

# KEYSTONE RECORD COLLECTORS' RECORDER

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**LOU CHRISTIE**

**INTERVIEW by B. Derek Shaw**

*Lou Christie was born Lugee Giovanni Sacco on February 19, 1943 in Glen Willard, PA (near Pittsburgh). His distinctive falsetto voice is well known to all who followed the Top 40 hits in the '60's. In 1990, Lou maintains a busy schedule of concerts all over the world, while calling New York City his home. While much has been written about this famed tenor throughout the years, KRC President Derek Shaw talked with him for a half-hour during his October 1989 stop in York, PA and Lou gave us some interesting looks into his talents. Rather than to document Lou's career (which is done very well by Henry Young on the liners of the new Rhino release), we would like to share some of Lou's insights in his own words. When asked about his early years and musical motivations, Lou had this to say:*

"All my life, I knew I was going to do this... When I started out, I was just in high school. My first group was the Crewnecks. (Editors Note: Not related to the Wilkes-Barre group on Rhapsody label.) The group was myself, my sister Amy and two school friends - Bill Fabak and Kay Chick. This formula of two boys and two girls was how all my groups were because I just liked the combination; it made sense. I always had a handful of people who could switch off. But no one in the group was as dedicated as I was, and that absolutely irritated me and got me insane because everybody else wanted to go out to a football game or... a date and I was the one who was always saying, "My God, how can you do this when we've got a record hop to do? This is show business."

Lou's lifelong writing and arranging partner has been Twyla Herbert, a Bohemian gypsy woman who he first met at a musical audition at age 15. Lou had this to say about Twyla:

"When I decided to do "The Gypsy Cried," it was like a brainstorm... I went to her house and she sat down at the piano, and we had it in 15 minutes. By that time, there was no group. I mean, they were off going to college or whatever. So I found the

**"All my life, I knew I was going to do this..."**

*Lou Christie*

record deal myself. Twyla was kind of crazed and determined as I was, and that really aligned us... We were like two links in the chain. When we were together, we wrote day after day. I mean, Christmas, Thanksgiving, it made no difference. Twyla still lives in Pittsburgh. We are in touch by phone, but I have trouble getting back. I have drawers full of stuff which we have written, which as far as I'm concerned, is 'smash after smash.' Eventually, I think I may open that drawer."

Asked about his early recordings with The Classics, Lou added:

"I wasn't really interested in singing lead. I was more interested in the entire group sound, and sort of ended up as the lead because I was the one keeping the group together. It didn't mean much - I think we sold it from the back of a car. Joe Aberback put that record out (Starr label). He had the Dell Vikings at the time. Then we had the Lugee and the Lions thing, and when I wrote "The Gypsy Cried" we went to Cenel and Cohen who owned Fenway Records, the record distributing company in Pittsburgh. When I was raised, music was just part of my life. I mean, I listened to 78 (RPM) records of Peggy Lee and others. Then I got into Country music. I had records of Hank Williams, The Louvin Brothers, Wilburn Brothers, Wilma Lee and Stony Cooper. Then I went completely into R&B. I loved the 5 Keys, The Charms, Diablos. Then the ethnic thing that my family had... my father sang Italian songs in the house. I had a very well-rounded 'psyche' of music that influenced my own development as an artist."



**Continued on Page 2**

## LOU CHRISTIE continued from Page 1

We asked Lou what artist(s) of his own period he most admired:

"I really followed The Supremes from the beginning to the end. I knew the girls very well from those early Dick Clark Caravan tours. I was like an ambassador to The Supremes, more so than just being a fan. I was the ultimate fan, and I loved the inner workings of what was going on and the way that Berry Gordy guided them... down to the clothes, the wigs, things that she (Diana) said when they had press conferences... posters, albums, the places they played. You know, I watched all that, and I found it was an absolutely fascinating situation the way that Berry handled things. There's a book out right now called *Call Her Miss Ross* that I thought I should have written because it was exactly what I saw and knew what was going on. I was close to the situation. She did it and I saw it early. I knew she would do it."



Our final question to Lou concerned his impressions of working with producer Charles Calello, who first produced his sessions for Colpix in 1964, and later - more successfully - for MGM:

"Charlie was just wonderful. We became partners years later in a company. He lives in California now. He was so well versed and educated in music. He would just take what we would sing at the piano and put an arrangement around it. But we always worked out the background parts with the girls. We always controlled that part of the sound, and it was done before the arrangement. We did ours backwards. That thing with the girls and with Twyla was our sound. It was a very private way of doing something. We just had a family... and there were always people (referring to the record companies) that were trying to break that apart. I was so young, it was hard to maintain that individuality. I mean I was on the road, and the rest of the kids weren't, and then I would fly back to Pittsburgh and write with Twyla, and we would all get together and have a great time. When we went to New York to record, they would say, 'Don't bring the girls in... we'll get girls in New York,' because it would cost, what, \$300.00 more dollars or something. I would say, 'You just don't get it! We have created something; A sound.' It was very very special, and the older I get, the more I know how special it was. I know that I'll never be able to repeat that again, and that's one of the yearnings, because I know I'll never have that again, like that. We were all novices and I have to keep that innocence alive to be responsive in a natural way on stage."

## LOU CHRISTIE DISCOGRAPHY

### U.S. SINGLES:

1960	Starr 508	Close Your Eyes/Funny Thing (as The Classics)
1961	Robbee 112	The Jury/Little Did I Know (as Lugee & The Lions)
	World 1002	The Jury/Little Did I Know (reissue)
	Am Mus Mkrs 006	The Jury/Little Did I Know (reissue)
Oct 62	C&C 102	The Gypsy Cried/Red Sails In The Sunset
Jan 63	Roulette 4457	The Gypsy Cried/Red Sails In The Sunset
Dec 62	Alcar 207	Close Your Eyes/Funny Thing (as Lou Christie & The Classics (re-release of Starr release)
1963	Alcar 208	Tomorrow Will Come/You're With It (as Lou Christie & The Classics)
Mar 63	Roulette 4481	Two Faces Have I/All That Glitters Isn't Gold
Jul 63	Roulette 4504	How Many Tears/Drops/You And I
Oct 63	Roulette 4527	Shy Boy/It Can Happen
Feb 64	Roulette 4545	There They Go/Stay
May 64	Roulette 4554	Maybe You'll Be There/When You Dance
Aug 64	Colpix 735	Guitars And Bongos/Merry Go Round
Nov 64	Colpix 753	Have I Sinned/Pot Of Gold
Mar 65	Colpix 770	Make Summer Last Forever/Why Did You Do It...
May 65	Colpix 778	A Teenager In Love/Back Track
Oct 65	MGM 13412	Lightnin' Strikes/Cryin' In The Streets
Jan 66	CO&CE 235	Outside The Gates Of Heaven/All That Glitters
Feb 66	Colpix 799	Big Time/Cryin' On My Knees (PS) *
Mar 66	MGM 13473	Rhapsody In The Rain/Trapeze (PS)
Jun 66	MGM 13533	Painter/Du Ronda (PS)
Sep 66	MGM 13576	If Only My Car Could Talk/Song Of Lita (PS)
Nov 66	MGM 13623	Since I Don't Have You/Wild Life's In Season
Apr 67	Columbia 4-44062	Shake Hands And Walk Away/Cryin'/Escape
Jun 67	Columbia 4-44177	Self Expression/Back To The Days Of The Romans
Aug 67	Columbia 4-44240	I Remember/Gina/Escape
Oct 67	Columbia 4-44338	Don't Stop Me/Back To The Days Of The Romans
Oct 68	Buddah 65	Bake Up The Leaves/Genesis & Third Verse
Dec 68	Buddah 76	Canterbury Road/Saints Of Aquarius
Aug 69	Buddah 116	I'm Gonna Make You Mine/I'm Gonna Get Married
Nov 69	Buddah 149	Are You Getting Any Sunshine?/I'll Take Time
Feb 70	Buddah 163	Love Is Over/She Sold Me Magic
Sep 70	Buddah 192	Indian Lady/Glory River
Apr 71	Buddah 231	Waco/Waco (promo only)
Apr 71	Buddah 235	Lighthouse/Waco
Oct 71	Buddah 257	Mickey's Monkey/Wonderful Dream
Feb 72	Buddah 285	Sing Me, Sing Me/Paper Song
Aug 72	Buddah 312	Shuffle On Down To Pittsburgh/I'm Gonna Get...
Sep 73	Three Bros. 400	Blue Canadian Rockie Dream/Wilma Lee & Stony
Feb 74	Three Bros. 402	Beyond The Blue Horizon/Saddle The Wind
Jun 74	Three Bros. 403	Good Mornin' Zip A De Do Dah/You Were The One
Dec 74	Three Bros. 405	Sunbeam/Hey You Cajun
Jul 75	Slipped Disc 270	Summer Days/Original Sunshine Kid
Jul 76	Epic 8-50244	Ridin' In My Van/Summer In Malibu (Instr.)
Nov 76	Mid'd Int'l 10848	You're Gonna Make Love To Me/Fantasies
Jun 77	Midsong 10959	Spanish Wine/Dancing In The Sand
Sep 78	Lifesong 288 1775	Theme From "People"/Part 2 (by Sacco)
Aug 80	Midsong W5772013	Don't Knock My Love/Long version (w/Plu Zadora)
Aug 81	Plateau PI-4551	Guardian Angel/Long version (issued as DJ only)
May 86	Manhattan 50039	Since I Don't Have You/It's Only Make Believe/Our Love Was Meant To Be (w/Leslie Gore)

### U.S. SINGLES WITH LOU CHRISTIE AS BACKGROUND VOCALIST:

Robbee 110	Marcy Jo	Ronnie/My First Mistake
Robbee 115	Marcy Jo	Since Gary.../What I Did...
Robbee 117	Marcy Jo	Take A Word/Lumping Jack
HAC 103	Chic Christy	With This Kiss/My Billet-doux...
Ricky 212	Johnny Jack	Need You
Bodyway	Betty Barnes	Dancin' Place
2001 812037	Prissie Singorelli	You And I
Pyramid 08009	D.C. LaRue	Don't Keep It In The Shadows

### U.S. LP RELEASES:

Feb 63	Roulette SR25208	Lou Christie
1963	Spin-O-Rama 173	Lou Christie & The Classics **
Feb 66	MGM SE-4360	Lightnin' Strikes
Mar 66	CO&CE LP-1231	Lou Christie Strikes Back
Mar 66	Colpix 4001	Lou Christie Strikes Again
Aug 66	MGM SE-4384	Painter Of Hits
Nov 69	Buddah BDS 5052	I'm Gonna Make You Mine
May 71	Buddah BDS 5073	Paint America Love (as Lou Christie Sacco)
Jun 74	Three Bros. 2000	Lou Christie
Feb 83	51 West Q 16260	Lou Christie Does Detroit
Mar 88	Rhino RILG-70246	Enlightenment: The Best Of Lou Christie ***

(PS) - Picture sleeve issued. Thanks to Harry Young, President of the Lou Christie Int'l Fan Club. Info Available by writing Harry at 10-H, 1645 E. 50th St., Chicago IL 60615. \*Due to problems with lyrical content, "Rhapsody" was vocally re-edited and mixed with original tracks. The original "Making out in the rain" line was replaced with "We fall in love in the rain" and "Our love went much to far" was replaced with "Love came like a shining star". This rarer "cleaned up" version is identified by (-1) or (-REV) or (-DJ) in the runoff deadwax after the matrix number: 66XY308. Stock and DJ copies exist of both versions. \*\*Contains the 4 Alcar sides + cuts by the Isley Brothers and the Chiffons. \*\*\*Also on CD package with two unreleased & two true stereo cuts as 8122-70246-2.

# SPECIAL SECTION!

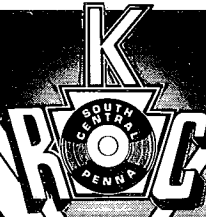


## KEYSTONE RECORD COLLECTORS - A LOOK AT OUR FIRST TEN YEARS

by Phil Schwartz

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### TENTH ANNIVERSARY



November 1977 - The "Pennsylvania Delegation" in Phil Chaney's basement. Clockwise from top: Steve Yohe, Roy Robbins, Ken Sweigart, Vince Habel, Phil Schwartz.

August 1976 - The beginnings of the Lancaster area group at a meeting in "Charlie's Record Attic."

Top: Charlie Reinhart, Steve Yohe.  
Bottom: Phil Schwartz, Ken Sweigart.

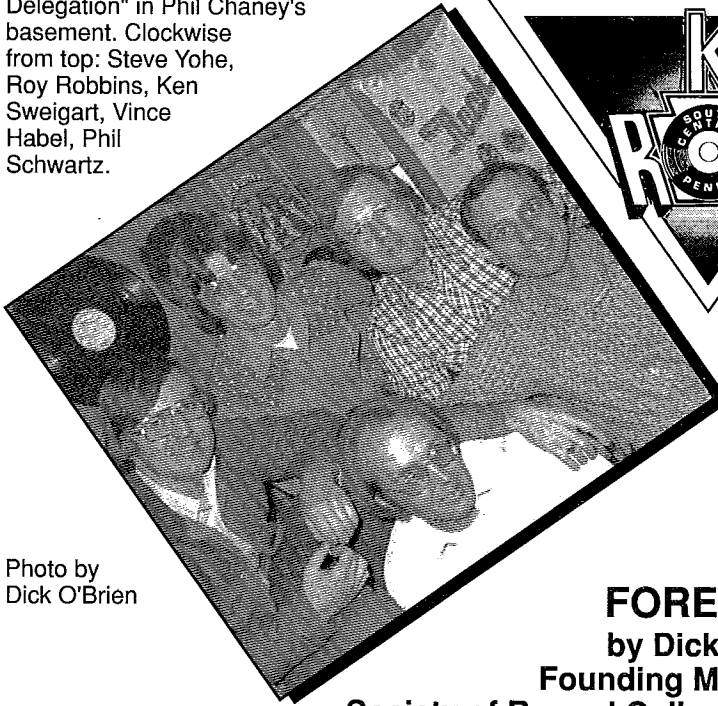


Photo by Dick O'Brien

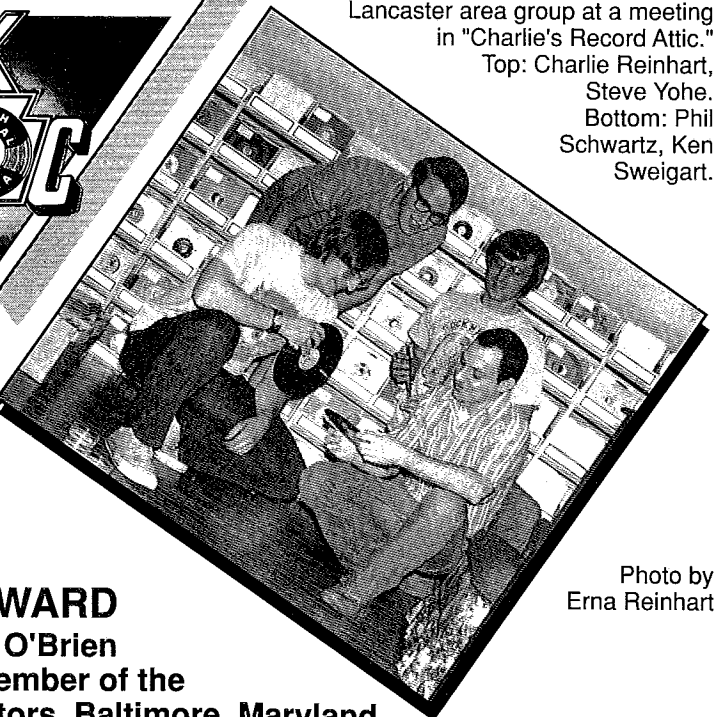


Photo by Erna Reinhart

### FOREWARD by Dick O'Brien Founding Member of the Society of Record Collectors, Baltimore, Maryland

To all the members of the "Keystone Record Collectors" - An appreciation from a friend:

I just wanted to join the ranks of those who are offering their congratulations to the KRC on the occasion of the club's Tenth Anniversary. Since I know what it's like to try and hold together an organized group of people in the form of a club-like gathering, I can appreciate your ten years together as a true milestone, and I recognize the success it represents. I have the pleasure of knowing the guys who formed the nucleus of your club from the days when they used to belong to our club here in Baltimore. That is why it is no surprise to me that KRC has done so well, and has lasted this long. It's nice to think that we of the SRC might have played some small part in giving birth to the club that you all know and enjoy today. But the fact remains that I know the KRC would have come about anyhow, regardless of the mutual connection, mainly because I know the guys who started it. The many avid record collectors of South-Central Pennsylvania obviously deserve an organization such as KRC to help them "keep the hobby alive." With that kind of demand, and continued loyal support, I expect to see KRC around for a long time. I also expect to be helping you celebrate many more anniversaries yet to come. Happy Tenth guys, and now let's shoot for 20!

*Dick O'Brien*

September 1989

As I looked out over the crowded aisles at the December, 1989 record show, I was reflecting on how I could relate the scene to the casual observer, in explaining not only what attracts over 1000 people through the doors ten times a year, but also what had gone on for the past decade to create it. Clearly, much dedication and hard work by individuals who love the hobby has gone into making this seemingly spontaneous "happening" continue to grow and flourish. In the summer of 1979, the Market House was weekly host to a Sunday antique market. As legend goes, this general flea market had enjoyed prosperous times in the '60's and early '70's. By the late '70's, however, the quality antique and furniture dealers had left for the greener northern pastures (Renninger's, Black Angus, etc.) leaving an assortment of nick-nack, newer merchandise and paperback smut dealers to attract the dwindling crowds. In was in that atmosphere that three of us bought a space and brought a few boxes of duplicate and unwanted records to sell or trade.



Phil Chaney (left), SRC President in his S.R.O. basement ("where it all began") in 1977.

As most of us know, the huge expansion of interest in record collecting since the mid-'70's has paralleled that of sports cards and comics, and has been well documented, and perhaps even orchestrated by national publications like *Goldmine* and *Record Collectors Monthly*. The appearance of pioneer oldies publications such as *Bim Bam Boom* and *Record Exchanger* over two decades ago gave us more knowledge, and the reassurances that, at least on a national basis, there were others out there who shared our interests. Of course, with this expansion has come the bad with the good. The worst may have been the emergence of the used record dealers, some helpful and reasonable, but others overpriced and unscrupulous. The biggest change of all has to be the competition for that ever-shrinking source of clean, original vinyl. For example, when I was attending Franklin and Marshall College in the early '70's, I could casually drive out to the suburbs late on a Saturday and return with boxes of good yard sale records for a few dollars. Likewise, I can recall visiting the local Goodwill store (then on King Street) in 1971 to discover a mountain of radio station 45's at 15 cents each. These stacks had been there for weeks and were full of R&B treasures. It was at this time that I bumped into fellow collector Charlie Reinhart in 1974. Charlie was not only the first local "competition" which I had encountered, but turned out to be a very interesting fellow. We talked for nearly an hour about music, our own collections, and the possibility of getting other collectors together to do some trading. Charlie's attic record room became one of the meeting places for the small group we assembled, including Ken Sweigart, and Rick Lewis Mutzel (a.k.a. Rick Lewis on WLAN-AM). In 1975, I accepted a position as Program Director of a small daytime oldies station in Columbia, PA. Besides having Jimmy Clanton on the air as a DJ, the weekend personality was Steve Yohe (a.k.a. Steve Kane in those days), who, as it turned out, was a childhood friend of Reinhart's. Steve became the first important contact on the York side of the river, and we remained in contact when I left for Philadelphia that fall.

By late 1976, one of the area's most listened-to personalities, Bill Campbell of WSBA-AM, had discovered that Baltimore was the home of a group known as the Society of Record Collectors. Bill, who today works in the Dallas, TX market, spread the word of this through his radio shows and began to organize caravans of interested listeners from a local shopping center to Baltimore. The first car in line belonged to Roy Robbins, a native of Indiana who was hooked on Rockabilly records and had been looking for a source of this material. The well-attended SRC meetings were all he needed to further excite his smoldering interest in old records. It was through these road trips that the core group from Lancaster County met Roy, and Vince Habel. It was also during this period, while living in Philadelphia, that I met Ken Clee. Ken, who is one of the country's top historians in the rock era, became a frequent visitor to Lancaster County, and has been an advisor/supporter of KRC from the beginning.

Eventually, the number of collectors from Pennsylvania making the trip to Phil Chaney's house in North Baltimore began to outnumber the SRC members present at some of the swap meets. Upon my graduation and return to the area in 1979, there was a steady core of approximately 20 enthusiasts regionally, who attended what was publicized as an organizational meeting to see if there was enough interest in forming a "record collectors club." At this meeting, at Roy Robbins' house on October 14, 1979, we discussed the purposes of such a club, began drafting a constitution, and, of course, swapped records at the end of the business meeting, much as the format of the SRC meetings. The newly chartered club received another boost via Ed Lincoln of WSBA Radio who, along with then-manager Philip Eberly, took a personal interest in the concept. The first few meetings were held in "round robin" fashion at various members' homes. It's interesting to remember that these social business meetings were happening concurrently with our appearances at the Market House for the first year or so. It was at the fourth meeting, hosted by Andy Lamonna, Mechanicsburg, which we adopted the official name (winning out over other entries such as C.P.R.A. - Central PA Record Association), and Roy presented the rough draft of the logo on a piece of cardboard, for me to clean up artistically. It has since been cleaned up by a number of graphic artists. The dues were structured at \$6.00 for the first year, and we offered an "honorary" membership, a kind of try-it-and-see-if-you-like-it category for \$1.00 to receive mailings only. Those early meetings were fun and educational, as we always tried to have a member display part of a collection or speak on an area of his/her expertise. However, by late 1980, the attendance at the business meetings was becoming very light, as more members were devoting their time and effort toward the ever-growing Columbia shows. *Newsletter #5* beamed that "13 dealers were present at the last show... a new record." Set-up fees at that time were \$3.00, still as part of the Columbia flea market.



Ken Clee of "Stak-O-Wax" labors over a mountain of 45's in compiling his *American Guide To 45 RPM* books.



Roy Robbins and Tom Grosh share the mike at KRC dance #1.

While sporting a 90-plus membership, KRC suffered our first crisis in 1981. In a last-minute decision, the Columbia Boro Council decided to cease all flea market activity and close the Market House for the winter. Local supporter Glenn Hershey acted quickly to secure a temporary home, at the Columbia Auction House on Walnut Street. Though very cramped, the quarters were quite welcomed in order for our shows to continue. "After a bone chilling Sunday and relatively light turnout in January," quoted *Newsletter #16*, "we're hoping to see you back..." It was a long and concerning winter for the club. Rumors were out that we'd be folding at the end of the year, and membership renewals, which are typically slow in coming back, were especially slow that January. The lift we needed, though, wasn't far away. Following several weeks of negotiations, the officers announced in February 1982, that the KRC had finalized negotiations with the Columbia Boro Council for exclusive use of the site for hosting club activity. I remember my own delight at the prospect of returning to this classic building. My biggest concern was how we were possibly going to fill all that space with just records and related items, a concern which I remind myself of monthly, when I look over the dealer's waiting list for the next show. There were always other regional shows competing with Columbia. The popular semi-annual Jukebox shows in Harrisburg, hosted by Terry The T. and Frank the Crank; the Golden Horse Inn shows in Trevoze, hosted by John Moore, and always featuring some great musical entertainment, Bob Tierney's Annapolis Oldies shows, and, who can ever forget the Club 78 fiasco in Sunbury. Today, only the Annapolis shows continue.



Terry Tandlmeyer (L) co-promoter of the Jukebox shows in the early '80's discusses the price of a great find pulled by WSBA's Ed Lincoln (1983).

Another milestone in the organization came in late 1985, when the officers felt that KRC should be active in producing a publication separate from the newsletter, which would chronicle music history, particularly of Pennsylvania and the surrounding states. This vehicle, christened the *Recorder*, has been published on a periodic basis since then, relying on the contributions of members. Don Miller, Bill Stump and Bill Trousdale have been some of the non-officer members who have contributed to the success of the publication.



A 1984 Wilkes-Barre show (L to R): Rich Rosen (Wax Trax Inc.), Denny Emerick, Derek Shaw, Phil Schwartz, (the late) Teddy Hesbacher, Steve Yohe, Geary Kauffman and John Orlousky.



(L to R) Recording artist Kenny Chandler, second club President Steve Yohe, and area radio personality Bill Trousdale, the voice of the KRC answering machine.

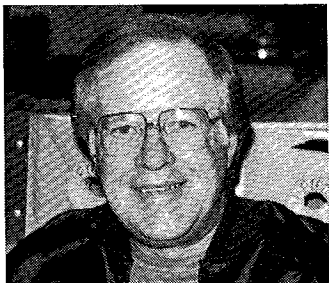
There are many other people and events who deserve mention for their significant impact over the first ten years. However, I would like to devote the remainder of this special supplement to the memories of our first four leaders, and to recalling some great old photos from our scrapbooks. In overview, our most valuable asset, I believe, is the friendships we have cultured and continue to develop. Call it an aura, charisma, or atmosphere. Whatever it is, it is heavy in the air at the Columbia shows. Unlike many other shows, there is a feeling of togetherness second to none at the KRC shows. Other than the lure of finding great records at well below price guide values, it may be these qualities that continue to draw the full houses and quality dealers from all over the country, and even from abroad. It's something that may not be obvious on your first or second trip to the Market House, but the faces which continue to return over the years eventually become a part of what we like to think is the most interesting show in the hobby anywhere.



March 1988 - *Recorder* Editor Phil Schwartz (left), says, "At a KRC show, you'll find all speeds, all sizes."

## REFLECTIONS ON A DECADE OF DEDICATION: THE KRC LEADERS LOOK BACK

### FIRST PRESIDENT **ROY ROBBINS** 1979 - 1982



As I try to recall the early days of the KRC, several events come to mind. First of all, I recall that the charter members of the KRC had all been members of the Society of Record Collectors in Baltimore, MD. When it became apparent that there were more Pennsylvania people attending the SRC meetings than there were Maryland people, we decided that it was the right time to try and establish our own collectors organization in South-Central PA. I still have the original letter that I typed up and sent to everyone we knew who had an interest in record collecting in the York, Harrisburg and Lancaster, PA areas. The letter was mailed on 9/15/79, and on October 14th the organizational meeting was held in the basement of my home in Dallastown, PA. 20 people were in attendance, with another 15 calling to express interest, but who stated they were unable to attend. From this modest beginning, the KRC has grown to our current membership of 300 plus. Other recollections of the real fun times we had during the early years of the club as we met to trade records during our meetings. Selling records for a profit was the furthest thing from our minds as we all strove to build our collections by helping each other out through trades. It was nice to know that you had other collectors looking for records you needed so that they could trade them to you for items they needed for their collections. I can also recall our designing the KRC logo which has become synonymous with the club over the years. Some of my most vivid recollections are of the earliest appearances of the KRC members on the Ed Lincoln Saturday Night Special show on WSBA Radio in York, as the station helped us publicize the formation of our club. The support the station has given us over the years, and the times that I personally appeared with Ed to spin Rockabilly records are indeed fine memories. Other recollections are of seeing the KRC recognized by such publications as *Goldmine* and *DISCOVERIES* to be the premier club of its type in the country. But my most pleasant memories are of meeting a whole lot of quality type people through my association with the KRC, several of whom I hope will remain my lifelong friends. And I look forward to meeting many more in future years.

### PAST PRESIDENT **STEVE YOHE** 1982 - 1985



It was fun and surprising to look back over the club's newsletters from my three years as President of KRC - spring of 1982 to spring of 1985. The surprises were the result of how much I had forgotten about those years. There were around 110 active members when I was elected during the May 1982 meeting at the home of Don Miller, a still-active collector from Harrisburg. That number had grown to around 170 when I left office three years later. Back in '82 our Columbia shows were still in the early growing stages so that only a few relatively uncomplicated ground rules were necessary. Tables were available on a first come, first served basis. The number of collector/dealers set up at the shows then was 21 to 23. The rates at that time were \$6 per space, and a maximum of three spaces was still allowed because we weren't anywhere nearly as close to capacity as we have become in recent years. We were just going to a "second pressing" of our tee shirts, which have been continually good sellers. Not so popular, however, were the vinyl bumper stickers. Some promotions work better than others! One of our most successful promotions instituted during my tenure was the 40% discount on Whitburn's Record Research books, a still-popular offering. In '82 we were still actively participating in occasional gatherings at the Society of Record Collectors in Baltimore, the group that inspired the creation of our club. We also were still sponsoring occasional dances, which, although enjoyed by all who attended, were only sporadically successful as fund raisers. The lack of unqualified success and in general poor support from club members for our dances have always puzzled me, but I've come to accept the fact that the majority of our members are more interested in accumulating and listening to records than in dancing and socializing to them. The 1983 show calendar was the first to contain a full year's dates, enabling people to plan ahead. By September of '84, a record of 40 dealers set up at Columbia, and we were beginning to urge dealers to limit themselves to two spaces, our current mandatory limit. It's been a thrill to see the club grow and to continue to meet new record collecting friends year after year.

### PAST PRESIDENT **TOM GROSH** 1985 - 1988



Since 1979, I have seen this club grow from just a couple of us to over 300 members!!! There isn't another club around that has this membership that is as organized and closely knit as we are.

There has been a lot of unselfish time and effort given in setting up dances, picnics, swap meets, newsletters and other publications. The Market House serves as an outlet or "catalyst" for customers as well as dealers to pick up records as well as to learn and gain valuable information as well as friendships!

We have been able to draw customers and dealers from many states and provide them with inexpensive table fees and still provide "free admission" to the public!

As Past President, I have seen a lot of hard work devoted to achieve and promote the hobby of record collecting. The current President and Officers are also seeing that the Keystone Record Collectors continue to grow and reach out to more collectors and dealers.

### PRESIDENT **DEREK SHAW** 1988 - PRESENT



As the current President of the Keystone Record Collectors, I have the unique privilege of reflecting on ten years of club operation. The strength of our club rests on the accomplishments Past Presidents Roy Robbins, Steve Yohe and Tom Grosh and their Administrations have made. Their work paved the way for the present Administration to properly function. The main thrust of the current Administration is the continuation of goals established by the previous officer teams, and the fine tuning of those goals. During the two years I have been in office, many of those goals have been realized, most as a result of dedicated, hard work by a handful of individuals.

Major areas of accomplishment during the past two years include:

- Improved member communication
- Improved layout and graphics in KRC publications
- Recognition of our show by national publications as one of the east's premier music events
- Increased mutual cooperation with other show promoters
- "Sold out" Market House space the past two years, dealer pre-payment
- Establishment of the "KRC Good 'Ole Days Swap Meet" on an annual basis
- 10th Anniversary promotions, events, graphics
- Business meetings after every show, club answering machine
- Participation in outside events (Olde York Street Fair, Mt. Hope '60's Weekend, etc.)
- Creation of a Press Kit for attending media
- Special record sales and show autograph parties

The KRC will continue to be a viable organization as long as there are dedicated, hard working individuals committed to its purpose. The more involvement we have the more we can accomplish. I welcome the challenges of the '90's.

# THE CAT MAN

by Vince Habel

February 11, 1935, another poor southern white boy was born in Norfolk, Virginia. It seems that all the early rockers had to be southern and poor. Eugene Vincent Craddock was no different in that respect. Things at home were so bad that Gene escaped by managing to lie his way into the Navy at age 15. While serving as a dispatcher, he had a serious motorcycle accident which left him with a permanent leg injury. There are several stories about how and where the accident happened. Gene himself liked to say that he stepped on a land mine in Korea. If nothing else, it made for a good story. In any case, it was while he was in a Navy hospital that he took up playing the guitar. After being discharged from the service on disability in 1955, Gene started hanging around WCMS Radio in Norfolk, which was a total "hillbilly" station. It was here that he met Tex Davis, "The Sheriff," who gave him his first encouragement and musical guidance. Gene soon formed a band and got airtime on the station's live music broadcasts. It was 1956, and with Elvis currently turning the music world upside-down, every record label (except Columbia) was looking for someone who had that type of sound. Tex sent one of Gene's original compositions, "Be Bop A Lula," to Capitol's Country A&R man, Ken Nelson. Ironically, Ken had been in the running a few months earlier to land Elvis, but had been beaten out when he was unable to convince the top level management at Capitol about the musical revolution which was about to happen. In an attempt to recapture the younger record buyers (who had become roughly 70% of the market in a short period), they became very interested in the tapes.



Gene Vincent and The Blue Caps, c. 1957.



In May of 1956, Gene and his group - The Blue Caps - headed by train to the Owen Bradley Studios in Nashville. The group consisted of Cliff Gallop (lead guitar), a plumber; Jack Neal (bass), a factory worker; and "Be Bop" Dickie Harrell (drums), a 15 year-old school boy who skipped school to take the trip (maybe he's the guy that Dale Hawkins sang about!). Four songs

were recorded at this first session: "Race With The Devil," "Woman Love," "Be Bop A Lula," and "I Sure Miss You." The Capitol brass decided that "Woman Love" was the top song, but Ken Nelson and the DJ's had their own opinions, and flipped Capitol 3450 over to give "Be Bop A Lula" the heavy play it needed to take off. The other factor may have been some questions about lyrical content of "Woman Love." Even today on a good system, one word isn't exactly clear: "I'm lookin' for a woman/One track mind/(?)-in and a-teasin' and a-smoochin' all the time..." In 1956, it took only a few calls to the radio stations to get this side banned. In a short time, "Be Bop A Lula" was the most requested song around the country, and sales eventually peaked the record at number seven on the *Billboard* best seller charts, where it charted for five months.

Gene's life was completely changed in a short time. Gene's increasing time with alcohol after follow-up recordings failed to do as well as "Be Bop A Lula," and his return to the hospital for more surgery on his leg caused The Blue Caps to eventually disband. After his release from the hospital, Gene put together a new group consisting of Johnny Meeks (lead guitar), Buck Owens (rhythm guitar), Bobby Jones (bass) and Dickie Harrell returned on drums. Paul Peek nad Tommy ("High School U.S.A.") became his backup singers. "Lotta Lovin'" and "Dance To The Bop" reunited Gene to the best seller charts in 1958 with this new group. Being completely unwise to the ways of business, it wasn't long before the IRS was after him for unpaid taxes. He could care less, as long as he has plenty of spending money and could continue to perform in public. However, his back tax problem prompted him to head to England for awhile, where promotor Jack Good was anxious to book him. Good was very surprised to meet a soft-spoken southern youngster upon Vincent's arrival; not at all the wild, uninhibited image he had

## GENE VINCENT DISCOGRAPHY

### U.S. SINGLES:

Capitol 3450	Be Bop A Lula/Woman Love
Capitol 3530	Race With The Devil/Gonna Back Up Baby
Capitol 3558	Blue Jean Bop/Who Slapped John
Capitol 3617	Crazy Legs/Important Words
Capitol 3678	Five Days, Five Days/Bi-Bickey-Bi-Bo-Bo-Go
Capitol 3763	Lotta Lovin'/Wear My Ring
Capitol 3834	Dance To The Bop/I Got It
Capitol 3874	Walkin' Home From School/I Got A Baby
Capitol 3959	Baby Blue/True To You
Capitol 4010	Rocky Road Blues/Yes I Love You Baby
Capitol 4051	Little Lover/Git It
Capitol 4105	Say Mama/Be-Bop Boogie Boy
Capitol 4153	Who's Pushin' Your Swing/Over The Rainbow
Capitol 4237	Right Now/The Night Is So Lonely (PS)
Capitol 4313	Wild Cat/Right Here On Earth
Capitol 4442	Pistol Packin' Mama/Anna-Annabelle
Capitol 4525	If You Want My Lovin'/Mister Loneliness
Capitol 4665	Lucky Star/Baby Don't Believe Him
Challenge 59337	Bird Doggin'/Ain't That Too Much
Challenge 59347	I've Got My Eyes On You/Lonely Street
Challenge 59365	Born To Be A Rolling Stone/Hurting For You Baby
Playground 100	Story Of The Rockers/Pickin Poppies
Forever 6001	Story Of The Rockers/Pickin Poppies
Kama Sutra 514	Sunshine/Geese
Kama Sutra 518	The Day The World Turned Blue/High On Life

### LP's:

Capitol T-764	Blue Jean Bop
Capitol T-811	Gene Vincent
Capitol T-970	Gene Vincent Rocks And The Blue Caps Roll
Capitol T-1059	Gene Vincent Record Date
Capitol T-1207	Sounds Like Gene Vincent
Capitol T-1342	Crazy Times
Dandelion 102	I'm Back And I'm Proud
Kama Sutra 2019	Gene Vincent
Kama Sutra 2027	The Day The World Turned Blue

### ISSUED AS EP ONLY:

Capitol EPA 985	Hot Rod Gang
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(PS)=Picture sleeve issued. This discography contains only originals - no special promo or DJ issues are listed.

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heard on record. Good dressed him in black leather for his shows to help create an image that was more in keeping with the sound on his recordings. Thus the "Black Leather Rebel" was born, a look that would remain his trademark to the end of his career. Gene and The Blue Caps were far more popular in England than in the U.S. They played to packed arenas of frenzied teens in the early part of 1960 until a fateful taxi crash near the town of Bath took the life of fellow rocker Eddie Cochran, and seriously injured Vincent. The other person riding in the back of the taxi was Sharon Sheeley, a song writer and Cochran's girlfriend.

Upon his recovery, Vincent remained in England, continuing to perform, and made a few cameo appearances in movies. By 1964, however, the music was changing, as British groups who had been inspired by the American rockers developed it further, and emerged as the dominant force around the world. Women problems (four unsuccessful marriages) and increasing leg pain prompted him to return to the U.S. in 1967, and temporarily give up performing. Inactive until the '50's revival of the late '60's, Gene tried to jump on the bandwagon, recording songs for 4 Star Music (released on Challenge), Elektra and Kama Sutra. There were a few other songs recorded in this period that were released in the '80's on Magnum Force, a British label.



Gene often considered himself a Blues singer. It is ironic that his last stage performance was at the San Francisco Folk Festival in 1971. Wearing his leg brace which had been part of his stage presence for many years, he was backed by Commander Cody and The Lost Planet Airmen. For a performer who had only five chart records in his career, his influence on other performers was amazing. He also had performances in the motion pictures "The Girl Can't Help It" and "Hot Rod Gang." He said in one of his last interviews that he had spent more money than most people make in a lifetime... has his own star on Vine Street, across from the Hollywood Palace... and would continue to play music anywhere, as long as someone wanted to hear him. That's what he did during his final year, for as little as \$40 a night, until alcohol and the aspirin he took constantly for pain caused him to bleed to death internally from a ruptured ulcer. On October 12, 1971, at the Veterans Hospital in Saugus, California, the world turned blue. Gene was truly one of the pioneers of rock. In looking back, he will always be remembered and continues to bring us enjoyment through the continuous re-issuing of his material. Any true Vincent collector who wants all his songs will have to turn to the import market, however, as many songs were never issued in this country. Some of these songs are weak, but others are great. As his friend and peer Eddie Cochran sang; "I Remember," sometimes not well enough, as many research sources differ in their versions of the facts. But that's how legends are made.

## PART ONE OF A TWO PART STORY:

### DAN HARTMAN

by Ronnie G. Shaeffer

*Ronnie G. Shaeffer has been a major radio personality in Central Pennsylvania for over 20 years. He received national recognition for his underground music show known as the "Shaeffer Subway System," first on WLAN, Lancaster, and later on WFEC, Harrisburg. While in the Ledgens, Dan Hartman was a neighbor of Ronnie's, and the two worked together in the Central PA nightclub scene in the early '70's. The following is Ronnie's recollection of their initial collaboration, which led to Dan's involvement with The Edgar Winter Group.*

I was mildly surprised to look up from my desk one day to see my friend and neighbor, Dan, standing before me, with an open reel tape and a smirk like a tipsy Marine. He explained that he had just descended from his parents' mountain cabin, where he had been heeding his muse for the past three days, totally sealed off from the intrusions of modern life, except for those necessary to capture the insistent imagery which had laid hold of his psyche. Painstakingly laying down track after track, Dan wrestled with the flood of musical truth which was cascading from his heart, functioning as his own producer, engineer, back-up band, vocalist and glee club, in a frenzy of creative all-or-nothingness.

He had come trotting back to civilization with one end in view: He desired that I review all six songs on the tape and return a critique. He stoutly maintained that he knew I would not forebear calling a pile of trash garbage, and in fact he was counting on my unerring honesty to point out the errors of his ways.

After hours, I retreated to my sound room to extend him this neighborly courtesy. I emerged thirty minutes later with a half empty legal pad and a severely dropped lower jaw. Firmly resisting a tendency to gush, I dialed Dan's number and extended an invitation for coffee the following day. On his arrival, I handed him a notepad and a pen.

"Dan," said I, "you were not ready for the big time last year, last month, or last week... **today** you are ready for the big time." I asked that he furnish me with the names of his 20 favorite record companies, and he readily did so. One of the perks of being a music director and on-air radio morning personality was the personal contact one had with label reps. I knew people at 17 of the labels on Dan's list, and I soon latched on to the remainder. I duplicated 20 copies of Dan's tape, and sent it, with covering letters, to the appropriate ears. The results were astounding.

Within days, Dan was back in my office, brandishing 20 letters high in the air. Fortunately, I have rapid reflexes and so was able to avoid them as they floated around my head, each one echoing the rejection mirrored in Dan's eyes. "Go ahead! Read them!" he suggested, "They all say the same thing. 'Dear Dan: You sound like everyone else, you're not what we're looking for, keep working at it.'" Perhaps they are right, I mused... but no. I recalled my initial excitement. "Dan, would you give me your ten favorite rejection letters?" I asked with feeling.

"What for?" he bellowed. "You read them. They don't want me."

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