



THE STRAIGHT SCOOP ON THE BUTCHER COVER

By Rich McLenson



While a lot of music collectors are familiar with the infamous 'Butcher Cover', released by The Beatles, a lot of false information also gets passed along as the years go by.

As for those rumors that went around about the butcher cover artwork which are still repeated, one is that, because the albums that the band released in the UK were different, i.e. with more tracks, that Capitol had 'butchered' them. The Beatles weren't happy about losing creative control for what they'd produced; hence the butcher smocks. Another frequently repeated story was that this was the band's silent protest of the war that was escalating in Vietnam. Civilians and babies, after all, were some of the casualties of the conflict. For the most part, the band's manager Brain Epstein, warned the guys to 'stay out of politics'; so instead they pulled this stunt to make their point. Both are false. So on to the facts behind this artwork.

The cover was the creative idea of the photographer, Robert Whitaker, who fancied surrealism a la Salvador Dali and enjoyed dark humor. Whitaker's cover was titled A Somnambulant Adventure and originally was to be a triptych. For various reasons this was not done, but there are some interesting out-takes from the butcher cover photo shoot that day depicting the band holding raw sausages, George hammering nails into John's head, a bird cage over George's head and other bizarre shots. John called the butcher session photo 'relevant for the time' and insisted it be released over objections from Mr. Epstein. Alan Livingston, head of Capitol Records, thought it was in bad taste and wanted it released in a brown wrapper. Neither of these gentlemen got their wish!

So the next time you're involved in a conversation about this 'common rarity', you can shed some light on the facts behind this Fab Four collectible and educate some other collectors.

For the uninitiated, the 'butcher cover' album - as it came to be known - was released in 1966 and titled 'Yesterday and Today' on Capitol Records. The cover featured a photo of the band dressed in butcher smocks, holding decapitated baby dolls with raw meat strewn over them. Advance copies were sent to DJ's, asking their opinions of it. Almost instantly it was met with disgust. Capitol Records recalled all shipped copies [supposedly the LP was in record stores less than one week.] DJ's were also asked to return their copies for a 'new replacement'. Once the albums were returned to Capitol they were tossed out. It became a very expensive mistake and the company realized instead of trashing the entire jacket, a new front slick with the band posed around a steamer trunk, could be glued onto the original, saving a lot in reprinting expenses. Although quite controversial and deemed 'offensive' at the time, it's fairly tame by a lot of today's album artwork. As a good friend once called it, 'this is one of the most common rare records out there!' And the rest, as they say, is history.

Before getting into the 'False Facts' on why the band created such a stir, a little background on the Beatles' album releases in the UK and USA is in order. UK albums had more songs on them - 13 - 14, as the band intended them to be. However in America at the time, most LPs had about ten songs. When Capitol Records saw the band for the cash cow that it was, they trimmed songs off of the UK albums creating their own 'album' for the U.S. market, meaning more records, more money for Capitol - most fans wouldn't be the wiser.



KEY NOTES

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DECEMBER 2018 ISSUE #230 Inside... Bro Love, Bro Theft? Part II Butcher Cover De-Mystified Give the gift of KRC 2018 in Review and more!

VIEW FROM THE TOP

I'm so glad we hosted Bill Carroll and his book "Ranking the Rock Writers" at our November show. I've spent many hours in the 880 pages so far.



My favorite chapter is on pseudonyms. I've always felt the songwriters were as important as the artists. In the years covered by this book [1955-1991], they are often one and the same. Not so in the first half of the century. Very few of the great songwriters would appear on any chart as a singer. Hoagy Carmichael and Johnny Mercer are rare exceptions. In the "rock era" many songs had great internal rhymes [e.g. "Blinded by the light" or "Gitarzan"], but few lyrics would stand alone as poetry.

My favorites were all written before 1940 but appear in this book because there were hit doo-wop versions of them. Examples are "Star Dust" [my all time best], "Skylark", "Deep Purple", and "Where or When". My favorite piece of music from the 20th century without lyrics is Gershwin's complete "Rhapsody in Blue". I'm still waiting for songs to match these true "oldies but goodies."

Ken Sweigart 2018 KRC President kenofparadise@aol.com



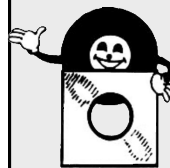
RAMBLINGS FROM THE EDITOR

It is appropriate to thank the 2018 KRC officer team for their hard work this year. In an all volunteer-run organization, it is not possible to accomplish the many things on our agenda and organize a show every month without the continued efforts of many different people. So, whether it was a small one-time job, or a continued monthly commitment, thanks for another great year!



As we move into a new year, please give us your thoughts, suggestions, ideas and feedback on how we can make the Pennsylvania Music Expo and the KRC even stronger. At the same time, we NEVER discourage interested members who would like to volunteer.

Until next time, keep looking for those treasured tunes!



Derek B. Derek Shaw KEY-NOTES Editor and Communications bdshaw73@gmail.com

KRC MEMBERSHIPS MAKE GREAT CHRISTMAS GIFTS!



Buying a club membership for the music collector spouse, cousin, uncle, grandparent, co-worker or friend makes an excellent stocking stuffer gift for the holidays. For a nominal \$15 a year, someone you know can enjoy (or continue to enjoy) a membership in one of the world's largest organizations for music collectors.

Membership provides six issues of KEY NOTES, the official club newsletter and KEY NOTES UPDATE, a monthly cyberspace communication and show reminder via e-mail. This is in addition to discounts on price guides, chart information books and special music and book offers that appear in KEY NOTES from time to time. Members also gain entry into every Pennsylvania Music Expo prior to 9 am.



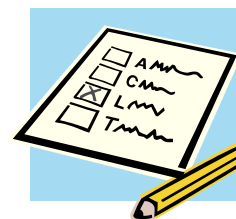
Selected music retailers in South Central Pennsylvania offer a cash register discount to card holding KRC members (an up-to-date list of participating retailers is available from Club Treasurer, Gay Williams). If that's not enough, some record/CD shows throughout the Mid-Atlantic region offer discounts to attend their show with a current KRC membership card. What are you waiting for? Sign up your entire neighborhood today! Gift memberships may be obtained by contacting the KRC Attn: Gay at P.O. Box 10532, Lancaster, Pa. 17605.

DON'T LOSE IT THIS YEAR!

Your 2019 KRC membership renewal notice is included in this issue of KEY NOTES (as usual). It should be returned quickly so it doesn't get mixed in with monthly and holiday bills. Better yet, renew at the show TODAY. By renewing your membership early, you will be assured of a listing in the 2019 Membership Directory. You also won't miss out on any special offers that appear in many issues of KEY NOTES.



YOUR VOTE COUNTS



Also included in this issue is a ballot for selecting your 2019 club officer team. To vote, you must be a member for the upcoming year. Please fill out the top part of the form first (Renewal Application); then complete your ballot. Time flies, so don't procrastinate!



HAPPY HOLIDAYS FROM YOUR 2018 OFFICER TEAM!

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KRC in 2019

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH
(EXCEPT MAY 5TH)

SPOOKY NOOK SPORTS - LANCO

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

2018 VENUES IN REVIEW

From January - April we were here...



From May - December and beyond, we are here...



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KEY NOTES

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(Deadline for KEY NOTES#231 is January 13th)

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

Jukebox Jury - Philly 50's & 60's Hits: City of Brotherly Love - or Brotherly Theft? PART II

By Mitch Johnson

Editor's Note: Long-time KRC member **Mitch Johnson** set the stage in Part I of this highly interesting article about similarities of some Philadelphia hits to previously released "non-Philly" hits and obscurities. Enjoy Part II!

This is your big chance to participate on a jukebox jury! I'll make the song comparisons, and you decide: is Philly guilty or innocent of the charges of "musical theft" for each case? Release month, date and year refers to the earliest of the ARSA (Airheads Radio Survey Archives) website listing. If at first the similarities between the two songs listed are not obvious, play them back to back (ideally in half minute increments) before making your jury decision for each case.

Case #11: "Mashed Potato Time" - Dee Dee Sharp (2/3/1962). Kal Mann and Bernie Lowe strike again! Their hit was so similar to "Please Mr. Postman" by The Marvelettes (9/4/1961) that Motown took action. By the time Cameo/Parkway cashed in with the mid-year LP, "It's Mashed Potato Time," they were coerced



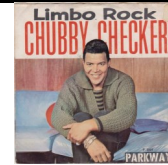
into adding "Brainbert" (a pseudonym for two of the "Postman" songwriters, Brian Holland and Robert Bateman) as co-writers to the "MPT." Based on Abco's 20 - CD compilation "The Best of Dee Dee Sharp," the composers of "MPT" consist of Brian Holland, Robert Bateman, Freddie Gorman, Georgia Dobbins and Kal Mann. William Garrett is also included with some sources but Bernie Lowe appears to have been excluded by all sources (perhaps he did not contribute to the "MPT" lyrics?) Bottom line: Motown's Jobete Music took over the song's publishing rights somewhere along the way.

But the case is not quite complete - Bobby "Boris" Pickett's #1 hit "Monster Mash," a (pun intended) monster hit that first charted 8/17/1962 and also went top ten in the spring of 1973, is a take-off of "Mashed Potato Time" with a little "Alley-Oop" influence to my ears. (In case you are not keeping score, Mr. Kal Mann is associated with 9 of the 11 cases so far.)

Case #12: "Dancing The Strand" - Maureen Gray's biggest hit (5/1/1962) is similar to "Maybe" by The Chantels (12/16/1957). "Strand" composers are Madara and White who will soon "get their day in court" in 1965 (see next column.) **[Editor's Note:** Chantels are the backing vocal group in "Strand."]



(continued on page 3)



Case #13: "Limbo Rock" - Chubby Checker (8/31/1962) came out before the similar sounding "If You Wanna Be Happy" by Jimmy Soul (3/6/1963). "Limbo Rock" had music composed by Billy Strange (look on Wikipedia for a cool story about this) with lyrics by (you guessed it) Kal Mann. But both borrowed heavily from the 1934 calypso song "Ugly Woman" by Roaring Lion. "Ugly Woman" can be found easily on YouTube, Amazon Prime, etc.

Case #14: "The Popeye Waddle" - Don Covay (11/24/1962) similar to the early Motown smash, "Do You Love Me" by The Contours 7/4/1962). In Jeopardy format, "Who are Dave Appell and Kal Mann?"

Case #15: "You Can't Sit Down" - The Dovells (4/16/1963). Co-producer Kal Mann added lyrics to the Philip Upchurch Combo instrumental that first charted 5/16/1961. At least the three songwriters (including Dee Clark) were credited on the Dovells single. NOT GUILTY for this one!

Case #16: "The 81" - Candy & The Kisses (10/5/1964) composed by Kenny Gamble & Jerry Ross is so similar to "In My Lonely Room" by Martha & The Vandellas (3/24/1964) that, at his live shows, legendary Philly D.J. Jerry Blavat often plays a mix of the two stompers seamlessly switching back and forth. To me, both tracks are fantastic!



Case #17: "1-2-3" - by former Dovells lead vocalist Len Barry (8/9/1965), written by Len Barry and (composers of the Philly hit, "At The Hop") John Madara & David White. "1-2-3" was so similar to "Ask Any Girl" by The Supremes ("B" side of "Baby Love," 9/18/1964) that Motown sued. After two years of litigation, 15% of the song's publishing royalties were assigned to Motown with Holland/Dozier/Holland receiving writing credits. For more details, web search "Song Facts, 1-2-3, Len Barry." Barry indicated that Motown would have also sued for rights to his next sound alike hit, "Like A Baby" if their case with "1-2-3" had not been settled. This one could be a tough call for the jukebox jury as defense attorney Len Barry makes a strong defense in the "Song Facts" article. Note: "1-2-3" qualifies as a Philly song - even though it was recorded in NYC. Barry and other Philly artists such as Leon Huff and Bobby Gregg played on the session.

Case #18: "Dry Your Eyes" - Brenda & The Tabulations (1/9/1967) similar to the Teddy Randazzo produced "It's Gonna Take A Miracle" by The Royalettes

(6/28/1965). To me, "Miracle" sounds like contemporary Little Anthony hits also produced by Randazzo.

Bonus from the early 70s - Case #19: another Brenda & The Tabulations hit - "Right On The Tip Of My Tongue" (2/17/1971) similar to #1 R&B hit from the previous year, "Love On A Two-Way Street" by The Moments (3/5/1970). "Tongue" songwriters Joe Cobb & Van McCoy did (pun intended again) "The Hustle" on this one?



Please forward any jukebox jury verdicts via e-mail to: mitchcd98@verizon.net

Of the 19 cases noted above (and in **Part I, KEY-NOTES #229**) to my knowledge, only two resulted in copyright changes. Apparently companies like Motown would only come after you if you had a really big hit. Although 13 of the 19 offenders noted above were associated with Philly's Cameo/Parkway labels, C/P was not alone in "borrowing" from other's hits. According to Mary Wells, Motown was known to "pinch" ideas from current hit singles.

By 1965, the "Big Three" had left C/P as the company was quickly tanking while the British Invasion and the prominence of Motown was peaking.

Ironically, Philly's biggest all-time hit, Chubby Checker's cover version of "The Twist," which charted #1 during the summer of 1960 and again during the fall of 1961, had "borrowed roots." The original version of "The Twist" by Hank Ballard & The Midnighters was issued as a B-side in late 1958. It did not chart until reissued in 1961 after Chubby's version took over the airwaves.

Both versions of "The Twist" are similar to "What'cha Gonna Do," a big 1955 R&B hit by The Drifters, which sounds similar to The Midnighters' excellent 1957 release "Is Your Love For Real," co-written by Ballard. It was not a hit but morphed the following year into "The Twist" with Hank now having sole composer credit. Hopefully he kept the rights to it as "his" composition turned into a monster hit for Chubby a few years later. Play these four songs back-to-back at your next house party!

Giving credit where credit is due, I've noticed no "blatant borrowing" when listening to Philly hits by Freddie Cannon, post-voice change Frankie Avalon, Barbara Mason, The Delfonics, The Kit Kats and the brilliant Jerry Ross and Gamble/Huff productions after "The 81" including the Jerry Butler hits and the TSOP years. Also there is no obvious "plagiarism" noticed when listening to "At The Hop" and some of my favorite Cameo/Parkway hits such as "Silhouettes," "Dinner With Drac" (with tasty repeating guitar riff by Dave Appell), "Bad Motorcycle," "The Wah Watusi," and "Don't Hang Up." Did I miss anything? Case additions from the **Keystone Record Collector** family are most welcome.