

Rita

From: "Judy Gordon" <judygordon708@verizon.net>
To: "Taffy Myobe" <taffy@aohell.com>
Sent: Sunday, June 01, 2008 9:24 AM
Subject: Picking Up The Tempo, number 15, June 01, 2008

june 1, 2008 – no. 15

~~A TEXAN RANGER.~~

A gentleman, just from Richmond, gave the following account of these redoubtable warriors:

Ben M'Cullough's Texan Rangers are described as a desperate set of fellows. They number one thousand half savages, each of whom is mounted upon a mustang horse. Each is armed with a pair of Colt's navy revolvers, a rifle, a tomahawk, a Texan bowie-knife, and a lasso. They are described as being very dexterous in the use of the latter.

HARPER'S WEEKLY – July 6, 1861

**Picking
up
The Tempo
a country
western
journal**

**a DEXTEROUS NEW
VOICE in Country
from the ~ Music
HALF ~ SAVAGE
Southwest**

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PICKING UP THE TEMPO, a country western journal
 June 01, 2008, number 15

© 2008, Judy Gordon,
 708 Chandler Drive
 Garland, Texas 75040-7775
 Phone: 972/485-0990 or e-mail: judygordon708@verizon.net

Introduction: The title of this journal comes from Willie Nelson's song, "Pick up the Tempo." Since I am relocated in Garland, Texas, will attempt to publish this journal on a regular basis first day of each month to seek out new writers and bring back some existing ones.

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Contents:

Roxy Writes – Townes ... by Roxy Gordon [edited by Judy Gordon],
 Carol Gerhauser Writes – The Things We Do For Love ... ,
 Art Coelho Writes – A Truth Anyway ... ,
 Rick Sikes Writes – Self Fusion ... ,
 Peter O'Brien Writes – Bob Dylan's Hands ... ,
 Roy Hamric Writes – Still Life ... ,
 Wes McGhee Writes – The Ghost of Dale Watkins ... ,
 Judy Gordon Paints – Townes ... ,
*Entertainment Checkout Roger's SUNDAY, 3-6 P.M. LISTEN
 TO JAZZ RADIO By ROGER BOYKIN, RADIO STATION KKDA 730 AM ... ,
 AND LAST FRIDAYS, 7 P.M. HOSTED by KAREN x—Open Mic&ReaderSeries,
 Isabella Russell-Ides brings JO CAROL PIERCE, JUNE 7th, ALL GOOD CAFE,
 CD Reviews by Judy Gordon* and Carol Gerhauser+ ... ,
 Classifieds/Links*

Edited and Produced by Judy Gordon

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ROXY WRITES JUNE 1, 2008

"Townes"

by Roxy Gordon – © 2008, "Townes"
 [Edited by Judy Gordon]

"TOWNES"

Judy and I borrowed my parents' pickup in the summer of 1967 and took it to New Mexico. We put a tarp on the back like a covered wagon and roamed from Roswell to Taos. We weren't too sure we wanted to go back to Austin and getting back was depressing. The next day we went to a folk festival at Zilker Park. A skinny guy who looked Indian played. Listening to him, we felt a lot better about being in Austin. He

reminded me of Hank Williams. His name was Townes Van Zandt.

A year later, we were in Billings, Montana, on some business for the reservation and went to a record store where I found a Townes Van Zandt record. I remembered him and bought it. It was called "Our Mother the Mountain." It had too many strings, but the song writing and singing knocked us out. Judy learned the songs and played them for little kids on the res. We wore that record out.

About a year later, we were in a Berkeley, California, record store and I found a used copy of his earlier record. I became a big time Townes Van Zandt fan. On the way back to Texas from California, we went through Denver. Jack Steele and I, thinking from the songs he might live there, tried to find him. He didn't and we couldn't. I bought the third record another year later when we were living in El Paso and couldn't pay the rent and sure couldn't afford a record, but bought it anyway.

A year later, we bought the next record. It was called "The Late Great Townes Van Zandt." Townes wasn't dead; that album, in fact, contained his first version of what would become his major meal ticket. It was a song called "Pancho and Lefty" which was ultimately recorded by a number of people, notably Willie Nelson and Merle Haggard, that version becoming a major radio hit.

I finally met him when he played a little joint on McKinney Ave. in Dallas. He asked me if I wanted to go to his motel room and gamble. Townes has always been famous for gambling. I went. We didn't have anything to gamble with, so we flipped quarters. For awhile, I owned his suit (he wore a tied rope for a belt) and \$300 of his money. His road manager looked worried. When the night finally ended, I owned \$50 of his money and he owned my belt.

Townes and I share the same birthdate, March Seventh. Judy and I went to Nashville a few years ago for a common birthday party. It was also a press party to announce his return to Tennessee from Texas. Townes and I got up about dawn and drove around in his van. We went by a liquor store and he bought a fifth of vodka. He stuck it under the seat. His friend and sometimes road manager, Harold Eggers, was living at his house writing some book. That afternoon, as the party got close, Townes' wife, Jeanine, decided he needed to shower and get ready. He sidled over to me and asided, "Would you go get that bottle of vodka?" I couldn't imagine why he wanted me to get his bottle of vodka. Then I figured it out. Harold and a sax player named Irvin stopped me in the yard. They told me this was an important press event and Townes couldn't be drinking. I told them I didn't know either of them and Townes was my friend, and besides, he wrote some of the best songs in North America and they didn't. He'd bought the bottle of vodka and they were going to have to be fairly physical to keep me from giving it to him. They backed off. Townes took a shower, drank some of the vodka and just absolutely charmed the press that night.

Townes ran away from home this past week. This wasn't permanent, just spring fever. He showed up at my house and wanted to listen to Hank Williams. He'd picked up some hitchhiking kid in Arkansas. He didn't shave all week and we traded war stories, music wars from the past twenty-five years. We made a deal to go off to the reservation in Montana. My adopted mother, Minerva Allen, is putting together a show up there next month. Grown people are going to hear Townes do the songs Judy sang for them as children. Circles are the Indian way and this one is about to happen.

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(Published Coleman Chronicle & DV, April 8, 1992)
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(Coming next issue Roxy Gordon's "Do You Know Willie Wilson?")
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CAROL GERHAUSER WRITES

"The Things We Do for Love"

by Carol Gerhauser, © June 01, 2008, Dallas, Texas

"THE THINGS WE DO FOR LOVE"

Don't repeat me, I have loved you a thousand ways
and none of them is right.
No matter how long I run, I just fall behind.
It seems I'm not really running away from anything, but staying wanting more.

Drinking, drugging, doping, duping,
using, cruising, abusing, misuse.
Positive, apositive, antidote, depress.
Blood pressure, academia, philandering guest.

Do you love me?
I wanted to know.
I feel tied up inside.
Best not to be too blest,
Lord knows I haven't tried.
Fixin' to get weird,
Man it's alive.
Pregnated, promiscuous, solitary princess,
Lip-service lies,
Promising nothing but paradise.

Frivolous fabulous fornication fixation
Reminiscent, reticent, renewal, Ray Lema
Precocious he is, prescient she's not,

Presbyte, brigadoon, not quite a wedding groom,
Former porno-rookie queen on the reform.

MASTER, MASTER, these limits, I need boundaries.
Put me on top not below, partners not prospective employers.
Mixed up. Instead of mixing it up, getting it up, giving up,
let's word up—let it be heard from above.

TO MY CHILD

"Do not listen to the lies of old men," Etheridge said
 But I did, I backed into the knife's blade
and it made me sick to my stomach,
 so sick I cried
and then it died.

NO MO'

...Married men
...Dope (ev'ryday)
...Idle mind
...Idle play
 let's get serious and say we don't
 let's don't get serious and do mo' hope
 " " " sex
 " " " Lifetime

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end

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Carol Gerhauser provided a collection of her poems entitled "Her Clean Up
Days," in *Picking Up The Tempo*, journal – number 3, September 06, 2001.
She can be contacted at e-mail Clgerhauser@aol.com.
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ART COELHO WRITES

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Art Coelho
Bx 249
Big Timber, Montana 59011
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"A Truth Anyway"

The fire pops,
 a marauder conceals a gaff—
 I leave the indifference of poetry
 to the black flight of crows
 where destiny laughs.

None of alone
 has a borderline for the blues;
 and it's always
 the real face of solitude
 that has no clues;
 there's that smile though
 thieving with delight
 like a charm
 that settles every unwilling score,
 but it's a truth anyway.

The getting there
 can be easy if you find
 a sideline for torture
 coming without effort
 through a paw-paw patch
 where the scent of an outlaw
 like a music heard
 before it's sung—
 as if the rungs of a ladder
 that do not have
 to be climbed
 for any branches of song
 that are meant for the blind,
 the disabled in spirit,
 a refugee child.

No wonder you can't hide;
 it knows tomorrow's heart
 without a hint of pride.

– Art Coelho

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 (Coming next issue Art Coelho's "*Full and Dry.*")
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Seven Buffaloes Press
 Art Coelho, Ed. & Pub.
 Box 249
 Big Timber, Montana 59011
 (Rural & Working Class Lit.)
 Individual authors &

anthology formats.

Free catalogue.

Art's Fine Art

3 color prints available:

Horsepower, Gossip &

The Portuguese Windmills;

Visual image will be sent:

artcoelho@cablemt.net

Coelho's canvases featured:

www.palcus.org

For Sale: Art's paintings

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RICK SIKES WRITES

"SELF FUSION"

By: Rick Sikes © June 01, 2008

I'm looking for tomorrow

Far from sadness and sorrow

Perhaps a secluded tropical bay

To lie in the sand watching sea gulls play

Or a cabin in the mountains high

Where one can almost touch the sky

Somewhere the sun surely shines

Away from troubles and hard times

To be accepted as I am

Find someone who gives a damn

Where I won't have to be tree top tall

Live and let live that's all

Get myself together and do some living

There's a lot inside I want to be giving

Over a hill or around a bend

Some place where I fit in

Upon the seas or desert bare
 I'll be contented breathing freedom's air
 Weary of confusion and running blind
 Time is at hand to anchor my mind
 To become one with people and the land
 Touch and be touched by friendly hand

– RICK SIKES

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Rick Sikes

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Phone: 325/625-5014

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Rhythm Rebel, © by Rick Sikes' chapbook,
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PETER O'BRIEN WRITES

"Bob Dylan's Hands"

by Peter O'Brien © June 01, 2008, Surrey, England

I wrote this after hearing a quote during Martin Scorsese's Bob Dylan film, No Direction Home. The following day I went on a two-and-a-half hour walk and by the time I returned had composed this in my head. Got it written down and here it is:

"BOB DYLAN'S HANDS"

Folk Music Festival, Newport, Rhode Island,
 spirit of Woody, your land and my land.
 If I had a Hammer Pete Seeger had sung,
 now he was wishing an axe he had brung.

Bob Dylan's axe, an electric guitar,
 for the Newport folkies was one step too far.
 "His voice is distorted, you can't hear the words.
 You want Dylan electric? Listen to The Byrds."

Backstage it was chaos, grown men close to tears,
 the future of folk become their worst fears.
 Joan Baez smiled and thought, 'What's all the fuss?
 What Bobby does best is what Bob Dylan does.'

He sat in a corner, she gave him a glance.
 Said, "Come on Bob, let's me and you dance."
 "I can't dance, my hands are on fire,"
 Bob Dylan said to Maria Muldaur.

Folk Music Festival, Newport, Rhode Island,
 spirit of Woody, your land and my land.
 All these years later, I've just one plea,
 Hey, Mr. Zimmerman,
 play
 your
 song
 for
 me.

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end

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 Peter O'Brien is an author and publisher, *Omaha Rainbow*, and under his
Sun Storm Records, launched Roxy L. Gordon's music.
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ROY HAMRIC WRITES

Still Life

Nature has no frame
 No point of view
 But I find myself

Occasionally caught
 at the center
 of figure ground

So I swallow
 the moment
 as pure misguided

prayer

To all that
 touches me
 Yet moves me not
 That makes me
 A simple minded part
 of the picture
 of life

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end

(Coming next issue *Roy Hamric's "A Short Story."*)

Roy Hamric was the editor of the former weekly newspaper, *The Desert-Mountain Times*, in Alpine, Texas. He edited a collection of newspaper columns, *Archer Fullingim: A Country Editor's View of Life*, which won the Texas Institute of Letters best work of journalism award in 1976, and he took the photographs for *The Big Thicket*. For many years, he took photographs which regularly appeared in Wowapi publications.

WES MCGHEE WRITES

Blue Blue Night

"The Ghost of Dale Watkins"

by Wes McGhee – © June 01, 2008, England, Great Britain

"The Ghost of Dale Watkins"

I've just seen the ghost of Dale Watkins
 Somewhere around Barton Springs,
 All dressed up in denim, Friday nights boots,
 Checkin' the dancers while Jerry Jeff sings
 Somewhere round the old Armadillo,
 He don't let just anyone through,
 He'll just stop 'em and say
 "Hi there, my name is Dale,
 So who in the hell are you?"

I've just seen the ghost of Dale Watkins,
 I believe Steady Freddie did too.
 We were drinkin' and talkin', rollin' the dice
 Stayed up all night, 'til the daylight came through,
 Then he took off to tend to his chillis
 All lined up in rows in his yard,
 Then he hung out around Barton Springs for a while
 Round the diners, the clubs and the bars.

Chorus

Who knows where the time goes

Which way the wind blows

*Who knows what tomorrow might bring?
Yes, I've just seen the ghost of Dale Watkins
Somewhere around Barton Springs.*

I've just seen the ghost of Dale Watkins
Seems another good cowboy has gone.
There'll be nowhere to ramble, nowhere to ride,
So get the Gonzo Compadres to sing one last song.
It's nothin' but bad news from Austin
Seems I'm losin' my friends one by one.
We should all get together and take one last ride
Yes, another good cowboy has gone.

Chorus

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end

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WES MCGHEE produced *Blue Blue Night*, recorded and mixed at Glebe Studio,
Great Hillingbury, Bishops Stortford, Herts—CM227TY, England, Great Britain,
[contact: wes.mcgee@hotmail.co.uk]—[www.myspace.com/wesmcgee]
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JUDY GORDON PAINTS

#3600

Townes Van Zandt, Media: Black scan on white paper, Date: 1987,
Dimensions: 8½" x 11," Current whereabouts of original: Garland, Texas,
Private Collection.

Judy's comments:

An illustration in my chapbook because he was a close friend, good
musician and writer.

Inscription painted on drawing:

Wisdom Is
Stored In
The Heart.

All prints 8½" x 11," archival matte paper available. You may check Roxy Gordon's
Website for Judy Gordon's art, *Wowapi Studio One*, www.roxygordon.com.

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*By Way of Vicki Meek—THE SOUTH DALLAS CULTURAL CENTER,
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FOLLOWING CD REVIEWS:

**RICHARD DOBSON: AMIGOS sings Townes van Zandt
by Judy Gordon***

1. "White Freightliner Blues," *Full tilt, am sure Townes would have banjo
Susie Grin,*
2. "Buckskin Stallion," *Richard takes you to Townes and his horse,*
3. "The Catfish Song," *Does make one lonesome and wanna go fishin,'*
4. "Pancho and Lefty," *Such an honor, we might know who these two guys are,*
5. "Come Tomorrow," *Does make you want to hit the road,*
6. "No Place To Fall,"
He knows how Townes feels and carries it so fine,
7. "Quicksilver Daydreams of
Maria," *Richard knows how to sway with Townes,*
8. "Loretta," *Richard knows this
dance,*
9. "If I Needed You," *Makes me remember those two birds,*
10. "Snowing On
Raton," *Back on the road,*
11. "Don't You Take It To Bad," *Richard knows how to
handle Townes' WORDS,*
12. "Dollar Bill Blues," *RICHARD'S at same game with
Townes,*
13. "Two Girls," *This has been interpreted many ways, Susie & Richard
handle fine,*
14. "Turnstiled Junkpiled," *FUN—FULL—BAND,*
15. "Still Looking For
You," *RICHARD VERY UP-TEMPO.*

LONG TIME FRIENDS—TOGETHER AT HOME—STAGE, 2

Contact: **Richard Dobson**—saltysongs@bluewin.ch

**ROXY GORDON & WES MCGHEE: TOWNES ASKED DID HANK WILLIAMS
EVER WRITE ANYTHING AS GOOD AS NOTHING
by Carol Gerhauser+**

Late poet Roxy Gordon, Choctaw derivative and Assinibone adoptee (First Coyote Boy), is accompanied by musical Brit Wes McGhee (can't escape the Anglo there) and weaves stories that lead through his Texas past and dark alleys of country/folk stardust. After an instrumental bit of pretty pedal guitar and a bird calling outside of the "House Up", this tambourine man shadows another raconteur Billy Jo Shaver—"a man who is not quite all there"—who contemplates suicide and wants to call Cher. More Texas and Tennessee tinsel is Townes at his house where he wants more or less vodka and a \$5 loan and talks (ironically) of "buying the farm". He has a houseboat named for Sam Hopkins who, after a song about "Functional Drunk" Tony Lane (who goes to Tennessee), is the star of "Gin" which gets stolen with a case of misplaced blame in New Mexico where colorful folks like Jim Terr in "Paper Eater" outscare us.

Regarding the accompaniment, there is fuzz box guitar on “Wayne Vaguely”, and Wes ends it with a long winding note and lets it float. “Texas last November” reminds me of hunting childhood trauma, and who is that Guy, anyway? One more spit in the blackout face of the many folks in rockabilly “Rhythm Rebels” is the tragic, and thusly accompanied by Freddie Krc on cymbals, “China Night” about Georgia’s double suicide and whose blood was let for all. The fast (country) lane is rough, too. Other soso stories include “Belle Starr” about a tough prof at Shiner U, “Indians is People” (yeah, it’s hot in Texas in August!), and “Dolly Parton”, a cow named by Judy’s dad (I remember when true grit got lost and died). Dollar Bill’s son Max fiddles on (Tom Pacheco) “Barefoot” in Montana and, apart from the story of seeing Willie in the “Rain—Strong Winds” and drugs at the real Whiskey River (?) with Bobby Zimmerman running in the other direction (vicariously—not home), the CD once mentions Hank (“who wrote my life”) in “No Chin”.

Other than these are five stories about Great Uncle Sam (who bought Everclear), Aunt Linda (and his ghost), Aunt Mellie who stayed on the top floor of a rock house, and full-blooded great grandma who thanks to “Butter and Eggs” brought home Jimmy Rodgers records.

All of the Gordon collection is worthy of reading, and the CD works as long as one can and does. *Ends with "Coyote Boy"—Wes' music.*

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end

Roxy and Judy Gordon Productions – Please VISIT Roxy's Website.

1. **TOWNES ASKED DID HANK WILLIAMS EVER WRITE ANYTHING AS GOOD AS NOTHING.** Now available on CD #100. All songs written by Roxy First Coyote Boy Gordon, © 2001, the Estate of Roxy Gordon. All music production by Wes McGhee , © 2001, Bug Music \$15.00 CD.
2. **SMALLER CIRCLES**, lyrics © 2001, the Estate of Roxy Gordon & Music production by Wes McGhee © 2001 Bug Music \$10.00 CD #200. Now Available on CD! Wowapi Press Chapbook #1A \$10.00.
3. **UNFINISHED BUSINESS**, by Roxy Gordon, lyrics © 2001, the Estate of Roxy Gordon. \$6.00 CS, \$15.00 CD #500. Wowapi Press Chapbook #3A \$10.00.
4. **KERRVILLE LIVE – 1993. ROXY GORDON**, by Roxy Gordon, lyrics © 2001, the Estate of Roxy Gordon \$6.00 CS, \$10.00 CD #300.
5. **CRAZY HORSE NEVER DIED.** Eleven tracks lyrics © 2001, the Estate of Roxy Gordon & Music production by Wes McGhee © 2001 Bug Music \$15.00 CD #400 now Available on CD! Wowapi Press Chapbook #2A \$10.00.
6. **BREEDS**, by ROXY GORDON © words & artwork, 2001, the Estate of Roxy Gordon \$10.00 book, #3700, 66 pgs.
7. **SOME THINGS I DID**, by ROXY GORDON © 1971, Encino Press, 127 pgs. See Amazon to order.
8. **WOWAPI: ANYTHING WRITTEN IN ANY FORM**, by Judy Gordon, poems, drawings, and photographs, now available Wowapi Press Chapbook, 2007, #4A \$10.00.
9. **THE ART OF JUDY GORDON**, by Judy Gordon, all prints are on 8½" x 11" archival matte paper, \$30.00, plus postage and handling.
10. **LIVING LIFE AS A LIVING TARGET**, by Judy Gordon, poems and drawings, a chapbook published by **Marquette Herring**, Editor-Publisher, **PAPERBACKS PLUS PRESS, 1987**; limited quantity available.
11. **PICKING UP THE TEMPO**, a country western journal, current or back-issues. Go to Roxy Gordon's Website to find **ARCHIVES** – www.roxygordon.com.
12. **SPECIAL AVAILABLE** – Wowapi Press brings **CHARLEY MOON'S – GREAT AUNT LESSIE BELLE'S FUNERAL, 2005, 2007**, chapbook, \$10.00, plus postage and handling.
13. **ANOTHER SPECIAL AVAILABLE** – Wowapi Press brings us **KAREN X's–TENDER BLUE FLICKERS, 1993**, chapbook, \$10.00, plus postage and handling.
14. **JULY 4TH, 2007—SPECIAL AVAILABLE—Wowapi Press, 5A**, brings us **MINERVA ALLEN'S INDIAN COOKBOOK, from Ft. Belknap Reservation, Dodson, Montana. 1988**, chapbook, \$10.00, plus postage and handling.
15. **LIKE SPIRITS of the PAST TRYING to BREAK OUT and WALK to the WEST** by MINERVA ALLEN, 1974, Wowapi Press, 6A, chapbook, includes *Judy Gordon's Illustrations*, \$30.00, plus postage and handling.

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Make check or money order payable to **Judy Gordon** and mail to:

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