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Qty	Title	Retail	Online \$	KRC \$
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Reminder: The Joel Whitburn/Record Research Book offer will again be made available to current KRC members in the October, 2012 issue of KEY-NOTES. **Yet another benefit of KRC membership!**

Prices and items are available while supplies last

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Charlie Reinhart
Keystone Record Collectors
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Add \$5 postage for each book if you want to have them shipped directly to you

Order Deadline: May 6th, 2012 PA Music Expo
Expected Delivery: June 10th or July 8th PA Music Expos



KEYSTONE RECORD COLLECTORS
KEY-NOTES
 #190, April, 2012
 P.O. Box 10532, Lancaster, PA 17605
www.recordcollectors.org
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"A non-profit organization dedicated to the promotion and advancement of music collecting"

KEY-NOTES

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APRIL 2012 ISSUE #190
Inside...
 ♪ - Abbey Road Times 3
 ♪ - New Karen Carpenter?
 ♪ - Spring Book Offer
 ♪ - How Did You Get Started? and more!

RAMBLINGS FROM THE EDITOR

Spring has sprung! (In fact it was one of the mildest winters I've experienced for a long time, which is FINE by me!) The warmer days brings outdoor activities, concerts, Bar B Que's, car cruises and more. It also is a great time to visit the **Pennsylvania Music Expo**.

The shows this year have all been strong. Attendance is up - many new faces in the showroom. (It doesn't hurt that the nice folks from the Continental Inn have our message on the marquee on BOTH SIDES the week before EACH show!)

Keep collecting those tunes!

Derek
B. Derek Shaw
 KEY-NOTES Editor & Communications
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VIEW FROM THE TOP

We've been blessed with some very fine weather for this time of the year, which has helped bring people to our show each month. Let's hope the trend continues!

The KRC is still in need of some 'new blood' to assist with the various jobs that help keep the club going. Please see any officer if you're interested in lending a helping hand.

A big THANK YOU to a member who continues getting the word out on our show. **Jack Supplee** sends out classified ads monthly to various print publications throughout the region. THANK YOU **Jack** for your service to the club!

Dave Schmidt
 2012 KRC President
NRCMusings@aol.com

More to come!



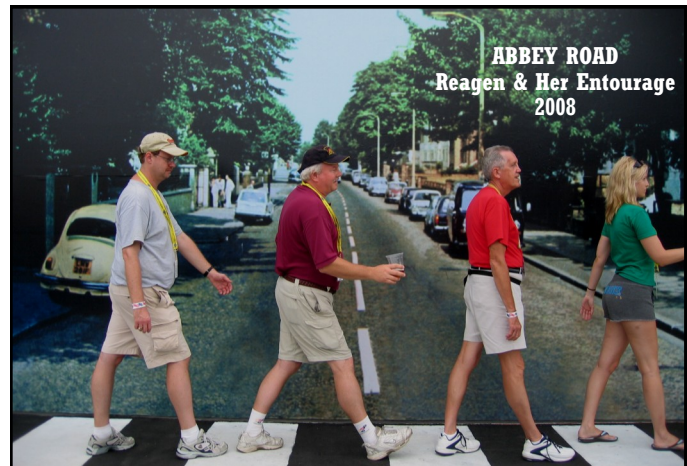
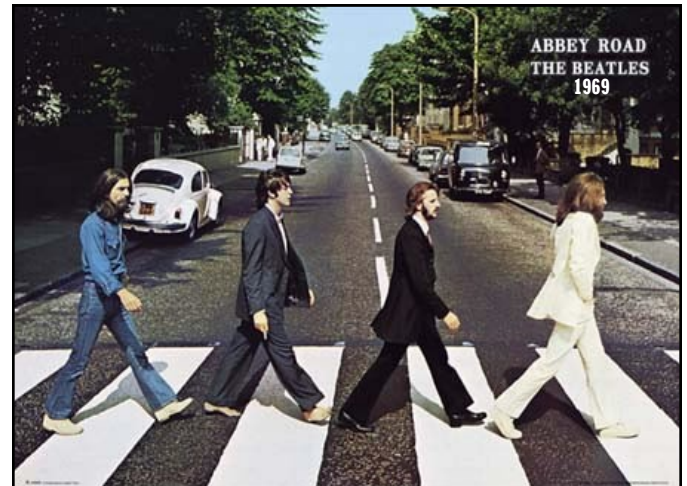
"It was a very euphoric feeling...How one moment in time, with one photo and four lads who shook the world were there and now I have been.

I wrote on Abbey Road Studios front wall, like the other one billion people before me. It just said: "Thank you! Tom Rebbie - Harleysville, PA USA."

You have to be there to understand, but when you are and you see 50 to 60 people waiting to do what you want to do by just crossing the street where the Beatles had crossed, you know there are others like you."

Editors Note: Tom Rebbie is the owner of Philadelphia Toboggan Coasters, based in Hatfield, PA. They make roller coaster trains for wooden coasters around the world including the Comet at Hersheypark. Thanks for sharing Tom!

(On the right): Hard Rock Park, Myrtle Beach, SC with friends. They had a backdrop that we stood in front of. Not quite the same, but none-the-less, it was cool! → →



KRC in 2012

EACH SHOW 9 AM TO 3 PM SECOND SUNDAY OF EVERY MONTH
(EXCEPT MAY 6TH)

THE CONTINENTAL INN

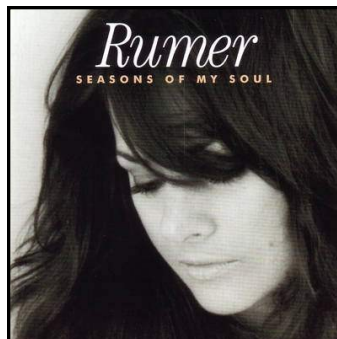
FLYERS ARE AVAILABLE, SO TAKE SOME AND SPREAD THE WORD!
ANNOUNCEMENTS ARE AVAILABLE FOR WANT LIST ITEMS.
BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 3:30PM,
(DURING THE MONTH THERE IS NO **KEY-NOTES**) PLAN TO BE THERE.

Rumer has it...

Rumer "Seasons of My Soul" A CD review by Doug Smith

...that Sarah Joyce will be the subject of this issue's review. Obligatory pun now dispensed with, that is true. First, some background. British singer Sarah Joyce (the stage name coming from author Rumer Godden) was born in Pakistan while her family was there with her father working on a construction project. The family did not have many of the amenities many in the West take for granted. To cope with some of the entertainment void, Rumer latched onto a guitar at an early age. Unfortunately the parents divorced and the family returned to England. Rumer studied drama in school but eventually was plying her musical ambitions and doing odd jobs to survive. She reached a low ebb in her early 20s when her mother passed away from cancer. Rumer persevered and spent much of her twenties as the near-literal starving artist. Her hardship and heartache provided fertile inspiration for songwriting.

Her luck finally changed when TV/musical composer Steve Brown caught one of her gigs and became her manager. Things began falling in place: she got her deal with Atlantic Records. None other than Mr. Burt Bacharach himself heard her through the grapevine and flew her to California so she could sing for him. Rumer said: "I cried with joy when I found out. When Burt Bacharach says you're good, you have to start believing you're good too". This ultimately led to the EP "Rumer sings



(continued, next column)

KEY NOTES

Issue #190 - April, 2012

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

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PHOTOS: Tom Rebbie and **Derek Shaw** collections

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(Deadline for **KEY-NOTES#191** is **May 6th**)

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

Bacharach at Christmas". About the same time, fall 2010, the first full length "Seasons of My Soul" ("SomS" hereafter) came out.

The US release didn't come until winter, 2012. Rumer was featured on CBS' Sunday Morning in late January. As a result, "SomS" leapt to the top of the iTunes chart.



So, after all that, the album? One item that is bound to come up in any discussion about Rumer is her vocal similarities to Karen Carpenter. This is what I remember reading about her months ago. Those similarities are evident from the very first listen to "SomS". Rumer apparently has a proper perspective of

lofty comparisons, as one lyric mentions hearing "Superstar" on the radio. It's probably not just coincidence that Rumer chose to immerse her material in what could well have been a seventies-type MOR instrumentation. The songs on "SomS" have emotional depth and power; and overall is more stark because Rumer refused to raise her voice much even once or rely on any studio gimmickry. "Healer" could easily come from a Contemporary Christian album. It's all laid out for the listener against a backdrop of restrained orchestration throughout. "SomS" could easily have been from the singer/songwriter decade of the seventies, when the Carpenters were popular. The album's one cover is a gently-countrified David Gates' "Goodbye Girl", with a harmonica line apparently borrowed from Neil Young's "Old Man". Rumer herself says: "I'm not concerned with what's musically popular or fashionable, really. All I wanted was to make something of quality that would stand the test of time, that people could come back to, and that was rooted in authenticity".

While "SomS" is completely immersed in MOR trappings, I don't think it qualifies as a snooze fest. Rumer, to her credit, does ratchet up the energy and tension level a notch or two in places. This, while never giving in to any temptation to over-emote or pick up the tempo much on any of the album's 11 offerings. As such, the album works at a more basic level for unwinding and/or slow dancing. It overall has a jazzier feel than just about any Carpenters record.

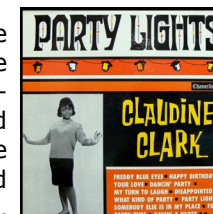
Summary: although they don't sound quite the same, Rumer's music has much the same sincerity and soul that Adele's has (another track on "SomS" is "Aretha"). The former has had to work longer than the former to get recognition; but hopefully will now achieve some of the same success. Rating: 7.0. **Note:** biographical info and quotes are from Wikipedia and Rumer's official UK site (www.rumer.co.uk).

Every Record Tells a Story...The art of collecting the mighty 45 By Eddie Collins

Recently, at one of our **Pennsylvania Music Expos**, I was amazed to observe the diversity of the record collectors and how the passion for those vinyl 45's has grown over the decades. Some of us collect certain genres of music; for others, it may be a particular record label or colored wax. Whatever the specialty is, we all can recall how we got started on our non-stop mission collecting the hits, misses, and going to any length, in finding those immortal pieces we strive to add...like pieces to a puzzle.

As I rewind my memory tapes, I got my first stack of wax at age five in 1962. It was fortunate for me growing up in the Philadelphia suburb of Prospect Park PA, to have an uncle, Fr. Jim Drucker, who worked for Philly's famed Jolly Joyce Agency. Besides booking the top acts, he knew every record promoter, distributor, and being on the mailing list for every major record label, provided me with his 'extra' copies!

Some of the first 45s gracing my little hands were "I Sold My Heart To The Junkman" by Patti La Belle & The Bluebells, "Nag" from The Halos, and Claudine Clark's "Party Lights". By the mid 1960's I was hooked and would take my earnings as a shoeshine boy, in pursuit of the '3 for a \$1.00 cheapie bins' at the local Mc Crory's, finding those golden oldies that dropped off the charts in recent months.



Then, I hit the holy grail in 1966...as my Uncle Jim was now a rockin' jock in Lehigh PA, at WYNS (1150 AM). On Sunday afternoons during 'JD the DJ's' air shift, I was given the 'green light' to raid hundreds of 45s that would

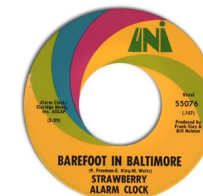
A Reference Guide to Response Songs A Book Review by Steve Yohe

For the first time in over 20 years, we have a new book about answer records and parody songs, a fun, specialized genre that has entertained music fans since the days of the 78 rpm record.

The recordings range from answers to direct questions ("Yes, I'm Lonesome Tonight"), responses ("I'll Save the Last Dance for You"), and continuations of story lines (Harry Chapin's "Sequel") to the parodies of Spike Jones, Yorgi Yorgesson and Homer and Jethro.

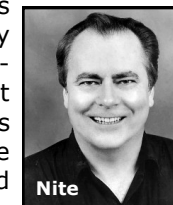
Until now we've just had B. Lee Cooper and Wayne S. Haney's *Response Recordings: An Answer Song Discography 1950-1990* (Scarecrow Press 1990), a serviceable and reasonably priced hardbound (now out-of-print). Ron and Brenda Davis spent the last 12 years pursuing their labor of love studying and tracking down hundreds of these records to scan the labels for this book (over 1,200 of them) - in full color. That's what sets *A Reference Guide to Response Songs* apart. Its predecessor was just a listing with no photos.

arrive weekly at the station, not being considered for the station's playlist. Like a kid in a candy shop, the group names jumped at me. Count Five, Blues Magoos,... yeah...ooh this label looks cool...UNI Records Strawberry Alarm Clock...boy I better grab that, so on and so on. My collection was now sweeping into the thousands as the station's trash boxes of 45s became my valued treasure chests!

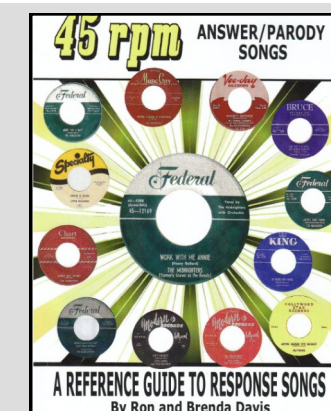


It was Christmas of 1967, when I received a present that would be the biggest influence to fuel my record collecting aspirations. In a box of a dozen new

'sealed' copies of recent LP releases was "Rock & Roll...Evolution Or Revolution?" by 'Mr. Music' Norm N. Nite on Laurie Records. While Norm gave a narrative about the history of rock n' roll, I heard snippets of songs from groups like The Crows, The Robins, The Mello-Kings. This was a world of music that I never heard before, sending me to seek out, the roots of rock and roll...those masters of 'doo wop.'



With Richard Nader opening the door to an oldies revival in 1969, the next phase of a way to obtain these 'new' sounds took place. That was endlessly licking postage stamps to get my free catalogs from Philly's Record Museum, Recordland in Memphis, and sundry others. Then in 1972, my first finds at a garage sale were mint copies of "Endless Sleep" by Jody Reynolds and The Fireflies "You Were Mine", not bad for ten cents each!



The hefty price tag--\$65, which includes postage - is the result of the expense of color photography and barely covers printing costs. The authors tried black and white photos but found the results unacceptable. The color photos and extensive listing of songs are well worth the expense. The entries range from common hits ("Queen of the House") to rare and obscure records on independent labels that received little or no air play when released ("Yes I'm Robbin' the Cradle" by Cal Starr, Rego 306).

If you're a fan this type of record, these metessages in the ongoing dialogue that's the pop music scene, you'll spend hours enjoying the label photos and studying the fascinating entries for each answered record - some predictable, some surprising. The book is not a price guide; it's just over 230 pages of information and label photos. You can purchase this reference guide from R&B Publications, 1088 Peachwood Court, Medford, Oregon 97501.