

Triumph Trumps Tragedy: The Plurals Story

By Charlie Horner

With much assistance from Pamela Horner, Skip Borsos and Donn Fileti

The Plurals' story is a tale of tragedy and triumph. It was simultaneously one of the most difficult yet most inspiring articles I've ever had the chance to write. Other vocal groups have faced seemingly insurmountable obstacles at the peak of their success. Some groups survived to sing again. Some didn't. For a group of New Jersey youngsters barely out of high school, adversity followed euphoria all too quickly. That they persevered, showed their character.

Carl Anderson was born in Jersey City on September 14, 1940. He lived in Kearny (NJ) until he was ten and then moved with his family to North Newark. North Newark is an area of Newark just north of Branch Brook Park. Carl really didn't start singing until he entered Bloomfield Tech (Boys Vocational School) on Bloomfield Avenue. "I didn't like school so I joined the glee club to get out of some classes," recalled Carl. "I started singing in the glee club."

In the Bloomfield Tech Glee Club, Carl first met Pat Mazzillo, Ted Bennett, Rip Wagner and Bob Black.

Theodore "Ted" Bennett was born and raised in Newark. "I was in Bloomfield Tech and I had no idea what I was doing in a technical school," reflected Ted Bennett. "Because I'm just not a technical person at all." In fact, after awhile, Ted would transfer to Barringer High School.

The teacher that led the Bloomfield Tech Glee Club was Graydon R. Clark. "Graydon Clark taught singing and all the instruments," said Carl. "Because I also played trumpet and trombone. Teddy also played



Music teacher Graydon Clark
(Photo courtesy of Skip Borsos)



Carl Anderson Bob Black Pat Mazzillo Ted Bennett Rip Wagner

1958

The Plurals: (Left to right) Carl Anderson, Bob Black, Pat Mazzillo, Ted Bennett, Rip Wagner
(Photo courtesy of Skip Borsos)

the trumpet. We both played trumpet in the band. Graydon Clark also led the glee club. We became friends. He was a very nice man."

"Graydon Clark was this wonderful old guy who was our music teacher at Bloomfield Tech," said Ted. "He would have us singing all the classical choral stuff. He was just the greatest guy. He'd give us money for lunch. He had this funny southern accent."

"We were doing songs that the whole chorus could sing, like 'On The Street Where You Live.' Songs that you could go and perform," said Carl of the glee club. "In the glee club, Graydon Clark put us in a chorus and we used to go to other high schools and put on shows. We were all different. Bobby Black was a bass. Teddy Bennett was a baritone. Rip Wagner was a first tenor. I sang second tenor. Pat Mazzillo was a second tenor in the chorus. At times Graydon Clark would have baritones in a separate session and second tenors in a session, then he'd bring us all together. We'd put the harmonies together to work out the songs. That's how we all met through the choir in Bloomfield Tech."

While enjoying singing the glee club's material, 1955 was the beginning of the Rock & Roll era and most of the youngsters were more interested in singing Rock & Roll.

"I basically liked Rock & Roll and I liked the group sound," said Carl. "I liked the Harptones and Heartbeats and other groups that were out at the time. We all pretty much liked the same type music,

the doo wop and group sound."

From mutual interest in R&B group harmony, the Plurals were formed; Pasquale "Pat" Mazzillo (lead and second tenor), Richard "Rip" Wagner (first tenor), Carl Anderson (second tenor), Theodore "Teddy" Bennett (baritone) and Bob Black (bass).

"I remember the exact moment that brought us together as a group," said Rip Wagner. "We were singing together in the school stairwell and the harmony, the sound, just magically came together. We just looked at each other and said, 'Wow!'"

"They had a talent show at the Bloomfield Tech High," recalled Carl. "We all met and became friends; Teddy Bennett, Rip Wagner, Bob Black, Pat Mazzillo and myself. We decided to enter the talent contest and we called ourselves the Techtones because we went to Bloomfield Tech. We sang the Harptones' song 'Memories Of You' in five part harmony and we came in second. Everybody said, 'Hey you guys sound good! You should stay together.' So after the show we made arrangements to meet at Pat's house to talk it over. We decided to form a group. But we had to come up with a name because Techtones didn't sound right. We started throwing names out. At that time there were a lot of car names and so forth. I remembered the word "plural" from English class, meaning more than one, and there were five of us, so we went with the name Plurals."

Graydon Clark played an important role in the Plurals' lives. Clark was also the organist at the Roseville Methodist Church at 525 Orange Street, in the Roseville section of Newark. Roseville was close to the border of East Orange, near where Pat Mazzillo lived. [Carl, Ted, Rip and Bob all lived in North Newark.]

Graydon Clark was already tutoring at least one group at the church, the Starlite Trio. The Starlite Trio (Shirley Scott, Milli Wingren, Marge Scott) were members of the Roseville Methodist Church who Graydon Clark taught to sing harmony and found bookings for at some local venues. The Plurals also knew the girls of the Starlite Trio and Pat Mazzillo would sometimes attend the Roseville Methodist Church Youth Fellowship.

"Graydon Clark was very instrumental to us," said Carl. "He got the Plurals together. He arranged a rehearsal hall in the parish of the Roseville Methodist Church on Orange Street in Newark. That's where we used to rehearse. He had a piano there and he'd spend time working with us. He'd help us perfect our harmonies, work out songs and give us the pitches."

In the beginning the Plurals sang mostly at school dances. "On Friday nights they used to have dances at the Grafton Avenue School in Newark and we used to sing there," remembered Carl. "We were singing at the Friday night dance and there was a guy there named Frankie Freid who later became our manager. He approached us about singing and maybe recording. He had connections and knew a lady who owned a record company in Elizabeth, *C&M Records*."

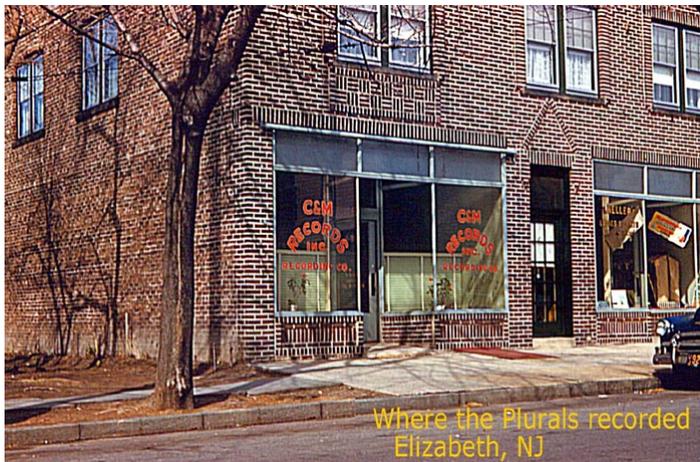
C&M Records was a small recording company operating out of a storefront at 439 Pennington Street in nearby Elizabeth, NJ. The owners of *C&M* were Castino Queen and Mary Linkowich, hence the "C" & "M". The Plurals remember Castino Queen as the one who ran the operations. *C&M Records* was not Queen's only interest. He also owned a dry cleaning establishment around the corner. Mary also operated a small bar in the Elizabethport section of Elizabeth.

The *C&M* label was just beginning but was about to sign a young black group from Elizabeth called the Nobletones ("I Love You," "Who Cares About Love," "I'm Crying").

"The Nobletones had fantastic harmony and they wrote every song they recorded," recalled Carl. "They were from Elizabeth. *C&M Records* was a small outfit so they worked out of a storefront and these kids [the Nobletones] happened to be from the neighborhood and they went in I guess and he recorded them first." *C&M* also had other artists like John Lester who had some R&B chart action with "Getting Nearer."

"Frankie Freid brought us down to meet Castino Queen," said Carl. "We went there and sang 'Sunday Kind Of Love' and a couple other songs. He liked our sound. For white guys we had pretty decent harmony but we didn't have anything original. [Queen] said if we could come up with something original maybe we could talk about recording. That's when we went back to the drawing board."

The inspiration for song "Miss Annie" came from the streets of Newark. "There was a song back in 1952 by the Clovers called 'Hey, Miss Fannie'," reflected Carl. "There was an African-American group that lived in North Newark where we lived, on the other side of the tracks. We used to go there to go swimming in the Passaic River. I'd heard this group sing a few times. They never recorded. They were a bunch of guys from the neighborhood. Back then groups used to sing in the schoolyards and where anyone would listen. They did this version of 'Miss Fannie.' When we went for an interview with the record company the owner wanted to know if we had any original material and I thought of 'Hey, Miss Fannie' the way these guys did it. I rearranged it a little bit and came up with 'Miss Annie.' Pat was going out with a girl named Donna [Colotrella], his girlfriend. Teddy, myself and Rip got together and wrote a song



Where the Plurals recorded
Elizabeth, NJ

C&M Records, Elizabeth, NJ
(Photo courtesy of Skip Borsos)



First presses of "Miss Annie" had Tino Music as the publisher. They also spelled Pat's name wrong. [See the end of the article for pressing info.] (Label courtesy of Skip Borsos)

called 'Donna My Dear' because her birthday was coming up."

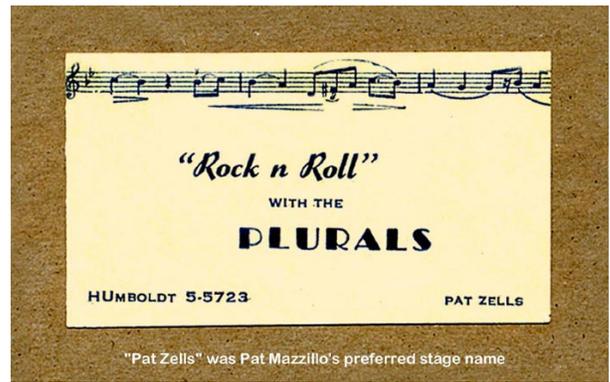
The Plurals went back to *C&M Records* with the two original songs. Castino Queen liked the songs, took the group Beltone Studios in New York and recorded them. "When we recorded 'Miss Annie' there was a sax player there at the session called Lucky," said Carl. "He was a really good sax player."

According to the Plurals, Lucky showed up with a bottle of scotch and the more he drank, the more frantic his sax playing became. With each take, the sax break became better and better. It turned out to be one of the highlights of the record. On "Miss Annie" Pat and Carl sang duel lead. Pat led "Donna My Dear."

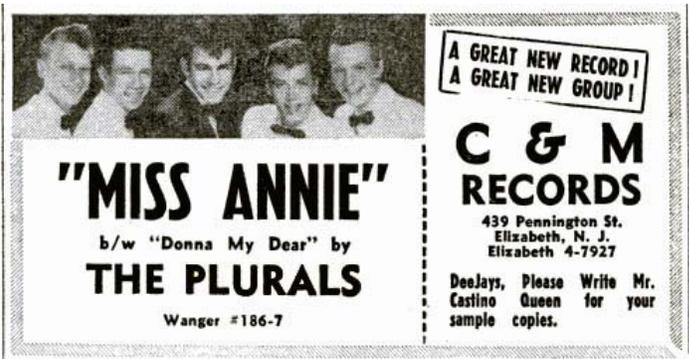
"Miss Annie" b/w "Donna My Dear" came out on the *Wanger Label*, a *C&M* subsidiary in July 1958.

Radio station WNJR (1340 AM—Newark) was the first station to break "Miss Annie." "They were an AM station in Newark that played predominately black music," recalled Carl Anderson. "[The label] got them to put on 'Miss Annie' and they were the first radio station to played our song. Then people started asking about it and we started doing shows."

As "Miss Annie" started to get more airplay, the Plurals were suddenly in demand. "They got us an appearance on Alan Freed's TV show," recalled Carl fondly. "And we did local shows. There was a theater in Passaic NJ called the Passaic Theater. They had all of these Rock & Roll Shows. We used to do shows there quite often. We sang there with the Suburbans. We did a street fair and some shows in New York. We hooked up with another radio deejay named Toby. He deejay'ed in Seaside Heights (NJ) every weekend and we'd go down and perform by the pool."



Plurals business card. Note Pat Mazzillo's stage name, Pat Zells. (Courtesy of Skip Borsos).



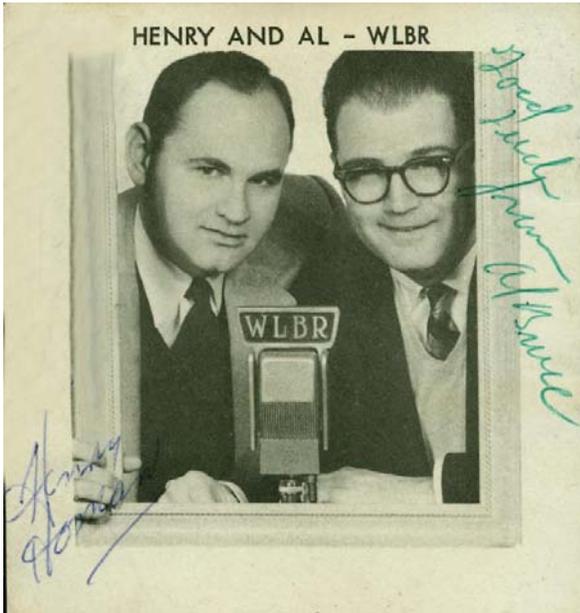
remember we played in Bradley Beach one time," said Ted. "We know how the Beatles must have felt. The fans mobbed us. They were literally tearing at our clothes. That was when our record first came out. We used to lip sync the record a lot on stage because there were no bands around that would play for you."

Meanwhile, Frankie Freid took his job as Plurals' manager pretty seriously. "He used to run around in a 1955 Ford with "Plurals" on the tire they used to have on the back," said Ted Bennett. "He 'd drive around as manager, getting us gigs here and there."

Surprisingly, one of the areas the Plurals were most popular in was Lebanon, PA. The group owed its popularity in this central Pennsylvania community to

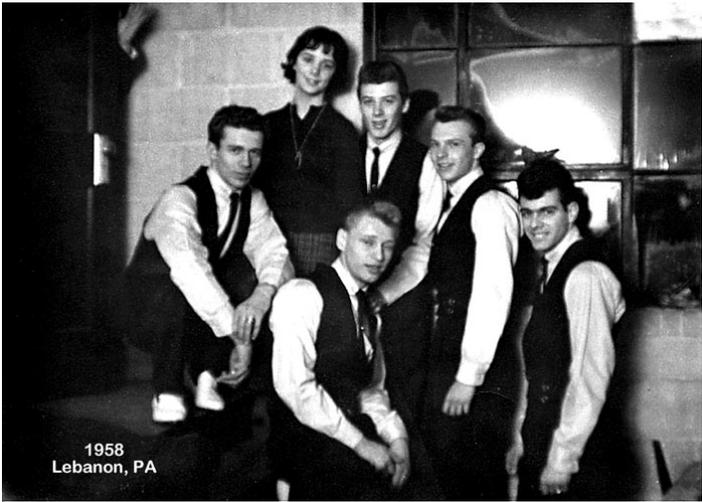


The group manager's 1955 Ford with "Plurals Recording Artists" on back. (Photo courtesy of Skip Borsos)



local radio

Henry Homan and Al Bruce WLBR Handout.
(Courtesy of Skip Borsos)



The Plurals in Lebanon, PA, 1958
(Courtesy of Skip Borsos)

night in school season they sponsored a dance at the Fairmount School located right in the center of town. Coat and tie were mandatory for guys and elected officers of WOTAC brought their own favorite 45's which were played over a rather antiquated P.A. system. One day I approached ... the WOTAC sponsor and asked if I could try to bring a current recording artist or two to liven up the WOTAC stage. I figured out that WOTAC by now was a legit record hop and local labels would be eager for promotion."

According to Donn's notes, the Plurals performed at the Fairmount School WOTAC on October 11, 1958. "I do remember they caused a minor sensation with all the hot Italian-American girls crowding the stage," said Donn. "WOTAC would never be the same. They lip-synced "Miss Annie" and by the time Pat Mazzillo sang "Donna My Dear" (I think half the girls there were named Donna), I thought several would faint from the excitement."

In November 1958, the Plurals performed on a record hop in Red Bank, NJ, run by WNJR-Newark dee jay Danny Stiles. Other groups on the bill included the Rock-Kats and the Villains.

One of the biggest shows the Plurals did was a New Years Eve gala at Newark's Continental Ballroom. Other acts on the show included Johnny & Joe and Bo Diddley. "I was sick as a dog with the flu that night," remembered Carl. "I got out of bed to do the show. It was an all black show and we were the only white group there, but they received us very well. We did a nice job and that was the first big show we ever did."

Though they had a hit record, the Plurals never did any real touring. "We were mostly big in New Jersey with some New York play. The record company wasn't big enough to promote us," said Carl. "Frankie Freid booked most of our gigs so we were limited to NJ, NY, CT and PA. New Jersey and Pennsylvania were our biggest states for jobs. We did things in New York but at that time in New York there were groups on every corner."

* * * * *



Plurals on WLBR with Henry Homan (1958)
(Courtesy of Skip Borsos)

personalities Henry Homan and Al Bruce of WLBR-AM. "Henry took us to his home," said Carl. "We stayed at his house for a week and we were celebrities! We had the run of the town. They bought us dinner and we used Henry's car. We sang live on his radio show and we performed at a theater there. We couldn't believe the reception we got. We gave out autographs. We were a young, good looking group. Like Frankie Avalon and Fabian, the girls got to like the looks of our group."

Noted music researcher Donn Fileti, recalls booking the Plurals for a dance in October, 1958. "As a sixteen year old junior at West Orange High School in West Orange (NJ)," said. Donn. "West Orange High sponsored a weekly teenage dance called WOTAC (West Orange Teen Age Canteen). Every Saturday



**The Black & White Service Station, East Orange
The day after the fire.
(Photo courtesy of Skip Borsos)**

While the Plurals felt like they were on the top of the planet, on January 29, 1959, something happened that caused their world to come crashing down.

Lead singer, Pat Mazzillo, having graduated high school the previous June, was working part time as a mechanic at the Black & White Service Station, 35 Park Avenue in East Orange. Pat loved to work on engines and planned to enroll in college to study aeronautical engineering the coming fall.

"Pat was working one day," said Carl Anderson. "He was underneath a car, arc welding a gas tank and somehow a spark caught the garage on fire."

Though severely burned, Pat was able to escape the blazing garage, but went back in to help rescue two of his trapped coworkers. He was rushed to East Orange Hospital in critical condition. Pat died ten days later, at 7:00 AM on Sunday February 8, 1959.

Pat's wake, held at the Megaro Memorial Funeral Home on Roseville Avenue, drew more than two thousand mourners. Teenage fans from New Jersey, New York and Pennsylvania stood in lines stretching down the block, often waiting nearly an hour to view the closed casket. Two bus loads of fans attempting to come from Lebanon, PA, were turned back by heavy fog, but plenty of others came from far distances.

"When the news of Pat's accident got around, I thought that he was more popular than any of the guys in school," remembered Donn Fileti. "Except maybe a couple of the star football players. It seemed that everyone from "The Valley" section of town attended the wake or knew about it."

A Solemn High Requiem Mass was held at St. Rose of Lima's Church in Roseville and more than 250 mourners, many in tears, crowded the Gate of Heaven Cemetery in East Hanover for the burial. Members of the Plurals and their manager Frankie Freid served as pall bearers. Pat Mazzillo was laid to rest on February 12, 1959. He was only eighteen years old.

"We were just beside ourselves," reflected Carl years later. "Pat was an only child. He was a great guy. We didn't want to do much singing. We



**The Plurals with Mike Benz (center), 1959
(Photo courtesy of Skip Borsos)**

just saw each other. We lived near each other. The four of us were pretty close. We used to go to school together and walk home together. We were pretty devastated. We didn't know what we were going to do."

"We were absolutely devastated," remembered Ted. "With all the fans, the lines outside the funeral home were monstrous. We had a big fan club and used to get fan mail. We had our fifteen minutes of fame. Then tragedy struck with Pat being killed."

At the urging of their manager and under pressure from their record company to record again while the public still remembered them, the Plurals decided to look for a new lead singer. Newspaper reports at the time of Pat's death put the number of



(From the Classic Urban Harmony Archives)

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817 Mt. Prospect Ave.
Newark, New Jersey

The *☆*
PLURALS...
☆



Their Latest and
BEST! *☆*
I'M
SOLD

B/w

☆ **GOODNIGHT**

on *☆*
WANGER RECORDS

[Released April 18, 1959]

Publicity flyer for "I'm Sold"
(Courtesy of Skip Borsos)

copies of "Miss Annie" sold between 50,000 and 100,000 (though many believe this number is inflated); not a national hit but certainly the biggest seller the C&M label had.

"Frankie Freid suggested that we look for another lead singer and continue," said Carl. "That's when we started having different guys come in to audition. Mike Benz came in from Elizabeth. Somebody got in touch with Frankie Freid and said, 'You've got to hear this kid; he's got a nice voice.' We met Mike and sat down and talked with him. All the personalities blended."

"I guess we said, look we've got to keep going," added Ted. "We've got a thing going. We've got to find a new lead singer. Somebody put us on to Mike Benz and he had a magnificent voice. He had a really strong voice."

On March 13, the Plurals held their first rehearsal with Mike Benz on lead at the Roseville Methodist Parish Hall. Graydon Clark again helped the group work out the harmonies on a new song, "Good Night."

"Teddy, Rip and I ended up writing "Good Night," said Carl. "But we couldn't come up with a song for the other side in the short time. [Castino Queen] wanted to record us again quickly. I guess because of Pat's death, our name was out there. We ended up buying the song 'I'm Sold' off of Steve Sabatino, a songwriter living in Elizabeth who would later write "You and Only You" for [the other] Tony Orlando [Milo label]. In spite of the similarities between the two recordings, the Plurals insist they never backed any other artists.

"Steve Sabatino came in and presented us with a few songs and we liked 'I'm Sold'," remem-



The Plurals, 1959
(Courtesy of Skip Borsos)

bered Carl Anderson. "Graydon Clark helped us arrange it for our group harmony and we ended up recording it.

The music arranger at C&M was Nat Phipps," said Ted. "He would arrange the songs while we rehearsed them. He arranged the music for 'I'm Sold' and 'Good Night'."

Nat Phipps was a bandleader and pianist of some note in Newark. The Phipps family produced so many great jazz musicians they were affectionately known as the "Newark's First Family of jazz."

The Plurals, now with Mike Benz doing lead, recorded "Good Night" and "I'm Sold" in April 1959. "We put some violins in 'Good Night' because the Drifters had success with violins in their songs," said Carl. "In the middle, to make it different, the guys were plucking the violin strings with their fingers." The record was released on April 18, 1959.

"Good Night" and "I'm Sold" were played on the radio but the record couldn't quite equal the suc-



Photo by Henry Homan

Plurals on Frankie Freid's 1955 Ford. Frankie Freid (right)
(Photo courtesy of Skip Borsos)



April 1959 Roseville Methodist Church Parish Hall, Newark NJ *Photo by Borsos*

A Sure Chart Maker!

"GOODNIGHT"
b/w
"I'M SOLD"



by
THE PLURALS
Wanger #188

DEEJAYS . . . write for sample copies
DISTRIBUTORS . . . choice territories still open

C & M Records
139 Pennington St. Elizabeth, New Jersey

All Plurals Photos courtesy of Skip Borsos



April 1959



Photo by Borsos

Plurals: Top (left to right) Bob Black, Mike Benz, Rip Wagner
Bottom (left to right) Ted Bennett, Carl Anderson, April 1959



Mike Benz
lead singer





All Plurals Photos © Skip Borsos
Reprinted here with permission of the photographer, Rev. Skip Borsos.





All Plurals Photos © Skip Borsos
Reprinted here with permission of the photographer, Skip Borsos.

cess of "Miss Annie." "The record got airplay," remembered Carl. "But by that time, 1959, there were a million groups. We didn't have the money or the support from a little company like C&M to promote like the big record companies did. Even though 'Miss Annie' and 'Goodnight' made it into *Billboard*, we never went national."

Throughout 1959 the Plurals kept performing. They played the Belleville (NJ) Elks Club (May 8) and St. Mark's Lutheran Church, Teaneck, NJ (May 15). On May 22, the Plurals returned to Lebanon, Pennsylvania, to perform on a YMCA show put together by WLBR's Henry Homan and Al Bruce. The group was again treated royally, stayed at the home of Henry Homan and taping a radio interview that was aired the following night. By June 12, the Plurals were back at the Belleville Elks Club and followed that with a performance at a Jewish Synagogue in Far Rockaway, NY.

Typically, the Plurals' repertoire on stage would be "Miss Annie," "Donna My Dear," "All Night Long," "I'm Sold," and "Good Night."

The Plurals were down at the Casino Ballroom in Seaside Heights performing on the third of July. But by the Fall of 1958, the Plurals were beginning to lose momentum.

"There were disagreements in the group as to what direction we should take," Carl recalled. "Mike wanted to do clubs so for a while we picked up a band and did a little club. Bob and I wanted to keep doing doo wop. Rip and Teddy wanted to go into Four Aces and Four Lads type material. Before we know it, there were arguments and eventually we decided to disband."

The last appearance of the Plurals was on a March 31, 1960, variety show for the Elliott Street Elementary School in North Newark.

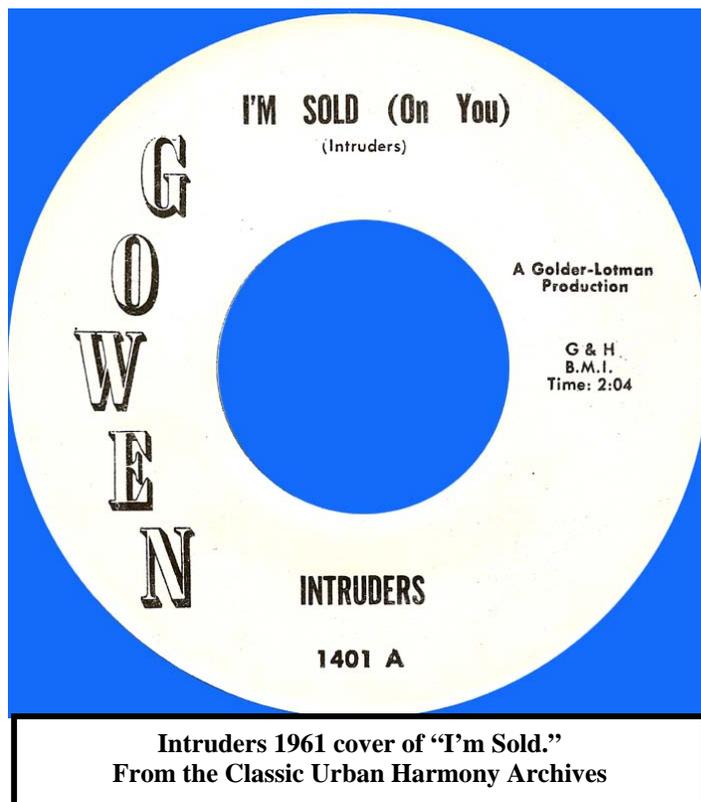
The C&M/Wanger label ran into financial difficulties and finally closed its doors in the early 1960's. This was just before the revival of 1950's group harmony that initially centered around Times Square records. Castillo Queen sold the first two Nobletones' masters to Slim Rose of who issued them on his *Times Square* label. Eddie Gries started *Relic Records* in Hackensack, NJ, as a rival to Slim. "Around 1963, Eddie was looking for 'exclusives' to reissue that Slim didn't have," said Eddie partner Donn Fileti. "Eddie approached Tony and Stan of Kay Records on 110 Bergen Turnpike in Little Ferry (who had pressed the original C&M and Wanger label records for C&M back in the 1950). Eddie asked about pressing up copies of 'Miss Annie' by the Plurals which was still in demand by oldies collectors. Since Castillo Queen owed Kay Records hundreds of dollars in pressing bills that he'd never paid, Tony agreed to press it on their own *Bergen Record* label. Kay Records still had the original stampers which accounts for the same record and master numbers on the Bergen label reissue as on the original Wanger release." While most copies of "Miss Annie" on the Bergen label were pressed on black vinyl, Eddie asked that 100 copies be pressed in blue vinyl. They are now very rare and much sought after.

Around 1961, a young black group in Philadelphia called the (Four) Intruders must have gotten a

hold of the Plurals' last record. They released their own cover of "I'm Sold" on the *Gowen* label. In the late 1970's, an old acetate of the Intruders doing "Goodnight" was found and released on the *King Tut* label. Yes, these were the same Intruders who later became famous with "Cowboys To Girls."

After the Plurals, Ted Bennett stayed in the entertainment field. He had transferred from Bloomfield Tech to Barringer High School. At Barringer, Ted would sing with pick up groups, even while still with the Plurals. He also played trumpet in Barringer's Blue Jacket high school swing band. In the early 1960's, Ted formed a new group called the Bachelors Four. This group contained Ted, future actor Joe Pesci, Vince Dellavalle and Tony Scanella. The Bachelors Four played local clubs like the Venetian Lounge and were well known enough to make the cover of the local *Spotlight* magazine. The Bachelors Four never recorded. After about a year, the group expanded to become the Bachelors Five [Ted Bennett, former Plural Rip Wagner, Vince Dellavalle, Tommy Garafola, and drummer Joe Morello (not the more famous one)]. The Bachelors Five traveled all over the country. "Then I settled down, went to college and got a Bachelor of Arts Degree in English," recalled Ted. "But I always played music. I then left teaching and started my own office called Frank Bennett Entertainment where we booked bands and that became very successful." Ted still plays the trumpet and performs in New Jersey today with Live Music by Leonardo. He's also part of a duet that plays Franks Waterside in North Bergen.

Bob Black did back up singing for the Lee Twins and other groups in the early 1960's. He now lives in Florida.



After the Bachelors Five, Rip Wagner moved to California and got involved in the business side of music. He now runs a delivery service.

Mike Benz has not been heard from for years and is feared deceased.

Carl Anderson spent many years working as a toll collector for the New Jersey Parkway. He has a street named for him (Duke Anderson Lane) in Brick, NJ, for his twenty years of community service as a little league coach.

Milli Wingren-Cook of the Starlite Trio sang background on some of the Angels' songs in the early 1960's, like "Til." She now lives in western Pennsylvania.

Graydon Clark was an early vocal coach to others like C&W singer Eddie Rabbit. He passed away on October 1, 1968.

Though we've been fans of the Plurals for many years, Pam and I got involved in this story quite accidentally. Our friend Phil Schwartz from central Pennsylvania sent us an unidentified photo to post on www.classicurbanharmony.net's "Unknown Vocal group" page. The photo turned out to be one of the Plurals, obtained from the estate of the late dee jay, Henry Homan. From there our interest in the group grew.

Our job in retelling the history of the Plurals was made easier, thanks to the group's lifelong friend Reverend Alex "Skip" Borsos, Jr. Skip not only was there with the group for most of their career but he served as the Plurals' unofficial photographer, keeping a photo and written record for us to view years later. Few singing groups from the 1950's, or any era for that matter, had the god fortune to have their history documented in such detail.

More recently Carl Anderson frequented a New Jersey concert by the popular doo wop group Kenny Vance and the Planetones. Venturing backstage, Carl

introduced himself to Kenny Vance. Kenny asked for and was given permission by Carl to record "Miss Annie." On April 30, 2010, "Miss Annie" by Kenny Vance & the Planetones hit #1 on the Carolina Beach Music Charts.

Notes and References

1. Based on Charlie & Pamela Horner's interviews and conversations with Carl Anderson, Ted Bennett and Rip Wagner, Oct. - Nov., 2009.
2. "Rock 'n' roll singer succumbs to burns," *Newark Star Ledger*, 2 Feb 1959.
3. "Teen fans mourn Mazzillo," *Newark Evening News*, 12 Feb 1959.
4. Except where noted, all photographs courtesy of Skip Borsos.
5. Special thanks to Skip Borsos, Donn Fileti, Dr. Phil Schwartz, Steve Applebaum, P. J. Noce, Bob Diskin, Willie C. and Jeff Schick.
6. Visit www.classicurbanharmony.net for more group harmony info.

Plurals Discography

Wanger 186/187* - Miss Annie/Donna My Dear (July, 1958)
Wanger 188 - Good Night / I'm Sold (April 18, 1959)
Bergen 186/187** - Miss Annie/Donna My Dear (1963)

- There are at least three pressings known. The first has the publisher of "Miss Annie" as Tino Music (from Castino). Later pressings have the publisher as Explorer Music, said to be the interest of a noted radio personality. On one pressing, the group members listed above "The Plurals". Other pressings have group members names in () as writers, misspelling Pat Mazzillo's last name as "Mazzulio." See Photos on the next page.

** Most copies are in black vinyl but 300 copies were pressed in blue vinyl.



THE BACHELORS FIVE



**Bachelors Five featured Ted Bennett & Rip Wagner
(Photo courtesy of Skip Borsos)**



www.classicurbanharmony.net

**Carl Anderson & Charlie Horner, 2009
(Photo by Pamela Horner)**

For Record Collectors Only



First pressing: Tino Music Publishing. Pat's name misspelled as Mazzulio. Courtesy of Skip Borsos



Odd later pressing. Explorer Music Publishing. Pat's name corrected to Mazzillo. Courtesy of Phil Schwartz.



Later pressing: Explorer Music Publishing. Pat's name still misspelled as Mazzulio. From the Classic Urban Harmony Archives.



1963 Reissue. Most copies in black vinyl. 300 made in blue. From the Classic Urban Harmony Archives.