



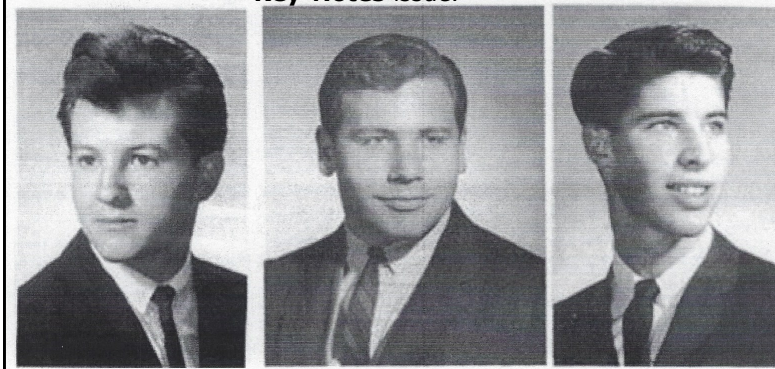
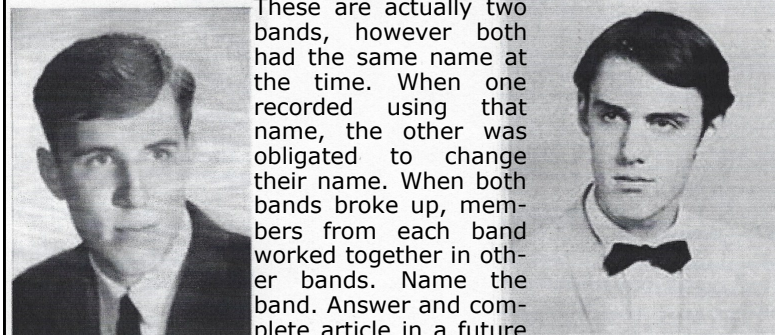
(cont. from page two)

The other significant release materialized when label owner Phil Schwartz was able to obtain the original master tape for two unreleased Ambassadors songs, both recorded in 1966 at Sound Plus Studio, Philadelphia. "Those Things Called Girls", the up tempo side features a young Don Hodgen, and the late Lenny Clawges is the lead on the ballad side, "I Want A Love". This has been released in a very limited quantity (200) on the historic yellow with red print, the original colors for Pee-Vee records.



NAME THIS BAND?

These are actually two bands, however both had the same name at the time. When one recorded using that name, the other was obligated to change their name. When both bands broke up, members from each band worked together in other bands. Name the band. Answer and complete article in a future Key-Notes issue.



Both releases are available at the Pennsylvania Music Expo, while supplies last. More sessions are planned, with additional releases featuring these talented musicians; The Maxwell Project and Pocket Full O' Soul: both have websites and play regularly in the area.



Studio engineer Bobby Gentilo, Phil Schwartz and Jeff Aston mixing audio at Right Coast Studio.

- Phil Schwartz



KEY NOTES

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DECEMBER 2019
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Inside...

- KRC Gift Memberships
New Pee Vee Releases
What Goes Around II
Can You Name This band?
and more!

VIEW FROM THE TOP

Since I have decided not to serve as president for another year, I want to take this space to thank the entire membership for a productive and enjoyable term.



The one misfortune during my three year stint was the sudden tragic death of our long time treasurer, Charlie "Chas" Reinhart. Fortunately we were able to find very capable replacements for his and the secretary positions. All the other positions were handled so well it made my job easy. Being one of the club's founding members, I was lucky to serve during our very successful 40th anniversary celebration. I look forward to helping my successor in any way I can. Once again, thanks to the entire membership.

Never lose the joy of collecting!

Ken Sweigart
2017-2019 KRC President
kenofparadise@aol.com



PENNSYLVANIA MUSIC EXPO



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.



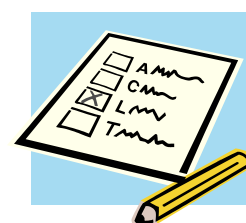
Selected music retailers in South Central Pennsylvania offer a cash register discount to card holding KRC members (an up-to-date list of participating retailers is available from Club Treasurer, Gay Williams). If that's not enough, some record/CD shows throughout the mid-Atlantic region offer discounts 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 Att: Gay at P.O. Box 10532, Lancaster, Pa. 17605.

DON'T LOSE IT THIS YEAR!

Your 2020 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 2020 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 2020 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!

RAMBLINGS FROM THE EDITOR

It is appropriate to thank the 2019 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
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and Communications
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HAPPY HOLIDAYS FROM YOUR KRC OFFICER TEAM!

KRC in 2019

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH
(EXCEPT APRIL 19 AND MAY 3)

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.

NEW PEE VEE RELEASES

Two 45 single recordings have been released in recent months for the independent local record label, X-Bat Records. Both have historical ties to the Lancaster music group The Ambassadors, and both feature the logo of Pee-Vee, a label which operated in Lancaster from 1964-74. "Too Much Of A Good Thing" was a local smash in the area in 1966. Unfortunately, Pee-Vee owner Charles Miller (aka Pancho Villa) was not able to attract major labels to move the regional favorite into major markets, and it was destined to remain a small pressing, now increasingly sought after in the Northern Soul circuits. The song was written by Eric Spitzer and "Bud" Hill, both now living out of state.



As the idea solidified to record a new version of the song with central Pennsylvania's top dance band, The Maxwell Project, there was no question who should be the lead singer. Don Hodgen, who was a lead singer on The Ambassadors original, and now sings for the popular group Pocket

Full O' Soul, consented to reprise his hit from the 1960's. Co-writer Eric Spitzer, also returned to add some guitar licks. The Maxwell Project delivered their usual superb horn section, arranged by principal trumpet player Jeff Aston, who was also the musical arranger and co-producer for the sessions. Jeff and Kathy Aston, with singer and trombonist Vance McGee, provided back up vocals.



(Above) Writers and performers, Hodgen and Spitzer

(Below) Arranging at Right Coast, Dazz on keyboard, Jeff, Eric, Don and Vance



Searching for a B-side, Hammond B-3 player Chuck Ronemus submitted a tune which he had written and recorded (demo only) with his group The Soul Inviters back in 1967. "Livin' On A Dream" came out beautifully with another Jeff Aston arrangement and the same personnel singing and playing. The sessions were recorded at Right Coast Studio, Columbia, Pa., with Bobby Gentillo as engineer and musical consultant. The final mixes were completed by Ryan Tucker at Tuckermix, Los Angeles. Both sides are currently receiving play in both the Carolina Beach clubs and on the radio in the UK.



Ronemus on the Hammond B-3

(cont., page 4, The Flip Side)



Chapter Two - Is It Precision Yet?

The fascinating thing about quite a lot of technology-- to me, anyway-- is that it works at all, let alone as well as it does. Records and the turntables that play them seem pretty low tech, and compared to something like, say, a smartphone, such would seem self-evident.

But in fairness to all the mechanical engineers out there who in today's world seem overshadowed or even largely ignored due to the current social focus on computers and electronics, it's harder to make a good record player than you might think.

In its simplest form, a record is a source of mechanical vibration that corresponds to the vibrations of air molecules that our ears detect and brain interprets as sound. That vibration is encoded into a groove carved into a plastic surface, and as the record spins on the platter, a stylus ("needle") traces the groove, transfers the vibration to a set of magnets and coils in the cartridge, which then turn those vibrations into an equivalent electrical signal.

That electrical signal can then be amplified and eventually emerge from speakers. If the overall system is precise enough, the sound from the speakers will be very true to the original source of the sound. Easy, right? Been done for years, moving on now...

Uhhh, not quite. What is truly impressive about this method is not the principle, but the execution of it so as to achieve something close to realistic music. Something, for example, like what happened a few months ago when some guests at a family member's house heard some guitar music playing from an adjacent room, and for a few moments thought there was an actual human guitarist in that room, playing an actual guitar.

"Man, those are pretty good speakers there," the guest noted to the people nearby. "Had me fooled for a minute!"

Yes, they were, but not just the speakers. The quality chain in that case really went all the way back to the excellent studio recording itself, which in this case was eventually pressed on a CD. Could he have been fooled if the source was a vinyl record, playing on a turntable? Perhaps. But doing so today, as yesterday, takes a level of mechanical precision in both the turntable and the cartridge that is far greater than many listeners realize.

The groove in an LP (or 45) is much tinier than many realize. Long, long ago, in my earlier days in the business, we'd sometimes do a simple little demo where we'd place a single human hair on top of a record, then place them under the microscope we normally used to check for stylus wear. If you peered into the 'scope, the hair would look like a log was lying on top of the grooves.

It's one thing to tell someone that the tip of an LP phono stylus measures a mere few thousandths of an inch across, and that the groove it fits down into is right about the same, and to see that represented visually, like in the technique stated above. How do you even manufacture something like that, let alone do it cost effectively?

But we did, and we do. Today, however, it's with some irony that our understanding of the requirements of accurate record playback are far better than they were for all but the last half-decade of turntables being in common use, that being the late 1980's. The key factor is that once you truly get how physically tiny the recorded information is, you start to become aware of how important it is not to lose any of that information while it makes its way from groove to cartridge output.

The reasons today's turntables are more expensive than in their heyday is pretty much two-fold. The most obvious one is simple economic inflation—nearly all things cost more today than in 1990. Closely related to that is that back in the day, turntables were being cranked out in high production volumes by numerous companies, and so you had economies of scale. Today turntables are a niche market, produced by a handful of manufacturers in relatively small quantities.

That part does not mix well with the second part, which is that a high quality turntable and tonearm and cartridge are, or should be, precision mechanisms. Precision machining is inherently costly. Thus—it's not out of line to find a \$300.00 turntable made in the late 1970's being the equivalent of a modern player for \$600.00 to \$800.00.

So—if you want quality sound from your records, is that the only option?

Yes... and no, or at least, possibly, maybe. More about what to look for in the used turntable market, and how to avoid poor values in the new in Chapter Three!

~ ~ ~ Thanks for reading! Tune in next issue for the possibly illuminating ~ ~ ~ conclusion / continuation / something of the above ramble on "What Goes Around"

- C.J. Huss



2020 show dates: 1/12, 2/9, 3/8, 4/19, 5/3, 6/14, 7/12, 8/9, 9/13, 10/11, 11/8, 12/13

HOW TO REACH US...

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