea" Dalton 96 VG++/Mint With PICTURE SLEEVE MB \$50
- 190. **The Ventures** - "Slaughter on 10th Ave/Rap City" Dalton 300 M/M With PICTURE SLEEVE!!! Ohio Find—Perfect! MB \$50
- 191. **Ray Vernon & The Raymen** - "Big City After Dark/Hold It" Mala 456 Mint GREAT WILD GUITAR by Link Wray!!! Super rare!!! MB \$100
- 192. **The Vibra-Sonics** - "Thunder Storm/Drag Race" Ideal 94873 Mint GREAT ONE AND VERY SCARCE! MB \$100
- 193. **The Vi-Counts** - "Passion/Take Me To Your Leader" Donick 100 M- MB \$25
- 194. **The Vistas** - "Ghost Wave/Surfer's Minuet" Rebel 77755 VG FABULOUS SURF!!! Impossible to find! Looks scuffy but plays great! MB \$100
- 195. **The Vistas** - "Cole Slau/Weasel" Rebel 102 VG Another rare one! MB \$75
- 196. **The Vulcans** - "Jambo/Shimmy Shuffle" Flick 010 Mint MB \$20
- 197. **The Waiters** - "Tall Cool One/Roadrunner" Golden Crest 518 Mint Classic MB \$25
- 198. **The Waiters/The Three Graces** - "Tall Cool One/Road Runner/Billy Boys'Tune/7 L" Golden Crest 88602 Mint EP with photo of the group on the label. Never came in cover. MB \$100
- 199. **The Waiters** - "Shanghai/Wailin'" Golden Crest 532 Mint MB \$20
- 200. **The Waiters** - "We're Goin' Surfin'/Shakedown" Etiquette 6 Mint MB \$25
- 201. **The Waiters** - "On The Rocks/Mashi" Imperial 66045 Mint White Label Promo, Ohio Find! MB \$25
- 202. **Jerry Warren & The Tremblers** - "Rompin'/Tremble" Dorset 5002 Mint WHITE LABEL PROMO, Fabulous Guitar Instrumentals MB \$75
- 203. **The Wild-Cats** - "Gazachstahagen/Billy's Cha Cha" United Artists 154 M- MB \$15
- 204. **Link Wray & His Ray Men** - "Rumble/The Swag" Cadence 1347 Mint Classic MB \$30
- 205. **Link Wray And The Wraymen** - "Comanche/Lillian" Epic 9321 Mint White Label Promo, xol MB \$25
- 206. **Link Wray And The Wraymen** - "Trail Of The Lonesome Pine/Golden Strings" Epic 9361 Mint WHITE LABEL PROMO MB \$20
- 207. **Link Wray And The Wraymen** - "Mary Ann/Ain't That Lovin' You Babe" Epic 9419 Mint WHITE LABEL PROMO MB \$20

**Next Month's Auction**  
**R & B VOCAL GROUPS**



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 by money orders, bank checks, or personal checks (held until verified). Outside USA use money orders only. 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 let the Artist/Group, Title, Label, and also let me know your grade range requirements (e.g. M to VG+).

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 want any of the 70 singles in their collection, otherwise I will place your bid on new sleeve items. I have a company and plan business 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 let the Artist/Group, Title, Label, and also let me know your grade range requirements (e.g. M to VG+).

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

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various music items for sale, including artists like Stevens, Ray, Thompson, Hank, Walker, Riley, Wallace, Jarry, etc.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various music items for sale, including artists like Barnes, J., Barons, The, Barrett, Hugh, Bates, Chris, etc.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various music items for sale, including artists like Butler, Jerry, Falcon, Falcun, etc.

RECORDS RETAIL SALE

BOB PEGG

P.O. BOX 64506
TACOMA, WA 98464-0506 USA

PHONE: 253-564-3386
WEBSITE: WWW.PEGGREGCORDS.COM
EMAIL: PEGGREGCORDS@FOXINTERNET.NET

This is a set sale of a variety of collector 45's from the 50's, 60's and 70's. The postage is \$5 in the USA on any size order, which includes insurance. For those outside the USA or Canada, please call, email or write for AIRMAIL OR SEA-MAIL, postage rates, and whether or not you want the package insured. Everything is satisfaction guaranteed, best buying, selling and trading records since 1974.

Trades for other 45's, preferably played "quantity" stock are welcome. I would consider trading for up to 50 copies of a single title if I can use it and you have the quantity to trade. Some local 1950's or 1960's bands from your area of the country comes to mind. You may have copies of items of interest to me.

I also buy collections of 45's from the 50's and 60's of all types and quantities. Feel free to check out my website at WWW.PEGGREGCORDS.COM for over 10,000 45's for sale. Also check out my listings on ebay under my EBAY ID: PEGGREGCORDS. A "Y" under the CD column indicates a promotional or disc jockey copy. GRADING: Standard practices will be used: M-Mint-Record like new, VG=very good condition, some surface scratches but still enjoyable. G=good, well played records, deep scratches or scuffs.

A + or - sign will be used for variation of these grades. OTHER SYMBOLS: WOL - WRITING ID Art - Art label

Table with columns: ID, Artist, Title, Label Number, Cond, DJ, Price, Comments, ID, Artist, Title, Label Number, Cond, DJ, Price, Comments. Contains thousands of record listings.

Auction - 800 WOPPS. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED. PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD. 21811. CLOS. SEP 1, 2006. Table listing various vinyl records with titles, artists, and grades.

Auction LP'S-ALL GOOD-SOME GREAT .....COV/REC. Table listing vinyl records with titles, artists, and grades. Includes items like 'Jimmy Clanton, My Best To You' and 'Duane Eddy, 1,000,000, Worth Of Twang'.

PAUL GRANTO - 230 PAINTER DRIVE - LITCHFIELD PARK, AZ, 85140. 45s 45s AUCTION 45s. Table listing 45 RPM records with titles, artists, and grades.

Auction 45's DOO-WOP - R&B - R&R - POP & ROCK. Sam Schmitt, 427 Third Avenue, Bethlehem, PA. 18018. Table listing 45 RPM records with titles, artists, and grades.

Closest Auction of group harmony/doowop 45's. Records play graded. Minimum bid a LOW \$2 unless noted. Email bids to kthom614@aol.com or write to above address. AUCTION ENDS AUGUST 31, 2006. Table listing doowop 45 RPM records.

Ken Thompson 2802 Buchanan St., Wall, NJ 07719 • kthom614@aol.com. Table listing various vinyl records with titles, artists, and grades.



THE MUSEUM cont.

Table listing album titles, artists, and genres. Includes entries like 'I WAS THE ONE/HARBORING HOTEL VENICE', 'ON WONDERFUL WORLD/CARNIVAL OF MIB2', 'TEDDY BEAR/LOVING YOU ENDING MB4', etc.

Table listing album titles, artists, and genres. Includes entries like 'YOU WANT IT YOU GOT IT/TILL YOU...HOME', 'THEY'VE MADE IT UP/KNOW YOU KNOW WOL VEL LBL', 'JUST A MATTER OF TIME/QUESTION MB6', etc.

Table listing album titles, artists, and genres. Includes entries like 'MIKE MEDICIN QUARTET LOVE EVERY MOMENT YOU LIVE/KISS KISS KISS', 'GREAT GATES', 'CECIL GANT', etc.

Albums - 331/3 - Albums - 331/3 - Albums

78's - 78's - 78's - 78's - 78's - 78's - 78's

LP's

45's

LP's

45's

LP's

45's

LP's

GET YOU BIDS IN EARLY!

OLDIES UNLIMITED P.O. BOX 1731 WILLIAMSVILLE, NY 14231

Web site: oldiesunlimitedwny.com e-mail: oldiesun@gte.net

45's at set sale. (\*) - see Web site for more titles by artist. Please write or e-mail first to reserve your records. We will bill you. NEW YORK STATE CUSTOMERS: Sorry, but we must ask you to include state sales tax (8%) on your order. OVERSEAS CUSTOMERS: Please write or e-mail us first, and tell us what you want. -Send us your WANT LISTS. We specialize in 45's. Bob & Mike

OLDIES UNLIMITED P.O. BOX 1731 WILLIAMSVILLE, NY 14231 web site: www.oldiesunlimitedwny.com email: OLDIESUN@GTE.NET

45's at set sale. Fair prices and prompt, friendly service. Please write or email to reserve your records. We will bill you for what is still available. NY State customers are subject to state sales tax.

Check our web site for listings of thousands more 45's, plus EP's & LP's. We welcome want lists. Satisfaction Guaranteed! - Bob & Mike

Table with columns: LABEL & No., ARTIST, TITLE & INFO, CONDITION PRICE. Lists various 45 RPM records with details like artist names, titles, and prices.

Table with columns: ARTIST, TITLE & INFO, CONDITION PRICE. Lists various 45 RPM records, including titles like 'The Tears of a Clown' and 'I Wanna Be Like You'.

GRAB BAG SECTION - all 45's

Table listing 'GRAB BAG SECTION - all 45's' with columns for quantity, description, and price.

ALPHABETICALLY BY ARTIST LISTING OF 45'S CONTINUED

Table listing records alphabetically by artist, including names like NAKED TRUTH, NASH, GRAHAM, and NASH, JOHNNY.

Table listing records alphabetically by artist, including names like HULL 735, MONROE, MATT, MONROE, VAUGHN, and MONTE, LOU.



# AUCTION 45'S AUCTION 45'S AUCTION 45'S

- ABC 12113 BOBBY BROAD "I TAKE IT HOME" M-DJ MONO/STEREO
- 12114 JERRY BENTON "RAVENS (PART 1)" M-DJ MONO/STEREO
- 12115 JOHN NATALE "CLOTHING SENSES" JOSE JIMENEZ/STAYNITZ M-DJ
- A & M 432 CLAUDE LORET "A MAN & A WOMAN" TERRY & THE EVERETTORS M-DJ
- 433 THE SHARPEERS "A BANDA" P. MARRI DJ SOLO
- 1106 PATTI LABELLE "I WILL BE HERE" WITH WILHELM M-DJ BOTH SIDES
- 1175 EVIDENCE "PART FOUR" BUT YOU KNOW I LOVE YOU M-DJ
- 1419 STRANBS "MAY BE THE BEGINNING" DJ MONO/STEREO
- 1451 STRANBS "LIVE ON" DJ MONO/STEREO
- ARAS 113 PATTI LABELLE "I WILL BE HERE" WITH WILHELM TAJAN DURAYTA GELDM CANALIAN M-XOL
- ANILE 117 TIME FOKUM BARD "TWO MUCH LOVE" COE & ROBBERS M-STEREO CANADIAN LABEL
- ATCO 6562 KIM CURTIS & THE KINGKINGS "THIS IS SOUL" /"THE DOCK OF THE BAY" M-DJ
- 6563 KIM CURTIS & THE KINGKINGS "FRENCH VALLEY P.T.I." M-DJ
- 6568 DEWEELY & ROBERTY "YOU KNOW I KNOW" /"YOU KNOW I LOVE YOU" M-DJ
- 7201 TIC "HEART OF STONE" M-DJ MONO/STEREO
- 7368 SHERISS "NO TURNING BACK" DJ MONO/STEREO
- ATLANTIC 1310E BETTY BOOP "I'M GONNA GET YOU" /"CLEAN UP WOMAN" M-oldest stereo
- BALL BEG 5000 COLOURS "LET IT BE" /"MUSIC HALLS IT RICH" M-DJ
- BANC 720 MICHAEL ZAGERS "ROCK BARD" /"DO IT WITH FEELING" /"THIS IS THE LIFE" M-DJ
- 727 BRICK "DARE" M-DJ MONO/STEREO
- BILLY BEAT 276A BOBBY BROAD "I WILL BE HERE" WITH WILHELM "LET THE GOOD TIMES BE" M-DJ MONO/STEREO
- CALHOUN 1002 STYLIE CORUS "THE HEROES ARE COM'G" /"HOW COULD I BE SO WRONG" M-DJ
- CAPITOL 2780 DICK CHERASS "BIG BEACH" /"WASHING MACHINES" M-STEREO XOL
- 2-2536 COLE BAIRD "BIG BEACH" /"WASHING MACHINES" M-DJ
- CARLEA 288-9014 L. BRYAN "WIDE WIDE PLAINS" M-DJ MONO/STEREO
- 288-9015 GERALD "GOOD VIBES" M-DJ MONO/STEREO
- 288-9017 O.C. SMITH "TOGETHER" M-DJ MONO/STEREO
- 288-9019 JAMES WARE "I'M A MAN" M-DJ MONO/STEREO
- COLLECTA 1008 THE SAPPHIRE "HOW DO YOU LOVE" /"OH YOU LOVE" M-REISSUE
- 3-10288 TEMA CHARLES "I WANT TO LOVE" /"I WANT TO LOVE TO DANCE" M-DJ MONO/STEREO
- 3-10347 THE BROTHERS "FRIGIDITY" /"I DON'T WANT TO LOSE YOUR LOVE" M-STEREO
- 3-10354 THE BROTHERS "FRIGIDITY" /"I DON'T WANT TO LOSE YOUR LOVE" M-STEREO
- 3-10398 KEITH BARRON "PROBLEMS" M-DJ MONO/STEREO
- 3-10408 HERRIE HANCOCK "DO IT" M-DJ MONO/STEREO
- 3-10420 BILL WITHERS "IF I DIDN'T WANT YOU WALK" M-DJ MONO/STEREO
- 3-10421 SHARON "I WISH YOU WERE HERE" /"I WISH YOU WERE HERE" M-DJ MONO/STEREO
- 3-10430 THE MARIATHAS "I KNEW THIS" /"I KNEW THIS" M-DJ MONO/STEREO
- 3-10440 BOB SCAGGS "WHAT CAN I SAY" M-DJ MONO/STEREO
- 3-10442 TEMA CHARLES "DANCE LITTLE LADY DANCE" M-DJ MONO/STEREO
- 3-10461 BOB SCAGGS "WHAT CAN I SAY" M-DJ MONO/STEREO
- 3-10465 TEMA CHARLES "DANCE LITTLE LADY DANCE" M-DJ MONO/STEREO
- 3-10468 HAROLD PURVISOR "GONNA BE YOUR MAN" /"GONNA BE YOUR MAN" M-DJ MONO/STEREO
- 3-10479 BOBBY SCOT "AUTUMN LEAVES" M-DJ MONO/STEREO
- COTILLON 66014 SLAVE "FREE ME" /"I LOVE YOU" M-DJ MONO/STEREO
- COTTON 6363 DOUGLAS "I WISH YOU WERE HERE" /"I WISH YOU WERE HERE" M-DJ MONO/STEREO
- CURSON 1002 THE IMPRESSIONS "FOLLOW ME" /"FOLLOW ME" M-DJ MONO/STEREO
- DECCA 32248 BERNIE LEE "WHAT'S ALL RIGHT" /"FANTASY" M-EB
- DEL 1560 MARGARET WHITING "I CAN HELP" /"I CAN HELP" M-DJ MONO/STEREO
- 240 ROBIN HOOE "MONEY" /"MONEY" M-DJ MONO/STEREO
- ELKTRIX 46042 SUPREMA "I CAN'T BEAT" M-DJ MONO/STEREO
- 66556 PHIL EVERLY "YOU SHOOK ME" /"YOU SHOOK ME" M-DJ MONO/STEREO
- EMI 8-8394 J.D. BOUTHER/BANCY STARR "STEP BY STEP" M-DJ MONO/STEREO
- EPIC 5-10720 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-18004 COLIN BLUNSTONE "ANDROMEDA" M-DJ MONO/STEREO
- 5-20252 THE WILLOW BOND "WILLOW" M-DJ MONO/STEREO
- 5-20256 WENDY LEWIS "DO IT WITH FEELING" M-DJ MONO/STEREO
- 5-20265 SHERISS "NO TURNING BACK" M-DJ MONO/STEREO
- 5-20268 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20270 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20314 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20324 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20328 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20332 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20336 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20340 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20344 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20348 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20352 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20356 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20360 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20364 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20368 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20372 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20376 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20380 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20384 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20388 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20392 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20396 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20400 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20404 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20408 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20412 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20416 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20420 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20424 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20428 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20432 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20436 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20440 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20444 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20448 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20452 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20456 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20460 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20464 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20468 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20472 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20476 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20480 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20484 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20488 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20492 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20496 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO
- 5-20500 NICKI MINAJ "I PROMISE" M-DJ MONO/STEREO

P.C. BOUTER, 166 GRAND BLANC, 484-8136 PH. (248) 634-1307 AFTER 6:00 P.M.





Table listing various vinyl records with columns for artist, title, and price. Includes entries like 'PAUL GRENOY - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ. \$5.149' and '45a 45a AUCTION 45a'.

TREASURE CHEST 45

CARL CRAWFORD—P.O. BOX 6542 PHILA. PA. 19138
PHONE-215-242374)-E-MAIL-treasurechest45@webtv.net
Welcome to a auction of rare and hard to find records from my Personal collection. All records are original and fully guaranteed.

Thank you and good luck. Auction ends August 20th. MB

Table listing vinyl records under the heading 'SOUL' with columns for artist, title, and price. Includes entries like '001 LEVERT ALLISON MY ALL IS YOU SPAR-30022 NM' and '002 LEVERT ALLISON LIVING ON MY MIND(DJ) TUPELO-SOUND 033 NM'.

VOCAL GROUPS / R & B / DOO-WOP / BLUES / etc.

Table listing vinyl records under the heading 'VOCAL GROUPS / R & B / DOO-WOP / BLUES / etc.' with columns for artist, title, and price. Includes entries like '061 THE CHESTERS THE FIRES BURN NO MORE APOLLO 521 NM' and '062 THE CLASSICS LET ME DREAM (D.J.) CREST 1063 NM 40.00'.

Table listing vinyl records with columns for artist, title, and price. Includes entries like '092 " " " LOVEY DOVEY ESSEX 359 VG+' and '093 " " " HONEY LOVE ESSEX 364 VG+'.

ROCKABILLY / STOMPERS / INSTRUMENTAL / etc

Table listing vinyl records under the heading 'ROCKABILLY / STOMPERS / INSTRUMENTAL / etc' with columns for artist, title, and price. Includes entries like 'PAT DAVIS SPINNER HUB CAPS ACTS 4501 VG+' and 'D&L DELANDR DRIFTER—DON'T YOU BE STILL B.B. 223 VG+'.

Bill Johnson - Rare Vocal Groups

481 Smith Ave., Islip, NY 11751 • E-mail: beejayrecords@webtv.net

Table listing various vinyl records with columns for artist, title, and price. Includes entries like 'ALCOB 1005 (DJ) DUBS NO ONE M-' and 'ALCOB 2013 (DJ) TRAVELERS WHY M-'.

TREASURE CHEST 45

treasurechest45@webtv.net





# TIMES SQUARE RECORDS SET SALE CONTINUED

ROBERTS, JERRY CAPT 25070	AFTER AWHILE (DJ)	M-TEEN	25	FIDELITYS FIVE DOLLARS	BATON 261	MY GREATEST THRILL THE THINGS I LOVE (SOL)	M-	25	ROYAL JESTERS SLEAZES	COBRA 2222	LOVE ME	M-	50
SCOTT, JACK SCOTT, JACK SERENA, NEIL	GENERAL ASSISTANCE HERALD 529	M-TEEN	30	FIVE KEYS FIVE KEYS	QUALITY 1713	YOU FOOL	M-CANADA	25	SHARPTONES STEVENS, MARK	DORINO 62100	WE THREVE	M-DJ/REG	25
SHEPFAF, BUDDY TAYLOR, AL UNKNOWN	GROOVET 1031 RCA 7595	M-PCO	30	FIVE KEYS FIVE KEYS	FORTUNE 833	LING TING TONG	M-	50	STEVENS, MARK STUDENTS	DORINO 800	YOU GAMBLED	M-SOL	35
VI COULETS YOUNG, GORDON	PLAY ME 3517 UA 105	M-PCO	35	FIVE KEYS FIVE KEYS	CAPITOL 2945	TIGER LILY	RE/CAN	30	TRIBLE CHORDS	HERALD 529	BOB O LIKH	M-	75
	THE SWIMMER/RIPPLE AUTOGRAPH 206	M-	30	FIVE SATINS FIVE WINGS	CAPITOL 3127	THE VERDICT (TOL)	M-DJ/REG	25	VISIONS	ALLISON 921	COME BACK TO MY HEART	M-	50
	THE LOSER (R DOGGETT)	M-	25	FLAMINGOS FOUR ACES	CAPITOL 3660	TIGER LILY	M-	30	VITO/ELEGANTS	GOLD BRIK 3994	I COULDN'T HELP FALLING	M-	25
	FILLS HER SKIRT	M-	25	FOUR FLARES FOUR KNIGHTS	CAPITOL 3710	FOUR WALLS	M-DJ/REG	25	WINCHELL, DANNY	DECCA 31015	TERESA	M-DJ	100
				FOUR MINTS FOUR MINTS	CAPITOL 3738	THIS I PROMISE YOU	M-	25	YOUNGONES	MARCKICK 108	MARLENE	M-DJ/REG	25

## SOUL 45'S

DON'T GO AWAY	M-	35	DO NOT TALK TO ME	M-	30	LET'S GO	M-	50	THE FLAME	M-	50
I'M LOOKING FOR MY ROOTS	M-FUNK	30	LET'S GO	M-	30	LET'S GO	M-	50	THE FLAME	M-	50
I NEED YOU (B GORDY) (2ND)	M-	25	LET'S GO	M-	30	LET'S GO	M-	50	THE FLAME	M-	50
NEW YORK CITY BABY (FUNK)	M-	25	LET'S GO	M-	30	LET'S GO	M-	50	THE FLAME	M-	50
YOUNG LA	M-	25	LET'S GO	M-	30	LET'S GO	M-	50	THE FLAME	M-	50

## GARAGE, 60'S PUNK, ETC 45'S

KIX 2263	M-	40	MOON SEND MY BABY (SOL)	M-	25	DR. HORSE	M-	25	DIRTY MOUNTAIN	M-X	35
LEG 2801	M-	25	MOON SEND MY BABY (SOL)	M-	25	DR. HORSE	M-	25	DIRTY MOUNTAIN	M-X	35
NIGHTLIFE (CUB SOC)	M-DET	30	MOON SEND MY BABY (SOL)	M-	25	DR. HORSE	M-	25	DIRTY MOUNTAIN	M-X	35
SOMEBODY LISTEN	M-!!!	25	MOON SEND MY BABY (SOL)	M-	25	DR. HORSE	M-	25	DIRTY MOUNTAIN	M-X	35

## GROUP SOUL 45'S

AMON 9590	M-	30	HEARTBURN	M-	30	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
BIG BAD BOY TAR	M-DJ	25	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
FREEWAY USA	M-DJ	25	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
CASUAL	M-	30	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

## R & R INST 45'S

AMON 9590	M-	30	HEARTBURN	M-	30	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
BIG BAD BOY TAR	M-DJ	25	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
FREEWAY USA	M-DJ	25	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
CASUAL	M-	30	HEARTBURN	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

## C & W 45's

STILETTO 501	M-TEX	25	SORRY	M-TEX	25	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
MMI 1235	M-	30	SORRY	M-TEX	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
WESTERN CARAVAN	M-RED WX	25	SORRY	M-TEX	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
NORTHLAND 1120	M-	30	SORRY	M-TEX	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

## GIRL GROUP 45'S

RED BIRD 10016	M-DJ/REG	25	I WONDER	M-DJ/REG	25	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
MELAMOR 101	M-	30	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
FOUR PENNIES	M-	30	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
THE HEART BREAKERS	M-	30	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

## BLACK GROUP 45'S

SPECIALTY 570	M-	30	CHEY' YOURSELF	M-	30	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
CASINO 110	M-	30	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
PEPPERS 2824	M-DJ	60	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
HULL 73	M-DJ/REG	25	I WONDER	M-DJ/REG	25	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

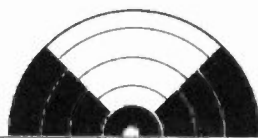
## WHITE GROUP 45'S

MERCURY 72168	M-DJ/REG	30	SWINGIN' AT THE CHARLOT	M-DJ/REG	30	ALLEN, RONNIE	M-	50	GONNA GET MY BABY	M-	50
BRENT 7004	M-	30	VACATION DAYS ARE OVER	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
HALLIS 100	M-	30	VACATION DAYS ARE OVER	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50
LAURIE 315	M-DJ/REG	30	VACATION DAYS ARE OVER	M-	30	BELL, FREDDIE	M-	50	GONNA GET MY BABY	M-	50

Don't forget to visit our store on eBay! We have lots of memorabilia items listed there, and we are constantly adding new items!!! Go to eBay and use the advanced search to list items by seller doowoptsr. Also, visit our web site at [www.tsrvinyl.com](http://www.tsrvinyl.com). The 10% discount does NOT apply to purchases made there.

TIMES SQUARE RECORDS, PO BOX 391, BRONX, NY 10463

Phone: (718) 549-7497 • FAX: (718) 548-7410 www.timesquarerecords.com • E-mail: comment@timesquarerecords.com



### Disc Reviews continued from page 28

radio sound. Nelson also had good taste in material, covering tunes by the Burnette Brothers ("Waitin' in School," "Believe What You Say"), Gene Pitney ("Hello Mary Lou"), and Johnny Mercer ("Fools Rush In"). All the Imperial hits are included — "Be-Bop Baby," "Travelin' Man," "Just A Little Too Much" — as well as the Verve recording of Fats Domino's "I'm Walkin'" that started it all. The set closes with "Garden Party," his last hit, a tune that encapsulates his career in less than three minutes.

### Various Artists

*The Best Of Studio One*

Heartbeat/Studio One (11661-7801-2)

*Full Up: More Hits From Studio One*

Heartbeat/Studio One (11661-7802-2)

*Downbeat The Ruler: Killer Instrumentals From Studio One*

Heartbeat/Studio One (11661-7803-2)

reviewed by j. poet

Jamaican music got its start imitating the R&B sounds of the United States. When Prince Buster, an early star, asked his guitar player Jah Jerry to "change up the riddim," he started adding a syncopated lick to the afterbeat. The sound became the foundation of ska, Jamaica's first indigenous sound, a blend of mento (Jamaican folk music) and R&B. Ska morphed into the slower rocksteady rhythm in 1966. According to legend, the summer was so hot that people didn't have the energy to dance to the more up-tempo ska tracks, so everything slowed down and rocksteady (aka blue beat) was born. Clement "Coxsone" Dodd's Studio One (the first independently owned studio on the island, hence its name) became a powerhouse with Dodd producing the artists who laid the foundation for reggae, dancehall and other now international sounds.

The 18 songs on *The Best Of Studio One* span the entire history of Studio One from the late '60s to 1980. Many of the tunes are more interesting historically than musically, but there are a couple of groundbreaking tracks included. "Declaration of Rights" by The Abyssinians is one of the first great Jamaican protest songs with soulful harmonies and an unforgettable melody. "Party Time," later re-recorded for the international market, was an early hit for The Heptones. Slim Smith, not widely known in the United States, shows his achingly passionate style to good advantage on "Born To Love." "Row Fisherman Row" was one of the tracks that put The Wailing Souls on the map and is presented on this album in a new extended mix that clocks in at almost nine minutes.

*Full Up: More Hits From Studio One* gives us another 18 tracks spanning 1967-82, again in no particular order. Standouts include: "Armageddon Time" by Willie Smith, later redone by The Clash; "Full Up," an instrumental by the Studio One house band, Sound Dimension, later becoming the basis of The Mighty Diamonds' "Pass The Koutchie" and Musical Youth's "Pass The Dutchie"; "Behold The Land," an early recording by Culture, a group that's making exciting music to this day; and Burning Spear's "Fire Down Below," an early example of conscious reggae that met with indifference on its initial release.

The 18 tracks on *Downbeat The Ruler: Killer Instrumentals From Studio One* are instrumentals that have been done and redone over and over again by different bands under different titles, both in and out of Studio One. You'll hear quotes from dozens of pop tunes, reggae hits and classical melodies swirling through the mix here. The tunes were cut with various members of various Studio One bands, but there are no musician credits to sort out who played what, which is odd, because the liner notes that compiler Chris Wilson wrote for *Full Up* and *Best Of* help put even the most obscure tracks into their proper musical and historical perspective.



### Sugarplum Fairies

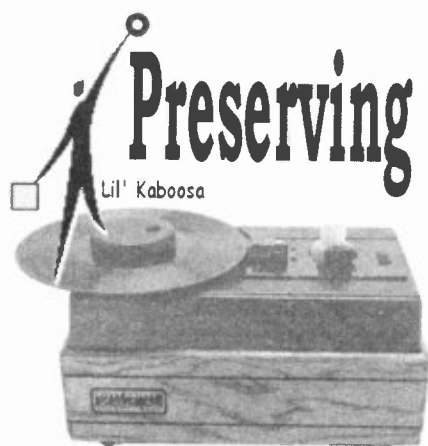
Country International Records

Starfish (SR 125-2)

reviewed by j. poet

It's been more than 40 years since The Velvet Underground invented what you'd have to call indie rock with Moe Tucker's simple timekeeping laying the foundation for the sonic experiments of Lou Reed and John Cale, which could veer from a noisy din to the minimalist pop of their later albums.

Austrian natives Sylvia Ryder (singer) and Ben Bohm (guitar and harmony vocals) are the latest to be smitten by the Velvet's "less is more" approach. The duo, now based in L.A., crafts miniature pop vignettes long on mood and short on melody, with Ryder's faintly bemused vocals giving the stories she tells a bleak kind of beauty. Like everything else on this album, the title is ironic; it's no more a country album than it is a heavy metal album. In "Summerland" Ryder sings of dorky guys flying kites and string-bean girls in jeans, just the kind of people that will probably find the Fairies' slightly bemused music fascinating.

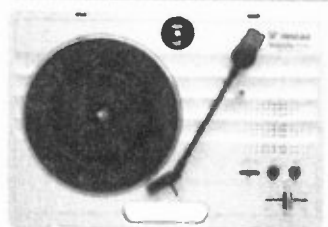


Nitty Gritty Record Master  
Solid Oak (shown) \$309, Black Woodgrain \$259

Famous Last Words:  
"I'll Never Collect 78 RPM Records!"  
Our Turntables Play All Speeds  
Complete Packages From \$299.00



Numark TT-200  
Complete Package  
Just \$299



Vestax Handy Trax  
Battery Portable  
Just \$149 (\$10 S&H)

Sound Enhancement And Restoration Gear  
Needles, Cartridges, Belts  
And Other Accessories

KAB Is Your Source For Great Sound!

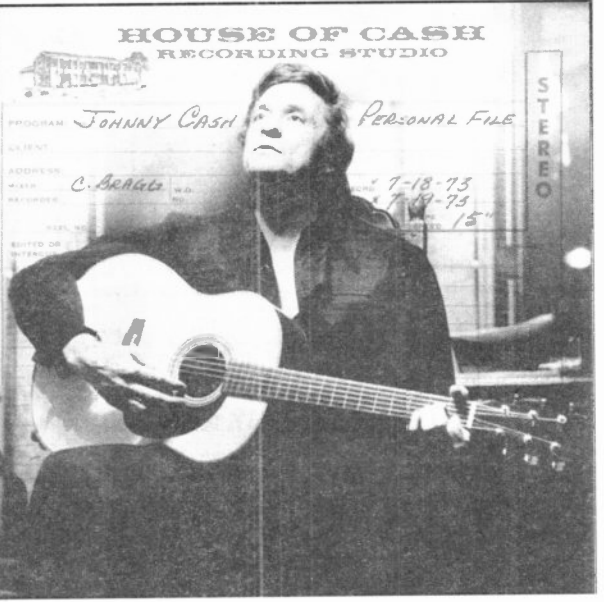


**KAB**  
**Electro - Acoustics**

P.O. Box 2922  
Plainfield, NJ 07062

(908) 754-1479  
www.kabusa.com





Johnny Cash Personal File Legacy Recordings (94265) (Two CDs) reviewed by Rush Evans

The number of essential Johnny Cash collections has grown to five. Earlier this year, Time Life issued the Complete Sun Recordings as a triple-disc box...

In the career of Johnny Cash, that is not enough. Rick Rubin had chosen the songs when he and Cash worked together. In Personal File, it's the same idea, a man and his guitar, but these songs were chosen by their singer...

Each track is a persona statement from Cash, including many traditional songs of faith, such as the moving 'Life's Railway to Heaven,' and the songs of friends he admired...

'I loved every song I heard when I was a kid, no matter what kind of a song it was,' says Cash, introducing 'I'll Take You Home Again Kathleen' to his then unknown audience.

Marshall Chapman Mellowicious Tallgirl.com (none) reviewed by j. poet

Singer/songwriter Marshall Chapman was one of the first female lead guitar players, often damned with faint praise in the early '70s as being 'just as good as a guy.'

they never have made much of a commercial impact. Strange when you consider she's a top-notch songwriter that's been covered by Emmylou Harris, Wynonna Judd, Jessi Colter, and Ronnie Milsap...

'Call The Lamas' may be the first Buddhist cowboy song, a slow, loping tune with whistling organ and Chapman's harmonized 'Ommms...' 'I Fell In Love Again This Morning' sounds like a potential blockbuster...

bones, and that hair of yours has got a life of its own,' she sings with the easygoing nonchalance that makes all of her vocal takes so appealing.

Liar's Drum's Not Dead Mute (9301) (CD+DVD) reviewed by Peter Lindblad

Strung out on drugs and stuck in a creative rut, David Bowie left England in the mid-1970s and went to Berlin to get clean. While there, in the sobering shadow of the wall that separated communism and capitalism...

Disc Reviews continued on 53

BOB McCUNE, 15 S. 1st St. #1412A, Minneapolis, MN 55401 • 612-332-1452

WELCOME TO MY FIRST AUCTION OF 2006! I HOPE TO SEE SOME OLD FRIENDS AND MAYBE SOME NEW ONES. THE BASICS: STANDARD RECORD ABBREVIATIONS (IF SOME THING SEEMS GOOFY, ASK ME). BIDS DUE ONE MONTH FROM DISCOVERIES' COVER DATE. ALL MONEY BACK INCLUDING POSTAGE IF NOT SATISFIED PLEASE. NO BIDDING TO GET FARELY. THIS TIME I AM TRYING SOMETHING NEW: NO MINIMUM BIDS. WE HAVE ALL BEEN AROUND, AND HAVE AN IDEA OF "BOOK VALUES" IN NORMALLY EXPECT ABOUT HALF OF THAT FOR A CLEAN RECORD, ABOUT A FOURTH FOR A VG OR SO. I HAVE ALWAYS FELT A MORALE OBLIGATION TO AWARD ANY RECORD TO ANY BIDDER WHO FORTHFOR A VG OR SO. I HAVE ALWAYS FELT A MORALE OBLIGATION TO AWARD ANY RECORD TO ANY BIDDER WHO FORTHFOR A VG OR SO.

Table listing Bob McCune's auction items with columns for Label & Number, Artist, Title & Comments, and Sound. Includes items like 'Broken Heart', 'My Heart', 'Please Believe Me (W/oli)', 'Romance In The Dark', etc.

# spotlight.on.the.internet

spotlight on the internet ads are \$45 per box, including typesetting. Please contact Trevor Lauber at 888-457-2873 ext. 322 or Trevor.Lauber@tunhi.com for more info.

## I BUY 78S

78RPMs 1895-1960 JAZZ • BLUES • ROCK • R&B • COUNTRY • PIONEER

I specialize in 1923-1935 78S

**PAUL SOLARSKI**  
 BOX 382482 • GERMANTOWN, TN 38183  
 (901) 753-3634 • Fax: (901) 205-0620  
 E-mail: paulreco@bellsouth.net

[www.78rpms.com](http://www.78rpms.com)

## I BUY 45S

45RPMs PRE-1968 BLUES • SOUL • ROCKABILLY • DOOWOP • R&B • GARAGE

NEW OLD RARE



## FLIP SIDE

### RECORDS & COLLECTIBLES

940 N. HERMITAGE RD., HERMITAGE, PA 16148  
 PH: (724) 342-0824 • FAX: (724) 342-0825

IN BUSINESS OVER 25 YEARS • OVER 2 MILLION RECORDS / CD'S  
**Over 350,000 + LISTED ONLINE AT: [WWW.FLIPMALL.COM](http://WWW.FLIPMALL.COM)**

ALL TYPES OF MUSIC & ARTIST COLLECTIBLES. WE HAVE A HUGE SELECTION OF:  
 12" DANCE MIXES • SOUL • JAZZ • SOUND EFFECTS • BLUES • CLASSICAL • POP • EASY LISTENING • FOLK  
 BIG BAND • COMEDY • ORIGINAL CASTS • CHILDRENS • SYMPHONY • ETHNIC • SURF & HOT ROD  
 R&B • DOO WOP • NOVELTY • COUNTRY/WESTERN • ROCK-A-BILLY • POLKA • GOSPEL  
 SOUND TRACKS • CHRISTMAS • OUT OF PRINT

"WANT LISTS WELCOME" E-Mail: [order@flipmall.com](mailto:order@flipmall.com)

## HEAVY METAL AND HARD ROCK

Over a decade of serving hard rock/metal fans.  
 5000+ titles of normalties & rare releases.  
 The web's largest specialist.  
 Vinyl, CD's, Memorabilia.  
 Secure ordering with shopping cart.

[www.visual-vinyl.co.uk](http://www.visual-vinyl.co.uk)



[www.backstageauctions.com](http://www.backstageauctions.com)

musicalenergi.com  
 huge 'in-stock' database  
 out of print? can't find it? WE CAN!  
 Records, CD's, Tapes, DVD/VHS, Video Games  
**MUSICAL ENERGI** 570-829-2929  
 59 north main street  
 wilkes-barre, pa. 18701

[www.rockaway.com](http://www.rockaway.com)



ROCKAWAY RECORDS

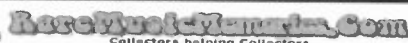
2395 Glendale Blvd.

Los Angeles, CA 90039

PH 323-664-3232

E-MAIL - [sales@rockaway.com](mailto:sales@rockaway.com)

[www.raremusicvideo.com](http://www.raremusicvideo.com)



Your one and only source for rare, out-of-print, hard-to-find Videos, CDs, Vinyl, Rock Books, Rock Memorabilia & Autographs of all your favorite artists.

Browse by Artist - Browse by Genre - About Us - Home

### ROCK-JAZZ-COUNTRY-BLUES-R&B-POP

Available on CD, Vinyl, Books, Memorabilia  
 Search Through Over 10,000 Music Videos.

We offer Videos, Records, Vinyl 12" & 45". Used, cheap CDs, Books, Posters, magazines and Rock memorabilia. Please ask as inventory is being loaded. Please let us know what you are looking for and we will let you know.

Quick, easy and secure online ordering. Rare Music Memories guarantees your satisfaction. We stand behind our products. We live by our reputation.

We accept all major credit cards. Including PayPal.

E-mail: [raremusicvideo@yahoo.com](mailto:raremusicvideo@yahoo.com)  
 NOW CELEBRATING OUR 10TH YEAR WITH GOLDMINE!

[www.raremusicvideo.com](http://www.raremusicvideo.com)

## DAVE'S RECORD DEN

Tops in 45's Since 1985

Providing International Mail Order Service of...

New and Used 45's

FREE 45 RPM AUCTION LIST (1950's-80's)

45 RPM Set Sale Now On-Line!

[davesrecordden.com](http://davesrecordden.com)

Contact us at: P.O. Box 360948, Strongsville, OH 44136

Tel: (440) 238-1747 • Fax: (440) 846-6048

E-mail: [davesrecc@aol.com](mailto:davesrecc@aol.com)

[www.TheGreatEscapeOnLine.com](http://www.TheGreatEscapeOnLine.com)

(formerly Duffelbag.com - online since 1998)

HUGE searchable catalog - over 500,000 items in all!  
 New Releases, Reissues, Imports, Cutouts, Rarities  
 More than 60,000 quality used CD's & LP's in stock  
 Friendly Service - Secure Ordering - Worldwide Shipping

Email: [Contactus@TheGreatEscapeOnLine.com](mailto:Contactus@TheGreatEscapeOnLine.com)

1-800-295-1931

JAZZ, ROCK, BLUES, SOUL, WORLD MUSIC, VOCALS, FOLK, AND MORE

## Euclid RECORDS

WE BUY COLLECTIONS!

[www.euclidrecords.com](http://www.euclidrecords.com)

601 E. LOCKWOOD  
 ST. LOUIS MO 63119 USA

CALL US TOLL FREE:  
 (877) 9 EUCLID

E-MAIL ORDERS:  
[orders@euclidrecords.com](mailto:orders@euclidrecords.com)

etA USERNAME:  
 euclidrecords

## WWW.UNDERGROUNDALBUMS.COM

RECORD COLLECTIONS PURCHASED WANTED: LARGE COLLECTIONS of the following:

BRITISH ROCK IMPORT LP's/45's 1964-1974  
 Rock, Soul, Jazz PROMO LP's/45's (DJ Copies) '64-'74  
 SEALED STORE / WAREHOUSE / CUTOUT BIN stock of Rock, Jazz, Soul LP's & 45's from approx. 1964-1974  
 CHECK THE SITE for specific wantlist & information!  
 SET SALE LP's: '60s Psych, Garage, Prog, Folk, Hard Rock, Jazz, Soul: CHECK THE WEB SITE for complete inventory list or ask for FREE catalog (mailed 2x yearly)

**JEROME TOMKO**

PO Box 1686, Plains, PA 18705-0686  
 TEL: 570-472-9137 (eves) / FAX: 570-472-9489 (24 hrs)

### SPOTLIGHT. ON. THE. INTERNET ADS

The widely-read advertising section in DISCOVERIES.

All typesetting is included in the price.

We recommend no more than

15 typed or written lines per spotlight box.

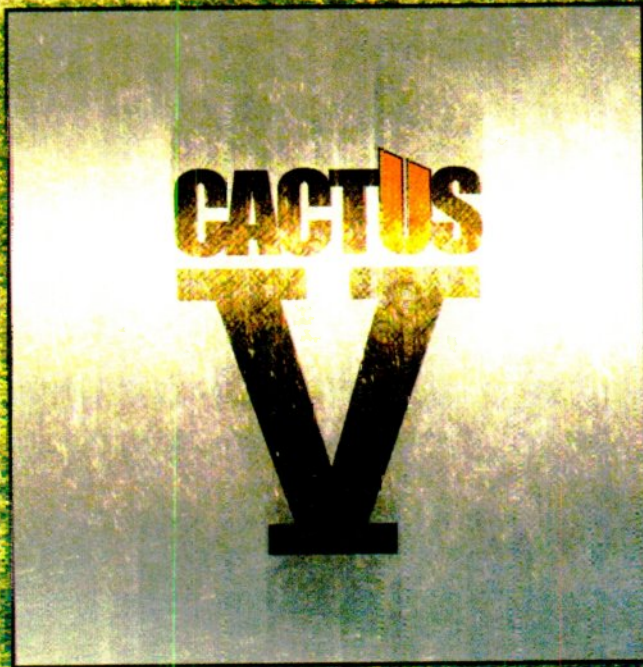
Cost per ad per issue.....\$45.00

Coming up in the September issue of *Discoveries*:  
**Randy Meisner,**  
**Richie Furay**  
**and more!**

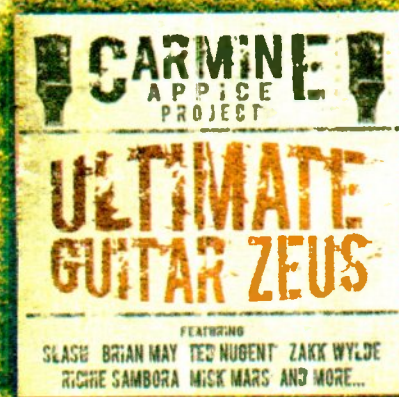
# CACTUS



IN STORES JULY 18TH FROM  
**CARMINE APPICE**



**EMI**  
escap! music  
WWW.ESCAP!MUSIC.COM



**FEATURING**  
SLASH  
TED NUGENT  
ZAKK WYLDE  
BRIAN MAY  
RICHIE SAMBORA  
YNGWIE MALMSTEEN  
MICK MARS  
AND MORE...

## Harness the power of Web Advertising!

Immediate, cost-effective and targeted, your button banner ad on the Goldmine Web site will reach a passionate community of record collectors and enthusiasts.

When you advertise on the Goldmine Web site you'll:

- Reach a targeted audience of toy collectors who are actively seeking information on records.
- Provide an immediate connection with toy collectors and enthusiasts linking directly to your homepage in seconds.
- Establish advertising presence quickly, with the ability to update your ad on a timely basis. Don't wait to start using this indispensable tool!

For advertising information, please contact:

Trevor Lauber,  
Advertising Sales-ext. 322  
Email: Trevor.Lauber@fwpubs.com.

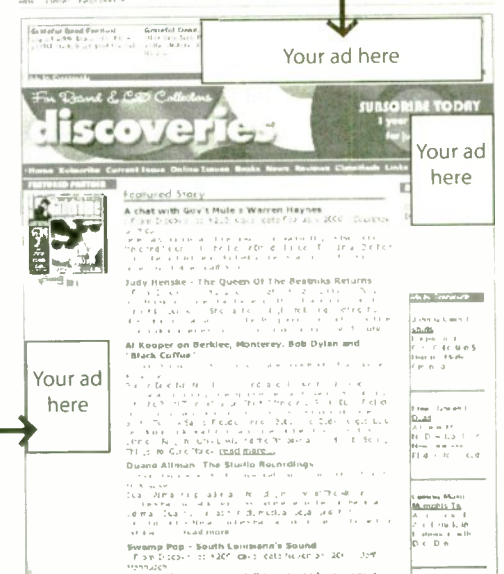
Rhonda Hainzlsperger,  
Advertising Sales-ext. 345  
Email Rhonda.Hainzlsperger@fwpubs.com.

# discoveries Magazines ● Books Web Advertising

## What you should know

- Your ad may be animated.
- Advertisers must indicate to what URL the ad will link.
- All rates are monthly (beginning with the first day of the calendar month.)
- Each page is sold separately, the ads are not rotated.
- All placement is subject to availability.
- All ads must be in GIF or JPEG format and should not exceed file sizes of 18KB.
- Smaller ads (buttons) should be even smaller in file size
- Animated GIFs are acceptable, but Flash files are not (at this time).

**Banner ads**  
● Banners appear on almost all pages throughout the site



**Buttons ads**  
● Buttons appear in the left or right column of the page.

Unless otherwise specified will run-run of site.

Specs:	Width:	Height:	Price:
The Leaderboard	728 pixels	90 pixels	\$200.00
Left/Right Margin Skyscraper	120 pixels	600 pixels	\$125.00
Left/Right Margin Vertical Rectangle	240 pixels	400 pixels	\$175.00
Left/Right Margin Wide Skyscraper	160 pixels	600 pixels	\$175.00
Left/Right Margin Vertical Banner	120 pixels	240 pixels	\$100.00
Left/Right Margin Button 1	120 pixels	90 pixels	\$60.00
Left/Right Margin Button 2	120 pixels	60 pixels	\$40.00

# SPOTLIGHT

Spotlight Ads Are \$45 Per Box  
Typesetting Included  
Please contact Trevor Lauber at 1-888-457-2873, ext. 322  
or Trevor.Lauber@fwpubs.com for more information

## Record Album Frames

For: LP's - 45's - 78's - Picture Discs  
\* Now with Non-Glare UV Plexiglas \*  
All Steel - Black or Silver  
Simply the best - See for yourself  
Visit our secure Web site at  
[www.albumframes.com](http://www.albumframes.com)  
Or call us toll free: 800.640.0306

## CD STORAGE & DISPLAY

**CD Jewel Case Art Poster Frames**  
Easily remove a CD from its case for listening while the case stays in the frame. Great for college dorm rooms or anywhere space is limited.  
See them at our secure Web site  
[www.cdframes.com](http://www.cdframes.com)  
Or call us toll free: 800.640.0306

## ATTENTION RETAILERS

Increase your profits by selling our quality Record Album, Collectors and CD Frames.  
See them at:  
[www.collectorsframes.com](http://www.collectorsframes.com)  
For Wholesale Pricing and Info. Call:  
Phone: 800.640.0306 Fax: 630.653.4742  
or e-mail: [sales@collectorsframes.com](mailto:sales@collectorsframes.com)

**THE MUSIC JOINT**  
**45/LP/12"/78 COLLECTIBLES**  
Rock/Soul/Jazz/Country/Pop/R&B/Blues/Movies & more  
If you buy on a regular basis, ask for my periodic Set Sale or Auction lists. 12 years of mail-order experience. Accurate grading, reasonable prices, guaranteed to please. Foreign orders welcomed. Visa /Mastercard accepted  
Please specify which speeds & categories you prefer  
The Music Joint, PO Box 9505, Wilmington, DE 19809  
E-mail [vinylrock@aol.com](mailto:vinylrock@aol.com) or fax 302-475-0765

**INTOXICA!**  
New and Collectible Vinyl  
Bought - Sold - Exchanged Mail Order Available  
Original & reissue 60s/70s Beat Soul Jazz Funk Soundtracks  
231 Portobello Road, London W11 1LT, ENGLAND  
Tel: 011 44 20 7229 8010 Fax: 011 44 02 7792 9778  
[intoxica@intoxica.co.uk](mailto:intoxica@intoxica.co.uk) [www.intoxica.co.uk](http://www.intoxica.co.uk)  
Opening Mon - Sat 10:30am - 6:30pm, Sun Midday - 5pm BST  
All major credit cards accepted

**LORAN RECORDS** Collectible Record Albums  
[www.loranrecords.com](http://www.loranrecords.com)  
SPECIALISTS IN COLLECTIBLE LP'S OF ALL MUSICAL CATEGORIES  
Rock • Soul • Country • Jazz • Classical • Vocals • Easy Listening Soundtracks • Comedy • Exotic • Latin & Everything Else!  
\* High-Quality Records \* Low Postal Charges  
\* Reasonable Prices \* Free Search Service On Your Want Lists  
\* Fast, Friendly Service  
Order By Mail → P.O. Box 1604 • Florissant, MO 63031  
Order By Phone → 314-837-2649  
Order By Fax → 314-921-4091  
Order By E-mail → [loranrec@swbell.net](mailto:loranrec@swbell.net)

**I BUY RECORD COLLECTIONS**  
\$\$\$\$ PAID FOR QUALITY  
COLLECTIONS AND RARE RECORDS  
**45's - 78's**  
BLUES \* R&B \* SOUL \* RAB \* R 'N R  
ROCKIN' RARITIES \* Randy Coleman  
111 Royal Oak Road \* Florence, Alabama 35633  
Phone: 256-766-1837 \* email: [randcole@bellsouth.net](mailto:randcole@bellsouth.net)

**21<sup>ST</sup> CENTURY MUSIC**  
YOUR #1 SOURCE FOR 12" SINGLES  
WORLDWIDE MAIL ORDER  
75,000 ORGANIZED 12" SINGLES IN STOCK  
• DISCO 12" • HIP/HOP-RAP 12" • POP/ROCK 12" •  
• IMPORT 12" • HOUSE/FREESTYLE •  
• REMIX SERVICES •  
• SEARCH SERVICE AVAILABLE •  
• WANT LISTS ACCEPTED •  
• BUYING DJ COLLECTIONS •  
• WILL TRAVEL FOR LARGE COLLECTIONS •  
1-800-846-9501 • 201-438-4667  
FAX: 201-438-4669  
VISIT US ON THE WEB:  
[WWW.21CENTURYMUSIC.COM](http://WWW.21CENTURYMUSIC.COM)  
E-MAIL: [SALES@21CENTURYMUSIC.COM](mailto:SALES@21CENTURYMUSIC.COM)  
35 Ridge Rd., Lyndhurst, NJ 07071

**DEALERS**  
**I AM THE 78 RPM SPECIALIST!**  
Blues, Jazz, R&R, Hillbilly, Gospel  
Auction closing Sept. 15, 2006  
Features vocal groups, rare gospel & small label post-war country as well as excellent pre-war blues, jazz & hillbilly.  
Please contact me to receive my auction catalogs.  
E-mail: [joelslot@bluesworld.com](mailto:joelslot@bluesworld.com)  
Web site: [www.bluesworld.com](http://www.bluesworld.com)  
**JOEL SLOTNIKOFF**  
Box 21652, St. Louis, Missouri 63109 • (800) 785-5060  
**COLLECTORS**

**MicrogrooveRecords.com**  
Specializing in Original Beatles Vinyl  


**SALTY'S RECORD ATTIC** SINCE 1976  
**1326 9th STREET**  
  
**MODESTO, CA 95354**  
**1-209-527-4010**  
MUSIC FROM THE 20s THRU THE 90s  
LPs • 45s • 78s • 8 TRACKS  
CASSETTES • REEL TO REEL  
PICTURE DISCS • CDs  
**MAGAZINES**  
HOT ROD • PLAYBOY • LIFE • ROLLING STONES • etc.  
**SHEET MUSIC • POSTERS • STILLS**  
**BOOKS • MEMORABILIA**  
Call/Fax 209-527-4010  
WRITE  
SALTY'S RECORD ATTIC  
1326 9th Street • Modesto, CA 95354  
LIMIT WANT LIST TO 50 ITEMS

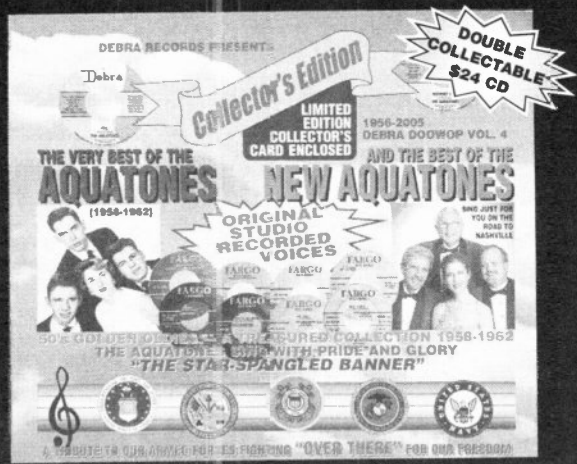
**ORIGINAL 1969 WOODSTOCK TICKETS**  
GUARANTEED UNUSED IN MINT CONDITION  
Only a Few Left!  
No Second Hand Tickets!  
Purchase from the only one who can guarantee 100% authenticity.  
Framed and Matted (9" x 12")  
Single Day Friday, Saturday or Sunday Ticket \$135.00  
3-Day Combo Ticket \$175.00  
Postcard is exact copy of original poster  
Unframed Tickets  
Single Day Friday, Saturday or Sunday Ticket \$50.00  
3-Day Combo \$125.00  
Also available one Saturday Ticket "01969" Make Offer  
Set of 5 Three Single Day Combo \$250  
Plus \$10 Shipping & Handling: Check, Money Order or C.O.D.  
Included with each purchase is a letter of authenticity. A signed notarized statement by myself, along with the two other people present when safes were opened, weeks after the festival.  
Call, Write or E-mail  
**Edward Dill**  
P.O. Box 31, Woodbourne, NY 12788  
(845) 434-5834 • E-mail: [ejdill@hotmail.com](mailto:ejdill@hotmail.com)

**PAST & PRESENT RARE DVDS & VIDEOS**  
DVD-Rs & Videos are \$15 each postpaid in U.S., Airmail add \$6 each.  
Money Orders preferred, checks OK, must clear.  
BLUES PROJECT REUNION 1990 NYC PRO 60M  
ERIC BURDEN 1976 GERMAN TV+ 1980 TV 75M  
JACK BRUCE 1990 POLAND PRO 60M  
BLOOD, SWEAT & TEARS 5/2000 FLA. 75M  
SHIRLEY BASSEY 1993 CARDIFF WALES BBC TV 60M  
BODKER T & MGS W/SAM MOORE 1992 FRANCE 55M  
THE CARS UK & US TV COMPIL 90M  
PERRY COMO IN LAS VEGAS 1976 TV SPEC W/ANN MARGET 60M  
PHIL COLLINS 5:95 JAPAN TV 100M  
BOOTSY COLLINS 1978 LARGO, MD PRO 75M  
GENE CLARK 1991 HOLLYWOOD, CA & CLIPS 100M  
DAVID COVERDALE & J. PAGE 12/93 JAPAN 90M  
RICK DERRINGER 1991 SAN DIEGO, CA 90M  
DONOVAN & DAVE MASON 1974 PBS TV SOUNDSTAGE 60M  
FATS DOMINO 1987 GERMANY TV 45M  
MIKE DOUGLAS SHOW 1/74 W.R. PYROR SLY SOTINE 75M  
DAVE EDMUNDS 1983 ROCKPALAST GERMAN TV 60M  
JOHN ENTHWISTLE 3/96 CANADA 90M  
DONALD FAGEN 2006 NYC 90M  
MARVIN GAYE RARE TV COMPIL 80M  
GUITAR LEGENDS SPECIAL 1991 SEVILLE SPAIN PT 1 90M  
GUITAR LEGENDS SPECIAL 1991 SEVILLE SPAIN PT 2 90M  
RORY GALLAGHER 1994 GERMAN TV 75M  
JOHN HAMMOND 1996 LI. NY PRO 60M  
RANDY HANSENS NEW BAND OF GYPSIES W/B. MILES 1997 SOLVENIA PRO 60M  
JOURNEY 1980 LARGO MD PRO 110M  
LONE JUSTICE 1987 AUSTRALIA 60M  
BILLY JOEL 1984 WEMBLEY UK KPRO 90M  
GENE KELLEY 1977 TV SPECIAL W/F. SINATRA 60M  
JORMA KAUKANON AND VITAL PARTS 1980 GERMAN TV 90M  
BB KING 1995 TORONTO CANADA 80M  
NICK LOWE 1976 BBC TV & 1979 FRENCH TV 90M  
DAVE MATTHEWS BAND 1995 GERMAN TV 90M  
JOHN MAYALL 1999 PA. 95M  
EDDIE MONY 1992 ILLINOIS 60M  
MARIA MCKEE 1990 LONDON UK 55M  
NEW BARBARIANS 1979 KNEBWORTH UK PRO 75M  
STEVIE NICKS 2005 PHIL. PA 90M  
NENA 1983 & 1985 GERMAN TV 90M  
NAZERETH 1986 GERMAN TV 60M  
BEN ORR 1977 BOSTON, MA PRO 80M  
PRINCE 3/26/04 CA. PRO 110M  
LITTLE RICHARD & CHUCK BERRY 3/98 GERMAN 60M  
REO SPEEDWAGON 1979 HAMBURG GERMAN PRO 90M  
SLY & FAMILY STONE RARE COMPIL 60M  
RINGO STARR & ALL STAR BAND 7/95 NYC RCMH 110M  
DAVID SANBORN & PAT METHENY 1992 LIVE IN THE SKY 90M  
DONNA SUMMER 1980 ABC TV SPECIAL 60M  
ROBIN TROWER 4/99 PITTS. PA 85M  
RICHARD THOMPSON 1983 GERMAN TV 90M  
TEN YEARS AFTER 12/89 W. GERMANY 90M  
TRAFFIC W/STEVE WINWOOD 1994 JONES BEACH NY 100M  
ROGER WATERS 8/99 BALD. MD 110M  
STEVIE WONDER 1995 JAPAN TV 90M  
WISHBONE ASH 1977 ROCKPALAST GERMAN TV 60M  
And Many, Many More!!!  
PLEASE SEND SASE AND YOUR WANTS & INTERESTS TO  
JOE RUSSO  
P.O. BOX 2422  
NORTH BABYLON, NEW YORK 117703-0422  
FAST PERSONAL SERVICE!!!  
E-MAIL ME AT  
[joeruss96@trism.com](mailto:joeruss96@trism.com)

# SPOTLIGHT

Spotlight Ads Are \$45 Per Box  
Typesetting Included  
Please contact Trevor Lauber at 1-888-457-2673, ext. 322  
or Trevor.Lauber@fwpubs.com for more information

**DEBRA RECORDS (EST. 1957)**  
PROUDLY PRESENTS  
**30 COLLECTABLE AQUATONES SONGS**  
BEAUTIFUL DOUBLE CD



**DO YOU COLLECT:**  
60's Garage, Rock/Surf & Insts./50's R&R, Groups, Teen/Soul, Funk/Girls/70's Rock & Punkrock/or Pic Sleeve, 45's?  
Then please request any or all of these giant auction lists. In business since 1985.  
**Barry Wickham**  
P.O. Box 2796, Petaluma, CA 94953 USA  
Telephone: 707-765-9334  
E-mail: vinylnut7@comcast.net

**RARE MUSIC DVDS/VHS**  
From ABBA to LED ZEPPELIN-BLUES, ROCK AND COUNTRY (Classic guitar rock of the 1960s-1970s, to the 90s and beyond) Hard to Find DVDS & VHS for collectors only.....  
Write for FREE 150 page DVD/VHS list and comprehensive catalog -MAIL ORDER ONLY-  
QUICK, RELIABLE & TRUSTWORTHY SERVICE  
**J. GARAFALO**  
PO BOX 460  
SUGAR LOAF, NEW YORK 10981

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. STAR SPANGLED BANNER (A CAPPELLA)</li> <li>2. YOU (TOP 20 ALL-TIME HIT) (1958)</li> <li>3. SHE'S THE ONE FOR ME (1957)</li> <li>4. SAY YOU'LL BE MINE (1957)</li> <li>5. SO FINE (1958)</li> <li>6. OUR FIRST KISS (1958)</li> <li>7. THE DRIVE-IN (1958)</li> <li>8. MY TREASURE (1958)</li> <li>9. MY ONE DESIRE (1958)</li> <li>10. MY DARLING (1960)</li> <li>11. FOR YOU FOR YOU (1960)</li> <li>12. EVERYTIME (1960)</li> <li>13. THERE'S A LONG LONG TRAIL (1960)</li> <li>14. WANTED (A Solid Gold Cadillac) (1960)</li> <li>15. CRAZY FOR YOU (1960)</li> <li>16. LIGHT UP THE SKY (1957) (UNRELEASED)</li> <li>17. HOW STILL THE NIGHT (1964)</li> <li>18. ANNA MAE (1958) (UNRELEASED)</li> </ol> | <ol style="list-style-type: none"> <li>1. WITHOUT YOU (Follow-up to their hit "You") Unreleased</li> <li>2. IF WE COULD BE TOGETHER (Pick Hit in Nashville)</li> <li>3. EVENING BLUES (1959) Unreleased</li> <li>4. SICK 'N' TIRED (1957) Unreleased</li> <li>5. MY DREAM (1962) Unreleased</li> <li>6. CAN YOU TELL THAT I LOVE YOU (2002)</li> <li>7. ARE YOU MY ANGEL (1950's Cha Cha) Unreleased</li> <li>8. THE GIRL OF MY DREAMS (1998)</li> <li>9. YOU ALWAYS FIND THE RIGHT THING TO SAY (2003)</li> <li>10. ONE LITTLE KISS (2000)</li> <li>11. DON'T GIVE UP THE DAY JOB (1989)</li> <li>12. THE BOWLING ALLEY (1975)</li> <li>13. MY LITTLE GIRL'S GETTING MARRIED (2003)</li> </ol> |
|--|---|
- AQUATONES 45 RPM COLLECTORS RECORDS "You" b/w "Crazy For You" \$6 (Blue Vinyl) (Limited Edition)**
- Inquiries: Debra Records**  
1-800-830-7463  
301 Penn Ave., Scranton, Pa. 18503
- DISTR: CLIFTON MUSIC (RONNIE I)**  
Tel: 973-365-0049  
Fax: 973-365-2665



**Buddy Randell & The Knickerbockers**

**The Knickerbockers**  
*Rockin' With The Knickerbockers*  
Sundazed (SC6216)  
reviewed by Joseph Tortelli

The newest Sundazed compilation (available on CD and vinyl) comprises 14 songs originally recorded for Challenge Records; 10 tracks were pressed as singles, and all are remastered in mono. *Rockin' With The Knickerbockers* focuses on the New Jersey quartet's Anglo-pop songs, omitting two earlier albums of frat-rock covers and banishing the playing of Buddy Randell's saxophone. Along with guitarist and prolific composer Beau Charles, Randell is credited with cowriting "Lies"; seven songs are contributed by outside songwriters such as producer Jerry Fuller and the team of Jim Seals and Dash Crofts. Highlighting the group's adoption of British rock, the tunes feature smashing vocal harmonies from all four musicians, strong rhythm guitar, clever lead riffs and a

The Knickerbockers entered the annals of rock 'n' roll mythology when they released a single titled "Lies" at the end of 1965. Its uncanny resemblance to the Beatles made it an instant topic of DJ chatter: Was this in fact the Fab Four using a pseudonym? History sorted that out rather quickly, yet the song has long been acknowledged as the finest Beatles sound-alike of the era. "Lies" caught a second wind when Lenny Kaye chose it for the first *Nuggets* collection in 1972. As a result, The Knickerbockers are linked to the two key trends of the 1960s: Beatlemania and garage rock.

steady backbeat filled with dynamic drum rolls. With its Beatles-esque guitar licks and vocal stylings, "Lies" is among the most infectious songs of the 1960s. "One Track Mind," the follow-up single, combines a verse underpinned by a memorable guitar line with a catchy rhythmic chorus; it misses the exhilarating novelty value of "Lies" and, perhaps as a consequence, missed the Top 40.

Other Brit-pop titles include "Just One Girl," "She Said Goodbye" and "Rumors, Gossip, Words Untrue," a sensational adaptation of the Fab Four interpreting Buddy Holly. "Stick With Me" underscores the impact of folk-rock, while "They Ran For Their Lives," a final single from 1968, delightfully mixes bubblegum and power-pop. The complex vocal arrangement on "Love Is A Bird" shows this East Coast group that relocated to the West absorbing the influences of California rock. "High On Love" adds psychedelic guitar riffs to a title whose first word could have raised questions in the 1960s, and "My Feet Are Off The Ground" uses vocal effects and a guitar rave-up to create a dose of *Nuggets*-like psychedelia. A condensed version of Sundazed's two-CD *Knickerbockerism!*, *Rockin' With The Knickerbockers* provides a concise history of the American group whose extraordinary hit record type-cast them as exemplars of an idealized British Invasion.

(www.sundazed.com)

**Disc Reviews continued from page 49**

Pop recorded the brilliant comeback albums *The Idiot* and *Lust For Life* in Berlin.

Some of the magic of that city's storied recording history seems to have rubbed off on Liars. Though the post-punk sensations moved there for vastly different reasons — cheap rent and a lively experimental music scene being foremost among them — the band's relocation from New York City has produced similar results, birthing the eerie, primitive specter of *Drum's Not Dead*.

Destined to be one of the most talked about indie albums of 2006, *Drum's Not Dead* is Liars' third record, and it's another unexpected about-face for Angus Andrew, Aaron Hemphill, and Julian Gross. Casting off the propulsive energy and furious dance rhythms of their debut, *They Threw Us All In A Trench and Stuck A Monument On Top*, Liars opted for clangorous dissonance on the eardrum-wrecking *They Were Wrong, So We Drowned*, a concept piece about witchcraft and the social paranoia created by the Salem witch trials. This time around, Liars turn inward to explore the duality of man with the characters Drum and Mount Heart Attack. In doing so, they've toned down their abrasive sonic attack considerably, trading in shrieking atonality for dreamy, undulating soundscapes, tribal drones and surprisingly soft, feverish vocal treatments.

Boiling the plot down to its essence, *Drum's Not Dead* works out an internal conflict between negative and positive energies. Drum is supreme confidence and unbridled creativity. Mt. Heart Attack is that timid, fearful part of our nature that breeds caution and anxiety. As the title indicates, Drum lives, and therein lies the victory for all of us, including Liars. Musically, *Drum's Not Dead* — which also features a DVD with three 45-minute films by Andrews, Gross, and Markus Wambsgans — is quiet and serene, uniquely melodic and mysterious.

Not surprisingly, given the title, the emphasis here is on

drums — two kits are used here — and diverse rhythms. Shrouded in ghostly piano, the double-tracked tumescence of "A Visit From Drum" strains at the leash, while "Hold You, Drum" embodies the single-mindedness and focus of Native American percussion, with Liars layering creepy sing-song vocals over the top. But what really get hearts racing are the cannon-like beats of "It Fit When I Was A Kid," going off in quick succession and growing louder and more intense until full catharsis is achieved.

Acting as haunting bookends, "Be Quiet Mr. Heart Attack," with its dark, glassy guitar ripples, and "The Other Side Of Mt. Heart Attack," tender and child-like, showcase Liars' ability to turn conventional indie-rock arrangements inside out and make something startlingly beautiful in the process. In that respect, *Drum's Not Dead* could be seen as an ambitious deconstruction of Sonic Youth's *Daydream Nation* or a merciless plundering of the Radiohead catalog. A bewildering walk through a Black Forest of sound where every snapped twig and stray bird-call sends shivers down your spine, *Drum's Not Dead* is rapturous and vaguely unsettling. Even the comforting lap of the river Elbe that's sampled in "The Wrong Coat For

You Mt. Heart Attack" seems full of foreboding, as does the Middle Eastern exoticism of "Let's Not Wrestle Mt. Heart Attack." After just three albums, Liars have proven they have no *modus operandi*, and if you think you know what they're going to do next, you're probably wrong.

**Martha Reeves & The Vandellas**  
*Gold*  
Hip-O/Motown (B0005226-02) (Two CDs)  
reviewed by Joseph Tortelli

*Gold* compiles the hit sides of every Martha Reeves & The Vandellas single released on the Gordy label from their Shirelles-inspired 1962 debut "I'll Have To Let Him Go" through the tough-minded soul of "Tear It On Down," issued in 1972. This remastered 42-track collection also gathers desirable B-sides, along with five Martha Reeves solos recorded after she departed Motown. Originally called Martha & The Vandellas, the vocal trio tallied a dozen Top 40 hits from 1963-67, and they were even more successful on the R&B charts.

**Disc Reviews continued on 59**



**Aug 18 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.

**Aug 19 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.

**Aug 19 IN, Indianapolis.** Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Aug 19 MD, Arbutus.** Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

**Aug 19 NY, Deer Park.** Record Collectors Show, Sons of Italy Hall. 2075 Deer Park Ave., SH: 9am-4pm, A: \$5. PH: 516-481-2188 or www.recordcollectorsanon.com

**Aug 19 NY, Woodstock.** Vintage Guitar Show & Music Swap Meet, Holiday Inn Conf. Ctr. Exit 19 off NY Thruway, SH: 9am-4pm. PH: 800-687-8940 or 508-865-5935 or www.guitarshows.com

**Aug 19 NY, Hempstead.** Record Collectors Show, Hofstra University. SH: 9am-4pm, A: \$5. PH: 516-481-2188.

**Aug 19 WI, Milwaukee.** Music Marketplace, American Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

**Dec 2 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.

**Dec 3 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.

**Dec 3 FL, Ft. Lauderdale.** Record & CD Show, Roadway Airport Inn. 2440 State Rd. 84 (just W. of I-95), SH: 10am-3pm, A: \$3. Record Museum, John Miller, PH: 954-815-7625.

**Dec 3 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.

**Dec 3 PA, Allentown.** Winter 2006 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. in advance, \$65. after Nov 28, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

**Dec 9 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.

**Dec 9 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.

**Dec 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

**Dec 10 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.

**Dec 10 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.

**Dec 10 NJ, Springfield.** Greater NJ Record & CD Show, Holiday Inn. Rt. 22 W., SH: 10am-4pm, T: 75, A: \$6., \$3. seniors, \$3., under 12 free. PH: 908-925-9667.

**Dec 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

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

**Dec 10 HUNGARY, Budapest.** XXXV Int'l. Record & CD MegaFair, Varosliget, Lemezbörze, plusz Magazine, 1300 Budapest, Pf. 129. Hungary. PH: 0036 14300990. FAX: 0036 14300991 or www.lemezbörze.hu

**Dec 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

**Dec 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.

**Dec 17 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.

**2007**

**Jan 21 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.

**Jan 26-28 FL, Orlando.** 18th Annual Florida Extravaganza, Orange County Conv. Ctr. Fri. 12noon-7pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 1,500. PH: 877-470-2826 or www.fxshow.com

# Print too small?

Discoveries subscribers may look at their issues online and search the ads by keyword or increase the size of the pages with Acrobat Reader software. Go to [www.collect.com/records](http://www.collect.com/records) and register with your subscriber number, zip code and last name to view the current issue online.

## SOUTH'S LARGEST SHOW



**Records & Cds for Everyone**

Plenty of Free parking

**BIRMINGHAM RECORD COLLECTORS**

BRC,  
P.O. Box 59533  
B'ham, AL 35259

**so BIG it takes TWO DAYS**

**GREATEST RECORD SHOW EVER!!!**

**SATURDAY, AUGUST 19**  
9am - 5pm

**SUNDAY, AUGUST 20**  
10am - 4pm

**THE CEDARS CLUB**

**301 GREEN SPRINGS AVE S**  
NEXT TO GEORGE WARD PARK

**ADMISSION \$3.00**

[www.birminghamrecord.com](http://www.birminghamrecord.com)

-♪Music For Everyone!!! -♪More CD Dealers Than Ever Before!!!  
-♪Over 1/4 Million 45's and LP's to choose from. -♪Over 40,000 CDs to Browse Through.

**BARGAINS THROUGHOUT THE RECORD SHOW!!!**

**-♪Music, Music, Music!!!**

From The 40's To The 90's Rock, Soul, R&B, Doo Wop, Country, Jazz, Heavy Metal, Big Band, New Age. Show Tunes, Easy, Rockabilly, Blues, Alternative, and **MORE!!!**

**RECORD DEALERS FROM ALL ACROSS THE USA AND EUROPE**  
**COME EARLY and STAY LATE and HAVE A BLAST!!!!**










## "WE'VE GOT YOU COVERED"

AN EXHIBITION AND SALE OF ICONIC ALBUM COVER ILLUSTRATIONS, PHOTOGRAPHS AND COLLECTIBLES

PRESENTED BY

# ROCKPOP PRODUCTIONS

HOSTED BY

## Tobey C. Moss

GALLERY

7321 BEVERLY BLVD., LOS ANGELES, CA 90036  
(323) 933-5523  
[WWW.TOBEYCMOSSGALLERY.COM](http://WWW.TOBEYCMOSSGALLERY.COM)

**On Display August 19th through September 7, 2006**

**Opening Reception - Saturday, August 19 - 5 to 8pm - Free Admission**

Come to the reception and meet some of the artists whose works will be on display, including  
**Richard E. Aaron, Howie Green, Michael James Jackson, Jim McCrary, PlasticGod & Paul Whitehead**

Visit <http://rockpopgallery.easystorecreator.com/galleryshow.asp> for more details and directions to the gallery.










# discStops

# discStops

<p>★ <b>ARIZONA</b>  <b>MEMORY LANE</b>  <b>OUT-OF-PRINT RECORDS • TAPES • CDs</b>  1940 E. University Dr., Tempe, AZ 85281  480-968-1512 • Fax: 480-394-0662  www.memorylanerecords.com  E-mail: orders@memorylanerecords.com  Mail, phone, and web orders filled promptly.  Visa • MC • AmEx • NOVUS  Be sure to visit us when you're in Arizona.</p>	<p><b>CALIFORNIA</b>  <b>"RECORDS"</b>  710 "K" St., Sacramento, CA 95814  916-446-3973  E-mail: records@rare-records.net  Over 5,000 Square Feet of Floor Space!  Mostly Collectible Vinyl. We also carry CDs, DVDs,  Posters &amp; Memorabilia!!  For map and driving directions:  http://www.rare-records.net/maps.html  http://www.myspace.com/recordsthestore</p>	<p><b>ILLINOIS</b>  <b>BEVERLY RECORDS</b>  773-779-0066 • Fax: 773-779-2434  11612 S. Western Ave., Chicago  www.beverlyrecords.com  <i>Chicago's Oldies Headquarters Since 1967</i>  Dusty &amp; current CD's, 45's, LP's, 78's,  Karaoke CD's, rentals, turntable sales &amp; repair.  Next-Day Delivery Available</p>	<p><b>NEVADA</b>  <b>WAX TRAX RECORDS, INC.</b>  2909 S. Decatur, Las Vegas, NV 89102  702-362-4300 • Fax: 702-362-4340  E-mail: waxtraxinc@aol.com  Over 1,000,000 records, CDs, cassettes &amp; all kinds of  music memorabilia. A must for the true collector.  When in Vegas, stop in.  Also check out our new radio show  The Street Harmony Revue at www.KLAV1230AM.com  (Mondays - 8-10pm)</p>
<p><b>CALIFORNIA</b>  <b>HEROES &amp; LEGENDS</b>  18034 Ventura Blvd. #204 • Encino, CA 91316  818-342-2800 • E-mail: Heroesross@aol  www.Heroesandlegends.net  Autographs and Memorabilia  Request a free catalog.</p>	<p><b>CONNECTICUT</b>  <b>RECORDS &amp; THINGS</b>  800 Silas Deane Hwy.  Wethersfield  860-563-6694  <b>RECORDS.AND.THINGS@SNET.NET</b>  Specializing in out-of-print LPs and 45s, especially  Rock, Jazz and Soul but other categories, too.  Open Tues.-Fri. 11 a.m.-6 p.m., Sat. 11 a.m.-5 p.m.</p>	<p><b>IOWA</b>  <b>MOONDOG MUSIC</b>  806 Wacker Dr., Ste. 120  Dubuque, IA 52002  563-583-7041  E-mail: moondogmusic1@msn.com  Tri-States Best Selection Vinyl &amp; CDs  Both New &amp; Used. All Styles Of Music.  1,000's of Domestic &amp; Import CDs.  Mail Service Available.</p>	<p><b>NEVADA</b>  <b>BIG B'S CDs &amp; RECORDS</b>  4761 S. Maryland Pkwy.  Las Vegas, NV 89119  702-732-4433 Fax: 702-795-7989  11am-8pm Mon.-Sat., 11am-7pm Sun.  E-mail: bigbs@fnet.net Web: Bigbsmusic.com  We stock a wide range of new and used CDs and LPs,  all very organized! Dealers are welcome. Send us your  want lists! THE store that locals come to shop!</p>
<p>★ <b>CALIFORNIA</b>  <b>ROCKAWAY RECORDS</b>  2395 Glendale Blvd., Los Angeles, CA 90039  323-664-3232  E-mail: sales@rockaway.com  www.rockaway.com  Open 7 days  Best collectibles in Los Angeles, plus an  incredible selection of used CDs, DVDs,  LPs, 45s, Books and lots more!</p>	<p><b>FLORIDA</b>  <b>DADDYO'S RECORD RACK</b>  312 Laurel East Rd.  Nokomis, FL 34275  E-mail: bklynjp66@verizon.net  LP's 45's CD's  All Music Genres  Buy Sell Trade</p>	<p><b>KENTUCKY</b>  <b>POPS RESALE</b>  1423-B Leestown Rd.  Lexington, KY 40511  859-254-7677  www.popsresale.com  Store Hours: Mon.-Sat. 11:00am-7:00pm  Tens of thousands of records, all genres, variety of  conditions, all categorized and alphabetized.</p>	<p>★ <b>NEW HAMPSHIRE</b>  <b>THE MUSIC CONNECTION</b>  1711 South Willow St.  Manchester, NH 03103  Phone/Fax: 603-644-0199  Past and Present Records, CD's, Tapes.  All speeds and artists.  Alphabetical want lists welcome.  Shop and Mail-Order Service.</p>
<p>★ <b>CALIFORNIA</b>  <b>STREETLIGHT RECORDS</b>  980 South Bascom Ave. San Jose, CA  888-330-7776  939 Pacific Ave., Santa Cruz, CA • 888-648-9201  3979 24th St., San Francisco, CA • 888-682-3550  2350 Market St., San Francisco, CA  • 888-396-2350 • Fax: 408-293-8210  www.streetlightrecords.com  Buy, Sell, trade all kinds of CD's, LP's, DVD's and  Collectibles. Secure E-Store</p>	<p><b>FLORIDA</b>  <b>PLAY IT AGAIN Inc.</b>  3148 W. New Haven Ave.  West Melbourne, FL 32904  321-724-5685 • Fax: 321-722-1215  E-mail: playitagain@CFL.rr.com  Store Hours: Mon.-Sat. 10 a.m. - 6 p.m.  Sun. 12 noon - 5 pm.  Florida's best kept secret. Where dealers shop.  Want list and dealers welcome.</p>	<p><b>MAINE</b>  <b>BILL O'NEIL'S HOUSE OF ROCK 'N ROLL</b>  840 U.S. Route 1  Saco, ME 04072  207-283-1966  woneil@maine.rr.com  "Maine's Oldies Specialist" LPs, 45s, CDs.  New and used. Want lists welcomed.  Hours: 10am-8pm Mon.-Sat., noon-5pm Sun.</p>	<p><b>NEW JERSEY</b>  <b>21st CENTURY MUSIC</b>  35 Ridge Rd., Lyndhurst, NJ 07071  Toll Free: 800-846-9501 • 201-438-4667  Fax: 201-438-4669  www.21centurymusic.com •  sales@21centurymusic.com  Business Hours: Mon.-Sat. 11am-6pm  Specializing in 12" Singles, Dance, Rock, 12" Rap &amp; Hip  Hop/Soul LPs. Buy, Sell, Trade. Want lists accepted. All major  credit cards accepted. Foreign dealers welcome.  We buy DJ collections.</p>
<p><b>CALIFORNIA</b>  <b>THE LAST RECORD STORE</b>  1899-A Mendocino, Ave.  Santa Rosa, CA 95401  707-525-1963 • Fax: 707-75-4042  E-mail: lastrecordstore@yahoo.com  Send your want list to lastrecordstore@yahoo.com</p>	<p><b>FLORIDA</b>  <b>Rock &amp; Roll Heaven Inc.</b>  1814 N. Orange Ave.  Orlando, FL 32804  407-896-1952 • Fax: 407-896-2130  E-mail: sales@rock-n-rollheaven.com  www.rock-n-rollheaven.com  Central Florida's oldest and largest source for every  format and every category including books, mags,  t-shirts, posters, 12's, 45's, LP's, cass, CD's,  new-used, everything!</p>	<p>★ <b>MARYLAND</b>  <b>JOE'S RECORD PARADISE</b>  1300 East Gude Dr.  Rockville, MD 20850  301-315-2235 • Fax: 301-315-2252  www.joesrecordparadise.com  E-mail: raremusic@joesrecordparadise.com  Thousands of LPs, 45s and CDs. New, used and out of  print. Open 7 days a week. Jazz, Rock, R&amp;B,  Blues and Country. 30 years in business.</p>	<p><b>NEW JERSEY</b>  <b>ABSOLUTE VINYL</b>  9 Midland Ave., Montclair, NJ 07042  973-746-7775  E-mail: absjag@aol.com  <b>NEW LOCATION!</b>  M-Tu 1pm-6pm, W-F 1pm-8pm, Sat. 12pm-5pm  New &amp; Used LPs &amp; 45s, Up to 10,000 \$1 45s &amp; LPs  always avail. Want lists accepted. Wholesale available to  foreign &amp; domestic buyers. Specialties include Soul,  Jazz, Beatles &amp; Progressive Rock. (LP's)</p>
<p><b>CALIFORNIA</b>  <b>HOUSE OF RECORDS</b>  3328 Pico Blvd., Santa Monica, CA 90405  310-450-1222 • 310-450-4525  E-mail: info@houseofrecords.com  www.houseofrecords.com  LA's oldest record store.  Collectible records and used CDs.  Please visit when in California.</p>	<p><b>FLORIDA</b>  <b>YESTERDAY &amp; TODAY RECORDS</b>  9274 SW 40th Street, Miami, FL 33165  305-554-1020  www.vintagerecords.com • E-mail: yandtre@aol.com  South Florida's oldest collector's record shop!  Thousands of rare new/used, domestic/import 45s, LPs,  12" &amp; CDs. Specializing in Garage, Psych &amp; Prog, but  carry all types of music. Buy, sell &amp; trade. Phone or  e-mail your want lists! We buy collections!</p>	<p><b>MASSACHUSETTS</b>  <b>IN YOUR EAR</b>  957 Commonwealth Ave., Boston, MA 02215  617-787-9755  72 Mt. Auburn St., Cambridge MA 02138  617-491-5035  2 Stores in MA with over 150,000 records (7", 10" &amp; 12") obsolete  formats (CD, cassette, 8-track, reels, quad) movie posters, photos,  magazines, videos. Rock, jazz, soul, hip hop, psych, punk, and many  other categories. Tons of cheap common stuff, reissues and unusual,  offbeat, weird, local. Must visit. Also buy collections, promos, sealed  and old band stock.</p>	<p><b>NEW JERSEY</b>  <b>FLIPSIDE II RECORDS</b>  120 Wanaque Ave., Pompton Lks., NJ 07442  973-835-8448  No Web site, No E-mail, no computer at all!  Thurs. &amp; Fri. 11 a.m. - 7 p.m., Sat. 11 a.m. - 6 p.m.  Lotsa new and used vinyl of all types. Plus CD,  cassettes, 8-tracks, posters &amp; other promo junk,  phono needles &amp; accessories.  50 minutes from NYC by bus</p>
<p><b>CALIFORNIA</b>  <b>THE RECORD MAN</b>  1322 El Camino Real, Redwood City, CA 94063  650-368-9065 • Fax: 650-368-2968  www.recordman.com  E-mail: archives@recordman.com  Find out why people are calling us The Biggest and Best  Record Store Around! Over 1 Million Items In Stock! LPs,  45s, 78s, CDs, DVDs, memorabilia. We specialize in  Jazz, Soul, and Rock and have all categories of Music!  We do Mail Order and Specific Want Lists. We buy large  collections! All Major Credit Cards Accepted.</p>	<p><b>GEORGIA</b>  <b>FANTASYLAND RECORDS</b>  2839 Peachtree Rd. NE, Atlanta GA, 30305  404-237-3193  Thousands of LPs, 45s &amp; CD's. Rock  (classic, '50's &amp; '60's and alternative), Pop, Jazz, Blues,  Country, Classical, Vocalists, Easy Listening, 12" club  singles &amp; more!! New, used &amp; out of print. Hard-to-find  collectibles... DVDs, videos, posters, t-shirts, stickers,  mags. Open Mon - Sat 11-7. **29 years serving music  collectors in the same location!*</p>	<p><b>MASSACHUSETTS</b>  <b>SUNSET RECORDS, ETC.</b>  1232 Wilbur Ave. Somerset, MA 02725  508-678-3441  New E-mail: sunsetip@mindspring.com  New and Used Records, CDs, Cassettes, &amp; Video  We Buy &amp; Sell  Mail Orders Welcome</p>	<p><b>NEW JERSEY</b>  <b>THE ALBUM HUNTER</b>  105 W. Main St.  Maple Shade, NJ 08052  856-667-4715 • Fax: 856-667-4718  E-mail: albumhunter@albumhunter.com  www.albumhunter.com  M-F 10-5, Sat. &amp; Sun. 10-5  • Dealer Friendly • Call Anytime  • Wholesaler Dealer Heaven  • Over 10,000 \$1 &amp; \$2 LP's &amp; Disco 12"</p>
<p><b>CALIFORNIA</b>  <b>EARTH WAVE RECORDS</b>  1451 Southwest Blvd. #123  Rohnert Park, CA 94928  707-795-1660 • Fax: 707-795-1665  Business Hours: 10:00-5:00 Monday-Friday  12:00-5:00 Saturday, Closed Sunday  Bring this Ad to get 30% off!!  Going to Northern California? Come visit the largest  vinyl record store in Sonoma County! Also visit our user  friendly Web site at www.earthwaverecords.com  Check out our weekly new arrivals!</p>	<p><b>GEORGIA</b>  <b>FULL MOON RECORDS</b>  1653-A McLendon Ave.  Atlanta, GA 30307  404-377-1919  E-mail: fmrecs@hotmail.com  New, Used Records, Tapes, CDs.  Great Selection, Great Prices.  Send us your want list!  Please include a phone number or  e-mail with your want list.</p>	<p><b>MICHIGAN</b>  <b>PJ's USED RECORDS</b>  617 B. Packard  Ann Arbor, MI 48104  734-663-3441  We buy and sell music and films in all formats.</p>	<p><b>NEW JERSEY</b>  <b>IZZY'S RECORDS &amp; CDs</b>  753 Boulevard, Kenilworth, NJ 07033-1703  908-259-0070 • www.izzymusic.com  New &amp; Used Records, CDs, Tapes, Memorabilia,  Imports, Promos, Out of Print LPs, 12-inch &amp; 45s  Jazz &amp; Soul LPs our specialty.  Jazz • Soul • Blues • Punk • Hardcore • Rock.  Please include Phone # with all Want Lists  Only 10 minutes from Newark Airport!</p>

We affectionately refer to retail stores carrying both **Discoveries** magazine and recorded discs as **discStops**. If you would like your shop listed here, the processing fee is only \$8.50 per month, payable annually (\$102.00). Come on and join the team! Retailers who carry **Discoveries** in their stores are indicated with a star (★) in the upper left corner. Spread the news of your store with a **discStops** listing that 36,000 will see every month. Questions? Call Trevor (888) 457-2873 ext. 322 or e-mail him at Trevor.Lauber@fwpubs.com



<p><b>NEW YORK</b>  <b>HIGH FIDELITY RECORDS &amp; CDs</b>                  59 B Merrick Rd., Amityville, NY 11701                  Inside the Amity Mall shopping plaza.                  Please call us at: 631-264-0524                  E-mail: highfidelitycds@gmail.com                  www.highfidelitycds.com</p> <p><small>We are Long Island's newest vinyl and CD shop specializing in hard-to-find vinyl &amp; used CDs. We have a huge selection of rock records &amp; CDs, jazz, blues, country, R&amp;B/soul, soundtracks, box sets rap/hip hop, and out-of-print items. Thousands of popular CD titles \$5.99 or less, many of them as low as \$1.99. Extremely reasonable and competitive pricing on both collectible and common vinyl. We also have a nice selection of DVDs, VHS &amp; cassettes.</small></p>	<p><b>PENNSYLVANIA</b>  <b>D&amp;J RECORDS</b>                  212 E. Main St., Carnegie, PA 15106                  (only 5 mins. from Pittsburgh)                  412-279-8888</p> <p><small>Over 1 Million 45's - LP's - 78's.                  Northern Soul - Doo-Wop - Rockabilly - 12" Disco - Etc.                  Check out dj-beans auctions on eBay  <b>We Buy Collections - Want Lists Accepted</b>                  E-mail: DJ-BEANS@COMCAST.NET</small></p>	<p><b>WASHINGTON</b>  <b>BOP STREET RECORDS &amp; CD EXCHANGE</b>                  5219 Ballard Ave. N.W., Seattle, WA 98107                  206-297-2232</p> <p><small>Sunday - Thursday 12-7pm                  Friday - Saturday 12-Midnight                  In Business Since 1974                  Over one half million items in stock!                  LPs • 45s • 78s • Boxed Sets • CDs                  ALL FORMATS • ALWAYS BUYING COLLECTIONS!                  ESPECIALLY 45s!</small></p>
<p><b>NEW YORK</b>  <b>INFINITY RECORDS LTD.</b>                  510 Park Blvd.                  Massapequa Park, NY 11762                  516-221-0634 • Fax: 516-221-8901                  E-mail: vinylriver@aol.com                  www.infinityrecords.net</p> <p><small>Long Island's best record collector store, Jazz, Soul, Rock, Classical, Disco, Rap, Hip-Hop, etc.                  Foreign dealers welcome. We buy collections.  <b>WE'RE BIGGER AND BETTER SINCE WE'VE MOVED.</b></small></p>	<p><b>PENNSYLVANIA</b>  <b>RECORD CONNECTION</b>                  550 N. Reading Road, Ephrata, PA 17522                  717-733-1641 • Fax: 717-733-1685                  www.recordconnectionpa.com</p> <p><small>Oldies, Classic Rock, Heavy Metal, Psychedelic, Progressive, Country, Jazz &amp; Comedy. Over 100,000 45's &amp; albums! Compact discs, Cassettes, 8-tracks, VHS, DVDs, New, Used &amp; Imports. Located on Rt. 272, 4 miles south of PA turnpike (exit 286). Open 7 days a week. M-F 10am-8pm, Sat. 9am-7pm, Sun. 11am-5pm</small></p>	<p><b>CANADA</b>  <b>KOPS RECORDS</b>                  229 Queen Street West                  Toronto, Ontario M5V 1Z4                  416-593-8523 • Fax: 416-598-4039                  www.kopsrecords.com                  E-mail: kops@kopsrecords.com</p> <p><small>Over 30,000 45rpm records online.                  Specializing in funk, soul, jazz, hip hop, reggae, house, techno and electronica on vinyl and cd</small></p>
<p><b>NEW YORK</b>  <b>RECORD BARON</b>                  Home of Dan the Record Man                  3048 Delaware Ave., Kenmore (Buffalo), NY 14217                  TheRecordBaron@aol.com • 716-871-8722                  Buy &amp; Sell CD's, Vinyl, Tapes, 45's                  Area's largest selection of vinyl. Always stocking the collectible artists - titles - labels you hunt for. Soul - Motown - Jazz - Funk - Metal - Reggae - Blues - 50's, 60's, 70's to the present.                  Also stocking 1000's of domestic &amp; import CD's - Memorabilia - Autographs.                  Hours: Mon (by appointment) T-TH 11am-7pm                  F 11am-6pm, Sat. 11am-6pm, Sun closed</p>	<p><b>PENNSYLVANIA</b>  <b>VAL SHIVELY • R&amp;B RECORDS</b>                  49 Garrett Rd., Upper Darby, PA 19082                  610-352-2320 • Fax: 610-352-8199                  (1 mile from West Philadelphia)                  E-mail: pjshively@comcast.net</p> <p><small>Over 4 million 45s! Also CDs, LPs, cassettes.                  Send Want Lists. Mail Order Available.                  Major Credit Cards Accepted.                  Warehouse hours - Mon. 10am-6pm EST.                  Closed Tuesdays. Wed.-Sat. 10am-6pm EST</small></p>	<p><b>CANADA</b>  <b>DISQUES BEATNICK RECORDS</b>                  3770 St-Denis                  Montreal, Quebec H2W 2M1                  514-842-0664                  Fax: 514-842-5541                  www.beatnickmusic.com                  E-mail: beatnickmusic1@yahoo.com</p> <p><small>Used, New, LP's, 45's, CDs, Beatles, Collectibles, 1950s to present.</small></p>
<p><b>NEW YORK</b>  <b>RHYTHM RECORDS</b>                  181 Ave. S., Brooklyn, NY 11223                  718-375-1861                  records50@aol.com</p> <p><small>Record collector's one-stop specializing in doo-wop, R&amp;B. Large selection of LPs and 45s and CDs.                  '50s-'80s. Soul to rock and roll.                  We buy collections - top prices paid.                  Send want lists or come see us.</small></p>	<p><b>PENNSYLVANIA</b>  <b>GEORGE'S SONG SHOP</b>                  128 Market St.                  Johnstown, PA 15901                  814-539-4884                  E-mail: scooter703@atlanticbb.net</p> <p><small>Pennsylvania's Oldest Record Store                  5 floors of over 1,000,000 45's                  Rare R&amp;B/Doo-Wop our specialty.</small></p>	<p><b>CANADA</b>  <b>WEIRDORAMA</b>                  82 Courtwright St.                  Fort Erie, Ontario, Canada L2A 2R7                  905-994-7434                  weirdorama@cogeco.ca                  Hours: 11-5 Mon - Fri, 11-4 - Sat. Right across the bridge from Buffalo. 1000's of LP's, cassettes &amp; 8-Tracks for every kind of music under the sun. Will ship worldwide. Wish lists accepted with your patience. I also specialize in 60's &amp; 70's Vintage Gear, Costumes, Antiques, collectibles, &amp; have a full selection of Body Jewelry.</p>
<p><b>OHIO</b>  <b>PARKER'S RECORDS &amp; COMICS</b>                  1222 Suite C, Route 28, Milford, OH 45150                  Phone/Fax: 513-575-3665 • www.parkersrc.com                  E-mail: dkparker39@fuse.net                  Mon.-Sat. 11 am - 7 pm</p> <p><small>Over 13,000 sound clips on the Web site.                  Specializing in 50s &amp; 60s.                  Over 100,000 45s &amp; 10,000 33s.                  Send want lists.                  Accepting MasterCard/VISA &amp; NOVUS cards.</small></p>	<p><b>PENNSYLVANIA</b>  <b>RECORD CASTLE</b>                  1118 Cottman Ave. side mail box                  Philadelphia, PA 19111                  215-745-4151- leave message                  www.recordcastle.com                  E-mail: info@recordcastle.com                  Ebay username: recordcastle.com</p> <p><small>Mail Order /or by appointment Buy/Sell records - compact discs - tapes - rock n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!</small></p>	<p><b>CANADA</b>  <b>VENUTIAN RECORDS</b>                  229 Queen St. West                  Toronto, Ontario, Canada M5V 1Z4                  www.kopsrecords.com                  416-593-8523 Toll-free: 888-839-8858                  E-mail: kops@kopsrecords.com</p> <p><small>Specialists in all types of pop and rock music from the 1950's to the 1990's on 45. Over 40,000 titles already listed from a stock in excess of 1 million.                  We buy and sell.</small></p>
<p><b>OKLAHOMA</b>  <b>GARDNER'S USED BOOKS &amp; MUSIC, INC.</b>                  4419 S. Mingo Road, Tulsa, OK 74146                  918-627-7323 • Fax: 918-250-8828                  E-mail: rgardnergtsgub@coxinet.net</p> <p><small>Over 150,000 LPs, 45s, CDs, DVDs, Posters, Books, Music Supplies, Cassettes, Videos, Sheet Music, Magazines, Memorabilia. We buy complete stores. Want lists accepted.                  Open 7 days, 21,581' of retail - Largest Used Books &amp; Music Store in the Southwest! We Buy • Sell • Trade 1000s of Items All Day, Every Day! Since 1991. \$50,000 available immediately for quality merchandise.</small></p>	<p><b>RHODE ISLAND</b>  <b>THE TIME CAPSULE</b>                  537 Pontiac Ave.                  Cranston, RI 02910                  401-781-5017                  www.thetimecapsule.com                  E-mail: ryeremian@aol.com</p> <p><small>Open seven days a week! Thousands of back issue comics, records and toys!                  Thousands of 45's &amp; LP's!</small></p>	<p><b>ENGLAND</b>  <b>BEATIN RHYTHM</b>                  Smithfield Building, 42 Tib St.,                  Manchester, UK                  Tel: 0161-834-7783 • Fax: 0161-834-9835                  E-mail: www.beatinrhythm.com</p> <p><small>The top choice for Soul, R&amp;B, Psych, Funk, 60's, 70's, 80's on 45, LP or CD. Humongous selection.                  Beautiful staff. Everything for the collector.</small></p>
<p><b>PENNSYLVANIA</b>  <b>FLIPSIDE RECORDS &amp; COLL.</b>                  940 N. Hermitage Rd.                  Hermitage, PA 16148                  724-342-0824 • Fax: 724-981-2857                  www.flipmall.com                  E-mail: flipside@flipmall.com</p> <p><small>Download catalogs free!                  Over 2 million in stock records, CDs, cassettes, and collectibles. Master/Visa/Discover accepted.</small></p>	<p><b>VIRGINIA</b>  <b>DMS MUSIC ASSOCIATES</b>                  P.O. Box 4098                  Portsmouth, VA 23701                  757-465-3333 • Fax: 757-465-0229                  E-mail: ddelo65716@aol.com</p> <p><small>Specializing in Jazz, Blues, R&amp;B, Gospel, and Soul music. Vinyl, LPs, 8-Tracks, Cassettes, Music Magazines, and CDs. Specializing in music 1900-1980. Please e-mail, fax, or call with WANT LISTS! Most LPs are under \$10.</small></p>	<p><b>Promote Your Store</b>  <b>\$102 A Year</b>                  Call 1-800-726-9966                  Trevor Ext. 322 • Rhonda Ext. 345</p>

We affectionately refer to retail stores carrying both **Discoveries** magazine and recorded discs as **discStops**. If you would like your shop listed here, the processing fee is only \$8.50 per month, payable annually (\$102.00). Come on and join the team! Retailers who carry **Discoveries** in their stores are indicated with a star (★) in the upper left corner.

Questions?  
 Call Trevor  
 (888) 457-2873 ext. 322  
 or  
 e-mail him at  
 Trevor.Lauber@fwpubs.com

Send your listing with payment to: **Discoveries**  
 700 E. State St., Iola, WI 54990

Do you carry Discoveries in your Store?  
 yes no (circle one)

Name: \_\_\_\_\_ Listing: \_\_\_\_\_

Address: \_\_\_\_\_

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

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

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

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





**MARTHA REEVES & THE VANDELLAS** GOLD



Disc Reviews continued from page 53

Led by Reeves, the threesome effortlessly moved between pop, soul and rock 'n' roll. In no small part, their genre-bending success hinged on collaborations with top Motown producers and songwriters, most important William "Mickey" Stevenson and the Midas-touch team of Brian Holland, Lamont Dozier, and Edward Holland Jr. Produced by Stevenson, "Dancing In The Street" transcended the limits of dance songs, exploding from radio speakers and later serving as an expansive metaphor for every urban happening in the 1960s. With its drum intro and killer rhythm section, Holland-Dozier-Holland's "Nowhere To Run" is perhaps the hottest-sounding platter of its time. The Vandellas' first Top 10 pop smash, "(Love Is Like A) Heatwave" is energized by a propulsive instrumental groove led by a driving saxophone. "Jimmy Mack" stands as one of the last pure girl-group hits of the era, yet this delightful pop record topped the R&B charts in 1967.

A catchy number that missed the Top 10 in 1967, "Love Bug Leave My Heart Alone" closely resembles The Supremes' contemporary pop stylings; on the equally infectious "I'm Ready For Love." The Vandellas match their more popular Motor City rivals virtually note for note and beat for beat. With strings sweetening a funky rhythm, "Honey Chile" and "(We've Got) Honey Love" point to the bubblegum soul that would become popular in the early 1970s. Composed by the team behind The Jackson Five's records known as The Corporation, "Bless You" has the signature production treatment that worked so well on that quintet's early releases. Recently dusted off for the *Hitch* soundtrack, "It's Easy To Fall In Love" presents a sophisticated pop arrangement; for completists, a newly discovered stereo mix makes its debut here.

*Gold* includes potent girl-group B-sides such as "A Love Like Yours" with its memorable "knock, knock, knockin'" chorus and "Darling, I Hum Our Song," on which Reeves really does some humming. "Third Finger, Left Hand" swings with a light, sing-along touch that suggests The Dixie Cups. "Wild One" adds "He's A Rebel"/"Leader Of The Pack" lyrics to a full-tilt Motown production that inexplicably garnered little pop action, even though it was the follow-up to "Dancing In The Street."

Demonstrating her gift at mastering all styles, Reeves belts out the soul ballad "Love (Makes Me Do Foolish Things)." Some of her most powerful singing comes on the mid-tempo R&B romances "Love, Guess Who," "Taking My Love" and "I Promise To Wait My Love." Released in 1972 as Motown loosened its hit-making formula, "In And Out Of My Life" gives Reeves space to project one of her most interesting, individualized vocal

performances. Her later, post-Motown solo efforts find her in transition; she experiments with a Curtis Mayfield-influenced soundtrack theme titled "Willie D" as well as with disco. Teaming with red-hot rock producer Richard Perry in 1974, Reeves delivers a sparkling soulful rendition of "Power Of Love," and she nails the rocking "Wild Night." If she were still at the Motown of the '60s, they would have worked the dynamic formula until they scored a hit.

(www.universalchronicles.com)

**Pearl Jam**

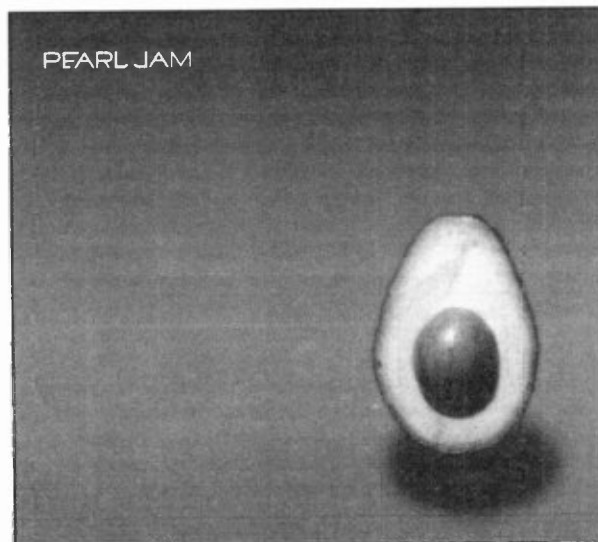
*Pearl Jam*  
J Records (82876 71467)  
reviewed by Ray Sidman and Shawn Williams

The eighth, self-titled studio album from alternative-rock grunge darlings Pearl Jam puts the band back in the limelight after four years since their last studio effort. The disc, perhaps not coincidentally released the same day as the new album from musical and political compatriot Neil Young (*Living With War*), finds the band angry at the current political scene, often yelling and thrashing their way through a mélange of political diatribes.

Converted Pearl Jam fans, and there are many, will praise this disc as much as the last five that almost nobody knows anything about. What can you say about a band that released an amazing debut and an equally glorious second effort? They had no place to go but down — and they have in sales and recognizability. They can still pack a house but based on reputation and not with this release. Most will never know this disc existed. I love it, but like with *No Code*, I realize good or even great does not equal popularity. Pearl Jam have always chosen to be on the fringe of popular music. They still have that quality without a too-polished sound.

This is their most anti-George W. Bush album. The band chose to make it their self-titled album — after seven other full albums, this is peculiar. Much like the "World Wide Suicide" lyric, there really is "nothing for to say" when it comes to W winning a second term. "Come Back" has proven to be the favorite of these two reviewers after several listens. It thankfully is not a call for the fans or mass popularity to return but rather a bittersweet Leonard Cohen-esque tune. It's a "high-school dance, weeping in the bathroom, post-embarrassing breakup, crackling through the ceramic walls" type of song.

The lyrics throughout ring of Pearl Jam — which is to say, far above the norm but not always a wow. The album opens with a trio of decent songs, including the first single, "World Wide Suicide." However, the album really picks up in quality as it slows down in tempo in the mid-



dle of the track list: "Severed Hand," "Marker in the Sand" and "Parachutes" are all excellent tracks, especially musically. It's perhaps not random that the band slows down a bit for those three. Eddie Vedder's voice is particularly effective on "Marker in the Sand" and later with "Come Back."

This album isn't one of Pearl Jam's best (hard to beat *Ten* or *Vs.*), but Pearl Jam fans will certainly enjoy it and fringe fans will find several songs to their liking as well.

**Shelley Short**

*Captain Wild Horse (Rides The Heart Of Tomorrow)*  
Hush Records (HSH056)  
reviewed by Mark Polzin

Chicago's current music scene continues to be enriched by transplants from elsewhere in the world. A fine example would be the arrival of Shelley Short from Portland, Ore. She is a proponent of the "less is more" philosophy that is for some reason embraced more warmly in the Midwest. Her latest release, *Captain Wild Horse (Rides The Heart Of Tomorrow)* bears an odd title that reflects the unusually captivating collection of 11 Short originals. Often described as alt-country, Short's music falls into this overused category by default. Her style is far more reminiscent of Appalachian folk ballads. By keeping her approach simple, Short is able to unknowingly draw upon a timeless power through acoustic instruments rather than electric. This maneuver more directly conveys emotion that might otherwise be lost in the fuzz and shimmer of more modern instrumentation. As a result, *Captain Wild Horse* is a refreshing and enthralling listen.

Short's combo of recording and touring musicians is a basic quartet. Drummer Jamie Carter is comfortable shuffling brushes across his snare to evoke moods rather than call down thunder. Andrew Roder shows us the difference between his upright bass and other musicians' bass guitars. There is an earthy resonance that cannot be achieved with a bottom-end instrument hanging from a musician's neck. Violinist Tiffany Kowalski presents the full range of her instrument's capabilities. From plucked pizzicato to sawed atmosphere, Kowalski is the main foil to Short's center.

Most important, Short strums her acoustic guitar while standing at the mic. Her gentle, childlike voice is bolstered by no-frills chording. Her intention is not to dazzle with virtuosity but to build a solid foundation for her songs to stand upon. Short's lyrics are the result of emotions spinning around until they spill over the brim of her mind. There isn't a single mention of computer viruses or super highways, no global conflict or investment funds. Short understands that her emotions have been felt by others regardless of when they were alive, thus her words are general and meanings mysterious. "Roaring Roars" appears to be about sounds (and thoughts?) rumbling through someone until they are exhausted. "Lupine Manner" seems to be about building friendships and giving something of yourself to achieve something greater. "Wild Wild Horses," the final track, equates the equine with the risk and excitement of potential love. Ultimately, the singer chooses to stay away from "these horses" for fear of failure. Yet Short chooses to keep her music simple to more bravely share her innermost turmoil.

**REVIEWS  
COMING UP:**  
Rush, Strawbs, Scott Walker, Tres Chicas,  
Swearing At Motorists  
and more!

# want lists

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

**KENT MCCOMBS**  
 • 7800 TOPANGA CANYON BLVD., STE 207  
 • CANOGA PARK, CA 91304-5556  
 • 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

CDs & LPs of Instrumental, Easy Listening, Only from 1970's & 1980's, no vocals. Artists such as Johnny Arthey, Simon Park, Nick Ingman, Geoff Eales, Sven Liabek, Golden Dream Orchestra, Geoff Love, John Fox, John Gregory, and many more... Call or write.

**RICHIE PANDOLFO**  
 • P.O. BOX 38193  
 • GREENSBORO, NC 27438

Led Zeppelin III SD 7201 First Issue.  
 Cover must have song title sticker on shrink wrap or applied directly to cover. Please state price and description.

**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  
 Follow the Lamb/Let the Feeling Belong or Lay Lady Lay - JIVE FIVE - AVCO 4589  
 How's the Weather/See Me, I'm Smiling - MERILLEE RUSH - MERRILIN 5306  
 The Marathon Part I/Part II - SKIP AND JOHNNY - INVICTA 1000  
 Dance of the Sand Flea/In the Soup - SKIP AND THE HUSTLERS - INVICTA 9001  
 Lonestar Lonesome/Falling - TERRY STAFFORD - PLAYER 134  
 How Soon/The Seventh Dawn - DANNY WILLIAMS - UNITED ARTISTS 825

**HIRAM NEGRON**  
 • RES. NEMESIO R. CANALES  
 • EDIF. 17 APT. 325  
 • SAN JUAN, PR 00918

LP 1) THE BEATLES - MEET THE BEATLES (Capitol - Green label)  
 LP 2) THE BEATLES - A HARD DAYS NIGHT (Capitol - Rainbow)  
 LP 3) THE BEATLES - A HARD DAYS NIGHT (Red vinyl)  
 LP 4) THE BEATLES - WHITE ALBUM (Apple white vinyl)  
 LP 5) THE BEATLES - LOVE SONG (Yellow vinyl)  
 LP 6) THE BEATLES - YESTERDAY AND TODAY (Apple)  
 LP 7) THE BEATLES - YESTERDAY AND TODAY (Orange label)  
 LP 8) THE BEATLES - YESTERDAY AND TODAY (Purple label)  
 LP 9) THE BEATLES - LET IT BE (Apple white vinyl)  
 LP 10) JOHN LENNON - WEDDING ALBUM (Apple)  
 LP 11) PAUL McCARTNEY - FAMILY WAY  
 LP 12) PAUL McCARTNEY - RUN DEVIL RUN  
 LP 13) PAUL McCARTNEY - FLAMING PIE  
 LP 14) PAUL McCARTNEY - ALL THE BEST  
 45 15) PAUL McCARTNEY - + MY LOVE (Apple)  
 LP 16) THE FIREMAN - RUSHES  
 LP 17) GEORGE HARRISON - LIVE IN JAPAN  
 LP 18) GEORGE HARRISON - ELECTRIC SOUND (Zapple)  
 LP 19) PILLOT - PILLOT Em  
 LP 20) THE YOUNG BLOOD - THE YOUNG BLOOD (RCA)

# HIGH PROFITS ... No RISK ... SELL discoveries ...

**Earn up to \$2.37 for each issue sold!**

**Choose From 2 Plans - No-Risk Return or No-Hassle Keeper!**

**Sell copies at your shop, shows, club meetings, etc. You receive free display materials and free shipping!**

**CALL 1-800-894-4656 FOR MORE INFORMATION!**

*Yes!* I want to profit from selling **discoveries**. Please send me more information on Newsstand Sales!!!

Name \_\_\_\_\_ HA907

Store Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

**Mail Coupon to: Discoveries • 700 East State St. • Iola, WI 54990-0001  
 Phone: 800-894-4656 • Fax: 715-445-4087**

**Now at discoveriesmag.com • SELF-SERVICE CLASSIFIED ENTRY**  
 You can now enter/type your own classified word ads! Simply go on [www.discoveriesmag.com](http://www.discoveriesmag.com), click on "Classifieds," then click on "Place An Ad" and follow the 6 easy steps. The cost is calculated immediately for you. Please use a charge card.

# 6 Simple Steps to Making Money from your RECORDS

[www.discoveriesmag.com](http://www.discoveriesmag.com)

**STEP 1**  
Enter text

**STEP 2**  
Choose style and choose length of ad run

**STEP 3**  
Choose classification

**STEP 4**  
Add a photo (will appear online only)

**STEP 5**  
Summary of ad purchase (includes cost)

**STEP 6**  
Account identification and payment

- Make any changes you want and cost is calculated immediately.
- Instantly online
- Available online/in print or only online
- Photos available (online only)

# discoveries

# 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 8 1/2 x 11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge. The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

#### PREPARING YOUR UNIT SPACE ADS

**This is most important! We are not responsible for copy submitted that reproduces poorly.** Follow these instructions: Use a new, dark typewriter ribbon, and make sure to clean your keys! Light, grey type breaks up in the reproduction process. Always use black ink, no colors! Use white paper, not colors! Make your ad attractive, decorate it with logos, etc., but don't squeeze too much in, it will be ignored if you do. Keep in mind that a better original produces a better printed copy. We will typeset your name and address at the top of your ad at no charge, but you must leave a 1/2" border on the top of the page. Please put your name on the back of each page you send. If sending multiple pages, please number them on the back. Our printer is good but isn't a miracle worker, so please send us the best copy of your ad. Always keep a copy for yourself.

**SPOTLIGHT & SPOTLIGHT ON INTERNET (18 ads to a page)** Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3 1/4" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$45.00 per box.**

#### CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1 1/2"

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

All prices are per issue.

#### WANT LIST ADS

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

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

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

#### CLASSIFIED WORD ADVERTISING

18c per word

28c per word - Bold

All prices are per each issue.

6-11 consecutive issues deduct 15%; 12 issues deduct 20%.

Payment must accompany your ad.

### 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
	WSOL: Water stain on cover
	WSOL: Water stain on label

### DISPLAY ADVERTISING

#### RATES:

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

FULL PAGE (10" X 12 1/2")	.....\$640.00
JUNIOR PAGE (7 1/8" X 9 3/4")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6 1/4")	.....\$360.00
HALF PAGE VERTICAL (4 1/4" X 12 1/2")	.....\$360.00
QUARTER PAGE (4 1/4" X 6 1/4")	.....\$200.00
EIGHTH PAGE (4 1/8" X 3 1/8")	.....\$110.00
SIXTEENTH PAGE (2 3/8" X 3 1/8")	.....\$58.00

#### Camera Ready/Agency Rates:

#### SPECIAL LOCATIONS:

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

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

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

#### PAYMENT INFORMATION:

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

## Discoveries

700 E. State St.,  
Iola, WI 54990

WHERE TO  
SEND  
YOUR AD:

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

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

#### Advertisers Must . . .

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

#### PUBLISHER'S STATEMENT

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

#### COMPLETE DEADLINE INFO:

Next Ad Deadline, Issue 220 (Sept.)

**AUGUST 4**

Mailing Date **AUGUST 15**

Current Bidding Deadline

**SEPTEMBER 30**

Ad Deadline, Issue 221 (Oct.)	.....Sept. 1, 2006
Mailing Date	.....Sept. 12, 2006
Auction Closes	.....Oct. 31, 2006

Ad Deadline, Issue 222 (Nov.)	.....Oct. 6, 2006
Mailing Date	.....Oct. 13, 2006
Auction Closes	.....Nov. 30, 2006

#### Confused? Questions? CALL US!

Display - 1-888-457-2873  
Classified - 1-800-942-0673  
FAX: 1-715-445-4037

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

# discoveries DIRECTORY

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

<b>A</b>		Microgroove Records . . . . . 52	
American Memorabilia		Music Joint, The . . . . . 52	
Auctions . . . . . 64		Musical Energi . . . . . 50	
Arico, Andy . . . . . 45	<b>N</b>		
<b>B</b>		Nowsville Records . . . . . 5	
Backstage Auctions Inc. 13, 51		<b>O</b>	
Birmingham Record		Oldies Unlimited . . . . . 40	
Collectors . . . . . 55	<b>P</b>		
Buratti, Bruce . . . . . 43	Pegg, Bob . . . . . 36	<b>R</b>	
<b>C</b>		Raw Oldie Records Inc. . . . . 45	
Circ Promotions - KP		Record Crossing, The . . . . . 45	
. . . . . 9, 11, 51, 60		Recordsmith . . . . . 43	
Coleman, Randy . . . . . 52		Richardson, Eddie . . . . . 43	
Collectibles Insurance Agency		Roadhouse Oldies . . . . . 42	
. . . . . 11		Rockaway Records . . . . . 50	
Collins, Peter . . . . . 37		Rockpop Gallery . . . . . 55	
Crawford, Brian . . . . . 44		Russo, Joseph . . . . . 52	
Cuneiform Records . . . . . 45		Russo, Stephen . . . . . 58	
<b>D</b>		<b>S</b>	
Dave's Record Den . . . . . 50	Salty's Record Attic . . . . . 52	Schmid, Sam . . . . . 37	
Debra Records . . . . . 53	Schmid, Sam . . . . . 37	Shively, Val . . . . . 11	
Dill, Edward . . . . . 52	Shively, Val . . . . . 11	Slotnikoff, Joel . . . . . 52	
Discguys . . . . . 58	Slotnikoff, Joel . . . . . 52	Solarski, Paul . . . . . 50	
Discoveries . 11, 58, 60, 61, 62	Solarski, Paul . . . . . 50	Something Special Enterprises	
<b>E</b>		. . . . . 3	
Escapi Music . . . . . 51	<b>T</b>		
Euclid Records . . . . . 50	Tefteller, John . . . . . 31, 32, 33, 34	TheGreatEscapeOnline.com,	
<b>F</b>		LLC . . . . . 50	
Flipside Records &	Thompson, Ken . . . . . 37		
Collectibles . . . . . 50	Times Square Records . 46, 47		
Fun Records . . . . . 58	Tomko, Jerome . . . . . 50		
<b>G</b>		Tucson, Charlotte . . . . . 41	
Garage A Records . . . . . 9	<b>V</b>		
Grenyo, Paul . . . . . 37, 43, 44	Visual Vinyl . . . . . 50		
<b>H</b>		<b>W</b>	
Hawley, Andrew . . . . . 5	Wax Museum . . . . . 38, 39		
Hep Cat Records . . . . . 7	Wickham, Barry . . . . . 53		
Howe, Norman . . . . . 45	Worldwide Marketing		
<b>I</b>		Associates . . . . . 52	
Intoxica . . . . . 52	21st Century Music . . . . . 52		
It's Only Rock N Roll . . . . . 2	<b>M</b>		
<b>J</b>		Marchand, Dale . . . . . 45	
Jellyroll Productions Inc. . . . . 7	McCune, Bob . . . . . 49	Disc Stops . . . . . 56, 57	
Jewelsleeve.com . . . . . 63		Want List . . . . . 60	
Johnson, Bill . . . . . 48			
<b>K</b>			
K-A-B Electro . . . . . 48			
Kops Records . . . . . 7			
KP Book . . . . . 9			
<b>L</b>			
Lockwood, George . . . . . 35			
Loran Records . . . . . 52			

## Now at discoveriesmag.com

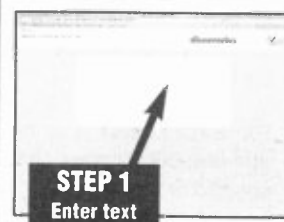
### SELF-SERVICE CLASSIFIED ENTRY

You can now enter/type your own classified word ads! Simply go on [www.discoveriesmag.com](http://www.discoveriesmag.com), click on "Classifieds," then click on "Place An Ad" and follow the 6 easy steps. The cost is calculated immediately for you. Please use a charge card.

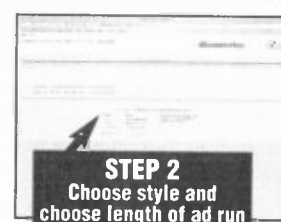
# 6 Simple Steps

to Making Money from your RECORDS

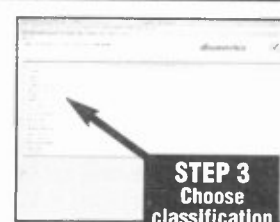
[www.discoveriesmag.com](http://www.discoveriesmag.com)



**STEP 1**  
Enter text



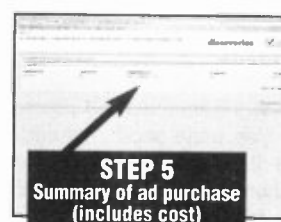
**STEP 2**  
Choose style and  
choose length of ad run



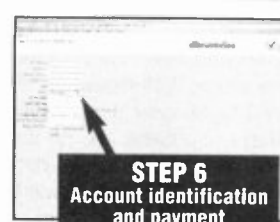
**STEP 3**  
Choose  
classification



**STEP 4**  
Add a photo  
(will appear online only)



**STEP 5**  
Summary of ad purchase  
(includes cost)



**STEP 6**  
Account identification  
and payment

- Make any changes you want and cost is calculated immediately.
- Instantly online
- Available online/in print or only online
- Photos available (online only)

### ★ Categories ★

10 Albums	85 CDs - Wanted	128 Heavy Metal	200 Pop & Personalities - For Sale	271 R&B - Wanted
15 Alternative/Punk	87 Compilations	129 Jimi Hendrix	205 Pop & Personalities - Wanted	275 Search Services
20 Announcements	88 Computer Software	130 Imports	210 Posters	280 Services
22 Apparel	90 C&W - Sale	135 Independent Labels	213 Power Pop	285 Sheet Music
25 Auctions	95 C&W - Wanted	138 Michael Jackson	215 Elvis Presley - Sale	287 Frank Sinatra
30 Audio Equipment	98 Disco/Dance Music	140 Jazz - Sale	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
35 Audio Tapes	100 Doo Wop - Sale	145 Jazz - Wanted	221 Press Kits	295 Soul - Sale
40 Autographs	101 Doo Wop - Wtd.	150 Jukeboxes	222 Prince	300 Soul - Wanted
43 Beach Boys	102 DVD	152 KISS - Sale	223 Promotional Items	305 Spoken Word
45 Beatles - Sale	104 Bob Dylan	153 KISS - Wanted	224 Progressive Rock	307 Bruce Springsteen
50 Beatles - Wanted	106 8 Tracks	155 Laser Discs	225 Psychedelic	310 Stereo
53 Big Bands	107 Easy Listening - Sale	157 Led Zeppelin	226 Radio Shows	311 Storage
55 Blues - Sale	108 Easy Listening - Wanted	159 Madonna	227 Rap - Sale	313 Barbra Streisand
56 Blues - Wanted	109 EPs	160 Memorabilia - Sale	228 Rap - Wanted	315 Supplies
58 Bluegrass	110 Fan Clubs	165 Memorabilia - Wanted	230 Records - Sale	320 78s
60 Books & Magazines	111 Fanzines	168 Mini Discs	235 Records - Wanted	325 Tapes - Sale
61 David Bowie	113 Fleetwood Mac	170 Misc. - Sale	236 Reggae/Dub	330 Tapes - Wanted
63 British Invasion	115 Folk Music	175 Misc. - Wanted	238 Reissues	332 Turntables
64 Kate Bush	120 45s - Sale	178 Monkees	240 Rock - Misc.	334 U2
65 Cassettes	121 45s - Wanted	180 Musical Instruments	245 Rock - 1950s	335 Videos
70 Catalogs	122 Genesis	182 New Age	250 Rock - 1960s	336 The Who
71 Children's Recordings	123 Girl Groups	183 New Wave	255 Rock - 1970s	338 Hank Williams
73 Christmas	124 Gospel	185 Photographs	260 Rock - 1980s	340 Woodstock
74 Eric Clapton	126 Grateful Dead - Sale	190 Picture Discs	262 Rock - 1990s	342 World Music
75 Classical		195 Picture Sleeves	265 Rockabilly	344 Frank Zappa
77 Comedy		197 Pink Floyd	267 Rolling Stones	
80 CDs - Sale			270 R&B - Sale	

Return this form with payment to:

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

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

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

Payment by  Check  MasterCard  Visa Card # \_\_\_\_\_

Expiration Date \_\_\_\_\_ / \_\_\_\_\_ Signed by \_\_\_\_\_

Please include full name, address, city, state, zip and phone.

### EASY OPTIONS TO REACH THE MOST ACTIVE RECORD COLLECTORS!

Call for details to find out how to order by Mail, Fax, or E-mail.

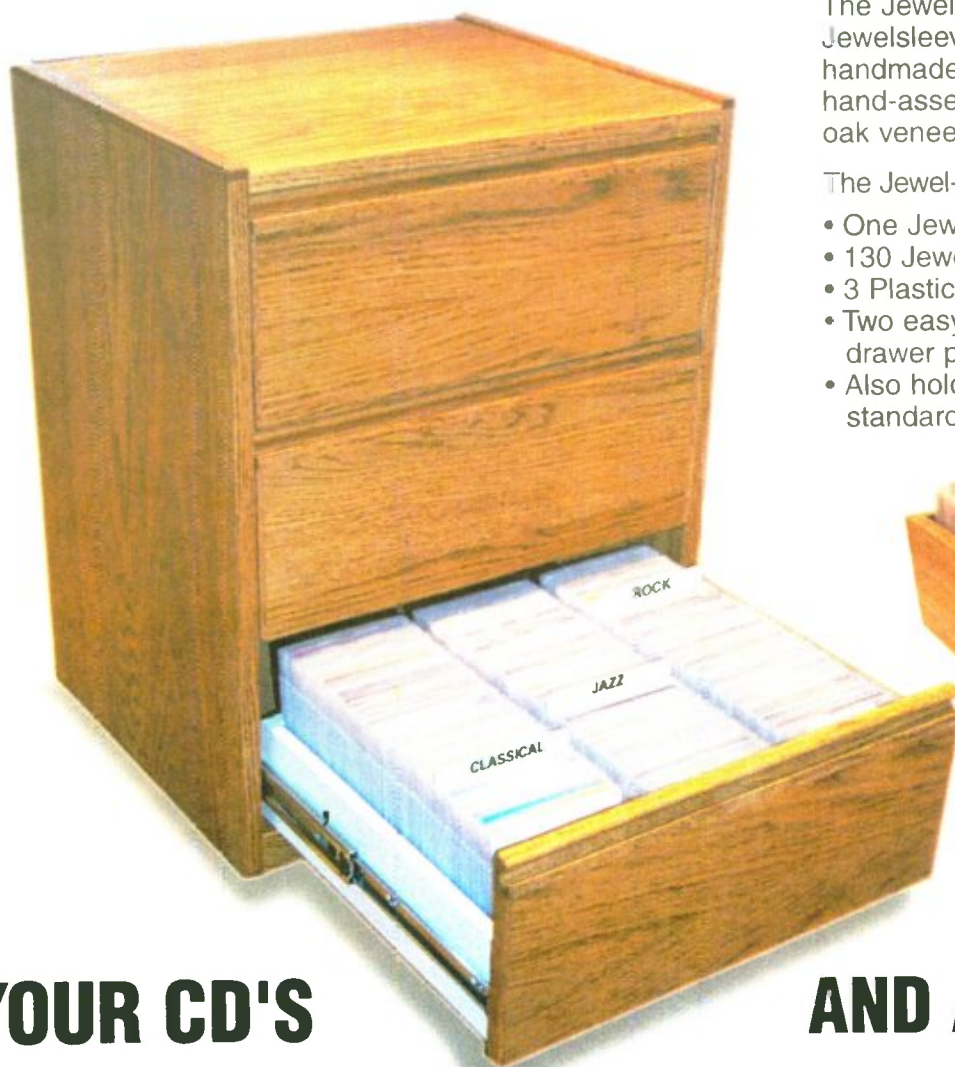
Payment must be included with all Classified Ads.



**discoveries**

# SERIOUS STORAGE

## 1,000 CDs in 4 sq. ft!



The Jewel-Tray holds 130 Jewelsleeves in a beautiful handmade tray, hand-assembled from select oak veneer goods and solid oak.

The Jewel-Tray Package includes:

- One Jewel-Tray
- 130 Jewelsleeves
- 3 Plastic Divider Cards Labels
- Two easy-to-install solid brass drawer pulls.
- Also holds 25 DVD's or 34 standard jewelboxes.

### PROTECT YOUR CD'S

### AND ARTWORK

And say goodbye to clutter and broken cases. **The Jewelchest™** features storage for 1,000 Jewelsleeves™, the finest archival CD storage sleeve in the world.

The Jewelsleeve is a revolutionary new CD sleeve that replaces all of your fragile, bulky jewel boxes with a thin, scratch-proof poly sleeve that cannot break or tear, takes up 75% less space than a jewel box, and protects and stores **EVERY PART** of the CD—**INCLUDING THE BOOKLET AND TRAY CARD**—without folding or cutting.

***Call or email for a brochure and free sample!***

Jewelsleeve.com  
3949 Los Feliz Blvd. Ste. 102  
Los Angeles, CA 90027

Tel: 800/863-3312  
Fax: 323/663-4091  
www.jewelsleeve.com

Coming September 2006

# The Matt Wanhala Record Collection

American Memorabilia is pleased to announce that the "Matt Wanhala Collection" will be a featured collection in their September auction. This collection includes some of the most valuable records ever offered in a single auction.

A highlight of this fantastic collection are the five original Elvis Presley "Sample" singles on the original Sun Records label. This is the first time all five records will be offered as a complete set.

You can register for this auction by calling toll free 800-430-0667 or online at [www.americanmemorabilia.com](http://www.americanmemorabilia.com). Catalogs will be mailed free of charge to all registered bidders.



The Elvis Presley Sun "Sample" Record Collection



RARE "Introducing... THE BEATLES" Vee Jay Records Stereo "Ad Back" Pressing with Original Inner Sleeve. EX7



Original Elvis Presley Signed H.S. Yearbook



1956 Elvis Presley Autograph Automatic 45 RCA Victrola Phonograph with Original (SPD-23) Three Record Set.



EXTREMELY RARE Original MONO First Pressing "The Freewheelin' Bob Dylan" with deleted tracks on the record. 1 of 12 known copies to exist NEAR MINT 8

We are now accepting consignments for our September Auction



## American Memorabilia

# America's Auction House For Vintage Vinyl Records