

# KEY NOTES

PUBLISHED BY KEYSTONE RECORD

COLLECTORS, P.O. BOX 1516, LANCASTER, PA 17608

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ISSUE #99

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- Getting WYREd
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## From The Editor's Desk



Here we go again. If it's February, it must be time for another issue of *Key Notes*.

'Tis the season for customers and vendors to go into their classic "wait and see what the weather does" attitude before

they make their plans to attend. We can understand that posture with customers – however, vendors should be aware that if their table space is not prepaid, they may not have a space waiting for them. Remember, "if you snooze, you lose."

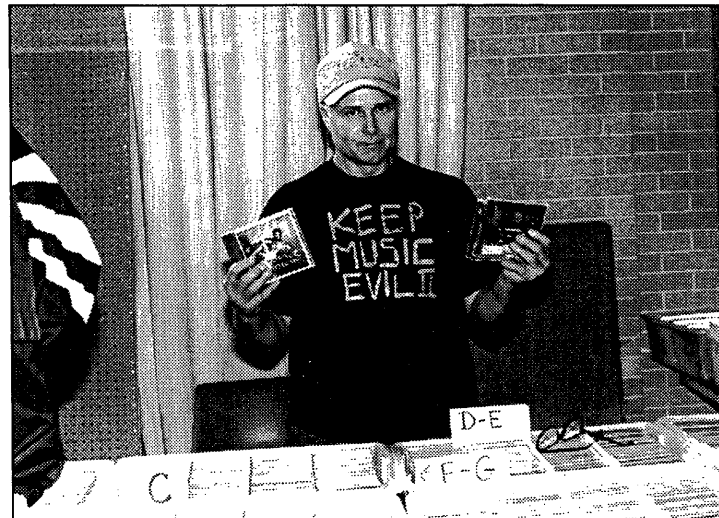
If the weather is dubious, we will have a decision about Sunday's show after 12 noon Saturday. That is the earliest you should call the club number (610-589-5094) to find out. When in doubt, you can always cancel and donate the \$20 to your club. It's an inexpensive donation that won't break your bank.

Inside this issue you'll take an interesting journey with Gary Levine and WYRE – an R&B oldies station in the Bay Area, check out two new and very different CDs by a pair of local groups, and enjoy a duo of area concert reviews.

In April, we will be publishing the 100th edition of the KRC newsletter (*Key Notes*). We'd like to make that issue special. If you have any thoughts or memories related to our publication, please forward them to the editorial address found on page two. We will try to use as many as space allows.

Musically speaking,

B. Derek Shaw,  
Editor, Club Publications



THE STEEL CITY is represented at the Pennsylvania Music Expo with Record Graveyard owner Jim Petrucci. Jim's been doing our show for the past year, finding it to be one of the best in the country!

# KEYSTONE RECORD COLLECTORS

## View From The Top

"1996 is now history. It started with the January snow out – however, overall it was another good year for the KRC. Show attendance was good. Dealer participation has been excellent. We were able to continue to maintain the low table rents in spite of the rising costs. Our shows have retained an excellent variety of music-related items and a good mix of CDs, 45s, and LPs. Let us resolve to make 1997 even better.

A reminder that in the cold months of the year all doors are closed at 9 AM and remain closed until 3:30 PM. You must use the main entrance to load or unload during this time period. The policy is necessary to conserve heat for the school, and to keep it comfortable for the customers and dealers. **No exceptions.**

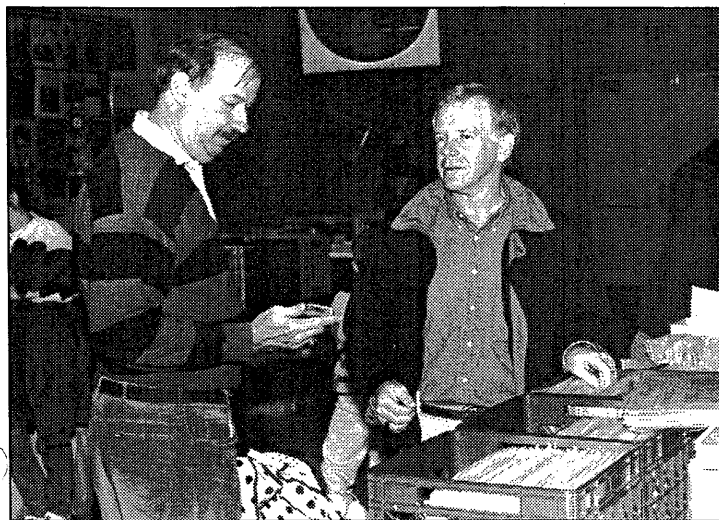
To all dealers: Please bag purchases for your customers and ask if they have a show schedule. If not, give them one.

Special thanks to **Carol Hertzog** for another super job again in 1996 handling telephone reservations. Please reserve and pay in advance. Don't wait. Don't be a loser.

Get involved in the business of the club. Our membership is down slightly so make an extra effort to recruit new members. Twelve dollars a year buys a lot of perks. Run for office. Offer suggestions. Tell friends and neighbors about the KRC... *your* club.

Have a happy, healthy 1997."

– Jack Supplee, KRC President



YOU NEVER KNOW who you're going to see at the Pennsylvania Music Expo. Former Treasurer Jack Coons (left) occasionally stops in, while Dick Hocksworth is a regular visitor. He's also morning and noon news anchor on WGAL Channel 8.

**KRC in 1997**

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.



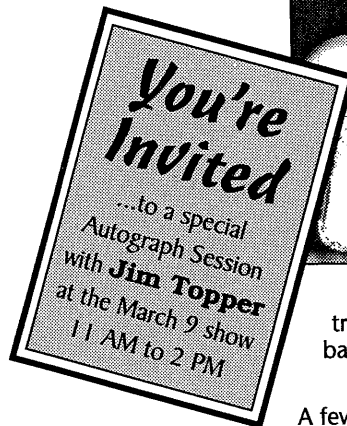
**KRC 24-HOUR  
 INFORMATION LINE**

**610-589-5094**

## Between The Grooves

Compiled by B. Derek Shaw

East York's Pat Palmer is busy with his new group, The Delfonics (see *Key Notes* #98). They will be performing in Baltimore May 9 and 10 at the Armory. (By the way, the April 14 Strand Capitol appearance has been cancelled due to other business obligations.) Pat also does crooning with the Charlie Thomas touring Drifters group.....Lebanon's Keystone Record Exchange, under the direction of **John Hertzog** just celebrated their first anniversary. The popular store is quickly becoming one of the best mom and pop shops in the region.....You never know who you're going to run into. On a recent trip to Reading, KRC member **Andy Turner** (who, by the way, operates Music Memories), mentioned about a row home in town loaded with records in the front room. He's tried to stop, but every time he goes, the place is closed. I figured I'd give it a try, and it was open - vinyl everywhere. I asked the owner if he had any local records, especially Bee. He asked why. It turns out that he is Russ Golding, former General Manager of the Bee label from 1957-1966 (see *Recorder Magazine* Issue #4, Winter 1988 for a complete article). Then I noticed the Christmas card on the wall from KRC member and X-Bat label owner **Phil Schwartz**. Early last year, Phil re-released the Teen Kings Bee label tune *Tell Me If You Know b/w That's A Teenage Love* (see *Key Notes* #93, February 1996). When I mentioned about the card, Russ replied, "Anyone who sends me a Christmas card is tops in my book!".....That's it this time around. Until the next issue, Happy Valentines Day and Erin Go Braugh!



## KEY:NOTES

Issue #99, February 1997

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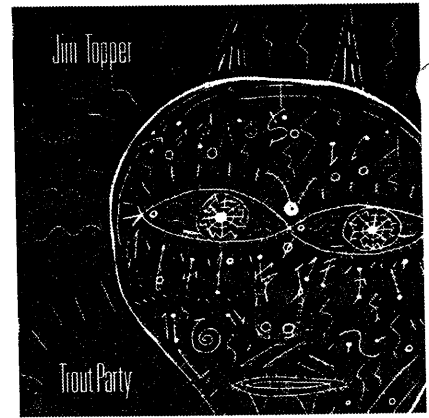
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Names in bold type are members of the Keystone Record Collectors  
 (Deadline for #100 is March 12)

## Trout Party by Jim Topper

A CD Review by  
 B. Derek Shaw

What do The Beatles, Hootie and the Blow Fish, Bob Dylan, Donovan, Paul Simon, The Badlees and Bob Marley all have in common? They are all part of the sound you'll hear on Jim Topper's second release, *Trout Party*.



The CD boasts 17 tracks, with a total time of only 45:16, which in my opinion is refreshing. Back in the 1960s you only needed 2:30 or three minutes to establish a song. These days it seems like it takes that long just to establish the intro. Then you have to sit through another seven minutes of something that could be good, and probably isn't.

Jim's album hits the nail on the head. Jump right in, do the song, and give the listener a wide variety of styles, presentations, and musical tastes. I'd much rather take a barrage of different shorter tunes than a twenty-minute essay that may not go anywhere.

This album is a real delight. Topper has a way of telling a story while providing subtle and sometimes overt humor. Jim, the youngest of eight, mostly musical siblings, has been playing since he was 16 years old, first listening to his older brothers' bands, then being a part of them and now taking well-deserved center stage. Usually Topper plays locally as "The Jim and Ed Show" (Ed is Ed Van Wicklen, a songwriter and performer in his own right.) Fans may remember his previous band, *Burnt Orange* (with brother Dave, which, by the way, made their debut in October 1991 on my back deck during my housewarming party).



This is Jim's debut CD, however it is not his debut release. During the summer of 1993, Topper released a cassette-only album called *Zero Gravity* (a review appeared in *Key Notes* #78, August 1993). You can tell when you first glance at the packaging that it's going to be a fun CD. The cover (and booklet) feature Jim's original artwork.

There are some fun tracks (ala The Monkees *Head* concept

LP), the all-dialogue *What The Hell's Everybody's Problem*; the tribute tune, *Hail Burnt Orange* (we're the second greatest cover band that the Tri-county region has ever glanced upon); and the tribal-sounding instrumental track, *Skinny Dippin' in Hell*.

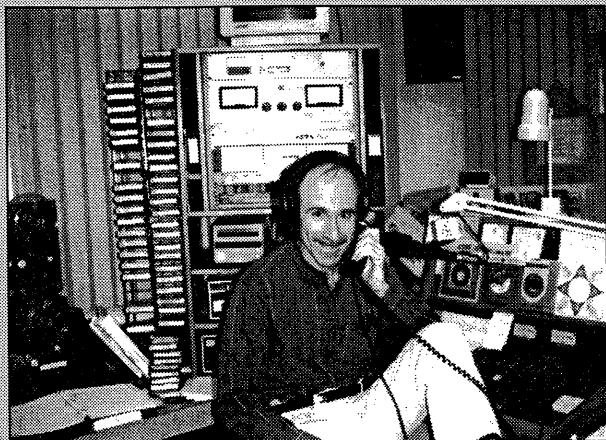
A few favorite tracks include the medium-tempo rocker *Message In A Bar*; the well-done ballads *I Simply Think About You*, *You're Moving Away* and the simple *As*.

Above all, what sets this album apart from other local efforts are three words: ALL ORIGINAL MATERIAL. Topper wrote all the tunes... not a cover version in the bunch. I've seen Jim live in concert. He does a good job covering tunes from other bands. However I feel his originality and creativity are more important to convey, and *Trout Party* does a fine job of capturing that spirit.

To get your own personal copy of *Trout Party* - which you really should get - send \$10 + \$2 shipping and handling to: Topper Music, P.O. Box 633, Hanover PA 17331.



## Levine Gets WYREd



Touch that dial. And move it to 810 AM, whenever you're in the vicinity of the Chesapeake Bay. Since December 1995, WYRE - located one block from the city dock in Annapolis, Maryland - has been programming vintage R&B, soul, doo wop, and R&R seven days a week. Even Philadelphia record mogul Val Shively advertises on the station! The playlist at WYRE is probably 30 times larger than those at most of today's oldie-format FMs. The disc jockeys program their own shows from their personal collections. Liberal use is made of a jingle package dating back more than 20 years. WYRE is a daytimer, whose broadcast day begins at sunrise and ends at dusk. The signal covers Baltimore, most of Maryland's Eastern Shore, and much of Delaware and eastern Virginia.

# WYRE • 810 AM

KRC's Gary Levine works a swing shift at WYRE, and can usually be heard Sundays 11 AM - 3 PM. He goes by "Gary Mitchell," an air name he adopted when he was doing Top 40 in the 1960's and 1970's. His mix is roughly 85 percent 45s, 14 percent LPs and one percent CDs. Gary not only plays vintage music, but sometimes drops in brief excerpts from his collection of vintage Top 40 radio airchecks. Guest record collectors drop in for conversations on the air from time to time. Callers are urged to request obscure records. "I usually wait a couple of weeks to listen back to my shows on tape," Gary acknowledges. "If I'm surprised by what I hear, I know I'm on the right track."

Here's a sample of what you might hear during part of Gary's show on WYRE:

Frank Dell	Sweet Love Songs	(Valise-LP)
Coasters	That Is Rock and Roll	(Atco)
Danleers	Half A Block From An Angel	(Epic)
Ribbons	Ain't Gonna Kiss Ya	(Marsh)
Jaggerz	Gotta Find My Way Back Home	(Gamble)
Little Willie John	Talk To Me, Talk To Me	(King)
Sam Cooke	Cousin Of Mine	(RCA)
Bernice Gooden & Nuggets	Penny, Nickel, Dime, Quarter	(Capitol)
Regents	Runaround	(Gee)
Betty Everett	Hound Dog	(Sunset-LP)
Chuck Berry	Thirty Days	(Chess)
Marvelettes	Don't Make Hurtin' Me A Habit	(Tamla)
Joe Barry	You Don't Have To Be A Baby	(Smash)
Fats Domino	Interview from "Let the Good Times Roll"	(Bell-LP)
Fats Domino	My Blue Heaven	(Imperial)
Irma Thomas	A Good Man	(Ric)
Dino & the Diplomats	Hushabye My Love	(Vida)
Mel Carter	When A Boy Falls In Love	(Derby)
Skeeter Davis	I Can't Stay Mad At You	(RCA)
Lou Johnson	Park Avenue	(Big Hill)

## Gotcha Covered by Class Act featuring Rita

A CD review by Steve Yohe

The long-awaited CD by Class Act featuring Rita Angelucci has been released just in time for the new year. The talented eight-person group includes three good lead voices who get smooth background harmonies from several of the other musicians. Record collectors will be familiar with several group members because of their past involvement with the Magnificent Men: Bob Angelucci is the group's leader, drummer and producer; Jim Seville plays bass.

Long-time fans of the group, a superlative show band that has been performing in South Central PA for numerous years, will be pleased to finally have recordings of their excellent covers of *Grazin' in the Grass* and *Higher and Higher*, which features keyboard player Chuck Ronemus in a rousing

soulful lead. Rita, one of whose specialties is Aretha Franklin songs, doesn't disappoint with *Freeway of Love*. Rita and Dave Stewart team up for a faithful reading of Peaches and Herb's *Let's Fall in Love*. Lovers of newer music will enjoy Rita's versions of Mariah Carey's *Dreamlover* and Whitney Houston's *I Have Nothing*. The

least familiar song is *Could've Fooled Me*, a fine ballad originally done by jazz/soul artist Racheole Ferrell.

The CD, also available in cassette, is another excellent effort from Mike Leash's 60 Second Street label, which has brought us the two great Class of '60 Somethin' CDs. It's called *Gotcha Covered*, which explains why there is

no original material included. In all, there are a dozen polished soul performances spanning from the '60s to the '90s.



## The Class of '60 Somethin' II

Because of the success of the first concert last summer, expectations for the November 30 reprise were very high. The audience at Memorial Hall at the York Fairground was not disappointed. The concert/dance was the Event of the season.

First, here are some of the highlights that were not surprises. Rita Angelucci and the Del-Chords shone with *Just One Look* and Barbara George's *I Know*. Tom Young led Custer's Last Band with their usual ringing rendition of *I Really Love You and Human*. Rita and Class Act hit heavenly harmonic heights with an especially rousing version of *Higher and Higher*. *Ain't Nothin' But A House Party* brought a capacity group to an already crowded dance floor. That just names a few standout moments repeated or surpassed from before.

To surprise those who had attended before, the ensemble had prepared some special treats. Notable was the addition this time of Dick Reincke, Buck Generette and Buddy King, neither of whom was able to participate last time. Besides making Custer's Last Band's amazing high harmonies even more impressive, Dick also treated us to his version of *Hey There, Lonely Girl*. Buck did his usual fine reading of *For Your Precious Love*. Buddy teamed with Dave Bupp one more time with the Magnificent Men's interpretation of *Misty*.

Also new to this concert was the unveiling of a cut from the new Class Act featuring Rita CD, namely an excellent cover of Peaches and Herb's *Let's Fall In Love* by Dave Stewart and Rita.

For me, the most memorable moment of the evening occurred when the Magnificent Men met Custer's Last Band. The performance of *Stormy Weather* with the addition of CLB's unbelievably high harmonies was the inaugural appearance of what I call the "Class of '60 Somethin' Soul Choir." For an encore the "Choir" did a riotous version of *Function At The Junction*.

Not surprisingly, the attendance was up almost 300 from the first concert, and a large portion of the crowd took advantage of the huge dance area. In fact, the dance floor was jammed during the sets, and it never really emptied all that much during the breaks, which were capably filled by examples of Dr. Doo Wopp's impeccable music taste.

While the acoustics weren't the best, most of us compensated by filling the dance floor, where the music was easier to hear. Wherever Party #3 is held there must be another large dance floor.

Let's offer special congratulations and thanks to Mike Leash of 60 Second Street Productions for another job well done.

KEYSTONE K  
RECORD WOB  
COLLECT★RS

KEY: NOTES

#99, February 1997  
P.O. Box 1516, Lancaster PA 17608

# A Pair of CONCERT REVIEWS

by Steve Yohe

## The New Quintones

South Central PA soul fans who wanted more after November 30th's Class of '60 Somethin' Dance Party got satisfaction one week later at the New Quintones dance at the Hellam VFW. The evening was well-organized by Joan and Mike Griffith of the Lost and Found Record Review Club.

Those attending were treated to four talented vocalists backed by a tight combo including two keyboards, guitar, bass and drums. Anyone expecting to hear the original group's '50s doo wop standouts was disappointed, but not for long. Since they are the "New" Quintones, their focus is more on soul from the '60s to the '80s. They do it very well.

The connection with the original Quintones of *Down The Aisle of Love* fame is Phyllis Carr, who contents herself with singing background along with the shared background and lead vocals of Vince Carr, former Del-Chord Buck Generette, and Caesar Westbrook, all of whom do outstanding lead work.

The medley of Temptations' *Papa Was A Rolling Stone*-era hits was a highlight of the evening. Also impressive were their versions of Spyder Turner's *Stand By Me*, complete with famous soul artist impressions, and a medley of Billy Stewart songs, to name just a few. By far, the most exciting performance of the evening was their moving version of *Silent Night*. It was reminiscent of the fine versions by the Temptations and Boyz II Men; however, it surpassed those versions with the New Quintones beautiful harmonies and gospel-tinged leads.

Soul fans, don't miss this group when they perform again. They are as polished as any of the other groups performing today anywhere.