

Final issue

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ISSUE 221

For Record & CD Collectors

OCTOBER 2006

# discoveries

## Picture Sleeve Archive

Beware of the three-handed drummer

## Market Watch

Rare CDs bring big bids

## ? And The Mysterians'

outer-space garage rock

## Sara Hickman

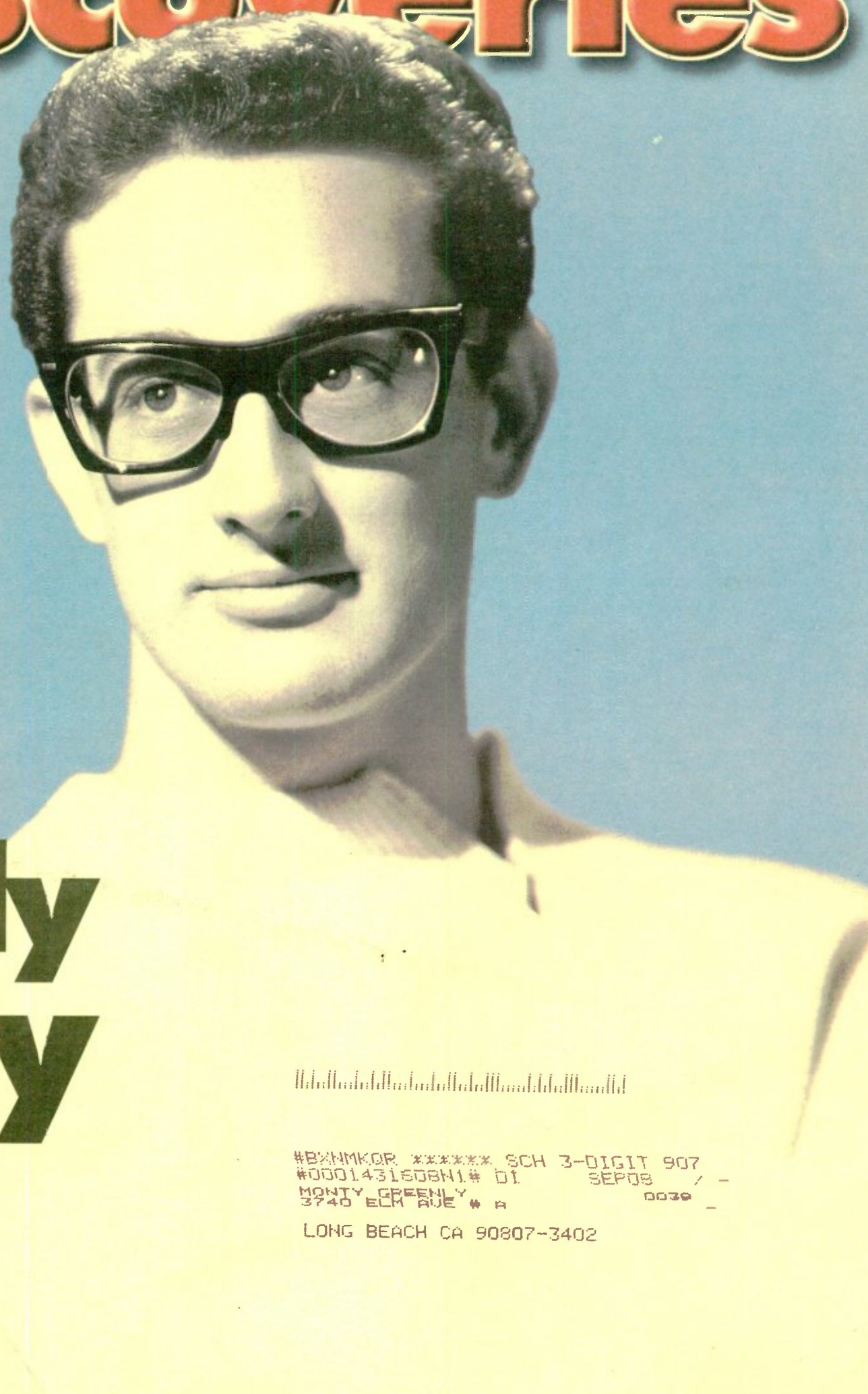
introduces the *Motherlode*

## Roger McGuinn

fosters traditional music in The Folk Den

# Buddy Holly

## Rock 'n' roll won't fade away



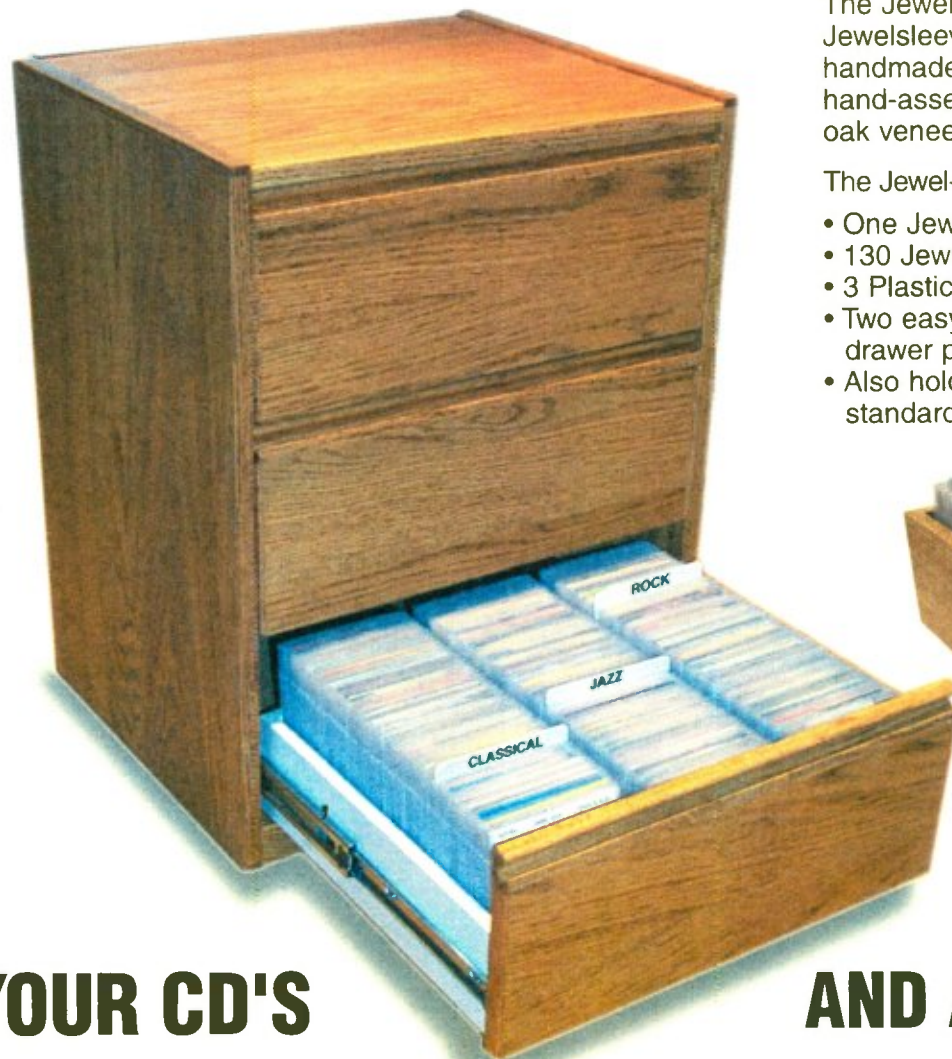
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1st Century	1002 The Beatles - Hey Jude	EP
1st Century	1003 The Beatles - Let It Be	EP
1st Century	1004 The Beatles - The Long and Winding Road	EP
1st Century	1005 The Beatles - Two of Us	EP
1st Century	1006 The Beatles - Let It Be...Naked	EP
1st Century	1007 The Beatles - Let It Be...Naked	EP
1st Century	1008 The Beatles - Let It Be...Naked	EP
1st Century	1009 The Beatles - Let It Be...Naked	EP
1st Century	1010 The Beatles - Let It Be...Naked	EP
1st Century	1011 The Beatles - Let It Be...Naked	EP
1st Century	1012 The Beatles - Let It Be...Naked	EP
1st Century	1013 The Beatles - Let It Be...Naked	EP
1st Century	1014 The Beatles - Let It Be...Naked	EP
1st Century	1015 The Beatles - Let It Be...Naked	EP
1st Century	1016 The Beatles - Let It Be...Naked	EP
1st Century	1017 The Beatles - Let It Be...Naked	EP
1st Century	1018 The Beatles - Let It Be...Naked	EP
1st Century	1019 The Beatles - Let It Be...Naked	EP
1st Century	1020 The Beatles - Let It Be...Naked	EP
1st Century	1021 The Beatles - Let It Be...Naked	EP
1st Century	1022 The Beatles - Let It Be...Naked	EP
1st Century	1023 The Beatles - Let It Be...Naked	EP
1st Century	1024 The Beatles - Let It Be...Naked	EP
1st Century	1025 The Beatles - Let It Be...Naked	EP
1st Century	1026 The Beatles - Let It Be...Naked	EP
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1st Century	1048 The Beatles - Let It Be...Naked	EP
1st Century	1049 The Beatles - Let It Be...Naked	EP
1st Century	1050 The Beatles - Let It Be...Naked	EP

## SECTION B: SOUL 45 AUCTION

451	1961 The Beatles - I Wanna Hold Your Hand	EP
452	1962 The Beatles - Hey Jude	EP
453	1963 The Beatles - Let It Be	EP
454	1964 The Beatles - The Long and Winding Road	EP
455	1965 The Beatles - Two of Us	EP
456	1966 The Beatles - Let It Be...Naked	EP
457	1967 The Beatles - Let It Be...Naked	EP
458	1968 The Beatles - Let It Be...Naked	EP
459	1969 The Beatles - Let It Be...Naked	EP
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493	2003 The Beatles - Let It Be...Naked	EP
494	2004 The Beatles - Let It Be...Naked	EP
495	2005 The Beatles - Let It Be...Naked	EP
496	2006 The Beatles - Let It Be...Naked	EP

## SECTION C: 12" SINGLE AUCTION

1001	1961 The Beatles - I Wanna Hold Your Hand	EP
1002	1962 The Beatles - Hey Jude	EP
1003	1963 The Beatles - Let It Be	EP
1004	1964 The Beatles - The Long and Winding Road	EP
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1043	2003 The Beatles - Let It Be...Naked	EP
1044	2004 The Beatles - Let It Be...Naked	EP
1045	2005 The Beatles - Let It Be...Naked	EP
1046	2006 The Beatles - Let It Be...Naked	EP

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1002	1962 The Beatles - Hey Jude	EP
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Buddy Holly  
& The Crickets



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## cover photo of Buddy Holly

Courtesy of Universal Music Archives

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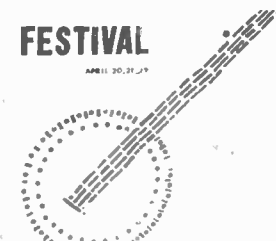
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### Another one bites the dust

Despite a very loyal listenership, Clear Channel Communications is pulling the plug on WRLL, Chicago. It was a station devoted to the first 10 years of rock 'n' roll and Top 40 hits, along with rare, uncharted or Chicago hits. The on-the-air staff members were not even able to bid farewell to their listeners.

Hello satellite radio, hello record collection, good-bye commercial radio.

Howard Moser  
Lincolnshire, IL

### Goldmine sans whiskers

I just got my September issue of *Discoveries* and saw that it will cease to exist, being "merged" into *Goldmine*. This probably should have happened Jan. 1 of this year, if not earlier. When John Koenig departed, so did what was left of the publication. The hard-core rock 'n' roll stuff (rockabilly, R&B and doo-wop) was completely overshadowed by *Goldmine*-type focus, and the advertisers, with the exception of a dedicated few, bolted in droves.

I'll look over the new, expanded *Goldmine* to see if the '50s to early '60s market has meaty coverage. But, if it's loaded with ZZ Top beards, Bent Mothers, and Grateful Dead articles, I'll just have to leave and work the Internet instead.

Good luck and don't forget about us like most of the other, popular media has.

Frank Fazio  
via e-mail

### Finding a rare James Brown demo

Here's a story R&B freaks and vinyl collectors can relate to — anyone who's ever rummaged through flea markets, garage sales and thrift stores looking for that one item that will convert to eBay-generated riches.

I admit I was once one of those nerdy collectors. While my high school pals were chasing cheerleaders on Saturdays, I was exploring any and every Richmond, Va., storefront that might be housing some long-lost phonograph records.

Nothing really noteworthy resulted from those ventures — a few Louis Jordan & Cab Calloway 78s (too common to be worth much). But even today it seems every month there is a story of still another amazing discovery in some obscure crack or crevice — original Elvis Presley singles on Sun Records, a rare Robert Johnson Paramount 78, or some rare Beatles memorabilia. I guess when it comes to record collecting I'm the poker player who is never dealt a winning hand.

I finally stopped assertively collecting vinyl about 15 years ago — there just weren't many records left on my want list. It reached the point where I'd either owned or at least seen a copy of just about any record I ever dreamed about. Who would have thought I'd find my own Holy Grail on eBay, thanks to a dealer from Surfside, Fla., who, coincidentally, was located just a few miles from my parents' home in Aventura.

I have amassed an extensive archive of James Brown-related materials. It's something I began assembling when I worked for him. I have vintage artifacts, photos, tour programs, test records, videos, posters, clippings and a nearly complete collection of every Brown and Brown-produced record known to man.

### Omission

In September 2006's issue, we omitted the photo credit for the Scott Walker picture. It was by Paul Cox. *Discoveries* apologizes for the error.

Back to Surfside. One day in May, as I was finishing up the notes for The Federal Singles collection, I spotted an unusual listing on eBay. It said simply, "James Brown & The Famous Flames Rare 78 RPM???" The description was of an unusual, battered, plain-label 78 rpm single with "Try Me" on one side and "Bewildered" on the other. The dealer, Al Fogel, was honest enough to explain that the record was in such bad shape it was barely playable. When I wrote asking if these were the often heard commercially recorded versions of these JB hits, Fogel was unsure. But something told me to bid on it anyway — this would either be useless junk or something really special.

I knew what the "really special" could be. I had just written the story of "Try Me" for the new liner notes, telling the story of how Federal decided to dismiss James & His Flames as one-hit wonders ("Please, Please, Please") after a series of flop singles and how Brown persuaded the label to give him another chance by funding a demo session at which he recorded a crude prototype of "Try Me." What I hadn't written was the rest of the story as Brown told it in his first autobiography, where he recalled also recording a demo of "Bewildered" but holding it back — assured of another professional session on the strength of "Try Me," which he had written. ("Bewildered" was a standard from which he would collect no writer's royalties. It would be another year before he would record it professionally.)

Back to Florida. I wrote Fogel asking for details on how he got this disc. It seems he was, what else, rummaging through a furniture/thrift shop in a Haitian-African American neighborhood near Overtown in Miami. He said the store's proprietor frequents storage auctions and ends up with a lot of vintage clothing, furniture, electronics and records.

Could this battered old 78, which had evidently traveled from someone's Miami home to spend God knows how many years in storage, actually be Brown's 1958 demo recordings? The demo recordings that had never been publicly released and been presumed lost?

I bid higher and higher. I won the record! And rather than contrive some dramatic unveiling, I'll just say it *is* the demo! It's scratchy and worn and barely audible but enough so to distinguish what it is. My hands were shaking as I carefully lifted it from my turntable!

I rushed the disc to Universal producer Harry Weinger, who got it into the hands of some expert engineers. They somehow cleaned it up just enough to include it as a last-minute bonus-track addition to *The Federal Singles* compilation (it still sounds awfully primitive — that's its charm, after all). How about the timing? What are the odds of finding the record at all — let alone *just* as we're preparing the one Brown compilation it rightfully belongs on? File it under "meant to be."

The only question is why it was originally pressed on a 78. By 1958, 45s had replaced 78s in most homes. I know from visits to my uncle at his WINS Radio in New York that radio stations had converted to 45s by then. Some releases were still minimally pressed as 78s in small numbers just to satisfy folks who hadn't upgraded to the smaller records. But this would have been like someone today making demos on cassette tape instead of compact disc. Maybe it was the only option for inexpensive demo records down in Georgia.

It's just cool to know that this nearly 50-year-old record survived and is in good hands as the centerpiece of my Brown collection.

Hey, Fogel! Next time I'm in Aventura, I'll cross the bridge and meet you at Christine Lee's for dinner. We gotta figure out how to find the 1956 demo of "Please, Please, Please"!

Alan Leeds  
via e-mail

## Editorial

Here, you hold in your hands the final issue of *Discoveries* (October 2006, #211). Without rehashing what was said in the September issue, I want to thank all the writers who have helped me and Cathy Bernardy keep *Discoveries* going through what I can describe only as one of the wildest rides imaginable. Going forward, we hope *Discoveries* readers, writers and advertisers will be well served in the pages of *Goldmine*, and that by bringing them all together into one publication it will bring the collecting community a little closer together too.

I think it's appropriate that this issue contains a joyfully wide-ranging look at the world of popular music and collectibles:

Stephen Braitman's *Picture Sleeve Archive* peeks into the wacky world of Jack Burger, consisting of three-handed drummers and "Tonkobushi Rock And Roll." Read on.

Love 'em or hate 'em, compact discs find ready buyers every month, many willing to spend hundreds of dollars to get a rarity, as Robin Platts' *Market Watch* attests. And when you spend \$300 or \$400 on one CD, you are a collector.

Going out with a bang, we've got Buddy Holly for you, we've got Roger McGuinn, we've got The Kingston Trio... and then we've got ? (Question Mark) And The Mysterians.

### Men are from Mars

Rudy Martinez, better known as "?" of ? (Question Mark) And The Mysterians is certainly one of rock music's most unique characters. Nobody tells ?'s story like the man himself, so if you're unfamiliar with ?, strap yourself in and get ready for a trip (in all senses of the word) through space and time.

Like fellow space traveler Sun Ra (who often purported that he was from Saturn), ?'s origins have been shrouded in mystery. Was he from Mars? Was he from Mexico? Michigan? Read on.

? maintains that he has long been in contact with a race of future beings, and through them he received the music that would become "96 Tears," the band's sole #1 hit.

Regardless if you believe his story, ?'s cosmic tales indeed make for interesting and entertaining reading.

And as ? told *Discoveries*, "I was born dancing, and the doctor said, 'Stop doing that.'"

? obviously didn't follow doctor's orders. Good thing.

### Women are from Earth

Singer/songwriter Sara Hickman is not from Mars, nor has she channeled music from outside our planet, but she is definitely doing her part to make spaceship Earth a better place for everyone. The music industry's reputation, deserved or not, is long on greed and short on compassion, but Hickman is fighting to counter that and is as likely to be found helping the homeless as she is playing a show or marketing her CDs.

Hickman boldly embraces the joy and despair of everyday life and finds meaning in both through her music. Her story is inspiring, and I'm certain readers will connect with this special artist.

— Todd Whitesel

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

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14 Four Buddies Delores/Look out Club 51 105 VG+/VG++ Min 350



15 5 Arrows Pretty little thing/Losing my mind Parrot 816 VG+ Min 400  
15 5 Chances Gloria/Sugar lips States 156 VG+/VG++ Min 750  
17 Flamingos Golden tear drops/Carried away-red wax Chance 1145 VG+ Min 1200  
VERY LT WEAR ON LABEL ONE SIDE  
18 De'Bonairs Mothers' son/Lanky Linda-sm notch at center Ping 1000 VG+ Min 300  
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22 Bobo Jenkins Democrat bls/Bad luck & trouble Chess 1565 VG+/VG++ Min 400  
23 Stormy Herman Bad luck/Jitterbug Dootone 358 M- Min 350  
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DRIPS W/URBAN NECTAR!  
24 Elmore James Can't stop loving/Make a little love Flair 1014 VG++ Min 200  
25 Harmonica King Last night/Hot rolls Lapel 103 VG++ Min 249  
26 Joe Gaines VooDoo Lou/Go back home Arcadia 116 VG++ Min 249  
OBSCURE KILLER LUZANNA JUMP!  
27 Long Man Binder Long man/I'm a lover United 194 VG. Min 150  
28 Dot Young-Little Sonny CC rider/Call papa JVB no # VG. Min 250  
MEGA RARE JVB - ONLY ISSUED AS WHITE LABEL DEMO HAND WRITTEN, W/LITTLE SONNY ON HARP! CUSTOM PRESSED FROM THE ARTIST! SUPER VOCAL AND TUFF HARP!  
29 Jack Cooley Rain on window/I ain't-red wax-sm lbl flk States 125 Lt scfs VG. Min 150

30 Helen Thompson Big Mary's/All by myself-red wax States 126 VG+ Min 250  
31 Nature Boy Brown Strictly gone/House party groove-red wax United 121 VG++ Min 250  
32 Calvin Frazier Lilly Mae/Have blues must travel-label scratch JVB 86 VG/VG+ Min 350  
KILLER D-TROIT GTR BLASTER..CALVIN RAN W/ROBT JOHNSON IN THE LATE 30S!  
33 Elmore Morris Hurting/Indeed I do Peacock 1668 VG++ Min 100  
34 Ike Turner Cubano Jump/Loosley Flair 1040 VG++ Min 150  
35 Classic Ballou Hey Parden/dream love - wol dj - Excello 2134 VG- Min 90  
STUNNING BLUES INSTR-MONSTER GTR AND GREASY BALLAD FLIP!  
36 Shakey Jake Roll your MoneyMaker/Call Me Artistic 1502 VG+/VG++ Min 150  
37 Floyd Smith Floyd's Gtr Blues/Krazy Kris dj - King 4991 M- Min 150  
KILLER SLIDE W/URBAN COMBO  
38 Papa Lightfoot Blue Lights/Jumpin w/Jarvis - wol - Aladdin 3304 VG. Min 150  
39 Sonny Terry Dangerous Woman/Hootin -red wax - Grammercy 1004 M- Min 75  
40 Big Walter Callin Margie/Jr Jumped in TNT 8005 VG+ Min 150  
41 Memphis Slim Lucky Day/Call. -Red Wax - United 166 M- Min 150  
42 Preston love Like a Ship/Strictly Cash -Gold Top - Federal 12085 VG+ Min 65  
43 TNT Tribble Hurricane Lover/Early in Morning Gotham 7280 M- Min 150  
44 Baby Boy Warren Chuc a Luck/No Welcome Excello 2211 VG+ Min 100  
45 Shakey Horton Need My Baby/Have A Good Time Cobra 5002 VG+ Min 250  
46 JB Lenoir Oh Baby/Do What I say Vee Jay 352 VG+ Min 50  
47 Eddie Taylor Want Me to Cry/Sittin Here Vivid 104 VG+ Min 90  
48 Screamin Jay Hawkins Baptize Me in Wine/Not Anymore dj Apollo 528 VG++ Min 50  
49 Bobby Elvin Give It All/Think Awhile Drexel 914 M- Min 75  
50 Bobby Elvin Blind Boy/Gonne Tell it Drexel 910 M- Min 75  
51 Lonnie Johnson Love of Mine/Found a dream -red wax - Rama 20 scratch VG. Min 50  
52 Duke Jenkins Sad Again/Mambo Blues Julian 307 VG. Min 45  
53 Jerry McCain Bad Credit/Young Girls-dj -tiny label flake Excello 2111 VG. Min 50

**Rockabilly 45s**

54 Johnny Rebb Rock On/Paradise Bullseye 1027 VG. Min 150  
55 Billy Riley Red Hot/Pearly Lee - price stamp - Sun 277 VG. Min 35  
56 Billy Riley Rock w/Me Baby/Trouble Bound -wol label flake Sun 245 VG+ Min 60  
57 Cliff Davis Rock' Roac Blues/One More Chance Jay Jay 161 G+/M- Min 400  
58 Rufus Shoffner Orbit Twist/East West Border American 7317 G++ Min 300  
59 Johnny Laury Honky Tonk Man/Pretty Raindrops Ridge 1025 M- Min 55  
60A Jimmy Walls Little Kiss/Stop Look Listen Walton 010 M- Min 65

**Blues 78s**



60B John Lee Hooker Boogie Rambler/No More Doggin JVB 30 VG++ Min 1800  
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61 Chicago Sunny Boy Western Union Man/Jack Pot Meteor 5005 M- Min 650  
SUPER WILD JOE HIL LOUIS W/HARP, GTR AND DRUMS...MEMPHIS CLASSIC!  
62 Dr Ross Chicago breakdown/Come back Baby Sun 193 VG++ Min 900  
MEMPHIS SUN BLUE PLATE SPECIAL...HARP GTR DRUMS BROOM AND THE DR HOLLERIN!  
63 Pinetop Slim Applejack Boogie/Gonna Carry On Colonial 160 M- Min 350  
OBSCURE SLIDE CLASSIC..SLIDIN' ON A NATIONAL STEEL GTR.  
64 Sister OM Terrel Bible's Right/Lead me On (FOX LT RUBS) Columbia 21228 VG++ Min 200  
THRILLING COUNTRY BLUES SLIDE GUITAR W/SANCTIFIED VOCAL.. SAVE YOUR SOUL NOW!  
65 Dixie Blues Boys Monte Carlo/Baby left me - sm pen mark Flair 1072 VG+ Min 200  
66 School Boy Cleve She's Gone/Strange letter blues Feature 3016 VG+/M- Min 400  
67 Harmonica Frank Step It Up & Go/Swamp Root Chess 1475 VG+ Min 350  
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68 H Bomb Ferguson Love My Baby/Rock H Bomb Rock Atlas 1001 M- Min 175  
69 Pee Wee Hughes Sante Fe/Country Boy Blues Deluxe 3228 M- Min 250  
70 Little Johnny Jones Dirty Dozens/Sweet Little Woman Flair 1010 M- Min 150  
71 Elmo James Dust My Broom/Catfish Blues Trumpet 146 VG+ Min 200  
72 BoBo Jenkins 10 Below Zero/Want To Go-sm lbl flk Fortune 8387 VG/VG+ Min 300  
73 Little Johnny Jones Hoy Hoy/Doin The best I Can Atlantic 1043 VG+ Min 150  
74 Elmo James Sinfu Women/Baby What's Wrong Meteor 5003 VG ++ Min 100  
75 Prof Longhair KC Blues/Curly Headed Baby - Name - Federal 12061 dj VG++ Min 175  
76 Homeack James Homesack/Woman I love - sm lbl flk - Chance 1131 VG-/VG+ Min 75  
77 Baby Face Leroy Boll Waevil/Red Headed Woman Parkway 104 VG+/VG++ Min 500

**Rock And Roll 78s**

85 Bill Haley Deal Me A Hans/10 Gallon Stetson Keystone 5101 VG+ Min 600  
86 Chuck Berry Oh Maria. I hope These Words Ballad 1008 M- Min 500  
First appearance of Chuck Berry on record playing gtr with Joe Alexander Mega rare St Louis issue!  
87 Brad Suggs Bop Baby Bop/Charcoal Suit Meteor 5034 VG++ Min 500  
Killer Memphis RAB...incredible sound on 78!  
88A Charlie Graci Boogie Boogie Blues/Sit Right down Cadillac 141 Lt rubs VG++ Min 60

**Doo Wop 78s**

88B Blenders Don't F\*\*K Around w/Love/blank White label no # VG++ Min 150  
Above is the Unissued version made of laughs w/the f word never saw it on 78s! flip side is blank  
89 Thrillers Want To Live My Life Alone/Hasting St Blues JVB VG+ Min 300  
Above is the white label stamped title by JVB of Alternate version w/high tenor lead..hundred times better than the issued song on Thriller...looks VG plays very loud and strong! This was the only way this 78 was made, presumably for the Thrillers at D-Troit gigs.  
90 Maples 99 Guys/I Must Forget You Blue lake 111 M- Min 150  
91 5 Arrows Pretty Little Thing/Losin My Mind Parrot 816 - Min 150  
92 Hepsters Had To Let You Go/Rockin & Rollin dj Ronel 107 Lt scfs VG- Min 75  
93 5 Echoes Lonely Mood/Baby Come Back Sabor 102 M- Min 250  
94 Spaniels Baby it's You/Bounce Chance 1141 M- Min 300  
95 Calvaes Born W/Rhythm/Lonely Village Cobra 5014 VG++ M- Min 250  
96 4 Kings Head Goes Actin Up/Mean me right Fortune 811 M- Min 250  
97 Crows Mambo Shevitz/Mambo 5 Tico 1082 VG+ rubs - Min 90  
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I'M ALWAYS INTERESTED IN GENEROUS TRADES FOR RARE 1920S -1950S BLUES 78S!





# DiscNews

by Todd Whitesel

## What's Happening

Rhino/Elektra will commemorate the 40th anniversary of **The Doors** with a six-CD/six-DVD box set titled *Perception* (Nov. 21). Each of the six albums is presented with bonus audio including several previously unreleased tracks on a remastered CD along with an additional DVD with a 5.1 DTS Surround Sound mix of the album and additional tracks as well as a photo gallery, lyrics, discography and two videos of songs from that album.

## Pipeline

Akarma, **The Keith Tippett Group**, *You Are Here... I Am There*; **Josefus**, *Dead Man Plus*; and **Pat Travers & Carmine Appice**, *Superstition*.

A&M, **Jonny Lang**, *Turn Around*, Sept. 12. **Sergio Mendes & Brasil 66**, *Crystal Illusions*, Herb Alpert Presents and *Ye-Me-Le*, Sept. 26.

Angel Air, **Roger Chapman**, *Family & Friends* (DVD), Aug. 28. **Paul Samson** and **Sailor**, *A Glass Of Champagne — Live 2CD Set*, Sept. 4. **Stackridge**, *Purple Spaceships Over Yatton — Best Of* and **Carmen**, *Fandangos In Space/Dancing On A Cold Wind* (two-CD set), Oct. 2. **Racing Cars**, *76-06, 30th Anniversary Concert* (DVD), Oct. 3.

Artist First, **Jerry Lee Lewis**, *Last Man Standing*, Sept. 26.

Artistry Music, **Alan Broadbent**, *Every Time I Think Of You*.

Ashmont Records, **The Pernice Brothers**, *Live A Little*, Oct. 3.

Astralwerks, **Captain Beefheart**, *Ice Cream For Crow* and *Doc At The Radar Station*, Oct. 3.

Blu/EMM, **Julie London**, *Around Midnight*, Sept. 26.

Bluebird/Legacy, **Fats Waller**, *If You Have To Ask, You Ain't Got It* (three-CD set), Aug. 29.

BMG/EPE, **Elvis Presley**, *Elvis Christmas*, Oct. 3.

Burgundy Records, **America**, *Here & Now* (two CDs), Sept. 19.

CAP/Blues Straight, **Antoinette Montague**, *Pretty Blues*.

Capitol, **The Waterboys**, *Fisherman's Blues*, Aug. 29.

Cascade, **Jeanie Bryson**, *Live At Warsaw Jazz Festival* (DVD).



Courtesy of Elektra/Joel Brodsky

## The Doors

Castle/Ryko, **The Damned**, *Noise, Noise, Noise: The Live Box* (five-CD box set) and **Tangerine Dream**, *Nebulous Dawn: The Early Years* (three CDs), Sept. 26.

Chrome Dreams, **Bob Dylan**, *1966-1978 — After The Crash* (DVD).

C92/EMM, **George Harrison**, *Living In The Material World*; **John Lennon**, *The U.S. Vs. John Lennon*; **Ella Fitzgerald**, *Ella Fitzgerald's Christmas*; **Peggy Lee**, *Christmas With Peggy Lee*; **The Proclaimers**, *Sunshine On Leith*, Sept. 26.

Coco Tauro Records, **Trentalange**, *Photo Album Of Complex Relationships*, Oct. 3.

Columbia/Legacy, **Tony Bennett**, *Tony Bennett's Greatest Hits Of The '50s; Perfectly Frank; MTV Unplugged; I Left My Heart In San Francisco*; and *Tony Bennett's Greatest Hits Of The '60s*, Aug. 29. **Bob Wills And His Texas Playboys**, *Legends Of Country Music* (four-CD box

set), Sept. 19.

Concord, **Ray Charles/Count Basie Orchestra**, *Ray Sings, Basie Swings*, Oct. 3.

Cord International, **Sol Hoopi**, *King Of The Hawaiian Steel Guitar, Volume One — Acoustic And Electric 1927-1936*.

Da Capo Press, **The Rolling Stones (Robert Greenfield)**, *Exile On Main St. — A Season In Hell With The Rolling Stones* (book).

Dandelion/Cherry Red, **Principal Edwards Magic Theatre**, *The Asmoto Running Band*, Sept. 11.

Eagle Rock, **The Jeff Healey Band**, *Live At Montreux 1999* (DVD); **Gary Burton & Makoto Ozone**, *Live At Montreux 2002* (DVD); **Ginger Baker**, *In Africa* (DVD), Sept. 5. **Nina Simone**, *Live At Montreux 1976* (DVD); **Canned Heat**, *Live At Montreux 1973* (DVD); **Eric Clapton**, *Live At Montreux 1986* (DVD), Sept. 19.

ECM, **Keith Jarrett**, *The Carnegie Hall Concert* (two CDs), Sept. 26.

Él, various artists, *Music From The Films Of Alfred Hitchcock*.

Él/Cherry Red, **Erik Satie**, *Francis Poulenc Plays The Piano Music Of Satie And Poulenc*; **Michel LeGrand**, *Paris Rome Vienna*; and **Brigitte Bardot**, *Music From The Original Sound Track: The Girl In The Bikini*.

Electro-Fi Records, **Mark Hummel**, *Ain't Easy No More*, Sept. 19.

Elicit Music/Majestic, **The Randies**, *Saw The Light*, Aug. 29.

EmArcy, **Michel Camilo & Tomatito**, *Spain Again*, Sept. 19.

EMI, **R.E.M.**, *And I Feel Fine: The Best Of The IRS Years 1982-1987*, (two-CD/DVD set) and **Merle Haggard**, *Hag: The Best Of Merle Haggard*, Sept. 12.

Exit Stencil Records, **The New Lou Reeds**, *Top Billin'*, Sept. 26.

Fantasy, **John Coltrane**, *Fearless Leader* (six-CD set), Sept. 26.

FearlessV2, **Sugarcult**, *Lights Out*, Sept. 12.

FiveFour/Cherry Red, **Anita O'Day**, *Keep The Coffee Coming*.

4 Men With Beards/Koch, **Chris Bell**, *I Am The Cosmos* (LP), Oct. 3.

Hannibal/Ryko, **Brian Eno**, *77 Million Paintings By Brian Eno* (DVD), Sept. 26.

HighTone, various artists, *American Music: The HighTone Records Story* (four-CD/DVD set), Sept. 12.

Hip-O, **Pete Townshend**, *All The Best Cowboys Have Chinese Eyes, Psychoderelict, Empty Glass, Who Came First, Scoop 3, Deep End — Live, White City, Scoop, White City and Another Scoop* (two CDs), Aug. 29.

Hip-O Select, **Iggy Pop**, *The A&M Recordings* (three-CD set), Aug. 18.

Inak/Groove, **Bernard Allison**, *Nome*.

Inakustik, **Soft Machine Legacy**, *Live At The New Morning* (two CDs).

InsideOut, **The Flower Kings**, *Instant Delivery* (DVD), Sept. 26.

InsideOut/Ryko, **Klaus Schulze**, *Ballet 1*

**Disc News continued on page 11**



The secret's out!

# Goldmine

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?

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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.



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JEFF BECK - Front Row 1980 - Greek Thr. LA 9/8/80  
BLIND FAITH - Debut In Stockholm - 1st show ever! 6/18/69  
BOSTON - Cleveland Rocks - Cleveland Agora 1977  
JACKSON BROWNE - Syracuse Or Bust! - Syracuse, NY 1971  
CACTUS - Roach Chester - Rochester, NY 1971  
ERIC CLAPTON - Knocking On Heroin's Door - Santa Monica '78  
CREAM - Dazed In Detroit (2 CDs \$30) - Grande B'Room 11/8/68  
FOREIGNER - Cal Jam 2, 1978 - Ontario, Ca  
RORY GALLAGHER - Burning Down The Tower - Phila 11/17/79  
GAMMA FEAT. RONNIE MONTROSE - LIVES! - NYC & Dallas 1960  
GENESIS - The Demos Down On Broadway (2 CDs \$30) - Lamb Demos  
HEART - Boston Music Hall - 1979 FM B'Cast!!  
HEART - Welcome To Paradise - Boston 1978  
ERIC JOHNSON - Nightflight 1984 - Savannah, GA 1984  
JANIS JOPLIN - Fillmore East 1969  
JANIS JOPLIN - Long Way From Tryin' - Cal Hall 2/12/67  
JOURNEY - Phila Flash - Phila Spectrum 1986  
JOURNEY - To The Big Apple 1976 - NYC  
KANSAS - At The Bottomline 1974 - NYC 1974  
KANSAS - Song For Chicago - Aragon B'Room 1976  
The WHO - Fillmore East 1968 - HD1  
THIN LIZZY - Chicago Fire - Riviera 5/27/76  
THIN LIZZY - Live In Rock City - Detroit 5/14/76  
THIN LIZZY - LIVES! - Dubon '80/Phila 7/7/80  
THIN LIZZY - Outtakes with Gary Moore - Goodart St '78  
TRAFFIC - Paper Sun - Stock67/Cop68/Fillmore68  
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ALLMAN BROTHERS - 1970-1990 Fillmore/TV File  
ALBERT KING - TV File - US/Japan/German TV 140 min  
LITTLE RIVER BAND - Live Exposure OOP 1981 concert  
NILS LOFGREN - Did Grey Whistle Test 1976 - 45 min  
PAUL McCARTNEY - TV Files - US TV 1979-2002  
MISSING PERSONS - TV Files - US TV w/US Fest Complete  
GO GO'S - TV Files - Berlin '82/US TV - 95 min  
GRAND FUNK RAILROAD - TV File - US TV '69-'75 2-1/2 hrs  
ALLAN HOLDSWORTH - Warsaw 1997 TV Concert 114 minutes  
ERIC JOHNSON - Austin City Limits - '85-'97 shows  
MOUNTAIN - Sweden 1994 Good quality Pro Shot - 103 min  
DZZY OSBOURNE - Randy Rhoads Years - US TV/Super8 2 hrs  
THIN LIZZY - 1983 - BBC/UK TV/Glasgow 2 hrs  
TRAFFIC - TV Files - US/Germany 60's TV/Woodstk '94 2 hrs  
PRETENDERS - TV Files Volume 1 - Vids/US TV 1979-1984  
RAINBOW - TV Files - US TV / San Antonio '82  
SENATIONAL A HARVEY BAND - Syria/UK TV - Fair quality pro  
WEATHER REPORT - Germany 1978 - 130 min HOT!  
RICHARD THOMPSON - Cannes, France 1984 80 min  
VELVET UNDERGROUND - TV Files - US/Paris TV '66-'93  
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## 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.

- Sample collector rates: \$3,000 for \$12, \$10,000 for \$40, \$25,000 for \$106, \$50,000 for \$216, \$100,000 for \$316, \$200,000 for \$476. Above \$200,000, rate is \$1.60 per \$1,000.
- Our insurance carrier is AM Best's rated A+ (Superior).
- We insure scores of major collectibles from music memorabilia to toys. "One-stop" service for practically everything you collect.
- Replacement value. We use expert help valuing collectible losses. Consumer friendly service: Our officer handles your loss—you won't deal with a big insurer who doesn't know collectibles.
- Detailed inventory and/or professional appraisal not required. Collectors list items over \$5,000, dealers no listing required.
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# The Picture Sleeve Archive

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

by Stephen M.H. Braitman

## Mystery of "The Three Handed Drummer" solved!

**Jack Burger Group**  
**"The Three Handed Drummer" b/w**  
**"Tonkobushi Rock And Roll"**  
**Orbit Records (R507X45, 1958)**

How wacky were the 1950s? Wacky enough that the Jack Burger Group could put out a record like "The Three Handed Drummer."

This exercise in novelty dementia was paired with a suspect rock 'n' roll parody done Japanese style, "Tonkobushi Rock And Roll." What do we know? The record flopped in the U.S., but "Tonkobushi" was a hit in Japan.

The Germans, though, liked "The Three Handed Drummer" a lot.

It's the picture sleeve, however, that slays. How wacky were the 1950s? Take a look at the zany vamping and silliness. Who is that guy? What about that third arm?

Turns out, there's a lot more to the story than an obscure one-shot that nobody really remembers too clearly.

The person responsible for this madness was also the one responsible for introducing bongos into popular culture. Talk about contributing to the betterment of society!

Burger led bands in high school and found himself doing the same thing for military bands during World War II. After coming home from the war, he was able to use the G.I. Bill of Rights to study music in a more systematic manner. This led to a professional career of more than 40 years in radio, television and recording. Burger's drumming was much in demand in the studio, and he can be heard on songs by everyone from Nelson Riddle and Steve & Eydie to Sonny & Cher and The Beach Boys. He was big on the jingles circuit, too, working on accounts for Gallo Wines, Chesterfield, Mattel Toys and Chevrolet.

His enduring legacy, though, lies in the introduction of bongos to jazz and popular music in the '50s. Latin music was in vogue but was not really a crossover success. Burger earned the sobriquet "Mr. Bongos" with wild television appearances, sideman showcases and a series of LPs on HiFi Records. These records accent the beatnik charm of bongo-playing and drew upon his own experience as a music teacher in the Los Angeles school district. Although *Let's Play Bongos* is a playful

instruction record, *The End On Bongos* shows just what a cool cat he was. Burger's third and final installment on HiFi, *Let's Play Congas*, expands the repertoire a bit.

In a too-typical tale of the times, the corrupt owners of HiFi Records never paid Burger a cent in royalties for any of the three albums he gave them (and they actually sold fairly well). Curiously,



there is one recording from this period for which he still receives royalties. Can you guess?

"After the first two albums," Burger recollected, "I had to do a single for the company. So I wrote a little thing called 'Tonkobushi Rock 'N Roll,' a story of what was going on in Japan." The song is very tongue-and-cheekily credited to Takusan & Sukoshi Oto and was released on the HiFi subsidiary Orbit Records.

Burger needed a B-side to his rock 'n' roll novelty number, so he started writing a bit of drums/effects/craziness along the lines of Spike Jones — bird calls, kazoos, bongos, congas, rumbas — you know, 1950s wackiness.

Although the origins of the music that turned into "The Three Handed Drummer" may have been from the immediate need to fill a B-side, the picture sleeve's origins actually go back a bit farther. Five years earlier, Burger was working with Fred Astaire on the film *The Band Wagon* (a four-star Vincente Minnelli classic). There is a scene where

costar Cyd Charisse is dancing with Astaire, and at one point she dances away from him but Astaire is left holding her arm. That comic bit was the result of some Hollywood hokum and a very obliging mannequin.

For some reason, Burger ended up with Charisse's arm. Or, rather, her mannequin's arm. "I ended up with the arm. I didn't know what the hell to do with it. I needed another side [to the single]...." So one thing led to another which led to Cyd Charisse's mannequin's arm becoming the infamous third hand of "The Three Handed Drummer."

"That's Cyd's arm. Stuck it in the middle with drum tape. Had set it up at home by myself."



Perhaps because of the march rhythm, the song sold well in Germany. Burger and cowriter Leon Pober (who wrote "Tiny Bubbles") still get ASCAP royalties for it. He also still collects from the hit that "Tonkobushi Rock 'N Roll" was in Japan.

"When I wrote that," he remembered, "I had pieces of Japanese music and songs and used Jimmy Haskell singing along with a little girl I knew, under the name Jay Haskell."

He lowered his voice a bit. "Didn't want anyone to know that. But we had fun with that. That's me with the get-up on the picture sleeve."

Burger now lives an active retirement in Camarillo, Calif., near Santa Barbara. Although he was surprised that anyone would remember him, particularly the odd three-handed drummer experience, he wasn't all that blithe about his career. He is writing his autobiography, *Confessions*

of a *Confessionist*, "to keep myself out of mischief," he said, and leads his local writers' group.

Burger, now 80, looks back with no regrets. "I've had very much a happy career and am married to a wonderful lady." Although he feels he's been taken advantage of through the years, he said, "I don't really mind [what happened] now."

What he should mind is how his legacy has been treated by record collectors. His LPs are found in places like eBay at prices ranging from a couple of dollars up to \$40. The 45 is equally schizophrenic; recent copies went unsold at \$15 and \$25. However, those were without the picture sleeve, which is generally unknown and very rare.

Most of the *Picture Sleeve Archive* panel of experts agreed it's a hard-to-find record. Dealer Norm Katuna rated it "fairly difficult," while Doug Hanners, although he's had a few copies pass his way, considered it "rare, even in California," where Orbit was based and released several higher-profile singles with picture sleeves, including several by Scotty Engle (aka Scott Walker). Ed Odel of HotPlatters.com urged patience for anyone trying to locate a clean copy of the picture sleeve. Barry Wickham, who has seen no great demand for it, placed a \$10 price on its head. Collector Michael Knobloch, who specializes in drummer records, reckoned the sleeve is worth more than \$10, because "the cover is much cooler."

Yes, the cover is much cooler. If it was better known, its valuation and respect among collectors would rise accordingly. If any of you have any mint stashes hidden away, now's the time!

### This bird has flown

With this 48th installment of the *Picture Sleeve Archive*, we bid farewell to *Discoveries* magazine as it ascends to memory and legacy. When next we meet, the *Picture Sleeve Archive* will be appearing in *Goldmine* magazine, which, presumably, will be fatter and smarter due to the influx of *Discoveries* genes. Long live *Discoveries*!

Thanks to Ed Odel of Hotplatters.com for the scans. ●

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





**Disc News continued from page 8**

and *Dosburg Online*, Sept. 26.

Koch, **Ray Charles**, *Ray Charles With The Voices Of Jubilation Choir* and **Paul Revere & The Raiders**, *A Christmas Present... And Past*, Oct. 3.

Laser's Edge, **White Willow**, *Signal To Noise*, Aug. 22.

Latest Flame Records, **System And Station**, *Here Is Now*, Sept. 12.

Mad Dragon, **Matt Duke**, *Winter Child*, Sept. 12.

Matador, **Yo La Tengo**, *I Am Not Afraid Of You And I Will Beat Your Ass*, Sept. 12.

Metal Mind, **Anathema**, *A Moment In Time* (DVD).

Mingus Music/Sunnyside/Ryko, **Charles Mingus**, *At UCLA 1965* (two CDs), Sept. 26.

Music Video Distributors, **UK Subs**, *Warhead — 25th Anniversary Live At Marquee*; **Fairport Convention** — *35th Anniversary Concert*, Oct. 10.

New West, **Fats Domino**, *Live From Austin TX* (CD/DVD), Oct. 22.

Nonesuch, **The Black Keys**, *The Magic Potion*, Sept. 12.

Oh Boy Records, **Dan Reeder**, *Sweetheart*.

Pinecastle Records, **Nothin' Fancy**, *Album #7*, Aug. 22.

Playtyme, **Vaeda**, *State Of Nature*, Aug. 22.

Prestige/Concord, **Thelonius Monk And Sonny Rollins**, *Thelonius Monk/Sonny Rollins*; **Yusef Lateef**, *Eastern Sounds*; **Oliver Nelson**, *Screamin' The Blues*; **Mose Allison**, *Sings*; **Richard "Groove" Holmes**, *Soul Message*; and **Miles Davis All Stars**, *Walkin'*.

Progress Records, **Brighteye Brison**, *Stories*.

PURE Records, **DeadStar Assembly**, *Unsaved*.

Raven, **The Louvin Brothers**, *The Essential Louvin Brothers — My Baby's Gone 1955-1964* and **Ry Cooder**, *The Soundtracks: The Border/Alamo Bay*.

Red Int/Red Ink, **Gov't Mule**, *High And Mighty*, Aug. 22.

Red Line, **Santana**, *The Early Years — An Anthology* (two CDs).

Reincarnate Music, **Jeremy Enigk**, *World Waits*, Oct. 17.

Relapse Records, **Jucifer**, *If Thine Enemy Hunger*, Sept. 5.

Rev-Ola, **Martin Denny**, *Forbidden Island: The Exotic Sounds Of Martin Denny* and

*Afro-Desia: The*

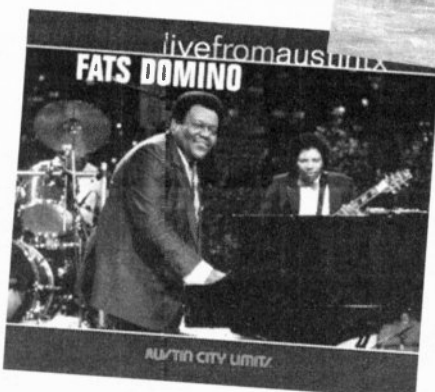
Rounder Books, **Neil Peart**, *Roadshow: Landscape With Drums — A Concert Tour By Motorcycle* (book), Sept. 25.

RPM, **Kris Ibe**, *Hush: The Definitive Collection*.

Sanctuary/Castle, **Keith Moon**, *Two Sides Of The Moon — Deluxe Edition*, Aug. 15.

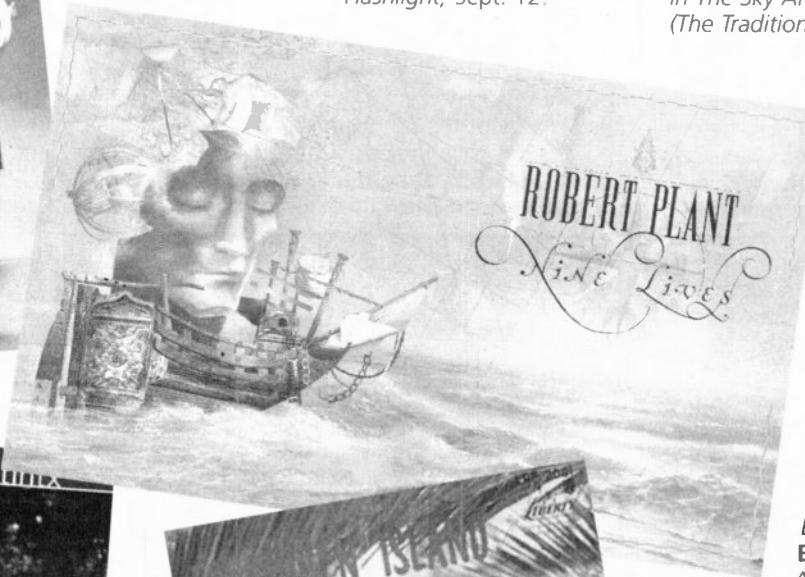
Silvertone/Legacy, **Buddy Guy**, *Can't Quit The Blues* (three-CD/DVD box set), Oct. 31.

Skrocki Records, **So Many Dynamos**, *Flashlight*, Sept. 12.



*Exotic Sounds Of Martin Denny*; **Huddie Ledbetter**, *The Mount Everest Of Blues Singers*; **Yma Sumac**, *Mambo! And More*; **Screamin' Jay Hawkins**, *The Whamee 1953-55*; **various artists**, *Rock-Ola! A Rev-Ola Rock 'N' Roll Sampler*; **Mortimer**, *Mortimer*; **Buddy Holly**, *Gotta Roll! The Early Recordings 1949-1955*; and **Louis Jordan**, *The Aladdin, "X" And Vik Recordings 1953-55*.

Rhino, **Queensrÿche**, *Q2K*, Aug. 29. **various artists**, *A Life Less Lived: The Gothic Box* (three CDs/one DVD), Sept. 19. **Little Feat**, *The Best Of Little Feat* and **Jerry Garcia**, *The Very Best Of Jerry Garcia* (two CDs), Sept. 26. **The Pretenders**, *Pretenders and Pretenders II*; **Chicago**, *Chicago 16 and Chicago 17*; **The Manhattan Transfer**, *An Acappella Christmas and The Symphony Sessions*, Oct. 3. **Robert Plant**, *Nine Lives* is a nine-CD/DVD box set featuring remastered and expanded editions of Plant's nine studio albums along with a DVD compilation of music videos from each album, including interviews and rare bonus footage. Nov. 14.



Sony, **John Mayer**, *Continuum*, Sept. 12. **My Morning Jacket**, *OKONOKOS* and **Weird Al Yankovic**, *Straight Outta Lynwood*, Sept. 26. **The Imperials**, *Through The Years*, Oct. 3

SPV, **Chris Farlowe**, *Hungary For The Blues*; **Axel Rudi Pell**, *Mystica*; **Rhapsody Of Fire**, *Triumph Or Agony*; **UFO**, *The Monkey Puzzle*; **Paul Lamb & The King Snakes**, *I'm On A Roll*, Sept. 26.

Steamhammer, **Tommy Bolin**, *Whips And Roses II*, Sept. 26.

Storm Dog Records, **Artimus Pyle Band**, *Artimus Venomous*.

Sugar Hill, **various artists**, *Sugar Hill Records Presents: A Retrospective* (four-CD set), Sept. 12.

Sundazed, **Gene & Debbe**, *The Best Of Gene & Debbe — Playboy*; Sundazed, **Jon**

**& Robin**, *The Best Of Jon & Robin — Do It Again!*; **Chad & Jeremy**, *I Don't Want To Lose You Baby*; **NRBQ**, *Ludlow Garage 1970*; **The Kickstands**, *Black Boots and Bikes*; **The Hot Doggers**, *Surfin' USA*.

Sunken Treasure Records, **Megan Palmer**, *Forget Me Not*, Sept. 26.

Surfdog Records, **Brian Setzer**, *13*, Oct. 24.

Telarc, **Coryell/Bailey/White**, *Traffic* (SACD), Sept. 26.

Tradition/Re/Empire, **Oscar Brand**, *Pie In The Sky And Other Folk Song Satires (The Tradition Years)*.

UME Imports/Fontana, **Dusty Springfield**, *White Heat and Living Without Your Love*, Sept. 26.

Unicorn, **Retroheads**, *Introspective*.

Universal, **Oscar Brand**, *The Tradition Years — Pie In The Sky*; **Ewan MacColl & A.L. Lloyd**, *The Tradition Years — Blow Boys Blow*; **Roger Daltrey**, *Ride A Rock Horse, One Of The Boys*, and **Daltrey**; **Josh White/Big Bill Broonzy**, *Josh White Comes A-Vistin' Big Bill Broonzy Comes A-Singin'*; and **Gordon Jenkins**, *Presents Marshall Royal*.

Universal Imports, **Paul Weller**, *Live Wood and Paul Weller*, Sept. 26.

Universal Special Products, **Marvin Gaye**, *Marvin Gaye & His Girls*, Sept. 26.

Vagrant, **The Lemonheads**, Sept. 26.

Vanguard, **Robert Cray**, *Live From Across The Pond* (two CDs), Sept. 12.

Varèse Sarabande, **Gene Autry And Friends**, *Year-Round Cowboy and Rudolph The Red Nosed Reindeer*, Sept. 26.

Varèse Vintage, **Daryl Hall & John Oates**, *The Philadelphia Years*; **various artists**, *Summer Beach Party: Songs From The Classic Beach Movies Of The '60s*; and **Sons Of The Pioneers**, *Classic Cowboy Songs*.

V81, **Ronnie Wood**, *Anthology: Essential Crossexion*, Sept. 26.

Verve, **Natalie Cole**, *Leavin'*, Sept. 26.

Virgin, **Meat Loaf**, *Bat Out Of Hell III: The Monster Is Loose*, Oct. 31.

Warner/Reprise, **Depeche Mode**, *Touring The Angel — Live In Milan*, Sept. 26. **Lindsey Buckingham**, *Under The Skin*, Oct. 3.





by Robin Platts

# MarketWatch

## Getting in touch with the spirit of pre-Internet collecting and a farewell

**W**ell, it's been a decade, I think, give or take a year or two, and the long, strange trip known as *Market Watch* is drawing to a close. I don't want to get all sentimental here, but it has been a pleasure to throw this thing together over the previous months and years, an honor to serve on the good ship *Discoveries* and a joy to receive the great letters and e-mails from readers. So, thanks, and I hope readers of this column will keep their eyes on the mighty *Goldmine* magazine, where I may well resurface in one form or another in the not-too-distant future.

Anyway, the secondary market has certainly changed over this past decade, due in large part to the growth of the Internet. The Internet was once touted as the "information superhighway." At the time, that term struck me as hyperbole; now it seems like an understatement. The Internet has hit the music biz like a meteor that not even Bruce Willis could stop. It has affected how we buy music — or in many cases, how we don't buy it, how we get it for free.

Much has been made of the impact file-sharing has had on sales of new CDs by Metallica, Mariah Carey, etc., but I've long suspected that it's also impacted the collector's market, too. Because, along with the current hits of today and yesterday, one can also use file-sharing services to access a wealth of rarities — rare singles and album tracks that never made it to CD, which some generous collector has transferred to MP3 format and thrown in his or her "shared" folder. So if, you're a fan of, say, The Beach Boys, and you search for them on a file-sharing site/network/whatever, you might find a track you've been looking for that's available only on a hard-to-find single. For example, the rare Dennis Wilson solo 45 "Sound of Free" b/w "Lady." It's a great single but a little pricey — a copy sold on eBay for about \$150 a few months back.

Suppose you're more interested in

acquiring the *music* rather than the actual artifact. In the past, the only way to get those songs was to find a dealer who had a copy of the single for sale and shell out for the asking price. Now, you can download MP3s of both tracks for free, probably within a few minutes, burn them both on a CD while you make breakfast, then listen to them in the car on the way to work.

I'm not saying this scenario applies to most collectors. I think most still prefer to have the real thing, the original item. But there are some who fall into the other category, and although there's no real way to prove it, I think that's got to have some kind of impact on the collector's market.

As with so many areas where its influence has been felt, I think the Internet has made music collecting easier in many respects but also less fun. Finding items that might previously have entailed months of flipping through record store bins and scouring the ads in *Discoveries* or *Goldmine* can now, in many cases, be located within a few minutes of Googling. But where's the

getting that Holy Grail item for your collection can be slightly anti-climactic.

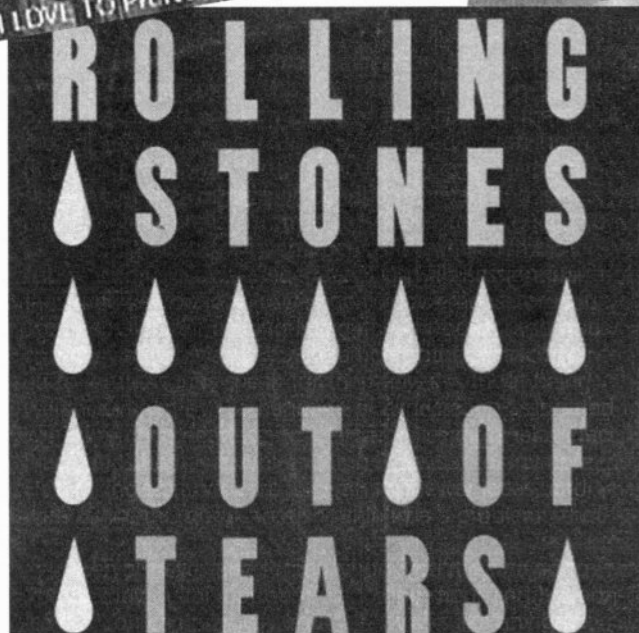
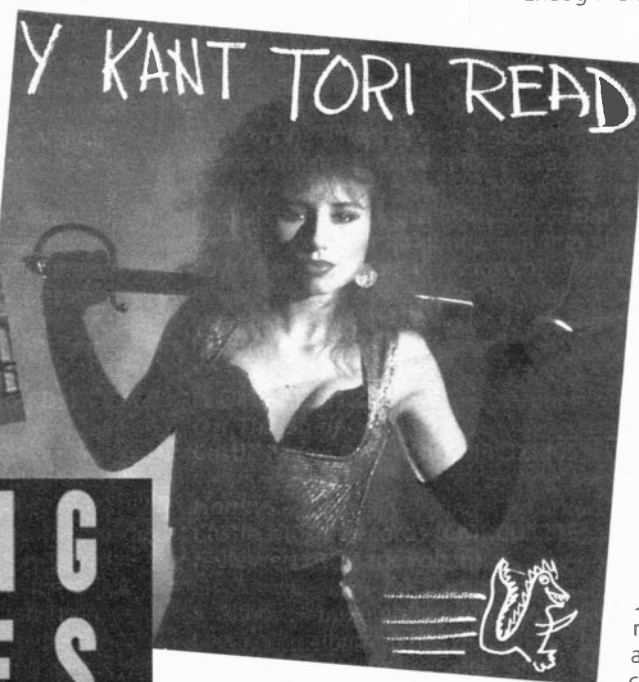
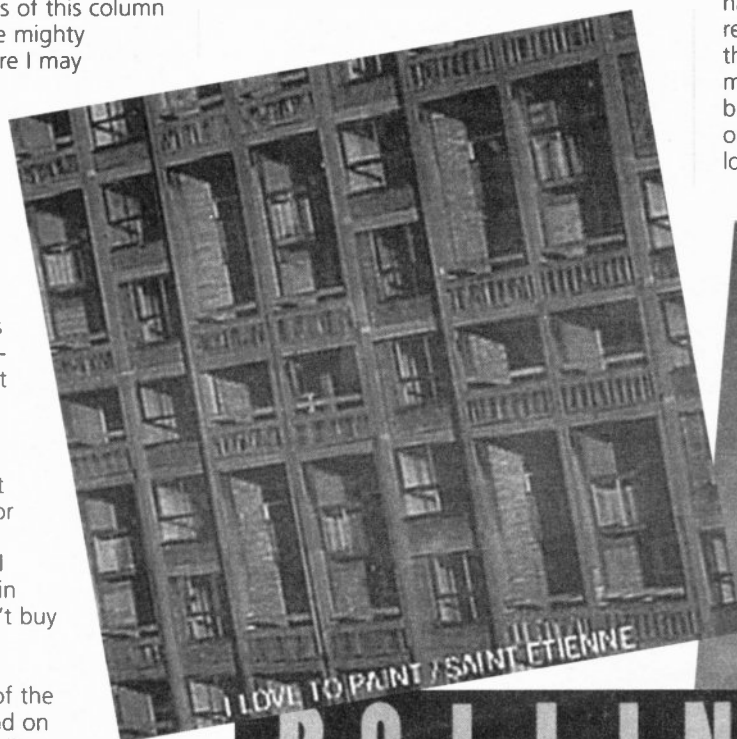
So here's another thought: Maybe Googling everything isn't the answer. If you're finding collecting less fun, try going back to some old-school methods. Turn off the computer and check out some of the print ads in the magazine you're holding. Hit the local used record emporium. Get back in touch with the spirit of the pre-Internet record collector.

### Compact discs bringing big bids

Enough reflection; let's check some recent notable CD auctions on eBay.

\$698.71 was the winning bid for a nicely packaged set of nine CD singles by U.K. group **Oasis**. This 1996 set, dubbed *The Vox Box*, is packaged in a wooden box that is a mini-replica of the legendary Vox AC-30 amplifier beloved of '60s rockers and '60s rocker wannabes. This one sells for a bit more if housed in the outer brown cardboard box, featuring the Oasis logo. Apparently, only 100 exist.

As noted here before, Japanese CDs housed in miniature LP replica sleeves are much in demand with collectors, with Genesis among the hottest artists in this format. If you've already spent big bucks to buy a collection of **Genesis** mini-LP sleeve discs, what's a few hundred more to get a nice box to keep them in? No big deal, apparently, for one Genesis aficionado who recently shelled out \$520 for a limited-edition (one of 200 made) Japanese promo box designed to house said CDs. This sturdy white cardboard box more or less replicates the cover art from Genesis' *The Lamb Lies Down On Broadway* album but bears the title *Complete Vinyl Replica Collection*. Another copy sold for \$424.56.



fun in that? For me and no doubt for most others, part of the fun of collecting — a big part — has always been the search. It's the months, maybe years, of flipping through bins, asking to see the box behind the counter labeled "Beatles 45s" and so on that adds to the satisfaction of finally finding an elusive item. In fact, after the initial rush, actually



# Pondering Aloud

by Ray Sidman

ray.sidman@twoplus.com

For the last few years, *Pondering Aloud* has served as a home for my musical rants, raves, cheers and jeers. But now, after this final issue of *Discoveries*, my pondering will no longer be allowed. (That sounds far more dramatic and self-important than I'm actually intending.)

One pivotal conundrum it presents is for all the topics I had on my to-discuss list, notions and opinions I yearned to express in the full-column format. Be that as it may, I simply must make each topic work in a full-paragraph format to better fit them here. When life hands you lemons, use the nice and firm ones so they'll ricochet all the harder off of life's skull.

That said, here are the closing comments from humble me and my humble (if pointlessly and effortlessly verbose) column...

Pointe the First: Sex sells, just not to me. Don't get me wrong — I enjoy gazing at tawdry album covers, but when it comes to music I want to invest money in, I avoid them. When I see a scantily clad chanteuse or bulgy, rocked-out beefcake dude adorn-

ing an album, I figure there's got to be a reason for this — especially a beefcake, since the ratio of that to a chanteuse is roughly 1:127. Why is the record company (and/or band) relying on hormonal stimulation to attract buyers? Perhaps the music sucks. In fact, I tend to weigh the likelihood as far more than a "perhaps," but not quite a "for freakin' certain." Exceptions to this include Santana's *Abraxas*, or if a band/artist would be named Scantily Clad Chanteuse — but that opens up a whole new rant potential, so I'll just switch topics.

While debating whether to buy albums, let's discuss what I (and no doubt others) have found to be an accurate gauge for the worthiness of monetary expenditures: online sites with sound samples. For example, Amazon.com has thousands of 30-second sound clips of multiple, if not all, songs on an album. It's not a perfect system, especially if samples don't include any part of the chorus or if the sample in question sounds nothing like the rest of the song. But that happens very rarely. Leading us to...

Fans of established artists have want lists.

Producers and record companies would do well to heed these lists. Said want lists allow those distributing music products to cater the product to the demand. Sometimes, however, the message gets lost, confused and bedaffled. Think of it as the average person comprehending *Pee Wee's Playhouse* performed by stoned Kabuki dancers.

Therefore (or perhaps "regardless"), the way to establish what fans want is often best accomplished via understanding what they don't want. How about the umpteenth greatest-hits compilation? Such packages are fine and serve a valuable purpose to the artist by more easily attracting new fans, and to fans by more easily allowing them to get the songs they want without having to buy oodles of albums. But sometimes record companies supersaturate the market with hits. For example, how about Rush, a band whom I love very dearly, but who, through no fault of their own, have too many hits packages available, most of them coming in recent years. Here's a history:

• *Chronicles* (two CDs covering 1974-87) — 1990

• *Retrospective Vol. 1 and Retrospective Vol. 2* (covering 1974-87) — 1997

• *The Spirit of Radio: Greatest Hits 1974-1987* — 2003

• *Gold* (two CDs covering 1974-87) — 2006

Individually, these releases are things of beauty that a Rush fan would be proud to own. Together, well, the point has been made.

What fans *do* want are re-releases of out-of-print material. Got a limited-release promo album from days gone by, a live EP or even a smattering of B-sides (this last option proven ever-rampant and popular through the history of rock 'n' roll)? If you remaster, reuse and resell it, they will come. Concert videos? Seems these are always out of print, regardless of the artist. Put them on DVD and get them out there ASAP! That's what fans want, and it is what they expect.

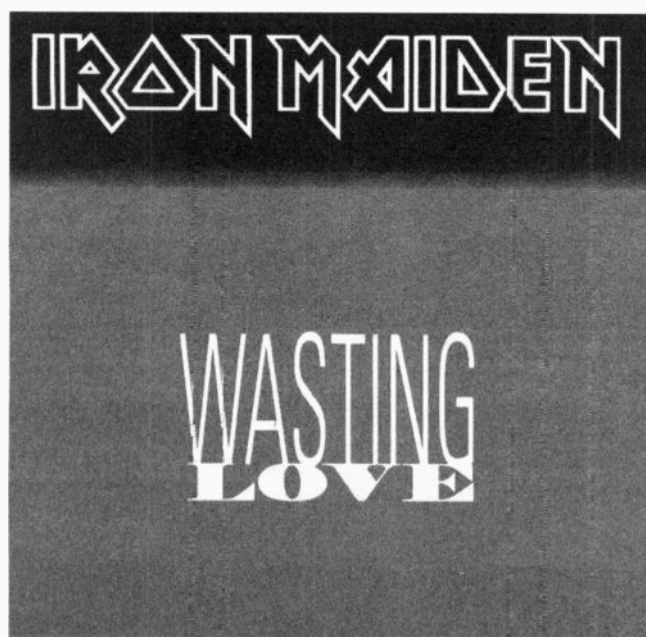
Goodbye, and thanks for reading. ●

**Iron Maiden's *The Soundhouse Tapes*** CD is an item that regularly fetches big bucks on eBay, and a sealed copy recently sold for \$520. This disc is a limited reissue of the group's legendary late '70s vinyl EP of the same title. The CD version was a cool promo effort by Sony, whereby you had to buy all the label's 2002 Maiden reissues and mail in the proofs of purchase (plus \$6 postage) to get the now-rare *Soundhouse Tapes* CD. It's a fun marketing gimmick and one other companies could certainly use to release material that wouldn't otherwise be commercially viable.

Another Maiden CD rarity: A 1992 one-track Epic Records promo CD single for "Wasting Love" in a jewel case with promo inserts. This item started on eBay with a modest \$10 bid, but after seven days of increasingly heated bidding, it sold for \$458.53.

One more Iron Maiden rarity: A two-track Canadian promo single for "The Wicker Man," featuring the radio edit and the album version, sold for \$350.

More rare promo items: A sealed promo CD for **Pearl Jam's *Vitalogy*** album, bearing a "For promotion only" sticker, changed hands for \$435, while a 10-track promo CD featuring remixes of Christina Aguilera's "Ain't No Other Man" went for \$425.



A 1994 limited-edition, numbered digi-pack CD-single by **The Rolling Stones**, in a limited edition of 4,000, sold last month for a cool \$377.68. Tracks on this are: "Out Of Tears (Don Was Edit)," "I'm Gonna Drive," "So Young," "The Storm" and "Jump On Top Of Me."

Early independent releases by acts that subsequently hit the proverbial big time continue to attract impressive bids on eBay. A few recent examples: A winning bid of \$630 was enough to hook some-

body up with *Jessica*, an early self-financed, Christian-themed demo CD by a young **Jessica Simpson**. A mint copy of the self-titled indie CD by Canadian rockers **The Tea Party** sold for \$390, and a copy of *Babalu*, a rare early effort by Canuck crooner **Michael Bublé** (featuring his great swingin' version of the *Spider-Man* theme, subsequently featured in one of the movies) sold for \$390. Another *Market Watch* regular, the 1988 CD *Y Kant Tori Read*, featuring a young **Tori Amos**, most recently sold for \$300.

Another staple of *Market Watch's* CD auction scans is *I Love To Paint*, the fan club-only CD by the British group **St. Etienne**. This rarities compilation appears often on eBay and regularly goes for several hundred dollars; the most recent copy changed hands last month for \$269.69. Copy #0009 (of 4,500) of Rhino Handmade's three-CD *Monkees set Headquarters Sessions* sold recently for \$325, while copy #1,522 sold for \$315, and #1,377 sold for \$299. Based on this unscientific study, I would deduce that 1)

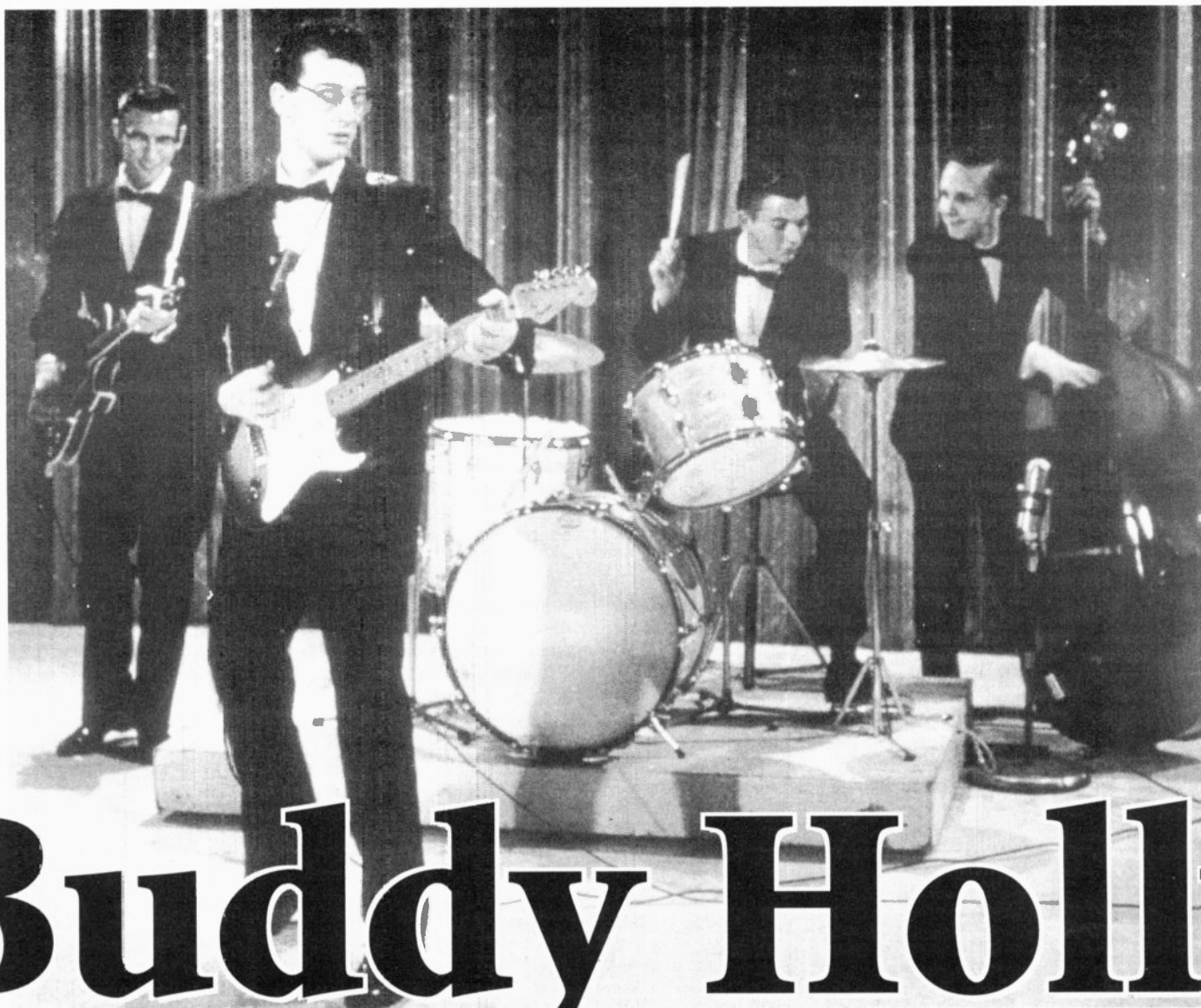
Low-numbered copies of *Headquarters Sessions* set are not worth much more than the higher numbers, and 2) If Handmade puts out a release that you think you're going to want in your collection, don't wait until it's out of print — that *Monkees* CD set retailed for a mere \$59.98 for those who bought one directly from the label.

As I write this last installment of *Market Watch*, I realize it's my final chance to whine here about Apple Records' failure to reissue The Beatles' *Let It Be* movie on DVD. Seriously, I realize that things in Beatles-land move at a snail's pace, but how long does this take? We were told years ago that Apple was remastering the footage, fixing it up, whatever, and yet still we wait. When I found out *Market Watch* was ending in its current form, I briefly fantasized that Apple would immediately announce the *Let It Be* DVD, so I could have some closure, say "Good on ya, lads," etc., but deadline day is drawing near and the only Beatles news stories these days are sad tales of Paul McCartney's marital breakdown.

So that wraps things up, not just for another month, but for good. I should've had a big finish cooked up, but the choreographer called in sick this morning, so I'll just cue up "My Way" and say thanks for reading, thanks for the letters and hope to see you real soon. ●



Courtesy of Rhino Home Video, Buddy Holly & The Crickets on *The Ed Sullivan Show*



# Buddy Holly

BY SEAN EGAN

“Paul McCartney told us one time, if it wasn’t for The Crickets there wouldn’t have been The Beatles.”

So recalled Jerry Allison, drummer with The Crickets and one-time best friend of The Crickets’ creative lynchpin Buddy Holly. Their influence on the Fab Four alone would make The Crickets significant, but the slew of classic records they made in just three short years in the late 1950s makes them immortal. Furthermore, those records gave a patina of sophistication to rock ‘n’ roll that it, however exciting it was, previously did not have.

Holly was born Charles Hardin Holley in September 1936, the youngest of four children. He hailed from a then obscure Texas town called Lubbock. Allison estimated its population when he was a young man was between 120,000-

150,000. Holly’s older brothers were musicians, and he, perhaps inevitably, started playing guitar and writing songs while still very young. Though he performed for a while in a country duo with fellow Lubbock boy Bob Montgomery, he got his first big chance in the music business when he traveled to Nashville in January 1956 to make some recordings for Decca Records, by which time he had been smitten by rock ‘n’ roll, not least through his acquaintance with a young Elvis Presley. “Blue Days, Black Nights,” the Ben Hall-written record with which Holly announced himself to the world in April 1956, was, however, nothing special and was not successful. Decca dropped Holly when follow-up single “Modern

Don Juan” — written by his friends Jack Neal and Don Guess — flopped upon its Christmas 1956 release. It would seem Holly had gained nothing from the Decca experience. In fact he had lost something: When the Decca contract had incorrectly rendered his surname without the “e,” it was deemed that that was how his name would appear on his releases.

Holly decided to record some tracks with a view of getting signed to another label. To that end, he and what local musicians he could rustle up — including Allison — traveled to the studio of one Norman Petty in Clovis, N.M., 90 miles northwest of Lubbock in February 1957 (they had also recorded there in December 1956). Petty’s name was actually quite well known in the local area due to him having had hits with the Norman Petty Trio. Petty would become a major figure in Holly’s career, as his producer and publisher of his songs. Allison commented, “Actually, I don’t know if [Petty] was ever that interested. I don’t think he ever liked rock ‘n’ roll. We went

in ‘56 and recorded ‘Brown Eyed Handsome Man’ and ‘Bo Diddley’ and that stuff and we just hired the studio and we paid Norman Petty to make the records, and he didn’t at the time say, ‘Oh you guys come with me.’ Then when we went back in ‘57 and Buddy and I had ‘That’ll Be The Day’ worked up, Norman didn’t seem all that interested. We recorded it to send to a record company in New York and they turned it down, and then Norman said, ‘Well, I have some people in New York that I can send it to,’ and he sent it to them and they put the demo that we made out. When the record company took it, then that’s when Norman Petty became interested in mostly Buddy Holly. I don’t know how much he was interested in The Crickets.”

The Crickets was a name devised to disguise the fact that the release of the song ‘That’ll Be The Day’ on Brunswick Records was in contravention of Holly’s contract with his previous label: He had done an unreleased version for Decca, and his contract prevented him from re-recording for





five years songs he had recorded with them. Allison suggested the new name after hearing of a group called The Spiders. At this time, The Crickets still did not have a settled lineup, and it was only that summer that a permanent lineup was arrived at, consisting of Holly on lead guitar, Niki Sullivan on rhythm guitar, Allison on drums, and Joe B. Mauldin on slap bass.

"That'll Be The Day" sailed to #1 on the *Billboard* chart upon its May 1957 release. (It also climbed all the way to the top in the U.K.) "'That'll Be The Day,' which was the first song he and I wrote together, we were actually practicing," recalled Allison. "I was sitting at the drums and he was playing on the guitar, and we'd seen the John Wayne *Searchers* movie and John Wayne said, 'That'll be the day' a lot. Buddy says, 'We ought to write a song,' and I said, 'That'll be the day,' and he said, 'Ah right — [sings] That'll be...' We started playing. I didn't play an instrument at that time, so I was mostly on the lyric part."

Allison said that the number — a boast from a man to his lover that she will never summon up the nerve to ditch him (that would come to be seen as a classic) — was not immediately recognized as something special by its composers. "We played like four-hour dances, and we played some dances just [as a] two-piece, Buddy and I. Instead of playing everybody else's songs, it was fun to play one that was new to everybody, and the kids at the sock hops or dances or whatever all seemed to like it. So that made it seem special, but we certainly didn't say, 'Well this is going to be a hit.'" The new version featured Holly deliberately almost hiccupping some words, something that would become his trademark.

Another difference between Holly and other rockers of the era was one not to Buddy's liking, at least initially. He was the first rock 'n' roll star to sport glasses.

Holly eventually made his impediment a virtue. Allison, "Phil Everly and I said, 'Man you got to wear glasses. Get yourself some really heavy horn-rimmed ones,' because he had wire rims at first. 'Just make it real obvious that you don't mind that you're wearing glasses.' There was a fella that was the orchestra leader on *The Ed Sullivan Show* — I believe his name was Ray Buck — he had some real heavy glasses, and Buddy found out from him where he got them."

Though Petty had managed to hook them up with a label, The Crickets — Holly and Allison particularly — were none too impressed at the slice of publishing action he carved out for himself on

that first hit. "I hate to say this, but it's not fun when a record comes out that you wrote and somebody else's name is on it," said Allison. "It's hard to be friends after that." Though the song's composition was credited to "Allison/Holly/Petty," Allison pointed out, "We recorded it in Nashville, same melody, same words, before Norman Petty ever heard it."

Petty's name would end up appearing on almost all the original songs Holly recorded under his aegis. Allison said, "Buddy and I wrote 'Not Fade Away,' and my name ended up not on there whatsoever. It's credited to Norman Petty and Buddy Holly." However, one accurate thing is the perennial presence of Holly's name in the parentheses beneath the record titles. "I would say Buddy wrote most of them," acknowledged

Allison. (Holly also sometimes used the pseudonym "Charles Hardin," because he was afraid of legal complications caused by his previous publishing contract.)

The next Crickets record was the pleasantly droning ballad "Words of Love," which appeared the month after "That'll Be The Day"'s release, except it wasn't credited to The Crickets. Allison explained, "What happened on that deal was mainly that we could put out two records at once, because we had so much material at the time. You couldn't put out two records on top of each other, and I think the business people sort of decided what to put out as 'Buddy Holly.'" The Crickets' records were given a different imprimatur, at least initially, by the overdubbing on them by Petty of harmonies by male vocal group The Picks, then later The Roses, starting with "Oh Boy!" "Speaking for myself, I didn't like the background voices," Allison said. "It didn't seem real rock 'n' roll to me." So as to add another degree of separation, the records credited to Holly would appear on the Coral label.

"Oh Boy!" was actually the second of two stunning Crickets/Buddy Holly records released within a month of each other that had B-sides every bit as classic as their A-sides. September '57 had seen the release of the Buddy Holly single "Peggy Sue" b/w "Everyday." The A-side is a thumping paean to the titular love, which Allison recalled Holly

had started as "Cindy Lou." In finishing it up with him, Allison suggested changing the girl's name to that of his own girlfriend: "'Pretty, pretty, pretty, pretty Peggy Sue' had a better ring to it than 'Silly, silly, silly, silly Cindy Lou.'" In fact, we were recording it, I was playing paradiddles on it, and I got cross when Buddy said, 'Hey man, if you don't get it wrapped this time I'm going to change it back to Cindy Lou.'"

This is ironic because Allison's drumming on the track helps make the record extraordinary, giving it an insistent, reverberating feel. Revealed Allison, "There was a Jaye P. Morgan record out called 'That's All I Want From You,' and the back side of it had a record called 'Dawn.' There were timpanis way in the background that were playing that sort of rhythm, and I always liked the feel of it and I was just trying to get that feel." Though the record is relatively sedate, Holly's strummed double-time guitar break is galvanizing.

Allison expressed admiration for what he describes as Holly's "Strength for playing down strokes, which made [his style] very unique. He had a strong arm." Intriguingly, he suggested that the practice sessions with just him and Holly may have resulted in the latter's singular guitar style, which rarely involved picking: "He played a lot of rhythm-lead things because when it was just he and I, you couldn't stop playing rhythm and start playing one-string lead. It'd all fall out." He added of "That'll Be The Day," in whose fine solo Holly can be heard picking, "He could play a lot better than a lot of people would think."

"Everyday" was a vulnerable love song with an even more unusual ambience. Not only did Petty add to it the delicate strains of a celeste, but the rhythm track consists of Allison patting his knees, something resulting from Petty noticing him keeping time this way when Holly was teaching the song to Mauldin. Allison conceded that Petty was a man with more than his fair share of intriguing production ideas. "'Everyday,' miking it like that, the celeste part he put on there was great, and [on] 'Peggy Sue' the drum sound could have been horrible, but Norman Petty raised the volume in between the verses and ran it in and out of the echo chamber and he did a lot of tricks with the sound on 'Peggy Sue,' which he deserves a lot of credit for. I think he thought he deserved what he [claimed]."

"Oh Boy!" released as a Crickets record in October, was a composition by fellow Lubbock musician and Petty protégé Sonny West, in collaboration with Bill Tilghman. "Sonny West recorded it at Norman Petty's studio in Clovis as well, and we just heard his record of it," said Allison. "I think he was wanting us to record it." Allison said he feels that The Crickets' record does not merely ape the template, which had a horn on it. "We did everything pretty well different." The immortal shuddering flip "Not Fade Away" was The Crickets' tribute to Bo Diddley.



Courtesy of MCA





In 1964, The Rolling Stones covered "Not Fade Away" on a single. "I loved it!" said Allison. "The Rolling Stones are happening. With the shakers they did it more like Bo Diddley than we did. We did it on purpose like with a cardboard box and different. We weren't trying to sound like Bo Diddley. I didn't have a floor tom at the time — the cardboard box just felt good, at the moment seemed right."

The first Crickets long-player followed in November '57. "It was just a collection of previously recorded records, and those things weren't a big deal," Allison said about the band's inaugural release in the then new 12-inch album format. Despite Allison's lukewarm feelings about it, and despite the fact that *The "Chirping" Crickets* had a title as dull as its unimaginative and badly cropped group cover shot, its combination of the first three Crickets singles and B-sides plus six other numbers became a Holy Grail for early rockers.

Many of those rockers were over in Britain, where Holly would always be massive. The group decided to take advantage of the regard in which they were clearly held by touring there for four weeks in March 1958. The British audiences saw a three-piece Crickets, for Sullivan had by then departed the ranks to forge a solo career. In regards to the new format of the band, Allison said, "Seemed like it worked better. I don't know why, but it just felt better."

Among the people avidly watching The Crickets' performance on British TV variety show *Sunday Night At The London Palladium* were Paul McCartney and John Lennon, who would name their own band in an insecty way in emulation of their heroes and whose first-ever acetate recording was a cover of "That'll Be The Day." Some even credit The Crickets with setting the template of a rock act, a template that though The Beatles made it popular, they were merely imitating: that is, a self-contained group who writes most of its own material and whose records feature those people who are in the band, as opposed to session musicians. However, asked if they considered themselves pioneers in that respect, Allison said, "No, not really, because Buddy Knox and Jimmy Bowen had written their own songs, and in fact they recorded them in Clovis. They did use Norman Petty's drummer at the time — a fella named Richard Alred. They wrote their own songs and were a self-contained group almost, other than the drummer. We weren't doing that on purpose, because there weren't any session musicians to hire in Lubbock or Clovis much!"

Less in dispute, though, is the musical similarity between The Crickets and The Beatles. Like The Crickets, The Beatles loved rock 'n' roll and R&B, and they also spurned the many clichés and cheesy conventions that already abounded in the genre, insisting on employing great melodies and imaginative structures. Though recognizably rock 'n' roll, the music of The Crickets and The Beatles had a combination of earthiness and slickness not common in the early days of rock.

February marked the release of two Holly and Crickets releases. The former released the up-tempo "I'm Gonna Love You Too" in the first week of the month, backed with a resplendent ballad called "Listen to Me." Even better was The Crickets' "Maybe Baby" b/w "Tell Me How" the following week, both tracks

it time and time again and it would just get boring and it would get more perfect, depending on what you call perfect — and the more perfect the longer we worked on them, the less they sold."

The Buddy Holly single "Rave On" was another West/Tilghman composition, opening with a berserk yodel from Holly and slammed to a close just under two minutes later after some of the most breakneck instrumentation of The Crickets' career. Though always a great singer, Holly's vocal — unusually growl-inflected — is magnificent here. Allison, though, admitted he was never happy with the track. "Well, it was sort of a rushed thing and it was like a verse and a chorus, and the instrumental was a chorus and back to a chorus," he reasoned. "The sequence didn't seem like it should have been."

catchy and boasts an intriguing piano roll solo from Petty's wife Vi. Holly tried a cover version with his next solo single, the gospel-tinged and lesser-known "Early In The Morning." It was back to his own material for The Crickets' infectious "It's So Easy," which features a brilliant guitar break from Tommy Allsup, whom, Allison explained, Holly was now using on some sessions, "just for difference, because Buddy was always changing and Tommy Allsup was really a good player. He was a bit older than us and more experienced. Although I loved the way Buddy played guitar, Tommy Allsup just added a new dimension." "Heartbeat"/"Well All Right" (May 1958, Holly) was another fine pairing. Yet the lovely, sweet A-side — which was credited to Petty and Bob Montgomery but Holly scholars aver that it was Buddy collaborating with his old partner — reached a pathetic #82 stateside.

The next Holly single — and the last of his lifetime — would be a complete departure, as he abandoned any semblance of rock 'n' roll for strings and turned to other writers for material. Considering this and the fact that quotes exist from Holly dating from toward the end of his life in which he suggests that rock 'n' roll was a fad that had had its day, it would be easy to assume that Holly's confidence had been shaken by the fact that he no longer seemed able to write hits. Allison isn't so sure: "I can't imagine Buddy ever losing his confidence. He would have been disappointed but not unconfident."

Whatever the motive, the Holly single pairing "It Doesn't Matter Anymore" and "Raining In My Heart" — which appeared in January 1959 — were lush productions featuring sweeping pizzicato strings. The A-side was written by the young Paul Anka, who had accompanied The Crickets on a 17-week tour in 1957. "We were all friends with Paul Anka, and I think he got Paul Anka to write that song for him," said Allison. The flip meanwhile was the work of seasoned writers

Boudleaux and Felice Bryant. "I thought it was a great idea," Allison said of the new direction, "and I was disappointed they wouldn't let us play on them. We were there, but they wouldn't let us play. I was just amazed at all the fresh



Courtesy of The Crickets/Sony/Grain Artists

boasting superb melodies. Yet strangely by this point, the band's fortunes — at least in their home country — were declining, with "I'm Gonna Love You Too" not even charting. Almost as though he was subconsciously trying to find a reason for the fact that while his records continued to be excellent the public seemed less interested, when Holly's first, eponymous album appeared the next month, it featured a portrait of him on the cover sans glasses.

Allison offered his own perspective on the commercial decline: "When we first started recording, we would do it a couple of times and that would be it, and then the more we got produced by Norman Petty or whatever then we'd do

"Rave On" was released a month after the issue of the *Buddy Holly* album. While British fans sent it to #5, it could manage only #37 in the States. Similar mediocre U.S. chart performances resulted

from Holly's and The Crickets' subsequent singles, despite them continuing to be high quality and despite the ever inventive Holly varying his sound. "Think It Over" (Crickets) was vastly



This business card was part of a Buddy Holly lot sold by Heritage Auction Galleries in April 2005 that went for \$60K and also included his banjo, its case, a belt and letter of provenance from his brother.





ideas that Buddy had. I'm pretty sure it was his idea to do all the strings stuff. You hear different versions, but as far as I know it was Buddy's idea. He'd just do different things, and he was planning on cutting a record with the horns. I tried to get the guys who played on Ray Charles' records because I loved Ray Charles." Holly did record a session with saxophonist King Curtis, resulting in the fine sultry number "Reminiscing" (the writing of which was credited to Curtis but was actually a Holly composition), released after his death. However, all this ceaseless invention seems to have been in vain. The brave — or perhaps fearful — new direction heralded by "It Doesn't Matter Anymore" was met with public apathy.

By the time of its release, Holly and The Crickets had gone their separate ways. The schism was caused by a couple of things. In August 1958, Holly got married to Maria Elena Santiago, a young woman whom he met in New York and immediately fell in love with. Asked if he was surprised that Holly should get married when he barely knew Maria Elena, Allison said, "Well, that's none of my business." However, he did acknowledge that wedding bells began to make the band members drift apart. "That's been the ruin of many a group. It started because I married Peggy Sue in July and Buddy and Maria Elena got married in August, and that just changed things totally. That just happens, and it's human nature I suppose."

Holly had decided to move to New York and asked his bandmates to join him there. At first, they were agreeable to this. "Norman Petty said, 'You guys better not move to New York,' because he wanted to hold onto anything he could hold onto," said Allison. "It was sort of [a] threat. Like, 'Well you're going to be in big trouble if you move up there.' I sort of didn't want to move, because my wife was from Texas. He didn't leave the band; we sort of left Buddy, which was a big mistake.... It's really a foggy time, and if I had to do it over again of course I would have moved to New York with Buddy. We were all in Clovis, and we were sitting out at the front of the studio in Buddy's car, and Buddy said, 'You guys, I thought we had the deal worked out,' and Joe B. said, 'Well, we think we're going to stay here because we want to ride our motorsickles' and that sort of thing, and Buddy said, 'Well, if you guys don't want to go to New York you all be The Crickets and I'll be just Buddy Holly, and if it doesn't work out we'll get back together.' We weren't happy and he wasn't happy, but we didn't know what to do at the time."

Despite his latter-day flops, with all the units Holly's songs had already shifted, he should have by now been a wealthy young man. However, following the split with The Crickets and his abandonment of Petty's recording studio, Holly had severe difficulty getting his royalties from Petty. It has even been suggested that Petty spoke about "starving" Holly back into his stable. Allison commented, "I don't think it was exactly like that, but Norman actually owed Buddy some money at the time. Norman could have given Buddy the money he had due because Norman had it in his possession, and Buddy probably wouldn't have done that last tour if he would have had his actual money."

The last tour Allison referred to is the Winter Dance Party, a United States package tour that started in January 1959. While on it, Holly and fellow bill-sharers The Big Bopper and Ritchie Valens decided to charter a private plane from Clear Lake, Iowa, to get them to their next gig early and enable them to get some

Considering that Holly's recording career — including the Decca tracks — spanned a mere three years, his legacy is astonishingly large. Unheard gems that he had laid down before his death continued to be released for years afterward — some of them controversially featuring other musicians overdubbed by Petty — and in 1979, long before the advent of CD, his catalog was the subject by MCA U.K. of what is arguably the first boxed set, the six-vinyl album roundup *The Complete Buddy Holly*. Amazingly, this collection has still to see a CD release. Allison said this is because of legal problems over who played on some of the tracks. He added, "There are people saying there is unheard Holly and Crickets recordings, and I

don't think there are. Everybody's heard everything as far as I know."

Even if there are no lost masterpieces in the vaults, what we have is enough: one of the most influential and enjoyable catalogs of any artist in history and one which, remarkably, still sounds as sparkling and fresh today as it did half a century ago. Rave on! ●

## The Buddy Holly Center

1801 Avenue G  
Lubbock TX 79401  
Phone: 806-775-3560  
Fax: 806-767-0732

Web: [www.buddyhollycenter.org](http://www.buddyhollycenter.org)

Admission: Buddy Holly Gallery: \$5; \$3, seniors, free, members and children under 12; \$2, students. Two other galleries are free unless posted otherwise. Tours and programs are available for groups of 20 or more for \$2 per person. Groups are asked to reserve a time in advance.

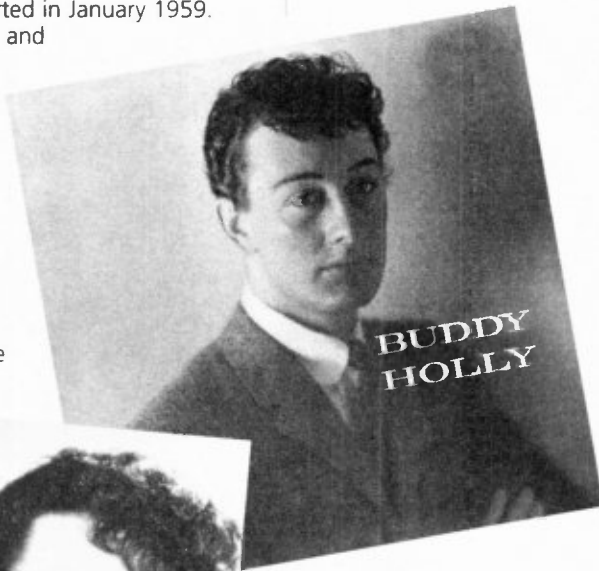
Hours: 10 a.m.-6 p.m. Tues.-Fri.; 11 a.m.-6 p.m. Sat.

Location: From I-27 take the 19th Street exit west. The Center is located on the northeast corner of 19th Street and Avenue G, in the newly renovated historic Ft. Worth & Denver Depot.

Special features: Fine arts gallery, Texas Musicians Hall Of Fame.

Description: The center displays Buddy Holly artifacts as well as materials from other West Texas musicians. It also provides educational programs and seminars by prominent musicians and historians.

Special events in 2006: Celebración (Día de los Muertos exhibit) Oct. 24-Dec 2.



This limited-edition (10,000) Buddy Holly record and sleeve was given away in 2003 with the purchase of a Crosley record player. This version of "That'll Be The Day" was never previously released on a single and is the first known studio master version recorded.

decent rest and do some laundry. The plane crashed in very snowy conditions, killing everybody on board. Holly was just 22. Would it be fair to say that Holly would not have died if Petty hadn't withheld his due monies? Allison said, "No, I'm not going to say that, because Buddy wouldn't have died if the stars were in a different position, so I'm definitely not blaming Norman Petty on Buddy's death."



Courtesy of The Heart Rock Cafe





Courtesy of Roger McGuinn



# Roger McGuinn

*Box sets round up his Folk Den and Byrds life*

by j. poet

**R**oger McGuinn has been playing folk music for most of his life. He was a well-known folk musician long before he founded The Byrds, making his name as a sideman for The Limelighters and The Chad Mitchell Trio as well as a stint as the musical director for Judy Collins. Today, he continues to mine the rich motherlode of folk music with his online site "The Folk Den." ([www.folkden.com](http://www.folkden.com))

"The major labels have done a good job of burying folk music," McGuinn said, via phone from his Florida home. "Radio has stopped playing it — even college radio is more into contemporary music. NPR doesn't have a folk show. The folk process — passing music on from friend to friend — is in danger of being overwhelmed by the commercial mass media. Technology

allows us to fight back. That's why I created The Folk Den — so young people can discover folk music through a medium they feel they own.

"I started The Folk Den Project in November of 1995. Each month I record a song, print the lyrics and chords, add a personal note and put it on the Web site. I wanted everyone to have the opportunity to learn the songs and to be able to sing them with their families and friends, so downloads were offered free of charge. The original recordings were 11 kHz eight-bit, monophonic WAV files, far below CD quality. I recently finished re-recording some of those songs in 24-bit 44.1 kHz stereo. When I started the project in '95 the technology was limited, as was the bandwidth on the Internet, so I made very

low-fi recordings of some of the songs. Now they're in high-quality 24-bit masters.

"To commemorate the 10-year anniversary of The Folk Den, I'm putting out a four-CD box (*The Folk Den Project*) with 100 of my favorite songs from the Web site and a booklet that contains many of the original notes."

McGuinn has recorded for many labels, large and small, over the years, but *The Folk Den Project* and 2004's *Limited Edition* are the first to be released on his own April First Productions label. "We actually started that production company 20 years ago, but we just started releasing music a few years ago. It's a better all-round situation to release your own music and have total control over everything. You do the mixing,

mastering, A&R, promotion. It's a wonderful experience, something I'd been missing before. We have no interest or intention of [going with a major or indie label]. We prefer to keep total control of the music."

*The Folk Den Project* could be the soundtrack for the movie of McGuinn's life. The 100 tunes include "Mighty Day," a song he recorded with The Chad Mitchell Trio in 1961; "Wild Mountain Thyme," from The Byrds' *Fifth Dimension* album; and many more. Listening to and absorbing the whole set is a formidable task, so McGuinn is planning to spin off a few single-CD releases. McGuinn is playing as good as he ever has and the voice is still there, with most of the high end intact, but he doesn't follow any particular vocal regimen. "The only thing I do consciously is





avoid performing more than two nights in a row; it helps preserve the high notes. Even as far back as the *Untitled* album I had some trouble with over-singing. If you listen closely to [The Byrds'] *Untitled* you'll hear the vocals are very rough. The amount of singing I was doing back then, for a couple hours every night, will blow your pipes out over the course of time."

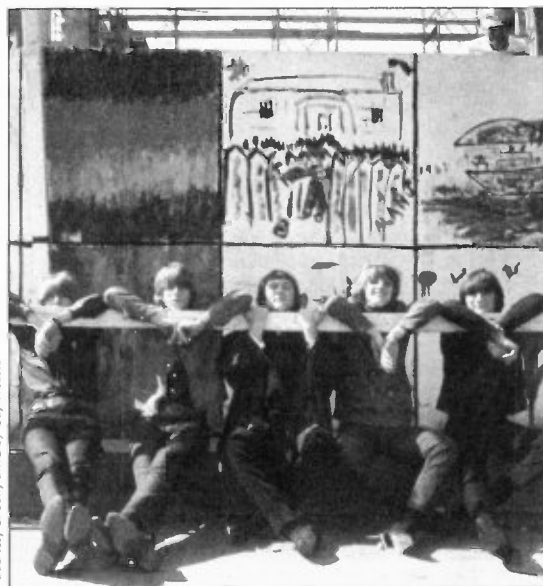
With 20/20 hindsight, it's easy to see the thread of folk and country music that runs through the recorded legacy of The Byrds. *Mr. Tambourine Man* introduced America, and the world, to the sound of folk music played on electric instruments and includes Pete Seeger's "The Bells Of Rhymney," which was based on the old Welsh folk song "Oranges And Lemons Say The Bells Of St. Clemmons." Folk music, and later country music, was always a big influence on the band, not unusual considering the background of the band's members.

"Folk music was something we all enjoyed," McGuinn recalled. "It wasn't exclusively my influence. We all had a folk background more or less. David Crosby was a member of the Les Baxter Balladeers and had recorded with producer Jim Dickson (who later produced *Fifth Dimension* and *Untitled*). Gene Clark worked with a bunch of folk groups and sang with The New Christy Minstrels, and Chris Hillman was into bluegrass and recorded with The Hillmen (a group led by country singer/songwriter Vern Gosdin, who later wrote some hits for Emmylou Harris). And you have to remember that The Beatles had been a skiffle band when they started. [Skiffle, aka jug-band music, was an American folk form that incorporated ragtime, blues and jazz influences. It became wildly popular in Britain during the 1950s.] They had a lot of those American folk influences folded into their sound — the harmonies on the 4th and 5th notes that you'd also associate with bagpipes and all those Appalachian Mountain ballads that came over here from the U.K., Ireland and Scotland in the 1600s. You could hear all of that in The Beatles, so that's what set me off to combining folk and rock. The Beatles even had hits with folk music. 'Baby's In Black' has the same tune as the nursery rhyme 'Johnny's So Long At The Fair.' But almost every note you can play has been borrowed from somewhere. The classical composers have been using traditional melodies for hundreds of years. There's a folk song called 'Willie Moore.' If you listen, you can find it in Dvorak's 'New World Symphony.'"

The Byrds went through many permutations during their career and helped to define the genres of folk-rock, psychedelia and country-rock, with McGuinn being the one member to carry the name on until the band finally splintered for good in the early '70s. "I always felt it was my band and I had to keep it going," McGuinn said. "It feels good that we produced a nice body of work. This new boxed set [*There Is A Season*, four CDs and one DVD, released in August on Columbia/Legacy] and the previous one that's now out of print [*The Byrds*] both please me. I didn't get to pick the

tracks, but [Columbia] sent me the finished CDs to evaluate after they mixed and remastered them. I could have vetoed anything, but it all sounded good to me. I looked at the liner notes too, and they were fine.... I also liked the clips they found from the TV shows we did. It was fun to see how we were dressed, what we looked like and our attitude.

"The one thing that does amaze me is how much unreleased stuff they keep finding. I don't know where Bob Irwin [the compilation's producer] gets it, but he's brilliant about going into the vaults and finding things we didn't know existed. I'm thrilled about the stuff he found with Clarence White, cause he was a wonderful picker. [White played on *Untitled* and worked sessions with Randy Newman, Joe



**The Byrds, from left: Michael Clarke, Chris Hillman, David Crosby, Roger McGuinn, and Gene Clark**

Cocker, and The Everly Brothers.] It's great to see him getting a little recognition. He passed away in 1973; he got hit by a car, one of the few rock artists that didn't do anything to kill himself. I don't know if it's age and I don't want to get too sentimental, but I like the old stuff a lot. It's exciting to know that some young people still get a kick out of this music."

While he's still flattered by the attention, McGuinn does get tired of answering the same old questions about the band. "I've been doing interviews for the box set, so I've been asked a lot of questions that I haven't been asked in a long time. I put most of those answers on The Byrds FAQ pages on the Web site. Listening to the music again takes me back to the process of recording. I'll think about the look and feel of the studio and sitting around playing with the guys, but I don't remember how many takes we did or anything."

His favorite Byrds song, McGuinn said without hesitation, is "Turn, Turn, Turn." "I love the melody and the harmonies, and I like what it says. People are always asking

about a Byrds reunion, and we did do a recording for that first boxed set. We actually wrote a new song, 'Love That Never Died.' It was the only single that came from it and actually got some pretty good airplay. It's out of print, I think, but you can find it on eBay."

The Byrds may never fly again, but McGuinn is still on the road, and while he does the odd gig with a full band, he prefers to play solo. "I do about 40 or 50 shows a year, which is a lot. I bring along four instruments. The Rickenbacker 12-string electric guitar, a Martin B12 42 RM acoustic 12-string, an HD7 Martin acoustic seven-string guitar I designed and a five-string banjo. There's lot of variety, a different show every night. I tell stories between the songs and do a mix of Byrds hits, songs from my solo career and songs from the Folk Den. We get quite a few Byrds fans but also college kids, pre-teens and people in their '80s and '90s. It's a pretty good mix, and they all seem to like it, which is good thing. I mostly play theaters. There are a lot of restored theaters in the country now. It's a national trend to fix up the old theaters and use 'em for music venues. Those old places are kind of monuments to folk architecture, and it's great that they're saving them. The wrecking ball has been overused."

*Discoveries* asked if the gigs take McGuinn back to his early days as a folk performer. "I didn't start out to be a folk musician," he said. "I grew up in Chicago, strumming a guitar, wanting to be a rock 'n' roller. The original inspiration was Elvis [Presley] and 'Heartbreak Hotel.' Then came Gene Vincent, The Everly Brothers, and Johnny Cash. In high school I was not aware of folk music. Maybe I knew Burl Ives, but before The Kingston Trio got popular there was no folk music on the charts. A lady who knew my parents used to come by our house and sing 'Streets Of Laredo,' but to me they were just cowboy songs. Folk was bubbling under as a national phenomenon at that point. But after [folksinger] Bob Gibson performed at my high school, I went down to the Old Town School of Folk Music [in Chicago], which had just opened, and started lessons. Gibson's banjo picking was astounding. I hadn't seen Pete Seeger at that point, and Gibson got the audience singing along with him and had interesting stories about the songs, and the melodies were amazing. I'd never heard a banjo picked before, just strummed like in a Dixieland band, and I found it appealing."

At the Old Town School of Folk Music McGuinn met Frank Hamilton, who later replaced Seeger in The Weavers. Hamilton asked McGuinn if he knew the circle of chords. Hamilton demonstrated a few barre chords, and McGuinn signed up for classes. In a few months McGuinn was good enough to land a gig singing folk tunes at a local café. One evening, on the way home from a solo gig, he stopped in

at the Gate of Horn to catch The Limelighters. They invited him on stage to play and were so impressed that later that evening they offered him a gig as a sideman. McGuinn agreed to join the band as soon as he graduated from high school. "I landed that gig three years after I got into folk music," McGuinn recalled. "The gig with The Limelighters was more exciting to me than anything that's happened since, including The Byrds. It came from out of nowhere. I went from an unknown to playing with a nationally recognized band."

Today, after The Byrds' stormy ride and a solo career that produced eight albums, McGuinn is happy to be back on the road as a born-again folksinger and living legend. "I have more artistic integrity as a folksinger, playing the music that I love and putting up songs on the Folk Den Web site," he said. "I put up a new song every month, and I haven't missed a month in over 10 years. They're mainly songs I know, but I do look for new songs and find them. An example is 'So Early In The Spring,' a song I did a few years ago. It's an old sea chantey that got discovered in the Appalachians, with words that have nothing to do with the sea. [McGuinn sings] 'As I was walking down a long street, I saw a letter at my feet that was wrote without a blot, a letter without a plot.' It's about a sailor whose girl left him for a rich man. I was searching the [Internet] folk song database to find a song about spring, and I found that."

Since starting the Folk Den site, McGuinn has also cut three albums, *Treasures From The Folk Den*, a collection of duets with folk icons such as Seeger, Joan Baez, and Collins for Appleseed Records in 2001, in addition to his *Limited Edition* (2004) and *The Folk Den Project*.

"*Treasures From The Folk Den* was recorded the way John and Alan Lomax recorded folk music in the '40s," McGuinn said. "They'd gone out with an early tape machine to record people in the Appalachians, singing almost forgotten songs. I have a PC and a microphone, but the idea was the same. Go to the homes of the artists and record homemade music. Everyone was relaxed, which is why the CD has such a warm feeling. Pete Seeger's wife came into their living room just after we'd done 'In The Evenin' and said, 'Peter, how come you're singing so good?' It was because he was comfortable in his own living room."

"*Limited Edition* was songs I'd written for a rock CD, so I did them with a band. I have another rock CD planned for the next year, all new songs, but I haven't gotten very far with it yet. There may be some special guests playing with me, but we'll have to wait and see what happens. Right now I'm just happy playing folk music, which seems pretty healthy again, partially due to the Internet. You Google folk music and find thousands of sites like efolkmusic.com. With Springsteen chiming in, it's coming around again. Nobody wanted to touch traditional music 10 years ago, except maybe Dylan, but the wheels of time turn." ●



# The double musical life of SARA HICKMAN

by Rush Evans

"Besides John Denver, my second greatest love was Mick Jagger," she declared, with her John Denver smile and her Jagger-esque lips. It makes sense for those two seemingly opposite musical icons to come up in the same sentence in the dichotomous world of Sara Hickman. She laughs heartily one minute, then weeps openly the next, as her conversation swings as widely and wildly from Denver to Jagger and all musical points in between. Over the course of two hours, she shares thoughts on her life as the mother of two and as an independent businesswoman, life as a tireless volunteer and as a prolific rock star, life as a frustrated insomniac and as the most joyful, inspiring live performer you're ever likely to see.

Her 14th release, *Motherlode*, is itself a dichotomy, a concept album with two discs, one exploring (for the first time) some of Hickman's more thoughtful, sometimes difficult, personal reflections from four decades of living. The second disc is more like her previous albums, a spiritually uplifting and joyous excuse for letting her remarkable voice soar.

She calls the sad disc *The Mirror of Despair* and the happy disc *The Thread of Happiness*. Put them together, and you have the whole Sara. "When we look in the mirror and see our reflection, the mirror reflects all the despair in the world, and how you look into that mirror and how you change that reflection is dependent on you," she said. "The thread of happiness was because I feel like through our fingertips and our eyes and our touch and our hearts, we're all connected, and that thread is universal. I wanted that connection on the CD."

Running through both discs is an overwhelming sense of hope, which happens to be the common element running through all aspects of Hickman's life. And hope is what turned a sad day into a motherlode of new material. "Last year I was sitting at that piano and I was picking out some chords and I was feeling really blue," she said. "I was having that self-doubt that most artists feel at some point. I was thinking, 'What am I doing with my life? I want to make the world a better place, and I'm not really succeeding.' [I was] pulling myself down, down, down into that spiral of nothingness. And this song came out of me called 'Living in Quiet Desperation,' and there was a line in that song that came out, 'No one's as mean to me as me.' So I started playing that song for some of my

female friends, and they said, 'Oh, I can relate to that song. That's how I feel!'"

She was onto something. The concept would be a double CD not *for* women, but *about* women. "One would be this euphoric, happy, sexy side, and the other would be this intimate universal love, because I find myself going between feelings of complete bliss and feelings of this overwhelming sadness."

To see Hickman perform is to run the same wide emotional gamut that *Motherlode* does. In a Hickman concert, she will laugh, tell jokes, tell stories, cry, make up fully realized songs on the spot and heckle her hecklers. What she mostly does, of course, is sing and play the guitar, both of which she does exceedingly well. Her voice is equal parts strength and vulnerability, demonstrating pure melodic power one moment, then a restrained, note-perfect whisper the next. Throughout her performance, she envelops her audience, making each member a participant in the emotional journey of the show. At a 2005 outdoor solo show in Austin, Texas, she did so in the most protective of ways: As a thunderstorm approached and the venue was preparing to shut the show down, Hickman told the entirety of the crowd to



Sara Hickman







squeeze onto the floor of the covered stage, proceeding for another hour of intimate performance as thunder, lightning and hard rain pounded furiously on all sides, just inches away.

At her children's performances, she is also in control in a supportive and nurturing way. At a recent show, a child started to cry during a song, so Sara wandered through the crowd to her, asked for her name, and made up a song in which she chanted the little girl's name, enlisting the other children to sing it with her. And yes, by the way, the most obvious duality in Hickman's professional life is that she has two musical careers, one for adults and one for kids.

So far, she has released three albums for kids, each progressing in its targeted age group (*Newborn*, *Toddler* and *Big Kid*; up next, logically enough, will be *Get Out of My Room*). There's no condescension in her children's music; it's intelligent and multidimensional, just like the kids for whom she sings.

"I believe that children come into this world brilliant and our culture dumbs them down," she said, as the mother of two little girls and as a big kid herself. "I don't think of them as an empty slate when they come into this world and their parents' job is to fill them up. It's our obligation to pay attention and to help support them in their journey. I've noticed it with my own children, and I've witnessed it with children at my shows."

Kids are fully respected during her shows, particularly when they are doing something they aren't supposed to be doing. "I don't think of it as somebody misbehaving. It's somebody who isn't getting their need met. A child is hungry, bored or tired, which means they need attention. Children don't have the vocabulary to say, 'I'm uptight and I'm really bored and I wish you'd pay attention to me.' As adults, we're supposed to be intelligent. We're supposed to be the mentors. We're supposed to be paying attention."

Hickman is a master of the art of treating children like adults and adults like children, so sometimes the delineation between the two kinds of songs is impossible — and certainly irrelevant. "Radiation Man" is the biggest hit at her kids' shows, but it appears on the grown-up album *Misfits*. The song is a futuristic, singalong sci-fi piece about a superhero who falls spiritually somewhere between David Bowie's Major Tom and SpongeBob SquarePants (the immortal chorus line: "Radiation Man is having a bad day").

And in an era during which Michael Jackson dangles his baby over a balcony and Britney Spears neglects to buckle hers up while driving, this pop singer keeps extra baby seats in her car so that she can spontaneously give them to parents she sees on the road with un-harnessed kids.

That is just the beginning of Hickman's

charitable approach to life. While ambitiously pursuing her recording career, she has simultaneously volunteered at the full-time level with orphaned Romanian children, battered women, animals, cancer patients and the homeless. One of her more high-profile efforts was her service as the National Ambassador of Reading for Half Price Books, during which time she traveled the country singing and reading to children in hospitals.

"I can't stand suffering. It's so unnecessary," she said, before sharing the story of a homeless man she had helped on the street the day before. "He said, 'Can you break this 20? I said, 'Can I just drive you somewhere?' He said, 'No, I just want all ones.' We talk for a while, and he won't get in the car with me. All I'm thinking is, 'Why does he want ones?' He wants ones so he can hide them all over himself so when he gets rolled, all the cash he has won't get taken all at once. That's why he wants ones. So I've learned something new. I'm gonna always keep ones in my car."

It's another of the many ways that she has found to get involved. "People say I don't know how to get involved. I say, 'If you can't really think of something, call me. I can tell you 50 places off the top of my head that need your help right now.' If everybody did something just for one hour a week, got out of their comfort zone, this whole world could function better."

The charitable efforts and empathetic perspective are further representation of her more serious side, which is deeply explored in that first disc of *Motherlode*, most notably in her somber cover of Tears for Fears' "Mad World," and her tripped-out Mom's take on The Rolling Stones' "Mother's Little Helper." Nothing shines as brightly as the original opener, "A Song of You," a vivid reflection on the love affair between Abigail and John Adams, second President of the United States (who happens to be Hickman's great-great-great-great grandfather, or "G4 Pop," as she affectionately calls him).

Warm love songs such as "Two Days Today" and "Learn You Like a Book" fill the second disc with the joy and celebration that suits her pure, crystalline voice and that her devoted audience has come to expect. Earlier in her career, that audience had shown its dedication to her in a gesture that took the artist/fan relationship to an inspiring new level — by facilitating the release of her third album. Her first

two albums had been released on a major label, Elektra, and they had landed her on national talk shows (including two appearances on Johnny Carson's *Tonight Show*) and regular video rotation on VH1 (the aptly named, succinct little love song, "Simply," from her first album, then the warm, mid-tempo Adult Contemporary hit, "I Couldn't Help Myself" from her second).

Her third album reveals her growth as a vocalist and lyricist, as she explores the dignity of a homeless woman named Joy, sweet memories of childhood in "Sister and Sam," and reflections on the meaning of life in "Pursuit of Happiness." The



Courtesy of Sara Hickman/ by Todd Wolfson

album is clearly her most thoughtful and melodic work to date — but Elektra didn't hear a track it liked for release as a single. It would not release the album and dropped the artist.

The master recordings of the completed, heartfelt album full of original songs belonged to the label, so Hickman had no legal right to release it elsewhere. While struggling with her artistic dilemma, her mother suggested buying the masters back. It was a seemingly obvious solution, but at a cost of \$300,000, it was hardly realistic. "I said, 'Mom, that's crazy. I don't have that kind of money.' She said, 'Well, you've got to try. Call those people at Elektra right now.'"

So she called Elektra's attorney. "I said, 'This is Sara Hickman, and I'd like to ask you a question. Are you sitting at your desk?' He said yes. I said, 'Are there pictures of your family on your desk?' And he said yes. I said, 'I don't have pictures of a

family on my desk because I don't have a husband and I don't have children. My music is my family, and my songs are my children, and right now you're holding my songs hostage so I'd really like to buy them back from you.' He said, 'Do you know how much we spent on this album?' I said, 'Well, I just had to tell you that.' I started crying and hung up the phone."

Half an hour later, Hickman's manager called with stunning news. "I don't know what you did, but Elektra just called and they said they will sell the album to you for just \$100,000." That great news lasted just long enough for the realization to hit that she didn't have that much money either. She called her mother again, who suggested that she raise money by selling bracelets, like the one that Sara had worn for years with Lebanon hostage Thomas Sutherland's name on it. This time, the songs were being held hostage. Hickman sent a letter out to members of her fan club (this was 1993, pre-Internet), asking for help in raising the money. "If people would send in a hundred dollars, they would get a blue aluminum bracelet that was numbered and a bumper sticker that said, 'Necessary Angel.' They would get a copy of the CD when it came out and I would have a special party. If you had a blue bracelet, you would get into the party and we would celebrate the release of the CD." Fans sent in what they could, and other artists helped, too, like Michelle Shocked, Trout Fishing in America, and Robert Earl Keen.

The effort got her to \$30,000, so she had a garage sale, sold her guitars and sold her house, crashing with friends for six months. When Elektra came down to \$50,000, she bought the masters back. Then fate stepped in under the name Jac Holzman, who came to see several of her shows. Holzman had been the founder of Elektra, and now he was starting up a new independent label called Discovery and wanted to put the record out. He was the last Necessary Angel in the story of the album bearing that name.

"It was again the full circle of my life," she said. "We had the party, and it was very moving. To this day, I'll look out in the audience, and every once in a while I'll see a fist raise with a blue bracelet dangling around the wrist, and I feel grateful. I have people that write and say, 'I'm Angel number 271!'"

The experience further fueled the independent and hopeful spirit of a singer named Sara Hickman, who now has many more songs she considers children (and she has a few real kids, too). Whenever she has the privilege of singing those songs live, she loves to meet the people who hear them, because that's when songs are truly complete. There's a connection to be made with her fans, another full circle, completed with a hug. She had hugged that homeless gentleman, too. It may seem like another dichotomy, but to her, there's no difference between show hugs and street hugs. Put them together, and you have the whole Sara. ●



# ? (Question Mark) and The Mysterians: *Are You For Real?*

by j. poet

"I hear you want to do an interview with me," said the voice on the phone, a high, pure tenor brimming with adolescent energy. "Do you have 96 hours?" Rudy "? (Question Mark)" Martinez laughed and continued his rap. You don't really interview ? — and do not spell out Question Mark, he insisted later — you just sit back and let yourself get taken along for the ride. Like Billy Pilgrim in Kurt Vonnegut's *Slaughterhouse 5*, ? is unstuck in time. His answers and digressions move back and forth in time, spanning lifetimes and dimensions, making it hard to tell if he's a genius or a madman.

"I go to New York without the original Mysterians, because I have to perform every year," ? said. "I write two songs every day, and I write two albums every year. I love The Mysterians, but I'm the main vehicle and I'm the one who kept the music alive. I've been on stage all my life as an entertainer, a singer and dancer, and I still have more energy than anyone from the past or anyone who's on stage now. I'm still 16, but I never tell my age. You see how Prince has slipped down over the years? I think, 'My goodness, what's he going to do when he's my age?' When I perform, I don't stop to talk about my songs. We do one, and I'm into the next one, nonstop energy. That's why people want us back as soon as they can get us back. I talked to VH1 for hours and hours for that *One Hit Wonders* show and they only used about four minutes of [the tape], and then they got it all wrong. They didn't use anything except that I'm from the planet Mars and talk to the People Of The Future. You know, people get exhausted just talking to me, and I did ask you if you had 96 hours to talk. I'm hip and I'm cool, and anything you can imagine, I did it first. You have to express yourself in life — that's why the first book I'm writing is called *Are You For Real?* That's what people are always saying to me.

"I've never been influenced by anybody," ? continued. "I never listened to the radio. All the songs have very profound messages, but they're not personal to me. They're for you, by which I mean, you the



Courtesy of Cavetomp!

? (Question Mark) & The Mysterians, from left: Bobby Balderrama, "Big Frank" Lugo, "Little Frank" Rodriguez, Rudy "?" Martinez, and Robert Martinez.

listener, today or in the year 5045 or 3023, because my music's going to live forever. I wrote a song called '10,002.' Which is a bit more into the future than that song 'In The Year 2525.' 2525? Ha! That ain't nothin'."

## BEFORE THE MYSTERIANS

? and his family grew up in a poor neighborhood of Saginaw, Mich. ? said he's been entertaining folks ever since he left the womb.

"We're not from Mexico. That was all fabricated, even though I told the true story many different times. I've always been given information telepathically. I thought I was hearing voices in my head until I discovered it was the People Of The Future sending me messages. We've all been born many times and will be born again, so why worry about dying? Anyhow, my mom and dad always went to see live music and liked jitterbugging. My mom was carrying me in her belly and dancing,

so I felt the vibes of live music before I was born. I was born dancing, and the doctor said, 'Stop doing that.'

"When I was a kid I won jitterbug contests and was always on stage at school events. If somebody was putting on a show, they'd want me. Then a thought came in my head from the People Of The Future that I had to start singing. I said, 'I'm a dancer,' but the People Of The Future told me I'm a singer. I wanted to





be a dancer on *American Bandstand* and on Broadway to change their concept of rock'n' roll dancing. But if I was gonna be a singer, I wanted to write original songs and learn to play the piano. The People Of The Future already knew about '96 Tears,' but I had to follow the thoughts they were sending me to become who I was going to become."

? said he grew up poor, in a house with dirt floors. After the People Of The Future told him he was going to be a singer, he went looking for a music teacher to teach him to play the music in his head.

"I used to go to record stores and make up a name and ask if they had a record by that artist. One day, I asked the girl behind the counter if she knew anyone who could teach me piano. Her dad was a piano teacher. He was about 55, with bifocals, and I thought he was rich 'cause he had a nice house and everything like that. I told him I wanted to play the music in my head, so he said, 'Sing me a song.' I started singing '96 Tears,' and I heard the music come alive in my head as he played along with me. He said for \$10 a week he'd teach me to play the music in my head. I knew it wasn't going to happen, 'cause in those days \$10 was a lot of money, so '96 Tears' went into the back of my head.

## THE BIG HIT SINGLE

In 1964 the group that would become The Mysterians got together in Saginaw with "Little Frank" Rodriguez on keyboards, Larry Borjas on rhythm guitar, Bobby Balderrama on lead guitar, and drummer Robert Martinez.

"My cousin heard about a band that wanted a singer," ? continued. "The band was doing covers of The Ventures, but nobody was singing, so I started singing and we started clicking. We started writing songs, and I'd arrange them. I was always writing. I'd hear them tuning up and if I heard something I'd say, 'Play that again,' and I'd have a lyric. Soon we were playing all over the area, mostly teen dances. People loved us. We didn't have a name, but I didn't want a name, 'cause all the bands were called after cars and birds — Cadillacs, Orioles, Robins, El Dorados and all that. I didn't want us to have a name. Why can't we be known for our sound? Larry was the leader of the group when it came to music and stuff, and he said, 'I seen a movie called *The Mysterians*, and their favorite color is orange and they were from the planet Mars and they wear sunglasses all the time like you.' And I knew this was a sign 'cause my favorite color was orange and my soul was born on Mars, even though my body was born here.

"So we're getting popular, and then The Beatles come along and suddenly it was a group scene, not single artists like Buddy Holly or Elvis [Presley], but guess what? The Beatles and The [Rolling] Stones are listening to American rock 'n' roll, but they're behind what's really happening. But we're not 'cause we're Americans. I'm not listen-

ing to anything except our group and our original sound that a lot of people tried to duplicate later. We were American rock 'n' roll, not a garage band or punk band. Those were labels put on us. We were unique. I had a song called 'If I Can't Have You Bitch I'll Get You To Like Me' and another one called 'You Captivate Me' that was originally called 'You Masturbate Me,' but they said I can't say that. I say, 'That's the way people talk; people have to deal with the attitudes people have in real life.' I wanted to let people know what situations were really about. If [Ernest] Hemingway and Tennessee Williams can go to the edge, why can't I?"

"In 1965 we played for Lilly Gonzalez, who became our manager. She had a small Mexican record label and I wanted her to record us, but she said we're not ready. A year went by. It was Feb. 14, 1966, and this guy took us to Olympia studios in Detroit, and we cut 'Are You For Real?' and 'I'll Be Back.' Two weeks went by, and then the guy who put up the money got shot in a bar and we thought, 'What do we do now?' I called Lilly up and played her the acetate



of the session, and she said we could record for her label. Then Larry got drafted and Robert Martinez quit so he could join up and be Larry's Army buddy. I had to get a drummer and bass player. We got Eddie Serrato [drums] and Frank Lugo [bass], but they'd only played Mexican music. They were into rancheros and boleros, and I'm thinking, 'If Lilly hears this, what is she going to do?' I thought she'd want us to record 'Are You For Real?' and 'I'll Be Back,' so guess what? I called up Lilly and told her we wanted to do some other tunes, some new originals, and she said, 'Do whatever you want.'

"We had to come up with two songs. It was 13th of April, and we were recording on the 14th. All of a sudden 'Little Frank' played something, and I said, 'Play that again.' I made him keep playing it over for 45 minutes, and then I said, 'I know that song. I wrote it a long time ago.' The People Of The Future told me about it when the old man played his piano for me years ago, and Boom! the lyrics came out.

It had been sitting there in our heads because we knew it from the future. Now we need a B-side, but I call it a double A, cause all my songs are hits. I told Eddy to play an up beat, and I came up with 'Midnight Hour.' I thought we were going to another studio like the one in Detroit, and I was feeling like I was at the top of the Empire State Building. When we got to the studio, I felt the elevator drop. Ray Schills' Recording Studio was an outdoor patio with storm windows. It was still kinda cold outside. There was just one mic over the drums, but you gotta do the best with what you have. So we recorded '96 Tears.' The group didn't like it at first, but I knew it was going to be a hit."



The response to "96 Tears" from fans was overwhelming, but local radio stations were less than enthusiastic. Never being one to take a snub lightly, ? had friends and band members fill out 100 postcards that he mailed from various cities in the Saginaw/Bay City area. When CKLW put it into heavy rotation, the single took off, and Cameo/Parkway picked it up and took it to #1 on the pop charts.

"I went with Cameo cause the label was orange. When it came out on the [newly designed] red-and-black label I was disappointed. I figured they didn't have a million-seller and they'd concentrate on us, and they did; they took us for a ride. They made money, but we never did. We're still fighting with them [over royalties]. We could have surpassed everybody if we'd stayed together. When we did the Bumbershoot Festival they compared me to Van Morrison, Prince, and the young James Brown with the commanding presence of Aretha Franklin. I don't care who's playing — we get the write-ups when we're in town. We never headlined, but we wiped everybody off the stage. Our music was edgy and raw and we didn't polish it up. We got good money from the concerts and they told us we were going to get \$50,000 in royalties, but the checks never came."

## AFTER THE HIT

? And The Mysterians charted two more singles in '66 and '67, "I Need Somebody," another original, and "Can't Get Enough

Of You" a tune by two writers from the Cameo stable. They also cut two albums — *96 Tears* and *Action*, but Cameo/Parkway was in financial trouble and folded. "96 Tears" was their last #1 single.

"Cameo got sold, and they stopped pushing the records," ? recalled. "We had to get day jobs. I lost my car and the group disbanded, but I kept on with different musicians. We did some singles for Capitol in 1968. I had Mel Schacher in the band before he started Grand Funk. In 1969 we cut an album for Ray Charles' Tangerine label. We used The Raelettes, and Little Frank got to play Ray Charles' keyboards, but they recently told me they have no plans of selling us the album back or releasing it." ? created another set of Mysterians in 1978 to cut some demos with Kim Fowley. "[Fowley] told me, 'Punk needs a king, and you can be it.' He asked me to do the songs punk style, with studio musicians. Then he came in one day and said, 'I'm God. I can make you or break you,' so I split. I still have the masters, but they never came out."

In 1984 Joe "King" Carrasco got in touch with Mysterians lead guitarist Bobby Balderrama and asked him about re-forming the original band. It was their first reunion gig and went so well the band is still doing dates, mostly on the oldies circuit. "RIOR put out the reunion concert on cassette, and now it's going to be out on CD cause next year is our 40th anniversary. Can you believe it? In '96 Collectables asked us to re-do the original album, which has never been reissued. We did it again in Bay City, in the same studio where we cut '96 Tears.'

"We also have a new album coming out called *It's Time To Rock 'n' Roll*," ? said. "And Terry Murphy is doing a documentary called *Are You For Real?* He has a lot of live footage, interviews at radio stations, old stuff, new stuff, home movies. We have two concerts coming up on Sept. 9, in Grand Rapids, Mich., that he's taping for the documentary. And we're making a movie called *Lords of the City*. I play a drug lord, but I don't cuss or shoot a weapon and I don't die in the end. We just took pictures for the movie posters, and guess what, it's the same pose as the cover of the *96 Tears* album. I wrote two new songs for the movie: 'I Said Do What You Want To Do' and 'The Candle — Feel My Pain.' We were the originators, and 40 years later we're still doing it strong. Tell me another group that can say that. '96 Tears' is on the new album. I still sing it in the original key. And there's a new song, 'I Love Elvis Music' where I start naming all the good music — rhythm 'n' blues, Christian music, Latin music, heavy metal and rap. The second part of the song says I love The Who, Janis Joplin, Led Zeppelin, The Beach Boys, Buddy Holly, then the third verse is 'Stairway To Heaven,' 'Purple Haze,' '96 Tears' all the great songs, because The People Of The Future told me these songs are gonna be popular for eons to come." ●

(Intrigued? See [www.96tears.net](http://www.96tears.net).)



As unlikely as it seems, The Kingston Trio took off the same year Elvis Presley took over, 1956. The Trio — Dave Guard, banjo, guitar, vocals; Bob Shane, guitar, vocals; Nick Reynolds, guitar, voice, percussion — didn't release their eponymous debut until 1958, but they were already creating a buzz in San Francisco clubs in '56, building fans in a parallel universe of hip nightclubs and college campuses, insulated from the mania generated by Presley. They remain the biggest-selling folk act in history, and in their ascent they laid the groundwork for the folk revival, the rise of the singer/songwriter, folk-rock and AOR radio, becoming the first act to sell more albums than singles. Shane, the sole remaining original member of the Trio, retired last year after a heart attack, but the Trio soldiers on with George Grove, a member since 1976; Bill Zorn, who replaced Shane; and Rick Dougherty, who came on board last year. Shane shared his stories of the band with *Discoveries* from his home in Phoenix, where he lives with his second wife, Bobbie.



The original Kingston Trio, from left: Bob Shane, Dave Guard, and Nick Reynolds.

"In 2004 I was heading out on the road again, wondering how I was going to get out of the business," Shane said chuckling. "I was in the doorway of a plane, about to catch a flight home, when I started to get weak. They had a wheelchair handy and took me off the plane, but I was lucky. I didn't need an operation. They just had to pump some fluid out of my lungs. God rather rudely showed me the way to stop touring."

In the early days, part of the Kingston Trio's appeal was their clean-cut image, but Shane said the band had a shady side. "We started in college singing bawdy songs. Getting chicks was one of the primary motivations. The second was for the fame, and later on it was just money. We used to have a saying — 'Too much fun is not enough,' but it got to the point that it was almost enough. I hung out with a rowdy group. I didn't know anyone who was clean cut. Clean-cut guys don't play music in bars till 3 a.m. and try to make class at 8 a.m. Menlo College, where I met Nick, was the model for *Animal House*. The morning I met him, Nick came in and sat next to me at a morning class. I was sleeping, and he nudged me and said, 'I want to meet you.' He was the finest natural harmony man I ever heard in my life. He could harmonize with anyone.

"I sang with Dave when we were in High School in Hawaii. He was going to Stanford. Dave had a band called The Calypsonians and we'd all play together sometimes, but I went back to Hawaii to do a solo act. I was the first Elvis impersonator in Hawaii."

When Reynolds and Guard decided to turn pro, they sent for Shane, and he rejoined the group. As they began their meteoric rise, they were often accused of "cashing in" on the folk boom, while in fact, they almost single-handedly created the folk boom.

"People thought the folkies were our enemies, but I used to go out with Mary Travers before they started Peter, Paul & Mary and we were good friends with everybody. Our success gave them a chance. People didn't realize show business is a business. It's how you make your living, and folkies wanted to make a living too. We always told people we weren't folk singers but singers of folk-oriented material. We were world music before world music came along. We sang all kinds of songs in many languages, Hawaiian, Zulu, French. Anything we liked we cut, but even when we had our biggest records, we still made more money performing. We were touring 280 days a year and played 400 colleges in three years, which gave us an audience for the next 50 years. We had 14 albums that went Top 10; five of them hit #1. We had nine gold albums and one gold single for 'Tom Dooley.' If we'd sold those numbers today we'd be multimillionaires, but in those days you didn't make much money off records.

"People often want to know where we got the name, and I honestly don't remember who came up with it. We played a lot of calypso in the early days, and Kingston sounded kind of calypso. There's also a town called Kingston in almost every state

Goldsboro. "Decca didn't reorder the album or promote the single, and I didn't like going around pimping my record to radio stations or working solo. I enjoyed the group thing, so I hired Roger Gambill and Bill Zorn and went out as The New Kingston Trio. We tried doing some new tunes, but when I realized people only wanted to hear the old stuff, I bit the bullet [and] bought the rights to use The Kingston Trio name from Nick and Frank Weber, our manager."

In 1982 the Trio put on a reunion concert to benefit PBS with Guard, Stewart, Reynolds and the musicians Shane had been playing with. There was brief talk of a reunion tour, but nothing came of it. Shane went back on the road as The Kingston Trio with various musicians including Gambill, Zorn, Grove, and Bob Haworth. Reynolds came out of retirement for a few years in the late '90s, leaving again in 1998. Shane said the current Trio — Grove, Zorn, and Dougherty — will be recording an album of new material in the near future. "George has been with the group for 30 years, longer than anyone but me," Shane said. "They've been in the folk business about 100 years between them, and hopefully they'll stay on the road and keep sending me money."

Although Shane says he's retired, he isn't ready to quit. "I'm working on a solo album with Bill Zorn, a collection of songs I've always wanted to sing, and writing a book of short stories, all music-business related. None of them sound true, but they all happened. I'm also working on a 50th anniversary concert cruise, a 15-day trip from San Diego to Hawaii and back. Stewart is on board, and the offer is out to Nick. I told him he'll get a free room and won't have to do anything but answer questions." Shane is also peripherally involved in the yearly Trio Fantasy Camp in Scottsdale, Ariz. "Nick and John started it six years ago. They have 21 people come in, then they work up a bunch of trios that have a chance to sing with Nick and John on stage. Most of the guys who come are 55-65 years old, and since it's close to my house, I go over and hang out with them."

Shane said he's proud of everything the trio accomplished, including getting the first Country Music Grammy® Award in 1958. "It was the first year of the Grammys and they didn't have a folk category, so we won Best Country And Western Performance for 'Tom Dooley.' In '59 we won the folk-singing Grammy for *Kingston Trio At Large*, but they never invited us to play. A while back I wanted to donate the gold single and Grammy for 'Tom Dooley' to the Country Music Hall Of Fame, so I called them up and asked the guy who answered the phone if he knew who won the first Country Music Grammy. He said, 'Ferlin Husky?' and I said, 'No it was The Kingston Trio.' He said, 'I never heard of them,' so I cussed him out and hung up." ●

in the Eastern United States where we played so many colleges."

The trio often cut three albums a year, a pace most bands today couldn't match, and pioneered the technique of double-voicing — recording the harmony parts twice. "Voyle Gilmore, our producer, was a genius. He'd have us sing over our parts, which gave the vocals a fuller sound. Capitol built the original echo chambers, which are actually chambers beneath the parking lot."

Dave Guard eventually quit the Trio to start The Whiskeyhill Singers with folk diva Judy Henske. Shane and Reynolds hired John Stewart to take his place and soldiered on until the mid-60s when rock knocked folk music off the charts. "Capitol dropped us for The Beatles. Duh! It was a business decision, but we were starting to phase out anyway. Before anyone noticed how the business was going to change, we managed to sign a big deal with Decca. They gave us a \$750,000 advance, the biggest deal up to that point."

When Stewart quit to start a solo career in 1967, the Trio called it quits. Shane put out a solo album, and the first single was "Honey," later a smash for Bobby

# The Kingston Trio

## Still Goin' Places

### by j. poet





See #21

# John Tefteller's World's Rarest Records

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**Auction closes Monday, October 16, 2006 at 7:00 p.m. PDT**



See #44

## Rare Motown / Soul / Girl Group / Girl Teen LP's & 45's Auction

### Rare Motown / Soul LP's

- Jean DuShon – "Make Way For Jean DuShon" Argo 4039 M/M Mono WHITE LABEL PROMO with original Argo inner sleeve as well MB \$20
- Jean DuShon – "Feeling Good" Cadet 4048 M/M Mono Original Cadet inner sleeve included MB \$20
- The Exciters – "Tell Him" United Artists UAS 6264 M-VG+ Stereo Cover has fading MB \$20
- The Four Tops – "On Top" Motown 647 Sealed/Mint Mono STILL SEALED IN THE ORIGINAL SHRINK! MB \$35
- The Four Tops – "Four Tops Live!" Motown 654 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK! MB \$35
- Joe Hinton – "Funny (How The Time Slips Away)" Back Beat BLP 60 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL LOOSE FIT BAGGY, 2 inch seam split on the center of the top seam detectable MB \$50
- The Isley Brothers – "Shout!" RCA Victor LSP 2156 M/M Living Stereo! All time classic! Near perfect copy! MB \$100
- Walter Jackson – "Speak Her Name" Okah OKM 12120 SEALED/MINT Mono and STILL SEALED IN the original shrink, staple hole in cover MB \$20
- Barbara Mason – "Oh How It Hurts" Arctic A-LPS-1004 M/M Stereo MB \$50
- James Ray – "James Ray" Caprice LP 1002 M/M Mono MB \$30

### Rare Motown / Soul 45's

- The Contours – "Can You Do It/I'll Stand By You" Gordy 7029 Mint Promo sol MB \$20
- The Distants – "Always/Come On" Warwick 546 M- WHITE LABEL PROMO AKA The Temptations! Very rare! Their FIRST record?? MB \$150
- The Four Tops – "Reach Out I'll Be There/Until You Love Someone" Motown 1098 M/M With GORGEOUS Picture Sleeve! OHIO FIND! MB \$50 (See picture at top of page)
- Marvin Gaye – "Try It Baby/If My Heart Could Sing" Tamla 54095 Mint OHIO FIND MB \$20



- Martha & The Vandellas – "Nowhere To Run/Motoring" Gordy 7039 Mint BB hole in label MB \$20
- The Marvelettes – "Playboy/All The Love I've Got" Tamla 54060 Mint OHIO FIND MB \$20
- The Marvelettes – "My Daddy Knows Best/Tie A String Around Your Finger" Tamla 54082 M-MB \$15
- The Marvelettes – "He's A Good Guy (Yes He Is)/Goddess Of Love" Tamla 54091 Mint BB hole in label, OHIO FIND MB \$20
- Mickey McCullers – "Same Old Story/I'll Cry A Million Tears" Tamla 54064 Mint WHITE LABEL PROMO, scarce Motown issue MB \$150
- The Miracles – "Got A Job/My Mama Done Told Me" End 1016 M- Grey label true first pressing MB \$50



- The Satintones – "Tomorrow & Always/A Love That Can Never Be" Motown 1006 M- BB hole in label strings MB \$150
- Sly & The Family Stone – "Everyday People" Epic 10407 Mint PICTURE SLEEVE only in PERFECT Ohio Find shape! MB \$35 (See picture at top of page)



- The Supremes – "I Want A Guy/Never Again" Tamla 54038 M- #1 on B-side only, super early Supremes MB \$200
- The Supremes – "(He's) Seventeen/Your Heart Belongs To Me" Motown 1027 Mint BB hole in label, OHIO FIND MB \$50
- The Supremes – "My Heart Can't Take It Anymore/You Bring Back Memories" Motown 1040 Mint BB hole in label MB \$25



- THE SUPREMES – "MEET THE SUPREMES" MOTOWN 606 M/M Mono ORIGINAL STOOL COVER! Cover still in ORIGINAL SHRINK and both record and cover are perfect! THE ULTIMATE COPY OF THEIR MOST COLLECTIBLE LP—except maybe #15 on this list! MB \$1090
- The Supremes – "Meet The Supremes" Motown 606 Sealed/Mint MONO and this one is STILL SEALED IN THE ORIGINAL SHRINK! Portrait cover in Perfect Mint condition! MB \$250
- The Supremes – "Meet The Supremes" Motown 606 Sealed/Mint STEREO and this one is STILL SEALED IN THE ORIGINAL SHRINK! Portrait cover! Perfect copy! MB \$200
- The Supremes – "The Supremes Sing Holland • Dozier • Holland" Motown 650 M/M Mono and cover still in the original shrink MB \$25



- Pete Hartfield – "Love Me/Darling Tonight" Miracle 8 M- Rare! MB \$100
- Eddie Holland – "Brenda/Leaving Here" Motown 1052 M- MB \$20
- The Isley Brothers – "Got To Have You Back/Same" Tamla 54146 Mint WHITE LABEL PROMO MB \$20
- The Isleys – "Brother, Brother, Brother JUKEBOX EP" T-Neck SEALED/MINT STILL SEALED in the original shrink including all title strips, mini photos, etc. The PERFECT copy! MB \$75



- The Miracles – "Broken Hearted/Mighty Good Loving" Tamla 54044 Mint PICTURE SLEEVE ONLY but VERY hard to find clean! This copy is OHIO FIND perfect! MB \$200
- The Miracles – "I Can't Believe/Everybody's Gotta Pay Some Dues" Tamla 54048 Mint OHIO FIND MB \$20
- The Miracles – "I'll Try Something News/Blank" Tamla 54059 M- WHITE LABEL PROMO—one sided! Tough! MB \$150



- The Supremes – "Where Did Our Love Go/He Means The World To Me" Motown 1060 Mint Picture Sleeve only in Perfect Shape! Ohio Find! MB \$100
- The Supremes – "Baby Love/Ask Any Girl" Motown 1066 M/M With PICTURE SLEEVE! BB hole in label, OHIO FIND MB \$100
- The Supremes – "Stop! In The Name Of Love/I'm In Love Again" Motown 1074 M/M With PICTURE SLEEVE! OHIO FIND MB \$100
- The Supremes – "Back In My Arms Again/Blank" Motown 1075 Mint SUPER RARE ONE-SIDED WHITE LABEL PROMO! Tiny wol MB \$150
- The Supremes – "Back In My Arms Again/Whisper You Love Me Boy" Motown 1075 M/M With Picture Sleeve! BB hole in label, OHIO FIND! MB \$100
- The Supremes – "You Keep Me Hangin' On/Remove This Doubt" Motown 1101 M/M With PICTURE SLEEVE! OHIO FIND! MB \$100
- Diana Ross And The Supremes – "Some Things You Never Get Used To/Same" Motown 1126 Mint White Label Promo, very faint sticker stain on A-side MB \$20
- The Supremes And The Temptations – "I'm Gonna Make You Love Me/A Place In The Sun" Motown 1137 M/M With PICTURE SLEEVE! Perfect! Ohio Find! MB \$75



- The Supremes + Others – "The Bing Crosby Special" ?? Don't want to open it! SEALED/MINT Super rare SUPREMES item. They appeared in the late 60's on the Bing Crosby TV show and a very limited number of LP's were made of the NBC special! This copy—the first I have ever seen in all my years in records—is STILL SEALED in the original shrink! Find another if you can! MB \$300
- The Twistin' Kings – "Twistin' The World Around" Motown MLP 601 M/M Mono The very FIRST LP Motown released! Very slight ring wear on cover MB \$300
- Mary Wells – "Bye Bye Baby I Don't Want To Take A Chance" Motown MLP 600 M/M Mono and cover still has the original shrink on it MB \$150
- Mary Wells – "Love Songs To The Beatles" 20th Century Fox TFM 3178 M/M Mono MB \$30



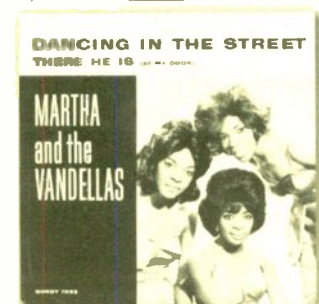
- Lee & The Leopards – "Come Into My Palace/Trying To Make It" Gordy 7002 Mint WHITE LABEL PROMO, tough EARLY one on Gordy MB \$75
- Martha & The Vandellas – "Come And Get These Memories/Jealous Lover" Gordy 7014 Mint BB hole, OHIO FIND MB \$20



- The Miracles – "I'll Try Something New/You Never Miss A Good Thing" Tamla 54059 M/M With Perfect PICTURE SLEEVE! OHIO FIND! MB \$200
- Bunny Paul – "I'm Hooked/We're Only Young Once" Gordy 7017 M- MB \$20
- Irene Granny Ryan – "Time (To Believe In Each Other)/No Time At All" Motown 1221 Mint Granny from the Beverly Hillbillies sings! MB \$20



- The Temptations – "Oh, Mother Of Mine/Romance Without Finance" Miracle 5 M- Tough early one MB \$75
- The Temptations – "My Girl/Nobody But My Baby" Gordy 7039 Mint Classic! OHIO FIND MB \$20
- The Valadians – "Because I Love Her/While I Am Away" Gordy 7003 Mint Xol MB \$20
- Mary Wells – "The One Who Really Loves You/I'm Gonna Stay" Motown 1024 Mint WHITE LABEL PROMO, xol MB \$35
- Mary Wells – "The One Who Really Loves You/I'm Gonna Stay" Motown 1024 Mint Ohio Find! MB \$20



- Martha & The Vandellas – "Dancing In The Street/There He Is (At My Door)" Gordy 7033 M/M With PERFECT CONDITION Picture Sleeve! BB hole in label of recrd only, OHIO FIND MB \$200



- The Satintones – "My Beloved/Sugar Daddy" Motown 1000 M- Nice early one! MB \$200

Auctions are online:  
[www.tefteller.com](http://www.tefteller.com)





See #75

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See #113

61. Mary Wells – "Two Lovers/Operator" Motown 1035 Mint OHIO FIND MB \$20
62. Mary Wells – "My Guy/Oh Little Boy" Motown 1056 M- WHITE LABEL PROMO, promoter sticker on A-side MB \$35
63. Mary Wells – "My Guy/Oh Little Boy" Motown 1056 Mint BB hole in label, OHIO FIND MB \$20



64. Stevie Wonder – "Hey Harmonica Man/This Little Girl" Tamla 54096 M/M With PICTURE SLEEVE! Perfect OHIO FIND! MB \$100
65. The Four Tops – "Baby I Need Your Loving PICTURE RECORD" Motown #9 Mint One of about 15 one-sided picture records released by Motown in about 1967—very collectible MB \$100
66. The Four Tops – "I Can't Help Myself PICTURE RECORD" Motown #5 Mint Another in a series of neat picture records released by Motown in about 1967 MB \$100



67. Marvin Gaye – "How Sweet It Is PICTURE RECORD" Motown #6 Mint Another in the series released in about 1967 by Motown MB \$100
68. Martha & The Vandellas – "Dancing In The Streets PICTURE RECORD" Motown #7 Mint Another in the series released in about 1967 by Motown MB \$100
69. Diana Ross & The Supremes – "Where Did Our Love Go PICTURE RECORD" Motown #3 Mint Still more from that 1967 Motown series MB \$100
70. Diana Ross & The Supremes – "Baby Love PICTURE RECORD" Motown #1 Mint The very first record in this 1967 series MB \$100



71. Diana Ross & The Supremes – "Stop In The Name Of Love PICTURE RECORD" Motown #2 Mint The second record issued in this 1967 series MB \$100
72. The Temptations – "My Girl PICTURE RECORD" Motown #4 Mint Another from that great 1967 series MB \$100



73. Stevie Wonder – "Fingertips—Part Two PICTURE RECORD" Motown #8 Mint Last one for this list from that 1967 Motown series MB \$100

## Rare Girl Group / Girl Teen LP's

74. The Angels – "... And The Angels Sing" Caprice LP 1001 Mint/M- Mono White Label Promo MB \$100
75. The Angels – "My Boyfriend's Back" Smash MGS 27039 VG++/M- Mono All time Girl Group classic MB \$50 (See picture at top of page)
76. Annette – "Muscle Beach Party" Buena Vista BV-3314 M-M- Mono MB \$75
77. Annette – "Annette's Beach Party" Buena Vista BV-3316 Sealed/Mint Mono and STILL SEALED IN THE ORIGINAL SHRINK MB \$100
78. Annette – "Annette On Campus" Buena Vista 3320 M-M- Mono MB \$75
79. Petula Clark – "Color My World" Warner Brothers 1673 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK! MB \$30
80. Patsy Cline – "The Patsy Cline Story" Decca DXSB 7176 Sealed/Mint Two record set from Decca released just after her death. May be WHITE LABEL because there is a Promo sticker on the back cover but since this copy is STILL SEALED in the original shrink I can't be sure. MB \$40



81. The Dixie Cups – "Chapel Of Love" Red Bird RB 20-100 M/M Mono All time classic! MB \$75
82. Lesley Gore – "Lesley Gore Sings Of Mixed-Up Hearts" Mercury SR 60849 M/M- Stereo True first pressing on Black Label, NOBC MB \$50



83. The Ronettes – "... Presenting The Fabulous Ronettes Featuring Veronica" Philles PHLP-4006 M/M Stereo copy of all time classic, Red/Yellow label. Cover is still in the original shrink wrap. MB \$300
84. The Ronettes – "The Ronettes Featuring Veronica" Colpix CP 486 M/M- Mono Gold label true first pressing MB \$200



85. The Shirelles – "Baby It's You Featuring Soldier Boy" Scepter 504 M/M Mono All time classic! MB \$75
86. Nancy Sinatra – "Country, My Way" Reprise 6251 Sealed/Mint Stereo and this copy is STILL SEALED IN THE ORIGINAL SHRINK! MB \$20
87. Millie Small – "My Boy Lollipop" Smash SRS 67055 M-M Stereo All time classic MB \$75
88. Sandy Stewart – "My Coloring Book" Colpix CP 441 M-M- Mono MB \$25
89. The Stone Poneys – "Evergreen Vol. 2" Capitol ST 2763 M-M- Stereo "FREE" stamped in upper right hand corner MB \$30
90. Various Artists – "A Christmas Gift For You" Philles PHLP 4005 M-M- Mono BLUE LABEL true first pressing! Classic! MB \$100
91. Timi Yuro – "What's A Matter Baby" Liberty LST 7263 Sealed/Mint Stereo and STILL SEALED IN THE ORIGINAL SHRINK MB \$30
92. Timi Yuro – "Hurt!!!!!!!" Liberty LRP 3208 Sealed/Mint Mono Still Sealed in original Shrink Wrap MB \$30

## Rare Girl Group / Girl Teen 45's

93. Trude Adams – "The Power Of Love/You Can Sure Play That Pianna" 20th Century Fox 116 Mint Promo MB \$10
94. The Ad Libs – "The Boy From New York City/Kicked Around" Blue Cat 102 Mint OHIO FIND! MB \$20



95. Joyce Aimee – "Playboy Lover/I'll Take Care Of Your Cares" Crystalette 744 Mint WHITE LABEL PROMO, comes with unique color photo of Joyce as well! MB \$25
96. Alicia and The Rockaways – "I'm Not Goin' Steady/Faleroo" Epic 9226 Mint WHITE LABEL PROMO, nice Teen sound, sol MB \$20
97. Jan Amber – "The Little Martian/Waiting" Cleff-Tone 158 Mint White Label Promo MB \$20
98. Ginny Angel – "I'm Yours Tonight/Yeah Yeah All The Time" Bow 303 Mint White Label Promo MB \$25
99. The Angels – "My Boyfriend's Back/Now" Smash 1834 Mint All time classic and store stock new! MB \$20
100. The Angels – "Wow Wow Wee (He's The Boy For Me)/Snowflakes And Teardrop" Smash 1870 Mint WHITE LABEL PROMO MB \$25
101. Annette – "How Will I Know My Love?/Don't Jump To Conclusions" Disneyland NVG++ Picture Sleeve only, small price sticker in lower left hand corner MB \$20



102. Annette – "Tall Paul/Ma-He's Makin' Eyes At Me" Disneyland 118 Mint WHITE LABEL PROMO!!! Very tough to find as Promo MB \$40
103. Annette – "Train Of Love/Tell Me Who's The Girl" Buena Vista 359 /Mint Picture Sleeve only, Gold strip on top containing titles MB \$40
104. Annette – "Pinapple Princess/Luau Cha Cha Cha" Buena Vista 362 /Mint Picture Sleeve only MB \$40
105. Annette – "Mister Piano Man/He's My Ideal" Buena Vista 405 M/M With Picture Sleeve MB \$40
106. Annette – "The Monkeys Uncle" Buena Vista 440 /Mint Picture Sleeve only MB \$50
107. The Austin Sisters – "It Happened At The Hop/Love Can Do Most Anything" Edison International 401 Mint MB \$25
108. Babette Bain – "Dream Date/Dutch Treat" Rendezvous 114 Mint WHITE LABEL PROMO MB \$25
109. Annette Bard – "What Difference Does It Make/Alibi" Imperial 5643 Mint WHITE LABEL PROMO, Mrs. Phil Spector at the time MB \$30
110. June Bateman – "Come On Little Boy/Believe Me, Darling" Fury 1030 Mint MB \$20
111. Pam Beard – "My Second Date/Oh Why" Dynasty 641 Mint Promo MB \$25



112. The Beas – "Doctor Goldfoot And The Bikini Machine/Where Do I Go From You" Dee Gee 3010 Mint MB \$30

113. The Beatie-Ettes – "Only Seventeen/Now We're Together" Jubilee 5472 M- ANSWER RECORD to "I Saw Her Standing There" and others MB \$35 (See picture at top of page)
114. Sallie Blair – "Daddy/She Serves A Nice Cup Of Tea" M-G-M 12725 Mint Promo, xol MB \$20
115. The Blondettes – "My Love (Is Many Things)/Little Butterfly" M-G-M 12940 Mint Promo MB \$25
116. The Blossoms – "Have Faith In Me/Little Louie" Capitol 3878 Mint MB \$25
117. The Bobbettes – "Mr. Lee/Look At The Stars" Atlantic 1144 Mint Classic MB \$20



118. The Bobbettes – "I Cried/Oh My Papa" Galliant 1006 Mint Tough one, real nice Ballad on A-side MB \$25



119. Bonnie And The Treasures – "Home Of The Brave/Our Song" Phi-Dan 5005 Mint WHITE LABEL PROMO, Great Spector Item MB \$100
120. Kathy Brandon – "Surfin' Doll/A Boy To Love Me" Crystalette 759 Mint WHITE LABEL PROMO and even comes with a nice photo insert of Kathy MB \$25
121. The Candletts – "Angel Love/Everybody Loves To Rock & Roll" Vita 179 Mint MB \$20



122. Cathy Carr – "Cathy Carr Brunswick EP with Cover" Brunswick EB 71033 M/M- Very scarce EP MB \$75
123. Deedee Carson – "Seventeen/I'll Walk Into The Sea" Crystalette 739 Mint WHITE LABEL PROMO comes with a nice photo of her and a promo letter from the company. GREAT Teen sound! MB \$25
124. Anita Carter – "Moon Girl/Mama Don't Cry At My Wedding" Jamie 1154 Mint WHITE LABEL PROMO MB \$20
125. Karen Chandler – "Till The End Of Time/Belong To Me" Sunbeam 117 Mint White Label Promo, xol MB \$20
126. The Chantels – "Maybe/Come My Little Baby" End 1005 Mint BLACK LABEL True First Pressing! Old store stock! MB \$75



127. The Chiffons – "Tonight's The Night/Do You Know" Big Deal 6003 Mint Original true first pressing on original label in Store Stock New shape! MB \$100



# John Tefteller's World's Rarest Records

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

**Auction closes Monday, October 16, 2006 at 7:00 p.m. PDT**



See #133



See #172

- 128. The Chiffons – "He's So Fine/Oh My Lover" Laurie 3152 Mint Classic! OHIO FIND MB \$20
- 129. The Chiffons – "One Fine Day/Why Am I So Shy" Laurie 3179 Mint Classic, OHIO FIND MB \$20
- 130. The Chiffons – "Sweet Talkin' Guy/Do You Ever Go Steady" Laurie 3340 Mint Classic, OHIO FIND MB \$20
- 131. Susan Christie – "I Love Onions/Take Me As You Find Me" Columbia 43595 Mint WHITE LABEL PROMO, Dr. Demento favorite MB \$20
- 132. The Clicketts – "To Be A Part Of You/Because Of My Best Friend" Dice 92 VG+ Nice MB \$50
- 133. The Click-Ettes – "Lover's Prayer/Grateful" Dice 96 Mint Classic and CLEAN MB \$75 (See picture at top of page)



- 134. The Continettes – "Boys Who Don't Understand/Billy The Kidder" Richie 4300 M- WHITE LABEL PROMO, GREAT!!!! MB \$50
- 135. The Cookies – "Don't Say Nothin' Bad (About My Baby)/Softly In The Night" Dimension 1008 Mint OHIO FIND, Classic MB \$20
- 136. The Crestones – "She's A Bad Motorcycle/The Grass Hopper Dance" Markie 117 M- WHITE LABEL PROMO MB \$35
- 137. Judy Cross – "When's He Gonna Kiss Me/Duck Walk" M-G-M 12902 Mint Promo, Great Teen sound MB \$25
- 138. The Crystalettes – "Shy Guy/Please Stay Away" Crystalette 752 Mint WHITE LABEL PROMO and comes with a photo of the group MB \$20
- 139. The Crystalettes – "Billy My Billy/Just Think Of Me" Crystalette 753 Mint WHITE LABEL PROMO MB \$25
- 140. The Crystals – "There's No Other (Like My Baby)/Oh Yeah, Maybe Baby" Philles 100 VG++ Orange Label first pressing MB \$15
- 141. The Crystals – "Uptown/What A Nice Way To Turn Seventeen" Philles 102 M- WHITE LABEL PROMO, sticker stain on label MB \$25
- 142. The Crystals – "Uptown/What A Nice Way To Turn Seventeen" Philles 102 M- MB \$20
- 143. The Crystals – "He Hit Me/No One Ever Tells You" Philles 105 Mint Blue Label PROMO MB \$30
- 144. The Crystals – "He's A Rebel/I Love You Eddie" Philles 106 M- Slight storage warp with no effect on play MB \$10
- 145. The Crystals – "He's Sure The Boy I Love/Walking Along (La-La-La)" Philles 109 Mint Classic MB \$20
- 146. The Crystals – "Da Doo Ron Ron (When He Walked Me Home)/Git It" Philles 112 Mint OHIO FIND MB \$20
- 147. The Crystals – "Then He Kissed Me/Brother Julius" Philles 115 Mint MB \$20
- 148. The Crystals – "Little Boy/Harry (From W. Va.) & Milt" Philles 119 Mint MB \$20
- 149. The Crystals – "All Grown Up/Irving (Jagged Sixteenths)" Philles 122 Mint MB \$20
- 150. The Crystals – "All Grown Up/Irving (Jagged Sixteenths)" Philles 122 Mint WHITE LABEL PROMO MB \$50
- 151. The Crystals – "My Place/You Can't Tie A Good Girl Down" United Artists 927 Mint WHITE LABEL PROMO, xol MB \$25
- 152. Christy Cummins – "Get Together/I Want To Run To You" Venett 103 Mint Comes with an insert photo of Christy MB \$20



- 153. The Cute-Teens – "From This Day Forward/When My Teen-Age Days Are Over" Aladdin 3458 Mint WHITE LABEL PROMO, GREAT!!!! MB \$175
- 154. The Darlens – "(I'm Afraid) You'll Hurt Me/I Still Like Rock And Roll" Stacy 965 Mint WHITE LABEL PROMO MB \$25

- 155. Yvonne De Carlo – "That's Love/The Secret Of Love" Imperial 5484 Mint The original Catwoman sings MB \$20



- 156. The Dialtones – "Johnny/Till I Heard It From You" Goldisc 3005 VG++ WHITE LABEL PROMO, GREAT Girl Group sound MB \$40
- 157. The Dixie Cups – "Chapel Of Love/Ain't That Nice" Red Bird 10-001 Mint All time classic! BB hole in label and "N. R." stamped on the label as well MB \$20
- 158. The Dixie Cups – "People Say/Girls Can Tell" Red Bird 10-006 Mint OHIO FIND MB \$20
- 159. The Dixie Cups – "You Should Have Seen The Way He Looked At Me/No True Love" Red Bird 10-012 M- GREY LABEL PROMO MB \$20
- 160. The Dixie Cups – "Another Boy Like Mine/Little Bell" Red Bird 10-017 Mint GREY LABEL PROMO, OHIO FIND MB \$20
- 161. The Dixie Cups – "Iko Iko/Gee Baby Gee" Red Bird 10-024 Mint Classic MB \$20
- 162. The Dixie Cups – "Iko Iko/I'm Gonna Get You Yet" Red Bird 10-024 Mint Same as previous but different flip side—which is the rare one??? MB \$20
- 163. The Dixie Cups – "Daddy Said No/Love Ain't So Bad (After All)" ABC 10855 Mint WHITE LABEL PROMO MB \$20
- 164. The Dream Girls – "Love Him/Heartaches" Metro 20034 Mint BLUE LABEL PROMO MB \$25
- 165. Nancy Dupont – "(What Can I Say) After I Say I'm Sorry/Weather Report Love" Trans-Continental 3000 Mint MB \$20
- 166. Ethel Ennis – "The Boy From Ipanema/When Will The Hurt Be Over" RCA Victor 8379 Mint WHITE LABEL PROMO, rare answer record to "The Girl From Ipanema" MB \$35
- 167. Dian Erhardt – "I'll Wait/Mama Worries" RCA Victor 7136 Mint With nice backing group MB \$25



- 168. Shelley Fabares – "Johnny Angel/Where's It Gonna Get Me?" Colpix 621 M/M- WITH PICTURE SLEEVE—one of the rarest Picture Sleeves in the world! Nice clean copy. MB \$500
- 169. Shelley Fabares – "Johnny Loves Me/I'm Growing Up" Colpix 636 Mint MB \$15
- 170. Annette Ferra – "You're A Dum Dum/He" Velvet Tone 107 Mint Great Teen MB \$20
- 171. Ariene Fontana – "I'm In Love/Easy" Paris 528 Mint WHITE LABEL PROMO, xol on B-side only MB \$25
- 172. Connie Francis – "So Long, Goodbye/Blank" No label listed but M-G-M Mint ONE-SIDED PROMO ONLY RELEASE MB \$50 (See picture at top of page)



- 173. Frani & The Frantics – "You Threw Me A Line/Skin And Bones" Giant Star 401 VG++ NICE Girl Group, very obscure MB \$50
- 174. Aretha Franklin – "Chain Of Fools/Prove It" Atlantic 2464 Mint WHITE LABEL PROMO of all time classic MB \$25

- 175. The Georgettes – "Oh-Oh-Yes/Dizzy Over You" Jackpot 48001 M- MB \$20



- 176. Lesley Gore – "It's My Party/Danny" Mercury 72119 M/M WITH PICTURE SLEEVE, OHIO FIND MB \$35
- 177. Lesley Gore – "Jud's Turn To Cry/Just Let Me Cry" Mercury 72143 /Mint Picture Sleeve Only, OHIO FIND MB \$30
- 178. Lesley Gore – "The Old Crowd/She's A Fool" Mercury 72180 Mint MB \$20
- 179. Lesley Gore – "You Don't Own Me/Run Bobby, Run" Mercury 72206 M/M With PICTURE SLEEVE Ohio Find MB \$35
- 180. Lesley Gore – "It's Gotta Be You/I Don't Wanna Be A Loser" Mercury 72270 M/M With PICTURE SLEEVE, OHIO FIND MB \$35
- 181. Maureen Gray – "Good-Bye Baby/I'm A Happy Girl (La-La-La)" Mercury 72227 Mint GREAT GIRL GROUP SOUND!! BB hole MB \$50



- 182. Maureen Gray – "I'm So Young/There Is A Boy" Chancellor 1100 Mint GREAT!!! With male backing group MB \$50
- 183. Brenda Hall – "Soldier Baby Of Mine/Oh Eddy, My Baby" Loma 2020 Mint WHITE LABEL PROMO MB \$35
- 184. Jan Harman – "Oh Johnny Oh Johnny Oh/Will I Be Loved" Storm 445 Mint Xol MB \$20
- 185. Judy Harriet – "Tall Paul/Nuff Said" Surf 5023 M/M With special Promo Sleeve, first version of this song before Annette made it a hit MB \$50
- 186. Gini Hayes – "It Could Be, It Can Be, It Is/ Strawberry Kisses" N R C 954 Mint Great Teen MB \$20



- 187. Connie Holiday – "Mrs. James I'm Mrs Brown's Daughter/Ole Friend" Capitol 5447 Mint TERRIFIC answer record to Herman's Hermits MB \$75
- 188. The Honeybirds – "Ain't That Just Like A Boy/Who You Gonna Run To" Coral 62414 Mint Yellow Label Promo, GREAT MB \$50



- 189. Joni James – "There Goes My Heart/Funny" M-G-M 12706 M/M BLUE LABEL PROMO IN STEREO!!! With SPECIAL PROMO ONLY Sleeve advertising that M-G-M is FIRST with a Stereo SINGLE!! Very rare Joni James item and very significant early STEREO ITEM! MB \$200
- 190. Carol Jarvis – "Boy Crazy/Sock Hop" Dot 15790 Mint BLUE LABEL PROMO MB \$25
- 191. Vicki Jay – "Little Girl/All Mixed Up" M-G-M 12863 Mint Promo MB \$20
- 192. The Jelly Beans – "The Kind Of Boy You Can't Forget/Baby Be Mine" Red Bird 10-011 Mint OHIO FIND MB \$20
- 193. The Jelly Beans – "I Wanna Love Him So Bad/So Long" Red Bird 10-003 Mint BB hole in label, OHIO FIND MB \$20



- 194. Alberta Jordan – "Zombies Dance In The Night/ Mister Radio Operator" Tin Pan Alley 170 Mint GREAT! TITLE and WILD lyrics! MB \$50
- 195. The Junior Misses – "You Dream Too Much/Never" Rendezvous 101 M- MB \$20
- 196. Lee Kane – "1/2 Past Seventeen (1/4 To Twenty-One) / Need You" Epic 9223 M- WHITE LABEL PROMO, sol MB \$20



- 197. Angie Kay & The Keys – "Dear Love/Mama May I" Globe 400 Mint BLUE VINYL! I have been told that this is ROSIE and this is her first record recorded while she was living in San Diego. Definitely has that classic ROSIE sound. MB \$200
- 198. Carole King – "School Bells Are Ringing/I Didn't Have Any Summer Romance" Dimension 1004 Mint OHIO FIND MB \$20
- 199. Carole King – "It Might As Well Rain Until September/Nobody's Perfect" Dimension 2000 Mint Classic, store stock new! MB \$20
- 200. The Kittens – "Joey Has A New Love/Lonely Summer" Murbo 1015 Mint Nice one! MB \$35
- 201. The La-Reils – "I Just Can't Understand/Public Transportation" Robbee 114 Mint Fabulous Girl lead with male group MB \$75



- 202. Brenda Lee – "Rockin' Around The Christmas Tree/ Papa Noël" Decca 30776 M/M PINK LABEL PROMO with PICTURE SLEEVE!! All in DEAD MINT shape! The ultimate copy of this all time classic! MB \$50
- 203. Brenda Lee – "I'm Sorry/That's All You Gotta Do" Decca 31093 /Mint Picture Sleeve only! OHIO FIND! MB \$35
- 204. Linda Leigh – "Foolish Dreams/The Scent" American International 54 Mint Promo MB \$20
- 205. Linda Leigh – "Move Out/It's Real" Rendezvous 103 Mint WHITE LABEL PROMO, xol MB \$25
- 206. Linda Leigh – "Please Please (Let Me Go Steady)/ Teardrops" Rendezvous 106 Mint WHITE LABEL PROMO MB \$25
- 207. Laura Leslie – "Impossible/La Santa Venuta" Hanover 4503 Mint WHITE LABEL PROMO MB \$15





See #244

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**Auction closes Monday, October 16, 2006 at 7:00 p.m. PDT**



See #254

208. Barbara Lewis – "Baby, I'm Yours/I Say Love" Atlantic 2283 Mint All time classic! Ohio Find MB \$20  
 209. Kathy Linden – "Why Oh Why/You'd Be Surprised" Felsted 8521 Mint MB \$15  
 210. Kathy Linden – "Oh Johnny, Oh!/Georgie" Felsted 8533 Mint MB \$15  
 211. Kathy Linden – "Heartaches At Sweet Sixteen/Goodbye Jimmy, Goodbye" Felsted 8571 Mint MB \$15  
 212. Kathy Linden – "Mary Lou Wilson And Johnny Brown/Think Love" Felsted 8596 Mint MB \$15  
 213. The Lollipop – "Big Brother/Billy, Billy, Baby" RCA Victor 8430 Mint WHITE LABEL PROMO, tough one MB \$35  
 214. Darlene Love – "(Today I Met) The Boy I'm Gonna Marry/Playing For Keeps" Phillies 111 M- Classic MB \$20  
 215. Darlene Love – "A Fine, Fine Boy/Nino And Sonny (Big Trouble)" Phillies 117 Mint MB \$20



216. Darlene Love – "Stumble And Fall/(He's A) Quiet Guy" Phillies 123 Mint STOCK COPY! This record is not supposed to exist. Guides say it was issued only as a Promo and then withdrawn and replaced with the Ronettes "Walking In The Rain." But it does exist as a stock copy. This is the fifth one I've had in 30 years—so they didn't make many. MB \$800  
 217. Darlene Love – "Christmas/Winter Wonderland" Phillies 125 Mint White Label Promo, classic MB \$50  
 218. Sammi Lynn – "You Should Know I'm Still Your Baby/Blue Butterfly" Sue 752 VG++ Answer record to Bobby Vee's "Take Good Care Of My Baby," label tear on B-side MB \$50  
 219. Elena Marie – "Soldier Boy/Blue Mood" Geebee 01 VG++ Promo, scarce! Wol MB \$25  
 220. Barbara Mason – "Trouble Child/Dedicated To You" Crusader 114 Mint WHITE LABEL PROMO MB \$20  
 221. Patty McCormack – "Bubble Gum/Kathy-O" Dot 15762 Mint MB \$20  
 222. Mary Mitchell – "Our Lady Of Love/Overdue" Medallion 502 Mint MB \$20  
 223. Barbara Mood – "The Fool/Make Believe Dreams" Glory 295 Mint WHITE LABEL PROMO with backing group MB \$20  
 224. Pat O'Day – "No One Understands (My Johnny)/Stairway To Paradise" Seville 102 M- MB \$20  
 225. The Orions – "I'll Be True/Heart, Darling, Angel" Cameo 198 VG++ Their first record and an Answer Record to the Shirelles "Soldier Boy" Tough! MB \$50  
 226. The Orions – "Don't Hang Up/The Conservative" Cameo 231 VG++/Mint With PICTURE SLEEVE! MB \$35  
 227. The Orions – "South Street/Them Terrible Boots" Cameo 243 M-M With PICTURE SLEEVE MB \$35  
 228. The Orions – "Not Me/My Best Friend" Cameo 257 M/M With PICTURE SLEEVE! OHIO FIND! MB \$40  
 229. The Orions – "Crossfire/It's No Big Thing" Cameo 273 M/M WHITE LABEL PROMO with PICTURE SLEEVE, OHIO FIND! Sol MB \$35



230. The Orions – "Bon-Doo-Wah/Don't Throw Your Love Away" Cameo 287 M/M WHITE LABEL PROMO with PICTURE SLEEVE! OHIO FIND! MB \$35  
 231. The Orions – "Shimmy Shimmy/Everything Nice" Cameo 295 M/M Sol. WHITE LABEL PROMO with PICTURE SLEEVE, OHIO FIND! MB \$35

232. The Pearlettes – "Duchess Of Earl/Everyday" Vee Jay 435 M- WHITE LABEL PROMO, answer record to Gene Chandler's "Duke of Earl," xol MB \$50  
 233. The Paris Sisters – "I Love How You Love Me/All Through The Night" Gregmark 6 M- PROMO copy of all time classic! First time I ever found this as a Promo! MB \$35  
 234. The Paris Sisters – "Let Me Be The One/What Am I To Do" Gregmark 12 Mint OHIO FIND! MB \$20  
 235. The Paris Sisters – "Tell Me More/Old Enough To Cry" Imperial 5465 Mint Small sol, WHITE LABEL PROMO MB \$20  
 236. Barbara Paul – "Loving You Baby/Don't Let The Party End" Carla 2528 Mint WHITE LABEL PROMO MB \$20  
 237. Donna Percy – "I'll Keep It A Secret/Wonderin'" M-G-M 12681 Mint MB \$20  
 238. The Petties – "Sweetie Pie/Who Kicked The Light Plug Out Of The Socket" Spinning Records 60005 Mint Xol MB \$20  
 239. The Pin-Ups – "Kenny/Lookin' For Boys" Stork 1 M- Nice one MB \$35



240. The Pips – "Every Beat Of My Heart/Room In Your Heart" Hunton 2510 VG++ THIS IS IT! The very FIRST record by Gladys Knight first released in Atlanta. Georgia. ONLY COPY I'VE EVER SEEN! MB \$800  
 241. The Pixies – "My Johnny/Pigmy Love" Beau Monde 3002 Mint Promo, wol on B-side only MB \$30  
 242. Lil Randolph – "Satellite Love/My Heart Sings Ah" Chock Full Of Hits 103 M- Madame Queen from Amos and Andy sings! MB \$20  
 243. Annita Ray – "Elvis Presley Blues/Frankie's Song" Dream 1300 Mint Sol MB \$25  
 244. Alder Ray – "A Little Love (Will Go A Long Way)/Cause I Love Him" Liberty 55715 VG++ GREAT RONETTES/SPECTOR SOUND!!! WHITE LABEL PROMO MB \$75 (See picture at top of page)  
 245. Ann Reynolds – "Sugary Lies/I Like You" Epic 9254 Mint WHITE LABEL PROMO MB \$20  
 246. The Ronettes – "Baby, I Love You/Miss Joan and Mr. Sam" Phillies 118 VG++ WHITE LABEL PROMO, sol, stain on B-side label MB \$25  
 247. The Ronettes – "(The Best Part Of) Breakin' Up/Big Red" Phillies 120 Mint Tiny tol MB \$20  
 248. The Ronettes – "Do I Love You?/Bebe And Susu" Phillies 121 Mint MB \$20  
 249. The Ronettes – "Born To Be Together/Blues For Baby" Phillies 126 Mint MB \$20  
 250. The Ronettes – "Is This What I Get For Loving You?/Oh, I Love You" Phillies 128 VG++ WHITE LABEL PROMO MB \$40  
 251. The Ronettes – "Oh, I Love You/Came, You Saw, You Conquered!" A & M 1040 Mint MB \$25  
 252. Ronnie And The Relatives – "I Want A Boy/Sweet Sixteen" Colpix 601 M- Xol, GREAT GIRL GROUP MB \$100  
 253. Rosie And The Originals – "Angel Baby/Give Me Love" Highland 1011 Mint Classic MB \$20  
 254. Ruby And The Romantics – "Hey There Lonely Boy" Kapp 544 Mint PICTURE SLEEVE Only, OHIO FIND! MB \$35 (See picture at top of page)  
 255. Vicki Sallee – "There Goes The Lucky One/Your Favorite Lie" Reprise 20118 Mint WHITE LABEL PROMO MB \$20  
 256. Sally And The Roses – "Usher Boy/Chicken Back" Columbia 42895 Mint WHITE LABEL PROMO MB \$30  
 257. Sally And The Sallycats – "Depending On You/Bread Fred" Rendezvous 105 Mint WHITE LABEL PROMO MB \$20



258. The Sandetts – "Without You/Cutting Silhouettes" Smokey 109 Mint SUPER RARE AND GREAT GIRL GROUP from Mobile, Alabama. xol MB \$300

259. Peggy Sans – "Snow Man/Give Your Love" Tollie 9018 Mint WHITE LABEL PROMO MB \$20  
 260. The School Belles – "Billy Boy, Billy Boy/Waitin' For My Date" Dot 15746 Mint MB \$20  
 261. The School Belles – "Cool It, Baby/Turtle Dovin'" Dot 15801 Mint BLUE LABEL PROMO MB \$20  
 262. The Seashells – "(The Best Part Of) Breakin' Up/ Same" Columbia 45760 Mint MONO/STEREO WHITE LABEL PROMO MB \$25  
 263. The Sham-Ettes – "You're Welcome Back/He'll Come Back" M-G-M 13798 Mint Promo MB \$20  
 264. The Shangri-Las – "Remember (Walkin' In The Sand)/It's Easier To Cry" Red Bird 10-008 Mint OHIO FIND MB \$20  
 265. The Shangri-Las – "Leader Of The Pack/What Is Love" Red Bird 10-014 M- BB hole in label, Classic MB \$20  
 266. The Shangri-Las – "Give Him A Great Big Kiss/ Twist And Shout" Red Bird 10-018 Mint GREY LABEL PROMO, OHIO FIND MB \$25  
 267. The Shangri-Las – "Maybe/Shout" Red Bird 10-019 Mint GREY LABEL PROMO, OHIO FIND MB \$25  
 268. The Shangri-Las – "Past, Present And Future/ Love You More Than Yesterday" Red Bird 10-068 Mint OHIO FIND MB \$20  
 269. Carol Shaw – "Jimmy Boy/Please Don't" Atco 6278 M- WHITE LABEL PROMO, xol MB \$20  
 270. The Sherry Sisters – "Stay Away From Bobby/ Dancing With Tears In My Eyes" Okah 7169 Mint ANSWER RECORD to Marcie Blaine's "Bobby's Girl" MB \$50  
 271. The Shirelles – "My Love Is A Charm/Slop Time" Decca 30669 M- PINK LABEL PROMO MB \$25  
 272. The Shirelles – "Tonight's The Night/The Dance Is Over" Scepter 1208 Mint Classic MB \$20  
 273. The Shirelles – "Soldier Boy/Love Is A Swingin' Thing" Scepter 1228 M- Classic MB \$20  
 274. The Silver Sisters – "When A Boy Meets A Girl/ Waiting For The Stars To Shine" Shell 718 M- Cutsey sound MB \$20  
 275. The Six Teens – "Only Jim/My Special Guy" Flip 320 Mint MB \$20  
 276. Millie Small – "My Boy Lollipop/Something's Gotta Be Done" Smash 1893 M- All time classic MB \$20  
 277. Miss Gloria Smyth – "Don't Take Your Love From Me/Playmates" Sierra 1501 Mint WHITE LABEL PROMO MB \$20  
 278. Joanie Sommers – "Sommer's Season Jukebox EP with Cover" Warner Brothers 1504 Sealed/ Mint STILL SEALED IN THE ORIGINAL SHRINK— contains all title strips and mini photos MB \$50  
 279. Bob B. Soxx And The Blue Jeans – "Zip-A-Dee Doo-Dah/Flip And Nitty" Phillies 107 VG++ MB \$15  
 280. Bob B. Soxx & The Blue Jeans – "Not Too Young To Get Married/Annette" Phillies 113 M- Tiny tol MB \$15  
 281. Christine Spencer – "Since Love Came Into My Heart/Anything" Mark 144 Mint WHITE LABEL PROMO MB \$15



282. The Starlettes – "Please Ring My Phone/Jungle Love" Checker 895 Mint All time GREAT AND RARE Girl Group, xol on B-side only MB \$200  
 283. The Starlettes – "You're Gonna Be Jealous/Teco" Scarlett 700 VG++ Nice Girl Group Sound! MB \$25  
 284. Connie Stevens – "Now That You've Gone/Lost In Wonderland" Warner Brothers 5610 Mint WHITE LABEL PROMO MB \$15



285. Dodie Stevens – "Pink Shoe Laces/Coming Of Age" Crystallette 724 M- WHITE LABEL PROMO, very rare on White Label! MB \$50  
 286. Dodie Stevens – "Yes-Sir-Ee/The Five Pennies" Crystallette 728 Mint WHITE LABEL PROMO MB \$20  
 287. Dodie Stevens – "No/A Tisket A Tasket" Dot 16103 Mint MB \$20

288. Dodie Stevens – "Daddy Couldn't Get Me One Of Those/Don't Send Me Roses" Imperial 5908 Mint MB \$20  
 289. Niki Stevens – "Johnny Blue/Roses Without Thorns" RIP 128 Mint Xol MB \$20  
 290. Terri Stevens – "Adonis/Vieni, Vieni" Felsted 8586 Mint MB \$15  
 291. The Stewart Sisters – "Movie Magazine/The Witness" Specialty 653 Mint WHITE LABEL PROMO MB \$20  
 292. The Sugar Plums – "Lovers Wonderland/Sugar Plums Blues" Phi-Dan 5010 Mint WHITE LABEL PROMO MB \$30  
 293. Suzanne Summers – "When You Kiss Me Goodnight/L-U-V Love" Jaguar 3025 Mint Yes, this is the first record by the "Three's Company" girl made when she was just a girl! MB \$35  
 294. The Tammys – "What's So Sweet About Sweet Sixteen/Egyptian Shumba" United Artists 678 Mint WHITE LABEL PROMO, Great! MB \$35



295. Faith Taylor And The Sweet Teens – "Won't Someone Tell Me Why/Your Candy Kisses" Federal 12334 Mint Fabulous Girl Group! Rare!!! MB \$200  
 296. Joyce Taylor – "Dear Diary/How Will I Know" Liberty 55090 M- sol MB \$15  
 297. Terry Taylor – "Tommy/You And I" Accent 1067 Mint With neat PHOTO INSERT MB \$25  
 298. The Teen Queens – "I Miss You/Two Loves & Two Lives" R P M 500 Mint Tough one by them MB \$20  
 299. Joan Temple – "A Thousand Times/Promise" Prep 124 Mint WHITE LABEL PROMO with Promo insert MB \$25  
 300. Joan Temple – "Engaged To Be Engaged/The Heart You Break" Prep 130 Mint WHITE LABEL PROMO MB \$20  
 301. Claire Terese – "My Future Just Past/Just For You" Corsair 100 Mint WHITE LABEL PROMO MB \$20  
 302. Claudia Thompson – "Goodnight My Pet/Gloomy Sunday" Edison International 408 Mint WHITE LABEL PROMO MB \$20  
 303. Jean Turner – "Don't Cry Baby/How Will I Know?" Imperial 5684 Mint WHITE LABEL PROMO MB \$15  
 304. Arlyne Tye – "Who Is The One/The Universe" Carlton 486 Mint Promo MB \$20



305. Mamie Van Doren – "Untamed Youth EP with Cover" Prep M1-1 M/M- Super rare EP with Great Cover, small tol MB \$75  
 306. Mamie Van Doren – "The Boy Catchers Theme/Cabaret" Audio Fidelity 133 Mint WHITE LABEL PROMO MB \$25  
 307. Veronica – "Why Don't They Let Us Fall In Love/ Chubby Danny D." Phil Spector 2 Mint MB \$75  
 308. Robin Ward – "Loser's Lullaby/Lolly Too Dum" Songs Unlimited 37 M- MB \$20  
 309. Joyce Webb – "It's Easier Said Than Done/ Laughing To Keep From Crying" Golden World 108 Mint Soulsh! MB \$20  
 310. Kathy Young – "Magic Is The Night/Du Du't Du" Indigo 125 M/M With PICTURE SLEEVE, tol MB \$50  
 311. Tina Young – "Look Don't Touch/Goodnight My Love" Denny 348 Mint Promo, cutesy MB \$20

This is my last ad in Discoveries and the last issue of Discoveries. From now on, contact me to receive future auction lists or see me on the internet at [www.tefteller.com](http://www.tefteller.com).

It's too bad that Discoveries has to go but it seems like all good things come to an end. I wish the new Goldmine well but I probably will not be a part of it. RIP.

Next Month's Auction

PRE & POST WAR BLUES  
 LP's • 45's • 78's





# DiscReviews

## Bill Wyman

*A Stone Alone — The Solo Anthology 1974-2002*

Sanctuary Records (SAN 34116-2) (Two CDs)

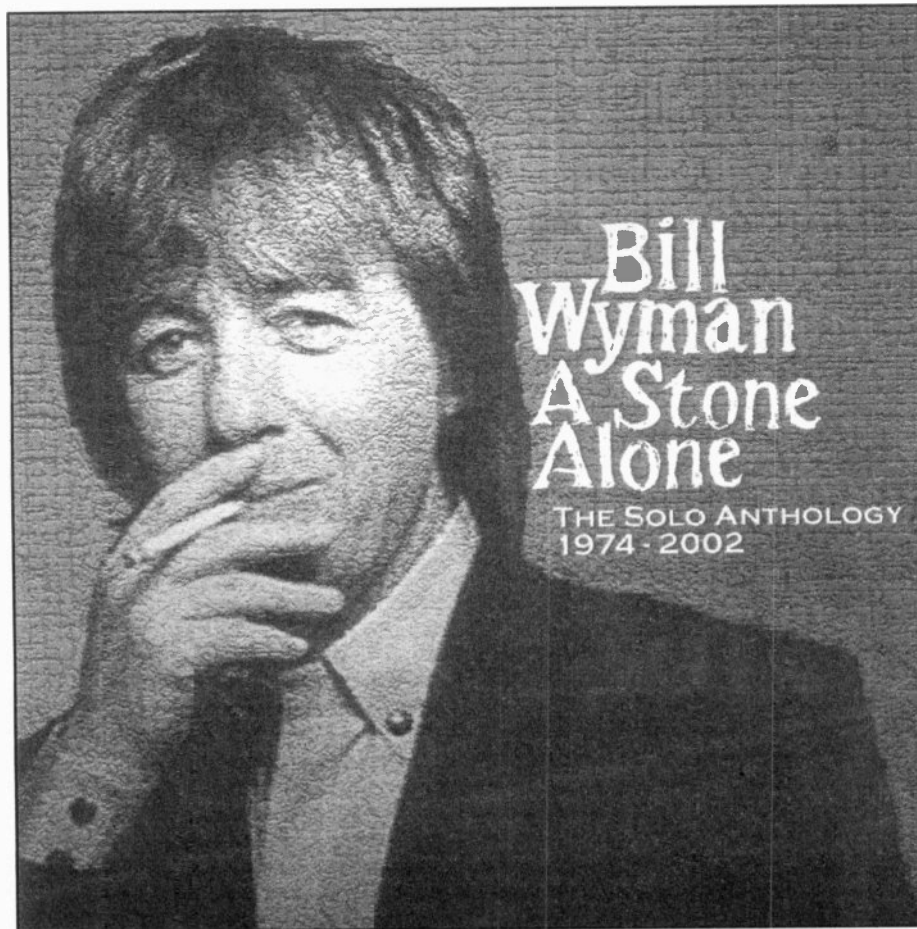
reviewed by Mark Polzin

In celebration of Bill Wyman's upcoming 70th birthday, Sanctuary Records has assembled *A Stone Alone — The Solo Anthology 1974-2002*, a two-disc overview of the former Rolling Stones bassist's solo career. Most Stones fans are not aware that Wyman has enjoyed a more productive recording and touring schedule than any other member of the band outside of their on-again off-again regimen. *A Stone Alone* gives us all a bit more justification as to why Wyman eventually left the Stones while pointing out how his musical ideas were so greatly overshadowed by the Mick Jagger/Keith Richards partnership. Wyman's solo work is vastly different than the work of the Stones and is fueled by a joie de vivre often lacking from that band's repertoire.

Oddly enough, the work of this inventive bassist does not bring his instrument up any higher in the mix than on the average Stones song. Instead, he takes a turn at the mic on his true solo records and allows his musical collaborators to shine on that material and the live work of his other bands, Willie & The Poor Boys and The Rhythm Kings.

The collection is separated thematically and chronologically between material from his proper solo albums (1974's *Monkey Grip*, 1976's *Stone Alone*, 1982's *Bill Wyman*, and 1992's collection of sporadic '80s recordings *Stuff*), studio and live work from Willie & The Poor Boys and live "bootleg" material from The Rhythm Kings (for copyright reasons known here as Bootleg Kings). Disc one, *Solo Stone*, samples 20 tracks and various styles. Wyman moves from the very playful country of "White Lightnin'" to a re-reading of the misogynistic Jimmy Soul gem "If You Wanna Be Happy" through the funky new-wave dance number "Come Back Suzanne" and into the saucy subterfuge of "Blue Murder (Lies)." Star-studded and over the top, these tracks show a man who's celebrating his fame, his fortune and his freedom from expectations. Some of the material sounds dated, yet none of it fails to surprise and amuse.

Disc two, *Poor Boys & Rhythm Kings*, steers in a direction that's extremely reverent to the music Wyman has loved over the years. These recordings find him settling into a role he seems much more comfortable with: ringmaster for a big top bulging with the numerous talented friends he's known throughout his career. Space prevents me from documenting all



of the highlights of this disc. Some worth mentioning are him singing a superb version of Chuck Berry's "You Never Can Tell," originally released on 1985's *Willie & The Poor Boys* studio album; the underrated Andy Fairweather-Low delivering a blistering vocal and guitar performance on "Mystery Train" from 1992's *Tear It Up, Live!*; Albert Lee leading The Rhythm Kings through the Fats Domino hit "I'm Ready" from the Kings' 2000 release *Ride Again*; and the phenomenal Beverly Skeete steaming her way through the Heyman/Young ballad "Love Letters," off the Kings' 2001 *Travlin' Band* record.

*A Stone Alone* should appeal to a wide range of music fans. Grab your party hat and noisemaker and let Wyman show you that true musicians keep performing at any age.

**The Allman Brothers Band**  
*Eat A Peach (Deluxe Edition)*  
Mercury (80006795-02)  
reviewed by Joseph Tortelli

Among the most significant albums of the early 1970s, *Eat A Peach* launched The Allman Brothers Band to superstar status and signaled the commercial breakthrough of Southern rock. Issued by Capricorn Records in early 1972, the album's impact was heightened by the

recent accidental death of Duane Allman, widely recognized as music's most creative guitarist at that time. This two-CD *Deluxe Edition* includes the original *Eat A Peach* on one disc and debuts a second, subtitled *The Final Fillmore East Concert, June 27, 1971*. Released in its entirety for the first time, the nine-song, 76-minute performance showcases seven previously unreleased numbers; only "One Way Out" (also on the *Eat A Peach* disc) and "Midnight Rider" (from the 1974 Duane Allman compilation *An Anthology Vol II*) have been available before.

The musical excellence of The Allman Brothers Band has long been established; it's no surprise that the Fillmore concert confirms their unsurpassed blues-rock stylings. Duane's remarkable slide guitar drives songs such as the blistering "Statesboro Blues," the Southern-styled "Don't Keep Me Wonderin'" and the rhythmic "Done Somebody Wrong." For fans of instrumentals, the disc features the incendiary anthem "Hot Lanta" and the 13-minute "In Memory Of Elizabeth Reed," an intricate, jazz-flavored piece. The concert closes with a 20-minute version of their electrifying signature song "Whipping Post" and "You Don't Love Me," a 17-minute blues jam fest.

Included on both discs, "One Way Out"



captures the Allmans at their most upbeat and accessible: Gregg Allman sings the blues-soaked number; guitarists Dickey Betts and Duane Allman deliver crackling riffs and trade nimble leads; the group's two percussionists play with a fluidity that swings rather than pounds. *Eat A Peach* alternates three live cuts and six studio tracks, three of which were recorded after Duane's death. Among the songs that received heavy FM radio rotation in the early 1970s were the bluesy "Ain't Wastin' Time No More," the country-inspired "Blue Sky" and "Melissa," a songwriting collaboration between Gregg and R&B/pop veteran Steve Alaimo. Based on a lick from Donovan's 1967 hit "There Is A Mountain," the instrumental "Mountain Jam" stretches out to 34 minutes and monopolized an entire LP of the original two-record set. Using this delightful bit of folk-pop whimsy as a starting point, the Allmans improvise collectively and take elongated solos, even dipping into some sweet, deep soul that conjures Duane's session stints at Muscle Shoals studios. Effectively doubling the *Eat A Peach* collection, this *Deluxe Edition* links a historic Allman Brothers performance to an essential album in the development of Southern blues-rock; this wonderfully mastered release is certain to please fans of the group and the genre.

## Marian McPartland/ John Medeski

*Piano Jazz Radio Broadcast*  
Jazz Alliance Records (TJA12047-2)  
reviewed by Mark Polzin

Veteran jazz pianist Marian McPartland has been hosting her own radio series, *Piano Jazz*, since 1978. Although she recently celebrated her 85th birthday, McPartland does her best to stay current with performers less than half her age. On July 7, 2003, McPartland interviewed John Medeski of the forward-thinking jazz/groove combo Medeski, Martin And Wood. The result is an entertaining and

*Disc Reviews continued on 33*





by Phast Freddie Patterson

# Grim Reporter

Blues singer, guitarist and drummer **Jesse Mae Hemphill** (early 70s) died at the Regional Medical Center in Memphis, Tenn., July 22, 2006.

Hemphill was born Oct. 18 in either 1937, 1934 or 1933 in Senatobia, Miss. Her grandfather was Sid Hemphill, who was recorded by the folklorist Alan Lomax in 1942. Twenty years later, Lomax returned to the area and taped Hemphill's aunt, Rosa Lee Hill. Her father was a blues pianist and she was related to Doctor Isaiah Ross, the one-man band. Mississippi Fred McDowell was a key influence on Hemphill and a resident of Como, Miss., where she grew up.

She played drums in her grandfather's fife-and-drum band and taught herself to play guitar. Around the end of the '70s or early '80s, she began to take her music more seriously. By then, most of the musicians in her family had died. She began to appear in clubs and blues festivals and to record.

Her music was very basic. She strummed an electric guitar in a simple, droning manner and stomped her foot, which had bells tied to it as she sang her blues.

A stroke in 1993 left her paralyzed on her left side, leaving her incapable of playing the guitar. She was confined to a wheelchair for the last few years of her life.

Blues singer, pianist **Floyd Dixon** (77) died of cancer July 26, 2006, at Chapman Hospital in Orange, Calif.

He was born Jay Riggins, Jr. in Marshall, Texas, Feb. 8, 1929. When he was 13, his family moved to Los Angeles. He taught himself to play piano and was mentored by the great Charles Brown. While still in his teens, he was winning talent contests and playing in clubs, billing himself as Floyd Dixon so his school wouldn't find out. Dixon's recording "Dallas Blues" was a Top 10 R&B hit in 1949. He had one Top 10 hit each year through 1952.

Many of Dixon's early recordings owe a debt to Brown's smooth, cocktail-style blues, but Dixon also recorded boogies, jump numbers and novelty songs. He recorded for many R&B labels including Modern, Peacock, Aladdin, Specialty, Cash, Ebb, Swingtime, Cat, Supreme, Checker, Combo, Pearl, Boxer, Reva, Jello, Dodge and Chattahoochie.

With the dawn of rock 'n' roll, Dixon was slow to adapt and was rendered obsolete. He released only about a half dozen singles between 1955-66. Before that time he had about 40 on the market.

In 1978, he released his first album, for the European JSP label. That year, The Blues Brothers popularized his song "Hey Bartender." In 1983, the same song was a country hit for Johnny Lee. Dixon's next album was issued in 1996 for Alligator, *Wake Up And Live*, and his last was issued in 2005. Dixon performed steadily until his death.

Jazz bagpipe player **Rufus Harley** (70) died of prostate cancer in Philadelphia, Pa., Aug. 1, 2006.

He was born Rufus Harley, Jr. near Raleigh, N.C. May 20, 1936. When he was two, his family moved to North Philadelphia. In order to join his high school band, he sold newspapers and bought a saxophone. At 16, he dropped out of school to help support his family with odd jobs. However, his interest in music remained.

In November 1963, Harley watched the funeral procession for President John F. Kennedy on TV. The sound of the bagpipes in the procession excited Harley enough to get his own instrument and learn to play it. The next year he began playing the bagpipes at Squeaky's, a nightclub in West Philadelphia.

In 1965, Harley was signed to Atlantic Records and cut four albums for the label. The media did not neglect the novelty of a black man playing bagpipes in a jazz context. Harley appeared on several TV shows, including *To Tell the Truth*, *What's My Line*, *I've Got a Secret*, *The Tonight Show* with Johnny Carson and Bill Cosby's show. Harley added his playing to recordings by jazz (Sonny Stitt, Sonny Rollins, and Herbie Mann) and non-jazz (Laurie Anderson, The Roots) artists. He continued to perform on the bagpipes until his death. He is survived by 16 children.

Producer, singer, songwriter **Richard Barrett** (70) died of prostate cancer Aug. 3, 2006. The place of death was not announced.

In 1936, Barrett was born in Philadelphia, Pa., and began singing in groups as a teenager. Around 1953, he moved to New York City where he joined a group called The Dreamers. After the name was changed to The Valentines, the group cut its first record for Old Town in 1954. It didn't hit. The Valentines' next record, "Lily Maebelle," which was co-written by Barrett and released by

George Goldner's Rama in the fall of 1955, became a regional hit and eventually a doo-wop classic.

Barrett became more interested in the business and production side of the music industry. He brought acts to the attention of the Goldner's series of labels and helped develop them, sometimes even writing and producing the act's records. In 1955, Barrett found Frankie Lymon & The Teenagers. A year later, Barrett and The Valentines had another

Harold Melvin & The Blue Notes and produced a 1977 album for The Three Degrees, who had several hits earlier in that decade.

Rock singer/songwriter **Arthur Lee** (61) died of leukemia in Memphis, Tenn., Aug. 3, 2006.

Arthur Porter Taylor was born in Memphis March 7, 1945. His father was a white trumpet player, and his mother was a schoolteacher of African descent.

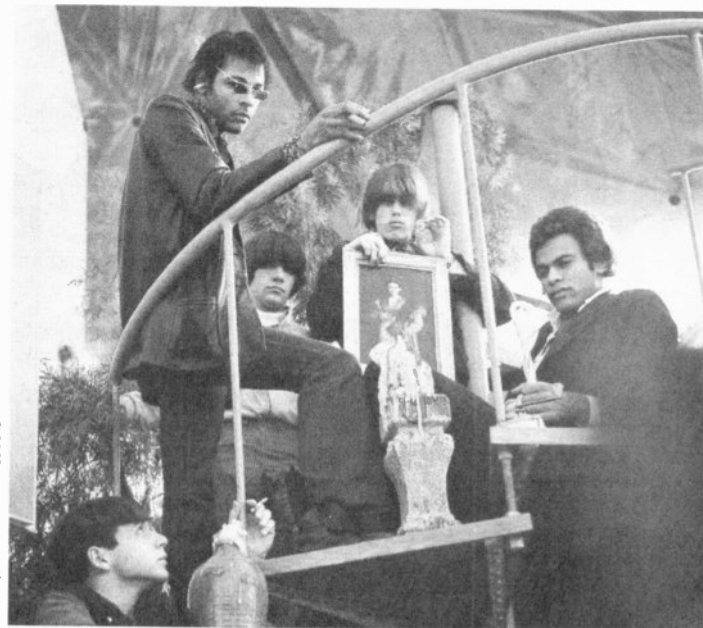
After his parents divorced, around 1949, he moved with his mother to Los Angeles. A few years later, she married a man named Clinton Lee, who adopted Arthur.

In high school, Lee was interested in sports, but after an injury he turned his attention to music. He learned to play piano, organ and guitar. He formed an instrumental combo called Arthur Lee & the L.A.G.'s (for Los Angeles Group, in answer to Booker T. & The MG's "Memphis Group"). The group's 1963 single for Capitol — "Rumble-Still-Skins" b/w "The Ninth Wave" — is a fine example of organ-based surf music. When the record did not sell, Lee formed a new group the next year called The American Four with guitarist Johnny Echols. A single for Selma, "Luci Banies"/"Soul Food" also failed to sell in spite of its excellence. Around this time, Lee also worked with

other artists as producer — Little Ray, Ronnie & The Pamona Casuals, Rosa Lee Brooks (with a youthful Jimi Hendrix).

In 1965, Lee happened upon a Sunset Strip club and witnessed a show by The Byrds. Lee was inspired. He and Echols enlisted Byrds roadie Bryan MacLean and formed a new group called The Grass Roots. When another group released a record using that name, Lee and company changed their band's name to Love.

Love soon became a fixture on the Sunset Strip scene. By 1966, the group was signed to Elektra Records, a company that previously dealt primarily with folk music, though the rockin' Paul Butterfield Blues Band (which, like Love, was biracial) was also signed to the label. Love's version of "My Little Red Book" (written by Burt Bacharach for Manfred Mann to perform in the film *What's New Pussycat*) received plenty of airplay in L.A. but was only a minor hit nationally. The group's self-titled debut album was issued before summer. It's packed with great songs that



Love, from left: Al "Snoopy" Pfisterer, Arthur Lee, Ken Forssi, Bryan Maclean, and John Echols.

hit with "The Woo Woo Train." By the end of the year, Barrett was too busy working for Goldner to be in The Valentines. Barrett had just brought Goldner a female vocal group called The Chantels — generally regarded as the first "girl group." Barrett managed and produced The Chantels, and he wrote their first hit, "Maybe."

Next, Barrett discovered The Channels ("The Closer You Are") and Little Anthony & The Imperials.

In 1962, Barrett — billed as Ritchie Barrett — cut a single for Atlantic, "Some Other Guy." Barrett wrote the cool, Ray Charles-inspired rocker with producers Jerry Leiber and Mike Stoller, and the song was covered by British beat groups such as The Big Three, Terry Dee & the Roadrunners, Freddie & The Dreamers, The Mindbenders, and The Searchers. The Beatles cut it at one of their BBC sessions.

Eventually, Barrett returned to Philadelphia, where he worked with





take The Byrds' folk-rock sound a little deeper and a little harder. With The Byrds on tour, Love became the main Sunset Strip group.

During the fall of '66, Love's next single, "Seven And Seven Is," literally exploded out of thousands of car radio speakers in the L.A. area and was a Top 40 hit. The song is louder, faster and harder than just about any record that came before it, and it is often cited as an early example of what would later be called punk rock.

The second album, *De Capo*, features elements of jazz and blues and was released in March 1967. Side two is one long jam called "Revelation" that received airplay on the new underground stations popping up throughout the country. The records did well enough for Elektra Records that when Lee suggested the label sign a band called The Doors, that recently opened for Love at the Whisky A' Go-Go, it did.

With two well-regarded albums in the stores, Love failed to capitalize on the moment by touring. Instead, the group decided to remain in Los Angeles, where the group ruled the roost. (The Doors, on the other hand, were happy to tour and soon became a favorite in the national market).

For its third album, *Forever Changes*, the group switched gears again, adding strings and a horn section. A song by MacLean, "Alone Again Or," was released as a single and it did well in Los Angeles, but nationally it peaked at only #99. Today this album is considered a pop classic, but making it was an ordeal for Lee — several band members were exhibiting problems with drugs. After completing the album, Lee fired everyone in the group.

Lee hired a new group, kept the "Love" name, and issued two albums in 1969 — *Four Sail*, the last for Elektra, and *Out Here on Blue Thumb* — and another called *False Start* the next year. Generally, these records are not as highly regarded as the previous three; however, they contain some excellent songs, especially "Always See Your Face" and "Singing Cowboy."

In 1972, Lee released a solo album, *Vindicator*. Considered by many to be just kinda weird, it contains some classic Lee songs, such as "Everybody's Gotta Live." Two years later, with a whole new band called Love, *Reel To Real* appeared. It was more R&B-oriented than anything Lee had previously done, with horn arrangements bringing to mind old Stax recordings. But with the inclusion of a cover and three songs that had been previously recorded, it gives the impression that Lee had run out of gas.

Lee recorded and performed sporadically over the next decade or so. Several attempts were made by the reissue label Rhino Records to keep Lee in the public

eye. Things started to pick up around the end of the '80s.

Lee formed a new version of Love around 1990 to play locally and toured Europe with a band made up of some of his fans in 1992. He also toured the East Coast with a Love made up of members of Das Daman and avant-garde musician Alan Licht, and the West Coast with Baby Lemonade, which became his most famous backing band during this period.

But in June 1995, Lee was sent to prison for firing a gun within city limits, even though another person confessed to firing the weapon.

Upon his release from jail in December 2001, Lee began to tour with Baby Lemonade and a string section and played songs from *Forever Changes*, which had just been reissued in a deluxe edition by Rhino. Earlier in 2006, Lee moved into a house in Memphis that he had inherited and had been rehearsing with local musicians for a new Love.

Rock keyboard player **John Locke** (62) died of lymphoma at the home of some friends in Ojai, Calif., Aug. 4, 2006.

John Tilden Locke was born in Los Angeles, Calif., Sept. 25, 1943. His mother taught him classical piano, but he wanted to play jazz. During the mid-60s, Locke briefly played with Robbie Krieger, who was also interested in jazz before he joined The Doors. Around 1966, Locke was playing in The New Jazz Trio, which was led by Ed Cassidy — a shaven-headed drummer in his 30s. Cassidy had just come back from New York City, where he and his teen-age stepson guitarist Randy California worked with Jimmy James (Jimi Hendrix) & The Blue Flames at West Village tourist bars for a season. In Los Angeles, Cassidy and California were playing in a group called The Red Roosters.

Around late 1966, The Red Roosters changed their name to Spirits Rebellious, and Locke was pulled into it, joining bassist Mark Andes and singer Jay Ferguson. When the group was signed to Ode Records, the name was shortened to Spirit.

Spirit, with its interesting incorporation of jazz, pop, Latin and classical elements, was one of the more original rock groups that came out of the mid- to late '60s Sunset Strip scene. Although the group had only one bona fide hit — "I Got a Line On You," which was propelled into the Top 30 by a killer guitar riff — its first five albums sold fairly well, with the fourth LP, 1970's *The Twelve Dreams of Dr. Sardonicus*, going gold.

In 1969, Locke's piano playing was highlighted when the group was asked to score the French film *The Model Shop*.

After the release of *Sardonicus*, the group began to fall apart. California began a solo career; Andes and Ferguson formed Jo Jo Gunne; Locke and Cassidy

carried on with the Spirit name for the fifth album, *Feedback*. From that point, various combinations of the original members — usually with Cassidy and/or California — released albums under the name for the next 20 years or so. Sometimes Locke was aboard. On Jan. 3, 1997, California died while surfing in Hawaii, ending Spirit for all intents and purposes.

During the early '80s, Locke was a member of the Scottish rock group Nazareth. For the last several years, Locke lived in Ojai, a small artist community in Ventura County, where he managed a recording studio.

Jazz pianist **Duke Jordan** (84) died in Valby, Denmark, Aug. 8, 2006. No cause of death was announced.

He was born Irving Sidney Jordan April 1, 1922, in New York City. He studied classical music until he was exposed to jazz in his teens. His heroes were Teddy Wilson, Bud Powell, and Duke Ellington, whose name he took.

In 1945, when he was 23, Jordan began working professionally with Al Cooper's Savoy Sultans. He also worked with legendary saxophonist Coleman Hawkins. Jordan spent most of 1946 in trumpeter Roy Eldridge's orchestra. By the fall of 1947, Jordan was the pianist in the Charlie Parker Quintet, with Miles Davis and Max Roach, playing in 52nd Street clubs. An Oct. 28 recording session yielded a great version of the ballad "Embraceable You." Nov. 4 saw the group cut the bebop classics "Scrapple From The Apple" and "Klactoveesedstene." Two sessions in December netted more fabulous bebop tracks.

In 1948, Jordan worked with Stan Getz for a while. He then basically worked as a freelance pianist for higher, except for two long periods with the Sonny Stitt/Gene Ammons band. In 1954, Jordan led his own trio when it cut his composition, "Jor-Du," which has become a jazz standard.

For the next 24 years, Jordan would lead groups and work as a sideman, often with baritone saxophonist Cecil Payne. His 1960 Blue Note album *Flight To Jordan* is a hard-bop standout. In 1962, he composed the score for the French film *Les Liaisons Dangereuses*.

In 1973, Jordan signed to the Danish label SteepleChase. The resulting recordings helped make Jordan a star in Europe and in Japan. In 1978, he moved to Copenhagen.

Soul singer **Barbara George** (63) died Aug. 10, 2006, in Chauvin, La. She had been fighting a lung infection and was hospitalized for weeks before she died. Also, she was diagnosed with a liver disease about 10 years ago.

She was born Barbara Ann Smith Aug. 16, 1942 in New Orleans where she was raised in the Ninth Ward. As a teen, she

sang in church and on the street. She got married when she was 16 and took her husband's surname.

In 1961, Harold Battiste, who had worked for Specialty Records founded the A.F.O. (All For One) record company with some veteran New Orleans musicians including Melvin Lastie and Alvin Tyler. Soon after they set up shop, singer Jesse Hill — who was Lastie's uncle — brought them the 19-year-old George. They cut her song "I Know (You Don't Want Me Know More)" in New Orleans with Lastie providing the cool cornet solo. The single was issued that November.

By the middle of January 1962, the song had risen to #1 R&B on the *Cashbox* R&B chart and it peaked at #3 on the pop charts. A.F.O. should have been off and running, but Sue Records, which was distributing A.F.O., made a deal with George, effectively taking the label's one hit artist away. A.F.O. and Sue severed their ties and the New Orleans indie label subsequently folded. (Battiste moved to Los Angeles about a year later where he became musical director for Sonny & Cher).

George's second single for Sue, "Send For Me (If You Need Some Lovin')," made a little noise and "You Talk About Love," a track A.F.O. had in the can, got into the Top 30 on the *Cashbox* R&B chart, but nothing else did well for her.

George became disenchanted with the music business and spent most of the rest of the '60s raising her three sons. In 1967, she cut a single for Eddie Bo's Seven B label and two for the Hep Me label during the '70s. From that point, she sang gospel only, except when she sang "I Know" at Ernie K-Doe's funeral in 2001.

Country singer **Johnny Duncan** (67) died of a heart attack Aug. 14, 2006, in Fort Worth, Texas.

He was born Oct. 5, 1938, on a farm near Dublin, Texas. As a teen he played music with his cousins — Dan (of England Dan & John Ford Coley) and Jimmy Seals (of The Champs and Seals & Croft).

In 1959, Duncan moved to Clovis, N.M., to work with Norman Petty — the man who discovered Buddy Holly — but the sessions bore no fruit. Duncan was a radio DJ for a while, before he moved to Nashville in 1964. He worked as a bricklayer while he tried to get his music together. In 1967, he was signed to Columbia Records. His second single, "Hard Luck Joe," was the first of several minor hits. In late 1971, "Baby's Smile, Woman's Kiss" reached #12 on the country charts. His first Top 10 was "Sweet Country Woman" in 1973. Three years later, Duncan scored the first of three #1 hits with "Thinkin' Of A Rendezvous." He continued to have hits that usually reached the higher part of the country





Top 40 until 1981. Sometime after that, he moved back to Texas.

Reggae singer **Joseph Hill** (57) died of liver failure while on tour in Berlin, Germany, Aug. 19, 2006.

On Jan. 22, 1949, Hill was born Linstead, Jamaica. During the late '60s, he was a percussionist and vocalist for the rock-steady group The Soul Defenders. The group was the house band at Coxsone Dodd's Studio One starting in 1971. The group provided the music for several key reggae acts: Dennis Brown, Burning Spear, Alton Ellis, Freddy McKay, The Heptones, and The Abyssinians. He left The Soul Defenders in 1974. For two years he sang in hotel bars for tourists. Then, he and his cousins Albert Walker and Roy "Kenneth" Dayes formed The African Disciples, a vocal trio similar to Burning Spear. When the group began to record for producer Joe Gibbs in 1977, its name was changed to Culture.

Rastafarian-influenced roots reggae, featuring the excellent vocals of the group.

Walker and Dayes were replaced in the early '80s; they returned in 1986 and left again in the early '90s. Culture continued to record and tour the world through the years.

Rock drummer **Bruce Gary** (55) died of non-Hodgkin's lymphoma at Tarzana Regional Medical Center in Tarzana, Calif., Aug. 22, 2006.

Gary was born April 7, 1951, in Burbank, Calif. An older cousin gave him a set of drums and he played along with his older sister's Little Richard records. When he was 11, he was playing in a surf band called The Watchmen. The group played songs by The Wailers, The Astronauts, The Surfaris, and their heroes The Ventures. The group played local parties and youth centers in the San Fernando Valley.

Gary moved out of his home at 16 and

On August 25, the group's first single, "My Sharona," was a #1 hit for six weeks — the biggest hit of the year. Gary's involvement was integral to the song. He approached the beat like a surf-music drummer playing The Miracles' "Going To A' Go-Go."

"My Sharona" propelled the album to double-platinum status, and it eventually sold more than six million copies. However, "Good Girls Don't," the next single, peaked at only #11 on the pop chart. A second album went gold, but the third did not. The group dissolved in 1982.

Gary continued to drum. During the rest of the '80s, he played on records by Al Kooper, Randy California, Spirit, and three more Krieger albums. He also toured with Bob Dylan. In 1990, he was a consultant for Oliver Stone's film *The Doors* — he showed actor Kevin Dillon, who portrayed Doors' drummer John Densmore, how to convincingly play the part of a drummer.

When The Knack regrouped in 1991, Gary did not go along. However, when the band cut "No Matter What" for a Badfinger tribute album, The Knack had their original drummer on board.

Also during the '90s, Gary produced some Jimi Hendrix reissues and toured Japan with The Ventures.

Trumpet player/bandleader **Maynard Ferguson** (78) died of kidney and liver failure, brought on by an abdominal infection at a hospital in Ventura, Calif., Aug. 24, 2006.

Walter Maynard Ferguson was born in Verdun, Quebec, Canada, May 4, 1928. As a child he played piano and violin but switched to trumpet when he was 9. At 13, he appeared on Canadian radio. At 15, he played trumpet and led a dance band that included pianist Oscar Peterson. He was billed as "the Canadian Harry James," and his band often opened for touring jazz orchestras from the U.S. as he started to make a name for himself.

In 1949, Ferguson moved to America and played in the Big Bands of Boyd Rayburn, Jimmy Dorsey, and Charlie Barnet. In 1950, Ferguson joined Stan Kenton, with whom he appeared on the Ed Sullivan show.



Courtesy of Columbia

### Maynard Ferguson

Ferguson played with Kenton until 1953. Ferguson's high-note showboating — he often played an octave higher than others on the bandstand — worked perfectly within the context of Kenton's modernistic Big Band. During this time, Ferguson won *Down Beat* magazine's Best Trumpet Player award three years in a row.

He briefly moved to Hollywood to work on soundtracks in 1953 but returned to New York's jazz scene a few years later. There, he formed the first of a series of 13-piece bands that toured internationally. His albums for Mercury/Emercy and Roulette were popular among jazz buffs during the '50s and early '60s.

Beginning around 1969, Ferguson operated out of England with his Big Band performing more pop-oriented material, which became popular there — his version of "McArthur Park" even charted. In 1971, Ferguson signed to Columbia Records. The records came out in the U.S. and began to sell well. Around 1974, he moved to Ojai, Calif. In 1977, Ferguson's *Conquistador*, which sported the Top 30 hit single "Gonna Fly Now (theme from Rocky)," earned a gold record and a Grammy award. A couple years later, he charted again with a disco version of the song.

Ferguson, who recorded about 60 albums, regularly played about 150 concerts a year until about a year ago. In July 2006 he played a weeklong engagement at the Blue Note in New York City. Upon his return home, he was hospitalized with ailments. He was due to tour Japan in September. ●



The Knack's Bruce Gary, Doug Fieger, Prescott Niles, and Berton Averre

Culture's first album, *Two Sevens Clash*, combines militarism, mystical — perhaps quasi — biblical messages with the obscure Rastafarian religion and a perky reggae beat. English skinheads and punk rockers championed it at the time.

Hill was unhappy with Gibbs and left him for Duke Reid's Treasure Isle label, which wasn't a pleasant experience either. Culture then turned to the High Note label. After the first album *Harder Than The Rest* was licensed to Virgin Records in England, the unfinished Reid sessions were issued as *Africa Stand Alone* on the April label. [The Grim Reporter's copy has one of the most crude covers he's seen — artist and title are stenciled on a pink piece of paper bearing a hand-drawn picture of the African continent, pasted to a white LP cover by hand.] Meanwhile, Gibbs released two more albums of material. All of these albums contain excellent

soon hooked up with blues guitarist Albert Collins, who he toured with for four years. Then, he began a career as a session musician, playing on records by Bang, Alexander Harvey, The Giants, Lonnie Donegan, Robbie Krieger (of The Doors), and Roderick Falconer. He also hooked up with Jack Bruce in a group that featured jazz pianist Carla Bley and guitarist Mick Taylor (right after he left The Rolling Stones). During the late '70s, Gary played drums with John Hiatt and Arthur Lee.

In 1978, singer/guitarist Doug Fieger, who had just left The Sunset Bombers, formed a group with guitarist Burton Averre and bass player Prescott Niles. Gary was asked to join — Niles and Gary had played together in 1973. Called The Knack, the group became a sensation in Hollywood's new wave and power-pop scene and signed to Capitol Records. Their debut album, *Get The Knack*, was issued June 1979.



**Disc Reviews continued from 29**

sometimes unintentionally amusing clash between two respected musicians. The interview is the latest release of these recorded interviews on Concord's Jazz Alliance label.

McPartland rightly presents herself as the Grand Dame of jazz during her NPR broadcasts. She takes pride in her encyclopedic knowledge of who she knew and what they performed. When speaking with Medeski, with whose material I'm much more familiar, McPartland's pedigree occasionally comes across as snobbery, especially when she's taken off guard by the details of Medeski's own formal training and encyclopedic recall. What softens the blow is that Medeski is a longtime fan of McPartland's show, having made cassette recordings well before Jazz Alliance released them to consumers. In fact, Medeski even has a signed copy of one of McPartland's LPs. Also, Medeski is slightly out of his element when at the piano. His focus with MMW has been on the Hammond B-3 and Clavinet. With this stage set, McPartland urges Medeski to perform two Thelonius Monk favorites, "Ba-Lue Bolivar Ba-Lues Are" and "Bemsha Swing." Medeski chooses Harold Arlan's "Out Of This World" to McPartland's surprise.

The two pianists also unite to compose a spontaneous "Free Piece" as McPartland attempts to understand Medeski's Deadhead approach to jazz. It all falls apart when she tries to accompany him on the MMW song "Bubble House." Even without the organ necessary for Medeski to "bubble" his notes, he is impressive. McPartland doesn't seem to understand the reggae term "bubble," thinking it means "keep things light and bubbly." You may not want to purchase this CD, but if you're a fan of Medeski, Martin And Wood, you'll want to hear it. If you want to see the differences and similarities between that combo's approach to jazz and what was done half a century ago, seek this disc out.

**Cactus**

**Escapi Music (EMUS060)**  
reviewed by Mark Polzin

Unlikely rock reunions have happened in the past — the original lineups of Aerosmith and Black Sabbath come to mind — but after 34 years apart, the surviving three original members of Cactus, drummer Carmine Appice, bassist Tim Bogert, and guitarist Jim McCarty, are back in action. On their fifth studio album, *V*, they are joined by former Savoy Brown vocalist Jimmy Kunes, who replaces the dearly departed Rusty Day. While it would be easy to call this a cash-grab, the fact that Cactus were never as huge as they should have been puts that assumption to rest. One listen to *V* will have you wondering why they hadn't taken the world by storm in the early '70s. This record kicks ass and is completely free of gimmickry. Produced by Appice, the record recalls everything you've ever loved about 1970s hard rock.



Courtesy of Shout! Factory/ty Jake Butler

**Solomon Burke**

wicked guitar from the vastly underrated McCarty, wailing blues harp from guest blower Randy Pratt, gutsy yet sultry shouting from Kunes, and rumbling rhythms from Appice and Bogert.

Most of the material has the perfect feel of classic rock. I had to check to see that the songs were actually written in this decade by Cactus themselves. "The Groover" is one such song. The title tells you what you need to know about the sound of the music, and it could easily be mistaken for a lost Deep Purple blues-rock shuffle. "High In The City" is one of the few songs to bring Bogert's powerful line to the fore, but McCarty's solo and lead fills are insanely good on this song and the rest of the record. When the quartet slows it down on the blues of "Day For Night" you can understand exactly why Kunes was chosen as vocalist. He understands that any hard-rock band worth its salt can drop back into heavy blues at a moment's notice. McCarty absolutely destroys his town with a solo that would put Harvey Mandel to shame. "Living For Today" is a great example of Appice's and Bogert's vocals contributing to Kunes' leads. The harmonies flow as effortlessly as the rest of the music. Yet on "Gone Train Gone," the band rips it up as Kunes sounds like a hybrid clone of Leslie West and Ronnie James Dio. Perfect!

**I Love You But I've Chosen Darkness**

**Fear Is On Our Side**  
**Secretly Canadian (SC 123)**  
reviewed by J. poet

Austin, Texas, seems like the last place on earth that would give birth to a dark,

new-wave influenced band, but it's the town I Love You But I've Chosen Darkness call home. Joy Division/New Order and The Cure invented modern rock with their propulsive bass lines, slashing angular guitar attack and vocals that were often smothered in the overall din of densely layered backing tracks. "Songs" often relied more on atmosphere than cogent lyrics, melody and vocal ability, although Ian Curtis, Bernard Sumner, and Robert Smith all have a distinct enough vocal style to overcome the supersonic clamor of their respective bands.

ILYBICD has a name that you'll never forget, and singer Christian Goyer may eventually develop a style all his own, but for now, the band remains largely in the thrall of its influences, leaning a bit closer to Joy Division/New Order than The Cure. *Fear Is On Our Side* was produced by Paul Barker (Ministry, Revolting Cocks), who gives the set a murky industrial bottom that highlights the twin-guitar work of Ernest Salaz and Daniel Del Favero, who alternate between grinding, rhythmic power chords and bright, chiming arpeggios. As one might expect from the album's title, the songs deal mainly with the dark side of life. "The Ghost," which seems to be about a building burning people to death, starts slowly and builds to a dramatic climax. "According to Plan" and "At Last Is All" wear their influences proudly but don't add much to the template. The album's last two cuts are the title track, a short, strange, moody instrumental, and "It Was Me," which shows a bit of the country twang you'd expect from an Austin band and gives one hope. A twang-core new-wave band would be something unique indeed.

**Solomon Burke**

**Nashville**  
**Shout! Factory Records (826663-10179)**  
reviewed by Mark Polzin

Coming some 44 years after his debut recording, *Nashville* is Solomon Burke's tribute to his hometown and a return to the country roots alluded to at the start of his career. In the early 1960s, few soul singers embraced musical influences beyond gospel and pop. In 2006 and at age 66, Burke no longer feels he needs to cling to the expectations of record producers looking to land his songs on a chart or mold his music to a particular market. Shout! Factory Records allows him the freedom to let his cowboy flag fly. Produced by modern country legend Buddy Miller (Jim Lauderdale, Lucinda Williams, Frank Black), *Nashville* successfully straddles the gap between soul and twang, so much so that you're caught off guard when Burke's voice holds a mirror to modern country music, showing us how vital soul is to the equation of modern country music's success.

The choice of material is flawless. Miller's acoustic guitar accompanying Burke's full-bodied wail on Tom T. Hall's "That's How I Got To Memphis" is the perfect way to set the mood for the album to follow. Heartbreak and woe know no genre rules, and Burke means to prove it. His raucous take on Bruce Springsteen's "Ain't Got You" is similarly brilliant, especially when Gary Tallent slaps his upright bass and Sam Bush fiddles up a scene of conflict. Gillian Welch joins with Burke on her "Valley of Tears" as her musical partner David Rawlings strums his steel guitar and we hear Burke stealing the song from her right under her nose. On Don Williams' tearjerker "Atta Way To Go" Burke wrenches our heartstrings with the assistance of a string quartet and Al Perkins' pedal steel. Patty Griffin lets Burke take the lead on her "Up The Mountain," and she becomes a victim of theft as Welch was before her. Burke seems to be at his best when there's a strong woman foil singing alongside him. Dolly Parton, Emmylou Harris, and Patty Loveless also join him with top-shelf performances from all.

This is Burke's renaissance, and I'm glad I'm around to hear it. The music he recorded in the 20th century felt neither as free-wheeling nor as natural as the records he has made for Shout! Factory. *Nashville* sounds like the record he always wanted to make, and it's too bad it took this long for someone to let him do his thing.

**Edie Brickell & New Bohemians**

**Stranger Things**  
**Fantasy Records (FCD-30030-2)**  
reviewed by Mark Polzin

*Stranger Things* marks the welcome return of Edie Brickell joined once again by

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# 45's - Albums - 78's

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- 10001 A & M 1053 SONNY CHARLES/CHERON BLACK PEARL/LAZY SUSAN
- 10002 A & M 1081 ARABO DREAM LIFE AND DEATH IN D/A/CAT MONAN
- 10003 A & M 1127 FRANCEL HARMON COUNTRY WALK/WHY DON'T YOU WRITE ME DJ
- 10004 A & M 1148 PAC BLESSING/COME ON BABY LOVE MB4
- 10005 A & M 1246 TUNDRALORD PITY US ALL/BAND BANDIT DJ
- 10006 A & M 1272 W C QUILLIN I SAW THE LIGHT/SAME DJ MB4
- 10007 A & M 1307 PORNCH ASHRAUN... RELEASED/WHY DON'T YOU WRITE ME DJ
- 10008 A & M 927 FRANCEL HARMON COUNTRY WALK/WHY DON'T YOU WRITE ME DJ
- 10009 ABBOTT 2010 VILLAGE SOUL CHOIR YOU LIED TO YOUR DADDY/DJ'S ALL RIGHT SOL
- 10010 ABC 10513 TAMM KISSER/SOMETHING HOT DJ MRS
- 10011 ABC 10591 TONY SANDS DEEDO DANTHUR/WHY ON BABY DJ MRS
- 10012 ABC 9784 BOBBY WILSON EVERY DAY/I'VE NEVER GONNA GY AGAIN DJ ROMANCE
- 10013 ABC 9888 DANNY/JAYORS WINTER WONDERLAND/I'VE LONG LONELY STAIN OL
- 10014 ABNER 7002 ROBERTA DAVE FIND YOUR SELF/ALL MY LOVE BELONGS TO YOU
- 10015 ACE 644 SWINGING MEMBERS COME ON BABY/BABY/HONNY HONNY MB4
- 10016 ALA 1179 JIMMY BEE WINTERWOOD/WHY YOU HONKY I LIVE IN DJ
- 10017 ALSTON 3750 DAVID RICHSON ENTER/DRAIVE/WHY IS YOUR LOVE
- 10018 AMARET 113 JUDY LYND SMILIN' I'VE GONNA BLOW IN THE WIND PSV2
- 10019 APEX 7763 JERRY ROSS ITS UNCLE WILLIE TIME/SLEEPY
- 10020 AQUARUB 380 T BOYCE/B HART AIN'T GOT THE LOVE OF ONE GIRL/ONS SIDED DJ
- 10021 ARCA 205 PRENTISS McPHAIL PEOPLE MAKE... GO ROUND/POINT OF NO RETURN
- 10022 ARCTIC 1124 BARBARA HAGON SHADOW KNOS/SORRY BUT PASS WOL MB4
- 10023 ARCTIC 6126 COASTERS CLEMENTINE/TALL STORY DJ SOL
- 10024 ATCO 1105 BOBBY DAVIN A LOVER'S QUESTION/YOU MADE A MAN OUT OF ME
- 10025 ATCO 6654 OTIS REDDING AFTER THE SMOKE IS COME/I'M THANKFUL CO
- 10026 ATCO 6659 S ALABINO/B FIGHT SORRY BUT THE BLOOD/SOMETHING... OF ME WOL
- 10027 ATCO 6723 OTIS REDDING LOOK AT THE GIRL/THAT'S A GOOD IDEA MRS
- 10028 ATCO 6894 LEMMY WELCH A SUNDAY KIND OF LOVE/I MIGH. MB4
- 10029 ATCO 1029 DRIFTERS HONEY LOV/NARM YOUR HEART
- 10030 ATLANTIC 1029 DRIFTERS TWORLDS/END/TORNDORN NIGHT
- 10031 ATLANTIC 1047 LAVERN BAKER HOLD ME GIRLS COME/WHY NAME WOL SOL
- 10032 ATLANTIC 2123 DON COVAY SOKIEE GOKIEE/MATCHING THE LATE LATE SHOW
- 10033 ATLANTIC 2548 PATTY LAHRIE/BLUE B WONDERFUL/HE'S MY MAN MRS
- 10034 ATLANTIC 2705 DUSTY SPRINGFIELD JOE/SILLY SILLY POU
- 10035 ATLANTIC 3032 MARJORIE JOSEPH MY LOVE/SAME DJ
- 10036 ATLANTIC 3118 TAMIKO TONES DANCE WITH ME/LOVELIEST BOY IN TOWN WOL SOL
- 10037 ATLANTIC 1030 MARJORIE JOSEPH STOP LOOK LISTEN/IF I LOVE YOU MRS
- 10038 AVCO 4572 GLASS BOTTLE FIRST TIME/AIN'T IT TIME ANYMORE MB4
- 10039 AVCO 4591 STYLISTICS YOU ARE EVERYTHING/COUNTRY LIVING MB4
- 10040 AVCO 4595 STYLISTICS STYLISTICS MAKE IT LAST/I'VE STONE IN LOVE WITH YOU MRS
- 10041 AVCO 4625 STYLISTICS ROCKIN' ROLL BABY/PIKERS MB4
- 10042 AVCO 4625 STYLISTICS IT'S WHAT YOU DO/THE TRUTH SHALL MAKE YOU FRE
- 10043 AVCO 547 KING HANNAH GIRL COME TALK TO ME/EVERYTHING MB5
- 10044 BACB BEAT 610 CARL CARLSON YOU DON'T HAVE TO WORRY/GROOVE... LOVIN' DJ
- 10045 BAMBOO 111 LEE CHARLES DINGLING YOUR LOVE/I NEVER SWERT THING MB4
- 10046 BATO 245 KINGS LONG LONELY NIGHTS/LET ME KNOW
- 10047 BATO 252 FIDELITY'S THINGS I LOVE/HOLD ON TO WHAT'CHA GOT MB4
- 10048 BEDFORD 105 LEE FIELDS TELL HER I LOVE HER/SWIMMERS
- 10049 BETH 1001 SHAMETHS I GOT AROUND/DON'T WORRY BABY
- 10050 BETH 0002 MRS MOZELLE PATTERSON TO THE END/PT 2
- 10051 BIG TOWN 7140 JONNY KATON WATSON ON BABE/THOSE LONELY LONELY NIGHTS
- 10052 BLUE BEAR 2024 OTIS SPAIN THAT'S MY YOU REMEMBER/SAME DJ
- 10053 BRITANIA 101 HENRY HALLS WALKIN'/RANGY COUNTRY GIRL W/FLIP/WOOD MAC
- 10054 BRITANIA 55053 CRICKETS MAYBE BABY/TELL ME HOW YOU PLAY PSV
- 10055 BRUNSWICK 55053 CRICKETS MAYBE BABY/TELL ME HOW YOU PLAY PSV
- 10056 BRUNSWICK 55166 JACKIE WILSON NIGHT/DOGGIN' AROUND NOL SOL MB4
- 10057 BRUNSWICK 55201 JACKIE WILSON TEAR OF THE YEAR/MY HELPY ARMS MB4
- 10058 BRUNSWICK 55445 LOST GENERATION YOU DON'T HAVE TO WORRY/GROOVE... LOVIN' DJ
- 10059 BRUNSWICK 55458 CHI-LITES SORRY I CAN'T HELP YOU/COMEDIAN MB4
- 10060 BRUNSWICK 55458 CHI-LITES WAKE UP/SPIN/ I WANT TO PAY YOU BACK
- 10061 BRUNSWICK 55458 CHI-LITES DIANA/PUP YOUR HEAD ON MY SHOULDER
- 10062 BRUNSWICK 1337 BERNIE ANOYE I'LL NEVER BELONG TO PORBY/FORTY-FIVE MB4
- 10063 BRUNSWICK 1777 TONY SANDS MAKE UP MY MIND/SUBWAY TOWNHORN MB4
- 10064 CADCIMC 1135 BOBBY RYDELL SWIMMIN' SCHOOL/DING A LING MB4
- 10065 CAMBO 2001 OHIO EXPRESS SOL STRUT/JINNY/TRY IT
- 10066 CAMBO 299 MARK DINWIDDIE JANUARY/JUICY/DJ MB5
- 10067 CAMBO 381 JAY WALKERS RESTLESS PEOPLE/SLEEP BEEZ WOL MB5
- 10068 CAMBO 403 OHIO EXPRESS MAYBE/BAG BOBO AND STEEP MB4
- 10069 CAMBO 1003 JAY WALKERS THAT'S WHAT I LIKE/THE PEEDLER MAN DJ DATE
- 10070 CAMBO 2870 CHEERS I NEED YOUR LOVIN'/AR/VEDICERT MB2
- 10071 CAPITOL 2920 FIVE KEYS THAT'S RIGHT/OUT OF SIGHT/OUT OF MIND
- 10072 CAPITOL 4519 TONY SANDS I'LL BE SEEKING YOU/THE WAY I AM WOL
- 10073 CAPITOL 4529 TONY SANDS I'LL BE SEEKING YOU/THE WAY I AM WOL
- 10074 CAPITOL 4405 TONY SANDS OLD OAKEN BUCKET/THERE ARE ARIE SOL WOL
- 10075 CAPITOL 4709 TOMMY MADDOX POOL ME AGAIN/HERE WE GO AGAIN DATE OL
- 10076 CAPITOL 5111 BEATLES I WANT TO HOLD YOUR HAND/I SAW HER STANDING
- 10077 CAPITOL 5174 BEACH BOYS I GOT AROUND/DON'T WORRY BABY
- 10078 CAPITOL 5670 DALLAS FRAZIER JUST A LITTLE BIT OF YOU/MALKIN' WONDER DATE
- 10079 CAPITOL 5174 BEACH BOYS WEEKEND LOVE/HERE COME SUMNER
- 10080 CAPITOL 1045 FRANKIE AVALON WHY/SWIMMIN' ON A RAINBOW MB5
- 10081 CAPITOL 2901 JASON CROB I'VE GOT MY EYES ON YOU/I CAN'T... NO MORE DJ
- 10082 CAPITOL 7163 JASON CROB YOU DON'T HAVE TO FIND MY BABY
- 10083 CHESS 1942 NITTY COLLIER HELP ME/FOR MY GIRL
- 10084 CHESS 515 CRESTS ANGELS LISTENED IN/ I THANK THE MOON/SOLWOL
- 10085 CHESS 552 JONNY MAESTRO MR HAPPINESS/TEST OF LOVE
- 10086 CHESS 589 DIMPERS BETERS/LET ME TAKE ME AS I AM MB8
- 10087 CHESS 5170 TONY SANDS THAT STRUT/WHY MY GIRL/WHY LL BE... MOON
- 10088 CHESS 575 TRADE MARTIN STRAT/BUCKY BOY/LOVELY ME SET DISH NAP
- 10089 CHESS 576 DIMPERS LIT'L MAKE LOVE AGAIN/GONE WITH THE WIND
- 10090 CHESS 530 HOKK SIMPSON NUMBER ONE/MOUNTAIN END ROCK MB20
- 10091 CHESS 579 TEE SET HA BELLE AMIE/ANGELS... HOLY NIGHT MB4
- 10092 CHESS 1212 JIMMY HORTON LOVE HASSE... ON K&J/1 DIG EVERYTHING... YOU WOL
- 10093 CHESS 104466 HENRY HALLS I'VE BEEN TOWNIN' DOWN/WHY DON'T YOU
- 10094 CHESS 04528 BOBBY GUYER YOUR SPILL/SAME DJ
- 10095 CHESS 04528 BOBBY GUYER WELLS-A-WIGGY/SAME DJ WOL
- 10096 CHESS 04618 DENICHE WILLIAMS HEALING/SAME DJ
- 10097 CHESS 06337 JONNY HORTON JONNY REB/SAL'S GOT A SUGAR LIP MB8
- 10098 CHESS 42852 DION DI MUCCI DONNA THE PRIMA DONNA/YOU ME WAK SOL
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- 10120 CHESS 42852 DION DI MUCCI DONNA THE PRIMA DONNA/YOU ME WAK SOL

- 10120 DIMENSION 1008 COOKIES DON'T SAY NOTHING BAD/SOFTLY IN THE NIGHT MB5
- 10121 DODDOR 408 SHIRLEY SWINY MORNING/2 MB1
- 10122 DOLTON 25 VENTURES WALK - DON'T RUN/THE MCCOY WOL
- 10123 DOWN TO EARTH 7 GENERAL CROOK WHAT TIME IS IT/PT 2
- 10124 DUKE 305 PAUL PERRYMAN TREM-AGE ROMEO/JUMP LOVES BETTY
- 10125 DUKE 441 BUDDY ACE CHOCOLATE CHILDS/JUMP UP AND SHOUT
- 10126 DUKE 4521 BOBBY BLAND ROCKY HILL/WHY DON'T YOU LOVE ME
- 10127 DUKE 460 BOBBY BLAND IF LOVE RULED THE WORLD/LOVER... REPUTATION
- 10128 DUKE 471 BOBBY BLAND LOVE THAT ME SHARE/SHAPE UP OR SHIP OUT
- 10129 DUKE 472 BOBBY BLAND DO WHAT... TO DO/AIN'T NOTHING YOU CAN DO
- 10130 EKLIFERA 4521 BOBBY BLAND PEOPLE ARE STRANGE/NOBODY GIRL MB5
- 10131 ELEKTRA 45256 DOOR 11 JANESE LEAVE ME ALONE/HR RAINBOW MAN
- 10132 ENSIGN 5000 KAMPUS KIDS I CRY JUST A LITTLE BIT/LOVE ME TONIGHT
- 10133 EPIC 40438 SHAKIN STEVENS SON OF A LOVIN' MAN/IT'LL NEVER GET ENOUGH
- 10134 EBYMT 3305 BUCHANAN BROTHERS A SAD SONG...SOML/OOTTA HAVE YOU
- 10135 EBYMT 3306 HORATIO I'M NOT A JUVENILE DELINQUENT/BABY RABY
- 10136 EVOLUTION 1065 P OAKLEY/R R ZOO SIXTY MINUTE MAN/I CAN'T...FROM YOU (REPRO)
- 10137 FEDERAL 12022 DOMINOS A LOVE IN MY HEART/IT'LL NEVER...GO (REPRO)
- 10138 FEDERAL 12028 ROYALS NO ROOM/I'D BE SATISFIED (REPRO)
- 10139 FEDERAL 12105 FRANKIE LYNN/DOMINOS I'M NOT A JUVENILE DELINQUENT/BABY RABY
- 10140 GEP 10151 RYMPH MEET ME HALLWAY/BRINGING IN THE END/DJ WOL
- 10141 GEP 6904 LLOYD PRICE TRYING TO SLIP/TRY GET DOWN
- 10142 GSF 6908 DOROTHY MOORE JUST THE ONE...FOR/CRY LIKE A BIRD MB4
- 10143 GULF REEF 1002 JONNY WILCARD ROCK AND ROLL YOUEL/LET IT AGAIN
- 10144 H L 4699 BREWPA/HEBB TONIGHT I'VE...A STAR/SWEET DREAMER MB4
- 10145 HAMILTON 10147 HAMILTON I'VE HAD A REAL/WHY DO YOU LOVE ME
- 10146 HAMILTON 50016 EDDIE GARSON ESCALABONE/DO-BO
- 10147 HICKORY 1465 RANDY/OLDTAYS LIVING DOLL/PAL REVERE 250 BEING YOUR
- 10148 HICKORY 1544 LEBNA WILLIAMS CIRCLE OF FRIENDS/BABY WE'RE... LOVE DUTAT
- 10149 HICKORY 10111 ROSE/ORIGINALS ANGEL BABY/GIVE ME LOVE SOL WOL MB7
- 10150 HIGHLAND 10150 HIGHLAND I'VE GOT A FEELING/WHY DO YOU LOVE ME
- 10151 HOLLAND 1065 P OAKLEY/R R ZOO SIXTY MINUTE MAN/I CAN'T...FROM YOU (REPRO)
- 10152 HOT LINK 1705 LAURA LEE ROCK 'N ROLL I STAY/SCHOOL BOY RANOMC
- 10153 HOT MAX 1055 LAURA LEE ROCK 'N ROLL I STAY/SCHOOL BOY RANOMC
- 10154 I KATCHER 041 O'KEYATIONS I WANT A BIG FAT WOMAN/WHY HAVE YOU... ON ME
- 10155 ICHIBAN 153 CHICK MILLIS I WANT A BIG FAT WOMAN/WHY HAVE YOU... ON ME
- 10156 IMPACT 1007 SHADES OF BLUE ON ME HAPPY/LITTLE GIRL MB10
- 10157 IMPERIAL 5553 PATS DOMINO WHOLE LOTTA LOVIN'/COQUETTE
- 10158 IMPERIAL 5741 RICKY NELSON TRAVELIN MAN/HELLO MARY LOO SOL PSV2
- 10159 IMPERIAL 7205 CHI-LITES TRAVELIN MAN/HELLO MARY LOO SOL PSV2
- 10160 IMPERIAL 7205 CHI-LITES TRAVELIN MAN/HELLO MARY LOO SOL PSV2
- 10161 IMPERIAL 7205 CHI-LITES TRAVELIN MAN/HELLO MARY LOO SOL PSV2
- 10162 INTERPUD 7500 UNDERGROUND SUNSHINE SURELY IT'S YESTERDAY/YOU BROUGHT THE JOY
- 10163 INVICTUS 1500 PREDIA PAYNE YOUNG MOOLS/SOUNDS LIKE O.D. TO ME RED WAK
- 10164 IT WILL STA 4608 GRAND STAND HEAVEN MUST HAVE SENT YOU/RUNNING AWAY MB4
- 10165 JAY-WALKING 015 CONFIDENTIAL FOUR PEOPLE MAKE... GO ROUND/POINT OF NO RETURN
- 10166 JAY-WALKING 015 CONFIDENTIAL FOUR PEOPLE MAKE... GO ROUND/POINT OF NO RETURN
- 10167 J-KARR 647 JIM WARDY I'M THE MAN/WHY DO YOU LOVE ME
- 10168 J-KARR 647 JIM WARDY I'M THE MAN/WHY DO YOU LOVE ME
- 10169 KING 5335 GRANDPA JONES RAMBLIN' MAN/IT'S CRYING MISTER WOL MB4
- 10170 KING 5510 H.B. LALLARD/MIDNIGHTER FIFTEEN CBTS IS ALL I GOT/A NIGHT OUT
- 10171 KING 5717 RUBY/RUBY SWITCH-A-ROO/THE FLOAT
- 10172 KING 5717 RUBY/RUBY HEARTACHES HEARTACHES/YOUR LITTLE BAND OF GOLD
- 10173 LIBERTY 5534 BOBBY VEE TAKE GOOD CARE OF MY BABY/BASHFUL BOB
- 10174 LONA 2082 J J JACKSON SHO NUFF/TRY ME
- 10175 LONDON 909 ROLLING STONES STREET FIGHTING MAN/O EXPECTATIONS
- 10176 LONDON 9766 ROLLING STONES SATISFACTION/UNDER...PROMOTION MAN SOL
- 10177 LONDON 9766 ROLLING STONES AMERICA/WHY DO YOU LOVE ME
- 10178 M-G-M 12704 SHEB WOOLEY CHASE/MONKEY JIVE DJ WOL
- 10179 M-G-M 13617 RYBEN TURNER STAND BY ME/YOU'RE GOOD ENOUGH FOR ME
- 10180 M-G-M 13764 ROY ODISON CRY SOFTLY LONELY ONE/PISTOLOERO FOR ME
- 10181 M-G-M 156 DUNN LONELY SANDS/SLOPPY SALMAY 3/16 TR
- 10182 MADISON 2525 DELEGATES NEVER LET YOU GO/VE GOT TO FIND A LOVE SOL
- 10183 MAINSTREAM 5525 DELEGATES CONVENTION '72/SALMAY 3/16 TR
- 10184 MAINSTREAM 5571 DRAMATICS FEEL IT/NO REBATE ON LOVE
- 10185 MAINSTREAM 5581 SPECIAL DELIVERY THE LONELY ONE/SAME INST
- 10186 MAINSTREAM 671 FOM/GAMES COMPOSITION TODAY... TOMORROW/SAME DJ SOL
- 10187 MALTBY 12107 BOB DYLAN I MET HER IN CHURCH/PEOPLE GONNA TALK
- 10188 MALTBY 12107 BOB DYLAN I MET HER IN CHURCH/PEOPLE GONNA TALK
- 10189 MALTBY 493 RAG DOLLS MEMORIES OF MY LIFE/IS LIKE THE RIVER
- 10190 MALTBY 493 RAG DOLLS DUSTY/HEY HOAGY MB7
- 10191 MALTBY 513 LITTLE CASAR/CONSUL POISON IVY/SLOOPY SOL WOL CO
- 10192 MALTBY 513 LITTLE CASAR/CONSUL POISON IVY/SLOOPY SOL WOL CO
- 10193 MALTBY 513 LITTLE CASAR/CONSUL POISON IVY/SLOOPY SOL WOL CO
- 10194 MALTBY 513 LITTLE CASAR/CONSUL POISON IVY/SLOOPY SOL WOL CO
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- 10300 MALTBY 513 LITTLE CASAR/CONSUL POISON IVY/SLOOPY SOL WOL CO

- 10300 NAMI 2016 VILLO KELLY HIGHWAY 79/SAME DJ
- 10301 NAMI 2033 KELLY MILES TALK TO YOU BY HAND/IT'S A BEAUTIFUL DAY
- 10302 NARCO 4032 SINDEY BROTHERS HELLO HEARTACHES/NO BLUES
- 10303 NASHBORO 1095 REV RUBEN WILLIAMHUIS JESUS SAID IT/DOWN ON...TROUBLES RISE WOL
- 10304 NASHBORO 960 ANGELIC GOSPEL SINGER SOMEBODY SAVED ME/WILL MY MOTHER KNOW ME THER
- 10305 NATURAL SOUL 2008 BILLY DAVIDART WELL LOOKA HERE/DOOR IS ALWAYS OPEN DJ
- 10306 NEARBY 1255 TOMMY MARTIN SURETALKING YOU FEEL IS BEING/WHY DO YOU LOVE ME
- 10307 NEPTUNE 116 BABY WASHINGTON DEEP DOWN/LOVE/MAA KAMA KAMA WHAT'S RIGHT
- 10308 NEPTUNE 123 O'JAYS ONE MIGHT AFFAIR/THERE'S SOMEBODY
- 10309 NEPTUNE 123 O'JAYS OFF TO WORK AGAIN/AFTER GRADUATION
- 10310 NEPTUNE 20 O'JAYS WITHOUT THE ONE YOU LOVE/THERE'S... WAITING
- 10311 NEPTUNE 696 DON NOLMAN LOOZY LOOZY/LET ME IN YOUR WORLD
- 10312 NEWMALL 696 DON NOLMAN WHERE ELSE... YOU/SOUND OF PAIN
- 10313 NEWMALL 7103 LEIGHTON LOVE'S GONNA HAPPEN TO ME/LIKE I...



THE WMSM cont.

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

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

Table with 3 columns: Year, Artist, Album Title. Includes entries like 10480 POPULAR 110 CLOVERS THE GOSSIP WHEEL/PLEASE COME ON TO ME...

Table with 3 columns: Year, Artist, Album Title. Includes entries like 10480 20TH CENTURY 3116 DICK CLARK WALK-ABOUT MONO...

Table with 3 columns: Year, Artist, Album Title. Includes entries like 10480 ABC-PARAMOUNT 9786 GINNY GIBSON I FLUDGE ALLICIANCE HEARTY PAIR OF FOOLS...

45's

LP's

78's

45's

LP's

78's

78's



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

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

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

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

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

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

Table with columns: LABEL & NO., ARTIST, TITLE & INFO., CONDITION, PRICE. Lists various vinyl records and their prices.



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



45's, & EP's with or without picture sleeves; at auction which ends on the last day of each month. Please honor your bids & send payment within two weeks from the receipt of your invoice. Payment accepted using money orders, cashiers checks, or personal checks (held until certified). Outside USA use cashiers checks or money orders at least payable to George B. Lockwood. Please limit telephone calls to between 10:00 AM and 9:00 PM EST. Except for the last day of the month which extends to 12:00 PM.

As I am selling my personal collection, for which all but 70 singles are in their original manufacturers sleeves (many) from 1950 I need buyers to tell me if they use Company Sleeves in their collection, otherwise I will place your bid winnings in new white sleeves. I have company and plain brown sleeves to sell upon request; please contact me for availability and cost. I also accept "WANT LISTS" which should be no longer than thirty items at a time. Please send your lists in alphabetical order and list the Artist/Group, Title, Label, and also let me know your grade requirements (e.g. M to VG+, etc).

45's with picture sleeves, 45's without picture sleeves, 70's, and any insurance selected on your bid form. You will see email or USPS after adding postage, handling, and any insurance selected on your bid form. You may select USPS Media Mail, USPS First Class/Priority Mail. We strongly suggest you insure all packages. Please let us know your shipping preference on your bid sheets. Grading Order: 45/PS.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various records including 'Sunnygrove', 'Motown', 'Jubilee', 'Atlantic', 'Capitol', 'Mercury', etc.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various records including 'Howlin' Wolf', 'The Beatles', 'The Rolling Stones', 'The Who', 'The Jimi Hendrix Experience', etc.

Table with columns: ARTIST/GROUP, LABEL, #, TITLE, GRADE, PS, MIN-BID. Lists various records including 'The Beatles', 'The Rolling Stones', 'The Who', 'The Jimi Hendrix Experience', 'Led Zeppelin', etc.



45 with Picture Sleeve Europe and Japan

Sale 314-772-grading sleeve 1". Postage \$4 U.S.A. Credits inquire. Phone 314-772-2175 fax 314-772-2176 email recordsm@shcglobal.net other cards!!!!

Table listing records with columns for artist, title, genre, and price. Includes artists like Beatles, Ray Charles, Doors, and Elvis Presley.

RECORDS MAN P.O. BOX 63334 ST. LOUIS, MO 63163 U.S.A.

Table listing records with columns for artist, title, genre, and price. Includes artists like Bruce Buratti, The Record Crossing, and various soul/funk acts.

BRUCE BURATTI 2047 Kenmore Ave., Bethlehem, PA 18018 Phone: 610-867-3199 • E-mail: bburatti@rcn.com

78 RPM THE LAST DISCOVERIES AD 78 RPM

Table listing 78 RPM records with columns for artist, title, genre, and price. Includes artists like Alamo, Steve, and various soul/funk acts.

THE RECORD CROSSING

P.O. Box 693, Bridgeton, MO 63044-0693. Ph: (314) 770-2202

Post. & Ins. Extra. Min. Bid \$4.00 unless stated. Auction Ends 6:00 P.M. CST, October 31, 2006

Table listing records from 'The Record Crossing' with columns for artist, title, genre, and price. Includes artists like The Record Crossing, Soul/Funk, and various soul/funk acts.

45's 50's - 70's COUNTRY ROCKABILLY 45's 50's - 70's

We Go Together silver top record good solid label wear - Chess 1619 VG+

Table listing 45's 50's - 70's records with columns for artist, title, genre, and price. Includes artists like Moonglows, Murray, Mickey, and various country/rockabilly acts.

78 RPM

Table listing 78 RPM records with columns for artist, title, genre, and price. Includes artists like Alamo, Steve, and various soul/funk acts.

45's 50's - 70's SOUL/FUNK, BLUES, R&B GROUPS

Table listing 45's 50's - 70's records with columns for artist, title, genre, and price. Includes artists like The Switch-A-Roo, The Plonk, and various soul/funk acts.

45's 50's - 70's SOUL/FUNK, BLUES, R&B GROUPS

Table listing 45's 50's - 70's records with columns for artist, title, genre, and price. Includes artists like King 5110, Duke 364, and various soul/funk acts.

ROBBIE ROMESBURG 4715-C Dunbarton Rd. Mount Laurel, NJ 08054-5646 #856-273-1996

World Radio History

World Radio History



# Set Sale 45's

Notify me of your desired purchases and I will then notify you of your buys. 45's of all kinds....R&B, RAB, blues, soul, R&R, vocals, instr., groups, etc.

## Eddie Richardson (hogwilded@cs.com)

1538 Applingwood Cove...Cordova, Tn. 38016

ATLANTIC 2051 - Jambalaya; Bobby Comstock & Counts	M	\$17
ATLANTIC 2273 - Walking Up A 1-Way St.; Willie Tee	VG+++	\$10
ATLANTIC 1073 - Nip Sip; Clovers (orig. yellow & black)	VG+++	\$34
ATLANTIC 2116 - I Do Love U; Tex & Chex (fan label)	M	\$18
<small>(has very tiny sol and mark over title....wax is perfect!!!)</small>		
APOLLO 100 - Yard Dog / Girls, Girls; One Way Street (dj)	M	\$16
ABC PARA. 10516 - I Stand Alone; Percells (good girl grp.)	VG++	\$11
ABC PARA. 10590 - Our Love Is Everywhere; Sapphires	M	\$15
ABC PARA. 10248 - I Hear Bells; Dell Vikings (dj)	VG++	\$30
ABC PARA. 10062 - Won'tcha Come Home; Lloyd Price (stereo!)	M	\$34
<small>(a very scarce stereo copy in the original STEREO sleeve!!!!)</small>		
ACE 3011 - King of Rock & Roll; Mack Allen Smith (nol)	VG	\$10
ACE 535 - Mercy's Blues; Mercy Baby	M	\$16
ACE 515 - I'm So Tired; Eddie Bo (yellow)	M	\$25
AMP 3 1001 - I Lost My Job; Don Clairs (dj)	VG++	\$17
ATCO 6074 - Miss Rip Van Winkle; Tibbs Bros. (maroon - sm. sol)	NM	\$20
ARGO 5439 - Bye Bye Baby / The Prom; Dee Robb	M	\$11
ABET 9421 - How Sweet It Is; Tommy & chessmen	M	\$17
ARVIS 110 - I Feel Like A Million; emery Blades	M	\$42
ACE 520 - Is Everything All Right; Earl King (yellow)	M	\$27
ARGO 5368 - Tough Mary; Etta James	M	\$15
ARGO 5287 - Been So Long; Pastels	NM	\$15
ALADDIN 3338 - I Feel Good; Shirley & Lee (orig. blue)	VG++	\$14
ALADDIN 3366 - Please Believe Me; Charles Brown	NM	\$20
APT 25005 - Little Star; Elegants (silver on black)	VG+++	\$15
ATLANTIC 1051 - Bye Bye Young Men; Ruth Brown (yellow)	VG++	\$15
ATLANTIC 1104 - Still; Lavern Baker	VG++	\$10
ATLANTIC 2156 - Wind-Up Toy; "Beaver" Jerry Mathers (dj)	M	\$16
ARLEN 747 - My Heart's Been Broken; Bobby Osburn	NM	\$22
A & M 1168 - Everyday I Have To Cry; Phil Flowers (dj)	NM	\$12
AMY 806 - Sweet Little Love; Al Brown & Tunetoppers (dj)	M	\$12
ARLEN 7-11 - Untie Me; Tams	M	\$12
ANDEX 4027 - Where There's A Will There's A Way; Kylo Turner (dj)	NM	\$14
APOLLO 452 - I Do / Good Thing; 5 Royales (sit. edge crimp-dnap)	VG++	\$14
BOBBIN 101 - That Will Never Do; Little Milton	VG+++	\$19
<small>(tape removed from one side of label - very small tear)</small>		
BOBBIN 112 - I'm Tryin' / Strange Dreams; Little Milton	NM	\$29
BUCKLEY 1101 - What'cha Gonna Do About Me; Jimmy Sweeney	VG++	\$12
BRUNSWICK 55100 - Dreamin' & Schemin'; Accents	M	\$17
BELTONE 2019 - No Not Again; Jive Five	M	\$17
BIG TOP 3145 - True Love Never Runs Smooth; Don & Juan (dj)	VG+++	\$17
BLUE MOON 409 - Arlinda / Wait For Me; Danny Lester & Margilators	M	\$28
BLUE ROCK 4077 - This Love Is Real; Benny & Tina (dj)	M	\$17
BLUE ROCK 4018 - Baby / There Goes My Baby; Chuck & Cleo (dj)	M	\$24
BANG 518 - Weddings Make Me Cry; Exciters (dj)	M	\$20
BRC 101 - Somebody I Know; Wales Wallace	VG	\$12
BATON 253 - I Thought I Told U Not To Tell Them; Marie Knight	VG+++	\$31
BIG TOP 103 - What Am I Crying For; Lou Johnson (orig. slv. -dj)	M	\$21
BARRY 109 - Gonna Get Me A Watchdog; Eddie Alston (stamp ol)	M	\$32
BRUNSWICK 55313 - No More / Sad Girl; Symphonics (dj)	VG++	\$15
BIG HIT 100 - Highway Blues; Little Daddy Walton & Sons	VG++	\$17
BEE CEE 304 - In A Little While; Chet "Poison" Ivey	VG+	\$18
BUTTERCUP 009 - Moving Hands of Time; Derek Martin (dj)	VG++	\$11
BARRY 1009 - Barefootin' In Chinatown; Lester Young	VG	\$10
BANDSTAND U.S.A. 1003 - Hurricane Blues; big Lucky Carter	M	\$15
BARRY 1012 - Playing It Cool; Hector Rivera (dj)	wax is NM	\$12
<small>(some label wear &amp; discoloration)</small>		
BIG TOP 3050 - Mary / Somewhere; Willie Jones & Liza Smith	M	\$16
BELL 733 - I Got It; Masqueraders (dj)	VG+++	\$12
BRENT 7029 - Oh My Angel; Bertha Tillman	M	\$25
BACK BEAT 526 - Pretty Little Mama; Joe Hinton (xol-orig. first)	NM	\$18
BIG 614 - True or False / Teen Age Fool; Teen Taylor (dj)	M	\$38
BLACK GOLD 100 - Right Gal, Right Place...; Glen Honeycutt	VG++	\$67
<small>(really nice copy of a good Memphis rocker!!!!)</small>		
COGG 101 - Play Me A Boogie In "E"; Colt Davis	NM	\$30
COLUMBIA 21160 - Wildcat Boogie; Johnny Bond	NM	\$11
COLUMBIA 41380 - Run 'em Off; Billy Brown (dj)	VG++	\$11
CEE DEE 103 - Keys To Your Back Door; Gene Cassidy	NM	\$14
CAPITOL 4045 - Baby I Love U; Del Reeves (wol - good guitar) wax	M	\$18
CAPITOL 4051 - Git It / Little Lover; Gene Vincent (dj copy)	VG+++	\$30
CITATION 15003 - Say Mama / I Fought The Law; Paul Stefan	VG++	\$12
CALVERT 102 - Now That We're Together; L. Birdsong (sm. #ol)	NM	\$19
CHAMPION 1006 - Try Me One More Time; L. Birdsong	VG+++	\$14
CHAMPION 1004 - Sittin' Here Drinking; Earl Gaines	VG++	\$16
COBRA 5000 - I Can't Quit U Baby; Otis Rush (tiny sol)	VG+++	\$30
COBRA 5005 - Violent Love; Otis Rush (tiny sol)	M	\$34
COBRA 5015 - Jump Sister Bessie; Otis Rush (tiny sol)	M	\$34
CONCEPT 898 - This Time; Curley Sanders (sol - sm. wol)	wax is M	\$12
CONLO 879 - When I'm Blue / Whiplash; Shells	Mint	\$17
CHATTANOOCHEE 666 - Land of 1000 Dances; Thee Midneters	VG+++	\$10
CRACKERJACK 4018 - Lonely Girl; Betty Green (initials ol)	VG+++	\$14
CARLTON 482 - I Took A Dare / Everyone Was There; Bob Kayll	NM	\$17
CRASH 426 - Little Miss Perfect; Jimmy Dobbins	NM	\$10
CAPITOL 3032 - Close Your Eyes; 5 Keys (v. sm. sol)	VG+++	\$19
CRISS-CROSS 110 - Steppin' High; Little Luther (orig. first lbl.-xol)	M	\$18
CAMEO 119 - People Are Talking; Rollee McGill	VG+++	\$14
COLUMBIA 40345 - Hey Little Girl / Mean Woman; Big John (#ol)	VG+	\$11
COMET 2163 - Come On Baby; Dell Price (dj)	M	\$16
CORAL 62279 - Hey Little Lover; Little Linda	NM	\$22
CHALLENGE 59069 - Pucker Paint; Huelyn Duvall (black lbl.)	M	\$26
CHALLENGE 59006 - Down On The Farm; Al Downing (black lbl.)	M	\$26
CHALLENGE 9146 - Nobody But You; Marty Balin (dj)	VG+++	\$23
CHESS 1654 - Over The Mountain; Johnnie & Joe (sil. Top)	VG+++	\$17
CHESS 1611 - In My Diary; Moonglows (silver top)	NM	\$38
CHEX 1005 - The Bell; Volumes	M	\$18

CAMEO 117 - Silhouettes; Rays (orange label)	VG++	\$12
COED 513 - Our Love / Midnight Flyer; Rivieras (dj)	VG+++	\$17
CHECKER 859 - Nobody But You; Little Walter (web-top; faint ring)	VG++	\$19
CHECKER 833 - It Ain't Right / Who; Little Walter (web top)	NM	\$30
CLAMIKE 501 - Teen-Scene; Noble Watts	NM	\$20
DUB 2843 - Rama Lama Ding Dong; Edsels (classic group!) wax	NM	\$30
<small>(becoming harder to find - has name scotch-taped on label &amp; sm. price stamp)</small>		
DOOTONE 357 - The Telegram / Coupe DeVille Baby; Medallions	NM	\$44
<small>(beautiful copy of great 2-sided group record - has very tiny sol)</small>		
DELUXE 6072 - Crazy, Crazy Love; Charms (bio lbl. - no "Hi-Fi")	M	\$28
DECCA 31245 - You Fool You; Don & Eddie	M	\$40
<small>(agreat song written by Roy Orbison &amp; Joe Melson...sounds just like Roy O. !!)</small>		
DUNES 2008 - Beverly Jean; Curtis Lee (great 2-sider! - tiny nol)	wax is M	\$17
DUKE 108 - Whoopin' & Hollerin'; Earl Forrest	VG+++	\$54
DORE 528 - Tragedy of Love / I Loved Him So; Doris	Mint	\$14
DOT 15481 - Lonesome For A Letter / The Fool; S. Clark (maroon)	VG+++	\$12
DOT 15617 - It Ain't Me / Give That Love 2 Me; Ray Campi	wax is M	\$48
<small>(has radio station writing and sticker on label - the wax is perfect!!!)</small>		
DERRY 101 - Twins / Have Good Faith; Kingtones (star ol)	M	\$14
DAWN 216 - Every Night About This Time; Sophomores (tiny nol)	VG+	\$12
DERBY 1003 - When A Boy Falls In Love; Mel Carter	M	\$12
DECCA 39766 - This Is Real; Malcolm Dodds	M	\$14
DECCA 30637 - Rocket To The Moon; Lenny Welch (dj)	M	\$20
DECCA 30031 - The Greatest Builder; Bobby Darin	M	\$18
DUKE 189 - You Still Send Me; Joe Medwick	NM	\$15
DUKE 304 - Be Ever Wonderful; Ted Taylor (very faint ring)	VG++	\$12
EAST 7003 - The Rains Came; Big Sambo & House Wreckers	NM	\$17
ERIC WEST 113 - Ding Dong Dandy; Al Henderson	VG+	\$30
EMPIRE 107 - Counterfeit Heart / You're An Angel; Youngsters (xol)	NM	\$30
EMBER 1014 - Oh Happy Day; 5 Satins (tiny # ol)	M	\$30
END 1010 - Unspoken Love; M. Dodds & Tunedrops (grey lbl.)	M	\$20
END 1020 - I Love U So; Chantels (grey label)	M	\$22
EXCELLO 2169 - Rooster Blues; Lightnin' Slim (faint ring) wax	VG+++	\$19
EXCELLO 2175 - One More Chance; Carol Fran	NM	\$16
EXCELLO 2078 - Foolish Me; Johnny Bragg (dj - lbl. dirty)	VG++	\$19
EXCELLO 2142 - Long Leanie Mama; Lightnin' Slim	NM	\$19
EXCELLO 2061 - I Love U - Love U - Love U; Marigolds (yellow)	VG++	\$40
<small>(has DJ stamp and v. small sol)</small>		
EXCELLO 2116 - I'm a Rollin' Stone; Lightnin' Slim	M	\$33
EXCELLO 2080 - Wonderin' & Goin'; Lightnin' Slim	NM	\$33
ERWIN 211 - Goodbye She's Gone; Walter Dixon (v.sm. fairt wol)	NM	\$60
FABOR 4038 - Shirley Lee; Bobby Lee Trammell	wax is M	\$95
<small>(has a small letter on each side of label and radio station sol - wax is perfect!)</small>		
FEDERAL 12162 - My Baby's 3-D; Dominoes (silver top)	VG+++	\$53
FEDERAL 12261 - Everything's All Right; Lamplighters (sm. wol)	NM	\$30
FEDERAL 12197 - Yum Yum / Goody Good Things; Lamplighters	VG++	\$28
FEDERAL 12278 - How Fine Can U Be; Jimmy Nolen	VG+++	\$40
FEDERAL 12432 - I'm Tere Tere Down; Freddy King	NM	\$12
FEDERAL 12450 - I'm Takin' Care of Business; Freddy King	M	\$12
FEDERAL 12484 - It Won't Be This Way Always; King Pins	M	\$12
FEDERAL 1485 - My Song; Jewels (dj)	VG	\$15
FEDERAL 12302 - Aw Shucks Baby; Tiny Topsy	M	\$22
FEDERAL 12497 - She's Mine; Little Joe Washington	M	\$15
FAIR PARK 0003 - White Silver Sands; Brother Dave Gardner	NM	\$20
FAME 1003 - Neighbor, Neighbor; Jimmy Hughes	M	\$10
F-M 748 - Did U Do The Mosquito; J.L. Smith	VG	\$10
FLING 725 - Something For You Baby; Mary "B"	M	\$22
FRIENDLY FIVE 740 - Monkey Business; Freddy Young	M	\$14
FURY 1055 - My Heart Is Yours; Wilbert Harrison	VG+	\$10
FIRE 501 - Think I Know / I'm Tired Of It; Dr. Horse	M	\$10
GOLDWAX 116 - Every Woman I Know; Al Vance	M	\$10
GOLDWAX 112 - I Can't Make It; James Carr (sit. scuffs on B side)	VG++	\$16
GOLDWAX 339 - Soul City U.S.A.; Spencer Wiggins	M	\$14
GENIUS 2101 - Surfin' On the Moon; Moon Surfers	VG+++	\$16
GEORGIE 101 - What's Wrong With Me; Chet Reni & Kings (dj)	M	\$30
GEE 1046 - Flip Flop; Teenagers (dj)	strong VG+	\$12
GEE 1000 - You Baby You; Clefones (orig. Gee sleeve)	strong VG++	\$22
GEE 1037 - Rosie Lee; Mello-Tones (very small sol)	VG+++	\$25
GUM 1002 - Trust In Me; Cavaliers (dj stamp - tiny label tear)	VG+++	\$16
GORDY 7002 - Come Into My Palace; Lee & Leopards (initials ol)	NM	\$55
GONE 5002 - Don't Ask Me; Dubs (shadow print)	VG	\$15
GORDY 7048 - My Baby Loves Me; Martha & Vandellas (dh)	NM	\$18
GORDY 7090 - Ooo Baby Baby; Blinky & Edwin Starr (dj- date ol)	M	\$12
GUYDEN 2075 - My Loving Time; Jimmy Hughes	VG++	\$14
GROOVE 0159 - Got On My Mind; Varetta Dillard (sm. sol)	NM	\$24
GROOVE 0128 - Goodbye Little Girl; C. Powell & Blue Flames (dj)	NM	\$30
<small>(above has very small radio stickers on label)</small>		
GOLDBAND 1058 - I Got It Made; Guitar Jr. (small ink mark ol)	M	\$22
GLOVER 3001 - Loose Me Love; Virgie Till (dj - lbl. stain-initials)	VG++	\$23
GLOVER 208 - Let The Doorbell Ring; Larry Dale	NM	\$16
GOLDEN CREST 114 - Little Home On The Range; Calvin (Hound Dog)	VG+	\$28
<small>Ruffin (obscure "Fats Domino" style)</small>		
HOME OF BLUES 240 - Aunt Mattie; Larry Birdsong	M	\$18
HERALD 486 - It Was A Nite Like This; Turbans (script in flag)	VG+++	\$34
HERALD 487 - Mad With U Baby; Charlie & Ray ( " ) sm. mark	NM	\$18
HERALD 497 - Remember Me; Lightnin' Hopkins ( " )	VG+++	\$25
HUNT 318 - Pickin' On The wrong Chicken; Five Stars	NM	\$14
HEART 340 - Bony Moronie Twist; Dothans	NM	\$30
HIT PACK 42747 - Your Love Was So Wonderful; Sonny allen	G+	\$32
HI 2108 - Move With U Baby; Big Amos	NM	\$21
HI 2245 - I Need Love; Quiet Elegance	VG++	\$10
HI 2056 - Stormy Monday Blues; Don Hines (sit. ring)	VG++	\$10
HI 2116 - Love Is After Me; Charlie Rich	M	\$14
IMPERIAL 5265 - I Didn't Want To Do It; Spiders (blue script)	VG++	\$45
IMPERIAL 5398 - I Get That Feeling; Victorials (dj-label damage)	VG+	\$20
IMPERIAL 5383 - Crying 4 You Baby; Barons (dj)	VG+	\$32
<small>(above has sit. label damage and slight background "hiss")</small>		
IMPERIAL 5404 - Down Yonder We Go Ballin'; Smiley Lewis	NM	\$47
IMPERIAL 5418 - Shame, Shame, Shame; Smiley Lewis (tiny sol)	NM	\$45
INSTANT 3256 - You Won't Do Right; Art Neville	M	\$22
INSTANT 3234 - Packin' Up; Chris Kenner	M	\$16
INNIS 3002 - The Drag; Ike & Dee Dee Johnson	NM	\$17
JESTER 102 - What Love Has Joined Together; Royal Jesters	VG++	\$30
JAB 1001 - Stop Right Here I Got Love; Bobby Kimble (blue wax)	VG++	\$30
JEWEL 730 - There Goes That Train / Dial 101; John Fred & Playboys	M	\$22

<small>(label is dirty but wax is mint)</small>		
JUDD 1002 - Mathilda; Cookie & Cupcakes (incorrect spelling)	M	\$30
JOSIE 912 - Deep In My Heart; Shells (dj - tiny sol)	M	\$19
KING 5050 - Big Ole Country Fool; Wynonie Harris	VG+	\$12
KING 4740 - I'm Gonna Run It Down; 5 Royales (No "Hi-Fi")	VG+++	\$28
KING 5075 - Real True Love; Fuller Todd (dj - sol - sm. letter ol)	NM	\$12
KING 5614 - Night Train; James Brown	M	\$10
KING 5134 - Rockin' Chair Mama; Wayne Carroll (dj)	VG+++	\$47
KING 4633 - Blues Got Me Rockin'; Jack Dupree (orig. slv.)	NM	\$24
KARATE 504 - Looking Back; Barry Grand (dj)	VG++	\$12
KIRK 635 - For the Sake of Love; C.L. & Pictures (lbl. fade) wax	VG+++	\$30
KAREN 1543 - Ain't That Terrible; Capitols (dj)	M	\$10
JUBILEE 5619 - Snap Your Fingers; Jimmy Ricks (dj)	M	\$10
JABER 7114 - Hold On / Hey Girl; Jackey Beavers Show (scuffs)	VG++	\$20
LU PINE 1003 - I Found A love; Falcons	M	\$12
LANOR 515 - Evil Hearted Woman; Drifting Charles	strong VG+	\$10
LANOR 529 - Hey Little Girl; Charles Mann	VG++	\$14
LENOIR 001 - Baby, Is There Something On Your Mind; Delicates	NM	\$20
LOMA 2074 - Heart Be Still; Lorraine Ellison	VG+++	\$12
LOMA 2070 - Can't Stop Lovin' My Baby; Linda Jones	NM	\$12
LUNA 801 - I've Got To Pay The Price; Geater Davis	VG+	\$10
LIBERTY 55123 - Jeannie, Jeannie, Jeannie; Eddie Cochran	M	\$35
LYNDAN 500 - This Little Heart; Dennis Smith	M	\$40
LYNN 512 - Slippin' & Slidin'; Mickey Gilley	VG++	\$24
MONUMENT 861 - If / Let The Fool Kiss U; Velvets (orig. slv.)	NM	\$19
MINIT 609 - Tiddle Winks; Allen & Allen (scuffs - tiny tear)	VG+	\$11
MINIT 607 - Ooh Poo Pah Doo; Jessie Hill	NM	\$18
MARTAY 2001 - I Only Came To Dance With U; Dalton Bros. (dj)	NM	\$18
MISS 118 - Your Love; Kirk Taylor & Velvets	M	\$18
MODERN 994 - Stranded In The Jungle; Cadets (classic!)	VG+++	\$18
MODERN 962 - Good Rockin' Daddy; Etta James (glossy red)	VG+++	\$30
MELBA 104 - While I Dream / I Love My Baby; Tokens	M	\$32
MELBA 102 - Church Bells May Ring; Willows (small print)	VG+++	\$22
MID-SOUTH 1500 - Crying Over U; Lyrics	M	\$42
MAR-MAR 314 - Whole Lotta Shakin'...; Tommy Adderly (dh)	M	\$24
M.O.C. 655 - Early In The Morning; 4 Kings (dj)	M	\$10
MAGNUM 41160 - Angel; Dave Meadows & Nanderthals	VG	\$10
MY 2914 - Death House Lament; Jimmy Ford & Luzers	NM	\$16
MERCURY 70464 - Such A Fool; Eagles (pink)	NM	\$24
MERCURY 8069 - Wedding Bells Are...; S.Gibson & Red Caps	VG++	\$35
MERCURY 70703 - Devil That I See; Penguins	VG+	\$11
MERCURY 71376 - Rock-A-Bye-Baby Rock; Connie Dycus (dj-sol)	VG+++	\$84
MERCURY 70061 - Playboy Blues; Elmore Nixon (maroon)	M	\$53
MERCURY 70046 - Gambler's Blues; Dinah Washington (maroon)	M	\$22
MERCURY 70868 - The First Time; Dinah Washington (maroon)	M	\$15
MGM 12284 - Stutterin' Papa; Buck Griffin	M	\$68
MGM 12609 - Baby Don't Go; Marvin Rainwater (sm. #ol)	NM	\$11
MGM 13451 - Only When You're Lonely; Royalettes	M	\$19
MR. PEEKE 123 - Nursery Rhymes; Nino & Ebb Tides (dj-great!)	M	\$30
MODERN 1007 - Good Lookin'; Etta James	M	\$18
MEMPHIS 101 - Take This Woman off the Corner; Jas. Spencer	VG++	\$14
M-PAC 7225 - Got To Find A Way; Harold Burrage	M	\$14
MAINSTREAM 5585 - That's Where It Hurts; Terry Huff	VG+	\$14
MINIT 32061 - Baby I Got It; Popular Five	VG	\$11
MINIT 32039 - Get Yourself Together; Young Hearts	VG+++	\$14
NEWTIME 507 - Mountain Dew; Johnny Fox & Foxes	M	\$21
NAT 4002 - Festival of Love / Nite Owl; Dukays (good 2-sider!)	M	\$27
NAT 100 - You'll Feel It Too; The Counts (T. Burk) (sm. lbl. tr.)	VG+	\$10
PORTER 5012 - Stop; Red (Hot) Russell	NM	\$38
PREMIUM 102 - I Don't Care; Jimmy McCracklin	M	\$18
POST 2012 - I'm Wise; Ruth Durand (dj - sm. sol)	M	\$33
PERSPECTIVE (no#) - Jo Baby; Accents (D. Gates)	VG+	\$48
RIVERMONT 1159 - Boo-Be-Ah-Be / Cute; Kimball Coburn	VG	\$10
RON 328 - Don't Mess With My Man; Irma Thomas (yel. & blk.)	NM	\$20
RCA 5101 - I'm Gonna Rock Some More; Phano Red	VG	\$11
RPM 408 - Love You Baby; B.B. King (glossy red)	VG++	\$26
RIC-TIC 110 - Real Humdinger; J.J. Barnes	M	\$12
ROJAC 117 - Don't Lose Your Groove; Lavell Hardy	M	\$16
ROULETTE 4564 - Don't Fight It Baby; Anita Humes (dj)	M	\$19
RITA 1010 - Misery / John Henry; Don Hosea (small mark ol)	M	\$23
REELFOOT (no #) - Crazy Sack; Joe Griffith	VG+++	\$22
RCA 7116 - Don't Bug Me Baby; Milton Allen (sm. sol)	wax is M	\$33
RPR 107 - Flippy Flip Flop Fly; Aldo Hubbles (dj - sm. mark ol)	NM	\$30
SPINNING 6009 - Blue Swingin' Mama; Larry Dowd (2-sider!)	M	\$80
SPECIALTY 566 - The One I Love; Byron Gipson (lines)	NM	\$45
SPECIALTY 602 - Baby Please Come Home; Lloyd Price (lines)	NM	\$32
STARDAY 241 - Ducktail; Rudy Grayzell	M	\$65
STARDAY 486 - I've Got Blues On My Mind; Lonnie Irving	M	\$20
STARDAY 659 - Waiting For An Answer; Hoyt Scoggins	VG-	\$10
SAGE 227 - So Long Baby Blues; Sandy Walker (sm. wol)	M	\$53
SAR 131 - Rome Wasn't Built...; Johnnie Taylor (scuff-dnap)	VG++	\$24
STATUE 602 - Such A Night; Mac Allen Smith	M	\$32
SWAN 4152 - She Loves U; Beatles (silver on black - DDO - dh)	VG+++	\$11
SEG-WAY 104 - Here Comes Suzy / Homework; Classmates	M	\$19
TURF 1001 - My Baby Likes To Rock; Pals	M	\$23
TREND 013 - Dream Angel / School Is Out; Terry Wayne (dj)	M	\$22
TENDER 519 - No Kiss; Charles Trent	NM	\$29
TAMMY 1014 - Three Precious Words; Edsels (dj)	M	\$25
TENDER 513 - You Cheated; Shields (no mention of "Dot"-nol)	VG++	\$48
VIN 1002 - Goodbye Blues; Jesse Allen (sit. ring)	VG+++	\$30</



Bill Johnson - Rare Vocal Groups
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Table listing various vocal groups and their records, including titles like 'ROSEVELT GRIER/GRP', 'WILLIAMS/PLAMETONES', etc.

October AUCTION BY MAIL ends November 15th

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1988 to 2005

Table listing auction items by month/year, including 'JAN/FEB 1988', 'MAR/APR 1988', etc.

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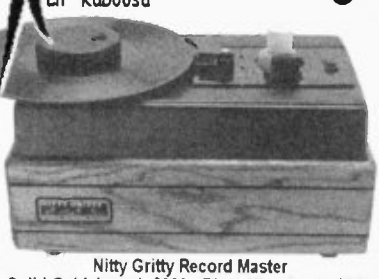
Auction 7405 745's Auction End Oct 31
Mint-Minus OR Near

Table listing auction items with columns for item number, title, and price, including '1. ABC - 9945', '2. ACE - 585', etc.

AUCTION - DOO WOPPE. ORIGINAL 45'S FOR LABELS UNLESS OTHERWISE NOTED.
PETER COLLINS, 9 VILLAGE WAY, BERLIN, MD. 21811. CLOSURE: NOV 1, 2006

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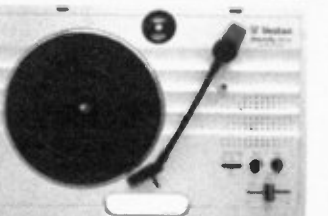
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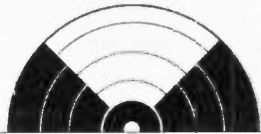
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Disc Reviews continued from 33

the original lineup of New Bohemians. The record grew from old friends hanging out and jamming together rather than through the pressures of industry moguls. In fact, their signing to Fantasy Records is the label's first pop/rock new signing in 25 years. *Stranger Things* is produced by the band and Bryce Goggin, better known for his work with Herbie Hancock and Phish's Trey Anastasio. It's about as low-key as a reunion record from a well-loved one-hit wonder can be. The smooth blending of these now well-seasoned performers has me hoping they don't disappear for another 16 years.

The main instigators of the collaboration are Brickell and guitarist Kenny Withrow. Withrow has a bottomless bag of tricks and guitar flavors that he sends Brickell's way. Always the improviser with a fluid, poetic grasp of language, Brickell fires right back at Withrow on each of the record's 13 songs. The groovy, jammy feel of the band is created by original drummer Brandon Aly, percussionist Matt Bush, and bassist Brad Houser. The newest Bohemian, keyboardist Carter Albrecht, offers as many flavors as Withrow and even picks up an occasional guitar or harmonica.

The band members are as playful as they ever were; best evidence lies with "No Dinero," a salsa number with call-and-response vocals between producer Goggin and Brickell. Brickell's voice, richer with age yet still retaining some of her girlish qualities, has us thinking it would be a blast to be broke. Houser, Withrow, and Albrecht lay down a splendid skulking-through-the-shadows riff on "Lover Take Me" under one of Brickell's sexiest lyrics yet. Bush gives us a galloping conga beat on "A Funny Thing" as Withrow dazzles and Brickell sings about one of those matter-of-fact everyday incidents she describes so well. She even plays a little electric guitar on the single "Wear You Down" with Withrow's chord changes approximating an Indian raga at times while she coos softly. "One Last Time" would have been the better choice for a single due to its no-frills sensibilities from an unmistakable Brickell delivery and a "Damn! How'd he do that?" solo from Withrow.

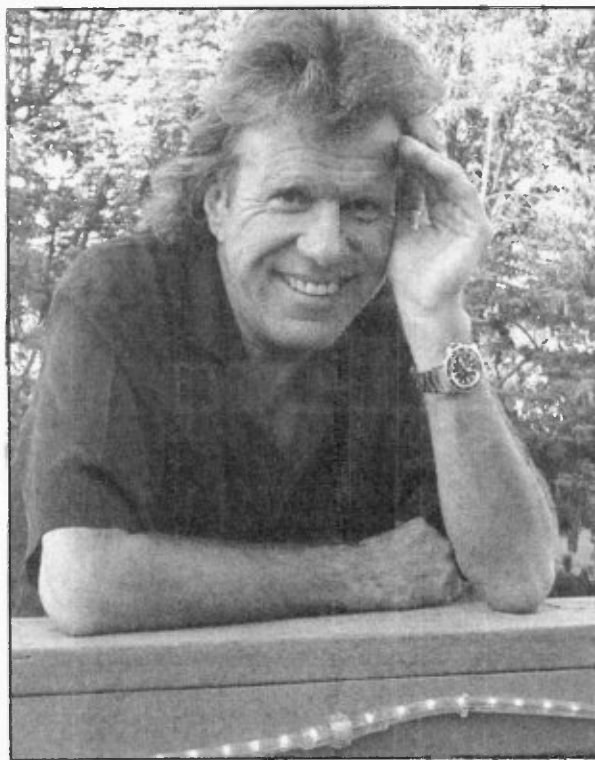
*Stranger Things* is easily as solid as New Bohemians' debut, *Shooting Rubberbands At The Stars*, and nearly as adventuresome as *Ghost Of A Dog*. Too bad it took them so long to add their hues back to the faded pop-music canvas.

**Frank Black**

*Fast Man Raider Man*  
Back Porch Records (09463-59695-2-8) (Two CDs)  
reviewed by Mark Polzin

Prolific Pixies frontman Frank Black returns full time to his solo career with a two-CD set on Milwaukee's Back Porch Records titled *Fast Man Raider Man*. Black is becoming more comfortable with the rootsy, alt-country sound he first explored on last year's *Honeycomb*. Like that record, *Fast Man Raider Man* was produced by Jon Tiven (B.B. King, Wilson Pickett). Tiven has a perfect understanding of the course Black intends to chart and isn't afraid to call in favors from an all-star roster of guests to serve as Black's crew. Tiven's genius is revealed in his choice of musicians — legendary Nashville session guitarist Reggie Young, Muscle Shoals powerhouse organist Spooner Oldham, unsung instigator Al Kooper, and trad-country vocalist Marty Brown, among others. Black wanted to let the songs speak for themselves without being weighed down by the baggage of expectation associated with the much heavier and weirder Pixies material. In fact, Black finds he has trouble writing Pixies songs anymore. He's asking that we keep up with his newer ideas, and with songs this good, that shouldn't be a problem.

Close your eyes and forget whom you're listening to. The twangy guitar, barroom piano and mourning harmonica of "You can't Crucify Yourself" works like any great country song in reminding us that it takes two to ruin a once strong relationship. Black busts into an all-out croon on "The End Of Summer," letting the musicians contribute to the love song just like Bob Dylan did on *Nashville Skyline*. Is that a drunken Van Morrison laying



Courtesy of Chipster Entertainment, Inc.

**Keith Emerson**

the blame on "It's Down To You"? Whose off-key falsetto is careening off the jail cell walls on "My Terrible Ways"? Did someone have the audacity to lock The Jordanaires and a sax player in there with Black? Or Mick Jagger to sit in with The E Street Band on the traditional piece "Sad Man's Song/Fare Thee Well"? And how did they end up on a Frank Black record?

*Fastman Raiderman* never gets old. There's too much to marvel at here. Even with it being a double album, he's far from tapped out for new ideas. He's got another album's worth of songs ready to go, and he's road-testing them as you read this. It's evident that he made some new friends during the sessions for *Fastman* and *Honeycomb*, and he's quite likely to gain a new audience once the rest of the world hears what those friends helped him record.

**Keith Emerson**

*Off The Shelf*  
Castle Music Records (CMRCD1305)

**Honky**

Castle Music Records (CMRCD1215)  
reviewed by Mark Polzin

Although multifaceted keyboardist Keith Emerson is best known through the work of the trio Emerson, Lake & Palmer, Emerson has released far more material apart from that group during his 40 years in the music biz. Castle Music/Sanctuary is now making efforts to get some of Emerson's out-of-print and limited stateside release-material available on CD. Three releases saw the laser light of fans' players recently: *Off The Shelf*, *At The Movies* (three CDs), and *Honky*.

Emerson has always tried to incorporate his diverse influences into the music he makes. Whether he's adopting the idiom of classical, jazz or rolling barrelhouse, Emerson has been able to compose original material and place his stamp on the works of the masters, all the while working with name-brand talent. *Off The Shelf* is a 15-track, career-spanning collection of Emerson's best-loved recordings. His classical leanings are documented on the rethinking of the ELP track "Abaddon's Bolero," as recorded with the London Philharmonic Orchestra. "Pictures At An Exhibit," a solo variation of Modest Mussorgsky's composition "Pictures At An Exhibition," recorded by Emerson in the '80s, continues the feel. Emerson's solo piece with sampled orchestration, "And

Then January," rounds out the classical moments.

The faux Brazilian pop of "Rio" is an attempt at wit. Emerson nails the carnival mood of the music but utterly destroys the Portuguese lyrics and batters the culture further with some sort of Speedy Gonzales effect on the vocals. Two songs from the *Best Revenge* soundtrack follow: "Straight Between The Eyes" features Garth Hudson on the accordion and the unmistakable vocals of Bandmate Levon Helm, while Aynsley Dunbar drives the train very, very slowly from his drum kit on a superb version of the Elvis Presley hit "Don't Be Cruel." Emerson is responsible for one solo Top 40 hit in Great Britain — "Honky Tonk Train Blues," of which more will be said later. Although that song is not presented here, two songs from the same session with The London Jazz Orchestra are.

Charlie Parker's "Au Private" features the incredible Buddy Rich-like drums of Jon Hiseman and a sax line from Hiseman's wife, Barbara Thompson. "Walter L" is a Gary Burton tune showcasing Emerson's work on the Hammond B-3 and "the world's most dangerous synth," the Moog. Two pieces highlighting the soprano sax of Ron Aspery, Thelonius Monk's "Rhythm-A-Ning," and Emerson's "Asian Pear" complete the disc's detour into jazz. A non-orchestrated version of "Motor Bikin'" features Emerson on the Yamaha GX1 and sounds much creepier than the version featured in the 1981 Sylvester Stallone film *Nighthawks*. A rocked-up rendition of *West Side Story*'s "America" shows that Emerson can actually play with a guitarist. This cut from 1986 lets Pat Travers turn it up to 11. A completely disposable recording of The Nice performing Frank Zappa's "Lumpy Gravy" is unearthed from John Peel's vaults. The track is painfully short and marred by dialogue attempting to copy Zappa's banter with The GTO's. "Up The Elephant & Round The Castle" is a Joplin-esque pub piano theme from a British TV show. Charming but far from essential.

The disc closes with one of Emerson's oddest turns as he, Travers, and Cozy Powell attempt Ian Dury's "Sex & Drugs & Rock & Roll." Unsurprisingly, the keyboard wizard demonstrates how oblivious he was to punk forming in retaliation against groups like ELP. Given that fact, it's the perfect comment on Emerson's career. As a comedian, Emerson makes for a brilliant pianist. *Off The Shelf* is peppered with moments where Emerson misses the point. It's a disc you should add to your list only after you've filled in your holes in the ELP and Nice catalogs. But keep in mind,

Disc Reviews continued on 48

PAUL GRENYU - 238 TAINTER DRIVE - LITCHFIELD PARK, AZ, 85140	45a	45b	AUCTION	45a
No minimum bid/NO bid topping. Postage added. Closing OCTOBER 16, 2006. PICTURE SLIDES/RE-				
1 ANNA, PAUL	RCA	7877	Love me warm and tender	VG to VG+
2 BEATLES	APPLE	2704	Let it be/You know my name	PS - VG+, slight wear
3 BONDS, U.S.	LEONARD	10104	Quarantine to Hawaii	VG+
4 BOYZE, TUNNY & BERRY MAIR	A & M	893	I wonder what she's doing tonight	PS - VG+, small top stain
5 CANNON, PHILIP	SWAN	4043	Hey don't you know in New Orleans	PS - VG+, to M
6		4053	Jump over the wall	VG+
7 CHECKER, GERRY	PARMAY	836	Lonely lonely the weekend's here	PS - VG to strong VG, mild surface wear
8 CLARK, DAVE, FIVE	EPIC	10004	All night long/try too hard	PS - VG+, mild wear
9		10076	Nineteen days/sitting here baby	strong VG to VG+
10		10114	I've got to have a reason	VG+
11 COOKE, SAM	RCA	7927	This ain't right/How it	PS - VG+, light wear
12 CUNEIFOLD	MGM	13686	We can fly	PS - VG+, mild wear
13 CUMPOSE, GENEVIE	DEE-FI	4181	Your name is gonna grow/My Blue	PS - VG+, small tear on one side
14 DARIN, RICHIE	CAPITOL	4837	If a man answers/A true true love	PS - VG+
15 DEE, JIM & STEPHEN	ROULETTE	4438	What kind of love is this	VG to VG+
16 DEE, JIM & STEPHEN	LAUREL	3044	Where do you think I'm going	VG+
17 DEE, JIM & STEPHEN	LAUREL	3110	Remember me	PS - VG+, light wear
18 DEE, JIM & STEPHEN	PHILIPS	40370	Open 77 (don't you worry 'bout me)	PS - VG+, mild wear, wear? stain bottom third of sleeve
19 JAY & ANNELORE	EA	919	Some sentimental croonings	VG+
20 LOVIN' BROTHERS	RAMA EXTRA	211	Home in the city	PS - VG+, to M
21 MURPHY, ANTHONY & THE MURPHYS	IMP	1120	Hey hey hey	VG+
22 MURPHY, ANTHONY & THE MURPHYS	SPECIALTY	624	Good-bye Miss Kelly	strong VG, white
23 MURPHY, ANTHONY & THE MURPHYS	WARR BROS	5184	Oh, my love, my love	PS - VG+, strong wear, one side split
24 MURPHY, ANTHONY & THE MURPHYS	IMP	7197	Up on top of the old town	PS - VG to VG+, tiny scratch
25 MURPHY, ANTHONY & THE MURPHYS	IMP	4518	Rainy's Delusion (from movie '67)	PS - VG+, slight hole, price sticker one side
26 MURPHY, ANTHONY & THE MURPHYS	IMP	1001	Last train to Clarksville	PS - VG+, to M (fold-out on CD)
27		1002	I'm a believer	VG to VG+, spots
28 DOLBE, WALTER & THE DOLBE BAND	ARISTA	9505	That was then, this is now/Don't see them	M - 1986
29 DOLBE, WALTER & THE DOLBE BAND	ARISTA	9532	Daydream believer/Rainy season	M - 1986
30		74400	Heart and soul/MENT - live	PS - VG, creases, name written 1 side
31		74410	Every step of the way/I'll love you forever	M - 1987



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# Record Shows



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

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

**Sep 9 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays or www.musiccollecting.com

**Sep 9 VA**, Richmond. Record, CD & Music Show, Holiday Inn Hotel. 2000 Staplesmill Rd., SH: 10am-4pm, T: 6', F: \$40. before Aug. 12. \$55. thereafter, A: \$2.50. Stand Still Music, PO Box 35913, Richmond, VA 23235. PH: 804-274-9537.

**Sep 10 FL**, Jacksonville. Vinyl Frontier Show, Columbus Social Club. 1501 Hendricks Ave., SH: 10am-5pm, F: \$40., A: \$3. Steve, PH: 904-483-0650.

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

**Sep 10 MN**, Minneapolis. MSP Music Expo, Four Points by Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspmusicexpo.com

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

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

**Sep 10 NY**, Hempstead. Record Collectors Show, Hofstra University. SH: 9am-4pm, A: \$5. PH: 516-481-2188.

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

**Sep 10 VA**, Richmond. Record, 45's & CD Music Show, Holiday Inn Hotel. 2000 Staplesmill Rd., T: 6', F: \$40. in advance, \$55. after Aug 12, A: \$2.50. Stand Still Music, PO Box 35913, Richmond, VA 23235. PH: 804-274-9537.

**Sep 10 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-4pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3, A: \$2. Jim, PH: 920-733-5076.

**Sep 10 ON**, Fort Erie. Record-O-Rama Show, Bridgewater Country Club. 700 Gilmore Rd., SH: 10:30am-4pm, A: \$3. PH: 905-994-7434.

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

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

**Sep 17 CT**, New Haven. Record Convention, Annex YMA. 554 Woodward Ave., SH: 10am-4pm, T: 65-8', F: \$65., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

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

**Sep 17 KY**, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

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

**Sep 17 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

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

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

**Sep 23 IL**, Schaumburg. Record Show, Radisson Hotel. 1725 E. Algonquin Rd., just W. of Rt. 53, SH: 10am-4pm, T: 6', F: \$40., A: \$3. Bill, PH: 847-409-9656.

**Sep 23 NC**, Clayton. Vinyl-Only Record Show & Expo, Ctr. 2nd St., SH: 10am-5pm, T: 6' & 8', F: \$40.-\$50. first, \$30.-\$40. ea. add'l., A: \$2. with coupon, \$3. without, under 12 free with adult. VinylTimes.com, Ray K, PH: 919-553-8988.

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

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

**Sep 24 FL**, Orlando. Record & CD Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, A: \$3. PH: 352-665-0259.

**Sep 24 GA**, Atlanta. Record & CD Show, Marriott NW Hotel. Windy Hill, I-75 N., Exit 260, SH: 10am-4pm, A: \$3. Victor, PH: 770-946-5050 or Keith, PH: 770-463-2727.

**Sep 24 IN**, Indianapolis. Music Collectors' Convention, Ramada Inn. I-465 & Pendleton Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Sep 24 MA**, Dedham. Original New England Compact Disc & Record Expo, Holiday Inn. Dedham Rt. 1, SH: 10am-4pm, A: \$4. Randolph Music Center, PH: 781-986-4538.

**Sep 24 NY**, Centereach. Records, Toys & Collectibles Show, VFW Hall. 31 Horseblock Rd. off Rte. 25, LIE 62, SH: 10am-4pm, T: 50-6' & 8', F: \$40.-\$50., A: \$1., under 6 free. Daniel Fishman, 534 Glenwood Lane, East Meadow, NY 11554. PH: 516-485-1424.

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

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

**Sep 24 WI**, Milwaukee. Music Marketplace, American

Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-4pm, A: \$3. Bill, PH: 847-409-9656.

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

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

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

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

**Oct 1 ON**, Sudbury. Record & Collectables Show, Howard Johnson Hotel. 50 Bracy St., SH: 10am-4pm, T: 8', F: \$65., A: \$3. Ivan Amirault, PH: 705-525-5958.

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

**Oct 7 NY**, New York. Music Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays or www.musiccollecting.com

**Oct 7 OR**, Portland. Night Owl Record Show, Eagles Aerie. 4904 SE Hawthorne Blvd. (corner of 50th & Hawthorne), SH: 5pm-9pm, A: \$1. Night Owl Record Show, Dan, PH: 503-284-4828 or www.nightowlrecords.com

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

**Oct 8 NY**, Utica. NY CD & Record Fair, Deerfield Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', F: \$60., A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

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

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

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

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

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

**Oct 15 MD**, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 9am-3pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

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

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

**Oct 15 NE**, Omaha. Music & Collector's Show, Firefighters Union Hall. 60th & Grover, SH: 10am-4pm, PH: 712-328-8731 or 402-451-7814.

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

**Oct 15 IN**, Cincinnati. Music Collectors' Convention, Clarion Hotel. Pfeiffer Road & I-71, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Oct 15 OR**, Portland. Music Expo CD & Record Convention, Holiday Inn. 8439 NE Columbia Blvd., SH: 10am-5pm, T: 8', F: \$50., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.

**Oct 15 WI**, Milwaukee. Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., SH: 10am-4pm, T: 8', F: \$35. for 1, \$65. for 2, \$90. for 3, A: \$2. Jim, PH: 920-733-5076.

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

**Oct 15 ON**, Toronto. Musical Collectables Show, Capitol Banquet Centre. 6435 Dixie Rd., Mississauga, SH: 10am-4pm, A: \$4. PH: 800-255-4416 or 705-327-7965 or www.musicalcollectables.com

**Oct 21-22 CA**, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$6. PH: 707-942-5079.

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

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

**Oct 21 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Oct 21 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Oct 21 TN**, Chattanooga. Record & CD Show, Comfort Inn. I-75, Exit 1, SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net

## OCTOBER 2006 Discoveries

**Oct 22 CT**, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$50., A: \$5. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

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

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

**Oct 22 NY**, Centereach. Records, Toys & Collectibles Show, VFW Hall. 31 Horseblock Rd. off Rte. 25, LIE 62, SH: 10am-4pm, T: 50-6' & 8', F: \$40.-\$50., A: \$1., under 6 free. Daniel Fishman, 534 Glenwood Lane, East Meadow, NY 11554. PH: 516-485-1424.

**Oct 22 TN**, Knoxville. Record & CD Show, Holiday Inn Select. I-75 40 at Cedar Bluff Rd., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net

**Oct 23 IL**, Summit. Show, American Legion Post. SH: 9am-3pm, F: \$40. Steve, PH: 773-586-1206 or Henry, PH: 847-833-8926.

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

**Oct 29-30 SWITZERLAND**, Zurich. 9th Annual Int. Record & CD Convention, Volkshaus. SH: 10am-7pm. Sammlervereinigung 2. Goldau. Pf. 155, 8833 Samstagern. PH: 011-41-79-4270102.

**Oct 29 CA**, Buena Park. Greater Orange County Record Show, UFCW Union Hall. 8530 Stanton Ave., SH: 10am-3pm, T: 8', F: \$60., \$110. for 2, A: \$3. Steve Brunner, PH: 626-963-9717 or 665-4448.

**Oct 29 NY**, Syracuse. NY CD & Record Fair, Ramada Inn. 1305 Buckley Rd. (Exit 25, I-81 or Exit 36 NYS), SH: 10am-5pm, T: 65-6', A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Oct 29 RI**, North Providence. RI Rock 'n' Roll Collectors Convention, Columbus Club. 1835 Mineral Spring Ave., SH: 10am-3pm, F: \$35., A: \$2. Steven "Rocky" Rothwell, PH: 401-353-9612.

**Nov 3-5 NY**, New York City. WFMU Record & CD Fair, Metropolitan Pavilion. 125 W. 18th St. Mike Lupica, PH: 201-521-1416 ext 243 or www.wfmu.org/recfair

**Nov 4 AZ**, Tucson. Record Show, Plumbers & Steamfitters Hall. 2475 E. Water, SH: 9am-4pm, F: \$25., A: \$4. Bruce Smith, PH: 520-622-0104.

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

**Nov 5 MA**, Dedham. Original New England Compact Disc & Record Expo, Holiday Inn. Dedham Rt. 1, SH: 10am-4pm, A: \$4. Randolph Music Center, PH: 781-986-4538.

**Nov 5 MN**, Minneapolis. MSP Music Expo, Four Points by Sheraton. 1330 Industrial Blvd., SH: 10am-4pm, F: \$30. aisle, \$35. wall, A: \$3. Tim, PH: 651-373-0065 or www.mspmusicexpo.com

**Nov 5 MO**, St. Louis. Record & CD Show, American Czech Hall. 4690 Landsdowne at Kings Hwy., SH: 10am-4pm, F: \$35., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

**Nov 5 NY**, Rochester. Bop Shop Annual Spring Record Show, Village Gate Square. 274 N. Goodman St., SH: 10am-4pm, T: 60, A: free. Tom Kohn, PH: 585-271-3354.

**Nov 5 OH**, Toledo. Record Show. 2458 Tremainsville Rd., SH: 9am-4pm, A: \$1. Bill Simmons, 21740 Luckey Rd., Luckey, OH 43443. PH: 419-833-5040.

**Nov 5 TN**, Nashville. Music Collectors' Convention, Sheraton Music City. 777 McGavock Pike, SH: 10am-3pm, F: \$35. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

**Nov 10-12 MA**, Springfield. United Fan Con: Sci-Fi, Fantasy, Rock & Roll Expo, Marriott. PH: 781-986-8735 or www.unitedfancon.com

**Nov 11 FL**, Tampa. Record & CD Show. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$45., A: \$4. Richard Richards, 1547 55th Ave. N., St. Petersburg, FL 33703. PH: 727-251-9458.

**Nov 11 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 251, Hamburg, NJ 07419. PH: 973-209-6067. www.showsandexpos.com

**Nov 11 NY**, Ithaca. NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', F: \$70. for 1st, \$60. for 2nd, A: free. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

**Nov 11 NC**, Greensboro. Record & CD Show, Holiday Inn Express. I-40, Bus. 85 at East Lee St., SH: 10am-5pm, A: free. Show Logic Productions, PO Box 245, Warner Robins, GA 31099. PH: 478-922-8851 or www.showlogic.net



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### Disc Reviews continued from 41

without a foil to keep him in check, Emerson's ego will not let him understand that just because you *can* do something it doesn't mean you *should*.

This takes us to *Honky*. A first glance at the cover would have us believing that Emerson was riffing on the opening scene from *The Jerk*, except it actually happened! Emerson, rich rock star that he was, bought some property in the Bahamas and stuck out like a white-haired, rhythmically challenged Caucasian among the locals. He may have been shunned by the Bahamians had they not been familiar with his recent hit, "Honky Tonk Train Blues." Everywhere he went, the kids greeted him with cheers of "Honky!" and thus the title of Emerson's first solo record was born.

Emerson complains in the liner notes that record producers and fans would not allow him to record material apart from Greg Lake and Carl Palmer. One listen to *Love Beach* will clue you in that ELP had run its course and that likely Emerson's spending habits kept the ELP monkey on his back. No matter, Emerson took the plunge on this "zero pressure" session. Originally released in 1980 on the Italian label Bubble, *Honky* had seen only limited U.S. release on CD until now. The disc is thin on ideas, starting with the three-movement "Hello Sailor." Emerson tries padding out George Malcolm's "Bach Before The Mast" with some Caribbean spice and ends up producing a rather dated-sounding flop. "Salt Cay" and "Green Ice" keep the riddims coming in a complete mismatch with Emerson's classical technique. Billy Taylor's "Big Horn Breakdown" is a cool, ragtime breeze and is followed by a so-so version of Meade "Lux" Lewis' "Yancey Special." Emerson pours us a tall one for "Rum-a-Ting," complete with a pure, garish 1980 Yamaha CP30 umbrella for effect. "Chickcharnie" is a piece so below Emerson's talents that the listener will be worried the musician might damage his grand piano when he spills his drink on it. The final "what the hell was he thinking?" moment closes out the disc with "Jesus Loves Me." Emerson set the mics up outside the Holiness Church of Deliverance to record the Kyla Lockhart Singers. Add in some Hammond B-3 and the good ol' Yamaha CP30 and you've got probably one of the most embarrassingly bad moments of any rock musician's career. I know Emerson had a great time in Nassau, but he'd have been far better off sending out postcards rather than putting his name on this release.

### Various Artists

**Rogue's Gallery: Pirate Ballads, Sea Songs and Chanteys**  
Anti-Records (86817) (Two CDs)  
reviewed by Mark Polzin

*Rogue's Gallery: Pirate Ballads, Sea Songs and Chanteys* sounded like a good idea to Johnny Depp and *Pirates of the Caribbean II* director Gore Verbinski. As they researched authentic 18th century music in the course of readying themselves for Disney's recent blockbuster, they dreamed rum-soaked, salt-sprayed dreams of having 20th century musicians

do their own versions of these timeless tales. Those dreams soon turned into a siren song that dashed this project on Anti-Records' reef. On paper, it's a brilliant fantasy — bring Loudon Wainwright III, Nick Cave, Richard Thompson, Bryan Ferry, Bill Frisell, Pere Ubu's David Thomas, Sting, Lucinda Williams, Bono, Stan Ridgway, Van Dyke Parks, Pulp's Jarvis Cocker, Lou Reed, and even counterculture illustrator Ralph Steadman into the studio to have a go at some authentic pirate music. At 43 songs, this two-disc collection keelhauls the concept. The versions range from drunken revelry to simplistic balladry to overthought, synthesized grog to misplaced, starstruck attempts at authenticity. It's all over the map, me buckos, and most listeners will succumb to seasickness at some point in their listening experience.

Everyone will like the cut of the jib of at least one tune on this collection. Getting through the 25 songs you'll hate will be the challenge. Whether booty or poopdeck, The Old Prunes' "Bully In The Alley" is a short stagger from the inn to a blackjack in the back of the head. Hipster Joseph Arthur delivers a haunting creep-out with "High Barbary." Mark Anthony Thompson destroys more than 200 years of tradition in just four minutes with his lifeless reading of "Haul Away Joe." Eliza Carthy strips away the centuries with sawing violins and a wee men's choir on her outstanding "Rolling Sea." Martin Carthy & The UK Group also score points for accuracy on "The Mermaid." Bono flubs it big time with the ridiculously modern and overly dramatic "Dying Sailor To His Shipmates." Reed, though meandering on electric guitar, continues his personal web of intrigue on "Leave Her Johnny."

If you could choose the ones you like without having to run them all up the mainsail, you might be satisfied. Instead, you have to wade through the bilge water in a search for the cask of the good stuff.

**Shawn Camp**  
**Fireball**  
Skeeterbit (5917132)  
reviewed by j. poet

Shawn Camp is better known in Nashville for his work as a sideman (Osborne Brothers, Jerry Reed, Suzy Bogguss, Trisha Yearwood) and the hits he's written for others, including "Two Piña Colodas" (Garth Brooks), "How Long Gone" (Tracy Bird) and "Forever Ain't No Trouble To Me" (Jim Lauderdale/Ralph Stanley).

Camp's taste runs from bluegrass to honky-tonk to rockabilly, and although his albums usually get raves from fans of alt-country and Americana, mainstream Nashville seems content to ignore him, despite his credits as a songwriter. Camp's production here on *Fireball* is low key. The instruments lack that larger-than-life Nashville quality; they sound as if real people who enjoy picking and singing are playing them. Camp shares songwriting credits with a bunch of his buddies and turns in 13 solid performances. The title track is a rockin' tribute to a country Jezebel, highlighted by a

gritty pedal-steel solo by Dan Dugmore from Linda Ronstadt's band. "Just As Dead Today" is a tongue-in-cheek bluegrass eulogy to a man who lived a life of drunkenness and debauchery but also reminds us nobody has a corner on salvation, and deliverance is always a possibility. "Beagle Hound" is a lonesome country-blues; "Love Crazy" is an exuberant look at the bright side of relationships, set to a stompin' two-step beat, and "The Way It Is" is a jumpy Cajun celebration to the good things in life.

This album, his second for his own label, probably won't make him a superstar, but anybody who likes old-fashioned, hard-core country music will love it.

**Bob Delevante**  
**Columbus And The Colossal Mistake Relay (05-0001)**  
reviewed by j. poet

When New Jersey brothers Bob and Mike Delevante started recording as The Delevantes they faced a dilemma of many alt-country and Americana bands: great reviews that didn't translate into mainstream success. Their debut album, *Long About That Time*, reached #6 on the Gavin Americana charts and was praised for its uncompromising blend of folk, rock and country. The brothers moved to Nashville in the late '90s and landed a deal with Capitol but again failed to translate their sharp harmonies and songwriting skills into gold. They went their separate ways in the late '90s, and this is Bob Delevante's second excellent album since the split.

Emmylou Harris, Buddy Miller, Southside Johnny, and Gary Tallent (The E Street Band) lend a hand on another collection that shows off Delevante's continuing growth as a songwriter and performer. Delevante sounds like a happy man. Most of the tunes are odes to the joys of true love, brimming over with tenderness and good humor. "Circles Round Me" is a bouncy rocker that perfectly portrays the dizzy, breathless feeling of new love, while "An Old Picture Of You" is a slow ballad that celebrates the deep pleasures of an ongoing relationship. Delevante uses a Bo Diddley rhythm and some twangy guitar to turn the Ramones' "Blitzkrieg Bop" into a lazy swamp-rock romp while the title tune is a paean to true love that likens the joys of romance to the discovery of a new world.

**Various Artists**  
**Bob Dylan Uncovered**  
Paradiddle Records (none)  
reviewed by Mark Polzin

Producers Bill Herman and Tom Crawford of the Long Island, N.Y., indie Paradiddle Records decided to round up some local talent to record a tribute to the legendary Bob Dylan. Although well-meaning, the record offers nothing new to the vast catalog of Dylan covers recorded over the decades. *Bob Dylan Uncovered* presents songs that are well known and obscure by artists unknown west of the Big Apple. For



that matter, the artists will not gain fame from this recording due to their performances. It's not that anything on *Uncovered* is sub-par, but more that nothing rises above the level of what you would expect from a really good bar band from any part of the country. That being said, I would expect a Dylan tribute to contain a few "gosh, wow" moments or at least some dramatic reworkings of the material that allow us to differentiate between these and the original versions. In short, if you're going to take on the classics, you better do 'em better or not do 'em at all.

1964's "One Too Many Mornings" is revisited by vocalist Caroline Doctorow in a Joan Baez-via-Susannah Hoffs style. Despite the use of Andrew Carillo's mandolin and slide guitar for effect, this version fails to capture the emotion of Dylan's political undertones in a song that seems at first listen to be about a failed love affair. 1989's "Ring Them Bells" as done by Marc Andrew comes close to besting Dylan's recording on *Oh Mercy*, sticking to the chiming acoustic guitar progression reminiscent of a church's call to worship. Ultimately it's undone by a vocal delivery that's overwrought with breathy angst and misplaced drama. 1967's "Down Along The Cove" gets a treatment from The Lone Sharks and imagines the unabashed love song as done by CCR, Roy Orbison, or The Everly Brothers. The simplicity of Dylan's statement is lost amid too much twang and unnecessary sax. "One More Cup Of Coffee (Valley Below)," a gypsy/cowboy song of unrequited love from 1976 receives a lackluster run through from Iridesense. They happen to be one of *CMJ* magazine's top unsigned acts, and a few more missteps like this will keep it that way. 1961's "It Takes A Lot To Laugh, It Takes A Train To Cry" as performed by The Little Wilson Band shows understanding that this was really meant to be a blues song, but it now veers to close to the arrangement of "Rainy Day Women #12 & 35" sans horns.

I'm no purist, but I do respect the oft-misunderstood artistry of Dylan. Unless you need to own anything that even remotely relates to Bob Dylan, skip purchasing this record. Spend your money on padding your Dylan back catalog because there's nothing essential uncovered on *Uncovered*. (www.paradiddlerecords.com) ●



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 INVICTA 1001-Adam Ross Orchestra-High Society Twist/20th Century Rockin  
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December 22, 06	November 21, 06	December 12, 06
January 5, 07	December 7, 06	December 26, 06
January 19, 07	December 21, 06	January 9, 07

For advertising information, please contact:

**Trevor Lauber,**  
 Advertising Sales - ext. 322  
 E-mail: Trevor.Lauber@fwpubs.com

**Rhonda Hainzlsperger,**  
 Advertising Sales - ext. 345  
 E-mail: Rhonda.Hainzlsperger@fwpubs.com

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

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# Goldmine<sup>®</sup> Magazines • Books Web Advertising

## What you should know

- Your ad may be animated.
- Advertisers must indicate to what URL the ad will link.
- All rates are monthly (beginning with the first day of the calendar month.)
- Each page is sold separately, the ads are not rotated.
- All placement is subject to availability.
- All ads must be in GIF or JPEG format and should not exceed file sizes of 18KB.
- Smaller ads (buttons) should be even smaller in file size
- Animated GIFS are acceptable, but Flash files are not (at this time).

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.

**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.

Prices are cost per thousand impressions

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Leaderboard	728x90 pixels	\$63	\$73	\$70	\$70	\$79	\$70	\$67
Skyscraper	120x600 pixels	\$70	\$81	\$77	\$77	\$88	\$77	\$74
Button	125x125 pixels	\$20	\$23	\$22	\$22	\$25	\$22	\$21



# 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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**STEP 1**  
Enter text

**STEP 2**  
Choose style and choose length of ad run

**STEP 3**  
Choose classification

**STEP 4**  
Add a photo (will appear online only)

**STEP 5**  
Summary of ad purchase (includes cost)

**STEP 6**  
Account identification and payment

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

★ **Categories** ★

10 Albums	85 CDs - Wanted	127 Grateful Dead - Wanted	200 Pop & Personalities - For Sale	271 R&B - Wanted
15 Alternative/Punk	87 Compilations	128 Heavy Metal	205 Pop & Personalities - Wanted	275 Search Services
20 Announcements	88 Computer Software	129 Jimi Hendrix	210 Posters	280 Services
22 Apparel	90 C&W - Sale	130 Imports	213 Power Pop	285 Sheet Music
25 Auctions	95 C&W - Wanted	135 Independent Labels	215 Elvis Presley - Sale	287 Frank Sinatra
30 Audio Equipment	98 Disco/Dance Music	138 Michael Jackson	220 Elvis Presley - Wtd.	290 Soundtracks/Original Casts
35 Audio Tapes	100 Doo Wop - Sale	140 Jazz - Sale	221 Press Kits	295 Soul - Sale
40 Autographs	101 Doo Wop - Wtd.	145 Jazz - Wanted	222 Prince	300 Soul - Wanted
43 Beach Boys	102 DVD	150 Jukeboxes	223 Promotional Items	305 Spoken Word
45 Beatles - Sale	104 Bob Dylan	152 KISS - Sale	224 Progressive Rock	307 Bruce Springsteen
50 Beatles - Wanted	106 8 Tracks	153 KISS - Wanted	225 Psychedelic	310 Stereo
53 Big Bands	107 Easy Listening - Sale	155 Laser Discs	226 Radio Shows	311 Storage
55 Blues - Sale	108 Easy Listening - Wanted	157 Led Zeppelin	227 Rap - Sale	313 Barbra Streisand
56 Blues - Wanted	109 EPs	159 Madonna	228 Rap - Wanted	315 Supplies
58 Bluegrass	110 Fan Clubs	160 Memorabilia - Sale	230 Records - Sale	317 Surf
60 Books & Magazines	111 Fanzines	165 Memorabilia - Wanted	235 Records - Wanted	320 78s
61 David Bowie	113 Fleetwood Mac	168 Mini Discs	236 Reggae/Dub	325 Tapes - Sale
63 British Invasion	115 Folk Music	170 Misc. - Sale	238 Reissues	330 Tapes - Wanted
64 Kate Bush	120 45s - Sale	175 Misc. - Wanted	240 Rock - Misc.	332 Turntables
65 Cassettes	121 45s - Wanted	178 Monkees	245 Rock - 1950s	334 U2
70 Catalogs	122 Genesis	180 Musical Instruments	250 Rock - 1960s	335 Videos
71 Children's Recordings	123 Girl Groups	182 New Age	255 Rock - 1970s	336 The Who
73 Christmas	124 Gospel	183 New Wave	260 Rock - 1980s	338 Hank Williams
74 Eric Clapton	126 Grateful Dead - Sale	185 Photographs	262 Rock - 1990s	340 Woodstock
75 Classical		190 Picture Discs	265 Rockabilly	342 World Music
77 Comedy		195 Picture Sleeves	267 Rolling Stones	344 Frank Zappa
80 CDs - Sale		197 Pink Floyd	270 R&B - Sale	

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Please include full name, address, city, state, zip and phone.

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Item B-45	45 White Corrugated Cardboard Storage Boxes w/Lids (16 3/4" x 8 3/4" x 9") (Holds 150 45 RPM's) 1-24 boxes=30 lbs. ship	\$2.00 each	1 1/2 lb.
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Item B-CD 100	Big CD White Corrugated Cardboard w/Lid Storage Box 100 CD's (15 3/4" x 15 3/4" x 6 1/8") 1-13 bxs=30 lbs.	\$3.60 each	
Item B-CD 30	Small White Corrugated Cardboard w/Lid "Storage Box 6" x 6" x 16") Holds 30 CD's 1-24 bxs=30 lbs.	Special \$1.25 each	
Item B-CD 75	CD White Corrugated Cardboard Storage Box w/Lid (20" x 12" x 7") holds 75 CD Cases 1-13 bxs=30 lbs. ship	\$3.00 each	
Item F-78	78 Corrugated Cardboard Filler Pads (10 1/8 x 10 1/8)	14¢ each plus (7 lb./per 50)	
Item F-45	45 Corrugated Cardboard Filler Pads (7 1/4 x 7 1/4)	10¢ each plus (3 lb./per 50)	
Item F-LP	LP Corrugated Cardboard Filler Pads (12 1/4 x 12 1/4)	15¢ each plus (8 lb./per 50)	
Item SM-45	45 Corrugated Cardboard Mailer (Holds 1-6 45 records)	35¢ each plus (2 lb./per 10)	
Item M-45	45 Corrugated Cardboard Mailer (Holds 1-18 45 records)	45¢ each plus (2 lb./per 10)	
Item SM-LP	LP Corrugated Cardboard Mailer (Holds 1-3 4-6 records) 1-50=30 lb. shipping	50¢ each plus (5 lb./per 10)	
Item M-LPS	LP Corrugated Cardboard Mailer (Holds 1-3 4-5 7-12 albums) 1-50=30 lbs. Scored	60¢ each plus (5 lb./per 10)	
Item M-LPP	LP Corrugated Cardboard Mailer (Holds 1-3 4-6 7-12 albums) Perforated	60¢ each plus (5 lb./per 10)	
Item M-CD1-3	CD Corrugated Cardboard Mailer (Min. 10) (Holds 1-3 CD Cases)	25¢ each plus (2 lb./per 10)	
Item M-CD1	CD Corrugated Cardboard Tuck Mailer (Holds 1 CD Case)	25¢ each plus (2 lb./per 10)	
Item M-CD10	CD Corrugated Cardboard Box (Holds 10 CD Cases)	45¢ each plus (3 lb./per 10)	
Item MB-LP12	LP Corrugated Cardboard Box Mailer (Holds 12 LPs)	65¢ each	
Item MB-LP20	LP Corrugated Cardboard Box Mailer (Holds 20 LPs)	75¢ each	
Item MB-7810	78 Corrugated Cardboard Box Mailer (Holds 10 78s)	45¢ each	
Item MB-4525	45 Corrugated Cardboard Box Mailer (Holds 25 45s)	45¢ each	
Item MB-4550	45 Corrugated Cardboard Box Mailer (Holds 50 45s)	55¢ each	
Item MB-LP25	LP Corrugated Cardboard Box (Holds 25 LPs)	\$1.00 each	
Item MB-LP100	LP Corrugated Cardboard Box (Holds 100 LPs)	\$1.25 each	

### FOR ABOVE ITEMS ADD SHIPPING PLUS \$3.50 HANDLING PER ITEM

Item C-400	Audio Cassette Cases (Clear)	\$37 per 250	17 lbs.	Item C-427	Compact Disc Jewel (Black Tray Only)	\$45 for 400	28 lbs.
Item C-420	Compact Disc 3 CD Case	\$52 per 88	28 lbs.	Item V-429	Compact Disc Jewel Trays Peach/Blue/ Amber/Purple/Rose/Orange Green/ Red/Blue/White/Opaque	\$40 per 400	28 lbs.
Item C-421	Compact Disc 4 CD Case	\$54 per 88	28 lbs.	Item C-429	Compact Disc Jewel (Clear Tray Only)	\$40 per 400	28 lbs.
Item C-422	Compact Disc 6 CD Case	\$125 per 100	30 lbs.	Item C-431	CD Slimline Double Jewel with Black Tray	\$45 per 100	19 lbs.
Item C-423	Ultra Slim CD Case	\$35 per 200	30 lbs.	Item C-432	CD Slimline Double Jewel with Clear Tray	\$45 per 100	19 lbs.
Item C-424	Compact Disc Jewel Case with (built-in tray) (Slim line)	\$65 per 300	27 lbs.	Item C-500	Compact Disc Blister Pac (single)	\$90 per 250	22 lbs.
Item C-425	Compact Disc Jewel Box (Set)	\$30 per 100	22 lbs.	Item C-503	Compact Disc Blister Pac (double)	\$40 per 100	10 lbs.
Item C-426	Compact Disc Jewel (Box Only)	\$40 per 200	32 lbs.				

## SLEEVES, BOXES, MAILERS, FILLERS, JEWEL CASES & DIVIDERS

### WHOLESALE PRICES

Item 100	45 RPM Record Sleeves (7 3/8 x 7 3/8, 3 mil thickness, plastic)	\$28 per 1000	12 lbs.
Item 200	LP Album Sleeves (12 5/8 x 12 5/8, 3 mil thickness, plastic)	\$52 per 1000	33 lbs.
Item 201	LP Album Sleeves (12 5/8 x 12 5/8, 4 mil thickness, plastic)	\$69 per 1000	42 lbs.
Item 202	Double LP Sleeves with flap (12 3/4 x 12 3/4 plus 1 1/2" flap, 4 mil thickness, plastic)	\$40 per 500	23 lbs.
Item 300	Double LP Sleeves (12 3/4 x 12 5/8, 4 mil thickness, plastic)	\$70 per 1000	46 lbs.
Item 305	Double LP Sleeves (12 3/4 x 12 5/8, 3 mil thickness, plastic)	\$52 per 1000	33 lbs.
Item 310	Small Box Set LP Sleeves (12 7/8 x 12 5/8, 4 mil thickness, plastic)	\$12 per 100	5 lbs.
Item 400	78 RPM Record Sleeves (10 7/16 x 10 7/16, 3 mil thickness, plastic)	\$42 per 1000	20 lbs.
Item 420	CD Sleeve (5 3/8 x 6 with flap, 3 mil thickness, plastic)	\$27 per 1000	6 lbs.
Item 421	CD Sleeve (5 3/8 x 6, 3 mil thickness, plastic)	\$25 per 1000	6 lbs.
Item 422	CD Sleeve (5 x 5, 3 mil thickness, plastic)	\$24 per 1000	5 lbs.
Item 500	LP Inner Sleeves (high density plastic, 2 mil thickness)	\$40 per 1000	17 lbs.
Item 508	White Paper Sleeves 12" (12 x 12, with hole) Rounded Corners	\$64 per 1100	27 lbs.
Item 510	White Paper Sleeves 12" (12 x 12, no hole) Rounded Corners	\$64 per 1100	27 lbs.
Item 521	White Poly Lined Inner Sleeves 12"	\$66 per 500	24 lbs.
Item 607	Red 45 paper sleeves with (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 608	Blue 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 609	Green 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 610	Yellow 45 paper sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 611	Gold 45 Paper Sleeves with hole (pink and orange also in stock)	\$45 per 1000	13 lbs.
Item 612	Purple 45 Paper Sleeves with hole also Item 613 (Pink); Item 614 (Orange)	\$45 per 1000	13 lbs.
Item 701	White Paper Sleeves for 45s with hole	\$50 per 2400	21 lbs.
Item 710	Brown Kraft 78 Paper holed	\$80 per 500	20 lbs.
Item 800-W	LP White Cardboard 12" Album Jackets with hole	\$50 per 150	22 lbs.
Item 801-W	LP White Cardboard 12" Album Jackets without hole	\$50 per 150	22 lbs.
Item 820	Heavy Duty White Cardboard 4 3/8" x 4 7/8" CD Jacket without hole	\$10 per 100	3 lbs.
Item 821	CD paper Sleeve	\$9 per 100	1 lb.
Item 822	CD Paper Sleeve with Window	\$10 per 100	1 lb.
Item 825	Heavy Duty 5 Gauge Plastic CD Pouch (5 3/8 x 5 3/16) with Flap	\$20 per 100	3 lbs.
Item 830	TYVEK (insert) CD Sleeve (can be used with ITEM 825 Co. Pouch)	\$10 per 100	1 lb.
Item 831	CD TYVEK Sleeve with Window	\$12 per 100	1 lb.
Item 900	Regular Comic Bags (7 1/8 x 10 1/2 plus 1 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 901	Golden Age Comic Bags (7 9/16 x 10 1/2 plus 1/2" flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 950	Newspaper Bags (15 x 13 1/4 plus 2" flap, 4 mil thickness, plastic)	\$15 per 100	3 lbs.
Item 1000	Magazine (Monster) Size 8 1/2 x 13 no flap, 3 mil thickness, plastic	\$10 per 100	2 lbs.
Item 1005	Playboy Size (8 15/16 x 11 1/8 plus 2 3/4 flap, 3 mil thickness, plastic)	\$10 per 100	2 lbs.
Item 1011	"Life" Magazine Size Bags (10 1/2 x 13 1/4 plus 2" flap, 3 mil thickness, plastic)	\$11 per 100	2 lbs.
Item 1100	Baseball Card Holder (2 7/8 x 4 1/2, 3 mil thickness, plastic)	\$5 per 1000	2 lbs.
Item 1200	Sheet Music Sleeves (9 3/8 x 12 1/2 plus 1 1/2 flap)	\$11 per 100	3 lbs.

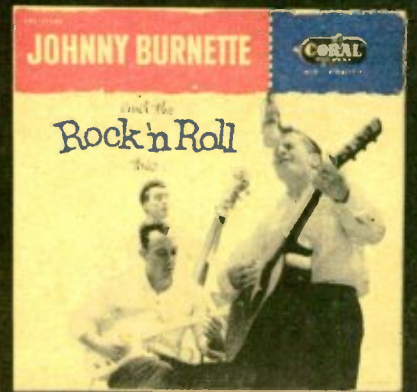
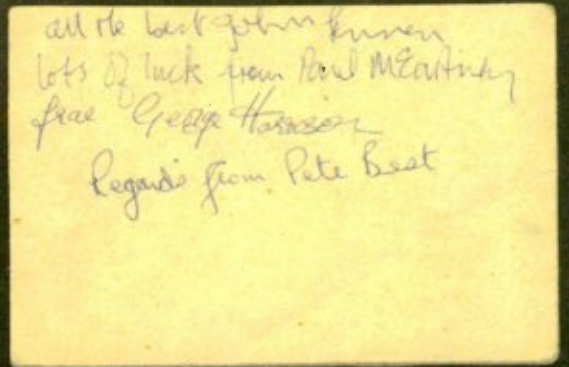
### NEW "PLASTIC" LP, 45 AND CD DIVIDERS

Item 2500	LP Full Divider (12" x 13 1/2" .030 gauge)	50 Ct.=13 lbs.	50¢ each plus shipping
Item 2501	LP Slant Divider (12" x 13 1/2" .030 gauge)	50 Ct.=10 lbs.	50¢ each plus shipping
Item 2600	45 Full Divider (7 x 8 1/2" .030 gauge)	50 Ct.=6 lbs.	30¢ each plus shipping
Item 2601	45 Slant Divider (7 x 8 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2602	45 Tab Cut Divider (7 x 8 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2700	CD Full Divider (6 x 13 1/2" .030 gauge)	50 Ct.=5 lbs.	30¢ each plus shipping
Item 2800	CD Divider (5 1/2 x 6 1/2 .030 gauge)	50 Ct.=5 lbs.	25¢ each plus shipping
Item 2900	CD Divider (6 1/4 x 4 15/16 .030 gauge)	50 Ct.=5 lbs.	25¢ each plus shipping

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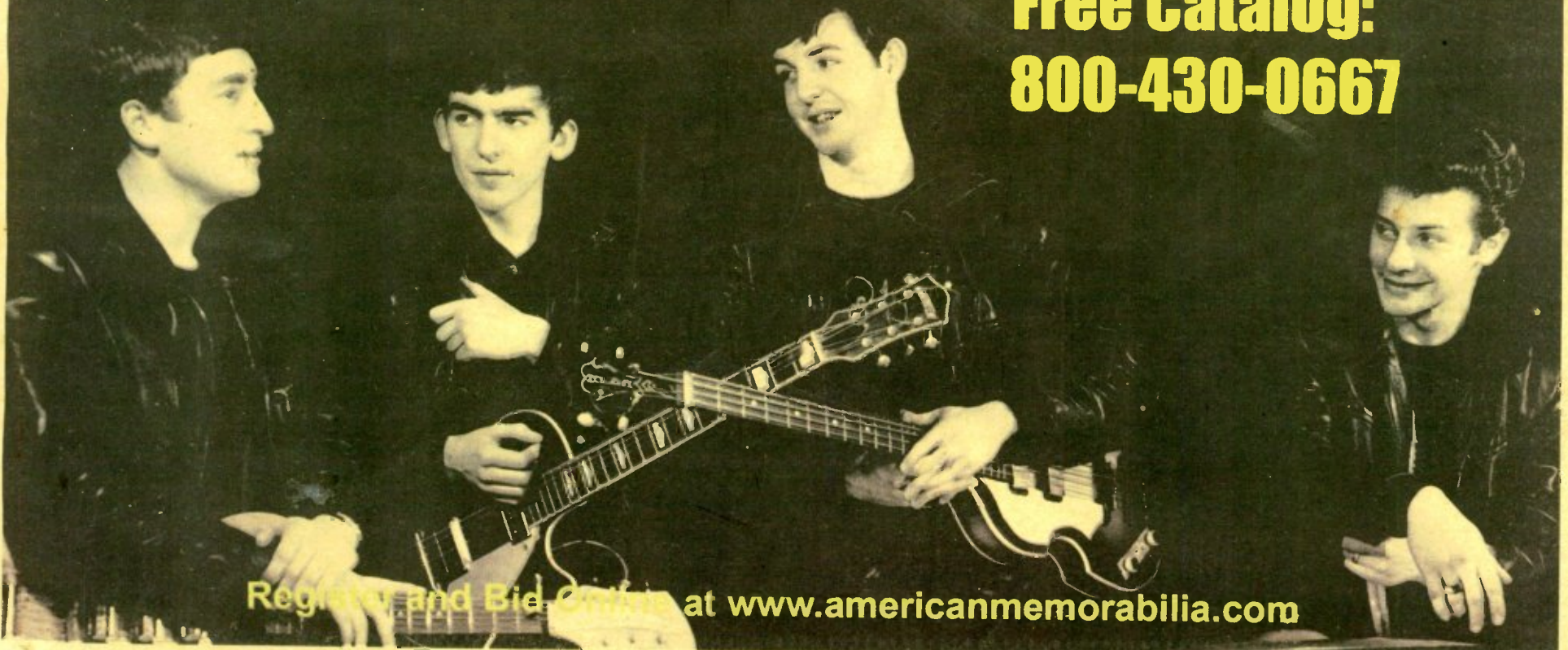


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