

KEYSTONE RECORD COLLECTORS' **RECORDE R**

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CARL



BIG JOHN



KIT

KIT KATS



RONNIE

Story By: Phil Schwartz

In the mid sixties to early seventies the Kit Kats (aka The New Hope) become so popular in the Pennsylvania - New Jersey - Ohio night club circuit, that many areas claimed them as a local band. The group's members were actually all from the Kensington section of northeast Philadelphia.

"Kit" Carson Stewart attended Overbrook High School in Philadelphia, eventually dropping out to serve with the Navy (1957-61). After his armed service duty was completed in Florida, he returned to his home area and placed an ad in the Philadelphia Inquirer with the intention of forming a rock and roll band. The ad brought several applicants and eventually Kit had assembled the best of them into a group he called "Kit's Kats". The other members of this group were; Joe Shunk on guitar, Bob Sage on Sax, and Ron Cichonski, of Port Richmond, on bass. This

original quartet did some things on local TV for twist contests and began to play at neighborhood bars in Northeast Philly in 1962. It wasn't long before the guitar player decided to leave.

Carl Hausman started playing the piano at age 7. After attending N.E. Philadelphia public school, he studied at the Philadelphia Conservatory of Music, where he developed a unique style of piano. Influenced by Liberace, Mickey Finn, and JoAnn Castle, of Lawrence Welk's weekly television show, he eventually went on the road with a group from Fort Wayne, Indiana, called "Roscoe and The Little Green Men". This group played through Canada in 1961, working with the Johnny Cash Show. By 1962 Carl had come off the road and was working a "normal day job" at the Philadelphia airport, while he established a group called the Chancellor's during the weekends, with his friend John Bradley. Carl and John had known each other since age 13, having earned local reputations as exceptional musicians; John on guitar and Carl as a pianist. They heard of each other by word-of-mouth. John attended Delhaas High School in Bristol, Pa., and, after his stint with the Army ended in 1961, began working in his father's record store, Brad's Music.

It was the summer of 1962 when Kit came into Brad's Music looking for the sheet music to the song "Bad Boy" (The Jive Bombers). During his search, he happened to ask the lady behind the counter if she knew of a good guitar player. She said "Yes, My Son." It just happened that the Chancellor's were about to launch their public debut at Harry Hasher's bar ("The H & H"), Trenton and Lehigh.

When Kit made his entrance that night, he recalls Carl playing an old upright piano and John looking so shy that he was facing away from the audience. Kit was astounded with their talent, and convinced John to join his band. Carl followed a week later. Bob Sage only lasted with the now-labelled "Kit Kats" a few weeks, dropping out to attend school. (He's now an attorney).

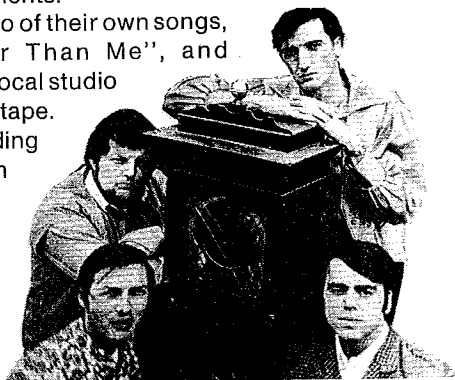
The new quartet (Kit, Carl, John, Ron) began rehearsing and got their first job at The Cottage Inn. Sargent and Trenton Streets, Philly. From there they expanded into Delaware county, and in 1963 were playing at a New Jersey Club near Fort Dix with the Virtues ("Guitar, Boogie Shuffle"). Virtue's leader and record producer Frank Virtue offered them a recording contract. He recorded them at several different sessions, mostly at Reco-Arts studio. These early sessions produced the Virtue LP (released much later) and the first two singles, which Virtue

peddled to Bob Schwartz of Lawn and to Swan records (of which Lawn was a subsidiary). It is interesting that these early masters featured Kit on lead and John singing bass. It wasn't until after the groups association with Frank Virtue that they discovered John's tenor lead potential. Carl recalls; "We were rehearsing "Why Do Fools Fall In Love" and I went an octave higher. I was amazed that John could hit the very high notes".

In 1964 The Kit Kats began their assault on the New Jersey resorts, that by the end of the decade would earn them the reputation of the greatest shore-band of the sixties. It started at Tony Mart's in Sommers Point, where they packed the house nightly. They were also writing some original material, both at home and on the road. Carl would write the music and give it to Kit, who wrote the lyrics. He then returned the songs to Carl to do arrangements.

In 1965, they took two of their own songs, "Won't Find Better Than Me", and "That's The Way" to a local studio and recorded a master tape.

The master was, according to Kit, sold to Thom Bell of Cameo/Parkway, and might have ended up on that label had it not been for a meeting two weeks later with Bobby Fenezio (aka Bob Finiz) at the Key



Bar, Philly. Publicity shot for their first LP Cover "It's Just A Matter Of Time". Upon its release in 1967, the optimistic title referred to when the group would be nationally known stars.

Fenezio was a producer for the Jamie/Guyden label and offered the group free recording time upstairs at Universal Distributors, 919 N. Broad Street. These sessions were done after gigs, at 2 - 3 in the morning over a period of about a year. Much of the material on the first album (which wasn't released until August, 1967) was done during this time. Also, according to Kit, the group's original master tapes were purchased back from Thom Bell for the same price they sold it for; \$75.00. Kit recalls, "He was a real gentleman about it, although, in retrospect, we would have probably been national stars if we had stayed with Bell."

"That's The Way" was released as Jamie 1321 in July, 1966. The group was playing seven nights a week at that point at the Elmira (now the Stardust) in Wildwood, N.J. They had already accumulated a pretty sizable following without any records, but when "That's The Way" came out, Kit says, "It was like old home week... things really started happening." In Penna. the song was top ten in many markets. Ironically, the B-side of this single was the first version of "Won't Find Better" which would become their biggest selling song four years later.



*Rehearsing at
919 N. Broad St.
March 1967.*

"Let's Get Lost On A Country Road" was partially written in Philadelphia, and finished in Youngstown, Ohio while playing at the "Holiday Bowl". It was recorded in August, 1966, and became their second single that fall. Amazingly, according to today's standards, some radio stations had problems with calls from parents objecting to the lyrics and pulled it from their playlists. Even so, the song became a Northeast classic and a best seller on such powerhouse stations as WFIL.

Although the William Morris Agency had offered to sign them, the group decided to continue as basically self-managed. Bob Fenezio, who had acted in some respects as management, left late in 1966. The group made a risky decision to sign with a new night club in 1967, The "Riptide". This club had the reputation of being a "white-elephant" at the time. Several known acts have bombed there. Memorial Day night at 11 p.m., there were 3 people in the place. However, the groups followers didn't let them down. By 12:30 there were 1000 people and the Riptide became the best known of the groups' shore homes, until the end of the decade. During those years, in the off-seasons they played regularly in central Pa, so frequently in fact that some writers have given their home base as Lancaster, where they were regulars at the Old Colony Inn and the Village. Village co-owner Pete Photis recalls that the group was the top attraction there, once setting a still-existing record of 5 weeks straight. They also frequented the mainline (Route 30), where their live LP was recorded (the T-Bar), and toured in the late 60's with stars such as the 5th Dimension, 4 Seasons, Doc Severnson, and Lou Rawls. In their home area, they earned three appearances at the Spectrum, Philadelphia. It was during this time that the Philadelphia Inquirer labelled Carl the "greatest Rock'N Roll pianist on the East Coast".

At the end of the summer, 1969 the group hired a new producer from Florida named Mike Aptsey. He had been recently successful with the song "Love" by Mercy, and suggested a name change to "New Hope". (picked from the map). "Won't Find Better" was recorded with their new producer at Universal Studios and released as Jamie 1381 in the late fall. This new version became a monster hit in the northeastern U.S., as well as an international hit in England, Canada, and Australia. Even with the new album, the group was not able to generate a second successful single from this session, and since their massive on-the-road following still knew them as the Kit Kats, they eventually resorted to their original name.

Their final session was done in New Park at Media Studios for Charles Koppelman, and their original producer, Bob Fenezio. "Taken My Time", which captured much of the feel of the early Kit Kats productions was released in 1971, but failed to generate much chart action. Kit left the band in the summer of 1972, and Carl was hospitalized the following year, ending their eleven year tenure.

POST KIT KATS

Following his recovery, Carl went to Disney World where he played ragtime piano on Main Street to up to 90,000 visitors daily. John changed his professional to "Big John" Henry and appeared regionally playing country music with various bands such as Nashville East. Kit continued songwriting and performing musical shows on nutrition with his three children as "The Giant Carrot Man". This comedy on fitness, and

nutrition awareness has been presented at schools and shopping malls, and was more recently highlighted by the ABC and Fox networks. Ron Cichenski remains a music fan, but retired from performing, and is now in the meat industry in Southhampton, Pa.

THE REUNION

After moving back to Pennsylvania a few years ago, Carl operated the gay 90's-styled Silver Dollar Ice Cream Parlor on Fritztown Road, Sinking Spring. Late in 1987 Kit and John got together with Carl to start rehearsing for some reunion dates. Ron was replaced on bass by Dave Ryan, who knew the Kit Kats arrangements by heart, and is an accomplished vocalist as well. The group has treated every oldies fan to superb shows in the central Penna. area during 1988. Kit dropped out of the reunion tour this past summer and has been replaced by veteran drummer Joe Savage, who worked with John in country bands. This new year's eve, Kit Kats' fans can ring in 1989 with the group at The Black Angus, Route 272, Adamstown. While this was to have been their farewell performance, recent developments have renewed promise for the group to continue. Carl has new material, and the band had accepted more than a dozen new dates. Could it happen again? Kit is working on a new venture with Danny Amapitella called "Let's Live", an audio-visual production on the environment.

Says Kit when asked to summarize his feelings about the band, "When it was good, it was great".



Reunion at The Silver Dollar Ice Cream Salon Feb. 1988



On stage at the Black Angus, Adamstown, PA, where the group will make another performance this New Year's Eve.

SUPER HEART SURVEY

THIS WEEK		LAST WEEK	
1. THATS THE WAY	KIT KATS		3
2. SEE YOU IN SEPTEMBER	HAPPENINGS		7
3. I COULDN'T LIVE WITHOUT YOUR LOVE	PETULA CLARK		10
4. SUMMER IN THE CITY	LOVIN'SPOONFUL		17
5. SWEET DREAMS	TOMMY McCLAIN		1
6. THE DOOR SWINGS BOTH WAYS	HERMAN'S HERMITS		33
7. SUNNY	BOBBY HEBB		21
8. PEACE OF MIND	MAGNIFICENT MEN		5
9. I SAW HER AGAIN	MAMA'S & PAPA'S		2
10. STOMPIN' TIME AGAIN	COURRIERS		13
11. OVER UNDER SIDEWAYS DOWN	YARDBIRDS		15
12. HUNGRY	PAUL REVERE & RAIDERS		4
13. MY HEARTS SYMPHONY	GARY LEWIS		48
14. ALL THESE THINGS	UNIQUES		18
15. THEY'RE COMING	NAPOLEAN XIV		6
16. TIPS OF MY FINGERS	EDDY ARNOLD		24
17. WARM & TENDER	PERCY SLEDGE		25
18. LIL' RED RIDIN' HOOD	SAM THE SHAM		11
19. TRAINS, BOATS & PLANES	DIONE WARWICK		19
20. SEARCHING FOR MY LOVE	BOBBY MOORE		22
21. ACE OF SPADES	LINK WRAY		27
22. BLOWIN' IN THE WIND	STEVIE WONDER		23
23. WOULDN'T IT BE NICE	BEACH BOYS		53
24. LET'S CALL IT A DAY GIRL	RAZORS EDGE		26
25. SUMMERTIME	BILLY STEWART		30
26. A MILLION & ONE	VIC DANA		32
27. TAR & CEMENT	VERDELLE SMITH		34
28. GO AHEAD & CRY	RIGHTIOUS BROTHERS		49
29. BRING BACK THE TIME	B.J. THOMAS		35
30. LAND OF 1000 DANCES	WILSON PICKETT		52
31. PUT IT BACK	SUE THOMPSON		37
32. SHE DRIVES ME	SWINGING MEDALLIONS		43
33. I'LL ALWAYS LOVE YOU	ISLEY BROTHERS		36

SUNDAY SEPTEMBER 11

Don't Miss The Biggest Dance

And Show Of The Season

Featuring the Fabulous

Kit Kats

Doing their NO. 1 Hit, "THATS THE WAY"
(JAMIE RECORDS)

Also the SENSATIONAL

Centurys

from Lebanon

AND

Couriers

from Lancaster

with "HARD TIMES"
(SWAN RECORDS)

with "STOMPIN'

TIME AGAIN"
(C-V RECORDS)

PLULS LOTS MORE FUN AND EXCITEMENT

AT

THE OVERLOOK ROLLER RINK

3 miles north of Lancaster

on the Lititz Pike (Rt. 501)

SUNDAY SEPT. 11

7 P.M. - 10 P.M.

Doors Open at 6:30

Get YOUR tickets NOW!

Advance tickets - \$2.00 At the Door - \$2.50

KIT KATS DISCOGRAPHY — SINGLES

As The Kit Kats

Laurie 3186	Aba Daba Honeymoon Good Luck Charlie	July 1963
Lawn 249	Cold Walls You're No Angel	December 1964
Jamie 1321	That's The Way Won't Find Better Than Me	July 1966
Jamie 1326	Let's Get Lost On A Country Road Find Someone (Who'll Make You Happy)	October 1966
Jamie 1331	You've Got To Know Cold Walls	February 1967
Jamie 1337	Won't Find Better Than Me Breezy	May 1967
Jamie 1343	Sea Of Love Cold Walls	September 1967
Jamie 1345	Distance Find Someone	November 1967
Jamie 1353	I Want To Be Need You	February 1968
Jamie 1354	You're So Good To Me Need You	April 1968
Jamie 1362	Hey Saturday Noon That's The Way	September 1968

As The New Hope

Jamie 1381	Won't Find Better They Call It Love	December 1969
Jamie 1385	Let's Get Lost On A Country Road Rain	April 1970
Jamie 1388	Look Away The Money Game	August 1970
Jamie 1422	Find Someone Breezy	1971

As The Kit Kats

Paramount	Taking My Time	1971
PAA-0110	That You Love	

As The Pablo Pance Four

Guyden 2129	Hanky Panky Let's Get Lost On A Country Road	1968
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As The Tik Taks

Guyden 2130	The Nut Rocker Let's Get Lost On A Country Road	1968
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Related single
Roscoe & The Green Men (Carl)

Pontiac 105	Roll Over Beethoven Bye Bye Blues	1960
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LP Releases

Jamie 3029	It's Just A Matter Of Time	1967
Virtue LPV 102067	The Very Best Of The Kit Kats	1967
Jamie 3032	The Kit Kats Do Their Thing Live	1968
Jamie 3034	The New Hope	1969

**Unreleased Masters -
Virtue**

- "Busy Tone" (Hausman-Stewart)
- "The Subway Song" (Hausman-Stewart)
- "Heigh-Ho" (Disney song with new lyrics)
- "Carribean" (Inst. version of M. Torok hit)

Jamie Guyden
Here Comes Love (Hausman - Stewart)

Paramount (Media)
Can't Go Home No More (Hausman - Stewart)
My World Is Empty Without You (Holland-Dozier-Holland)



BLUE MAGIC

WRITTEN BY BILL TROUSDALE

From An Interview

By Steve Yohe & Bill Trousdale

Edited By Phil Schwartz & Cindy Trousdale



L to R: Wendall Sawyer, Ted Mills, Vernon Sawyer, Keith Beaton.

When asked to put this article together about the group Blue Magic, my mind raced to recall which event of their history has affected me the most, meeting the group at the Harrisburg Marriott in February 1984, or the first time I heard "Spell" or "Sideshow". The impact of both events "... must have put a spell on my mind". Then, it occurred to me, that few groups could reflect life in song, better. A quick glance at Blue Magic's discography shows a living or loving experience that we all have had, or hope to have someday.

The Blue Magic formula for success is rooted in the neighborhoods of Philly where the members grew up. All attended the same schools, from grammar school to high school, in West Philly and Germantown. Blue Magic drew from all the acts of the day, especially those who were into choreography. They drew from the other Philly groups, The Delphonics, and those who played at Sigma Studios. Their contemporaries included the Jackson Five, Earth Wind and Fire and Kool & the Gang. The group was influenced by all styles of music, from pop, rock, and R&B. While Ted Mills points out that all groups have something you can learn from, Vernon Sawyer is the visionary, looking to "keep the music updated" and if necessary to change the chemistry "a little bit". The group remained intact until Richard Pratt left in 1984, for personal reasons. Other than a hiatus from '77 - '79, to get into the business part of the music world, the group has been together since 1972.

A major influence could be directly found at the recording sessions at Sigma Studio's in Philly. Under the direction of Tommy Bell, Linda Creed, Bobby Martin and the talented competition of the day from Motown and other artists who often re-mixed at Sigma, the group obtained additional exposure. They were asked to provide back-up vocals occasionally. Mick Jagger and Billy Preston, while working on "It's Only Rock & Roll", included Blue Magic in the session. A gold single went to the group for putting together "Love Won't Let Me Wait", for Major Harris. Ted Mills, though not given credit, was on the record.

It seemed Blue Magic was destined to receive a set back everytime they received an accolade. Even though the group received the Ebony Award, given by Aretha Franklin and Ebony Magazine, they were frustrated with the business of deciding which tune to release. The label didn't ask or seem to care what the group wanted. Vernon Sawyer points out, "It's hard for someone to judge a song if they don't know what

went into making it ... however, the record company is putting up the money". Ted Mills added, "If the public doesn't get a chance to hear a song, then they don't have the opportunity to accept it". The limitations placed on the group by others were very much different than the group's goals.

Blue Magic had a desire to "go and perform anywhere, to get people to like our music". Blue Magic's international tours in Switzerland, Guam, The Virgin Islands, Japan, and the Far East were phenomenally successful. In Manila, Blue Magic was so well received that seven of their tunes reached number one status.

The success of their biggest hit "Sideshow" goes to the timing of the promotion. If "Sideshow" was released as the "first record it would have done nothing". The follow-up tune "Three Ring Circus" which did well, would have done better if another tune would have been released after "Sideshow". This writer agrees with the group that the similarity of the themes, begs the question "why should I buy "Three Ring Circus" when I already have "Sideshow"?

Blue Magic continued to define and refine, by breaking out the formula sound with a Bobby Eli penned tune called "Love Has Found It's Way To Me". The purpose was to show the group's potential by featuring a baritone lead. Blue Magic believed the tenor leads by Ted Mills, while exciting, would limit their reach to all ages, races and creeds. A valid pen, however, the promotional support was forth coming. Blue Magic's greatest contribution to music was the foundation they laid in 1973 with other groups such as Graham Central Station and the Hues Corporation. The tempo and rhythm of "Welcome to the Club" became a crucial element in the development of the disco movement one year later.



L to R: Keith Beaton, Richard Pratt, Ted Mills, Wendall Sawyer, Vernon Sawyer.

The WMOT label was created by the managers of Blue Magic while the group was signed with Atlantic (ATCO). Al Rubins and Steve Bernstein created WMOT, first as a production company, then following some success, as a label. Ted Mills points out they took on acts which didn't directly affect the group. "So, Rubins and Bernstein were not obligated to give Blue Magic a share. We were good friends, but over the duration of ten years, WMOT folded and Blue Magic is still here".

Yes, Blue Magic is still here. Whether in the tunes thus far created, that have touched us or for new generations to discover the magic of their music. yes, Blue Magic is still here. Their search for success transcends the music they create it reflects a living and loving experience we all have had or hope to have. It's **Magic**.

BLUE MAGIC DISCOGRAPHY

SINGLES

ATCO (WMOT)

6910	Spell Guess Who	3/73
6930	Look Me Up What's Come Over Me	8/73
6949	Stop To Start Where Have You Been	2/74
6961	Side Show Just Don't Want To Be Lonely	8/74
7004	Three Ring Circus Welcome To The Club	11/74
7014	Love Has Found Its Way To Me When Ya Comin' Home	3/75
7031	Chasing Rainbows You Won't Have To Tell Me Goodbye	7/75
7046	Grateful Pt. 1 Grateful Pt. 2	3/76
7052	Freak-N-Stein Stop And Get A Hold Of Yourself	6/76
7061	Teach Me Spark Of Love	9/76
7090	I Waited Can't Get You Off My Mind	11/76

WMOT LABEL

4003 Summer Snow 1/77

CAPITOL LABEL

4977 Land Of Make Believe 4/81
Remember November

5024 Seems I Haven't Seen Her 6/81
Who Could Ever Leave You

Mirage Label

7-99869 Since You've Been Gone 12/82
7-99914 Magic Number 3/83

Blue Magic LP's

ATCO Blue Magic 1974

ATCO Magic Of The Blue 1974

ATCO 13 Blue Magic Lane 1975

ATCO Mystic Dragons 1976

ATCO Blue Magic Live 1976

ATCO Message From The Magic 1977

CAPITOL Welcome Back 1981

MIRAGE Magic Number 1983

WITH MARGIE JOSEPH

ATCO
7030 What's Come Over Me 11/75

COLLECTORS GUIDE TO AMUSEMENT PARK-RELATED RECORDS

Compiled by B. Derek Shaw

Derek Shaw, President of Pennsylvania's Keystone Record Collectors and contributor to INSIDE TRACK, has spent the last eight years collecting and researching amusement park and roller coaster related recordings. Following is a comprehensive listing of all records on these subjects he has located to date. Additions and updates are welcomed, and should be forwarded to Derek at 39 N. West St., York PA 17404.

SELECTION	ARTIST	FROM LP TITLED ... (IF APPLICABLE)	LABEL	NUMBER	YEAR	COMMENTS
7" SINGLES						
CONEY ISLAND BABY	THE EXCELLENTS		BLAST	BL-205	1963	A CLASSIC
CONEY ISLAND WILD CHILD	BILLY HARNER		LAWN	L-244-C	1964?	HIT: SALLY SAYIN SOMETHING
DISNEYLAND DADDY	PAUL EVANS		SPRING	SP193	1979	
FERRIS WHEEL	FRANKIE KARL		IN'SIGHT	3500		
FUN HOUSE	ANITA GORDON		RCA	47-8201		
HAPPY TIME MEDLEY WITH GOODBYE MY CONEY ISLAND BABY	THE GAYLORDS		MERCURY	70660X45	1954?	
I WANNA GO TO CONEY ISLAND WITH MY GRANDMA	ARTIE KAPLAN	DOWN BY THE OLD STREAM	PARAMOUNT	PA40302	1974	1930s-TYPE SONG
JOHNNY FREEDOM	JOHNNY HORTON	FREEDOMLAND U.S.A.	COLUMBIA	4-41685	1960	"AERIAL ART" ON SLEEVE
KENNYWOOD PARK	FREDDY CANNON		HO		1987	"PALISADES PARK" REMAKE
LOVE ROLLERCOASTER	OHIO PLAYERS	HONEY	MERCURY	73734	1975	MODERN COASTER CLASSIC
LOVE ROLLER COASTER	JOE TURNER		ATLANTIC	45-1146	1957	
MAIN STREET ELECTRICAL PARADE	(SOUNDTRACK)		W.D. PRGD	5-WD	1977	
PALISADES PARK	FREDDY CANNON		SWAN	S-4106-P	1962	A CLASSIC ON NJ PARK
PENNY ARCADE	THE MAGIC ORGAN		RANWOOD	R-930	1972	
ROLLER COASTER	BLOOD SWEAT & TEARS	NO SWEAT	COLUMBIA	4-45937	1973	
ROLLER COASTER	ECHO & THE BUNNYMEN		SIRE	7-28260-B	1987	"LIPS LIKE SUGAR" B-SIDE
ROLLER COASTER	JANIE GRANT/DAVIE ORCHESTRA		CAPRICE	109	1961	B-SIDE OF "ROMEO"
ROLLER COASTER	DELORES HILL		COMPANION	CP-104	60s?	B-SIDE OF "I COULDN'T BELIEVE..."
ROLLER COASTER	MARK JAMES	MARK JAMES	BELL	45355	1973	AUTHOR OF THE SONG
ROLLER COASTER	LARRY VERNIE		ERA	3034	1960	"MR. LIVINGSTON" COMEDY B-SIDE
ROLLER COASTER BY THE SEA	JONATHAN RICHMAN-MOD. LOVERS		BESERKLEY	8222	1977	B-SIDE OF "EGYPTIAN REGGAE"
ROLLER COASTER RIDE	THE RACKET SQUAD		JUBILEE	J65694	1970	PITTSBURGH ROCK BAND
ROLLER COASTER ROMEO	CLAIRETTE		ENCORE	45-1210	1959?	
ROLLER COASTER WEEKEND	JOE VITALE	ROLLER COASTER WEEKEND	ATLANTIC	45-3204	1974	
STEEL PIER	BOBBY RYDELL		CAMEO	UNLISTED	1963	ONE-SIDED PROMO DISC
WE CAN'T RIDE THE ROLLER COASTER ANYMORE	GUNHILL ROAD		KAMA SUTRA	KA569	1973	B-SIDE OF "BACK WHEN MY HAIR WAS SHORT"
WILDWOOD DAYS	BOBBY RYDELL		CAMEO	C-252-B	1963	AMUSEMENT PARK RELATED
7" SINGLES (NAMES ONLY: NO AMUSEMENT PARK/ROLLER COASTER MUSIC OR ARTWORK)						
MY FRAULEIN CRIES FOR ME	ROLLER COASTERS		DEL FI	4196-137	1960?	
WILD TWIST	ROLLER COASTERS		DEL FI	4194-110	1960?	INSTRUMENTAL
7" SINGLES (ARTWORK ONLY: NO AMUSEMENT PARK OR ROLLER COASTER-RELATED MUSIC CONTAINED WITHIN)						
CHEAP THRILLS	DAVID ALLEN COE		COLUMBIA	38-03997	1983	ROLLER COASTER SILHOUETTE
SCRUMP DILLYISHUS LAND	THE CURBSTONES		MGM	PK1010	1973	GALAXY COASTER IN BACKGROUND
10" SINGLES (NAMES ONLY: NO AMUSEMENT PARK/ROLLER COASTER MUSIC OR ARTWORK)						
ROLLER COASTER (78 RPM)	LES BAXTER		CAPITOL	1546	50's	FLIP SIDE: "ON TOP OF THE ROLLER COASTER"

SELECTION	ARTIST	FROM LP TITLED ... (IF APPLICABLE)	LABEL	NUMBER	YEAR	COMMENTS
12" SINGLES						
AMUSEMENT PARK	THE KANE GANG		LONDON	886-017-1	1984	PROMOTIONAL DANCE 12"
FIRST TIME ON A FERRIS WHEEL	SMOKEY ROBINSON AND SYREETA		MOTOWN	67205	1985	FROM "LAST DRAGON" MOVIE
ROLLER COASTER	AMBER CASARES		GLOBAL	602 146	1986	

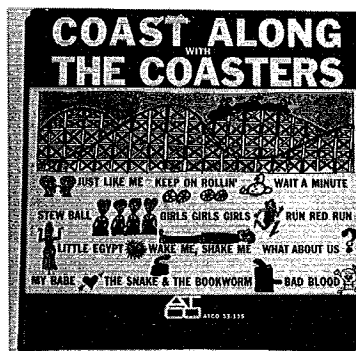
12" SINGLES (ARTWORK ONLY: NO AMUSEMENT PARK OR ROLLER COASTER-RELATED MUSIC CONTAINED WITHIN)						
LIVING IN A PARTY TOWN	RICHARD BONE	SURVIVAL	(IMPORT)			

LPs						
ALONE AT CONEY ISLAND	MICKEY MOUSE CLUB	SONG HITS	DISNEYLAND	3815	1975	
AMUSEMENT PARKS USA	BEACH BOYS	SUMMER DAYS (& SUMMER NIGHTS)	CAPITOL	T-2354	1965	
AMUSEMENT PARKS USA	BEACH BOYS	BE TRUE TO YOUR SCHOOL	CAPITOL	N16273	1982	REISSUE OF EARLIER LP
CONEY ISLAND USA	BROADWAY CAST	I HAD A BALL (SOUNDTRACK)	MERCURY	OCS6210	1964	
GIVE ME A RIDE (ROLLER COASTER)	REO SPEEDWAGON	LOST IN A DREAM	EPIC	PE32948	1974	
LAKESIDE PARK	RUSH	CARESS OF STEEL	MERCURY	SRM1-1046	1975	
ROLLER COASTER	BLOOD SWEAT AND TEARS	NO SWEAT	COLUMBIA	KC32180	1973	SOFTER VERSION THAN 45
ROLLER COASTER	DAVID BYRON	TAKE NO PRISONERS	MERCURY	SRM11074	1976	
ROLLER COASTER	MARK JAMES	MARK JAMES	BELL	1117	1973	SAME AS B S & T. J. IS AUTH
ROLLER COASTER	PARTRIDGE FAMILY	BULLETIN BOARD	BELL	1137	1973	SAME AS B S & T
ROLLER COASTER	SPARROW	HATCHING OUT	SPARK	SPA 05	1971	
ROLLERCOASTER BABY	JONATHAN CAIN BAND	WINDY CITY BREAKDOWN	BEARSVILLE	BR6969	1977	
ROLLER COASTER BLUES	PROJECT ONE	IT'S ABOUT TIME	PROJ. ONE	DN-1987	1987	LOCAL OHIO BAND
ROLLER COASTER WEEKEND	JOE VITALE	ROLLER COASTER WEEKEND	ATLANTIC	SD18114	1974	ROCKAWAY COASTER IN PHOTOS
THEME PARK	THE TUBES	OUTSIDE INSIDE	CAPITOL	ST12260	1983	
(ENTIRE ALBUM)	(PARK ATTRACTIONS)	CONEY ISLAND IN STEREO	RIVERSIDE	RLP1114	1959?	SOUNDS FROM CONEY ISLAND
(ENTIRE ALBUM)	(PARK ATTRACTIONS S/T)	DISNEYLAND/WALT DISNEY WORLD	DISNEYLAND	2510	1980	
(ENTIRE ALBUM)	(PARK ATTRACTIONS S/T)	EPCOT CENTER	DISNEYLAND	2519	1983	
(ENTIRE ALBUM)	(PARK ATTRACTIONS S/T)	FREEDOMLAND	COLUMBIA	CL1484	1961?	
(ENTIRE ALBUM)	(MOVIE SOUNDTRACK)	ROLLERCOASTER	MCA	2284	1977	

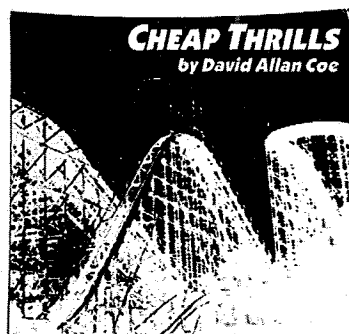
LPs (ARTWORK ONLY: NO AMUSEMENT PARK OR ROLLER COASTER-RELATED MUSIC CONTAINED WITHIN)						
	KENNY BALL & HIS JAZZMEN	PIXIE DUST (A TRIBUTE TO WALT DISNEY)	PYE	NSPL18372	1971	MUSIC FROM CARTOONS & MOVIES
	BRAM TCHAIKOVSKY	FUNLAND	ARISTA	AB 4292	1981	NIGHT AP ARTWORK
	THE COASTERS	THE COASTERS	ATCO	33-101	1958	"COASTER" BEHIND GROUP
	THE COASTERS	COAST ALONG WITH THE COASTERS	ATCO	33-135	1962	COASTER ARTWORK
	THE CONCEPTION CORP.	CONCEPTIONLAND (AND OTHER STATES OF MIND)	COTILLION	SD 9051	1972	COMEDY LP
	THE EUCLID BEACH BAND	THE EUCLID BEACH BAND	EPIC	JE 35619	1979	PHOTOS FROM "EBP IS CLOSED..."
	HIGH ENERGY	HOLD ON	GORDY	GB-996M1	1980	KIDDIE COASTER ON COVER
	DUKE JUPITER	WHITE KNUCKLE RIDE	MOROCCO		1984	GUITAR IS COASTER ON COVER
	ANTON KARAS	VIENNA CITY OF DREAMS	LONDON	LL3319	1963	FIGURE-8 & WHEEL ON COVER
	KING KOBRA	THRILL OF A LIFETIME	CAPITOL	ST-12473	1986	FUTURISTIC COASTER ARTWORK
	LAW	HOLD ON TO IT	MCA	2306	1977	BIZARRE PHOTO/ARTWORK
	THE LEROI BROTHERS	FORGET ABOUT THE DANGER THINK OF THE FUN	COLUMBIA	5C 39106	1984	BACK SHOWS LOOPING STEEL COASTER
	THE LOST GONZO BAND	THRILLS	MCA	2232	1976	"THRILLS" CLOWN
	JAMES MONTGOMERY BAND	HIGH ROLLER	CAPRICORN	CP 0142	1974	PARAGON GIANT COASTER
	MUSICAL YOUTH	DIFFERENT STYLE	MCA	5454	1983	COLOSSUS & REVOLUTION
	THE UNBEATABLES	LIVE AT PALISADES PARK	FAWN	LP-6050	1950s	PHOTOS IN FRONT OF FUN HOUSE, FWHEEL, ETC.
	TORONTO	GIRLS NIGHT OUT	SOLID GOLD	SGR-1016	1983	3-D CRYSTAL BEACH COMET
	WELLINGTON STRINGS	WELLINGTON STRINGS	PELICAN	SE 1008-A		"POSTCARDS", PIERS, ETC.
	(VARIOUS ARTISTS)	THE ORIGINAL ROCK & ROLL HITS OF THE 50'S-VOL 4	ROULETTE	SR-59004	1982	ROLLER COASTER ARTWORK



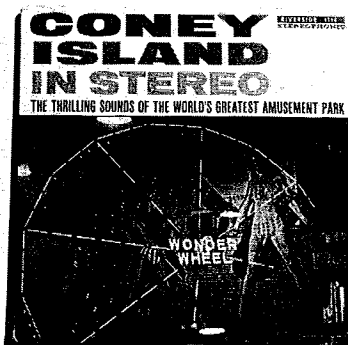
In 1987 Kennywood Amusement Park outside of Pittsburgh commissioned Freddie Cannon to remake his 1962 hit using the names of the actual rides they have. This became part of their 1987 advertising campaign.



1962 LP of Los Angeles group containing charted songs, *Wake Me, Shake Me; Wait A Minute; Little Egypt; Girls, Girls, Girls*. Liner notes paraphrased president JFK: "The importance of getting this album is not what you can do for the Coasters - but rather what the Coasters can do for you."



Jacket to 45 RPM single. Picture is negative of (l to r) *The Scenic, The Thriller, and The Flying Turns* roller coasters at the defunct Euclid Beach Park, Cleveland, Ohio.



Soundtrack to most renowned amusement park in the world, circa 1958. Sounds include: *B & B Carousel, Fun House Barker, Thunderbolt roller coaster (on-ride), Side Show Barker, Fool the guesser, Nathan's Famous Coney Island Hot Dog Restaurant, and more.*

K.R.C. PROFILE



Recent album for Heavy Metal Band, KING KOBRA utilizing some high tech graphics on the cover. Inside sleeve contains group shot on the tracks of Colossus roller coaster at Magic Mountain, Valencia, CA.



Steve Wolgemuth

For Every Ear was founded in 1978 by Bob Burd of New Jersey. I bought the store in 1981. We're located on center square in Elizabethtown. We carry albums, cassettes, compact discs and news and oldie 45's.

Special orders are always welcome, although we try to keep a good stock of new and old Rock & Roll.

My personal collection is always growing. I started out collecting a lot of albums, but 45 picture sleeves are my specialty now. Everything from the Beatles to Bennett. I can never wait for the next KRC Show to find those Golden Oldies.

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.

FOR EVERY EAR

1 Center Square
Elizabethtown, PA
Phone 367-2334

Hours:

Mon., Tues, Wed, & Sat.

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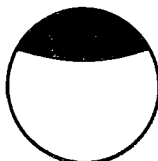
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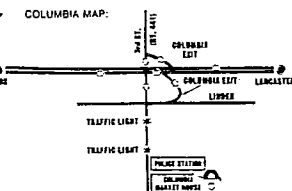
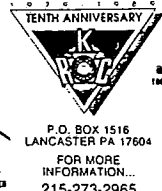
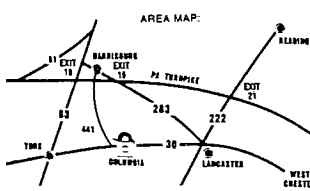


SUNDAYS:
9:00 AM -
4:00 PM

1989 SHOW DATES:

JAN 29	MAY 21	SEPT 10
MAR 5	JUNE 18	OCT 1
APRIL 9	JULY 30	NOV 5
		DEC 3

The Show Features Collectors With Records Mostly From The Past Four Decades, Covering All Types Of Music...
 • DOO WOP • JAZZ • EASY LISTENING • HEAVY METAL/THRASH • COUNTRY
 • ROCK 'N ROLL • SOUNDTRACKS • NOVELTY & COMEDY • RHYTHM & BLUES • TOP 40
 • BLUEGRASS • NEW WAVE/PUNK • DANCE/PUNK • ROCKABILLY • AND MORE!



ADDITIONS / CORRECTIONS For Recorder #4

Sundance 201 Jim Webb Love Of A Woman
Johnny Ringo

The Walt Smith record listed may actually be #203,
but this cannot be verified at this time.

We were sad to hear of the passing of Johnnie
Richardson, featured in Recorder #4.

Editor: Phil Schwartz **Issue Contributor:**

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Ron Diehl
Bob Atwater

Bill Trousdale
B. Derek Shaw

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Susan Schwartz
Cindy Trousdale

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