

KEYSTONE RECORD COLLECTORS' **RECORDER**

Published on a periodic basis by Keystone Record Collectors, P.O. Box 1516, Lancaster, PA 17604

VOL. 1 NO. 2

FALL — 1986

Roberta McCowan "The Quintones"

Story by Phil Schwartz

In November of 1986, almost 30 years after the sound of the smash hit "Down The Aisle Of Love" filled the dance halls and air waves of America, the Quintones will be reuniting in their home city of York, Penna. Their late night practice sessions have been going on since the spring of this year just a few short blocks from the Crispus Attucks center where they had their original practice sessions in 1957. The Quintones, or "Quinteros", as they were originally called, were a street corner group in the finest American tradition. Phyllis Carr and Jean Crist had cultured the art of backyard and street corner harmony since grade school, and, in 1957, began recruiting other members of the Junior class at William Penn Senior High School to join them in forming a group. Kenny Sexton added some bass notes to the group, and Carolyn "Cissy" Holmes, who was a year younger sang alto. Ronnie Scott joined the group, not as a singer, but as a piano and organ player. Ronnie also had some musical background and was helpful in putting some of the group's original material down in arrangements. The group really came together with their final addition, Roberta Hayman. Roberta was a natural lead with years of church singing and, as Phyllis puts it, "You only have to see Roberta sing once to know she's an original. When she's singing, she puts her whole self into the song."

As the group began to refine their sound, they were appearing at the Odd Fellows Hall Teen Dances on Maple Street, York. It was there that Sam "Sonny" Pendleton of Harrisburg heard the group and knew they could go further than York, Pa. with a little direction. When it comes to Rhythm and Blues Pioneers in central Penna., none could compare to Paul Landersman. Paul started playing R&B on WCMB, in Harrisburg from 8 to midnight in the early 50's. In 1955 he switched to WHGB, and, according to legend, by 1957 you could stand on the corner of Market and 2nd Street in the Capital city and hear the show without a radio, as every car would have the show on. At the time, Paul was promoting dances at a nightclub called "Nowhere" and at "Dance Land", and it was there that the Quintones showed up with Sonny Pendleton to audition for the top rated DJ.

Paul was impressed from the start, and started investing his time and money into getting the group a recording session. He told them early in their association that "if you stay with me, I'll have you on American Bandstand within a year", a promise which was kept.

The group's first Recording session, at Reco-Art Co., 1305 Market Street, Philadelphia, yielded 4 original songs, "Bells" and "I Try So



Hard", featuring Roberta, "Please Dear (1st Version), featuring Cissy, and "Stars", featuring Roberta and Jean. Paul was originally going to put the first release on his own label "PL Records", but through his contacts at WHGB, was able to place the masters of "Bells" and "I Try So Hard" in the hands of David Rosen of Philadelphia who was the regional distributor of Chess/Checker out of Chicago. Thus the first release became Chess 1685 and "Bells" was retitled as "Ding Dong" upon its release in February 1958.

"Ding Dong" was not a huge national hit, but generated enough regional plays to get the group started on tours. Roberta and Cissy were still seniors at William Penn High in the fall of 1957 and they remember asking the principal to allow them to take days off to do the tours. In the middle of their public appearances, they had written a tune called "Down The Aisle", in which Ronnie played a short wedding march at the beginning. When they returned to Reco-Arts in early 1958, they recorded this song with another version of "Please Dear". "Doc Bagby was one of the session men on this recording. Roberta remembers a lot of takes on this particular song, as Ronnie, who was the only full time musician with the group, was trying to get the other musicians to get just the sound he wanted. Paul took the finished product to Red Schwartz of Red Top records in Philadelphia, and it became Red Top #108. Unlike "Ding Dong", Paul felt that this record could really break nationally, but became frustrated after the record was out a couple of months, as he feared it had already peaked regionally. It was at this time that he took the record to Dick Clark, and, essentially, signed 95% of the publishing royalties away. Clark reportedly had a heavy financial interest in Hunt records, and as "Down the Aisle" switched labels in the summer of 1958, the record began to be played daily on Philadelphia's regional "American Bandstand", and on the Saturday network version of the show. The group made their appearance on the show



- The Quintones -

3012 Kingsley Ct.
Harrisburg, Pa.
Vardon Personal Management
Paul Landersman
Call: Codan 67122



The Quintones at the Apollo, 1958. Top left and center: Kenny, Cissy, Phyllis, Sean. Bottom right: Ronnie, keyboards. Bottom left: Roberta, lead.

that summer. Was it a good deal? Well, according to Paul, 5% of 800,000 copies (reported sales of Hunt 321) was still better than letting the record die regionally. For the group, it was the launch they needed to appear at all the best R&B theaters on the East Coast, and Canada.

The tours were full time for the group in 1958. Going through some of the groups' mementos, there is a contract signed by Philadelphia disc jockey George Woods booking the group for 10 days at the Uptown Theater beginning August 29, 1958. There were also stops at the Apollo, New York; the Royal Baltimore, and the Howard in Washington with other artists like the Spaniels, Dells, Olympics, Little Anthony and the Imperials and Coasters. Of their onstage performances in 1958, the group recalls a few classic moments;

A little "friendly rivalry" began at the Uptown Theater between the Quintones and the Chantels (who had a big hit with "Maybe" around the same time as "Down the Aisle of Love"). On the first night they appeared on the same bill, the Quintones received an ovation to come back for another number when they had concluded their performance, an honor which the Chantels didn't receive. Arlene Smith, lead singer of the Chantels, had a problem with this and apparently wasn't too kind to Roberta after the show. After a few more performances on the same bill, things were smoothed over, but the 2 groups continued to try to outsize the other to lay claim to the top female act on the bill. The Quintones most embarrassing moment came during a performance at the Royal Theater in Baltimore. Asked for an encore, the group was out of material and Kenny insisted in trying a tune called "What'cha Gonna Do" unrehearsed, against the wishes of the rest of the group. As the song fell apart, the other members backed offstage and left Kenny for the pelting of shoes, and other items, bestowed upon him by the critical audience.

In autumn of 1958, "There'll be no Sorrow" became the group's next single. The group was on a tour of the southern states starting at Fort Bragg, North Carolina at the time of its release, and wasn't aware of the new single's chart status. In reality, after good reviews, and top picks in the trade magazines, the new single failed to get off to a start on the national charts.

Increasing tension between the group and manager Paul Landersman caused them to part company at the end of 1958. Disagreements about percentages and spending allowances came to a head during a trip to Philadelphia. Upon arriving at the Bellvue-Stratford Hotel, Paul checked the group into their rooms, called Irv Hahan (another promoter who had been wanting to handle the group), made a deal, and left for Harrisburg, finishing his association with the group. Irv's first record deal for the group resulted in the Quintones 4th, and final single: Red Top 116 — "Oh Heavenly Father" and "I Watch the Stars". The top side was a big Rhythm & Blues hit in 1952 by Edna McGuff, backed

by the Buddy Lucas band, which the group had discovered and rehearsed.² Roberta's natural gospel-sounding delivery fit the song perfectly, and it was a sought after single in the Philadelphia and central Penna. market because of its limited pressing. It remains a prize among collectors today because of the fine group harmony. The song was an original composition by group member Jeannie Crist, and actually a re-cut version of a song done at their first session, featuring Roberta and Jean.

Under Irv Nahan's management, the group continued to tour for two more years, but had no releases. In 1961, the group returned to Reco- Arts to record "All of My Life", which was to be released on Cameo records. Somehow the deal fell through, and shortly after, the group disbanded, as Roberta got married, and Ronnie and Kenny went into the service.

There was a brief attempt to revive the group in the early 1970's under the direction of York musician Jimmy Woodard, but, as Phyllis accounts, "We tried, but we couldn't recapture it."

Now, the rear of 242 S. George Street in York is brought to life on certain nights by Phyllis, Roberta, and Cissy, who have added Phyllis' brother Vince Carr as false tenor. Vince has had about 25 years of singing experience himself, having appeared with the Contenders and Del Cords in the York area in the early 60's. Today, Jeannie Crist is active in the church in the Harrisburg area. Kenny and Ronnie are both on the West coast. If all goes well, Quintones fans will have the opportunity to hear their great harmony again on Saturday, November 22nd at the Brotherly Love Lodge, 335 W. Maple Street, York. Tickets are currently being sold at the Finishing Touch Beauty Salon, 240 South George Street, York, at 848-1070.



The Quintones 1986. Left to right: Phyllis Carr, Vince Carr, Roberta Hayman McCowen. "Off stage" Carolyn "Cissy" Holmes.

K.R.C. PROFILE



Ron Lohss, proprietor of Downtown Records Co., York, is one of the original members of K.R.C. from 1979. His store specializes in all current pop, R&B, 45's, LP's and tapes. You can hear all 45's before you buy and he gives D.C. special discount. 45's are now 25¢ (approx. 5,000 in stock) and old LP's are \$3.00 and up.

QUINTONES DISCOGRAPHY

2/58	CHESS 1685	DING DONG I TRY SO HARD
4/58	RED TOP 108	DOWN THE AISLE OF LOVE PLEASE DEAR
	BLUE SCRIPT, 1ST PRESSING	
	BLUE BLOCK, 1ST PRESSING	
	RED LABEL, 2ND PRESSING	
7/58	HUNT 321	DOWN THE AISLE OF LOVE PLEASE DEAR
9/58	HUNT 322	THERE'LL BE NO SORROW WHAT AM I TO DO
3/59	RED TOP 116	OH, HEAVENLY FATHER I WATCH THE STARS

UNRELEASED

"MY HEART HAS TOLD ME" featuring Roberta (1958)

"OH MY LOVE" featuring Kenny (1958-59)³

"ALL OF MY LIFE" featuring Roberta (1961)

"STARS" (first version) featuring Roberta and Jean

The following U.S. releases were **NOT** the York, PA group

JORDAN 1601 — "JUST A LITTLE LOVING" /
"THE LONELY TELEPHONE"

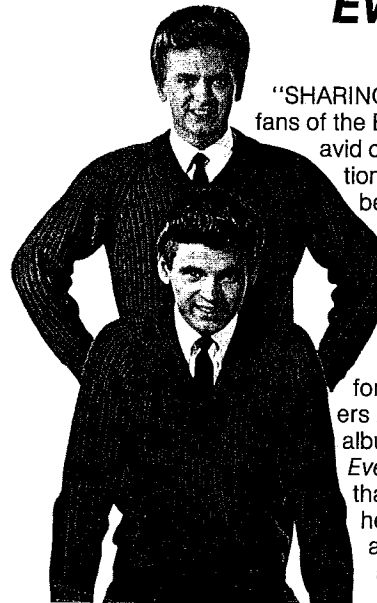
LEE 1113 — "POWER OF LOVE" / "LIVERLIPS"

GEE 1009 (BOOT) — "I'M WILLING" / "STRANGE AS IT SEEMS"



1. Writer credits J. Stein. Who J. Stein is remains unclear, since all of the group's material with the exception of "Heavenly Father" was original. It is felt that J. Stein was the name of the wife of someone connected with Chess records, who received writers royalties as part of the deal to get the record placed on the label.
2. In the Philadelphia market, the song was done by the Castells, featuring George Grant in 1954 (Grand 122).
3. Reportedly released on an album by Don Feletti and Eddie Grant.

Everly Brothers



"SHARING AND CARING;;, a newsletter for fans of the Everly Brothers is being prepared by avid collector Vicky Sokoloff. The publication is scheduled to be out by December 15th of this year. Subscriptions can be obtained by writing to Vicky at GEAR, 1501 N. 15th St., Reading, PA 19604. In this issue of THE RECORDER, Vicky shares her history of the Everly's great careers: I've been listening to pop music for about as long as the Everly Brothers have been singing it. In fact, my first album was *The Fabulous Style of the Everly Brothers*. Last year's tour proved that not only do the fans still want to hear their 50's classics, but that Phil and Don can still sing them as well as ever. "Let It Be Me" sounds even better now.

A fan more than a collector, I hope someday to have every song that Phil has recorded, solo or otherwise. While I am keenly aware of the value of original labels, I'm equally concerned with sound quality. My collection runs from early Cadence to current releases. (The Columbia has so far eluded me.) My favorites are Phil's first four solo albums, which demonstrate a wide range of both style and feelings. And on occasion Phil's great sense of humor is reflected, along with his talent for unusually effective endings. His last album, released in the UK only, contains more commercial material. It's good, but lacks the sensitivity of his other solo work. "Never Gonna Dream Again" is a truly beautiful song which deserved a softer treatment.

Don and Phil Everly were rocketed to national attention in 1957 by their first hit, "Bye, Bye Love," which had been turned down by over thirty other artists before they recorded it. (They needed the \$64 session money for food.) But the brothers had actually been performing with their parents since childhood and were under contract to Columbia for six months prior to joining Cadence where their success began. In 1960 they left Cadence for a ten-year contract with Warner Brothers. They later signed with RCA. While Don assumed the role of lead singer and spokesman, it was Phil's distinctive harmony that gave them their unique sound.

"Cathy's Clown" was their first Warner release. One of their own compositions, it was their biggest seller. Their last Top Ten hit, "That's Old Fashioned," came in 1962. The Everly Brothers had 26 songs in the Top 40 from 1957 to 1967. Their biggest hits included "All I Have To Do Is Dream," "Bird Dog," "Devoted To You," "Problems," "Til I Kissed You," "Wake Up Little Susie," and "So Sad." But many of their prettiest songs failed to make the charts: "Love Of My Life," "Don't Ask Me To Be Friends," "It's My Time," "Chained To a Memory," "It's All Over," and "Love Hurts." Some were "B" sides and some appeared only on LP's.

The Everly Brothers remained popular in England long after they had faded from the forefront of American popular music. Much of their work in the 60's reflected the British influence. (Ironically, most of the British groups, even the Beatles, had been influenced by the Everlys.) In their efforts to regain their former prominence the Everly Brothers tried many sounds, but succeeded only in losing their own sound. Yet in spite of a deteriorating personal relationship, they continued recording and performing together until that fateful Friday the 13th in 1973.

During the next decade both Phil and Don pursued solo careers. Phil's "Dare To Dream Again," "Living Alone," "Too Blue," "It's True," "Words In Your Eyes," and "Goodbye Line" easily equal and probably surpass any of the duo's releases. Phil also had a hit single in England "She Means Nothing To Me" with Cliff Richard. But too many fans refused to accept the breakup. And only now that the brothers are together again have many finally been able to appreciate the solo work done during the 10-year separation.

The Everly Brothers Reunion Concert took place at the Albert Hall in London in September, 1983. It was recorded for an HBO Special and is now available on a home video from MGM/UA. While shorter than the album, the video has better sound for the most part and makes great viewing. The brothers were also the subject of a PBS documentary which aired shortly after the reunion. It too is available on an MGM/UA video. *The Everly Brothers Rock and Roll Odyssey* includes interviews as well as clips from many of their early TV appearances. It's a must for the devoted fan.

In 1984 the Everly Brothers cut their first studio album in over a decade — EB 84 — which featured "On The Wings Of A Nightingale," written for them by Paul McCartney. But when these rock pioneers went hi-tech they did it the old fashioned way — with a studio full of the best musicians around. Their days in Warner's acting school were put to use as they entered the world of rock video. Quite a change from the days of 2-track! Sony's *Album Flash* video EP includes 4 songs from the album interspersed with interviews with Phil, Don, and album producer Dave Edmunds.

Roger White's biography *Walk Right Back* (Plexus) traces the Everlys' career through the reunion. It contains just enough quotes to be enlightening and plenty of photos, all black and white. It's only weakness is the skimpy discography. Bob Naylor is updating his Everly Song File to include solo titles and post-reunion material. It is expected to be completed in late fall.

Since the reunion there has been a wave of reissues and re-releases. Most are very good. Rhino has reissued most of the old Cadence LP's as well as an out-take album from the original Cadence tapes. *All They Had To Do Was Dream* includes studio chatter along with earlier takes of many hits. It also contains "Oh True Love" which was never released on Cadence but was later re-recorded for Warner. *Heartaches 'n' Harmonies*, a Rhino picdisc, is a fun piece containing the Cadence hits. Magnum's *Nice Guys* contains previously unreleased material recorded during the Warner years. Warner has also re-released a number of albums. Most contain the typical hits collections. The only real loser is *Living Legends*, a combined reissue of two 1967 albums. With all the great songs the Everly Brothers have recorded, it is hard to understand why Warner chose these two albums — probably the worst the brothers ever made — for this Pair release.

RCA's *Home Again* contains material recorded from '69 to '73 and includes two songs which were not previously released. But the most exciting of the New/Old Songs is the Bear Family release of the four original tracks cut for Columbia in November, 1955. Only two of the four were released by Columbia at that time.

Earlier this year the Everly Brothers were among the first inductees into the Rock & Roll Hall of Fame. The ceremony came just as their latest album, *Born Yesterday* was being released in the U.S. The album contains only one original song, the title tune. But it does include some good material. Dylan's "Abandoned Love" and "These Shoes" are the highlights. The inclusion of "Amanda Ruth" is questionable at best. "You Send Me" appears on the cassette, compact disc and the import LP, but not on the U.S. album. The cover art is also better on the import (red) album. Sadly lacking from all post-reunion performances is any new material from Phil. One can't help but feel that *Born Yesterday* is much more Don's album than Phil's.

While obviously best known as singers, Phil and Don also wrote a lot of their own material. In fact, their first work in Nashville came as song writers, not singers. Between them they have penned more than 85 songs. Phil wrote "(Girls, Girls, Girls) Made To Love," which appeared on the 1960 album *A Date With The Everly Brothers* before becoming a 1962 hit for Eddie Hodges. "When Will I Be Loved" went on to be a hit for many other artists, including Tanya Tucker and Linda Ronstadt and was redone by Phil reggae style on his 1975 *Mystic Line*.

In recent months I've talked and corresponded with Everly fans from several countries. There are three distinct kinds of fans: Phil's, Don's and the Everly Brothers'. It's interesting to reflect on the differences between them. But all are intensely loyal. Phil sums it up well, "There seems to be a sense that we've all kind of grown up together... everything's OK... what we choose as youths was a good choice."

At present there are two Everly fan clubs operating out of Europe. Both claim to be the "original, official" club. They appear to be at war

with each other, which is unfortunate. I can't say if either one or both is officially sanctioned by Don and Phil.

My 7-year-old daughter is also a great Phil Everly fan. She recently wrote a poem for him and hopes some day to give it to him. Among her favorite songs are "Snowflake Bombardier," "Summershine," "Back When The Bands Played In Ragtime," "You Broke It," "She Means Nothing To Me," and "Don't Say You Don't Love Me No More." She knows the words to over 100 Everly songs and is looking forward to attending her first concert.

Their latest album *Born Yesterday* has yielded two charted singles: "I Know Love" and "Born Yesterday".

On October 2, Phil and Don were honored at a Hollywood ceremony when their star on the Walk of Fame was dedicated.

The Everlys will appear on the Disney 15th Birthday Party on ABC in November and in the film of Chuck Berry's 60th Birthday Party.

Next year marks the 30th anniversary of "Bye Bye Love." A big party is planned. And, said Phil, "Donald promised me a watch."

by Vicky Sokoloff



WAX TRAX, INC.

"HOUSE OF MEMORIES"



1225 NORTH 5TH ST. (REAR)
STROUDSBURG, PA 18360
(717) 421-3320

Specializing in black & white do-wops
and "a little bit of everything".

Editor: Phil Schwartz

Editorial Board: Thomas Grosh
Roy Robbins
Steve Yohe
B. Derek Shaw

Issue Contributors: Terry Tandlmeyer
Vicky Sokoloff

Typist: Susan Schwartz

K.R.C. is a non-profit organization dedicated to the promotion and advancement of the hobby of record collecting.

TEBBY THE T'S
Doo-Wop Column

This is a continuation of my column from last issue. I received many favorable comments about the "OBSCUROES" so I felt another listing would be in order. One thing about last issue is that I have found talking to fellow collectors and my dealer friends plus club members that many of the records I listed were reproduced some recently and I thank you for the info. By the way this is an excellent way to obtain them if you're not into originals. If anyone needs help in locating a dealer or dealers who handle this type of record let me know and I will connect you with some reliable and honest ones.

Moonrise-Rene Harris/Terrans-Graham 801... A great Pittsburg ballad which features a tremendous female lead with a strong male backup. If you're into slow, black, dreamy type of Doo-Wop don't miss this. I have also seen this listed as just by the "Terrans". Year is unknown.

All I Need Is You-Buddy Randell/Knickerbockers-Challenge 59268... Yes, same group who gave us "Lies" but this is their 1st record. Issued in 1965 a fantastic high Tenor opening lead propels us into a fine slow romantic ballad. The guys really outdo themselves with the harmony and the ending is dynamite. Not too well known but if you're into good White sounds this is a must!

"Mr. Starlight"-Johnny Barfield-SSS International 724... Nicest record I found in the last 2 years. Enough said.. I figure mid 60's for issue on a soul label but oh what a song. Unfortunately, no group but the organ more than makes it up. Opening with a haunting organ background Mr. Barfield starts his vocal and caps this masterpiece with soaring Tenor sound in the middle **and** the end. I'm **already** drooling **thinking** about it. GET IT NOW!!!!

Who Are You-Orbits-Argo 5286... Issued in 1957 a smooth almost echo type ballad with a great group backing. Lead singer could be a little stronger but still a fine enhancement to any collection. Beware of the 'reproduction' it's good.

Gone Is My Love-Dynamics-Cindy 3005... A 1957 White group classic from a local Pittsburg group. The harmony is tight and the lyrics sound like a typical NYC type vocal. For all who don't know the "Cindy" label was from NYC. Bobby Vinton almost sang with this group.

Angel Of My Dreams-Sonnetts-Lane 501... A "Black" ballad that features a nice "Bass" backup with a great group. For the budget minded this was on the "Dynamite Doo-Wop" series of LP's that came out in the early 80's. The original goes for about \$30-35 if you can find it. Has shown up on many want lists as of recently. Year could be early 60's.

I Need You-Utmosts-Pan-or 1123... If you're into girls this record is for you. Real tight harmony with a great backup group. Strong vocals make this one to get if you see it on a dealers' list. I have no year of issue. Only release by this group as far as I can ascertain. If you find it for under \$15 buy it you won't be disappointed.

Heavenly Angel-Viscaynes-VPM 1006... Not a big buck record but noteworthy in the fact that Sly Stewart was in this group either as the lead or as backup I can't tell by listening. Song is a slow ballad that I have heard before but by another group possibly the "Satelites". I feel the small investment is worth it for this decent sounding ditty. I filed it.

Heaven Only Knows-Little Cheryl/Group-Cameo 220... A young kid (female type) Frankie Lyman type lead. Song is nicely done smooth a bit choppy in parts but still well worth the investment. The reproduction does not have the stamped matrix

number in the dead wax. Issued in 1963 this was her 1st record on Cameo. She had 5 other releases but none so good as this.

In closing, if you have your own obscure doo-wop group sound that you feel are noteworthy drop me a line along with a brief synopsis similar to the above and and they will be listed in a futher issue and you will be acknowledged.



FEBRUARY 3, 1968

WLAN — STARLINE

1. SIMON SAYS	1910 FRUITGUM CO.	4
2. MR. STARLIGHT	JOHNNY BARFIELD	2
3. NOBODY BUT ME	HUMAN BEINZ	1
4. GREEN TAMBOURINE	LEMON PIPERS	5
5. BOTTLE OF WINE	FIRBALLS	6
6. I WISH IT WOULD RAIN	TEMPTATIONS	7
7. I WONDER WHAT SHE'S DOING TONIGHT	TOMMY BOYCE & BOBBY HART	12
8. MY BABY	MARVELETTES	10
9. CHAIN OF FOOLS	ARETHA FRANKLIN	3
10. SPOOKY	CLASSIC IV	19
11. BABY, NOW THAT I'VE FOUND YOU	FOUNDATIONS	49
12. SOUL STRUTTIN'	JAMIE LYONS	13
13. WITHOUT LOVE	OSCAR TOONEY JR.	9
14. GOIN'/CAN'T	LETTERMEN	16
15. SITTIN' ON THE DOCK	OTIS REDDING	41
16. SUNDAY MORNING	SPANKY & OUR GANG	20
17. BEND ME SHAPE ME	AMERICAN BREED	17
18. TOMORROW	STRAWBERRY ALARM CLOCK	18
19. A DIFFERENT DRUM	STONE PONEYS	8
20. OH HOW IT HURTS	BARBARA MASON	22
21. GET OUT NOW	SHONDELLS	26
22. TO GIVE	FRANKIE VALLI	11
23. WHO WILL ANSWER	ED AMES	24
24. AM I THAT EASY TO FORGET	ENGLEBERT HUMPERDINK	23
25. THE LESSON	VICKI CARR	25
26. JUST AS MUCH AS EVER	BOBBY WINTON	29
27. MONEY	LOVIN' SPOONFUL	27
28. WE'RE A WINNER	IMPRESSIONS	28
29. JUDY IN DISGUISE	JOHN FRED & PLAYBOYS	15
30. BOOGALOO SOUL PARTY	BROTHERS TWO	30
31. WALK AWAY RENEE	FOUR TOPS	PICK
32. I CAN TAKE OR LEAVE YOUR LOVIN'	HERMAN'S HERMITS	32
33. WE CAN FLY	COWSILLS	34
34. LOVE POWER	SANDPEBBLES	35
35. STRAWBERRY SHORTCAKE	JAY & TECHNIQUES	36
36. LOVE IS BLUE	PAUL MAURJAT	-
37. NEW ORLEANS	NEIL DIAMOND	38
38. YOU	MARVIN GAYE	39
39. CARMEN	HERB ALPERT	40
40. I THANK YOU	SAM & DAVE	43
41. 7:30 GUIDED TOUR	FIVE AMERICANS	42
42. ITCHYCOO PARK	SMALL FACES	45
43. HEY LITTLE ONE	GLEN CAMPBELL	44
44. NO SAD SONGS	JOE SIMON	47
45. I'M IN LOVE	WILSON PICKETT	46
46. BONNIE & CLYDE	CHICAGO PROHIBITION 1931	57
47. BORN FREE	HESITATIONS	48
48. EVERYTHING THAT TOUCHES YOU	THE ASSOCIATION	50
49. THERE IS	THE DELLS	51
50. WORDS	BEE GEES	54
51. BACK UP TRAIN	AL GREEN	52
52. CARPET MAN	FIFTH DIMENSION	58
53. LA LA MEANS I LOVE YOU	DEL PHONICS	56
54. PERSONALITY/CHANTILLY LACE	MITCH RYDER	59
55. MISSION IMPOSSIBLE	LALA SHIFRIN	-
56. AT THE TOP OF THE STAIRS	FORMATIONS	-
57. AT THE END OF OUR ROAD	GLADYS KNIGHT & PIPS	-
58. GUITAR MAN	ELVIS PRESLEY	60
59. VALLEY OF THE DOLLS	DIONE WARWICK	-
60. GOOD GOOD LOVIN'	JIMMY VELVET	-

STARLINE SINGLE
 KISS ME GOODBYE PETULA CLARK WB
 STARLINE LP
 THE UNION GAP FEATURING GARY PUCKETT COLUMBIA

KEYSTONE RECORD COLLECTORS' RECORDEE

Published on a periodic basis by Keystone Record Collectors, P.O. Box 1516, Lancaster, PA 17604

VOL. 1 NO. 3

SPRING — 1987



Story By Phil Schwartz

The term "blue-eyed soul" was often, probably overused in the 1960's, by Top 40 disc jockeys, usually when referring to the Righteous Brothers' hits. The cliché refers, of course, to white artists singing black music, or "soul", as it was commonly referred to in that decade. Regardless of what you call it, very few white acts have enjoyed the popularity with black audiences achieved by The Magnificent Men. While their records sold only moderately well nationally, their real stardom came late at night on the stages of the top black theaters in the East: Philadelphia's Uptown, Washington's Howard, and New York's Apollo. As word of their dynamic stage act spread, their appeal made them a favorite on the college campuses. They were, perhaps, the last group to earn this on-campus cult appeal before the heavy-metal or progressive rock bands came to dominate this circuit. The Mag Men (as they were usually called) didn't evolve from a major urban surrounding, but from the smaller cities of York, and Harrisburg, Pa., and the

surrounding small towns. The band's roots in early R & B group stylings (which were never recorded, to the collector's misfortune) were transformed largely by the Windy-City soul influences more than Philadelphia or New York styles, into the unique style you hear on the band's Capitol releases.

As it was with 50's R & B records a decade ago, there seems to be an increasing interest today in mid-60's black sounds, both in this country and in Europe. Earlier in this decade the "beach music" swept the Carolinas, focusing on such artists as the Chairman Of The Board, and Bill Deal & The Rhondells. The Magnificent Men may well become a part of this revival.

This article is based largely on interviews with Dave Bupp, and Buddy King, the 2 major vocalists in the group. Their knowledge of the music business and of music styles has allowed much insight into the development of their music, and their influences on later artists.

When Dave Bupp was in the 8th grade in York, Pa., he formed his first group. The year was 1957, and his group, The Possessions, specialized in do-wop music. The group never got past their garage practice-sessions, but Dave's next group, The Argons, were a bit more professional, in that they dressed alike. Dave recalls, "Dressing alike **did** make a difference, especially when you had red sweaters with your name across the front." This group appeared at high school assemblies and survived until Dave's senior year, when his interest in barbershop harmony brought him into a local quartet, with which he competed in some local events. After graduation in 1961, Dave's interest in drag racing took over for a while until a former high school chum approached him with the idea of forming another band. He couldn't resist, and the Del-Chords (a.k.a. DelCords) were born. Starting as an all-white band, the Del-Chords evolved into a mixed group over the next two years; 4 white members and 4 black members. The group proved to be better than average, and seemed to attract the best rock musicians in the area.

One of the most incredible concerts the Del-Chords ever headlined at Central York High School in 1962. A local DJ named Rockin' Robin ran into Dave at a local record stop and told him that he could make a deal to get 3 acts from Detroit that he'd never heard of before, to come in and play for \$500.00. He named the