

Unusual Manufacturing Error by Bob Burke

We've all encountered record manufacturing errors in the huge world of record collecting, errors usually associated with label goofs; same label on both sides, reversed labels and even factual errors printed on the label. But other problems also occur in manufacturing. I have a stereo 45 RPM single on which the left channel goes silent about 2/3rds of the way through the song. There are 45 pressings out there of Ernie K. Doe's *Mother-in-Law* that were actually recorded at 33^{1/3}. I wonder how such a blatant error got by quality control. I have a reissue of Ray Charles' 1961, top ten jazz instrumental hit, *One Mint Julep* that is titled *One Mint Julet*. Proofreaders?



Today's subject is singer Johnny Mathis' *Someone* b/w *Very Much In Love*, released as Columbia single 41355, and making the Billboard Hot 100 in March, 1959. I recently acquired a Canadian 78 RPM pressing of the song. I highly doubt that *Someone* was issued on 78 RPM in the USA. The latest USA Columbia 78 RPM disc I have seen is # 41195 by Doris Day.

The error on the Mathis disc is on the *Someone* side. The recording sounds great but it is NOT *Someone*. It is another Mathis tune called, *There You Are* which was issued as the 'B' side of *Wasn't The Summer Short*, Columbia single 42156.

That single charted in October 1961, long after the record industry dropped production of 10" 78 RPM discs.

It is interesting to note that the master number printed on the *Someone* label matches exactly the master number stamped in the record runoff groove area.



This suggests to me that the error here is not one of the pressing plant, but an error in the production room. Somebody pulled the wrong tape to cut the 78 RPM master.

I wonder how many of these got out the door before this screw-up was discovered.

Although the "wrong song" record likely has no collector value, to me it is an unusual accidental find. I have a second copy of the Canadian *Someone* that is made correctly.

NEXT MONTH'S SPECIAL GUEST

Lynn McCutcheon has been a record collector for almost 50 years. He is also the author of "The Playground," a novel which features record collecting as a hobby, and mentions several rare doo-wop records interwoven with the theme of the plot. More recently he wrote "Collecting Jazz On The Cheap," a book presenting reviews and commentaries on rare jazz LPs that the price guides either missed or failed to adequately describe. Meet Lynn at the September 11th **Pennsylvania Music Expo**. He will have copies of his books and some records to trade or sell. Bring any old jazz records you wish to trade.

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KEY NOTES

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AUGUST 2011
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 Inside...

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- ♫ - A goof at the plant and more!

RAMBLINGS FROM THE EDITOR



Looking Ahead: The next issue of **KEY-NOTES** will contain the annual *Joel Whitburn/Record Research* book offer - a very popular promotion with club members. You have been warned - *start saving your money now!*

As we move into the last half of 2011, we rely on ALL MEMBERS to promote OUR show. Recruit new members; encourage past members to re-join; forward the monthly e-mail notice (if you get it) to other music collectors; put flyers in your favorite music store or one in mail-order packages if you are a vendor; mention us on your web site (provide a link) or place show flyers in your neighborhood high-traffic retail areas. *Help us - help ourselves!*

HOW TO REACH US...



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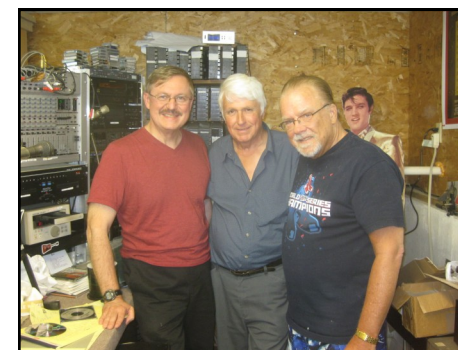
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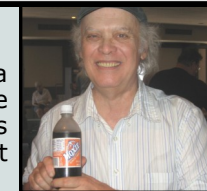
NEXT X-BAT RECORDS PROJECT

Don Ellis and the Royal Dukes CD set for release this fall will complete the body of work associated with the Bee record label, out of Reading, PA. 27 cuts, including some unreleased tracks, and several rare stereo versions will be on the disc. Also included are four tracks released under real name (Harold Shutters) on Goldenrod record label out of Kentucky in 1956-57 and two demos recorded between the Kentucky and Reading contracts. Bill Yuhas was a member of The Royal Dukes, playing rhythm guitar on most of the Reading recordings.



Phil Schwartz, Bill Yuhas and Little Walter Devenne at Time Machine Studios, Derry, New Hampshire on July 1st.

VIEW FROM THE TOP



I hope that everyone is having a good summer and has made some good 'finds' especially at yard sales in the area. You never know what your neighbors have hidden away!

We're still in need of help with club projects. If you might be interested, please see any of the officers so we can sit down and talk and see what your interests are. The club runs with volunteers so YOUR help would be appreciated, whatever you can offer!

More to come!

Dave Schmidt
 2011 KRC President
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RADIO STATIONS: FORMAT CHANGES - A WAY OF LIFE
 A COMMENTARY BY STEVE YOHE

Another radio station in South Central PA has changed its format—a common occurrence everywhere. This time it's the area's only "smooth jazz" station, 92.7, WSJW. For the last 7½ years the station has played a pleasant mix of light jazz, soulful jazz and pop vocals that has provided a much needed contrast to all the talk, "classic rock," current music, and country that dominates local airwaves. While I didn't always agree with their choice of vocal performances intermingled with the pleasing instrumentals (sorry, I don't consider Phil Collins and Simply Red to be jazz), for the most part I really enjoyed the melodic, mellow, yet progressive feel of the station and listened to it regularly. It was something different in a market glutted with so much sameness of sound. It's been reported that the new format will be a variation of classic rock, allegedly late '60's to early '80's—whether this variation will distinguish itself from what's already being played elsewhere remains to be seen.

When the broadcasting industry makes this kind of change, they claim that they do so reluctantly and after much consideration. Such claims may be true, but they do nothing to assuage the disappointment and anger on the part of the loyal listeners who now have to find another place to hear the music they enjoy. With most stations in the country owned by a few conglomerates, how can the listeners in a local community have their wants and needs met regarding the music they wish to hear? The government has done nothing to discourage the current monopoly of radio station ownership, so we have no recourse, except simply to not listen to commercial radio.

This is why I have satellite radio and listen to internet stations and music channels on cable and satellite TV, all of which offer much more variety of music choice—without all the commercials as well. I have no sympathy when I hear complaints by broadcast stations that listenership is declining while they do nothing to foster listener loyalty. They certainly haven't asked me what I'd like to hear—but then I'm only a record collector with eclectic tastes who's been following the music industry for over 50 years. What do I know?

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.



They All Came: The June PA Music Expo featured attendees from different parts of the country and county! (l to r:) Elaine Wade from Wisconsin; Billy Poore from Tennessee; Vince Habel from Mount Joy; Ed Gordon from New Jersey and Bob Atwater from Honeybrook.

THE LAST OF THE RENEGADES - BILLY POORE

A CD REVIEW BY STEVE YOHE

In June, KRC friend **Billy Poore** released his first album since the early 1990's. For him it was much-needed therapy following some "medical challenges" he faced in the past year. Author of *Rockabilly: A 40-Year Journey*, songwriter, singer, and producer, **Billy** has been singing professionally since 1961, including a stint with the Trend-ells (Tilt records), and has recorded such artists as Danny Gatton, Robert Gordon, Billy Lee Riley, and Narvel Felts.

The effective liner notes are from music historian and mutual friend Elaine Wade. The 18 cuts are of two distinct types: 10 newly-recorded performances by **Billy** and daughter Stacy Poore-Evans and 8 bonus cuts by other artists from Billy's Renegade Records' archives.



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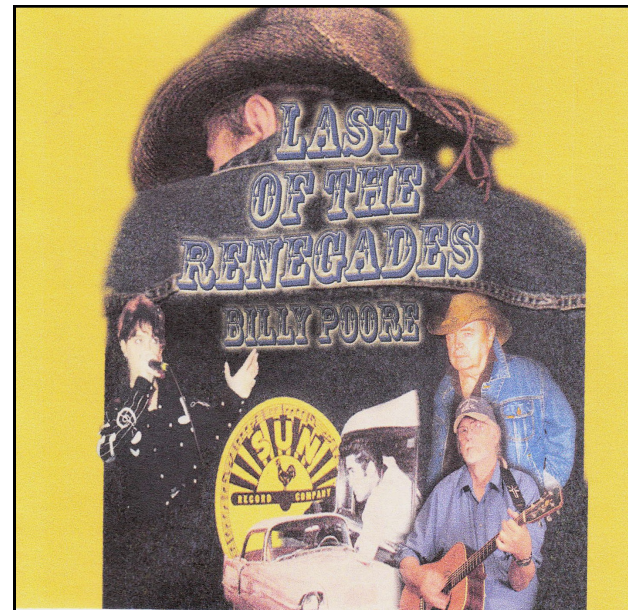
(Deadline for #187 is September 11th)Names in **bold** type are members of Keystone Record Collectors

The newly-recorded cuts are good, straightforward, traditional rock and roll. The CD kicks off with a good remake of Jimmy Reed's "Baby What You Want Me to Do" by Billy. This is followed by "Reaction," a rocking duet with his daughter. Next is an effectively restrained, understated rocker, "Wild, Weird, and Crazy," with Johnny Cash-style instrumentation. Another good rock and roll effort is "Don't Play with Me," a solo by Stacy.

It's difficult for me to pick a favorite bonus cut; most are top-notch. "Strangers" is a well-done mid-tempo "teen" sound from 1965 by Willie Redden. This is followed by "Don't Fill Your Heart with Make Believe," a nice ballad by Redden.

There are also 2 outstanding rockers by Bubba Feathers (Charlie's son) from 1991, and in the same vein is "Spark Plug," by the 4 Teens from 1958 (originally on the Challenge label). Another worthwhile cut is by Gene Evans: "Bye and Bye," a mid-tempo tune from 1961 with a Buddy Hollyish sound (released on the Pacemaker label).

If pressured, I'd have to say that my favorite of the bonus cuts is "Rockin' and Rollin' and Raisin' Hell." It really cooks with a strong vocal by Becky Hobbs accompanied by great guitar and piano performances.



The CD ends with a must-have for fans of the late, wonderful Eva Cassidy. She sings harmony with Bobby Smith on "How Can a Strong Love Turn in to a Wrong Love," a mellow country ballad.

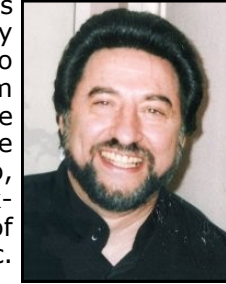
This CD presents a good mix of familiar and unfamiliar material. It can be purchased from Renegade Records: PO Box 200, Linden TN 37096.

Hiding Behind The Shadows Of A Dream... The Richie Grasso Story

Part I

By Eddie Collins

The infancy of rock music in the mid 1950s, was controlled by moguls at the major record labels, who had no clue what this new sound called rock 'n' roll was all about. To get a pulse on what was really happening, they eventually turned to the kids of the street to really understand this music medium sweeping the radio airwaves. By the mid 1960s, it would be one of those young people named Richie Grasso, who would be calling the shots, making hit records, and becoming one of the most creative forces in pop music.



Following the path of his predecessors, such as Phil Spector, Teddy Randazzo, John Madara and Kenny Gamble, Richie also got his start as a singer and musician. Early in his career, he found out to survive in this fast paced industry, and achieve greater success, he would have to become much more. During the 1960's and 1970's the talents of Richie Grasso, as songwriter, arranger, and producer, would appear on over sixty-five singles, and numerous albums by Tommy James & The Shondells, Jackie De Shannon, The Righteous Brothers, The Three Degrees, The Gentrys and countless others.



With musical roots that came from South Philadelphia, it all began at age seven, singing Lou Monte's "Darktown Strutters Ball" at a family party. By the mid 1950's Richie could hear the doo-wop strains on the corner of 9th and Dickinson Street, listening intently as Tony & The Twilights were singing their hearts out. Then, on a warm summer day in 1956 his friend Frankie Pescatore sang a note, gave another to his brother Nickie and directed Richie to open his mouth... as three part harmony was born, and Richie's vocal talents were ignited.

'Looking for an echo...with 'The Concepts' and 'The 5 Classics'

In 1958, Richie Grasso a 12-year-old singing pre-teen, with friends Frankie & Nickie went 'looking for an echo', and found it within the voices of Leon 'Texas' Barrett, and Johnny Reds. Dubbing themselves The Concepts, they were soon off trekking to the big apple with songwriters John McGilvery and Frank D'Amore, who ushered them into Fine Brothers recording studio. The group recorded "Turnaround" written by the Mc Gilvery/D'Amore team, but the song remained unreleased after being shopped to a few record labels.

Apparently, Mc Gilvery & D'Amore became more interested in the voice of Frankie Pescatore, whisking him into a solo deal. The group reformed as The 5 Classics, with Richie, his cousin Vince Sorge, Nickie Pescatore, Jimmy Sofia, and the addition of Sal Amerello (aka Sal Dupree). In 1960, The new lineup was heard by producers named Dimuro & Lombardi, and resulted in the group recording Sal's song "Magic Star", and the standard "Old Cape Cod". Released on Bill Cunningham's Rode Records (#101), the group was ecstatic, as it received some radio airplay, says Richie "we maybe sold 10,000 copies in the Philly area, then the record fell off the air...and off the planet! "

Frankie Pescatore ...meets 'Dean Randolph' and Chancellor Records

By 1962, while Richie and The 5 Classics members were working on their career strategies, old singing partner Frankie Pescatore was now busy, being groomed by Bob Marcucci at Chancellor Records. As the next 'Frankie Avalon', Marcucci gave him a new name 'Dean Randolph', and teamed him up with a songwriter / producer named Joe Matt. This collaboration resulted as in their first release "How About That" (Chancellor 1122). As Richie recalls, " we all gathered around the TV to watch American Bandstand, to see Frankie, when Dick Clark introduced him as the newest teenage idol from South Philadelphia 'Dean Randolph'...as he lip-synched his record & looked fabulous!"

For the second Randolph release on Chancellor 'The Girl In The White Convertible' (Chancellor 1138), The 5 Classics would contribute back up vocals to the b-side, "False Love". Randolph then switched labels, moving to Serene, MGM, then Apt in 65', where he waxed the Richie Grasso penned "Dance Everybody Dance" (Apt 25091). Richie would also lend his friend a hand, in singing along on the record's 'Del-Satins' styled background. Dean Randolph's final recording was "Lonely Eyes" for ABC in 1968.



Author Collins with Ritchie at his home. →