

# KEY NOTES

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ISSUE #105

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- CD Review

## From the Editor's Desk



I've been on the move again. I had a business trip hooked on to the front of a pleasure junket, straddling two weekends that I normally would be setting up at shows myself.

The first weekend found me in one of my favorite cities to shop for music, Columbus, Ohio. In literally a four block area of High Street, you'll get to visit at least eight CD/Record stores. Why the high concentration? These eight shops are directly across from the Ohio State University campus, making it a haven for buyers. Enough said - Go Buckeyes (except when they're playing Penn State.)

At one of the stores, I picked up a flyer for one of Colleen's Collectibles frequent Record/CD shows that was going on that Saturday at Veterans Memorial. So, during the one hour break I had for lunch during the conference I was attending, a Columbus friend met me at the hotel and zipped me over to the facility for my 60 minute spree. Seems a little crazy to do for such a short time, but then again, this show has been hyped to me for years. (I think Regan was still in office when I first heard about it!)

My visit was marked by seeing a few familiar faces (Yes, some record dealers travel the earth), very wide aisles and plenty of selection. I didn't find a lot, but then again, I was giving each vendor about 2:46 time. (This is when a prepared Want List is a blessing.)

Later in the week while attending an amusement park industry trade show in Orlando, I got the music bug. Somehow I got real tired of interacting with 32,000 people - now that's a show!

The local stores were interesting and also supportive of a show that Sunday, that was going to be held at the mid Florida fairgrounds. So that morning, I coerced a friend (also a music collector) to go. It was held in a metal Quansit hut type building that didn't appear big from the outside. Inside they crammed in 15-20 vendors. While I didn't get much (my friend made out like a bandit), I had a fun time. (Of course I always do, when I'm looking at music).

Why am I using my whole column to tell you this? When you travel, try and visit other shows - see what they offer - how they are set up.

For me I realized the grass is just as green on my side of the fence.

If you have accounts of shows you've attended outside the mid-Atlantic region, let us know. We'd be happy to publish your account.

Musically Speaking,

A handwritten signature in cursive script that reads "Derek".

B. Derek Shaw  
Editor, Club Publications

## VIEW FROM THE TOP

The mission of the KRC is to promote and advance the hobby of music collecting.

Do we accomplish this mission??

As with many hobbies, a great deal of revenue can be generated between collectors and dealers. At the shows many of our dealers consider themselves a collector/dealer, tying the hobby and business together. We continue to encourage all dealers to offer a good quality product, fairly priced, in a professional, customer-friendly manner, and to get as many people to attend as possible. These things have been stressed in past articles.

Have we been successful with the Club and Show operations?? The KRC spends as much on print advertising as the budget will allow. **Derek Shaw**, the Club Communications director, sends out dozens of press releases semi-annually to the print, radio, and TV media. It would be possible to do more radio/TV spots; however, that would require a lot more income (table rent). The bottom line is that it is hard to measure the effectiveness of advertising.

The most important factor of our continued success is attendance. We must get new people to each and every show. Hopefully they will be repeat attendees.

A few active Officers of the KRC cannot do this alone. Each dealer has a responsibility to help get the word out by distributing flyers, placing local free ads, etc. The dealers who use the KRC shows to promote their own enterprises can show some reciprocity by promoting the KRC show in their stores, mailing lists, web sites, flyers, etc. It is to our mutual benefit. The more people who attend the show, the better for everyone.

A special thank you to all the faithful people who join the Club every year. Your continued support is appreciated and your word of mouth advertising to friends and neighbors is the best way we can promote the show. Keep up the good work!

I have noticed a trend that troubles me. During the last few shows, the number of dealers leaving early is increasing. This is not good business and reflects poorly on the show. True, the crowds have been thin in the late afternoon, but we advertise a 4:00 closing. Please cooperate in this or we may have to set some standards. Most of the high-priced, professionally run shows do this already.

**Your promotion of our show to the best of your ability will help everyone, while keeping table rents reasonable.**

--Jack Supplee  
1998 KRC President



**KRC INFO LINE**  
**CALL ANYTIME!**  
**(610) 589-5094**

**KRC in 1998**

EACH SHOW 9 AM TO 4 PM SECOND SUNDAY OF EVERY MONTH  
**LANCASTER CATHOLIC HIGH SCHOOL CAFETERIA**

FLYERS ARE AVAILABLE DURING EACH SHOW.  
 TAKE SOME AND SPREAD THE WORD!  
 BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 5 PM..  
 PLAN TO BE THERE.

**A Trio of Smiles!**



Three regulars at our monthly show take a break in the action to give us a smile. (Left to right) **Henry Williams, Dave Schmidt** and **Dave Shayer**. They always have plenty of music and conversation to go around.

**KEY NOTES**

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EDITOR: **B. Derek Shaw** GRAPHICS & LAYOUT: Chris Quigley  
 CONTRIBUTORS: Greg Penell, Steve Yohe  
 PHOTOS: Ron Dlahi, Derek Shaw, Dave Henkin  
 CHANGE OF ADDRESS: P. O. Box 1516, Lancaster PA 17608  
 NEWS/PHOTOS/IDEAS: 329 Bathton Rd., York PA 17403-3933 • 717-849-3050  
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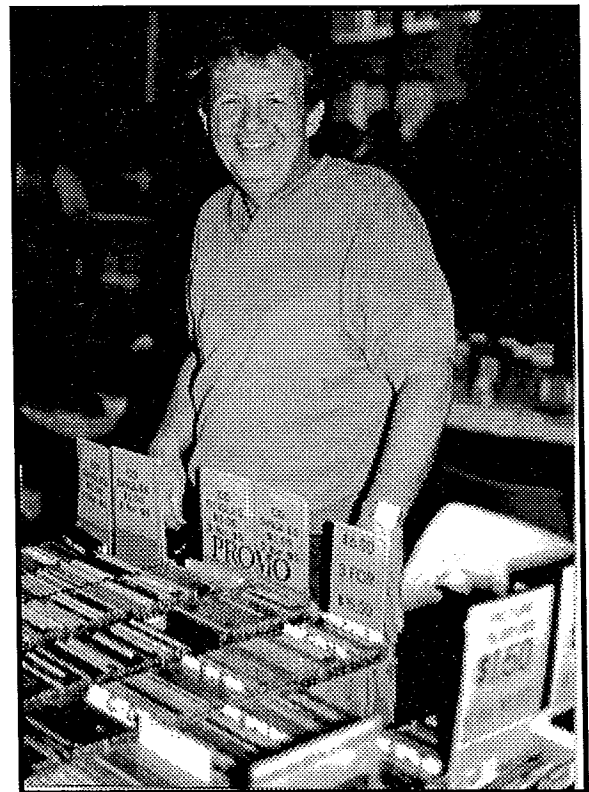
**GOODBYE MARK, HELLO CHRIS**

The start of a new year brings a change of the guard for our KEYNOTES production team. After years of service to our club, **Mark Wyatt** has stepped down to devote more time to producing his monthly tabloid-size publication, "Inside Track". Mark added a great deal of his own ideas to each issue (#61 - #87 - #93 - #104). Thanks for bringing our publication into the next millenium, even in the early 90's!

A BIG welcome is in order for Chris Quigley, the better half of show promoter, KRC vendor and all around good guy, **Ray**. Chris brings a good deal of talent to the table for our publication; however, we all need to make the work as easy as possible for her. Members/General Public should submit typed manuscripts, double spaced, whenever possible. That way, when I do any necessary editing, Chris can easily follow along.

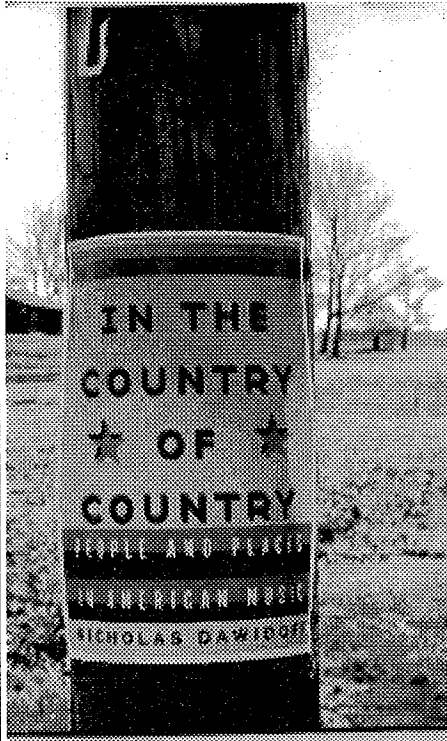
Welcome aboard Chris!

**Happy Dealer**



A long time member and supporter of our club, **Ben Barber**, radio, mobile and club DJ (among other things) rarely misses our event. He has a good variety of CD's and other merchandise.

**IN THE COUNTRY OF COUNTRY - PEOPLE AND PLACES IN  
AMERICAN MUSIC - Nicholas Dawidoff (Pantheon/Random House)  
by Greg Pennell**



There are a lot of music histories that trade fact for fiction and never let the truth get in the way of the author's opinion, and most of what appears nowadays about country music is either a love song or a prediction of doom. Country has almost lost its place as a folk music rooted in the earth, bouncing off the hills, and been replaced by something wearing a hat in a theme park, and I wouldn't blame you if you'd been flagged on the subject and given up and gone home. But this is the one book to read if you're only reading one more.

Dawidoff wasn't much known as a country connoisseur before this, his last book being on baseball catcher/WW2 spy, Moe Berg, but this book is evidence that there isn't much he doesn't know. He'll tell you an off-handed history of the banjo, or fill history in with details like Buck Owens considered Chuck Berry a country singer, or how Bill Monroe spent his last birthday, how much Johnny Cash owes Charlie Louvin and vice versa, how long Merle Haggard takes to go out and get a sandwich, or that if A. P. Carter hadn't offered to swap his brother some weed-whacking time in exchange for borrowing his young wife, Maybelle, to "go to Bristol and make a record", there would have been no Carter Family and maybe a very different country music. As Elvis said, "in fair exchange there's no robbery."

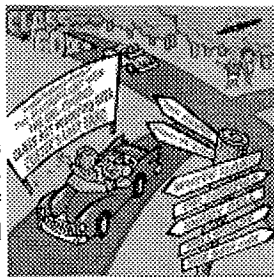
The author documents the music through documentation of a select group of performers he considers the seminal - if not always the obvious - artists of their time. Too often interviews are aimed at feeding the star straight lines and getting rehearsed answer #26, or provoking responses that tell more about the writer's manners than anything revelatory about the nature of the music. Dawidoff give his characters a framework within which his subjects reveal more about themselves and their music than you'd ever get from a straight q & a session. His is the storyteller's art rather than the journalist's.

Country music, he believes, is defined as "common people's music in the white Southern tradition", influenced in its infancy by anything and everything around it in a totally unselfconscious way. The music was country simply by the fact that it was being played and sung by people so steeped in tradition that it came out country, much the same as music played by young blacks in New Orleans at about the same time, came out jazz. Their backgrounds made the music what it was, a tradition now reversed when pop singers in jeans and a hat proclaim themselves country simply because they think the cash and demographics look good in that market. His opinion of the newer "hat acts" is gentlemanly, describing them as "nice enough, nearly all of them", and he doesn't dwell on denigrating them as much as he does on elevating those people he thinks deserve our respect and attention. He's got mine. He deserves yours.

**CLASS OF '60 SOMETHIN' VOL. 3--A CD REVIEW BY STEVE YOHE**

The much-anticipated third effort is here, and it was worth the wait. For the uninitiated, the Class of '60 Something is a collaborative effort by nearly thirty musicians from four groups of rhythm and blues and soul performers from south central Pennsylvania, many of whom have been performing since the late 1950's and Magnificent Men, the most well-known of the featuring Rita.

As with the first two outings, the material is drawn during the '50's and '60's, and the choice of songs version of the Magnificent Men's live arrangement the Magnificent Men's Live LP is the inclusion of is a great twist: There are three different lead each taking a stanza.



from the body of r&b and soul classics that were popular is once again superb. The CD kicks off with the first studio ment of "Function at the Junction". Also paying homage to an exciting performance of Joe Tex's "Show Me", but there vocalists with Dave Bupp, Rita Angelucci, and Tom Young,

A less familiar, but equally compelling arrangement is found on "The Bells", the Originals' tune that Rita Angelucci makes her own as she sings both lead and background vocals in a Royalette'-flavored version. Rita is also featured in a faithful remake of the Du-ettes' "Please Forgive Me" and a powerful version of Lorraine Ellison's "Stay with Me".

Some highlights of the CD for me personally were the versions of the Delacardos' "I Got It" with its gospel, "Shout" - like flavor; James Brown's "Good Good Lovin'", Garnet Mimms' "A Quiet Place"; and the Four Tops' "Ask the Lonely". "I Got It" and "Good Good Lovin'" feature Dave Bupp on lead with smooth harmonies by Buck Generette, Don Hodgen, Buddy King, and Spike Sexton. On "A Quiet Place" Don Hodgen takes lead and is helped on the polished vocal background by Buck, Dave, and Spike. For "Ask the Lonely" Tom Young is featured with falsetto backing by Daddy C, Don Hodgen, and Dave Stewart.

*Continued on page 4*

## CLASS OF '60 SOMETHIN' VOL. 3

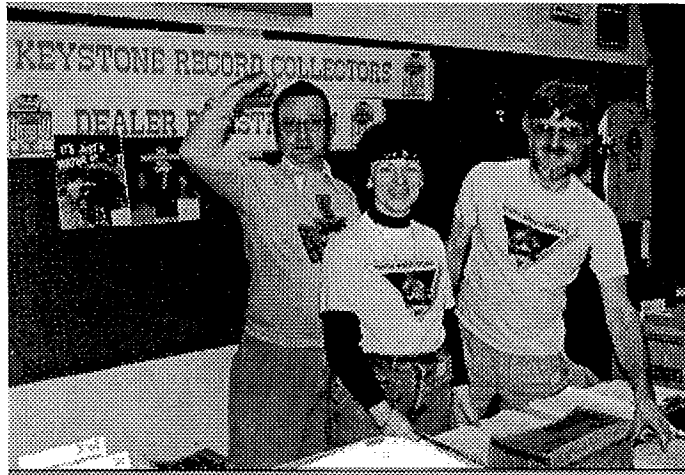
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Also noteworthy are Buddy King's emotion-drenched vocal on the Heartbeats' "Everybody's Somebody's Fool" and Thom "Daddy C" Colson's performances on Dyke and the Blazers' "Let a Woman Be a Woman, Let a Man Be a Man" and Brook Benton's "Rainy Night in Georgia".

There are 18 cuts in all, and they are all characterized by tight instrumentation and fine vocal performances. Whether your taste in r&b and soul leans toward Motown or toward the grittier styles, there's something here for you. Mike Leash of 60 Second Street productions has once again brought us an outstanding listening (and dancing, for that matter) experience.

**Editor's Note:** The outstanding dancing experience was confirmed at a sold out concert again at the York Fairgrounds on December 6th. The crowd never wanted to sit down. In addition to featuring tracks from Volume 3, the ensemble provided plenty from the first two offerings. An added bonus included Buddy "Adrian" King performing tunes from his "Love Will Live...Will Carry On" album during the first break. During a later band break, Buck Generett blew the crowd away with a few cover tunes. Another fine outing, Mike!

### WHO ARE THEY??



They're just as wacky in Lancaster as they were in Blue Ball. Tarzan, Jane and George of the Jungle, I mean **Richard and Linda Leaman and Steve Yohe**. As in Blue Ball, when this photo was taken, Dick and Linda assist Steve at the KRC Club table. Steve serves as the Club's marketmaster.

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