

# KEY NOTES

PUBLISHED BY KEYSTONE RECORD

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

APRIL 1997  
OUR  
**100th**  
ISSUE!

## From The Editor's Desk



This issue of *Key Notes* was really fun to put together. Anytime I get a chance to reminisce, always turns out fun. The KRC is celebrating yet another milestone: our 100th issue of the newsletter.

Inside, you'll travel back to October 14, 1979, the day we held our organizational meeting. We'll cover some of the highlights in-between. Founder and first President Roy Robbins was kind enough to share some of his thoughts about the early days of the club in an open letter to our members.

This issue also contains regular features, including "Between The Grooves" and another CD and concert review, this time by Tom Weaver.

So sit back, relax, let your imagination run wild and enjoy our latest issue of *Key Notes*.

Musically speaking,

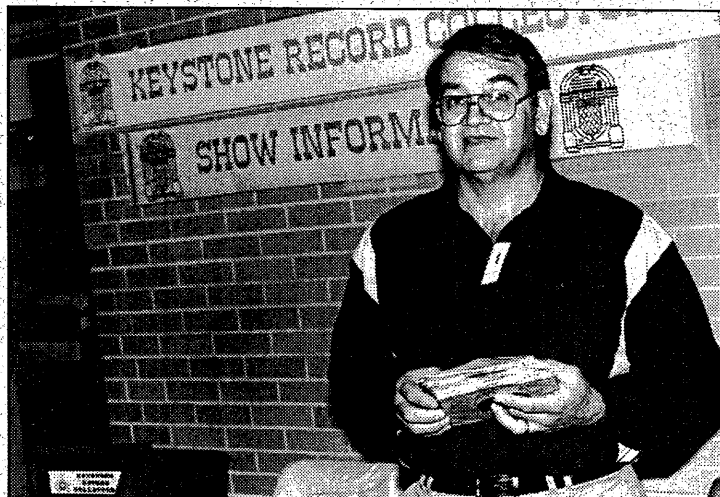
B. Derek Shaw,  
Editor, Club Publications

## The Telephone Reservation Lady Speaks... A Message From Carol Hertzog

Attention dealers! This is a reminder for those who missed the first notice. If you do not pay for your tables at the current show for the following month, then you must have payment to me **no later than one week before the next show**. If not, your table will be used for dealers on the waiting list. (Carol's address is: 220 W. Main St., Newmanstown PA 17073.)



A TRIO of familiar faces: Geary Kauffman (left) has long been associated with our show. He occasionally sets up too. Susan Schwartz (center), wife of Phil, sometimes visits our monthly swap meets, while John Orlousky (right) sets up on a fairly regular basis. John was President of our club in the early 90s.



**YOU MAY REMEMBER** the face. John Hengst set up for quite some time while he was liquidating his personal collection. Now that most of it is gone, so is he. However, he still checks in with us. Our show is not just for permanent dealers. If you know of someone liquidating a collection, send them our way.

## View From The Top

"Since the KRC was founded by dedicated rock 'n' roll, doo-wop and R&B enthusiasts, these styles have been discussed in many issues of *Key Notes*. This month, I have invoked executive privilege and will discuss something different.

Being from a generation older than charter KRC members, I go back to the big band, radio era of the mid-1930s to the mid 1960s. This was a unique time in the world of music. There were literally hundreds of bands across the country playing their particular style for dances or radio broadcast. Many eager listeners waited for their favorites each day or week. Much sleep was lost on the weekends listening to the radio. Most larger cities had at least one local band and many had several local bands comprised of local talent. Many large hotels had their own house band. There were hot bands, sweet bands, jazzy bands, Mickey Mouse bands, society bands, and others. Many times it was hard to define which band fit into which category. Geographic differences were a big influence. Bands were led by arrangers, horn players, reed players, piano players, violin players, vocalists, and a few by drummers. Many musicians played with several big bands in their career. Many solo musicians became stars in their band and drew their own fans to the mutual benefit of the whole band. Many stars later formed bands of their own. Even today there are many radio stations playing music from the big band era. In recent years, a few young musicians made successful tours fronting big bands. Since all the big bands had singers, this continued to give them exposure into the era of television. More about this in the next issue.

There is an ongoing debate about the different types and styles of music. I have my own theory. I call it the Supplee theory. I maintain that there are only two kinds of music: happy music (positive) and sad (negative) music. All music, in whatever style, fits into one or the other. Think about it and let me know your opinions.

In other news, some were offended by the message displayed in one of the front page photographs in the February issue of *Key Notes* (#99). On behalf of the officers of the KRC, let me reassure

Continued on page 4

**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.

**Between The Grooves**

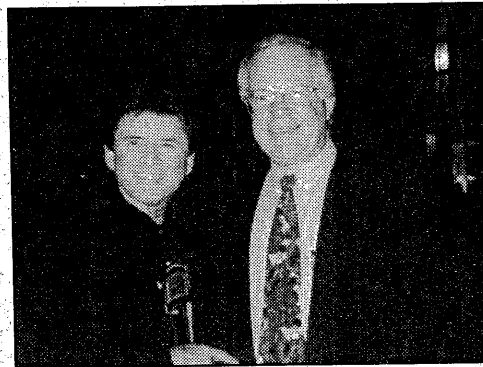
Compiled by B. Derek Shaw

Former Magnificent Men vocalist Buddy King is back in the studio again. He plans to record an album of new '90s material. No release date has been set. The project is being produced by 60 Second Street Productions in York.....The Pixies Three just keep on ticking. They recently were part of a talent showcase for the Pennsylvania Fair Association in Hershey. You can see them perform at the May 2 concert for Access York at the Valencia Ballroom in York.....There is a possibility that the Class of '60 Somethin' will perform June 7th at a dance in the Harrisburg Sheraton ballroom. If the concert is a go, VIP members of the Class of '60 Somethin' will get a mailing informing them of the event. To get on the list, call 60 Second Street at 717-852-7455.....The Harrisburg acapella group, Pastimes, recently released a CD. A review will appear in *Key Notes* #101. You can catch their show May 31 at the Liberty Fire Hall in Middletown. For information and tickets, call Don at 717-939-2727. By the way, they recently auditioned (along with 20 other groups) for a part in Tony Orlando's "Jukebox Dreams" at Harrah's in Atlantic City.....A surprise is on the way for **Bill Jackson**. Recently, he and his wife almost got rid of all their baby equipment. Later this spring, Bill will be a dad for the third time.....York's Pat Palmer, the newest member of The Delfonics, will be playing at the Baltimore Armory on May 9 and 10. Also on the bill are The Temptations, The Dells, The Intruders, and Major Harris. For ticket information, call P&P Productions at 717-840-1665.....Yet another shop to add to the list. KRC members **Jeff and Jane Wiles**, owners of Disc-Go-Round are pleased to offer our members a 10 percent discount. They have a location just off the Union Deposit exit in Dauphin Plaza in Harrisburg and a second one that opened in February at Hampden Center in Camp Hill. Disc-Go-Round is a national used-CD chain with local franchises. For a list of other stores providing KRC member discounts, consult the new member or renewal letter that club Secretary **Erna Rinehart** sends out.....Get ready to stand in line. Our June or July show will feature a book autograph party. *Bandstand, The Untold Story - The Years Before Dick Clark* is the title of a soon-to-be-released book authored by Stan Blitz. Stan, originally from West Philly, now living in Scottsdale, Arizona, tells all about the first 5-1/2 years of the show when Bob Horn was the host. *Bandstand* originated on WEIL-TV and went national in 1957. Horn was forced off the show as host for a more youthful Dick Clark. To quote Stan's press release, "It's about the birth of a record setting hit show, a TV station's cruel management methods of the era, certain "control" media and power figures of the time, erroneously documented US dance music history, and a too-quick-to-forget-America.".....For those of you who remember the Dick Clark-hosted American Bandstand, save your appetite for the new American Bandstand Grill, currently under construction in the King of Prussia Mall parking lot near Sears. The memorabilia-packed restaurant will be the ninth in a national chain, and is slated to open sometime this spring. ABG will be located less than a half hour from the original AB studios, formerly located at 46th and Market in Philadelphia. Dick Clark will stop by periodically to check on the food, which is reportedly more tasty than that other chain of music memorabilia restaurants. Many of ABG's recipes come directly from the kitchens of the musicians themselves.....That's all this time. If you have news jot it down and send it to the editorial address on the bottom right of this page.

**An Open Letter to the KRC**

This issue, #100 of *Key Notes*, certainly makes this KRC old-timer wax nostalgic. As I write this note, I'm sitting in my basement, the place where the KRC began. I'm looking at the original letter, dated September 15, 1979, that I sent to record collectors in the York, Lancaster and Harrisburg areas, advising them of a meeting scheduled for October 14, 1979 at my house in Dallastown. This meeting was to determine the extent of interest among collectors in forming a club for record collectors. The response was encouraging, with 20 collectors attending the first meeting and another 15 expressing interest, but unable to attend. The first few meetings were held in my basement, and then we began to rotate the meetings among other members' homes.

*Newsletter* #4 marked the first appearance in print of the KRC logo, and I'm very proud to have been involved in its design. To say that it has been an enduring symbol is indeed an understatement. Our first slate of officers had **Steve Yohe**, Vice President; **Phil Schwartz**, Secretary; **Tom Grosh**, Treasurer; and myself as President.



Roy (right) with Johnny Tillotson during an October 1995 concert at the Strand Capital Performing Arts Center.

As the club grew, so did our media exposure, particularly in the York area. I still have some of the playlists that we used for those first few appearances on Ed Lincoln's Saturday Night Special on WSBA. These shows went a long way to help establish KRC as the club to belong to if you were a record collector in Central Pennsylvania. It seemed like Ed Lincoln and the KRC were a perfect match.

With the increase in membership, the need for a larger forum to publicize the club became apparent. The Columbia Market House satisfied this need, and it was here that the KRC record shows began to attract the attention of collectors throughout the Northeast. It was not too long before our shows became a regular hang-out for serious record collectors along the East Coast and Mid-Atlantic area. From here on, the rest, like they say, is history.

It has been very gratifying for this old-timer to see the KRC grow to a 300-member dues-paying organization. Although I still miss the record-swapping sessions which characterized the club in its infancy, it's still nice to meet old club acquaintances at our Lancaster shows. I still say that there are no nicer people anywhere than those who belong to the KRC. LONG LIVE THE KRC!

- Sincerely, Roy W. Robbins

**KEY NOTES**

Issue #100, April 1997

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Names in bold type are members of the Keystone Record Collectors

**(Deadline for #101 is May 11)**

## Our 100th Edition – A Time of Reflection

by B. Derek Shaw

It's hard to imagine that a handful of area record collectors in the mid 1970s would give birth to an organization and show that is still going strong in the late 1990s. At 2 PM on Sunday, October 14 at the home of Roy Robbins, the Keystone Record Collectors was founded, along with the show that has since become the Pennsylvania Music Expo. Even back then, the members felt it was important to communicate with the whole organization. Their vehicle for communication: the newsletter. Having served as editor for nearly half of them (since #55), I found it fun, interesting and informative to delve into each issue since the beginning while doing research for this tribute. This article is not about the history of our club – it's about the evolution of our newsletter. Because of this research, future issues of *Key Notes* may contain some club flashback information.

Actually, the first seven were not newsletters, but minutes of the swap meet/business meetings held first in Roy Robbins home (who served as the first President) and later in the homes of Andy Lamonna, Phil Schwartz, Jack Colm, Don Miller, Dennis Emerick and others. Starting with #8, the word "newsletter" became a permanent word on the masthead (this was used through #67). By the way, our club was in the black in #3 minutes, with the sum of 45 cents!

By Minutes #4, the name Keystone Record Collectors was selected and by Minutes #5 we had our first club offer. Through the years we have had CD, record, book, divider card, watch and other music-related offers for members. The May 1980 newsletter offered a 15 percent discount to *The Record Exchanger* oldies newspaper.

The early newsletters were quick "put them in the typewriter and go"-type publications, ranging from one to an occasional four- or five-page issue. The important things conveyed in the early editions were current activities and events along with club business and special offers. Most of them were on colored paper (my early ones were photocopies from Roy Robbins archives, so my first one on colored paper was #19, light blue).

Issue #10 promoted the first KRC Oldies Dance at the Wrightsville Fire Hall. Newsletter #16 introduced the printing of want lists, sporting items from nine members. Needless to say, this covered 75 percent of that issue! This practice continued sporadically through #45 (May 1986). After that, want lists were placed on the club Bulletin Board at the Columbia Market House.

Early in the history of the club, the Membership Roster was printed in the newsletter annually, with updates as needed. Newsletter #28 (November 1983) featured a self-contained directory as part of the mailing. We have continued that practice annually ever since.



Mark's first masthead design for the newsletter.

The legendary KRC bumper stickers were introduced in newsletter #22. They were given out with membership renewal for awhile and later sold at the club table. There are still some floating around.

The KRC has gold, *Goldmine* that is. We were afforded the opportunity to tell the history of the club in the January 4, 1985 issue (#116). This was

highlighted in newsletter issue #35.

The plot thickens. If you are holding a copy of newsletter #36, I'd like to see it. You would be holding a rare (and fake) item. For some reason, there was never an issue #36. Roy seems to think that someone got mixed up on the numbering sequence and #36 somehow got left out.

Between newsletters #42 and #43, the club debuted our *Recorder Magazine*. It was usually an eight-page magazine-style publication with lots of articles, pictures and discographies of artists primarily in our region. The magazine was edited by Phil Schwartz. Eight issues were published, the last coming out in Spring 1992. There are plans to bring back the publication in the near future.

The first photograph was published on the cover of issue #43. It was a reproduction of a 45" cover, marking the death of Ricky Nelson. Newsletter #48 introduced the practice of annually paying in advance for dealer tables.

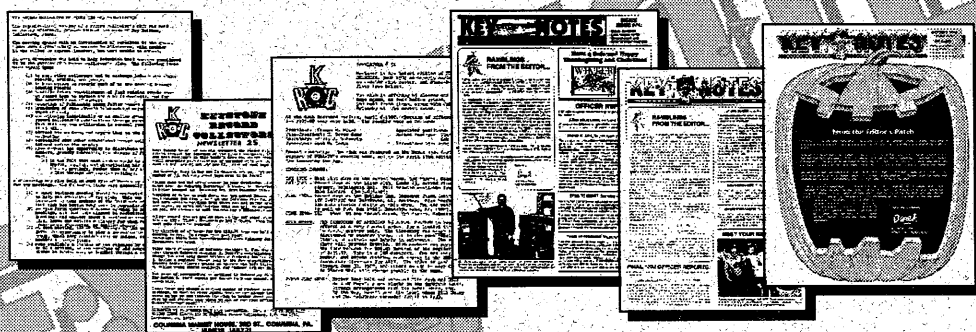
Our first show autograph party featured Dave Bupp and Buddy King (of the Magnificent Men). A picture of them appeared in issue #54 for their four-song 12" EP as Full Circle. Other artists who have participated in autograph parties at the show include The Kalin Twins (twice), The Magnificent

*Key Notes* #71 announced that shows were moving to a monthly schedule, starting January 1993 instead of ten a year. (Ironically, during the first three years, one show was cancelled due to snow or ice.)

*Key Notes* #79 featured the famous pumpkin cover. This was created by layout guru Mark Wyatt (#61-#87 and #93 to date). Other people responsible for the layout of the publication include Dave Hoffer (#56-#60) and Betsy Bowen (#88-#92).

On the move again. *Key Notes* #87 featured pictures of our fourth (and current) home, the Lancaster Catholic High School cafeteria. Interestingly, every time we move, it doesn't hurt us as expected, rather it strengthens our operations. The move to Lancaster brought Yorkers who hadn't crossed the river since coming to the old Columbia Market House.

The next issue, #88, highlighted a new record label (X-Bat) by an original KRC member, Phil Schwartz. *Key Notes* #91 included the last calendar of other monthly shows in the region to make space for the "Between The Grooves" column beginning in issue #92. The new feature is a compendium of local artist information. #93 had an article about doo-wop on the satellite.



Left to right: The first page of the minutes from the first meeting; two examples of the general format for most of the newsletters through issue #54; *Key Notes* with the "piano keys" logo; sample of the "exploding juke box" logo which is still in use today; the famous pumpkin cover issue.

Men, Class Act featuring Rita, Gerry Granaham, The Class of '60 Somethin' and Jim Topper.

Newsletter #55 saw the change of the guard. Phil Schwartz had edited the publication since the founding of the club. With the rising demands on his time for his practice, he relinquished those duties to Derek Shaw, who has been handling it ever since. That issue also saw the introduction of the newsletter on an 11x17" size paper, folded in half, providing four 8-1/2x11" pages.

Let's Save Vinyl was the plea of newsletter #62 (December 1989). Then club President Derek Shaw wrote "An Editorial at 45 RPMs." The editorial talked about the planned demise of vinyl, reasons why it should be saved, and a call for action from members to write to the various companies (with addresses included in the mailing). Did it work? Well, there's still some current vinyl around.

By the time Spring 1991 came along, it became apparent to some that the newsletter needed a name. A contest was held in issue #67, with the winning entry "Key Notes" being displayed on the new masthead in #68. *Key Notes* #70 featured our 1992 move to Blue Ball. It also contained advice on liquidating record collections.

Editor Derek Shaw, while trying to do research for a presentation on the roots of rock and roll for a local high school, developed a "Rock and Roll Timeline" that graced half of page 3 in *Key Notes* #94. This was also our thickest issue, being printed on the wrong paper stock.

An interesting article on the little-known band Box label appeared in *Key Notes* #96. Most recently, #99 featured two CD reviews, two concert reviews, and an article on one of our members who is a DJ on the Annapolis airwaves.

Whew! We've done a great deal in the past 17-1/2 years. Every issue contained lots of news and information – sometimes bad or depressing, especially when we lose one of our members. However, the main focus has always been to promote the hobby of music collecting to our members, wherever they may live. Our goal will be to continue to stay that course and improve along the way.

Editor's Note: If you are interested in any back issues, some copies are still available by checking with Marketmaster Steve Yohe at any of our shows. Ones not available might be obtainable via photocopy from some of the long standing members.

## The Marshall Tucker Band

Three Little Bakers Dinner Theater  
Pike Creek, Delaware - February 18, 1997

It was not the hitmaking Marshall Tucker Band of the '70s that took the stage at the Three Little Bakers Dinner Theater in Pike Creek on a balmy February evening. From that original lineup only lead vocalist Doug Gray remains. The Caldwell brothers are long gone. Tommy Caldwell, who played bass guitar, died in April 1980 following an auto accident in the band's native Spartansburg, South Carolina. His brother, the legendary Toy Caldwell, was the group's chief songwriter and a lead guitarist who played notes with his thumb instead of a pick. Toy, who belted out self-penned anthems like *Can't You See* and the autobiographical *This Ol' Cowboy*, left the group several years ago to pursue a solo career. He himself passed away on February 23, 1993 from a heart attack brought on by cocaine ingestion. Other original members that were also integral parts of Tucker's southern rock and blues style left along the way after the major label contracts expired.

So these days Gray leads an assemblage of really fine musicians as they try to carry on or re-live those golden years when the Tucker boys along with fellow southern rock bands like the Allman Brothers, Charlie Daniels Band, and later Lynyrd Skynyrd and Molly Hatchet were staples on FM rock radio and filling arenas across the country.

Seeing the Marshall Tucker Band without the presence and talent of Toy Caldwell is about as strange as the dinner theater booking itself. The power of tunes like *This Ol' Cowboy*, *Searchin' For A Rainbow*, *Fire On The Mountain* and *Can't You See* just isn't there without the big man's picking, and lead and harmony vocals. Gray's vocals, sounding a might worn, and at times not in complete alignment with the stage playing, unfortunately left a lot to be desired throughout the performance. And whether it was the theater's fault or a band production miscalculation, at times, the laid-back vocalizing style of the bluesy Gray was indecipherable above the louder playing. I encountered the same problem at a Charlie Daniels Band concert at this venue some time ago. To the band's credit, the instrumental side of the show was pretty good, though Toy Caldwell's steel guitar playing was sorely missed on the night. Perhaps the brightest note of the evening was the instrumental prowess of the band's keyboard/flute/saxophone player who added punctuation to tunes the same way original member Jerry Eubanks did in helping create the Tucker sound years ago. He especially excelled on the best song performance of the evening, *Desert Skies*.

In its entirety, the show consisted of eleven songs during the one-hour and fifteen-minute performance. Hopefully, concertgoers got their fill with the famous buffet long before the Marshall Tucker Band took to the stage. As for me, I'll remember the way it used to be, and that was pretty darn good.

- Tom Weaver

## Pat Boone

*In A Metal Mood - No More Mr. Nice Guy*  
(Hip-O HIPD-40025)

With a full contingent of big band musicians and soulful backup singers for support, fifties and sixties squeaky clean popster Pat Boone muscled his way through twelve tunes previously associated with hard rock and heavy metal artists. While most of the full-orchestra arrangements do make the listening interesting, after awhile the album smacks with a sameness cut to cut and Boone's vocals add no diversity to keep the listener's attention. It's a concept that really could've worked. While it's funny to hear Boone croon the lyrics to tunes made famous by Judas Priest, AC/DC and others, those name acts all have a unique and different sound and a certain believability in their performance. Unfortunately for Boone, when you strip away all the fine instrumentation on this project, you're pretty much left with an unconvincing, one-dimensional and often tired-sounding 62-year old lead vocalist probably not quite sure of the genesis of the lyrics he's singing.

- Tom Weaver

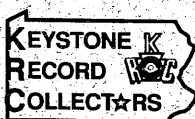
## View From The Top

Continued from front page

everyone that the KRC will continue to pursue the hobby of record collecting with the highest possible standards in an uplifting, family-friendly atmosphere. To all those who were in any way offended, we apologize.

Along those same lines, let me remind all the dealers to watch your language. Use common sense. The KRC shows have always been a place where you can take your kids, your mom, or your minister. Let's keep it clean. Vendors, don't forget to cover your tables. This helps keep our tables (the club owns them) protected. Dealers: please bag your customers purchases. It is for mutual benefit. It removes the danger of misplaced stock. Insist on bagging all purchases. Be firm but tactful. (If you forget to bring bags, the club has a limited supply at the club table.)"

- Jack Supplee, KRC President



Our 100th Issue!  
April 1997

P.O. Box 1516, Lancaster PA 17608