

BUDDY

FREE

THE ORIGINAL TEXAS MUSIC MAGAZINE

FEBRUARY, 1974

Rock & Roll



In Search of the Singer

Who was the person behind the legend? Why the mystique that's lasted now for fifteen years? One man took it upon himself to discover the real Buddy Holly.

by John Goldrosen

I never knew Buddy Holly, and I never saw him perform; I'm not old enough to have experienced Fifties rock'n'roll first-hand, so I can't offer nostalgia as an explanation for my interest in it. It wasn't until a couple of years after Holly's death that I first heard a song of his ("Oh Boy!") - but that first listening was enough to grab my interest.

In the next few years, I bought Holly's albums and discovered the wide variety of his style - from ballads to blues, from frenetic rockers to softer tunes with a folkish flavor. Here was more than just good rock'n'roll - for there were messages for me, in the music, and the lyrics, and the way they combined. Whether I was happy or sad, whenever I needed it, there was some song that seemed to be meant just for that moment.

So I wondered: who was this guy, and why did his music grab me that way? There was more to these songs than "I'll give it a 75, it's got a good beat." There was a person behind those records, and I wanted to know who he was, and if he had meant the music to be the way I took it. Album liner notes gave the bare details of his life, and that was about all. The years went by, and I kept listening and wondering. By the time I graduated college in 1971, no one had answered my questions, so I decided to do it myself. I bought a VW bus, left my home in Massachusetts, and headed cross-

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country, in search of Buddy Holly.

Since then, I've talked to most of the people who knew Buddy best: his parents, his widow, his producer, the members of his band, and others who knew him or played roles in his career. Almost everyone I contacted wanted to talk about Buddy Holly, and wanted people to know what he was like; his personal impact was as great on his acquaintances as on his fans. All these people knew Buddy Holly - but it seems hardly anyone knew him well. Holly revealed himself a little differently to each of them, and their recollections of his emotions and intentions don't always coincide. Quite simply, he turned out to be a more complicated person than I had imagined.

"The shy Texan" - that's how one album cover referred to him. That wasn't quite the case. True, he was reticent in dealing with strangers. It would take him a while to warm up to someone before he'd let down his guard - he was cautious rather than shy. But those who knew him talk as much of his aggressiveness. He was brash, determined, and quick-tempered - "Buddy wasn't ever meek," says Crickets drummer Jerry Allison.

Holly "mellowed" a bit as he matured and after he became a star, but he always seemed to know what he wanted and where he wanted to go, and insisted on having his way. He had *drive*, a factor which can make all the difference in the pop music

world. Success did not come quickly or easily to him - he had to push for what he got. If he had been as shy as some have made him out to be, he wouldn't have gotten very far.

On the surface, Holly had confidence in himself and his abilities. When he asked Joe Mauldin to play bass for the Crickets, he told Mauldin, "We've got a song called 'That'll Be The Day,' and it's gonna be a stone hit. And we're gonna get rich."

"How long do you think that'll take?" Mauldin asked skeptically.

Holly replied, "How long did it take Elvis?"

But this outward confidence masked some doubts in Holly's mind. He wanted to prove himself - to his family, to his town, to the nation. His very determination and drive grew out of a fear of failure - success was very important to him, and so he had to maintain confidence even when the outlook was not promising. When he did get discouraged, he kept it to himself or showed it only to his family. But he always rose from it and tried again - he thought he could make it, and, more importantly, he felt he had to. On stage, he was exuberant and uninhibited; but off stage, he was quiet and sometimes moody. His friends say that music was a kind of release for him - it was his way of working out the tensions he kept inside.

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At Throckmorton

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All of this might just be considered an interesting sidelight to the music; but it shouldn't be. The fact is that Holly's life and his music were intertwined - his music was, indeed, an expression of his personality in all its complexity. Holly was at least a decade ahead of his time in many ways.

Like modern rock stars, he had a great amount of control over his material and the sound of his recordings; and he was ahead of his times, too, in his self-awareness. He worked on his songs - he cared how they sounded. The appeal of his music rests on its success in echoing the conflicts we all feel.

His songs sound happy and hopeful, but they are often affirmations of hope in the face of discouraging facts - "Think It Over" and "I'm Gonna Love You Too," as examples. Even where the outlook is better, matters are still incomplete or unstable: "Everyday, it's a-getting closer . . ." Love will surely come, Holly sings, and we all want to believe it. And we do believe it, because there is just something in his voice that no one can explain that makes it so. "Sincerity" is an inadequate word, but it's all we have.

Many people listen to Holly's last release, "It Doesn't Matter Anymore," and think that he was turning towards the role of a straight, adult pop singer. This is in fact untrue. He had many plans in the last few months of his life that he never got to carry out; he wanted to record Spanish songs, Cajun music, gospel, rhythm & blues, and much more. He intended, too, to build a recording studio in his home town of Lubbock and promote local rockabilly sound. He planned to form a country-rock studio band and make recordings with them himself - so if Holly had lived, his records would probably have been more like those of the Nitty Gritty Dirt Band than those of Frank Sinatra.

Holly had come from a poor family, and he knew what it was like to be treated as a hick - and he wanted to give people like himself the chance they might not get from city-bred producers in L.A. or New York. Had he lived, he might have created a regional recording center like those in Memphis and Muscle Shoals, and helped to slow down the homogenization of American music. Once again, he was a decade ahead of his time. And this is just one more aspect to the loss we suffered when Buddy Holly died.

His life reads like an acting-out of the American dream - and so it was. He worked hard and overcame many obstacles, and he made it. We tell ourselves that we've lost the dream; but we, too, want to believe in the future. Holly's music was not naive, but it wasn't cynical, either - and that balance between truth and hope strikes a chord today, as it always has. For this reason, Buddy Holly's music has not aged. I don't think it ever will.

GAZETTE

FORMERLY
COUNTRY GAZETTE

FEBRUARY, 1974

**DON'T
GIVE UP
YOUR
DAY JOB**
*is long
awaited 2nd
Gazette
release*

LOS ANGELES-Country Gazette's second United Artists album, *Don't Give Up Your Day Job*, is now available in record shops all over the United States. The album, which features Byron Berline on fiddle and mandolin, Roger Bush on bass, Alan Munde on banjo and Kenny Wertz on guitar (not to mention special guests Leland Sklar on bass and the late Clarence White on guitar), looks sure to cement the Gazette's reputation as one of the most exciting, influential country and bluegrass-oriented bands in the world.

See Gazette
at 57 Doors
Feb. 20-21



DON'T GIVE UP YOUR DAY JOB



UNITED ARTISTS RECORDS



The Ballad of Buddy's Mom

Mrs. L.O. Holley of Lubbock, Texas, has a full-time career.
She keeps the memory of her youngest son alive.

by Linda Jones

She must have told the story a hundred thousand times: how Buddy started singing when he was about five-years-old; how his Dad bought him a Hawaiian steel guitar when he turned twelve, and Buddy swapped it a few weeks later for an old Gibson standard that he could pick himself. But the smile is still in her voice when she speaks. It is obvious that the memory has become more vivid with each telling, and she is pleased the young folks still want to hear it after fifteen years.

Mrs. L.O. Holley of Lubbock, Texas, has a full-time career. She keeps the memory of her youngest son alive, every time she gets a chance.

She remembers his birthday parties, his school days. He rode to school on the bus one year and would borrow an older friend's guitar every morning to entertain the kids.

He didn't practice much—even while he and Bob Montgomery had their own radio program on KDAV in Lubbock during their sophomore and junior years in high school. In fact, his mother tells us that Buddy never really gave the impression that he was destined for stardom, or even nominal success.

All the children were musically inclined, so Buddy's aptitude did not cause comment at home. And because they had little contact with

his fans even at the height of Buddy's success, they didn't really realize that he was a star until after his death. The mail poured in from around the world, and the correspondence and interest continue to this day.

Memorabilia surround them. Mr. Holley kept Buddy's motorcycle and rode it often until recently. Buddy's watch is on his arm. The officials in Mason City, Iowa, found the watch at the crash site, three months after Buddy's death, when the snow melted. After winding, it continued to run.

But of all the material memories of their son, Mrs. Holley treasures most the music, particularly the albums. Because, she says, "Others who lose their children don't have those things."

The last year or so of his life Buddy was on the road more often than not. Mr. and Mrs. Holley kept a radio on by their bed, listening for "air play." Buddy would check with them just about every other night, but they hadn't had a call for about three nights before the crash, and they were concerned. Mrs. Holley recalls the many times he readied himself for a tour, how he looked forward to flying and dreaded the bus trips. Buddy was planning to take up flying, influenced by his brother who had a plane. She is aware of so many ironies.

Throughout his time of physical and musical growth, the Holley's supported Buddy, the baby of the family. He cut his first solo tracks in Nashville, but received very little encouragement. He returned to Lubbock depressed and uncertain, but his parents were still with him. Of that bummer experience, Mrs. Holley comments, "I really believe there was a lot of skepticism about that time about these young rock and roll singers."

But the music soon proved itself as a permanent form, with emphasis on singing groups. Buddy formed the Crickets, and was on the road again. "We felt a little bit guilty at the time of his death," Mrs. Holley says. "It's as though we had pushed him into it by encouraging him so much. But we didn't. He wanted it, too."

They remember him. Not the way we do, as a musical innovator, a rare talent. They remember a quiet boy who never gave them any trouble, even though his siblings thought he was spoiled.

They remember his years in school, which he considered "doing time", and his close relationship to them both. They remember the chinks in his armor, and the love they still feel for him. Like us, they remember him just like it was yesterday.

Buddy Holly and ...The Fireballs?

The Fireballs? Oh, yeah....Jimmy Gilmer and "Sugar Shack" or "Bottle of Wine," right? Exactly. Now that we've passed that by, and since you don't remember "Come On, React!" or "Daisy Petal Pickin" or "Bulldog" or "Torquay".... here's what the Fireballs added to the Buddy Holly legend.

by Ted Knapp

Since Buddy's death, MCA has released a large number of previously unreleased recordings by Buddy. Some of these tapes were studio recordings, some Buddy made at home in Lubbock, some in his New York apartment, while still others were made on tour or on acetates.

The first of these tapes to be released were six original songs Buddy recorded with his guitar in his New York City apartment. They are "Peggy Sue Got Married," "Learning the Game", "That's What They Say", "What To Do", "That Makes It Tough" and "Crying, Waiting, Hoping." These six recordings appeared in 1960 on the LP *The Buddy Holly Story Volume II* with additional instruments added by Coral Record's Jack Hansen.

Since that release, all other tapes have been handled by Buddy's original record producer, Norman Petty. Norman chose The Fireballs, (an instrumental group of his which had such hits such as "Torquay" and "Bulldog" among the most played instrumentals lists), to back these tapes.

The first Buddy Holly-Fireballs release was a 45 in September of 1962; "Reminiscing" backed with "Wait Till The Sun Shines Nellie". "Reminiscing" was a studio recording from Clovis featuring King Curtis on sax. Apparently, the only reason any additions were made to the song (it was a complete take) was so it could be presented as a stereo track a year later on the LP *Reminiscing*. The track is available, less the Fireballs, on the English Coral LP *Remember*.

The *Reminiscing* LP (Feb. '63) contained ten other tracks with the Fireballs. "Wait Till The Sun Shines Nellie" was a N.Y.C. apartment recording slightly over a minute long.

The tape was edited to nearly two minutes and a full backing of drums, lead and rhythm guitars, and multi-tracked vocals by Jimmy Gilmer ("Sugar Shack", "Daisy Petal Pickin'", "Bottle of Wine") were added. The result is quite pleasing, and the sound is very much Buddy Holly. The Song was obviously the inspiration for Buddy's own "That's What They Say", most certainly recorded at the same taping.

"Bo Diddley" was probably among the last tapes Buddy made. It's probably one he made while on tour in 1959, and features drums and a guitar under the drums and two guitars added by the Fireballs.

"Brown Eyed Handsome Man" is a tough one to figure out. The lead electric guitar is Buddy's, but it isn't possible to tell whether he has any musicians accompanying him on the original tape. In this case the tape could be of the same origin of "Bo Diddley" or "Wait Till The Sun Shines Nellie."

"Baby Won't You Come Out Tonight?", "I'm Gonna Set My Foot Down", "Rock-A-Bye Rock", "Because I Love You", "It's Not My Fault", and "Changing All Those Changes" were previously unreleased studio tapes from Buddy's Nashville sessions. In the Case of "Changing All Those Changes", this is a different take of a released song. It's a bit shorter but I consider Buddy's vocal handling of the song to be much better than the other take. In the case of all of these Nashville tapes, the Fireballs were added only for the Stereo effect.

The only track remaining from the *Reminiscing* LP is "Slippin' and Slidin'", in which Buddy gives the Little Richard rockin' track a humor-

ous treatment; he sings it very slowly, suggesting he may have been having fun with his tape recorder in speeding his voice up. Like "Nellie", this track featured only Buddy and his guitar, to which the Fireballs supplied the remainder. Buddy did make a more serious tape of "Slippin' and Slidin'" at the same N.Y.C. taping. It appears on the 1969 release *Giant*. On this faster take, Buddy's acoustic guitar leads the Fireballs through a "Bird Dog" type opening which is so good that the rest of the track is just a bit of a let down.

The LP *Buddy Holly Showcase* (May '64) contained seven tracks backed by The Fireballs. Four of these were poorly recorded home tapes made after the Nashville session but before Clovis. The Fireballs' purpose here was to cover up the tape defects and to clarify the instrument. Beyond that they serve little purpose. Two other tracks, home tapes of Buddy and his guitar are so poorly recorded that even The Fireballs couldn't help. It would have been best had these tapes been released untouched.

"Ummm, Oh Yeah" from *Showcase*, like "Nellie" and "Slippin' and Slidin'", gives the Fireballs a chance to really work from scratch. Again this was a NYC tape recorded probably in early 1959. Buddy never sounded better here. Norman Petty placed just a hint of echo on Buddy's voice and everything else fit into place. The only possible complaint is that George Tomsco's lead guitar is just a little bit plucky sounding.

Around this same time, The Fireballs added their own versions of backings to the six New York apartment recordings mentioned at the be-

ginning of this article. These tapes (available together only on the British *Remember* LP) are possibly the best work to come of the Post-humous period. George Tomsco plays his guitar (is he the best rock guitarist?) in the Tex-Mex style similar to the later Clovis recordings like "Wishing" or "Love's Made A Fool Of You". I really couldn't begin to tell you how good these recordings are. In contrast with the Hansen versions, Norman chose to edit the tapes less. In the case of "Learning The Game", Hansen's editing is better than Norman's due to the fact that Norm chose to repeat one verse of the song right after itself. It sort of comes off as an instant replay. Only "That Makes It Tough" doesn't please me. If I had to choose, I suppose I'd take the Hansen version.

The only real problems with the Hansen versions are the male vocal group added, (they badly date the tapes) and the piano which is used as a rhythm instrument. This is something Buddy did only once in "Mailman, Bring Me No More Blues". Every other time like "Rave On" or "Look At Me" it was the lead instrument.

When these tapes were released on EPs in the U.S., (1963) "That's My Desire", a standard of legitimate popular music was used along with "Maybe Baby" to fill out the records. A private tape, "That's My Desire" sounds very much as if it were recorded along with "Brown Eyed Handsome Man" because of the electric lead guitar. Again Jimmy Gilmer adds backing vocals, and drums play an important role in the song. "Maybe Baby" as released here was recorded in early 1958 or late 1957 at Tanner Air Force Base. Though there are probably a few original instruments, The Fireballs turn this version of Buddy's hit (recorded Before the hit version) into one of the finest Holly recordings. The beat sounds slower, but both versions are about the same length.

The next tapes released ("Holly In The Hills", LP, Jan. 1965) were actually private discs pressed at the Nesman Studios in 1955. There are eleven tracks (three cuts were issued only in England) featuring drums, bass, two guitars, and a violin. Singing along with Buddy was his good friend Bob Montgomery (now associated with the Bobby Goldsboro Show). To be sure, The Fireballs sole purpose on these tracks was to cover the deep scratches on the discs from which they were transcribed. On "Gotta Get You Near Me Blues" a scratch is heard in the last few seconds of the song, only to disappear as the instruments cease and make a crystal clear fade-out. Gives you an idea of just how much there was to cover up.

The remaining Holly-Fireballs tracks were the last ever released. The LP *Giant* in March 1969 turned up many new tapes. "Love Is Strange" and "Smokey Joe's Cafe" are excel-

lent recordings made by Buddy. "Love Is Strange" features synthesized strings which add a silky sound engulfing the listener.

"Smokey Joe's Cafe" features a fabulous electric lead by Buddy along with vocal additions by Jimmy Gilmer and probably Keith MacCormick. On this LP the drummer was Doug Roberts. I'm afraid I can't tell you who the Fireballs' first drummer was.

Also included on *Giant* is a second version from the same tape of "Ummm, Oh Yeah", (This time it is correctly titled "Dearest") and "You're The One" (probably Buddy's last recording on tour in 1969. The tape of "You're The One" has been edited and extended by about 30 seconds and synthesized strings and full instrumental backings added. It appeared previously untouched on the "Showcase" LP.

As with the home tapes from *Showcase*, the remaining five home recordings included on *Giant* were of poor quality and would have been

better left alone. In this case The Fireballs actually detract from the original tapes.

Anyway you look at it though . . . without The Fireballs, we'd be without some of Buddy Holly's finest work. And I can't even think of that.

Buddy Holly and the Fireballs. Chronological listing of recordings later added to by the Fireballs.

F=full rather than partial backing added.

O=original compositions

E=tape edited

P=also released with different professional backings

W=also released without backings

1955—Nesman Studios, Wichita Falls, Texas, with Bob Montgomery. Copied from acetates:

1. Door to My Heart

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THE FIREBALLS

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2. Baby, It's Love
3. I Gambled My Heart
4. Memories
5. Soft Place in My Heart
6. Queen of the Ballroom
7. Gotta Get You Near Me Blues
8. Flower of My Heart
9. You and I Are Through
10. Down the Line (O)
11. I Wanna Play House With You

1956—Decca Studios, Nashville, Tennessee, with the Three Tunes.

Studio Tapes:

12. It's Not My Fault (F)
13. Changing All Those Changes (O)
14. Because I Love You (O)
15. Rock-A-Bye Rock (O)
16. Baby, Won't you Come Out Tonight (O)

Tonight (O)

17. I'm Gonna Set My Foot Down (O)

1956-57--Home, Lubbock, Texas.

Home Tapes:

18. I Guess I Was Just A Fool (F,O)
19. Gone (F)
20. Shake, Rattle and Roll
21. Blue Suede Shoes
22. Rip It Up
23. Honky Tonk
24. Good Rockin' Tonight
25. Blue Monday
26. Ain't Got No Home
27. Holly Hop (O)
28. Have You Ever Been Lonely (F)

1957—Tanner Air Force Base, Oklahoma City, Okla. Studio Tapes:

29. Maybe Baby (O)

1958—Nor Va Jak Studios, Clovis, N.M. Studio Tapes:

30. Reminiscing (W)

1958-59—Buddy's New York City Apartment. Home Tapes:

31. Slippin' and Slidin' (F)

32. Slippin' and Slidin' (F) alternate version.

33-4 Umm, Oh Yeah (F) Dearest (F)

35. Love is Strange (F,E)

36. Wait Till the Sun

Shines Nellie (F,E)

37. Smokey Joe's Cafe (F)

38. That's My Desire (F)

39. Peggy Sue Got Married (F, P,O)

40. What to Do (F,P,O)

41. That's What They Say (F, E,P,O)

42. Crying, Waiting, Hoping (F,P,O)

43. Learning the Game (F,E,P,O)

44. That Makes It Tough (F, E,P,O)

Probably on tour 1959:

45. Bo Diddley

46. You're the One (F,E,W,O)

Not Released:

47. I Tried to Forget (?)

Probably in NYC apartment or on

tour, 1959:

48. Brown Eyed Handsome Man (F,?)

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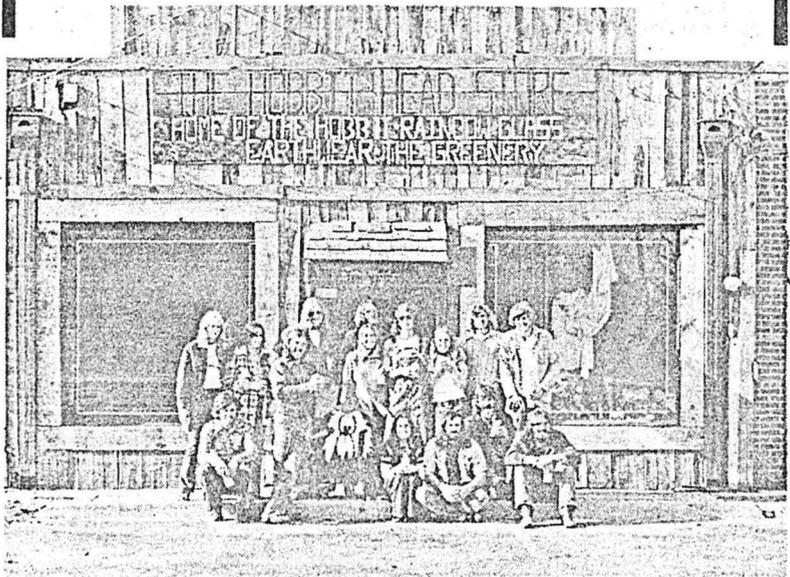
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Buddy Holly "Packs 'Em In"

Young singer is Lubbock's "Answer to Elvis Presley" said the first known newspaper article about Buddy Holly, the entertainer.

Reprinted from Lubbock Journal, evening, Tuesday October 23, 1956

by Mary Lou Fairbairn (staff writer)

Lubbock now has its own "answer to Elvis Presley". He is Buddy Holly, 20-year-old graduate of Lubbock High School, who recently signed a five-year contract with Decca Recording Co. and who is "packing them in" on weekends at the American Legion Youth Center.

Holly, who has "a three-piece orchestra just like Presley's" has reverted to playing and singing rock 'n' roll exclusively. He plays an electric standard guitar and wears "fancy" sports coats for his singing engagements, but the resemblance to the widely known entertainer ends there. Holly refuses to wear one of the bright sports coats on the street, even for publicity.

Two Number Released

Holly had two numbers released by Decca in May — "Blue Days and Black Nights" and "Love Me" — and by the end of June, 19,000 copies of the record had been sold. He was given a good mention of the first release in "Billboard Magazine".

The young Lubbock singer proved his versatility when he co-authored one of the first songs he recorded. He and Sue Parrish, a former Lubbock

girl who now lives on the West Coast, wrote "Love Me". The other side of the record was written by Ben Hall, former Lubbock man now in Big Spring.

The record was made at Decca's recording headquarters in Nashville, Tenn., and Holly is to go there for another recording session in about two weeks.

Make Up Orchestra

Accompanying him for the first record were Don Guess, 19, bass player, and Jerry Allison, 17, drummer, both Lubbock High graduates, Sonny Curtis of Lubbock and Grady Martin of Nashville. Guess and Allison together with Holly playing the guitar, make up Holly's orchestra. Holly does not accompany himself as he sings for recording sessions, however.

The son of Mr. and Mrs. L. O. Holley, Rt. 5, he modestly says he also plays the banjo, mandolin and piano "a little". He says he began playing music at about age 13 and began professionally as a musician at 17. He has had his own band two years.

However, his father says Buddy has been playing "all his life" and is quite proud of a violin prize he won at age 5 and a first place he won in the annual Westerner Round-Up at Lubbock High.

His mother says he began violin lessons at 6, and also had lessons on the piano and Hawaiian steel guitar. He sang first tenor in the senior a cappella choir at Lubbock High School, but says his voice has changed since then.

His first interest in music came from his older brothers, Larry and Travis, who played several instruments a few years ago. He now spends his spare time working with them in the Lubbock Ceramic Tile business they operate.

Versatile in fields other than music, Holly says his love after music is water skiing. He also likes motorcycle riding, reading and doing leatherwork.

Becoming Busier

He is becoming busier with his music, however, and his recording contract calls for new releases each of the next four years.

A booking agent has kept Holly and his orchestra fairly busy with one-night stands about 200 miles apart. While he has presented stage performances mostly, Holly takes a special interest in playing for the American Legion Youth Center, 2nd St. and College Ave., which had an attendance last Saturday of about 350 and is increasing attendance weekly. He also has toured with Grand Ole Opry shows.

Silent Guitar

Silent guitar
 leaning against the wall
 Silent guitar
 doesn't sound at all
 Missing his fingers upon the strings
 Silent guitar no longer sings
 long slim fingers made it rock and roll
 with songs of classic gold
 Silent guitar
 touched by loved ones in memory
 Of the man they will never see
 Again
 In time's dark frozen spin.

—Sue Frederick



Buddy's hobby was leathercraft and he made this guitar cover himself. On the sides are the titles of the tunes on his first record.

A Visit to Buddy's Grave

Buddy Holly is buried in the City of Lubbock Cemetery, on the east side of Lubbock at the end of 34th St. On arriving at the entrance of the cemetery, you find two roads in—one on either side of the name

sign. You take the one on the left and just inside the hedge, find a small building—the office. Just past this is a “keep right” sign; here you take the left lane and aim for a large white statue of an angel (a

war memorial, I think).

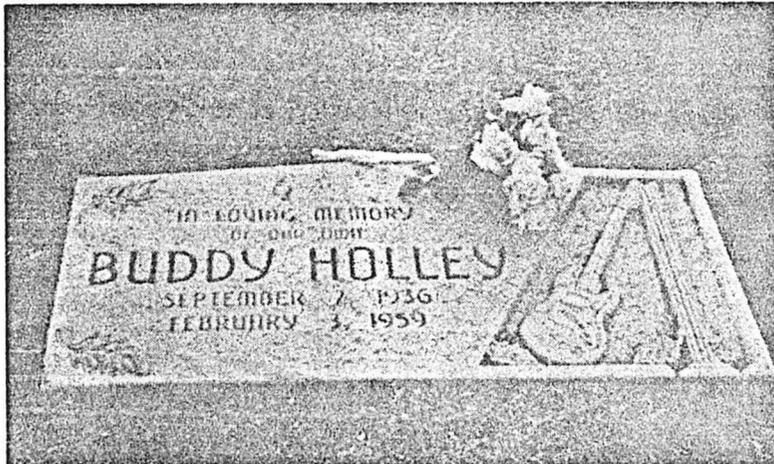
Walking toward the statue along the lane, not the stones on your right (they're flush with the ground) and you'll find Buddy's right close to the lane. There are no signs or anything in Lubbock to direct you here.

Buddy's gravestone is a flat, almost rectangular, light gray stone. On the right is the engraving of an electric guitar leaning against a broken pillar; there are musical notes across the top and the inscription is as follows:

in loving memory
 of our own
BUDDY HOLLEY
 September 7, 1936
 February 3, 1959

The grave is aligned east-west and is slightly sunken. The grounds are very well kept; it is a quiet, peaceful place and one feels very close to Buddy there.

—Sue Frederick



(Ed. Note: Throughout this issue you'll find Buddy Holly's parents' name spelled Holley. This was the actual spelling of the Holley family name but because of a typographical error on the label of Buddy's first record, he used the alternative spelling.)

Holly Discography

The complete American Buddy Holly Catalog.

Compiled by Bud Buschardt and Sue Frederick.

SINGLES

Decca

- 29854 Blue Days Black Nights
Love Me (1956)
- 30166 Modern Don Juan (1956)
You Are My One Desire
- 30434 That'll Be The Day
Rock Around With Ollie
Vee (1957)
- 30543 Love Me (1957)
You Are My One Desire
- 30650 Ting-A-Ling
Girl On My Mind
- Brunswick (with The Crickets)
- 55009 That'll Be the Day (June '57)
I'm Lookin' For Someone
To Love
- 55035 Oh Boy! (Nov. 1957)
Not Fade Away
- 55053 Maybe Baby (Feb. '58)
Tell Me How
- 55072 Think It Over (June '58)
Fool's Paradise
- 55094 It's So Easy (Sept. '58)
Lonesome Tears

Coral

- 61852 Words Of Love (1957)
Mailman, Bring Me No
More Blues
- 61885 Peggy Sue (Oct. '57)
Everyday
- 61947 I'm Gonna Love You Too
Listen To Me (Feb. '58)
- 61985 Rave On (April '58)
Take Your Time
- 62006 Early In The Morning
Now We're One (Aug. '58)
- 62017 Real Wild Child (1958)
Oh You Beautiful Doll
by IVAN (Jerry Allison
backed by the Crickets,
Holly on lead guitar)
- 62051 Heartbeat (Nov. '58)
Well All Right
- 62074 It Doesn't Matter Anymore
Raining In My Heart (Jan 59)

Posthumous singles:

- 62134 Peggy Sue Got Married ('59)
Crying Waiting Hoping
- 62210 True Love Ways (1961)
That Makes It Tough
- 62329 Reminiscing (1962)
Wait Till the Sun Shines
Nelly
- 62352 True Love Ways (April '63)
Bo Diddley
- 62369 Brown Eyed Handsome Man
Wishing (Sept '63)
- 62390 I'm Gonna Love You Too
Rock Around With Ollie
Vee (Jan '64)
- 62407 Maybe Baby
Not Fade Away
- 62448 Slippin' And Slidin' ('65)
What To Do

- 62554 Rave On (March '69)
Early In the Morning
- 62558 Love Is Strange (March '69)
You Are The One

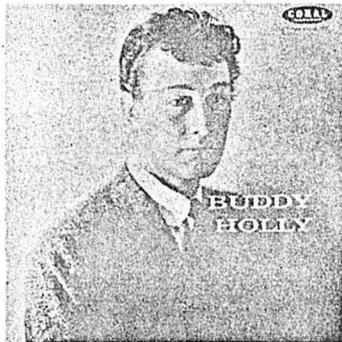
AMERICAN L.P.s

That'll Be The Day (Decca DL 8707,
late 1957) (Reissued as **The Great
Buddy Holly-Vocalion VL 3811**,
with "Ting-A-Ling" omitted)

- (1) You Are My One Desire / Blue
Days Black Nights / Modern Don
Juan / Rock Around With Ollie
Vee / Ting-A-Ling / Girl On My
Mind. (2) That'll Be The Day /
Love Me / I'm Changing All Those
Changes / Don't Come Back
Knockin' / Midnight Shift.

The Chirping Crickets (Brunswick
BL 54083, 1957-58) (Reissued as
**Buddy Holly and The Crickets--
Coral CRL 57405**)

- (1) Oh Boy / Not Fade Away /
You've Got Love / Maybe Baby /
It's Too Late / Tell Me How.
(2) That'll Be the Day / I'm
Lookin' for Someone to Love /
An Empty Cup / Send Me Some
Lovin' / Last Night / Rock Me
My Baby.



Buddy Holly (Coral CRL 57210,
released March, 1958)

- (1) I'm Gonna Love You Too /
Peggy Sue / Look at Me / Listen
to Me / Valley of Love / Ready
Teddy. (2) Everyday / Mailman
Bring Me No More Blues / Words
of Love / You're So Square /
Rave On / Little Baby.

Buddy Holly Story (Coral CRL
57279, released 1959)

- (1) Raining In My Heart / Early
In the Morning / Peggy Sue /
Maybe Baby / Everyday / Rave
On. (2) That'll Be The Day /
Heartbeat / Think It Over / Oh
Boy / It's So Easy / It Doesn't
Matter Anymore.

Buddy Holly Story, Vol. II (Coral
CRL 57326, released late 1960)

- (1) Peggy Sue Got Married / Well
All Right / What to Do / That
Makes It Tough / Now We're One /
Take Your Time. (2) Crying,
Waiting, Hoping / True Love Ways /
Learning the Game / Little Baby /
Moondreams / That's What They
Say.

Reminiscing (Coral CRL 57426,
released Feb. 1963)

- (1) Reminiscing / Slippin' and
Slidin' / Bo Diddley / Wait Till
the Sun Shines Nelly / Baby
Won't You Come out Tonight.
(2) Brown Eyed Handsome Man /
Because I Love You / It's Not My
Fault / I'm Gonna Set My Foot
Down / Changing All Those
Changes / Rock-a-bye Rock.

Buddy Holly Showcase (Coral CRL
57450, released May, 1964)

- (1) Shake, Rattle and Roll / Rock
Around with Ollie Vee / Honky
Tonk / I Guess I Was Just a Fool /
Umm, Oh Yeah / You're the One.
(2) Blue Suede Shoes / Come Back
Baby / Rip It Up / Love's Made a
Fool of You / Gone / Girl on My
Mind.



Holly In The Hills (Coral CRL 57463,
released Jan., 1965)

- (1) I Wanna Play House With You /
Door to My Heart / Fool's Para-
dise / I Gambled My Heart / What
to Do / Wishing. (2) Down the
Line / Soft Place in My Heart /
Lonesome Tears / Gotta Get You
Near Me Blues / Flower of My
Heart / You and I Are Through.

The Best of Buddy Holly (Coral CRL
7 CXSB-8, a two-record set released
April, 1966)

- (1) Peggy Sue / Blue Suede Shoes /
Learning the Game / Brown Eyed
Handsome Man / Everyday /
Maybe Baby. (2) Early in the
Morning / Ready Teddy / It's
Too Late / What to Do / Rave
On / True Love Ways. (3) It Doesn't
Matter Anymore / Crying, Wait-
ing, Hoping / Moondreams /
Rock Around with Ollie Vee /
Raining In My Heart / Bo
Diddley. (4) That'll Be the Day /
I'm Gonna Love You, Too /
Peggy Sue Got Married / Shake
Rattle and Roll / That Makes
It Tough / Wishing.

Buddy Holly's Greatest Hits (Coral
CRL 57492, released March 1967)

- (1) Peggy Sue / True Love Ways /
Bo Diddley / What to Do /
Learning the Game / It Doesn't
Matter Anymore. (2) That'll Be
the Day / Oh Boy / Everyday /
Brown Eyed Handsome Man /
Early in the Morning / Maybe
Baby.

Giant (Coral CRL 57504, released
mid-1969)

- (1) Love Is Strange / Good
Rocking Tonight / Blue Mon-
day / Have You Ever Been
Lonely / Slippin' and Slidin'.
(2) You're the One / Dearest /
Smokey Joe's Cafe / Ain't Got
No Home / Holly Hop.

Rock and Roll Collection (Decca/
MCA DXSE7-207, a two record
set, and the only one currently
being distributed)

- (1) Rave On / Tell Me How /
Peggy Sue Got Married /
Slippin' and Slidin' / Oh Boy /
Not Fade Away. (2) Bo Diddley /
What to Do / Heartbeat / Well
All Right / Words of Love /
Love's Made a Fool of You
(this cut is actually the Crickets
without Buddy Holly). (3)
Reminiscing / Lonesome Tears /
Listen to Me / Maybe Baby /
Down the Line / That'll Be The
Day. (4) Peggy Sue / Brown
Eyed Handsome Man / You're
So Square / Crying, Waiting,
Hoping / Ready Teddy / It
Doesn't Matter Anymore.

There have also been several 45
RPM EP's but they are extremely
rare and all the material is also
available on the LPs so they are
not-listed here.



Alan Freed Interviews Buddy Holly

by Bud Buschardt

In October, 1958, Buddy Holly made a visit to television station WNEW in New York. The program was called "The Big Beat" and it was hosted by the late "King of Rock 'n' Roll", Alan Freed. The conversation touched on the subjects of planes and plane crashes. Four months later Buddy was dead in a plane crash. That interview follows:

Alan: ... Buddy Holly!!! Hey Buddy!

Buddy: Hi ya Alan!

Alan: How are you?

Buddy: Fine.

Alan: Good to see you-ol' buddy again. Where (are) the other fellas?

Buddy: They're runnin' around somewhere, Alan.

Alan: They are?

Buddy: Uh huh

Alan: Gee, last time I saw, I guess I haven't seen you since our tour have I?

Buddy: 'bout in April wasn't it?

Alan: I think somewhere. . .

Buddy: Been a good while hasn't it.

Alan: Yes it has been. What have you been doing and where have you been?

Buddy: Well, we haven't been workin' all summer, Alan. We just been kinda loafin' and takin' it easy and runnin' around some . . . enjoying what we hadn't enjoyed the whole year previously . . . you know, all the work goin' on . . .

Alan: Oh boy, you worked hard that year Buddy.

Buddy: So, uh, we're getting ready to start in some new work now.

Alan: You goin' on tour again now?

Buddy: I think so. Uh huh.

Alan: Buddy, we had a lot of fun

. . . we did a lot of flyin'.

Buddy: Yeah, we sure did! You know I was just in a town the other day. Cincinnati . . . Remember when we landed there and uh, the helicopter had crashed that day that we got in there?

Alan: That's right!

Buddy: And uh . . . we took the ride in there from the airport when we landed.

Alan: We've ah, Buddy we've played . . . I think we rode every kind of airplane there was imaginable.

Buddy: We sure did!

Alan: Those DC-3s were really something!

Buddy: Ah, hum . . . with the umph-umph-umph!!

Alan: Oh boy! Oh boy! Without the seat belts we'd ah, been right through the top . . . that's for sure.

Buddy: Sure would!

Alan: Buddy, we had a lot of fun together and I hope we're gonna have a lot of fun together in the future too, because you're just a wonderful guy and say hello to Joe . . .

Buddy: O.K.

Alan: Joe Buy . . . ooops. It's Joe what? ((Maudlin))

Buddy: Joe Buy-Us!

Alan: Joe Buy Us, cause he was always saying . . . the fellow with the bass fiddle . . . and uh we called him Joe Buy-Us because he was always saying "Buy us a coke!"

Buddy: Uh hum . . . buy us something!

Alan: Buy us some . . . buy us a candy bar! So we had a lot of fun together, Buddy. Let's get together soon. And thanks for being with us.

Buddy: Thank you Alan, it's been my pleasure.



A Telephone Call to Norman Petty

Norman Petty knew Buddy Holly's music better than any man. He produced his records in his eight-track studio in Clovis, New Mexico.

At the time of Buddy's death, they had planned on starting their own record company.

by Donald G. Jackson

(Ed. Note: Norman Petty was the discoverer and producer of Buddy Holly. The following interview was condensed from *Finders Keepers No. 3*, copyright 1974 by *Finders Keepers*. You can obtain the complete interview by sending 50 cents to Donald G. Jackson, 1043 Vine St., Adrian, Michigan 49221.

(Jackson interviewed Petty on Sept. 17, 1973. He called a private telephone number given to him by Terry Waghorne in London, and reached Petty in Clovis, New Mexico. After a brief introductory explanation about *Finders Keepers*, the following conversation took place.)

F.K. Sir, to your knowledge are there any films anywhere on Buddy Holly?

N.P. Well, there are films . . . but I doubt that they would be available. There was one made by B.B.C. when Buddy was in England. There were some films made in New York on the Arthur Murray show. And I'm sure there are probably some kinescopes around of the Ed Sullivan show.

Then I have some private movie film that I made in England. But other than those mentioned, I don't know of any around. I doubt that any of these would be available, but you could do some searching for them if you wanted to.

F.K. Are the personal films you

took of Buddy in synch sound?

N.P. Oh, no. They were just 16mm silent . . . just plain home movies.

F.K. Did you ever have any prints made of your films?

N.P. No, and I don't intend to.

F.K. What's this about former Beatle Paul McCartney purchasing the rights to a lot of Buddy's songs?

N.P. He's purchased half interest. I did sell him part interest into Norvak music which was the publishing firm that controls most of the Holly copyrights.

F.K. Did McCartney tell you his reason for purchasing the Buddy Holly songs?

N.P. I'm sure he's been a Buddy Holly fan for a long time and I'm sure he'd tell you the same thing. He likes the songs and I think he felt they'd be a good business investment. I'm sure he intends to record some more of them in the future.

F.K. Do you know of any plans for doing a feature film on the life of Buddy Holly?

N.P. Yes, I just got back from California. They're going to do an ABC "Movie of the Week" about the Buddy Holly story. The script is being prepared now.

F.K. Wow! That's fantastic! (The rumor of a film had been around for a long time and we were hoping it was more than wishful thinking). Do you know who's been cast to play the

role of Buddy Holly?

N.P. There has been no cast selected yet. That is never done until the script is finished and approved. Then of course the casting would be left up to the producer, which in this instance is a fellow by the name of David Victor who produces the Marcus Welby series.

F.K. Do they know yet who'll direct the film?

N.P. Well, I'd imagine that Victor might be the producer-director. I'm not sure, but this is usually the way it works on these "movies of the week" things. It's done through Universal.

F.K. Is David Victor a Buddy Holly fan?

N.P. No, and I think it's probably best that he's not. But the fellow who's writing the script, Mark Saha, is a Buddy Holly fan and he's very conversant from the word go. I think this is important and it's a wise decision on Universal's part because I think somebody with the expertise of David Victor can put together the thoughts of Mark Saha, the writer on the screen without coloring his own opinions.

F.K. Where is Mark Saha located?

N.P. He's in California.

F.K. You met him when you were out in California recently, I imagine he asked you a lot of questions

Cont. on page 30

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NORMAN PETTY

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about Buddy.

N.P. Oh yes, of course he's very familiar too. He's originally from Houston. His folks still live in Houston. He's a writer and he's been fairly successful for a TV writer out there. He got his degree in screenplay and something in the theater from UCLA. He's done scripts for various television series, so he's no novice to the game anyway.

F.K. I hope this movie will be the actor lip-synching in mimic to Buddy Holly's actual music.

N.P. That will not be any problem I'm sure since we control the music rights and the record rights. We've told them this would be the best possible way to do it. Find a good actor and let him lip synch.

F.K. I'd imagine you'll be on the set as a consultant.

N.P. Yes, I'll go back out when they do the casting. I do not have the right of selecting characters. I'm only gonna be there as a source of help for dialect, for colloquialisms, etc. that I'm very familiar with that the various people connected with the story used during that time.

F.K. Are you still in the music business?

N.P. Oh yes, we're still producing various groups. We're very active in the music publishing operations and doing pretty well the same thing we were doing in 1958. We're recording quite a few Canadian groups now that come down here. Pretty involved with a couple of radio stations that I own, but the recording and the music industry still occupies the majority of my time.

F.K. Do you know of any plans for new books on Buddy Holly?

N.P. There are several books in the works that I'm aware of. Probably the most scholarly one is being done by John Goldrosen. He's done quite a bit of research and he hasn't relied upon hearsay, etc. I would assume he's gathered an awful lot of facts. And there are other books in the works including one that I may come up with.

F.K. I'd guess you've gone to the trouble to check out the possibilities of acquiring film copies of the Ed Sullivan show kinescopes, etc.

N.P. We've made several attempts at various levels of executive authority and we've made no headway whatsoever.

F.K. That's bad news because I'd think if anybody could get the films, it would be you.

N.P. Well, both I and the parents have tried and we've really gotten nowhere.

F.K. Very discouraging, but is there any reason why?

N.P. I don't think there's any reason why. It's just the lack of care of people. You know they don't want to bother to check back in the vaults or files. And if it's not "now" they're not interested. Every year that goes by it's more difficult to get anybody

really interested in even checking out things just as a common courtesy. Very few people are willing to do that anymore.

F.K. It would seem if someone could acquire these films, there would be a commercial market for them.

N.P. Well of course it really wouldn't be, because they would have to have various releases from the people involved, the families, and the prior artists who were on the same show just before, etc. Most companies wouldn't think it would be of commercial value. It would be of value only to fans who would certainly like to see them and have copies.

F.K. Are there any current plans for them to re-package and release all of Buddy's material. I read somewhere about a triple album that never came out.

N.P. There was a double album. There was supposed to have been a triple album package, but there again they shuffled the personnel that was handling the project, and it got miserably loused up. But they'd already promised the trade, the distributors, and everyone else they were going to have a multi-album package, and they finally drew a package that was put together in Germany. It was a two record set and they released it here calling it *A Rock and Roll Collection*. It actually came from Germany, and there is an error on it. When they packaged it and released it here, they put on a recording on the album that wasn't a Buddy Holly record. It wasn't a Buddy Recording. It was an Earl Sinks recording.

F.K. Did Earl Sinks try to copy Buddy Holly's style?

N.P. No, not really. He was just one of the singers that was associated with the Crickets after Buddy's death.

F.K. What people do you know who have consciously tried to imitate Buddy Holly's vocal style?

N.P. There have been influences in an awful lot of singers. I wouldn't want to go into an opinionated list.

F.K. I'm really happy to hear the television film confirmed because that will certainly generate a revived interest in Buddy Holly from older fans and from new people too.

N.P. I think it will create a whole new market.

F.K. I really have high hopes for a very big Buddy Holly revival!

N.P. Of course I guess you're aware of the picture *American Graffiti*. Have you seen it?

F.K. Yes, I sure have!

N.P. I thought that was pretty keen.

F.K. Oh, so did I... especially the scene in the hot rod when Wolfman Jack starts playing the Beach Boy's song and the John Milner character quickly turns it off. Carol, the girlfriend he's picked up, turns it back on and gives him a nasty "Why'd you do that for!". He says, "Aw, I can't stand that surfin' shit (laughter from both of us). Rock and Roll has

NORMAN PETTY

Cont. from page 30

been going down hill ever since Buddy Holly died."

N.P. I thought that was sensational.

F.K. Yeah, it's really a great film. I love those record introductions by Wolfman Jack.

N.P. It's pretty wild, isn't it?

F.K. I've got the double album soundtrack where he does that terrific introduction to "That'll Be The Day". I'm really glad to hear that song in the film along with "Maybe Baby". But my big dream of course is that someone will acquire the actual Buddy Holly performance films, before it's someday everlastingly too late.

N.P. They've had a different hierarchy at CBS and the one that's in now might be more cooperative than the one that's been in for say the last six or seven years. But if it could be obtained, it's gonna have to be done I'm sure through the upper brackets to get somebody to go through. We've tried the sargeant's route and haven't been successful. And we tried the top route at the time, but they weren't very cooperative. Maybe with the new regime in now, we might be able to do something.

F.K. I've talked to people with the idea of just trying to call CBS and see how far they could get. Just find out if there is a library available and if it's possible to go in and look at old

shows, but I don't know what kind of answers one would get from them.

N.P. Well I'm sure that probably it'd have to be somebody in the research department go through and find it. I'm sure they'd never allow an outsider to go in.

F.K. I know Buddy did two appearances on the Ed Sullivan show because the first one was cut short when they ran out of time. If the kinoscopes are available, do you have any knowledge as to the quality... do they deteriorate?

N.P. Well, I wouldn't think so. Black and white, it was actually a photo process. Most of the film vaults and at CBS especially were humidity-temperature controlled. So I'd say they'd be just as good now as when they were put in the vault.

F.K. Now that sounds very encouraging.

N.P. And with their new laser process for film transfer they could probably really get out a whale of a lot of prints if they wanted to.

F.K. That would be great!

N.P. Well, if we ever get past first base we might be able to make it to second.

F.K. Do any of the Crickets ever contact you?

N.P. Yes, matter of fact I had a very lovely evening with Jerry Allison when I was in California about three weeks ago, and with Joe B., and it was very pleasant. Jerry's got a group going. He and Sonny Curtis. They've

just hired two English boys I believe that were coming over. So, Jerry will probably be working with another group called The Crickets. He owns the name of course, he and Joe B., but I believe he bought Joe B.'s part. Joe B.'s not with him now. Joe B. is doing mixing at Gold Star studio in California. The new Crickets will be Sonny, Jerry, and the two English fellows.

F.K. Is this the same Sonny Curtis who wrote the theme for the Mary Tyler Moore TV show?

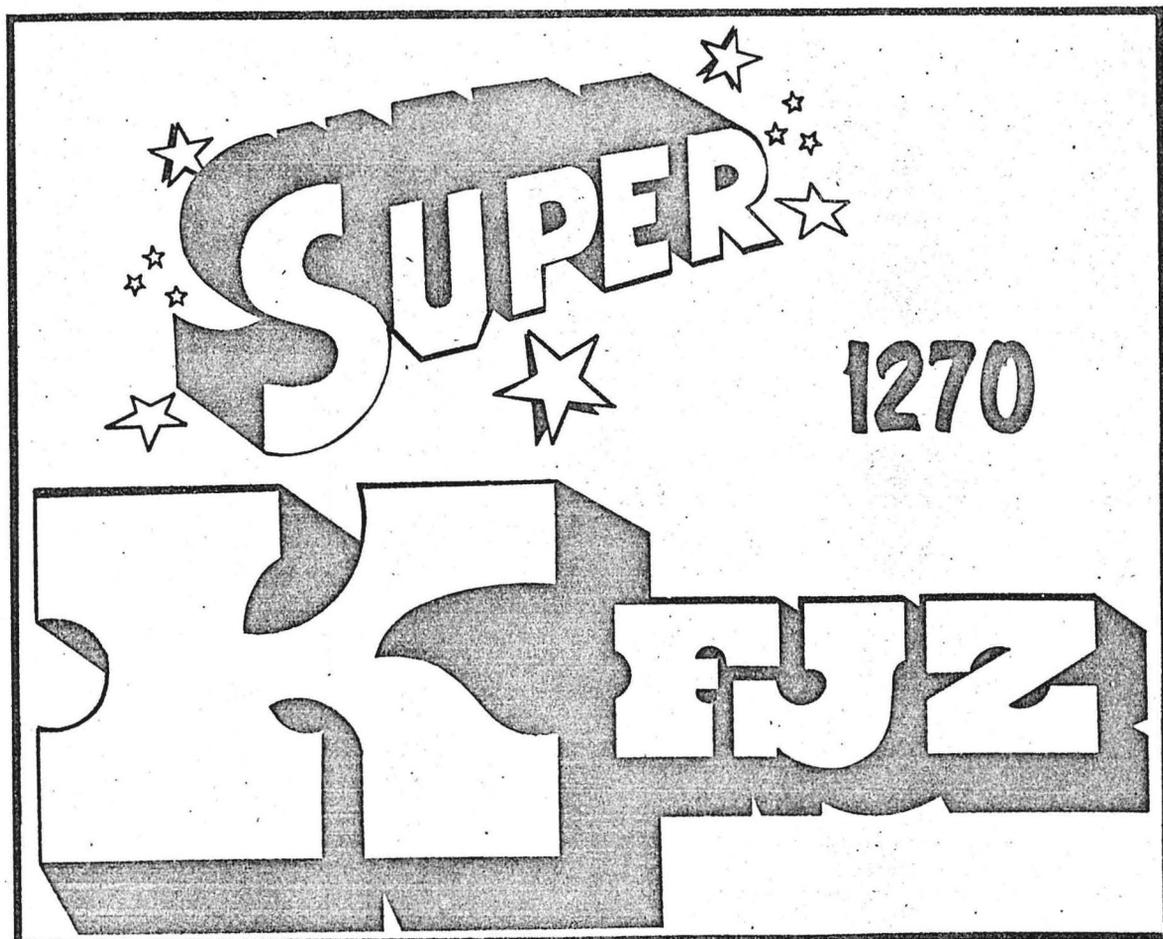
N.P. Uhhuh, the same one.

F.K. Talking about Sonny Curtis reminds me of someone else. I recall Curtis wrote a song called "I Fought The Law" that was a big hit for the Bobby Fuller Four. Did you ever know Bobby Fuller?

N.P. I didn't know him. Bobby did some sides in our studio when he lived in El Paso. He came up and recorded some things in our studio here, but I really didn't know him as such. He and his brother and their group came up and did some things, but shortly thereafter he went to California.

F.K. I keep hoping for new discoveries of Buddy Holly items and material. Do you have any tapes for instance of your conversations with Buddy?

N.P. No, not of any conversations I had. There are some interviews that he did with several disk jockeys around the U.S.



F.K. Would any of those be obtainable?

N.P. Not that I know of. I've been trying to get hold of the original tapes. I've heard various copies of copies, but they haven't sounded too good. If we can ever get hold of some originals, I think that would make an interesting release.

F.K. Those dj interviews released on a new Buddy Holly album, made without the additional dubbing music that we talked about, would be sensational! WOW! What an album that would be . . . Buddy performing as he did for the original tapes and then intercut the songs with these dj interviews. Somewhere I read that a lot of Buddy Holly's personal tapes were destroyed after his death . . . do you think that is true?

N.P. I doubt it very much. I can't see anybody destroying a tape period. . . (Ed. Note: evidently he hadn't heard of Nixon or Rose Marie Woods.) much less a Buddy Holly tape. So I think this is a bit of sensationalism. I mean that's my personal opinion. To my knowledge, I don't know of anybody within my circles or anybody that was around Buddy that would be stupid enough to destroy any of his tapes.

F.K. Buddy did a lot of recording of himself using his own tape recorder.

N.P. Well, he did . . . but not as much as most people think.

F.K. Just practice tapes?

N.P. Right, they were practice tapes.

F.K. Are any of those still around?

N.P. Well, of course you see, I have no way of knowing. These were in his apartment. Whatever tapes were left were in his apartment with his widow and as far as I know, she turned over everything to us and to the company. And I've had no reason to think that she'd hold anything back. They're be no advantage for her holding 'em back.

F.K. Have you talked to her in recent times?

N.P. Yes, I've talked to her. The last I heard she and her husband are operating a restaurant in Puerto Rico. I really can't give you any real information on her husband because I'm not that familiar with him.

F.K. Mr. Petty, you certainly are being very helpful. You're answering all of my questions and I really appreciate this.

N.P. That's great. Well, you look for that movie . . . there's also a fellow by the name of Harris who's doing a book that I think is going to be fairly thorough. There are several books that are out now, that I think are filled with so much fiction that it's unbelievable. They purported to report facts, and they haven't really bothered to go to the people sometimes, and even talk with them, so probably the two that will be the closest to being pretty factual will be the one by a fellow named Brandon Harris and John Goldrosen. They are not doing a book jointly. They each are doing their own interpretation.

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Ritz Pub
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Adobe Flats

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Gazebo
Impulse
Chelsea Corner
Travis St. Electric Co.

Park Cities
SMU Student Center
Olson Electronics
Cameras Etc.
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Abe's Books
Frets and Strings
Sound Climax

Preston Center
Preston Ticket Agency
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Maverick Ski Shop
J. Riggins
Discount Records
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East Dallas
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