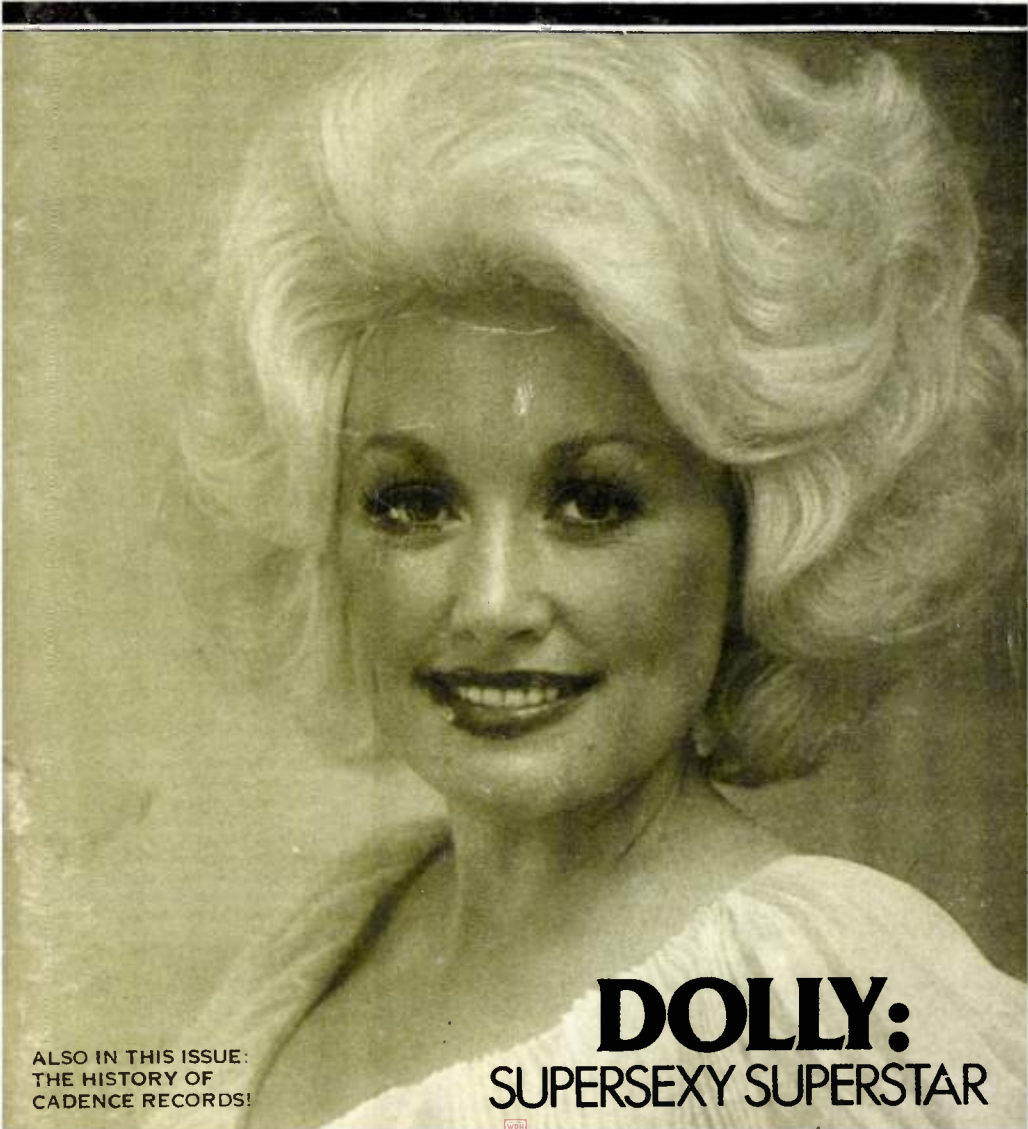


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Jerry Osborne's Record Digest

MUSIC WORLD NEWS

VOLUME 2 — NUMBER 8
Consecutive Issue 33 - February 15, 1979



DOLLY:
SUPERSEXY SUPERSTAR

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DOLLY

BY:
STEVE ESTES

Simply put, Dolly Parton is the hottest solo recording artist in music today. Now that statement may be contested, but skeptics will be hard-pressed to prove otherwise. Hot off of her huge hit, "Here You Come Again," Dolly again swept the nation with "Heartbreaker." Both the single and album went gold, and the lp is headed towards platinum (1-million units sold), as you probably know, "Here You Come Again" has already received a platinum lp award.

Dolly has won every award imaginable in the country field of music: top female vocalist, entertainer of the year, and most recently, (see RD 28) single of the year for "Here You Come Again." Her platinum lp award was the first time—ever—that a country female star reached that level of sales.

Looking back, it becomes clear that music had always been Dolly's first love. She wrote her first song at the age of 5-years. She made her first recording, of "Puppy Love," when she was only 11. And her initial appearance on the fabled Grand Ole Opry, when she sang the George Jones standard, "You Gotta Be My Baby," came at the tender age of 13.



With a musical career in mind, Dolly packed up and headed for Nashville in 1964, hours after graduating from high school. Although she had 2 earlier records, her first significant record contract was with Monument records. They had just lost Roy Orbison—to MGM—and were ripe for another big star. Good material came forth, but the powers-that-be at Monument felt that her voice was too "girlish" for her to sing serious country/western. In fact, Monument wanted her to sing "pop" material; ironic in that today it is in a pop direction that her career is traveling. Alas, the lack of faith in her ability to penetrate the country market caused her to leave Monument. Her obvious talents were not, however, overlooked by either RCA or Porter Wagoner. She joined ranks with Wagoner, both in the studio and on the road, in a move that provided the much needed experience and exposure at that critical point in her career.

Record Digest

MUSIC WORLD NEWS

RECORD DIGEST CORPORATION
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DOLLY (Continued)

Norma Jean, who was Wagoner's female singer on his tv show, had decided to pursue a solo career more intently and this meant she would relinquish her spot on the show. Dolly stepped in as Norma Jean stepped out, and also joined Porter's label, RCA. From there, the Dolly Parton saga begins to unfold. In the seven years that followed, Dolly and Porter enjoyed 17 hit singles (11 of which hit the top 10 on the national charts) and a dozen smash lps.

Then in 1974, citing "creative differences" as the basis of her decision, Dolly severed her musical ties with Porter Wagoner. The last lp that he produced for her was *All I Can Do*. It was apparent that Dolly had chosen to pursue a career which would enable her to keep her legion of country music fans, while adding pop music fans. Her self-produced pop-oriented *New Harvest...First Gathering* lp won several awards, but failed to excite the pop public as much as she had hoped.

Feeling another need for "change," Dolly dropped her band (The Traveling Family Band) and ceased production of her tv access show, "Dolly." The result of her judgement is best measured by her enviable position—at the top of the heap—in the music business today.

Still, controversy surrounds the "queen of country crossover." Her critics say she's gone Hollywood. But it seems that she knows just where she wants to go, and she possesses the talent necessary to pay the fare. Her gamble of crossing over is paying off and, regardless of what the critics say, there isn't a country singer who wouldn't like to take the same trip.

Authoress Alanna Nash, in her *Dolly* [a biography] calls her "dynamic and sexy... yet gentle and innocent." And her photo has graced the cover of nearly every major magazine, from *People* to *Playboy*; *Circus* to *Country Music*...and now *Record Digest*.

Dolly, when not professionally occupied, lives with her husband (they have no children) in their Tennessee home. When recently asked where she got the idea to pursue a career in entertainment, she concluded, "I've always dreamed of bein' a big star...even as a little girl. Now...well I'm just doin' what comes naturally." (continued)

DOLLY PARTON: DOIN' WHAT COMES NATURALLY



DOLLY PARTON DISCOGRAPHY:

SECTION ONE: ALBUMS — SOLO (OTHER THAN RCA)

Monument	MLP 8085	Hello, I'm Dolly (7/67)
"	ZX 18136	As Long As I Love (4/70)
"	BZ 33876	Hello, I'm Dolly/As Long As I Love (a 2-record set combining the above two releases)
"	KZG 3193	The World of Dolly Parton (8/72) (a 2-record set combining cuts from previous Monument issues)
Somerset	SF 19700	Hits Made Famous by Country Queens (6 tracks by Dolly; 6 by Fay Tucker)
"	SF 29400	Dolly Parton Sings Country Oldies
Alshire	S 5351	Dolly Parton Sings (a reissue of the above lp)
Goldband	LP 7770	Dolly Parton & Friends at Goldband (has 2 tracks by Dolly, from her Goldband 45 release)
Monument	MG 7623	In the Beginning (3/78) (tracks from the first two lps)

SECTION TWO: ALBUMS — SOLO (RCA)

RCA	LSP 3349	Just Because I'm a Woman (4/68)
"	LSP 4099	In the Good Old Days (When Times Were Bad) (2/69)
"	LSP 4188	My Blue Ridge Mountain Boy (9/69)
"	LSP 4288	The Fairest of Them All (2/70)
"	LSP 4378	A Real Live Dolly (7/70)
"	LSP 4449	The Best of Dolly Parton (11/70)
"	LSP 4398	The Golden Streets of Glory (2/71)
"	LSP 4507	Joshua (4/71)
"	LSP 4603	Coat of Many Colors (10/71)
"	LSP 4686	Touch Your Woman (3/72)
"	LSP 4752	My Favorite Songwriter: Porter Wagoner (9/72)
"	APL1-0033	My Tennessee Mountain Home (3/73)
"	APL1-0268	Bubbling Over (9/73)
"	APL1-0473	Jolene (2/74)
"	APL1-0712	Love Is Like a Butterfly (9/74)
"	APL1-0950	The Bargain Store (2/75)
"	APL1-1117	The Best of Dolly Parton (Vol II) (6/75)
"	APL1-1221	Dolly (9/75)
"	APL1-1665	All I Can Do (7/76)
"	APL1-2188	New Harvest...First Gathering (2/77)
"	APL1-2544	Here You Come Again (10/77)
"	APL1-2797	Heartbreaker (7/78)

SECTION THREE: ALBUMS — DUETS WITH PORTER WAGONER

RCA	LSP 3926	Just Between You and Me (1/68)
"	LSP 4039	Just the Two of Us (9/68)
"	LSP 4168	Always, Always (7/69)
"	LSP 4305	Porter Wayne & Dolly Rebecca (3/70)
"	LSP 4388	Once More (8/70)
"	LSP 4490	Two of a Kind (2/71)
"	LSP 4556	The Best of Porter Wagoner & Dolly Parton (7/71)
"	LSP 4628	Burning the Midnight Oil (1/72)
"	LSP 4761	Together Always (9/72)
"	LSP 4841	We Found it (2/73)
"	APL1-0248	Love And Music (7/73)
"	APL1-0646	Porter 'N' Dolly (8/74)
"	APL1-1116	Say Forever You'll Be Mine (8/75)

SECTION FOUR: ALBUMS — SOLO (RCA CAMDEN: LEASED TO PICKWICK)

Pickwick	CAS 2583	Just the Way I Am
"	ACL 0307	Mine
"	ACL 7002	I Wish I Felt This Way At Home
"	ACL 7017	Just Because I'm a Woman

*All material on Pickwick previously issued on RCA

(continued)

DOLLY PARTON DISCOGRAPHY (Continued)

SECTION FIVE: VARIOUS ARTISTS ALBUMS FEATURING DOLLY

RCA	CPL2-1014	In Concert (a 2-record set from the ABC-TV special. Contains 4 live songs; Jolene, Love Is Like a Butterfly, Coat of Many Colors and The Bargin Store. Highly regarded, since her only previous live lp, "A Real Live Dolly," was recorded prior to her string of big hits.)
RCA	SPS 33-562	It's In the Stars (a special promotional 2-record set containing 32 assorted c/w hits, or selections, from 1970, including "Daddy Was An Old Time Preacher Man," a duet with Porter. Plain white double-pocket jacket, with special sticker with content info; white RCA promo label)
Powerpak	299	Release Me (features 2 of Dolly's tracks, plus her pic on lp cover)
RCA	CPL2-1904	Great Moments at the Grand Ole Opry (9/76) (Has 1 Parton song, "Coat of Many Colors," plus dialogue where she talks about her first Opry appearance)
RCA	APL1-1985	Chet Atkins & Friends (contains one song written by Dolly, especially for this lp, not available elsewhere, "Do I Ever Cross Your Mind.")

SECTION SIX: SINGLES — SOLO

■ Charted nationally in top 10 ● Charted nationally number 1 (Chart reference to c/w only)

RCA	PB 10730	■ All I Can Do (7/76)
RCA	PD 11425	■ Baby, I'm Burnin' (12/78)
RCA	PB 10676	● Bargin Store, The (1/75)
Monument	913	■ Busy Signal (2/66)
RCA	74-0538	■ Coat of Many Colors (10/71)
RCA	47-9971	Comin' for to Carry Me Home (4/71)
Monument	922	Control Yourself (4/66)
RCA	74-0132	Daddy (4/69)
RCA	47-9784	Daddy, Come and Get Me (1/70)
Monument	982	Dumb Blonde (1/67) * Her first nationally charted hit.
Monument	897	Happy, Happy Birthday Baby (7/65)
RCA	PB 11296	● Heartbreaker (7/78)
RCA	PB 1123	● Here You Come Again (10/77)
RCA	PB 10564	Hey, Lucky Lady (2/76)
Monument	1032	I Couldn't Wait Forever (2/68)
Monument	1047	I'm Not Worth the Tears (4/68)
RCA	74-0192	In the Ghetto (7/69)
RCA	47-9657	In the Good Old Days (When Times Were Bad) (11/68)
Mercury	71982	It's Sure Gonna Hurt (6/62)
Monument	869	I Wasted My Tears (1/65)
RCA	74-0234	● I Will Always Love You (4/74)
RCA	74-0145	● Jolene (11/73)
RCA	47-9928	● Joshua (12/70)
RCA	47-9548	Just Because I'm a Woman (6/68)
RCA	PB 10505	Lonely Comin' Down (1/76)
RCA	PB 10935	Light of a Clear Blue Morning (4/77)
RCA	PB 10031	● Love Is Like a Butterfly (8/74)
RCA	47-9863	■ Mule Skinner Blues (7/70)
RCA	74-0243	My Blue Ridge Mountain Boy (10/69)
RCA	47-9999	My Blue Tears (7/71)
RCA	74-0869	My Tennessee Mountain Home (1/73)
Goldband	10935	Puppy Love (5/59) * Her first recording ever.
RCA	PB 10676	■ Seeker, The (6/75)
Monument	1007	Something Fishy (6/67)
RCA	74-0662	■ Touch Your Woman (3/72)
RCA	74-0950	Travellin' Man (5/73)
RCA	PB 11240	● Two Doors Down/It's All Wrong, but it's alright (3/78) —double sided hit—
RCA	74-0757	Washday Blues (8/72)
RCA	PB 10396	■ We Used To (9/75)

(continued)

DOLLY PARTON DISCOGRAPHY (Continued)

SECTION SEVEN: SINGLES — DUETS WITH PORTER WAGONER

RCA	74-0172	Always, Always (6/69)
"	47-9958	■ Better Move It On Home (2/71)
"	74-0565	■ Burning the Midnight Oil (11/71)
"	47-9875	■ Daddy Was an Old Time Prescher Man (8/70)
"	47-9490	■ Holding On to Nothing (4/68)
"	74-0981	■ If Teardrops Were Pennies (6/73)
"	PB 10652	■ Is Forever Longer Than Always (5/76)
"	47-9577	■ Jeannie's Afraid of the Dark (10/68)
"	74-0274	■ Just Someone I Used to Know (10/69)
"	47-9369	■ Last Thing on My Mind, The (12/67)
"	74-0675	■ Lost Forever in Your Kiss (4/72)
"	PB 10010	● Please Don't Stop Loving Me (8/74)
"	47-9994	■ Right Combination, The (6/71)
"	PB 10675	■ Say Forever You'll be Mine (7/75)
"	74-0773	■ Together Always (9/72)
"	47-9799	■ Tomorrow's Forever (2/70)
"	74-0893	■ We Found It (3/73)
"	47-9577	■ We'll Get Ahead Someday (7/68)
"	74-0104	■ Yours Love (3/69)
■ Charted nationally top 10		● Charted nationally number 1

NOTE: Dolly's singles were issued on promotional copies, in various colors (labels); green, white, cream, yellow, and in one case, "Heartbreaker," on red vinyl.

SECTION EIGHT: MISCELLANEOUS

RCA	KEL 1-8088	The Hits of Dolly Parton (Canadian release)
RCA	KEL 1-8095	The Hits of Dolly Parton & Porter Wagoner (Canadian)
RCA	L 2314	A Personal Music Dialogue With Dolly Parton (This is a promotional issue to radio stations; contains both dialogue and some tracks from her RCA lps)
??	??	George Jones of Texas and Dolly Parton of Tennessee (contains six songs by each artist. Can anyone supply label & catalog number?)
Warner Bros.	K-3115	On this lp, "Luxury Liner," by Emmy Lou Harris, Dolly sings backup vocal on "When I Stop Dreamin'."
Asylum	104	On her lp, "Simple Dreams," by Linda Ronstadt, Dolly sings with Linda on "I Will Never Marry."
Reprise	RPS-1379	On the single, "Light of the Stable," by Emmy Lou Harris, Dolly (and also Linda Ronstadt) is featured on backup vocals.

A couple of final notes I'd like to cover before signing off. The proposed album by Dolly, Linda, and Emmy Lou has been shelved, for right now, but it is being talked about for release in 1979. Last April the lp had the tentative title "Ronstadt, Parton, and Harris." Four of the planned tracks were written by Dolly. When released, the lp should be on Asylum records.

Secondly, to avoid any confusion, when I stated earlier that Dolly was the first female c/w artist to receive a platinum disc award...well, she was the first to RECEIVE one. However, Crystal Gayle's "Don't it Make My Brown Eyes Blue" was certified platinum before Dolly's "Here You Come Again." Crystal actually received her award after Dolly did.

By the time you read this, it will have been about 20 years since Dolly Parton recorded "Puppy Love" for Goldband records. It was a long time coming...but the little girl from Sevierville, Tennessee has finally arrived. ♦

Late addition to discography:

RCA	DJL1-1672	Special promo LP "Discover a New Country" with one song, "Most of All, Why" by Dolly. Remaining songs by other RCA c/w stars.
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EXCLUSIVE!

ARCHIE BLEYER AND
Cadence
RECORDS

By: Michael Paul Lund*



1957'S "CADENCE CREW" — Andy Williams — Everly Brothers — Chordettes

**Michael Paul Lund is a free-lance writer and singer from Bogota, New Jersey, where he owns and operates Serendipity Record Rarities, an international mail order record service. See their ad in Record Digest for more information.*

.....Now, the Cadence story



ARCHIE BLEYER & CADENCE RECORDS

During the fifties and early sixties there were many independently owned record companies which came in and went out of business quite quickly, but there was one which was formed in 1953 and for the next eleven years produced some of the most famous recording artists of that time, many of whom are still very popular today due to their initial success with that company. The company is Cadence Records and its owner is Archie Bleyer, who from the beginning was its president, director, arranger and conductor for the majority of the recordings, as well as advisor to most of its artists. This article is about Archie Bleyer and Cadence Records.

Archie Bleyer was born in Corona, Long Island. His father was a professional trumpeter who played with the Philadelphia Symphony, New York Philharmonic, New York Symphony, and Metropolitan Opera orchestras. Archie's first musical instructions were given him by his father. His mother was also quite musical, though not professional.

At an early age Archie started playing piano in dance bands and began getting experience in arranging, which later led him into making stock arrangements for publishers, which were then distributed for bands around the country. A little while later while attending Columbia University as a music major the demand for his arrangements became so great that his publisher told him he would have to make a choice: either stay in school, or stay in the arranging business. Archie chose arranging and thus his first musical success was as a stock arranger.

In the early thirties Archie organized his own band; his first vocalist being none other than Johnny Mercer! The band played many hotels during this period, among them the Commodore in New York City. He cut his first record on the Brunswick label; the songs were: "Stay As Sweet As You Are" and "The Object Of My Affection". The singer for these sessions, his first as well, was Buddy Clark!

A few years after leaving the band business he arranged and conducted the famous Billy Rose Aquacade in Cleveland. During the late thirties he joined the show "Meet The People" in New York as musical director. This show contained many future stars, among them Nanette Fabray and Jack Albertson.

CADENCE RECORDS (Continued)

Next he became musical director for the George Abbott production of a new musical entitled "BEST FOOT FORWARD". The show featured the young Nancy Walker and June Allyson. The show opened October 1st, 1941 at the Ethel Barrymore Theatre and was very successful. Archie followed this with another show for George Abbott called "BEAT THE BAND" which had a score by Johnny Green, but this show was not a success.

Throughout the thirties and forties Archie was a very active arranger and conductor and in 1948 was asked to join the Arthur Godfrey radio show on CBS as musical director. And about a year later went with the extremely successful conversion to television. Some of the performers who appeared during the early Godfrey years were: Janette Davis, Haleloke, Marion Marlowe, Frank Parker, Mariners, Lu Ann Simms, The McGuire Sisters, The Chordettes, Julius La Rosa and of course Arthur Godfrey himself.

During the period from 1949 to 1953 the name Archie Bleyer became synonymous with the Arthur Godfrey Show, and all the successful recordings ~~(a number of hits)~~ made by the artists on the show at that time were arranged and conducted by him for the Columbia label.

In 1953 Archie realized the possible potential of forming his own record company, and while still on the Godfrey show he released his first record on the Cadence label. The songs were "Anywhere I Wander" and "This is Heaven" featuring the then very popular Julius La Rosa. This record sold $\frac{1}{2}$ million copies, which was an extremely good start, not just because of sales (and in those days total success in units sold was measured on a lower scale than today), but also because it was their very first release! So Cadence Records, later to be one of the most successful independently owned record companies; and a model for many future record men (Including Phil Spector), had its beginning.

The next eleven years of its existence produced some of the most popular, singable, and memorable recordings of the mid to late fifties and the early sixties. After "Anywhere I Wander" La Rosa had a string of hits including: "My Lady Loves To Dance"- "Three Coins in the Fountain"- Suddenly There's a Valley"- and by far his biggest hit ever "Eh Cumpari", which stayed on the charts twenty weeks, reached the #2 position, and sold over one million copies from September of 1953 to January of '54.

Our picture is worth a thousand words.

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CADENCE RECORDS (Continued)

Not too long after the success of "Eh Cumpari" Godfrey fired both La Rosa and Archie on the same day. (La Rosa right on television, with the words "That was Julie's Swan Song" after his number). The reason for the dismissal was partially due to the fact that La Rosa was so popular at the time that he was receiving substantially more fan mail than Godfrey, and also because Archie had recorded a single with Godfrey's chief competitor at that time- Don McNeil, of Breakfast Club fame. From this time on Archie devoted his full time activities to his newly formed record company.

Our next Cadence artists were the Chordettes, who started out as a barbershop quartet in Sheboygan, Wisconsin in 1946 and became regulars on the Godfrey show. Their first song for Cadence to bring them recognition (though not commercially) was "True, True Love" which was popular with disc jockeys, who liked their sound. Their first, and their biggest, hit was "Mr. Sandman". This song stayed on the charts twenty weeks, reached #1, and sold well over one million copies during the late Fall and Winter of 1954 and on into early '55. Some of their other popular records were: "Eddie My Love"- "Born To Be With You"- "Lay Down Your Arms"- Just Between You and Me"- and "Lollipop" (Almost a classic). All these went to establish the Chordettes as a major female recording group, whose popularity continued into the early sixties with their last successful record of "Never On Sunday" which reached #13 on the charts in the Summer of 1961.



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CADENCE RECORDS (Continued)

In asking Archie the reason for the Chordettes' success he said, "We seemed above all to be able to find the right type of song material to fit their style, and all the girls in the group had families of their own, and it helped their ability to communicate to the record buying public at that time."

Note Of Interest: Janet Ertel, Bass Singer for the group and one of the original organizers, is today Mrs. Archie Bleyer.



(Although picture sleeves for 78rpm releases were quite common for children's series issues, they were rather unusual for mainstream pop releases. Here is one that, strange as it is, covers both fields. The picture sleeve for "The Ballad of Davy Crockett" clearly states [upper left corner] that it is a children's series, CCS-1, but the record inside made no reference to any children's series, and was, in fact, no different than any other copy of Cadence 1256, making no reference on the label to a "children's series" or to the number CCS-1)

CADENCE RECORDS (Continued)

Around the same time as the Chordettes' hit of "Mr. Sandman", Archie Bleyer himself had a big instrumental with chorus hit of the song "Hernando's Hideaway". It was on the charts seventeen weeks and hit the #2 slot. Archie followed it with the song "Naughty Lady of Shady Lane", and; though not a big hit like "Hernando's Hideaway"; it did have a certain amount of success, even though the big selling version was by the Ames Bros. on RCA. During the late Winter and early Spring of 1955 Cadence had a big #1 seller with the "Ballad Of Davy Crockett" sung by Bill Hayes. Though Bill had only one major hit with Cadence, he has continued to be a very successful and versatile performer, singing and acting on Broadway; in movies, and television. Presently he is starring as Doug Williams on the NBC soap opera "Days Of Our Lives".

The Everly Brothers (Don & Phil) were born in Brownie, Kentucky and at an early age both began playing guitar and singing on their parents' local live radio show in Shenandoah. Later the family worked their way to Tennessee where the big success of the Everly Bros. all began. In 1957 Westley Rose, of the publishing firm Acuff-Rose, gave Archie a demo of the Everly Bros, which led Archie to Nashville, where he met and signed these two young brothers. Don was 19 and Phil 17 at the time.

Note: Even as early as 1957 Archie was in Nashville and could sense the untapped potential of country music and the Nashville sound, which today is a huge and major music force world wide!

The Everly Bros. first record with Cadence was "Bye Bye Love"/ and "I Wonder If I Care As Much", recorded in Nashville on March 1, 1957. "Bye Bye Love" first entered the charts on May 20, '57 and stayed on the charts an unbelievable twenty-seven weeks (over six months), made the #2 position, and sold well over one million copies. Their next record, which was even bigger, was "Wake Up Little Susie", which sold 1.7 million copies during the Fall and Winter of 1957 and the early part of 1958, and was a strong #1 hit. Only some of their other major records were: "All I Do Is Dream" #1 during the Spring and Summer of 1958 selling over a million,--"Bird Dog" at #2 and "Devoted To You" at #10 was a two sided single--- Next came the song "Problems", Winter of '58 and early '59"-- followed quickly by "Take A Message To Mary", which was not a big hit, but definitely successful. "Let It Be Me" hit the #7 spot early in 1960, followed closely by "When Will I Be Loved".

CADENCE RECORDS (Continued)

It is interesting to note that all of the major hits of the Everly Bros. during this period (except "When Will I Be Loved" written by Phil Everly, and "Let It Be Me" by G. Becaude) were written by the Nashville team of Boudleaux and Felice Bryant.

Though no longer working together, Both Don and Phil are active performers and songwriters. Most recently Phil had a tremendous copyright success with his song "When Will I Be Loved", as recorded by Linda Ronstadt; a world wide hit. In asking Archie about the success of the Everly Brothers he said, "Again I feel we were able to record them with the right material for their style, and they in turn communicated it so well with the record buying public at that time. They also always displayed those certain intangible qualities which all successful performers need, and these innate qualities have continued to make the Everly Brothers and their music popular."

Note Of Interest: Phil Everly was married for a time to Archie's stepdaughter Jackie; they have a son, Jason Everly.

Johnny Tillotson is from Jacksonville, Florida, and, like the Everly Bros., was signed by Archie in Nashville. Archie said, "I was very impressed by his strong desire to work at his craft, to make the most of his talent, and maintain a high professional level. He was always willing to travel anywhere to promote his records, meet the D.J.'s and think up new ways to improve his act; and he absolutely loved his audiences. In a word, I found him to be very sincere".

Johnny never had a million seller with Cadence, but he did have many very successful records. One of his first was "Dreamy Eyes", which only reached the #63 position during the late Winter of 1958, but was released again in 1961 and hit the #35 spot. "Why Do I Love You So" reached #42 during the early part of 1960. His first major hit was "Poetry In Motion" which made #2 and stayed active on the charts for fifteen weeks during October, November, and December 1960 and January 1961. "Poetry In Motion" was followed quickly by the song "Jimmy's Girl" which made #25. In the late Fall of 1961 he has a #7 record with "Without You". During the late Spring and Summer of 1962 Johnny had his biggest hit in terms of sales with Cadence.

CADENCE RECORDS (Continued)

It was a song he had originally written not for himself, but Buck Owens; only after the sound advice of Archie Bleyer did Johnny consent to record it himself. The song was "It Keeps Right On A Hurtin'", which reached #3, stayed active fourteen weeks, and remains today probably his most requested song. His last successful record with Cadence was "Send Me The Pillow You Dream On", which made #17 during the Fall and Winter of 1962. Today Johnny Tillotson is very active in nightclubs (including Las Vegas, where he is quite popular) and tours all over the country. He is also an active recording artist; his most recent album is simply called -- "Johnny Tillotson", is on United Artists (UA LA 758) and is highly recommended.

NOTE OF INTEREST: On October 22, 1962 the biggest selling comedy/satirical album of all time was recorded for Cadence. This was "The First Family" featuring Vaughn Meader, which was a takeoff on the Kennedy Administration and family. This record went on to sell Four and one half Million copies!

Our next artist, and defininetly the most famous one Archie started in the recording business, is Andy Williams. Andy was born in Wall Lake, Iowa and at age eight began singing in his home town church with his three brothers. Later they formed a professional quartet called the Williams Brothers (Don, Dick, Bob, & Andy), and for five years did local radio shows in Des Moines, Chicago, Cincinnati, and Los Angeles. In L.A. they went network where their talent attracted MGM and resulted in a movie contract. About this time World War II broke out and the act disbanded and Don Williams went into the service. After the war Kay Thompson, head of the MGM vocal department, brought the group together again in what came to be one the most exciting acts of that time. Until they broke up in 1952 the Williams Brothers were very successful and entertained capacity crowds in both the USA and Europe.

After the break Andy decided to go solo and organized a very successful act singing in nightclubs, including the very sophisticated "Blue Angel". During this time he auditioned for the Steve Allen Show on NBC TV and wound up staying with the show over two years as a regular. About this time Kay Thompson brought Andy Williams to the Attention of Archie Bleyer, who was quite impressed and signed Andy to Cadence.

CADENCE RECORDS (Continued)

The song "Butterfly", written by Anthony September, though not usually associated with Andy as much as some of his other hits, was by far his best selling record for Cadence; though another singer, Charlie Gracie, had over a million seller with the same song, Andy's version did extremely well.

Among Andy's other successful records for Cadence are: "Canadian Sunset" (Which was also a big instrumental hit by Eddie Heywood, who wrote it with Norman Gimbel)---"I Like Your Kind Of Love" and "Are You Sincere". "The Hawaiiin Wedding Song" is one of his most famous recordings to this day, and was voted one of the five best records of 1959, and was a major factor in Andy's being chosen "Personality of the Year 1959" by the Variety Clubs of America. The song "Lonely Street" was also successful for Andy, as was "Do You Mind"; written for the English movie "LET'S GET MARRIED", with music and lyrics by Lionel Bart, writer of the ever popular musical "OLIVER".

Only rarely does a religious song become a commercial success, but Andy's version of the song "The Village of St. Bernadette", By Eula Parker, is one of those times. It is also considered by Archie Bleyer to be one of Andy's finest vocal performances.

"(In the Summertime) You Don't Want My Love", By Roger Miller, was also a popular single for Andy. His last commercial success for Cadence, during the Summer and Fall of 1961, was "The Bilbao Song", which was taken from the hit off-Broadway production "Three Penny Opera", by Kurt Weill and Berthold Brecht, with English Lyrics by the great Johnny Mercer (Remember he was Archie's first band singer back in the thirties!).

Archie said "Andy was always a complete professional, and I have always admired his thoroughness. He would never come to a recording session if he wasn't completely prepared, and he would stay as long as it took to get things just right, and with all his continued success both in records and television, he still remains a real down to earth nice guy."

Author's Note: Being an Andy Williams fan myself, the Cadence years of recordings were for me his best. He displayed a youthful, yet mature poise in all his recordings during this period, all tastefully arranged and without the over-use of echo, as in his later Columbia years. He consistently displayed a wonderful sense of enthusiasm which could always reach the receptive listener.

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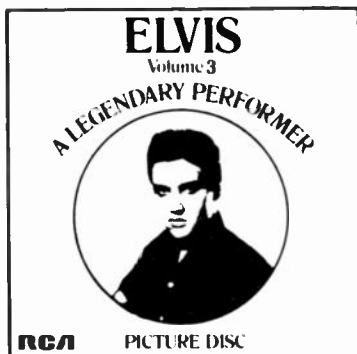
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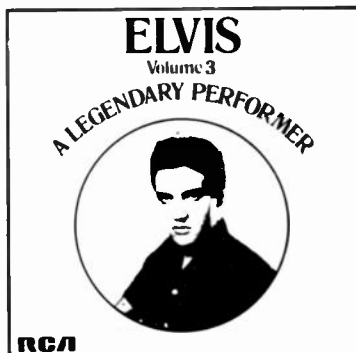
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CADENCE RECORDS (Continued)

Again much credit must be given to Archie Bleyer, who guided Andy's recording career, as he did most of the other Cadence Recording artists, and supplied Andy with some of the most beautifully sympathetic arrangements any singer could ask for. Three of his long out of print Cadence albums I highly recommend you search for are: "SINGS STEVE ALLEN", Cadence 1018, (Probably the best album ever made of the songs of Steve Allen), "SINGS RODGERS AND HAMMERSTEIN", Cadence 3005 (A truly beautifully sung tribute album.), and "LONELY STREET", Cadence 3030, (An album of classic songs of loneliness, delicately orchestrated to enhance the mood by Archie Bleyer, and with excellent piano support by the then very young Dave Grusin). These albums represent a singer at the height of his art; a height I feel he never again attained after he left Cadence and went with Columbia, even though his commercial success there was tremendous.

Note Of Interest: All of the Cadence original masters, (As well as the Candid line, a short lived, but very artistic jazz label subsidiary), were purchased from Archie by Andy Williams in 1964, not very long after Cadence closed. Williams has in turn released many of the Cadence originals, as well as the complete Candid line, on his own record company BARNABY. The thing that surprises me is that he has released none of his own albums on Barnaby.

It would be impossible to elaborate on every performer Archie helped get started in the recording business, but in brief here are a few more of them: O.C. Smith (His first recordings were for Cadence. Link Wray (His first major success was "Rumble" Or. Cadence in 1958). Don Shirley (Truly one of the great piano stylists of all time, who recorded no less than eleven albums for Cadence.) Bert Kaempfert had his very first American release on Cadence.-- Eddie Hodges had three popular records on Cadence: "Girls Girls Girls Were Made To Love", "I'm Gonna Knock On Your Door" and "Bandid of my Dreams". Liza Minelli made her recording debut for Cadence on the off Broadway revival production album of "Best Foot Forward" (Cadence 4012) in 1963 at age sixteen. This show also represented her acting debut. Remember Archie was musical director for the original production of "Best Foot Forward" in 1941! Besides the cast album, Liza also recorded two of the

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When we announced our production schedule for this price guide last fall, we warned collectors, "this book is not for you." But that may or may not be the case.

This book is not to be confused with the others in our price guide series, because it only offers a representative sampling from our other titles as an introduction to record collecting for the newcomer. However, it also sneak-previews hundreds of the most collectible recordings sampled from our forthcoming books on Rhythm and Blues and on the Big Bands!

A Guide to Record Collecting

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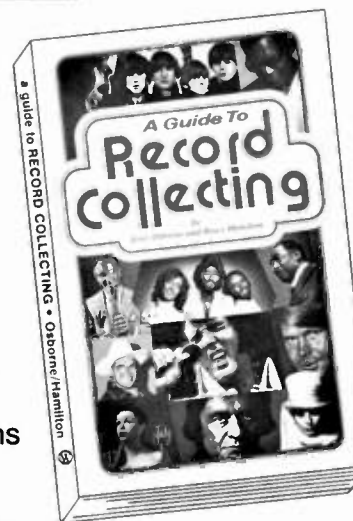
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A Guide to Record Collecting

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CADENCE RECORDS (Continued)

songs from the show with orchestra (The cast album had only twin pianos). The songs were "What Do You Think I Am" and "You Are For Loving", both arranged and conducted by Archie. This 45 RPM (Cadence 1436) is today, without a doubt, the hardest Liza Minelli record to find; many collectors do not even know it exists.

Lenny Welch was the last artist to have a sizeable hit on Cadence, called "Since I Fell For You", which was quite popular during the Fall of 1963 and up to the closing of Cadence in early 1964. Additional artists who recorded for Cadence were: Marion Marlowe "Man In A Raincoat"--Genvieve (Who often appeared on the original Jack Paar show)--- Johnny Ray, though when he came to Cadence he had already recorded extensively elsewhere; and even Eddie Albert, who did an album of poetry readings of the works of Edgar A. Guest.

Robert Mack, who was production manager for Cadence (He produced "The First Family" album), and Archie's right hand man from 1957 to the closing of Cadence in '64, said the following about Archie: "He was a unique man in the recording industry; always a gentleman and always a super perfectionist. In the studio he was literally impossible- that is, he would want to hear on tape exactly what he heard in the studio! Archie would always strive to make the perfect record, or as near to it as possible, and would make everyone involved know that he wanted their utmost plus and he usually got it. We all got frustrated with him I guess during recording sessions because he demanded so much, but we usually came away with above average records. As I look back in retrospect, we all learned a great deal from Archie, and in truth, all those who understood him could not help but respect him."

Today Archie Bleyer is far from inactive and is often found in advisory as well as supervisory capacities in many diverse projects, as well as occasional arranging and conducting.

Having had the pleasure of knowing Archie Bleyer for a number of years now, --- and having had many lengthy discussions about Cadence and the recording industry, I cannot help but quote his statement about Andy Williams, which applies equally well to Archie: "With all his success, he's still a real down to earth nice guy."

Next: The Complete Cadence Label Discography!

BLASTS FROM THE PAST

by

Ed Engel

GIRLS Girls Girls Girls Girls Girls Girls

(Continued From Last Issue)

ELANOR RIGBY (Beatles)
ELENORE (Turtles)
EILEEN (Allana Asthore)
ELLEN (Robin & Merry Men)
ELAINE (Rhythmers)
ELVIRA (Dallas Frazier)
EMMA (Hot Chocolate)
EMMY LOU (Brush Arbor)
ERLENE (Mike & Utopians)
ETHEL (Carl Newman)
EMALINE (Frank Perkins)
EMILY (Johnny Mercer)
ETHEL MAE (L.C. Williams)
EVALINE (Marty Richards)
EVE (Jim Capaldi)

FARRAH (Marty Yontz)
FANNIE TUCKER (Bobby Lewis)
FANCY (Bobbie Gentry)
FANCY NANCY (Skip & Flip)
FANNIE MAE (Buster Brown)
FANNY (Bee Gees)
FELICIA (Rodeo)
FLORENCE (Paragons)
FOR ELISE (Philharmonics)
FOR THE LOVE OF IVY (Mamas & Papas)
FRANCENE (ZZ Top)
FRANKIE & JOHNNY (Elvis Presley)
FRANNY FRANNY (Nino & Ebbtides)

GEORGY GIRL (Seekers)
GERALDINE (Jack Scott)
GIDGET (James Darren)
GIGI (Vic Damone)
GINA (Johnny Mathis)
GINNIE BELL (Paul Dino)
GINNY COME LATELY (Brian Hyland)
GENIE (OH) (Neil Scott)
GLENDDORA (Perry Como)
GLORIA (Them)
GEORGIA (Ray Charles)
GIANNINA MIA (Otto Harbach)
GIRL NAMED SAM (Leona Williams)
GOODNIGHT IRENE (Weavers)

HARDHEARTED HANNAH (Ray Charles)
HEATHER HONEY (Tommy Roe)
HELLO DOLLY (Louis Armstrong)
HELP ME RHONDA (Beach Boys)
HENRIETTA (Jimmy Dee)
HEY HEY BUNNY (John Fred)
HEY PAULA (Paul & Paula)
HI HI HAZEL (Gary & Hornets)

HELAINA (Tony Bruno)
HOLLY HOLY (Neil Diamond)
HONOLULU LULU (Jan & Dean)
HARRIETTE, IT'S YOU (Diablos)
HUSH HUSH SWEET CHARLOTTE (P. Page)
HEY JOYCE (Lou Courtney)

IDA JANE (Fats Domino)
IRMA JACKSON (Tony Booth)
IS ZAT YOU MYRTLE (Carlises)
ISABELLA (Roy Tan)
ILENE (Little Romeo & Ovations)

JACQUELINE (Bobby Helms)
JAMIE (Eddie Holland)
JANE JANE JANE (Kingston Trio)
JANUARY JONES (Johnny Carver)
JEAN (Oliver)
JEANNIE JEANNIE JEANNIE (E. Cochran)
JENNIE LEE (Jan & Arnie)
JENNIFER (Bobby Sherman)
JENNY JENNY (Little Richard)
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JILL (Gary Lewis & Playboys)
JO-ANN (Playmates)
JOANIE (Frankie Calen)
JOANNE (Michael Nesmith)
JOLENE (Dolly Parton)
JOSEPHINE (Bill Black's Combo)
JOSIE (Kris Kristofferson)
JOY (Isaac Hayes)
JUANITA (Chuck Willis)
JUDY (Elvis Presley)
JUDY-MAE (Boomer Castleman)
JULIA (Ramsey Lewis)
JULIE (Doris Day)
JULY, YOU'RE A WOMAN (Pat Boone)
JOAN (OH) (Ray Davis)
JANIE, HEY (Bernie Nee)
JANICE (Eddie Robbins)
JUSTINE (Righteous Bros.)
JEANNINE (L.W. Gilbert)
JENNY-LOU (Sonny James)
JEZEBEL (Frankie Laine)

KATE (Johnny Cash)
KATY TOO (Johnny Cash)
KATHY-O (Diamonds)
KAY (John Wesley Ryles)
KID CHARLEMAGNE (Steely Dan)
KIMBERLY (Tim Tam & Turn Ons)
KAREN (Rip Chords)
KARENE (Bobby Pedrick Jr.)

....Digest Shorts....

Bob Luman, veteran singer-guitarist, died Dec. 28 in a Nashville hospital. Luman had been in the hospital's intensive care unit since the 19th, suffering from a variety of health problems, although doctors report that pneumonia was the cause of death. The health problems began about two years ago, when he underwent surgery to correct severe bleeding in his esophagus.

Luman, originally from Nacogdoches, Texas, was a steady hitmaker in the country field of music (mostly for Epic records) from 1966 to present. Prior to '66 he recorded mainly for Warner Bros., giving us such great pop/rock numbers as "The Great Snowman," "Private Eye," and, ironically enough, "Let's Think About Living." The latter was his biggest pop hit, reaching number seven on the national charts in 1960. In was just one year earlier that Bob had turned down a contract with the Pittsburgh Pirates to play professional baseball. Bob appeared in one film, "Carnival Rock," and was a frequent performer on the Grand Ole Opry. He was 41.

Bill Pinkney, the only performing member of the *classic Drifters*, celebrated his 26th year as a Drifter, on Jan. 5th, with a special tribute concert to **Clyde McPhatter**. Held at The Township, in Columbia, South Carolina, Bill was joined in the tribute by Maurice Williams & the Zodiacs, the Clovers, the O'Kaysions, and Billy Scott & the Georgia Prophets. Bill and his current group of Drifters have just recorded a disco version of "Sixty Minute Man," backed with a great version of Clyde's "Without Love" (there is nothing). The disc, to appear on either Bang or TK records, is set for February or March release. (Thanks to Herb Matthews for this report. It would also be a good time to mention that "It's Now or Never" has been revived disco style, by Terry Mike Jeffreys and Flight 602. As you may recall from earlier stories, they are the group, along with Charlie Hodge, performing the highly acclaimed "Memories of Elvis" show. For more information on the record, write: Flight 602, Ruoff Dr., Rt. 4, Tenne-vue Estates, Paducah, KY 42001)

Lester Flatt, bluegrass guitarist and vocalist, suffered a brain hemorrhage, while in a Nashville hospital recently. He had entered the hospital for examinations to determine the cause of numerous headaches he was having. Doctors have indicated that surgery is not being planned at this time, and state that the 65-year old Flatt is in "fair" condition.

Memphis probate court records have shown that from Aug. 22, 1977, through July 31, 1978, **Elvis'** estate has earned almost \$5 million. A name/voice worth millions!

DIGEST SHORTS (Continued)

A tribute concert to **Buddy Holly** is planned for 20th anniversary of his death (Feb. 3). The event, held in Clear Lake, Iowa, will guest, among others, **Del Shannon**, **Jimmy Clanton**, and host **Wolfman Jack**.

Singer-writer of the 1966, number one hit, "Ballad of the Green Berets," **Barry Sadler**, fatally shot **Lee Bellamy**, another songwriter, outside his Nashville home (Dec. 2). Bellamy, 50, was apparently harassing a woman friend of Sadler's, with a gun, when Sadler fired a shot at the assailant. He died seven hours later. No charges have been filed against Sadler.

All reviews of the film "A History of the **Beatles**" that have reached our office have (eliminating the four-letter expletives) summed the whole thing up as a "ripoff." The bottom line appears to be...don't waste your time, or your \$3.00.

Here's a quote worth re-quoting, as stated last month by **Jimmy** ("I'm Stickin' With You" — Rhythm Orchids) **Bowen**: "Music is spread again now, but there's one force like Sinatra, Elvis, or the Beatles. In the next year or two, I think there will be another "monster" artist. For awhile I thought it might be Elton John, but it wasn't. But it's coming."

The **Kingston Trio**, having not released an album in eight years, has now planned a release for Nautilus records, a Pismo Beach, Calif. label. The title; "Aspen Gold."

From our "Broken Record" dept: the **Bee Gees** current smash, "Too Much Heaven," has just become the group's seventh number one hit, more consecutive chart-toppers than any other act of the seventies, now. Tied with six are Paul McCartney & Wings and Elton John. Give third place to Stevie Wonder with five.

One of the former members of the **New Colony Six**, **Leslie Kummel**, died in Chicago on Dec. 18. Cause of death is not yet known. He was 33.

If you like Elvis' "Milkcow Blues Boogie," or "Blue Moon of Ky.," or "Dixie-Fried," by Carl Perkins, or "Tongue-tied Jill," by Charlie Feathers, you'll be glad to spend \$2 for "I Can't be Satisfied"/"Rootie Tootie" by Billy Hancock. (cont.)

TO ALL COLLECTORS: A Very special Happy New Year! May the bells ring in good health and the best in record collecting in 1979!



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DIGEST SHORTS (Continued)

We couldn't believe that such great rockabilly records are still being (1978) recorded, especially one that so beautifully captured that old "Sun" sound. Comes on Red Vinyl and is available on Ripsaw records (211) from: 121 N. 4th St., Easton, PA 18042 (\$2.00pp). Don't miss adding this one to your collection!

Most of you read the latest report from Dallas, on the trial which has resulted from the release of "Tell Me Pretty Baby," the fake Elvis "first" record. While nothing new has happened since that story appeared, we were pleased to see some of the nation's press carrying the story now. As we earlier reported, a Michael Conley claims to be the actual singer on the record, but we had not seen any other press coverage on that aspect of the trail...until Jim Shebly forwarded this clipping from the Miami Herald:

It's Not Elvis, Man Testifies

IN RE the matter of that long-lost First Elvis Presley Record that was in the news a while back, the one Elvis was alleged to have made in Phoenix in 1954 before he went to work for Sam Phillips at Sun Records, it develops now that not only is this not the The King's work, it was cut just a few months ago. So says Michael Conley of Madison, Maine, who has come forward to report that he's the one who did the record in question, Tell Me Pretty Baby. Conley's testimony came during a hearing on Vernon Presley's suit against the Dallas businessmen who are distributing the thing. One of those men has sworn that he sat in on the session, but Presley has maintained that Elvis was never in Phoenix — never, in fact, out of Mississippi and Tennessee — before hitting the big time. Conley, who contacted RCA Records after reading trade reports that this spectacular collector's item had surfaced, says he recorded Tell Me Pretty Baby for a small Nashville company earlier this year. It sounds old, he explains, because special techniques were used to simulate that primitive '50s sound.

FUN.....FUN FUN FUN.....FUN.....

RECORD DIGEST "SURPRISE" CONTEST:



"TIP OF THE ICEBERG?"

by Jon McAuliffe

Recently in this part of the country (The Northeast), I've noticed a peculiar trend begin to immerge at swap meets and I don't know if it's a coincidental fluke that's occurring or the beginning of something I predicted in one of my first articles in RD, and that is the suddenly escalating prices of G+ and VG- condition original black label LPs by Elvis Presley. In the article I imagined that in approximately 10 years RCA original black label LPs would be hot on the heels of Sun singles prices. I've since changed my mind on that and have decided that if this did come to pass, it would be for mint copies of 1st pressings only. So imagine my surprise when at a recent swap meet held two miles from where I live, mono copies of original black label Elvis LPs in G+/VG- conditions (and only about 5 of the 50 or so I saw were 1st pressings and those were, for the most part, pretty beat) were being sold for as 'little' as \$30. each and as much as \$65. each - Again, These Are Basically 'G' condition LPs!!! At first I walked around muttering underneath my breath, things like, "What is this crap?" and "Are you kidding me? Who the hell is gonna pay \$30. for a half-assed copy of How Great Thou Were, Paradise, Czechoslovakian Style," or whatever they were? - Obviously somebody. Right before my very eyes there were people delighted to pay \$35. for G+ condition copies of Elvis records and bizarre enough to enthuse, "Oh look Fred, here it is! I've finally found it - and what a bargain." I kept looking for Chisel Mc Sue to be crouched in a corner, laughing sardonically and throwing 'gullible dust' into the air at the passing Elvis fans. Maybe it's me who's the naive one, but anytime I put out \$30. for an Elvis LP I somehow manage to get one that's mint. Is this some kind of luck? I don't think so.

Something else which, for me, coincided with this whole turn of events was a satirical spot on Saturday Nite Live's Nov. 4th show of a T.V. commercial advertising a display on stage of "Elvis Presley's Coat." "See the coat that made him famous." As Elvis' hits play over monitors in a concert hall, Elvis' coat is displayed on a tailor's mannequin and girls are screaming and reaching out to try and touch the coat. Lines form around the concert hall and those who've been to see 'The Coat' are interviewed as they file out, sweaty, hysterical, in tears, and blissed out over seeing that which was 'closest' to The King. As far as I'm concerned, if a G condition LP can be sold for \$30., then there is no reason to believe that a traveling show featuring The Coat That Made Him Famous is far fetched. That's probably why the spot was so funny - and so sad. . . .



LONDON: by Tony Neale

A sound-effects man for the BBC, Joe Cox by name, has admitted to being the notorious new singing star **Ivor Biggun**, whose hit, "The Winker's Song," became the sauciest, dirtiest, ditty to ever make the top twenty. Joe says he kept his identity hush-hush in hopes he wouldn't be fired from his job over the recording. "I did the recording in my living room studio, just for a laugh," says Cox, "and I simply put together the rudest thing I could think of. The result was "The Winker's Song." I sent the tape to a small, independent, record company and was surprised to have them call me, saying they were interested in the record. Their original idea was to send it to dealers as a promotional gimmick, but they got so many requests and orders that they pressed more...eventually 150,000, as it rocketed up to number 19 on the British charts." About his new LP and single, Cox says, "It's perfectly clean, but we make up for that with the new single's flip side." That song is titled, "I've Parted (Misprint)".....There was a four-hour wait at the box office in Moscow, and scalpers were selling tickets for as much as \$225 each! All for what? The Beatles re-united? No... it's all for the group **Boney M.** Their show ensemble comes with 11 tons of equipment, including 500-watt amplifiers and exotic strobe lights, and apparently is something to see. One Russian student commented, "it's not really great music, but it's quite a show!".....It seems likely that drummer **Kenny Jones** hired as a "temporary replacement" for the late Kieth Moon) will stay on with the **Who**, permanently.....More on **Boney M.**, their new single "Mary's Boy Child," has passed the million mark, in sales, in only two weeks after its release. For that, WEA is claiming an all-time record....."Live at Budokan," the recordings made from a **Bob Dylan** Japanese concert appearance, is the fastest-selling import in this country now, despite its £17 (\$28) price tag.....**Elton John** is planning a series of concerts (despite his "retirement" announcement) for this spring. Incidentally, his new "Song for Guy" is an instrumental tribute to a young member of his staff who was recently killed in a motorcycle accident.

CANADA: by Wayne Russell

The latest innovation in records here is the "Nickle-plated" LP. The first one released is by Triumph, titled "Rock & Roll Machine." It's a knockout; almost like a mirror effect. Worth framing! The group's members autographs are imbedded in the "vinyl" (trail-off).....Just learned that **Danny & the Juniors** and **Johnny & the Hurricanes** are planning a U.K. tour early this year.....There will be a special **Buddy Knox**, held at a local nightery, but broadcast on the radio at the same time.....Why is it that RCA's foreign divisions seem to be doing so many more interesting things than the parent (U.S.) company? Example: U.K./RCA is proposing release of a series of 10-inch LP's of **Bill Haley** (Essex tracks), **Sonny Fisher**, and **George Jones** (Starday tracks).

NEXT ISSUE: Our first reports from Czechoslovakia, Poland, and the U.S.S.R.

ELTON JOHN INTERVIEW: PART TWO (Continued from last issue)

...I'm sure that some of these new wave bands...I know it, I know it, it's only human nature, they want their money. I know for a fact that when The Stranglers made it the first thing they did was to contact my accountant. I only know this because he phoned me and enquired if they were alright. He said they seemed very weird, but I assured him they were OK.

Tom Robinson...I think he's very genuine in his beliefs, but on the other hand, I don't believe that people who get into this profession aren't interested in money. I don't believe that Johnny Rotten isn't interested in money. I don't believe it.

In some instances that's debatable. It did appear that some of the Pistols were content to be popular with just their own crowd. I mean, a lot of musicians don't want to become Rod Stewart or Elton John.

Well, Johnny Rotten has had as much press as me.

Granted, but much of it was forced upon him because The Sex Pistols suddenly became newsworthy on Fleet Street. Most of it had absolutely nothing to do with the music.

I don't know the way he lives, but I think some of the things he's said have been incredibly stupid — although there's something about him that you can't help but like. I just get annoyed when they have a go at me for living in a big house. I know that Rotten may have been screwed rotten and on that score I feel sorry for him.

I've always had an honest operation behind me, whereas most of the kids coming up now are gonna get screwed out of their money simply because their movement has suddenly been transformed into Big Business.

When you get Zandra Rhodes designing expensive punk clothes, it's fashion — there's money to be made.

I picked up a paper and read something about The Rezillos stating that they're getting something like £30 or £40 a week...

That's fine as a wage, if the rest of the money is being banked in their name.

Johnny Rotten has claimed in the press that he was robbed, but on the other hand he's not supposed to be interested in money and it's the money I'm speaking about.

Well, you haven't been taken to the cleaners, and you haven't run to the nearest tax haven. But you've ploughed considerable amounts of your income into improving Watford Football Club.

Right, and I've paid for the privilege of remaining in Britain.

Last year I handed the tax man a cheque for £1,800,000. I'm not complaining, but should a situation arise when those bands who went abroad to escape paying tax are free to return, they'd be given a hero's welcome.

It's not that I want preferential treatment, but people like Pink Floyd and myself aren't given any credit for staying and paying taxes. OK so I may have

ELTON JOHN (Continued)

become disenchanted with the music industry, but it's no use giving up. The only alternative is to give one's records away for nothing. I'd love to be able to do just that, but people would immediately become suspicious and assume there was some ulterior motive.

For instance, I toyed with the idea of giving away a free 12-inch single with my new album, but I thought that as my last album didn't do too well in Britain and, as this new one is very important to me, people will think that giving away a 12-inch single is some kind of cheap sales gimmick.

The thing I'm suspicious of is the way record companies structure their prices. As soon as an artist becomes a big money-spinner his albums are hiked to the DeLuxe retail price.

I'm all for maxi singles and the public getting value for money. It's no big secret that I get a high record royalty, and as I've just negotiated a new deal I've found out what other artists get and I'm shocked at just how little some of the very big stars earn. And, if they're only getting that, then what the hell are the smaller bands copping.

Look, I know they're all very enthusiastic about putting out their records on coloured vinyl or in a picture bag, but whose bill does that come off — theirs, not the record company's. I really like the Stiff, Chiswick and Andrew Lauder's Radar labels — I think they're doing something very worthwhile and I just hope that they're giving their acts a fair deal.

But I've seen artists like David Bowie get screwed and apart from the petty jealousies and bitchiness, you don't like to see someone whose worked hard and who's got a lot of talent come out of it with nothing.

I think that in five years time it'll be artists like Elvis Costello and, hopefully, I'n Dury and The Blockheads who'll still be around. But I can forsee that many of these new bands will break up because of ego problems and all the same old things that plague bands. At the moment everyone wants to clean up while the going's still good, but they don't realize that in the past people who only played for the sake of playing and didn't look after their money — people like Graham Bond, Zoof Money and Brian Auger — all suffered in the long run.

They've ended up not earning what they should have done.

When a group makes a record they want it to be popular with the public and they want as many people as possible to go out and buy it, otherwise what are they making records for in the first place, unless they're like John Coltrane or John Fahey; dedicated artists and who, in my opinion, are above other musicians, but even they wanted or want to reach as many people as possible through their art.

ELTON JOHN (Continued)

I suppose everyone is idealistic, but it just doesn't work 100 per cent because you have the facts of life to contend with. So when people like Generation X or Sham 69 have a go at me, they don't stop to think that maybe I've bought their records, enjoyed them and have gone around telling other people how good they are.

I'm also sure that deep down many of them don't believe in some of the attitudes they've adopted. For instance, I'd love to meet Steve Jones and Paul Cook and if they want to send me up I can take it.

Trouble is, most musicians aren't fans; they don't respect other musicians for what they might have done, what they might have pioneered and that's so wrong. I couldn't be disrespectful to another artist even if I didn't like his music. As it happens, all that most musicians are interested in is the money, getting a screw and getting out of it.

They don't realize you can't get any higher than if you've played a great gig, but they seem to forget that. They don't look after themselves and try to sustain that high with drugs and booze.

To return to your own career, at heart you're a die-hard rocker — so why do you persistently subjugate that side of your personality?

When you write something like, let's say, *Daniel*, you instinctively know it's gonna be a winner. As a composer, I like chord changes and as such always write for my own pleasure...on the other hand, it's much harder to write a good hard rock 'n' roll song than to compose a ballad. When you're writing a hard rocker you've got to be much more direct.

Nevertheless, it was a most scathing attack.

And one of the best lyrics Taupin's ever written.

The move that accompanied it explained certain crucial points which, without the visuals, could be construed in a number of ways.

It was based on a few superstars that I know, but again it was done tongue-in-cheek. There's some classic lines like, "I'm not in it for the money, I'm in it for the gravy" and isn't "Inflate my ego gently, tell them heaven sent me" a wonderful couplet? And there's so many people I know that it applies to, but if I came out and named those people...

Name them...

...Well...it's the David Bowies...the Neil Diamonds...the Barbra Streisands of this world. I heard an interview on the radio when Bowie said that he adopted that particular personality of that album and I thought, what a fuckin' awful way to lead your life. Basically, your personality is determined at birth.

But didn't Bowie utilize the medium of rock in precisely the way as an actor utilizes film?

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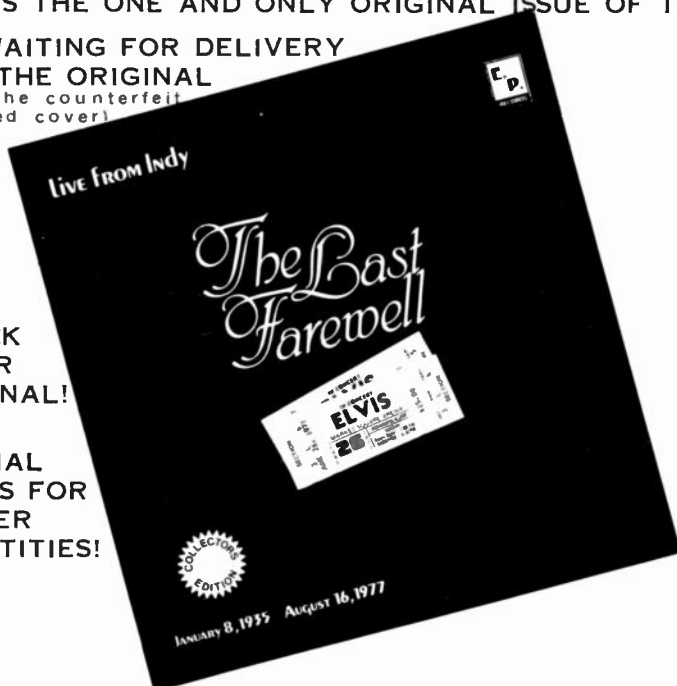
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RECORD DIGEST

ELTON JOHN (Continued)

Dunno 'bout being an actor, I just think he's a brilliant showman. But I do think that he's misguided in what he's done lately. What clothes shall I wear for the next album...coming to London in a train and giving the Hitler salute...his every movie is far too calculated. Nevertheless, he's a fascinating subject, a brilliant stage artist.

I'd prefer to talk about your career. You've often been termed "The Liberace of Rock 'N' Roll", but how do you feel when like Bowie states you're rock's "Token Queen"?

I try not to be bitchy, even though at times we're all bitchy in conversation. But saying it in print is another thing. The only time I ever really got on my high horse was when Rod Stewart said I shouldn't be in pop music 'cause I am a soccer club chairman. And I had a go at Rod in the **Evening Standard**.

That statement about me being a token queen really upset me because I've never done anything to upset him. Basically, I think he's a bit jealous because he doesn't sell so many records worldwide. But on the other hand, Mick Jagger saying in the paper the other week, 'I don't wish to be associated with the likes of Rod Stewart or Elton John'...I thought, what the fuck is he talking about? What does he mean saying terrible things like that...come on, Michael?

Honestly, I try and avoid such things, because if you get involved in public bitching, then it's a sign of immaturity.

I don't always retaliate when someone has a go. I didn't retaliate when Bowie said I was a token queen, even though he's had a couple of goes since. Because I know what's happened to him. I'll always remember going out for dinner with him and Angie when he was Ziggy Stardust. It was a fabulous evening and over dinner he admitted to me that he always wanted to be Judy Garland and that's the God's honest truth.

No matter what he ever says about me, I genuinely feel sorry for him because he's been screwed rotten by a lot of people.

First of all, what prompted you to reveal such a personal subject like your sexuality in an interview, and secondly, were there any unpleasant repercussions?

The only reason I made that statement about being gay was because nobody had actually asked me before. But I don't think it was some startling revelation — a lot of people already knew. I felt that I'd rather be totally honest about it than try to cover it up...get married for the sake of appearances and lash it to a toothbrush.

Really, I didn't encounter any trouble once I'd made that statement. Sure, I get some stick up North... "Don't sit down while Elton's around, or you'll get a penis up your arse" (laughs)... Very nice, when that's sung by 1,500 Halifax supporters and it echoes around the stadium. And I get people I'm with asking what they're singing and I reply oh, nothing...nothing. I can take all that until the cows come home.

(continued in our next issue)

Review

by Robert Snyder

Actually, there are several items of interest that we need to cover —both in the “review” category and notes of a general interest. First of all, I just received a copy of a new LP, “Cincinnati Rock ‘n’ Roll: 1950’s,” (Lee 409) from Peggy Ligon, who produced this rockabilly set.

The LP showcases the rockabilly activity going on in Cincinnati, in the fifties. Peggy spent a great deal of time rounding up the tapes used herein. She bought the Lee records name and catalog, and personally contacted hundreds of artists, and other music people, in the Queen City area. The result is an album that will appeal to rockabilly, rock ‘n’ roll, and country music fans alike. Her notes on the back of the album detail each selection, and are excellent.

Although Ray Pennington may be the only well known singer on the LP, several of the songs are certainly familiar; “Flip, Flop, and Fly,” “Honey Hush,” “Splish Splash,” “Greenbacks,” (though improperly credited) “St. Louis Blues,” (an instrumental version) and Elvis’ “Big Hunk O’ Love.” Half of the tracks have never been issued before, some of the others appeared on Cincinnati’s Lee and Lucky labels.

The album was mastered in Rusty (“Sugaree”) York’s Jewel Studios. It is available from: Peggy Ligon, 2291 Wolff St., Cincinnati, OH 45211.

Secondly, I’d like to report on one of the record conventions held here in Ohio. For some reason, record conventions seem to be more prevalent in the midwest than elsewhere.

On Sat. November 18, the Dusty Disc Record Convention was held near Middletown. Over 40 dealers were present, representing several states. Don Riswick, from Virginia, was there; Bill DePew, from Pennsylvania, Midway records, from W. Va, Larry Stidom, of Kentucky, and Ed Kennedy from Indiana were some others who made the trip to Ohio. Elvis movies were shown throughout the day, including his appearances on the Allen, Sullivan, and Berle tv shows.

Some of the outstanding records that turned up were an early single by Little Richard, on RCA, two early Ravens, on Mercury, and “Shiela,” by Tommy Roe, on the Judd label.

Dusty Disc owner, Chris Dodge, was pleased with the turnout, and announced that his next record convention will be early this year. Keep watching the “Digest Calendar” for exact dates and info.

Finally, some additional information for the Bobby “Boris” Pickett story (RD 30/31). “Monster Mash” was originally on Garpax 1, but the number was later changed to 44167 (a delta pressing number in the vinyl of the original). Also, I don’t recall “Girls, Girls, Girls,” by Steve Lawrence, and 233 isn’t an ABC number?

NOTE: Right! It should have been United Artists 233. Thanks Bob, —Ed.

Digest Calendar

This is your DIGEST EVENTS CALENDAR! Keep it current by sending announcements of any record or nostalgia conventions, meets or celebrations. We'll publish the news on this page at NO CHARGE. Please advise us well in advance of your event!

Coming Events

MILWAUKEE, WISCONSIN — Sun. Jan 28, 1979
Record Collector's Swap Meet
Held at: Gene's Club Durham (Hwy. 36 & 00)
12532 W. Loomis Rd. - Hales Corners, WI
Dealer's \$1.25 & \$3.00 — General admission: 25-cents
Contact: Al Pankowski, at above address, or call (414) 425-3553

ALBANY, NEW YORK — Sat. & Sun. March 31 & April 1
Record Collector's Show, Convention & Auction
Held at Empire State Plaza
For more info: Box 541, Latham, NY 12110

COLONIE, NEW YORK — Sat. & Sun. April 28 & 29
Record Collector's Show, Convention & Auction
Held at Holiday Inn, Central Ave.
For more info: Box 541, Latham, NY 12110

LATEST LIST OF LATEST LISTS:

Here are some of the most recent record sale/auction lists we've received. When you put out a list or catalog, send us a copy too. We'll give you a free plug!

SHELBY SINGLETON: 3106 Belmont Bl., Nashville, TN 37212. Nice 22 page catalog of what's available from Sun.

CHRISTINE DAVIS: 917½ Jerome St., Lansing, MI 48912. Single page of LP's.

MUSIC NOSTALGIA: Box 548, Palisades, NY 10964. These people have issued a series of "collectors cards," like baseball cards. Write them for more info.

BARON RECORDS: 11 Dell Ave., Melrose, MA 02176. Single page listing of gospel records. Good selection of something you seldom see.

GEORGE'S GOLDEN OLDIES: 311 Crooks Ave., Clifton, NJ 07011. Nice 16 page catalog of hundreds of rock/pop/Elvis and other records. Price \$1.00

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Supreme "40"

(This Week) (Last Issue Position)

- | | |
|---|--|
| 1. TOO MUCH HEAVEN (1) | □ Bee Gees (RSO 913) |
| 2. MY LIFE (3) | Billy Joel (Columbia 10853) |
| 3. LE FREAK (2) | Chic (Atlantic 3519) |
| 4. SHARING THE NIGHT TOGETHER (4) | Dr. Hook (Capitol 4621) |
| 5. Y.M.C.A. (6) | Village People (Casablanca 945) |
| 6. HOLD THE LINE (7) | Toto (Columbia 210830) |
| 7. OOH BABY BABY (9) | Linda Ronstadt (Asylum 45546) |
| 8. PROMISES (8) | Eric Clapton (RSO 910) |
| 9. A LITTLE MORE LOVE (14) | Olivia Newton-John (MCA 3067) |
| 10. YOU DON'T BRING ME FLOWERS (5) | Barbra Streisand & Neil Diamond (Columbia 35679) |
| 11. WE'VE GOT TONIGHT (11) | Bob Seger (Capitol 4653) |
| 12. SEPTEMBER (13) | Earth, Wind & Fire (Columbia 320854) |
| 13. EVERY 1'S A WINNER (17) | Hot Chocolate (MCA 50002) |
| 14. LOTTA LOVE (-) | Nicolette Larson (W.B. 8664) |
| 15. PLEASE COME HOME FOR CHRISTMAS (15) | Eagles (Asylum 45555) |
| 16. FIRE (-) | Pointer Sisters (Planet 45901) |
| 17. NEW YORK GROOVE (-) | Ace Frehley Casablanca 941) |
| 18. I LOVE THE NIGHT LIFE (-) | Alicia Bridges Polydor 14483) |
| 19. OUR LOVE DON'T THROW IT ALL AWAY (12) | Andy Gibb (RSO 911) |
| 20. SHAKE IT (-) | Ian Mathews (Mushroom 7039) |

Singles

- | | |
|---|-------------------------------------|
| 1. BARBRA STREISAND GREATEST HITS VOL. II (4) | Barbra Streisand (Columbia 35679) |
| 2. A WILD AND CRAZY GUY (2) | △ Steve Martin (W.B. 3228) |
| 3. C'EST CHIC (3) | Chic (Atlantic 19209) |
| 4. 52ND STREET (1) | △ Billy Joel (Columbia 35609) |
| 5. JAZZ (5) | Queen (Elektra 166) |
| 6. BRIEF CASE FULL (-) | Blues Brothers (Atlantic 19217) |
| 7. GREASE (6) | Soundtrack (RSO 3040) |
| 8. THE BEST (7) | Earth, Wind & Fire (Columbia 35647) |
| 9. BACKLESS (8) | Eric Clapton (RSO 3039) |
| 10. YOU DON'T BRING ME FLOWERS (17) | Neil Diamond (Columbia 35625) |
| 11. GREATEST HITS | Barry Manilow (Arista 8609) |
| 12. DOUBLE VISION (9) | □ Foreigner (Atlantic 19999) |
| 13. LIVE BOOTLEG (16) | Aerosmith (Columbia 35564) |
| 14. LIVE AND MORE (10) | Donna Summer (Casablanca 7119) |
| 15. BLONDES HAVE MORE FUN (-) | Rod Stewart (Warner Bros. 3261) |
| 16. CRUSIN (14) | Village People (Casablanca 7118) |
| 17. DOG AND BUTTERFLY (-) | Heart (CBS 35555) |
| 18. TOTO (-) | Toto (Columbia 35317) |
| 19. LIVING IN THE U.S.A. (11) | Linda Ronstadt (Asylum 155) |
| 20. GREATEST HITS (-) | Commodores (Motown 912) |

Albums

△ RIAA Platinum Award □ RIAA Gold Award

MAILBOX

THE "MAILBOX" IS AN OPEN FORUM FOR YOUR THOUGHTS, OPINIONS,
AND COMMENTS. SEND LETTERS TO: RECORD DIGEST, PRESCOTT, AZ 86301
.....

TROY ORIGINAL?

I have come across a copy of "This Time," by (note spelling) Troy Shundell on Gaye-2010. The flip is "I Catch Myself Crying." Gaye is an Atlanta, Ga label. Could this be an original? What can you tell me about this disc?

—Tom Hitch, Gretna, LA

Dear Tom,

As most collectors know, the hit of "This Time" was on Liberty, and the original (as we knew it) on Goldcrest (G-161). So the question now is; is there an earlier label than Goldcrest? With the different flip side, and name spelling, the odds favor that yours is an original of the original. Any help from readers on this will be appreciated.

—Ed

"LAST HOPE" (I HOPE NOT)

You are my last hope to an answer I've been trying to get for 10 years. I am trying to find a commercially released version of "Stay With Me," the main theme from the movie, The Cardinal. It was a hit in Chicago in early 1964, and was written by Moross/Leigh. I know that Frank Sinatra recorded it, but it is NOT his version I'm seeking (although it is a male vocalist). I need the artist, label, and whatever information I can get. Thanks for any leads.

—Bill Phillips, Bellingham, MA

Dear Bill,

I don't know if your mystery version is in the flock, but here is a list of all the versions —under that title— that I have on file: Lennie Miles (Groove 58-0001), Donnie Charles (Smash 1725), Ed Townsend (Warner Bros. 5174), and the Beau-Marks (Quality of Canada 1493). If it isn't one of these, try calling WLS, on any radio station that may have played it at the time, and ask them. They should have old hit surveys or playlists. Good Luck!

—Ed

ORIENTAL ELVIS

Can someone help me to identify the origin of two Elvis LP's that I have. I believe they are either Korean or Chinese, but am not sure. They are: "I Got Lucky" (FL 2139), and "In Person at the International Hotel (FL 1836) and both are on the FIRST RECORDS label?

—Kenneth A. Brown, 13479 Astoria St., Sylman, CA 91342

DIGEST BOOK?

Jerry, I have an idea for record lovers and collectors, that will make it possible to get all that good information from those early issues of the Digest (that are sold out). Why don't you take the first 10 issues (or so) and make a nice soft or hard cover book out of them, and sell it for \$14.95, or whatever is necessary, depending on costs, etc. I believe it would give readers a chance to get all the valuable information from those earlier issues.

—Michael W. Smith, Upper Darby, PA (Mic's Used Records)

Dear Michael,

As Mork would say, "oh...deja vu!" Readers are going to think we made up your letter just to hype our new book, but you and I know that this is really what you wrote. Anyway, as everyone knows, we've done something similar to your suggestion, called "Our Best to You." It is, however, made up from all of our issues, so far, plus a bunch of new and exclusive goodies. See our ad.

MAILBOX (Continued)

RIPPED OFF!

I have been meaning to write you for some time about this matter. I noticed in the "mailbox" section of an earlier issue that a reader claimed he was cheated by "Johnny Rock 'N' Roll" (aka Lee Johansson) of Buffalo, NY. From what I have been able to gather, Johansson is garnering a world-wide reputation as one of the worst rip-offs in collecting. Please, for the sake of other collectors, print a letter to warn those who have not yet been taken-in by this man. As for my own dealings, I had an auction of 50's records; receiving a bid from Johansson of \$550 on "Boppin' High School Baby," by Don Willis (Satellite 101). After advising him he had won the disc, he said he would have to inspect the record before paying for it. Thinking it not an unreasonable request, I registered the package and sent it to him. After a few weeks, I received a package from him, which, upon opening, found contained a completely different record! He included a note saying that my record was a fake! Well, I had witnesses to my original copy, and in fact, the original owner of the disc (who advertised her collection in Record Digest; which is how I found the records in the first place) knew what her original looked like. I later sold a lesser condition copy, identical to the one sent to Johansson, for \$300 to Klaus-Jurgen Horn, in West Germany, and he not only verified that mine was original, but —get this— he too has been cheated by Johansson (aka "The Phantom," "Rocket Man" and "Johnny Rock 'N' Roll" and who knows what else) once before. So he's stolen my original...and returned a fake to me. I may be stuck, but at least I want to warn others about this individual. And, if by chance you too have been cheated, drop a line to: W.S. Johnson, Postal Inspector, Box 97, Buffalo, NY 14205. —Arthur Aw, Kailua, HI

AND ANOTHER:

I am very happy with my Record Digest subscription, but I do want to report that I have been ripped-off by a company called "Old Brown Shoe," (Box 40087, San Francisco, CA) for records and posters. I have written them four times and can get no reply (since June). Beware! —Joe A. Russo, Deer Park, NY

...STILL ANOTHER:

I have ordered some items from the King's Court Club, in New York, and have been unable to get all of my merchandise. My check has been canceled, and my letters of inquiry go unanswered. Have any other fans been ripped-off by these people? —Mrs. Hedy Drissen, Hercules, CA

AND (OH NO! NOT AGAIN) ANOTHER:

I recently bought an Elvis Sun record from Paul Lichter's "Elvis Unique Record Club," in Penn., which was sold to me as being an original. They claimed in their catalog that the Sun's were all "originals." I purchased the record for \$200 (plus postage, handling, etc.). I had it appraised by a couple reliable collectors (one was one of your advisors to the Price Guide series) and both told me it was a counterfeit; valued at about \$3.00! After several letters and calls to Lichter's place, they will not send me a refund, nor will they send me an original! I have written the postal inspector and the Consumer-protection Bureau. What else can I do? —Paul A. Kosik, Dupont, PA

Dear Friends,

It is always depressing to hear of such incidents as covered in the above letters. I have learned that a report filed with the "postal inspector" is about as useful as a healthy shout over the back fence. I really am at a loss to suggest anything that works. The main thing you can do is keep warning others, and perhaps they too will warn you about someone BEFORE you get involved in any transactions. When in doubt about a dealer...ask! Ask another collector! Ask us! Just ask! —Ed

DYLAN COLORED VINYL:

In reply to Mr. Robb Warner: you're absolutely right! I don't know what possessed me to forget (one too many tequilas?) about those. Though I've never seen them all, I've heard that four Dylan singles were released by Columbia on colored vinyl: "Subterranean Homesick Blues," "Like a Rolling Stone," "Rainy Day Women," and "Positively Fourth Street." By the way, would you like to sell your copy, Robb? —Jon McAuliffe, Somerville, MA

*NOTE: Please be patient if you've sent us a letter and have not yet seen it in the magazine. With the "Mailbox" now using two pages, we might possibly catch up. Thank you!

RECORD DIGEST

GENERAL INFORMATION & AD RATES

AD PREPARATION: Use BLACK ink or fresh black typewriter ribbon on white paper. Send all ads CAMERA READY unless prior type-setting arrangements are made.

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DEADLINES are less of a problem with the Digest, because of it's biweekly schedule, but if you must have your ad in a certain issue, our monthly press deadlines are the 5th and the 20th.

ALL SALE ITEMS MUST BE PRICED!
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ELVIS RECORDS FOR SALE - GREAT condition! Reasonable prices! Send S.A.S.E. for my current list: Eric Goettsch, Box 153-RD, La Mirada, CA 90637 35

ELVIS RECORDS WANTED! Collections, rare items, Suns, 78's, 45's, EP's, LP's, boots. Want VG or better originals. Send listing; prices, etc., to: Eric Goettsch, Box 153-RD, La Mirada, CA 90637 35

WANTED! RECORD DIGEST NUMBER 17. James C. Davis, 110 Lanceway Dr., Mauldin, SC 29662 33

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I AM INTERESTED IN PURCHASING copies of recordings made between 1938 & 1942, by Jan Savitt and his orchestra. Specifically: "720 in the Books," "Indian Summer," and "Quaker City Blues." If you have information on, or know of, these recordings, please contact: S.D. Eiffert, Box 4522 G.S., Springfield, MO 65804 — or call (417) 881-0836 or 881-0620 33

THE DIGEST CATALOG OF ELVIS memorabilia is just about sold out! As we promised, though, here is a complete listing of what merchandise was either unclaimed or not sold. Items (as numbered in your catalog) are: 3, 4, 5, 6, 28, 41, 42, 50, 51, 60, 62, 64, 66, 69, 71, 82, 84, 91, 92, 94, 112, 118, 120, 131, 143, 158, 168, and 169. Check these numbers with your catalog, then order quickly. We have only one (1) each of most of these items. Record Digest

DISCO SPECIALISTS! DISCO 12-INCH specialists. Research lists for any kind of records or promos. The Vinyl Junkie, Box 3598, Hollywood, CA 90028 44

ELVIS RECORDS! FOR SALE OR FOR trade: foreign issues, dj promos, memorabilia, etc. Send S.A.S.E. with your want list, to: Anna Labbate, Box 1233, New York, NY 10008 46

ELVIS PRESLEY WHISKEY DECANTERS. Music box plays "Love Me Tender," \$139.00. Shipped by UPS. From Ed Blackwood, 329 N. 175th St., Seattle, WA 98133 32

JAZZ LP'S WANTED: 1950'S TO MID 1960'S. Also wanted; jazz literature, any year. Gary Alderman, Box 1964, Madison, WI 53715 (608) 274-3527

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