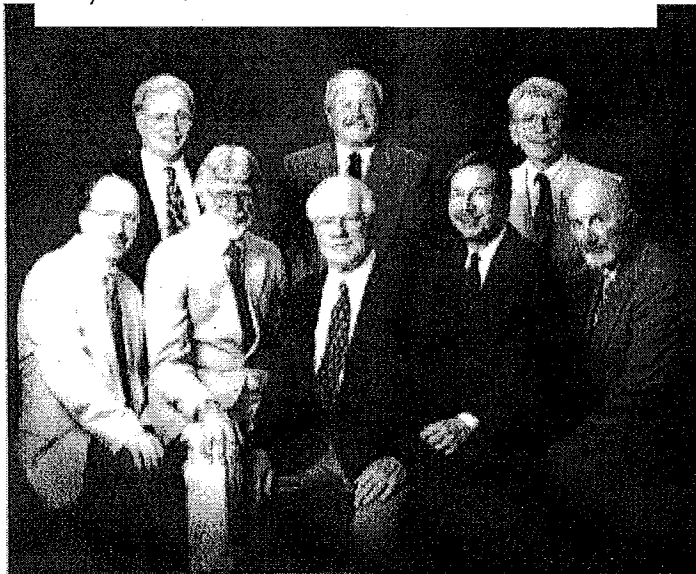
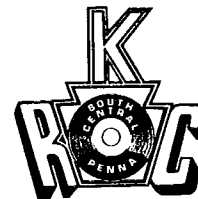


Keystone Record Collectors Presidents



Back Row (Standing L to R):
Steve Clark (1993-94)
B. Derek Shaw (1988-91)
John Orlousky (1991-93)

Front Row (Seated L to R):
Kevin Welch (1999-)
Steve Yohe (1982-85)
Roy Robbins (1979-82)
Tom Grosh (1985-88)
Jack Suplee (1995-98)



Keystone Record Collectors — 20 Years and 214 Shows Later

By Dr. Philip J. Schwartz and B. Derek Shaw

(NOTE: names in bold are KRC club members, past and/or current)

It's A Record! Or, you might say many thousands or even hundreds of thousands of records, which have changed hands during the twenty years of continuous operation of the Keystone Record Collectors Club. While the club formally celebrated its two-decade anniversary at the October 1999 meeting; officers believe the organization (known as KRC) has the distinction of being the largest, longest running organization of its type in the world. Since our humble beginnings in 1979, KRC has attracted collectors from all over the world to our monthly music swap meets, and has had dues-paying members from as far away as Scotland.

"The number of official members has fluctuated around 300 for quite a few years", says 1999-2000 President **Kevin Welch**, "however, every show draws closer to 1000 people." These music aficionados, who have always enjoyed the club policy of free admission, converge on Lancaster (Pennsylvania) Catholic High School Cafeteria, on the second Sunday of every month to create a "happening" which the casual observer may have a hard time comprehending.

"I need a VG+ or better copy of Rama #65, but it has to have the rare flip"; "A customer is looking for Zappa related items on CD"; "We have a family with a trunk full of LPs, mostly C&W, some pop, in the parking lot, wanting to sell all as a lot"

These are examples of the lingo or jargon heard throughout the day in a brisk flurry of trading, buying and selling, supplemented from the periodic public address system announcements by long-time show announcer **Dennis Emerick**, attempting to connect buyers and sellers with mutual interests. Show attendees range from the serious collector prepared to spend

substantial cash for items on their want list, dealers buying stock to resell at their businesses, to the less discriminating listener content to put down 10 cents for an "over-enjoyed" copy of a 45 from the numerous bargain bins throughout the music show-room floor.

George Adams, the current show reservation coordinator adds, "We also get a few people who are just curious, and walk in because they have heard of the reputation of the show. Some of these folks have cleaned the attic and found old records, which they are trying to sell, or find out what they are worth." **Adams**, now retired from Armstrong World Industries, has amassed a world-class collection of easy listening, big band, and Broadway/show LPs (record industry terminology for long-playing album). "Although", **George** is quick to add, "my collecting tastes are probably not the norm. Most collectors at our shows seem to be looking for rock and roll, rhythm and blues, or Top 40 (chart) records."

Whatever your musical preference, there is always a good selection each
(Continued on page 2)

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month. You can find everything from pre-war 78s to newly released CDs. "Our show remains very strong in vinyl," according to former President, and current Market Master **Steve Yohe**, "and that's to our credit. We get substantial numbers of collectors who make regular visits here from Philly, Baltimore and Pittsburgh because you can still see lots of vinyl". **Yohe**, an adjunct professor at York College, has only recently purchased a CD player, but concedes that CDs have taken a substantial amount of space at the show since the format was introduced in 1980.

What has made KRC so successful? A lot of the credit has to go to the continued dedication of the founding fathers of the organization, most who remain involved in the club, and the ability to attract younger, enthusiastic members, who are often willing to serve as elected or appointed officers. It's a club that has also seen an amazingly little amount of conflict and adversity, considering the diverse opinions and needs of the various collectors, dealers, and supporters who com-

prise its membership. Within this large and non-homogenous group, has emerged a oneness-of-purpose in regard to making each show the best possible event, and has elevated the shows to treasured status among numerous collectors and dealers up and down the East Coast. **Terry Stewart**, an early club member, and now CEO of the Rock And Roll Hall Of Fame in Cleveland, summarizes: "After more than thirty years of actively searching for records and memorabilia, I can safely say there is not a finer organization or entity than KRC ". **Stewart**, who generally makes the trip to Central Pennsylvania once or twice each year adds, "Not only have I found stuff I have been searching for forever, but I have never found a better group of collectors and structure to work with."

(Continued on page 3)



"THE COUNT" (Bob Ellis) and founding member Ed Humphrey check out some good finds at an early '90s Blue Ball get-together

Honor Roll

As the years roll by, memories dim regarding who was actually present at that first organizational meeting, on October 14, 1979. There were close to 100 charter members of the club, but only 20 present at the meeting which actually drew up the plans.

Robbins, President
Yohe, Vice-President
Schwartz, Secretary

Here they are, from the original minutes:

1. Bob Atwater, Lititz
2. Allen Baker, York
3. Barry Baker, York
4. Jack Colm, Harrisburg
5. Dave Ferguson, York
6. Tom Grosh, Ephrata
7. Ginger Hufnagle, New Oxford
8. Vince Habel, Columbia
9. Gary Hutchings, Harrisburg
10. Ed Humphrey, Dover
11. Jeff Keese, York
12. Rodger Koons, York
13. Rodney Koons, York
14. Andy Lamonna, Harrisburg
15. Ron Lohss, York (deceased)
16. Blake McIlvay, York
17. John Orulousky, Dauphin
18. Roy Robbins, Dallastown
19. Phil Schwartz, Lancaster
20. Steve Yohe, Jacobus

From this list, the first set of officers were elected:

Grosh, Treasurer

In addition, three potential-members called during the meeting, unable to attend, but voicing their support:

1. Doc Hersperger, Baltimore
2. Bob Koenig, Mechanicsburg
3. Bob Witkin, Baltimore



Founding members, Roy Robbins, Andy Lamonna, & Vince Habel, joke around at an early show (1980)

(Continued from page 2)

The origins of KRC can be traced to the mid-1970s, when two groups of loosely organized record collectors were beginning to meet on both sides of the Susquehanna River. These individuals were mostly running into each other at thrift stores and yard sales, competing for the same junk or treasures, depending upon their tastes. Phone numbers were exchanged, and awareness developed, that there were others interested in finding these dusty discs. Nationally during this period, the interest in collecting records was experiencing a huge expansion, paralleling other pop-culture artifacts such as baseball cards and comic books. Publications such as *Bim Bam Boom*, and *Record Exchanger* (both of which have long ceased to exist), and *Goldmine* (which has expanded and thrived), were courting collectors with information on artists and record companies' discographies, as well as mail-order access to out-of-print material. Early entrepreneurs were raiding radio stations, jukebox distributors, and defunct record labels, especially in the South, in order to establish an inventory of rare and obscure records for their mail-order businesses. Unfortunately, many records from these sources were already the victims or plastic recycling plants or landfills, as there had been no market for them during the previous decade.

Dr. Phil Schwartz, a Lancaster Optometrist recalls his own initial vision of the club, "It was a Saturday morning in the spring of 1974. My apartment was above Stan's Record Bar in downtown Lancaster (a convenient place for a record addict to live), and I was already running behind in preparing to attend a friend's wedding later in the day. But, I couldn't resist walking the block-and-a-half to Goodwill Industries Thrift Store. They usually dropped their records into bins on Saturday mornings, and I had found a Robins on RCA Victor and a couple of other goodies the previous week. As I entered the record area next to the stairway in the basement, I saw that the usually empty area was already occupied by a gentleman gingerly flipping through the stacks of new addition 45s. Taking my place next to him and picking up my own stack of records, we were silent at first, probably recognizing that the other did not appear to be a novice. Our conversation started, as we both still recall, over the record "Firewater" by Rusty Isabell. It had been a theme song for York, PA radio legend **Ed Lincoln**, a fact that I had just learned. The other collector, **Charlie Reinhart**, was not only the first "competition" which I had encountered in the poorly lighted haven of the Goodwill basement, but turned out to be a very interesting fellow. We talked for over an hour and left with a plan to try to round up others in the area to trade duplicates and stories."
KRC 20, page three

Reinhart, a high-school teacher, had grown up and worked with **Steve Yohe**, who was part of the York-

(Continued on page 4)

NOVEMBER 1977—THE "PENNA DELEGATION" ON PHIL CHANEY'S BASEMENT STAIRS. CLOCKWISE FROM TOP: STEVE YOHE, ROY ROBBINS, KEN SWEIGART, VINCE HABEL, PHIL SCHWARTZ.
-PHOTO BY O'BRIEN-



The Society of Record Collectors

The Society Of Record Collectors, Baltimore, Md. (SRC), in many ways, provided the model and inspiration for the formation of the Keystone Record Collectors. The friendships established within the SRC have been lasting, and, although their formal organization has been inactive for the past 4 or 5 years, many of the original members of the Baltimore area group continue to visit KRC shows.



Society of Record Collectors Core, Still Shopping in 1999
L to R: Dick O'Brien, "Big Al" Gatewood, & Barry Ordack

In 1969, SRC founding member Dick O'Brien read an article in Cash Box Magazine relating to a group of collectors who were meeting regularly in the Hollywood parking lot of Capitol Records to exchange records. Dick had developed a close friendship with "Big" Al Gatewood since working together at Center Record Shop in Baltimore in the mid-60s. The group of people who were regular shoppers at the store provided the core of SRC when it was officially founded in the 70s.

"The formal beginning of the SRC was in 1973, recalls Dick O'Brien, although we had been getting together less formally for several years before that. There were a lot of record collectors in town, and we tried to get them together in one place and one time to share finds and enjoy camaraderie. That meeting place turned out to be the North Baltimore basement and back-yard of Rhythm & Blues collector Phil Chaney.

Phil had become interested in the club through Elvis-collector



Phil Chaney (Left), S.R.C. President in his S.R.C. Basement ("Where it All Began") - 1977

Paul Dowling, and stepped in lead the club in 1975. "A difference of opinion or "split" happened in 1975", according to Al (no known as "Instrument-AL) Gatewood., "This resulted in a rival organization being formed." The rival organization. Known as the "Waxaholics" was headed by Ed Bayes, while the original SRC turned to Phil Chaney for leadership. There were even two rival publications, with the SRC's DISC-O-GRAPH, and the Waxaholics' NIPPER competing for the best look. (Hopefully, RCA was not paying attention).

The Waxaholics folded after a year or two, with some members returning to the original fold. The peak years of the SRC were the late 1970s, with larger regional meets being held at Chick's Legendary Records and Phil's "packed-t o- the top of the stairs" basement. Rick Whitesell, former editor of Goldmine Magazine became a regular there before his death.

The Pennsylvania Delegation (See photo on page 3), under the tailgate-party leadership of Bill Campbell became a growing entity. In the early 80's the swaps continued after Phil Chaney bowed out, in the back yard of another founding member, Barry Ordack. In the 1990s, the record shows at the Arbutus Fire Hall, under the direction of Ray Quigley, Jr., have served to reunite many collectors in the Baltimore-Washington area.



Doc Hersperger, a regular at Baltimore and Columbia, prepares for a day of shopping at the July 1984 show.

(Continued from page 3)

based contingency of collectors. When **Steve** and **Phil** met a year later, both working at WHEX (an AM oldies station in Columbia, PA), the connection between the York and Lancaster groups began to be solidified. The group remained casual for the next several years, picking up other contacts occasionally, and having gatherings in places such as **Ken Sweigart's** barbershop and WLAN DJ Rick Lewis Mutzel's record-filled apartment.

By late-1976, another phenomenon crucial to the formation of KRC had seed on the airwaves of Central Pennsylvania. Popular WSBA DJ, Bill Campbell, had discovered that the Society Of Record Collectors in Baltimore (See related article) was the best source to find material for his weekend show, which often featured non-chart records, "b-sides", etc. **Bill** had become so enthusiastic about the Maryland group and his newly discovered source to find older records that he began to organize, through frequent announcements on his show, caravans to the North Baltimore home of Phil Chaney. "When I heard that come over the radio, the next Sunday, I had the first car in line", recounts **Roy Robbins**, now a retired FBI agent. **Robbins**, originally from Indiana, had brought with him to Central Pennsylvania a love for up-tempo rock-a-billy music, developed from childhood. "The rawer and more primitive, the better," adds **Roy**, who developed a love for this style of music growing up, but found the type of records he wanted were virtually impossible to find around his new home turf. "We were treated well there", says **Vince Habel**, another charter member whose musical tastes are much like Roy's. "Generally, they were far more advanced

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than we were, in terms of the extent of their collections and knowledge. But, they welcomed us as a regular part their swap meets, and taught us a lot about organizing a record club."

The "Pennsylvania Delegation", as it became known at the SRC, grew so much in the next three years, that it began to outnumber the regular Baltimore-area members at their get-togethers. This, combined with certain internal struggles within the SRC leadership, prompted the Pennsylvania Delegation to form their own organization, a process that began in August 1979.

It was also in the summer of '79 that **Robbins, Schwartz, Sweigart, and Yohe** tried an experiment. They decided to rent four spaces from the Columbia Flea Market Association, a group who sanctioned Sunday sales at the historic Market House, on Third Street in Columbia, Pennsylvania. The flea market had been declining in recent years, but still had a respectable number of dealers, mostly selling glass wear, nick-knacks, and some crafts. This foursome brought nothing but boxes of unwanted and duplicate records and had placed a small ad in a local paper proclaiming that old records would be sold at the next Sunday meet. Although record sales were not overwhelming, more regional record-buffs showed up out of curiosity, including **Andy Lamonna**, Harrisburg, and British-invasion expert **Thomas Grosh**. By that time, they were taking names and phone numbers of everyone who expressed interest, as formation of a club was in the wind.

In a 1989 interview commemorating KRC's 10th anniversary, first President **Roy Robbins** said, "I still have the original letter that I typed up and sent to everyone we knew who had an interest in record collecting in the York, Harrisburg, and Lancaster area. The letter was mailed on September 15, 1979, and on October 14th, the first organizational meeting was held in the basement of my home in Dallastown, PA. Twenty people were in atten-

dance (See "Honor Roll" article, KRC 20, page four) with another fifteen calling to express interest, but who stated they were unable to attend.... I can also recall designing the KRC logo which has become synonymous with our club over the years...Other recollections include seeing the KRC recognized by such publications as *Goldmine* and *DIS-Coveries* to be the premier club of its type in the country. But my most pleasant memories are of meeting a whole lot of quality people through my association with the KRC, several of whom I hope will remain my lifelong friends. And I look forward to meeting many more in future years."

The founding fathers also had the foresight to begin drafting of a detailed constitution at that October 14th meeting, which included nine articles of Objectives and Purposes (much like a "Mission Statement" in business), rules for membership, and rules for election of officers. This constitution, which was adapted at a subsequent meeting, and modified slightly when the club incorporated as a not-for-profit corporation, a few years later, has remained the cornerstone of the KRC.

For the first year or so of its existence, club meetings were held round-robin fashion, at various members' homes. The ever-present swap sessions were usually accompanied by a segment in which a member, often the host, would give an educational presentation about a favorite area of interest within the hobby, or show some prized items from their own collection. Club dues for the first year were \$6.00, with an honorary membership offered to those who were "kind of interested", receiving only the newsletters, for a whopping bargain of \$1.00 annually.

Official club meetings were held separately from the flea market swap meet setups, how-

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In Memory of Our Founding Radio Personalities



Bill Campbell
1945-1994



Rick Lewis Mutzel
1948-1998



"The Voice" of KRC shows,
Denny Emerick



John Moore, Middle Room Records, Philadelphia, could fill the southwest corner of the market house with 45's on any given show.



Dennis Brennan, Harrisburg, always had a wide display of 50's & 60's goodies at Blue Ball. Dennis concentrates on 60's soul music with his mail-order lists.



Expansion, to allow more dealer set up at blue Ball creaked another "boom" in 1992. To the right of the photo, Dave Raymer of the Record Warehouse, northeast Pittsburgh, and Frank Ruhl, Baltimore, prepare for the day.

(Continued from page 5)

ever attendees to both functions were mostly the same people. By late 1980, it was apparent that club members were focusing on the flea market shows, as attendance at official business functions was declining. Newsletter #13 boasted thirteen record booths set up at the Columbia Market House...a record high! With paid membership approaching 100, the club was looking strong. However, as fate would have it, KRC was about to suffer its first crisis.

In a sudden and not well-publicized move, Columbia Borough Council decided to disband the Columbia Flea Market Association and close the Market House for the remainder of the winter. The word came just before a scheduled meet. Through the efforts of local politician Glenn Hershey, a frequent show visitor, the club was able to secure a temporary home, just a few blocks away at the Columbia Auction House on Walnut Street. Though cramped and drafty, the facility was a welcome haven for the continuation of the club. Newsletter #16 sounded more like a pep talk for the membership to hang in there. "After a bone-chilling Sunday and a relatively light turnout in January", the newsletter read, "We're hoping to see you back." As yearly renewals are due in January, they were slow coming in, and paid membership suddenly dropped nearly in half. Rival record shows had been established by for-profit entities in Harrisburg and Annapolis, and word on the street was that the KRC would soon be folding.

The needed boost came as club officers entered into negotiation with Columbia Borough Council to obtain exclusive use of the Market House for ten shows per year. **Robbins**, along with **Steve Yohe** and **Vince Habel**, both Columbia natives, whose local contacts were valuable, spearheaded the negotiating team. **Yohe** would go on to be elected the second club President in May, 1982, and **Habel** accepted, with **Bob Atwater**, the labor-intensive job of show

coordinators, a position which they shared for many years, until Vince's health forced him to step down. "As our new team walked though the Market House follow-

ing an absence of several months", recalls **Steve Yohe**, "our main concern was how to fill all that space with records and related items." The Market House, at that time, had between 95 and 100 usable equivalent 8-foot spots, allowing for the display and food cases, which were permanently attached in some areas. This concern, ironically, turned out to be 180-degrees from what was soon to come.

In the next two years, the club would fill this space, and more, carrying in additional tables, and even allowing some outdoor spots, in the ally beside the venue. The 122 shows held at the Market House became so successful in the decade of the 1980's that the term "Columbia" became synonymous with premiere record shows among the collecting community. "I would talk to a customer on the West Coast", recalls **Tom Grosh**, proprietor of Very English And Rolling Stone, "and they would mention that they had heard of the Columbia shows. It became the show to attend." Indeed, many high level transactions occurred in and around the show site. Volume dealers found it a convenient place to come to check out the offerings while they often bought and sold hundreds of pieces at a time in the surrounding parking lots.

At its peak, there were 120-plus spots available, with long waiting lists of dealers/collectors wanting to participate. This necessitated that the club adapt new regulations regarding reservations and the controversial limiting of the number of spots per dealer to two. There was definitely an aura of excitement and mystique, which was heavy in the air at the



One of the regular features of the Columbia shows was the "Dealer of the Month." The dealer chosen received free set-up and the entire northeast corner of the market house to spread out. The husband and wife team of ChJim & Cheryl Gery were featured in October 1990.

Market House shows. This "Magic of Columbia" was created, in part, by the fact there were lots of records coming in at prices way below book values, and also the show was drawing some of the top record dealers in the country, who came to buy and also brought rare records to sell. The physical appearance of the historic facility also added to an atmosphere; far more exotic than the stuffy hotel meeting-room surroundings, which most record show attendees were accustomed to. "I

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loved the Market House", states **John Moore**, owner of Middle Room Records, Philadelphia. He continued, "there were so many little corners you could go to and make deals, and there were so many soul records showing up there in the 80s".

This led to the early-morning scene of people standing in line four across and three deep in front of many popular dealers' spots waiting to look at records, sometimes patiently, and sometimes not so patiently. This ritual can still be observed to a lesser extent at the shows, now more commonly around popular CD vendors. And who could forget what would win an award as the best food at a record show (if there were such an award), served up by Mary Lorado and Millie Sheetz.



Mary Lorado (L) and Millie Sheetz served up the "Best of" food at all the Columbia shows.

WSBA radio legend, **Ed Lincoln**, really gave the club a boost by having KRC members appear on his Saturday Night special radio shows for quite a few years. According to **Robbins**, "Those (radio) shows went a long way to help establish KRC as the club to belong to if you were a record collector in Central Pennsylvania. It seemed like **Ed Lincoln** and the KRC were a perfect match."

The shows were not without problems. The floor of the Market House, comprised of red brick was quite uneven. The tables vendors utilized came in all sizes, from three foot to seven, some flat, some tilted and some with permanent attachments, making it difficult to standardize show procedures. Also, there had been complaints, from the leadership of the churches in downtown Columbia, that with so many cars coming into their small river town, they were taking many of their regular parishioners' spots. Attempts were made to educate members and dealers about acceptable overflow parking lots, which, unfortunately, often necessitated parking blocks away from the facility.



In the first 5 years of operation, KRC attempted to inspire the membership to attend dances, featuring club members as DJ's. Here, John Orlousky (left) leads a line of "strollers." After poor attendance at a 3rd function, the leadership concluded that members would just rather look at records & the idea was scrapped.

At the time **B. Derek Shaw** took over as the club's fourth President, the KRC started getting regional participation from dealers. This was due in part to enthusiasm he and others generated while traveling to other shows outside the local area. They played the role of Johnny Appleseed, getting the word out to those who would listen, and respond. Dealers, who tried the show, found what they heard, was, in fact, true. It was fun. It was successful. It worked.

Shaw was no stranger to club involvement. He served as Treasurer prior to becoming President. He also was editor of the newsletter, starting with #55 after **Phil Schwartz** needed to pass on the task to devote more time to his family and professional practice. The newsletter, now called "Key-Notes", comes out every other month, filled with current club news; book, music and music supply offers and photos of club members. It is still edited by **Shaw**. This Special Issue #117, they one you are reading, came out in December.

Schwartz moved on to the editorship of the "Recorder" Magazine. This glossy stock magazine featured local and regional artists and groups, with occasional articles on national acts, containing information, discographies on labels, and photographs, many

(Continued on page 8)



Always present, Ruth Faus, Lancaster, has one of the busiest morning tables. Ruth, originally from Astoria, has a vast knowledge of nearly every type of collectable music.

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never before published. In the late eighties and early nineties, *Recorder Magazine* came out about two or three times per year, as a free benefit of membership. Eight issues were published. Plans are being considered to revive the publication in the future.

The name of the show continued to change as time went on. For years, it was simply known as the Columbia Show. In the early 1980's it was called the Record Collector's Convention, then the KRC Show and Sale. By 1990 it became the Central Pennsylvania Music Expo, and finally in the late 90s, the Pennsylvania Music Expo. **Shaw** comments: "It got to the point where we were (and still are) the biggest thing going in the state (both size and amount of shows), so why not elevate our show to the level it deserves."

The idea for show helpers during morning vendor load in was conceived at this time. **Derek Shaw** participated in a Philadelphia Collectibles Show and had a person with a hand truck out to greet him when he arrived. "He really made set up a breeze", relates **Shaw** who immediately borrowed and implemented this idea at KRC shows. This practice continues today as a free service to the vendors.

The most effective promotion of the KRC shows is word of mouth. The second inexpensive and extremely effective method of promotion continues to be the



The Delaware Delegation has provided an ever-growing presence at KRC during the 90's.

22,000 Show Date Flyers printed each fall, to promote the entire calendar year. **Tom Grosh** was responsible for the idea, seeing it at an out-of-state show. Included on the flyer is a cartoon of a 45-RPM record coming out of a sleeve with a big smile and friendly wave. According to **Grosh**, *Randy Record* was a "cut and paste type-of-thing." Randy Record? "I never knew it had a name," exclaims **Grosh**. Someone over the years (perhaps one of the authors) named this figure that graced the KRC show schedules since the early 1980's, and became the focal point, starting with

the 1987 flyers.

By the late-1980s, the club had started promoting itself in regional print and electronic media, by way of biannual Press Releases and Public Service Announcements. The officers targeted an area that included seven Pennsylvania counties, and three in Maryland. This increased exposure really helped maintain the club's popularity, reaching many people who had not yet heard of the show. However, by 1991, a move out of the Market House was eminent.

As the decade of the 1990's began, the KRC leadership was experiencing changes in the attitude of the community toward the KRC shows. The club, Borough managers and the Susquehanna Valley Chamber of Commerce (another force in the venture) had enjoyed a mutually beneficial relationship for nearly a decade. The Columbia Market House had undergone substantial renovations during that time, paid for, in part, by the steady income, which KRC provided. Area businesses, including restaurants, motels, and newsstands, had also felt a positive impact for the additional revenue on a KRC weekend.

Columbia Borough hired a new manager to revitalize Market House activities. The boro's primary goal was to return to an active weekly farmers' market, the purpose for which the structure was originally built. Refrigeration units and meat cases were installed as permanent fixtures within the facility, gradually reducing usable space for record dealers. Had the club renewed their contract for 1992, they would have been relegated to less than 90 spaces. This declining space came at a time when the waiting list was already very deep, and the club needed to expand. It was time to find a new home. (It is interesting to note that Columbia Market House is no longer in regular use, closing as a farmers' market a few years ago. The building is currently open only for candlelight tours during the Christmas holiday season.)

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Rick Noll (Bona-Fide Records, Red Lion) and Bill Stump, our Resident Punk-Garage Psychodelia Experts.



Reading's Puc brothers (Twins?) No one knows for sure. L to R Ted, Don Puc

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light tours during the Christmas holiday season.)

A committee was formed to locate and tour sites, which could potentially house the record shows. This committee was given the charge to submit information to the office team who would ultimately make the difficult decision. No stone was left unturned in their search, which involved about two dozen locations in the York-Lancaster-Harrisburg region. Space limitations and rental costs narrowed the choices to two.

One viable option was floor space in the food court of the former Valley Green Mall in Etters, (along I-83). That facility was scaling back to a strip-center shopping venue. The space in question was being used as a senior center during the week, at that time. The biggest drawback of this site was that tables and chairs had to be set up and torn down before and after each show. On top of that, the site did not allow for any show expansion.

Market Master **Bob Atwater** conducted his own search as well. He discovered a former sewing factory with 12,000 square feet of usable space, located about twenty miles northeast of the Columbia Market House on Route 322 in Blue Ball, PA. "Arthur Price (building owner) was an interesting individual", relates **Atwater**. "I knew how to deal with him - I understood his thinking." A deal was struck, provided the club fix-up the area a bit and secure our own tables. All of the officer team toiled long hours on many a Saturday, painting and cleaning and getting the room suitable to serve as a music showroom. "It was almost too much (work), but we had to", remembers **Atwater**.

This third facility became home January 12, 1992 amid various reactions. **Atwater** remembers, "At the meeting we had to discuss show location options, the majority of the big shots didn't
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like it, however it turned out to be good". **Yohe** chimes in, "We had trouble selling the idea of a move

to Blue Ball. We lost Baltimore, D.C. and York vendors - however we gained Philadelphia, New Jersey and Delaware dealers. We also gained customers from different areas we didn't have before."

The new venue boasted separate dealer and customer parking areas, an on-going flea market, a snack bar, and a grocery store. At the business meeting following the first Blue Ball show, the club voted to hold shows every month, starting January 1993. At Columbia, there was never a February or August show. The reason? - too cold in the winter (along with a poor heating unit) and too hot in the summer (no air conditioning and scheduled vacations). Now the club could go to a consistent show schedule; the second Sunday of every month. Even the best made plans don't always work - the first few years of monthly shows, encountered snow and ice storms at Blue Ball, allowing us only 11 shows.

It should be mentioned, when the club offered ten shows a year, members volunteered to host a "KRC Good Ole Days Swap Meet and Picnic". This informal gathering was held at a members' home, usually in August. Places included: **Bob Atwater's**, former Treasurer **Jack Coons**, **B. Derek Shaw** and founder **Roy Robbins** place.

With the move also came a change of the guard in club leadership. Charter member, **John Orlousky**, who served as Vice President in **Shaw's** administration, filled the top spot. **Atwater** said this about the timing of the fifth President's entrance: "John didn't have the nicest thing to do in pacifying and satisfying both dealers and regular shoppers after the move, but it had to be done." Indeed, nearly a decade after this first move, there are still sentiments within the club longing for the "good ole' days in Columbia."

At Blue Ball, indoor flea market sales flourished every Saturday when this was the KRC show site. In fact, the Saturday flea market vendors reduced the KRC monthly rent fee by paying the club for use of our tables. **Atwater** arranged for the discount and participated on Saturday, so he could keep a presence for the KRC.

During the early 1990's the club became a popular referral for people wanting to dispose of collections. Many club members helped spouses and families of deceased members liquidate their collections. In fact, the demand became so large Market Master **Steve Yohe** developed a handout listing various suggestions on how to properly dispose of music collections, a list that is still used today.

The club would stay in eastern Lancaster County for 34 shows, enduring a series of events that made its future there tenuous. In March 1994, the building owner informed the KRC that he was actively trying to sell the entire complex and planned to lease 3,000

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square feet (or 25%) of our showroom floor to a meat processing plant! This would affect 34 tables. Sixth KRC President **Steve Clark** stayed abreast of the situation, negotiating with Mr. Price and effectively reporting to the membership on a regular basis. Four backup sites were scouted and on active standby.

Fortunately for the club, the lease never went through – the federal regulations for the processing facility couldn't be met. Then, the day before our December 1994 show came the next bombshell. Mr. Price sold the building to the Flower and Wicker Warehouse who occupied the other third of the complex. Per our verbal agreement, two months notice was all that was needed for change by either party. Only two shows would be held in Blue Ball in 1995, after 25,000 copies of annual promotional material had already been printed and Press Release and Public Service Announcements had already been sent to 140 electronic and print media.

Needless to say, this left the officer team scrambling to secure a permanent location in a relatively short period of time. Locations tossed out a few years earlier, were re-examined. **Steve Yohe** prepared a checklist of criteria to help us narrow the search. In the end, the officer team visited two sights. The first place was located on 29th Street in Harrisburg. It was partially occupied by an active Bingo Parlor. The KRC could have use of the other half of the space, however, show announcer **Dennis Emerick** would have to compete with "B 15, N 43" and other numbers called throughout the day, because they offered Bingo on Sunday. Not really excited about this co-existence, the officers looked eagerly upon option #2.

Long time club member **Bob "Will" Williams** stepped up to the plate with his offer. His wife worked at Lancaster Catholic High School. They had a large cafeteria that is rented to various groups throughout the year. Perhaps the KRC could set up shop there, while providing a revenue source for the private school that doesn't receive state funding. The Site Selection Committee liked what they saw: a large, level floor in a bright room with easy load-in/load-out, 297 parking spaces, ATM's within a half mile, a built in PA system, and of course, no Sunday bingo! BINGO – this is the place to go.

Show #157 opened at 650 Juliette Avenue; rear, in the Lancaster Catholic High School cafeteria, receiving rave reviews. "Prior to our first show some people were concerned about censorship (at a Catholic school)", said **Yohe**. He continued, "After the initial shock, people trusted the officer core with the decision they made. It didn't have the Columbia aura, but worked out well." Site Coordinator **Williams** adds, "I thought the move went very smoothly with help from many of the club members." Although he adds, "We can always use more help on short notice for special projects."

In August 1997, KRC lost one of its most hard-working, caring, and memorable members when **Carol Hertzog**

died unexpectedly of cardiac arrest. **Carol** had been undergoing treatments for health problems, but her sudden death was a shock to the members. Keynotes #103 paid tribute to **Carol**, who served as the telephone reservationist from January 1993, until her death.

At the time the move was being facilitated, **Jack Supplee** climbed the ranks to Club President. Jack was a long time dealer who believed in our club, our show and our purpose. "I don't have any great changes in mind for the operation of the KRC and shows. From most reports our show is one of the best monthly shows on the East Coast. My feeling is that if it isn't broke, don't fix it." **Jack** then commented on continuity of the officer team, "They have all gone to great lengths and efforts in their service, especially with all the turmoil at the Blue Ball site over the last several months. Without them on the team, I would not have agreed to serve as President."



Author Lynn McCuchon and Paul Mahwinney, Pittsburg met at an early Columbia show where Paul is displaying his new listing of Music Master.

The move to a more central location in Lancaster County also brought back folks who lost track of the club and shows during our three-year venture in Blue Ball. The move

to the school was not without inconveniences from time to time. An electrical problem in half of the room burned out some CD and record players, the in-house sound system sometimes works when it wants to and the room is not air conditioned, providing some humid summer shows. Most of the long-time dealers followed the show, including **Dave Kressley**, Allentown, who set a record of setting up at 100 consecutive shows on August 11, 1996. As of November 14, 1999, he was at #139, and still counting. Getting to the school the past year has been hampered with major reconstruction of the east-west access across Lancaster County. In fact we alert potential customers by showing the "Construction Zone - Delays Possible" section on the map included on our Show Dates Flyer. This is likely to continue at least until the end of 2000. Even with these minor difficulties, people continue to come from all over a six state region. Even foreign visitors find their way to our showroom, only a mile south of US Route 30.

Bob Williams points out that attendance is up these days. He also finds recent shopping trends have gone to niche collecting, such as children's and classical music, although R&B, doo-wop and soul are still quite popular at our shows.

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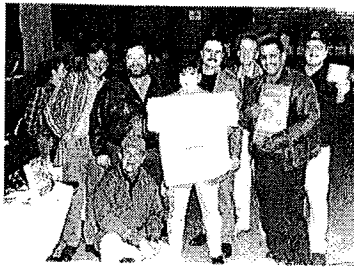
KRC partnership. "They're thrilled to have us," says **Williams**. He continued, "It has brought a sense of musical culture to Lancaster Catholic. The students and their parents are frequent shoppers. Because of the grass roots support the show has, they (the school) want to see us stay here."

Dick and Linda Lehman, who became involved as assistant show coordinators in the Blue Ball days, have taken on added responsibility and visibility at the Lancaster Catholic shows. They have given current Market Master **Steve Yohe** the help and expertise in tying it all together and coordinating the dealers and collectors to make the 6-hour show a success on the second Sunday of every month.

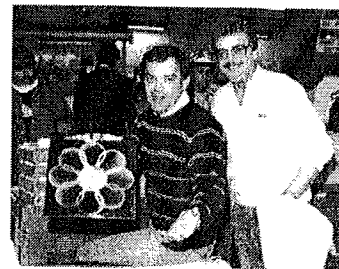
The success of the club relies on the leadership it attracts. In 20 years, eight people have served as President. There have been countless others who have been either elected to the Vice President, Secretary or Treasurer positions or appointed by the officer teams to numerous other positions. These areas have included: Promotions, Newsletter Editor, Market Master, Phone Reservationist, Publicity, Club Photographer, Show Coordinators and others. Two people stand out for exemplary service to the club for nearly half of its life. **Charlie Reinhart** has served as treasurer for ten years. His wife **Erna**, got involved a year later as Secretary. Both these individuals toil long hours keeping the books balanced, sending out membership packets and even mailing the newsletter to those folks not at the show, where we hand them out. "**Erna and Charlie** represent the true spirit of the KRC, says **Shaw**. "They continue to give of themselves, trying to make the club and the show as good as it can be".

Autograph parties, started in Columbia, continued at Lancaster Catholic. The show has been host to the Kalin Twins twice, the Magnificent Men, Gerry Granahan, Kenny Chandler, and others. The October 1999 show featured an appearance by soul balladeer, Eddie Holman. On two occasions, we've had The Class of '60 Somethin' - a composite group made up of members of the Delchords, Mag. Men, Custer's Last Band and Class Act. We've also had our share of authors including rock-a-billy singer/author Billy Poore, Stan Blitz who authored a pre Dick Clark book on Bandstand, and the author of a book on seventies soul. KRC shows also draw former and current members of local and national groups/artists, including Joey Welz, The Pixies Three, and more. Two live concerts have been held at the Music Expo, the most recent being Drifter's Escape at the November 1999 show.

The Pennsylvania Music Expo is regularly attended by local television and radio air personalities, all looking for that one song they don't have. Perennial air personality and program director **Ben Barber**, of W100 Radio, Carlisle summarizes, "KRC keeps me con-



The Class of 60's Something entourage with promoter Mike Leesh (far left) at Lancaster Catholic



The Magnificent Men's lead voices Buddy King and Dave Bupp promoted their new release on Major League Records at the November 1987 KRC show



Kenny Chandler, originally from Harrisburg, became involved in the club in 1985 upon his return from Los Angeles for a brief time. His best known hit, "Heart" was a best-seller in the Northeast in 1963.



Herb and Hal Kalin-The Kalin Twins, pose at Blue Ball with their highly collectable EP featuring their big hit "When".

Recording stars, regional and national, have visited KRC shows and been present for autograph sessions and concerts



Billy Poore, rock-a-billy historian & expert has been a KRC member for many years, until his move to Tennessee, he sponsored some great shows in northern Maryland, which van loads of KRC members attended. Charlie Feathers, Narvel Felts, Robert Gordon and others performed. In this photo, 50's legend Jack Scott sings one of his million sellers, "My True Love."

nected. If I ever have a question about a specific song in any format, there's always someone in the club I can call on."

Each year, all radio stations in the market are invited to set up and broadcast from the show. To date, four have taken us up on our offer. At the Columbia Market House, Kool (WWKL) set up frequently when Dave St. John was the Program Director. WSBA covered our 100th show (October 1989), while The Edge (WQXA) appeared in 1995. Most recently, Oldies 96.1 (WSOX) has been a fairly regular participant, with Tom and Mary Ann Theis, setting up near the food service area.

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Looking back over the past twenty years, the time has been filled with fun, excitement, adventure and challenge for the KRC, however through it all, the officers and members all pulled together, doing what had to be done. "It's seems that the right people step to the plate at the right time to guide the club through any challenging situation we may encounter", says **Shaw**. **Steve Yohe** is quick to add: "It's still one of the best (and first) free shows around." **Grosh** states, "I think our show will always be unique, judging by all the work that has gone into it. I don't know how big it will get. Because of the internet, the world is getting smaller, however the club and our



KRC summer picnic at Derek Shaw's home. The late Carol Hertzog is pictured with her husband Ernie at the far left, front row. On the balcony: The next generation of collectors.

shows continue to provide lots of bargains, camaraderie and friendships."

Perhaps the driving force responsible for our success is an overwhelming passion for collecting music and sharing that passion

with anyone who will listen. Just like a fine wine, the years have been good to the Keystone Record Collectors, and as the next century looms ahead, the KRC will continue to promote and advance the hobby of music collecting, as only we can.

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KEY NOTES

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P.O. Box 1516, Lancaster, PA

"A non-profit organization dedicated to the promotion and advancement of the hobby of record collecting"