

# YORK

## MAGAZINE

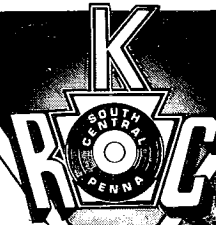
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TENTH ANNIVERSARY



**The Keystone Record Collectors Page 8**

TENTH ANNIVERSARY



# Repressed into service

*From doo wop to rock, new wave to R&B, the Keystone Record Collectors swaps and sells records spanning four decades*

By GARY DUTERY

Ooooooh, she may be weary, young girls do get weeeeeraay... When Bobby Taylor crooned-grunted the opening lines to the rhythm and blues classic "Try a Little Tenderness" in his 1969 LP *Bobby Taylor and the Vancoovers*, the salt-and-pepper band from the West Coast's album vibrated the charts for a few weeks as a local favorite, then faded into the cardboard boxes of forgotten basement music museums.

Maybe you wedged it next to that album you bought back in 1975 but never really took time to listen to — maybe a Polydor recording called "Buckingham-Nicks." Perhaps it's propped against an old 45 by The Penguins, a 1963 recording of "Memories of El Monte" you don't remember buying — or even listening to for that matter.

Okay, when's trash day? Time to get rid of this junk, right?

Hold the phone. The Keystone Record Collectors would like to have a little chat with you before you begin loading up the Hefty bags.

That Bobby Taylor, album, for instance, just might be on some collector's wish list. The Vancoovers' lead guitarist was one Tommy Chong. Tommy Chong, who would later become half of the drug-damaged comedy film duo Cheech and Chong.

"Buckingham-Nicks"? In 1975, record producer Keith Olsen played a demo of the LP to Mick Fleetwood, whose band, at the moment, was on the rocks. Lindsey Buckingham

and Stevie Nicks went on to become the newest members of Fleetwood Mac and their combined effort, *Rumours*, would go on to sell more than 15 million copies.

And if you don't have fond memories of "Memories of El Monte," there are a lot of Frank Zappa collectors out there who do. Zappa, the father of dementia, penned the song for the 60's doo-wop group in his pre-Susie Creamcheese days and used the royalties to buy a female porn star out of Bernardino jail cell.

There's more to a record than just a record. According to Derek Shaw, the club's president, there's gold in that there vinyl. Maybe.

The Keystone Record Collectors, which will mark its 10th anniversary this year, has planned 10 shows in 1989 at the Columbia Market House in Lancaster County, with nearly 60 booths manned by dealers and collectors drawn from the more than 300 members of organization.

Nearly 1,000 people — from hard-core enthusiasts to the simply curious — jam the market, making the club's shows among the most popular on the East Coast.

"We're sold out now, we're overflowing," says Mr. Shaw, 33, who began collecting records when he was 8 years old — a Beatles' 45 of "She Loves You."

"People are saying we should move out of Columbia but we don't want to," he says. "It's the magic of Columbia. It works."

From doo wop to rock, new wave to R&B, the club's members swap and sell records spanning the past four decades. Some do it for the money, trading LPs as if they were neckties.

But most, Mr. Shaw says,

collect just for the enjoyment, what he calls "pride of ownership."

"We're all hobbyists," he says. "I don't view myself as a dealer. I view myself as a collector with too many records."

It's that attitude, he says, that has made the club and its shows a success.

Newcomers and novices are welcome, he says. And for almost every seller, there's a buyer.

"A record is only worth what someone is willing to pay for it," he says, a basic economic principal that extends to the world of record collecting. "If they are in mint condition they are worth something, but if they are re-issues that have been run over by a lawnmower, they are worthless."

How much you can get for that long-forgotten copy of "Buckingham-Nicks" is based on a number of factors.

A sealed copy — one that has never been opened — could bring a good price from the right collector. Near-mint is an album that's been played but is still in good condition.

"There is no visible wear, the cover isn't dog-eared or torn... that decreases the value of the record," he explains. "People who have albums in their basements who think they might have some money had better make sure the condition is very good and the condition of the cover itself is in very good shape, otherwise you aren't going to get very much money and you are wasting your time."

Beyond sealed and near-mint, it gets a bit more sophisticated.

Promotional copies — records that were mailed to radio stations by producers — bring a premium with collectors seeking their "not for resale" tag, a sign that you had to be

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There's more to the Keystone Record Collectors than just records. As these three photographs show, members collect, swap and sell all sorts of music memorabilia such as jukebox labels, group commemoratives such as this Beach Boys balloon, and, of course, those treasured LPs and 45s.



## The club's calendar

The Keystone Record Collectors has 10 shows planned for 1989. All shows are in the Columbia Market House in Columbia. Admission is free.

- Jan. 29
- March 5
- April 9
- May 21
- June 18
- July 30
- Sept. 10
- Oct. 1
- Nov. 5
- Dec. 3.

For more information about the club, write to P.O. Box 1516, Lancaster, Pa. 17604, or telephone (215) 273-2965. ■

## Record photos By Paul Kuehnel



ON THE COVER: Bill Oberlander of Loganville, left, files through crates of records at the Keystone Record Collectors' show in Columbia.



About 1,000 people from all over — including Sandra Miller, New Providence, in the foreground at right, and Bob Bretz, Mt. Joy, in the foreground center, attend the club's frequent record shows at the Columbia Market House.



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somebody or know somebody to get one.

"Test pressings," the records that came off the presses first before the LP or 45 went into general production, are also in demand. Printed, tested and stashed away in record company warehouses, they've made their way into the hands of collectors over the years.

To get a test pressing, you really had to know somebody.

"They just kind of turn up," Mr. Shaw says.

Then, of course, there is the dark side. The unauthorized recordings bootlegged from a concert or studio and printed illegally. The club frowns on this aspect of the hobby, but, Shaw says, black market records can be had.

There's no simple answer to why people collect. What people collect is sometimes even harder to fathom.

Obviously there are the Elvis

collectors. Everything Elvis. Especially The King's early recordings on the Sun label.

One member of the club collects nothing but Carpenters' records. As in Karen and Richard.

"What are you going to do with them?" Mr. Shaw asks. "You can't move them, it's a limited market. But she collects everything from them."

Others specialize in certain record company labels.

Or picture sleeves — with or without record.

And the collector's age, he says, doesn't seem to determine taste.

"There are guys in their 50s who are into heavy metal. It doesn't make sense, but music is a very subjective thing. Who knows what you like? You like it because you like it."

Collections aren't just limited to records. Club members deal in anything related to the industry; dolls, toys, posters, T-

shirts, concert press passes ... anything.

Most collectors, he says, would rather trade records for records than deal in cash.

"There's a cash value and a trade value," he says. "The cash value is lower than the trade value. I might give you \$6 in cash but \$8 in trade."

Free enterprise at work. A collector buys a record for a lower price then sells it for a higher price. It's called markup. If you trade for a record, the markup is built-in, \$8 for instance. If a collector has to pay cash for the disk, however, he deducts the markup. You get \$6 in currency.

"I'm not going to give you the full value," he says, "because I'm going to be reselling it. I'd rather have trades."

For a novice, walking into a market filled with experienced record collectors might be a bit scary:

What's this album I'm selling really worth?

Is somebody going to take me to the cleaners?

What if I have the recording industry equivalent to the Dead Sea Scrolls? How do I know?

Relax, says Mr. Shaw. This is supposed to be fun.

"We're just a bunch of country bumpkins, we're not city slickers," he says, noting that more than once he's pointed out to novices that they were holding records they didn't know were rare or in demand.

"People are encouraged to bring things if they are clean and the jacket is in good condition," he said. "The best way is to show up at the show and talk to someone there. One man's junk is another man's treasure."

The Monkees, for instance,

went from junk to treasure in recent years as the old shows made their way back on television through syndication. They're now on their way back from treasure to junk, however, he notes.

Another group of TV musicians (the term musician is used charitably by collectors), the Partridge Family, are also being chased down by record collectors.

"It's because of Susan Dey on *L.A. Law*," he says of Harry Hamlin's steamy TV lawyer-lover who, as a teenager, was a regular on the *Partridge Family* series.

And the recent death of Roy Orbison has prompted an increase in value for the rock pioneer's recordings.

Groups with local ties, especially those from the early and late '60s, have a special appeal to club members.

In 1964, York's Del-Cords, a band best remembered along with summer nights at White Oak Park, recorded "Everybody's Gotta Lose Someday" and "Your Momma Lied To Your Daddy" on Impala records. A good quality copy of the 45 is worth about \$12 to \$15 to collectors today.

A year earlier, Harrisburg's Endells recorded "Vicky" and "The Monkey Dance" on the Heigh-Ho label. A copy today brings about \$15.

The two bands would eventually merge, producing *The Magnificent Men* who would see 11 45s and four LPs released by a combination of Capitol and Mercury records.

The band's first LP, *The Magnificent Men*, fetches up to \$20 today among collectors, with the three other albums bringing slightly lower prices.

Other local bands from the era, including the Quintones, Pixies Three, the Royal Lancers and the Kit Kats ("Let's Get Lost On A Country Road") are also in demand among club collectors.

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Gary Dutery is a "Daily Record" staff writer.

Some music aficionado may be interested in this item at the Keystone Record Collectors' show: John Lennon's 'Happy Xmas (War is Over)' 45 and its cover.

