

KEYSTONE NOTES



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Issue #108

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From the Editor's Desk



As many of you know, I have another hobby that kicks in between Memorial Day and Labor Day. I'm one of those roller coaster enthusiasts who visits Amusement Parks in North American and other continents. In late May, I was part of a film shoot for a TV special on American Parks and Special Attractions that will air later this month on the Asian Broadcasting Network. The assignment called for filming at Cedar Point in Sandusky, Ohio. It also called for visiting the Rock and Roll Hall of fame in Cleveland.

This was an added bonus for me. I've been wanting to get there for some time. The building is along the downtown waterfront, and when viewed from the air, is in the shape of a giant turntable. We got there late in the afternoon, in fact it had already closed to the public, at 5:30 that day. My first thought was why would something that promotes a form of music that is synonymous with late nights close before happy hour is over?

Overall, I felt the place was adequate, but not as thorough as it can be. I'll explain. Keep in mind my comments are based on touring the facility without any sound. It was turned off so the Japanese film crew could shoot exhibits without extra sound, since they had to capture dialog from the two actresses who are the hosts of this special.

The six level building contains less exhibit space as you ascend. In fact, Level Five and Six didn't have exhibits yet. The Ahmet Ertegun Hall comprises the majority of the first level, complete with three theaters. The film crew was restricted on what they could and could not shoot. They couldn't show Janis Joplin's psychedelic car or ZZ Top's 1932 roadster. Forget about one of the Sgt. Pepper's outfits; however, the Kiss display could be included in a pan shot, only if they didn't stop on it. Apparently, when many of the groups/artists gave or loaned items to the Museum, they came with various stipulations. They don't want their persona becoming too common.

Ground level also contained a well done One Hit Wonders area, a display of over one thousand autographed drum sticks and tributes to Sun and Atlantic Records. It also had displays for Country, Rhythm & Blues, Gospel, Blues, Folk and Motown. Artifacts from various artists like Elvis, The Beatles, Jerry Lee Lewis, Roy Orbison, Little Richard, Jim Morrison, Rolling Stones, Led Zeppelin, The Who, and more filled the room. Even after all that, I said to Tim Moore, Director-Communications and Public Relations, who was touring the group around, "Where's the doo-wop display?" He replied that there wasn't one; however, the Orioles display in the Early Influences section represented that style of music. He said many people have inquired and maybe in the future there would be a display. The forgotten third of Rock and Roll was forgotten in this museum - a major faux pas.

Speaking of errors, I was appalled that two Roy Orbison 45's and a Coaster's hit that were in the showcase were all late re-issues. The response by Tim was that Mrs. Orbison provided what she had to the exhibit. My feeling, if it isn't an original label, don't put it in - it brings down the integrity of the exhibit, as well as the overall accuracy of

the museum. Only if there were an entire exhibit dedicated to re-issues, would I find the use of any acceptable.

Other floors had neat stuff including a recreation of the original Sun studio, a display of vintage radios and my favorite, the Rock and Radio interactive display. This display allowed visitors to select an era, section of country and DJ to listen to authentic air checks. It was great; however, I couldn't hear anything since all the sound was turned off in the entire building for the film shoot. I also found out in the Alan Freed display, that he was a Pennsylvania native, hailing from Johnstown and that one of the stations he worked for early in his career was WKST in New Castle, PA.

When I reached the fifth floor radio studio (that is used from time to time for live broadcasts), I was pleasantly surprised to see a poster draped over the side from WRVV, The River from Harrisburg. I'm 400 miles from home and I felt like I was back in Central PA.

I was impressed that the museum already had extensive wall photo displays of Carl Wilson and Carl Perkins, since they only passed away earlier this year.

In closing, I had an enjoyable time at the Rock and Roll Hall of Fame. I know I'll be back, because...

I need more time to "really see" everything.

I'll want to hear what I missed.

I'll want to see if they corrected the re-issue problem.

I'll want to view the doo-wop exhibit that need to be added to make it a historically correct museum.

Musically Speaking,

B. Derek Shaw
Editor, Club Publications

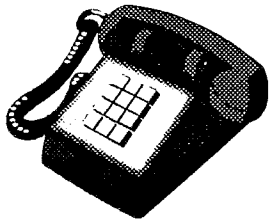
VIEW FROM THE TOP

Hope you have a joyful and safe vacation season with family and/or friends.

Do any of you go record shopping while on vacation? If yes, you may be a candidate for Record Collectors Anonymous. Must confess that I have brought records home on the tour bus or car many a time. It was fun. In several cities I used public transportation to scour the hinterlands looking for record shops or thrift stores or an occasional flea market. In one shop in Canada the owner cleaned records for a dollar a disc. In Norfolk I rented a bike and went shopping. Found a big batch of albums and had one heck of a time hauling them back to the motel on the bike. Finally made it, but it was a struggle. One theme rang true no matter what state or city I was shopping in. The variance in pricing is universal.

Don't forget to talk up the KRC shows. Word of mouth is the best advertising. Have a great summer. See you at Lancaster Catholic.

- Jack Supplee
1998 KRC President



KRC INFO LINE

CALL ANYTIME!
(717) 898-1246

KRC in 1998

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

FLYERS ARE AVAILABLE, SO TAKE SOME AND SPREAD THE WORD!
ANNOUNCEMENTS AVAILABLE FOR WANT LIST ITEMS.
BUSINESS MEETING FOLLOWS EVERY OTHER SHOW AT 5 PM..
PLAN TO BE THERE.

AND THE WINNER IS...

Nicholas Vitto is the winner, hands down, of the contest we introduced in the last issue of Key-Notes. If you recall, we asked all of you to submit as many names as you could find of artists and duos who use only a first name as their moniker.

Nicholas, who lives in Lancaster, gave us a whopping 570 names (+5 pre '55) of people who are referred to by a solo name. When I thought up the contest, I forgot that many of the current rappers do this, causing the list to swell.

For his efforts, Nicholas gets 50% of his 1999 club dues paid by the club. Congratulations! Now for the question for this issue (Sorry Nicholas, you'll have to sit this one out!). This time we're looking for a list of all songs that were popular in the Rock and Roll era (1955-date) that were released by the same artist at least twice. We're looking for only songs that were the same recording (not a different version, and by the same artist each time).

The top prize will be 1/2 of your dues covered by the club for the 1999 membership year. By the way, here's a small sampling of those single name crooners...

Amber	Annette	April
Big Bopper	Bob & Earl	Boy George
Charles & Eddie	Dale & Grace	Derek (of course)
Dr. John	Eddie & Betty	Fiona
Gina G	Hammer	Kyper
Limahl	Little Anthony	Little Eva
Little Richard	Lulu	Martika

KEY NOTES

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Names in bold type are members of the Keystone Record Collectors

(Deadline for #109 is SEPTEMBER 13)

Important Info: DEALER PROCEDURES

Here's the latest information. As always, to get a table for the next show, it is recommended to pay at the current show. This is the best way to be nearly guaranteed that you will have table space. (They may not be the table(s) you have had, based on availability.)

Effective with the August 9 show, George Adams is handling reservations at the KRC Phone Reservation number: (717) 848-1246. If you have to secure space between shows, send your check or Money Order only (payable to the Keystone Record Collectors) to: 1240 Pleasure Road, Lancaster, PA 17601-5100.

Remember, when in doubt, pay at this show for the next. If for some reason you cannot make it, your \$20 contribution is a small price to donate to keep your club in operation for years to come.



Say Cheese: Ever wonder who takes the majority of those great dealer and customer photos that appear in almost every issue of Key-Notes? It's Mt. Joy's **Ron Diehl**. Ron collects a little of everything. If he doesn't have the camera to his eye, then he's busy checking out those vinyl treasures that appear at our show.

It Pays to Look

Strolling by **Bob Williams** table at a recent KRC show, I noticed a piece of paper with the heading, "Worst Country Western Song Titles". I have no idea where he got the two dozen listed, but supposedly they all exist. Here's a sample:

- Her Teeth Were Stained, But Her Heart Was Pure
- How Can I Miss You If You Won't Go Away?
- I Don't Know Whether To Kill Myself Or Go Bowling
- I Would Have Wrote You A Letter, But I Couldn't Spell
- If I Can't Be Number One In Your Llife, Then Number Two On You
- If You Don't Leave Me Alone, I'll Go And Find Someone Who Will
- Mama Get The Hammer (There's A Fly On Papa's Head)
- You're The Reason Our Kids Are Ugly

Thanks for the humor, Will!

A TOUCH OF CLASSIC SOUL

-SOUL SINGERS OF THE EARLY 1970'S-

A BOOK REVIEW BY B. DEREK SHAW

A great many publications highlighting African American contributions to rock and roll music, focus on the 1960's. While that certainly is a crucial era, little has been printed about other decades.

Marc Taylor, in his 1996 book, "A Touch of Classic Soul" provides the reader with a wealth of information and documentation about early 1970's black artists that also have made an indelible mark on American music.

As a child growing up in the sixties, I rallied around Surf music, the British invasion and everything Motown had to offer. With all this great music, the 70's had to be even better. Unfortunately, the early 70's were marked with way too much soft rock for my music pallet. However, soul music continued to evolve, and generate many groups that would keep this segment flourishing.

Marc Taylor keeps this important era alive, and well documented (I might ad) in his book. He captures the essence of 35 of the most influential groups of this time frame, in words, as well as photos. Right from the start, the reader quickly ascertains that Taylor's work is a labor of love. By day he crunches numbers for Time Warner Inc., in the Big Apple as a Financial Analyst. In his free time, he wrote a book that clearly gives the reader essential information on groups and artists like Blue Magic, The Chi-Lites, The Delfonics, Al Green, The Intruders, The Moments, The Stylistics, The Three Degrees, the Whispers, Barry White and others.

I found the book to be well written, and quite fascinating. Taylor's style is comfortable and "down home", giving you the feeling you've personally known these artists for quite some time. Taylor had to go to great lengths to get his interviews: long telephone conversations, hotel interviews, late night meetings at 2:00 a.m., and even in-between gigs for some artists. However, whatever it took, Taylor got it and that's what makes this book an invaluable reference.

If you consider yourself even a small collector, or casual listener of early 70's soul, you need this valuable book. If you're a serious collector/listener, you should already have it. Thank you, Marc Taylor for documenting this important niche in American Black music.

SPECIAL BOOK OFFER



Marc has graciously agreed to make this book available to all KRC members at a special reduced rate. Normally the book sells for \$20, however club members can get their own copy for only \$12, shipping included. That's a savings of 40%! Use the coupon below to order as many copies as you would like. Deadline is the September 13 show. Books will be available for pickup at the October and November show (unless you include \$2 shipping. The club will then gladly ship it to your house).

YOU'RE JUST IN TIME

Time has a way of slipping by much faster than we realize. It's been 2 1/2 years since we offered Jerry Osbourne's "Rockin' Record" Price Guide. Well this month is your lucky one.

As many of you know, this book is one of the standards in the record collecting world. The 1999 edition comes out this month, so you'll be on the cutting edge of this offer! The book retails for \$42.95, however KRC members can get their copies for only \$27.50 which includes shipping to Lancaster. If you want it shipped to your home, add an extra \$2 per copy ordered. Hurry, orders will be filled immediately after the September show.

Distribution will be at the October and November shows. (See order form below.)

Rockin' Records, Book Order Form

- Please send me _____ copies of the 1999 Rockin' Records Price Guide at \$27.50 each (includes postage).
- Check here and enclose \$2 extra per book if being shipped to you.

A Touch of Classic Soul: Soul Singers of the Early 1970's - Book Offer

- Please send me _____ copies @ \$12 each (Suggested retail - \$20)
- Check here and enclose \$2 extra (per book) if being shipped to you.

Name _____
 Address _____
 City, St., Zip _____
 Phone () _____

Total Order \$ _____

Copies of this form are acceptable. Mail form with offer(s) you want and payment to: Keystone Record Collectors, 1616 Robert Rd., Lancaster, PA 17601. All offers available at the October and November shows.

Be The Best Dressed On Your Block- PRE ORDER KRC T-SHIRTS AND SWEATSHIRTS

Just in time for the Fall- KRC T-shirts and sweatshirts! Made of 50/50 with the KRC logo on the front and "The Largest Show of its Kind By Collectors For Collectors" on back. Order as many as you want. Add \$1 per shirt for mailing if not picked up at the October or November shows.

T-SHIRT AND SWEATSHIRT ORDER FORM

State quantity, size and color desired.

KRC T-SHIRTS

- Small - \$10
- Medium - \$10
- Large - \$10
- X Large - \$10
- XX Large - \$12
- XXX Large - \$13
- Grey
- Royal Blue
- Forest Green
- Turquoise

KRC SWEATSHIRTS

- Small - \$16
- Medium - \$16
- Large - \$16
- X Large - \$16
- XX Large - \$19
- Grey
- Royal Blue
- Forest Green
- Turquoise

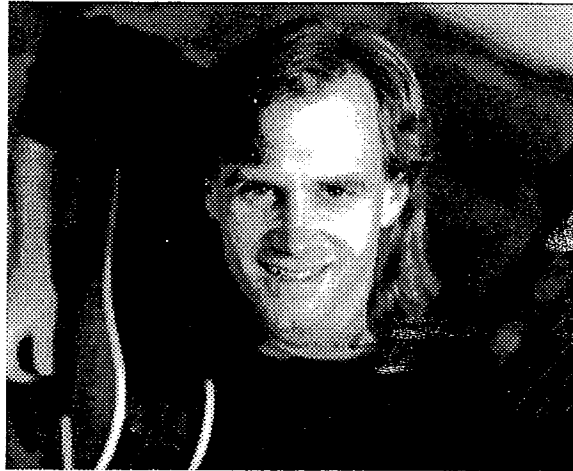
Check here if being mailed to you. Add \$1 per shirt.

Where Time Stood Still
The Richard Walton Group
 - A CD Review by B. Derek Shaw

Wow! I thought Richard Walton's last release was great, "Savannah Blue" (KEY-NOTES #85, November 1994). One play of "Where Time Stood Still" has me wanting more. This accomplished Maryland contemporary jazz band delivers an even more mature, seasoned performance this time. Walton's 17 songwriting awards, the fine musicians who comprise the band and the guest musicians he's assembled, including "Crack the Sky's" guitarist Rich Witkowski, make this disc a sure fire winner.

I was delighted when Richard mentioned to me at a recent Arbutus Record/CD show that he had another release in the hopper. While doing this review, I've played the 10 tracks at least five times each, and you know what? I've not gotten tired of any of them!

The disc features a strong start with the acoustic, "Rite of Passage", moves into the first of two vocal tracks, "Where Time Stood Still" then moves straight ahead with "No Time Like the Present". It seems that I really like the majority of the odd numbered tracks a little better than the rest, although there's not a dud in the bunch. That's what makes this release a gem.



In addition to the first and third tracks being favorites, I also really like the lush, "Something's Waiting", and the rock-oriented, ala Santanna, "El Baile De La Espina." The track with the most commercial potential, I feel, is "For All Time". This is the one that every smooth jazz, quiet storm and adult contemporary radio station in the region needs to play.

All the material is original, which is refreshing these days when other bands have to rehash previously released tunes. My only regret with "Where Time Stood Still" is length - only ten tracks when 14 would have wetted by appetite a little more. The music

is so good, and since it took four years between releases, please load up additional tracks in the future, because a Richard Walton Group overload is a good thing.

If you do not purchase any other contemporary jazz CD this summer, this is the one to buy. It will give you lots of enjoyment. To get your own, contact Richard at (410) 247-0477, or on the web: www.notlaw.com or e-mail: Rtwalton@aol.com.

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