

OCTOBER + RECORD RESEARCH = SAVINGS FOR KRC MEMBERS!

Annually the KRC offers current members the opportunity to purchase the definitive source for Billboard album and single music chart data - the Record Research/Joel Whitburn catalog. With savings up to 40% off the cover, this is an exclusive offer of the entire catalog for card carrying KRC members. Only offered once a year. Stock up now!

Table listing various music collections and their prices, such as #101-150 Hit Records 1959-1982 Record W. Hard \$35.00, Hot Country Songs 1944-2012 (Hard Cover) \$36.00, etc.

Form for ordering: Name: \_\_\_\_\_ Address: \_\_\_\_\_ City, State, Zip: \_\_\_\_\_ E-Mail Address: \_\_\_\_\_ Phone: \_\_\_\_\_ Cell \_\_\_\_\_ Landline \_\_\_\_\_ Total Amt Enclosed: \$ \_\_\_\_\_ Check \_\_\_\_\_ Money Order \_\_\_\_\_

BB= Billboard, CB = Cashbox, Hard = Hard Cover, MV = Music Vendor RW = Record World

Order Deadline: November 6th, 2016 show Expected Delivery: December 11th or January 8th shows Photocopies are acceptable. Mail form with payment to: Keystone Record Collectors, 1616 Robert Road, Lancaster, PA 17601-5633 Shipping to buyer: \$10 first book + \$2 each additional book



KEYNOTES

PUBLISHED BY KEYSTONE RECORD COLLECTORS P.O. Box 10532, Lancaster PA 17605 | 717-898-1246 | recordcollectors.org

OCTOBER 2016 ISSUE #217 Inside... Then and Now What is a Cover Record? Record Research book deal Calling Northern Soul fans and more!

RAMBLINGS FROM THE EDITOR

Now is the time to think about the 2016 club leadership. Nominations will be accepted for all four elected positions (President, Vice President, Secretary and Treasurer) at today's show (October 9th) and next month - November 13th. Ballots will be mailed with the December KEYNOTES and membership renewal form. When you renew, by the January 8th show, you are entitled to vote.

Get your Christmas shopping done early - at the Pennsylvania Music Expo! Give the gift of music. 2017 KRC memberships make great stocking stuffers! See club Secretary Erna Reinhart at the show or write her at: P.O. Box 10532, Lancaster, PA 17605. B. Derek Shaw KEY-NOTES Editor and Communications bdshaw73@gmail.com

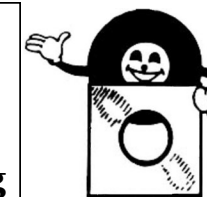
VIEW FROM THE TOP

After eight years, it's time for me to turn over the reins of being president of the club to some fresh blood. Being president has been great, we pretty much cut down on our monthly expenses and made very few minor adjustments on how the club operates. Its been a pleasure to work with everyone involved.

Dave "Schmidy" Schmidt 2009-16 KRC President NRCMusings@aol.com



Happy Halloween & Happy Thanksgiving



WHAT IS A COVER RECORD? (Part 2) By Jay Monroe

(Continued from KEY-NOTES #216, August, 2016)

It began to look like Meteor was going to have a hit country single when Jimmy Newman's cover on Dot hit the market on 3/26/1955, peaking at #7 Thus, another unknown artist on a small, regional label was clobbered by a cover version. Although Dot was not that big a company and was still a regional label (Madison, Tennessee), it acted like a major label and was becoming a prolific issuer of cover records by artists like Pat Boone, the Fontane Sisters, and Gale Storm. And if the Dot cover had not stolen "Daydreamin'" from Meteor, then perhaps the Doug Bragg version on Coral records may have hit.

But sometimes David would defeat Goliath as was the case in late 1953 with an unknown artist named Arlie Duff. "You All Come" was a catchy country ditty released on Starday #104 and beginning to get airplay. But this was another small label, and the majors pounced big time.



The majors had been held off this time, but they would be back again.

George Jones was to become one of the greatest stars in country music during his lifetime. Starting out on the small Starday label of Beaumont, Texas, he had a handful of releases before scoring a hit with "Why Baby Why," backed with "Seasons of My Heart on Starday #202. These songs were written by Jones and his early co-writer Darrell Edwards.

Starday was a small regional label, and George Jones was a talented artist but a relatively unknown one with no hits to his credit. That all changed with the positive reaction to "Why Baby Why," and the disc starting to chart in places like East Texas, Arkansas, and most of Louisiana. At that point that all-too-familiar thing happened. Decca Records took one of its biggest country stars - Webb Pierce - into the studio and, along with Red Sovine, they produced a very convincing cover version of "Why Baby Why". This record, Decca #29739, was released in December 1955, making the national country chart on 12/17 and peaking at number one. It remained on the C&W chart for 25 weeks.

There were at least five covers by known C&W artists, including Little Jimmy Dickens, Bill Monroe, and Grandpa Jones, plus a version by "Der Bingle" himself, Mr. Bing Crosby. Incredibly, Starday's original weathered the storm by rising to #7 on the Billboard country chart. No other version charted anywhere.



Like us on Facebook! #217, October, 2016 PUBLISHED BY KEYSTONE RECORD COLLECTORS P.O. Box 10532, Lancaster PA 17605 | 717-898-1246 | recordcollectors.org



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

## KRC in 2016

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH  
(EXCEPT MAY 1ST)

## 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.

## What Is a Cover Record?, (cont. from page one)

The Jones original had gotten a head start, having been released on 10/29/1955, so it reached #4 and stayed on the chart for 18 weeks. This was Jones' first national hit, and it gave him a foothold in spite of the very successful cover by Pierce and Sovine.

The flip side of Jones' Starday hit was grabbed by Jimmy Newman and released as Dot #1278. This cover entered the country chart on 4/7/1956 and reached #9. Another cover of this was issued on Decca by Spade Cooley but failed to get off the ground.

"Why Baby Why" saw other covers in addition to the one by Pierce and Sovine. The most unusual was Aladdin 3319 by the Blockbusters vocal group. Also, Decca had released the Pierce/Sovine version first as #29739, coupled with "Sixteen Tons" done by Red Sovine. Intended as a cover of the massive hit by Tennessee Ernie Ford on Capitol, this release failed to chart. However, when it was re-released as Decca #29755 with a new flip side, it became a big hit.



## HOW TO REACH US...

www.recordcollectors.org

Find us on Facebook Keystone Record Collectors

717-898-1246 CALL ANYTIME!



## KEYNOTES

Issue #217 - October, 2016

EDITOR, GRAPHICS and LAYOUT: **B. Derek Shaw**

CONTRIBUTORS: **David Raistrick, Steve Yohe,**

**Phil Schwartz, Ken Sweigart, Charlie Reinhart**

PHOTOS: B. Derek Shaw

PROOFREADER: **Steve Yohe**

CHANGE OF ADDRESS: P.O. Box 10532, Lancaster, PA 17605

NEWS/PHOTOS/IDEAS: 329 Rathton Road, York, PA 17403-3933

bdshaw73@gmail.com

(Deadline for KEY NOTES#218 is November 13<sup>th</sup>)

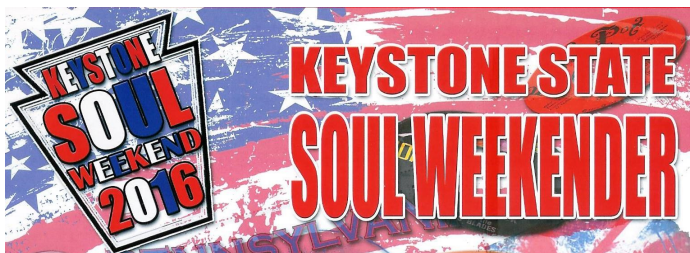
Names in bold type are members of Keystone Record Collectors

George Jones survived all of this and soon became a country music legend, but along the way (actually very soon after these events), he took a stab at rockabilly and also made some "budget" label recordings using pseudonyms like Hank Smith and a few others.

"Pappy" Dailey, one of the Starday owners, had been after George to do rockabilly since the style was red hot in Houston and the surrounding area. George finally relented, and the result was Starday #240, a fine two-sided disc of blistering rockabilly credited to "Thumper" Jones. The record went nowhere, but it is a highly-prized example of the style with collectors today.

In a forthcoming article we plan to discuss the topic of "budget" or "ghost" labels, which released cover versions of the hits of the day. Actually not intended to "cover" the original hits, this was an economic practice. Starting with low-priced singles, the companies moved rather quickly into EP's. The Tops label, for example, boasted "4 Full Length Top Hits for 49 Cents".

Usually they listed artist names and sometimes even their real names. Some used fake names, and some offered no names at all. For these reasons some collectors have christened these as "ghost" records, and it can be very challenging trying to find out who the artists really are. We hope you'll find this upcoming article to be interesting.



Lancaster residents and KRC member/regular **David Raistrick** and Julio Fernandez are pleased to announce the first ever Northern Soul Weekender to be held in Pennsylvania on November 11<sup>th</sup> - 13<sup>th</sup>. Tickets for the event start at \$19.00 to \$45.00 and are available by contacting sales@starsandstripesimports.com

Some of the weekender highlights will be an array of rare soul DJs from the UK/Europe and the USA playing their vinyl collections, a live appearance by members of The Volcanos - Arctic Recording artists, plus other local Lancaster/Harrisburg band members. A Jamie/Guyden merchandising stand, a KRC meet, greet and info table plus various other record dealer stalls. This will be a unique first event and one hopefully you will be a part of.

**Remaining 2016 Pennsylvania Music Expos:**  
Sunday, November 13<sup>th</sup>, Sunday, December 11<sup>th</sup>

## THEN AND NOW

Four of the KRC originals recreate the famous photo and share their thoughts

## Charlie Reinhart (top left)

When the four of us got together in my record room that first time, none of us knew where it was going to lead. We certainly had no reason to believe that 40 years later we would still be friends and still collecting records. We didn't even all know each other at the time. Steve's grandparents lived next door to my grandparents in Columbia, so we had known each other pretty much our entire lives. I had met Phil for the first time just a few months before when we both reached for a copy of Firewater by Rusty Isabell on a Lancaster thrift store shelf. Phil got the record, but twenty years later he presented me with a copy for my 50th birthday. I met Ken Sweigart for the first time on this evening. I seem to remember that the idea for us to get together came from Phil and that we chose my house because I had my records arranged in alphabetical order so we could find and play whatever we wanted easily.

The picture was my wife Erna's idea. She brought us some snacks and drinks and carried the camera with her. We struck a pose and she took the picture and that was it...very quick...very easy. When we got together 40 years later to recreate the photo, things were not quite so easy and quick. Bodies didn't bend quite as well as they had that first time. The pose was much harder to hold. Luckily, we all still have our boyish good looks!

## Phil Schwartz (bottom left)

This photo is first time that we documented the small band of record collectors who were getting together on a semi-regular basis around the Lancaster area to swap records and tell stories about artists, songs, and labels which we wanted to find or just learn about. This was before Goldmine; before price guides; before home computers. The photo, taken in Charlie's upstairs record room, is 40 years old this past summer, taken approximately 2 years after we began meeting at each other's homes, or apartments, and over three years before we officially chartered the Keystone Record Collectors (which operated loosely in the pre-charter period as the York-Lancaster Record Collectors). I met Charlie in 1974, in the Goodwill Industries basement. I was running late in preparation for a wedding (not my own), finding good records there the week before and had to make a quick stop. Generally, I had the fresh stock to myself, but on that particular morning, the records were already being carefully combed by someone else. Charlie and I talked;

bickered about a couple of records; exchanged numbers; and, most importantly in our short time together, voiced the concept of rounding up others who were interested in the hobby. The next year I worked as Program Director at WHEX, Columbia. Steve Yohe was the weekend announcer; Steve and Charlie grew up together. See how it all fits? My memory of meeting Ken is a little more vague, but it went something like this: I stopped at a tag sale in Paradise and bought a few records. When I asked the seller if he had any more he said, "No, but if you want to see records, call the barber down on Route 30". I did, and, along with the late Rick Lewis, we had the original 5. 40 years later - still at it!

## Steve Yohe (top right)



At the time the picture was taken, Charlie and I had known each other from childhood, but we began talking about records when we worked together in a factory during summer breaks from college. That continued when we later became deejays at competing radio stations--often calling each other while records were playing when we were on the air and exchanging information about current records. Phil and I had met when we worked for the same radio station, and I met Ken through Phil. What impressed me most about our early interactions was the unselfishness of them. We worked together to share information about records and sources to help each other learn and to add to our collections. I'm sure that none of us had a clue that we would still be friends and sharing our love of music with so many thousands of people over the years at "the Columbia show" and all the subsequent locations that the KRC expos have occupied. My only question is, "What's with those hairstyles in the original picture?" I think they're so much better now. A comparison of the pictures shows that music collecting is good for us since we look happy and healthy, especially in the most recent one.

## Ken Sweigart (bottom right)

Having been an avid record collector since childhood; meeting these guys in the seventies was like finding soulmates in my thirties. We found that working on our want lists, four heads were better than one. We took trips to closed record stores, radio stations, and warehouses too "humorous" to mention. After all these years we look a little different but we still have the same passion for "the hobby." The KRC has kept us working and playing in harmony for 40 years.