

WHAT'S YOUR CONDITION?

By Rich McClenson

If you regularly attend the **Pennsylvania Music Expo** or any other show for that matter — it's possible that you're not only on the lookout for something to add to your collection. Instead you may just be searching for an upgrade to what you already own.

This condition, commonly referred to as 'Upgrade-itis', is something that afflicts the best of us. [and often at the worst of times].

In the beginning, simply as fans of music, we would search record stores, flea markets, yard sales and any other place that we could locate our favorite bands and artists. Condition wasn't important, we now owned our favorite tune. As time passed and our collections grew, we would sometimes go back to play or just look at these first purchases and say to ourselves, "I'll need to find a nicer copy somewhere down the road." And this is where the sickness first takes hold!

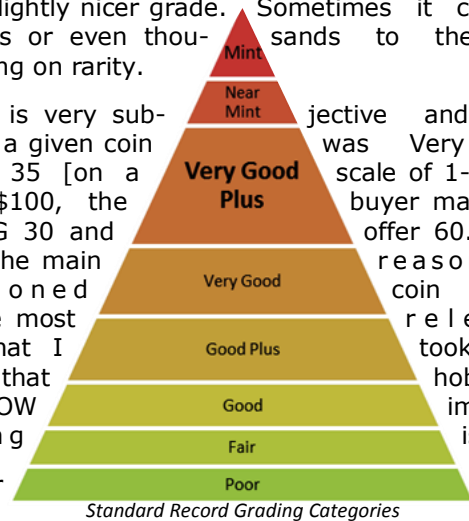
Whether it's the vinyl itself or the jacket/picture sleeve, we feel that we MUST locate a nicer copy because after all, we're older, more discriminating and, hell, we have more money now! But this is where we step onto that slippery slope where 'fun' [a good thing] can become an 'obsession'. [NOT so good]

As a coin collector in my teen years, I learned pretty fast how much the value of a rare coin can change in only a slightly nicer grade. Sometimes it can add hundreds or even thousands to the price depending on rarity.

Grading is very subjective and if I thought a given coin was Very Good (VG) - 35 [on a scale of 1-70] and worth \$100, the buyer may grade it as VG 30 and offer 60. It was one of the main reasons I abandoned coin collecting. The most relevant thing that I took away from that hobby was just HOW important grading is.

Whether we're talking about soul, R & B, Blues or good ole' rock 'n roll, a Near Mint (NM) copy or sealed album can greatly influence the item's value. Price guides are usually tossed out the window regarding value when it comes to these higher grade collectibles. Sealed LP's can add up 200% to the NM price. But what to do with that unopened LP?

Which of course leads to the next aspect of our hobby — are we acquiring these for our own satisfaction or as a true 'investment' to sell later on?



"A non-profit organization dedicated to the promotion and advancement of music collecting"



KEYNOTES

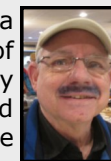
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Inside...

- Prez Prose
 - My Story
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 - What's Your Condition?
- and more!

VIEW FROM THE TOP

"Still the thrill." As any record collector of a certain age knows, one of the greatest joys of the hobby is the "thrill of the hunt". Every one has a story of a great "find" in a record store, flea market, Goodwill and so on. Since the advent of online sources such as E-bay, Amazon etc., finding that obscure treasure has become as easy as typing its name. This has caused the big name chains like Tower Records, Sam Goody, etc. to disappear and the joy of shopping in them with it. Some collectors think "the thrill is gone" but fortunately we still have stores like the "Record Connection" locally and our own **Pennsylvania Music Expo** every month.



Our club runs smoothly and efficiently due to the dedication of the tireless team of our officers and other volunteers. Never take them for granted. Thank them when you can.

HAPPY HUNTING!

Ken Sweigart
2017 KRC President
kenofparadise@aol.com

Internet Radio Listening Increases



In a survey taken in 2016, the increase of people going to the Internet for their music listening continues to rise. During the year, in the group of 25 to 34 years of age, there was an overall increase of 36% of people going to the internet to listen to music. Another increase was also shown in the age of 45 and up, showing an increase of 12%. Listenership to regular radio in the home dropped somewhat but there was an increase of listeners to regular radio while driving. The increase in internet listening was given to new music services which have shown up this past year where you can pay-for-play or subscription services, where thousands of songs in all genres are offered. In addition, there are a number of internet only radio stations that offer music that regular radio just doesn't play. And with today's technology, many are available via phones which can be plugged into a car audio system and be heard if full range fidelity.

- from various reports compiled by **Dave "Schmidy" Schmidt**

RAMBLINGS FROM THE EDITOR

Spring has sprung. Warmer days mean outdoor concerts, Bar B Que's, car cruises and more. It also is a great time to visit the **Pennsylvania Music Expo**.



The shows this year have **ALL** been strong. Attendance is up — many new faces in **both** showrooms. (It doesn't hurt that the fine folks from the Continental Inn have our message on the marquee on **BOTH SIDES** for a week before **EACH** show!)

Derek

Keep on collecting!

B. Derek Shaw
KEY-NOTES Editor
and Communications
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For Your Listening Pleasure

- compiled by **B. Derek Shaw**

Those words adorned many an inner paper sleeve of albums released in the late 1950's and early 1960's. RCA and Columbia set the standards in speeds (45 and 33^{1/3} rpm's, respectively,) even offering record players. There was also at least one other record manufacturer who offered its own models. Below is an ad, circa 1963, from Mercury Record Corporation. The model pictured (top) operated on batteries and had a "Big Set Sound" with a "Tichonal" speaker.

The other model (bottom) featured an "auto-manipulator" tone arm. Both were made in Holland by their parent company, Phillips (who also had a record label in the United States.)

FULLY TRANSISTORIZED PORTABLE MERCURY PHONOGRAPH

- Operates on flashlight batteries
- Plays 7", 10", and 12" records ... 4 speeds
- "Big Set Sound" from new 7" TICHONAL Speaker with distortion-free response from 80-18,000 cps
- Compact... weighs 8 pounds
- Turn-over cartridge has diamond stylus 4948-242 and sapphire stylus 4948-542

MODEL NO. AG-4028
MADE IN HOLLAND BY PHILIPS

MERCURY PORTABLE HI-FI STEREO

- Full stereo reproduction from two TICHONAL speakers with distortion-free response from 80-18,000 cps
- Separate tone and volume controls. Balance control between speakers.
- New "auto-manipulator" tone arm—lowers tone arm gently to record on manual operation. This means longer life for stylus and record surface.
- Turn-over cartridge plays records at 4 speeds (7", 10", and 12") with a diamond stylus for microgroove recordings and a sapphire stylus for mono and 78 rpm records.
- Weights only 24 pounds

MODEL NO. AG-5115
Mercury PHONOGRAPHS

Dickie Goodman Meets the Beatles – Sort Of

By Charlie Reinhart

As far as record collecting is concerned, my two biggest areas of interest have always been Dickie Goodman-style break-in records and The Beatles. These two have crossed paths many times when artists used Beatles' records in their break-ins. But many of the people who put together these recordings have done one thing which bothered me...they made little or no attempt to match voices. In other words, they might ask a question of John and use a Paul vocal for the answer. In 1979, I decided that it was time to correct that.

At that time, I was working weekends at WQXA-FM, Q-106, in York, Pa. I had access to recording and editing equipment and I was determined to use them. I wrote a piece called Beatles and set out to record my questions. As answers to my questions, I assembled a total of 43 clips from various Beatles' songs. The real work came when the questions and answers had to be edited together. This was a razor blade and editing tape era, so each cut and splice took time and sometimes more than one try. Doing all this now with today's digital technology would be a piece of cake.

For the b-side I recorded a short piece titled Best Ex-Beatle. Of course, it was about the Beatles' former drummer, Pete Best and featured clips from nine songs by the Pete Best Band. Pete did not sing vocals on any of the songs, so the voice answering my questions wasn't actually his, but that was the way it had to be.



HOW TO REACH US...

www.recordcollectors.org

Find us on Facebook **Keystone Record Collectors**

717-898-1246 CALL ANYTIME!



KRC in 2017

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH (EXCEPT MAY 7TH)

THE CONTINENTAL INN

FLYERS ARE AVAILABLE - TAKE SOME AND SPREAD THE WORD!
ANNOUNCEMENTS CAN BE MADE FOR WANT LIST ITEMS.
BUSINESS MEETING FOLLOWS A SHOW, WHEN WARRANTED.

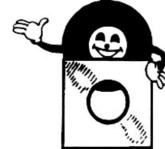
After assembling the master tapes, I made up a label name – C&E – for Chas & Erna (my wife, if you didn't know) and some other productions credits and sent everything off to a pressing plant in Tennessee. About a month later, I received vinyl copies of that first recording.

With the records in hand, ads were placed in Goldmine and several Beatle fan magazines. One of the first sales was to Charles F. Rosenay, a well-known Beatle fan and collector. He also happened to be a DJ and the music director of WSCB in New Haven, Connecticut. He soon began playing the song on his show and it even got a mention on one of their playlists:

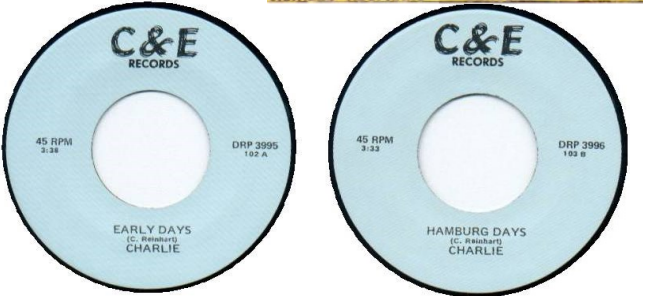
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WSCB
Southern Connecticut Broadcasting
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CHARLES REINHART "BEATLES" -C & E



Would you like to hear these songs? Like "Keystone Record Collectors" on Facebook. Look for the posting about these break-in records, starting April 10th.



When this batch of records was sold out, I started work on a second recording, and in 1980, *Early Days/Hamburg Days* was released (C&E 3996).

Twenty-five Beatle clips were used on the a-side and thirty, five of those by the Pete Best Band, on the b-side. Once again, the entire run sold out quickly. So, a third record was prepared and set for release in late 1980. The sides were Decca Audition/Parlophone Sessions. Everything was sent to the pressing plant, and I waited for the finished product. But, it didn't come. A call to the plant led to finding that their number had been disconnected. I called the local police and was told that the plant had been destroyed in a fire. With no pressing plant and no master tape, the C&E label met an abrupt ending.

KEYNOTES

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(Deadline for KEY NOTES#221 is May 7th)

My Story

By Dan Wolfe

A couple of years ago I resigned from a band that I had enjoyed working with for almost 30 years here in south central Pennsylvania. Although we had some high profile shows working with soul acts from back in the day, it was still just a part-time weekend job. With encouragement from friends, and a loaner car from **B. Derek Shaw** for the audition, I relocated to the Carolinas to take a job playing in a southern soul/beach music band. This is a unique genre of music that actually gets radio airplay with a number of stations and deejays still having a weekly Top 20 countdown targeting older music lovers. Regional bands compete for the coveted #1 spot by releasing singles and albums, and support the release by touring the small towns and shore points year-round. During a slow month such as January, many bands join with popular deejays and offer a week long cruise to one of the islands. These usually sell out. Finally, at year end there is a gala awards show at the Alabama Theatre in Myrtle Beach known as the Carolina Beach Music Awards (CBMA).

With some hard work and a little luck, I was able to land a job as a bass player for one of the newer bands based out of Clarkton NC. Right place, right time. This group started as a part-time band working every other weekend and a year later two songs hit #1 with two more floating in the Top Ten in the tri-state area. Before I knew it, this band was on the road four and five days per week hitting the popular Carolina shore points as well as many small communities inland. Does anyone my age remember Andy Griffith (of the Andy Griffith TV show) talking about Mount Pilot? Well, it's a real town called Pilot Mountain! They bring the kids and the grandparents to these outdoor festivals, offer up some southern home cooking and dance to sweet soul music. Then we get on the bus and head to the next town. It could be Mt. Airy (Mayberry), Raleigh or Charlotte. Sometimes up to Virginia Beach, Norfolk and Petersburg, Va. then back to New Bern or Myrtle Beach. The schedule got to be nuts, and it was hard to remember where we were from time to time. The crowds were always receptive, buying our CD's, calling their local radio stations, snapping up T-shirts and asking for autographs. (Dan is in the back row, middle, under the "B")



For someone my age (over 60), this was the proverbial dream come true. Playing guitar and bass since age 12 and finally now on tour, complete with a road crew and tour bus was just too amazing. Even more amazing was the fact that our following was mostly people in the 50 to 70 age group, and these people could still dance the night away! The bulk of the song list covered material from the 1960's and '70's with some of our originals tossed in. It worked.

This past year just as our band was nominated for some of the annual beach music awards, my health began to catch up with me. Bouncing around for hours on a huge RV with a truck frame and manual transmission began to take a toll on some ongoing health issues. Getting back at daybreak and leaving again after a couple hours sleep may have worked if I were still in my 20's. No wine, women or partying on this tour bus. Bathroom breaks, rest stops for us old rockers to take our daily meds, checking in with the wife or a call to the grandchildren was the order of the day. I was ready to move back home after the awards show in November 2016, regardless of the outcome.

The whole experience reached a high point when the band got to perform our regional #1 song of the year for the sell out crowd at the Alabama Theatre awards show. It was a team effort that I was just a small part of. Goal set. Goal realized. Now for the icing on the cake: Midway through our live performance a white haired gentleman was escorted to his front row reserved seat. Never in my wildest dreams did I imagine I would be performing in front of Mr. "Knock on Wood" himself, Eddie Floyd! Oh, there was another Eddie on the show that day too. Our own **Eddie Collins** was on hand to help with the opening ceremonies. What a unique musical journey this has been!



Our new traveling banner, designed by long-time KRC graphics guru, **Mark Wyatt** (left), was unveiled just before our March show. **Derek Shaw** is on the right.

The first public appearance was at the March 19 Arbutus, Maryland, show. It also appeared April 1 and 2 for the spring Allentown, Pa. shows. You will not see this banner at any of our shows as we have a much larger one in Showroom North. Its' retired traveling "sister" banner will now be seen each month above the entrance to Showroom South. Great job **Mark!**