

KEY-NOTES

AUGUST 2007
ISSUE #162
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RAMBLINGS FROM THE EDITOR

Recently the semi-annual club media e-mail was sent to 130 radio/TV/print publications. This continues to generate additional coverage of our club and show. The mailing announced show dates for the second half of the year; print calendar information along with Public Service Announcements for the electronic media telling about our monthly musical treasure trove. We also encouraged them to attend and cover the event for their readers/listeners/viewers.

Don't forget the club features two items for ALL show attendees to possibly purchase: **1)** albums that have been donated by a radio station to benefit the club and **2)** an issue of the excellent resource publication: *Music & Memorabilia* (from the Editor of *Goldmine*). These are two ways you can support the club. Both are at/near the club table area.

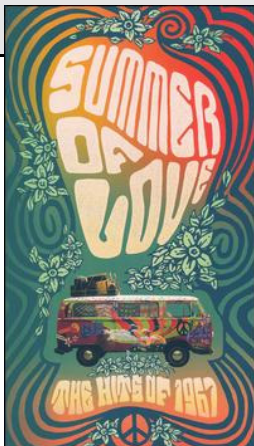
Looking Ahead: The next issue of **KEY-NOTES** will contain the annual *Joel Whitburn/Record Research* book offer – a very popular promotion with club members. You've been warned – start saving your money!

As we move into the last half of 2007, the club continues to rely on ALL MEMBERS to promote OUR show. Recruit new members; encourage past members to re-join; forward the monthly e-mail notice (if you get it) to other music collectors; put flyers in your favorite music store or one in mail-order packages if you are a vendor; mention us on your web site (provide a link) or place show flyers in your neighborhood high-traffic retail areas.

Help us - help ourselves!

Musically Speaking,

B. Derek Shaw
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& Communications
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Did radio peak during the Summer of Love?

Let's have a loving look...on the flipside.



VIEW FROM THE TOP

Welcome to another issue of Key-Notes! We are well into summer and hope that you are out hunting items for your record collection. I know that I am. Yard sales, garage sales, community sales, and the **Pennsylvania Music Expo** are all good sources. The KRC Show in July was very good, as I found a few records that are hard to find, to add to my collection. Maybe you'll be as lucky in your search this month. The show is still providing good finds. Come see for yourself.

The June 10th show was a sellout. All tables were full. There was a waiting list for vendors, so we are still growing. Thank you members and dealers!

Don't forget to order your KRC logo clothing, (T shirts, polo shirts, sweatshirts, we even have tote bags to carry your special music in). Orders are due at the August 12th show or mail immediately to Charlie Reinhart KRC Treasurer, as per the order form.

Thank you for your support.
See you at an upcoming
Pennsylvania Music Expo!

Bill Donohue
2007 KRC President



TAKING A BREAK: Between shows at the Hersheypark Amphitheater in early August, Charlie Gracie caught up on KRC news. He was appearing in a show that also included: Jay Siegal & The Tokens, Lou Christie, and Merilee Rush.

KRC in 2007

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH

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FLYERS ARE AVAILABLE, SO TAKE SOME AND SPREAD THE WORD!

ANNOUNCEMENTS ARE AVAILABLE FOR WANT LIST ITEMS.

BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 3:30PM,

(DURING THE MONTH THERE IS NO **KEY-NOTES**) PLAN TO BE THERE.**SIGHT UNSEEN****SHOW ATTENDEE'S LOCAL 45RPM****GENERATES BIG \$ ON  An editorial by B. Derek Shaw**

Recently a **Pennsylvania Music Expo** show attendee did quite well by selling a copy of a rare local 45 that they uncovered at a private sale in Lebanon County and later sold on the internet. "It was just dumb luck that I found it", the owner stated.

**The Trannels**

Front row: "Buddy" Gantz, Chet Stewart
Back row: Ernie Jamison, Howard Washington, Joan Stewart, Dave McPhail and James Jackson

"Take This Heart" b/w "I'm Blessed with A Love" was recorded in 1967 by the Trannels, a Lancaster R&B group on the small Philadelphia label, Flo-Jo. It achieved large local success and

moderate regional success in the days before the homogenized national music scene. While the record is sought after by local collectors, the B side has a huge following in the all-nighter northern soul clubs that operate all over the United Kingdom. In fact three original copies of the record sold in the UK during the past six months. It's not sure how many copies were pressed. Sources say it could range from as little as 100, to not more than 500.

The owner had decent offers from Eastern US dealers for this gem; however he never expected it to fetch \$6,101 on eBay just before Memorial Day, making it one of the higher amounts for a 45rpm to sell for in cyberspace! A local dealer listed the record for him, which generated questions from Italy, the UK and Australia.

How did the bidding start out? As the owner explains, "It was on for one week. There were only 4 bids from 3 bidders. Approximately 5 minutes before the close of the auction, an opening bid of \$4,001 came in. Then nothing until the last few minutes, a

\$4,229.99 bid. Then \$6,001 and finally in the last few seconds, \$6,101." The winning bidder, as you may have guessed, was from the UK.

A word of caution: For every \$6,000 record sold, there are millions and millions of 10 cent and 50 cent records too. This recent sale was the exception and not the rule.

While the **Pennsylvania Music Expo** may not have ample supply of six thousand dollar 45's, we offer something that eBay doesn't – the opportunity to *see, examine* and *listen* to records before you purchase them. Obviously eBay serves a niche for customers who for one reason or another; cannot be in attendance at our show (or any other Music Expo, Record Fair or CD Convention.)

Part of the "treasure hunt" for me is the ability to be able to find a gem while looking through many records, CD's, etc., all in one place, under one roof. On-line shopping removes most of the hunt aspect and places tremendous burden on the seller to accurately describe all pertinent details about the item up for bid.

Is there a place and a need for on-line auctions? Sure. Is there a place and a need for traditional music swap meets, like the **Pennsylvania Music Expo**? Without question!

I hope to see you the second Sunday of *any* month for a treasure trove of tunes, in varying prices, right in your own back yard.



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(Deadline for #163 is September 9th)Names in **bold** type are members of Keystone Record Collectors

HEY, LOOK WHAT I FOUND

By B. Derek Shaw



You never know what you're going to discover as you journey around our country. Recently I was in southern Indiana to attend the American

Coaster Enthusiasts, Coaster Con XXX. In our packet of materials was a coupon to enjoy a few dollars off the admission to "Dr. Ted's Musical Marvels" on IN 231, 1/2 mile north of Exit 57, off I-64, in Dale, Indiana.

Not knowing what to expect, I decided to pay the place a visit. The museum looks very unassuming from the outside. We were greeted by a lady who could easily be anyone's grandma, very friendly, cheerful and helpful.

Tours are conducted when they assemble enough people to be lead by a co-worker around a large room filled with all types, styles and vintages of musical making equipment. This of course appealed to me on two levels: 1) calliopes and band organs that once filled every amusement park and 2) the Victrola and other smaller equipment that once occupied space in family parlors all across America.

Our tour guide provided plenty of historical information about each of the 20 or so instruments featured in the hour plus tour. Commentary was quickly followed by a demonstration of that piece of music equipment.

Some highlights include: the KT Special, built by Seeburg in 1925. It is a nickelodeon that was the precursor to the modern jukebox. Also, standing 12 feet tall, 24 feet long, with 555 pipes, 2 accordions, 2 saxophones, a snare drum wood block, tempo block cymbals and a high hat, the "Decap" Belgium Dance Organ was spectacular. It was designed as a portable item, moving from dance hall to dance hall twice a year!

Dr. Ted Wafart is a mechanical engineer who became a doctor. He began assembling these items in 1973 with the restoration of a 1907 Limonaire, a French band organ. In just 60 minutes, his collection transformed me into another era with all the sights and sounds to go with it!

Afterward, a discussion ensued with my travel mates. Having grown up in the last half of the 20th century, we've been surrounded by music, all the time, coming from everywhere as background, foreground and everything in between. Back when these instruments were crafted, they were an attraction unto themselves, making for a special day at the local amusement park or wonderful evening at home.



The KT Special

One of the most sophisticated machines built by the Seeburg Co. of Chicago, is a nickelodeon (forerunner of the jukebox). First marketed about 1925, it was a latecomer to the automatic music field. It plays the drum, cymbals, tambourine, triangle as well as the piano and colored lights flash on and off in time with the music! It was used primarily in bars and dance halls and plays a ten tune roll.

The Limonaire

Originally built by the Limonaire Brothers (France), to be used on small merry-go-rounds, this organ was bought sight unseen from a carnival promoter in Hawaii. Dr. Ted and a friend restored the organ, even making a few of the missing pieces! The original art on the painted panels was saved. This musical marvel is fully operational, and you can watch the 'book music' being fed into the machine while it plays itself!



Wurlitzer

Dr. Ted's favorite instrument, the Wurlitzer, was made for large merry-go-rounds in the early 1900's. This particular organ was crated in a warehouse for 30 years, thus surviving more intact than most.



This is a modern reproduction of an antique band organ made by the Stinson Band Organ Company from Bellefontaine, Ohio. Dr. Ted restored it himself.



This Regina Music Box was made in 1898 and classified as an "idiophone". The idiophone instruments produced sound by vibrating objects set to a specific pitch. The first disks were made of zinc, but the projections kept breaking off, so the disks were then made from brass or steel. Some disks were even coated with copper!



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IT WAS 40 YEARS AGO TODAY...

Did radio peak during the Summer of Love? Let's take a peek. by Doug Smith

Many, in the KRC universe, I am sure, are aware of WOGL-FM, Philadelphia's so-called oldies station. It, like many others of its ilk, has "kept up with the times" by moving forward five years with its play list; essentially dropping doo-wop in favor of disco. (I still sort of have this mental hang-up about hearing Barry White in an oldies format).

Anyway, "Big Ron" O'Brien does the late afternoon/early evening time slot. Close to the end of his shift, he does the 'forgotten 45' feature. Whenever he selects a hit from 1967, he often states that was when AM radio peaked. I still am not quite sure what he means by that. Upon reflection, I was thinking that 1967 certainly was an eclectic year for what one could hear on a top 40 station. Here is a sampling of what was heard on Top 40 radio in the year of the Summer of Love.

- ♫ Release Me - Englebert Humperdinck
- ♫ Something Stupid - Frank and Nancy Sinatra
- ♫ My Cup Runneth Over - Ed Ames
- ♫ I had Too Much to Dream - Electric Prunes
- ♫ (We Ain't Got) Nothing Yet - Blues Magoos
- ♫ Georgy Girl - Seekers
- ♫ Ode to Billie Joe - Bobbie Gentry
- ♫ Pushin' Too Hard - The Seeds
- ♫ Skip a Rope - Henson Cargill
- ♫ An Open Letter to My Teenage Son - Victor Lundberg
- ♫ Soul Finger - Barkays
- ♫ Music to Watch Girls By - Bob Crewe Generation
- ♫ RESPECT - Aretha Franklin
- ♫ Soul Man - Sam & Dave
- ♫ Strawberry Fields Forever - Beatles
- ♫ Gimme Some Lovin' - Spencer Davis Group

(another sign of the times - recall the Rolling Stones had to make it "Let's Spend Some Time Together" for the Ed Sullivan Show)

Other than on web or satellite, it would just about be impossible to find a play list like that now on commercial radio - one individual station, that is.



1967 was also the year of "Sgt. Pepper's Lonely Hearts Club Band"; so it also may have been the peak year of psychedelia on AM radio also. Some artists incorporated psychedelia into their music and could be heard on hits like "Reflections", "Susan" and even "Pleasant Valley Sunday". Some acts went near psychedelia, once. The Rolling Stones had one psychedelic album they had to get out of their collective system. (Of course this jumping on the musically popular style-of-the-moment bandwagon phenomenon was much more pronounced a decade later with disco).

Capitol/EMI/Apple may have chosen not to commemorate the anniversary of "Sgt. Pepper", but the folks at Time-Life

weren't about to miss the chance to celebrate a milestone. The album cover of "Summer of Love" is depicted within. Its track list gives more insight into the state of US (and to a degree, British) radio at the time. I may have to spring for this set because there are some DVD portions whose titles look interesting.

1967 was also the beginning of Pink Floyd. The two early Floyd singles, "See Emily Play" and "Arnold Layne", from the twisted genius of Syd Barrett, would have fit in seamlessly with the list above.

To sum, during 1967, what was popular musically could be heard on a single commercial radio station, regardless of the genre. This was decades before media merger mania, corporate ownership concentration, shock jocks, super-slender niche play lists, and "market research" from Places Unknown. Now, even if there is a re-creation of 1967 top 40 radio, it would be from somewhere you would have to PAY to hear.

Back then, it was definitely a simpler time. But the age-old question is, as always, was it better?

So, Big Ron, if by saying that AM radio peaked in 1967 you mean it was the apex of genre eclecticism, then with that I would most certainly agree.



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