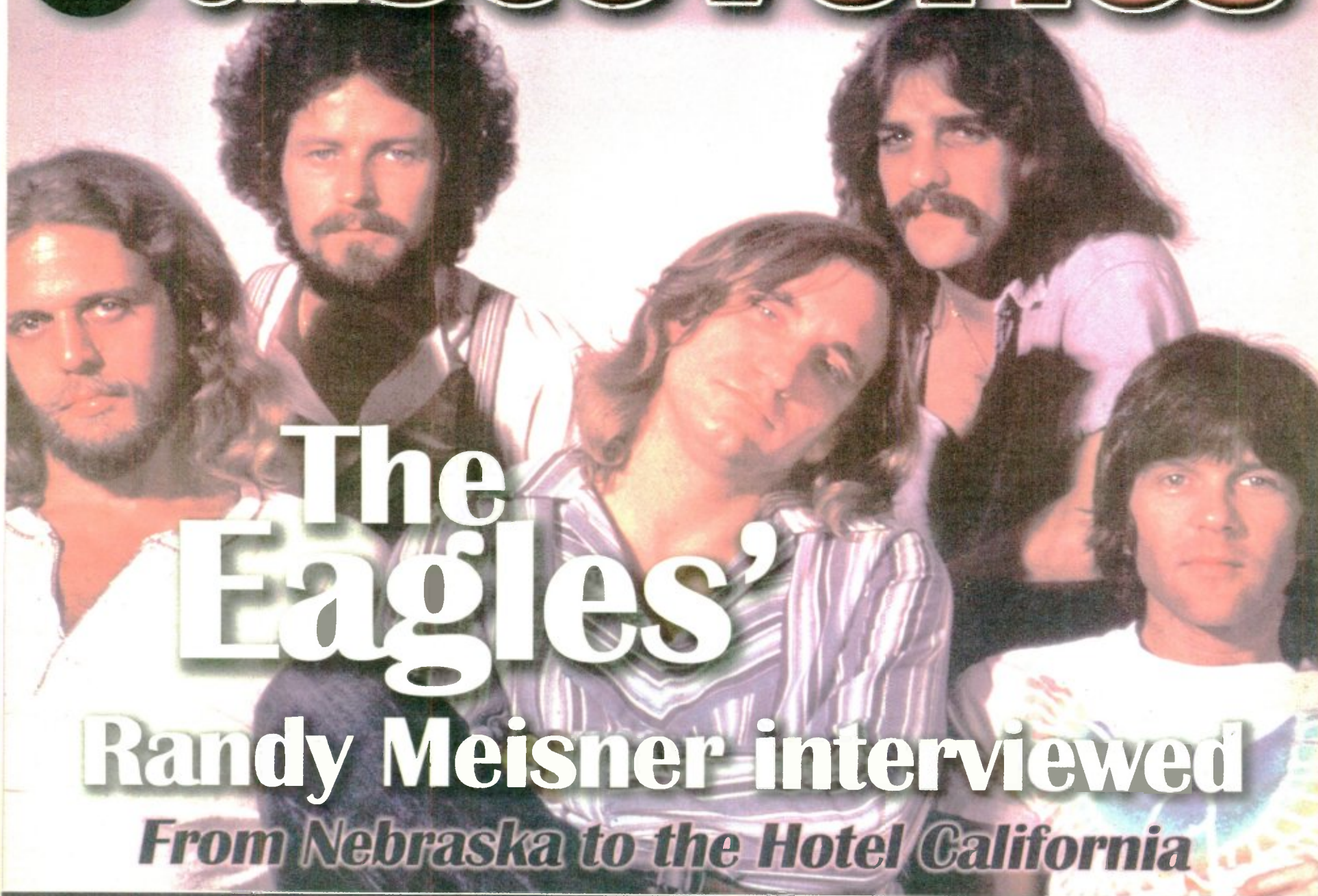


# discoveries



## The Eagles'

### Randy Meisner interviewed

*From Nebraska to the Hotel California*

**Picture Sleeve  
Archive**

Spinning title sleeves

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On The  
Zombies' trail

**Richie Furay**  
*Pickin' Up The Pieces*  
with a country-rock pioneer

### Reviews

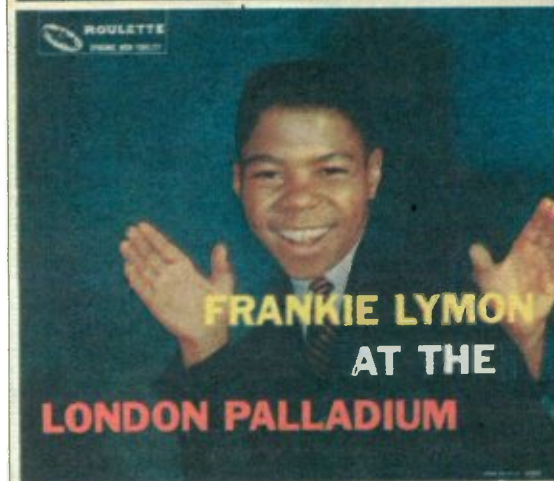
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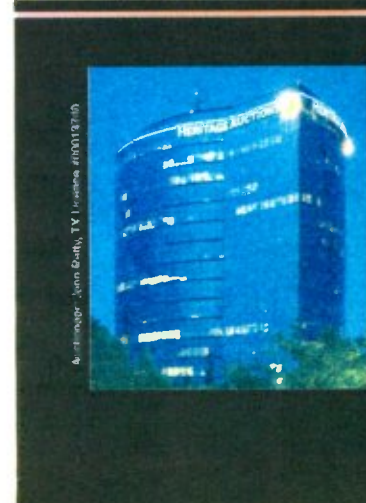
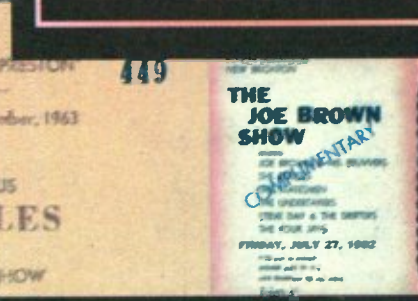
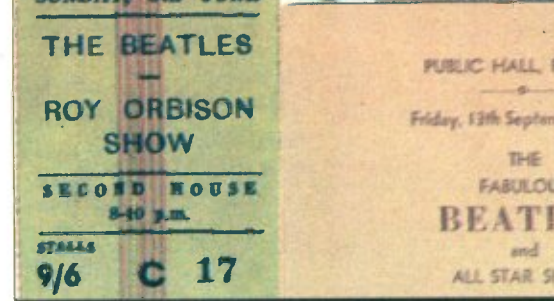
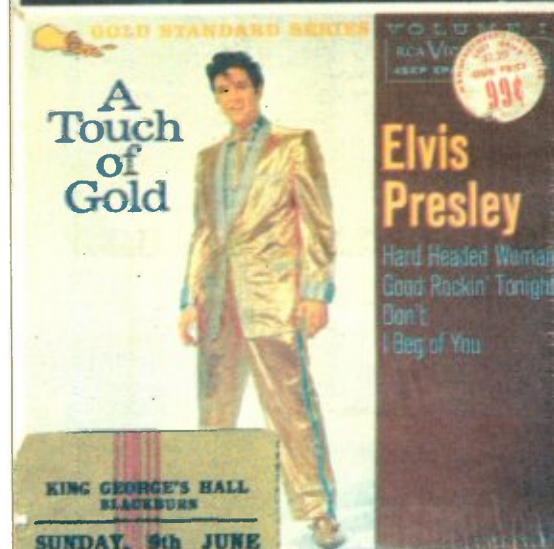
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## Sharon Sheeley's stolen song

I enjoy so much Michael "Doc Rock" Kelly's articles and especially the one on Sharon Sheeley's stolen song with Johnny Burnette (July 2006, issue #218). I never had the pleasure of meeting Sheeley, but I did have the pleasure of meeting Baker Knight a couple of times. In one of our conversations he mentioned (not in great detail) that the same thing happened to him by Sheeley. It wasn't until Baker wrote his biography (*A Piece of the Big Time [My Songs, My Success, My Struggle for Survival]*) that he went into detail about what happened.

In the late '50s Baker started writing the song "Dum Dum," which later on was a huge hit for Brenda Lee. In his book he mentions how Sheeley asked if she could mess with the song, as Baker hadn't quite finished it. Baker forgot about her doing something with the song and went into the studio and recorded a version of it. What makes it even more interesting is that Eddie Cochran played guitar on the song. I have Baker's version, but yet it was Sheeley and Jackie DeShannon who received credit for the song when it became a hit for Lee. The story in the book goes on about the court case he lost and, with his health a persistent problem for him, how it affected him and his career. It is a great story to read — sad, funny and informative. Being a Knight fan from the first time I heard his music, it makes me smile that what goes around comes around. It looks like Sheeley got a little taste of what she did. I'm definitely sending this article on to Baker's daughter, who will get a big smile out of this and maybe a little satisfaction from it.

Terry Campbell  
Ojai, CA

## Go satellite for oldies radio

I noticed the ongoing dialogue in *Discoveries' Disc Mail* about the demise of commercial oldies radio. I personally was devastated to discover that WCBS-FM in New York City was no longer on the dial.

The good news is, oldies radio is alive, well and in profusion on XM Satellite Radio. XM's *The 50s On 5* has become my personal addiction. I am finally able to relive those innocent days when I would sit on my bed doing my homework, listening to the radio all evening long in suburban NYC. Even better now, though, is the fact that *The 50s On 5* offers satellite sound quality and DJ extraordinaire Matt the Cat. Broadcasting since age 13, Matt has a sweeping and always impressive knowledge of music, and on his live, Monday through Friday 7-11 p.m. EST show, you hear the gamut of '50s rock, with a hefty dose of Elvis Presley, blues, rockabilly, instrumentals and pre-rock R&B thrown in. Influential figures of the era are frequently interviewed live, and tribute segments commemorating the births and deaths of rock luminaries are regularly included in Matt's show.

I asked Matt to describe what XM has to offer the readers of *Discoveries* who are seeking their oldies fix, and he responded:

"XM has 70 commercial-free music channels, a whole neighborhood for the decades '40s-90s. The decade channels don't just play hits. There are specialty shows like *Harlem*, *The Doo-Wop Stop*, *Rockabilly Roadtrip*, *Harmony Square* [barbershop quartets] on '40s, *Moments to Remember* ['50s pop] and on and on. Completely nationwide. The service is on AOL Radio and DirecTV and the Internet, so you don't have to buy a radio to hear it. The radios are cheap now. You can get one for \$30 or less. Jocks, jingles and old-time commercials bring back the periods."

In addition, XM boasts Bob Dylan — another fellow with a surprisingly vast and eclectic knowledge of music

— and his *Theme Time Radio Hour* show, which is unique and refreshing from week to week — as well as specialty channels, such as Bluesville.

A friend turned me on to XM a couple of years ago, but I hesitated because it seemed too complicated and expensive — both erroneous impressions. Fortunately for me, another friend took the liberty of buying me a Delphi Roady 2 unit at Christmas and urged me to subscribe to XM. I can honestly say that XM Satellite Radio has changed my life, giving me novelty in music to look forward to every day and bringing back memories of an era that I thought was long ago, far away and gone forever.

Check it out, oldies junkies! You'll never regret it.

Thank you for spreading the word, *Discoveries*,

Roxanne Friend  
Richmond, VA

## Record worth and destruction

The time has come once again for the hurricane season to begin. How safe is your record collection? I ask this question because throughout the years that I have been reading *Discoveries* magazine, I think about the horror stories that I read concerning record destruction. One example is The Beatles ban of the '60s when their records were burned. It seems to me that a lot of things are out to destroy our collections. Here are some that I'm thinking of at the moment, and perhaps you can think of some others. Hurricanes and tornados with their related wind and rain destruction. Floods, mudslides, earthquakes, avalanches, fires, termites, silverfish, cockroaches, (and other paper-eating insects), vandals, looters or riots, unsupervised children and overall neglect. The last seven items are preventable if you keep a close eye on your collection. Natural disasters are harder to deal with. If you have a collection of a couple hundred records you could put them in your vehicle and go to a safe place, with enough warning. But if your collection includes several thousand records, it can be difficult, if not impossible, to move it all on short notice or no notice at all. Your life is more important. The point I'm trying to make is that every year thousands of records are being lost or largely degraded by disasters big and small. If you're rich enough you could house your collection in a nuclear bomb-proof shelter, but it still might not help. And if you can afford insurance for a large collection, the money you claim just doesn't seem to replace the loss and the time you put into your collection. I'm talking about people that truly love their records and keep them to their dying day, not dealers or those interested in sales and making a buck.

With that said, I come to the topic of high-priced rare records. As the years go by and more and more records get destroyed, there may come a time when the common records that the average collector has may be worth as much as the high-end ones of today. One day your *Frampton Comes Alive* or *Boston* album on black vinyl may become a rare item. In these times anything is possible. Just something to think about. Keep the collecting real.

Richard L. Wingenroth  
via e-mail

## The greatest Ricky Nelson

I really appreciated j. poet's review of the recent *Ricky Nelson Greatest Hits* CD in *Discoveries* issue #219, August 2006. It's a great summary of a great artist.

Always nice to see something on Nelson in your magazines.

Thanks!

Kent McCombs  
Los Angeles, CA

## Editorial

There are some changes coming soon for *Discoveries* magazine and its readers. The decision has been made to combine *Discoveries* and its sister publication, *Goldmine*, into one magazine. The issue following this one, October 2006, will be the final issue of *Discoveries* as a stand-alone publication. *Goldmine* will continue to be published biweekly and will include columns and stories that have previously been featured in *Discoveries* only.

The stories, writers and columns that you're used to reading in *Discoveries* aren't going away. They'll be part of the new, expanded *Goldmine*.

This decision has been made after more than a year of analysis and ongoing discussion on what could be done to keep both magazines going in an increasingly tight music marketplace. We struggled with the idea of turning *Discoveries* into a different publication altogether, but in the end we decided that its readers want what's in *Discoveries* and not some new substitute.

*Why are the two magazines being combined now?*

The better question is, "Why weren't the magazines combined several years ago?"

*Discoveries* was initially created by a different publishing concern to compete directly with *Goldmine*. When *Discoveries* was acquired by Krause Publications in 1999, the two magazines began operating under the same company banner.

Imagine publishing two magazines devoted to record collecting and music memorabilia under the same roof and still having them compete against each other! Such has been the case for *Discoveries* and *Goldmine* for several years.

From a personal perspective, the responsibility of producing *Discoveries* sort of fell into my and associate editor Cathy Bernardy's lap. About five months into my stint with *Goldmine*, then-*Discoveries* editor, John Koenig, left to pursue other ventures. Bernardy and I went from working on 26 issues of *Goldmine* per year to an additional 12 issues of *Discoveries*. It meant having to produce three (or even four!) magazines each month with a staff of two people. This has presented its own set of challenges, but it's also meant that we're always working against the clock to meet deadlines. I'm proud of what we've accomplished with *Discoveries*, and I believe we've produced some very strong issues. However, I've also wished that we had more time to give to the magazine.

By combining the two publications, we can finally devote our full efforts to one magazine and make it the best we can for our readers.

Another question that continually creeps up is, "What is the difference between *Discoveries* and *Goldmine*?" That's a question we've never been able to successfully address. It's easier to demonstrate the similarities of the two publications: expert coverage of a broad range of popular artists from the 1950s-present and of a broad range of lesser-known artists from the 1950s-present. The only definite answer is that *Discoveries* is published monthly, *Goldmine* is published biweekly.

Readers are bound to have more questions, and we've tried to address them on page 8 of this issue.

We're hoping *Discoveries'* readers will stay with us for what we believe will be the best of both worlds for record collectors and music lovers. We're all in this together. Please stay tuned.

— 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



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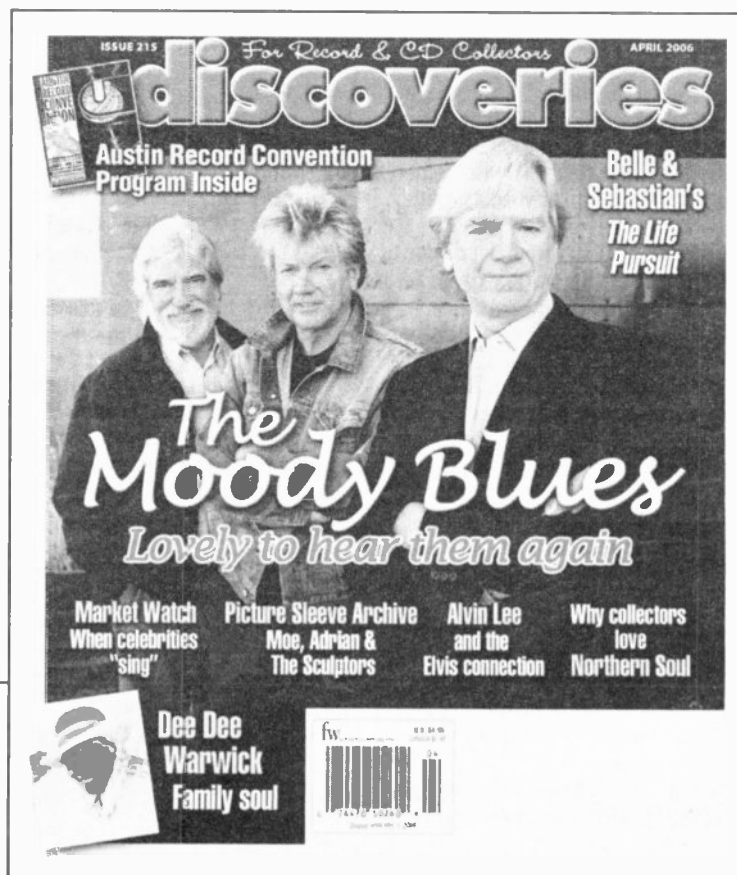
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# Find NEW Discoveries in Goldmine

**W**e've been keeping a secret, but we no longer can.

It's with a great deal of anticipation and excitement that we announce *Discoveries* and its sister publication, *Goldmine*, will come together in October to form a bigger and better record collecting and music memorabilia magazine. We will be retaining the *Goldmine* name, but, rest assured, *Discoveries* readers will not be forgotten.

Change is not always easy, but we're confident that the new product will combine the individual strengths of both publications into a stronger overall music magazine that we're confident collectors will love.

We know *Discoveries* readers and advertisers are bound to have questions. We hope what follows answers many of your immediate questions and also provides a taste of what's in the works for the new *Goldmine*.

If you have other questions, please write to us at *Goldmine*, 700 E. State St., Iola, WI 54990-0001, or e-mail [goldmine@krause.com](mailto:goldmine@krause.com).

### Are the columns and writers I'm used to reading in *Discoveries* going away?

Absolutely not! You'll still find columns such as Stephen M.H. Braitman's *Picture Sleeve Archive*, Robin Platts' *Market Watch* and *Disc News* in the pages of *Goldmine* as well as stories and reviews from the writers who helped make *Discoveries* so popular with its readers. In addition, you'll be introduced to the excellent writers who have likewise helped make *Goldmine* so popular with its readers.

### Why didn't you bring the contents of *Goldmine* into the pages of *Discoveries* instead?

Because *Goldmine* has been around much longer and has a larger subscriber base, the decision was made to bring *Discoveries* into *Goldmine*, where its advertisers would have access to an expanded customer base.

Capitalizing on *Goldmine's* strong brand recognition will also be necessary for the future success of the publication.

### How many pages will the new *Goldmine* have?

Currently an average issue of *Discoveries* runs about 60 pages, and *Goldmine* runs about 64 pages. We plan to add 16-20 pages per issue of *Goldmine* to ensure we have plenty of material that readers of both publications will enjoy.

### Is it going to have the same dimensions?

Almost. The new size, 10 inches by 11.5 inches, will be slightly smaller than *Goldmine's* current print size, which is 10 inches by 12.5 inches.

Reducing the dimensions of *Goldmine* by one inch ensures that the magazine will have more prominent placement on newsstands, making it more visible and accessible to collectors.

aspect of our hobby, with at least one column or story devoted to collecting in each issue.

\*A broader range of cover artists — look for more in-depth feature stories on the greats from the 1950s and '60s.

\*Columns devoted specifically to '50s and '60s R&B and vocal groups.

\*Expert coverage of forgotten and obscure acts from the '60s-80s in Dave Thompson's *Footnote Archives* column.

\*Information about the most collectible import pressings across a wide range of genres.

\*News on the hottest music memorabilia auctions and results.

\*Tips on record care, storage and more.

\*News and reviews on turntables and other audio gear.

\*Color pages! Yes, we're adding color pages to *Goldmine* in addition to everything else.

### Will the show calendar listings still appear in *Goldmine*?

Absolutely. A comprehensive list of record shows from across the U.S. can be found in each issue of *Goldmine*.

### How do I advertise in *Goldmine*?

Call our advertising department at (888) 457-2873 ext. 454 for a current media kit.

### *Goldmine* is published biweekly, but my auctions run monthly. How will they be affected?

Based on *Goldmine's* biweekly publishing schedule, the dealer auctions will be put into the first issue of every month in a dedicated auction section where our readers can find the latest listings.

We will also have sections for set sales.

### What will happen to my pre-paid store listing?

Based on current costs, for every month that an ad is booked in *Discoveries*, advertisers will receive one ad in a corresponding issue of *Goldmine*.

### Will this help my business?

We believe the more comprehensive editorial scope of the new *Goldmine* will encourage collectors to explore new genres and collectibles they might not have previously. Plus, advertisers will reach a substantially larger audience of potential buyers than they currently would by advertising in *Discoveries* or *Goldmine* alone.

Also, many *Goldmine* readers view music memorabilia as a sound investment (no pun intended) and are constantly looking for pieces to add to their portfolios. Wouldn't it be great to reach out to them, too? ●



### What happens to my *Discoveries* subscription after the October 2006 issue?

*Discoveries* subscribers will receive *Goldmine* every two weeks until they receive the remaining issues from their *Discoveries* subscriptions.

### What if I already subscribe to *Goldmine*, too?

If you are already a *Goldmine* subscriber, we will add issues on to the end of your subscription until you receive all issues of *Discoveries* due.

### Why should I continue to subscribe to the new *Goldmine*?

The list is long! By bringing the two magazines together, readers will get the best of both publications and far more editorial coverage than they are getting now with either publication singly. Here's a breakdown of what readers will see in *Goldmine*:

\*Increased focus on the "collecting"

\*A new column covering early blues music and labels such as Fire, O'Keefe, Black, Swan and Vocalion.

\*Consistent vinyl coverage — 13 times/year *Goldmine* price guide analyst Tim Neely will share what's new in the world of vinyl as well as what to look for when purchasing used vinyl.

\*More reviews.

\*More comprehensive coverage of new releases and reissues.

\*New, attractive and easier-to-read pages.

\*Continuous coverage of artists from the 1950s-80s.

\*Coverage of the latest audiophile releases.





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## M B MULTI-AUCTION

**Closes: October 7<sup>th</sup> - 7:00 P.M. C.S.T.**

Grading: The nationally accepted scale of 10 through 5: 10- Mint; 9-Ex; 8-VG; 7-G; 6-Fair; 5-Poor; EX: LP 9-10 8-7; 9-Rec A Side 10-B Side 8-Cvr Front 7-Back.  
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Mail to: Sterling Allen, PO Box 101, Fort Davis, TX 79734  
Bidding is by Mail or Telephone (432) 426-3359  
(NLIC) indicates not listed in Tim Neely's *Goldmine* 4<sup>th</sup> Edition catalog

**\* \* Watch for our huge upcoming Discoveries Set Sale Advertisement \* \***

- 45s**  
Beatles - Capitol 2056 '67 8-8 (Swirl label) Maclen \$20 minimum bid  
**EP Albums**  
Weavers - Decca ED 2015 '57 10-10-CVR 9-9. (Never Played) \$75  
**Boxed Sets**  
Ames Bros. Coral. Box. 9-800 7 '50 7-8 Recs (4) 9-60336, 37, 38, 39. All 10s (never played). Original Sleeves. Cover Letter. \$20  
Ames Bros. Coral. Box 9-8041 '51 9-8 Recs (4) 9-60510, 11, 12, 13. All 10s (never played). Original Sleeves. Cover Letter. \$20  
Boston Symphony - RCAV- Box WDM 1057. Recs (6) WDM 1057. Sides 1-12. All 10s (never played). Red Vinyl. Tchaikovsky Symphony No. 5. Original Sleeves. \$25  
Caruso, Enrico. RCAV. Box. WCT 11 '57 8-8. Recs (5) 17-0049, 50, 51, 52, 53. Red Seal/ Red Vinyl. All 9s-10s. Cover Letter. \$25  
Como, Perry. RCAV. Box WP 187- '49 7-8. Recs (3) 47 - 2843,44,45, All 9s. \$20  
Crosby, Bing. Brunswick. Box 9 - 700 '50, 7-8, Recs (4) 9-80043, 44, 45, 46. All 10s (never played) Original sleeves. Cover Letter. \$25  
Crawford, Jesse. Decca. Box 9- 48 '49 8-8. Recs (3) 25195, 96, 97. All 10s (never played) Pipe Organ Solos. Cover Letter. \$20  
Day, Dennis. RCAV. Box WP 297 '57 7-7, Recs (3) 47-3859, 60, 61 (Turquoise Labels) All 10s (never played) Original Sleeves. Cover Letter. \$25  
Gray, Glen Orchestra. Coral. Box 9. 8028 - '51 9-8. Recs (4) 9-60205,06,07, 9-60445. All 10s (never played). \$25  
Gray, Glen Orchestra. Coral. Box 9-8027 '51, 9-8. Recs (4) 9-60199, 200, 201, 9-60447. All 10s (never played) Original Sleeves. Cover Letter. \$25  
Kazan, Lainie. MGM. Box CS 1-5 '57 8-8. Recs (2 only) K 13595, 96, Yellow Label (Promos). All 10s (never played). \$20  
Listeners Digest. RCAV. Box 5 RJ 9050. '48 8-7 EP's (10) 599-9001 through 9010. Gray Labels. All 10s (never played) Symph/Opra - 42 pg Artists Booklet. \$30  
Melton, James. RCAV. Box WDM 1412 7-8. Recs (4) 49-1332, 33, 34, 35. Red Seal, Red Vinyl. All 10s (never played) Cover Letter. Stephen Foster Songs. \$25  
Peerce, Jan. RCAV. Box WDM 1514 7-8. Recs (3) 49-3230, 31, 32. Red Seal. Red Vinyl. All 9s. \$20  
Remington Symphonette. Remington. Box RB 902 '51 9-9. Recs (2) only 45-1004, 06. All 10s. (never played) Irish Melodies. Original Sleeves. \$20  
Show Boat. MGM. Box K-84 5-9. Recs (3) K 30380, 81, 82. All 10s (never played). Show Tunes. Cover Letter. \$20  
**EP Off Beat**  
Boston Caledonian Pipe Band. Decca. ED 22035 10-10 (never played) 15 Bagpipe Selections. \$10  
Columbia Calendar of Events. Columbia ZEP 36309 Promo 10-10 9-9 (never played) 6 Songs - A Hit a Day in August \$10.  
Honor Roll of Hits 1936 - RCAV EPA 524-'54 10-10 8-10 (never played) 8 songs. \$10.  
Honor Roll of Hits 1937- RCAV EPA 525 '54 10-10 9-10 (never played) 8 songs. \$10.  
Main St. Band - RCA EPA 581 '55 10-10 9-9 (never played) 4 songs. Hometown Jamboree. \$10.  
**Childrens' Package set: all three for one bid. \$30.**  
Alice in Wonderland - Disneyland LLP 306 '65 Rec 10-10. 24 pg booklet 9-9.  
Sleeping Beauty - Disneyland- 301 '65 Rec 10-10. 24 pg Booklet 8-8.  
Snow White - RCAV- WBY 2 (Blue Bird Label) Lt warp. 8 Sleeve 8-8.  
**10"**  
#1 Ink Spots - Decca 10317 '57 (NLIC) 10-10  
#2 Ink Spots - Decca 23615 '57 (NLIC) 10-10. 2 Recs Both #1 and #2 are One bid \$40  
McGuire Sisters. Coral CRL 56 123 '55 9-9 (never played) Cvr 9-9 (NLIC) \$40  
#1 Rodgers, Jimmie - Memorial Album, RCAV (cover) p. 244 9-9 (NLIC) 3 Recs 21-0042, 43, 44. All 10s (never played) Cover Letter.  
#2 Rodgers, Jimmie. Memorial Album, RCAV P-282 (cover only) 8-9 (NLIC) Both #1 & #2 are One Bid \$300.  
Three Sons. RCAV. LPM 3125-'53 9-9 (never played) cover 8-7 (NLIC) \$40  
**Sun Label**  
**45s**  
Cash, Johnny. 258 '56 10-10 (never played) Sun Siv. 7 \$25.  
Gentrys. 1108 9-9 \$15  
**LPs**  
Cash, Johnny. 100 '69 8-8 8-8 \$15  
Cash, Johnny 1275 '65 9-8 7-7 \$15  
**Reel to Reel**  
Maria Elena - Liberty Box LT 14030 7-8. 50 Guitars of Tom Garrett (12 Songs). Stereo. 4 Track. 7.5 IPS \$15.  
Moods Two - Ampex Stereo- RSL 408. Box 9-10. Double play (25 songs). \$15.  
Star Bright Stereo. Ampex. MER W-67. Box 7-8 3.75 IPS (64 songs). \$15.  
This is My Country. RCAV FTC 2132 (Red Seal) Box 8-7. Stereo. 4 Track 7.5 IPS- Robert Shaw. RCAV Orchestra (18 songs) \$15  
**Sheet Music**  
The Music Goes 'Round and Round - #1 Joy Music Co. 1935 - 9. #2 Select Music Pub 1935 - 9  
#3 Without You (Copyright Disney) So. Music Pub. 1945 - 8. \$30  
**Miscellaneous**  
Record Tote (holds up to sixty 45s) '67 Black/ Blue Excellent Condition \$20  
Poster. Grand Funk Railroad. 11042. '72 Colored 23"X34.5" (advertisements of U.S./ Foreign Performances) Grade 8 (Several Folds, Light Stain) \$35.  
Elvis Collectibles All three items, one bid \$50  
#1 Elvis Post Card 8-7 '67 Xmas. Colored, Elvis in Tie. Used. Cancelled 4 cent stamp.  
#2 Elvis Graceland Auto License Plate (Still Sealed)  
#3 Elvis' Death/Funeral, twelve articles, seven photos. Arizona Republic newspaper, August 17, 18, 19, '77 (all intact) Overall Good Condition.

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by Todd Whitesel

## What's Happening

The four-disc box set *What It Is! Funky Soul And Rare Grooves (1967-1977)* will spotlight 91 songs from funk's founding mothers and fathers including **Bar-Kays**, **Eddie Harris**, **Joyce Jones**, **Wilson Pickett**, **Young-Holt Unlimited** and many more. The set also features a previously unreleased song by **Aretha Franklin**, an alternate mix of "Rock Steady." (Oct. 3, Rhino)

## Pipeline

Ace/Southbound, **Millie Jackson**, *Caught Up*.

Anti-Records, **Various**, *Rogue's Gallery: Pirate Ballads, Sea Songs And Chanteys* (two CDs), Aug. 22.

Asthmatic Kitty, **Sufjan Stevens**, *Avalanche: Outtakes and Extras from Illinois*, July 11.

Aztec/Vertigo, **Buffalo**, *Dead Forever*.

BGO, **Albert Hammond**, *Albert Hammond/99 Miles From L.A.*; **Gary Lewis And The Playboys**, *This Diamond Ring/A Session With*; **Wes Montgomery**, *A Day In The Life/Down Here On The Ground*; **Connie Francis**, *Sings Italian Favorites/More Italian Favorites*; and **Mike Westbrook Orchestra**, *Citadel/Room 315*.

Blind Pig, **Bill Perry**, *Don't Know Nothin' About Love* and **Albert Cummings**, *Working Man*.

Blue Note, **Joe Lovano Ensemble**, *Streams Of Expression*, Aug. 1. **Jason Moran**, *Artist In Residence*, Sept. 12. **Stefon Harris**, *African Tarantella: Dances With Duke*, Oct. 3.

Bluestown/Blind Pig, **Jeremy Spencer**, *Precious Little*.

Bloodshot Records, **Bobby Bare Jr.'s Young Criminals Starvation League**, *The Longest Meow*, Sept. 26.

Burgundy Records, **Aaron Neville**, *Bring It On Home... The Soul Classics*, Sept. 19.

Capitol, **Bob Seger**, *Face The Promise*, Sept. 12.

Cherry Red, **Mike Silver**, *Heaven In Mind*; **The Crunch And Beyond**, *The Rah Band*; **Oscar Toney Jr.**, *For Your Precious Love*; and **Donald Fagen & Walter Becker**, *You Gotta Walk It Like You Talk It*.

Columbia Legacy, **Johnny Cash**, *Man In Black: Live In Denmark 1971* (DVD), July 11. **Journey**, *Escape, Infinity, Evolution, Departure and Greatest Hits*; **Count Basie**, *One O'Clock Jump: The Very Best Of Count Basie* (Signature Series); and **Billie Holiday**, *God*

*Bless The Child: The Very Best Of Billie Holiday* (Signature Series), Aug. 1. **Miles Davis**, *Cool & Collected: The Very Best Of Miles Davis*, Aug. 29. **Weather Report**, *Forecast: Tomorrow* (three CDs/one DVD), Sept. 19.

Concord/Picante, **Willie Bobo**, *Lost And Found*; **Various**, *Explorations: Classic Picante Regrooved, Volume 1*; and **Caribbean Jazz Project**, *Mosaic*, Aug. 29.

Concord/Takoma, **Various**, *The Revenge Of Blind Joe Death: The John Fahey Tribute Album*.

Daphne Records, **Will Kimbrough**, *Americanitis*, July 25.

Delmark, **Kansas City Frank Melrose**, *Bluesiana*; **Magic Slim/Joe Carter**, *That Ain't Right*; **Deep Blue Organ Trio**, *Goin' To Town* (DVD).

DIR, **Dave Insley**, *Here With You Tonight*, Aug. 8.

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

Dualtone, **Brett Dennen**, *So Much More*, Sept. 19.

Eclectic, **Skin Alley**, *To Paghama And Beyond and Skin Alley*.

ECM Records, **Tomasz Stanko Quartet**, *Lontano*, Aug. 29.

ÉV/Cherry Red, **Four Freshmen**, *Blue World*.

Eleven Seven Music, **Everclear**, *Welcome To The Drama Club*, Sept. 12.

EMV/Capitol, **Grand Funk Railroad**, *Greatest Hits* (CD/DVD), Aug. 15.

Epic/Legacy, **The Clash**, *Rude Boy* (DVD), Aug. 1. **ELO**, *A New World Record, On The Third Day and Face The Music*, Sept. 12.

Epic/One Haven/Red Ink, **Butch Walker And The Let's-Go-Out-Tonites!**, *The Rise And Fall Of*, July 11.

Escapi, **Cactus**, *Cactus V*, July 18.

Fantasy Records/Concord, **Edie Brickell & New Bohemians**, *Stranger Things*, July 25.

Fuel 2000, **Pat Dinizio**, *This Is Pat Dinizio*.

Highlights, **David Crosby & Graham**

**Nash**, *David Crosby & Graham Nash*, July 18.

Hip-O, **Various**, *British Invasion Gold* (two CDs), Aug. 8.

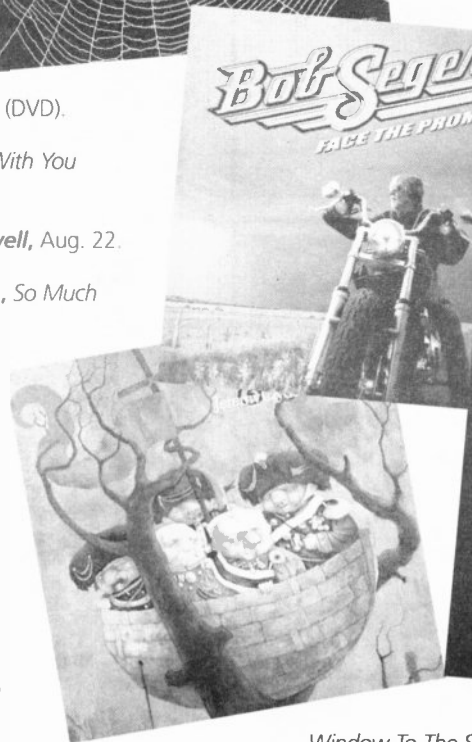
Hip-O Select, **Difford & Tillbrook** (July 21).

Hollywood Records, **Gran Bel Fisher**, *Full Moon Cigarette* and **Los Lobos**, *The Town And The City*.

Howells Transmitter, **Michael Zapruder's Rain Of Frogs**, *New Ways Of Letting Go*, Aug. 15.

Human Nature, **Gerry Beckley**, *Horizontal Fall*.

insideOut, **GPS**,



*Window To The Soul*, **Ty Tabor**, *Presents Rock Garden*; and **Steve Hackett**, *Wild Orchids*, July 18.

International, **The Selmansaires**, *Here Come The Selmansaires*.

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

Joyous Shout!, **Chico Hamilton**, *Believe*, and *Juniflip*.

Kill Rock Stars, **Gossip**, *GSSP RMX* (Listen Up!) and **Slumber Party**, *Musik*, Sept. 12.

Koch, **Michael Franks**, *Rendezvous In Rio*, June 27.

Koolarrow Records, **Flattbush**, *Seize The*

*Time!*, Sept. 12. **Kultur Shock**, *We Came To Take Your Jobs Away*, Oct. 10.

Large River Music, **Kate Campbell/Spooner Oldham**, *For The Living Of These Days*, Sept. 5.

Legacy, **The Derek Trucks Band**, *Songlines Live* (DVD), July 11. **Rosemary Clooney**, *Come On-A My House: The Very Best Of Rosemary Clooney*; **Sarah Vaughn**, *Send In The Clowns: The Very Best Of Sarah Vaughn* (Signature Series); **The Brecker Brothers**, *Sneakin' Up Behind You: The Very Best Of The Brecker Brothers* (Signature Series); and **Dizzy Gillespie**, *Night In Tunisia: The Very Best Of Dizzy Gillespie* (Signature Series), Aug. 1.

Lemon/Cherry Red, **Elephant's Memory**, *Songs From Midnight Cowboy*.

Livewire Recordings, **Devon Allman's Honeytribe**, *Torch*, Aug. 29.

Magna Carta, **Various**, *Drum Nation, Volume 3*, Aug. 15.

Maniac Records, **Ian McLagan & Bump Band**, *Spiritual Boy, An Appreciation Of Ronnie Lane*.

MCG Jazz, **Nancy Wilson**, *Turned To Blue*, Aug. 22. **Dizzy Gillespie All-Star Big Band**, *Dizzy's Business*, Sept. 26.

Merge, **Richard Buckner**, *Meadow*.

Monument/Legacy, **Roy Orbison**, *Crying and Sings Lonely And Blue*, Aug. 8.

New Door/Universal, **Smokey Robinson**, *Timeless Love*, June 13.

New Surf, **Jeff Larson**, *Swimming In The Make Believe*.

New West, **Randall Bramblett**, *Rich Someday*, July 11. **The Drams**, *Jubilee Dive*, July 25. **IV Thieves**, *If We Can't Escape My Pretty*, Sept. 19.

Not Lame, **P Hux**, *Mile High Fan*.

Palmetto, **Dr. Lonnie Smith**, *Jungle Soul*, July 11.

**Disc News continued on page 51**

# What would happen if...

Dan Walker



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

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

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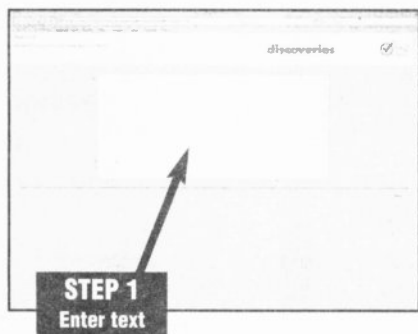
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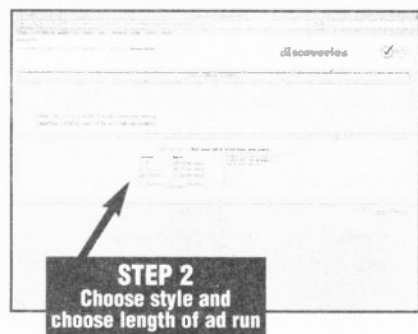
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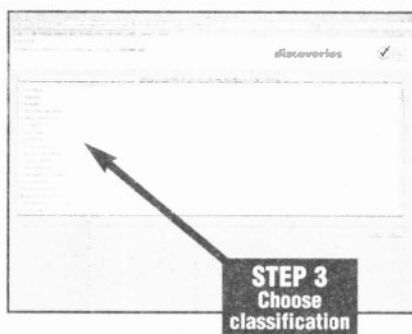
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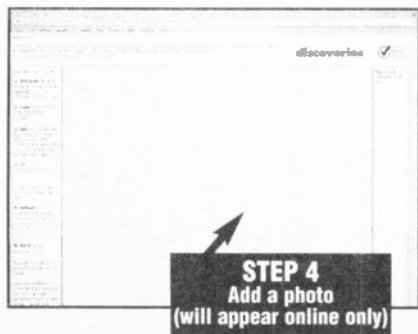
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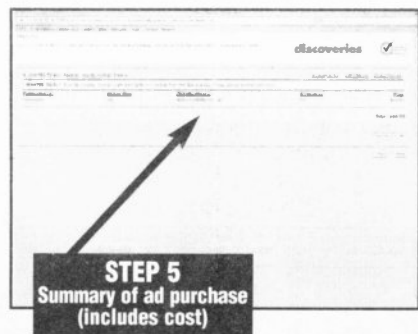
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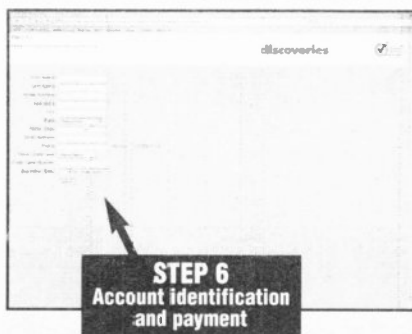
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# discoveries

# The Picture Sleeve Archive

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

by Stephen M.H. Braitman

## Title sleeves get no respect

**Them**  
"We've All Agreed To Help"/"Waltz Of The Flies"  
Tower (461, 1968)

**The Storybook**  
"Beads Of Innocence"/  
"Psych-Out"  
Sidewalk (940, 1969)

**D**enied. Ignored. Abused. Trashed. This is the story of one of record collecting's dirty little secrets. They are the artifacts of a whole category that almost without exception are treated as if they are infected with plague and are shunned like the incarcerated uncle no one talks about.

Such is the behavior of even the most sophisticated collector regarding the long-vilified "title" sleeves. These are "picture sleeves" in the broadest of categorizations only, for they don't have pictures at all. The most basic have the artist name and song title only, usually in large black print splattered across a plain white paper sleeve. Sometimes there is a bit of actual design applied to the typography, with perhaps a graphic or some line art accompanying the words. There may even be more details, such as a blurb, artist biography, reproduction of a letter or even an album cover. Maybe there is a splash of color, or maybe just the paper is colored.

These plug-uglies of the 45 rpm picture-sleeve universe exist because they served the most primal function of a 45 in the first place: to get the record played on the radio. In the era when 45s were the main working resource for DJs, a simple direct visual blast of words was used by the record companies as a naked promotional plea. In the 1950s and '60s, when few records had any kind of a picture sleeve, what often stood out was plain, big black-and-white type, "Hey, look here! Play me!"

It would be interesting to correlate 45s that used the promotional title sleeve with actual airplay and hit status. Someone with more time than this writer could help determine if the marketing strategy was successful.

Two archetypal examples of title sleeves are featured this month. The post-Van Morrison Them didn't have much success,



though they survived far longer than the original group by hitching themselves to tax write-off labels such as Happy Tiger and Tower. Reinventing themselves as a progressive pop band in the Summer of Love, Them produced a small number of nominally interesting recordings. By the time of their third single, Capitol Records' subsidiary Tower was no longer featuring the band's photograph on a promotional picture sleeve as it did on the reissue of the Ruff single, "Walking In The Queen's Garden." For the breezy "We've All Agreed to Help," taken from the 1969 album *Time Out! Time In! For Them!*, all the band got was the wishful thinking announcement, "A new hit by Them" and the song title. Perhaps Tower hoped no one would realize it had been almost four years since the last hit and that it was a different band, too.

It's too late now, but Them probably would have been better served by promoting the subtly superior B-side, "Waltz Of The Flies," with its Zombies-flavored moodiness.

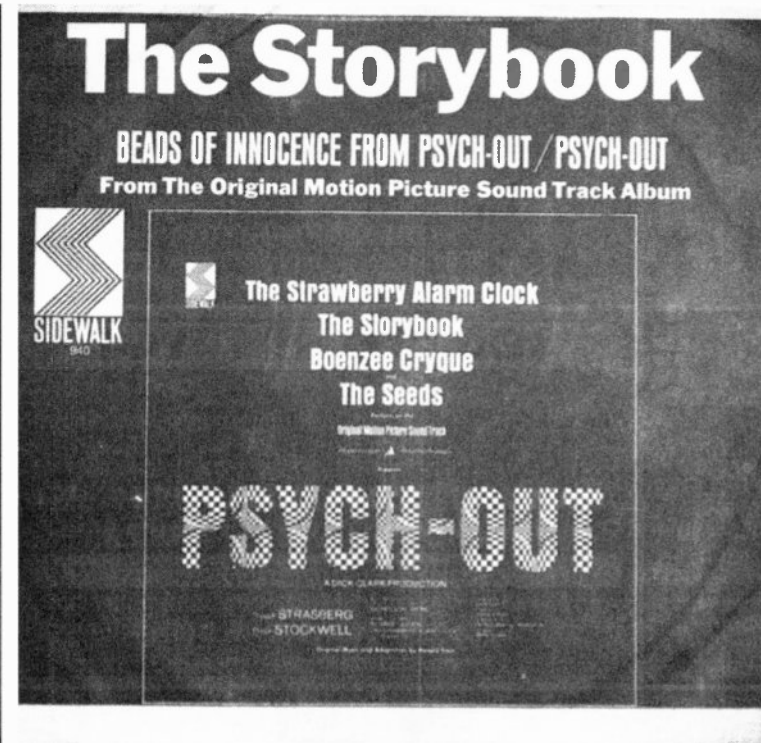
With Dick Clark's hippie exploitation movie *Psych-Out* making minor waves in 1968, the slimmest possibility existed that someone at a radio station somewhere would be interested in playing a laughably clichéd old person's version of a trip-

py hippie pop song. As performed by The Storybook (want to guess how many union session guys were in that "band"?), the insipid sunshine of "Beads Of Innocence" may have provided one of the high points in the film, which is a notable era artifact starring Jack Nicholson, Susan Strasberg, Bruce Dern, Dean Stockwell, The Seeds, Strawberry Alarm Clock and more.

But the song, by itself, well.... The title sleeve worked hard, with its bright red printing, psychedelic lettering and overall look of importance for a cultural event of importance. If the decision-makers had guts, they would have featured the truly evocative B-side.

Ace Records' Alec Palao pointed out that cheapskate labels such as Tower and another Capitol subsidiary, Sidewalk Records, were not always so frugal, sometimes using actual pictures of a band on their promo sleeves (gasp!) for groups as diverse as The Mugwumps and 13th Power. And, of course, Pink Floyd.

The lack of respect for title sleeves shows in their generally low prices if they appear, at all, in price guides and among collecting's cognoscenti. There are some stratospheric-priced title sleeves, however, with values driven by specific bands



and musicians who are fanatically collected, such as Pink Floyd, with three promotional sleeves on Tower each worth well over \$1,000, and Bob Dylan's "rebel with a cause" promo for "Blowin' In The Wind." The Beatles' "Please Please Me" promo sleeve on Vee-Jay could bring \$6,500 or more.

The title sleeves here for Them and The Storybook, though not previously documented, elicited typical comments and yawns from the PSA panel. Barry Wickham has carried them a number of times — but with prices as low as \$10. Doug Hanners is willing to go to \$20, while Gary Johnson of L.A.'s Rockaway Records places them "up to" \$50.

That's with the records included, of course.

A final comment: Title sleeves, and their only slightly more honorable "art sleeves," are important parts of record history. Plus they are usually much rarer than commercially released sleeves. They may not be beautiful, but they worked hard without any glory whatsoever. They deserve respect. ●

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

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# RANDY MEISNER

## *Takes it to the limit one more time*

BY KEN SHARP

**F**irst working with the likes of Poco and Rick Nelson's Stone Canyon Band, Randy Meisner found international fame as a founding member of the Eagles. An immensely talented bass player and versatile singer/songwriter, Meisner delivered the band's 1975 smash million-seller, "Take It To The Limit." He remained an integral force in the Eagles throughout the group's '70s heyday, exiting the group in 1977 upon the completion of the *Hotel California* tour. After splitting from the Eagles, Meisner released several moderately successful solo albums, such as *Randy Meisner* and *One More Song*, and racked up minor hits with "Hearts On Fire" and "Deep Inside My Heart," a duet with Kim Carnes.

Today, Meisner, 59, spends his free time playing dates with The World Classic Rockers, an outfit composed of former members of Journey, Steppenwolf, Lynyrd Skynyrd, Santana, and Toto. *Discoveries* had a chance to sit down with Meisner and delve into his early country-rock and Eagles memories.

**DISCOVERIES:** Share your musical background.

Randy Meisner: I grew up on a farm in Scottsbluff, Neb., and my mother sang a lot. My grandfather played violin and taught piano, so it was kind of a musical family in a way. I heard Elvis Presley and Conway Twitty, and that made me want to get an acoustic guitar. At around 12 or 13 I got an acoustic guitar and took some lessons. I played some PTA meetings out in the country. Jimmie Rodgers' "Honeycomb" was one of the first songs I learned. Then I went to town school when I was 14 and a half. I met some guys in town, and I started a group with Grady and Doug Wall called The Deacons, and then it was The Thunderbirds. We couldn't find a bass guitar, so we ordered one out of a Sears catalog. We got one guitar that was really sturdy and put four strings on it. We played through high school. Met up with my guitar teacher, and we started a band called The Dynamics. We did a lot of Beatles and R&B songs. I think I was about 17. We played a Battle Of The Bands in Denver. We did pretty good, but we didn't win anything.

There was a group there called The Soul Survivors that did shows with Herman's Hermits. They heard me sing, and Gene Chalk from The Soul Survivors drove to Nebraska and asked me to go to

Denver to play a few shows to get some money together. Then we came out to California in '64 or '65. We couldn't find any work because there were a million bands out here. [laughs] We kind of kicked around in Hollywood.

By that point I was playing bass. We called ourselves The Poor. We made three singles with Charlie Greene and Brian Stone. They had Sonny & Cher and Buffalo Springfield at that time. Barry Friedman was our producer. He did The Kaleidoscope. Our record was on Loma Records. I think it was a subsidiary of Atlantic. They got a little bit of play, but nothing really happened. They sent us to New York, and we played a club, The Salvation Army, that wasn't finished yet. We got there and we stayed in one bedroom at The Earl Hotel in the middle of summer. It was like 100 degrees. We all had cots, and there were cockroaches all over and we couldn't breathe. The drummer had poison ivy and had this calamine lotion all over him. At the time there was a guy that wanted to sell us some weed. We had \$80 between us, all five of us. We gave him the money and never saw him again, so now we had nothing. We

didn't have any real money at all. We'd steal pastries and milk from this truck that was parked outside the hotel real early in the morning.

We finally opened the club. Jimi Hendrix was the opener. Charlie and Brian got us some nice clothes, some bell-bottoms, and we get ready to go on and Jimi Hendrix comes in. We were excited to meet him. So he goes up and he does the fire thing and he burns the guitar and destroys the whole P.A. system. The guy comes back, "You lucked out. You don't even have to play." We played two weeks there as the house band, and that was our introduction to New York. We came back to California. Finally a friend of ours, Miles Thomas, who worked with Buffalo Springfield, told me Jimmy Messina and Richie Furay are starting a group and they want me to do a tryout."

After that Miles told me Jimmy Messina and Richie Furay are starting a group and they want me to do a tryout. I went to Laurel Canyon, and here's Timothy Schmit just walking out and I'm going in. I played for a while and they said, "You're in." So we started Poco together. We were like, the



first country-rock group. I was real into R&B, so I considered myself a good R&B bass player. George Grantham, Poco's drummer, could play anything, and Rusty Young with the steel guitar and Jimmy Messina. Rusty and Jimmy had written some songs. I don't think I really wrote anything for the band. I left after about a year.

Jimmy Messina and Richie [Furay] were in the studio. We'd finished the recording and had started the mix. I called down and said, "Yeah, I'd like to listen to it." Richie said, "No, just Jimmy and I are gonna do it." I said, "Wait a minute. I made the music too. I'd like to listen to the mixes." Richie said, "No, you just can't." I said, "If you're not gonna let me down there, I'm just gonna quit." And it was simple as that. [laughs] Later on, when we had the Poco reunion, Jimmy said, "Randy, I didn't care if you came down. Richie did. If I'd have known, I would have let you come down." This is 20 years later. [laughs] Anyway, they put the album out. It was kind of a painting on the first Poco album [*Pickin' Up The Pieces*]. They took me out of the painting. They left my voice on and my bass parts, and on one song they took my voice off. But all my background harmonies and bass parts are on there.

After that Ricky Nelson had seen Poco play at The Troubadour, and he asked me to start a band. Then I got my friends Allen Kemp on guitar and Pat Shanahan on drums from The Soul Survivors and The Poor, and we started playing with Rick for a while. That was The Stone Canyon Band. We played with Rick for a couple of years. We rehearsed up at his house. I ended up buying it after the Eagles had started. I lived there for a while, and then Andrew Gold bought it after I left.

*You are very underrated as a bass player. Your lines in the Eagles are very melodic and memorable.*

I loved R&B, Smokey Robinson And The Miracles, Mary Wells, The Temptations, Marvin Gaye. The bass players on the Motown stuff were great. They really inspired me. After I took my first guitar lesson, I learned three chords and that was enough. Most songs have three chords. I started playing bass. At the time I was self-taught. I came out to California and thought, "God, I better learn some scales if I do sessions and stuff." I bought one of these Mel Bay books and learned all the scales, and that was it. From there I just played how I feel. I can't read music. Once I learn a part it's there. My bass playing came real naturally. In the Eagles' rehearsals that's how a lot of the songs would come together. Everyone would bring their own little thing of how they played, and that's what made the sound of the band. On "Hotel California" [Don] Felder designed that bass part and I played it, and boy it was a rough one to sing and play at the same time because there are some counter parts on there. [Sings "Welcome to the Hotel California..."] You gotta do some counter parts on the

bass. That took a while to learn and sing at the same time. But when you're younger it's easier in a way. Now it would take me a little more time I think.

*With Poco and the Eagles, there's a common musical thread that runs throughout, with the disciples being The Byrds, Buffalo Springfield, and Flying Burrito Brothers.*

We listened to The Byrds and Buffalo Springfield a lot. I was in awe of Chris Hillman's bass playing. Still am. He played some great bass parts, although he played with a pick and real direct, a way different style than me, but man, I was just amazed at his playing. The Byrds' records were so good. I mean, even The Beatles loved The Byrds' music. It's the



Courtesy of Beatrice Kemp

**The Stone Canyon Band**

way the band looked and sounded. They just had it going on. I really love "Turn, Turn, Turn." The 12-string guitar and just the sound of it was so original to me. They had such a distinctive sound with their vocals and melodies.

It's interesting — Chris and Bernie Leadon were part of The Burrito Brothers. At the time I didn't really know much about The Burrito Brothers until I met Bernie, and then I realized Rick Roberts, a friend of mine, was in them for a while. He was later in Firefall. Bernie's acoustic playing was just incredible. Still is. And his banjo playing too. Like I was saying, in the Eagles Bernie had that in his pocket, and I had a little bit of R&B in my pocket and [Don] Henley had a lot of talent and [Glenn] Frey too. Frey was from Michigan and had that Detroit kind of feel. The first time I met Glenn Frey he was hitchhiking. I gave him a ride in my little Austin Healy Sprite. I didn't know him. We didn't know we were even gonna be in a group together. It was a pretty good mixture for the Eagles. It all worked out good. We were all about the same age and had about the same energy. We had a lot of great times.

*Could you sense a chemistry from day one with the Eagles?*

Yeah, I kinda did. Glenn was talking to David Geffen at the time. Him and Henley were going to start a group. They were backing up Linda Ronstadt at the time so we went up to Chuck's Cellar in San Luis Obispo, and I played with them that one night. After I played with them that one night, I just felt a magic between the three of us at that point. Michael Bowden was playing guitar at that time. Anyway, I just felt it, and all of a sudden, John Boylan kind of stepped in and got Bernie Leadon in the band. John was a producer who was working with Linda Ronstadt. He produced part of Rick Nelson's albums, so I knew him from that. Bernie was the last to join the Eagles. We went up to Aspen

way down to the waitresses for having us here." It was just a funny little thing that happened along the road. One of our first gigs in California was at Beverly Hills High. That was fun.

Anyway, Glyn wasn't sure of us at the time. We came back to L.A. and started practicing at Rick Nelson's rehearsal studio down on Laurel Canyon and Ventura. The Eagles started rehearsing there. We started doing more acoustic stuff, singing and getting our harmonies together. Then Glyn came in and heard us and said, "That's what I wanted."

*How did Glyn view the band?*

He wanted just the vocals and a nice clean sound. And he was right. He did a really good job on our first album. The second one, *Desperado*, was good. We did the first one at Olympic Studios in London. It was real huge; the board was so cool. There were airplane parts for meters. It was so neat to watch Glyn work. He had the Revox tape recorders, three or four of them going on. It was pretty amazing to watch Glyn work in those days.

Our second album was done at a smaller studio, Island. David Geffen really didn't want us to do that record. He didn't want a theme record. We decided we wanted to do it. The guys were real strong on it, J.D. Souther and Glenn and Don. My song, "Certain Kind Of Fool" just barely got finished. I had the beginning of it but not the body of the song. So in London they helped me finish it real quick, and it tuned out real good. It fit with what they were portraying in the theme. That outlaw theme was a neat idea. Once that album was done I thought it was a real fine album. It did well. They had most of the songs. They'd read the books and the Daltons and all that stuff. "Desperado" is a great song. We rehearsed it for a while. When we worked with Glyn it was more of a live setup.

On the third album, *On The Border*, Glenn and I wanted to do more rock 'n' roll. In Nebraska I'd listen to Wolfman Jack late at night on the radio and he'd play all the old R&B stuff. Glenn and I were always the ones fighting for more rock 'n' roll rather than acoustic tunes. We felt that the first two albums were mainly acoustic, and we wanted to boogie a little bit. So we went over there and got "The Best Of My Love" done with Glyn Johns, which was more up his alley, and we wanted to do more rock 'n' roll. That song turned out so nice. It's Glyn's style with the vocal and the clean sound. We finally decided not to work with him anymore. It just wasn't right.

Then we got Bill Szymczyk. Bill had recorded "The Thrill Is Gone" with B.B. King, and we thought he'd be perfect for us and he was. We were impressed with his sound. Szymczyk got us a real nice bass sound, and I loved the way he worked. Bill came from more of a rock and R&B background. He was really good to work with, really attentive and a hard worker. "You want to do it? Wanna stay

to a club up there for a week or two, just to get to know each other's playing. We did cover songs, maybe "Johnny B. Goode," some old blues songs and a few originals that we were starting to write, like "Witchy Woman." We wanted Glyn Johns to produce us. We were playing at a club in Boulder, and Glyn came up to see us. At the time Glyn thought we were too rock 'n' roll and didn't concentrate on the vocals enough, which probably was right. But at the time we were like, "Yeah, we wanna rock 'n' roll!"

We played this club. Every night I would record us on a little stereo cassette. I got this mixing board from Radio Shack, took all the mics and recorded everything. It sounded really good because nobody was in the club. All the kids from the colleges were taking their exams so we get like three people a night. We were just playing to a dry stage, so it recorded really well. After that the *Concert For Bangla Desh* album came out, and so I recorded the applause off the album, made a loop of it and added it to the live tape. It sounded like we were playing to millions of people. And Glenn saying at the end, "I'd like to thank the management all the



all night? OK, let's get it done." Bill became like a member of the group. I really liked the *On The Border* album. Especially for Glenn and I, the bass parts on *On The Border* are fun, some R&B stuff. I was real happy with that album. I remember Glenn came in with "Already Gone" and said, "Here's a song." We thought it was cool. Really fun to play, really rock 'n' roll. I always liked our rock stuff the most, things like "Life In The Fast Lane." That was really fun. Joe brought the guitar lick in. We worked out all the harmonies. Glenn would sing lead, and then we'd find places to sing. After a while when you played together, it was almost natural what harmony you'd be singing. Like with me, I did a lot of high parts. There was a certain timbre in our voices that when we sang together it was like an instrument.



*Do you remember the first time you heard "Take It Easy" on the radio?*

I remember hearing it for the first time, and it was amazing. I lived in an apartment in Studio City. I had given the manager at my apartment and some of my friends had the "Take It Easy" single and they all played it and said, "That's never gonna make it." Now every time I see those people they say, "You were right! You were right! It was great. I never could have believed then that the Eagles were gonna make it." [laughs] It was great to hear it and to be able to send it to your parents. I love the way Glyn Johns mixes. It's so clean and nice. It sounded so good. I remember Jackson [Browne] and Glenn brought that song in. For us it was always work, work, work. If somebody brought a song in, we'd work on it and rehearse and work it up. Henley was real strict on drums. I was a loose, bouncy bass player for a while, and then I started folding in with him on the kick drum and just hitting the spot once in a while and all of a sudden we got real tight. In terms of getting our harmonies down while we were rehearsing, we worked on it a little at a time and just worked out the parts until they sounded good and everybody felt they were comfortable. It had to sound and feel good.

*The Troubadour was a band hangout.*

We drank a lot of beer there. [laughs] Randy Newman, Steve Martin, Jim Morrison, all these people that we'd know hung out here. We'd go down there and have a few beers. That's how I started "Take It To The Limit." I went back to my house one night from the Troubadour. It was real late at night. I was by myself and started singing and playing

[sings] "All alone at the end of the evening." That's where it started. I had a couple of verses. Don and Glenn helped me finish it just in time to get it on the record. I knew it was a good song. I liked it, but I thought more of a rock 'n' roll, up-tempo thing would have been a hit. But it happened to make it. It was the second single released from the album. It kind of made it on its own. Radio started playing it so much, and it became a big hit. The high note that I sing at the end was tough to do live. It was pretty difficult, it was a challenge every night. But I pretty much nailed it every night. There weren't many times I didn't because we were rehearsed really

song, but he was more country and I was more R&B. Now I really love bluegrass, mandolins, all of that.

*With Henley and Frey writing the majority of the Eagles' material, was it difficult for you to get your own songs recorded by the band?*

No, everybody was welcome to write a song. I didn't write as much, that's all. Don and Glenn were a team, and they had a good thing going. I was basically on my own. I'd bring in a song and they'd tell me if they liked it, and often they'd say, "Let's finish this sucker." Don and Glenn

Part of it was the bluegrass and country style. He was a master acoustic player. He played some slide. He had that Clarence White B-bender. Glenn had more of a rock 'n' roll-sounding lead-guitar approach where he played more of the Eric Clapton kind of stuff, and Bernie was more in the notey, the precise notes that he played. He brought more of a country feel. It was so neat, like on "Take It Easy" with the banjo underneath it and on songs like "My Man's Got It Made," more of the acoustic stuff.



**Early Eagles, from left: Bernie Leadon, Randy Meisner, Don Henley, and Glenn Frey.**

well. We wanted everything to sound just like the records. We designed them that way because everything worked. But when you do it live it gives it that little extra feeling to a perfected record.

I was nervous about doing that song live. I wouldn't have spotlights out on me. Everyone had spotlights. I just didn't want to be in the limelight. Maybe one song they'd put a little bit of light on me on "Take It To The Limit." But I liked to be on the side and play and do my parts. I was kind of shy, actually. I just wanted to do my job.

Bernie and I tried to write in the beginning. We had a song called "Earlybird." I lived in Woodland Hills then, and he was in Topanga. We got together and did that

wrote such great songs. They'd work on a song until it was finished, and you knew it was gonna be real good. They had in mind what they wanted to do and wouldn't stop until they achieved it. Don went to college, was really into literature and Shakespeare. He wrote great lyrics. I didn't even graduate high school. [laughs] Glenn was from Detroit, which was a little bit more wild and R&B-influenced. I think that combination worked really good. Glenn's a really good lyricist too, but Henley always had the fine little details in his lyric writing. They were a great team, and that's been proven over and over again.

*What did Bernie Leadon bring to the band's sound?*

*How did the band's sound change when Don Felder joined?*

That was great. We had known Don before. Bernie and Don had grown up in Gainesville, Fla. We wanted more rock 'n' roll. That was kind of a problem in some ways because Bernie didn't play much of the rock 'n' roll stuff. Eventually Bernie left, and Felder, what do you say, great guitar player. He's such a precise player. You can tell he studied Clapton, I think.

Close as you can get. [laughs]

I really liked "One Of These Nights." It was just a ballsy song. The bass part was fun. Very high vocals on the end, my God! [laughs] Henley always said,





"Meisner could make dogs howl." [laughs] Since then I do have to sing a little lower because I had an operation on my throat. I had some nodes on my vocal chords, which was kinda neat for the time because I could sing one note and get a harmony. There was a node in the middle of my vocal chords; it was like two voices coming out. "James Dean" was another good one. That was a song written by Jackson, J.D., Don, and Glenn. Cool song. That was a really fun song to play. They brought that to rehearsal. Anything that was jumpin' I loved to play on bass 'cause a lot of the slower songs were just two notes on a bass.

We played "James Dean" in Detroit. Every once in a while you get this feeling that you're The Beatles or something. Everything went right; every song clicked perfectly, and the crowd just loved us.

*The critics were not kind to The Eagles. Why didn't the critics get it?*

In some ways maybe we were a little too stiff on stage. We just stood there on stage and didn't do a lot of dancing, not much entertaining. We thought, "Our music is the entertainment. We don't want to show off." Playing our music was the most important thing. I don't know why the critics didn't like us. I don't think it bothered the band too much. We all wanted to be kind of low-profile anyway. We didn't want to be a flash-flash, "Look at how great they are." We wanted to keep a lower profile to begin with, so I don't think it bothered us that much.

*The Eagles were almost anti-image.*

Yeah. We had no intent of being a flashy band. We just wanted the music to come across, just wanted to concentrate on the music and be the best we could be on stage. I wanted to make sure I sang the right parts and we were playing the right parts and making that sound that we put on the record. That was our main concern. It wasn't about who was the coolest on stage. We avoided a lot of publicity we actually could have had. It's almost like if you don't give many interviews they're almost more curious about you.

*At one time the band was probably the biggest in the world.*

Yeah, it was pretty amazing when we started getting the real big crowds and playing stadiums. It just blew your mind. It made you feel great that people were appreciating us, loving the music. And still to this day, kids, 17, 18 years old are listening to the Eagles' stuff. [laughs] That's a good thing right there. It's long-lasting. From day one, I just had a feeling that the band was good and would make it. I felt it was gonna happen, almost like a premoni-

tion. And everything just started popping into place. Once you're on a roll there wasn't a time to kick back too much. You finish an album and then do the tour, and by the time the tour is over you better do another one and get it out there. You gotta keep it rollin'. So there was partially why I got my divorce. There wasn't any time to be home. You're on the road or in the studio, so it was a lot of work.

*How did major success affect the band?*

In my situation I'm just real laid-back

Fast Lane" and a girl was sitting there digging it. I told her, "I used to play in that group." "Really!" she said excitedly. She said, "I have all the albums, and my kids are listening to them." God, it's amazing.

*You've come to terms with the band's legacy.*

It's just good to know that kids nowadays are listening to it. It's long-standing music. They're good songs. The lyrics are really good and the way that they were produced and the way that we played them. That's why on *Hotel California* we

California." Don asked me if I wanted to write the lyrics and I kind of started on it, but it takes me a long time to get something going because I was writing on my own. I didn't study English literature, so it was harder for me to find words that would go together lyrically. I had a hard time with that. Musically I could always get an idea or hook line that was good. Later Henley got a hold of it and [laughs] and wow! There you go! [laughs] Man, what a great job he did. I thought it was great. It had a real mysterious thing about it. That's what's great about songs — people find all kinds of meanings in them. "Hotel California" was a hard song to record. We were at Criteria in Miami, and we had to do a lot of splicing. Our producer, Bill Szymczyk, had a new board design. At the time it was the latest thing for making punch-ins. That really helped out a lot. But boy, we spent some hours in there, man, working on that song and the album.

"The Last Resort" was another great one. I also liked "Victim Of Love." Felder came in with that song, and we did it and it worked. "New Kid In Town" was another great one. That song came real naturally in the studio. Don and Glenn would normally come in and play us a song on acoustic, and we'd sit around and listen to it and get ideas. I'd grab a bass; we'd grab our guitars, and Henley would get on the drums. It was a natural progression. I wrote "Try And Love Again" for that album. That was the last song I wrote for the band. Joe [Walsh] helped me a little bit with that. I had that song for a long time and never really got it finished. I brought it in for those album sessions. We worked on it and worked on it, and it turned out really good. Don and Glenn helped put it together.

Getting in Joe Walsh in that band and on that record was great. It was a great combo between him and Felder. Between the two of them that's what I think really enhanced the sound of the record. Walsh gave us some new blood. His guitar playing and great ideas really helped. He brought in more of a rock feel, but his song on that album, "Pretty Maids In A Row" wasn't really rock 'n' roll. It was a real sad, kind of slow thing, which you kind of wouldn't think he would write, you know with his stuff like "Rocky Mountain Way" and "Funk #49." It was a nice addition to the group to do those songs. "Life In The Fast Lane" was how it was for us. We were hitting it pretty hard. I mean, just everybody was at that time. It was that era. It was party time. [laughs] He was really talented. He could do lots of different things. He was also a really fun person to work with. I had a lot of fun



**Hotel California-era Eagles, from left: Don Henley, Joe Walsh, Randy Meisner, Glenn Frey, and Don Felder.**

and didn't really worry about it too much. Money and success wasn't anything that I really cared about, to tell you the truth. The success of the music was all I was worried about. Being successful and thinking "You're some big shot now," that never entered my mind. I've always tried to be humble about it and enjoy what we had. We made it on our own terms. We were all happy with what we were doing, and it showed with our success. There were never any real big egos in the band, thinking "We're so cool." That was the opposite of what we wanted. We wanted people to think we were just like you. We were just like anybody else. We just worked on it, had some talent, and a lot of it was luck too. The other thing was if we had given a lot of interviews, had our pictures plastered all over, "Eagles, Eagles, Eagles!" then you wouldn't have had a little bit of a normal life. That was what was kind of cool about it. A lot of people knew the music but didn't really know who the guys were in it. That was kind of a neat thing.

Even now I'll be buying something somewhere and they'll be playing the Eagles in the stores and once in a while I'll tell someone I was in the band, and they'll go, "No way!" I was in a store the other day and they were playing "Life In The

were so precise and wanting to make it so perfect. We made sure we got it so good.

*Your memories of the Hotel California album?*

We worked really hard on that album. We wanted it to be really, really perfect. We'd do the tracks to it and sometimes Henley wouldn't like his drums, and my bass was with it so we'd have to change it. We did quite a few splices on the tape. We wanted that album to be just perfect, and it turned out that way. Nothing's ever perfect, but it's as close as you can get. Recording the songs on that album was hard. We worked a lot on them. We had to go out on the road while we were doing that album and then go back to Criteria Studios in Florida to finish it. I think it took at least three or four months to record the album. It was a long time. We went back and forth a lot on that album, wanted to get the tracks right and mixed right. We knew the album was special. When it was almost done and all the pieces were getting out together, I knew that it was great.

Don had the musical track for "Hotel



**Meisner continued on 20**



Photos courtesy of Waterbrook Press; by Henry Diltz

Buffalo Springfield, from left: Richie Furay, Dewey Martin, Bruce Palmer, Stephen Stills, and Neil Young

## “Stop, Children, What’s That Sound?”

# An Unexpected Single Breaks Big

The following is adapted from chapter seven of *Pickin’ Up The Pieces: The Heart & Soul Of Country Rock Pioneer Richie Furay*. ©2006 by P. Richard Furay and Michael Roberts. Used by permission of WaterBrook Press, Colorado Springs, Colo. All rights reserved.

When our first album, *Buffalo Springfield*, was released in October 1966, we had stratospheric hopes that very quickly settled back to earth. “Clancy” hadn’t been well received, and our follow-up single, with Neil [Young]’s “Burned” on the A-side, hardly caused a ripple. The title of the song that was paired with “Burned” — “Everybody’s Wrong,” written by Steve [Stills] — definitely reflected how we felt. We knew we were a lot better group than our sales tallies or airplay indicated. That left us with the challenge of convincing the music lovers of the world that they were missing something special.

Our reputation didn’t precede us much beyond the L.A. music scene, and even after signing with Atco, money was tight. During much of the time that we were playing regularly at the Whisky, I didn’t have a car. On those occasions when I couldn’t catch a ride back to the apartment

I was sharing with Dickie [Davis], I’d have to walk — a distance of two miles. I may have seemed like a rock star when I was on stage, but I was probably more strapped for cash than most people in the audience.

The Sunset Strip had become a mecca for growing legions of hippies, and as they descended on the area, tensions escalated between them and members of the older generation. I usually avoided the Strip for these very reasons. I wanted to keep a low profile and not get caught up in a bad scene. But while walking down Fountain Boulevard early in the morning on my way home from the Whisky, a couple of officers from the Los Angeles County Sheriff’s Department stopped me. Why, I don’t know. Maybe an alarm had gone off in the vicinity. More likely they suspected I was guilty of something simply because of my appearance, even though I was hardly the most outrageous-looking person out that night.

At any rate, one of the officers said, “Let me see your driver’s license.”

Without thinking, I replied flippantly, “I’m not driving.”

That wasn’t the right thing to say. World Radio History little control over how our music was

With a very intimidating tone, the officer said, “If I didn’t want to see your driver’s license, I wouldn’t have asked for it. Now let me see your license before I knock you on your \_\_\_\_\_.” (You can fill in the blank.) I knew I’d better comply, and fast, or I’d get to know the officer’s nightstick up close and personal. My license was in my hand and on the way to his in the time it takes to blink.

This incident was a real eye opener for me. I’d never crossed the law beyond indulging in the occasional illicit substance in the privacy of someone’s apartment. And even after moving to Los Angeles, I was something of a homebody.

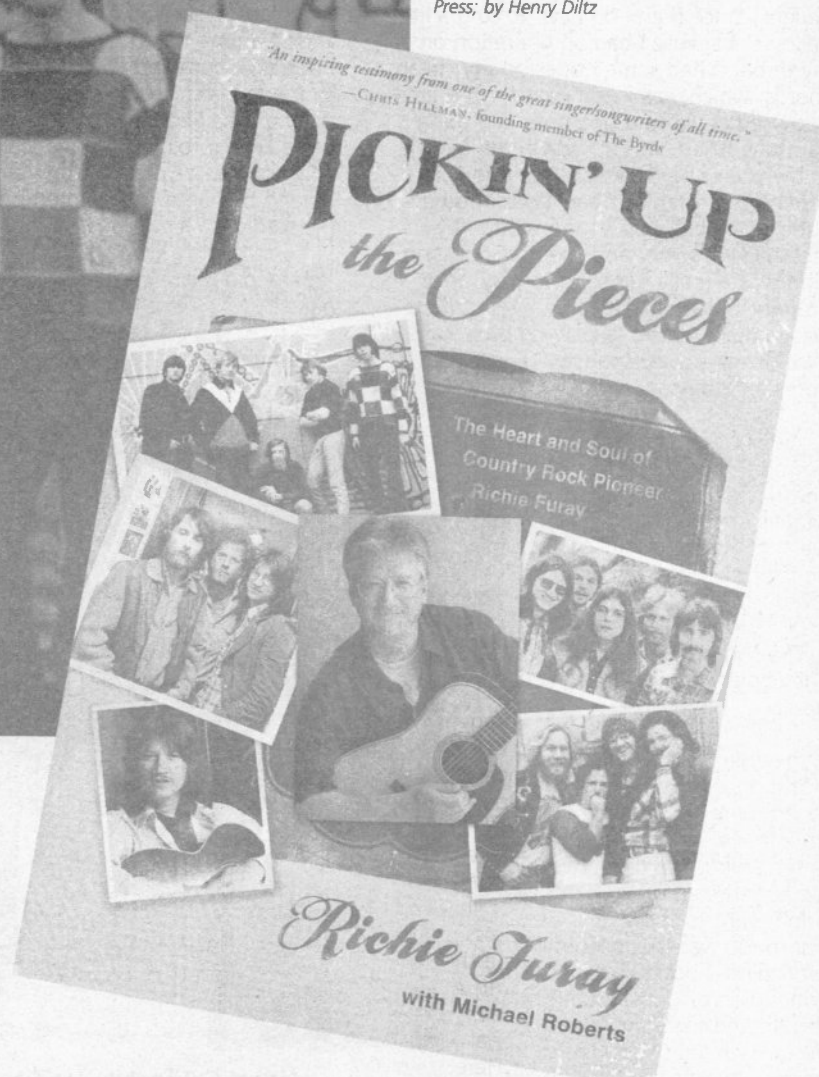
When we weren’t performing, I generally avoided the bright lights of the Strip in favor of playing music with my friends. If anyone should have been immune to harassment by the sheriff’s deputies, it was me. This unprovoked run-in with the law came to mind later when events on the Strip served as inspiration for Buffalo Springfield’s best-known song.

### STILL SEEKING A HIT

Because the Buffalo Springfield had so

marketed, the best way for us to get the word out about our album was to perform as frequently as we could. With that in mind, in the fall of 1966 we headed to San Francisco, where a musical renaissance was taking place. Bands such as the Grateful Dead had risen to prominence, bringing with them a musical sensibility fueled by a love of adventure, improvisation, and lysergic acid diethylamide, better known as LSD. The sound didn’t have a lot in common with what we did in Buffalo Springfield, but we were befriended by many of the musicians in the city. We played shows at the Fillmore Auditorium, the Avalon Ballroom, and the Ark, a venue in nearby Sausalito, with such groups as Big Brother and the Holding Company, which was anchored by the terrific vocals of Janis Joplin, and Moby Grape, an act that some people believe imitated the sound of the Springfield.

When we weren’t on stage, we were hanging out at a rooming house where we stayed with most of the members of Jefferson Airplane, another San Francisco band that would go on to stardom. The drug scene in the Bay Area was much heavier than anything I’d ever come across, but for the most part I resisted the





temptation and was able to maintain what I thought was a good balance. It really wasn't, though, since it was all illegal. As much as the members of Buffalo Springfield loved creating music and performing together, we still needed money to live on. And that meant, among other things, that we needed a hit single.

Around that time young people who were drawn to the Sunset Strip in Los Angeles were facing heightened opposition to their presence. Owners of businesses that catered to older residents complained to law enforcement, saying their customers were staying away in droves rather than confront the ever-growing number of hippies who spent their time on the Strip. The police responded to the complaints by using L.A.'s curfew laws to cart away anyone who was underage. Dozens upon dozens of arrests took place, causing fear and unrest among the young people being targeted. On November 12 they demonstrated their frustration in a particularly dramatic way.

That night, hundreds of teenagers gathered at a psychedelic club called Pandora's Box, at the intersection of Sunset and Crescent Heights Boulevard. Teens resisted arrest and generally created mayhem in an incident that inspired a movie called *Riot on the Sunset Strip*. Steve felt the police were out of line, and he quickly wrote a song to express his outrage. At first he didn't have a title for the song, but a conversation with Ahmet [Ertegun] would give it one. When Ahmet was asking us about new material for future recordings, Steve said, "Here's another one, for what it's worth." Consequently, the expression "for what it's worth" supplied the title for the song that would become our biggest hit.

Steve's fury over police activity on the Strip notwithstanding, "For What It's Worth" wasn't a loud, rage-filled tune, which may explain why it made only a modest impression on me when he first played it for the rest of us. I heard it as more of a folk song, and during that period we were moving in a rock-and-roll direction. Besides, Steve and Neil were coming up with other songs that were much more exciting. Steve had written "Bluebird" and "Rock and Roll Woman," both of which knocked me out, and Neil had "Mr. Soul," a great track that's probably more popular today than it was when Buffalo Springfield was still together. "For What It's Worth" struck me as a pleasant little song, but not much more than that. Good thing I wasn't the one in charge of the record label!

Ahmet, the person who was, immediately recognized "For What It's Worth" as a song capable of breaking Buffalo Springfield. Perhaps he thought a tie-in with the riots, which had received national news coverage, provided a unique marketing opportunity. Or maybe he simply sensed that the tune was a surefire hit. Either way, he switched into high gear, urging us to record the track as soon as possible. We put it down on tape in early December, and Ahmet arranged to put it on our album in place of "Baby Don't Scold Me," another of Steve's compositions.

Atco rereleased the album with even more hoopla than before. This move demonstrated Ahmet's commitment to us, because it wasn't cheap to replace a song on an album that had already been shipped. Approximately 250,000 copies of the original version of *Buffalo Springfield* had been delivered to stores, and recalling them was a big job. (It also turned albums from the first print run that had already been sold into instant collector's items. Not long ago I heard about one listed for sale on the Internet at four hundred dollars. If only I'd kept more copies for myself...) With "For What It's Worth" in the can, the buzz around Buffalo Springfield was getting louder. Hollywood celebrities began attaching themselves to the band, with two of the biggest — Steve McQueen and Dean Martin — hiring us to play parties at their respective houses. Television producers were paying closer attention too. Just before year's

**THE NEW YORK INCIDENT**

For all its lingering influence, the truth is that "For What It's Worth" didn't have the impact during 1966 and 1967 that most people assume. From a sales and airplay perspective, it was a slow mover, becoming popular in widely scattered markets and regions of the country at different times, instead of taking the nation by storm. Our touring schedule during 1967 reflected this reality. Because we couldn't appear just anywhere and expect a large audience to show up, we tended to visit areas where our music was already doing well. In some places this helped build momentum, but not always. Even after "For What It's Worth" made the Top 10, things were still hit-and-miss.

New York City is a good example. After "For What It's Worth," we had enough of a following back east to justify the



**"When Ahmet [Ertegun] was asking us about new material for future recordings, Steve [Stills] said, 'Here's another one, for what it's worth.' Consequently, the expression 'for what it's worth' supplied the title for the song that would become our biggest hit."**

end we performed or lip-synched "For What It's Worth" on *American Bandstand* and *Where the Action Is* (the show that had featured the Hard Times) over a stretch of just a few days.

Even more important, radio stations that had ignored "Clancy" and "Burned" picked up on our latest single, boosting it to number seven on the *Billboard Hot 100* singles chart. And even after it began to slip from that peak, its influence continued to build. A generation of young people protesting the Vietnam War, as well as untold thousands of soldiers serving in it, embraced the song's message. In fact, a lot of people think "For What It's Worth" was written about the war in Southeast Asia, not a scuffle over curfews on the Sunset Strip. Today it's one of a handful of songs that musicologists and social critics point to as defining the 1960s.

World Radio History

Ertegun. Redding hadn't enjoyed huge success at that point; his biggest single, "(Sittin' on) The Dock of the Bay," would be released following his death in a plane crash in late 1967. Yet he was widely respected by hip music fans and performers like Dewey [Martin], who thought Redding was untoppable. Remember that Dewey thought he could sing like Redding, and he joined Buffalo Springfield only after we said he could take the lead on a cover of "In the Midnight Hour." It was a dream come true for him when his hero joined us on stage and shared vocals with him on the song. Later, Redding heard Neil's "Mr. Soul" and asked if he could record it.

That may seem surprising, since, aside from its title, it's not really a soul number. On the other hand, Redding's signature song was another "mister" tune — "Mr. Pitiful," released in 1965 — and he had shown he could make rock numbers his own when he cut a very interesting version of the Rolling Stones' "(I Can't Get No) Satisfaction." Neil, however, wouldn't give Redding the first shot at his latest creation. He was proud of "Mr. Soul," and he didn't want anyone else to put a stamp on it until he got the chance — a typical Neil reaction. I understood where he was coming from, but I would have loved to hear what Redding might have done with the song.

Redding's visit to the show was one of the highlights at Ondine's, but unfortunately the lowlights were more plentiful. Having traveled to New York from Southern California, we felt as though the weather was especially cold and gloomy. Beyond that, the strain was starting to show in our relationship with Charlie and Brian. Everything came to a head during a visit to Atlantic Studios to record "Mr. Soul" as well as "We'll See" and "My Kind of Love," one of my songs. (These last two tracks weren't commercially available until the release of the *Buffalo Springfield Box Set* in 2001, although the Hollies had once asked me about "My Kind of Love.") Charlie and Brian were in the studio again as producers, but it had become clear to everyone that they weren't adding anything to the music. Far from it. The poor recording quality they were getting may have been partly responsible for our first album failing to meet expectations. We felt we could do better ourselves and told Charlie and Brian that they were no longer producing our records.

Despite this change, however, they continued to be our managers. At least in name. Since our declaration of musical independence, they no longer gave us the level of personal attention we'd previously received, and the difference became obvious before we left New York. Bruce [Palmer] was the key person in the drama that followed. Friction between him and other members of the band was increasing, and at Ondine's things got physical. The stage at the club was a double-decker setup that was so small that the five of us couldn't perform on the same level. Steve and I lined up on the bottom platform, with Bruce, Dewey, and Neil the equivalent of a step up behind us. One night Bruce was playing with his eyes closed, as usual; he'd get lost in the music



and never look where he was going. This wasn't a problem in roomier venues, but the quarters were so close at Ondine's that when Bruce rocked back and forth, the top of his bass would smack Steve in the head, messing up the cowboy hat he liked to wear.

The first time this happened, Steve tried to ignore it. The second time he turned and yelled, "Watch what you're doing!" — which had absolutely no effect on Bruce. Finally, after Bruce whacked him a third time, Steve turned around and decked him.

I don't know if Bruce was high that night, since he could be oblivious to everything but the music even when he was stone-cold sober. Still, there's a good chance he was on something, considering what happened next. Bruce was arrested at our hotel for drug possession just as we were scheduled to leave for Los Angeles. With the tickets already purchased and shows in L.A. waiting for us, we couldn't stick around to help. To make matters worse, Charlie and Brian were less than enthusiastic about coming to the rescue, considering we had just dismissed them as our music producers. Before any of us quite knew what was happening, Bruce was deported to Canada, and he couldn't get back into the United States for months. Steve was upset over the deportation and unhappy with Charlie and Brian, blaming them for letting it all happen. Back in L.A., we headed down to their office on Sunset, and Steve expressed

his frustration by throwing rocks at the windows. Undoubtedly, that kind of behavior alienated Charlie and Brian even more, but it didn't stop them from taking our money. They'd locked up a sizable chunk of our publishing, and they continued to reap the benefits of our success long after they'd stopped doing much to earn their keep.

A more immediate concern was finding a bass player to fill in for Bruce. We were scheduled to appear on a TV show called *Hollywood Palace*, but it was lip-synched instead of live, so we recruited Dickie Davis to pretend to play bass. Next, we used Love's bassist, Ken Forssi, for a few shows before we brought back Neil's old friend Ken Koblun. Ken was available and eager to hook up with the very group he'd rejected the previous year, so we decided to give it a try. But it wasn't long before it became obvious that Ken wasn't working out. After just a few dates, we parted ways and replaced him with Jim Fielder. Jim was a fine bassist who'd performed with us the last time Bruce was in trouble with the law. He fit in with the rest of the band, but he also had other responsibilities he had to juggle. Clearly, Bruce was more indispensable than we'd thought. Buffalo Springfield with him was a lot better than Buffalo Springfield without him.

#### ROAD TO MATRIMONY

The band left on a tour of the Southwest, beginning in Southern

California. The headliner was the Seeds, a sort of psychedelic garage band whose biggest hit was "Pushin' Too Hard." Once the tour began, we found the transportation, by bus, to be subpar and the accommodations consistently poor. And the challenges didn't end there. The crowds were small, and the financial compensation was nonexistent — literally. After a couple of terrible shows in New Mexico and an even worse one in Lubbock, Texas, Dickie Davis told us it was time to pull the plug and head home. The tour was a disaster, but our early return to L.A. opened up a life-changing opportunity for me. I decided to ask Nancy to marry me.

At first Nancy and I had planned on a June wedding, but after the Seeds debacle, I wasn't sure I'd be in town in June. To prevent the changing circumstances from keeping us apart, we decided to move the wedding up to March 4 — just two weeks away. The new wedding date wouldn't have worked without the help of the pastor at the Granada Hills Presbyterian Church Nancy had attended since she was a youngster. He came through, and so did Nancy's mother.

Just as incredible was how smoothly everything went. My mom flew out for the wedding, meeting Nancy for the first time. Nancy hadn't realized quite how petite my mom was, so she wore heels to their first get-together. Somehow, though, they still managed to see eye to eye. From the start, they connected. The wedding itself was great. Nancy's family

and childhood friends mixed unexpectedly well with the collection of musicians that attended. Jim Fielder and Steve were there, and Dewey brought along Peter Noone, lead singer of Herman's Hermits, with whom Dewey had become friends. By happenstance, I recently ran into Peter at the airport in Santa Barbara. As I reached out my hand to reintroduce myself, saying, "Peter — Richie Furay," he looked at me with surprise.

"It's been forty years," he declared. I was amazed that he remembered.

On that day, however, no one cut a stranger figure than Neil. He'd lately taken to wearing outdoorsy-looking outfits lined with a lot of fringe, which led some people to think he was a Native American. Fearing that he'd show up in full buckskin regalia, I asked him to leave the fringe at home that day. For Neil, who's contrary by nature, that request was an invitation to do something outrageous, and he did. He rented a Confederate Army uniform and wore it to the wedding.

Some people in this situation would have gotten angry, but not Nancy and I. One glance at Neil looking so ridiculous put both of us at ease — and his costume added just the right touch of humor to the photos of our big day. Bruce wasn't there, due to his immigration troubles, but the rest of Buffalo Springfield was, and for that day at least, all the ill feelings and conflicts were forgotten. ●

#### Meisner continued from page 17

times with him, maybe too much fun. [laughs]

I remember the *Hotel California* tour, and it was fantastic. We started in Australia and then went to Japan, and that was warmup for us. We came back and did the U.S. tour, and we ended up at The Forum and did some recording there. We were so well rehearsed on that tour that every night it was great.

We were getting along pretty well doing that album. On the road we'd get into it a little. When you travel so much everyone gets a little bit irritable once in a while. You get tired of being on the road. At the time I was married, and I eventually got divorced because I never hardly saw my family. It just was hard. They lived in Nebraska, and they didn't want to move to L.A. That was kinda tough going through that, and it affected me on the road. It's one of the reasons I left the Eagles. I felt I'd had enough of all the traveling, so I left and did my own thing for a while. It was towards the end of the *Hotel California* tour. I was on the road, really getting frustrated, getting the divorce. We did the last gig at The Forum. After that I talked to Glenn and we kind of got into it a little bit and I just said, "Yeah, this is probably it for me." It's kind of ironic that Timothy Schmit replaced me, going back to passing him when we were both trying out for Poco. We just kind of changed doors. [laughs] I didn't like the

song "The Long Run," at first, but now I like it. It was different Eagles to me. I'm not in it [laughs], but they did quite well. [laughs]

When I hear Eagles songs now it's better, and you feel that sense of accomplishment. At the time you always wanted it to be so perfect that you were never satisfied. And now I listen to our records and I'm real satisfied. When I look back, we had had some great times, partied together, made some great records. God, we had so many good times on the road. When Walsh came in, boy, it got real fun. [laughs] Some of the stuff he did was dangerous. I remember we were in Kansas City one night, and we had the Presidential Suite upstairs in this hotel and we were up there having a few beers and he said, "Let's throw the TV out of the window into the pool." And I said, "OK." We tossed it out, and luckily it hit the pool. If somebody had been down there it would have hurt somebody. But he was wild. We had a good time. Funny guy.

I've been playing steady with The World Classic Rockers, so my singing and playing chops are still there. I still play "Hotel California" every night with our band. I



Randy Meisner, live with band on Catalina Island, Calif., in 2006.

can do it in my sleep now. [laughs] Nick St. Nicholas and Michael Monarch from Steppenwolf, Nick's wife, Rosalie, does a tribute to Janis Joplin. We've gone through different drummers. Right now Aynsley Dunbar from Journey is playing with us. Randall Hall from Lynyrd Skynyrd is also with us. I do my songs in the beginning. We all switch off because there's so many people in the band. So I go on and do "Take It Easy," "Take It To The Limit," "Already Gone" and then I play "Hotel California," and Fergie Frederiksen, one of the lead singers from Toto, sings the lead. We also have Alex Ligertwood from Santana and he sings

with us now, and that's really good. We play corporate dates at real nice hotels, and the people just love us no matter where we play. Every song we play is a hit record, so the crowd loves it.

Lastly, six years ago the Eagles got inducted into The Rock & Roll Hall Of Fame. Tell us about that night.

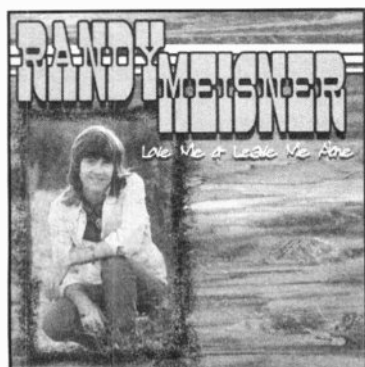
I was kind of nervous at first because I hadn't seen the guys in a long time. They had a little rehearsal hall. At first I was a little nervous, but then when I got around Glenn and everybody and they start-

ing joking like the old times, I thought it was pretty cool. It was a little awkward on stage. When I got up to say my thing I clutched up. Henley gets up and had a way with the audience, and Timothy said a really nice thing about me. Then I played guitar on "Take It Easy," which was fun, and they wanted me to play the electric guitar, the chinks on "Hotel California," so it was kind of neat holding a guitar. I would have been more comfortable on bass, and Timothy and I doubled some vocal parts together. It was nice to see all the guys again. I felt real proud to be inducted. ●

# Stuff Like

by Cathy Bernardy

In honor of this issue's cover story interview, let's begin with the Sonic Past Music issue of **Randy Meisner's** *Love Me Or Leave Me Alone*, a collection of previously unreleased recordings from 1977 through the '90s, including a live "Take It To The Limit" and "Take It Easy." There's some great, catchy stuff on here, starting with leadoff track "Long Time Blue." The liner notes don't tell us which tracks were recorded in the '80s, but the drums do. If the title track would have been put out by Rick Springfield, the ringing in Meisner's ears would have been casn registers. Although it's obviously a "rarities roundup" type collection rather than a cohesive album (but they don't sound demo-y), it belongs in the collection of anyone who already has his solo albums.



Sonic Past music also has a CD now out done by Meisner along with **Billy Swan** and **Alan Rich**. Looking forward to checkin' out the pickin' on that. ([www.soncpastmusic.com](http://www.soncpastmusic.com))

Speak'ng of pickin': The U.K.'s Beat Goes On Records also has some treats for fans of country-rock, as it has reissued several **Poco** albums as two-fers this year, including: *Pickin' Up The Pieces/Poco* (1969/70), *From The Inside/A Good Feelin' To Know* (1972/73), *Deliverin'/Crazy Eyes* (1971/73), *Seven/Cantamos* (1974) and *The Very Best Of* (1975, single-CD, originally two albums).

Just in the mail recently is the *Deliverin'/Crazy Eyes* two-fer. *Deliverin'* was Poco's third album and first live record, and *Crazy Eyes* was their sixth. On this stompin' 77-minute two-fer, the band members' fabulous harmonies are addictive, and their pickin' sure leaves me grinnin', that's for sure. Warning: It's quite hard to sit still while listening.

Although the domestic reissues are not out of print in the U.S., they have no bonus tracks, (and neither do these reissues) so why not go for the bargain route of two albums in one if you don't have them already?

BGO also has put out as a two-fer **Styx's** *Equinox/Crystal Ball* (1975/76). The best songs are still worthy of their inclusion on every Styx best-of, such as "Lorelei," "Suite Madame Blue" and "Crystal Ball," but a fresh listen reminds me that one of my favorite all-time bands had some cheesy songs too. Case in point, *Crystal Ball* leading off with "Put Me On," to wit, "put me on I'm your new record album..." But they were a band in transition, with John

Curulewski out and Tommy Shaw in. Their best was yet to come.

A fresh listen to *Equinox* leads me to rediscover "Mother Dear," and "Midnight Ride" is classic James Young.

There's so much more out from BGO; check out the label's catalog at [www.bgo-records.com](http://www.bgo-records.com).

I seem to be slow to catch on to some CD reissues, but that can be good in some cases, as subsequent reissues always have an additional treat appended to them. Take the recent 20th anniversary reissues of **Poison's** three huge albums, *Look What The Cat Dragged In*, *Open Up And Say... Ahh!* and *Flesh*

& *Blood*. Sure, they've been out before, and these bonus tracks have been around (except for the instrumental demo of "God Save The Queen"), but if you don't have them yet on CD, here's your chance.

Cat's bonuses include 7-inch remixes of singles "I Want Action" and "I Won't Forget You" as well as "Don't Mess Around With Jim"; *Ahh!*'s bonuses include "Living For The Minute" and an entertaining interview track. The most insightful is the early acoustic version of "Something To Believe In" that appends *Flesh & Blood* — it barely resembles the #4 hit song and for good reason. But writer Bret Michaels knew what to keep and what to redo, and a peek at an early draft of a song MTV burned into our brains certainly is intriguing. But that's why we love to hear demos and early versions, isn't it? Every nuance that's different is a surprise.

The albums themselves are still as much fun as they ever were, full of front-row booty-shaking rockers and the requisite tender power ballads that are/were better than your average hair-band formula fluff. Good stuff, start to finish.

Speaking of long-lost rarities and late-80s hard-rock bands: Sonic Past Music has compiled a second CD of the group **Shark Frenzy**, which was the first band, first songwriting and first recording sessions for Bon Jovi's **Richie Sambora**. It is nice to



Styx

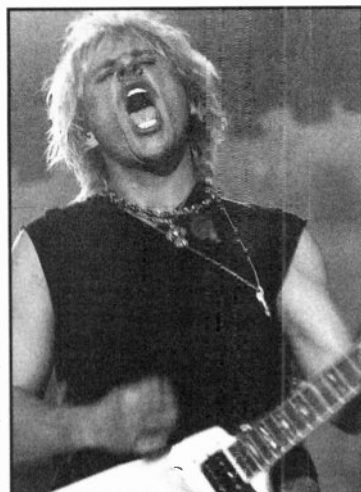
Courtesy of A&M

know that the multi-mega-platinum guitarist was once a teenager writing laughable lyrics, such as "I need your love/oh need your love/oh baby can't you see." It's not all as bad as that, of course, but "Man With A Dragon" should have someone writing into that *Shame Shame* TV show where people re-create their embarrassing moments. It's nice that they're not so bashful to let us laugh at them, I guess! Audible

influences brought to mind were: Southern rock with a little Rolling Stones, a little Head East thrown in. *Shark Frenzy's Citizen Invisible: (Confessions Of A Teenage Lycanthrope), Volume 2 1980-81* is one for the Bon Jovi die-hards, just for historical purposes (or is that hysterical?).

Rarities won't be located on the new *Essential Alice In Chains*, though, which is a two-disc set of 28 tracks rounding up selections from all their releases (EPs and albums) as well as the

*Singles* and *Last Action Hero* soundtracks. If you have Alice's albums, this collection isn't necessary; if you're turning someone on to their brand of down-tuned yet harmony-rich brand of hard rock and want to give a set that has more than the 10-track *Greatest Hits* (2001) and 15-track *Best Of The Box* (1999) (Gee, is it that long ago already?) this might be the set that gets the jing. Longtime fans will have the material already, but at least they don't have to buy a new best-of just to get just one new bonus track, which gets tedious. (Thank goodness for digital



Poison's C.C. DeVille

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music services where people can buy just one track off an album and don't have to re-buy all the music they already have, time and time again. The audio quality on the MP3s isn't as good as a real CD, of course, but if you're talking \$2 vs. \$18, it might be worth the sacrifice.) The group is on tour with a new singer, so refresh yourself on the material and check them out.

For those people who just couldn't fork out \$50+ for the **Elvis '68 Comeback** and *Aloha From Hawaii Deluxe Editions* in 2004, Sony/BMG is releasing them yet again, in cheaper *Special Edition* versions that have bonus content and additional footage. Owners of the *Deluxe Editions* have the following to weigh before forking out more money for concerts that were supposed to be in their definitive forms two years ago (though the way Presley's material is rehashed we should have known better than to think the label was actually done):

The photo galleries are exclusive to these *Special Editions*, the *Special Edition Aloha* DVD has four "insert songs" shot after the concert that don't appear on the *Deluxe Edition*, and on the *Special Edition Elvis '68* DVD there is a video collection of fun moments from the shooting of the special not on the *Deluxe Edition*.

Overall, the material is classic Presley, of course, with two powerful, milestone concerts from a performer having to prove himself once again to the public. This gives them an earnestness and excitement, even though he's clearly a master performer.

And more reissues! Rhino is revisiting its '80s heyday with more two-CD **Monkees** reissues: namely the group's self-titled and *More Of* albums. They're reissued with the original stereo album on disc one (plus oodles of bonus tracks) and original mono album on disc two (plus oodles of bonus tracks). Some bonus tracks are even previously unreleased (where do they keep find-

ing them?!), with the debut album having seven of those, as compared with only two for *More Of*. If you bought the albums on CD 11 years ago, you have stereo versions; the mono versions have never been reissued on CD in their entirety, just a few scattered tracks here and there. If you are a collector of such things, that makes these worthy investments, especially because some

monos differ in length, levels, etc. from their stereo counterparts. ●





by Robin Platts

# MarketWatch

## Are there Zombies in your collection?

**D**id you ever listen to an album so many times that you tired of it, decided it had nothing new to offer and filed it away to gather dust? Such was the case for me and The Zombies' *Odessey And Oracle* album. The other day, on a whim, I pulled it from the shelf and slipped it in my car's CD player, and wow! Coming back to it after a few years off, it sounded as fresh as ever and instantly reminded me why I first loved it so much.

Given my renewed Zombies-mania, I scanned the collectible market for items by them — one of the most talented and underrated bands to come out of the mid-60s British Invasion.

There aren't many Zombies items out there. The group essentially made two albums: the first album (known as *Begin Here* in Britain) and the classic *Odessey And Oracle*, plus a slew of singles, which generally seem less coveted than first pressings of the LPs. The two Zombies LPs were not massive sellers, despite both containing hit 45s, and they seem to be the focus of most Zombies-collecting action.

*Odessey And Oracle* is rightly regarded as a classic album of the '60s. It pretty much sank without a trace when released, and the group disbanded shortly thereafter. Although one of the album tracks, "Time Of The Season," became a massive hit more than a year after the LP's release, it was too little too late and The Zombies went their separate ways. Singer Colin Blunstone went solo, and keyboard man Rod Argent formed the group Argent. *Odessey And Oracle* has been reissued numerous times, on vinyl and CD, but die-hard collectors are still shelling out wads of cash for the earliest editions, especially British first-pressings. In recent years, copies have sold from \$375-750 in near-mint/mint-minus condition. Meanwhile, mint-minus U.S. promo copies have sold on eBay for \$132 and \$79 recently.

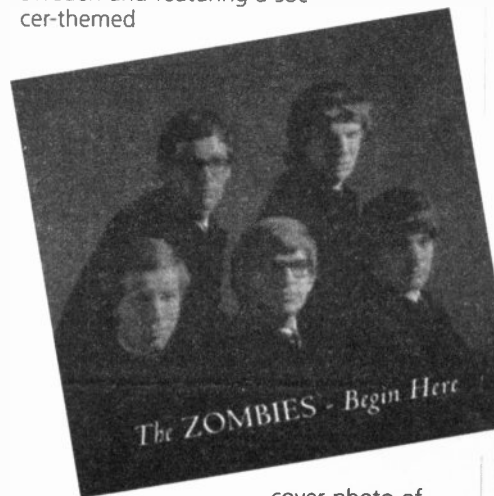
GEMM.com currently has a couple of U.S. first-pressings listed by different dealers — a mint-minus copy for \$172.50 and a VG+ copy for \$95.

Equally rare (if not more so) are first-pressings of the group's first U.K. LP, *Begin Here* (a modified version of which was released in the U.S. as *The Zombies — Featuring She's Not There and Tell Her No*). A near-mint mono first-pressing of

*Begin Here* fetched \$1,341 on eBay a couple years back. Generally, though, it fetches \$350-550 for a near-mint/mint-minus first pressing. At the time of this writing, there was a U.K. mono copy (vinyl VG+, sleeve VG-) listed for \$225 on GEMM.com.

A mint, factory-sealed copy of the American LP turned up on eBay a while back and sold for \$199.

One of the most sought-after Zombies records is a self-titled 1966 LP released in Sweden and featuring a soccer-themed



cover photo of the group. VG+/VG++ copies of this LP have appeared recently in the \$200-450 range on eBay. Aside from the very cool cover, this album is notable for its inclusion of several tracks that at the time had not appeared on any other LPs. The complete lineup: "The Way I Feel Inside," "How We Were Before," "Is This the Dream," "Whenever You're Ready," "Woman," "You Make Me Feel Good," "Gotta Get a Hold of Myself," "Indication," "Don't Go Away," "I Love You," "Leave Me Be" and "She's Not There."

Another Zombies rarity is the soundtrack to the mid-60s Otto Preminger film *Bunny Lake Is Missing*, in which the group briefly appeared. The soundtrack LP features three Zombies cuts — "Just Out of Reach," "Remember You" (a significantly different recording from the single release) and "Nothing's Changed" — alongside the movie score by Paul Glass. A mint-minus mono U.S. copy of this LP is currently offered by a GEMM.com seller for \$100. Other copies have recently sold on eBay for \$100.

Zombies compilations vastly outnumber the group's original albums, and a few

vinyl comps have increased significantly in value over the years:

GEMM.com currently has a copy of the U.S. compilation LP *Early Days*, in excellent shape, listed for \$82.50, while a copy sold on eBay recently for \$74. Released in 1969, *Early Days* is notable for the inclusion of a number of tracks that, at that time, had not appeared on an LP, such as the B-sides "I Must Move" and "Don't Go Away." GEMM also currently has a mint copy of the 1981 Japanese compilation LP *She's Not There* listed for \$90.50 and a mint-minus copy of the U.K. compilation LP *World Of The Zombies* for \$101.50.



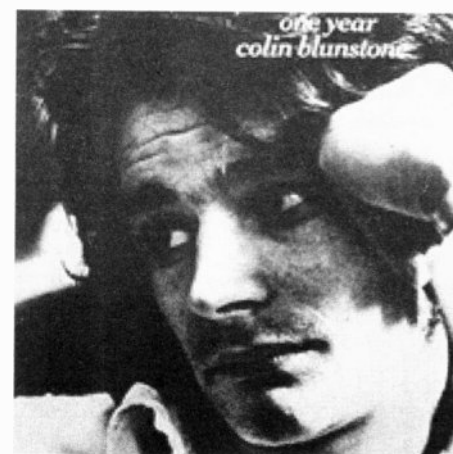
A more common (and not especially collectible) compilation is the 1974 U.S. double album *Time Of The Zombies*, which features a disc mixing hits and then-rarities such as "She Loves the Way They Love Her" and "If It Don't Work Out," with a second LP comprising the entire *Odessey And Oracle* album. It's a great introduction to The Zombies' music for budget-minded vinyl lovers.

On the 7-inch front, one of the most sought-after Zombies items is the group's 1964 self-titled British EP, which includes "Kind Of Girl," "It's Alright," "Sometimes" and "Summertime." Copies in the VG+ range tend to fetch \$200-250 on eBay. GEMM.com currently has an excellent-condition copy listed for \$314.30 and another (vinyl mint, cover VG) listed for \$163.98.

Japanese single releases can also command high prices: GEMM currently has an excellent/mint-minus copy of the single "Time of the Season" b/w "Friends of Mine" listed for \$145 and a VG+ copy for \$126.50, and an EX/VG+ copy of "Whenever You're Ready" for \$69.

A rather uncommon item is an Australian EP containing four cuts from *Odessey and Oracle* LP: "Time Of The Season," "A Rose For Emily," "Friends of Mine" and "Hung Up On A Dream." A very-good condition copy of this EP appeared on eBay not too long ago and sold for \$317.

The Zombies' catalog has been mined extensively, and nearly every track that could previously be tracked down only on an obscure compilation LP, single or soundtrack is now easily available on CD. The best set is the *Zombie Heaven* box set, which has pretty much everything you could want. However, if you're a vinyl buff looking for first-pressings or compilation LPs with rare B-sides and such, get ready to spend a bit of time and/or money.



While Rod Argent left at the end of the '60s, Blunstone — one of the best singers in the history of popular music, in my humble opinion — officially began his solo career with the 1971 album *One Year*. Featuring assistance from Argent on a few tracks, the album is a masterpiece and a must-own for Zombies fans. A mint U.K. copy of *One Year* is, at the time of this writing, listed on gemm.com for \$41.25.

Blunstone's rarest solo album is probably the 1979 *Late Nights in Soho* LP, released in Europe only. A copy appeared on eBay earlier this year in excellent condition and sold for \$69. The track lineup on this hard-to-find LP is: "Boogaboo," "Can't Get Enough," "I Need Someone to Touch Me There," "You're the One," "Something Special," "Can We Still Be Friends," "Switchblade Years," "Single Man's Dilemma," "Gotta Have Faith" and "Let Him Go."

# Pondering Aloud

by Ray Sidman

The insta-fan. You know them: fans who, after hearing an album or two of a particular long-existing music act, suddenly go gonzo and declare themselves huge fans — or, in seriously disturbed situations, the “biggest fan.”

Especially now, with so many companies re-releasing entire canons from older musical acts, the frequency of insta-fans rises seemingly exponentially on a daily basis.

What if the music world had no insta-fans? As with most things, there are pros and cons to be found within this “what if.”

Just to get the ickiness out of the way, first let's look at the cons:

- **Blatant disregard for those in-the-know** — Once insta-fan status is achieved, said fan will endeavor (aka walk to the ends of hell, talking and singing all the way) to find the most trivial of minutiae about the new object of his/her obsession. This tends to trickle out (à la Niagara Falls) in conversations with other fans — fans who either know the trivial data being spewed forth at one gigabyte per sec-

ond or don't know and don't care about such things. The insta-fan cares not; he/she has knowledge, and he/she will share it.

- **A rise in poseur-ness** — Much like the first con, this one includes a healthy dose of disregard for long-existing fans. In this case, a further extreme of the first con, the fan acts as if he/she has been a fan for the longest time. No Socratic “I know you are but what am I” Q&A can dissuade the insta-fan; he/she believes he/she has spent the last several years worshipping this music, and by golly, no one — including the person's psychiatrist or the spokesman from the pink wall-padding manufacturer he/she buys stock in — had better say otherwise.

- **Message board excitement** — Odds are good the insta-fan has Internet access or will soon after realizing there are message boards dedicated to the new favorite music act. For board regulars, this means taking triple doses of tolerance pills as the new threads and responses fly in with the rapidity of video pirates on a new Tom Cruise movie.

- **Live-in nightmare** — This one is for those who are roommates or spouses of the insta-fan. Pray to Wolfman Jack that it never happens to you, because all you will hear, morning, noon and into the late night: are the sounds of not only the insta-fan's new musical focus but also *ad infinitum* discussion about the music, the artist, the family lineage and country's history remotely (not to mention allegedly) connected to the artist. Should this fate befall you, pray for a swift death... or at least another friend with a spare bunk who lives far, far away.

The pros! Yep, along with *all* the bad stuff, there's a silver lining, albeit a tarnished one at times. Here's what the insta-fan brings benevolently to the support party:

- **Spreading the word** — Even [insert millennia-worshiped religious figure here] never had as dedicated a prophet as you'll find in the insta-fan. He/she will wander the earth until his/her octogenarian days to talk even fleetingly about the music he/she so suddenly loves more than anything else in the world. Insta-fan can really help get

word out about the musical act, often helping the fan base grow and thrive.

Note: This boost in the arm can backfire, however, should those listening/tolerating the proselytizing realize how insane said word-spreader actually is.

- **CD sales** — Ever watch the newbie insta-fan at the local record shop buy every album by a particular act, especially a prolific act, all at once? (Elton John insta-fans require an American Express Centurion™ card to pull off this feat.) The sales clerk, especially at a mom-and-pop shop, tends to get teary-eyed and often closes the store early for the day to celebrate the windfall. (Acquaintances of insta-fans can use this to their advantage: Arrange a deal with the local record store for you to get a little bonus for “steering” the insta-fan to that particular proprietary establishment.)

So be wary, true believers: The insta-fan cometh! He/she may already be at your door, armed with T-shirts, promo stickers and a gross abuse of too much information. ●

Also quite rare are the three 45s Blunstone made in 1969 under the pseudonym Neil MacArthur. The first of those three (on the U.K. Deram label) is a cover of The Zombies' first hit “She's Not There,” which hit the charts in Britain.

## Desert Island Discs

Having revisited *Odessey and Oracle*, I thought I'd go through a few of my all-time favorite albums to find out how collectible they are. Here they are, in no particular order. Not a definitive “desert island discs” list, just (as Pete Townsend once put it) a scoop:

**The Beatles, *A Collection of Beatles Oldies...*** *But Goldies* is the first rock 'n' roll record I ever owned. I'll try not to get sidelined here by recalling the incredible moment about 35 years ago when the needle dropped and the opening drum beats of “She Loves You” exploded through the crackle of the vinyl. A life-changing moment, at the age of 4 or 5.

Anyway, being a Beatles record, this album inevitably commands some high prices, depending on which pressing, condition, etc. Japanese red-vinyl pressings seem to fetch \$75-80, while an excellent-condition copy of the first Japanese pressing on the Apple label fetched \$80 earlier this year. A near-mint original U.K. stereo first-pressing may set you back \$100.

**The Smiths, *The Queen Is Dead*** — I haven't listened to this album in probably 15 years, but, back in 1986-87, there was no getting it off my turntable.

Nowadays, on the rare occasions that I revisit The Smiths, I tend to favor their swan song, *Strangeways Here We Come*, but for sentimental reasons, I've included its predecessor here.

If you're looking to get your hands on an autographed copy of *The Queen Is Dead*, be prepared to dig deep: A copy signed by Smiths vocalist Morrissey sold earlier this year on eBay for \$311; however, another copy signed by Morrissey and guitarist Johnny Marr went for a mere \$115. As far as non-autographed copies go, one of the higher-end editions is the 1986 Japanese first pressing, with a pink obi strip, a mint copy of which recently fetched \$97 on eBay. Another copy, this one near-mint, sold recently for \$54. Also in demand from Smiths collectors is a green-vinyl German pressing, which can probably be found for \$50-\$80.

**Supertramp, *Crime of the Century*** — Again, it's been a few years since I've listened to this all the way through, but a recent revisiting of individual tracks reminded me how powerful this album still sounds — all the good elements of progressive rock, without the bloat and lyrics packed with social commentary rather than fairies and elves. Anyway, Supertramp's musical prowess and pristine production made them an audiophile's dream, and demand is still high for out-of-print audiophile versions of their albums. There are two different Mobile Fidelity Sound Lab audiophile vinyl releases of *Crime Of The Century*, and both are collectible. The rarer is MFSL's UHQ boxed version, of which 5,000 copies

were pressed, a half-speed mastered LP on 200-gram virgin vinyl. Over the past few years, sealed copies have fetched \$300-400 on eBay, although one sold for just \$225 a few months back, which could indicate that value is dropping a bit. Near-mint/mint-minus copies tend to fetch \$150-200. More common is MFSL's standard *Original Master Recording* vinyl version of *Crime*, for which you can probably expect to pay \$75-100 for a sealed copy. An unsealed mint copy of this version sold recently for \$39 on eBay.

**Kiss, *Rock and Roll Over*** — What can I say? As a 10-year-old boy in 1977, how could I not be into Kiss? The cartoonish fun and the mystique (remember when nobody knew what the band members looked like without makeup, and fans were tantalized by pictures of Gene Simmons leaving a restaurant with a bandana obscuring his face, etc.?). Anyway, this album always takes me right back to that era with Kiss classics such as “Hard Luck Woman,” “I Want You” and “Mr. Speed.”

A U.S. radio promo version of *Rock And Roll Over* (vinyl VG++, sleeve VG+) recently sold on eBay for \$784. This disc is housed in a slightly different version of the standard album cover and contains five cuts for DJs to sample: “I Want You,” “Hard Luck Woman,” “Take Me,” “Baby Driver” and “Love 'Em and Leave 'Em.”

Another variation recently appeared on eBay — a mis-pressed German copy of the album, which includes side two of the *Destroyer* album on the flip, rather

than side two of *Rock and Roll Over*. This rarity (vinyl near-mint, sleeve VG+) sold for \$226. Meanwhile, a Dutch picture-disc version (if ever an album was well-suited to the picture-disc format, it's *Rock And Roll Over*) has been fetching \$100-200 recently.

Also in great demand is the Japanese gatefold-sleeve version, which includes a poster in addition to the sticker included in the early U.S. copies. This version usually goes for \$100-150. U.S. complete first-pressings — including the sticker and Kiss Army mail-order form — can be had for around \$50.

**This month's column powered by:** (in addition to the titles mentioned above): **The High Llamas, *Hawaii*** — Like *Odessey and Oracle*, I hadn't listened to *Hawaii* for a few years, and I now find myself hooked on it all over again.

Released in the late '90s, this album suggested that High Llamas mastermind Sean O'Hagan saturated his consciousness with bootlegs of the unreleased Beach Boys/Brian Wilson album *SMiLE* and decided to attempt a similar venture. Amazingly, it works beautifully: *Hawaii* is an expansive soundscape of atmospheric instrumentals and tight, catchy songs — big enough to span a continent and packed with enough melodies to provide a career for most artists. If you dig *Pet Sounds/SMiLE*—era Beach Boys and haven't heard this, you really ought to check it out. ●



# Disc Reviews

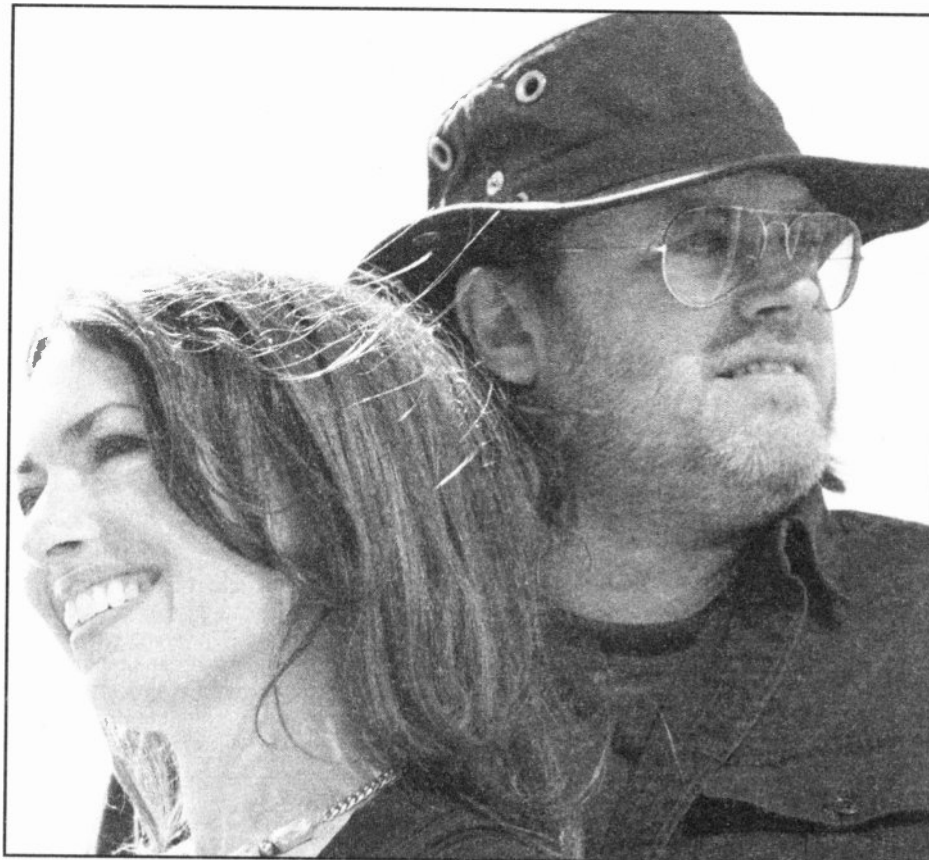
## Matthew Sweet and Susanna Hoffs

*Under The Covers, Vol. 1*  
Shout! Factory Records (DK 97654)  
reviewed by Mark Polzin

Power-pop revivalist Matthew Sweet and Bangles vocalist Susanna Hoffs have been hanging out together as the duo Sid 'N' Susie since they first collaborated for the soundtrack to the first *Austin Powers* film (Mike Myers' backing group was called Ming Tea, trivia buffs). Their debut album, *Under The Covers, Vol. 1*, is a collection of the duo's versions of some of their favorite songs from the 1960s (and one from 1971). The re-recordings are fairly free-wheeling and might upset purists who are looking for exact re-creations of the originals. What's more important to this reviewer is that the spirit of the originals is maintained, allowing Sweet and Hoffs to put their own stamp upon the material. The resultant versions are stellar and demonstrate both Sid 'N' Susie's phenomenal talent and love for these songs.

Both singers' voices have aged well. Hoffs is sounding better than ever, and she still looks stunning at age 47. Sweet possesses a vocal range that allows him to pierce the sky on The Beach Boys' "The Warmth Of The Sun" or to tread the gravelly back road of Neil Young And Crazy Horse's "Everybody Knows This Is Nowhere." Sweet takes a turn on several different instruments, as is typical for him, but he pulls in a few top-notch conspirators to round out the sound. Richard Lloyd (Television) lays down some fine guitar work on The Marmalade's "I See The Rain," Bob Dylan's "It's All Over Now, Baby Blue," and Young and Crazy Horse's "Cinnamon Girl." Underground legend Van Dyke Parks writes some clever liner notes as well as laying down organ tracks on "Baby Blue" and piano and harpsichord on The Stone Poneys' "Different Drum." Longtime Sweet cohort, guitarist Greg Leisz (Dave Alvin, Bill Frisell, Shawn Colvin, Joni Mitchell, and a list too long to complete!) delivers the perfect pedal-steel treatment on Fairport Convention's "Who Knows Where The Time Goes?," a brilliant 12-string electric part on the Bee Gees' "Run To Me" and a twangy sting on "Everybody Knows." Former Velvet Crush drummer Ric Menck keeps the troupe steady throughout.

Other standout performances include the melancholy echo of the vocal duet accompanied by a string arrangement on The Mamas And The Papas' "Monday, Monday," Sid's piano and the vocal interplay on The Left Banke's "She Call You Up Tonight," and Susie's beautiful lead on "Who Knows." Apparently, a *Vol. 2* is already in the works and I will be waiting in line for its release. Congrats to Sid 'N' Susie on this thoroughly enjoyable record.



Courtesy of Shout! Factory/by Henry Diltz

Susanna Hoffs and Matthew Sweet

## The Peanut Butter Conspiracy

*Living Dream The Best Of The Peanut Butter Conspiracy*  
Sundazed (SC 11144)  
reviewed by Joseph Tortelli

*Living Dream* compiles 20 tracks recorded by The Peanut Butter Conspiracy for Columbia Records between late 1966 and mid-68. Six songs are taken from their 1967 debut LP, a folk-rock/psychedelic blend packaged under the mock-Madison Ave ad slogan *The Peanut Butter Conspiracy Is Spreading*. *The Great Conspiracy*, their second album and group favorite, yields 10 of its original 11 numbers to this collection, and both sides of a non-LP single and two previously unreleased recordings fill out *Living Dream*. The quintessential West Coast hippie band, The Peanut Butter Conspiracy were built on the contributions of three permanent members: Alan Brackett is credited with composing 13 songs on the CD, and his bass guitar lines often stand out in the mix; rhythm guitarist John Merrill is the sole writer of the remaining numbers; and Sandi Robison sings lead on most cuts. It's her voice that lifts the multipart harmonies that characterize the group's sound.

The CD opens with the mono, single

mix of "It's A Happening Thing," a bright, upbeat flower-power anthem that meshes pop, folk-rock and psychedelia. Its harmonious male and female voices highlight the pervasive influence of The Mamas And The Papas, and the lyrics capture the vibe of the era from the first line: "Love is the grooviest thing up till now in the world." Despite connecting to the spirit of 1967, "It's A Happening Thing" failed to break through commercially.

Showing the quintet's folk roots, songs such as "Twice Is Life," "The Most Up Till Now" and "Living Dream" fit the folk-rock genre, while the old-timey "Why Did I Get So High" balances bounciness with its quizzical '60s title. "You Can't Be Found" has a harder edge that comes closer to garage rock. "Dark On You Now," "Turn On A Friend" and "Time Is After You" reveal a tendency to use tempo and mood changes; grafting irresistible pop choruses to challenging verses or interludes results in more interesting but less radio-friendly numbers. "Peter Pan," a previously unreleased track, is an acoustic demo that references the famed children's literature. With its universally appealing title, sunshine-pop attitude and youth-generation lyrics, a polished version of "Peter Pan" might have been a breakthrough hit.

Robison's lead voice and the group harmonies are exquisite throughout the CD; the vocal beauty creates an unresolved tension with the more spontaneous, experimental music from *The Great Conspiracy*. The six-minute "Ecstasy" features a heavy guitar break, and the extended "Too Many Do" has a bluesy harmonica along with a psychedelic guitar/bass/percussion workout. "Captain Sandwich," like its title, is a clever mix of quirky notions; "Living, Loving Life" drops a monster guitar lead into an otherwise cool jazz/folk combination; "Lonely Leaf" has dueling lead guitars and an incredible vocal arrangement. A final non-LP single from 1968 finds the group taking an unexpected soulful plunge, using horns and strings on "I'm A Fool" and "It's So Hard."

The 17 songs taken from the first two album sessions were produced by Gary Usher, whose brief 1967 promo for the group is an uncredited bonus added to the disc. Still, "Then Came Love," the production that best demonstrates Usher's layered orchestrated pop, is omitted from *Living Dream*, as are unrelated recordings the group made for the Vault and Challenge labels. The CD is accompanied by a helpful 12-page booklet written by Mike Stax, who supplements group history with track-by-track commentary from band members. ([www.sundazed.com](http://www.sundazed.com))

## Boston

*Boston*  
Epic/Legacy (69699 86322 2)

*Don't Look Back*  
Epic/Legacy (82876 82241 2)  
reviewed by Gillian G. Gaar

In 1976, two very different bands released self-titled debut albums, Boston and the Ramones. *Boston* reached #3 in the charts, produced three Top 40 singles, and went on to sell more than 17 million copies, making it one of the most successful debut albums in rock history. *Ramones* peaked at #111, had no charting singles and has yet to go platinum.

Yet, in one of life's many ironies, today it's the Ramones that are hailed as musical innovators, proudly inducted into the Rock & Roll Hall of Fame, while Boston are derided as corporate stooges who created nothing but dinosaur rock. It's even more ironic considering that the bulk of Boston's first two albums were recorded in the same locale where many punk bands got their start — the basement.

Of course, most punk bands weren't headed up by M.I.T. graduates holding down day jobs at Polaroid, either, which was Tom Scholz's situation until his brainchild, Boston, landed a major-label deal on the basis of a six-song demo he'd primarily





recorded with singer Brian Delp. When Epic asked Scholz to re-record the songs in a professional studio, he seemingly complied; in reality, coproducer John Boylan worked with the rest of the band in Los Angeles on "Let Me Take You Home Tonight," while Scholz recorded the masters in his home basement studio; overdubs and mixing were then done in L.A.

The result is an exceptionally full-bodied, hook-laden, anthemic album, evident from the opening track, the equally anthemic hit single "More Than a Feeling." The song opens in low-key fashion with a chiming guitar riff, but by the first verse Delp's voice has soared into the stratosphere, matched by Scholz's expert lead guitar lines and a stomping rhythm-guitar riff that Kurt Cobain later reworked into the opening lines of "Smells Like Teen Spirit" (in concert, Cobain would occasionally play a snatch of "More Than a Feeling" before performing Nirvana's biggest hit).

The rest of the album continues in a similar style, through eight tracks of well-crafted, well-produced album-oriented rock that's irresistible. "Feeling" became a radio staple, the equally catchy "Long Time" and "Peace of Mind" swiftly made their way into the charts, and songs such as "Smokin'," which burns with rock 'n' roll swagger, and the more contemplative "Hitch a Ride" round out the package.

If *Boston* broke the rules, the group's second album, *Don't Look Back*, continued the process, with the band taking two years before releasing its follow-up (even then, Scholz contends in the liner notes, the album was released too soon). The formula is much the same; banks of layered guitars topped by Delp's evocative vocals (enhanced by the fact that he also recorded all his own harmonies). The album topped the charts and produced two Top 40 hits (the bracing title track and the decidedly more somber — in mood — "A Man I'll Never Be"). But there is less a sense of urgency, as can be heard on tracks such as "Feelin' Satisfied" and "Party," which, though well performed, aren't quite as compelling as the songs on *Boston*, indicating that Scholz's feelings about the album being rushed were accurate. Indeed, it would be eight years before the group released another album.

These two reissues have no bonus tracks but have been remastered by Scholz (resulting in great sound quality) and feature new liner notes, making these great packages to rediscover the glories of mid-70s AM radio.

### Flavor

**Sally Had A Party Singles Collection Collectables (COL-CD-7648)**  
reviewed by Joseph Tortelli

This 21-song compilation is titled after Flavor's one chartmaker, "Sally Had A Party." A smash in some markets, the single never broke into the national Top 40 while hanging on the charts through the summer of 1968. A combustible dance number, "Sally Had A Party" rides a snapping bass riff, sizzling percussion and up-front keyboards that pick up where "Gimme Some Lovin'" left off. Influenced by The Rascals, Vanilla Fudge, and Steve Winwood, the Washington D.C.-area trio based its sound on soulful vocals supported by Hammond B-3 organ blasts. *Sally Had A Party Singles Collection* features six songs issued as 45s for Columbia Records during the late 1960s; 15 previously unreleased cuts fill out this generous, 79-minute "debut" album. The compilation

is divided between well-chosen cover tunes and original compositions by Gary St. Clair and Tim O'Brien, who was also producing LPs for Columbia labelmates The Chambers Brothers. A few years later, O'Brien and St. Clair were writing songs such as "Cheyenne" and "Truckin' Back To You" for the Brady Bunch; more recently the songwriting team achieved commercial success with the R&B unit named All-4-One.

During the 1960s, the twosome penned "Lanky" and "Love," up-tempo rock 'n' soul in The Young Rascals tradition, along with the psychedelic soul of "Heart-Teaser," a worthy successor to the Vanilla Fudge's "You Keep Me Hangin' On." A potential late-60s smash hidden in the vaults until now, "More Of Your Love" perfectly meshes pop, rock and soul splashed with psychedelia. "Comin' On Home," Flavor's final single, strips down the musical attack to bass, hand-

## Rush DVD Set Review

### Rush

**Replay x3 Mercury/Anthem (B0006649-50) (Three DVDs/one CD)**  
reviewed by Ray Sidman

This is it! This is definitely it. *Replay x3* is the set that Rush fans have craved and bandied about rumors for years, so the question is not so much "Is it worthwhile?" as much as "How amazing is it?"

Way amazing. Amazing to the Nth power. Could it be better? Yes. Is it still a dream come true? Yes. Should you buy it? Don't ask questions like that.

In three CDs and one DVD, this set brings together Rush's three earlier concert videos — *Exit... Stage Left* (1981), *Grace Under Pressure* (1985), and *A Show of Hands* (1991). The first and third of these were released as live albums at the same time as the videos. With *Grace Under Pressure* missing the live-album treatment, the *Replay x3* producers decided to include a CD with the entire *GUP* video music on it. It is a sweet concert for many reasons, including that this is their only (official) live release with the Fear Trilogy played in order — numerical order, not chronological order — which is the way it should be.

The sound on the CD and the videos, having been remastered in 5.1 Dolby sound, makes Geddy Lee's vocals crystal clear, and the music sounds just as beautiful.

The video has some very minor problems but in general is well-done and fun as ever to watch. The downside is that the master tapes clearly could've used a bit more cleaning before production finished,



but it's not apparent unless you're looking for it, and even then, it's only parts of *Exit... Stage Left* that seem to have a particularly high quantity of bits of dust or split-second small white lines flashing on the screen.

As for the concerts themselves...

- *ESL* combines the March 27, 1981, concert in Montreal with montages and voiceovers from band members in between songs. The visuals are effective, and the guys sound at the top of their game. The clothes are a bit dated, with thin ties and stylish vests, among other tailored bits, but that doesn't take away from the stellar music. One downside is that, though Alex Lifeson's axe talents are justifiably shown off, Neil Peart's drums aren't seen nearly enough.

- *GUP* — This disc of the 1984 Toronto concert is worth it simply for "The Enemy Within" (aka part one of the Fear Trilogy). But there are 11 other tracks, including the *Three Stooges* intro and a riveting "Red Sector A," among the songs. Putting in the CD soundtrack was a stroke of brilliance. I remember when I first watched this concert video, I hooked up my parents' stereo to the television and made a cassette of it. Guess I'm not the only one.

- *ASOH* — Possibly Rush's best concert video (2003's Juno Award-winning *Rush in Rio* is up there), this video is the most professionally and smoothly shot, with proficient segues aplenty between the band's performance and the material being shown on the large movie screen behind them. This video, which actually was culled from two nights' worth of performances in 1988 in Birmingham, England, balances the camera shots showing each of the trio's respective instrumental prowess, including Peart's classic drum solo, "The Rhythm Method."

For the complete Rush concert gaga collection, you'll also need to find *Rush in Rio* and 2005's *R30* anniversary tour DVD sets.

Regardless, if you're a Rush fan, *Replay x3* isn't a question, nor is it any longer a mere fable or Internet rumor. And if you like Rush at all, you should at least borrow this latest DVD set from someone and watch it a few times. You'll be stomping your foot along to the airport code for Toronto's Lester B. Pearson International Airport ("YYZ") in no time flat.



claps, harmonica and voices; *Singles Collection* has two versions of this fully realized spiritual with a contemporary message. (Gary St. Clair recorded "Comin' On Home" for his early 1970s self-titled solo LP on the Paramount label.) The CD also unveils two recordings of the magnificent soul-gospel ballad "Satisfy You"; The Chambers Brothers were sufficiently impressed to cut "Satisfy You" for their O'Brien-produced 1968 LP, *A New Time — A New Day*.

The compilation highlights Flavor's interpretations of Motown songs; "Shop Around" (the only mono track on the disc) and "Dancing In The Street" were originally issued as singles. A previously unreleased "(I Know) I'm Losing You" edges out forthcoming hit versions by Rare Earth and Rod Stewart. Equally impressive is their powerful "Handbags And Gladrags," which had already charted in the U.K. for Chris Farlowe and would later score in the U.S. for Stewart. (Was Stewart choosing his songs from Flavor demos?) The Flavor CD includes an eight-minute "Fever" jam that mirrors the musical self-indulgence of the times, a punchy "Treat Her Right" that emphasizes the guitar-organ-drums lineup, and a Blue Cheer-ish pulverizing of "Louie Louie." An imaginative R&B rearrangement of "Get Together" takes its cue from The Rascals' "People Got To Be Free"; before it was released, The Youngbloods unexpectedly returned to the charts with their folk-rock original. An overdue addition to any 1960s library, the *Sally Had A Party* CD reveals Flavor's knack for choosing cover songs only to see them hit for others. ([www.oldies.com](http://www.oldies.com))

### Strawbs Recollection

Witchwood Records (WMCD 2033)  
reviewed by Mark Polzin

Lead Strawb David Cousins looks back fondly to 1970 with the release of *Recollection*. Cousins entered the studio clutching eight-track recordings of a gig featuring the newly added keyboard phenom Rick Wakeman. Cousins then proceeded to doctor up the sound with digital technology, and voila! *Recollection!* The record features rougher takes of material found on their 1970 live release *Just a Collection of Antiques and Curios* as well as a few numbers that had never been released in their live versions. *Recollections* is a charming snapshot of the moment in time when most fans consider Strawbs to have been at a creative zenith.

Wakeman's role in Strawbs is examined in a new light with *Recollection*. His virtuosity would not keep him out of the spotlight for long, and he would make way for the more muscular supergroup, Yes, within one year after this gig. While Wakeman's addition to Strawbs is always celebrated by historians, the live setting illuminates what made Wakeman a misfit in the group. His fluid transition from grand piano to organ to harpsichord to celesta allowed him to place his stamp on

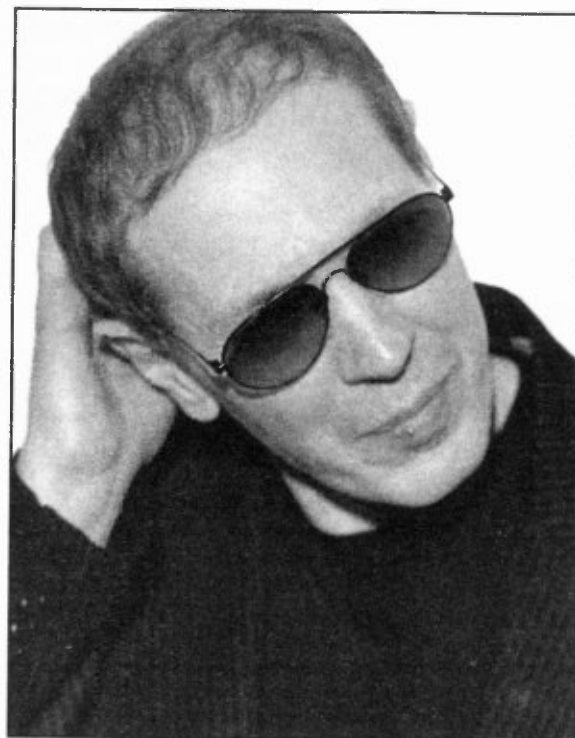
what were essentially folk songs composed by Cousins. Wakeman's parts provide an ornate dimension to the tunes, at times providing too much dressing for Cousins' tales. That Wakeman would be welcome or satisfied to hang ornaments on the band's tree for very long seems doubtful, and his eventual departure makes sense.

The disc opens with a stately strum and vocal harmony from Cousins and Tony Hooper on "We'll Meet Again Sometime." Wakeman provides a unique baroque-meets-blues organ part atop what would otherwise be a great pub song. The clever faerie-folk of "Or Am I Dreaming?" follows, solidly bolstered by the shakers, toms and cymbals of the band's secret weapon, percussionist Richard Hudson. A few tracks later, Hudson is providing a stunning raga drone from his sitar on "Fingertips." Cousins applies wit somewhat less biting than that of Ian Anderson when discussing the second coming on "The Man Who Called Himself Jesus." Yet he's back to the serious topics on "The Antique Suite," a lengthy, four-movement lost-love story and "The Battle" with its graphic depiction of medieval warfare and the political machinations behind it. The true surprise comes when Cousins plugs in his electric guitar and jams on "Where Is The Dream Of Your Youth?" The turns taken beneath and around Wakeman's organ workout only punctuate this band's ability to experiment. The experiment of Wakeman's period in Strawbs ultimately failed, but it did succeed in bringing us some exciting material, such as that captured here.

### Richard Butler

Richard Butler  
Koch (KOC CD 9987)  
reviewed by j. poet

On "Maybe Someday," the last song on his eponymous solo debut, ex-Psychedelic Furs singer Richard Butler croons: "Half the time I don't know if I'm awake or I'm asleep." You may get the same feeling listening to this pleasant but not particularly exciting set of songs. The wall of guitar noise that gave the Furs their distinctive droning sound, and much of their musical dynamic, is replaced here by softer, more expansive arrangements by multi-instrumentalist and producer Jon Carin. Carin relies more on keyboards than guitars to fatten the tracks and drops some pleasing acoustic guitar into the mix as well, but the tempos remain measured, almost somnambulistic, fitting for an album that deals mainly with depression, discontent and disappointment. The biggest surprise, however, is that Butler actually sings on this album, a fragile melodic warble that gives the music its only hint of daylight. *Richard Butler* is a collection of despondent lullabies thick with images of global warming, alienation and hopelessness. Butler seems to be looking into the abyss with as much longing as fear and somehow manages to make oblivion seem vaguely comforting.



Courtesy of Beggars Banquet

Scott Walker

### Scott Walker

*The Drift*  
4AD (2603)  
reviewed by Michael Gallucci

Saying Scott Walker is a difficult listen is like declaring the sun hot. Walker, a one-time teen idol turned cult hero, has been making music for more than 40 years. He's really not all that famous outside of hipster circles, but he's revered by those who take time to listen to his intricately structured records. Walker has released only three albums in the past 20 years; his latest, *The Drift*, comes 11 years after his last one. Even Axl Rose has been more prolific than this guy.

Instead of getting botox injections and firing and rehiring band members, Walker has spent most of the past decade sculpting *The Drift*, a harrowing, haunting and intensely personal record about death, destruction and other shiny, happy subjects. Reciting lyrics in a deep baritone that's beguilingly captivating and gratingly monotonous, Walker zeroes in on decay and darkness. Most intriguingly, on "Jesse," he links Elvis Presley's stillborn twin to Sept. 11.

Working with a stable of sounds you've probably never heard before (one song uses something called a tubax, a tuba combined with a saxophone), *The Drift* is just as much about noise patterns as it is about Walker's thematic ties. You can't just put this CD on and let it play while you chat on the phone or make dinner. It demands attention and rewards those with the stomach and ears for it with a deeply piercing work. There are no songs per se on *The Drift*; rather, it unravels like a theatrical production, one disturbing set piece at a time.

### Swearing At Motorists

*Last Night Becomes This Morning*  
Secretly Canadian Records  
(SC 99)  
reviewed by Mark Polzin

At some point all musicians find themselves at the place that singer/guitarist/producer/recording device operator Dave Doughman is in. After 10 years in an endless cycle of touring and the whole thing in cosmic perspective, asking the musical question, "Why am I even doing this?" Doughman and drummer Joseph Siwinski, as *Swearing At Motorists*, approach the query from 15 different directions on *Last Night Becomes This Morning*. Recorded in between gigs, in vans and hotel rooms and while ensnared in the very predicament Doughman ponders, *Last Night* is much more than an indie *Running On Empty*. Doughman's pre-mid-life crisis instead serves as a metaphor applicable to anyone's pattern of self-defeat. When you find that your last night has once again become your this morning, see if you have any idea why that's the case.

Doughman is a strong singer, similar in style to Josh Homme from Queens Of The Stone Age. In Doughman's case, his range allows him to express emotions without lapsing into artsy warbling, falsetto metalisms or anguished punky screams. His voice can be rich and deep or high and mournful, usually both, as he multitracks his own harmonies. Doughman strums lackadaisically or choogles with intensity to suit the mood, as Siwinski does little more than apply a metronomic pulse to prevent the bus from skittering off the roadway of lament.

Doughman's lyrics attempt to measure the value of his lifestyle by calculating the loss he's suffered. The underlying theme alludes to a failed relationship resulting from time spent on the road and apart from his lover. He feels joy when they are able to spend time together, yet numbly acquiesces to the demands of touring. Ultimately he acknowledges that his way of life is getting in the way of his life on the disc's closer, "Suicide On The Installment Plan." He's already decided that what he does isn't about fame (on "Timing Is Everything" and "Time Zones and Area Codes"). He's a slave to his art and a victim to the fatalism that slavery brings. His acceptance of his situation leaves the listeners with guilty consciences. We want to love what Motorists have created, but can we take satisfaction given the suffering necessary to produce it? Nevertheless, Doughman's art comes from compulsion rather than choice. We may as well sit back and marvel at it like anything else that simply is and always will be.

Disc Reviews continued on 44



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See #39

**Auction closes Monday, September 18, 2006 at 7:00 p.m. PDT**

## Rare, Original 1950's R&B Vocal Group 45's Auction

1. **The Accents** – "Wiggle Wiggle/Dreamin' And Schemin'" Brunswick 55100 Mint Yellow Label PROMO copy MB \$20
2. **The Accents** – "Our Wonderful Love/100 Wailin' Cats" Jive!! 888 M- MB \$20
3. **The Acorns** – "Angel/I'm Gonna Stick To You" Unart 2006 Mint WHITE LABEL PROMO, xol MB \$20
4. **The Acorns** – "Your Name And Mine/Please Come Back" Unart 2015 Mint WHITE LABEL PROMO, xol MB \$20
5. **The Aladdins** – "Please Love Me/Munch" Witch 109 M- WHITE LABEL PROMO, xol MB \$35 (See picture at top of page)
6. **The Imperials** – "Tears On My Pillow/Two People In The World" End 1027 VG++ TRUE FIRST PRESSING on Gray label with no mention of Little Anthony, xol MB \$35
7. **Little Anthony And The Imperials** – "When You Wish Upon A Star/Wishful Thinking" End 1039 Mint Old store stock in original End sleeve MB \$30
8. **Smokey Armen And The Schooners** – "Say You Love Me/Baby What Am I Gonna Do" Peek-A-Boo 102 Mint WHITE LABEL PROMO MB \$25

17. **Jerry Butler And The Impressions** – "For Your Precious Love/Sweet Was The Wine" Falcon 1013 M- All time classic MB \$20
18. **The Cadillac** – "Gloria/I Wonder Why" J O Z 765 M- True first pressing with no writer credits! Wol and sol but just gorgeous copy otherwise! MB \$200
19. **The Calvanes** – "Florabelle/One More Kiss" Dootone 380 M- Classic MB \$100
20. **The Calveys** – "The Wind/I Need Love" Comma 445 M- MB \$15

41. **The Crests** – "The Angels Listened In/Thank The Moon" Coed 515 Mint WHITE LABEL PROMO, faded xol MB \$25
42. **The Crests** – "A Year Ago Tonight/Paper Crown" Coed 521 Mint WHITE LABEL PROMO, small stain on A-side label MB \$25
43. **The Crests** – "Flower Of Love/Molly Mae" Coed 511 Mint WHITE LABEL PROMO, xol MB \$25
44. **The Crests** – "Trouble In Paradise/Always You" Coed 531 Mint WHITE LABEL PROMO MB \$25
45. **The Crests** – "If My Heart Could Write A Letter/Journey Of Love" Coed 535 Mint WHITE LABEL PROMO MB \$25

54. **The Daybreakers** – "I Wonder Why/Up, Up And Away" Aladdin 3434 Mint WHITE LABEL PROMO MB \$75
55. **The Dells** – "Oh What A Nite/Jo-Jo" Vee Jay 204 Mint CLASSIC true first pressing in PERFECT SHAPE! MB \$50
56. **Tony Dell And Group** – "Magic Wand/My Girl" King 5766 Mint Nice NY sound MB \$75
57. **The Deltairs** – "Standing At The Alter/I Might Like It" Ivy 105 Mint Store stock MB \$40
58. **The Dots** – "I Confess/I Wish" Caddy 101 Mint MB \$75
59. **The Dreamlovers** – "While We Were Dancing/Zoom Zoom Zoom" Heritage 107 VG++ MB \$15
60. **The Dubs** – "Beside My Love/Gonna Make A Change" Gone 5020 M- MB \$50
61. **The Dubs** – "Be Sure/Song In My Heart" Gone 5034 Mint MB \$50
62. **The Dubs** – "Chapel Of Dreams/Is There A Love For Me" Gone 5069 Mint MB \$30
63. **The Dubs** – "Down, Down, Down, I Go/Lullaby" ABC Paramount 10269 M- Polished MB \$25
64. **The Dukes** – "I Love You/Leap Year Cha Cha Cha" Flip 345 Mint WHITE LABEL PROMO MB \$100
65. **The Dusters** – "Darling Love/Teen Age Jamboree" Glory 287 Mint WHITE LABEL PROMO MB \$100



21. **The Capris** – "Fools Fall In Love/Oo Wah" Rage 101 Mint Maroon label first pressing MB \$200
22. **The Carnations** – "Is There Such A World/Long Tall Girl" Lescaj 3002 M- MB \$75
23. **The Catalinas** – "Ring Of Stars/Wooly Wooly Willie" Rita 107 Mint MB \$20
24. **The Channels** – "That's My Desire/Stay As You Are" Gone 5012 Mint Black label true first pressing—perfect! MB \$75
25. **The Channels** – "My Love Will Never Die/Bye Bye Baby" Fury 1021 Mint True first pressing with small Fury MB \$100
26. **Earl Lewis And The Channels** – "The Girl Next Door/My Heart Is Sad" Fire 1001 M- Xol MB \$20
27. **The Chanters** – "Stars In The Skies/Row Your Boat" Deluxe 6166 Mint Old store stock MB \$35
28. **The Chanters** – "Angel Darling/Five Little Kisses" Deluxe 6172 M- MB \$35
29. **Bud Johnson And The Chanters** – "Over The Rainbow/No, No, No" Deluxe 6177 M- MB \$35



46. **The Crows** – "Miss You/Really, Really Love You" RAMA 30 VG++ RED VINYL!!!! POLISHED MB \$200
47. **The Crystals** – "Come To Me Darling/Squeeze Me Baby" Luna 101 Mint Luna 101 but not Mastertone press, xol MB \$100
48. **The Crystals** – "In The Deep/Love You So" Specialty 657 Mint WHITE LABEL PROMO MB \$30
49. **The Cuff Links** – "It's Too Late Now/The Saxophone Rag" Dooto 422 Mint Tiny sol MB \$50
50. **The Dahlias** – "The Storm-Tossed Sea Of Love/Go Way And Leave Me" Big 612 Mint WHITE LABEL PROMO MB \$50
51. **The Danderliers** – "My Autumn Love/Chop Chop Boom" States 147 Mint Old store stock MB \$100



66. **The Dynamics** – "Darling/Don't Leave Me" Dynamic no # Mint Rare Los Angeles Group sound, xol MB \$100
67. **The Dynamics** – "Moonlight/Someone" Seeco 6008 Mint xol MB \$30
68. **The Earls** – "Life Is But A Dream/It's You" Rome 101 Mint Maroon MB \$20
69. **The Ebbtones** – "I've Got A Feeling/Danny's Blues" Ebb 100 Mint Sticker stain on label—perfect otherwise MB \$75
70. **The Ecstasies** – "That Lucky Old Sun/A Time For Love" Amy 853 Mint MB \$20
71. **The Elgins** – "A Picture Of You/Mademoiselle" M-G-M 12670 Mint Promo MB \$75
72. **The Elgins** – "Cheryl/Tell Gina" Dot 16563 Mint Xol MB \$100
73. **The Eligibles** – "Walking With My Baby Jorie/Big Day" Courtney 712 Mint MB \$10
74. **The El Rays** – "Darling I Know/Christine" Checker 794 Mint (SEE INSERT BELOW)
75. **The Emjays** – "This Is My Love/Waitin'" Greenwich 411 Mint WHITE LABEL PROMO MB \$15
76. **The Empires** – "Time And A Place/Punch Your Nose" Epic 9527 Mint WHITE LABEL PROMO MB \$20
77. **The Fabulous Pearls** – "My Heart's Desire/Jungle Bunny" Dooto 448 Mint Old store stock! MB \$75



9. **The Barons** – "A Year And A Day/My Baby's Gone" Decca 48323 M- MB \$100
10. **The Bel-Aires** – "Hope And Pray/Space Walk" Arc 4451 Mint WHITE LABEL PROMO MB \$25



11. **The Bel-Larks** – "A Million And One Dreams/Satisfied" Ransom 5001 M- GREAT! MB \$200
12. **Jesse Belvin And The Sharptones** – "Let Me Dream/Sugar Doll" Aladdin 3431 Mint WHITE LABEL PROMO, xol MB \$75
13. **Bobby And The Consoles** – "My Jelly Bear/Nita, I Need You So" Diamond 141 M- Classic! BB hole in label, #ol MB \$50
14. **Luther Bond And The Emeralds** – "Old Mother Nature/Six Foot Hole" Federal 12368 Mint PROMO COPY MB \$20



30. **The Chapelaires** – "Not Good Enough/I'm Still In Love With You" HAC 101 M- GREAT WHITE GROUP! Rare! MB \$150
31. **The Charts** – "Why Do You Cry/Dance Girl" Everlast 5002 M- MB \$25
32. **The Charts** – "My Diane/Baby Be Mine" Everlast 5010 M- MB \$30
33. **The Checkers** – "White Cliffs Of Dover/Without A Song" King 4675 M- Classic MB \$50
34. **The Chestnuts** – "This Is My Love/Wiggle, Wiggle" Aladdin 3444 Mint WHITE LABEL PROMO, xol MB \$50
35. **The Cincinnatians** – "Magic Genie/Do What You Want To Do" Emerald no # Mint MB \$25
36. **The Clippers** – "I'm Yours/Bella-Marie" Gee 1027 Mint Old store stock in original Gee sleeve MB \$50
37. **The Clouds** – "A Lovely Way To Spend An Evening/Say Hey Hey" Vous 1000 Mint PROMO!! MB \$100
38. **The Cordials** – "Dawn Is Almost Here/Keep An Eye" 7 Arts 707 Mint WHITE LABEL PROMO, Classic! MB \$100
39. **The Coronets** – "Nadine/I'm All Alone" Chess 1549 Mint CLASSIC and OLD STORE STOCK NEW! MB \$100 (See picture at top of page)
40. **The Crests** – "Pretty Little Angel/Thank The Moon" Coed 501 M- THEIR FIRST RECORD! GREAT! No! MB \$75



52. **The Dandevilles** – "Heavenly Angel/Psychology" Forte 314 Mint RARE AND GREAT LOS ANGELES GROUP SOUND! MB \$200
53. **Hai Davis And The Starlets** – "The Way You Look Tonight/Way To My Heart" Kelley 105 Mint MB \$30



15. **The Bonnevilles** – "Until You Say We Are Through/Give Me Your Love" Capri 102 Mint RARE Los Angeles group sound MB \$200
16. **The Boyfriends** – "Let's Fall In Love/Oh Lana" Kapp 589 M- WHITE LABEL PROMO with the song title at the top of the label, xol MB \$100

**74. The El Rays – "Darling I Know / Christine"**  
 Checker 794 • Mint  
 CLASSIC FIRST RECORD  
 by the group that became  
 THE DELLS. Masterpiece  
 and in PERFECT STORE  
 STOCK NEW SHAPE!  
 The investment piece on  
 this list!  
**MB \$2000**





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**Auction closes Monday, September 18, 2006 at 7:00 p.m. PDT**



See #119

78. **The Falcons** – "You're So Fine/Goddess Of Angels" *Flick 001 VG++ TRUE FIRST PRESSING ON THE ORIGINAL TRUE FIRST LABEL OF RELEASE FROM DETROIT MB \$300 (See picture at top of page)*
79. **The Fantastics** – "There Goes My Love/Millionaire Hobo" *RCA Victor 7572 Mint Classic MB \$25*
80. **The Fantasys** – "No One But You/Why? Oh Why?" *Guyden 2029 Mint WHITE LABEL PROMO MB \$100*
81. **The Fashions** – "I Am Dreaming Of You/Lonesome Road" *V-Tone 202 Mint Blue label true first pressing MB \$50*



82. **June Moy With The Feathers** – "Desert Winds/Castle Of Dreams" *Show Time 1103 Mint MASTERPIECE! Fabulous group sound! Hardly ever for sale anymore and this one is PERFECT! MB \$150*
83. **The Fi-dells** – "What Is Love/Don't Let Me Love You" *Imperial 5780 Mint MB \$50*
84. **The Fiestas** – "So Fine/Last Night I Dreamed" *Old Town 1062 Mint Classic MB \$20*
85. **Fi Tones Quintette** – "It Wasn't A Lie/Lots And Lots Of Love" *Atlas 1051 M- First pressing MB \$75*
86. **The Five Keys** – "The Glory Of Love/Huckleback With Jimmy" *Aladdin 3099 VG++ All time classic and very nice copy! Just some light scuffs on the B-side MB \$350*



87. **The Five Keys** – "Teardrops In Your Eyes/I'm So High" *Aladdin 3204 M- All time classic rarity! Super clean copy! MB \$600*
88. **The Five Keys** – "Emily Please/Handy Andy" *Capitol 4009 Mint The BEST one on Capitol! MB \$50*
89. **The Five Kings** – "Light Bulb/Don't Send Me Away" *Columbia 43060 Mint White Label Promo, xol MB \$75*



90. **The 5 Playboys** – "Angel Mine/She's My Baby" *Fee Bee 232 Mint Old store stock! MB \$200*



91. **The Flamingos** – "Dream Of A Lifetime/On My Merry Way" *Parrot 808 VG++ RED VINYL!!! Polished MB \$200*



92. **The Flamingos** – "That's My Desire/Hurry Home Baby" *Chance 1140 M- Tiny wol MB \$300*
93. **The Flamingos** – "When/That's My Baby" *Checker 815 M- WHITE LABEL PROMO, super rare to find on WHITE LABEL, tol MB \$50*
94. **The Flamingos** – "Lovers Never Say Goodbye/That Love Is You" *End 1035 M- Classic! Gray label true first pressing MB \$30*
95. **The Flamingos** – "I Only Have Eyes For You/Goodnight Sweetheart" *End 1046 M- Gray label true first pressing MB \$30*
96. **The Forevers** – "Baby/Slow Down" *Apt 25022 VG++ White Label Promo MB \$20*
97. **The Four Cheers** – "Fatal Charms Of Love/Periwinkle Blue" *End 1034 Mint Xol, tough! MB \$200*



98. **The Four Dots** – "Peace Of Mind/Kiss Me Sugar Plum" *Bullseye 103 Mint WHITE LABEL PROMO! Super hard to find as Promo! MB \$100*
99. **Norman Fox And The Rob-Roys** – "Dance Girl, Dance/My Dearest One" *Back Beat 508 M- MB \$50*



100. **Norman Fox & The Rob Roys** – "Pizza Pie/Dream Girl" *Capitol 4128 Mint YELLOW LABEL PROMO—super rare and super Mint MB \$300*
101. **The Furys** – "Over You/So Tuff" *Edsel 786 Mint WHITE LABEL PROMO MB \$30*
102. **The Golden Tones** – "Ocean Of Tears/You Left Me Here To Cry Alone" *Hush 102 Mint WHITE LABEL PROMO MB \$40*

103. **Gerry Granahan With Group** – "Dance Girl Dance/Too Big For Her Bikini" *Caprice 108 M- WHITE LABEL PROMO, polished MB \$100*
104. **The Halos** – "Nag/Copy Cat" *7 Arts 709 M- Classic MB \$15*
105. **The Happy Tones** – "Summertime Nights/Papa Shame" *Colpix 693 Mint MB \$10*
106. **The Harptones** – "The Shrine Of St. Cecilia/Ou Wee Baby" *Rama 221 M- 45 rpm on one side of label only MB \$25*



107. **The Heartbeats** – "A Thousand Miles Away/Oh Baby Don't" *Hull 720 M- Classic and true first pressing on original first label of release! MB \$200*
108. **The Heart-Throbs** – "All The Way Home/So Glad" *Lamp 2010 M- Small sticker stain on label MB \$50*



109. **The Heptones** – "I'm So In Love Tonight/Annabel" *ABBCO 106 Nice VG+ Rare! MB \$200*
110. **The Hollidays** – "The Wonder Of Love/I'm Not Ashamed" *Prep 136 Mint WHITE LABEL PROMO MB \$50*



111. **The Hollywood Flames** – "Buzz-Buzz-Buzz/Crazy" *Ebb 119 M- YELLOW LABEL PROMO! Super hard to find as Promo! Sol on B-side only MB \$50*



112. **The Hurricanes** – "Dear Mother/You May Not Know" *King 4947 VG++ WHITE LABEL PROMO WITH BIO LABEL of their very best record! MB \$100*
113. **The Hurricanes** – "Priceless/Now That I Need You" *King 5042 Mint WHITE LABEL PROMO with Bio Label MB \$100*

114. **The Illusions** – "Better Late Than Never/Rock And Roll Train" *Axtel 101 Mint MB \$50*
115. **The Impalas** – "Sorry (I Ran All The Way Home)/Fool, Fool, Fool" *Cub 9022 VG++ PROMO COPY of all time classic MB \$35*
116. **The Impalas** – "I Ran All The Way Home/Fool, Fool, Fool" *Cub 9022 Mint Stock copy of true first pressing with original title MB \$50*
117. **The Impalas** – "Sandy Went Away/Oh, What A Fool" *Cub 9033 Mint Promo MB \$20*
118. **The Impalas** – "Bye Everybody/Peggy Darling" *Cub 9053 Mint MB \$20*
119. **The Impressors** – "No-No-No/Is It Too Late" *Onyx 514 Mint WHITE LABEL PROMO MB \$75 (See picture at top of page)*
120. **The Indigos** – "Servant Of Love/Woo Woo Pretty Girl" *Cornel 3001 VG Great group sound! Polished MB \$50*
121. **The Individuals** – "Met Her At A Dance/Jungle Superman" *Show Time 595 Mint MB \$50*
122. **The Individuals** – "Dear One/Jungle Superman" *Show Time 598 Mint MB \$50*
123. **The Invictors** – "This Thing Called Love/The Wiggle" *T P E 8217 Mint Great MB \$150*
124. **Jackie And The Starlites** – "I Still Remember/Cried My Heart Out" *Hull 760 M- MB \$50*



125. **The Jaguars** – "The Way You Look Tonight/Moonlight And You" *R-Dell 11 Mint All time classic! Small #01 MB \$300*
126. **The Jaguars** – "Hold Me Tight/Picadilly" *Ebb 129 Mint WHITE LABEL PROMO MB \$50*
127. **Joey & The Teenagers** – "What's On Your Mind/The Draw" *Columbia 42054 M- WHITE LABEL PROMO MB \$100*
128. **Jordan And The Fascinations** – "Give Me Your Love/Once Upon A Time" *Carol 4116 M- WHITE LABEL PROMO MB \$25*
129. **The Kodaks** – "Guardian Angel/Run Around Baby" *Fury 1020 Nice VG+ MB \$20*
130. **The Kuf-Linx** – "So Tough/What'Cha Gonna Do" *Challenge 1013 M- Classic, Maroon label MB \$20*
131. **The Kuf-Linx** – "Climb Love's Mountain/All That's Good" *Challenge 59015 Mint WHITE LABEL PROMO MB \$75*



132. **The Larktones** – "Why Are You Tearing Us Apart/Nosy Neighbors" *Riki Records 140 M- GREAT! MB \$100*
133. **The Larktones** – "The Letter/Rockin' Swingin' Man" *ABC Paramount 9909 Mint WHITE LABEL PROMO MB \$25*
134. **The Lions** – "Two Timing Lover/The Feast Of The Beast" *Rendezvous 116 Mint WHITE LABEL PROMO MB \$100*
135. **Lonnie And The Carolons** – "Chapel Of Tears/My Heart" *Mohawk 108 Mint Green label MB \$100*
136. **Lonnie And The Carolons** – "Hold Me Close/Trudy" *Mohawk 111 Mint MB \$35*
137. **The Lovers** – "Tell Me/Love Bug Bit Me" *Aladdin 3419 Mint WHITE LABEL PROMO MB \$75*
138. **Tommy Love And Group** – "My Crazy Heart/Tell Me, Tell Me" *Federal 12331 Mint Xol on B MB \$20*
139. **Lord Luther And The Garnets** – "Turn The Key/(I Was A) Teenage Creature" *Frantic 107 Mint MB \$35*

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See #190

- 140. The Ly-Dells – "Karen/Doing The Wiggle Wobble" Roulette 4493 Mint White Label Promo MB \$25
- 141. The Teenagers Featuring Frankie Lymon – "Why Do Fools Fall In Love/Please Be Mine" Gee 1002 Mint Old store stock in original Gee sleeve MB \$30
- 142. Frankie Lymon And The Teenagers – "The A B C's Of Love/Share" Gee 1022 Mint Old store stock in original Gee sleeve MB \$25
- 143. The Magnificent Six – "Forever More/Hold On Baby" L Brown 01659 Mint MB \$30



- 144 Little Marcus And The Devotions – "I'll Always Remember/Lone Stranger Went Mad" Gordie 1001 M- Great! MB \$150
- 145. The Matadors – "Vengeance/Pennies From Heaven" Sue 700 VG++ MB \$75
- 146. Arthur Lee Maye & The Crowns – "This Is The Night For Love/Honey Honey" Dig 124 M- MB \$150



- 147. Arthur Lee Maye & The Crowns – "A Fool's Prayer/Whispering Wind" Dig 133 Mint perfect! MB \$150



- 148. The Mastertones – "Tell Me/What'll You Do?" Bruce 111 M- BLUE VINYL MB \$100



- 149. The Meadow Larks – "Love Only You/Real Pretty Mama" R P M 399 Mint MB \$400
- 150. Don Julian And The Meadowlarks – "This Must Be Paradise/Mine All Mine" Dootone 372 M- MB \$100
- 151. Don Julian And The Meadowlarks – "Please (Say You Love Me)/Doin' The Cha Cha Cha" Original 004 Mint MB \$40

- 152. The Metronomes – "I Love My Girl/I'm Gonna Get Me A Girl Somehow" Cadence 1310 Mint MB \$30
- 153. The Minorbops – "Need You Tonight/Want You For My Own" Lamp 2012 Mint MB \$150
- 154. The Mohawks – "Bewitched (Bothered & Bewildered)/I Got A Gal" Val-Ue 211 Mint MB \$20
- 155. The Monarchs – "Pretty Little Girl/In My Younger Days" Neil 101 M- MB \$30
- 156. The Monarchs – "Angels In The Sky/Wanna Go Home" Wing 90040 Mint Blue Label MB \$35
- 157. The Moroccos – "Sad Sad Hours/The Hex" United 207 VG+ Rare, polished MB \$75
- 158. The Mystics – "Hushabye/Adam And Eve" Laurie 3028 Mint Classic and perfect old store stock MB \$20
- 159. The Mystics – "So Tenderly/Don't Take The Stars" Laurie 3038 Mint MB \$20
- 160. The Native Boys – "Valley Of Lovers/Laughing Love" Combo 119 Mint Purple label true first pressing MB \$75



- 161. The Neons – "My Lover/Tuscon" Walden 1001 Mint Rare!! Faded xol MB \$300
- 162. The Neptunes – "As Long As/Fraidy-Cat" Glory 269 VG++ White Label Promo MB \$20
- 163. The New Yorkers – "Dream A Little Dream/Miss Fine" Wall 547 Mint MB \$15
- 164. The Nitecaps – "In Each Corner Of My Heart/Let Me Know Tonight" Groove 0176 Mint MB \$150
- 165. The No Names – "Love/Jam" Guyden 2114 M- GREAT! MB \$200 (See picture at top of page)
- 166. The Nutmegs – "My Story/My Sweet Dream" Herald 538 Mint White Label Promo MB \$35
- 167. The Off Keys – "Our Wedding Day/Singing Bells" Technichord 1001 Mint MB \$20



- 168. The Orchids – "You're Everything To Me/ Newly Wed" Parrot 815 Mint Old store stock MB \$200
- 169. The Originals – "Wishing Star/Let Me Hear You Say Yeah" Original Sound 10 Mint WHITE LABEL PROMO MB \$50



- 170. The Orioles – "Teardrops On My Pillow/Hold Me, Thrill Me, Kiss Me" Jubilee 5108 M- Red Vinyl MB \$400
- 171. The Ovations – "The Day We Fell In Love/My Lullabye" Barry 101 Mint Great! MB \$75
- 172. Lee Overby With The Red Toppers – "I Never Had A Girl Like You/All Night Jump" Dan 3214 Mint MB \$20

- 173. The Penguins – "Memories Of El Monte/ Be Mine" Original Sound OS 27 M- Great! Written and produced by FRANK ZAPPA MB \$50
- 174. The Platters – "My Prayer/Heaven On Earth" Mercury 70893 Mint Maroon label true first pressing MB \$35



- 175. The Preludes – "Kingdom Of Love/Vanishing Angel" Cub 9005 Mint PROMO and great one! MB \$100
- 176. The Preludes – "Lorraine/Oh Please, Genie" Arliss 1004 M- GREAT! MB \$35
- 177. The Preludes Five – "Starlight/Don't You Know Love" Pik 231 M- MB \$15



- 178. The Pretenders – "Blue And Lonely/Daddy Needs Baby" Apt 25026 Mint WHITE LABEL PROMO, nice one MB \$200
- 179. The Prodigals – "Judy/Marsha" Falcon 1011 Mint MB \$35
- 180. The Pyramids – "Ankle Bracelet/Hot Dog Dooly Wah" Shell 711 M- WHITE LABEL PROMO, first pressing! Classic MB \$50
- 181. The Quintones – "Ding Dong/I Try So Hard" Chess 1685 M- MB \$30
- 182. The Rainbows – "Evening/Mary Lee" Fire 1012 Mint MB \$20



- 183. The Raindrops – "Dim Those Lights/Oh Oh Baby" Vega 105 Mint Tough to find Los Angeles group—comes with original promo letter MB \$200



- 184. The Rajahs – "I Fell In Love/Shifting Sands" Klik 7805 M- Classic MB \$300

- 185. The Ramblers – "Vadunt-Un-Va-Da Song/ Please Bring Yourself Back Home" M-G-M 11850 M- Promo MB \$200
- 186. Randy And The Rainbows – "Denise/Come Back" Rust 5059 M- Classic MB \$20



- 187. Rhythm Aces – "I Wonder Why/Get Lost" Vee Jay 124 VG+ RED VINYL MB \$200
- 188. The Rip-Chords – "I Laughed So Hard/You And I" M M I 1236 Mint Promo copy! MB \$100
- 189. The Rivileers – "A Thousand Stars/Hey Chiquita!" Baton 200 Mint Classic MB \$75
- 190. Eddie Robbins And Group – "A Girl Like You/ Dear Parents" Power 214 VG++ True first pressing on the original first label before being picked up by Dot MB \$75 (See picture at top of page)
- 191. Eddie Robbins & Group – "A Girl Like You/ Dear Parents" Dot 15702 Mint GREAT Frankie Lymon sound-a-like MB \$30



- 192. The Robins – "Riot In Cell Block #9/Wrap It Up" Spark 103 M- Silver top true first pressing of all time classic MB \$100
- 193. The Robins – "Framed/Loop De Loop Mambo" Spark 107 Mint Small tear on B-side label only, original silver top true first pressing MB \$100
- 194. The Robins – "It's Never Too Late/A Little Bird Told Me" Knight 2008 Mint WHITE LABEL PROMO MB \$20
- 195. Rochell And The Candles – "Once Upon A Time/When My Baby Is Gone" Swingin' 623 M- Classic MB \$20
- 196. Rochell And The Candles – "A Long Time Ago/Big Boy Pete" Swingin' 652 Mint MB \$20
- 197. Rochell & The Candles – "Each Night/Turn Her Down" Challenge 9158 M- Xol MB \$20
- 198. The Romeos – "Let's Be Partners/Gone Gone Getaway" Fox 749 M- Yellow label MB \$20



- 199. Johnny Ross And Group – "My Dreams Have Gone/That's What You Mean To Me" Corvette 1006 Mint Super rare Los Angeles group record, xol MB \$800
- 200. The Roulettes – "I See A Star/Come On Baby" Champ 102 VG+ Xol MB \$10
- 201. Junior Ryder And The Peacocks – "Sad Story/ Better Stop" Duke 119 Mint Old store stock MB \$100
- 202. The Satellites – "Heavenly Angel/You Ain't Sayin' Nothin'" Class 234 Mint Xol MB \$35
- 203. The Saucers – "Why Do I Dream/Cha Walley Routs" Felco 104 M- MB \$100



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See #254

- 204. The Saxons – "My Love Is True/Tryin'" Tampa 139 Mint Xol on B-side only MB \$50
- 205. The Scarlets – "Dear One/I've Lost" Red Robin 128 M- Classic MB \$100
- 206. The Scarlets – "Love Doll/Darling I'm Yours" Red Robin 133 VG++ MB \$100
- 207. The Senders – "I Dream Of You/The Ballad Of Stagger Lee" Kent 320 M- MB \$30
- 208. The Srenaders – "Give Me A Girl/Dance Darlin' Dance" M-G-M 12666 Mint MB \$50
- 209. The Shadows – "Under Stars Of Love/Jungle Fever" Del-Fi 4109 Mint Xol, balloons label first pressing MB \$35
- 210. The Sharps – "What Will I Gain/Shufflin'" Aladdin 3401 Mint MB \$75
- 211. The Sharps – "Six Months, Three Weeks/Cho Cho Hop" Tag 2200 Mint Old store stock! MB \$50



- 212. The Shells – "Sippin' Soda/Pretty Little Girl" End 1022 VG++ Label stain MB \$300
- 213. The Shields – "You Cheated/That's The Way It's Gonna Be" Tender 513 M- True first pressing! MB \$50
- 214. The Shields – "The Girl Around The Corner/You'll Be Coming Home Soon" Falcon 100 VG+ MB \$75
- 215. The Silhouettes – "I Sold My Heart To The Junkman/What Would You Do" Junior 396 M- MB \$20
- 216. The Silhouettes – "Get A Job/I Am Lonely" Ember 1029 Mint Classic and old store stock NEW! MB \$35
- 217. The Skyliners – "Since I Don't Have You/One Night, One Night" Calico 103 Mint True first pressing! MB \$25
- 218. The Sliders – "Love Is Like A Mountain/There Is A Great Big Moon Tonight" Chevron 012 Mint Xol MB \$50



- 219. The Solitaires – "Blue Valentine/Wonder Why" Old Town 1000 M- Classic MB \$200
- 220. The Solitaires – "Please Remember My Heart/South Of The Border" Old Town 1006 Mint 809 Under O T 1006 mis-spelling of group name is that way on the label MB \$75
- 221. The Solitaires – "Please Remember My Heart/Big Mary's House" Old Town 1059 Mint WHITE LABEL PROMO, tough MB \$50



- 222. The Spaniels – "Baby It's Your Bounce" Chance 1141 M- RED VINYL!!! All time classic MB \$800

- 223. The Spaniels – "Goodnite Sweetheart, Goodnite/You Don't Move Me" Vee Jay 107 M- True first pressing with thin silver line around the label MB \$100
- 224. The Spaniels – "Let's Make Up/Play It Cool" Vee Jay 116 Mint Old store stock! MB \$75
- 225. The Spaniels – "Do-Wah/Don'cha Go" Vee Jay 131 Mint Old store stock! MB \$50



- 226. The Spotlighters – "Whisper/Please Be My Girl Friend" Aladdin 3436 M- WHITE LABEL PROMO MB \$200
- 227. The Sputniks – "My Love Is Gone/Hey Maryann" Class 217 Mint Store stock new! MB \$35
- 228. The Star Steppers – "The First Sign Of Love/You're Gone" Amy 801 M- MB \$75



- 229. The Story Tellers – "You Played Me A Fool/Hey Baby" \$tack 500 Mint Great and RARE Los Angeles group sound, xol MB \$300
- 230. The Supremes – "Just For You And I/Don't Leave Me Here To Cry" ACE 534 M- MB \$50
- 231. The Suburbans – "King Of Broken Hearts/Little Bird" Kip 221 Mint MB \$15



- 232. The Swallows – "Eternally/It Ain't The Meat" King 4501-AA M- Classic MB \$250

- 233. The Swallows – "How Long Must A Fool Go On/You Must Try" Guyden 2023 Mint GREAT! MB \$150
- 234. The Tads – "Your Reason/The Pink Panther" Liberty Bell 9010 VG++ Original true first pressing on the original label before it was picked up by Dot for national release MB \$100
- 235. The Tenderfoots – "My Confession/Save Me Some Kisses" Federal 12219 Mint MB \$50
- 236. The Tenderfoots – "Those Golden Bells/I'm Yours Anyhow" Federal 12225 M- MB \$50
- 237. The Tenderfoots – "Sindy/Sugar Ways" Federal 12228 Mint MB \$50
- 238. Tender Tones – "Just For A Little While/I Love You So" Ducky 713 Mint (SEE INSERT BELOW)
- 239. The Terracetones – "Words Of Wisdom/Ride Of Paul Revere" Apt 25016 M- WHITE LABEL PROMO MB \$75
- 240. The Titans – "So Hard To Laugh So Easy To Cry/Rhythm & Blues" Vita 148 Mint Sticker stain on label MB \$50
- 241. The Titans – "Look What You're Doing Baby/G'Win Home Calypso" Vita 158 M- Sticker stain on label MB \$50
- 242. The Titones – "Symbol Of Love/The Movies" Scepter 1206 M- WHITE LABEL PROMO, true first pressing MB \$50
- 243. The Tops – "An Innocent Kiss/Walkin' With My Baby" Singalar 712 M- WHITE LABEL PROMO, nol MB \$100
- 244. Travelers Vocal Group – "Lenora/Betty Jean" Atlas 1086 Mint Old store stock MB \$75
- 245. Tremaines – "Moon Shining Bright/Jingle Jingle" Val 101 M- MB \$100
- 246. Twilights – "Pride And Joy/Live Like A King" Ebb 117 Mint Yellow label, promo sticker stain on B-side only MB \$50
- 247. The Unique Teens – "Jeannie/At The Ball" Hanover 4510 Mint WHITE LABEL PROMO MB \$35



- 248. Vala Quons – "Teardrops/Madeline" Laguna 102 Mint GREAT! MB \$200
- 249. The Valentines – "Nature's Creation/My Story Of Love" Rama 208 Mint 45 rpm printed on both sides of the label, true first press MB \$75
- 250. The Valiants – "This Is The Nite/Good Golly Miss Molly" Keen 34004 Mint Classic Black label true first pressing MB \$25
- 251. Frankie Valle & The Romans – "Real/Come Si Bella" Cindy 3012 Mint Classic early Frankie in STORE STOCK NEW CONDITION! MB \$200 (See picture at top of page)
- 252. Van Dykes – "Gift Of Love/Guardian Angel" Donna 1333 VG++ MB \$20
- 253. The Velours – "This Could Be The Night/Hands Across The Table" Onyx 515 M- MB \$75
- 254. The Velvetones – "Stars Of Wonder/Who Took My Girl" Deb 1008 Mint WHITE LABEL PROMO, GREAT! MB \$200 (See picture at top of page)



- 238. Tender Tones – "Just For A Little While / I Love You So" Ducky 713 • Mint TWO SIDED MASTER-PIECE! Super rare Blue Label Stock copy. Normally found as a White Label Promo, the Blue Label Stock copy is rarer and more desirable. MB \$1000



- 255. The Velvets – "I Cried/Tell Her" Red Robin 127 Mint Classic MB \$150
- 256. Nick Marco & The Venetians – "Little Boy Lost/Would It Hurt You" Dwain 813 Mint WHITE LABEL PROMO MB \$20
- 257. The Videls – "Mister Lonely/I'll Forget You" J D S 5004 Mint WHITE LABEL PROMO MB \$50
- 258. The Vines – "I Must See You Again/Love So Sweet" Cee Jay 582 M- MB \$35
- 259. The Visuals – "The Submarine Race/Maybe You" Poplar 115 Mint WHITE LABEL PROMO!! Xol, New York Classic! MB \$100
- 260. Vito And The Salutations – "Gloria/Lets Untwist The Twist" Rayna 5009 Mint First pressing MB \$50
- 261. The Vocaleers – "Is It A Dream/Hurry Home" Red Robin 114 VG++ MB \$100
- 262. The Vocaleers – "Love You/Will You Be True" Red Robin 125 M- Tiny tol MB \$150
- 263. The Vocaleers – "Have You Ever Loved Someone/I Need Your Love So Bad" Paradise 113 Mint WHITE LABEL PROMO, xol on B-side only MB \$35
- 264. The Wanderers – "I'm Waiting In Green Pastures/I Walked Through A Forest" Cub 9054 Mint Promo MB \$20
- 265. The Whirlwinds – "Angel Love/The Mountain" Guyden 2052 M- MB \$35
- 266. Little Wilbur And The Pleasers – "Heart To Heart/Alone In The Night" Aladdin 3402 Mint Old store stock! MB \$100
- 267. Lee Williams & The Cupids – "Shirley/Think It Over" Talent 1 M- Xol on B-side only MB \$50



- 268. Morry Williams And The Kids – "Are You My Girl Friend/Louise" Tee Vee 301 Mint Classic! MB \$200
- 269. Donald Woods And The Vel-Airs – "Death Of An Angel/Man From Utopia" Flip 306 Mint Classic MB \$35
- 270. The Youngones – "Those Precious Love Letters/Marie" Yussels 7701 Mint WHITE LABEL PROMO, tiny tol MB \$30



- 271. The Zebulons – "Falling Water/Wo-Ho-La-Tee De" Cub 9069 Mint Promo! Fabulous! MB \$100

**Next Month's Auction**  
 \* MOTOWN / GIRL GROUPS \*  
 LP's & 45's

# Grim Reporter



by Phast Freddie Patterson

phast@tduck@aol.com

Record company, shop and music venue owner **Clifford Antone** (56) died of a heart attack at his home in Austin, Texas, May 23, 2006.

Clifford Jamal Antone was born Oct. 27, 1949, in Port Arthur, Texas. He moved to Austin in the late '60s to attend the University of Texas. There he was turned on to blues music.

In 1975, Antone opened a blues club in Austin called Antone's. The first act to play there was zydeco ace Clifton Chenier. Since then, a number of blues legends have played the club, including Muddy Waters, Jimmy Reed, Willie Dixon, Buddy Guy, Walter Horton, Bobby Blue Bland, Junior Wells, James Cotton, B.B. King, Fats Domino, and John Lee Hooker. Through the club, Antone helped maintain the careers of regional talent such as Barbara Lynn, Albert Collins, Clarence "Gatemouth" Brown, and Lazy Lester. The club also featured new talent — Stevie Ray Vaughan, Marcia Ball, Angela Strehli, The Fabulous Thunderbirds, Lou Ann Barton, Guy Forsyth, Sue Foley, Charlie Sexton, and Doyle Bramhall II all received initial encouragement from Antone. Last year the club celebrated its 30th anniversary.

In 1987, Antone started his own label to feature many of the acts that played his club.

In 2000, he pled guilty to drug trafficking and money laundering charges and spent two years in jail.

For the last two years, Antone taught classes on the blues at the University of Texas and at Texas State University in San Marcos. He was also involved in charity events and was quick to stage a benefit on behalf of Hurricane Katrina victims last year. It is expected that the club will remain open under the management of his sister, Susan Antone.

Rock booking agent **Ian Copeland** (57) died of cancer in Los Angeles, Calif., May 23, 2006.

Copeland was born in Damascus, Syria, April 25, 1949. His father, an American, had been a jazz trumpet player. Copeland was 15 when he learned his father was a CIA operative. He spent most of his childhood in the Middle East, while his father was stationed in Beirut, Lebanon.

In 1967, Copeland joined the Army and fought in Vietnam. By the time he was 19 he was a sergeant. Upon his discharge, he relocated to London where his brother Miles was beginning a career in the music industry, and Ian became a booking agent. In the mid-70s, he moved to the States to work for an agency in Macon, Ga.

By 1977, Miles had set up IRS Records. Soon after, Ian set up his own agency, FBI, which booked nearly all of the talent on his brother's label and then some. With Ian at the helm, FBI became very successful booking acts such as Joan Jett, Oingo Boingo, The Smiths, The Fleshtones, The Bangles, The Thompson Twins, The Go-Go's, REM, The Dead Kennedys, The Cure, The Fix, and Adam Ant. One of its biggest clients was The Police — the drummer was Ian's and Miles' brother Stewart Copeland.

In the last several years, Ian ran The Backstage Café, a successful Beverly Hills restaurant.



Molly Hatchet's Duane Roland (second from right)

Rock guitarist **Duane Roland** (53) died, probably of a heart attack, at his home in St. Augustine, Fla., June 19, 2006.

Roland was born Dec. 3, 1952, in Jeffersonville, Ind., and grew up in Florida. His parents were both musicians. He played drums in high school and then switched to guitar. Roland played in several bands until he was asked to join a newly formed heavy-metal boogie band called Molly Hatchet in 1975. The group played locally around Jacksonville where it became very popular. In 1978, they were signed to Epic. The first two albums, *Molly Hatchet* and *Flirtin' With Disaster*, sold more than a million copies. The third, *Beatin' The Odds*, was awarded a gold record. The group's popularity faded after that.

Roland remained with the band through 1990. A year before, he had been a guest on the eponymous album by Junkyard, but after leaving Molly Hatchet, Roland was mostly out of the music business. He worked in office machine repairs and at an Internet company.

Soul singer **Emanuel Lasky** (61) died in

his apartment in Detroit, Mich., June 23, 2006. He had been suffering from cancer.

Lasky was born June 20, 1945, and raised in Detroit. In 1962, Lasky was able to interest Thelma Records (co-owned by Thelma Coleman-Gordy, Berry Gordy's first wife) into cutting his song "Welfare Cheese." Thelma's offices were located across the street from Lasky's high school, and Lasky sang it for producer Don Davis (who would go on to work with JJ Barnes, Darrell Banks, and, while employed by Stax, Johnnie Taylor and The Dramatics), who thought the song had potential. The backup band was The Ohio Untouchables, who performed with The

Falcons (with lead singer Wilson Pickett) on their "I Found A Love" hit and would morph into The Ohio Players about four or five years later.

Released in September 1963, the song was a novelty record with a cool proto-soul groove, with catchy post-doo-wop backing vocals and a lyric asking the government for dairy-product foodstuffs. The song received some airplay locally and regionally. At one point in the song, President John F. Kennedy is referred to. When Kennedy was assassinated two months later, in November, the song was immediately taken off all radio station playlists.

Lasky cut a few more 45s for Thelma, many featuring the same musicians Motown employed. The label folded in 1966. Lasky then recorded for several other local independents. His records were popular in the Detroit area, and he performed in many Motor City nightclubs during the '60s. In 1980, he cut a disco record for the DT label.

Record producer and arranger **Arif Mardin** (74) died June 25, 2006, of pan-

creatic cancer at home in New York City.

Mardin was born in Istanbul, Turkey, March 15, 1932. He spent some of his youth in Egypt, where his father was manager of the Turkish Bank during World War II. After the war, the family returned to Istanbul, where his father went into the oil industry.

As a boy he became a fan of jazz music. He studied piano and began to work with local jazz enthusiasts.

In 1956, Dizzy Gillespie & His Orchestra performed in Istanbul as part of a State Department-sponsored tour. Mardin met Gillespie and showed him some of his compositions and arrangements. The bandleader and one of his trumpet players, Quincy Jones, were impressed enough to help arrange for Mardin to attend the Berklee School of Music in Boston, Mass., on a scholarship two years later.

In 1963, a fellow Turk, Neshui Ertegun — who, along with his brother Ahmet, ran Atlantic Records — hired Mardin as his assistant. For the most part, Neshui worked with Atlantic's jazz stable of artists, and Mardin cut his teeth with acts such as Herbie Mann, Mose Allison, Eddie Harris, Sonny Stitt, and Max Roach.

In 1966, he was offered the opportunity to work with Tom Dowd in recording a rock group, The Young Rascals.

Although Mardin preferred jazz, he took the assignment seriously and was rewarded with a #1 hit when "Good Lovin'" topped the charts. Dowd and Mardin then were asked to engineer a new label signing, Aretha Franklin, with label president Jerry Wexler producing. By 1969, Mardin was coproducing Franklin with Dowd and Wexler. Mardin, who also contributed musical arrangements, worked with Franklin through 1974. This period (1967-74) is generally considered the pinnacle of her career.

Another key recording Mardin worked on was the 1969 Dusty Springfield album *Dusty In Memphis*.

In 1974, Mardin was asked to work with, of all things, a funk group from Scotland. The previous year, the group released an album on MCA that had done nothing. Now signed to Atlantic, The Average White Band cut their second album in Mardin's capable hands, and "Pick Up the Pieces" became a #1 hit. The next year, "Cut The Cake" was a Top 10 single. In a surprising turn of events, both were Top 10 R&B hits.

Mardin's next assignment was another group from the United Kingdom, the Bee



Gees — a soft-rock group whose last big hit was more than three years earlier. The brothers Gibb were fans of R&B music, but it was Mardin who helped them work in that style on the group's *Main Course* LP. Mardin supervised the group's transformation into a high-gloss disco-pop hybrid featuring Barry Gibb's falsetto, which became very popular when "Jive Talkin'" topped the pop charts for four weeks.

Mardin also worked with Margie Joseph, Bette Midler, Donny Hathaway, John Prine, Doug Sahm, Willie Nelson, Barbra Streisand, Dionne Warwick, Scritti Politti, Rod Stewart, Chaka Khan, Hall & Oates and many others during his long career.

By 2001, Atlantic Records was under the firm grip of its corporate owner, Time-Warner Corporation. That year, Mardin was eased out of his position, senior vice president of the label, by corporate decree. He was quickly hired at EMI-Manhattan, where his first assignment was a young singer named Nora Jones. The fruit of their effort, *Come Away With Me*, was issued on sister label Blue Note. It sold more than 10 million copies and won four Grammy Awards — including Producer of the Year.

In all, Mardin garnered 12 Grammys and was inducted into the National Academy of Recording Arts and Sciences Hall of Fame in 1990.

Soul singer and guitarist **Johnny Jenkins** (67) died in Macon, Ga., June 26, 2006, after having suffered a stroke.

Johnny E. Jenkins was born in rural Bibb County, Ga., just east of Macon, March 5, 1939. His musical journey began when he built a crude guitar out of a cigar box and rubber bands when he was 9 and learned to play it left-handed. Ike Turner and Chuck Berry became his idols. During the late '50s, Jenkins played in the touring band of the biggest R&B star from the area, Little Richard. But by 1958, Little Richard had given up rock 'n' roll for the ministry, which left Jenkins to form his own band. Soon that band, called The Pinetoppers, featured flamboyant style and one of the best Little Richard imitators — Otis Redding.

The Pinetoppers became the most popular frat band in the area, covering the hit records of the day. The group was managed by Phil Walden, a white college boy who booked the group into the lucrative frat-house party circuit. (Walden would go on to manage The Allman Brothers and run Capricorn Records).

In February 1962, the group drove to a studio in Atlanta to make a record. The result — "Love Twist b/w "Pinetop" — is a double side of hot R&B guitar. It made some noise on a local label, and then was picked up by Atlantic Records for national distribution. The 45 did well enough locally to warrant a follow-up.

The next session took place at Memphis' Stax Studio in November. The Jenkins-featured part of the session did not go well, but this time the young singer was able to cut loose on a Little Richard-styled rocker called "Hey Hey Baby" and an original ballad. These two songs were issued on the newly formed Stax subsidiary Volt as by Otis Redding. Just as it looked as if the record would sink without a trace, the B-side ballad, "These Arms of Mine," began to get some radio play.

When the dust had settled early the next year, Redding had a Top 30 R&B hit on the *Cashbox* charts and a solo career, but Jenkins was back playing clubs and frat houses in Georgia. Perhaps as a favor for bringing them Redding, Volt issued another Jenkins 45 in 1964. "Spunky" is a cool guitar instrumental with '50s doo-wop-styled chord changes. It did not sell.

According to legend, another left-handed guitarist, Jimi Hendrix, had an aunt who lived in Macon. When Hendrix would visit, he would see Jenkins perform. Jenkins' style, of being dressed in outrageous clothes and playing guitar behind his back (much like Guitar Slim during the '50s in New Orleans), made an impression on Hendrix.

Walden, who became Redding's manager until the singer's death in an airplane crash on Dec. 10, 1967, continued to work with Jenkins. In 1970, Capricorn issued Jenkins' first album, *Ton-Ton Marcoutel*, which is an excellent example of voodoo swamp-rock R&B, in spite of the involvement of several members of The Allman Brothers Band. The album did not sell well but has become an underground classic. A second album was recorded in 1975 but never released. Meanwhile, a disillusioned Jenkins quit music for more than 25 years.

In 1996, Walden, helming a reconstituted Capricorn Records, coaxed Jenkins to return to the studio, where he cut *Blessed Blues*, another fine album. Jenkins released his last album in 2005.

British psychedelic rocker **Syd Barrett** (60) died at his home in Cambridgeshire, England, July 7, 2006. Cancer and/or symptoms related to diabetes have both been announced as having been the cause.

Roger Keith Barrett was born in Cambridge, England, Jan. 6, 1946. He became known as "Syd" when he was

15. In 1965, Barrett formed a rock group with Roger Waters, Nick Mason, and Rick Wright called Pink Floyd, named after two of his favorite blues singers, Pink Anderson and Floyd Council.

The band began as an R&B unit but soon incorporated the hip, new psychedelia vibe of the time when it became the house band at the UFO Club in London. Pink Floyd recorded their first single, "Arnold Layne" — composed by Barrett — in January 1967. It did well enough for its label, Harvest, to continue to make records with them. A second single, "See Emily Play" — another Barrett composition — ascended into the British Top 10, and in August the group released its first album, *Piper At The Gates Of Dawn*.



The album did quite well in England, as it featured Barrett's unique guitar style, his singing and mostly his songs. However, Barrett came under the influence of the hallucinogenic drug LSD — which he is alleged to have consumed in great quantities at the time — and his behavior became increasingly erratic. By the end of 1967, the group enlisted David Gilmour, a school friend of Barrett's, to join as a second guitarist to make up for the possibility of Barrett not being able to play a gig.

In January 1968, the group members stopped picking him up for gigs. Pink Floyd's second album, *A Saucerful Of Secrets*, had only one Barrett song on it, "Jugband Blues." In March, it was announced that Barrett was out of the band.

In 1970, with the help of Gilmour and Waters, Barrett recorded two solo albums, *The Madcap Laughs* and *Barrett*, which sold poorly at the time but are now regarded as classics of eccentric British pop.

Two years later, Barrett played a single show with a group called Stars, with

ex-Pretty Things and Pink Fairies drummer Twink. In 1974, an ex-manager attempted to return Barrett to the recording studio but failed. Soon after, Barrett returned to Cambridge to live with his mother, never to return to music.

Pink Floyd, the band for which Barrett was the initial driving force, went on to become massively popular. On the 1975 album *Wish You Were Here*, they paid tribute to Barrett with the song "Shine On You Crazy Diamond."

For their part, the members of Pink Floyd ensured that Barrett received all royalty payments due him through the years.

R&B keyboard player **Milan B. Williams** (58) died of cancer July 9, 2006, at a hospital in Houston, Texas.

Williams was born March 28, 1948, in Okolona, Miss. In 1967, as a freshman at Tuskegee Institute in Alabama, he met some like-minded musical souls, and they formed a group they called The Commodores. In 1969, the group took a chance and traveled to New York City in an attempt to further its career. The Commodores worked the club scene for about a year and cut an album for a production company that was able to sell two of the songs to Atlantic Records. Although both "Rise Up" and a version of Alvin Cash's "Keep On Dancin'" are great funk instrumentals, the single did no business, and the album was never released at the time. After the group became popular, it was issued on several cheasy, exploitative labels but is still worth checking out.

Meanwhile, the group's management was able to get The Commodores on a tour opening for The Jackson Five. The group's talent came to the attention to The J-5's label, Motown, who subsequently signed The Commodores.

In 1974, the Williams-composed instrumental "Machine Gun" became a Top 10 R&B hit for the group, as it became known for its tough, funk grooves. One of the best examples of this style is the 1977 hit "Brick House." However, a softer side was at work as well. Some of The Commodores' biggest hits were ballads featuring the songs and vocal stylings of the group's saxophonist, Lionel Richie.

In 1981, Richie scored a major success in a duet with Diana Ross on the song "Endless Love." He left to embark on a solo career the next year. The Commodores sputtered around for a while and then enlisted Englishman J.D. Nicholas — formerly of Heatwave — as lead singer. The 1985 song "Nightshift" — a tribute to Marvin Gaye and Jackie Wilson — became one of The Commodores' biggest hits.

Williams left The Commodores in 1989, when he refused to perform on a tour that was booked to play in apartheid-governed South Africa. ●



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THE NEW MUSIC SEM CONT.

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

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



RARE 45's AUCTION

Hi, and welcome to my new auction. As always, all records are Original and strictly graded (under direct light)!

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

31770 Rees, Harry & country of
31771 Rees, Harry & country of
31772 Rees, Harry & country of
31773 Rees, Harry & country of

31964 Carlton, Carl
31965 Carlton, Carl
31966 Carlton, Carl
31967 Carlton, Carl

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 31608 Mack, Larry; 31609 Mack, Larry; 31610 Mack, Larry.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 31824 King Alan & the Turnpike; 31825 King Alan & the Turnpike; 31826 King Alan & the Turnpike.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 32036 Acid Wives; 32037 Acid Wives; 32038 Acid Wives.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 31742 Kennedy, Dave; 31743 Kennedy, Dave; 31744 Kennedy, Dave.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 31939 Adams, Ritchie; 31940 Adams, Ritchie; 31941 Adams, Ritchie.

Table with columns: ID, Artist, Title, Label, Description, Condition, Price. Includes entries like 32053 Fleetwood Mac; 32054 Fleetwood Mac; 32055 Fleetwood Mac.

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SHIPPING: PROFESSIONAL, EXPERIENCED 78 SHIPPING I AM NOT RESPONSIBLE FOR ANY UNSURED PACKAGES. SHIPPING COSTS: WITHIN THE USA: POSTAGE, PACKING AND INSURANCE, USING "MEDIA MAIL" IS: \$6 PER ORDER PLUS 35 CENTS PER 78. CUSTOMERS OUTSIDE THE U.S.A. PLEASE INDICATE AIRMAIL OR SURFACE.

GRADING: STANDARD 78 RPM GRADING AND ABBREVIATIONS ARE USED.

- N- NEW MINUS: FULL ORIGINAL LUSTER. APPEARS UNPLAYED WITH NO SIGNS OF USE. HIGHEST GRADE USED... EXCELLENT PLUS: FULL LUSTER, VERY FEW CAREFUL PLAYS... EXCELLENT: ALMOST FULL LUSTER... VERY GOOD MINUS: SOME LUSTER REMAINS... VERY GOOD: GROOVES ARE MOSTLY OR FULLY GRAY... G- GOOD: VERY ROUGH, HEAVY USE... F- FAIR: REALLY BEAT, MAY SKIP... FLX: FLEXIBLE OR VINYL PRESSING.

LB LABEL: WRITING ON LABEL... SOL STICKER ON LABEL... TOL TAPE OR TAG ON LABEL... ROL NUMBER ON LABEL... LT LABEL TEAR... LD LABEL DAMAGE... S SMALL OR SLIGHT... M MODERATE OR MEDIUM... L LARGE OR HEAVY... DLX DISC JOCKEY/VINYL COPY... DFL FLEXIBLE OR VINYL PRESSING.

SECTION 1 78 RPM SET SALE

Table listing 78 RPM records with columns for artist name, catalog number, and title.

Main table listing 78 RPM records with columns for artist name, catalog number, and title.

Table listing 78 RPM records with columns for artist name, catalog number, and title.

SECTION 2 78 RPM SET SALE

Table listing 78 RPM records with columns for artist name, catalog number, and title.

SECTION 3 78 RPM SET SALE

Large advertisement for Ralph Shurley featuring various record labels (Imperial, Federal, Chess, etc.), contact information, and a 'HUNDREDS MORE WANTED!' banner.

AUCTION - 800 WUPPES. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED.

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Table listing auction items with columns for item number, title, and price. Includes items like GOLDIE 3011, ELCHORDS, and various vinyl records.

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All RECORDS IN MINT CONDITION

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336 227-1978

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Artists include rock, vocal, jazz, rockabilly, R&B, country, sixties, fifties, small and large label.

Includes Beatles, Elvis, Buddy Holly, Lena Horn, Crosby, Sauter Finnegan, Tal Farlow, Platters, Jan & Dean, Kid Ory, Cozy Cole, The Who, Eartha Kitt, Max West, James Brown, Belmonts, Blackwood Brothers, Rolling Stones, the Ventures, Bo Diddley, Chuck Berry, The Drifters, Eddie Fontaine, Little Willie John, The Valentinos, Hank Ballard, Johnny Dee, King label, Checker label, Old Town Label SAR, VJ, Shad Dot, Ike & Tina, Gene Kennedy, Ted Jarrett, The Embers, Pearl Bailey, Nat King Cole, huge selection of southern rockabilly on labels from Tennessee, Arkansas, North Carolina, Georgia and Louisiana, etc., etc.

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Table listing auction items with columns for item number, title, and price. Includes items like McPhatter, Clyde, I never knew / Happiness.



45 RPM SET SALE 50% OFF - SALE CLOSES SEPTEMBER 15TH

READ CAREFULLY! Many titles seldom seen in GM. These will be priced at price indicated 7 days after the issue date. YOU MAY OVERBID any item to your desired purchase price. Sale price given to: A) High overbid; B) Postmark date. If you do not bid an auction, you will not receive the item. If you do bid, you must bid more than the last price, OVERBID ONCE. Competitive valid grading used. SEND NO MONEY. We will contact you with all purchase amt's. Int'l. Optional RARE/UNUSUAL ITEMS ARE LISTED IN BOLD TYPE & ITALICS. NOTE: Sale ends Sept. 18th 2006, 8:00 AM to 8:00 PM.

Table with columns: ARTIST, LABEL & #, TITLE - BW, COMMENTS, CONDITION/PRICE. Includes various music genres like Rock, Soul, Jazz, and Pop. Includes sub-sections for 'MISCELLANEOUS SOUL' and 'PICTURE BLENDS'.

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Table listing various Christmas 45 RPM records with artist names, labels, and prices. Includes artists like Louis Armstrong, Vic Barrell, Tony Bennett, etc.

Table listing various 45 RPM records with artist names, labels, and prices. Includes artists like Paul Brenno, Barry Lahr, Bones, Gary U.S., etc.

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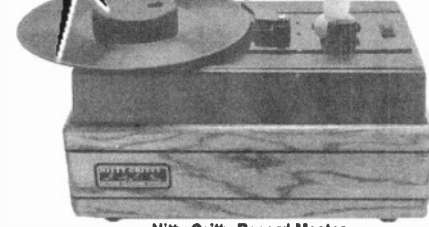
- List of 45 RPM records for sale with details like 'CORAL 9-61438-LAZY RIVER, IM JUST WILD ABOUT MARY-HAPPY HOAGY CARMICHAEL-SOME BACKGROUND NOISE. \$2.00'.

- Continuation of 45 RPM records for sale with details like 'TEL C1000- IF, YOU WERE ONLY FOOLING- BILL FARRELL HAS SLIGHT WARP. \$10.00'.

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No minimum bid postage added. Closes SEPTEMBER 15, 2006, 7 A M ALE VOCAL ALL GENRES	
1	BECCA, PAUL RCA 8195 Hello Jim/you've got the nerve-- w/ps-vg wear M
2	BECCA, PAUL RCA 31969 Supply ever after/It's that time--year - VG++ drill hole
3	BLOND, BOB DUNE 383 Yield not to temptation -Gama label- M
4	CANNON, FREDIE - AMBERT 201 Dance to the top/Man rebel rouser - M- w/ps/scr info
5	COCHRAN, WAYNE - MERCURY 72552 Rockin' in my socks/same, instrumental - M- lbi real/om
6	CROCKETT, HOWARD - MERCURY 1199 Get down with it/No rest for the wicked - VG++ red lbi/rw
7	EMMETT & JAMES (band)-RHYTHM 1405 The million/But me in your pocket -dies- VG++
8	FANTASTIC JOHNNY C - PHIL-L.A. 305 No one/blowin the rock -instrumental- VG- to VG scuffs
9	GREEN, CAROLAN - UNI 315 Hitch it to the Horse/Cool Broadway - VG++
10	GREEN, CAROLAN - UNI 55143 Jealous kind of fella -w/ps/scr- VG++
11	HAMILTON, GEORGE, IV-COLUMBIA 420 A rose and a Baby Ruth -Gama label- VG- to VG some noise
12	HEAD, BOY ABC/DOY 17669 Just because -w/ps/scr- M-
13	HOLLAND, BOBIE - MERCURY 1063 If you don't want my love/candy to me VG++ drill hole
14	KING, AL SHAWBA 113 My money ain't long enough/Blue shadows - M- -d-ol-
15	KING, ALBERT COUM-TREE 1006 Worsome baby/C.O.D. -both blues- M- East St L.
16	KING, RON E. ATCO 6222 Don't play that song (you lied) - M-
17	KING, R.B. KORT 365 Lonely/My sometime baby -black label- VG- d-hole/scfs
18	LANE, MICKEY LEE - SWAN 4199 The sco/The senior class -black label- VG- w/ps/scr
19	LITTLE MILNER - CHICKER 1203 The dark end of the street -black label- stain- M-
20	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
21	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
22	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
23	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
24	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
25	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
26	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
27	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
28	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
29	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
30	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
31	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
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39	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
40	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
41	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
42	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
43	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
44	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
45	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
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57	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
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60	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-
61	MONTGOMERY, GENE - LIBERTY 55541 Cry baby cry -w/ps/scr- M-

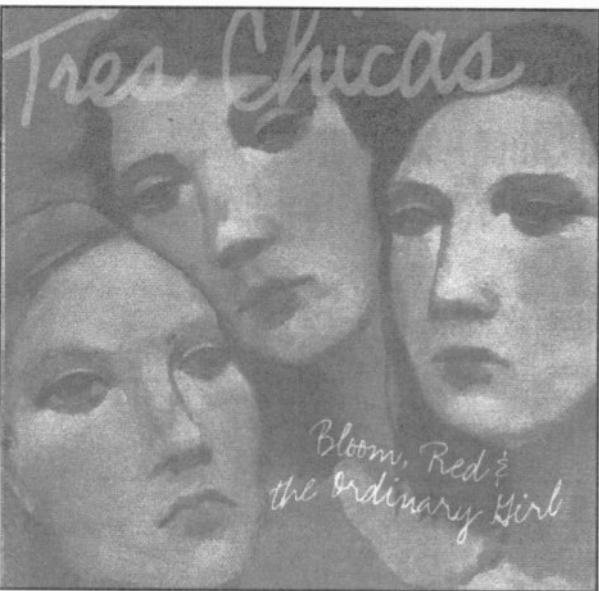
Disc Reviews continued from 26

**Tres Chicas**  
*Bloom, Red & The Ordinary Girl*  
Yep Roc (2009)  
reviewed by Peter Lindblad

Ryan Adams may be Whiskeytown's most famous former resident, but when it comes to class, he's got nothing on his former partner, Caitlin Gary. She's the genuine article, a pillar of the alt-country community whose dusty, country fiddle and salt-of-the-earth vocals made Whiskeytown respectable in Nashville circles in spite of Adams' reckless punk swagger and honky-tonk posturing. Gary never forgot her roots; Adams never claimed to have any. So they split amicably, and Whiskeytown, with its principals going their separate ways, died a quiet death in the late 1990s.

Adams has had his ups and downs since then, hitting rock bottom with the antiseptic, melodically challenged *Rock 'N Roll* and then rebounding mightily in 2005 with more tradition-bound country fare in *Cold Roses* and *Jacksonville City Nights*. As for Gary, she's stayed the course. While adopting more of a folk-tinged sound on her bare-bones debut EP *Waltzie* and embracing pop on *White You Weren't Looking*, Gary is still a country girl at heart.

With *Tres Chicas*, she's found her soulmates in Tonya Lamm, formerly of Hazeldine, and Lynn Blakey of The Glory Fountain. *Bloom, Red & The Ordinary Girl*, the fol-



low-up to 2004's *Sweetwater*, swings lazily in a hammock of sweet vocal harmonies, twilight melodies and classic instrumentation composed of jazzy piano, wheat-textured acoustic guitar and Gary's bittersweet violin. "Stone Love Song" is a timeless beauty, an incandescent song of heartache set to twinkling ivories and brushed drums that sounds tailor-made for Patsy Cline. More of the same, "My Love" glows with Lamm's baritone guitar and Blakey's easygoing acoustic strum, while "All The Shade Trees In Bloom" is an alluring Bonnie Raitt-style ballad with beautiful, shape-shifting harmonies that climb like vines of ivy.

Sophisticated and soulful, like the organ in "Still I Run," *Bloom, Red & The Ordinary Girl* is a character study of three ladies weary of finding only fool's gold while looking for love. They're wary of wolves in sheep's clothing and tired of the "faded dreams and crooked plans" of "The Man Of The People" but still suckers for the song's guitar twang and its train-coming-round-the-bend rhythms, copped from Johnny Cash. It's a shift in attitude from the bound-for-glory opener "Drop Me Down," which sounds like gospel done Jayhawks style. "Sway" sashays demurely to electric piano but painfully testifies to the "miles of sweetheart smiles" that led a poor, trusting girl astray and tells how "You can't have too much faith in a person or place" in that world-wise manner Tres Chicas earned from having their hearts stepped on so many times. With *Bloom, Red & The Ordinary Girl*, they've retired to the back porch to heal with music that for all its lovely arrangements and surprising twists — check out the cocktail jazz of "Only Broken" — runs at only one speed: slow. Is *Bloom, Red & The Ordinary Girl* too much of a tranquilizer? Perhaps, but I'll take its unhurried charm any day of the week.

**Mike Younger**  
*Every Stone You Throw*  
Bare Bones Productions (unknown)  
reviewed by Mark Polzin

Rock 'n' roll troubadour Mike Younger attempts to capitalize on the attention garnered by his debut, *Somethin' In The Air*, by plugging in the amps on his sophomore release, *Every Stone You Throw*. What Younger proves instead is that by roping in diverse influences, an artist can lose his focus.

*Every Stone* is a the product of a stripped-down quartet, featuring Younger on guitar and vocals, Louie Appel (Debbie Gibson, Southside Johnny) on drums, Skip Ward on bass, and Bob Packwood (Eric Amble, The Damnells) on keyboards. At first listen, you'd think it was a compilation of unpolished John Mellencamp demos. At second listen, you'll be thinking the same thing. *Every Stone*, despite its attempt to blend Southern gospel, blues and sociopolitical commentary, plays like a collection of five-minute songs that could have been wrapped up in two minutes each. Younger's two-packs-of-Marlboro-reds-a-day voice shows little variance from tune to tune. True, he has a soul that hangs on most every phrase, but it's the same ol' soul again and again and again. *Stone's* opener, "Dandelion" is about the most up-tempo piece on the record, and it varies from slow to a creep beyond a mid-tempo strum. "Soulssearchin'" begins with a blues lick and some wailin' harp and later delivers some Lynyrd Skynyrd-style female-background vocals and horns but ultimately only teases us with what it could have/should have been. The closer, "Something To Believe," has some tasty acoustic picking and chording atop a moody cello but is ruined by the eighth-grader love poem/inspirational wall-poster lyrics.

It'll be interesting to hear if a Younger trademark sound ever emerges. For now, it seems that he has fallen in love with Bruce Springsteen and Mississippi John Hurt but is painfully aware that neither of those guys gets played on the radio anymore and won't be featured as background music for any TV shows. Figure out what you want, Mike. While you're coasting, don't be suggesting that anyone throw anything. *Stones* are hurled just as easily as rotten vegetables.



**ABBA**  
*Chronicles*  
Polar/Polydor (B0005044-02) (Three CDs)  
reviewed by Joseph Tortelli

The most succinct definition of pop music is ABBA. The Scandinavian quartet became a global phenomenon, dominating the world's record charts during the mid-1970s. A three-CD box set, *Chronicles* consists of *ABBA*, *Arrival* and *The Album*, LPs released during the group's peak years of popularity. Originally issued on Polar Records in their native Sweden between 1975-77, the records charted less spectacularly in America than in Great Britain, Australia, Scandinavia and other international markets. By way of comparison, the discs yielded eight Top 40 entries and a #1 single in the U.S., while in the U.K. they produced eight Top 10 smashes, six of which topped the singles charts.

Producer/songwriters Bjorn Ulvaeus and Benny Anderson turned the group into a hit-making machine with their exceptional craftsmanship. They ingeniously married musical opposites: The layered keyboards pioneered by progressive rockers provide the background for their irresistible compositions that quote pop sources from the Big Bands to glam rock. Handling most vocal shores, Frida Lyngstad and Agnetha Faltskog crowned the music with an appealing girl-group sensibility. Infectious hits such as "SOS," "Mama Mia," "Knowing Me, Knowing You" and "Take A Chance On Me" demonstrate ABBA's uncanny gift for concocting upbeat numbers that listeners could enjoy time and again; these songs were made for Top 40 radio repetitions.

The essential ABBA style was easily adapted to match the trends of the day: "Dancing Queen," their U.S. chart-topper, grafts shimmering pop melodies onto a light disco beat; "Fernando," a non-LP British #1 added to *Arrival*, tells a heroic tale and features an anthemic chorus; and "The Name Of The Game" clocks in at a lengthy five minutes, relies on an unusually complex arrangement and avoids the automatic hooks that frame most ABBA hits. The up-tempo, guitar-based "So Long," "Hey, Hey Helen" and "Why Did It

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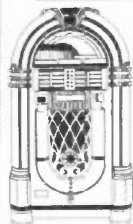
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"Have To Be Me" verge on glitter rock, and "Dum Dum Diddle" and "Bang-A-Boomerang" are modernized bubblegum, as the titles suggest. *The Album*, their most ambitious LP, balances the heavier rock attack of "Eagle" and "Hole In Your Soul" with the Broadway-inspired "I'm A Marionette" and "I Wonder."

Supplementing the original LPs are five added tracks, including the singer/songwriter "Crazy World" and an alternative version of the popular standard "Thank You For The Music"; all cuts have been released previously in varying formats. Three separate booklets describing the recordings and listing the musician credits accompany the discs. Song lyrics also fill several pages, a curious choice given the group's emphasis on pop universality over lyrical profundity. The elaborate collection is targeted at genuine ABBA fans, rather than collectors seeking rarities or casual listeners

who might prefer *Gold: Greatest Hits*. (www.universalchronicles.com)

**The Rip Chords**  
*Summer U.S.A.! The Best Of The Rip Chords*  
Sundazed (SC 11168)  
reviewed by Joseph Tortelli

Among the countless bands that followed in the wake of The Beach Boys and Jan & Dean, The Rip Chords were distinguished by the illustrious studio and songwriting support they received. Producer/songwriter Terry Melcher oversaw all aspects of musical development, beginning with dubbing them The Rip Chords; future Beach Boy Bruce Johnston added his producing, singing and songwriting talents; PF Sloan played guitar and wrote songs. With contributors like that, it's no surprise that *Summer U.S.A.! The Best Of The Rip Chords* is loaded

with the revved-up sounds of cars and surfing that will appeal to any fan of compact, upbeat West Coast songs.

Released at the end of 1963, the band's biggest hit came from the pen of another notable, ex-Teddy Bear Carol Connors. "Hey Little Cobra," a super-charged hot-rod number, abounds with all the qualities of a top Beach Boys track, right down to the closing "shut 'em down" fadeout. The equally exhilarating Top 40 follow-up, "Three Window Coupe," features soaring harmonies praising "the toughest machine in town." Compiling 10 singles, *Summer U.S.A.!* traces The Rip Chords from their earliest West Coast doo-wop efforts through the buoyant, guitar-driven final release "Don't Be Scared"/"Wah-Wahini." The 20-track disc is supplemented by LP cuts such as the lush ballad "Beach Girl," the Wall of Sound

motor anthem "Trophy Machine" and the bouncy, sax-honking title track. The Jan & Dean-styled "One Piece Topless Bathing Suit" careens from its naughty title (that undoubtedly scared away radio programmers) to an innocent, family-rated lyrical sendup, while the Beach Boys-influenced "Red Hot Roadster" springs from the soundtrack to *A Swingin' Summer*. Collectors will note the debut of three previously unreleased tracks: The atmospheric instrumental "Wiamean Bay" has superlative low-string guitar licks in its last verse; "Sting Ray" and "X.K.E." prove that The Rip Chords could create catchy tribute songs for every sports car model. West Coast music experts Stephen McParland and Jud Cost untangle the group's studio vs. live band membership in the liner notes, adding comments from the two original Rip Chords, Phil Stewart and Ernie Bringas. (www.sundazed.com)

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<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>Over 13,000 sound clips on the Web site.                  Specializing in 50s &amp; 60s.                  Over 100,000 45s &amp; 10,000 33s.                  Send want lists.                  Accepting MasterCard/VISA &amp; NOVUS cards.</p>	<p><b>PENNSYLVANIA</b>  <b>RECORD CASTLE</b>                  1118 Cottman Ave. side mail box                  Philadelphia, PA 19111                  215-745-4151 - leave message                  www.recordcastle.com                  E-mail: info@recordcastle.com                  Ebay username: recordcastle.com</p> <p>Mail Order /or by appointment Buy/Sell records - compact discs - tapes - rock n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!</p>	<p><b>CANADA</b>  <b>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>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.</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>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.</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>Open seven days a week! Thousands of back issue comics, records and toys!                  Thousands of 45's &amp; LP's!</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>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.</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>Download catalogs free!                  Over 2 million in stock records, CDs, cassettes, and collectibles. Master/Visa/Discover accepted.</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>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.</p>	<p><b>Promote Your Store</b>  <b>\$102 A Year</b>                  Call 1-800-726-9966                  Trevor Ext. 322 • Rhonda Ext. 345</p>

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 (888) 457-2873  
 Trevor ext. 322  
 or  
 Rhonda ext. 345  
 or  
 e-mail them  
 Trevor.Lauber@fwpubs.com  
 or  
 Rhonda.Hainzlsperger@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:** \_\_\_\_\_





# 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.

**GUS MOUKOULIS**  
 • 224 SECOND AVENUE  
 • PHOENIXVILLE, PA 19460

Looking for the following in CD format only.  
 THE BEATLES - The Beatles Story - If you have what I need send to above address.

**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 welcome any information about them. If they do exist, I will gladly pay top dollar. Either stock or DJ copies are OK. I would prefer records in best possible condition but will gladly accept lesser grades. If you have a copy of any of these but are unwilling to part with it, I'll accept a burned CD copy of the song. I appreciate your help.

AVCO 4589 - Jive Five - Follow the Lamb/Let the Feeling Belong (or Lay Lady Lay)  
 INDIGO 140 - Jack Bartley - What Does a Dream Mean/Once In A Lifetime  
 INVICTA 1000 - Skip and Johnny - The Marathon Part I/Part II  
 INVICTA 1001 - Adam Ross Orchestra - High Society Twist/20th Century Rockin  
 INVICTA 1003 - Denny & Jenny - I've Got To Go In/Teenage Revolution  
 INVICTA 9000 - Don True - Make Believe Baby/What Does A Dream Mean?  
 INVICTA 9006 - Johnny Leonard - Meania/Sea Of Love  
 INVICTA 9008 - Teak Battin and His Batters - Something Got a Hold of Me/Please Forgive Me  
 KENCO 5016 - Jack Bartley & the Jackies - The Jackie Look/My Heart Stood Still  
 KIMLEY 922 - Ron Scuderi - A Million Tears/Night and Day  
 KIMLEY 924 - Ron Scuderi - Swanee River Shake/Blues in the Night  
 MERRILIN 5306 - Merilee Rush-How's the Weather/See Me, I'm Smiling  
 PLAYER 134 - Terry Stafford - Lonestar Lonesome/Falling  
 PLYMOUTH RECORDS 1134 - Bunky Battin - Motor Psycho Nightmare/Same  
 UNITED ARTISTS 825 - Danny Williams - How Soon/The Seventh Dawn

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# discoveries

## Magazines • Books

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When you advertise on the Goldmine Web site you'll:

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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.

### 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).

**Button ads**  
 ● Buttons appear in the left or right column of the page.

**Banner ads**  
 ● Banners appear on almost all pages throughout the site



Unless otherwise specified-banners 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

# discoveries

## ADVERTISING RATES & INFORMATION

### AUCTION & SET SALE ADVERTISING

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

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

If you type or have access to a typewriter, computer, etc., you can prepare advertisements and save money! You do all the work, you simply send us your prepared typewritten page and we reduce it and print it as sent. Each "Unit Space" is one 8½x11" page. We fit nine Unit Space ads on one of our pages. There is no limit to the number of Unit Spaces you may purchase, but there is a minimum of one unit space. If you send less than a full Unit Space, we will run it, but the minimum charge will be for one Unit Space. At your request, we will put your name & address at the top of your ad in a headline at no extra charge. The cost per Unit Space is \$55.00.

A full page (9 Units) is \$360.00

#### PREPARING YOUR UNIT SPACE ADS

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

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

Spotlight Ads consist of a variety of advertising. "Spotlights" are among the most-read advertisements in any issue. Each ad is in its own box, each box being 3¼" wide x 2" in depth. All typesetting is done by us and included in the price. You may purchase as many boxes as desired. The cost is **\$45.00 per box**.

#### CLASSIFIED DISPLAY RATES

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

Mechanicals - 1 column width = 1½"

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

All prices are per issue.

#### WANT LIST ADS

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

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

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

#### CLASSIFIED WORD ADVERTISING

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

Payment must accompany your ad.

### AUCTION & SET SALE GRADING KEY:

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

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

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

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

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

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

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

#### Commonly Used Terms and Abbreviations

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

### DISPLAY ADVERTISING

#### RATES:

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

FULL PAGE (10" X 12½")	.....\$640.00
JUNIOR PAGE (7½" X 9½")	.....\$510.00
HALF PAGE HORIZONTAL (10" X 6½")	.....\$360.00
HALF PAGE VERTICAL (4½" X 12½")	.....\$360.00
QUARTER PAGE (4½" X 6½")	.....\$200.00
EIGHTH PAGE (4½" X 3½")	.....\$110.00
SIXTEENTH PAGE (2½" X 3½")	.....\$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.**

WHERE TO SEND YOUR AD:

**Discoveries**  
700 E. State St.,  
Iola, WI 54990

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 221 (Oct.)  
**SEPTEMBER 1**  
Mailing Date **SEPTEMBER 12**  
Auction Closes  
**➔ OCTOBER 31**

**Confused? Questions? CALL US!**  
Display - 1-888-457-2873  
Classified - 1-800-942-0673  
FAX: 1-715-445-4087

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

# discoveries DIRECTORY

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

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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)

- Make any changes you want and cost is calculated immediately.
- Instantly online
- Available online/in print or only online
- Photos available (online only)

### ★ Categories ★

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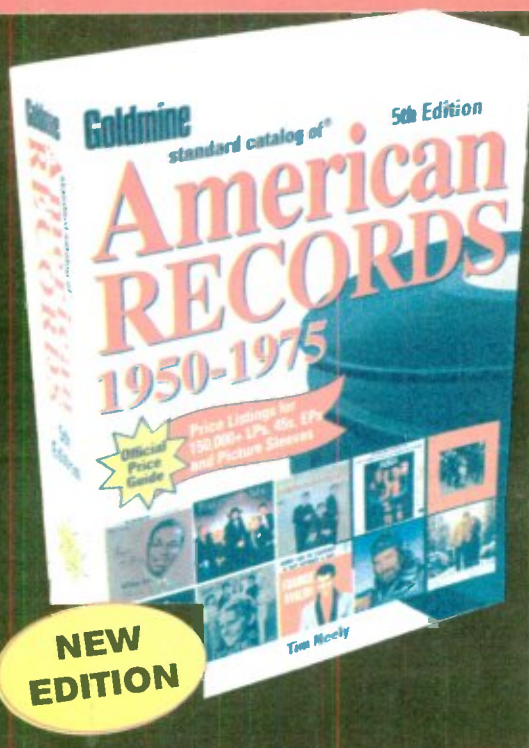
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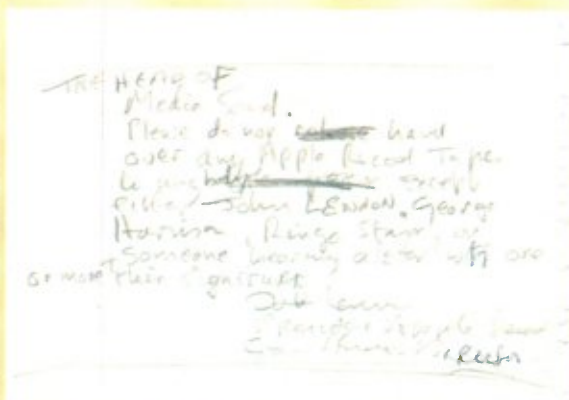
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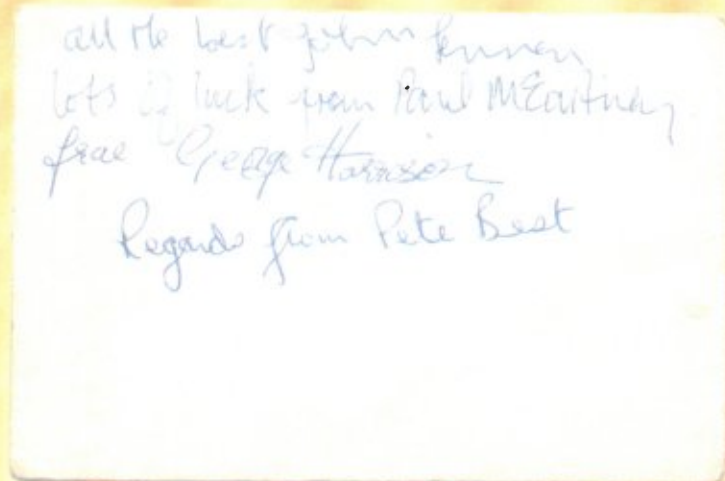


1971 John Lennon Signed Handwritten Letter



1970 Jim Morrison Signed Check

1956 Elvis Presley  
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