

# KEY NOTES

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ISSUE #122

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## KRC Memberships Make Great Christmas Gifts

Buying a club membership for the music collector husband, wife, cousin, uncle, grandfather, or friend makes an excellent stocking stuffer gift for the holidays. For just \$12 a year, someone you know can enjoy (or continue to enjoy) a membership in one of the world's largest organized record collectors clubs. Membership provides six issues of the club newsletter KEY NOTES, an issue of Recorder magazine (when published), in addition to discounts on sleeves, price guides, and special offers. Also, selected music retailers in South Central Pennsylvania offer a cash register discount to card holding KRC members (an up-to-date list is available from club secretary **Erna Reinhart**). If that's not enough, many record/CD shows in the region recognize the value of KRC membership and offer discounts to their shows with a current KRC membership card. What are you waiting for? Sign up your neighborhood today! Gift memberships may be obtained by contacting **Erna Reinhart** at 1616 Robert Road, Lancaster, PA 17601, or calling (717) 299-4935.

## CLASS OF '60 SOMETHIN' SETS DATES FOR 2001

Reported by **Steve Yohe**

At the Saturday, October 28 Dance Party, Mike Leash, producer of the successful concert/dances, announced not one, but two dates for 2001. South Central PA's group harmony and soul fans will have both Saturday, May 5, and Saturday, October 13, to eagerly anticipate. For advanced ticket reservations or more information, contact Mike at 60 Second Street Productions, 13 S. George St., York, PA 17401 or (717) 852-7455. Also, in a later conversation I had with Mike, he intimated that a new CD is due out sometime in 2001. This is great news for those of us who enjoyed the first three Class of '60 Somethin' CD's.

## GIRL GROUPS: FABULOUS FEMALES THAT ROCKED THE WORLD

A Book Review, by **Steve Yohe**

A kernel of an idea in 1992 and an interview with the Chantels in 1995 started a five-year labor of love during which singer, record collector, author John Clemente acquired the 276 pages of information included in his Girl Groups book. The well-researched work is taken primarily from interviews with members of 60 of the most influential female groups of the 1950's to the 1980's or, when those were unavailable, with writers, producers, and accompanists. With the help of United in Group Harmony Association (UGHA) and an intricate network of music-business contacts, he tracked down performers, compiled extensive discographies and collected more than 180 photos, some rare or never-before-seen. Also included is an appendix with a comprehensive list of over 1700 all-female rock and roll groups and the "Hottest 500 Collectible Girl Group Records Value Guide." The obvious choices were interviewed: the Angels, the Chantels, the Chiffons, the Crystals, the Dixie Cups, the Marvelettes, the Shangri-Las, the Supremes, and Martha and the Vandellas. The most compelling entries, however, are the more than 50 lesser-publicized groups and individual artists that had "girl-group" vocal backings. They include the following artists for which little has been previously written about: the Clickettes, the Deltairs, Maureen Gray, Candy and the Kisses, and the Velvelettes. This soft-cover book has a 2000 publishing date from Krause Publications with a cover price of \$19.95. It's available in bookstores or from [www.krause.com](http://www.krause.com) or 800-258-0929, Department PRMM. I believe it's an essential reference book as well as an entertaining, informative read.

## FINAL VIEW FROM THE TOP



I have enjoyed my two years as your President, however it is time for new leadership. Please support the new team and continue to do whatever you can to promote the KRC and our show.

I have been involved since the days of the Columbia Market House. I will continue to be active in the KRC and plan to attend the shows and business meetings.

I want to thank the officer team who helped make my time as president both enjoyable and satisfying. I am honored that I was chosen to provide service to such a worthwhile organization.

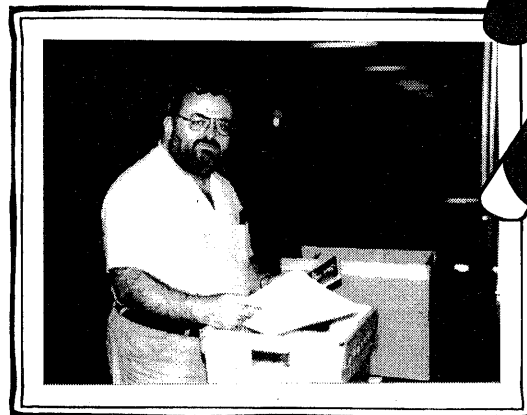
**Kevin Welch**  
1999-2000 KRC President

## DON'T LOSE IT THIS YEAR!

Your 2001 KRC membership renewal notice is included in this issue of KEY NOTES. It should be returned quickly so that it doesn't get mixed up with monthly and Christmas bills. By renewing your membership early, you'll be assured of a listing in the 2001 Club Directory and you won't miss out on any of the special offers that appear in KEY NOTES.

## ... AND DON'T FORGET TO VOTE!

Also included in this issue is a ballot for selecting 2001 KRC officers. To vote, you must be a member for the upcoming year. So fill out the top part of the form first (renewal), then complete your ballot. Time flies, so don't procrastinate.



**In the box:** Long time KRC member, collector, and all around good guy Doug Smith of Chambersburg is the keeper of the coveted "Brochure Box." Doug sets up and packs up flyers, publications, and other stuff and carts it to the next show. Thanks Doug!



## KRC INFO LINE

(717) 898-1246  
CALL ANYTIME!

### **KRC in 2001**

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH  
**LANCASTER CATHOLIC HIGH SCHOOL CAFETERIA**  
FLYERS ARE AVAILABLE, SO TAKE SOME AND SPREAD THE WORD!  
ANNOUNCEMENTS AVAILABLE FOR WANT LIST ITEMS.  
BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 5PM.  
(DURING THE MONTH THERE IS NO KEY-NOTES)

## **VOCAL GROUP HALL OF FAME INDUCTION CEREMONIES - A RECOUNT OF THE DAY,** by **Phil Schwartz**

KRC representatives Phil Schwartz and Derek Shaw returned to the Vocal Group Hall of Fame, Sharon, PA on Friday October 20, 2000 for the 2<sup>nd</sup> Annual Induction Ceremonies and concert. When we use the word annual, it should be mentioned that there were no inductees in 1999, due to the unavailability of many of the celebrities involved. With much anticipation of two years of groups ready to accept their awards (now named the "Harmie"), it was generally the buzz within the record collecting community that this was an important year for the Hall to show their ability to draw both a reasonably big crowd, and key celebrities to the small Pennsylvania town near the Ohio border.

The atmosphere within the hall was one of a blurring of racial barriers, in a celebration of one purpose: the celebration of vocal group harmony. For the casual baby boomer music fan, there is an ever-growing trend to let tastes be determined by radio-friendly oldies. Yet, there is a widely ignored generation of musicians who have had a profound influence on all of the music we listen to, who have not been ignored at this ceremony.

As we arrived at the Hall around 10:00 AM, there was already an aura of excitement, as Joe Jackson, Sr. (who founded and managed The Jackson 5 in Gary, Indiana in 1966), emerged from a limo, followed by Charlie Thomas of The Drifters. As we hurried to the third floor, there were many reporters already conducting interviews. Goldmine Magazine representatives Greg Loescher, Cathy Bernardy, and Chuck Miller provided good camaraderie throughout the event, and we teamed-up on some of the artists.

The induction presentations were co-hosted by Mary Wilson of The Supremes, and author Jay Warner, assisted by Letterman vocalist Tony Butala. The inductees were: The Revelers, The Modernaires, Ink Spots, Mamas And Papas, Delta Rhythm Boys, Hank Ballard and The Midnighters, Little Anthony and The Imperials, The Coasters, The Moonglows, The Temptations, The Spinners, The Four Tops, The Soul Stirrers, The Four Seasons, The Drifters, The Kingston Trio, The Dixie Hummingbirds, The Bangels, The Skylarks, Frankie Lymon and The Teenagers, Three Dog Night, The Flamingos, and Dion & the Belmonts.

There were some very emotional acceptances; notably from Winifred Glenn Middleton (daughter of Wilfred Glenn, who came to the group from the Shannon Four in the Mid-20's), and Tommy Hunt of The Flamingos. Near where we sat, Duke Fakir of The Four Tops was conversing with George Becker and Carol Lombard of The Skylarks. What an unusual meeting of different musical styles and generations, and yet all intertwined in the great pop culture of vocal harmony of the 20<sup>th</sup> century. As we watched the representatives come forward to accept their individual awards and deliver their speeches, one could not help but glance around the room and soak in the moment of being among so many people who's' talent contributed so much to the soundtrack of our youth.

Carl Jones and Rene DeKnight, still looking quite youthful, spoke about their roles as musical and band arrangers of the Delta Rhythm Boys, a group who spent a lot of their careers in Spain and France. When they first appeared in Las Vegas, they were not even allowed to stay there, because of their rave. In hearing these inspirational speeches, there was also a feeling of sadness that the original members of the early influence groups such as The Ink Spots, The Revelers, and The Modernaires, were not living at this time of celebration and remembrance.

## **KEY NOTES**

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(Deadline for #123 is January 14th)

Names in **bold** type are members of Keystone Record Collectors

There were many highlights throughout both the awards ceremony and the evening's concert, held in a large converted parking lot behind the hall in downtown Sharon. Among them were: all three Belmonts reunited on stage for the first time in over 20 years, all three living members of The Moonglows (Harvey Fuqua, Prentiss Barnes, and Pete Graves) together, and Bill Pinckney embracing Ben E. King during the Drifters' induction.

Two disappointments: Hank Ballard is ill and could not attend, and Michelle Phillips got grounded in Los Angeles when a bad weather delayed her plane. Chuck Negrón, of Three Dog Night, was able to get out of Los Angeles on a later flight, however, to wow the crowd with three of his memorable leads: "One", "Easy to Be Hard", and "Joy to the World."

Both Johnny Angel and The Halos (Pittsburgh area) and The Memories (Washington D.C.) did a great job in warming up the audience and providing background vocals for the inductees, on what turned out to be a perfect autumn night in a small town carnival atmosphere. Freddy Johnson, legendary bass singer of The MarceIs made a guest appearance, thrilling the audience with "Blue Moon", "Heartaches", and "Goodbye To Love" with other MarceIs members.

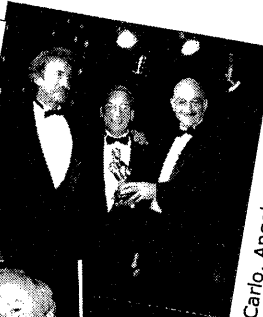
The Soul Stirrers made another great impression on the crowd, and we were fortunate to get an in-depth interview with Stirrers' member LeRoy Crume ( a childhood friend of

Sam Cooke), and with Charlie Calello, arranger/producer of The Four Seasons' hits, as well as dozens of other hits of the 60's-70's. We hope to feature these interviews in an upcoming issue. For now, we would like to use space to show some of the photographs from this memorable event.

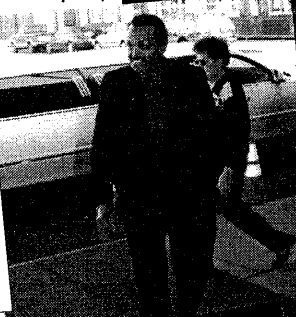
There has been discussion with the staff of Goldmine and the Vocal Group Hall of Fame to include KRC members in the 2001 event to organize a vintage music collector's swap/sale, to be held the Saturday of the induction weekend. How do KRC members feel about this prospect? Please give us your feedback.



Center: Leroy Crume of the Soul Stirrers with KRC's Derek Shaw



Carlo, Angelo, Freddie: the Belmonts, together again



Senior Joe Jackson arrives to receive the Jackson 5 award.



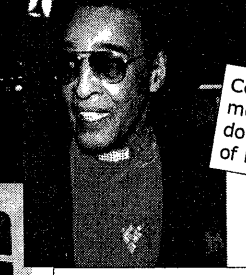
Herman Santiago & Jimmy Merchant of the Teenagers, with co-host Mary Wilson



Drifters' Thomas Reunion (now residing in York), Bill Pinckney & Ben E. King.



Charlie Calello, legendary arranger/producer with a copy of the Royal Lancers' ABC disc & his "Harmie"

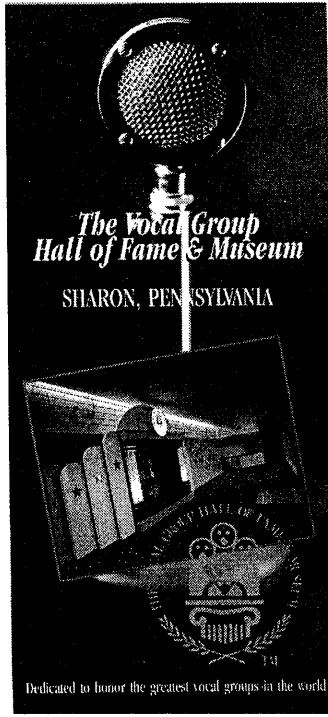


Center: All 3 surviving members of the Moonglows, doing "Ten Commandments of Love"



Johny Angel and the Halos w/ Freddy Johnson (far L) of the MarceIs - as the banner indicates, Goldmine Magazine was the major sponsor of the event.

Tommy Hunt of the Flamingos, who also had a big solo hit, "Human"



Dedicated to honor the greatest vocal groups in the world

## PHILLY AND THE PAYOLA SCANDAL

Forty years ago, this year, the payola scandal shook the world of rock & roll music. Contributor **Phil Eberly** wrote about Dick Clark's involvement (see **KEY NOTES** # 104, December 1997.)

What follows are excerpts from "Greater Philadelphia" magazine in February 1960. The topic, "The Nervous Record Industry." This article appeared during the Payola hearings. I think that you will find this interesting reading. (My thanks to Bob Burke for supplying the KRC with a copy of the article.)

"There's nothing good to say about the record business. The whole thing's a stinking mess. How can I say anything good about a rotten business?" So said one local record company executive who, despite his efforts to be uncommunicative, was being far from inexpressive in summing up his feelings about the industry. ... One insider admitted that there were "a few unsavory characters in the business." ... Before the House Subcommittee on Legislative Oversight is through running its investigative eyes over the local payola scene, it will turn up ... an industry infested with unscrupulous promoters and sharp schlock-meisters.

Still, at least one distributor feels that Philadelphia is the worst place in the country when it comes to payola. ... Some jockeys expected payment on a regular monthly retainer basis. Others weren't as crass, just hinted that they had large doctor bills or that their houses needed fixing.

The national payola probe, an extension of the House Subcommittee's investigation of

the television scandals and now encompassing the snoopings of the Federal Communications Commission and the Federal Trade Commission, has already produced a number of local repercussions.

Boyish Dick Clark ... was forced to give up his holdings in a local record pressing firm (Mallard) and recording company (Swan).

Joe Niagra, a local disk jockey affectionately known as "The Rocking Bird," flew his WIBG coop and winged it to Los Angeles. Shortly afterwards, another WIBG d.j., Hy Lit, also high-tailed it

The Federal Trade Commission, arguing that payola payments have the capacity to suppress competition and divert trade unfairly from competitors, charged about two-thirds of all the record distributors in Philadelphia with engaging in the practice.

There's every indication that preceding events will prove only trickles in a yet-to-come big splash. ... What the payola probers uncover in Philadelphia will only reflect the intricacies of the organizational set-up of the local record business as a whole. The local industry has everything: Fly-by-night companies, cut-throat competition, seasoned entrepreneurs, slick operators, money-hungry racketeers and - in contrast - a \$5 million LP manufacturer successfully competing against the giants of the industry.

Payola is nothing new. It was far from uncommon in the days of vaudeville

when the old soft-shoer was the best vehicle for plugging a song. It was rampant during the '30's and the day of the big band sound. Yet down through the years there existed one factor, as it does today, which was the basis for payola: Competition.

There are over 12,000 new, single disks produced yearly. ... There are about 1000 companies producing singles and the big majors—*Decca*, *RCA Victor*, *Columbia* and *Capital*—account for only 25% of the output.

It takes a relatively thin bankroll to become a disk producer. Here is how it's done:

First of all you need "talent." In the current era of rock 'n' roll and crazy noises this means anyone or anything that can make a sound you think a teen-ager might become addicted to. ... (Take, for example, the now legendary story of how Bob Marducci discovered a good-looking 14-year-old lad by the name of Fabian Forte sitting on the steps of his South Philly home, tried in vain to teach him to sing and, in spite of the boy's refusal to carry a tune, made him a star anyway.)

Recording techniques have advanced to the point where anyone can be made to sound like a singer: a voice as flat as a fallen pancake can be souped up by emphasizing its low frequency range and piping the result through a sound chamber; a weary or tired voice can be pepped up by increasing the speed of the tape, bad notes can be snipped out altogether. The bulk of the popular-type disks issued are propped up by some gimmick or engineering acrobatics.

**The Rest of the Story!—Next Issue...**

