

# KEYSTONE RECORD COLLECTORS' **RECORDER**

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(Drawing by George Arentz, Reading Eagle)

Story By: Phil Schwartz

Co-Authors: Jim George and Bill Yuhas

If you could walk into Society Cleaners, 664 Schuylkill Ave., Reading a little over thirty years ago, you would have seen a man hemming cuffs on pants, taking orders from customers, and pressing clothes. More than likely, he would have a blue front-buttoned sweater on, and a cigarette hanging from his mouth. Grover Barbour fit the image of the classic promoter. In addition to his successful dry cleaning business, he had a stable of boxers, and had an enthusiasm about anything that interested him that rubbed off on those around him. He always had an iron in the fire.

Russ Golding, a young aspiring song writer had been buying sportswear from Grover and having his cleaning done at Society for some time when one day the conversation turned

to the music business. Grover became quite interested in Russ' songwriting ability, and commented that he had always wanted to be in the music business. By the time that the pair had these initial conversations, Russ had already written many original tunes, and, with Grover's financial backing, B&G Music, a BMI (Broadcast Music Inc.) publisher was formed on March 26, 1957, with Grover as president and Russ as general manager. The whole venture started out with the idea of only being a music publisher. The plan was to market their songs to established record companies and artists. To do this, it was necessary to record "demos" of their songs. To this end, Grover and Russ assembled a group of teenagers who they called "Candy Heart and the Valentines". This group rehearsed, but never recorded. Before they were even off and going, Russ recalls; "Talent came to us by word of mouth." Society Cleaners became the beehive, serving as a multi-purpose business office, reception area, rehearsal studio and occasionally a makeshift recording studio (not to mention a busy dry cleaning establishment). "We never scouted 'em, continues Russ, "never advertised, but we always had musicians running in and out. Through that door came the best around." And through that door in early 1957 came a group of five black teenagers who were about to get Grover and Russ started in the record business.

## THE HONEYBEES

The Honeybees started in the early 50s as a family trio: Vic Johnson, Jr., Skip Johnson, and cousin Rodman Beckham. Rodman has adopted the nickname "LaLa" within the family, which stuck when his brother was unable to pronounce his real name. Vic and "LaLa" graduated from Reading High in the Class of 1950. Skip was two years behind. After graduation, "LaLa" went on active military duty in Korea, where he lost a leg in combat. By the mid-50s the group was back together doing streetcorner performances of songs such as "Earth Angel" just for the fun of it. As their harmony became more polished, they added another cousin, Barry Boswell on 2nd tenor, and recruited Benji "Chuckles" Williams from a local church group on bass. Vic Johnson, Sr., who played saxophone locally knew Grover Barbour, and arranged an audition. Grover liked what he heard, and gave the group the name The Honeybees.



Honeybees' Lead Singer  
"LaLa" Beckham - 1987

Cliff Juranis today operates the CJ Recording Service, Robeson Street in Reading. In 1957, he turned his living room at 5th and Buttonwood into the first studio for Bee records. Russ Golding recalls; "We pushed the furniture away, brought in some portable recording gear, and recorded them in Cliff's parlor on a hot summer afternoon." The only two musicians on the session were Bill Fisher on Guitar and Nick Kravitz on upright bass. Although members of the group recall other musicians playing with the group: Vic Johnson Sr. (saxophone), Ira Bates (drums), and "Red" Fitzgerald (piano), they are not heard on the recording. The session produced the first Bee release

#1101, "Kiss Me My Love" b/w "Give Your Love To Me", both written by Russ Golding even prior to his association with Grover. It was released on August 1, 1957. Local reaction was very good, even though today Russ reflects frankly, "It was a bad record. When I heard the pressing I just said



ba-a-a-a-d! The best thing on it was probably Bill Fisher's guitar work. He was the best guitar player around. We always tried to get the best musicians in the area to play on the sessions." Soon it was on every jukebox in Berks County, and being played heavily on local radio station WEEU. "LaLa" recalls his first record hop at the Park Theater where the record had become popular, "I was never so scared in my life! People were coming at you who wanted to grab a piece of you; an arm; a leg; anything! I lost my coat, a 6-button benny with a belt in the back .. and all we were doing was lip-synching the record. The police had to come up on the stage and get us out." Many local engagements followed, most notably at the Melody Bar (where they were regulars), the Madomeselle Bar, and Albright College. The record was played heavily in the Washington, D.C. area by disc-jockey Lennie Moore (formerly a pro football player on the Baltimore Colts from Reading). This exposure prompted a national record company (no one can remember which one) to call with an offer to buy the master. Grover and Russ declined the offer, but pressed more copies, trying to push it onto the national charts on their own. When a tentative date on American Bandstand fell through in October, 1957, the hopes of a national hit died, even though the group remained one of the most popular in the Reading area until their break-up in 1961. Why they never recorded again for Bee is unclear, although members of the group recall plans for another session, and rehearsing a song called "My Knees Are Knocking". Russ explains, "In those days, you know, we were going many directions at the same time. We were trying different things with different artists and ... we were amateurs in a very, very professional field." After the Honeybees disbanded, "LaLa" performed as lead guitarist with the groups "A.C. Bates and The Cards", and "Frankie Scott and The Scottsmen". Neither group recorded. Today, "LaLa" is retired and lives in Lancaster, Vic drives a truck in the Reading area, Skip is a prison guard, "Chuckles" is in N.Y.C., and Barry lives somewhere in the Reading area.

## DON ELLIS AND THE ROYAL DUKES



Light yellow labels, black print. Note misspelling of "shutters" on No. 204. (Courtesy of Vern Sanden.)

Harold Shuttters called New Albany, Indiana, home. In the late 50s, he recorded two excellent rock-a-billy discs on the Goldenrod label with his group the Rocats. The records were good regional sellers, but those around him felt that Harold could achieve national success, with his raw, natural talent. Grover Barbour had received some copies of the Goldenrod releases through his contacts at BMI, and felt that he could develop the singer into the first teenage star under the Bee banner.

The Royal Dukes were all from the Reading area. The group consisted of Bill Bower on sax, Wilson Bohanok and Bill Yuhas on guitar, Stan Witinski on bass, and Dominic Muiccio on drums. In 1959, Dick Biondi of WLS radio, Chicago, sponsored a rock and roll show at St. Mary's, Reading. He hired The Royal Dukes to back up the stars on the program, including Little Anthony, Freddy Cannon, and The Shirelles. Royal Dukes member Bill Yuhas recalls, "One winter night in late '59 or early '60 after playing "Scipione's Hide-Away" in Myerstown, Sonny, Bill, and I drove non-stop to Indiana to pick up a rock-a-billy singer that Grover had come into contact with named Harold Shuttters. He was a laid-back, easy-going guy.

Don Ellis' first recording session at Cliff's living room.



Don belts out "Half of Me"



The background singers on "You Won't Remember Me" (L to R): Sandy Penice, Don Ellis, Gene Yuhas and Barbara Penice.

"The Original Royal Dukes" - 1959



(L to R): Wilson Bohanok, Stan Witinski, Dominic Muiccio, Bill Yuhas, Bill Bower. (Later with Sam Butera and The Witnesses)

A later version of the Royal Dukes.

This was the group that recorded "Party Doll" in 1961. (L to R): Jimmy McKnight, Bill Yuhas, Don Ellis, Bill Bower, Nick Viola, D. Muiccio, drums.



I would say almost shy. Everybody in the band took a liking to him almost instantly."

Don Ellis was the new name that Grover gave to the aspiring star. He lived with Grover when he first arrived, and rehearsed at the cleaners with the band. Then Grover set him up in the second floor of Society Cleaners, after he brought his wife here. The first release on Bee, "Blue Diamond"/"Come In World", was not done in Reading, but was a master from Indiana. The first recording session with the Royal Dukes was done in early 1960, and yielded "Half Of Me" and "You Won't Remember Me". The backup singers on the later side were sisters Sandy and Barbara Penice, and Gene Yuhas. Don and The Royal Dukes became the top club attraction in the Reading area for several years. In 1961, the group had their closest brush with national success when their recording of Buddy Knox's "Party Doll" was picked up and distributed by Roulette records. Today, Harold Shutters lives back in his hometown of New Albany, where he is reportedly in poor health, due to a stroke.



## THE INVICTORS/ TERMITES



"I'll Always Care For You"  
"THE INVICTORS"  
Lead Singer - Gene Yuhas

The Invictors were a mixed group; 3 white and 2 black members. Following the breakup of the Honeybees, vocalist Barry Boswell met Ray Edwards of the Silhouettes, who was living in Reading in 1962. Edwards had lived in Reading from 1944 to 1956. By 1962, the Silhouettes had become loosely organized, and Edwards had been performing on his own. The three white members of the group were brothers Bill and Gene Yuhas, and Bobby Rohrbach on baritone. Their sole release, Bee 1117 was put out in 1961, and featured Gene Yuhas on the A-side, "I'll Always Care for You." The flip, "I Don't Wanna Go" was written by Ray Edwards' daughter, and features Edwards on the lead. The Invictors recorded these sides, along with 3 others: "Carrie Lou", "Goodbye to Love" (not the Marceles' tune), and "My Dream Girl", at Pat Farraro's studio in the 400 block of Schuykill Ave., Reading.

The Termites were simply The Invictors minus Bobby Rohrbach (who dropped out at some point due to school

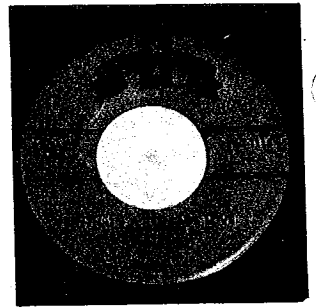
commitments). In 1963, Grover coupled an unreleased Invictors' master, "Carrie Lou", which featured Barry Boswell on lead, with "Give Me Your Love", a master from Pat Farraro's Beck Music Company, and invented the name "Termites" for



Bee #1825. "Carrie Lou" was a song submitted by James Webb, a songwriter from Texas who had corresponded with Grover. This was the same composer who was well known for folk-rock hits such as "Mac-Arthur Park" in the later 60s. The group doing "Give Me Your Heart" remains unidentified. It is not the

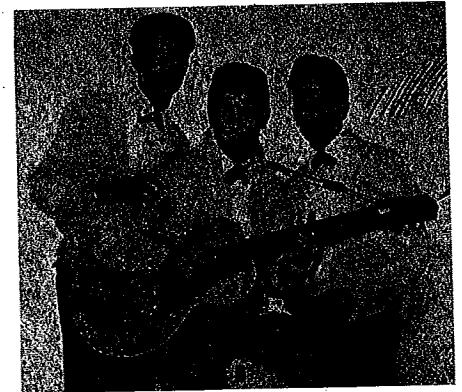
Hotel, Las Vegas for three years. He left the music business when he went deaf (a late complication of rheumatic fever). Bobby has regained some of his hearing and lives in the Reading area. His recording of "A Teen Age Love" was redone by the Teen-Kings.

Dave Edwards also used the Blue Rays for his recording. Dave drove a truck for a cleaning business that did suedes. Society sent all their suedes to this company, and Dave made the deliveries, and had the third Bee release. He is a cousin of pop songstress, Joni James.



The rarest of the Bees. The highly sought after Teen-Kings disc from 1960. (courtesy Val Shively)

Farraro is no longer living, the identity of this group may remain a mystery. The record was largely a flop, as was the label's low-budget attempt to promote it after its release. Guitar player and first tenor Bill Yuhas has one outstanding memory of one of the few public performances as the Termites. "We were asked to do a local record hop to promote the record. When we got there, we were told that it wouldn't be a live performance, but we just had to lip-synch the record. The D.J. didn't even have the record, so we sent one of our girlfriends back to get a copy. When we went onstage, the DJ put it on one of those one-foot-square 45 rpm players with the built-in spindles. That's when I knew we were in trouble! Half way through, the record started skipping, and wouldn't stop. I finally got out of line, walked over, pulled a nickel out of my pocket and balanced it on the arm. We restarted the song and got through it, but it was very embarrassing." The Invictors-/Termites disbanded shortly thereafter, leaving very few record sales, but a very collectable 45 as their legacy.



THE GENOS:  
(Left to Right)  
Kenny Shott  
Gene Bojnowski  
Bobby Palcak

## FACTS ON OTHER BEE ARTISTS

Joe Hammonds was a black musician from Texas, who did shows with Johnny Ace in the early 50s. He just dropped in one day because he had heard that there was a record company looking for talent at Society Cleaners. He recorded four songs, and became the second act released on the label.



Bobby Franco, 1958

Bobby Franco's uncle was a tailor just a few blocks from Society. He knew Grover well, and brought Bobby in for an audition. The Blue Rays were: Chuck "Fingers" Hess, guitar; Pete Punzal, tenor sax; Sonny Patavano, drums; and Nick Kravitz, bass. Following his sole release on Bee, Bobby became the production singer at the Sahara



The Genos were on Bee's first subsidiary label, Sundance, in 1959. The group was a trio, composed of Gene Bojnowski, guitar and lead singer; Kenny Shott, and Bob Kline (Palcak), background. Their record sold quite well by virtue of their appearance on the Grady & Hurst show in Atlantic City that summer.

The Rockin' Belmarx, managed by Al Zanino (later a partner in Al-Stan records), launched another Bee subsidiary, Wasp. Russ and Grover had the trademark registered, but hadn't used it, and invited Al to put out the first (and, as it turned out, the only) release on the label. The members of the group were: Frank Cambria, drums; Carl Butto, guitar; Bill Guido, guitar



(lead on "Cha Cha Americano"); and George Sassani, sax. Frank now operates a barber shop in Reifton, Pa. The record, like many others, was done in Cliff's living room. The date is uncertain, but we believe it was 1962.

The Noblemen were another instrumental group, out of Reading High. Leader John Bonk, now manages the Perry Inn, Shumakersville. Other members of this group were: Carl Gangemi, sax; Don Pflieger, bass; and Ronnie Roberts, drums.

The Teen-Kings recorded what some collectors call "the king-bee of them all." Probably done in early 1960, this two-sided "killer" ranks among the rarest black group 45s in the world. Grover used to say, "it was the best damned kid group I ever heard." Russ recalls that some of the pressings were bad, with a skip. He believes that 500 were pressed, but many were destroyed. Few facts are known about the Teen-Kings: They were from the Philadelphia area, and the front singers were named "Buster" and "Junior". There the trail ends ... for now.

## CONCLUSION

The question that collectors of rare vinyl often ask is, "What happened to all the masters of these artists, and to the records?" For those, the story has a unhappy ending, but here it is:

Bell Sound did most of the metal mastering (stampers) for Bee. They had the tapes of the released masters in their possession. Sometime in the early 60s Bell sent a letter to Grover and Russ stating that they had certain masters in their files, that they were cleaning out their files, and that if Bee wanted the original masters returned, they should respond by such-and-such a date. They never did.

The records were stored in the press-room of the cleaners, and later in the basement. And there were a lot of them. Some members of the various bands worked part-time in later years at Society Cleaners and can remember having to move the 25-count boxes of records around to get access to shelves. Russ was out of the Reading area from 1962 - 1967. He returned to Reading in '67 to take over Society Cleaners. Recalls Russ of this period, "I left because everybody was trying to get a foothold into Bee and B&G Music ... it (the music business) was just not a clean business in those days." He continues of the venture, "Grover and I didn't really see a great amount of profit from any release. In fact, overall, Bee records was pretty much a loss." That's largely why, when he returned, he paid a neighborhood fellow \$6.00 to haul several thousand records out of the basement to the dumpster. "Who would have known", laments Russ today, "that they would be worth a fortune someday." The thought of shiny new Teen-Kings vinyl heading for the compactor could certainly bring a tear to the eye of any record collector.

Today Russ is still living at the address where it all began ... 664 Schuylkill Ave.

Grover Barbour passed away in 1974, at the age of 61.

We dedicate this issue to them both for their pioneering efforts in popular recordings.

# K.R.C. PROFILE



Andy Kamm,  
owner of  
"The Record  
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*The Recorder would like to thank the following for their contributions to the Bee story: George Arentz, Rodman and Chris Beckham, John Bonk, Gene Bujnovsky, Bobby Franco, Jim George, Russ Golding, Vic Johnson, Herb Kaplan, Bob Palcak, Skip Pietrobone, Ted Puc, Bob Reifsnider, Bob Rohrbach, Vern Sanden, Val Shively, Greg Surek, Bill and Bonnie Yuhas, and Al Zanino.*

## DISCOGRAPHY

(1957)	1101 A 1101 B	Honeybees	Kiss Me My Love Give Your Love To Me	White label with red print (block)
(1958)	1102 1103	Joe Hammonds	Kiss Me My Love It's You, It's You, It's Always You	White label with red print and light blue with banner
	1104 1105	Dave Edwards & Blue Rays	Crazy Little Dream I Wanna Make Love To You	Light blue with banner
	1106 1107	Bobby Franco & Blue Rays	Give Your Love To Me A Teen-Age Love	Light blue with banner
(1959)	1108 1109	Hermy Herman & The Blue Rays	Eight Days A Week Hey Hot Rod	Light blue with banner
	1110 1111	Don Ellis	Blue Diamond Come In World	Light blue with banner
	1112 1113	Royal Rockers	Swingin' Mambo Jet II	Orange with banner
(Above was also released on Red with 1112 both sides - dist. by Record Associates, Inc., Westport, CT.)				
	1113-1 1113-2	Bunny Sigler & The Cardells	Square From Nowhere Laddie Daddy	Red with banner and Tan with block
(1960)	1114	Don Ellis & Royal Dukes	Half Of Me You Won't Remember Me	Red with banner
	1114 1115	Teen-Kings	Tell Me If You Know That's A Teenage Love	Orange with banner
	1115 1116	Don Ellis & Royal Dukes	Blue Fire Yah Yah	Red with banner
(1961)	1117	Invictors	I'll Always Care For You I Don't Wanna Go	Maroon with banner
	1118	Royal Dukes	Fat Man Twist Navajo	Dark blue with banner
	201	Don Ellis & Royal Dukes	Party Doll A Woman's Love (Above distributed by Roulette Records)	Red with banner (White promo)
(1962)	1823	Charles (Chuck) Colbert	It's A Raid Quit Your Cryin'	Dark blue, large block
	1824	Chuck Colbert & Untouchables	Land of 1000 Dances Money	Dark blue, small block
(1963)	1825	Termites	Carie Lou Give Me Your Heart	Dark blue, small block
	1826	Noblemen	Vibration Tiddlewinks (Above 4 releases distributed by Record Associates, N.Y.C.)	Dark blue, small block
(1965)	1865	Don Ellis	Kick Your Shoes Off Sad Song	Blue with banner
	1875	Ike Terry (Perry) & The Lyrics	Lovin' Papa She's Got His Nose Wide Open	Cream, block
(1966)	1175	Earl "Duke" Jenkins	Oh Boy Misusin' Me	Blue, letter "B" (White DJ)
	10828 10829	Charles (Chuck) Colbert	Don't Cry Baby Off, Do Anything You Want (Above 2 releases distributed by Atlantic Records)	Blue letter "B"
		Earl Jenkins	A New Kind of Lovin' Leaving You Baby	Cream, block

## BEE SUBSIDIARY LABELS

	SUNDANCE			
	201	Walt Smith	I Still Don't Know That Time Of Day	Yellow
(1959)	202	Genos	Slim Little Annie Wishful Dreaming	Yellow
	WASP			
(1962)	101	Rockin' Belmarx	Cha Cha Americano Torture Rock	Black with silver print

## THE FOLLOWING MATERIAL WAS RECORDED BY BEE BUT UNRELEASED OR NO KNOWN COPIES

Joe Hammonds	Walkin' Down A Lonely Street	unreleased	Don Ellis	Dance, Baby, Dance	unreleased
Joe Hammonds	Paper Dolls and Candy Kisses	unreleased	Hermy Herman	It's No Wonder You're From Hunger	unreleased
Royal Dukes	Rebel Guitar Nameless	reportedly released, no known copies	Tommy Vollmer	Thank The Lord For These When	no known copies no known copies
Don Ellis	Night Of The Senior Prom	unreleased			

Pat Toland

Put Put Put Me In Your Heart

unreleased version

## RELATED RELEASES

LP Bison Bop #2034 (West Germany)  
featuring Harold Shutters & His Rocats and Don Ellis & The Royal Dukes



## JOHNNIE and JOE

Story by Don Miller

Johnnie Richardson was born June 29, 1945 in Montgomery, Alabama and Joe Rivers was born March 20, 1937 in Charleston, South Carolina.

Both eventually made their way to the Bronx where their paths would cross in the spring of 1957 and result in one of the most memorable "oldies" of the fabulous fifties.

Johnnie's mother was Zell Sanders who organized the Hearts around 1953 and founded her own label, J&S, a year later. Rex Garvin lived next door and Zell often heard him playing the piano and rehearsing and told Johnnie to see if he could come over, which he often did thereafter.



a little something" and suggested Johnnie sing with them. Thus was born Johnnie and Joe.

It was a reluctant duo at first. Rex and Joe had already been working on "I'll Be Spinning", "My Baby's Gone" and "Over The Mountain" and had their act together. Soon, however, everything ran smoothly.

Leonard Chess, founder of the legendary CHES label knocked on Zell's door one day in '57 and negotiated to release "I'll Be Spinning" and then "Over The Mountain" and although Chess wanted exclusive rights to Johnnie and Joe, Zell

refused and their records appeared simultaneously on J&S and CHES.

After that, Johnnie and Joe appeared on a number of labels in the early to mid-1960's such as GONE, ABC-PARAMOUNT, OMEGA, LANA and TUFF, and intermittently on J&S. There was never again the success of the earlier material. Finally unable to keep up with the trend of the time the duo split up. Johnnie did a few things on J&S solo. After Zell's pleading, they made a brief comeback around 1970 with the obscure "False Love Has Got To Go" but it went nowhere and they drifted apart again.

Then in the mid-1970's Joe suggested they get back together again and they began to do the club circuit. In 1982 they cut the LP "Kingdom of Love" for Ambient Sound and in 1983 released an EP with old material including the obscure "Over The Mountain, Part II". Unfortunately, the EP is of poor sound quality. Today they still live in the Bronx and sing together in clubs.

### Telephone Interview With Johnnie Richardson 9/11/87

Don Miller: What do you remember about the Pre-Teens? Weren't they the first group signed by your mother for the J&S label?

JR: Yes -- there was a young girl named Sharon Porter and some other girls, who were performing at the Apollo and had a TV show at the time. My mother heard them and met Sharon and formed the Pre-Teens around her. One of the other girls had a sister who was later in The Chiffons.

DM: How old were these girls?

JR: They were just that - pre-teens - all 5, 7, 10 years old.

DM: Did they only cut one record?

JR: Yes - the one everyone is looking for.

DM: How did Baby Washington get started with the Hearts?

JR: My mother needed replacements for the original Hearts and Baby Washington was going to a music school where

my mother heard and met her.

DM: "Was Over The Mountain, Part 2" ever on a 45?

JR: Yes - and I wish I had it - its worth about \$80 now!

DM: The reissue label LANA released "Over The Mountain" with a flip titled "Shortening Bread" in the early sixties - what's the story



Original DJ copies of "I'll Be Spinning" mistakenly gave credit to only the band. "Johnnie & Joe" was hand written on the label before mailing.



behind that recording?

JR: That's not us doing "Shortening Bread" - in fact we have a suit with LANA for using "Over The Mountain".

DM: How is Joe Rivers doing these days?

JR: Great - we have a new single coming out - the old Marvin Gays/Tammi Terrell song "You're All I Need To Get By".

DM: What label is it on?

JR: J&S.

Footnote: Johnnie and Joe will be appearing at the Valley Forge Music Fair on March 12, 1988.

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

## JOHNNIE & JOE DISCOGRAPHY

from Stak-O-Wax with additions and corrections by the author.

J&S	1603	I Was So Lonely/If You Tell Me You're Mine	1957
J&S	1605	Who Do You Love/Trust In Me	1957
J&S	1630/31	Warm Soft and Lovely/False Love Has Got To Go	1957
J&S	1659	It Was There/There Goes My Heart	1957
J&S	1664	Over The Mountain Across The Sea/My Baby's Gone, On On	1957
J&S	1762	I'll Be Spinning/Feel Alright	1957
CHES	1641	I'll Be Spinning/Feel Alright	1957
CHES	1654	Over The Mountain Across The Sea/My Baby's Gone, On On	1957
CHES	1677	I Was So Lonely/If You Tell Me You're Mine	1957
CHES	1693	Why Did She Go/Why Oh Why	1958
CHES	1706	My Baby's Gone/Darling	1958
J&S	1701	Red Sails In The Sunset/Where Did She Go	1958
GONE	5024	Who Do You Love?/Trust In Me	1958
OMEGA	237	Speak Softly (Angel)/We Got That Feelin'	1959
ABC PARAMOUNT	10079	I Adore You/I Want You Here Beside Me	1960
ABC PARAMOUNT	10117	Why Do You Hurt Me So/Your Love	1960
CHES	1769	Across The Sea/You Said It and Don't Forget It	1960
LANA	121	Over The Mountain Across The Sea/Shortening Bread	early 60's
TUFF	379	That's The Way You Go/Here We Go, Baby	1964
J&S	1008	Over The Mountain, Part 2/	mid-60's
J&S	4420/21	The Devil Said No, Gone With Your Bad Self/ You Can Always Count On Me	mid-60's
J&S	42832	You're The Loveliest Song/Let Your Mind Do The Walking	
J&S	1684	You're In Love With Somebody Else/You're Just Right For The Part	mid-60's
J&S	1004/05	My Dreams Have Been Bubbles/Why Don't You Stop	mid-60's
J&S	42830	Love Me Now/Had It Not Been For Your Love	mid-60's
BLUE ROCK	4084	My Baby Is So Sweet/Crying To The World Outside	1969
J&S	8718-7	False Love Has Got To Go/Jamaica-Our Thing	1970
AMBIENT SOUND	03410	Kingdom Of Love	1982
		33 1/3rd RPM EP	
J&S	2089A	Over The Mountain, Part II + 5	1983
		33 1/3rd RPM EP	
AMBIENT SOUND	AS38345	Kingdom Of Love	1982
J&S	J711	You're All I Need To Get By/(Instrumental)	1987
		12-inch single	

