

VOLUME 1

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Extra

Fabulous Flip Sides

**GIVING THE OTHER
SONGS A CHANCE**

Worthwhile flip sides of
singles from classic artists
(1950s-1980s)

BY WARREN KURTZ

INTRO DUCATION



my father's restaurant in our suburb of Euclid, Ohio.

Friday nights at the restaurant were busy, with local workers bringing in their families to kick off the weekend. While I waited for my dad's availability, I had time to walk to stores with record departments. With an allowance of five dollars for the week, a majority of it was spent on Friday nights, where I could buy three 45 rpm singles for three

dollars. I enjoyed a variety of music on the radio, so my purchases consisted of rock, pop, soul, country and easy listening hits. It was great to be able to own these records and play them when I wanted, versus waiting a couple of hours to hear a favorite song on the air. By the middle of the following week, I flipped over the 45s, hoping for another good song from the act who impressed me enough to buy the A-side. Sometimes those flip sides were *fabulous*.

In the early 1970s, FM radio album rock took off in Cleveland. By then I had been working at the restaurant for a few years, to earn money to buy more records. In addition to purchasing albums, I still bought singles if I thought that all I wanted was the hit song and always hoped that the flip side was also good. By the end of the decade I began writing about music and conducting interviews, with the purpose of sharing songs and stories with music magazine readers, inspired by all those music articles that I read each weekend while growing up.

As the 1980s began, as a newlywed I reinstated buying three singles each weekend. As the decade ended, so did

vinyl albums and singles. When our daughter was in elementary school in the 1990s, cassette singles became the format, with either one song on each side or the same two songs on each side. By the end of the decade, when she was in high school and at the beginning of the new millennium, CD singles became the next format, with an extra song or two after the main song. Today we have even seen the digital equivalent of a flip side when an artist releases two songs simultaneously. Songs on all of these formats and from all these eras are on the pages that follow.

In this new and colorful *Goldmine Extra* collection, we feature Fabulous Flip Sides articles from recent print issues of *Goldmine*. We also have our weekly *Goldmine* Fabulous Flip Sides series featured at www.goldminemag.com, with interviews where we discuss the artists' flip side from decades ago and highlight their latest music. In some articles we focus on a newer artist and discuss a flip side from an artist who inspired them.

In addition to our online series, each Saturday morning in the 9 a.m. hour, Eastern Time, you can hear both sides of a classic single and quotes from recent *Goldmine* Fabulous Flip Sides articles on Warren's Fabulous Flip Sides, a segment that is part of the Moments to Remember show on 88.3 The Saint, which can be accessed online through iHeart Radio or at www.wvcr.com.

I hope you enjoy the journey through our collection of musical flip side stories. *Goldmine* readers have told me that they were inspired to go online and sample songs after reading these articles. What a compliment! Have fun with the variety of artists, songs and styles to follow and thank you for reading *Goldmine*.

Warren Kurtz
Contributing Editor,
Goldmine

goldminemag.com

The Beatles debuted on *The Ed Sullivan Show* in 1964, when I was in kindergarten, and disbanded in 1970, at the end of my elementary school years. I became hooked on music in this AM radio rock and roll era. My first flip side was The Beatles' "I Saw Her Standing There." I was so happy that I flipped over my vinyl 45 rpm record of "I Want to Hold Your Hand" to learn this new and exciting song. That moment began my lifetime of giving "the other song" a try.

On Friday afternoons throughout Greater Cleveland, the evening newspaper arrived. In its arts and entertainment supplement was a list of that week's Top 60 songs from our rock and roll radio station. I would start at the bottom of the list to see what songs were new and then jump to the top to learn what song was No. 1 that week. Then I would read the music articles, including record reviews, and turn on the radio to listen to the countdown, beginning at No. 60, until I had to leave for dinner at

2 FABULOUS FLIP SIDES

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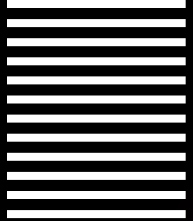
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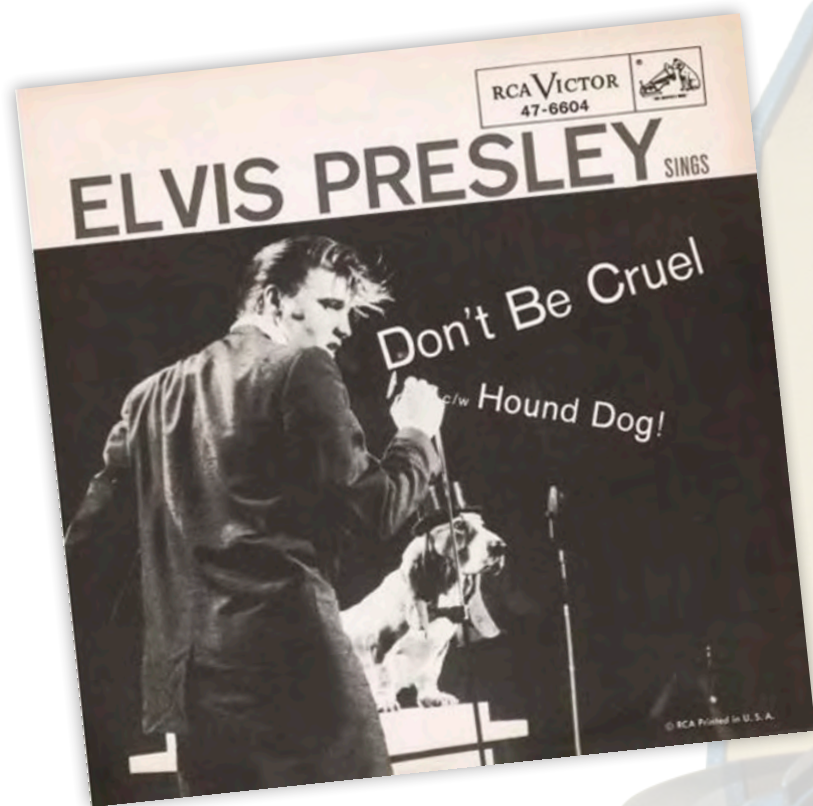


MORE THAN 70 YEARS OF THE 45 RPM

The end of 2019 marked an anniversary milestone, the 70th anniversary of the 45 rpm. This inexpensive 7-inch vinyl product, introduced by RCA, the Radio Corporation of America, in 1949, was far superior in sound quality and sturdiness than its fragile 10-inch 78 rpm predecessor, which helped to propel the growth of jukeboxes. With a song on the A-side and one on the flip side, Perry Como had four successful flip sides for the label in the debut year of the 45.

Goldmine looks back on the anniversary of the 45 with RCA flip sides from the next four consecutive decades by Elvis Presley, The Guess Who, Nilsson and The Judds.

LISA VALDER / GETTY IMAGES



ELVIS PRESLEY

“HOUND DOG”

(RCA Victor flip side of “Don’t Be Cruel,” 1956)

“Don’t Be Cruel”/“Hound Dog” became Elvis Presley’s biggest selling single, spending 11 weeks at No. 1. It was also his first single to have a picture sleeve. The A-side was written by Otis Blackwell and the flip side was written by Jerry Leiber and Mike Stoller, originally for Big Mama Thornton as a blues song in 1952. In the Leiber and Stoller 2009 book *Hound Dog*, Jerry Leiber wrote, “Somebody changed the lyrics. I had written, ‘You ain’t nothing but a hound dog. Quit snooping ‘round my door. You can wag your tail, but I ain’t gonna feed you no more,’ but Elvis sang, ‘You ain’t nothing but a hound dog, crying all the time. You ain’t never caught a rabbit and you ain’t no friend of mine.’ The song is not about a dog. It’s about a man, a freeloading gigolo. Of course, the fact that it sold more than 7 million copies took the sting out of what seemed to be a capricious change of lyrics.” Mike Stoller wrote that Elvis was, “A guy with undeniable charisma and a kind of rhythmic irresistibility, not to mention a damn good voice.”

THE GUESS WHO

“UNDUN”

(RCA Victor flip side of “Laughing,” 1969)

When Canadian vocalist and keyboardist Burton Cummings received a telephone call to consider joining The Guess Who in the 1960s, he initially thought someone was playing a cruel joke on him. After learning that it wasn’t a prank phone call, he gladly accepted and joined the band in 1966. After several singles in Canada in the 1960s, this classic lineup broke through in the U.S. in 1969 with a song he had written with the group’s guitarist Randy Bachman called “These Eyes.” This became the first of two back-to-back Top 10 gold singles, which included another of their compositions, “Laughing.” On Burton’s 1996 live CD, *Up Close and Alone*, immediately after performing “Laughing,” he said, “I would like now to sing the flip side of ‘Laughing’ for you, which I think is the finest song that Randy Bachman ever wrote, and I was just the guy lucky enough to sing it.” He then played the light jazz rock number, “Undun,” which originally ended up charting separately and reached No. 22 as “Laughing” was about to exit the Top 100 in 1969, a year filled with many



successful flip sides, and Elvis’ return to the No. 1 spot, for the first time since 1962, with “Suspicious Minds.”

NILSSON

“GOTTA GET UP”

(RCA Victor flip side of “Without You,” 1971)

1972 was the biggest year for Harry Nilsson. The single which started his string of three Top 40 hits that year was his cover of Badfinger’s “Without You,” from their *No Dice* album, which Nilsson took to No. 1 for a month that winter. This gold single became RCA’s biggest single of 1972, outperforming Elvis’ “Burning Love.” The flip side of “Without You” was the opening song from his *Nilsson Schmilsson* album called “Gotta Get Up.” This Nilsson composition featured a pounding piano and vocal style on par with that of Paul McCartney who, along with the rest of The Beatles, was a Nilsson fan. His lyrics started with, “Gotta get up, gotta get out, gotta get home before the morning comes,” and sounded like something which could have been on The Beatles’ *Revolver*

album. Jim Price’s horn arrangement, on which he played trombone and trumpet, and Henry Krein’s accordion, helped to bring a bit of a Beatles style to the record.

THE JUDDS

“DROPS OF WATER”

(RCA Victor flip side of “Grandpa,” 1986)

The mother and daughter duo of Naomi and Wynonna Judd achieved over a dozen No. 1 country hit singles for RCA in the 1980s, including “Grandpa (Tell Me ‘Bout the Good Ol’ Days),” which topped the charts for three weeks in 1986. This song, from their 1985 album *Rockin’ With the Rhythm*, nostalgically looked back at simpler times. Its flip side came from their prior album, *Why Not Me*, and was called “Drops of Water.” This lively tune, with atmospheric lyrics, reflected on a lost love, and a wish of reuniting. There is power in Wynonna’s voice and harmonies in the choruses, a standard pair of ingredients in The Judds’ music. The following year The Judds brought their version of Elvis’ “Don’t Be Cruel” back to the Top 10.



HANS NELEMAN / GETTY IMAGES



The Flip Sides of

BUDDY HOLLY



On February 3, 1959, a plane crash took the lives of The Big Bopper, Ritchie Valens and Buddy Holly. The Big Bopper was a Texas DJ who also wrote “Running Bear” for Johnny Preston and had a Top 10 hit single, “Chantilly Lace,” in 1958. That same year, Ritchie Valens debuted in the Top 40 with his gold single “Donna,” which reached No. 2. Its flip side was “La Bamba” which reached No. 22 in early 1959. In 1987, Los Lobos brought their cover of this flip side to No. 1 for three weeks from the film *La Bamba*, starring Lou Diamond Phillips. By the time “La Bamba” was in the Top 40 originally, Buddy Holly had been in the Top 40 seven times, sometimes on the Brunswick label with his band name The Crickets listed, a name inspiration for The Beatles, and sometimes on the Coral label as Buddy Holly, who The Hollies were named after.

THE CRICKETS

“I’M LOOKIN’ FOR SOMEONE TO LOVE”

(Brunswick flip side of “That’ll Be the Day,” 1957)

Buddy Holly’s first Top 40 single was “That’ll Be the Day,” which went all the way to No. 1. During a string of mid-’70s Top 40 cover singles, Linda Ronstadt’s version of the song would reach No. 11 in 1976. The flip side of the original Buddy Holly single was the rockabilly “I’m Lookin’ For Someone to Love,” featuring a very impressive guitar solo from the talented teenager.





BUDDY HOLLY "EVERYDAY"

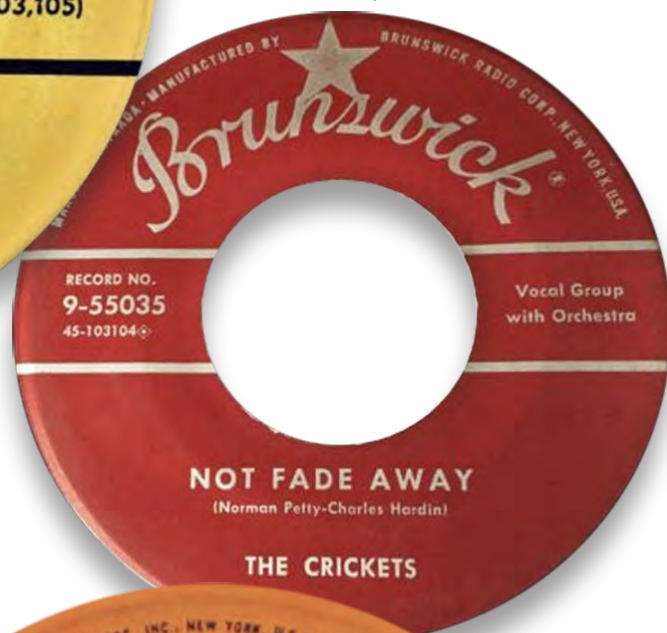
(Coral flip side of "Peggy Sue," 1957)

"Peggy Sue" followed as the next Top 10 gold single, reaching No. 3. The Beach Boys peaked at No. 59 with their harmonious cover version in 1978, the same year as the film *The Buddy Holly Story*, starring Gary Busey. The real life Peggy Sue Geron Rackham passed away in October 2018 in Lubbock, Texas. She was the girlfriend of Crickets drummer Jerry Allison, and he and Buddy Holly wrote the hit single. Its flip side was the tender "Everyday," filled with knee-slapping percussion from Jerry Allison and a backdrop of a celesta, an instrument that looks like a piano and sounds like a glockenspiel. John Denver reached No. 81 in 1972 with his country-folk version and James Taylor's relaxed delivery reached No. 61 in 1985."

THE CRICKETS "NOT FADE AWAY"

(Brunswick flip side of "Oh, Boy!," 1957)

Buddy Holly's third Top 10 single of 1957 was "Oh, Boy!" with "Not Fade Away" as its flip side, with a Bo Diddley type beat. The Rolling Stones' cover became their first Top 100 single, reaching No. 48 in 1964. An extended version of this song was the finale on the 1971 self-titled album by The Grateful Dead.



BUDDY HOLLY "WELL... ALL RIGHT"

(Coral flip side of "Heartbeat," 1958)

"Heartbeat" spent four weeks from late 1958 through early 1959 in the Top 100. On their 1979 debut album, *The Knack* included their cover version of the song immediately after their breakthrough hit, "My Sharona." The flip side of Buddy Holly's "Heartbeat" was "Well... All Right," featuring his acoustic guitar as the backdrop. The song was given an electric guitar treatment a decade later by Eric Clapton on the 1969 *Blind Faith* album with Steve Winwood on vocals. That electric guitar treatment continued with Santana in 1978 on their single, which reached No. 69.

The other Top 40 singles from Buddy Holly in the '50s were "Maybe Baby," "Rave On," "Think it Over," "Early in the Morning," and the posthumous release "It Doesn't Matter Anymore."

Billy Swan and Buzz Cason recorded a tribute album, *Billy and Buzz Sing Buddy*, which includes all four flip sides highlighted in this article. Buzz Cason told *Goldmine*, "I'm Looking for Someone" features Billy Swan at his best, with natural rocking vocals plus outstanding boogie woogie, Jerry Lee style piano and guitar solos from one of Nashville's best, Colin Whinnery. 'Everyday' was a delight to sing as a duet with Billy. We also incorporated the 'Peggy Sue' drumbeat with drummer Matt Crouse on board, at Creative Workshop, where this track was recorded. 'Not Fade Away' has a haunting treatment to it and features a sax sounding riff throughout. It is very different from The Crickets' original recording, but we kept the 'oop bops' in it. 'Well...All Right' was really fun to record and what put the icing on the cake was original co-writer and Crickets drummer Jerry Allison on stick tambourine. He is our good friend and my fellow Cricket when I played with them in 1964. All in all, thanks to Billy Swan's creative genius coupled with cool musicians, it was a thrill to revisit the great Buddy Holly songs and shed new light on them."

BUDDY HOLLY SELECTED 45 DISCOGRAPHY

CORAL

- 62369 Brown Eyed Handsome Man/Wishing 1963 \$50
- 62006 Early in the Morning/Now We're One 1958 \$60
- 62051 Heartbeat/Well...All Right 1958 \$60
- 61947 I'm Gonna Love You Too/Listen to Me 1958 \$60
- 62074 It Doesn't Matter Anymore/Raining in My Heart 1959 \$50
- 62558 Love Is Strange/You're the One 1969 \$30
- 62558 [PS] Love Is Strange/You're the One 1969 \$40
- 61885 Peggy Sue/Everyday 1957 \$60 – Orange label
- 62134 Peggy Sue Got Married/Crying, Waiting, Hoping 1959 \$70
- 62448 Slippin' and Slidin'/What to Do 1965 \$125
- 62352 True Love Ways/Bo Diddley 1963 \$70
- 62210 True Love Ways/That Makes It Tough 1960 \$60
- 61852 Words of Love/Mailman, Bring Me No More Blues 1957 \$400 – Promos for any Coral title valued at \$50 or under Near Mint are worth 2-4 times the stock copy value.

DECCA

- 29854 Blue Days, Black Nights/Love Me 1956 \$600 – With lines on either side of "Decca"
- 29854 Blue Days, Black Nights/Love Me 1956 \$300 – With star under "Decca"
- 29854 [DJ] Blue Days, Black Nights/Love Me 1956 \$400 – Promos have pink labels
- 30543 Love Me/You Are My One Desire 1958 \$300
- 30543 [DJ] Love Me/You Are My One Desire 1958 \$300 – Green label promos
- 30543 [DJ] Love Me/You Are My One Desire 1958 \$200 – Pink label promos
- 30166 Modern Don Juan/You Are My One Desire 1956 \$500 – With lines on either side of "Decca"
- 30166 Modern Don Juan/You Are My One Desire 1956 \$250 – With star under "Decca"
- 30166 [DJ] Modern Don Juan/You Are My One Desire 1956 \$300 – Promos have pink labels

- 30434 [DJ] That'll Be the Day/Rock Around with Ollie Vee 1957 \$300 – Green label promo
- 30434 That'll Be the Day/Rock Around with Ollie Vee 1957 \$250 – With star under "Decca"
- 30434 [DJ] That'll Be the Day/Rock Around with Ollie Vee 1957 \$250 – Pink label promo
- 30434 That'll Be the Day/Rock Around with Ollie Vee 1957 \$400 – With lines on either side of "Decca"
- 30650 Ting-a-Ling/Girl on My Mind 1958 \$300
- 30650 [DJ] Ting-a-Ling/Girl on My Mind 1958 \$200 – Promos have pink labels

MCA

- 40905 It Doesn't Matter Anymore/Peggy Sue 1978 \$5
- 40905 [PS] It Doesn't Matter Anymore/Peggy Sue 1978 \$5

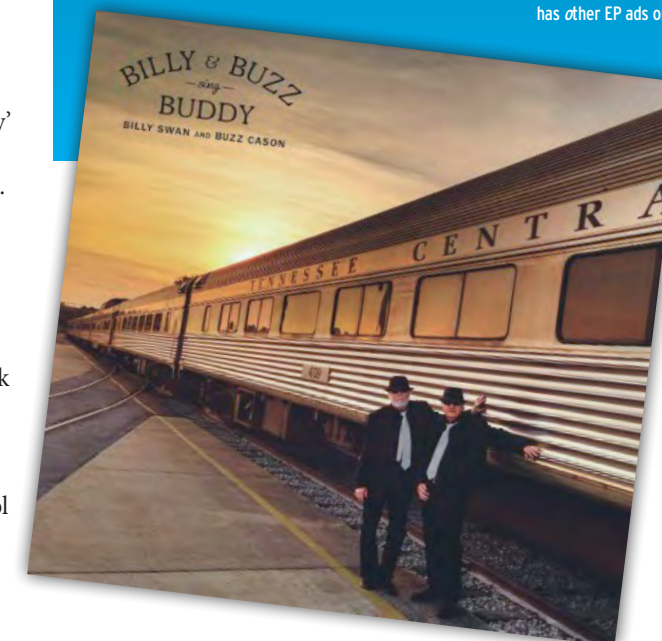
7-INCH EXTENDED PLAYS

CORAL

- EC81193 [PS] Brown Eyed Handsome Man 1961 \$250
- EC81193 Brown Eyed Handsome Man/Wishing//Bo Diddley/True Love Ways 1961 \$250
- EC81191 [PS] Buddy Holly 1961 \$250
- EC81182 It Doesn't Matter Anymore/Heartbeat//Raining in My Heart/Early in the Morning 1959 \$300
- EC81169 [PS] Listen to Me 1958 \$300
- EC81169 Listen to Me/Peggy Sue//I'm Gonna Love You Too/Everyday 1958 \$300
- EC81191 Peggy Sue Got Married/Crying, Waiting, Hoping/Learning the Game/That Makes It Tough 1961 \$250
- EC81182 [PS] The Buddy Holly Story 1959 \$300

DECCA

- ED2575 That'll Be the Day/Blue Days – Black Nights/Ting-a-Ling/You Are My One Desire 1958 \$600
- ED2575 [PS] That'll Be the Day 1958 \$2000 – Picture Sleeve has liner notes on back
- ED2575 [PS] That'll Be the Day 1958 \$600 – Picture Sleeve has other EP ads on back



KEY
[PS]: Picture Sleeve
[DJ]: Promotional

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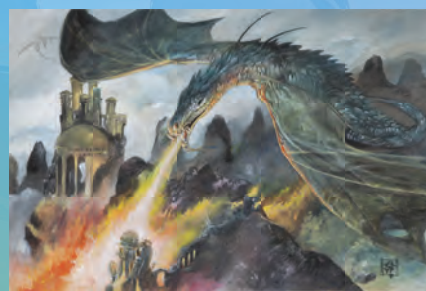
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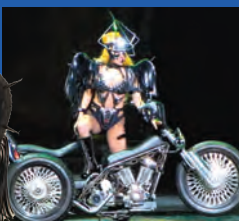
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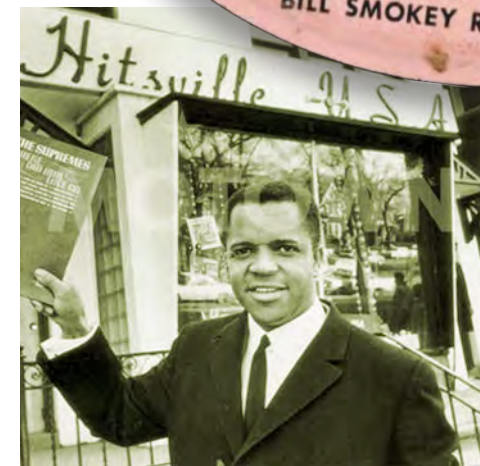
MOTOWN MEMORIES

Motown founder Berry Gordy created a family of record labels in Detroit including Motown, Gordy, Tamla, Soul, Rare Earth and more. We look back at four flip sides from four decades on the Motown label as we celebrate its more than 60 years as one of America's most important record labels.

THE MIRACLES "I LOVE YOUR BABY"

(Flip side of "Bad Girl," September 1959, Motown G1/G2)

The first single on the Motown label came from The Miracles, featuring the high tenor voice of Smokey Robinson, along with vocalists Claudette Robinson, Pete Moore, Bobby Rogers, Ronnie White and Marv Tarplin on guitar. It was called "Bad Girl" with "I Love Your Baby" on its flip side, one of the highest priced rare singles in the *Goldmine 45 RPM Records Price Guide 8th Edition*, at \$2,500. "Bad Girl" was a gentle ¾ time ballad, easy to sway to and perfect for a 1950s slow dance, foreshadowing what would come in the next decade with "Ooo Baby Baby." The tempo picked up considerably on the bouncy "I Love Your Baby," containing a fun call and response bridge with Bobby's bass vocals offsetting Smokey's high range.



Motown founder, Berry Gordy

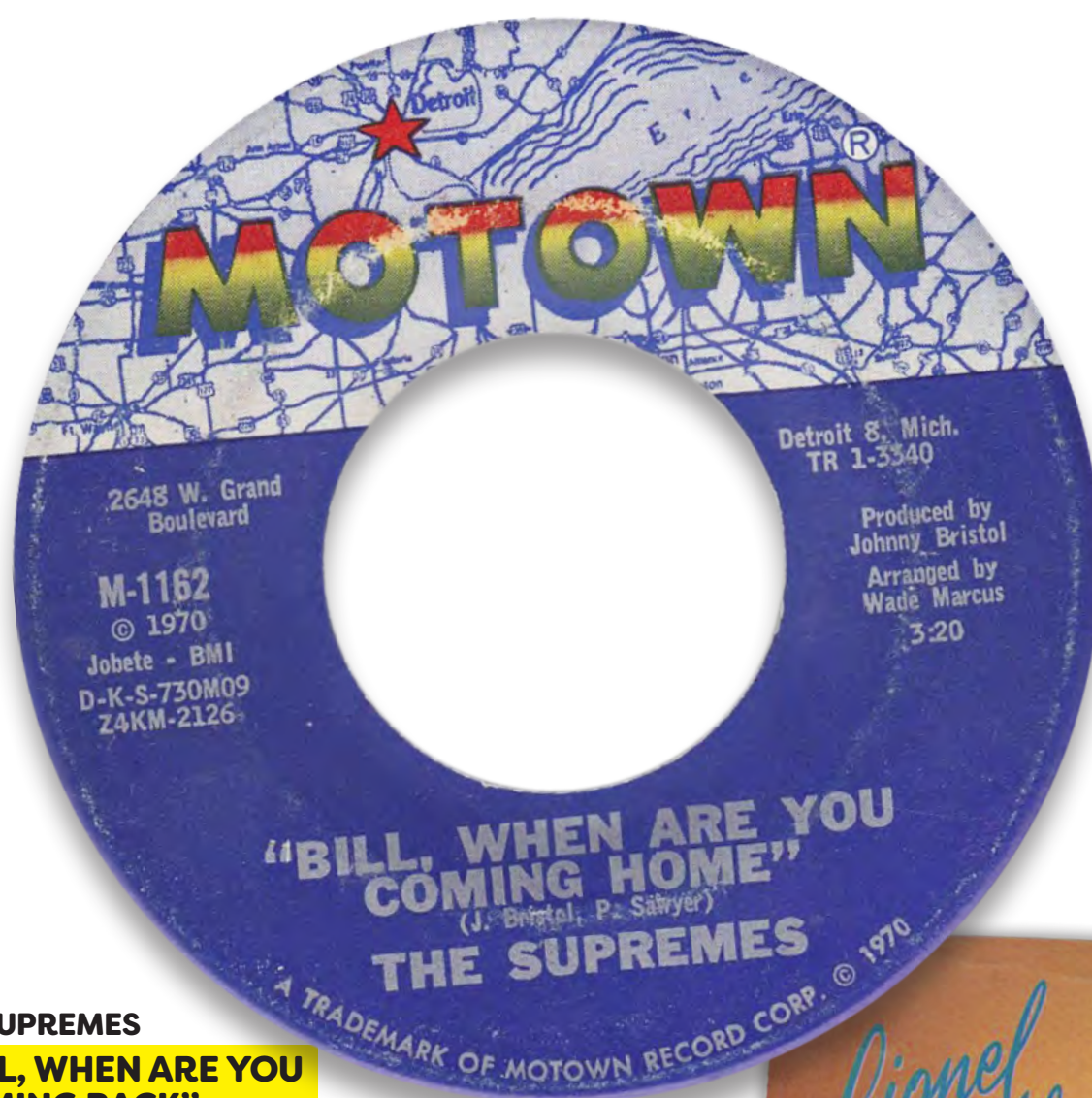
THE FOUR TOPS

"I GOT A FEELING"

(Flip side of "Bernadette," March 1967, Motown M-1104)

The Four Tops, comprised of singers and dancers, Levi Stubbs, Obie Benson, Lawrence Payton and Duke Fakir, reached the Top 20 seven times between 1964 through early 1967 with compositions from the writing team of Brian Holland, Lamont Dozier and Eddie Holland. The eighth Four Tops/Holland-Dozier-Holland hit arrived next with the intense lead vocal style of Levi Stubbs on "Bernadette." Lamont Dozier told *Goldmine*, "There are three real life Bernadettes. Brian, Eddie and I said we would never do a song with a girl's name in it, as that would cut down on any girl buyers. Bernadette was my first love when I was 11 years old. She was in my class in elementary school and

was like a muse to me. Later I learned that both Holland brothers each had Bernadette girlfriends, too. It must have been a popular name in Detroit. We let our 'no girl name song' rule go by as our only exception, our only girl name song title." For the flip side of the single, "I Got a Feeling" was chosen. This bouncy Holland-Dozier-Holland composition, with a steady beats per minute count of roughly 125 BPM, would make it ideal for shag dancing, popular at southeast dance clubs. Levi Stubbs handled the lead vocals, other members provided a chorus of high notes, and there was a tasteful saxophone solo. Lamont Dozier stated, "The Four Tops were my favorite group to work with. It was always a party with them. We enjoyed ourselves, often working until 3 or 4 am, rushing to get an album out, because they toured a lot, so getting them in town was hard. Levi Stubbs' voice was incredible. I would give him a vocal part and he would take it to the limit."



THE SUPREMES

"BILL, WHEN ARE YOU COMING BACK"

(Flip side of "Up the Ladder to the Roof," March 1970, Motown M 1162)

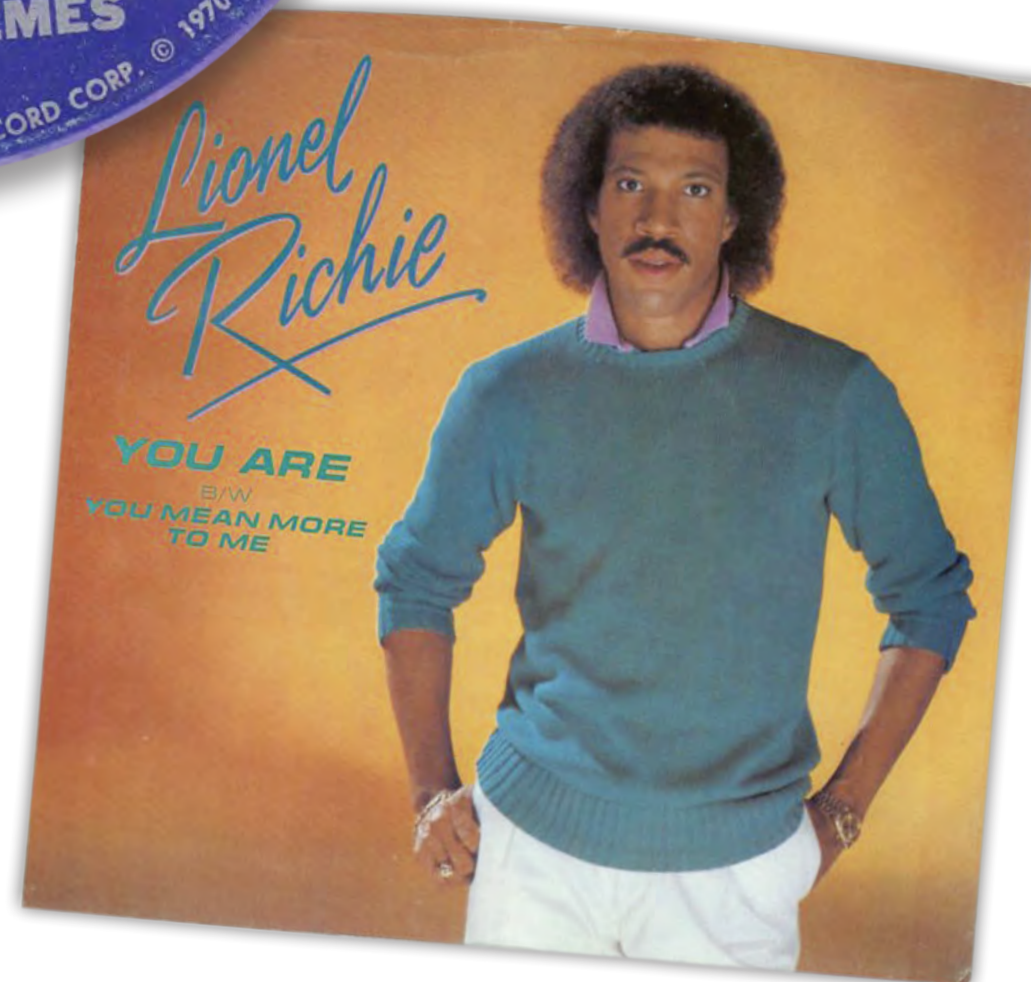
After 11 Top 40 hits from 1967's "Reflections" through 1969's "Someday We'll Be Together" as Diana Ross and The Supremes, the trio was back to being billed as just The Supremes, following Diana's early 1970 departure. Mary Wilson and Cindy Birdsong continued with Jean Terrell replacing Diana as the lead vocalist. They climbed up the charts to No. 10 with the catchy "Up the Ladder to the Roof." Its flip side, "Bill, When Are You Coming Back," written by Johnny Bristol and Pam Sawyer, dealt with the Vietnam War, and the girl left behind, longing for her guy to write to her and come home on the train. [Note: The original pressing has the flip side incorrectly printed as "Bill, When Are You Coming Home."] That summer, on the Gordy label, Vietnam tensions would be taken head-on with Edwin Starr's No. 1 single "War."

LIONEL RICHIE

"YOU MEAN MORE TO ME"

(Flip side of "You Are," January 1983, Motown 1657MF)

In 1982, The Commodores' Lionel Richie embarked on a solo career with his self-titled album, which brought three singles to the Top 10. After his No. 1 gold single "Truly," the next single was the mid-tempo hit, "You Are." Its flip side, also from Lionel's debut solo album, was very much in line with the No. 1 Commodores hit, "Still." It was called "You Mean More to Me," with a backdrop primarily of piano and orchestra. Lionel Richie's tender phrasing was similar to the delivery Joe Cocker brought to "You Are So Beautiful." There were some powerful musical interludes on this recording, which also served as the flip side of "Hello" the following year.



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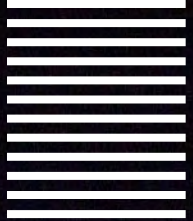
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CELEBRATING THE KENNEDY CENTER HONORS RECIPIENT, **WARREN KURTZ** SHARES 3 VINYL FLIP SIDES FROM 3 DECADES.

The Flip Sides of

CHER



SONNY & CHER

“LEAVE ME BE”

(Atco flip side of “Have I Stayed Too Long,” 1966)

Between the Top 10 successes of “I Got You Babe” and “Baby Don’t Go” in 1965, and “The Beat Goes On” in 1967, Sonny & Cher had five more Sonny Bono compositions in the Top 100, including “Have I Stayed Too Long” in 1966. Its flip side, “Leave Me Be,” was first heard in the prior year by The Zombies as the flip side of “Tell Her No” and was co-written by their bassist Chris White. On the Sonny & Cher cover, Cher powerfully sang, “You better leave me be, till I don’t

want you anymore. I don’t want to meet you again, until I’m sure I’m over you.” This song was also included on the duo’s second album, *The Wondrous World of Sonny & Cher*. That same year, Cher, as a solo performer, achieved her first Top 10 hit with Sonny’s composition “Bang Bang (My Baby Shot Me Down)” and her second Top 10 hit with another Sonny composition, “You Better Sit Down Kids” the following year.

MATTHEW J. LEE / THE BOSTON GLOBE VIA GETTY IMAGES



CHER

“MY SONG (TOO FAR GONE)”

(Casablanca flip side of “Take Me Home,” 1979)

Coinciding with the first season of *The Sonny & Cher Comedy Hour*, with Cher dressed in costumes and gowns designed by Bob Mackie, the duo placed two singles in the Top 10, “All I Ever Need is You” and “A Cowboy’s Work is Never Done.” During that first season, Cher also achieved her first No. 1 gold single with 1971’s “Gypsys, Tramps & Thieves.” She had two more No. 1 gold singles, back to back, in the middle of the decade, “Half-Breed” and “Dark Lady.” At the end of the decade

she achieved her fourth Top 10 gold single with the dance song, “Take Me Home.” The flip side was the ballad, “My Song (Too Far Gone),” from the *Take Me Home* album, which included songs produced by Ron Dante, who told *Goldmine*, “My favorite song in the album is the finale, ‘My Song (Too Far Gone).’ Cher doesn’t write a lot of songs, but she co-wrote this personal song about Gregg Allman and their son. She was so easy to work with and a totally warm person to me and all the musicians on those sessions I produced. Cher showed up early every day at the studio and sang her heart out on every song we did. Producing Cher was one of the highlights of my career. There will never be another star quite like her.”

CHER

“DANGEROUS TIMES”

(Geffen flip side of “I Found Someone,” 1987)

After a long absence in the Top 100, while Cher focused on films including *Silkwood*, she returned in 1987 with “I Found Someone” from her self-titled album, *Cher*. Michael Bolton co-wrote this powerful love anthem, which brought Cher back to the Top 10. The flip side of “I Found Someone,” also from the album, was “Dangerous Times,” dealing with the potential vulnerability of relationships. The chorus was on par with the crispness of Belinda Carlisle’s “Heaven Is a Place on Earth,” which was No. 1 as Cher’s single was climbing the charts. Background singer Rosemary Butler doubled Cher’s vocal strength in the chorus and Little Feat’s Bill Payne provided a solid keyboard backdrop on this song, produced by Peter Asher. In 1989, “Dangerous Times” was used again as a flip side, this time for her gold single duet with Peter Cetera, “After All.” The record stayed in the Top 100 while her next gold single, “I Could Turn Back Time” was beginning its rise that summer.

In the ’90s Cher had five charting cassette singles of which “Love and Understanding,” written by Diane Warren, was the most successful. Near the end of the decade Cher asked, “Do you believe in life after love?” This CD single, “Believe,” became Cher’s biggest hit, spending a month at No. 1 and going platinum. In 2002, she was in the Top 100 with “Song for the Lonely.” In 2013, Cher’s *Closer to the Truth* album was filled with catchy dance numbers and a ballad showing off her vocal range called “I Hope You Find It.” In September of 2018, Cher released an album of 10 ABBA covers called *Dancing Queen*, including “Mama Mia,” which features the line, “Here we go again.” Cher’s “Here We Go Again Tour” ran through May 18, 2019. Joel Hoekstra, told *Goldmine*, “It’s been an honor to play guitar for her. Musically speaking, her material is diverse and that makes for an entertaining set of music to play. There are also a couple of moments on stage where I step out and perform with her a bit, and words escape me when it comes to describing what a cool feeling that is. Every show she does something different and that really can keep you on your toes.”



goldminemag.com

goldminemag.com

CHER

SELECTED 45 DISCOGRAPHY

ATCO

- 6704 For What It's Worth/Hangin' On 1969 \$6
- 6684 I Walk on Gilded Splinters/Chastity's Song 1969 \$6
- 6868 Lay Baby Lay/(Just Enough to Keep Me) Hangin' On 1972 \$5
- 6793 Superstar/First Time 1971 \$6

CASABLANCA

- 2208 Hell on Wheels/Git Down (Guitar Groupie) 1979 \$4
- 2228 Holdin' Out for Love/Boys and Girls 1979 \$4
- 965 Take Me Home/My Song (Too Far Gone) 1979 \$4
- 987 Wasn't It Good/It's Too Late to Love Me Now 1979 \$4

COLUMBIA

- 18-03150 I Paralyze/Walk With Me 1982 \$4

GEFFEN

- 27529 After All (Love Theme from "Chances Are")/Dangerous Times 1989 \$3— A-side with Peter Cetera
- 27529 [PS] After All (Love Theme from "Chances Are")/Dangerous Times 1989 \$5
- 22886 If I Could Turn Back Time/Some Guys 1989 \$3
- 22886 [PS] If I Could Turn Back Time/Some Guys 1989 \$5
- 28191 I Found Someone/Dangerous Times 1987 \$3
- 28191 [PS] I Found Someone/Dangerous Times 1987 \$3
- 27742 Main Man/(It's Been Hard Enough) Gettin' Over You 1988 \$3
- 27742 [PS] Main Man/(It's Been Hard Enough) Gettin' Over You 1988 \$3
- 27894 Skin Deep/Perfection 1988 \$3
- 27894 [PS] Skin Deep/Perfection 1988 \$3
- 27986 We All Sleep Alone/Working Girl 1988 \$3
- 27986 [PS] We All Sleep Alone/Working Girl 1988 \$3

IMPERIAL

- 66192 Alfie/She's No Better Than Me 1966 \$10
- 66114 All I Really Want to Do/I'm Gonna Love You 1965 \$15
- 66160 Bang Bang (My Baby Shot Me Down)/Needles and Pins 1966 \$15
- 66160 Bang Bang (My Baby Shot Me Down)/Our Day Will Come 1966 \$15
- 66217 Behind the Door/Magic in the Air 1966 \$12
- 66282 Click Song Number One/But I Can't Love You More 1968 \$8
- 66223 Dream Baby/Mama (When My Dollies Have Babies) 1966 \$12
- 66081 Dream Baby/Stan Quetzal 1964 \$50— By "Cherilyn
- 66252 Hey Joe/Our Day Will Come 1967 \$12
- 66307 Take Me for a Little While/A Song Called Children 1968 \$8
- 66136 Where Do You Go/See See Blues 1965 \$15

KAPP

- 2134 Classified I-A/Don't Put It on Me 1971 \$6
- 2184 Don't Hide Your Love/First Time 1972 \$4
- 2146 Gypsys, Tramps and Thieves/He'll Never Know 1971 \$6— Black label
- 2146 Gypsys, Tramps and Thieves/He'll Never Know 1971 \$5— Multi-color label; white Kapp logo in black box
- 2146 Gypsys, Tramps and Thieves/He'll Never Know 1971 \$4— Multi-color label; black Kapp logo stands alone
- 2171 Living in a House Divided/One Honest Man 1972 \$4
- 2158 The Way of Love/Don't Put It on Me 1972 \$4

MCA

- 40039 Am I Blue/How Long Has This Been Going On 1973 \$4
- 40324 Carousel Man/When You Find Out Where You're Going Let Me Know 1974 \$4
- 40161 Dark Lady/Two People Clinging to a Thread 1973 \$4
- 40102 Half-Breed/Melody 1973 \$4
- 40273 I Saw a Man and He Danced With His Wife/I Hate to Sleep Alone 1974 \$4
- 40245 Train of Thought/Dixie Girl 1974 \$4

UNITED ARTISTS

- 0106 All I Really Want to Do/Where Do You Go 1973 \$4 — Silver Spotlight Series" reissue
- 0107 Bang Bang (My Baby Shot Me Down)/You Better Sit Down Kids 1973 \$4— Silver Spotlight Series" reissue

- 50974 Old Man River/Our Day Will Come 1972 \$4
- XW511 Sunny/Alfie 1974 \$4

WARNER BROS.

- 8263 Borrowed Time/Long Distance Love Affair 1976 \$4
- 8096 Geronimo's Cadillac/These Days 1975 \$4
- 8311 Pirate/Send the Man Over 1976 \$4
- 8366 War Paint and Soft Feathers/Sand the Man Over 1977 \$4

WARNER/SPECTOR

- 0402 A Love Like Yours/Just Enough to Keep Me Hangin' On 1975 \$10— With Nilsson
- 0400 Baby, I Love You/A Woman's Story 1974 \$12

SONNY & CHER

ATCO

- 6480 A Beautiful Story/Podunk 1967 \$10
- 6381 But You're Mine/Hello 1965 \$15
- 6555 Circus/I Would Marry You Today 1968 \$10
- 6758 Get It Together/Hold Me Tighter 1970 \$8
- 6541 Good Combination/You and Me 1968 \$10
- 6420 Have I Stayed Too Long/Leave Me Be 1966 \$12
- 6359 I Got You Babe/It's Gonna Rain 1965 \$15
- 6507 It's the Little Things/Don't Talk to Strangers 1967 \$10
- 6440 Little Man/Monday 1966 \$12
- 6449 Living for You/Love Don't Come 1966 \$10
- 6486 Plastic Man/It's the Little Things 1967 \$10
- 6461 The Beat Goes On/Love Don't Come 1967 \$15
- 6395 What Now My Love/I Look for You 1965 \$15

KAPP

- 2163 A Cowboy's Work Is Never Done/Somebody 1972 \$5
- 2151 All I Ever Need Is You/I Got You Babe 1971 \$5
- 2176 When You Say Love/Crystal Clear and Muddy Waters 1972 \$4

MCA

- 40026 Mama Was a Rock and Roll Singer, Papa Used to Write All Her Songs (Parts 1 & 2) 1973 \$4
- 40083 The Greatest Show on Earth/You Know Darn Well 1973 \$4

PHILCO-FORD

- HP-8 I Got You Babe/The Beat Goes On 1967 \$30
- 4-inch plastic "Hip Pocket Record" with color sleeve

REPRISE

- 0723 Baby Don't Go/Love Is Strange 1968 \$5— Back to Back Hits" series — originals have both "r:" and "W:" logos
- 0309 Baby Don't Go/Walkin' the Quetzal 1964 \$30
- 0392 Baby Don't Go/Walkin' the Quetzal 1965 \$20
- 0308 Love Is Strange/Do You Want to Dance 1964 \$30 — As "Caesar and Cleo
- 0419 Love Is Strange/Let the Good Times Roll 1965 \$30 — As "Caesar and Cleo
- 0419 [PS] Love Is Strange/Let the Good Times Roll 1965 \$50— As "Caesar and Cleo

VAULT

- 909 The Letter/Spring Fever 1964 \$40
- As "Caesar and Cleo
- 916 The Letter/Spring Fever 1965 \$15
- 916 [PS] The Letter/Spring Fever 1965 \$60

7-INCH EXTENDED PLAYS

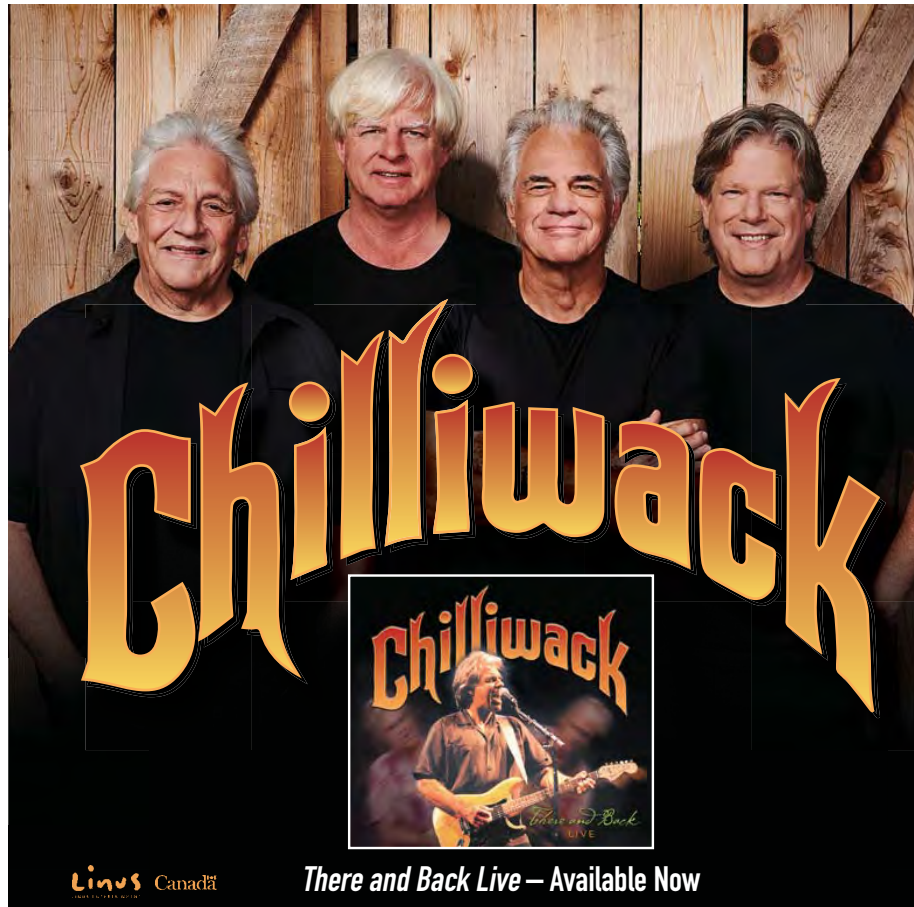
ATCO

- LSD 33-177 It's Gonna Rain/You've Really Got a Hold on Me//I Got You Babe/The Letter/Why Don't They Let Us Fall In Love 1965 \$30— Jukebox issue; small hole, plays at 33 1/3 rpm
- LSD 33-177 [PS] Look At Us 1965 \$30

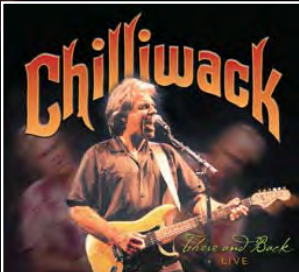
KAPP

- 34875 [PS] All I Ever Need Is You 1972 \$12— Part of "Little LP" series (LLP #184)
- 34875 More Today Than Yesterday/I Love What You Did With The Love I Gave You/Here Comes That Rainy Day Feeling//Crystal Clear - Muddy Waters/United We Stand/All I Ever Need Is You 1972 \$10— Jukebox issue; small hole, plays at 33 1/3 rpm

KEY - [PS]: Picture Sleeve




Chilliwick



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Linus Canada

They are a Platinum selling iconic west coast Canadian band with over a dozen radio hits in their home country. With an avid cult following, Chilliwick's induction into the Canadian Music Hall of Fame on October 25th is being celebrated with the release of *There and Back (Live Greatest Hits)* on CD, Vinyl and Digital, previously only available at their live concerts. Recorded at concerts through 2000-2001, these are the band's best-loved hits and gems from their exceptional live performances. The album includes "Fly at Night," "Baby Blue", "My Girl (Gone, Gone, Gone)" and "Lonesome Mary" -- songs that are woven through Canadian identity and stand the test of time as part of our national songbook. The 15-track album includes liner notes written by Bill Henderson of the backstories of each song, and a family tree of Chilliwick members past and present.



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"The band was at its full height of musical powers when this concert took place." – rockandbluesmuse.com

"This album's version of 'Blue Ridge Mountain Sky' may be the best on record, and Caldwell gets down in it, and then sails to the heavens." – Tahoe OnStage

"A highway-trucking' epic, '24 Hours at a Time' remains a show-stopper with extended jamming, sax solos, and long guitar improv." – Vintage Guitar

"The band's original producer Paul Hornsby has done a good job of tweaking those original radio tapes." – Red Guitar Music

"The pressing is impressively very quiet and well centered, so the music just jumps out of the grooves through your speakers. It is one of those rare albums where you put on the disc and the vinyl just disappears." – AudiophileReview.com



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FRIENDS OF THE BLUES

2

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As the leader and principal songwriter for Platinum selling classic rock band April Wine, with over a dozen FM rock radio classics. Myles Goodwyn brings his follow-up album to *Friends of the Blues*, with guest appearances by Jack de Keyzer, Kenny "Blues Boss" Wayne, Matt Andersen & many more.



Canada Linus



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I'M GONNA MAKE IT • SOMETHING'S GONNA GET YOU
WHY DID YOU DO IT • GETTING NOWHERE FAST
HOW DO YOU DO IT • LET'S GET IT ON
TELL ME WHY • I'M GOING HOME

BACK TO MY ROOTS
MYSTERY TRAIN • DON'T BE CRUEL • MONEY HONEY
MY BABY LEFT ME • RIP IT UP

History was made again! This studio album by blues rock legend and Woodstock fretboard shredder Alvin Lee was recorded with Elvis Presley's original band members; guitarist Scotty Moore and drummer D.J. Fontana. Alvin wrote these songs for the sessions with Scotty and DJ which were recorded in 2003 at Scotty's home studio, Blueberry Hill. Playing live in the studio with the Sun Records legends backing him (along with Pete Pritchard on double bass, Willie Rainsford on piano, and Tim Hinkley on the Hammond organ) was certainly a thrill for Lee. You can hear his enthusiasm in the recordings which balance the crispness of a new studio recording with the warmth and historic vibe of the early Memphis sound. Alvin's performances are sublime, and this may be his most invigorated solo studio album ever. In addition to *In Tennessee*, we have added five cuts of Alvin going back to his roots and playing Elvis covers with his own band in concerts throughout the years. We are proud to release these recordings together for the first time and believe it is must-listen for fans of Alvin Lee, Elvis Presley, early Memphis Rock & Roll, and Rockabilly.

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RAINMAN



The Flip Sides of

HAIR

The Cowsills



THE COWSILLS

“WHAT IS HAPPY?”

(MGM flip side of “Hair,” March 1969)

In 1969, a rare occurrence happened when four different acts had Top 40 hits with cover versions of songs from the same musical, *Hair*. In mid-March, The 5th Dimension’s medley of “Aquarius”/“Let the Sunshine In” began its 16 week run in the Top 100. Two weeks later, The Cowsills began their three month stay with the title tune “Hair.” Two months later, Oliver had his chart debut with “Good Morning Starshine.” Then two months after that, Three Dog Night’s version of “Easy to be Hard” began its dozen week run. The four singles reached peak positions, chronologically, of No. 1, No. 2, No. 3 and No. 4. For two weeks that May, The 5th Dimension and The Cowsills were back to back in the top two positions.

In seven part harmony, this family act began with the a cappella question, “She asked him why?” for the opening line of the title tune from the musical. This was the fourth Top 40 hit for the group, tying their two week No. 2 gold single status of their first hit, “The Rain, The Park & Other Things,” from 1967. The flip side of “Hair” was more in line with their second Top 40 single, “We Can Fly,” and shared the same four songwriters, including Bill and Bob Cowsill, who also produced this bouncy and harmonious recording. “What Is Happy?” offered an appreciation of the simple things in life, a theme in line with “The Rain, The Park & Other Things” and their third hit, “Indian Lake.” The group’s *In Concert* album began with the studio version of “Hair” followed by 11 cover songs from their tour of high schools and other venues.



OLIVER

“CAN'T YOU SEE”

(Jubilee flip side of “Good Morning Starshine,” May 1969)

Producer Bob Crewe was working with songwriter William Oliver Swafford, who had written “Young Birds Fly,” recorded by the Cryan’ Shames. He asked William to try singing “Good Morning Starshine” to an instrumental track he had. At this time, the musical *Oliver*, based on Charles Dickens’ *Oliver Twist*, had become an Academy Award winning film. As a singer and performer, William Oliver Swafford took the stage name of Oliver. The flip side of “Good Morning Starshine” was “Can’t You See,” where Oliver’s vocals were in line with the timbre of Jose Feliciano’s cover of Bee Gees songs that year and the verses had the folk sound of Buffy Sainte-Marie’s “Until It’s Time for You to Go.” Oliver’s debut album also included his next hit single, “Jean” from the movie *The Prime of Miss Jean Brodie* and five songs from the musical *Oliver*.



THE 5TH DIMENSION

“DON'TCHA HEAR ME CALLIN' TO YA”

(Soul City flip side of “Aquarius”/“Let the Sunshine In,” March 1969)

By early 1969, The 5th Dimension had been in the Top 40 seven times. They had reached the Top 10 twice with “Up – Up and Away” in 1967 and “Stoned Soul Picnic” in 1968. Members of the group were in New York City, attended a performance of *Hair* and wanted to record a song from the musical. They put two of the show’s songs back to back on their single and this became their first No. 1 hit. Its flip side was their version of Rudy Stevenson’s jazz song “Don’tcha Hear Me Callin’ To Ya,” with a call and response delivery. Billy Davis, Jr. pleaded, “I miss you baby. I wan’t you back,” while Marilyn McCoo, in the background, was repeating the title about a couple trying to connect. The full quintet was heard singing “ba ba ba” with a melody reminiscent of The Rolling Stones’ “Let’s Spend the Night Together.” Their *Age of Aquarius* album also contained their next three Top 40 singles, “Workin’ On a Groovy Thing,” “Wedding Bell Blues” and “Blowing Away.”



THREE DOG NIGHT

“DREAMING ISN'T GOOD FOR YOU”

(Dunhill/ABC flip side of “Easy to be Hard,” August 1969)

While the first three *Hair* singles were in the Top 40, Three Dog Night achieved their first two Top 40 hits, beginning with their cover of Otis Redding’s “Try a Little Tenderness,” followed by a Top 5 gold single delivery of Harry Nilsson’s “One.” Chuck Negron sang lead on “Easy to be Hard” and Danny Hutton sang lead on the flip side, one that he had written, named “Dreaming Isn’t Good for You.” This rock dance number was filled with a push of encouragement, “Don’t wait. Don’t hesitate,” and an empowering message, “Dreaming isn’t good for you unless you do the things it tells you to.” Their album, *Suitable for Framing*, included their next two Top 40 singles, “Eli’s Coming,” with Cory Wells on lead vocals, and “Celebrate,” with all three vocalists sharing lead parts.



A DOCUMENTARY MUSIC HISTORY FOR THE 21ST CENTURY

Otherworld Cottage Industries (Los Angeles, California), has published Harvey Kubernik's 19th book, a 520 page, photo illustrated comprehensive exploration of music history in documentary films for 21st century fans and collectors who never experienced (or wish to re-experience), the excitement of live festivals and concerts from the fifties to the present, many now available on DVD and/or Blu-Ray, enabling all to see as well as hear their favorite stars perform their favorite songs.

The book includes 1975-2020 interviews Kubernik conducted with Oscar and Emmy award winners Dick Clark, Curtis Hanson, Michael Lindsay-Hogg, D. A. Pennebaker, Albert Maysles, Murray Lerner, John Ridley, Allan Arkush, Steve Binder, Johnny Cash, Morgan Neville, and David Leaf, as well as commentary by the Supremes' Mary Wilson, Ray Manzarek of the Doors, alongside chapters devoted to Elvis Presley, George Harrison, the Rolling Stones, Bert Berns, Link Wray, Bob Dylan,

The Band, Motown, Stax and epic pop television shows of the sixties and seventies.

Author, music historian, film and TV veteran Harvey Kubernik has been in the frame game since 1972, and served as Consulting Producer on the 2010 singer-songwriter documentary, *Troubadours* directed by Morgan Neville. During 2006, Kubernik spoke at The Library of Congress special hearings that were held in Hollywood on archiving practices and audiotape preservation. In 2020, Kubernik served as Consultant on *Laurel Canyon: A Place in Time* documentary directed by Alison Ellwood, which debuted in May on the EPIX/MGM network.

"This book is beyond amazing. Since I began teaching at UCLA, I have been dreaming of a book like this, and it will immediately become required reading for my course Docs That Rock, Docs That Matter. From interviews with the all-time greats to the best of the contemporary doc makers, Kubernik touches all the bases and beyond."

"A Hall of Fame book for everybody, including those of us in the field. I'm honored to be included, and this book takes a top of the list place in Kubernik's more than a dozen epic rock chronicle books. Simply put, this book is essential for anybody who cares about music history."

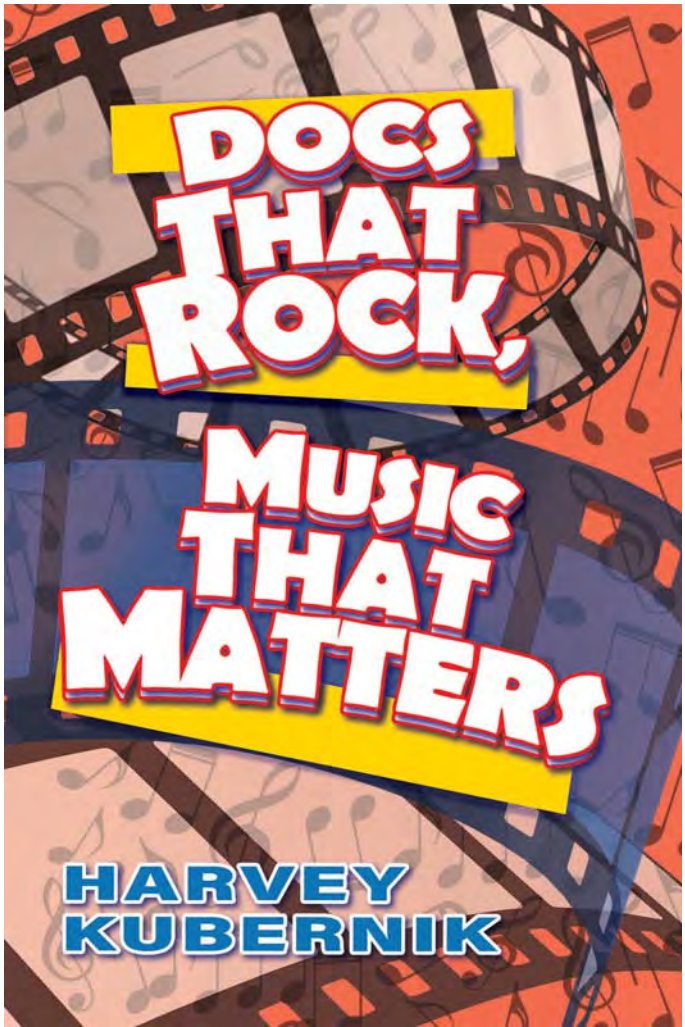
Professor David Leaf,

UCLA Herb Alpert School of Music

In this age, with documentaries, particularly rock, pop and soul music-centric ones, based on subscriptions to streaming platforms and ongoing Blu-Ray and DVD retail releases more popular than ever, Harvey's *Docs That Rock, Music That Matters* in-depth examination of the topical celluloid rock and documentary world proves thorough, timely, and fascinating.

Visit the Otherworld Cottage books and DVD catalog at otherworldcottage.com, where you'll find more about *Docs That Rock, Music That Matters*, in the topics listed below its cover. **Synopsis** is Harvey's overview of the content, **Sample Pages** present the Table of Contents, and show a number of typical pages. Today, **Reviews** are mostly previews, but **Harvey Kubernik Legacy** is his music, literary and screen biography, and the **Amazon** links are self-explanatory.

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RARE 45'S AUCTION



Closes Monday, November 2nd.

Artists (50s, Pre-Beatles)

| ID | Artist | title | label | description | cond | M/bid |
|-------|-----------------------|-----------------------------------|-----------------------|------------------------------|----------|-------|
| 66387 | Mack, Warner | Someone/Somewhere/ny love | Scarfet-4002 | Rockler xcl | vg+ | 7 |
| 66388 | Maddin, Jimmy | Don't Stop Now/ tongue tied | American Int.-542 dj | Rockler, hot guitar break | m- | 40 |
| 66395 | Marathons,the | Peanut Butter/ talkin trash | Arvee-502 | orange & black label | m- | 8 |
| 66396 | Marcel, the | (you qave me) Peace Of Mind/ | St.Clair-13711 | 70s re-group | m- | 7 |
| 66390 | Marchan, Bobby | There's Something On Your Mi | Fire-1022 | clean white label, red prin | vg+ p/m- | 7 |
| 66391 | Marchan, Bobby | What Can I Do/ baby get your | Ace-3016 | white label, blue print | m- | 7 |
| 66389 | Marchan, Bobby | Yes,It's Written All Over Your F | Fire-510 | | m- | 12 |
| 66394 | Marchan, Bobby | You Can't Stop Her/ rockin beh | Ace-557 | Rockler | m- | 50 |
| 66392 | Marchan, Bobby & | It's Lovely 's all over | Federal-12362 | bl w/ear at hole | vg+/vg | 25 |
| 66397 | Martin, Kenny | Ask Me/ I've got an | Fortune-550 | Pink lbl.slight.warp.nap | m- | 75 |
| 66398 | Mayer, Nathaniel | Mr.Santa Claus/ well, I've got n | Dootone-347/black/sl | | m- | 20 |
| 66399 | Medallions,the | Buck Stop/ the letter | Clinton-1005 | Hollywood label | vg+ | 25 |
| 66401 | Michaels, Ben | The Apple Pie Dance/crusin ro | Clinton-1006 | Hollywood label | vg+ | 20 |
| 66400 | Michaels,Ben | Apple Pie/ the story book of | Clinton-1005 | Hollywood label | vg+ | 20 |
| 66402 | Myles, Big Boy | New Orleans/ gray bonnet | Ace-621 | with Mac Rebennack | m- | 12 |
| 66403 | Nesbitt, Jim | Please Mr. Kennedy/the horse | Arvee-5031 | white label, blue print | m- | 8 |
| 66404 | Olympics,the | Stay Where You Are/dookey | Sun-353 | small wol | m- | 10 |
| 66409 | Orbison, Roy | Devil Doll/ sweet and easy to l | Sun-265 | tinywarp,nap,scarceSun# | vg++ | 100 |
| 66410 | Orbison, Roy | It's Lonely 's all over | Mercury-72705 dj | Rare release | vg++ | 40 |
| 66407 | Orbison, Roy | Lana/ our summer song | Monument-939 | in monument.com.slv | m- | 8 |
| 66408 | Orbison, Roy | Rockhouse/ you're my baby | Sun-251 | light paper marks | m- | 100 |
| 66405 | Orbison, Roy | Sleepy Hollow/ say you're my a | Monument-891 | in monument.com.slv | m- | 8 |
| 66415 | Orients, the | Queen Of The Angels/ should' | Laurie-3232 Dj xcl | advance release lbl. | m- | 40 |
| 66412 | Onions, the | Crying In the Chapel/ don't yo | Jubilee-5122 | blue label, light.wear | vg++ | 20 |
| 66413 | Onions,the | In the Mission Of St.Augustine/ | Jubilee-5127 | tiny stain ol. | m- | 25 |
| 66411 | Onions,the | Runarund/ count your blessin | Jubilee-5172 | blue label,noisy pressing | m- | 25 |
| 66414 | Orlando, Tony | Beautiful Dreamer/ the lonies | Epic-9562 wlp | Xcl | m- | 10 |
| 66416 | Ovations, the | I Don't Wanna Cry/ lonies | Capitol-5082 | # cl. in capitol. Slv. | vg+ p/m- | 12 |
| 66417 | Ovations, the | My Lullabye/ I don't want to | Bary-101 | very faint warp | m- | 50 |
| 66418 | Pace, Eddie | Faithful To You/ the u.s. itch | Enterprise-101 | Buddy Holly style Teen | vg p/m- | 25 |
| 66419 | Page, Charles | Baby You Been To School/ sea | Goldband-1125 | Rockler | vg++ | 20 |
| 66435 | Palisades, the | Close Your Eyes/ I cant quit | Calico-113 | | m- | 7 |
| 66428 | Paradons, the | Take All Of Me/ so fine so fine | Warner Bros-S186 | in Warner.Bros.slv | vg+ p/m- | 15 |
| 66422 | Paragons | Florence/ hey little school girl | Winley-215 lblid.bl | styrene-westcoast.press | vg+ p/m- | 15 |
| 66421 | Paragons, the | Begin the Beguine/ the midet o | Tap-503 wlp xcl | DJ sticker ol. | vg++ | 20 |
| 66423 | Paragons, the | Kneel and Pray/ just a memory | Winley-250 xcl | light papermarks | m- | 40 |
| 66424 | Paragons, the | So You Will Know/ doll baby | Winley-240 | | vg+ | 20 |
| 66426 | Paragons, the | The Vows Of Love/ twilight | Winley-227 small prin | mld warp,nap 1st. Press | vg+ | 25 |
| 66425 | Paragons, the | My Hearts Are Better Than O | Winley-223 4rd | small print | vg+ | 40 |
| 66420 | Paralests Quintet | Memories Of El Monte/ be min | Angle Tone-1069 | blue label,sliver print | vg+ p/m- | 20 |
| 66429 | Parakeets, the | Shanzou-La / come back | Jubilee-5407 | Nice | vg+ p/m- | 50 |
| 66433 | Paramonts, the | In A Dream/ shedding teardrop | Ember-1099 wlp | light papermarks only | vg++ | 75 |
| 66431 | Paramounts | Why Do You Have To Go/conc | Dot-16175 | great vocal group | vg++ | 20 |
| 66430 | Paramounts, the | When You Dance/ yours seven | Dot-16201 | great vocal group 1 | vg+ p/m- | 25 |
| 66432 | Paramours,the | Prison Break/ that's the way w | Smash-1701 wlp | clean white label promo | vg+ | 15 |
| 66427 | Parris, Fred/scarlets | She's Gone/ the voice | Klik-7905 | black label, silver print | vg+ | 75 |
| 66436 | Passions, the | You Don't Love Me Anymore/m | Audicon-112 xcl | papermarks,tiny stain | m- | 25 |
| 66434 | Pastels, the | So Far Away/don't knock | Arap-5314 wlp xcl | | vg+ | 12 |
| 66437 | Peppin, the | Be Mine Or Be A Fool/ don't do | Mercury-70610 | lback, script label | vg+ p/m- | 15 |
| 66438 | Penguins, the | Memories Of El Monte/ be min | Original Snd-27 | black label, color print | vg+ | 40 |
| 66439 | Pentagons, the | Until Then/ I'm in love | Jamie-1210 | | vg++ | 50 |
| 66440 | Peppers, the | A Place In My Heart/ one mor | Ensign-1706 wlp | | vg++ | 8 |
| 66441 | Phillips, Phil | Betray/ sweet affection | Mercury-71817 wlp | | m- | 8 |
| 66442 | Phillips, Phil | Verdie Mae/ take this heart | Mercury-71531 | | m- | 8 |
| 66443 | Pinky, Bill /turks | After The Hop/ sally's got a sist | Phillips Int-3524 | Rockler 2-sider 1.lite.scuff | m- | 40 |
| 66444 | Powell, Sandy | Bon Bon / pickin pascal mama | Harlow-557 wlp xcl | w/vocal grp..stain ol. | vg+ | 75 |
| 66445 | Powers, Wayne | Point Of View/ my love song | Phillips Int-3523 | Vocal Group rocker on b | vg+ | 25 |
| 66448 | Presley, Elvis | Baby Let's Play House/ I'm lef | Sun-217 yellow vinyl | 70s boot on colored vinyl | m- | 10 |
| 66446 | Presley, Elvis | Good Rockin' Tonight/ I dont ca | Sun-210 red vinyl | 70s boot on colored wax | m- | 10 |
| 66447 | Presley, Elvis | Milcow Blues Boogie/ you're a | Sun-215 red vinyl | 70s boot on colored vinyl | m- | 10 |
| 66449 | Ravens, the | Threat Dis Gars Of Mine/ every | Okeh-6843 | 1951. Rhythm and blues | vg++ | 25 |
| 66450 | Ravens/Licks | Green Eyes/ take me back to | Jubilee-6004 wlp | white label promo | m- | 15 |
| 66451 | Restivo, Johnny | Our Wedding Day/ come closer | RCA-7636 | in RCA company slv. | m- | 6 |

Garage/Psyc Rock (60s-70s)

| ID | Artist | title | label | description | cond | M/bid |
|-------|-----------------------|-----------------------------------|-------------------------|----------------------------|----------|-------|
| 66246 | Manfred Mann | My Little Red Book/ what am I | Ascot-2184 | | vg+ p/m- | 10 |
| 66247 | Matches, the | Gonna Build Myself A Castl/ sh | Jaagu-712 | autog.lbl Mad Mike spin | vg p/m+ | 25 |
| 66248 | Moose and the Traps | Lie,Bea,Borrow, & Steal/ L.o.v.e | Fraternity-1000 | original long title | vg | 20 |
| 66249 | Mummies/Wolfmen | EP Mummies Vs.Wolfmen | Sympathy-110 | with comic book in PS | m-/m- | 20 |
| 66250 | Mustard Men, | I Love My Baby/ another day | Raynard-10036 | Wis. Garage classic 1 | vg | 40 |
| 66251 | October Country, the | October Country/ baby what I | Epic-10252 dj.stk | Non LP b-side | vg+ | 10 |
| 66252 | Olives, the | Who'cha Gonna Do/ hold me | Spar-751 | cool UK 60s sound,grz.brk | vg+ | 40 |
| 66254 | People, the | Get To Billy Joe/ cant star | Top-70 | Garage Mod/robby fuzz gr | vg+ | 40 |
| 66253 | Peter And Gordon | I Go To Pieces / love me, baby | Capitol-5335 | in capitol.com.slv. | m- | 8 |
| 66254 | Phantoms, the | Summertime Blues/ my qenera | JRC-6037 | cool Chicago garage/hot | vg p/m+ | 75 |
| 66255 | Pickett, Bobby boris | Monster Concert/am I | Arhem-205 | monster Woodstock 1 | m- | 30 |
| 66258 | Premiers, the | I Got The Feeling/ I've got to mo | Cha Cha-770 dj.stp. | cool Chicago garage | vg+ | 20 |
| 66257 | Pride And Joy | If You're Ready/ girl | Dunwich-152 pink bl. | plays nice | vg p/m+ | 45 |
| 66259 | Quid, the | Crazy Things/ mersey side | Eagle-116 (canada) | super Canadian Garage | m- | 100 |
| 66260 | Ramrods, the | Bright Lt. Blue Skies/mister win | Plymouth-2963 | 1' tear on lbl. | vg++ | 25 |
| 66261 | Red Dogs, the | Open Up / we're gonna hate | Atco-6497 | | vg++ | 15 |
| 66262 | Rogues, the | Lawdy miss Clawdy/ take ten | Rogue-no# | Garage Rockler/hot grz.br | vg+ | 50 |
| 66263 | Round Robin | Season Party/ kick that little fo | Daman-1404 | | m- | 8 |
| 66264 | Runarounds, the | My Little Girl/ you tied | MGM-13763 dj | cool "Strangeloves" soun | vg++ | 10 |
| 66265 | Shaps, the | Smiling Facescosts/dr.feel ooo | Eagle-123(canada) | super Canadian garage/p | vg++ | 100 |
| 66266 | Smith, Sir Cedric | To Sing For You/ until its time | Parkway-135 wlp xcl | Donovan cover lite.scuff | m- | 7 |
| 66267 | St. John, Dick | Lady Of The Burning Green Jmd | Dot-17080 dj | cool garage/psyc.lite.scuf | vg+ | 50 |
| 66268 | Sunday Social | Vancouver City's soul sacrifice | ssXX-0670 | Iowa Fuzz Psyc. | m- | 50 |
| 66271 | Them | Here Comes The Night/ all for | Parrot-9749 | black stock label | vg+ | 8 |
| 66275 | Third Rail, the | No Return/ run run run | Epic-10191 | great Pop Psyc. | vg+ p/m- | 10 |
| 66269 | Thirteenth Floor Elev | Reverataron/ fire engine | Int. Artists 111 dj xcl | gray and white promo lbl. | vg- | 20 |
| 66270 | Thirteenth Floor Elev | You're Gonna Miss Me/ tried to | Contact-5269 | note ol of Gordon | vg+ | 200 |
| 66273 | Thomas, Don | My Girl Knows Where I Was las | Capitol-62380 dj xcl | Mod 60s, in color vinyl | vg+ | 40 |
| 66272 | Thorns, the | You're A Better Man Than I / I | Chaise-565 | kilber version 1 | vg | 75 |
| 66274 | Thyme, the | Very Last Day/ love to love | Bang-546 wlp | cool Michigan garage | m- | 10 |
| 66276 | Tomorrow's Keespak | Elevator Operator/ high and mi | RCA Canada Int-2442 | Canadian Garage Fuzz 1 | vg+ p/m- | 100 |
| 66277 | Tornados | She's Gone/ Rainy Day Fiary T | Phalanc-1014 dj.stp. | great. Michigan garage | vg+ p/m- | 150 |
| 66278 | Twas Brillig | Dirty Old Man/ this weeks child | Date-1550 | autographed label | vg+ | 200 |
| 66279 | Ugly Duckings | She Ain't No Use To Me/10:30 I | Yorktown-45002(cana | Canadian Fuzz classic | vg p/m+ | 40 |
| 66281 | Underground Sunshi | Take Me Break Me/ don't shut | Intrepid-75012 | Heavy, late sixties | vg+ | 15 |
| 66280 | Unknown IV | I Want You To Be Mine/ all of t | JCP-1017 | great N. C. Garage | vg++ | 50 |
| 66282 | Vanilla Fudge | You keep Me Hangin On/ come | Atco-6590 | paperstains in.wax.nap | m- | 8 |
| 66283 | Vokanones, the | Sympathy/ listen to the cloud | Sparton-1630 (canad | great Parfiso, garage | vg++ | 100 |
| 66284 | Webe, the | You Don't Know Like I Know | Cosmo-1789 | cool Midwest Mod.Psyc | vg p/m+ | 40 |
| 66286 | Weird Herald | Saratoga James/ just yesterda | Onyx -2202 dj | Bay Area folk/psyc. | vg+ | 100 |
| 66287 | Wild Prophets | Can't Stop Lovin' You/ do I ha | Kustom-1001 | Great Iowa Garage scuffe | vg p/m+ | 50 |

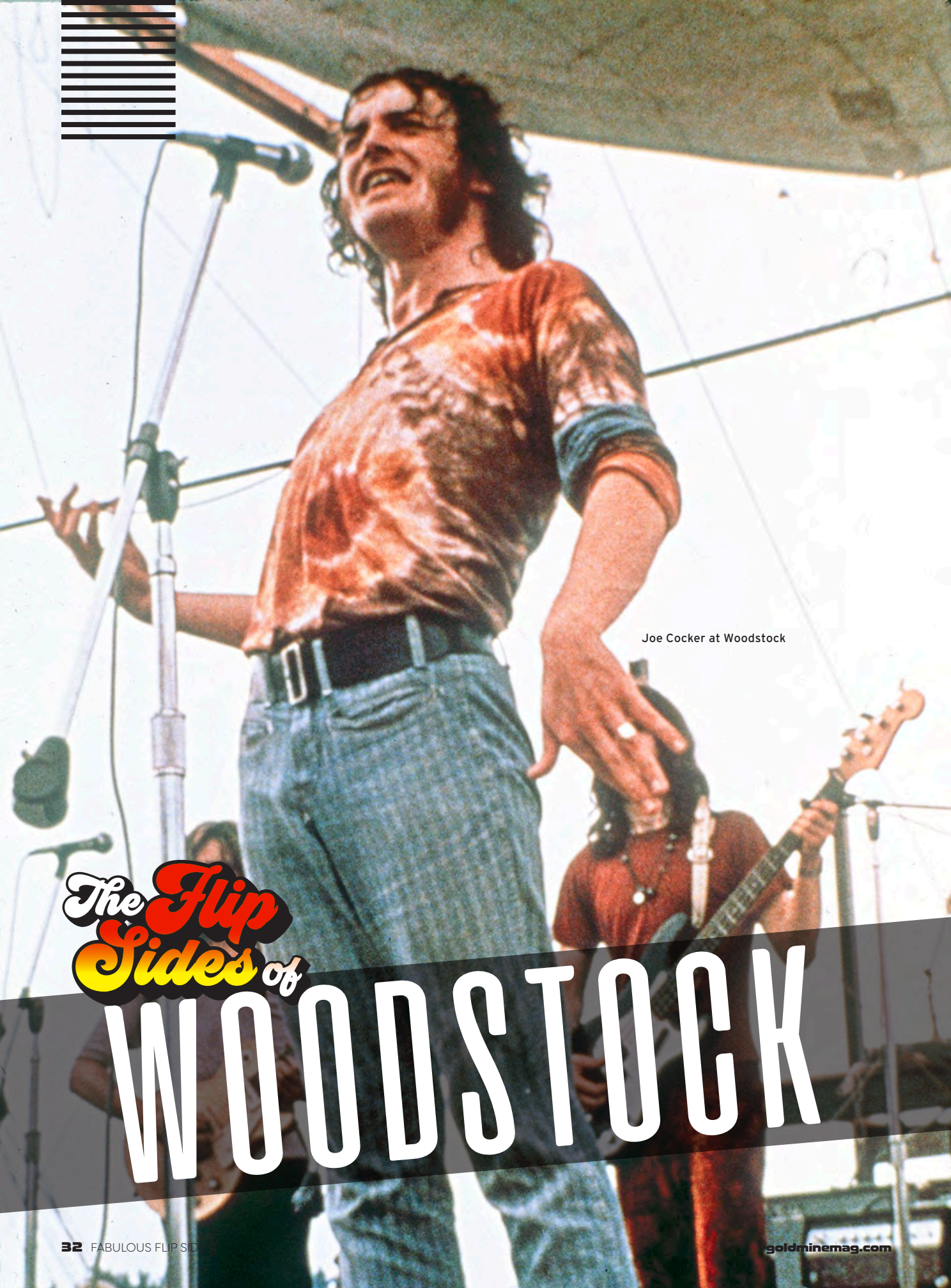
Garage/Psyc Rock (60s-70s)

| ID | Artist | title | label | description | cond | M/bid |
|-------|----------------------|---------------------------------|--------------------|--------------------------|----------|-------|
| 66285 | Wild Ones | Places/ just me | Tiger Prod-200.607 | Killer Garage autogr.bl | vg+ p/m- | 400 |
| 66288 | Wildwoods, the | No Good Cry/ blank | Cadet-15611 Dj | One Sided Promos | vg+ | 15 |
| 66289 | Yesterday's Children | Feelings/ wanna be with you | Showcase-9812 wlp | scuffed disc, plays well | vg+ p/m+ | 50 |
| 66291 | Young Rascals, the | You Better Run/ love is a beaut | Atlantic-2388 | in Atlantic.com.slv. | m- | 8 |
| 66290 | Youngbloods, the | Merry-Go-Round/ foolin' aroun | RCA-9142 | black label, in rca slv. | m- | 8 |

Picture Sleeve (w/45)

One grade = PS. Two grades = PS and 45

| ID | Artist | title | label | description | cond | M/bid |
|-------|---------------------|-----------------------------------|------------------------|------------------------------|----------|-------|
| 66294 | Anka, Paul | Dance On Little Girl/ I talk to y | ABC-Para-10220 | small crease | vg+ p/m- | 8 |
| 66293 | Annette | Dream Boy/ please, please sis | Vista-374 | tiny tear at top | vg+/vg+ | 8 |
| 66292 | Annette | Mr.Piano Man/ he's my idios fall | Vista-4015 | scuffs on disc, nap | vg+/vg+ | 15 |
| 66295 | Beach Boys | Fun Fun Fun/ why do fools fall | Capitol-5118 | nick, west coast version | m- | 40 |
| 66296 | Blaine, Hal | EP Drums Drums A Go Go | Dunhill-D-2 sampler | row on back covr. | vg+/m- | 40 |
| 66298 | Blanc, Mel | The Voice of Bugs Bunny | Beverly Hills Fed.Sav. | gatefold slv,Wbcarton pi | vg+/m- | 40 |
| 66297 | Burnette, Johnny | Little Boy Sad/ down to the riv | Liberty-55298 | slight ringwear | m-/vg | 8 |
| 66308 | Charo | Ole Ole | Salsou-2075 wlp | nice picture of Charo | vg+/m- | 8 |
| 66309 | Cherry People,the | And Suddenly/ imagination | Hertage-901 | slk.wr. | vg+/m- | 8 |
| 66309 | Chicago | Chicago Jukebox | Columbia-45417 | nice picture slv. | vg+/m- | 8 |
| 66300 | Chicago | Chicago | Capitol-52400 | with juke box strips | m-/m- | 15 |
| 66301 | Clanton, Jimmy Ep | Thinking Of You | Ace- ep 102 | tiny # on covr. | vg+/vg+ | 8 |
| 66302 | Clark, Dave S | A Little Bit Now/ you don't play | Epic-10209 | stain in wax, nap | m-/m- | 15 |
| 66303 | Clark, Dave S | Because/ there wasn't a nam | Epic-9704 | | m-/vg+ | 15 |
| 66304 | Clark, Dave S | Catch Us If You Can/on the mo | Epic-9833 | tiny tear at top | m-/m- | 12 |
| 66305 | Clark, Dave S | Everybody Knows/ inside and | Epic-9722 | | m-/vg+ | 15 |
| 66306 | Clark, Dave S | I've Got To Have A Reason/oo | Epic-10114 | foxing to ps | m-/vg+ | 12 |
| 66307 | Clark, Dave S | Over and Over/ I'll be yours | Epic-9863 | | vg+/m- | 10 |
| 66310 | Clifford, Buzz | Baby Sittin boogie | Columbia-41876 | very mild sleeve wear | vg+ | 5 |
| 66312 | Dale, Dick and v/a | The Big Surfing Sounds are on | Capitol EP no# | DJ/w/ Jerry Cole.superstoc | vg+/vg+ | 60 |
| 66314 | Darin, Bobby | If A Man Answers/ a true true l | Capitol-4637 | slight wr | m-/m- | 7 |
| 66311 | DBMT (doby,bealy..) | Bad News/ tonight today | Cofflin-44061 wlp | cool group picture of ban | m-/m- | 8 |
| 66313 | Devil's Anvil, the | Karkadon/ hala lays | Columbia-43817 wlp | vg+/vg+ | 7 | |
| 66315 | Dobkins, Carl jr. | Exclusively yours/ one little | Decca-31088 | very clean,slight foxing to | vg+ | 8 |
| 66317 | Edward Bear | Close Your Eyes/ cachet cont | Capitol-3581 | ringwear | vg+/m- | 8 |
| 66316 | Edward Bear | Last Song/ best friend | Capitol-p-3452 wlp | slight rw in one spot | vg+/m- | 8 |
| 66319 | Everly Bros,the | Lucille/ so sad | Warner Bros-5163 | slight rw in one spot | m-/m- | 8 |
| 66318 | Everly Bros,the | No One Can Make My Sunshine | Warner Bros-5297 | fair crease | m-/vg+ | 10 |
| 66320 | Fame, George | EP Ballad of Bonnie & Clyde | Epic-26368 | with juke strips & pictures | sealed | 20 |
| 66322 | Farrrell, Ernie | Candy Camera/the scream | Colpix- 775 wlp | small tear at top | vg+ | 8 |
| 66321 | Geuss Wins EP | So Long, Barnabyn | RCA- no # | with juke strip | sealed | 20 |
| 66323 | Haley, Bill EP | Bill Haley & his Comets | Decca ED 2670 | tiny drill hold, bottom left | m-/m- | 20 |
| 66324 | Hollies, the | On A Carousel/ all the world is | Imperial-6621 | slight rw | vg+/m- | 8 |
| 66325 | Honeycombs, the | I Can't Stop/ I'll cry tomorrow | Inter | | | |



Joe Cocker at Woodstock

The Flip Sides of

WOODSTOCK



Every August we celebrate the anniversary of Woodstock. This time we celebrate it with flip sides from artists who performed at the festival and were featured in the film and triple album soundtrack.

JOE COCKER

“SOMETHING'S COMING ON”

(Flip side of “With a Little Help From My Friends,” November 1968)

Watching Joe Cocker in his tie-dyed T-shirt deliver emotion and power on The Beatles’ “With a Little Help From My Friends” is one of the many key moments in the 1970 *Woodstock* documentary film. The studio version, featuring Jimmy Page’s electric guitar, was Joe Cocker’s first Top 100 single in the U.S., a version with growing popularity as FM rock stations evolved. Its flip side was a song included in the *Woodstock* set, but not on Joe Cocker’s debut album, called “Something’s Coming On.” It was co-written by Joe Cocker and Chris Stainton, who played keyboards and bass in his backup group, The Grease Band. The recording began with the lyrics, “Something’s coming on, don’t know what it is but it’s getting stronger. Feel it in my bones, hope you let it last a little longer.” Quickly, Joe shifted to a trademark growl on the next lines. The group Blood, Sweat & Tears were fans of this flip side and included it in their *Woodstock* set later the same day as Joe performed it and recorded a version of it for their third album in 1970.





ARLO GUTHRIE

“COMING INTO LOS ANGELES”

(Flip side of “Alice’s Rock & Roll Restaurant,” December 1969)

For the film, Arlo Guthrie’s up-tempo opening folk rock number from his set was selected, “Coming into Los Angeles.” This was Arlo’s colorful tale of a flight from London to L.A. In the film, he ended his interview topically with, “Far out, man.” Arlo first received acclaim at the 1967 Newport Folk Festival with his 18-minute folk narrative, “Alice’s Restaurant,” based on a true story on how well intended trash removal led to an arrest for littering and made him ineligible for the Vietnam draft. The performance resulted in Arlo getting signed to Reprise, where the entire first side of his debut album, *Alice’s Restaurant*, was the full tale. At the end of the ’60s, after the Woodstock festival and before the 1970 film, Reprise tried to capture the essence of Arlo on a single. For the A-side, an up-tempo country-rock version of “Alice’s Restaurant” was recorded with Doug Kershaw on violin called “Alice’s Rock & Roll Restaurant.” It was basically the chorus of the anti-draft anthem repeated over and over for close to five minutes. The flip side was the studio version of “Coming into Los Angeles” from his *Running Down the Road* album.



JOHN SEBASTIAN

“YOU’RE A BIG BOY NOW”

(Flip side of “Rainbows All Over Your Blues,” March 1970)

While Joe Cocker wore a tie-dyed T-shirt, John Sebastian sported an entire tie-dyed outfit of a jean jacket and pants for his five song set, which included three new solo songs followed by two from his Lovin’ Spoonful days. One of the new songs was his optimistic single “Rainbows All Over Your Blues.” The flip side of the single was “You’re a Big Boy Now,” the lone Lovin’ Spoonful remake on his solo debut album. This song, which debuted in 1966 as the title song for a Francis Ford Coppola comedy film, was given a simple treatment on this new recording with John singing and playing acoustic guitar as the sole instrument to showcase his composition. Like its A-side, this flip side was another encouraging song, with John telling the boy, “You’ve been prepared as long as time allows” and then, “the girls, they’re taking notice of you,” along with a bold promise, “love will make you strong as a team of wild horses.”

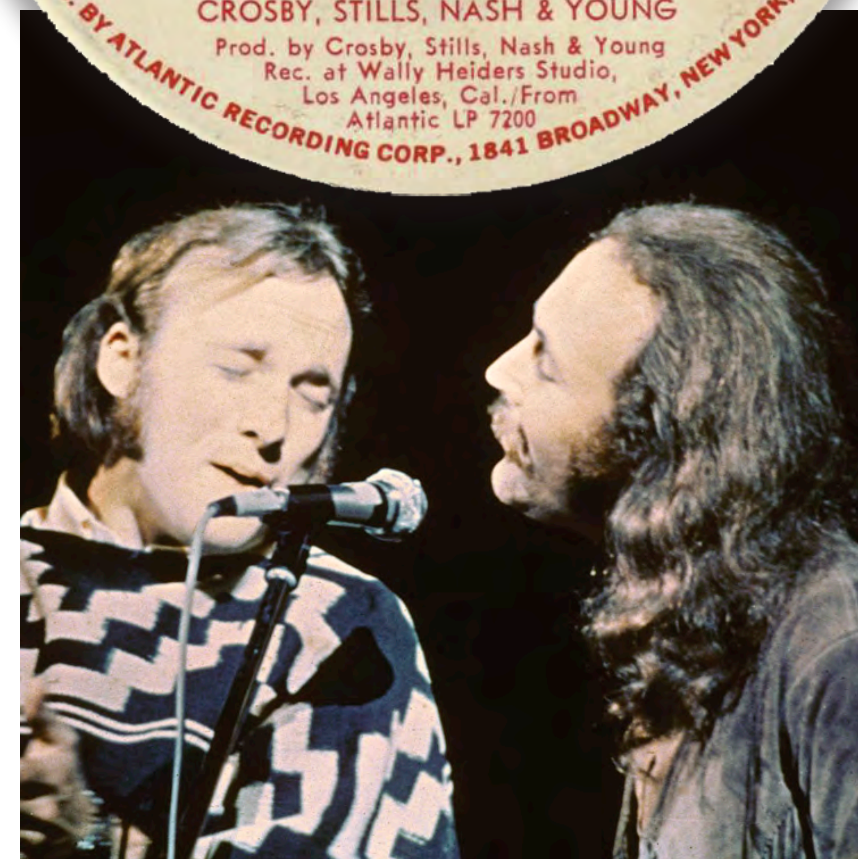


CROSBY, STILLS, NASH & YOUNG

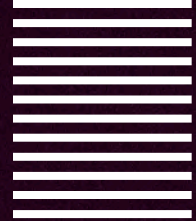
“HELPLESS”

(Flip side of “Woodstock,” March 1970)

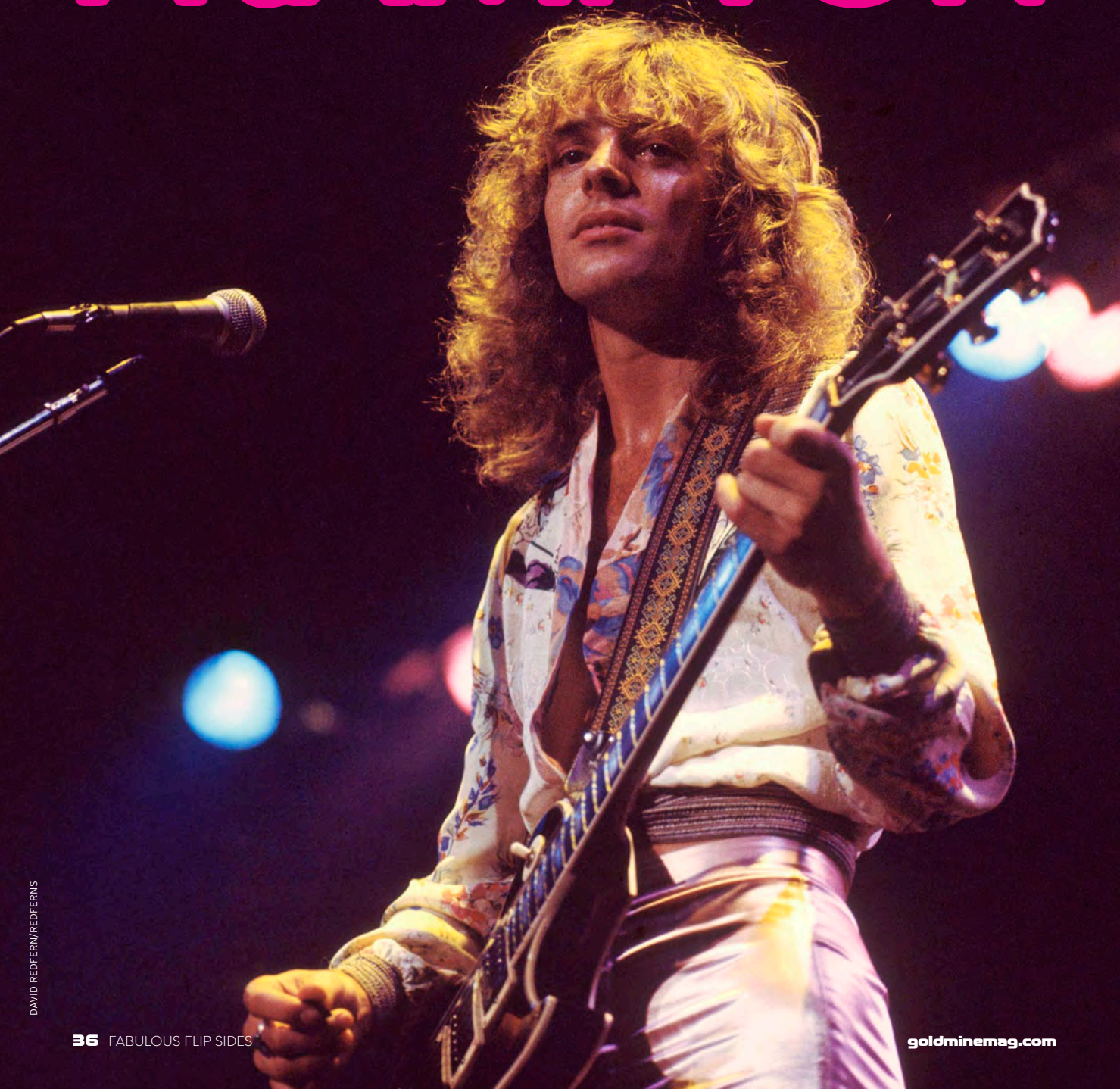
There were plenty of music lovers, outside of the Northeast, who never heard of Woodstock in 1969 and first learned of it in the spring of 1970, through Joni Mitchell’s composition about the event, sung by her friends Crosby, Stills, Nash & Young. The single’s release coincided with the film’s debut, which would have an increased audience that summer at drive-in theaters. If anyone was curious as to, “Who is Young?,” this new addition to the established Crosby, Stills & Nash could be heard on the single’s flip side “Helpless,” with the opening line of high vocal notes, “There is a town in north Ontario,” a reflection of Neil Young’s country of birth, Canada. Like Joni Mitchell, he left Canada for California in the ’60s. He became a member of Buffalo Springfield with Stephen Stills. The gentleness of “Helpless” continued on his first U.S. Top 40 solo single later that year, “Only Love Can Break Your Heart.” Both “Woodstock” and “Helpless” were included on CSNY’s only studio album that decade, *Déjà Vu*.



Stephen Stills and David Crosby performing at Woodstock.



The Flip Sides of **PETER FRAMPTON**



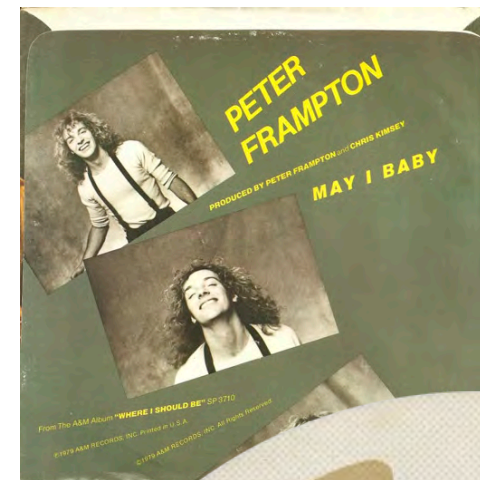
Peter Frampton was a teenage heartthrob in England, known as “the face of ’68” in British teen magazines as a member of The Herd. After they disbanded, he became a co-founder of Humble Pie, and stayed with that band for their first four albums, departing after 1971’s *Rock On*. Peter then recorded four studio albums but achieved no success on the singles chart until A&M took a chance on a double live album of his work.

PETER FRAMPTON

“MAY I BABY”

(Flip side of “I Can’t Stand It No More,” May 1979)

In 1978, Peter starred with The Bee Gees in the musical film *Sgt. Pepper’s Lonely Hearts Club Band* and was included on eight of the songs on the double album soundtrack. The following year he was back in the studio recording his *Where Should I Be* album, which included his return to the Top 40 singles chart for a final time with the straight ahead blues rocker “I Can’t Stand It No More,” which reached No 14. Its flip side was a cover of a Sam and Dave’s flip side of 1967’s “Soul Man,” called “May I Baby,” a slower song in line with their “When Something Is Wrong with My Baby” from earlier that year. The Tower of Power horn section on Peter’s version augmented his soulful vocal delivery.



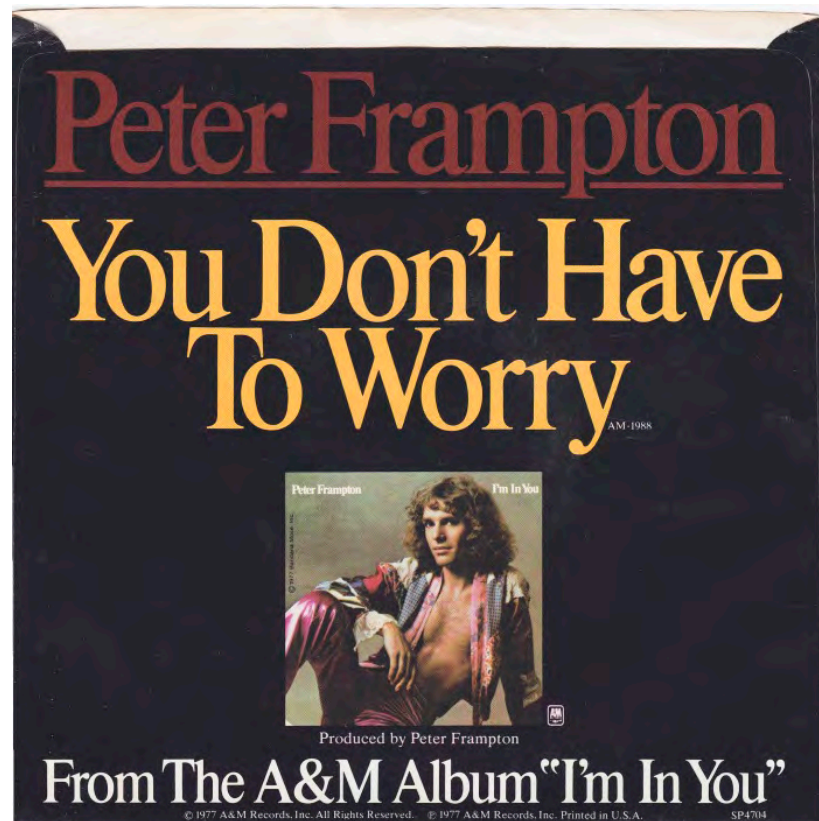
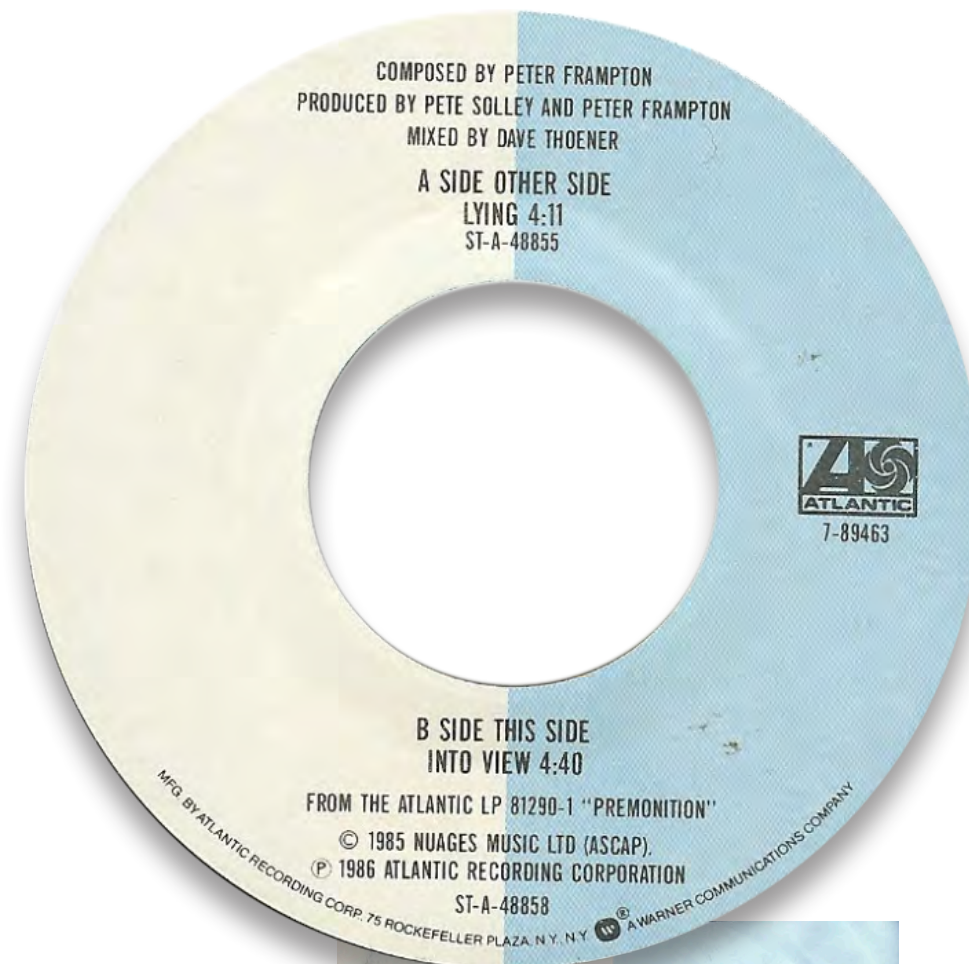
DAVID REDFERN/REDFERNS

PETER FRAMPTON

“YOU DON'T HAVE TO WORRY”

(Flip side of “Tried to Love,” December 1977)

In 1977, A&M heavily promoted Peter's next album, *I'm In You*, which was a return to the studio with the same band as the live album. The mellow title tune was released ahead of the album and became his highest charting single, spending three weeks in the No. 3 position in the summer of 1977. The next single released was one of the two Motown cover songs which concluded the album, Stevie Wonder's “Signed, Sealed, Delivered (I'm Yours),” which reached No. 18. The third single from the album fell just below the Top 40 at No. 41. It was a mid-tempo blues rocker, drawing a bit from his Humble Pie sound, with a touch of a Rolling Stones influence, including Mick Jagger on backing vocals, called “Tried to Love.” Its flip side was a softer song, in line with the first single “I'm In You,” and was the song which kicked off the second side of the album called “You Don't Have to Worry.” Bassist Stanley Sheldon stated, “That is one of my favorites. I took home a version of it before the vocals were added. What a beautiful track.”

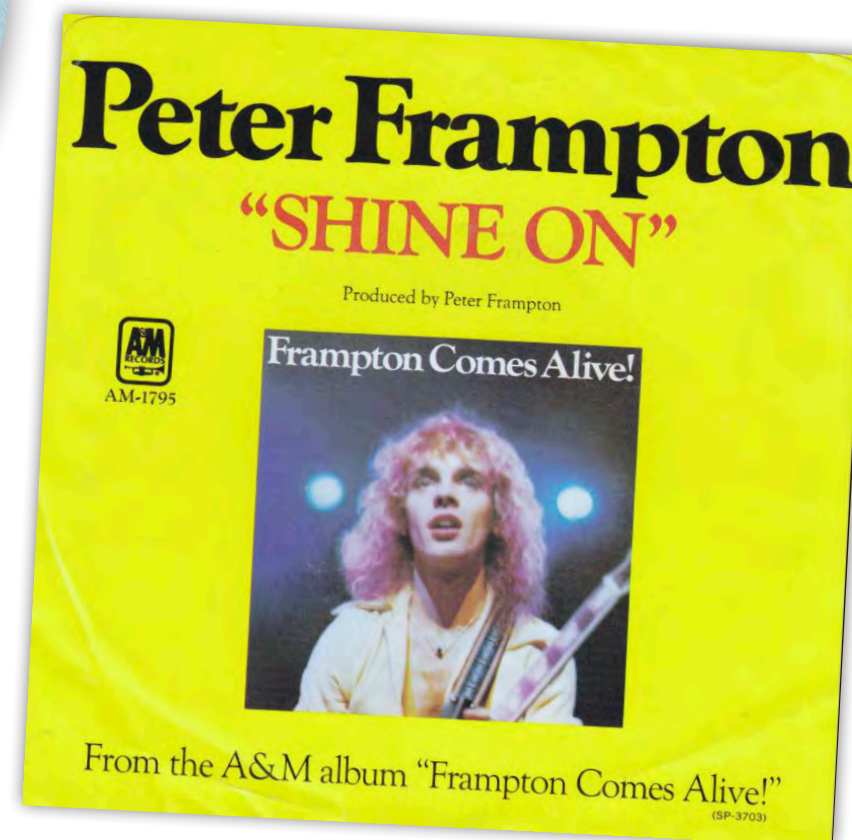


PETER FRAMPTON

“INTO VIEW”

(Flip side of “Lying,” February 1986)

In 1986, after many years with A&M, Peter changed labels to Atlantic for his *Premonition* album, which included his final Top 100 single, “Lying,” which reached No. 74. This '80s-sounding single had a melody immediately reminiscent of Men at Work's “Who Can It Be Now?” and was heavy on synthesized keyboards. Its flip side, “Into View,” was guitar-driven, with a powerful vocal delivery on par with what was heard on the radio that year by Peter Gabriel. At the end of the single, he returned to the talk box, making an interesting blend of '70s and '80s sounds.



PETER FRAMPTON

“SHINE ON” LIVE

(Flip side of “Show Me the Way” [live], February 1976)

In January 1976, *Frampton Comes Alive* was released and would become the biggest selling live album of all-time. Its first single was “Show Me the Way,” featuring a talk box, which is a vocal guitar attachment, featured in the Top 40 on Joe Walsh's

“Rocky Mountain Way” in 1973 and on Rufus' “Tell Me Something Good” in 1974, but really came alive on Peter's breakthrough hit “Show Me the Way,” which reached No. 6. The band included Bob Mayo on guitar and keyboards, John Siomos on drums and Stanley Sheldon on bass, who told *Goldmine*, “When Peter was looking for a fretless bass player, he gave me copies of his albums to learn songs, with a two-week deadline. I passed the four song audition,

PETER FRAMPTON

SELECTED 45 DISCOGRAPHY

- A&M
- 1456 All Night Long/Don't Fade Away 1973 \$6
 - As “Frampton's Camel
 - 1832 Baby, I Love Your Way/It's a Plain Shame 1976 \$4
 - 1832 [Picture Sleeve] Baby, I Love Your Way/It's a Plain Shame 1976 \$6
 - 1738 Baby I Love Your Way/(I'll Give You) Money 1975 \$8
 - 2350 Breaking All the Rules/Night Town 1981 \$4
 - 2350 [PS] Breaking All the Rules/Night Town 1981 \$6
 - 1867 Do You Feel Like We Do/Penny for Your Thoughts 1976 \$4
 - 1470 I Believe (When I Fall in Love It Will Be Forever)/Which Way the Wind Blows 1973 \$8– As “Frampton's Camel
 - 2148 I Can't Stand It No More/Where Should I Be 1979 \$4
 - 2148 [PS] I Can't Stand It No More/Where Should I Be 1979 \$5
 - 1763 (I'll Give You) Money/Nowhere's Too Far (For My Baby) 1975 \$6
 - 8604 I'm in You/Do You Feel Like We Do 1978 \$4
 - Forget Me Nots” reissue; green and gold label
 - 1941 I'm in You/St. Thomas (Don't You Know How I Feel) 1977 \$4
 - 1941 [PS] I'm in You/St. Thomas (Don't You Know How I Feel) 1977 \$6
 - 1941 I'm in You/St. Thomas (Know How I Feel) 1977 \$5
 - 2174 She Don't Reply/St. Thomas (Don't You Know How I Feel) 1979 \$4
 - 8595 Show Me the Way/Baby, I Love Your Way 1977 \$4
 - Forget Me Nots” reissue; green and gold label
 - 8595 [PS] Show Me the Way/Baby, I Love Your Way 1977 \$10
 - 1693 Show Me the Way/Crying Clown 1975 \$8
 - 1795 Show Me the Way/Shine On 1976 \$4
 - 1795 [PS] Show Me the Way/Shine On 1976 \$6
 - 1972 Signed, Sealed, Delivered (I'm Yours)/Rocky's Hot Club 1977 \$4
 - 1972 [PS] Signed, Sealed, Delivered (I'm Yours)/Rocky's Hot Club 1977 \$6
 - 2442 Sleepwalk/Theme from Nivram 1982 \$8
 - 1506 Somethin's Happening/I Wanna Go to the Sun 1974 \$6
 - 2070 The Long and Winding Road/Tried to Love 1978 \$6
 - 1988 Tried to Love/You Don't Have to Worry 1977 \$4
 - 1988 [PS] Tried to Love/You Don't Have to Worry 1977 \$6

ATLANTIC

- 89426 All Eyes on You/So Far Away 1986 \$3
- 89426 [PS] All Eyes on You/So Far Away 1986 \$3
- 89395 Hiding from a Heartache/Into View 1986 \$3
- 89463 Lying/Into View 1985 \$3
- 89463 [PS] Lying/Into View 1985 \$3

which included “Shine On.” This song, originally from Humble Pie's *Rock On* album, was selected as the flip side of “Show Me the Way” and captured strength in a loving relationship, bringing a power to make their dreams shine on. Two more singles from the album reached the Top 40. First was the acoustic love song “Baby, I Love Your Way,” which reached No. 12, followed by a shortened version of “Do You Feel Like We Do,” which reached No. 10.

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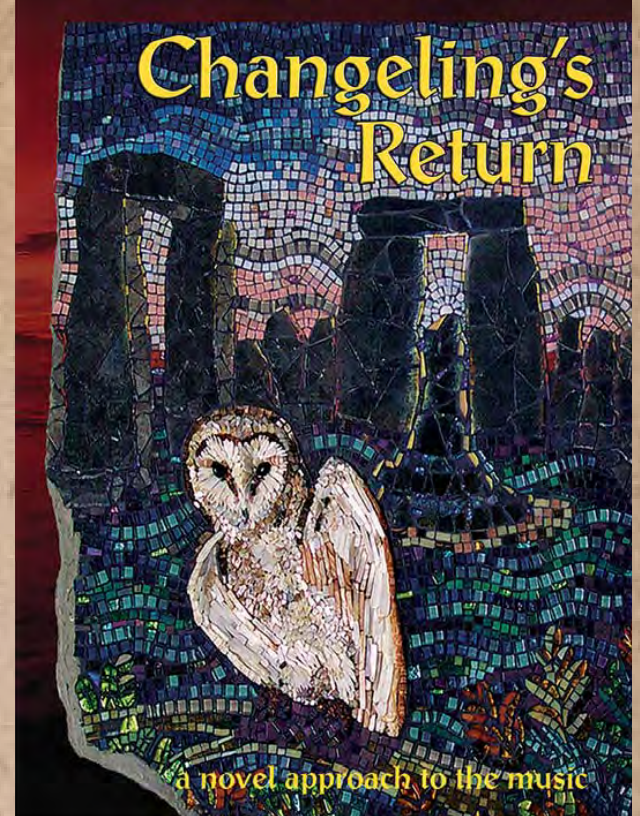
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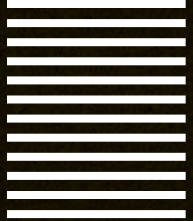
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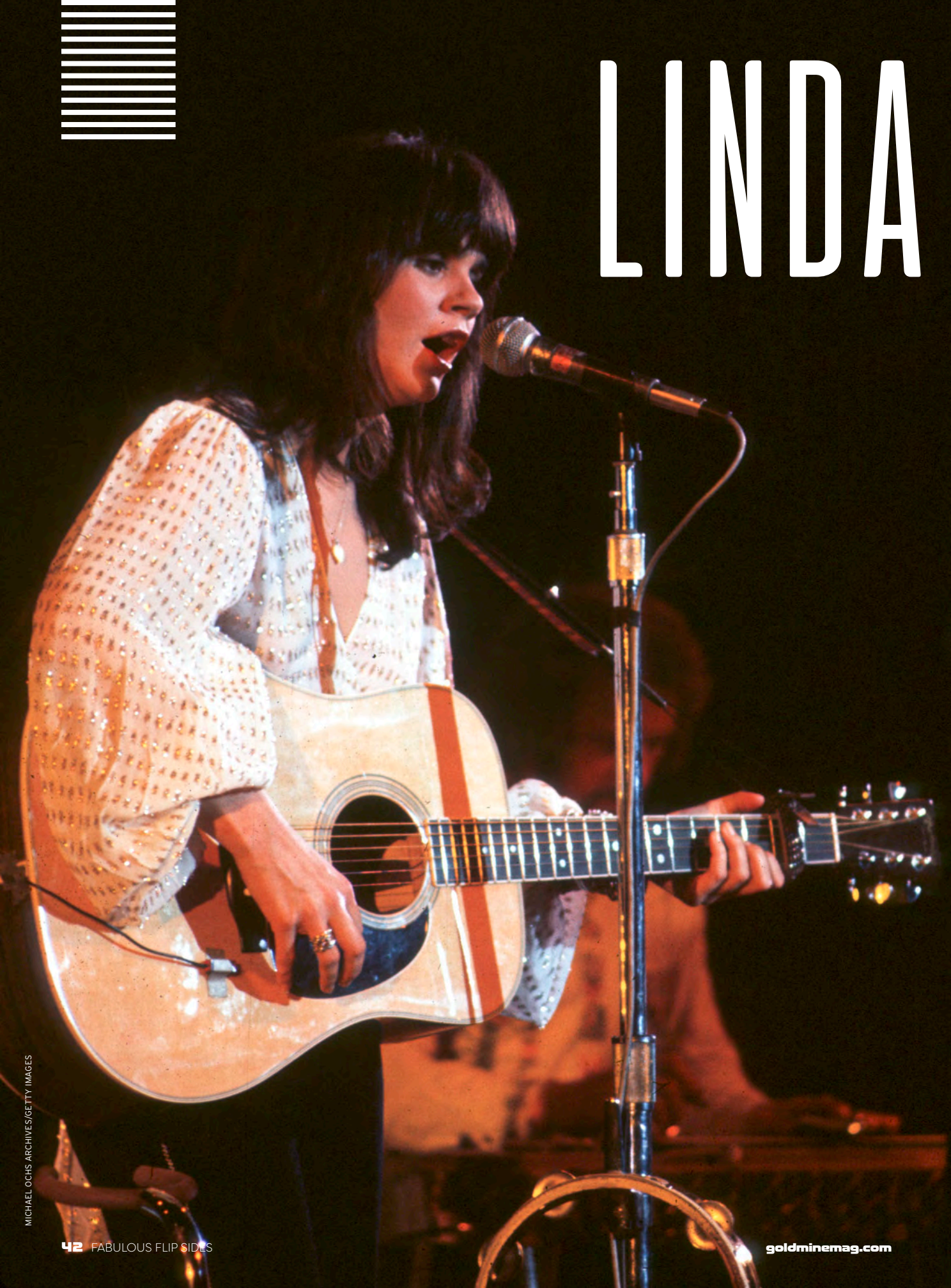


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LINDA RONSTADT



The Flip Sides

The first time Linda Ronstadt was heard in the Top 40 was in late 1967 with “Different Drum,” a song that Mike Nesmith wrote in 1965 and was first recorded by the bluegrass band The Greenbriar Boys. Mike offered the song to be a Monkees recording, but their management turned it down. The Stone Poneys’ version of “Different Drum” ended up being in the Top 40 at the same time as The Monkees’ “Daydream Believer,” which was written by John Stewart. The flip side of The Stone Poneys’ “Different Drum” was the Pamela Polland composition “I’ve Got to Know.” On this folk rock recording, Linda sang with emotion and power about wanting to know how her boyfriend felt about her, if he was thinking he might leave her and what he said when he talked about her. The Stone Poneys disbanded in 1968. Kenny Edwards, from the trio, returned to playing bass with Linda for her highly successful 1974 album *Heart Like a Wheel*.

Celebrating Linda Ronstadt as a Kennedy Center Honors recipient, we share three flip sides from four decades.

LINDA RONSTADT “DESPERADO”

(Asylum flip side of “Colorado,” 1974)

The third of three singles from Linda’s debut album on the Asylum label, *Don’t Cry Now*, was the country rock song “Colorado,” written by Rick Roberts, which originally appeared on the self-titled album by The Flying Burrito Brothers in 1971. That quintet included Rick Roberts on guitar along with Sneaky Pete Kleinow on pedal steel guitar, both who also perform on Linda’s slow and gentle version of the song. The flip side was a song that has since become a radio and concert staple, “Desperado,” written by The Eagles’ Don Henley and Glenn Frey, which originally appeared as an album cut on their western concept album of the same name. Linda powerfully delivered the ballad, which is also included on her *Live in Hollywood* album, released from a 1980 concert, where she selected a dozen of her favorite performances.





LINDA RONSTADT

“LOOK OUT FOR MY LOVE”

(Asylum flip side of “I Can’t Let Go,” 1980)

Like her *Don’t Cry Now* album, Linda’s *Mad Love* album also contained three singles. The third was “I Can’t Let Go,” a song that just fell below the U.S. Top 40 in 1966 by The Hollies and was popularized in England the year before by Evie Sands. Chip Taylor shared with *Goldmine*: “I wrote the song with my talented and great friend, Al Gorgoni. When I had my album *Last Chance* out in the 1970s, I performed at The Troubadour club in L.A. and I met Linda. She seemed lovely and sweet. We shared a few words after my show at a backroom table. That’s a nice memory although I wished I said more. I was a bit shy in that setting. I am so pleased that she recorded one of my songs.” This is another song which also appears on the *Live in Hollywood* album. The flip side of Linda’s powerful version of “I Can’t Let Go,” which she sang with Rosemary Butler and Nicolette Larson, was her electric take on Neil Young’s “Look Out for My Love,” a song that had a primarily acoustic delivery on his 1978 album *Comes a Time*. While Nicolette Larson provided harmony vocals on Neil Young’s album, Linda handled her own harmonies on her 1980 rendition.



LINDA RONSTADT

“WINTER LIGHT”

(Elektra flip side of “Heartbeats Accelerating,” 1993)

Linda’s 1993 album, *Winter Light*, included a unique spinning musical instrument. Dennis James told *Goldmine*, “Linda called me, looking for a glass harmonica player and asked if I could drive on up to Marin county. Two hours later I had headsets on and began recording tracks for her album, including the single ‘Heartbeats Accelerating.’ She had first heard the ethereal sound of the rubbed glass harmonica some 15 years before and I was thrilled to play on the record, which led to me appearing on three more of her albums. She has a perfectly pure vision of the exact sounds she seeks, much like a painter who has an intense colorist vision when preparing a palette. Linda extends a marvelous courtesy to her fellow musicians at all time. You always feel that you have a friend beside you.” The flip side of “Heartbeats Accelerating,” written by Anna McGarrigle, was the atmospheric title tune “Winter Light,” which Linda co-wrote and was on par with the new age sound heard from Enya, combined with a spiritually calm escape.



LINDA RONSTADT

SELECTED 45 DISCOGRAPHY

KEY - [PS]: Picture Sleeve

ASYLUM

- 46034 Alison/Mohammed's Radio 1979 \$4
- 45519 Back in the U.S.A./White Rhythm and Blues 1978 \$4
- 45519 [PS] Back in the U.S.A./White Rhythm and Blues 1978 \$6
- 45431 Blue Bayou/Old Paint 1977 \$4
- 11039 Desperado/Colorado 1974 \$5
- 69838 Easy for You to Say/Mr. Radio 1983 \$4
- 69948 Get Closer/Sometimes You Just Can't Win 1982 \$4
- 69948 [PS] Get Closer/Sometimes You Just Can't Win 1982 \$5
- 45282 Heat Wave/Love Is a Rose 1975 \$4
- 46602 How Do I Make You/Rambler Gambler 1980 \$4
- 46602 [PS] How Do I Make You/Rambler Gambler 1980 \$5
- 46624 Hurt So Bad/Justine 1980 \$4
- 46654 I Can't Let Go/Look Out for My Love 1980 \$4
- 69853 I Knew You When/Talk to Me of Mendocino 1982 \$4
- 69853 [PS] I Knew You When/Talk to Me of Mendocino 1982 \$5
- 69476 (I Love You) For Sentimental Reasons/Straighten Up and Fly Right 1987 \$4
- 45438 It's So Easy/Lo Siento Mi Vida 1977 \$4
- 69752 I've Got a Crush on You/Lover Man 1984 \$4
- 45464 Lago Azul/Lo Siento Mi Vida 1978 \$15
- 45402 Lose Again/Lo Siento Mi Vida 1977 \$8
- 11026 Love Has No Pride/I Can Almost See It 1973 \$5
- 45271 Love Is a Rose/Silver Blue 1975 \$6
- 69671 Lush Life/Skylark 1985 \$4
- 45546 Ooh Baby Baby/Blowing Away 1978 \$4
- 45462 Poor Poor Pitiful Me/Simple Man, Simple Dream 1978 \$4
- 11032 Silver Threads and Golden Needles/Don't Cry Now 1974 \$5
- 45361 Someone to Lay Down Beside Me/Crazy 1976 \$4
- 69725 Someone to Watch Over Me/What'll I Do 1984 \$4
- 45340 That'll Be the Day/Try Me Again 1976 \$4 – Clouds label
- 45340 That'll Be the Day/Try Me Again 1976 \$5 – All-blue label
- 45295 Tracks of My Tears/The Sweetest Gift 1975 \$4 – B-side with Emmylou Harris
- 45479 Tumbling Dice/I Never Will Marry 1978 \$4

- 69780 What's New/Crazy He Calls Me 1983 \$4
- 69653 When I Fall in Love/It Never Entered My Mind 1985 \$4
- 69507 When You Wish Upon a Star/Little Girl Blue 1986 \$4
- 69507 [PS] When You Wish Upon a Star/Little Girl Blue 1986 \$4

CAPITOL

- 2438 Dolphins/The Long Way Around 1969 \$15
- 3210 I Fall to Pieces/Can It Be True 1971 \$6
- 2846 Long Long Time/Nobody's 1970 \$8
- 2767 Lovesick Blues/Will You Love Me Tomorrow 1970 \$8
- 3021 The Long Way Around/(She's a) Very Lovely Woman 1971 \$6
- 4050 When Will I Be Loved/It Doesn't Matter Anymore 1975 \$4

ELEKTRA

- 69261 Don't Know Much/Cry Like a Rainstorm 1989 \$3 – With Aaron Neville

ELEKTRA SPUN GOLD

- 45102 Back in the U.S.A./Ooh, Baby, Baby 1980 \$3 – Reissue
- 45089 Blue Bayou/It's So Easy 1979 \$3 – Reissue
- 45081 Heat Wave/Tracks of My Tears 1977 \$3 – Reissue
- 45116 Hurt So Bad/How Do I Make You 1981 \$3 – Reissue
- 65989 I Knew You When/Get Closer 1985 \$3 – Reissue
- 45073 Love Has No Pride/Silver Threads and Golden Needles 1975 \$4

STONE PONEYS

CAPITOL

- 5838 All the Beautiful Things/Sweet Summer Blue and Gold 1967 \$10
- 2004 Different Drum/I've Got to Know 1967 \$20
- 2195 Hobo (Mornin' Glory)/Some of Shelly's Blues 1968 \$12
- 5910 One for One/Evergreen 1967 \$10

SIDEWALK

- 937 So Fine/Everyone Has Their Own Ideas 1968 \$200

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The Flip Sides of

THE ROCK & ROLL HALL OF FAME INDUCTEES

The 34th Annual Rock & Roll Hall of Fame Induction Ceremony featured one of the most diverse selection of artists of any Rock Hall's induction ceremony. The Class of 2019 inductees included The Cure (with "Lovesong" reaching No. 2 in 1989), Radiohead (with "Creep" reaching No. 33 in 1993) and Janet Jackson (with 10 No. 1 singles, whose biggest hit, "That's the Way Love Goes," spent eight weeks at the top of the charts in 1993). The other inductees, The Zombies, Roxy Music, Stevie Nicks and Def Leppard are highlighted below.



STEVIE NICKS "BELLA DONNA"

(Flip side of "Leather and Lace," October 1981)

In between the Fleetwood Mac albums *Live* and *Mirage*, Stevie Nicks released her solo debut album, *Bella Donna*, in July of 1981. The first two singles from the album were the duets "Stop Draggin' My Heart Around," joined by Tom Petty and the Heartbreakers, and "Leather and Lace" with Don Henley. The flip side of "Leather and Lace" was the album's opener "Bella Donna." The first words, "You can ride high atop your pony," jumped out like the Fleetwood Mac flip side "Silver Springs" opening, "You could be my silver springs." In three part harmony, Stevie was joined by Sharon Celani and Lori Perry Nicks while Waddy Wachtel's guitar modulation was reminiscent of the backdrop of Danny O'Keefe's "Good Time Charlie's Got the Blues."



THE ZOMBIES "YOU MAKE ME FEEL SO GOOD"

(Flip side of "She's Not There," October 1964)

During the first year of the British Invasion, The Zombies debuted in the U.S. Top 100 with "She's Not There," which would reach No. 2. The sound was a bit haunting in style, with an off rhythm and keyboard work from Rod Argent sounding like an inspiration for a couple of selections from The Doors' debut album to follow. Santana's Latin rock version brought the single back to the Top 40 in 1977. The flip side of The Zombies' original version was "You Make Me Feel So Good," written by bassist Chris White. It was a mid-tempo love song, with harmonies supporting Colin Blunstone's lead vocals. Their next Top 10 single, "Tell Her No," followed quickly. Like its predecessor, Rod Argent composed the A-side and Chris White wrote the flip side, "Leave Me Be."



ROXY MUSIC "BOTH ENDS BURNING"

(Flip side of "Love is the Drug," December 1975)

Shortly after Valentine's Day 1976, Britain's Roxy Music's finally made their U.S. Top 40 debut with "Love is the Drug," from their fifth album, *Siren*. Bryan Ferry sang, "tain't no big thing," twice in the opening lines, when in reality it was a big thing as it became Roxy Music's sole run in the U.S. Top 40, lasting five weeks. By the time "Love is the Drug" was issued as a single in the U.S., the next single from *Siren*, "Both Ends Burning" was released in England. In the U.S., "Both Ends Burning" served as the powerful flip side to "Love is the Drug." Andy Mackay's saxophone was heard in the opening section of this Bryan Ferry composition, before he began his cool crooning delivery of love song lyrics, "You're a flame that never fades. Jungle red's a deadly shade. Both ends burning. Will the fires keep somewhere deep in my soul tonight?" Eddie Jobson's synthesizer playing was featured throughout the recording which also had a solid dance beat. "Both Ends Burning" was also featured on the group's first live album *Viva!* in 1976. Bryan Ferry repeatedly sang, "Both ends burning to the end," as the first side of the album ended.

DEF LEPPARD "COMIN' UNDER FIRE"

(Flip side of "Foolin'," September 1983)

The year before Def Leppard's drummer Rick Allen lost his left arm in a car accident in England, the British quintet was riding high on the U.S. charts with three Top 40 singles from their multi-platinum album *Pyromania*. "Photograph" was their breakthrough single, followed by "Rock of Ages" and "Foolin'." The flip side of "Foolin'" was "Comin' Under Fire." In addition to having a catchy chorus, this flip side had slower, softer, dramatic verses and seemed to echo an influence from '70s Aerosmith. When the chorus began with, "Is it any wonder," Styx's "Too Much Time on My Hands" was immediately brought to mind. Backstage before a Def Leppard concert, drummer Rick Allen shared his feelings on this flip side. He told *Goldmine* positively, "It's good." Pensively pondering he continued, "It's catchy." Turning his torso, with emphasis on his wadded up left T-shirt sleeve he laughed, "It's challenging." He then entered the stage to his specially built drum kit, wearing a black glove on his remaining hand to hang on to his unbreakable Easton Ahead drumstick and played drum pedals with his bare feet, never missing a beat.