

THE LETTERMEN AT YORK'S STRAND THEATER - A REVIEW BY STEVE YOHE

Earlier this year, the Lettermen made a return engagement to York, Pennsylvania. Founder Tony Butala (far right), celebrating 50 years in show business, is the only original member still with the group, but current members Donovan Tea (far left) and Mark Preston (middle) give the group that same beautiful close harmony the Lettermen had when they appeared on the scene in 1958.

They opened with two up-tempo songs - "People Got to Be Free" and "Put a Little Love in Your Heart" -before settling into the trademark mellow sound with "Our Day Will Come" and "Love Is a Many Splendored Thing." This was followed by a medley of their '60's hits "Traces/Memories," "Hurts So Bad," "Put Your Head on My Shoulder," "Shangri-la," and "Turn Around, Look at Me."



To showcase the individual vocalists' talents, a series of solos came next, starting with a Cole Porter Medley by Butala, continuing with Paul Anka's "Do I Love You?" by Preston and ending with several songs by Tea. Next came a photo opportunity for the audience: all who wished for a photo with the group were invited onstage so that friends or family members could snap pictures of them with the group during an extended version of "Up Up and Away."

This audience-friendly gesture was followed by striking versions of "All I Ask of You" from Phantom and Restless Heart's "I'll Still Be Loving You."

Each set opened with fascinating film clips of early Lettermen appearances on TV. Following the second such series, the group came on stage in the original letter sweaters that were the group's attire in their earliest shows in the late '50's and early '60's. This entrance led to a too-short medley of "The Way You Look Tonight," "A Summer Place," and "When I Fall in love."

The pairing of "Precious and Few" and "Cherish" was a natural for the group's style before another series of individual solos, including Butala with "Maria" and "Unchained Melody," some self-penned songs from a new CD by Tea and "At the Copa" by Preston.

Throughout the concert the group members' senses of humor showed in several comedy routines, but they always returned to the great music, ending the concert with a country version of "I Swear" by Preston, the group's hit "Goin' Out of My Head/Can't Take My Eyes Off You," and "God Bless the U. S. A." Their encore was a breathtaking version of "I Believe."

KEY NOTES

PUBLISHED BY KEYSTONE RECORD COLLECTORS, P.O. BOX 1516, LANCASTER, PA 17608

JUNE 2011
ISSUE #185
Inside...
♫ - Two Cartoons
♫ - Three Poems
♫ - Four Seasons
♫ - Five Americans
and more!

RAMBLINGS FROM THE EDITOR

We made it through another cold winter and wet spring. Vendor and customer participation continues to thrive. The April show featured two special added attractions: the American Historic Jukebox Society with jukeboxes and the Vagabonds Rod and Custom Club with vintage wheels in the front parking lot.

The Mother's Day show was lighter, however seasoned vendors know this and plan accordingly each year. Keeping the show the second Sunday sometimes conflicts with other events, however it provides a consistency factor customers and vendors have come to appreciate over the years.

Derek

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VIEW FROM THE TOP

Our shows continue to draw many new people and new vendors from a wide area. Even though we had a light May show, upcoming months look good with vendor participation.



Please take a moment to say a word of thanks to the people behind the scenes that make the show possible each month.

Our dealings with the 'scam' artist from the Red Lion area continue - complaints continue to arrive. We have been turning over all of the information to the York Regional Police detectives. Please see me for further information.

The club has been on the radio. A promo for our show is airing on WHVR, Hanover; WHYL, Carlisle; WCHE, West Chester and WQIC, Lebanon. Thanks to **Gary Levine** who plugs our show on his *Top Shelf Oldies* show the first Tuesday of the month on www.topshelfoldies.com. Finally thanks to **Jack Supplee** for his help with ads in local publications. If you know of any places we can get the word out about the show, let us know!

Dave Schmidt
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Stay Tuned! More To Come!

Five American Mike Rabon releases Memoir

Oklahoma native, Mike Rabon a founding member of the 1960's musical hit group, The Five Americans, just releases a book. He was the singer and co-writer of such million selling songs as "Western Union," "I See the Light," "Sound of Love," "Evol-Not Love" and "Zip Code."



Rabon and his group were showcased at the Oklahoma History Center for the last two years. They had their own exhibit along with other notable contributors to Oklahoma rock and roll music. The History Center is located in Oklahoma City next to the capitol building.

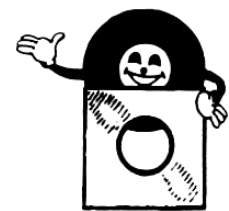
Mike resides in Hugo, Oklahoma. He holds a Master's Degree in Administration and is retiring after thirty years in public education. He has recently penned his memoirs entitled *High Strung a Five American Memoir* just released via Aberdeen Bay publishing.

Here's a synopsis: In 1963, five clean cut, talented, American college boys, signed up for a chance at the emerging and electrifying sixties rock and roll lottery. The impressive grand prize was international adulation and potential riches beyond any young musician's wildest visions. But the wicked music business licked its' lips, flicked its' tail, and patiently waited. The wait would be brief. Impetuous, and naive, the boys hastily signed away their very souls to become what every pimply faced kid within arms reach of a guitar wanted to be, rock and roll idols. From 1964 to 1969, intention-

ally using the patriotic stage name, "The Five Americans," they managed to muscle their way around the British invasion with five consecutive chart topping singles. Egos soared and groupies gathered as they achieved the impossible. But the toll exacted by the "suit and tie predators" during the group's meteoric rise and the temptations of the rock and roll life were beyond anything they could have imagined. In short, the exhilarating road to renown would turn into a highway to hell. The fans of "The Five Americans" will be shocked as the book reveals a story that could only now be told. And when the last page is turned, the reader will see the real images behind the clean cut college boys who wrote and performed some of their favorite music of the 1960s. They will also know the depths of human desolation that "success" can bring and yet in the end, the reassuring triumph of the human spirit.

The book can be ordered on **Amazon.com** or **Barnes and Noble's** website **BN.com** or ordered from your local bookstore.

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#185, June, 2011
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KRC in 2011

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH

THE CONTINENTAL INN

FLYERS ARE AVAILABLE, SO TAKE SOME AND SPREAD THE WORD! ANNOUNCEMENTS ARE AVAILABLE FOR WANT LIST ITEMS. BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 3:30PM, (DURING THE MONTH THERE IS NO KEY-NOTES) PLAN TO BE THERE.

FROM THE HAND OF MARY HEISEY

Sound Advice

Play it over, Let it rest, Help it breathe, remind, suggest One more clue, delight, request. Memory deserves the best. Be a connoisseur pest, After all, you're on a quest!



Another Way

Make a list of songs obscure To seek on your collecting tour. Follow it for quite awhile, Pocket it, relax and smile. Give surprise your second mile!

Extended Play

Sometime its fun to generate New words to old songs, loved and great, Lyrics that well indicate, Our own life songs and special fate.

PLUGGERS



Pluggers take shopping lists with them to yard sales and thrift shops.

KEY NOTES

Issue #185 - June 2011

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Names in bold type are members of Keystone Record Collectors

Rachel Goodrich (self titled) A CD review by Doug Smith



Is she good enough to make herself rich...or will she just get tired?

In the ever-burgeoning field of female singer-songwriters, this review is of Rachel Goodrich's self-titled sophomore effort. A cursory first listen leaves an impression of a good-timey release, with handclaps, whistles, juvenile "la la la" and "na na na" choruses filtered throughout. It also shows that vocal distinctiveness is not Goodrich's strongest suit. Her high-pitched, somewhat breathy voice sounds like a half a dozen different women you've heard on the radio whose names are not easily remembered. After some thought, Sixpence None the Richer's Leigh Nash comes to mind as a reference point. As does the name of Norah Jones. Heck, Goodrich even sounded a bit like Lady Gaga at one point.

What does set Goodrich apart somewhat is her self-described 'shake-a-billy' sound; as evidenced by the accompaniments described above (anyone who includes among their influences Woody Guthrie and Tiny Tim bodes for some kind of unusual sound). Repeated listening reveals the array of these accompaniments; as well that this album is not all sunshine and lollipops as an initial audition might suggest. The most serious entries are the piano-based "Let me Go" and the somewhat-dreamy closer "Popsicles". In both cases the sound effects are kept to a minimum. Silliness is most highlighted by the back to back "G-Dino", an interjection about a gangsta dinosaur with electronically-altered vocal (and under 40 seconds); and "Light Bulb", fleshed out with ukulele and kazoo. The latter was the subject of at least one internet contest whereby the general public could submit videos of the track. Somewhere in between serious and silly, "Hold On" benefits from an oompah band-style backbeat.

So this album is somewhat silly and serious. Therein lies the problem. It is not extreme in either direction; and here Goodrich does not excel at either. The aforementioned "serious" songs show Goodrich has writing talent for such; although the subject matter is limited around love, yearning, and heart-break. The "silly" tunes are not excessively so (and probably harder to carry out successfully).

Summary: serious or silly? One suspects Goodrich won't choose between them. If she continues with both as her music and career mature, it will be a tightrope to navigate. But she is doing some things right; having had music featured on Showtime's "Weeds" and MTV's "My Life as Liz" programs, as well as in a crayon manufacturer advertising campaign (wonder who that could be?) Rating: 6.

The legend, music, & voice of Frankie Valli...at American Music Theater A concert review by Eddie Collins



With a career spanning over six decades, and a voice representing generations, 'Frankie Valli & The Four Seasons' rolled out the songbook of hits during their April 6th appearance at Lancaster's American Music Theater. Opening the show, a heavily orchestrated "Dawn (Go Away)," moved swiftly into "Save It For Me," and "Tell It To The Rain." Then, as Frankie Valli told the sellout crowd of 1,600 "...Let's Get Ready To Rock & Roll," the band kicked off "Workin' My Way Back To You," next came "I've Got You Under My Skin," and a very driving rendition of 1967's "Beggin," written by legendary Four Season Bob Gaudio and Peggy Farina (aka Santaglia) of 'The Angels.'

Overall presentation of the show was strong and quite upbeat. The 9 piece backing band, augmented with a strong horn section, was led by musical director Robbie Robinson, a 33 veteran of the Valli organization, providing some great arrangements on the tunes, staying very faithful to what we heard on those classic hit records. Frankie appeared in good form vocally, while the latest incarnation of 'The Four Seasons' more resembling 'backstreet' than 'jersey' boys, proved quite adept at providing those trademark harmonies, and graced the stage with some subtle, but very effective choreography.



Concert reviewer Collins, posing with Dean Egnater, Frankie Valli's Manager for over thirty years.

The mid 70's comeback of Frankie Valli's solo career on the Private Stock label was well represented with Frankie stating "From 1974, a very good year" and a Barry White imitation before slipping into "My Eyes Adored You," then "Swearin' To God" which featured all band members turning in solos, enabling Frankie and the Four Seasons to don a quick wardrobe change. The audience was very receptive to a number of songs from Valli's recent CD, 'Romancing the 60s,' which he plugged jokingly as "Songs other groups stole from us." Among the selections were great interpretations of Chris Montez' "Call Me," and Ben E. King's "Spanish Harlem," getting the audience to handclap along.

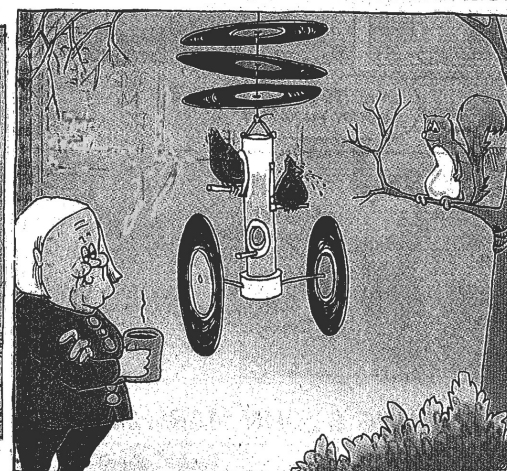
Of course, there was no way to escape a flashback to 1978. As the Four Seasons took off their coats exposing some black t-shirts, 'Grease' became the word, as Frankie told the crowd it was written for him by his good friend Barry Gibb. Valli wasted no time in keeping the audience in his pocket by asking everyone to sing along on "Who Loves You" & the bouncy 'December 1963,' with all Four Seasons taking turns on lead vocals.

A poignant moment came when Frankie said "My dream as a kid was to have a solo hit record...and that dream came true in 1967," paving the way for the opening strains of "Can't Take My Eyes Off Of You," enticing the crowd to sing along during the song's infectious chorus hook. Before treating the baby boomers to a few early hits from the Vee Jay label, Frankie reminisced "We're going back to memories of 1962", as the drummer's tom-toms blared into "Sherry" followed by "Walk Like A Man" and "Big Girls Don't Cry," Quite fittingly, the finale of the show would be aptly "Bye, Bye Baby." The act then exited the stage, returning for an encore medley of "Rag Doll /Let's Hang On". As Bob Seger once said "Rock & Roll Never Forgets," and for anyone attending the show, hearing the iconic 'sound' of Frankie Valli is one we will never forget.

FAMILY TREE



BY SIGNE WILKINSON



Eddie and brother Joe Collins with "the goods"!