

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



Seated: Dave Bupp, Buddy King. Standing (L to R): Bob Angelucci, Jim Seville, Tom Pane, Billy Richter, and Terry Crousore

acts: The Temptations, The Supremes, and Marvin Gaye. Dave, being quite familiar with the Temptations "Check Yourself" for Miracle, and less so with the Supremes early Motown efforts, told him that it was a steal! As a result of the concert, the members of the Del-Chords and Temptations became long-term friends.

Around this time, Chris Huber, manager of an outdoor dance pavillion called White Oaks Park, heard of the Del-Chords, and signed them to play regularly during the summer months. Chris became the band's first manager, and, by the summer of 1964, they were packing White Oaks nightly. Dave says, "There were a lot of age groups there. It was the kind of place that your mom and dad told you not to go to ... and then you'd sneak out and go anyway."

At this time, across town, Adrian "Buddy" King was about to start his senior year at William Penn (the same school from which the Quintones had evolved several years earlier). Buddy's involvement in music goes back to his earliest memories when his mother, a member of the York Bible School Trio, taught him and his sister¹ to sing for revival services, for which they traveled all over York and Lancaster counties. His gospel training can also be credited to his father, a minister, who yet plays as a classical pianist and cellist in the York Symphony Orchestra. Buddy's tastes had, however, long been leaning toward contemporary music, and the group he was with, The Monorays, were also regulars at White Oaks, playing a lot of Beatles and British-sound music, as well as some rhythm and blues. Word had been getting to Dave Bupp about this young singer with a great lead voice, so, on one of his nights off, he went there to hear for himself. Buddy

recalls, "I'll never forget it. I was singing "The Glory Of Love", like a Five Keys arrangement, and after the show, Dave walks up to me and says "How'd you like to sing with the Del-Chords". Dave was known as the best singer around, and it was a real compliment."

The Del-Chords started taking new directions. As Dave puts it, "The high voices are what really turned me on to R & B groups. By the early 60's, black groups were beginning to record a much more sophisticated, more orchestrated, R & B. Groups like the Impressions with Gypsy Woman, and the early Temptations are who we were really patterning after. But, at that time, not many black groups were producing that kind of sound on stage, much less any white groups." Dave and Buddy harmonized on most of the Del-Chords leads with 2 black singers, Otto "Spike" Sexton, and Ike Bowers (known as "Spike and Ike" within the group). The Del-Chords back-up consisted of Larry Smith on Drums, Dale Saxon on keyboards, Ronnie Serale on bass, and Buck Generette (formerly of the local group The Wonders) on lead and rhythm guitar. In fall 1964, 5 of these members packed themselves into a Corvair and headed for Chicago, where they spent a day with Carl Davis. Carl, and his group, Billy Butler and the Enchanters, had become friendly with the Del-Chords through their earlier contacts with The Temptations. Consequently, an audition recording session was set up for Okeh records at the Epic Sound Studios in N.Y.C. But, the group blew it. Arriving 2½ hours late for the session, the deal was off. The groups' morale was temporarily mended however when they received a call from Fran Williams of Impala Records, Philadelphia. Fran was responding to a tape which had been sent out by their bass player, without the knowledge of the rest of the group. They left for Philly on a Sunday night, and recorded 2 songs, "Everybody's Gotta Lose Someday", and "Your Mommy Lied To Your Daddy", on North Broad Street, above Chips record distributors. The record came out in late '64, and received local play, actually doing quite well in the Pittsburgh market, due to spins by DJ Porky Chedwick. The record was also released on the Mr. Genius label. The reason for this is unclear, except that it is believed that Jerry Blavit has some interest in this 2nd label. As is usually the case, the members of the group never saw any royalties, but they didn't care much at the time, because the record proved to be a springboard to even greater popularity back in central Pennsylvania, and got them bookings in the Harrisburg area, where the record was a big hit on WFEC.²

Harrisburg's other top club act in the 1963-64 period was The Endells. They had scored with a substantial local hit, "Vicky", in spring of 1963, on Hy Fenster's Heigh-Ho label. Like the Del-Chords, they were a mixed group, but with all black vocals, and a white band. The Endells' 3 front men were Larry Selltes (lead), Milt Palmer, and John Scales, with band consisting of group founder Bob Angelucci, Tom Pane, Terry Crousore, Tom Hoover, Jim Seville, and Jeff

Olean. As the Endells and the Del-Chords began to cross paths, it became obvious to their audiences, as well as to members of the groups, that the Del-Chords had the most accomplished vocal section, but the back up musicians in the Endells were far superior. The two groups also had similar problems, because of the times, getting hired in clubs as a mixed group. Dave comments, "Many of the bands in the area, including the Del-Chords, were really stuck in that 50's do-wop sound. I really wanted to develop this new, more sophisticated R & B sound that I mentioned. The Endells were the only other band in the area attempting to do some of the newer type of sound, and getting together with them seemed like a natural thing, because their heads were really into that type of music, too." Dave and Buddy began "sneaking" and doing secret gigs with the Endells band. Dick Phelen's Front Street Barn in Harrisburg became the testing ground for this new combination, and the result was even better than expected.

One personnel change occurred right away; trumpet player Jeff Olean left to attend the University of Vermont. Dave was the only singer at the beginning, with Buddy playing trumpet. In developing their harmony, Buddy and sax player Tom Pane were soon recruited to vocal duties. Angelucci on drums, Hoover on organ, Crousore on guitar, and Seville on bass, rounded out what was now a 7-man all white group, and chose The Magnificent Seven as their new name. The Raven was the nightclub where the new group really started kicking. The home of a furniture store now, this building towers like a castle over Swatara township, on Harrisburg's East shore. In mid-1965, the Raven was bringing in fairly big name acts every weekend, with the Magnificent 7 acting as house band. The O'Jays, Eddie Holman, Enchanters, and many other acts packed the club wall-to-wall. Buddy reflects, "It was great! We played Friday night, Saturday night, and Sunday afternoon to capacity crowds. I was making \$70.00 a weekend, living at home, and all I had to worry about was a car payment. We were all just out of high school, except Dave."

Bob Angelucci's brother Andy had (and still has) a popular Vegas-type band in the Capitol city. Andy's contacts put the Magnificent 7 on the road in September 1965. The first gig was at The Tradewinds, Newburg, N.Y., an engagement that led to another, at The Peppermint Lounge. Even though Joey Dee was long gone, this was a big jump from Harrisburg's East shore. Buddy remembers meeting Ron Gittman on this trip, "We were all a little green then. We had rented tuxedos with little white hankies in the pockets, which were actually just pieces of cloth attached to an index card. We were all standing in the lounge next to the Peppermint lounge talking to Ron Gittman, and he came up to Bob, pulled the handie out of his vest pocket, knowing full well what was on the other end. He wrote his name and number on the card and stuffed it back into Bob's pocket without batting an eye. Every

body just cracked up." At the time that the group signed with Ron, they were already aware that there were several other bands around with the name Magnificent 7. The decision was made while in N.Y.C. at Times Square. The movie "Magnificent Men In Their Flying Machines" had just opened. The group was walking by and looked up at the marquis. In unison, they had it "Magnificent Men."

Ron's first move as their new manager was to get the group into a studio to record some dubs to market to record companies. Time was arranged at Abtone Studios, New York, and the session produced two original songs, "Peace of Mind" and "So Smooth", as well as "Stormy Weather", which had always been a Del-Chords favorite in a Spaniels-style. The acetates were good, and several record companies responded to them, including Capitol, who arranged a live audition. As it turned out, the band didn't have to work too hard at the audition. They played about 10 bars of "Peace Of Mind", and were signed. "Capitol was a prestige label", recounts Dave, "we were on the same label as the Beatles, Beach Boys, and other big names." Capitol was just starting to promote some black product then, with acts like Reuben Wright, and The Thrills, and it appeared that they were prepared to make a charge at the R & B market. After the signing, arranger Horrace Ott was given the dubs and music to "Peace of Mind", and the first big session was scheduled at Capitol's 45th Street Studios, New York. Dave will never forget, "We walked in and saw 25 studio musicians; violins, harps, and stuff, and said, "This is far out", Horrace got up in front of the orchestra, and set Buddy and Tom and me over in a little booth somewhere with some headphones. This was the first time that we had heard one of our songs done by somebody else, much less a big studio orchestra. I remember hearing the drum into the song, and when the violins came in with a rip off of "When I Fall In Love", me and Buddy just looked at each other and damn near fell on the floor!"

"Peace of Mind" was released in the final weeks of 1965, and started to hit big in a few cities, mostly on R & B stations who thought they were hearing a black group. Philadelphia is where the record first broke. In fact, the song remains on the All time top 50 list at WDAS. The Mag. Men were in Chicago promoting the single when Ron Gittman flew out to inform them that they had just been booked for a 10-day engagement at the Uptown theater, Philly. Playing onstage at the Uptown had long been Dave's ultimate dream, since he visited the theater frequently as a spectator during the Del-Chord days. When the group arrived at the Uptown and started to unload their equipment, though, the stage manager came out and told them, "Hey, **you're** not playing **here!**" In essence, he was saying "white groups just don't play here." When he was informed that the group's name was on the marquis, the surprised manager responded with, "You mean you're The Magnificent Men?" DJ George

Woods, who was the show's promoter had to be contacted, and he was just as shocked to learn he had booked an all white band. He agreed to give them a chance if they still wanted to play. Dave recalls, "We really thought we played rhythm and blues well enough to play to an all black audience, so we said SURE."

Opening night The Mag Men were next to bottom on the bill, following Brenda Holloway, and before The Mad Lads, Billy Stewart, and Smokey and The Miracles, who were the headliners. In retrospect, both Dave and Buddy believe that George Woods and the stage manager thought they would go out there and be a joke, and have to be pulled off the show. They opened up with a kind of funky instrumental, and the audience was groovin', probably thinking that this was the Magnificent Men's **band**, and pretty soon 3 black guys would step out and start singing. Well, Dave was the only member offstage at the time, and when he stepped out, they stared at him, like "This Is It?" About one-third of the way into their repertoire, the place was going absolutely wild. They couldn't believe that this was a white group singing. As word spread, the lines got longer, and the Mag Men jumped to second billing by the third day of the show. In fact, some of their encores set house records, lasting so long that some people were leaving prior to the Miracles' appearance. Buddy remembers only one problem with the Uptown performance; "Just to show you how your early career can come back to haunt you, this guy Fran Williams, who recorded us as the Del-Chords was in the audience one night, and recognized Dave and me. He claimed that he still had us under contract, and we had to pay him off to avoid the courts."

The first Capitol album, entitled "The Magnificent Men" was released about the same time as the second single, "Maybe Maybe Baby". Both sold well, especially in the Northeast. The first personnel change occurred after the completion of the first album, Billy Richter

replaced the original organ player Tom Hoover. "One negative side of our Capitol sessions", recounts Buddy, "was that they often didn't use our musicians. In a way, this had a bad psychological effect on the band, and prevented us from being able to develop a recording sound of the Mag Men rhythm section."

The trade papers gave the group a lot of excellent print over their performance at the Uptown, leading to an offer from the Apollo theater in Harlem, the most prestigious of all black entertainment centers. There, they faced the most critical audience that any group, black or white, would have to face. One of the most memorable performances came on the last night of their one-week stand there. A Capitol press release from May, 1967 recounts, "... the great rhythm and blues belter James Brown came up out of the crowd and filled in for an ill sideman (Tommy Hunt). Bob Angelucci reports the results were phenomenal: a 45-minute before a jammed house that still has Harlmen howling." As it turned out, the Mag Men knew note-for-note just about everything that James had recorded. Their tight instrumentation, and vocal harmony on Brown calssics like "I'll Go Crazy" impressed J.B. so much that he frequently talked about the group on his tours for some time to come.

By summer of 1967, after this series of epic stands, the group had built up a great deal of momentum, and it seemed that national success must be just around the corner. The new single, "I COULD BE SO HAPPY" jumped on all the national charts within two weeks of its release. However, whether because of the lack of follow-up record promotion, or the black/white identity problem discussed later, this song also "stiffed" in the last column of the charts. Like many talented bands of the 50's and 60's, the lack of that elusive hit single was becoming the group's nemesis.

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Entertainers of the Year" award, and the group became the only white group in the 1960's to do the Motor Town review. This performance, which stands out in Dave's mind as one of their best, inspired "Sweet Soul Medley, which was a tribute to their 5 favorite black groups, woven into the Arthur Conley hit. The medley appears on their second LP, which is a live set, recorded at a return engagement at the Uptown. The LP is a composite of 3 days of shows at the Philadelphia theater, and listening to these tracks, which used no studio musicians, gives a more realistic feel of the energy that the group generated on stage, as well as the enthusiasm of their mostly black audience. In Detroit, disc jockey Paul Drew of CKLW began playing the medley from the LP, generating enough reaction in that market alone to force Capitol to release a single.

An article in Cash Box magazine's March 30, 1968 issue called the band, "one of the most sought-after acts on the college concert circuit." The article also credited them with being, "one of the few white groups, if not the only one, to successfully break down the race barrier", and recounts their then recent appearance on the Mike Douglas Show.

However, their newsingle, "By The Time I Get To Phoenix", failed to live up to the expected sales peak predicted by the trade mags. Capitol's venture into R & B, as far as a promotion was concerned, turned out to be experimental at best. The times had a lot to do with it as well. Most white radio stations thought the group was black, and although the group crossed the racial barrier well in clubs, black programmers were often reluctant to add their records to the playlists. Members of the group today agree that the late Capitol singles weren't nearly as good as their early ones. The powers-at-large in the company had the group experimenting with a variety of styles, including a country/soul fusion of David Houston's "Almost Persuaded", which turned out to be a single better forgotten. In one of the group's later

tours, they ran into producer Charles Calello, who introduced them to a young song writer, Laura Nyro. Laura thought she had a perfect song for them, and offered them "Save The Country". As it turned out, she had offered the same song to other acts like the Fifth Dimension, and Thelma Houston. Several versions of the song hit the market in the same three-week period, and split airplay hurt the sales of this release. (Incidentally, if you have copies of the last two Capitol singles, you'll find some of the groups better songs hidden on the B-sides).

By mid-1969, it was evident that musical styles were changing. Progressive rock styles were coming into popularity, and even the more established soul acts were leaning in this direction, with arrangements like The Temptations, "Cloud 9" and "Psychedelic Shack". Dave recalls of this period, "A lot of heads were going in different directions, musically, within the group. Even though R & B is what had made us what we were, I think that we actually got trapped into R & B. A lot of people have said that Chicago, Blood, Sweat, and Tears, and that sound could have been us. We kind of got left behind when groups like that got cooking with what was basically a black sound." A new deal was formed in late '69 with Mercury records, with a new producer, Ted Cooper. The first release was an excellent effort, with a marked change in style, entitled "Holly Go Softly". But again, the song, co-authored by singer Toni Wine, was also released by a group on Toni's home label, Liberty. This version, by the Phoenix-based group Cornerstone provided a cover battle which may have prevented either version from seeing more than regional action. The Mercury album, "Better Than A Ten Cent Movie", is a great set, in many ways ahead of its time. Mercury made a poor choice for the next single, in Dylan's "Lay Lady Lay", and, as it turned out, it was the group's last. Dave became the most disillusioned, as troubles began within the group.



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Remembering the final tour, Dave reflects, "We were booked to play at West Chester State College with Chicago Transit Authority, who were, ah that time, just getting going. I hadn't really heard of them yet. Well, they walked on stage like a bunch of long haired hippies, but their music was just devastating. We came on still dressed in tuxes. After the show, I told our manager that after our 4 week stint in Vegas, I was hanging it up ... listening to Chicago, who were all white, I just figured we missed the boat. It's funny, members of Chicago told us after the show that our albums had been influential in their music." Two songs which Dave had just written, "Politician", and "Cloud-burst" were never waxed.

After Dave's departure from the group, Stan Sommers (formerly of the Del-Satins and The Beats) was brought in as a replacement, and efforts were concentrated on their stage show, rather than recording. Even though the group did lay down some tracks, nothing was released (see unreleased master lists). Later members of the band included Kirk Bruner (replaced Bob Angelucci), and R. B. Sharp (replaced Terry Crousore). The group was reduced to a 5-man act when the final break-up occurred in 1974. Buddy feels that, "I guess the real reason that we never achieved major national status was ... we got lazy. When the money is coming in and everything, it's hard to see that the bubble could burst ... we only wanted to work one or two nights a week after things started happening, and didn't really have the self-discipline we needed to survive."

In the 1980's, many members of the original Mag Men are still active in performing. Bob Angelucci formed a band called "Class Act", with his wife Rita, and former Mag Men Saxist Tom. This band was an off shoot of an earlier group "Rita and The Heartbeats", also featuring Rita Angelucci on lead vocals. Other members of Class Act included Dan O'Hara, Tom Demartele, and Joe Colario. After disbanding in 1984, Bob has been active in some studio work, and is currently forming a new band in the Harrisburg area.

The mid-80's also saw several Mag Men reunion concerts, with Dave Bupp, Buddy King, Tom, and Bob Angelucci, including 2 sell-out performances at the Strand-Capitol Performing Arts Center, York. Dave, during this time, was also hosting a well-listened-to oldies show on WOYK radio, York, featuring rhythm and blues of the 50's and 60's.

In 1987, Dave Bupp and Buddy King have reunited in forming a band called Full Circle. The group is billed as a rhythm and blues revival, also featuring Larry Green on sax and vocals, from the Exciters, another very successful Harrisburg area band. Other members are "Dusty" Rhoades, on bass guitar and vocals, and Carl Young on lead guitar and drums. As of May of this year, this group has teamed up with original Mag Men

FULL CIRCLE



manager Ron Gittman, with several projects in the works. Capitol records is considering the release of a "Best of" set of the Mag Men records on CD, and a local release by Full Circle is planned on the Major League label, with negotiations with Capitol, Arista, and RCA underway for national distribution. The local release will be a 4-song 12-inch EP. One of the new titles is "Walkin', Runnin', Fallin' In Love". Performances are scheduled this spring at the Split Rock Lodge, Lake Harmony, Pa. A performance which no collector will want to miss is scheduled at Wise Haven (York, Pa.) for July 3rd of this year, when Full Circle will share the stage with the Quin-tones.

Thanks to Dave Bupp and Buddy King for their many hours of fascinating conversation over the past 7 years, which are the basis of this story. The author would also like to acknowledge Bob Angelucci, Tom Hoover, Tom, and Tim Fritz of KRC for their contributions.

Footnotes

- 1 Diane King Susek records Christian Music for the Light label today
- 2 DJ Tony Montgomery, then with WFEC, is credited with promoting the group in that market. Other radio personalities which contributed to the groups promotion in their home area were Chuck Raymond of WLAN, Lancaster, and Ed Lincoln of WSBA, York.

MAGNIFICENT MEN DISCOGRAPHY and related groups

"THE ENDELLS

HEIGH-HO 605 - "VICKY"
(Apr. 1963) "THE MONKEY DANCE"

THE DEL-CORDS

IMPALA 214 - "EVERYBODY'S GOTTA LOSE SOMEDAY" (ZTSP 95231)
(1964) "YOUR MOMMY LIED TO YOUR DADDY" (ATSP 95232)

THE DEL-CHORDS

MR. GENIUS 401 - "EVERYBODY'S GOTTA LOSE SOMEDAY"
(1964) "YOUR MOMMY LIED TO YOUR DADDY"

AS THE DOGS* - instrumental track from Impala session. Flip is by another group.

TREASURE - "SOUL STEP"
(1964)

THE MAGNIFICENT MEN

CAPITOL 5608 - "PEACE OF MIND" (26213)
"ALL YOUR LOVIN'S GONE TO MY HEAD" (26211)
CAPITOL 5732 - "MAYBE MAYBE BABY" (26214)
"I'VE GOT NEWS" (26209)
CAPITOL 5812 - "STORMY WEATHER" (26479)
"MUCH MUCH MORE OF YOUR LOVE" (26448)
CAPITOL 5905 - "I COULD BE SO HAPPY" (26605)
"YOU CHANGED MY LIFE" (26604)
CAPITOL 5976 - "SWEET SOUL MEDLEY - PART I" (26651)
"SWEET SOUL MEDLEY - PART II" (26651)
CAPITOL 2062 - "BABE, I'M CRAZY 'BOUT YOU" (26755)
"FOREVER TOGETHER" (26756)
CAPITOL 2134 - "BY THE TIME I GET TO PHOENIX" (26795)
"TIRED OF PUSHING" (26605)
CAPITOL 2202 - "ALMOST PERSUADED" (26801)
"I FOUND WHAT I WANTED IN YOU" (26784)
CAPITOL 2319 - "SAVE THE COUNTRY" (25124)
"SO MUCH LOVE WAITING" (26797)
MERCURY 72988 - "HOLLY, GO SOFTLY (1-44407)
and DJ-165 "OPEN UP AND GET RICHER" (1-44408)
MERCURY 72988** - "LAY LADY LAY" (1-44495)
and DJ-187 "WHAT EVER IT TAKES" (1-44496)

MAGNIFICENT MEN - ALBUM RELEASES

CAPITOL 2678 - THE MAGNIFICENT MEN
CAPITOL 2775 - THE MAGNIFICENT MEN LIVE
CAPITOL 2846 - WORLD OF SOUL
MERCURY - BETTER THAN A TEN CENT MOVIE

MAGNIFICENT MEN - UNRELEASED MATERIAL

1964 - Impala Records, Broad St., Philadelphia
"DADDY'S LONELY BABY, WON'CHA COME ON HOME" (Bupp)
"I'M SO SORRY" (How I Hurt You)"

1965 - Demo Session at Abtone Studios, Broadway, N.Y.C.

"SO SMOOTH" (Bupp-King)
"PEACE OF MIND" (Different Version)
"STORMY WEATHER" (Different Version)
"I'M THE PRESIDENT" (Bupp)

1971 - Long Island sessions with Stan Sommers, Buddy King

"CHURCH" (Steve Stills)
"YOUR OWN SONG" (Buddy King)
"IT'S A BEAUTIFUL THING" (Buddy King)
"CHAINED" - (Rod Argent)

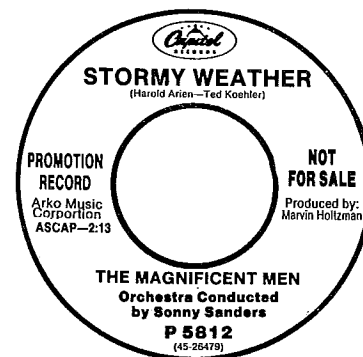
1974 - Session at Vulcan Sound Studios, Mechanicsburg, Pa.

Personnel: Buddy King, Kirk Bruner, Jim Seville, Bill Richter, and R. B. Sharp
"STONE BELIEVER"
"CELEBRATION"
"REJOICE"

RELATED SINGLE - by Tommy Hoover and Company (1985)

M# Records "Your Wedding Song"
EP850427 "Paint You With A Song"
"Don't Know Anymore"
"I'm Just Gonna Love You"

**obviously a company error





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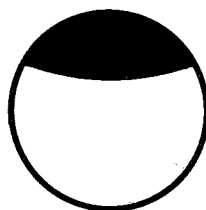
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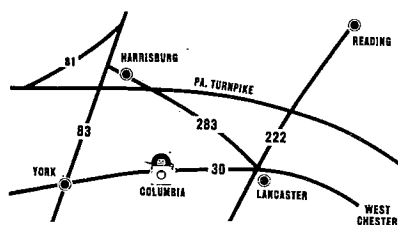
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9:00 AM-
4:00 PM**

1987 DATES:

| | | |
|-----------------|----------------|---------------|
| APRIL 12 | JUNE 28 | OCT 11 |
| MAY 17 | JULY 26 | NOV 8 |
| | SEPT 13 | DEC 6 |

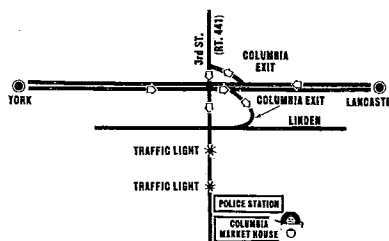
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K.R.C. is looking for writers to prepare articles for future issues of "The Recorder".

We are particularly interested in local acts in Pennsylvania and bordering states. Write to us if you have ideas or groups you would like to have featured.

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