

# KEY NOTES

JUNE 1996  
ISSUE #95  
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COLLECTORS, P.O. BOX 1516, LANCASTER, PA 17608

## From the Editor's Desk



Summer: Swimming, hot weather, vacations, and... the Pennsylvania Music Expo, of course. Just because it's warm outside doesn't mean that we close down the show. In fact, summer is a great time to do the show. Why? A bit more elbow room!

Yes it may get a tad warm in the cafeteria the next few months. However, here's some tips to "cool the school":

- Yes, you can wear lighter clothing.
- How about those bikinis?
- The coolest time to shop is early morning or late in the afternoon. We got you covered on both ends.
- The water fountain in the hallway does work.
- The snack bar does have plenty of beverages for sale.
- Take your time, slow down. Don't feel you have to visit all 60 vendors in 46 minutes!

Finally, my thanks to the people who have recently contributed material for *Key Notes*: Tom Weaver, Greg Pennell, Don Mennie, Ron Diehl, and others. It's these people that keep our club alive.

"See You in September," er, August.

Musically speaking,

B. Derek Shaw,  
Editor, Club Publications

## View From The Top

"A challenge to all KRC members:

Become active in the club. Attend the business meetings (every other month). Make suggestions. Offer constructive comments. Recruit new members. Promote the shows. Encourage the hobby of record collecting. Get involved.

Any time you wish to discuss the operation of the KRC or the monthly shows you are welcome to stop and chat with me along the back wall at each show.

On behalf of the KRC and its officers all the positive feedback we have been receiving makes beautiful music to our ears. Thank you all.

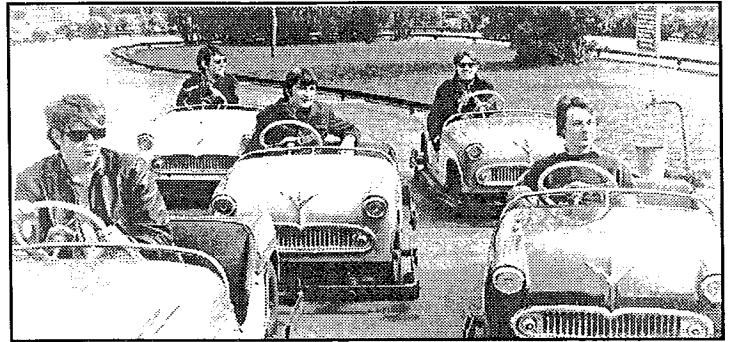
Until next time, may you all find a musical treasure you have been seeking for a long time."

— Jack Supplee, KRC President

## Oops!

Rut row. In *Key Notes* #94 (April 1996) we spelled the names of two artists incorrectly. Yes we know that country music reviewer, journalist, and KRC member Tom Weaver would not make that kind of mistake. Our apologies to Ricky Skaggs and Bobbie Cryner.

## Hey! Look Who's At The



## July Show!

No... these guys won't be able to make it. However, the July 14th show will feature music... a first for the Pennsylvania Music Expo.

Bill and Carol Lea from Honeybrook, Chester County, have been playing country and gospel music together for almost twenty years. Bill plays keyboard and Carol Lea plays rhythm guitar. They formed the Country Rhythm Band which included a bass and steel guitar. Eventually, the group expanded to seven members. After several years together, each member went his separate musical way, but Carol Lea and Bill stayed together. They perform at many community functions including weddings, grand openings and private parties. They are glad to have taken the advice of family and friends to follow their musical talent "beyond the back yard" to entertain others. We will be pleased to have Carol Lea and Bill join us at our July show and entertain us with their special style of live entertainment.

## More Miles To Go

Live Gold Productions is at it again. This time Florida resident Bob Miles is releasing the final three volumes of *A Million Dollars Worth of Doo-Wop* #18, #19 and #20. He also just started a new series. *The Girl Group Sound* is a seven-volume set loaded with a few lower-charted hits as well as lots of more obscure and interesting female group tunes. Each disc contains no fewer than 22 tracks. The Hanover trio, The Pixies Three, are represented in this series with "442 Glenwood Avenue."

After years of waiting, novelty break-in record fans can get a complete Dickie Goodman set, thanks to Live Gold Productions. (For those not familiar with the term, 'break-in' records are ones where the narration is aided by song clips to help tell the story.) *Buchanan and Goodman... Politically Correct?* is the title of this two-disc, 55-song edition. It has everything including all the collaborations Goodman had with others (Buchanan, Ancell, Greenfield and John & Ernest). Of course, the majority of the discs contain his solo credited material, up through "Safe Sex Report." If you ever wanted one place for everything, this is it.

The last item out is a 31-track Ricky Nelson compilation called *Lost In The Sixties*. You won't find any of his hits on here, rather some rare gems that were lost for the past 30 years. You'll hear Ricky with strings, with horns, singing love songs, country, classic and rockabilly. Some of the selections include: "I'd Climb The Highest Mountain," "Time After Time," "One Boy Too Late," "Be My

Continued on next page

**KRC in 1996**

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**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.

**More Miles To Go** continued from front page

Love," "My Blue Heaven," "I Know A Place," "Funny How Time Slips Away," "It Doesn't Matter Anymore," and "Blue Moon of Kentucky." The package comes with a nice eight-page booklet complete with a good assortment of photos.

Again Live Gold Productions is pleased to offer these discs to KRC members at \$9 complete (or \$18 for the double disc Dickie Goodman set). Just complete the coupon below and send in with the appropriate fee, and you'll be groovin' in no time.

**LIVE GOLD CD OFFER**

Each disc is \$9, no limit. Dickie Goodman is \$18 (2 disc set).

Indicate quantity of selections below:

- \_\_\_ A Million Dollars Worth of Doo-Wop Vol. 18
- \_\_\_ A Million Dollars Worth of Doo-Wop Vol. 19
- \_\_\_ A Million Dollars Worth of Doo-Wop Vol. 20
- \_\_\_ The Girl Group Sound Vol. 1
- \_\_\_ The Girl Group Sound Vol. 2
- \_\_\_ The Girl Group Sound Vol. 3
- \_\_\_ The Girl Group Sound Vol. 4
- \_\_\_ The Girl Group Sound Vol. 5
- \_\_\_ The Girl Group Sound Vol. 6
- \_\_\_ The Girl Group Sound Vol. 7
- \_\_\_ Ricky Nelson: Lost In The Sixties
- \_\_\_ Buchanan & Goodman

Name \_\_\_\_\_

Address \_\_\_\_\_

City, St., ZIP \_\_\_\_\_

Phone (     ) \_\_\_\_\_

Total Order	\$	+	+	=
	Merchandise	Handling	Shipping (if appl.)	

Copies of this form are acceptable. Mail entire form with payment to: Keystone Record Collectors, 1616 Robert Rd., Lancaster PA 17601. Deadline is July 14, 1996. Add \$1 per disc if you want them mailed to you. Otherwise, you can pick them up at the KRC stand at the August 11 or September 8 shows.

**Between The Grooves**

Compiled by B. Derek Shaw

Our club got great coverage in the May/June issue of *Pennsylvania Magazine* (page 8 and 9). The article was penned almost a year ago by Robert Miller of Columbia, a frequent visitor of our shows when they were in the Market House. I knew we were in print when the phone started to ring. This issue sports a cover that talks about Early Summer Travel Ideas and Trolley Amusement Parks (another favorite subject of mine)....Rumor has it that KRC Marketmaster **Steve Yohe** has been harmonizing in Delaware with a high school friend Bill Teats who has a small recording studio. On a recent day they did four-part harmony to "This Magic Moment" and also recorded Chuck Jackson's "I Don't Want To Cry." When asked whether they had done the Drifters or the Jay & The Americans version of "This Magic Moment," Steve replied, "It's the Steve and Bill version!".....Howdy. We recently received information from a sister record collector's club in Birmingham, Alabama. The Alabama Record Collector's Association, founded a year after our club in 1980, puts on a show once a year in early spring. However, they hold club meetings more often. They sent along a copy of their May newsletter, called *The ARCA Journal*. Information was provided about an upcoming picnic, new members that recently joined, a report on the show and a listing of upcoming shows in their area.....The Pixies Three are doing a benefit concert for Access York on June 14 at the Valencia Ballroom in York. For ticket information call 848-8257.....Hersheypark has released their in-park entertainment schedule for the season. Some upcoming oldie-related concerts include Gary Puckett on June 16; Neil Sedaka on June 30; Jay Black & The Americans on July 5; Mary Wilson (of the Supremes) on July 14; Ronnie Spector, Johnny Tillotson, The Tymes and Len Barry on August 18; America on August 25; The Marcells, Duprees, Harptones and Passions on September 1 and The Pixies Three on September 14. The concerts are free with admission to the park. For information, call 534-3900. For general information about all Hershey happenings, including concerts scheduled for the stadium adjacent to the park, call 1-800-HERSHEY.....**Karl Wolf** is planning a KRC member trip to the Rock and Roll Hall of Fame in Cleveland tentatively scheduled for Thanksgiving weekend. The trip may be in conjunction with The Lost & Found Record Review members, depending on interest. More information will be forthcoming in the August issue of *Key Notes*.....The Lost & Found Record Review is on the move again. This organization meets the first Sunday of the month. Members bring doo-wop, R&B, soul, instrumentals, and flip sides. Their new location is at San Carlos & The Hop at the intersection of Route 30 and I-83 in York. For more information, call president Terry Sheasley at 792-2269.....SPINS Record pool is in the process of reorganizing to function more as a DJ association providing lively discussion topics, valuable contacts, savings on equipment purchases, health insurance coverage, and more. The first meeting of the newly re-organized group is set for September 23. Interested disc jockeys can call Pat Frye at 258-0999 for more information.....**Joey Welz** has a new 23-song sampler out with a variety of oldies groups on the disc: The Four Tops, Jimmy Jones, The Angels, Danny & The Juniors, Sammy Turner, The Fireflies, Freddy Cannon, and more. The tracks were recorded at his Stone Mill studio in Lititz. For more information call the Living Legend at 627-4800.....That's all we've got for this issue. Keep that information coming.

**KEY NOTES**

#95, June 1996

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Names in bold type are members of the Keystone Record Collectors

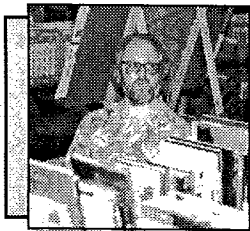
**(Deadline for #96 is July 14, 1996.)**

**YOU NEVER KNOW WHAT  
MIGHT BE OF INTEREST TO  
YOUR FELLOW KRC MEMBERS**

**CONTRIBUTE TO THIS COLUMN... CALL 843-3050!**

# Go Cat Go!: The Life and Times of Carl Perkins, the King of Rockabilly

by Carl Perkins, David McGee (published by Little, Brown)



## A BOOK REVIEW BY GREG PENNELL

Editors note: Greg, from Haddonfield, New Jersey, has been setting up at our shows for well over a year. He has a real interest in promoting music collecting. His reviews of music-related books appear in *Key Notes* from time to time. Thanks, Greg!

Carl Perkins is a good man. He, like most of the survivors of early rock, has been misused, mal-used and abused by just about everything on earth, from famous record companies and big-name producers to the rigors of constant touring. Yet, as this book details, Carl considers his life to be "floating on a cushion of love, and there ain't no softer place to be."

The absence of biographies on most pivotal rock greats – Bill Haley, Cash, Eddie Cochran, Fats Domino, Brenda Lee, the Coasters, Drifters or any vocal group at all, the scandal of only one bio (his own) being done about Chuck Berry, and the fact that women in rock don't seem to exist except as a genre is both an artistic and musical injustice. The injustice is only adjusted (seldom corrected) when one of the patriarchs is allowed an autobiography (Ray Charles, more recently Ruth Brown). The worst aspect of Carl Perkins' "autobiography" (he corrected the text and adds lengthy commentary now and then), is my nagging suspicion that if it hadn't been for his publisher doing so well recently with Guralnick's Elvis bio, *Last Train To Memphis*, this book would most likely still be shuffling back and forth to minor publishers' offices.

Perkins, like his friend Cash, grew up picking cotton, as had his father before him, but Carl was different even at age six, when he learned to play guitar from an elderly black man, Uncle John, who noticed the boy's precociousness. (Parallels should be avoided to an equally precocious six-year old Wayne Newton turning up everywhere with a guitar on his back, ready to tear off his pre-adolescent Vegas show of dazzling mediocre multi-instrumental dexterity.) Carl saw his guitar as a way to express deep feelings that were otherwise best kept inside in his culture. As with Cash and many of his other Sun confederates, Carl learned to love all music and yet be able to filter it through his fingers as though he'd just written it all. Which, in the case of many of his own originals, he probably had... he had a reputation for being able to improvise entire songs while the tapes were rolling. Sam Phillips used to berate him for not writing his lyrics down, instead carrying them, half-forgotten, until recording time. Music consumed Carl, with his every non-working moment spent thinking or playing it in his own peculiar single-note style ("You're ruining Roy Acuff's music," his father complained, "and Bill Monroe's along with it."). Eventually, he even sweet-talked his non-musically-inclined brothers into learning to play instruments just to accompany his picking, and even that to his very specific requirements. They ended up playing in bars, incredibly underaged, and anywhere else they were allowed to, helping out the family monetarily. His brand of blues-inflected country, grown in the fields and bars of the south by a host of like-minded young southerners, would become the hybrid rockabilly.

And herein lies my main complaint about rock biographies: most are bland affairs, more preoccupied with second generation stars depicted as lounging in blazers, sipping Cokes with Svengali managers, worrying about their hairdo. The Perkins bio is everything most others aren't: the story of how rock evolved. It came from clubs with sweat and beer running down the walls and fights out back so regular you had to book in advance – where the singers had to make their music or self-destruct. It wasn't hatched by clever producers or manufactured by marketing departments, although these crimes were committed as soon as a formula was

found. There are enough real stories to be told by and about real artists that I'm amazed at the numbers of plugged-in, formulaic biographies written constantly about the same ones, or the inconsequential ones, that reveal nothing new or interesting, or most times, even useful about their subject or their music. This somewhat cynical attitude toward music fans by publishers is the same one used by the music industry to shamelessly exploit most of the originators of the music, refusing originality in favor of marketability.

In was in this same way that Carl's basic goodness was frequently taken to be an exploitable blindness. The book details his involvement with Sun and its problematic owner, the nonetheless brilliant Sam Phillips' interesting mathematics. Phillips banked heavily on his ability to dazzle his roster of ex-sharecroppers and bar singers by paying them a regular income many times what their daddies made. But while blinding them with checks, many more that should have come their way went Sam's instead. When "Blue Suede Shoes" was the first Sun 45 to sell a million copies, Sam made a show of presenting Carl with a brand new Cadillac as a long-promised reward. Then he deducted it from Carl's earnings. But Carl, along with just about every other rock patriarch, believed in the basic goodness of the people around him even when they stood to make a large profit from his gullibility. Perkins, like the others, "was just thankful to have that kind of money," and from a background of no cash, a few four- or five-digit checks looks like heaven. Even if they should be six digits. (Later in his career, Perkins was asked what kind of checks he was seeing from BMI as composer of "Blue Suede Shoes." "What's BMI?," Carl replied. Phillips had been keeping the lion's share for years. Carl was hesitant to sue because he believed Phillips to be his friend.)

The book has plenty of guest stars (Les Paul, Johnny Cash, the Judds, Dylan) and character sketches (Roy Orbison as a hen-pecked tightwad who'd come to dinner and literally stay for months, and was loved by Carl like a brother anyway; the Perkins brothers perpetually willing to take the upstart Jerry Lee outside for an attitude adjustment; Cash egging on Carl's nutso brother to bite strangers on the ear), opening the study of one man to the wider view of his music's lineage forward and backward, so that you come away informed about the music in its context and times and not just the statistics of the man. Though the trend seems to be that many stores are loathe to stock more than one copy of any musical biography not bound to hit the top ten (witness the recent Sam Cooke and Zappa bios) it's well worth the search. And any man who can go through what Perkins has and still think his life is "floating on a cushion of love" is somebody you'd better get to know.

## Valley Forge Music Fair To Be Demolished

The Valley Forge Music Fair, one Pennsylvania's premiere concert entertainment venues, has announced that it will close its doors forever following this summer's concert lineup. For more than three decades, the popular Devon facility showcased entertainment superstars from The Jacksons to Johnny Carson in a unique "theater-in-the-round" setting. The Music Fair (which originally began as a tent!) will be bulldozed to make way for a Super G supermarket. Owners stated that the Fair property had become "too valuable" not to sell, but did not rule out the possibility that a new Music Fair would be constructed elsewhere in the future.

## Too Much For Your Money

– A good thing just got better –

### ■ A CD Review by B. Derek Shaw

Mike Leash had a good idea that turned into an even better one. A few years ago the owner of 60 Second Street productions, a jingle company in York wanted to preserve 60s R&B and soul music. His original idea was to record compilation discs of hard-to-get material that hasn't seen the eye of a laser. Good idea.

Instead, he decided to use his jingle studio and bring in the talent that shaped Central Pennsylvania in the 60s doing 90s-flavored versions of R&B and soul classics – some rare, others downright memorable. A great idea.

Last fall, the first volume of the series was released receiving critical acclaim. Now Volume Two is out, and look out. Dubbed *Missin' Yesterday*, this 22-track, 66+ -minute gem is loaded with well-produced, -played and -sung material. Leash and his recording studio guru Mike Watert are fanatical about achieving the right sound, and they'll keep re-doing something until it's on the money. I know firsthand about that. I was supposed to play tambourine on two tracks. After listening closely, Leash noticed a couple of spots on one tune where I took a small detour. Most producers would let something like this slide. Not Leash. Since the deadline to get the master to the pressing plant was here, there wasn't time to do it again. Mike's attention to detail is part of the reason why the album is so good.

The material selected is right on the mark. You'll think you're back at The White Oaks, Shady Dell, Progress Fire Hall or The Salunga Pavilion – this is the stuff the Susquehanna Valley was relating to between 1963 and 1967.

There isn't a dud in the batch. In fact, the production quality is even better than the first volume. The set starts out with an original composition from Tom Young, "Missin' Yesterday"... a very fitting beginning for what is to follow. Rosco Gordon is recognized with Daddy C's version of "A Girl To Love."

Yours truly makes his artistic debut on the next track, "I'll Always Love You" – an early Spinners tune on Motown. (No, I'm not singing or playing a key instrument, I'm Mr. Tambourine Man.) Philly's Ambassadors are served well with "I Really Love You" on the tune that follows.

Some of the other tracks read like a who's who of 60s R&B music: "Ain't Nothin' But A House Party," "Open The Door To Your

Heart," "There's Gonna Be A Showdown," "I Know I Know," "Shake A Tail Feather," "Just One Look," "With This Ring," and "Since You've Been Gone." The artists covered are not to be overlooked either: The Diplomats, Darryl Banks, Eddie Floyd, Sam Dave and Walter Jackson, among others.



CLASS OF '60 SOMETHIN' members at the CD/cassette kick-off autograph party at the November 1995 KRC show: Kneeling (l-r) are Steve Wettig, Buddy King, Rita Angelucci and Tom Young. Standing (l-r): Mike Leash, Ike Bowers, Thom "Daddy C" Colson, Spike Sexton, Dave Bupp, Bob Angelucci, Jim Seville and Bob Kraut. Many of these same people worked on Volume Two – *Missin' Yesterday*.

The killer tune on this compilation has to be The Knight Brothers "Temptation 'Bout To Get Me." The song only reached #70 in 1965, however it is a killer ballad that never wears thin for me.

I'd be lying if I said everything on the disc is fantastic. The majority is well done and good repeat listening material. There are a few weaker tracks, as you're bound to have with any project of this magnitude. I'm not going to share which ones I feel are only B+ grade, I'll let you decide for yourself. I've played the album at least ten times so far and each time it grows on me more and more.

They say fine wine gets better with age. The same can be said about the personnel assembled for *Missin' Yesterday* – it's top shelf. Don't miss it!

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#95, June 1996

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