

# KEYSTONE RECORD COLLECTORS' RECORDEE

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## The Royal Lancers

L to R: John Mader, Bob Morrison, "Corky" Weiss, Larry Borrell, Bill Weaver

*As local rock and roll legends go, there are many of us who remember a particular group at a particular night haunt that really impressed us years ago. Our memories may be that they sounded as good or better than the hits they were covering, or, better yet, that they played original material. As South Central Pennsylvania legends go, few bands can measure up to the Royal Lancers in the early 60's. Even though it has been over 20 years since this band performed, and more like 25 since they made their best recordings, 60's music enthusiasts still admire the impact they made on the local music scene. National record auction listings often use tags such as "great 60's song", and "excellent 60's harmony" when offering their discs. In the Pennsylvania market, this group certainly ranks highly in the "shoulda, woulda, coulda" had national hits department.*

The Lancers, as they were originally called, first came to the public in a very low-key manner. It was Junior prom night at Elizabethtown, Pa. high school, and the Royalaires were the entertainment. Four members of the sophomore class: Keith "Corky" Weiss (lead vocal), Bill Weaver (bass guitar), Larry Borrell (organ/piano), and John Mader (lead guitar), had arranged to play a number during intermission. The tune was "Tallahassee Lassie". It was the only one they had rehearsed, so they played it twice. The reaction of the audience was that they were surprised at how well these underclassmen played together, and this initial exposure quickly led to other offers to play at parties, fire halls, etc. Their search for a permanent drummer that summer took them across Lancaster County to

Manheim Central High School where senior Bobby Morrison had already earned a reputation as a fine player. Heading to Central's band room for their rehearsals, they found not only an excellent drummer, but the other key player in the band's story, their manager, arranger, and writer. This was Harold E. Kern, the music/band instructor at the school. If you remember your high school music teacher as being more interested in John Philip Sousa's marches than the top 40, then you should have gone to Manheim Central.

Harold Kern, originally from Gap, Pa., formed his first recording act, The Admiraltones, in 1956. This group consisted of himself on keyboards; Salvatori Meechie, sax; Paul Gottschall, guitar; Ernie Howry, drums, and George Desmond, bass guitar. In late 1958, this quintet made a demonstration record which they sold to Harry Chipitz and Emil Corson of Philadelphia,<sup>1</sup> owners of Future records. The disc was released in February, 1959, with the instrumental "Rocksville, Pa." as the A-side, and the Johnny Johns vocal "Hey Hey Pretty Baby" on the flip. A lot of radio exposure and Bandstand appearances in Philly prompted the record's release on the nationally distributed Felsted label within a few weeks. Kern earned his teaching degree at West Chester State College, and came to Manheim Central in 1960. Bobby Morrison was chosen as successor to the original drummer in the Admiraltones, and was subsequently drafted into the Lancers. Kern's trained ear recognized this group as capable of bigger things, and stated investing his time in writing and rehearsing the group.

Through a mutual friend (songwriter Bic Bixler), Kern wrote some songs with Kenneth Bolognese (a.k.a. Kenny Chandler) of Harrisburg in 1962. He took the songs with the group to the famed Reco-arts studio late that year. Corky recalls of that first frightening session, "Emil, the guy who was running the studio, was a carbon copy of the little guy in "Taxi"... and he's running around screaming and yelling at you, and you figure out you'd better get it right by the fourth or fifth take, or you're gonna be outside. "Don't touch the mikes", he's yelling, "these mikes cost \$600.00, and if you touch 'em, you bought 'em." Bill Weaver adds: "Well, it's kinda funny because, when you go to your first session, you don't know what to expect, and when someone puts you in a little booth, all cramped in together, and puts headphones on you, you're not too sure what you're gonna hear. When we heard the first playback, we were much more at ease. We looked at each other as if to say, "Is that us?" We were very pleased at what we heard." Through his exposure to Dick Clark with the Admiraltones, Harold had met Tony Mamarella and Frank Slay, of Swan records. He took the finished masters to them, and they decided to put out the record on their new subsidiary label, Lawn records. "Oh Little Girl" b/w "You're The Right One" became Lawn #205 upon its release in 1963. The A-side started receiving heavy regional play in California and Cincinnati, but had trouble getting started in the East. The similarities between "Oh, Little Girl" and "Here I Stand" (The Rip Chords), have been noticed by more than one music enthusiast. It was speculated that Columbia's interest in the Lawn record prompted the Rip Chords' release, although it has to be remembered that "Here I Stand" actually goes back to 1959 (Wade Flemmons, VJ). The first pressings of Lawn 205 credit The Lancers. However, a lawyer's letter from another group with a copyright on that name soon produced a second pressing, and a change in the band's permanent name to ROYAL LANCERS.

Mike Morrow's bar at Steelton, Pa. was a small corner bar with a capacity of about a hundred. As the Royal Lancers established themselves as the house band there, they were smashing in about 300 people. This became the first regular home for the group, and one of their performances there was actually taped by a French newsreel company. (Early MTV!... now wouldn't we like to have THAT reel!) Their next regular weekend gig was at Martini's, Hershey, where members of the Eagles and Colts training squads were regular patrons. Then came the road trips, and some pretty fast company. The group travelled together in a 1938 Packard hearse, which could accommodate all the instruments, as well. On the back of the vehicle was painted the inscription, "People are dying to hear us." Their most memorable dates include: Beach Boys at Reading Fairgrounds; Patti Labelle And The Blue Bells at the Dupont Hotel, Wilmington; The Tokens at Allentown High; the Pixies Three, Link Wray, and Randy and the Rainbows, at WARM radio day, Scranton, and Neil Diamond and Tommy James and the Shondells at WBSA Radio day, York. The group went into the promoter business in 1964, arranging for Brian Hyland, Gene Pitney, and The Crystals to perform at their alma mater in Elizabethtown. Since all the members of the Royal Lancers read music, they were often called upon to be the musicians behind other acts on their road trips. It was about halfway through their careers that they started changing their image. Corky explains, "we started to cast away that sharkskin suit and tie "set-look". I think we were one of the first groups to do our own thing. We wore shorts and sneakers. We went to Lehigh College, and they ended up throwing six cases of beer on us before the end of the night. There was no use in getting dressed up. (Ed. Note: Belushi would love it) He also recalls the long weekends on the road, "We were all in college and that was the hard part. I mean we were going for 3 or 4 day stints, and you were up all night... but it was fun. It really kept me from getting discouraged, as far as the records went. I was high as a kite every time we cut a song. I thought THIS IS IT after every session... but when we played, that made it all." Bob Morrison also recounts a vivid memory of playing at the infield at Williams Grove Park, and getting the Packard hearse hopelessly stuck in the mud on the racetrack after the performance.

After the second Lawn release failed to generate as much attention as the first, Kern put the group on his own label,

Hi-Mar. The label was an extension of Hi-Mar publishing which was a BMI licensee, co-owned by organist/classmate Tom Martin. (Harold's nickname was "Hi") Although the partnership maintained a studio in downtown Lancaster, the label lists Mannheim or Litztz addresses, depending on where Kern was living at the time. The first Royal Lancers' release on Hi-Mar was a coupling of two remakes which were popular in their stage act: James Brown's "Good Good Lovin'" and Troy Shondell's "This Time". These were surprising choices, considering the amount of original material which the group had. The record was a poor seller, largely being distributed at the group's appearances, and is the rarest of their records today.

Still searching for that elusive national hit, Kern used his music business contacts to reach Charles Calello, one of the nation's top arranger/producers at the time. Their first collaboration, done at the smaller Stay Phillips studio, resulted in their final Hi-Mar release, the Seasons-sounding "Be My Girl" b/w "Hey Little Girl." This was a good regional seller, and kept the act in the limelight for their public appearances. It also led to the bigger session which was to yield the group's rock masterpiece. This final session was scheduled for late summer at the Ohmstead Studios, 80 West 40th St., New York in 1965. Using only Bobby Morrison, Calello had the same members of the New York Philharmonic who were used on the Four Seasons hits. The tracks were laid down in about an hour and a half, but when the group went to do the vocals, Corky couldn't hit one of the high notes. He was sent to a neighborhood bar for a few drinks, and, upon his return, they knocked it out on the first take. Calello, who had basically been hired on a "fee for service" basis, was nonetheless certain that he had created a major hit. Kern and the group were equally convinced. Calello's parting comments were to the effect that the group should go home, and he would be calling them to arrange the tour. The call never came. ABC Paramount put the record out in the final weeks of 1965, where it was instantly a pick of the week by all three national trade magazines. Some members of the group recall that ABC Paramount withheld all promotional effort in favor of a "Bring back Ray Charles" campaign. Harold recalls that the record got good regional help in the Philadelphia market from promo-ace Matty "Humdinger" Singer, but no national help. Whether it was the lack of budget, or getting lost in the holiday programming, the record failed to hit the Top 100, and become the early '66 oldie that we might still hear today.

Discouraged, the group maintained their local following for the next few months. Bob Morrison was the first member to leave, dropping out to finish college in the spring of 1966. Today, Bob teaches music in the Montoursville, Pa. district, instructs marching bands all over the state, and has published a widely used textbook, "The Literature and Materials Guide to Instrumental Music". On the performance side, he is still musically active in Consort Sounds, a group specializing in 40's and 50's jazz. Corky had decided that he was either going to be a rock star or a physician. When the ABC record flopped, he enrolled at the Pennsylvania College of Osteopathic Medicine, entering in the fall of 1966. Today he is a family physician, practicing in Gap, Pa. 1966 was also the year that Harold Kern left the area, relocating to Williamsport to enter the insurance business. He was briefly associated with a Williamsport group, The Conductors, in 1967, with Hi-Mar Publishing. He has not been involved in the music business since, but maintains his copyrights, and operates a highly successful insurance business in the Pittsburgh area. Bill Weaver and Larry Borrell kept the name Royal Lancers alive for another year or so, using several replacement members. Bill then went on to play with the Key-men with Joe Prokocheck (former leader of the Royalaires), and more recently with the jazz-oriented Joe Frank and The Majors, with whom he played until the end of 1988. Both Bill and Larry still reside in the Elizabethtown area. John Mader died as the result of self-inflicted wounds in 1967. His brother Jim carried on as a late member of the group.

<sup>1</sup>Harry Chipnitz (recently deceased) went on to form the major record distributing Chips Co. on Broad Street, Philadelphia. Emil Corson was the operator of Reco-Arts recording studio in its heyday.

# ROYAL LANCERS DISCOGRAPHY

## As The Lancers

Lawn 205 Oh, Little Girl 1963  
You're The Right One

## As The Royal Lancers

Lawn 205 Oh Little Girl 1963  
You're The Right One  
Lawn 215 Hey Little One  
Hey Every Body  
Hi-Mar 501 Good Good Lovin 1964  
Hi-Mar 502 This Time  
Hi-Mar 6049 Be My Girl 1965  
Hi-Mar 6050 Hey Little Girl  
ABC Paramount At The Head Of The Crowd 1965  
10751 Baby, I Love You

## With Salvatori Meechie As The Missles

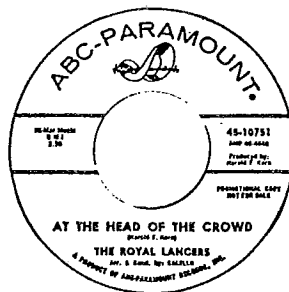
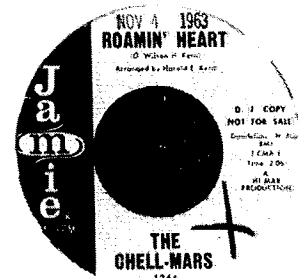
Lawn 213 Little Mary 1963  
The Singing Flute

## With George Wilson As The Chel-Mars

Jamie 1266 Roamin' Heart 1963  
Feel Alright

## With Jimmy Rock (Stoltzfus) The Singing Amishman

Hi-Mar 503 "Mama" (She Treats Her Daddy Mean) 1964  
Hi-Mar 504 "Summer Love"



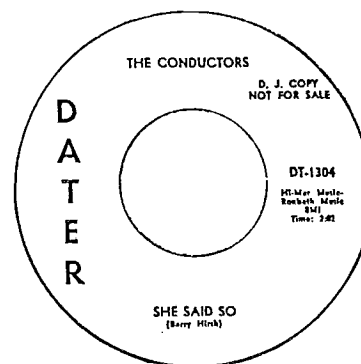
RECORDS

## LABEL DISCOGRAPHY

1001 Admiral Tones	Stompin' U.S.A.
1002	"SomeOne" (featuring Johnny Johns)
101 Paul Thomas (Gottschall)	He's Thinking Of You"
102	Long Black Veil
103 Johnny Johns &	I Found You
104 The 3 Jays	What Is Love
105 Joe Forte &	Heaven Right Here
106 The Originals	Rockin Queen
501 Royal Lancers	Good Good Loving
502	This Time
503 Jimmy Rock	"Mama" (She Treats Her Daddy Mean)
504	Summer Love
6049 Royal Lancers	Be My Girl
6050	Hey Little Girl
9173 Velaires	Yes, It Was Me
9174	I Could Have Cried

### Related Records

Future 1006 - AdmiralTones - Rocksville, PA  
(Also Felsted 8563) Hey, Hey Pretty Baby  
Guyden 2086  
Paul Thomas (Gottschall) Thanks For Calling  
Come Right Out And Say It  
Vista 343 Johnny Johns The Heart Of An Angel  
I'm In The Mood For Love  
Dater 1303 Conductors Whatever's In Your Smile  
She Said Go



# A REVIEW OF THE FOUR TOPS CONCERT IN HARRISBURG, JANUARY 26, 1989 & SINGLES DISCOGRAPHY

By Don Miller



Levi introduced "Ask The Lonely" by telling the audience to "snuggle up to your girl or guy." This was followed by a fantastic extended rendition of "When She Was My Girl" with Levi extolling the audience to "Join along with us and boogie Pennsylvania style." Near the end of the song Levi interjected "she's a Pennsylvania girl and she's beautiful!"

After that, Levi said, "we're going to take you back to 2648 Grand Avenue, original home of Motown records and we're gonna' sing a few classics for ya' -- and classics are exactly what they are -- thanks to you." "Do you remember this?" They then began a medley of their hits from the 60's beginning with "Bernadette", "It's The Same Old Song" and "Walk Away Renee". Levi broke in saying "those are terrific memories but let's not stop now!" By this time the whole audience was on their feet clapping and singing along. "Reach Out, I'll Be There" followed then "Standing In The Shadows Of Love", Levi shouting "everybody sing, Harrisburg!" -- all this building up to an ultimate crescendo of excitement as they concluded with a powerful presentation of "I Can't Help Myself" which lasted about 12 minutes.

After a short break, they finished the concert with their latest single from the album of the same title, "Indestructible" followed by "I'll Turn To Stone" -- appropriate choices for their staying power.

Although the concert only lasted a little over an hour -- what was packed into that hour made it well worth it. After all, the "Tops" are now in their fifties and probably were getting tired after that pace.

The four members met at a party in Detroit about 1954 and began calling themselves the Four Aims. They played the club circuit around Detroit and Cleveland until being signed by Chess records in 1956. The original lineup of Levi Stubbs, Renaldo Benson, Lawrence Payton and Abdul Fakir has remained intact for thirty-five years.

The Four Tops have always been my favorite Motown group with their many upbeat love songs featuring the rough-hewn vocals of Levi Stubbs. This was my first opportunity in all those years to see them perform in person. The audience consisted of mostly people in their late thirties and early forties with a smattering of teenagers and younger.

Bruce Bond, a brash and flamboyant local DJ, introduced the Four Tops Orchestra which performed a version of "Small World" until a few minutes later when the Four Tops themselves ran out onto the stage. They were dressed in pink and beige outfits and immediately went into "Something About You" and right after that "Seven Rooms Of Gloom". I noticed right away that Levi Stubbs sounded as good as ever as lead singer and amazingly his voice seemed not to have aged.

After the completion of "Seven Rooms...", Levi said "good evening, Harrisburg" and began a rousing ten minute rendition of "Baby, I Need Your Loving" with Levi shouting "one more time!" and the audience joining to sing the chorus over.

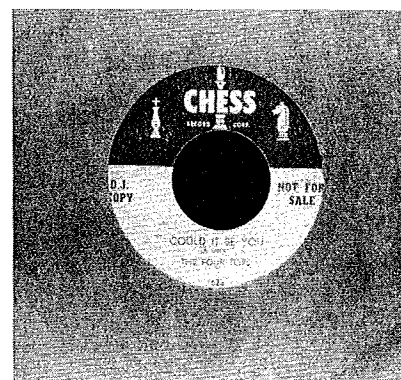
Next was "Ain't No Woman Like The One I've Got" followed by a very mellow and soulful performance of "Main Street" with Levi commenting that this song was from one of his favorite albums of the same title.



# FOUR TOPS DISCOGRAPHY\*

\*Reprinted from the *Directory of American 45 R.P.M. Records* with the permission of Ken Clee, Stak-O-Wax.

Chess	1623	Kiss Me Baby/Could It Be You?	1956
Chateau	2002	I Just Can't Keep The Tears From Tumblin/ Everybody Knows (Dolores Carroll & The Four Tops)	1956
Singular	?	???	1957?
Red Top	?	???	1958?
Columbia	41755	Ain't That Love/Lonely Summer	1960
Riverside	4534	Pennies From Heaven/Where You Are	1962
Motown	1062	Baby I Need Your Loving/Call On Me	1964
Motown	1069	Without The One You Love (Life's Not Worthwhile)/Love Has Gone	1964
Motown	1073	Ask The Lonely/Where Did You Go	1965
Motown	1076	I Can't Help Myself/Sad Souvenirs	1965
Motown	1081	It's The Same Old Song/Your Love Is Amazing	1965
Columbia	43356	Ain't That Love/Lonely Summer	1965
Motown	1084	Something About You/Darling I Hum Our Song	1965
Motown	1090	Shake Me, Wake Me (When It's Over)/ Just As Long As You Need Me	1966
Motown	1096	Loving You Is Sweeter Than Ever/I Like Everything About You	1966
Motown	1098	Reach Out I'll Be There/Until You Love Someone	1966
Motown	1102	Standing In The Shadows Of Love/Since You've Been Gone	1966
Motown	1104	Bernadette/I Got A Feeling	1967
Motown	1110	7-Rooms Of Gloom/I'll Turn To Stone	1967
Motown	1113	You Keep Running Away/If You Don't Want My Love	1967
Motown	1119	Walk Away Renee/Your Love Is Wonderful	1968
Motown	1124	If I Were A Carpenter/Wonderful Baby	1968
Motown	1127	Yesterday's Dreams/For Once In My Life	1968
Motown	1132	I'm In A Different World/Remember When	1968
Motown	1147	What Is A Man/Don't Bring Back Memories	1969
Motown	1159	Don't Let Him Take Your Love From Me/The Key	1969
Motown	1164	Love (Is The Answer)/It's All In The Game	1970
Motown	1170	Still Water (Love)/Still Water (Peace)	1970
Motown	1173	River Deep-Mountain High/ Together We Can Make Such Sweet Music (Supremes & Four Tops)	1970
Motown	1175	Just Seven Numbers (Can Straighten Out My Life) I Wish I Were Your Mirror	1970
Motown	1181	I'm Glad About It/You Gotta Have Love In Your Heart (Supremes & Four Tops)	1971
Motown	1185	In These Changing Times/Right Before My Eyes	1971
Motown	1189	Macarthur Park Part 1/Macarthur Park Part 2	1971
Motown	1196	A Simple Game/L.A. (My Town)	1972
Motown	1198	Happy (Is A Bumpy Road)/I Can't Quit Your Love	1972
Motown	1210	(It's The Way) Nature Planned It/I'll Never Change	1972
Motown	1254	We've Got To Get You A Woman/How Can I Forget You	1973
Dunhill	4330	Keeper Of The Castle/Jubilee With Soul	1972
Dunhill	4334	Guardian De Tu Castillo (Keeper Of The Castle)/Jubilee With Soul	1973
Dunhill	4339	Ain't No Woman (Like The One I've Got)/The Good Lord Knows	1973
Dunhill	4354	Are You Man Enough/Peace Of Mind	1973
Dunhill	4366	Sweet Understanding Love/Main Street People	1973
Dunhill	4376	One Woman Man/Love Makes You Human (Lawrence Payton)	1973
Dunhill	4377	I Just Can't Get You Out Of My Mind/Am I My Brother's Keeper	1973
Dunhill	4386	One Chain Don't Make No Prison/Turn On The Light Of Your Love	1974
Dunhill	15005	Midnight Flower/All My Love	1974
Dunhill	15014	Tell Me You Love Me (Love Sounds)/The Spirit (Lawrence Payton)	1974
ABC	12096	Seven Lonely Nights/I Can't Hold On Much Longer	1975
ABC	12123	We All Gotta Stick Together/(It Would Almost) Drive Me Out Of My Mind	1975
ABC	12155	I'm Glad You Walked Into My Life (Dedicated To Stevie)/ Mama, You're Alright With Me	1976
ABC	12214	Catfish/Look At My Baby	1976
ABC	12223	Catfish/Look At My Baby	1976
ABC	12236	Feel Free/I Know You Like It	1977
ABC	12267	Strung Out For Your Love/You Can't Hold Back On Love	1977
ABC	12315	The Show Must Go On/Runnin' From Your Love	1977
ABC	12427	H.E.L.P./Inside A BrokenHearted Man	1978
ABC	12457	Just In Time/This House	1979
Reliant	1691	I'm Here Again (Vocal)/(Instrumental)	1977
Casablanca	2338	When She Was My Girl/Something To Remember	1981
Casablanca	2344	Let Me Set You Free/From A Distance	1981
Casablanca	2345	Tonight I'm Gonna Love You All Over/I'll Never Ever Leave Again	1982
Casablanca	2353	Sad Hearts/I Believe In You And Me	1982
RSO	1069	Back To School Again/Rock-A-Hula-Luau (Summer Is Coming) (Performed By The Cast)	1982
Motown	1706	I Just Can't Walk Away/Hang	1983
Motown	1718	Make Yourself Right At Home/Sing A Song Of Yesterday	1984
Motown	1790	Sexy Ways/Body And Soul	1985
Motown	1811	Don't Tell Me That It's Over/I'm Ready For Love	1985
Motown	1854	Hot Nights/Again	1986
Geffen	28411	Mean Green Mother From Outer Space/?	1986
Arista	9706	Indestructible/Are You With Me	1988
Arista	9706	Indestructible/Give Me One Night (Alt. Flip)	1988
Arista	9766	If Ever A Love There Was/Indestructible (with Aretha Franklin)	1989
Arista	9766	If Ever A Love There Was/Let's Jam (Alt. Flip)	1989
Arista	9801	Change of Heart/?	1989



# "LEGENDS" LEGEND

By Bill Stump

The Legends were Harrisburg's top local "garage-rock" group from the chaotic 60's through the heavy-music daze of the early 70's. Led by the now-famous Dan Hartman, the band constantly played throughout Central Pa. at such "hotspots" as The Railroad House, The Countryhouse in New Kingston, The Lodge, and the old Coral Club in downtown Harrisburg. They also were constant favorites at the many dances held at the local churches, VFW's and rock shows such as York, Pa.'s infamous Poppy Rock outside concerts.

Unlike many of the other local bands, The Legends wrote and played many of their own original compositions, mixing them in with dynamic versions of popular songs of the time.

Guitarist Dan Hartman, born in Harrisburg, started playing at age 13. His biggest influences then were the Beatles and Jimi Hendrix. He enjoyed such early 70's acts as Free, Mountain, and Led Zeppelin. An old promo-sheet listed his hobby as "breathing clean air and his favorite actor as Peter Sellers.

Drummer, Larry Sadler was born in London, England, and entered the music business at 14. As with Dan, Larry can also play bass, keyboards, as well as guitar. Larry's favorite groups then were also the Beatles and Led Zep.

Joe Caloiere, the Legends bass player, was also born in Harrisburg, and had the same musical likes as his bandmates. Joe also played guitar and keyboards when needed.

The Legends first stab at vinyl was their version of the Cat Steven's song "Baby Get Your Head Screwed On", which appeared on the UP label. Their version was done heavier and much more dynamic, making the original sound like cat-sh..! (excuse the pun!). This is considered to be their hardest to find commercial release.

Their second record ended up on the BRIDGE SOCIETY label - a great 2-sider consisting of the Spencer Davis song "Keep On Running" as the A side, and The Animal's "Cheating" on the flip. Both are excellent renditions equalizing (and more!) the original versions! The disc is also very hard to come by.

## ♥ Legends



This is part 1 of a 2 part story tracking the career of Harrisburg's Dan Hartman. In a future Recorder, we will be featuring a story on Dan's later career, involving the Edgar Winter group and his own solo career.



THE LEGENDS — Joe, Gene, Larry and Larry



Dan Hartman producing the Legends

## THE LEGENDS DISCOGRAPHY

UP	2202	Baby Get Your Head Screwed On/Why	
Bridge Society	2204	Keep On Running/Cheating	
Railroad House	12003	High Towers/Fever Games	
Legends Flexi		Sometimes I Can't Help It/Jefferson Strongbox	
Promo Kit - Only)			
Heart Records	7672	Rock N Roll Woman/Problems	1972
Epic	10937		

Unreleased Tape Contains:

- Gone April Gone
- Circle Rise
- Maryanne Summer
- Somebody Else
- Deception



Their third 45, probably their best, and a semi-hit in the Harrisburg area, was another great two-sider. "High Towers"/"Fever Games" on their own RAILROAD HOUSE records, signaled their first serious attempt at original compositions, both sides written by Dan. "High Towers", with its infectious tune, psychedelic interludes, and druggy (?) lyrics, was one of those tunes that grew on you. The Bee-side "Fever Games" was a clever, super-heavy Hendrix-Cream type rockout with all those cool 60's sounds. This release even came with a nifty pic-sleeve!

At this point, The Legends were enjoying an extremely large and loyal following and seemed to be at the height of their popularity. As the late 60's became the early 70's, and psychedelia became "heavy" rock, the Legends progressed with the trends. In 1970, they recorded 2 more original tunes called "Sometimes I Can't Help It" and "Jefferson Strongbox", which they (and/or) their promoter released for a promo-only flexi-disc and press kit! This complete Kit/flexi is surely their rarest artifact! Both songs are very good - the best being "Sometimes I Can't Help It", another easy-to-like guitar/organ rocker. But there were changes in the air for the group!

During this period, Dan had been sending out demo tapes of the groups original material, trying to attract some national attention. Suddenly, along came Edgar Winter, who was

searching for members for a new Edgar Winter Group he was forming. Somewhere along the line, he heard the Legends demos and was impressed with Dan Hartman in particular. Dan was asked to join which he did. And what a move! In less than a year, Dan was touring around the world in the Edgar Winter Group, riding on their hits such as "Frankenstein" and "Free Ride". (But that's another story!)

Meanwhile, the remaining Legends were devastated by the sudden turn of events, but bounced back with another guitarist, Larry Swartzwelder. This new line-up released a 45 locally on Dan's HEART label. "Rock n' Roll Woman", a Hartman song, was a straight-forward R n R tune, while "Problems", written by bass player Joe was probably the stronger of the two. Eventually, through Dan's influence, the record was released nationally on the EPIC label, but didn't generate much interest except in the Central Penna. area, where we heard it on local radio once in a while.

The Legends remained quite popular through the next few years, eventually adding Dean Lescallete, a rhythm guitarist to enhance their sound. When Dean left, they replaced him with Gene Brenner, but by this time, many of the local clubs were closing, frustration set in, and by the mid 70's, the Legends finally called it quits. Various members formed or joined bands throughout the area, but never enjoyed the successes of Harrisburg's legends - "The Legends".

## ADDITIONS/CORRECTIONS

We would like to add the following title to the Bee Label (and related) discography (Recorder No. 4):

Sundance 1041 (B & G Music)

Kenny Martin & The Country Avengers

"(I Still Don't Know) How Far I'd Go For You" / "Save It"

Thanks to Fred Masotti of Hamilton, Ontario, Canada for this additon

OPEN TO THE PUBLIC  
STILL... FREE ADMISSION!



**KEYSTONE RECORD COLLECTORS, INC.**

**SHOW AND SALE**  
COLUMBIA MARKET HOUSE

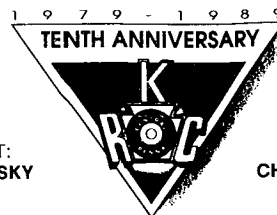
3rd Street  
COLUMBIA, PA  
PARKING IN REAR

SUNDAYS  
9:00 AM -  
4:00 PM

1989 SHOW DATES:  
**NOV 5 &**  
**DEC 3**

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